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Here, to mark the completion of ten years as Editor of P/A, is an attempt to digest developments in architecture over those years on a single page.

On December 28, 1971, I came back to P/A as Editor. The completion of ten years in this spot raises inevitable thoughts about the accelerating passage of time and inspires gratitude toward those who have entrusted me with the job and all those who have contributed their finite efforts to the magazine. Of more interest to readers may be some reflections on what has happened in our world of architecture over these turbulent years:

**Utopian expectations** have faded away. Up through the 1960s, the design professions hoped they could—one way or another—reshape and redeem the world. In the 1970s came the realization that grand plans and programs wouldn't sell—along with a timely shift in design ideology toward small-scaled incremental strategies.

**Design firms** seem to have been dividing more sharply into types, which have become fixed earlier in their lives. Those who do small-scaled work seem less likely than ever to graduate to big commissions, while employees of big firms can regroup and quickly acquire far-flung, large-scale commissions. Some reasons: clients in the 1970s came to rely heavily on an architect's similar previous experience as a qualification for commissions; many of the best known design innovators have appeared too rebellious to attract big commissions. At one extreme is a large new group of architects with widely known ideas who seem fated to design only on paper. At the other extreme, big firms that have dealt in numbing conformity have been beset by other firms marketing designs with more distinction; they are now trying to shape up their designs—literally—to survive. **Modernism lives,** but no longer reigns. The dance of death over the fallen tyrant lasted all through the 1970s, but attention is shifting toward sorting out the alternatives. Modernism will survive, coexist with, and mix with other modes of design. Some work now being extolled (by Ada Louise Huxtable, for instance) as honest-to-goodness, born-again Modernism is in fact picturesque elaboration on Modern motifs.

**Architectural history** has risen spectacularly over the past decade and produced a flood of publications. Even the least intellectual architects have been caught up. Revision of history has become a hyperactive sideline, continually uncovering secrets that Giedion never told us.

**Reuse of old structures** has moved from a fringe position, architecturally and economically, to a central spot.

**Mixed use** has been transformed from a far-out proposal to an article of faith. Like reuse, it has been stimulated by government policy (which architects promoted).

**Writing by architects** and about architecture threatened to submerge us in sheer words during this decade. The tide of **Oppositions** obscurantism has ebbed, but architects still show congenitally poor taste in words. ("Itself," as in "addresses itself to"—a clumsy translation of the Romance "se"—is a legacy of the 1970s we may never shake off; the latest weakness is for sticking "hence," "in turn," "additionally," or such into every sentence in a pathetic effort to make everything connect.)

**Architectural journalism** has expanded remarkably in these ten years. Professional journals went through a severe contraction in the mid-1970s—from which we have recovered very nicely, thank you. But there was steady, rapid expansion in the amount of informed writing on architecture in newspapers and in the locality magazines that grew phenomenally during the decade. Add to this the torrent of monographs from Tokyo, the proliferating school-sponsored journals, and the recent resurgence of offerings such as Arts and Architecture and Skyline (see P/A book reviews next month).

**Energy conservation** in buildings has become a way of life professionally during these years, for those who flaunt it and for those who hide it in their walls and plenums.

**Interior design** has become a more integral part of architectural practice, partly because architects needed work badly in the mid-1970s, but largely because they have approached this field with renewed enthusiasm.

**Professional liability** has imposed heavy insurance costs and other restraints on practice. Steps early in the decade to shed the unfair burdens that went with construction "supervision" were offset by intensified legal strategies and recently by some spectacular building failures.

**Professional solidarity** was undone during this decade by the U.S. Justice Department. AIA can no longer prevent architects from advertising, cutting fees, etc. It can, however, offer authoritative guidance to its members and to the public; relieved of internal policing and of Utopian expectations, it has shown signs of doing these positive things better.

Has P/A served the profession well during this decade? I strongly believe it has. We have revealed the turbulence of the period—even stirred it up a bit—while helping professionals to chart a purposeful course through it.

---

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Washed up on the New Wave

After seeing the “New Wave” interiors published in the September issue of P/A, I began feeling over-the-hill for the first time in my short professional career (Cornell ’80). I suppose my shock could be compared to the reactions many were having in the seventies toward the people I grew up on, Venturi, Graves, etc. . . even though I dislike the stuff, I’m glad to see it published . . . once.

Paul J. Byrne
Lavoitch & Hoffman
Ithaca, NY

I have been subscribing to Progressive Architecture for about eight years, and of all the architectural publications I receive—it is the one I read and reread every month. It is because I like the magazine so much—that I must take exception with the September 1981 issue. It is, as one of the articles—“Washed up on the New Wave.” First of all, the cover is a disaster. And most of the articles/interviews remind me of the kind of article which appeared in the last few issues of Residential Interiors. That magazine is no longer being published, and it is clear to me why.

I do not feel that these brash rooms have a nostalgic fascination with materials, but are done purely for shock value. The fact that they are presented in Progressive Architecture is one compromise you should not have made.

C. Terry Holland, ASID
Macon, Ga

I have found that I have been spending less and less time reading P/A since the “coming” of Mr. Peter Graves and his followers and their over exposure in your magazine. I set an all time personal record of less than five minutes paging through all of the “nonsense” you featured in the September issue.

Raymond W. Sipe
Radcliff & Sipe Architects
West Chester, Pa
[Then again, the real culprit may be Charles Venturi.—Editors]

Thank you for Suzanne Stephens’s stunningly perceptive review of Philip Maberry’s delightful loft project in New York (P/A 9:81).

We sincerely hope that P/A’s design reporting will continue to cover projects of this caliber since we have, on the strength of the Maberry article alone, cancelled our subscription to the National Lampoon.

Darrel Rippeute, Amy Gardner
Darrel Downing Rippeute, Architect
Washington, DC

While delighted by the informative essays by Barbara Goldstein and others explaining background and the “aesthetic” of New Wave, the nauseous inva- sion by Pattern on Pattern (re: Philip Maberry Loft) nearly negates what positive elements the September 1981 issue has to offer. While appreciative of the effort to investigate and digest what impact or possible foreshadowing today’s movements might have upon life tomorrow, the only movement I can associate with the Maberry Loft is a bowel movement . . . certainly not worthy of photographic prose. I view it as an insult, not design or art.

David L. Yellick, Associate
Kraft/Myers Associates
La Grasse, Wi

The “Essay” by Michael Sorkin (P/A, Sept. 1981, p. 189) is a welcome breath of tainted air in the sealed world of formalism/technics that P/A usually inhabits. However, it is turgid, thankfully turgid, and was restricted to one page; some of his statements are laughable, e.g., “punk . . . [is] the historicism of a progressive-thinking class.” What I welcome is his implicit recognition that architecture and mass design are social arts inexorably linked to the myriad weaknesses and strengths of a nation’s character, beliefs, and biases.

David R. Weaver, Architect
Los Angeles, Ca

Elderly living

It was good to see your report (Aug. ’81) on Robert Herman’s elderly housing development, George Woolf House in San Francisco. The dignity and grace of his design goes a long way toward compensating at least some of the people who lost their homes and neighborhoods in a classic urban renewal tale.

P/A readers might be interested in a more detailed description of the user needs study Jerry Horovitz and I undertook for the community client and Herman, which was mentioned in the article. The techniques we used—small group discussions with potential occupants, using slides to illustrate specific design options—are described in detail in an article published in the August 1976 issue of The Gerontologist. An updated report on that study, incorporating a post-evaluation occupancy survey, will also appear in Housing for the Elderly: Satisfactions and Preferences, edited by Victor Regnier and Jon Pynoos, which Garland Press will publish next year.

Chester W. Hartman
Institute for Policy Studies
Washington, DC

Energy teamwork

I was impressed by your energy analysis of the Portland Public Office Building, which appeared in the October issue of Progressive Architecture. However, I was utterly amazed by the fact that no mention at all was made of the engineers on the project, structural engineer De-Simone & Chaplin, our client, and mechanical engineer Thomas A. Police, who were responsible for evolving the project’s energy system from Michael Graves’s controversial design. That system was possible through the close partnership of the engineers, and was a result of major structural changes which were necessary after the Graves design was approved.”

The energy system in the Portland Public Building is impressive, and aptly analyzed by Mr. Bazjanac. How that system was created is an equally impressive side of the story, and was left untold. Even some brief background to the analysis, and remarks from the engineers involved, would have been of great interest to your readership, and exhibited responsible reporting.

Brian H. Sear
Account Executive
Thomas A. Hogarty
Rockville Centre, NY

[The Portland Public Office Building energy analysis was the first one not accompanied by an article describing the building and crediting all the contributors to its design. In an effort to expand the analytical content, we omitted the full list of credits. Although the mechanical systems were not part of the evaluation, the mechanical engineer undoubtedly played a role in reducing total building energy consumption.—Editors]

Air flow window: a Russian first

Just a small correction re air flow window (P/A, Sept. 1981, p. 236). You mention the idea is new because it has been developed in the late 1920s by Le Corbusier and used on his Controsouys buildings on Kirov Street in Moscow (it was built 1929-1938).

PS: Your article on Insulating Glass is excellent.

Ian Reiner, Architect
St. Petersburg, Fl
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L.A. Awards: Surprises

The Los Angeles AIA announced its 1981 Design Awards this fall, and it was all very unexpected: so few jurors, so many awards, and no gradations—just pass/fail. Moreover, no cliques predominated, and the buildings in the mainstream were more rigorously judged than the sprouts that broke new ground. Energy concerns and land use often got more points than the forms. And another innovation: jurors Barton Myers, Norman Pfeiffer, and USC Dean Robert Harris instituted a new category, single family/studio, which sanctioned greater density in Los Angeles—a signal to young architects to experiment in ways to squeeze in more beds without disturbing the sleepers.

Awards for mixed use went to Rob Wellington Quigley’s QBM Theme Building, with its variations on Palos Verdes’ prevalent Spanish Colonial style; Bissell Associates’ finely disposed Peter’s Landing; and Frank Gehry & Associates’ urbane Santa Monica Place (P/A, July 1981, p. 84).

Representing mainstream high-tech were John Carl Warnecke & Associates’ Harbor Dept. Administration Building, with its continuous gallery between steel frame and glass wall; and Charles Kober Associates’ Flight Simulation Lab in Hawthorne with interiors in scale with the sci-fi machines.

A multiple housing award went to Urban Forms/Steve Andre’s high-tech Sun-Tech Townhomes, handled assertively; and a second to Bobrow/Thomas & Associates and Charles Moore/Urban Innovations Group for subsidized Kings Road Housing for the elderly, with its sense of place in a gentle environment.

The three awards in the new single-family/studio category tell as much about land use as revolt. Steven Ehrlich’s Kalfus studio for a painter is on a 35-ft sliver that dwindles as it reaches a steep slope above a wild canyon. Ehrlich gave the front of the studio to Neutra’s 1957 house next door and the back to greenhouse tech, then installed a movable wall to close out light that would interfere with painting, and brought in north light from the roof.

In the high density beach community of Venice, where some lots are only 20 ft wide, Morphosis has developed a unique alley style, a throwback to the 1920s apartments above detached garages with scallops around corner windows, which they have applied in their award-winning Sedlak House Addition. The Morphosis alley image is art out of lumber yard scraps, assembled intellectually.

The two Janus faces of the Gehry office showed up in awards in the studio category and the mainstream, with the experimental face seen in three studios on the same small Venice lot. Now it is scrap-bin plywood that Gehry exploits; in its raw form it is as startling as once were form marks on raw concrete. And as vital. [Esther McCoy]
Regionalism and urbanity in Dallas

Virtually surrounded by separately incorporated communities, Dallas's potential for future growth has begun to extend itself into a variety of forms. Where gaps exist in regional physical fabric, such as on its north side towards the sleepy hamlets of Lolaville and Frisco, Dallas oozes out to continue expansion. Traditional jurisdictional limits also seem inadequate in describing the dynamics of urbanization; while Fort Worth was historically a full day's ride away, present-day cultural identities have begun to function within the reality of what is locally called the “Metroplex.” The 17,500-acre Dallas-Fort Worth Regional Airport has become a major factor of this reality, but the scale of regional development has become so continuous that old names such as Arlington, Irving, Garland, Farmers Branch, Grand Prairie, Mesquite, and Richardson appear as nostalgic recollections of a time past. Yet even as this growth continues, it has broken traditional perceptions of the urban environment, Central Dallas, in the image of “The City,” has begun to renew itself.

The West End

John Bryan chose the eastern bank of the Trinity River as the site for a town in 1841, and with the coming of railroads in the 1880s, a warehouse district developed nearby. By the mid-1970s, this area had substantially declined in use, although it still represented one of the few intact districts of its type west of the Mississippi River. In 1975, the Dallas City Council designated the West End Historic District as a mixed-use precinct. Inclusive of several county properties, as well as historic sites such as the JFK Memorial, the main body of the 55-acre area is bounded by Elm Street, Market Street, either side of Market Street, terminating at Munger where the coming together of Dallas's two grids constricts and closes the district. Emphasizing the continued mix of traditional uses with new development, the ordinance seeks to preserve the architectural character of the area through design standards and authority of approval. In practice, the balance between city controls and individual property rights is undergoing fine-tuning. Early developers entered the district with positive intentions; the block-wide Landmark Center developed by the late Herman Blum and 1800 North Market housing the offices of architects Dahl/Braden/Chapman are two examples. The City of Dallas undertook infrastructure improvements recently completed in a first phase along the Market Street corridor to the 1980 recommendations of Turner, Collie & Braden and SWA Group. Beyond this, the rising values have brought in speculators so that financial numbers are beginning not to work. A more active direction of the City of Dallas, perhaps involving a significant shift in city government for the position of the Director of City Planning, might be necessary to stimulate a greater use diversity, including residential. Ultimately, the West End's feasibility as an urban alternative will also depend upon a creative strategy free from a strictly preservationist formula.

The eastern precinct

On the opposite, eastern edge of the Central District and at the fringe of Dallas's first historic district of residential Swiss Avenue, another precinct is undergoing renewal. Fox & Jacobs, traditionally associated with suburban single-family tract housing, undertook a gradual trusteeship purchase of scattered parcels in lower Swiss Avenue. Some 10 acres assembled were available adjacent to Exall Park on the site of the old St. Paul's Hospital, which had burned in the 1960s. In 1978, the City Council passed another ordinance featuring a buy-back guarantee incentive for redevelopment of inner-city areas. High-density zero-lot-line single-family units were programmed by Fox & Jacobs at the core of development, some 124 total as initial phase. Small lots (45 x 75') are created by the introduction of new streets having a narrower overall width and no curb, and while Dallas maintains these dedicated streets, and city services are available, all homes in Bryan Place are provided with sprinkler systems. The homes, which average $135,000-$165,000, are a definite move to bring a new sort of urban pioneer to an area only some six blocks outside of the Central District. Three-story condominiums, serving as a buffer to the freeways and the commercial edge, are presently under construction and will be in the $60,000 range. This activity has given impetus to improvements in adjacent Exall Park, for which bond monies were approved nearly a decade ago. Fox & Jacobs has also maintained somewhat of a "scattered site" and infill treatment along the West End Historic District and bordered by an intense commercial edge, under construction presents a link to its development. Not only have a string of buildings emerged in the district surrounding Thanks-Giving Square (Johnson & Burges) such as the IDS-knockoff Thanks-Giving Tower (Harwood K. Smith), the ARCO Tower (I.M. Pei & Partners), Cadillac-Fairview Building and Olympia-York Building (W2MH-Habib) and One Dallas Centre and Two Dallas Centre (I.M. Pei & Partners), but Trammell Crow has extended this district with his own string of towers. These are slowly making a beeline towards the projected residential area and include, in chronological sequence heading north, 2001 Bryan Tower (Newhaus & Taylor), Diamond Shamrock Tower (Jarvis Putyar Jarvis) and San Jacinto Tower (John Carl Warnecke). In addition, Plaza of the Americas (Harwood K. Smith) anchors the eastern edge, and two more parcels adjacent to Diamond Shamrock and San Jacinto will give substance in this shift within the Central District. Complementing this is the location of the Ed Barnes-designed Dallas Museum of Fine Arts currently under construction and proposed sites for both Symphony and Opera. This string of developments, parallel to the Woodall Rodgers Freeway, under construction presents a link between mixed uses extending from the West End Historic District on the one side to Crow's future residential area on the other, connected by an arts district and bordered by an intense concentration of new commercial office development.

Coordinates 2 and 3

Ultimately, however, the Central District, while diverse in its opportunities, is one of three major coordinates at a regional scale. A second is the "Quorum"
area on the North side around the East-West (B) Freeway (IH-635) and the North-South Dallas North Tollway and Central Expressway (US-75). This area is just beginning to cohere. The third coordinate is that of Las Colinas, a virtual new town of some 12,000 acres between Dallas and the D/FW Regional Airport in the city of Irving, Tx, being developed through Southland Real Estate Resources, one of the companies owned by Ben Carpenter. Las Colinas itself dates from 1973, but the site originated out of Hackberry Creek Ranch lands begun in 1929 by the late John Carpenter; the Carpenter family still resides in the ranch property now within and adjacent to the new development. Some six residential “villages” of executive community enclaves, incorporating some apartment development and anticipated moderate-priced homes, are part of Las Colinas, although its primary growth has been in corporate development. Relocation has brought in national headquarters of The Associates, Caltex, IBM Data Processing (consolidating East and West Coast operations), the Boy Scouts of America, and Flintkote. These are in office parks between first-phase villages and the pièce de résistance, the 950-acre Las Colinas Urban Center. It is here that Ben Carpenter’s ideas are given full form: multiple high-rise office buildings rise above the prairie 12 miles from Central Dallas and are strung along a four-story base facing a canal system created off Lake Carolyn. In jarring contrast to the sleek towers, this base (which contains several levels of structured parking) presents a veneer of traditional façades with picturesque spaces. The first increment was developed by Southland as a prototype to set the style that Ben Carpenter clearly feels reflects a “people place.” Given the anonymity of many corporate plazas, he is not far off the mark, but the juxtaposition is furthered by a projected transit system whose first-phase elevated busway slices through a Spanish Colonial Revival terminal above the canal. Yet, Las Colinas characterizes the emerging Dallas. Growth directed towards the goal of an urban environment requires attention to the diverse details of physical fabric. Here, however, urbanity is evolving at a regional scale, and a larger view of linkage and relationship will have to be sustained in order to reform concepts and clarify images of The City. [Peter Papademetriou] [News report continued on page 30]
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design, the experience of the existing garden will inevitably be compromised by the looming tower; and the jazzy glassiness of the new building will harmonize, if at all, with the increasing number of glassy buildings on the Avenue, and not with the earlier, discreet masonry structures.

But the church's vestry was worried, too: according to its financial projections, the church would have been insolvent by 1989. With the Ronson plan, the parish will receive an annual ground rent of $9.5 million, half of which will be used to repair and maintain the church building and support its activities, and the other half of which will be contributed to religious and human service causes outside the parish. Despite its years of tax exemption as a religious institution, the church apparently does not feel it owes the public the tribute of preserving its property's beautiful configuration by searching for another route out of its financial problems. Which would require an architectural and civil boards will decide. The proposed building must be passed by its 700 parishioners, the bishop and standing committee of the Episcopal Diocese of New York, the Landmarks Commission, City Planning Commission, Community Board 5, and the Board of Standards and Appeals. [ND]

AIA to reorganize, merge functions

Pending final approval expected in early December by the boards of directors for the five corporations involved, the American Institute of Architects will begin immediately a major two-year reorganization. The action will merge the AIA Research Corporation with the nonprofit AIA Foundation, and solidify several AIA-owned corporations into a new for-profit services organization. The move is expected to increase the AIA's efficiency greatly, reduce member confusion about responsibilities at its headquarters, and pave the way for the AIA's entry into an entrepreneurial arena that will help offset the costs of member services.

The AIA Corporation, owner of the headquarters buildings, and Production Services for Architects and Engineers, or PSAE, purveyor of MASTERSpec, will combine with the AIA Journal and several other parts of the AIA to form a single AIA Services Corporation. The new profitmaking enterprise will be headed for the time being by AIA executive vice president David O. Meeker, Jr., FAIA. The AIA Foundation, owner of the Octagon House and home of the college of AIA fellows, will retain its name but will have two "membership councils" and divisions, one for research and one for arts and education. Belonging to the membership council will be optional.

Meeker called the reorganization a needed step in positioning the AIA to take advantage of emerging opportunities. For example, the services corporation will own all of the AIA computer and word-processing equipment. "We are very concerned about finding ways to use the enhanced computer facilities to improve communications among our state and local chapters," he says. "With the three-year effort to link to terminals in each of the 50 states, making our databases, records, and other information directly accessible to the membership." Other AIA staff reported discussion of increased publishing activity, the possible sale of insurance, and even the marketing of drafting supplies at substantial discounts to members.

Improved management is also cited as a major reason for the reorganization. "We have had operations here acting in a unilateral manner," said Meeker. "This has made it difficult to apply consistent management principles throughout the organizations." The board executive committee of the American Institute of Architects, a professional membership corporation that will retain its name but will have two "membership councils" and divisions, one for support, the other for arts and education, is in the midst of a major endowment drive, much of it directed toward private corporations. With federal sources dwindling, the AIA/RC has also looked increasingly to private funding. "The merger will benefit all interests. The Foundation is in the midst of a major endowment drive, much of it directed toward private corporations. With federal sources of support for building-related research shrinking, we expect the merger to bring additional support," said Meeker.

Adding possible tax benefits to the list of reasons why the reorganization is an [News report continued on page 34]
For High-Rise Buildings Using Gail Brickplate Panels in Steel Stud Framing!

This new prefab system offers "Mercedes-Benz quality at VW prices." Basic elements are shown in the cutaway drawing. Significant advantages are obvious: Tons of expensive design deadload and structural mass are eliminated since panels weigh 80% less than precast concrete. Significantly less expensive than glass or aluminum curtainwalls. Eliminates costly scaffolding. Provides a chase for pipes and wiring in exterior walls for faster, more economical installation. Virtually maintenance-free—no painting, sandblasting, acid-cleaning. Work proceeds regardless of bad weather.

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CERAMIC TILE EXTERIOR - PRE-FAB ECONOMY

Frostproof Gail Brickplate is permanently locked into panels with keyback ridge design.

The architects who converted the old Lone Star Brewery into the new San Antonio Museum of Art envisioned the elevators that serve its two towers as dazzling kinetic sculptures.

The glass-walled cabs move through hoistways of glass and mirror-finished steel. The clearly visible counterweights, sheaves and pit buffers are chrome plated to celebrate their functions and to produce elegant reflections of their form and movement. Rows of tiny lights are mounted on the tops and bottoms of the cabs to further delight the eye.

At Dover Elevator, we were proud to be selected to build and install these distinctive elevators. And our Dover craftsmen were pleased to have the opportunity to display their skills in an art museum context.

Although every Dover Elevator installation may not be as spectacular as the San Antonio Museum of Art, each receives the same meticulous attention to detail. For more information on the complete Dover line of Oildraulic® and traction elevators for low-, mid-, and high-rise buildings, write Dover Corporation, Elevator Division, Dept. 683, P.O. Box 2177, Memphis, Tennessee 38101.
Out of about 600 candidates gathered by the Rice staff, under Drexel Turner's direction, the panel chose 62. By the time the show opened, the lists of ins and outs had become the subject of debate among local architects. Why were all of the downtown towers now under construction by firms such as SOM and I.M. Pei left out, while yet-to-be-started projects by Charles Moore, Venturi, Rauch & Scott Brown, Johnson/Burgee, and Cesar Pelli were included? Why was the fledgling firm of Taft Associates represented by as many projects as the giant Caudill Rowlett Scott? (Partly because the bulk of CRS's work is outside the Houston area, and therefore ineligible.) Why were the Astrodome and the Galleria included? (Good or bad, said jurors, they were significant as prototypes originated in Houston.) Everyone seemed pleased with inclusion of some fine work from the 1940s and 1950s by architects such as MacKie & Kamrath and Bolton & Barnstone.

The jurors got a chance to present their views on Houston architecture at a colloquium. Aside from some generalities about choosing for "significance" rather than for quality alone, the jury offered few specifics about a process that was admittedly loose and subjective.

The talk was instead about what distinguished Houston—its lack of discernible organization, its few indications of architectural response to a punishing climate, the contributions of its patron clients, its seemingly endless pressure for growth. Goldberger noted that it might be the only major U.S. city where such an exercise would include no reused buildings at all. Jordy urged the audience to pay more attention to one historical type—the characteristic pre-1945 bungalow that spreads low under the live oaks.

Other events in connection with the building opening included two talks by James Stirling, best known of the new school's architects, and a lively symposium on architecture for the 1980s with architects Robert Stern of New York, William Turnbull of San Francisco, and planner David Wallace of Philadelphia, with moderator William Caudill of Houston—a team that could hardly be beat, in this profession for witty, articulate platform performance. [John Morris Dixon]

Advertising:
The 'big bang' approach

The "Ethical Principles" of the American Institute of Architects leave open to interpretation the manner in which business development might be handled through advertising. "Members should uphold the credibility and dignity of the profession" and "thoughtfully consider the social and environmental impact of their work," but what's one architect's fish is another's poison.

And now Houston is abuzz with the high-profile advertising approach taken by the firm of Morris-Aubry architects. Always the bridesmaid, never the bride, the firm has been associate architect on many jobs. S.I. Morris, in practice since 1938 and patriarch of the firm, observed that "our opportunity comes just once. If you miss that project, your client is gone."

The Marshall Pengra Company/Advertising analyzed national markets, regional lender/developer sources, and Texas magazines read by outsiders. The over-$200,000 campaign has included Texas Monthly and Houston Business Journal, Eastern and southwestern editions of Wall Street Journal, with the ads, as have southwestern editions of Newsweek, Time, and Sports Illustrated. Southwestern, Chicago, and New York editions of Business Week, Dun's Review, Nation's Business, U.S. News & World Report, and National Real Estate Investor have all been used.

The first ad featured S.I. Morris in front of Brown & Root, Inc., and the most recent version shows Gene Aubry leaning on First City Tower; three subsequent ads will promote specific service areas of the firm and feature additional personalities. Clearly the impact is one [News report continued on page 36].
Two thousand years ago, the Greeks designed seating for assembly areas which met essential needs. Today, the requirements of theaters, lecture halls, and similar spaces are more complex. Ikria is a seating system designed to fulfill these needs economically. Brochure available upon request.

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of the "big bang" approach, and reviews by professional colleagues have ranged from bemusement to right-lippedness. The precedent-setting attitude of Morris-Aubry will be of interest to the profession itself, but in the meantime, as Morris observed, "... if you're going to get criticized for advertising because you're an architect, you sure as hell might as well do a good job of it." [Peter C. Papademetriou]

Mixing Breuer and Graves

Michael Graves, one of the most "exhibited" of contemporary architects (his drawings are currently being shown from Rome to Cincinnati in galleries), will soon have the opportunity of building an important museum, if Whitney trustees and fund-raisers have their way. The Whitney Museum of American Art has asked Graves to design an extension to its 1966 building by Marcel Breuer and Hamilton Smith, on Madison Avenue in Manhattan. The extension will double the current exhibition space and will occupy the remaining blockfront south of the Breuer building, replacing existing small buildings containing shops.

The proposition of the new building is interesting on several counts. First, its program includes independent commercial space on the ground level, a practice followed in one other museum in this country, Louis Kahn's Yale Center for British Art in New Haven. The inclusion of shops will tie the new building into the context of boutique-lined Madison Avenue, and while it stops far short of the Museum of Modern Art's air rights condominium development, will further the effort to tap new income-producing sources for cultural institutions.

Second, it will be fascinating to see what the idiosyncratic Graves proposes to place next to the Breuer building, itself nothing if not idiosyncratic. The existing museum does possess a refinement and, in fact, the hint of genius missing from many of Breuer's later buildings: its exhibition spaces are exceptionally successful, its detailing, notably its staircase, is often poetic, and its contrarily cantilevered massiveness is so confident as to be convincing. But its abstractness and its deliberate violation of the neighborhood's texture and human scale are the antithesis of Graves's approach, which tends to integrate elements reminiscent of older forms, assembling them in a way that retains their small-scale, textural, and contextual character under a classicizing ordering system that emphasizes entry and works with symmetries. Still, the Breuer building, in all its contrariness and deliberateness, is endearing—its askew windows, for example, are as quirky and personalized as any of Graves's inventions—and the marriage of two distinctive personalities may well be brilliant, if tempestuous.

Finally, it is a most welcome event that Graves is given the opportunity to design a prominent building in an urban setting, to fulfill the promise of unusual artistic creativity suggested by his drawings, showrooms, and small realized projects. His Portland Public Services Building (P/A, May 1980, p. 25) is scheduled for completion in 1983. Few other of his major projects are underway. Not only is the Whitney design of potential interest; it may well be of great significance, and the results are eagerly anticipated. [SD]

Eberhard heads ABBE

Washington, DC, architect John P. Eberhard, long a figure in architectural research circles, has joined the National Academy of Sciences as executive director of the newly formed Advisory Board on the Built Environment. ABBE is the successor organization to the Building Research Advisory Board and will concern itself with a wide range of issues arising from the scientific and engineering communities. "The focus will be on scientific and technical matters that are critical to the improvement of governmental policies and programs for the [News report continued on page 38]
Laminated architectural glass.
How it spruced up this old library is a case for the books.

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

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

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built environment,” said Eberhard, “which includes all of the facilities and community infrastructure that support human activities.”

Members of the Board represent a balance and diversity of disciplines, including architecture, engineering, economics, finance, law, medicine, and the social sciences. ABBE is chaired by noted urban economist Philip Hammer, Hon. AIA, past president of the American Planning Association and retired founding partner of Hammer Siler George. ABBE will continue to maintain management responsibility for the government-wide Federal Construction Council, which is currently concerned with, among other matters, removal of asbestos from federal buildings. The Board’s staff will support U.S. work for the International Council for Building Research (CIB), whose members are drawn from more than 50 nations. ABBE is also advising federal agencies on long-term research plans and has commenced a program on the use of computer graphics in building design and construction.

A veteran observer of Washington’s on-again, off-again concern with the quality of the built environment, Eberhard sees these as particularly challenging times for the building research community. “The administration seems to be saying that it will back research and development for military systems, leaving our civilian technologies—which are becoming outstripped by other nations—to the vagaries of the private sector.” While the community that participates in building-related research may find itself cut off from some of the federal support it has enjoyed recently, Eberhard said, it is possible that the larger high-technology research organizations that have flourished over the past decade will find ways to expand their research and marketing efforts in ways that will aid the building community. [Thomas Vonier]

Lord Llewelyn-Davies: 1912–1981

Richard, Lord Llewelyn-Davies, city planner and architect with offices in London, Houston, Canada, Australia, the Middle East, and Hong Kong, died in late October in London.

Lord Llewelyn-Davies was best known for his new towns projects, especially his 1967 design of Milton Keynes north of London. In Milton Keynes, he attempted to overlay the diversity of traditional cities upon the serenity of utopian garden cities, an approach heralding the attitudes of today.

His 1957 design of Rushbrooke Village in Suffolk, England, introduced a Modernist aesthetic to the village-like garden city, while his unexecuted 1975 plan, for a new center of Teheran under the direction of architect Jaquelin Robertson, was dense and city-like, inspired in part by Rockefeller Center.

Llewelyn-Davies Week, his firm, specialized in the design of hospitals and research laboratories, and its work in America included the Atlantic Richfield Corporation research complex in Philadelphia, completed in 1977. Lord Llewelyn-Davies also designed the London Stock Exchange and the 1979 expansion of the Tate Gallery in London, the latter widely criticized for its bleak modernity. He received his architectural degree from the Architectural Association in London, and from 1971-75 was head of the University College London’s School for Environmental Studies (a name that reflected his philosophy of a rapprochement between architecture and the natural and social sciences).

Energy in design debated in Denver

In the aftermath of the first Arab oil embargo in 1973, it was widely proclaimed that energy shortages would produce major changes in the way Americans lived—and in the way architects designed. The American Institute of Architects’ Design for Energy Conference, held in Denver Oct. 31 to Nov. 3, was called to consider what architects have done, or failed to do, about saving energy. Although most of the conference consisted of architects showing slides of [News report continued on page 42]

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[News report continued on page 46]
Paneline™ from Kawneer.

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been found to make buildings easier to rent. "I think it became clear that energy design is not an unknown art," conference chairman George Notter said afterwards. "It's not that you have to be an expert on energy. But you do have to think about energy and know something about energy to be a good architect."

[Thomas Hine]

Thomas Hine is staff writer on architecture for The Philadelphia Inquirer.

Calendar

Exhibits


Subsequent dates: Jan. 2-March 21, New Jersey State Museum, Trenton, NJ; Apr. 10-May 9, Lehigh University Architecture Department, Bethlehem, Pa; Oct. 23-Nov. 21, UCLA School of Architecture and Urban Planning, Los Angeles.


Through Dec. 16. Late entries to the Chicago Tribune Tower Competition, Fort Worth Art Museum, Fort Worth, Tx.


Through Dec. 31. 18th-20th Century British and European Architectural Drawings, Philippe Bonnafont Gallery, 478 Green St., San Francisco.


Competitions


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Peter Papademetriou

Remodeling and extension of Rice's architecture school by James Stirling, Michael Wilford & Associates, with Ambrose & McEnany, fits into the campus plan and eclectic style established early in this century by Cram, Goodhue & Ferguson. Following this article is a critique by David Gebhard.

New wing and courtyard are glimpsed through arcade from the 1940s (far right).

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

It used to be an old saw that architects should seek an expressive vernacular by looking at the "backs" of buildings. Rarely, however, did they actually set out to design one. Yet the first building in the United States by the London-based firm of James Stirling, Michael Wilford & Associates, new facilities for the Rice University School of Architecture, is essentially just that.

Stirling's receipt of the 1980 Royal Gold Medal of the RIBA and the 1981 Pritzker Prize in Architecture caused a heightened interest such as unfairly awaits any first-born of distinguished parentage. Its focus on what is a very modest commission is largely a consequence of timing, and with such interest, premature expectations are inevitably met with an uneasy awareness that the anticipated product is simply quite homely. Such was the nature of the situation, and it is because of the courage of their convictions that Stirling and Wilford's design must be accorded the significance of modesty. Here in Houston, the specific context was met by a sober, sensitive response, which took the brave and limiting stance of being appropriate to the task at hand.

For over 70 years, the individual building programs on the Rice University campus have had two strong and constant references. With greater and lesser successes, but always consciously, the two central elements are the principles of the General Plan of 1910 and the architectural style developed in the first buildings. Both of these were largely conceptualized and given form by Ralph Adams Cram. As a part of Houston, the Rice campus has therefore remained an anomaly: an ordered and coherently developed sequence of well-detailed buildings in a perceptible environment.

The basic part of the campus plan was a series of courts defining major program areas, linked together by building blocks aligned parallel to the principal east-west axis, and tied laterally in a north-south direction by axes connecting the secondary activity courts. The heart of the plan was the Academic Court, with its administration building prominently the exception in its orientation. This building closed one end of the space, astride an axis from the main campus entrance at the northeast corner of the 233-acre site, which continues through the composition as its principal axis. Symmetry was played off with asymmetrical balance to facilitate development over time. (Plan overleaf.)

Cram also sought an architectural elaboration into a stylistic vocabulary appropriate to place and purpose, as he stated in Pencil Points 20 years later, "... the dominating idea was that this was an institution of higher learning and that it must look like a college, and one built in a warm climate." Eclecticism was for Cram a means to articulate programmatic, institutional, and cultural particularities free from the then-dominant single style of Neoclassical architecture.

The "Rice Style" was Mediterranean in source and Southern in execution, considering orientation, prevailing breezes in program organization, and the use of cloister arcades. Brick masses reminiscent of northern Italy rose from a base story of cloisonné masonry and were characterized by horizontal banding; verticality accentuated the planar wall as a series of rhythmic buttresses. Surfacing the composition were tile roofs, generally in hipped form, occasionally suppressed by an articulated parapet or with a flat gable where separate wings were clearly to be seen as appendages to a main block. Although a program of ornament was evident in all the early campus buildings, Cram's emphasis on planar composition suggested a superiority of massing over decoration.
Finish materials of all buildings also reflected a pragmatic attitude of the Rice clients; interiors, particularly, are relatively simple. (For a history of the campus, see Architecture at Rice Monograph 29, by Stephen Fox; for photos of early buildings, see p. 60.)

The Academic Court had been defined during Rice's initial spate of construction by the Cram-designed Administration Building (Lovett Hall) of 1912 and its flanking wing housing the physics department (1914). Significant building activity was postponed by the Depression and World War II; it was in the middle to late 1940s that new works were added to the campus. In 1947, the southwest corner of the court was added by the firm of Staub & Rather with a general classroom building designated M.D. Anderson Hall. This was then linked by an arcade to the Fondren Library of 1949 by the same firm. Not only did the library block the principal axis of the General Plan, but along with Anderson Hall it signaled the impact of Modernism. In 1944 a "cooperative committee" of university libraries and their architects was formed to deal with new building programs. Headed by John E. Burchard of MIT, this committee not only recommended placement of Fondren Library across the main axis, it also warned against "warping the functioning of the plan" in favor of a symmetrical elevation and specifically disparaged any attempt at continuing the style of the earlier buildings. The result was Fondren's schizophrenic asymmetry in a "modernized" version of Cram's vocabulary.

Anderson Hall preceded Fondren, but was also conditioned by this virtual conflict of interests. In basic form it is an ordered block capped by the symmetry of a hipped roof form. Closer examination, however, reveals that the pattern of window openings of the south (quadrangle) elevation does not align in plan with that of the north elevation. This subtlety is a symptom of a major interior "programmatic" response. As Anderson Hall was a general classroom building, its plan was organized for two types, one small grouping along the north side, the larger rooms facing the quadrangle. This "functional" arrangement, which introduced a series of offset articulated "entries" to each room (see original building plan, p. 56) was tied into an asymmetrical structural frame, hence the difference in window patterns. The visual treatment of the exterior, in comparison to Fondren Library, was a timid but fortunate restatement of the existing Cram buildings.

Completion of the quadrangle space was realized by the 1961 Rayzor Hall (Staub, Rather & Howze), flanking Fondren directly across from Anderson Hall and rendered in a similar neutral style, and the 1971 Cleveland Sewall Hall, the flanking wing to the south side of Cram's original Lovett Hall, for which architects Lloyd Morgan & Jones carefully replicated the façade of Cram's physics building, as the donor specified.

Anderson Hall was gradually taken over by the School of Architecture at that time, although several studio classes and support functions were located in a portion of Fondren Library. Accreditation visits of the NAAB cited the increasingly crowded conditions, particularly as the graduate program grew in size and diversity. The existing interior geometry introduced a social and functional division, as studio space was opened up through the removal of old classroom walls, but obstructed spatially by the offset column grid and the off-center air distribution plenum above the original corridor. A related problem was the patent inadequacy of air conditioning for the building. Finally, the original purpose of Anderson Hall as a collection of general classrooms yielded a building without a focus internally, so that the School lacked a physical "heart."

In September 1978, shortly after becoming Dean of the School of Architecture, Jack...
Gabled west end of new wing (top) shows some changes from isometric (top opposite); Cram chemistry building is at far left. East end of addition (above) includes short repeat (at right) of original window pattern (at left) plus visibly new glass-capped projection for jury room.
Mitchell wrote President Norman Hacker-man of a "critical space shortage," concluding that there was no way to remodel Anderson Hall to accommodate these needs, and an addition was soon decided upon. In January 1979, an existing commitment for $500,000 secured by the School's previous director, Anderson Todd, following an earlier space needs analysis, was supplemented to $700,000; at the same time, authorization was given to raise an additional sum for a total of approximately $1.4 million.

The faculty was committed to two points, the first of which was to remain a part of the central campus, to function as a literal link between the humanities and science sides. This commitment carried with it a philosophical stance that creative adaptive reuse and conservation by means of an efficient addition and reintegration of facilities, rather than an independent building, was more in the spirit of the times. The second issue was to seek an architect of international significance, whose sympathies would assure this direction. After much discussion, the firm of Stirling and Wilford was recommended at the end of March 1979.

A building committee of the School, chaired by Professor William Cannady, drafted an initial program analysis. The program, consisting only of several pages of space needs and sizes, described an approach comprising a "modular studio" concept (discrete rooms for studio, but planned for combination) and an approximately 50 percent addition to the existing building. By the end of May, the program schedule and contract fee were locked together, as was association between the London firm and the local firm of Ambrose & McEnany, the former doing design development and the associate architects having total responsibility for contract documents; the main contractor and principal subcontractors were also lined up when initial schematics were reviewed in early July 1979.

The first scheme, presented that fall, represented a clear commitment to a building
whose visual character indeed continued the vocabulary set by Cram and subsequently interpreted; it also sought to introduce variation and to elaborate themes from this. Most significant, however, was the move to design a second wing similar to the existing building and to conceive of a lateral link as the heart of the new school. This link is in part a replication of existing episodes, such as the risalit (two-story projecting bay) identical to the renovated risalit on the quadrangle side. It also appears as a core inserted between two buildings, its new jury room poking between them and its entries marked by vertical terminations in high-tech lanterns loosely alluding to the tabernacles of the Cram buildings. Most significantly, the disposition of the main block parallel to the existing building on the east-west axis both continued the spirit of the General Plan of 1910 and provided an intimate garden space, complementing the adjacent arcade to Fondren and placed at the intersection of two major pedestrian routes. With this, the design achieved an extension of the purposes of the School to contact with the larger University community. Faculty response adjusted the absolute clarity of the parti diagrams by calling for a double group of studios on either side of the central corridor of the old wing; this also modified certain preliminary design moves and represented a regrouping of space allocation to bring the total more in line with budget.

By March 1980, a new refinement had been advanced, essentially the building as ultimately built. The associate architects had
made recommendations for mechanical systems to provide necessary environmental controls, and other aspects of construction were predetermined by the major contractors who would stand by their prices to the University. (Stirling and Wilford had not, in fact, been involved with fully air-conditioned buildings before.) During design development, there was constant monitoring of costs by School and University officials; design decisions were balanced by adjustments to keep the costs within budget. Because of the on-again-off-again commitment during the fund-raising period through early 1980, design continued into the process of construction, which began in April 1980, and just as construction began, Russ Pittman, the campus business manager who had overseen the project through to that point, retired.

In contrast to the East Coast projects, the Houston job represented a completely different scenario in terms of workmanship, technique, and speed of construction. The contrast is even more dramatic in comparison with the Stirling firm's experiences in Germany. Compounding this were the division of labor, the distance to London, and shifting client positions.

The work was constructed essentially in one year; final student reviews were held in it at the end of Spring Semester 1981, although the facility was not occupied until the summer, and dedicated at the end of September 1981. Fine-tuning and redressing problems that resulted from budget-related decisions have been undertaken subsequently. Among these was noise resultant from the recommended room air-conditioning units, compounded by a later decision to leave these exposed when acoustical ceiling tiles were pulled out of the job as an economy move by University officials; retrofit acoustical treatment has now been discreetly incorporated.

The users, however, have looked beyond problems to the larger issues. The School is an integral part of the campus and complements its physical structure while adding a significant and human-scaled social space. As a pass-through building for campus circulation, it now openly draws outside pedestrians through its public space; the Farish Gallery, for instance, constantly has people in it.

Sorely needed work spaces have been achieved, and crowding has been alleviated. As a School for four-year undergraduates, as well as a range of graduate students, the design concept achieved a "heart" in its main public spine which provides the social identity internally; the two-story gallery is a place for pausing and casual interaction. In summary, even the trade-offs inherent in any process work successfully in a way that the monuments of the 1960s and 1970s did not; this is because the concept was responsive at a variety of scales and can only be understood, as it was intended to be, in context.
Critique

David Gebhard

James Stirling, Michael Wilford & Associates' recently completed addition to Anderson Hall at Rice University in Houston provides a number of clues which explain not only what this firm is about these days, but where we seem to be headed in our current involvement with historic contextualism. Stirling's commission at Rice is resplendent in its array of complex, intertwined issues: a near perfect (or depending on one's point of view not so fortunate) series of problems where the architect's view of contextualism was put to a strong test.

The Rice Project was not a new building, but rather an extensive remodeling of an existing structure, coupled with a modest addition. The building upon which Stirling performed his act was a half-hearted version of historicism—so characteristic of American collegiate architecture in the years immediately after World War II. The architects were asked to provide this revamping within a tight, limited budget, and within Houston's building technology, which at its best can be described as casual.

There was in addition another overlay of considerations—the architectural faculty was, at least in part, the client (whether in fact or so perceived); and though Stirling himself knew the Rice campus, and his partner Michael Wilford had been even more closely involved with the place, still this was an English firm operating for the first time, not only in America, but of all places, Texas and Houston. A final note was that as current superstar, the Stirling firm realized that all eyes were upon them in this project, as well as in their concurrent projects for the Fogg at Harvard (P/A, June 1981, p. 25) and for Columbia University. No matter how modest the Rice project was, the demand upon the firm was to produce a "significant" design. Did they succeed in doing this? Will their Rice building pose as another of their major monuments?

To answer this question we should first look into the contextual aspects of the project, and then examine Stirling's solution. In 1909, before pen had been placed on paper, Ralph Adams Cram sketched in words his view of the imagery which would be employed for the design of buildings on the new Rice campus: "Round arched style based on the Southern development during the 11th and 12th Centuries, of the architecture of the Byzantine and Carolingian epochs. It will bear some resemblance to the early medieval work of Italy, South France, and Northern Spain together with lines borrowed from the East, and also from the Spanish missions of the neighborhood."

This dictum governed all the work that Cram and his associates built on the campus from 1911 through the 1930s. Cram's series of variations on this rich smorgasbord of sources fulfilled another of his often repeated ideas, that historicism must be continuously reinterpreted so as to provide "...a modern quality that will mark it as distinctly American..." As Modern converts, those who received architectural commissions at Rice after 1945 looked with either guilt or disdain upon Cram's ideology. The new surge of buildings erected on the campus in the late 1940s and 1950s played a variety of games between the newly enshrined Modern and traditional historicism. Fondren Library (Staub and Rather, 1949) was a not unsuccessful late version of PWA Modernized Byzantium. The Bonner Nuclear Laboratories (George Pierce-Abel B. Pierce, 1952) suggested that past and the present could be united through the 1940s imagery of Saarinen and Saarinen; while the more "current" modern of Hamman Hall (Pierce-Pierce, 1958) provided a slight nod to Rice's traditionalism via banded brick walls, glazed tile, and polished black marble. Of all the post-World War II buildings at Rice, the Memorial Center (Harvin C. Moore, 1958) most fully explored contextualism—in its chapel with strangely hung columns placed around the exterior of the apse, its intimately scaled porticos and patios, and its Byzantine/Romanesque balcony precariously suspended from the second floor of its Modern style box.

During the 1960s, minor acts of contextualism continued, but this theme as a major consideration did not re-enter the scene until 1971 in Sewall Hall (Lloyd, Morgan & Jones). In this building the architects went ahead and simply duplicated the façade of the 1914 Physics Building across the quadrangle, and in the rear they provided an abstraction of Cram's Byzantine/Romanesque theme. Nine years later the Stirling firm was selected to revamp Anderson Hall (Staub & Rather, 1949), the building occupied by the School of Architecture. From their initial scheme on, they viewed the exterior and the interior as two separate, distinct projects—so independent, in fact, that the twain meet in only a few small-scaled episodes. Concerns for context dominate their approach to the exterior, while in the interior they seemed to have been entirely concerned with the symbolic images of function, countered by abstract notions of connective public spaces.
As with other contemporary contextualists, the Stirling firm implies that the imagery of the past can best be made modern by returning to the reductionist geometry which dominated the Classical tradition at the end of the 18th and the beginning of the 19th Century: Classical reductionism/distortionism would provide a readable language which had the potential of carrying the past into the present, and the present into the past. Cram's original version of Byzantine/Romanesque had after all approached the design of buildings at Rice in somewhat the same manner. So Stirling's task was to carry this system of reductionism/distortionism on into the 1980s.

Adherence to contextualism generally produces two distinct products—highly assertive buildings where the past is made more vivid for the present, and then those buildings which are backdrops within the scene. Anderson Hall was of the latter persuasion—it is a building which does not dramatically disturb the unity of the campus; nor does it add much to it. It is the sort of building we would all walk by without giving it a second glance.

Stirling's reaction to Anderson Hall was, first, to gingerly maneuver it from neutralism to a positive assertion of historicism; and then to provide the few clues to indicate that it was a Stirling product. With the exception of a few changes in the fenestration of the west façade of the original building, Stirling left the exterior pretty well as is. With the one exception of the gabled west façade, the massing and elevations of his new addition—the Brochstein Wing—follow the original so closely that only those in the know would be aware that it was new. If we look closely there are wonderfully inventive subtleties—such as the rows of slightly projecting pavilions with arched openings on the new north and south façades.

The building's strongest contextual statement occurs in the gabled west end. Here Stirling inserted a tall recessed arch into the surface, and he has suggested a corbel table by a projecting false cornice. The abstract surface, and he has suggested a corbel table associated with his work: an awkwardly placed column placed "incorrectly" in the center of the circular window, and a single shaft by a projecting false cornice. The abstractism of this elevation is made apparent when one addressed the question of context.

It is anonymous Modern of the 1980s, carried out inexpensively, but with sophistication. Does Stirling's performance at Rice constitute a significant contribution to contextualism in the 1980s, and does it represent a major addition to this architect's distinguished series of buildings? It context is to be considered as a governing factor in this design, then a reasonable criticism could be leveled at Stirling's decision to treat the interior and exterior as two separate worlds. There is no reason why in plan and even in details, a reference could not have been made to the Byzantine/Romanesque imagery which occurs externally. If contextualism has substance, it should, one suspects, go beyond the external shell. In looking at the post-1945 scene at Rice, several buildings, particularly the 1958 chapel/courtyard/tower wing of the Memorial Center, represent a more convincing response to contextualism (at least as far as a nonprofessional audience is concerned) than that of Stirling's Brochstein Wing.

It must, in fairness, be admitted that Stirling's building would have been appreciably stronger if what is revealed in the drawings were fully carried out. As is often the case in architecture, the architect's intent, and in this case his involvement with the issue of contextualism, is most clearly seen in his drawings rather than in the realized buildings. If we judge the design exclusively through the medium of drawings, then Stirling's building at Rice marks an advance in contextualism from his 1971 Art Center at St. Andrews University. At least externally his easy-going contextualism at Rice seems more American in its historical overtones than his current projects now being designed for Harvard and Columbia. If we go beyond the question of contextualism, his design at Rice evokes a somewhat uneasy reaction. Before forming a judgment we should perhaps wait and see what occurs in Cambridge and New York.

Night view of architecture school from west.

Data
Project: addition and renovation, School of Architecture, Rice University, Houston, TX. Architects: James Stirling, Michael Wilford & Associates, London (Alexis Pontvak, Paul Keogh, assistants); in association with Ambrose & McEnany, Houston.

Program: remodel an existing 28,990-sq ft building and extend for total of 45,438 sq ft; to include studios, classrooms, offices, jury and exhibition spaces.

Site: between main campus quadrangle and service road; limited by existing paths and trees.

Structural system: steel frame with bar joists.

Major materials: face brick and limestone exterior over sheathing and metal studs; clay tile roof; aluminum windows and skylights, clear glass; gypsum board interior walls; rubber flooring, vinyl tile, or carpet over concrete on metal deck (see Building materials, p. 122).

Mechanical systems: air-handling and fan coil units supplied with hot and chilled water from campus system.


General contractor: Miner-Dederick Construction Corp.

Costs: $2,675,265 (actual, 1981, not including fees or furnishings).

Photography: Paul Hester, except as noted.
In Ronald Krueck’s and Keith Olsen’s first work on their own, the elegant vocabulary is inherited from Mies but sensuously elaborated and subverted.

In a city where deviations from Mies’s precedent were regarded until recently with suspicion, if not downright scorn, this house by Krueck & Olsen is an anomaly. It is both closer to and further from the Master than most of what has gone before. “This is like our graduate thesis,” admits Krueck. Both architects studied at IIT and then worked for Chicago firms. Less typically, Krueck has spent much of his time in the company of artists, not architects. He likens the house to taking Mies’s pure, “simple sentences” and using the vocabulary to “make complex sentences and paragraphs.”

Part of the complexity has to do with a sensibility that is not only indulgently sensuous, but almost obsessively attenuated, each possible distinction and elaboration carefully enunciated. But in the main the difference has as much to do with intent as sensibility. Mies’s architecture is almost a study in progressive abstraction. Indications of specificity—mass, shape, hierarchy, direction—are extracted. As each expression seemed perfected, it was included in subsequent designs almost without alteration.

If Mies’s philosophy recalls Plato and Aquinas, the young Chicagoans put one in mind of Wittgenstein. Mies’s idea has to do with representing essence without getting tangled in all the little facts. Krueck & Olsen have fabricated a kind of black stage in which to experience—even inventory—those facts, but as possibilities, not truth. In that sense, the house is no more specific than Mrs. Farnsworth’s, but it shares its insight into the illusion of appearances not by removing ephemera, but by undermining each individual appearance with its alternatives.

At the core of this is the handling of geometry. Planes do not stand still or politely disappear as with Mies. They wobble, slide, overlap, and alternately slice into space and snap back to flat frontality. The simple U-shaped plan turns out, on closer inspection, to be three rectangular plans shoved up against each other; on still closer inspection, rather different boundary lines appear; and closer yet, it reveals itself a virtual colloid suspension of ambiguity.

To begin with, the façade

The circular drive, privacy wall, and the façade’s very nature as a plane (a condition for which the architects went to some trouble, veiling the glass-block stair with subway grating) indicate one object. However, the one-way steel frames change direction part way across, making a “corner” as if there were two buildings abutting. At this same “corner,” the skylight follows the elevation down (front and back). Clear by day and lit by a continuous billboard tube at night, the “reveal” separates the long back of the U from its two short legs as if, in Krueck’s words, a Star Wars magic wand of light had severed the house into three parts. What it also does, of course, as do the bands in the paintings of Barnett Newman, is loosen the two parts of the façade from each other to slide back and forth. It has been suggested that Newman’s bands are really the picture frame moving to center stage, its architectural translation being thereby quite literal.

Inside, the ceiling heights reinforce an understanding of the plan as two long legs with a connection in the center. Moreover, the
long wall of the living room is pulled back and severed, to be read as the edge of yet another rectangle. This one connects living room and courtyard, defined opposite by notches in the garden wall. The terrazzo floor slides outside to form a patio, belonging fully to neither room nor court and held isolate further by its correspondence to the sundeck above.

The prefab framing system has been employed in its full range. Where elevations are parallel to beams, skin (whether metal or glass) is pushed out. Where perpendicular, it is pushed back as infill. In terms of material, the elevations are divided into side (metal) and front and back (glass). But the distinctions between skin and infill divide the building into three parts—the long back and short leg division of the light wand.

Palette on ice
The furnishings and interior envelope gave the architects another arena for exploration. Materials range from industrial to voluptuous—different in touch, association, weight, density, but each particularly receptive in its way to the play of light, which becomes the unseen protagonist. Materials are repeated throughout the house in different—and unexpectedly rich—colors or systematically explored, such as glass, which appears clear, sandblasted, as block, and as mirror. Pattern adds another theme, whether the tight-knit terrazzo or the modular grids of windowwall, tile, block, and grating (always square on the horizontal, rectangular on the vertical).

Light is one thing by day, another by night. Just as the solids and voids reverse themselves—true of all glass buildings, but especially elaborated here—so does the palette undergo a transformation. By day, the colors are very cool—pale, icebox fresh food
Facing page: The house is pushed back, with a privacy wall of iron spot brick on the normal setback line to maintain continuity with the neighborhood (top). The guest bath protruding into the sundeck (bottom) was originally envisioned as a miniature of the house, with the glass block continuing up and over the point of intersection, dividing the bath by light as the skylight divides the house. The charcoal stucco wall slips off its edge slightly, articulating the distinction between volume and surface.

This page: To present a strictly planar façade, the architects hung a veil of subway grating in front of the glass block stairwell (left). The quasi-interior foyer created (top) is a kind of crystalline void where light is filtered and reflected. Above: A side elevation, with metal siding infill. Framing expresses a distinction between the two stories at the ends and the double-height living room in center.
House, Chicago

Vertical wall sections: Where parallel to structural framing, skin is pushed out; where perpendicular, skin is pushed back as infill. 1 Sundeck without curtainwall or siding, structure is fully exposed. 2 South elevation (end walls of U) with ribbed metal siding as skin pulled across structure. 3 North elevation (side of living room) with siding as infill, 7-in. recess. 4 Narrower section of facade and rear elevation (ends of living room) with window wall set flush with structure. 5 Wider section of facade and rear, also courtyard (legs of U) with window as infill set at back of structure. There are rolling sun screens to shade light from the courtyard.

This page: The dining area (left photo) is a restrained foil for colorful incidents—gray velvet, gray marble, gray terrazzo—bounded by a burgundy cabinet, melon wall above, and plant-filled conservatory.

The master bath (right top) seems to be molded of white tile inside and out, with only slight inflection for fixtures. The doors are gridded wire glass sandblasted from the inside, and the mirrors silvered insets in a sandblasted frame.

The table bases (designed by architects) also are variations on squares and cubes. Detail of coffee table (right bottom) milled from stainless steel plates, its edges polished and surfaces sandblasted.

Facing page: The architects have proposed a mural for the long wall of the living room (top) out of which the objects and walls of the room would seem to have been unfolded. Color expresses in between space and white the places from which the objects have been removed.

Collage is suggested as well by the custom rug with its colored rectangles floating across the free sides (center and center right).

Cabinetry throughout combines marble and lacquered wood in luminous colors. In the study (right bottom), the shelving and fireplace piece—with a wet bar on the other side—is a warm sea green.
Everywhere the house is dominated by the tension between flatness and dimensionality. The gridding can be easily read as holding and receding from a picture plane. Structural elements are turned sideways to read only as edge. The house is so much thought of in terms of drawing that the architects have literally drawn on it—on the elevations with red mullions, and on the sundeck, incising stucco as if only the lines were left when the structure was eroded. Both pull away from their surfaces. Planes are also set fluctuating by color; figure/ground ambiguities (rug, bathroom mirror); and repetition (three-layer partitions closing kitchen and guest wing, where tonal distinctions suggest a different relationship in space than does position). A similar effect is gained by painting window-wall medium gray and window frames lighter. The proposed mural would remove any lingering complacency.

It is reminiscent of Analytical Cubism and its later variations—the transparency, overlap, ambiguity, and unrelieved oscillation between canvas and illusory depth. To the techniques of painting is added visual and kinetic memory, the overlay of the object just passed.

The effect of contradiction, of course, is to transfer significance from the object itself to the experience of the beholder. Translating, however subconsciously, from the 18th to the 20th Century, the architects have changed the subject matter from truth to understanding. [Nory Miller]
New additions to a famous horse-breeding farm in Kentucky are as special as the thoroughbred stallions they were designed for.

It is extremely rare that horse barns would ever be covered in the pages of an architecture journal, but those at the Gainesway Farm outside Lexington, Ky, are in many respects as exceptional as the horses for which they were designed. Few architects will ever be asked to undertake such a commission, but on the other hand, few farms house such horses.

The 47 thoroughbred stallions at Gainesway Farm are retired race horses, most with renowned records, that are now kept as studs; their aggregate worth is over $300 million. The 32 most valuable stallions are housed on the 500-acre farm in a “village” complex of eight barns containing four stalls each. This arrangement alone is somewhat revolutionary, but it, as well as everything else concerned with the design of the barns, has been done primarily for the safety and well-being of the horses. “It is basically a matter,” owner John R. Gaines says, “of protecting an investment.” The horses are syndicated (one at $40 million), so each has a number of shareholders. Consequently, the farm owner is not only protecting his own interests, but those of others as well.

High-strung thoroughbreds tend to panic with slight provocation, in which case they can harm themselves or others around them. Therefore, the wall hooks for all the tethering devices used in the washing, grooming, and feeding areas are designed to be pulled out of the wall before the horse can harm itself. The wash areas are inset with rubber pads, and in the stalls the wainscoting (of unpalatable red oak) is cantied out at the bottom and loosely fitted to give if a horse kicks the wall. All cornes have been bullnosed to eliminate sharp edges. The wrought steel stall gates, which slide on self-oiling bronze wheels, have a small grid at the bottom to protect the horse, but wider openings at the top to accommodate viewing; their metaphorical design suggests a horse looking out of the stall.

A four-horse barn has certain distinct advantages over a larger structure; for one thing, each horse is in immediate proximity to an exit door in case of fire or any other calamity. Another advantage is that if disease occurs, it could be confined to one barn, and with proper ventilation, one hopes to one stall. But even without the threat of disease, ventilation is of great importance for the well-being of the horses. Because of inherent difficulties of ventilating a small space, though, special attention had to be given to the problem of air exchange. This explains the extreme pitch of the roof. Ventilators at the roof ridge draw from two narrow, upward-angled windows under the eaves in each stall to create a strong upward air movement along the interior of the walls and roof, without causing a draft in the stall and consequently on the horse itself.

Because the barn roofs are oriented toward prevailing winds for ventilation, and because of other roof load conditions, the roof structure has been separated from the walls to avoid their cracking. Loads are transmitted to foundation piers by a three-hinged, laminated timber arched structural frame that is tied together by curved collar beams and round diagonal cross-bracing. The thick masonry walls and one-inch-thick clay roof tiles provide adequate mass and insulation to temper the interior climate in the unheated barns, keeping them about 15 degrees cooler.
in summer, and warmer in winter, than the outside air.

The floors of the barns have been faced with wire-cut red brick that has a tooth to the surface, which provides good footing even when wet. Outside, paths and lanes leading to the lunging ring and breeding barn are of gravel and red brick chip for the same reason; and for added safety, the red brick curbs around them have been double bullnosed to avoid any sharp angles.

In addition to the individual horse barns, architect Theodore M. Ceraldi has also designed a new lunging ring for the farm. The purpose of this large wood structure pavilion is primarily for exercising the horses when conditions in the paddock, where a horse is more likely to be harmed than in the stall, are unsafe. In inclement weather, two horses can be exercised simultaneously on long lines in the two 60-ft-diameter rings under the vast roof. The lunging ring also serves as a place to show the horses and as a permanent outdoor pavilion for other farm-related activities.

These buildings could have been, and under ordinary circumstances probably would have been, nothing more than simple, serviceable structures. But they are much more than that. They are exquisitely proportioned, finely detailed works of architecture that do not follow current trends or fashions. There are no tricks and no gimmicks, but rather a clear and direct expression of fine materials meticulously detailed by an unusually refined sensitivity.

"Everything I know as a designer went into this place," Ceraldi says. But he also remembered the old, white, New England villages of childhood. Their memory evoked the images at Gainesway, but the special vision of Kentucky was not lost in the adaptation. The simple, white form of each barn has been outlined around its base by a plinth of weathered, natural field limestone taken from old walls on the farm. The rock has been laid up with deeply raked mortar joints to recall the dry-laid walls traditional to the region, but it also serves the practical purpose of obscuring stains at the bottom level. Such concern for detail is seen throughout the complex, where
Ceraldi's intense interest in fine and beautiful craftsmanship is evident at every turn. Each barn has a differently patterned, hand-laid brick floor surface. Metal latches, tethering equipment, grilles, and stall doors (with name plates of etched gold-leaf letters on natural-cleft slate) have been specially designed by Ceraldi and crafted in hand-wrought steel. The exterior sliding doors are hung from hand-wrought steel tracks, and their chevron pattern of red cedar is terminated by a copper base plate.

The result of these efforts, now carefully set into the gently rolling landscape of the bluegrass country, speaks of a kind of serene and timeless natural beauty that is rarely seen today. To enhance that vision, the barns have not been aligned rigidly on the orthogonal grid, but each has been slightly offset, thus relaxing the formality of the composition.

It is a special client who encourages this kind of expression, and that story goes back several years to the time when John Gaines hired landscape architect Edwin Bye to do some work at the farm. Bye, who is often acknowledged to have perhaps the most refined eye in the business, spent several years on the 500-acre farm designing stone walls, arranging planting of everything from flowers to trees, designing gardens, and moving tons of earth around to mold the landscape into the special beauty that it has today. If not told, one would not know that this was not simply a place where nature had been especially kind. But, Bye says, "It has often been the story of

my work that one never knows I've done anything."

It was that subtle quality, though, that John Gaines saw. He is that rare combination of an extremely successful businessman with a highly refined aesthetic sensibility. At the farm it is immediately apparent that the guiding eye behind the physical environment is the same one that collects art of the great masters for the house, or that selects the world-renowned stallions that have made Gainesway famous.

When Gaines decided to build the new barns, he originally asked Bye to design them. Bye, however, not being an architect, recommended his former Cooper Union student and former employee Ceraldi, who was then given one weekend to do research and come up with a schematic design for a building type he had never done before. When Gaines, Bye, and Ceraldi met for breakfast in New York on the following Monday morning, however, the deal was closed.

In discussing the barns recently (in The Blood-Horse magazine, Aug. 8, 1981), Gaines said "... when you are generating, say, $2 million a year with a stallion, if you can (by safety and management) extend the breeding career of any one of these horses by several years, you are dealing with a staggering amount of money." That is the businessman-protecting-the-investment talking. But in the same interview, he said, "We could have attained the same degree of safety at less cost, but these animals are kings and I wanted them to be housed like great patriarchs." That was the connoisseur talking.

[David Morton]
In the lunging ring (this page), horses can be exercised on long lines during inclement weather. An office addition for records, video equipment, and a computer has also been designed by Ceraldi for the farm (right).
The sketchbooks that Le Corbusier identified for publication are now appearing, and a selection from Volume I is presented here.

Sketchbook A1: 1914

"A1 is the first sketchbook in the classification system established by Le Corbusier in approximately 1955." In it, Charles-Edouard Jeanneret practices his initials (28).

Sketchbook A2: 1915

"Two designs in A2 (89, 90) represent the first instance of... interest in skyscrapers and their placement in large green areas of the city... The second most important subject in this sketchbook is... the Domino house (80)," some aspects of which are incorporated into the Villa Schwob (109). Figure 113 is an early example "of his interest in the traces réguléateurs that resulted, in the 1940s, in the Modulor..." One sketch (132) refers to the exhibition "Reims Martyr" in Paris.

All of the quoted passages and sketches reproduced here are from Le Corbusier Sketchbooks, Volume I, 1914-1948, and are used by permission of The MIT Press, Copyright © by Fondation Le Corbusier and The Architectural History Foundation.

This summer the first volume of Le Corbusier’s sketchbooks was published, and the second of what will eventually comprise four volumes has just been released. These reproduce the 78 notebooks that Le Corbusier catalogued before his death in 1965. The first volume covers the period 1914–48, the second 1950–54, the third 1954–57, and the fourth 1957–64. The volumes, all of which will be available by next spring, are being published cooperatively by The Architectural History Foundation, The MIT Press, and the Fondation Le Corbusier. Volume I contains a preface by André Wogenscky, President of the Fondation Le Corbusier, and an introduction by Maurice Besset, professor at the Ecole Polytechnique Supérieure in Geneva and Le Corbusier’s literary executor. In all four volumes, notes to the individual sketchbooks (from which our captions are taken) are by Françoise de Francieu, Curator and Council Member of the Fondation.

In his preface to Volume I, André Wogenscky notes that "Le Corbusier drew as one would take notes, without trying to make a pretty picture, simply to imprint upon his memory some central idea, to remember it and assimilate it. He often said, 'Don't take photographs, draw; photography interferes with seeing, drawing etches into the mind.'" Wogenscky continues, "When the Fondation Le Corbusier became the legal heir to all his possessions, one of its first objectives was the publication of these notebooks... The originals of these hitherto unpublished notebooks are too fragile to be used by scholars and students. It was essential to make them accessible... Through them one can see the evolution of a continuous body of work and understand it in each phase of its development. These notebooks are the most private of Le Corbusier's work, the most spontaneous, perhaps the most significant, encompassing all the others—the work of an entire lifetime."

On the following pages, a selection of sketches is shown from Volume I. In them, one can see early thoughts concerning such projects as the Domino system, Villa Savoye, and Ronchamp, as well as early ideas about the Modulor, about urban planning, and other interests that filled the more than 4000 pages of the sketchbooks.
Le Corbusier's sketchbooks

**Sketchbook A3, 1918**

"This sketchbook... reveals perfectly the dual roles of painter and architect described by Le Corbusier himself in the following: 'I have not stopped painting daily since [1918], extracting from wherever I could the secrets of form and developing a spirit of invention in the same manner that the acrobat trains his muscles every day and achieves control. I believe that if people are going to see something in my work as an architect, it is to this private labor that one should attribute its deepest quality.' (Le Corbusier, Dessins, Petit, Geneva, Forces-Vives, 1968.)"
Le Corbusier's sketchbooks
Sketchbook B5: 1930, 1933, 1948

“Even if our present knowledge of Le Corbusier were discounted, the intense activity with which he was involved in the thirties would become apparent from the multiplicity of themes in this sketchbook. . . . This activity is exemplified in the first pages by a sketch of the Villa Savoye (294), a planning proposal for the Port Maillot (296). . . . However, the greatest number of sketches can be divided into two categories: those made during the CIAM conference in Athens in 1933 (312) . . . and those related to agrarian reforms and planning.”

Sketchbook B6: 1931

“The 1930s were a particularly fertile period for Le Corbusier, and the pages of this sketchbook reveal the genesis of his activity in those years. After the severity of Purism, there begins to emerge in Le Corbusier a sensitivity for more curvilinear forms and for the reality of materials. . . . Numerous studies of boats, cordage, and female bathers in the Arcachon Basin . . . with precise color notations, emphasize the extent to which the architect’s eye is also that of the painter (363, 372). . . . Finally, a return to architecture (390) with several scenes of domestic life ‘sous les pilotis,’ . . . confirms Le Corbusier’s constant preoccupation with minute analysis of the human gesture in everyday life.”
Sketchbook B7: 1931
"... this sketchbook is full of rich notes on the trip to Spain in 1931 with Fernand Léger and Pierre and Albert Jeanneret... The travelers continue through Algeria... A few sketches record Le Corbusier’s stay in Algiers (463)."

Sketchbook C10: 1932
"As an urbanist interested in the problem posed by the city, and as a witness of industrial civilization, Le Corbusier... seeks a balance between built volumes and free spaces, as in the sketches for the development of a commercial center for the new port of Barcelona—the Macia Plan (644).... The last pages consist of more sketches for Algiers.... The two final drawings (670, 671), executed aboard ship on the way home, present 'proofs' for the correctness of window and living-space dimensions for housing projects."
Sketchbook C11: 1928, 1929, 1934, 1936
"Le Corbusier used this sketchbook at different periods. . . . The undated drawing of a small country church (703) may anticipate the belfry at Ronchamp. The organization of a sleeping compartment in a train (704) is measured and described. For Le Corbusier, to see is to measure in order to preserve the architecture's 'dimensions.'"

Sketchbook C12: 1936, 1938
"In 1936 Le Corbusier was engaged as a consultant for the building to house the Ministry of Education and Health in Rio de Janeiro, built in 1943-44 by a team of Brazilian architects (741)."

Sketchbook D13: 1945
"This sketchbook . . . contains drawings and notes made during a crossing from Le Havre to New York . . . on the Liberty ship Vernon S. Hood. They are decisive for the finalization of the Modulor. . . . The notation on the drawing reads: 'It was in this freighter cabin on the way to New York that I invented the Modulor symbol (804)."
Two Oregon Recreational Facilities

Forms of recreation

Though sites and programs are different, the two latest recreation facilities from Portland architects Broome, Oringdulph, O'Toole, Rudolf & Associates carry on a lineage started with their “Green Y” (P/A, August 1978, p. 52). All share the clarity and strength of design and detail and the bold application of color.

Seen from across surrounding agricultural fields (right), the Tualatin Hills facility nests into the landscape. Up close, detailing at the entry canopy (opposite page, center) is crisp and delightful. Besides the yellow entry accent, the shower/locker facilities break free of the main form (opposite, bottom) in yellow metal panels.
Tualatin Hills

Billed as the largest recreation facility in the state of Oregon, the Major Sports Complex for the Tualatin Hills Park & Recreation District presents an impressive array of possible activities. Located in a rural area near Beaverton, west of Portland, the enclosures for maintenance, tennis, swimming, and recreation district offices occupy 97,428 sq ft of a 66-acre site. Exterior playing fields include eight tennis courts, four softball fields, one baseball field, two football fields, and one combination football/soccer field.

Except for the 10,500-sq-ft maintenance building, the indoor activities are housed in a roughly L-shaped set of structures, pivoting around administrative offices and concessions. The western arm of the facility is the 34,280-sq-ft aquatics building, containing a 50-meter x 25-yard pool, which will accommodate AAU competition and up to three different recreational programs simultaneously. A three-stage diving tower, the highest being 10 meters, is constructed of reinforced concrete. Permanent seating for 500 spectators is provided, with deck space for additional temporary bleachers. Also included, of course, are the necessary shower, locker, and mechanical areas.

From the exterior, the structures accomplish the difficult balance of boldness and unobtrusiveness. The boldness is in form and the supercharged yellow of some of the elements. The forms are simple but strong, with white steel deck planes supported on open gas-fired boiler, forced-air heat.

Major materials: insulated composite steel decks, enameled steel siding, concrete (see Building materials, p. 122).


Contractor: Contractor's, Inc.

Costs: $4,271,850 ($37.02 per sq ft—1979).

Photography: Russ Keller, Bruce Forster.
Two Oregon Recreational Facilities

Steel joists. At the ends are concrete walls topped by glazed repetitions of the joists. The yellow steel facias are on lower building elements, the entry, and the exterior walkway.

Berms on three sides of the tennis center and two sides of the aquatics center create the sense of blending in, reducing the presence of the large structures. From many angles the roof seems suspended above the landscape. A forested 9-acre knoll that runs east and west across part of the site was respected, and new plantings will screen views of the parking lots. The campus of buildings is a good neighbor, at home in its rural setting; it should maintain that, even if the neighboring agricultural land sees an influx of civilization. Beyond the skill in both massing and siting, the thoughtful handling of detail is consistent with the architects' past work.
Outdoor and indoor tennis courts (opposite page) form a line perpendicular to the pool building (right). The entry and administrative offices (above) link the two main structures at roughly the height of the berms around them. Both the pool and the tennis buildings are brightly uplighted with HID lamps.
Two Oregon Recreational Facilities

Corvallis

Instead of the bucolic agrarian setting of Tualatin Hills, the Corvallis Aquatic Center is sited along a major, if nondescript, road. The flat site is also part of an existing junior high school playing field, bounded on the south and east by suburban residential areas. The only terrain feature existing on the site was a slight berm edging the old ballfield. Additional planting was added to this berm to provide more definition to the new outdoor sunning area.

In plan, the building is straightforward, housing two pools; an instructional pool of 30' x 40' occupies one end of the long, column-free space. At the other end, a 50-meter x 56' pool meets NCAA and AAU national standards. The architects designed it to be capable of growth and change to meet the needs of the school district, Oregon State University students, and local citizens. Basically a two-story rectangle, the building contains the pools along the north side and the service areas along the south, with a viewing gallery above these.

Because of the need for uninterrupted space and the desire to decrease the building's scale and impact on the street, steel trusses were placed outside the building en-
Powerful massing and bright color characterize the south façade at Corvallis (right and bottom). On the north, the structure takes over (below), allowing the side facing a major street to descend in height and providing a column-free interior.
Two Oregon Recreational Facilities

The roof envelope. These support the roof and allow it to step down in two increments; the two sloped segments are fiberglass, and allow 100 percent of natural light to be used in the daytime.

There is no mechanical cooling in the building. It is designed to allow natural ventilation through sliding glass doors on the north to flow through the space to round vents on the south.

Ductwork, which also takes up volume and can be a noise source, is placed outside the south wall, where it becomes a façade element. The duct, the round vents, the brick massing, and the striking color bands in the deep entry slot make the south elevation a lively and powerful one, a massive backup to the spidery trusses on the north. Although the program and the plan are basically simple, concerns for a maintenance-free facility with reduced volume have been incorporated in a skillful way. The result is a sculptural building and a welcome addition to an ambivalent environment. [Jim Murphy]
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 Buildings Division of the U.S. Department of Energy.

The main energy-conservation issues in the Aquatic Center are the reduction of heat loss and the maximization of solar gain. In a skin-load-dominated building like this, energy conservation is accomplished best through optimal orientation, heavy insulation of exterior surfaces, and the maximization of passive solar gain.

The energy performance of the building is strongly influenced by the two swimming pools in the main space. Both pools are heated at a constant temperature 24 hours a day for the whole year: the large pool at 82°F, the small one at 90°F. The air in the main pool space is heated to 85°F. Dressing facilities are heated to 75°F, and the entrance to 72°F. No night set-backs are used anywhere in the building. The building has no mechanical cooling. Ambient temperatures in Corvallis are sometimes very high during the summer months. The design for minimal conductive loss and maximum solar gain without mechanical cooling poses a danger of overheating into the building, even when the human comfort zone can be extended substantially.

The building, as designed, has adequate daylighting. A design for maximum daylighting (with the entire roof transparent) would reduce electrical loads very little by comparison. The major benefit would be in the increase in solar gain: it would reduce the heating load by 8 percent. However, this solution would also cause inside temperatures to exceed 100°F quite often during the summer months. A fabric roof with transmissivity of 8 percent provides an equivalent daylighting solution, but its conductive resistance is worse. This would cause a substantially higher heat loss and increase the heating load in the building by 37 percent. All windows and doors are double glazed. Triple glazing would reduce the heating load by only 2 percent. Moving all glazing to the outside of the structural system would increase the volume of the building by 39 percent; this would increase the heating load by 30 percent.

If the existing insulation were to be doubled and new insulation were to be introduced where none exists now, the heating load would be reduced by 19 percent. If the building were turned 180 degrees, the additional passive solar gain would reduce the heating load by 15 percent. Such change in orientation would cause inside temperatures to rise an average 5–8°F.

When outdoor temperature exceeds 80°F, the doors to the outside are open to provide natural ventilation in the pool space. This causes a substantial heat loss while the outdoor temperature is below the temperature to which the interior is heated (85°F). Without natural ventilation, the heating load would be reduced by 22 percent, but this would also cause interior temperatures exceeding 100°F during the summer. In addition, the humidity in the building would be extremely high. It is interesting to observe that if the building were to be mechanically cooled to 85°F (and not naturally ventilated), the total energy demand in the building would be 12 percent less than as designed. A significant reduction in heating load can be achieved with night set-backs. If nighttime thermostat settings are used (70°F for the pool space and dressing facilities and 55°F for the lobby), the heating load for the whole building drops by 15 percent.

Major continuous sources of heat for the building are the two swimming pools (especially the smaller). Without the warm water in the pools, the heating load in the building would increase by 22 percent. The heating of the water in the pools obviously consumes a very substantial amount of energy; the numbers in this analysis do not account for the energy necessary to heat the pools.

The best combination of energy-conserving strategies for this building includes the increase in insulation, turning the building around 180 degrees, triple glazing, and the provision for mechanical cooling. Such a combination would reduce the overall energy consumption in the building by 25 percent. A combination that would include additional heat-load minimization strategies (for example, a totally transparent roof) would increase inside temperatures beyond tolerance or would cause a cooling load that would result in a total demand for energy in excess of the present.

The analysis of the energy performance does not include the performance of any specific mechanical systems in the building nor any energy consumption necessary to drive such systems. It is based on annual simulations with DOE-2.1, using custom weighting factors and the TMY weather tape for Medford, Or. Its accuracy is limited to the accuracy of DOE-2.1 in representing the building's thermal behavior and does not necessarily conform to all of the details of the actual performance of the existing building (P/A, April 1980, p. 100).
A government relations office for the American Honda Motor Company, Inc., uses industrial materials to the advantage of both image and scale.

Second-guessing a grand gesture is never easy, as architects Spiker/Taylor found when asked to design a government relations office for the American Honda Motor Company in Washington, DC. The grand gesture was the existing space—one of the plaza-level suites in the L'Enfant Plaza complex, designed by I.M. Pei & Partners and completed in 1968. These expansive spaces, with 18-ft ceilings in the two front bays (which extend back 42 ft from the façade), would seem suited to banks or airline offices—which, in fact, do occupy many neighboring suites. Honda, on the other hand, has a different program and image, both of which call for a series of smaller gestures.

Honda's Washington office serves two main roles: that of public liaison (including government lobbying and public relations); and that of research and communications within the corporation. The former requires "ceremonial" spaces—reception, directors' offices, and conference room—with an image suited to a high-tech industrial corporation. The research/communications function includes the collection, processing, and storage of vast amounts of printed material, which the client considers "messy," and in need of visual screening. The client asked for acoustical privacy in the directors' offices and total visual privacy in the conference room, and insisted that all office areas have access to natural light from the glass "storefront" façade.

The architects responded to this checklist with a series of layered zones, each of which is defined programmatically by function and formally by section and wall type. Architect David Spiker described five such zones: "First, the public plaza, open to the sky, defined by the glass storefront; second, the reception area (with mezzanine deck above), a two-story space defined by a wall of steel and glass grid; third, the directors' offices, two-story spaces defined and separated by a 'poché' wall; fourth, the private workrooms and conference room, one-story spaces defined by 'articulated' walls of post and infill; and finally, the service/corridor area, one story high, with solid partition walls." Thus, the design meets programmatic needs while selectively preserving the drama of the original volume. The mezzanine-level deck, part of which is cut away to reveal its structure and allow daylight penetration, houses a quiet work area and library; it simultaneously exploits the monumental scale of the space and...
breaks it down to create a hospitable entrance. Similarly, the red-painted grid wall poses questions of scale while establishing an acoustical screen for the directors' offices.

The basic design vocabulary is appropriately industrial, with a few twists, such as where the steel and glass wall grid becomes a shoji screen for the conference room's sliding door. The architects made efficient use of a big-scale space without sacrificing its innate grandeur where grandeur counted. They also integrated an industrial vocabulary with a corporate program, with results that are neither visibly industrial nor visibly corporate, but simply comfortable, workable, and frequently elegant. [Pilar Viladas]
The most ambitious exhibit ever assembled of the work of British traditionalist Sir Edwin Lutyens opened last month in the Hayward Gallery, London, to be shown through January. It is to be hoped that the show will subsequently travel to the United States. In anticipation, we present Lutyens’s least published work, the Viceregal palace at New Delhi, which comprises almost one-third of the exhibit.

The photographs and text here are from Robert Grant Irving, largely from his forthcoming book, *Indian Summer: Lutyens, Baker, and Imperial Delhi.*

Along the lateral approaches to the palace forecourt, sentinel ranks of lions in rhubarb stone, as well as sandstone elephants, boldly proclaimed British guardianship over India (right). Facing page: The State Library, like the Church of England, is a typically British compromise between Baroque exuberance and Puritanical sobriety. Twelve columns make an inner square, four at the angles supporting semi-domes, eight equidistant from center carrying the arches of the main dome. The severity of the plasterwork provides a counterpoint to the dancing arches and the interlaced quincunx of circles in the astonishingly intricate yellow, gray, and white marble mosaic floor.

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At his Coronation Durbar in 1911, the new King-Emperor George V proclaimed the transfer of the capital of India from Calcutta to Delhi. The result was the grandest architectural venture in the history of the British Empire. A deliberate political act, the new city was envisaged as a worthy setting for the ritual of imperial government. Sir Edwin Lutyens designed the monumental Viceroy’s House and its titanic dome as a breathtaking centerpiece for the capital. The giant buildings and striking city plan, set in an untamed wilderness, affirmed the British resolve to bring disciplined order to the Indian subcontinent.

When His Britannic Majesty’s Government declared war on the German and Austro-Hungarian Empires in 1914, few persons could have foretold that this would ultimately destroy these three empires. Only by the narrowest of escapes did the new Indian capital elude extinction or catastrophic mutilation. Yet from the very first, Imperial Delhi provoked bitter disputes. Controversy and spiraling costs conspired to delay the project.

 Completed at last in 1931, the city was widely viewed as a requiem for British authority. But if the new Delhi they raised was Britain’s swan song in India, it was, in Lutyens’s words, “a song well sung.”
Elaborately caparisoned elephants by sculptor C.S. Jagger and chhatri-crowned guard-houses announce arrival at the south entrance to Viceroys Court.

Lutyens's dome broods over the city, astoundingly animate. Auster, yet richly complex in conception, the dome is the quintessential expression of the palace itself. It rises 166 ft above the forecourt, precisely at the center of the rectangle, bounded by the outer angles of the four wings and athwart the plan's principal diagonals. Hence it appropriately lies nearer the state entrance than the garden while it presents a symmetrical appearance from every side. In general form as well as details, it married past and present, linking the legacy of the Roman, Asokan, and Mughal empires with Britain's physical and spiritual heritage.

Facing page: The basic organization of Viceroy's House is typical of his earlier buildings: a symmetrical arrangement of rooms within a square or H-plan, circumambulatory circulation, and symmetrical massing. The pivotal Durbar Hall or throne room is reached in a carefully calculated succession of contrasts and exhilarating releases. Seventy-two ft in diameter and 79 ft high, the Durbar Hall (left center) appears much bigger. India's blazing sunshine floods in, and reflected light from the marble pavements endows the room at all times with that remarkable opalescent quality characteristic of so many Indian monuments.

Because Lutyens planned Viceroy's House essentially as processional architecture, he expended much care and space on transition areas. The most imaginatively and complexly wrought staircase of all is intended solely for the Viceroy's family (left bottom), with that special heritage of Mughal palaces, the music and sight of running water. The glistening liquid spills into six shallow basins from the marble jaws of eight Britannic lions.

The southwest wing was a self-contained cocoon of well-protected domesticity and privacy, its furnishings designed by Lutyens (armoire, center; bathroom, center right).
The top floor of this house-within-a-house was devoted to children. Lutyens fenced the nursery light court for safety (right), but introduced a playful parrot's cage in each side of the wooden screen. It was a perfect example of his exuberant wit: an imprisoning barrier transformed into an attractive object of great charm.
The garden was one of the chief pleasures of the palace, intended to be "of the Mughal type" (bottom). Water gives a theatrical unity to the whole. Circular fountains of 16-tiered lotus leaves, carved from sandstone, scatter liquid pearls from their 12-ft jets. A rhubarb sandstone pergola (top right), 12 ft wide, is bridged in part by cantilever beams, counterweighted by pendants that resemble elephant trunks. These 15 acres of bright hues and bold patterns were but a small fraction of the 250-acre grounds. There was a garden staff of 418, of whom 50 devoted themselves largely to scaring depredatory birds.

At the close of British rule in 1947, over 2000 persons served at Viceroy's House. The challenge for Lutyens was to concoct a staff village close to the palace, complementary in appearance—and clearly subsidiary to this principal focus. Lutyens endowed buildings meant for diverse functions with a harmonious unity: the stables and band house (center) had a domestic note.

At the terminus of King's Way, Lutyens designed a dignified 73-ft monument to the King-Emperor George V (above).

Facing page: Monumental sandstone steps virtually fill an entire courtyard. A deeply overhanging stone cove captures a dazzling panorama of azure heaven.
Viceroy's House, New Delhi

Pierced stone jaalis on the garden façade diffuse sunlight through stylized vegetal designs inspired by traditional Islamic ornament (top).

A western wall of stone hoops screens and also announces by its circular geometry the tennis courts below (bottom).

At Viceroy's House, Lutyens created a paradoxical edifice at once ceremonial and intimate, replete with domestic as well as scenic and dramatic elements—a palace that, despite its scale and sumptuousness, was in many ways lovable. Much of its success was due to Lutyens's wit, his ability to combine familiar forms in unexpected ways to create lively new shapes. As one critic has remarked, he knew how "one minute touch of strangeness can color a whole design and make magic out of the trite."

In his quest for cohesive, integral design, Lutyens emphasized the role of tradition, which he defined as the "inherited sense of structural fitness, the evolution of rhythmic form by a synthesis of needs and materials, the avoidance of arbitrary faults by exercise of common sense coupled with sensibility." No architect, he hoped, would compromise with the merely "good enough," but would always seek to fashion a graceful statement, with distinction and humor, akin to the conversation of civilized man.
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LE CORBUSIER SKETCHBOOKS
Notes by Françoise de Franclieu
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and the Architectural History Foundation

"The publication of Le Corbusier's sketchbooks is, perhaps, the most important
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Last month, Specifications Clinic discussed four "sins" specifiers might commit and advised against them. Sin No. 1: Misdirecting instructions: Good information in the wrong place may be no good at all; Sin No. 2: Cold copying: Transcribing text without studying its contents may raise as many questions as it answers; Sin No. 3: Pinpointing: Locating items too precisely may trap the specifier when change occurs; and Sin No. 4: Potpourri: With all sections different in format and conditions, coordination is elusive and confusion likely. This month, a look at some more sins of specifying.

Sin No. 5: Puzzle making: Specifiers sometimes amuse each other by citing passages they've come across in (other writers') project manuals. Aside from finding hilarious typographical errors (now alas far fewer with automated document production), a favorite pastime is reading aloud a paragraph that no one can understand, often followed by the comment, "I wonder what they actually built." Surely one of the greatest sins of specifying is writing something incomprehensible to the likely reader. The questions "What does this mean?" or "What do they want me to do?" signal the specifier's failure to communicate his intention. The CSI Manual of Practice provides a good review of some basic principles of clear writing in MP-1-10, which should be followed. When using established text, word changes carefully. When preparing new text, ask someone else to read it over for verification that it means to others what it means to you.

Fancy rhetoric, elaborate phrase-making, long and awkward sentences have no place in this practical, legal document, the project manual. Use simple declarative and impera
tive statements. Write less rather than more. Don't abbreviate. Don't repeat. Finish what you start. Set things up in a logical sequence so that there is a path for the reader to follow. Use standard technical and trade language, but not slang (it may turn out to be ambiguous or unclear when they read it in court). And if you haven't seen the process you're describing, try to find someone who has written it up from eyewitness familiarity.

Sin No. 6: Fiction writing: Of course it's possible to write clearly and still be in trouble if you're specifying something you can't have or can't get. You can't have concrete cast to watchmaker's tolerances on your building. You can't pick and choose features from different manufacturers' window products and specify them all in one unit unless you are willing to accept the great cost of a custom product—if indeed it can be manufactured at all.

Since specified products are purchased in an ever-changing marketplace, the specifier has to know what is available and what is possible in that marketplace in order to do his work properly. He needs to know the costs of what he specifies as well as the owner's reasonable budget for the building. He needs to know how products are designed, manufactured, and fabricated and must specify realistically within the limits of each trade. His judgment and advice in these areas are valuable to the architect in making materials decisions, but they must be based on economic and production realities.

Someone has to find, price, buy, fabricate, ship, and install everything specified. If any of these steps can't be accomplished, the building process may be interrupted; and the burden of that interruption may fall on the specifier or his ultimate client, the owner.

Sin No. 7: Taking over: When preparing the project manual, keep in mind the separate roles of the architect and the contractor under the standard form of agreement (AIA A101 or A111) and the general conditions of the contract (AIA A201). Under A201 article 4.3.1, the contractor (not the architect) is responsible for the conduct of the work. There are times when the architect is tempted to tell the contractor how to do things that are (or should be) the contractor's responsibility: forms of fire protection during construction; how to erect staging or scaffolding, and the like. Such temptation should be resisted.

Design of the building to comply with OSHA and other legal requirements is the architect's duty. Seeing that the job site complies is the contractor's. Specifying the safety result you want to obtain is generally proper. Specifying the method by which the contractor achieves the result may not be wise: "Comply with applicable Occupational Safety and Health Administration requirements," yes; "Build guard rails around all openings 2'-6" high with posts 3'-0" on centers" is risky, even where technically correct.

If the architect assumes (by so specifying) responsibilities that under the contract belong to others, he may not only be liable for unfavorable results, but may even find that his insurance doesn't protect him in some cases. Don't take over the contractor's work; there's enough for the architect to do in his own role. □
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From Bauhaus to Our House, by Tom Wolfe. New York, Farrar, Straus & Giroux, 1981. 143 pp., illus., $10.95.

It should come as no surprise that Tom Wolfe's short little book (most of which had already been published in the June and July 1981 issues of Harper's) should cause such a stir in the architectural world. After all, ever since Robert Venturi's seminal work Complexity and Contradiction in Architecture (1966), there has been a steady flow, recently reaching flood levels, of increasingly simplistic books focusing on the failures of Modern architecture. Wolfe's book, however, is the first to be written by someone who is neither an architect nor a practicing architectural critic, but a popular writer. At last the general public has gotten the word: Modern architecture is dead!

Unfortunately, that is not really the point of From Bauhaus to Our House. One cannot imagine that Wolfe could care less about architecture, or what the public thinks of it. What he seems to care about is that great play called American Life, and he views the current architectural "scene" as just that—a scene from that "play." Armed with a Ph.D from Yale, Wolfe believes he has the perspective, and the intellectual detachment, to analyze any and every scene that unfolds before him. Then, with the glib, rapid-fire, disarmingly brazen delivery for which he is famous, he shows us how we have been hoodwinked into buying something we never wanted in the first place. Furthermore, he needs to make us understand that what we are buying is fundamentally un-American.

Although Wolfe's premise does not reek of the hysteria of the McCarthy era, one cannot but be reminded of Elizabeth Gordon's editorials in House Beautiful of that time. "Either we choose the architecture and design of the latter; that, whether some of the people who practice it know it or not, it is the Procrustean bed of collectivism, conditioning people for total control. We believe that the International Style is the style of the latter; that, whether some of the people who practice it know it or not, it is the Procrustean bed of collectivism, conditioning people for total control." Wolfe's observation that the Bauhaus was not merely a school but "a commune, a spiritual movement, a radical approach to art in all its forms, a philosophical center comparable to the Garden of Epicurus," even uses a similar reference to Ancient Greece to make his point.

And so, as keepers of the flame of Americanism, Wolfe picks the true individualists: Eero Saarinen, Edward Durell Stone, Bruce Goff, Herb Greene, John Portman, and, of course, Frank Lloyd Wright—whose article "For a Democratic Architecture" accompanied Elizabeth Gordon's in House Beautiful. Wolfe admits, though, that "Stone and Saarinen, like..."
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Frank Lloyd Wright, Goff, and Greene, were too American, which meant both too parochial (not part of the International Style) and too bourgeois. Somehow they actually catered to the Hog-stomping Baroque exuberance of American civilization. "One might ask, "what of Charles Moore?" Moore, after all, is not only very American (born and raised in Michigan, no less), but his work has certainly embraced the "Baroque exuberance of American civilization," if not downright wallowed in it. Furthermore, not only has he publicly denounced the International Style, his work has often been attacked for being "kitsch," and for representing—White Gods forbid—American popular culture. Shouldn't that make him important in Wolfe's eyes?

Ah, but Charles Moore did something that is even more un-American than practicing the International Style. He joined the compound. First as Chairman of the Department of Architecture at Berkeley, then as Dean of the School of Architecture at Yale, and finally as a professor at UCLA, Moore has, for the past two decades, devoted himself to teaching as well as to a prolific practice. Unlike Saarinen, or Stone, or Wright, he has held positions of power and respect inside the compound. It is not his architecture, nor his philosophy, but his position that Wolfe seems to find kithsomen.

It is the social scene, not the buildings, that Wolfe understands. His detachment from his subject matter is so complete that he rejects those who could be his allies on the basis of their positions. Little does Wolfe realize that Eero Saarinen left his beloved Bloomfield Hills for New Haven not only to be closer to the center of [media] power, but because his friend and patron Whitney Griswold, the late president of Yale, had been wooing him for the position of Dean of the School of Architecture (there is documentation of this in the Saarinen archives at Yale, which was brought to my attention by my colleague John Hall, who acted as the first archivist of the collection, in 1975). Where would Saarinen be, in Wolfe's mind, had he lived to accept that position?

As for Wright, Wolfe asserts that, "Within the university compounds there was no way for an architect to gain prestige through an architecture that was wholly unique or specifically American in spirit. Not even Wright could do it—not even Wright with the most prodigious outpouring of work in the history of American architecture." One wonders how Wolfe could have been a student of American Studies at Yale without coming across the young Vincent Scully, whose passion for American architecture to the American public. That Wolfe, as a student of American Studies at Yale, could have ignored Scully's greatest contribution—the discovery and naming of the first identifiable American architectural style, the Shingle Style—should be grounds for revoking his Ph.D. and all the rights and privileges thereto appertaining.

Detached as he is (as he believes a critic ultimately must be), Wolfe still lacks the one quality that is absolutely necessary for an architectural critic—the ability to see. He is obviously an avid reader and a good listener, and one cannot take away from him his ability to re-tell what he has heard with flash and panache. If he wasn't listening to Scully or Moore, it is indeed a shame, because he ultimately lost two of the most fervent supporters of American architecture and individualism inside or outside the compound. But his utter inability to see is what totally vitiates Wolfe's attempt to bring the Truth about Modern architecture to the American public.

Take, for example, Wolfe's perceptions of John Hejduk's renovation of the Cooper Union Foundation Building in New York. "I saw it for the first time in 1975. I attended the Cooper Union commencement exercises in 1980. I could barely concentrate on the event at hand. Cooper Union had been designated a landmark building, so that Hejduk had not been able to touch the exterior...[but] inside the old masonry shell, at enormous expense, Hejduk had blown up Corbu's little Villa Savoye like a balloon. The white walls, the ramps, the pipe railings, the cylinder... It was all quite bizarre, and why did Hejduk do it? Because, being a true compound architect, a true White, a true Neo-Purist, he could do nothing else. [The Books continued on page 110]
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Books continued from page 108

original architect, Fred A. Petersen had designed huge windows along the stairways. The idea was to illuminate them as much as possible by sunlight. But this meant that anyone walking down the stairs could look out and see big chunks of Petersen’s damnable brown bourgeois masonry. So Hejdjk meticulously enclosed the stairs in white Corbu cylinders, converting them into stairwells. “The July 1975 issue of P/A explains the rationale of the renovation, which Wolfe could easily have discovered had he so desired. P/A says, “What was a maze of dingy and unsafe, poorly lit rooms and dark passages...” [are now] big, clean spaces the school is once again as capable of adapting to different uses and changing space configurations as it was originally. In addition, the building has been brought up to current fire-code regulations (which was the impetus for the renovation), and a twenty-five-year landmark has been preserved for future generations.” Perhaps Dr. Wolfe didn’t realize—or care—that enclosing the stairs was necessary to bring the building into compliance with code regulations. But what of the inference that the building is no longer blessed with sunlight, lest the awful, decadent masonry of the exterior be glimpsed along with it? P/A saw a building “transformed into light-filled spaces of breathtaking clarity and purity.” I have visited the building on numerous occasions, and I would have to say that what P/A saw certainly rings truer to me than what Wolfe says he saw. The layman for whom Wolfe is writing may have no keener an eye for architecture than he does, but that only weakens Wolfe’s position; how can he criticize, with any authority, that which he cannot see?

But in the final analysis, it is Wolfe’s recklessness that makes From Bauhaus to Our House not merely inept and inaccurate, but unacceptable. Whether or not the late Louis I. Kahn was a great American architect in (as Scully would have it) the tradition of Jefferson, Richardson, and Wright, he was a man who struggled throughout his life to reconcile (as Ed Stone announced he had done) “twenty-five hundred years of Western culture” with “twenty-five years of modern architecture.” That Kahn had the gift (for that is what it is) to be a great teacher, and therefore a member of the compound, should be celebrated, rather than denounced. Even inside the walls of the compound, Kahn’s struggle was a lonely one. And, though in his late years, Kahn achieved the fame he deserved, it did not give him comfort. As Charles Moore wrote in his obituary of Kahn, in the Yale magazine The New Journal (April 22, 1974), “the harassments of fame must have brought him closer to despair than even his failing vision.” Wolfe, dapper gentleman that he is, describes Kahn for us: “He was short. He had wispy reddish-white hair that stuck out this way and that. His face was badly scarred as the result of a childhood accident. He wore wrinkled shirts and black suits. The backs of his sleeves were shiny. He always had a little cigar of unfortunate hue in his mouth. His tie was always loose. He was nearsighted, and in the classrooms where he served as visiting critic, you would see Kahn holding some student’s yard-long blueprint three inches from his face and moving his head over it like a scanner.” Wolfe says Kahn’s “shambles” explain why, in the end, he was able to intimidate clients into buying what they didn’t want in the first place. “His unlikely physical appearance... only made these moments more frightening. The visionary passion of the man was irresistible. Everyone was wiped out.” That may well have been the case. But those closest to Kahn knew, as Moore pointed out, that his eyesight was always a matter for concern. And if it is to be considered one of the devices for intimidation, on this point, Wolfe has gone too far.

If one is reminded by From Bauhaus to Our House of the McCarthy era ravings of Elizabeth Gordon, one also cannot forget the courage of the late Joseph Welch, counsel for the U.S. Army, who stood up to the Senator’s “reckless cruelty.” One must ask Tom Wolfe, as Welch asked McCarthy, “Have you no sense of decency, sir, at long last? Have you left no sense of decency?” And one could conclude, as Welch did, “If it were in my power to forgive you for your reckless cruelty, I will do so. I like to think I am a gentleman, but your forgiveness will have to come from someone other than me.”

[David A. Greenspan]
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WHAT PRICE FORM, COLOR, FUNCTION?
Products and literature

Products

A conference/club chair has been added to the Pettit Ply Collection. Frames are oak veneer on molded plywood, seats and backs are upholstered, and there are urethane-filled arm inserts. The Pettit Ply group includes side and arm chairs. (The illustration provided with the description of this chair in the Designer's Saturday section of September P/A was incorrect.) Thonet.

Chairs and stools in the 2000 series combine bases of 16-gauge steel, urethane tread casters that roll easily on carpet or hard floors, and height adjustment. Seat and backrest are of vinyl grades in 22 colors. Samsonite combine bases of 16-gauge steel, urethane tread casters that roll easily on carpet or hard floors, and height adjustment. Coverings are offered in four foam seats; tilt and swivel models are curved, molded plywood with urethane carpet or hard floors, and height adjustment.

Martin Stoll Kollektion/S consists of seating for all office jobs. Designed in two parts, the chair provides support for the user whether in an upright position or leaning back. There are styles suitable for keyboard work, executive models, conference and guest chairs. They have five-prong bases, with or without casters, legs, or sled bases and there are both arm and armless designs. Upholstery is offered in a wide range of colors. Harter Corp.

Circle 103 on reader service card

Custom designs in stainless steel, aluminum, and chromium are available from Pace Architectural. Included are railings, doors, dividers, display cases, cabinets, desks, and similar products. The Pace Collection, Inc.

Circle 104 on reader service card

Group 900 acoustical panels come in 26 sizes and over 21 fabric colors. Series 986 is for less demanding areas. Panels can be assembled easily in 2-, 3-, or 4-way intersections without the need for tools. Straight panels in sizes from 30 in. to 72 in. can be installed either horizontally or vertically. Curved panels, 60 in. wide, are 48, 60, and 72 in. high. Conwed, Interior Products Group.

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Furrows wallcarpeting is acoustically absorbtent 100 percent Trevira polyester. It is flame-retardant and has a Class A flamespread rating. The vertically ribbed wallcovering is 54 in. wide and comes in a choice of 16 colors. Backing is flame-retardant acrylic. Knoll International.

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Mexican terra cotta flooring tiles, ranging in color from deep brown tones to buffs and light pinks, are available in a variety of shapes. Suitable for commercial and residential use, the tiles are protected by Hastelite® sealer, which provides a finish that will stand up to foot traffic. The tiles are approximately 3/4-in. thick in sizes 4" x 4", 4" x 8", 8" x 8", 12" x 12", 8" hexagons, and 8" squares surrounded with pickets. Hastings Tile.

Circle 107 on reader service card

FS Series office seating, designed by Klaus Franck and Werner Sauer, consists of 11 models in three groups: high back, manager, and operator chairs, with or without arms. The chairs are designed to accommodate changes in body position while providing comfortable support. (The illustration provided with the description of this chair in the Designer's Saturday section of September P/A was incorrect.) Vector Contract.

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The 'Strictly Private' door release controls interior doors by means of a hidden pushbutton. Working in conjunction with a surface-mounted or floor-type door closer mechanism, it uses a door-wall magnet assembly and is powered from a standard wall outlet. Model 961 comes complete with a brushed steel door closer. Model 960 is the door release device only, for doors already equipped with closers. Rixson-Firemark.

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Products continued on page 114]
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Architects: Rowe Holmes Associates
Construction manager: C. M. Constructors
The Silhouette landscape group consists of planters, seating, litter receptacles, and ash urns. Constructed with edges and corners cut to a large radius, the group is finished in red oak. A fiberglass lining is permanently bonded to the wood shell for strength and watertightness. Landscape Forms, Inc. Circle 111 on reader service card

Certaflex insulated flexible air duct has a Punchline tab and hanging cord built into the standing seam. Instead of using grommets, the installer places duct tape over the standing seam where a hanger is needed, punches a hole in it, and inserts the hanging wire. Cord and tape distribute the weight so there is no tearing. Duct diameter is 4–10 in. in 1-in. increments, and 12–18 in. in 2-in. increments. Lengths are 7 ft and 25 ft. CertainTeed Corp., Insulation Group. Circle 115 on reader service card

The Parabolic parabolic fluorescent troffer, with an overall depth of only 5 in., allows installation in shallow plenums. The assemblies are available in standard sizes and cell configurations. Lighter weight than deep fixtures, they can be installed easily by one person. According to the manufacturer, lighting efficiency up to 74 percent is possible depending on size and cell configuration. The Miller Co., Lighting Div. Circle 117 on reader service card

PermaBrick acrylic-impregnated brick resists water and staining and is freeze-thaw stable. Suitable for indoor or outdoor applications, it is slip-resistant and fireproof. The bricks are 3/4-in. thick and come in a variety of red, brown, and tan colors. Application includes malls, restaurants, and offices, as well as residential living rooms, dining rooms, patios, and foyers. PermaGrain Products, Inc. Circle 118 on reader service card

American Victorian lighting reproductions adapted for electricity follow closely the gas fixtures of the latter half of the 19th Century. Six groups include Classical, Rococo, Colonial, Art Nouveau, Arts & Crafts, and Street Lamps. Glass shades accurately duplicate originals of the period. Wall lights and ceiling-mounted lights have been adapted from the chandelier designs. A 16-page catalog illustrates the designs in color in appropriate settings. Progress Lighting, Subs. of Kidde, Inc. Circle 200 on reader service card

Front finishes for kitchen and bath- room cabinets are illustrated in color in an 18-page pamphlet. In addition to showing the variety of woods, laminates, and wood veneers available, the cabinets are shown in typical custom-designed installations. Poggenpohl USA Corp. Circle 202 on reader service card

‘Prescolite Lite Controls’ discusses preengineered units for controlling simple to complex lighting installations easily and economically. There are six panels designed to control different room layouts, functions, lighting situations, or operator requirements. They are self-explanatory, enabling inexperienced operators to manage them. The 40-page brochure explains the function of each type and includes technical information and a specifications worksheet. Prescolite, Div. of U.S. Industries. Circle 201 on reader service card

Literature continued from page 112...
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There can be no doubt. American architecture today is in a state of transformation. The changes that are taking place go deeper than the construction of the AT & T Building in New York or the jungle-like house in Santa Monica. The transformation is quietly, but steadily and definitely occurring in the deepest levels of the architects' own awareness. Right now, American architecture is being forced to face challenges arising from crises within contemporary society.

This extra edition of A+U presents a nationwide picture of the ways American architects are reacting to their current situation. It attempts to trace the sources of architecture as it is today in the United States. In addition, it offers forecasts for future thematic developments and historical and geographical perspectives on the kinds of personnel resources available to American architecture. In other words, this extra edition offers the reader a history of American architecture of the recent past and a timely, accurate interpretation of the challenges and changes that architecture faces now.
Coming next month

24 entries out of 1069

were selected for recognition by the jury for the 29th annual P/A Awards program. Included are examples of architectural design, urban design/planning, and applied research. The particulars will remain confidential until publication of the January 1982 P/A.

Also in P/A's expanded January issue: a report on the status of past P/A winners; results of the recent Innovations in Housing competition; a review of "IBA," the West Berlin showcase of projects by the world's leading architects.

Again in 1982, the architectural profession will see in the New Year with the P/A Awards issue.
Literature continued from page 114

Contract furniture catalog offers a variety of chairs, including stacking and folding styles, tables for restaurants and offices, and folding tables. The 54-page catalog has color charts that show vinyl and fabric upholstery materials, finishes, and laminated top finishes. Virco Mfg. Corp. Circle 204 on reader service card

Metallic laminates for walls, fixtures, and furniture use base-relief and dimensional designs. The copper, brass, and aluminum designs are illustrated in color in an eight-page brochure. Weaves, mosaics, raised dots, and hammered patterns are among those shown. A list of substances and their effect on the laminates is included. Wilsonart, Ralph Wilson Plastics, Inc. Circle 205 on reader service card

Hardwood paneled doors are shown in a four-page brochure entitled “Grand Openings.” Illustrations show several panel styles in the Main Street Collection. There are color photos of the woods available: red oak, alder, cherry, and walnut. Specifications are included. Renovation Concepts, Inc. Circle 206 on reader service card

Architectural products brochure covers a variety of entrance doors and door frames, mall-type doors, closers and push-pull handles, and thermal barrier framing. Descriptions and detail drawings are included, along with illustrations and standard specifications. Tubelite®, Div. of Indal. Circle 207 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.


Wisdom. It's found in the way Wood-Mode stresses craftsmanship. Superior woods. Traditional techniques. Fine detailing. Lustrous, durable finishes. But above all, thoughtful design that emphasizes efficiency.

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How Johnson Controls gave Kevin Dowling

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What's the history of this project?
Well, it's a 17-story, 460,000 square foot office building. We—Donald Bentley and Associates—were the mechanical and electrical consulting engineers. Planning began in late 1973, construction in '75. The basic building was occupied in '77 with almost half the floors still to be finished to suit incoming tenants. It was a fast-track project, so we recommended a Johnson Controls JC/80 computerized automation system.

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They were low-bidder to begin with. Also, with fast-tracking and phased occupancy, we needed all the flexibility we could get. On a job like this you can't afford to get boxed in. As it goes along you've got to be able to modify, add or delete systems and equipment. The JC/80 system and the Johnson Controls people take all this in stride. When it comes to building controls, they're the experts.

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Here, for the first time in this century, is an opportunity to re-examine the philosophy of the Beaux-Arts school of architecture.

The Architecture of the Ecole des Beaux-Arts
Edited by Arthur Drexler with essays by Richard Chalkey, David Van Zanten, Neil Levine and Arthur Drexler
423 pp., illus. . . . $55.00


Energy Conservation Through Building Design
Edited by Donald Watson
306 pp., illus. . . . $24.25

This precedent-setting book provides the bridge between architect and engineer, practitioner and researcher, so necessary to the development of a rational approach to energy conservation. Not limited to new building designs, it also includes methods of analyzing existing structures and specific ways to reduce their energy consumption. Circle B602 under Books.

Structural Systems
By Henry J. Cowan and Forrest Wilson
256 pp., illus. . . . $24.95

This comprehensive guide to preliminary structural design using a minimum of mathematics and numerous illustrations to describe structural forms and their mathematics. It has a strong emphasis on graphic presentation and is an instant-access reference to structural design. Full consideration is given to the internal and external forces that a building must withstand, and the interaction of structural and environmental design. Circle B603 under Books.

Architectural Rendering
By Jeremy Robinson
168 pp., illus. . . . $22.95

This lavishly illustrated volume shatters the myth that architect-designed houses are more costly than developer-built houses. The superb photographs, floor plans, drawings, and details of interiors and exteriors present a wealth of ideas on how to construct beautiful and unique houses within limited budgets. Circle B604 under Books.

Affordable Houses Designed by Architects
Edited by Jeremy Robinson
166 pp., illus. . . . $22.95

This completely up-dated revision of the most widely used guide to architectural rendering covers all working phases from pencil strokes to finished product — and shows how to obtain the desired mood, perspective, light and color effects, select proper equipment and work in different media. Circle B608 under Books.

Design Competitions
By Paul D. Spreiregen
310 pp., illus. . . . $27.50

The first comprehensive guide to design competitions based on American practices. It examines in detail all important aspects of this timely subject, including how competitions work and the ground rules that govern most competitions. Circle B606 under Books.

Design and Planning of Swimming Pools
By John Dawes
276 pp., illus. . . . $49.95

A comprehensive manual that describes the essential characteristics and consequent design requirements of every type of pool imaginable. Also deals in detail with more technical matters, such as structural problems and how to solve them, finishes, filtration, circulation and water treatment, heating and ventilating. Circle B607 under Books.

Architecture: Form, Space and Order
By Francia D.K. Ching
204 pp., illus. . . . $22.50

Written to foster understanding of design concepts, this rich source of architectural prototype demonstrates how to extract the fundamental principles of form and space from the environment, whether in the architectural one views or inhabits, in architectural visualization, in drawing, or in actual design. Circle B605 under Books.

Cities for People
By Ronald Wiedenhof
194 pp., illus. . . . $22.95

This book is a thoughtful analysis of the depersonalization of cities and the urban blight that results. It demonstrates how we can reverse this trend, making cities more responsive to human needs and improving their economic viability. It offers a number of economically sound steps that have proven effective in revitalizing cities all over the world. Circle B609 under Books.

Water in Landscape Architecture
By Craig S. Campbell
126 pp., illus. . . . $15.95

This profusely illustrated book is the first published work that deals in substantial detail with the technical as well as the aesthetic principles of fountain design. Covers basic hydraulic principles, practical limitations, environment and available equipment. Circle B610 under Books.
Circle B612 under Books, 612 pp., illus. . . $39.95
By William Dudley Hunt, Jr
American architectural tradition. It fascinating scope and splendor of architecture. The volume narrates the full, presents in words and illustrations the
targets of the volume which resulted in these award-winning developments. They show realistically how a designed structure will appear when built.
Circle B614 under Books.

14 Architectural Illustration
The Value Determination Process
by Paul Stevenson Oles, 288 pp., illus. . . $34.50
In this copiously illustrated, clearly organized explanation of the value determination system, the author presents a detailed description of the process which contains more in this second edition, which documents all of the buildings designed by Wright, replaced a number of photographs with new ones that show the buildings to better effect, changed some copy in the text, and incorporated factual information that has come to light since the original publication in 1974.
Circle B617 under Books.

15 By Their Own Design
Edited by Abby Suckle, 160 pp., illus. . . $19.95
Ten internationally known architects describe their concerns, both artistic and pragmatic, as they related to the process of designing and constructing one or more of their major buildings.
Circle B615 under Books.

16 Public Art
by Louis G. Redstone 216 pp., illus. . . $34.50
This book is a stimulating record of the accomplishments here and abroad to promote, sponsor, finance, and support new concepts, experiments, materials and fabrication methods in art-in-architecture projects. New art forms that integrate with the overall environment and reflect the multifaceted character of today's society are lavishly illustrated.
Circle B616 under Books.

17 The Interiors Book of Shops & Restaurants
by Interiors Magazine 144 pp., illus. . . $25.00
Forty-five projects, showing the work of prominent architects and designers, encompass the entire field of wholesale and retail design. Projects are divided into four categories: restaurants, stores and shops, showrooms, and malls and marketplaces. Each project requires the designer to create a strong image that the potential customer can identify and an ambiance that is relaxing. Plans and drawings are included to understand the concepts.
Circle B620 under Books.

18 Design Cost Analysis for Architects & Engineers
by Herbert Swinburne, 317 pp., illus. . . $21.50
This first-of-its-kind book shows architects and engineers how to analyze and estimate the costs of building construction during the design stage when the potential for controlling costs is greatest.
Circle B618 under Books.

19 The Challenge of Interior Design
by Walter B. Kleinman, Jr. 338 pp., illus. . . $19.95
This book is a flagship text in the growing field of ergonomics. It shows how you can incorporate anthropology and gerontology into the design of any space or building. It shows how behavior is influenced by design, enabling you to induce a feeling of well-being for the recipients of your next project.
Circle B619 under Books.

20 The Earth Shelter Handbook
by Tri-Arch Associates, 244 pp., illus. . . $12.95
This paper-back handbook presents to architects, builders, private home-owners and commercial clients an easy-to-follow, step-by-step evaluation plan for site selection, soil evaluation and criteria for placement in relation to wind and sun.
Circle B621 under Books.
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Situations Open

Architect—Job Captain—Excellent professional opportunity offered by quality San Francisco firm to proven Job Captain with 5 years Type 1 high-rise/office building experience. Must be skilled in executing production documentation. Excellent compensation and benefits. EOE M/F.

Architectural Draftsman/Designer—Individual with a professional Bachelor of Architectural degree, 2 years experience in architectural drafting and 6 months construction work experience (any trade). Applicant must be skilled in drafting and experienced in renovation work. Send resume to Sanders/Morrison Associates 1255 Fourth Street, S.W., Washington, DC 20024.

Architectural Marketing—National A/E firm is seeking a Marketing Director in Austin, Iowa City, Chicago, Illinois and Orlando, Florida offices. We specifically desire an individual who has demonstrated results in marketing architectural services for large scale medical, commercial and industrial projects who is looking for an opportunity to grow and is willing to assume responsibility for being involved with the dynamic and growth oriented firm. Very competitive salary and the appropriate benefits. Contact Glenn Mac Pherson at (319) 354-4700 or send letter in confidence to Hansen Lind Meyer, P.C., P.O. Drawer 310, Iowa City, Iowa 52244. EOE/ MF.

Assistant Professor: The School of Architecture at Washington University in St. Louis is seeking applications for a position at the Assistant Professor level on a nine month basis for the academic year 1982-83. Appointment to this position will be on an annual basis and on the tenure track. The appointment requires teaching architectural design studios plus a lecture course or seminar in a specific area of interest of the appointee. A first professional degree in architecture is required; however, a graduate degree is preferred. Architectural office experience is highly desirable. Previous teaching experience will also be considered. Please address applications including curriculum vitae, a statement of intention, and recommendation letters to Dean C. Michaelides. Applications should be received by January 25, 1982. A portfolio with samples of work and any other pertinent material should be available if called for.

Washington University is an Equal Opportunity/Affirmative Action Employer.

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The PENNSYLVANIA STATE UNIVERSITY

Dean of the College of Arts and Architecture and Director of the University Arts Services

The Pennsylvania State University seeks nominees for the position of Dean of the College of Arts and Architecture and Director of the University Arts Services. The College offers programs in architecture, art history, landscape architecture, music, and theatre and film. In addition, the College bears responsibility for general education in the arts at University Park and at the University's seventeen Commonwealth Campuses throughout the state. In 1981-82 the College had an enrollment of 1,250 full-time baccalaureate and 174 graduate students served by 127 full-time equivalent faculty at University Park and 114 at each of the Commonwealth Campuses. Total annual student enrollment in courses taught by Arts and Architecture faculty in the 1980-81 year was 26,890. The University Arts Services encompasses the University Artists Series, the Museum of Art, Auditorium Management, and University Theatres. These professional programs and services intend to enhance the cultural and artistic life of the university community and the citizens of the Commonwealth. The 1981-82 budgets were $4.7 million for the College and $2.2 million for Arts Services.

As the principal academic leader and administrative officer of the College and Arts Services, the Dean and Director will be responsible for the general management of budgets, facilities, programs, planning, and personnel. The Dean will be expected to formulate and recommend for approval by the Provost and President a plan which defines the areas of the College's operation and establishes goals and standards of performance for each area. The Dean shall present and justify requests for resources to fulfill the College's plans. The Dean and Director must regularly evaluate the work of the College and Arts Services and the performance of the faculty and staff.

The Dean and Director reports directly to the Provost of the University and serves as a member of the Council of Academic Deans, a principal advisory group to the Provost and President.

The criteria for appointment shall include:

1. Demonstrated competence and those academic or professional credentials appropriate for appointment as Professor within a department or school of the College.
2. Prior experience at a significant level of responsibility for the administration of an academic or cultural organization.
3. A demonstrated ability to set goals, organize tasks, supervise people, manage budgets, cultivate innovation, and raise funds.
4. A commitment to the philosophy and responsibilities of a large, public university.

In addition to the above criteria, the Search Committee places a high priority upon the qualifications associated with intellectual leadership, imagination, achievement, and a strong commitment to high standards in the arts.

Candidates should be available for assignment at University Park no later than July 1, 1982 and preferably earlier. Applications and letters of interest (with resume) should be sent by early January 6, 1982 to:

Professor Louis P. Inserra, Chairman
Art and Architecture Dean Search Committee
The Pennsylvania State University
205 Old Main—BOX X
University Park, Pennsylvania 16802

The Pennsylvania State University is an affirmative action, equal opportunity employer.