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Cover: Detail of restored ceiling in the courtroom, Chenango County Courthouse (p. 104). Photo: Patricia Layman Bazelon.
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Editorial

Revelations

The cleaned and restored building fronts appearing throughout our older city cores are vivid symbols of economic rejuvenation and rediscovered object lessons in urban architecture.

Revisit the downtown of almost any American city today and you are likely to see handsome old buildings that you never noticed before. Your appreciation of Pre-Modern architecture may have increased, of course, but many of the venerable façades you now pause to inspect were simply not visible a few years ago. They have recently reappeared from behind masks of dull gray grime (see Technics, pp. 127-131). We can again examine the polychrome masonry of 19th-Century Venetian Gothic and Romanesque Revival, the light-colored relief of American Renaissance Classicism, and the exotic colorings of Art Deco.

This revelation of long-obscured architecture is rarely the result of local programs, but typically the outcome of innumerable private decisions, spurred on by several favorable factors. There have been, since 1976, federal tax policies with incentives for rehabilitation (in contrast to earlier policies that were biased against it). These incentives have worked, however, only where there was a market for reused space and owners interested in serving it, where buildings of greater volume were either not in demand or not permitted by law.

The locations involved may be on previously marginal city blocks, but often today they are on prime real estate, where a decision has been made to refurbish what is there, rather than simply anticipate another wave of bigger buildings. The sensuous surfaces of granite, limestone, brick, and bronze that have thus been brought back to light speak more vividly of the urban revitalization than any shiny new structures. We are not going to replace whole downtowns with new construction—most of us have finally realized—and it was the shabbiness of so many old survivors that long made urban revival seem a futile dream. (Without better municipal services and reduced crime, the future of many of our downtowns is still in doubt, but architecturally, at least, it looks more encouraging.)

The effect of recent building-by-building rehabilitation is just the opposite of the earlier programs of urban renewal. The clear-and-rebuild renewal of the 1950s and 1960s may have been more constructive than most of us now admit—it may have been a necessary forerunner in some cities of today’s more prudent rehabilitation—but it had the devastating side effect of draining away the economic base of older buildings, calling their long-term survival into question, and thus obstructing respectful renovation. It was then that owners either neglected their properties totally or desperately “modernized”—obscuring lobbies and entrances with tacky materials and poking air-conditioner holes through elegantly ornamental spandrels.

There are, of course, some troubling aspects to current building rehabilitation. Where pressures for larger scaled development are strong—and zoning laws adaptable—we are seeing more and more urban landmarks restored as nostalgic vestiges, huddling at the base of towers that have been expanded by the amount of the landmark’s “air rights.” To retain the elegance of New York’s Villard Houses (now Urban Center and Palace Hotel public rooms), we have to abide the banality of its adjoining hotel tower; Boston’s old Federal Reserve Bank (now Meridien Hotel) is similarly linked to an office tower that is less banal, but more assertive. New York’s South Street Seaport expands this effect to neighborhood scale: a few city blocks of old and new low-rise structures are being besieged by a ring of conspicuously overblown, air-rights-borrowing towers. The air rights system of preservation—like many ingenious government programs before it—is clearly no panacea.

Though it may sometimes depend on questionable trade-offs, the reappearance of so many fine old urban façades is valuable in itself, not only for its contribution to the urban scene, but for the lessons it exposes for designers of new buildings. It is one thing to understand the need for formal richness, color, and incident in urban buildings academically or by reference to exemplary townscapes abroad. It is quite another thing to see a variety of our past accomplishments lining our own city streets.

Adoption of lessons from older urban neighbors is a major theme in the works of architects such as Kohn Pedersen Fox (P/A, Oct. issue, pp. 69-91) and in individual successes such as the recent courthouse in Colorado by Hoover Berg Desmond (same issue, pp. 96-100). If architects as a group can learn from the urban architecture of our past, there may be less public apprehension when any of these old buildings is to be replaced by a contemporary creation.
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Computer project management
We read with interest the July P/A Editorial and found what you meant was the CAD (or drafting) computer joins the firm. You do note in passing that "computer systems are widely used now for nongraphic purposes (accounting, specs, etc.)."

We sense the omission of an excellent and productive nongraphic way in which the computer can join, and to a wide extent has not joined, the firm, and that is as an integrated project management tool.

Project management (the effective monitoring, control and direction of the firm's resources to meet its project commitments) is traditionally carried out by a combination of partners (or senior associates), accountants, bookkeepers and project architects. When you consider the time cost of all these personnel in their portion of the project management function it is high. A very significant cost saving and product improvement can be achieved by having the computer "join the firm" as a project manager. More of the partner's and project architect's time is freed for creative and productive endeavor, and much less bookkeeping and accounting time is required at great cost to the project and firm. As a result, a better service may be provided for less money. As an architectural firm who obtained an IBM PC shortly after this machine's release in 1981, we watched closely for such a package. Not finding one, we have allied ourselves with computer professionals for the purpose of the design and production of a software package [with a list of features omitted in Views for brevity]. The package is being written in Pascal to run on the IBM PC. We are now in the process of testing the package and are very pleased.

If there is sufficient interest we are considering preparing documentation and packaging and offering this software to our fellow architects and engineers for a reasonable cost.

Rand Thompson
Chernoff Thompson Architects
Vancouver, B.C., Canada

Credit corrections
Among the many credits that accompanied the articles on Kohn Pedersen Fox Associates in the October issue, a number were in error. The corrections by project or subject are as follows: 8 Penn Center, Paul Richardo, job captain...
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<thead>
<tr>
<th>Material</th>
<th>Cost Instl. (per sq. ft.)</th>
<th>Taber Wear Factor</th>
<th>Flame Spread</th>
<th>Smoke Density</th>
<th>Mfg. to ASTM C-126</th>
<th>Minimum Compressive Strength*</th>
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<tbody>
<tr>
<td>SGFT</td>
<td>$6.90</td>
<td>less than 15 @ 1000 g 1000 cycles</td>
<td>0</td>
<td>0</td>
<td>Yes</td>
<td>1500 psi</td>
</tr>
<tr>
<td>&quot;Glazed&quot; Concrete Masonry Unit (CMU)</td>
<td>7.10</td>
<td>less than 130 @ 1000 g 500 cycles</td>
<td>under 25</td>
<td>under 50</td>
<td>No</td>
<td>600 psi</td>
</tr>
<tr>
<td>Ceramic Tile/CMU</td>
<td>6.90-8.12</td>
<td>varies</td>
<td>under 25</td>
<td>0</td>
<td>No</td>
<td>600 psi</td>
</tr>
<tr>
<td>Epoxy Painted CMU</td>
<td>up to 6.83</td>
<td>needs repainting</td>
<td>varies</td>
<td>varies</td>
<td>No</td>
<td>600 psi</td>
</tr>
<tr>
<td>Epoxy Painted Drywall/CMU</td>
<td>4.06-9.36</td>
<td>needs repainting</td>
<td>varies</td>
<td>varies</td>
<td>No</td>
<td>600 psi</td>
</tr>
</tbody>
</table>

Sources on request. *Hollow loadbearing masonry units

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3. cross frames that subdivided the plan into its four-celled grid were formed by horizontal "tree beam" modules interacting with diagonal trusses in the shallow center-core area.

And although the tree beam concept introduced six vertical stub columns—added at midspan to moderately heavy horizontal wind girders—in the lease area of most floors, they in actuality caused only a minimal loss of spatial flexibility.

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ASTM A572-42 142 tons
ASTM A572-50 4,666 tons
ASTM A36 13,165 tons
TOTAL 19,261 tons

DESIGN FEATURES:
• Overall dimensions 109.4 ft. by 259.4 ft.
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• Gross area 1.44 million sq. ft.
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Who got the Opera?
The jury made its six selections months ago, but President Mitterrand took all summer to make up his mind.

Here, at last, the three finalists for the competition for the Opéra de la Bastille: Carlos Ott, Toronto; Rocco S.K. Yim, Hong Kong; and Dan Munteanu, Peadoar Penteaseo, Odile Perreau-Hamburger, Allee and Theodore Tufan, France.

Critics claim the jury was overruled; their first choice was the French firm of Viguier/Jodry, who tied for first place in La Defense (Pfi., Sept. 1983, p. 32).

Wright for sale in New York
When the Taliesin Foundation announced its sale of 100 Frank Lloyd Wright drawings at the Max Protetch Gallery (on view Sept. 16-Oct. 16) in New York, some critics cried foul.

The Foundation maintains that the sale was necessary to meet the mounting bills of Taliesin and the Frank Lloyd Wright School of Architecture, and also claims to have near duplicates of every item still in the archives.

Fears were expressed that the exquisite originals would be dispersed to private or inaccessible collections. Fortunately, however, three major lots have been bought by museums: the Metropolitan purchased the Imperial Hotel and Midway Gardens series, and the Guggenheim got the Guggenheim.

Also available . . .
A second sale of Wright furniture and drawings was staged by Fifty/50, the new New York gallery of mid-century design.

Items ranged from an early oak arm chair (1901) from the Ward W. Willitts house (p. 39) to 1950s Usonian pieces.

Both gallery sales coincided with the Cooper-Hewitt’s spectacular showing of Prairie School drawings and furnishings.

Meeker resigns
David Olen Meeker, Jr., plans to resign from his position as executive vice president of the American Institute of Architects in December.

He has held the position since 1978. His successor has not yet been designated.

San Juan Civic Center
The San Juan Capistrano City Council has selected Moore, Ruble, Yudell to design the city’s new civic center. The firm was selected from a group of 18 architects who had responded to an RFP. Moore, Ruble, Yudell has already done consulting work.

Sunday’s dinner in a courtyard of Milan’s Sforzesco Castle, where brought-in palms, flaming torches, and balmy breezes added to an already enchanting setting. By closing day, 150,000 tired lookers had trooped through the fair’s 1.6 million square feet of display area to see the wares of 2500 producers (only Italian this year), including those in the Euroluce (lighting) and EIMU (office furniture) sections.

Among the most talked of products were Aldo Rossi and Luca Meda’s chair and settee of clear-finish or lacquered walnut with slip seat for Molteni, called Teatro, and Rossi’s beech chests, small side chairs, and cabinas (portable closets) for Longoni in yellow dye finish or blue, black, or pink, or combinations thereof. Zanotta introduced Achille Castiglioni’s adjustable Imperiale desk chair of stainless steel structure with wood armrests and cotton sling with
down headrest, and Alik Cavaliere’s Cinquecento table with silk screen printed glass top and burnished steel legs. Driade presented the ingenious Bibi Bibo bed system by Massimo Morozzi; with head and foot boards of blue lacquered wood, red cylindrical wood legs, and metal tube framework painted yellow, it can be single, double bunk, or single with draperies.

Danber is new to the furniture business, but has been making plywood forms for other manufacturers since 1941. Its new Gelosa chair of plywood and metal tube by C.B. Berruti looks extremely fragile, but a 250-pound oaf couldn’t wreck one. Max and Phil are not your best friends, but sofas designed by Antonio Citterio for Flexform. With polished stainless steel legs and back support, and stuffed seat and back, they look like a 1930s designer’s vision of the fabulous ’50s.

At Euroluce the objects ranged, as they did at the rest of the fair, from the awful to the sublime. Stilnovo’s Nastro table lamp by Alberto Fraser was certainly among the show stoppers. With a base and reflector of black Makrolon, its infinitely adjustable arm (which could even be tied in knots) was a multicolored and clear plastic ribbon of structural and electrical elements. F.A. Porsche (designer of the 911 and nephew of the doctor) introduced his Kandido table lamp at Luci. Between its black base and diffuser, three TV antenjalike extensible metal arms allowed it to shine in almost any direction from almost any position. Carrying on their great tradition in glass, Venini unveiled some of the most elegant lighting: the Ustorio table lamp of chrome metal structure and glass adjustable reflector by Alessandro de Santillana and the Victor and Victoria glass wall sconces by his brother Ludovico (grandsons of Paolo Venini).

At EIMÜ, Olivetti Synthesis showed new additions to its Icarus office line by Ettore Sottsass and Michele De Lucchi. This very handsome system is now complete with both acoustic and transparent partitions of various heights with vertical and horizontal raceways, a large variety of adjustable work surfaces and storage units, integrated lighting, and compatible seating.
chairs of 1934, and their introduction of Massimo Morozzi’s striking sectional Tangram table of different colored parts. Among the most exciting pieces, as usual, were those at Memphis: Michele De Lucchi’s innovative First armchair of wood and metal tube, and Shiro Kuramata’s Kyoto and Nara end tables in Terrazzo of cement and colored glass.

For many, the crowning event was Formica’s European introduction of the Colorcore pieces (P/A, Aug. 1983, p. 29) at a gala buffet dinner for about 3000 back at the castle on Tuesday night, where the objects were almost upstaged by James Wines, Allison Sky, and Michelle Stone of SITE, and Susan Lewin of Formica, who wore Colorcore—a tie and necklaces, respectively, designed by SITE. [DM]

Rescuing the Willitts house

A novel proposal to “save” the Ward Willitts House north of Chicago has been put forth by a coalition of three East Coast architects. The house, Wright’s first major work in the Prairie style, was put on the market months ago by the holder of a second mortgage who wishes to dispose of the property. Given the list price of $450,000 and the additional $500,000 required for restoration, it is not surprising that no individual buyer has stepped forth. Paradoxically, the house is worth even more in pieces: the windows alone, if removed and sold on the art market, could bring anywhere from $1 to $2 million, and the threat of such dismemberment by a future owner is all too real.

Now the Ward Willitts Foundation, whose principal officers are Woodson Rainey and William McDonough of New York and David Sellers of Vermont, propose to purchase the house and convert it into a kind of architectural “retreat,” a guest house for hosting up to ten architectural scholars and students at a time. They expect to finance a complete restoration through guest fees ($60 a night), grants (an application already filed with the National Trust for Historic Preservation Endangered Buildings solicits funds to retire the mortgage), and the sale of reproduction glass and furniture.

The scheme suffered a major setback on Sept. 20 when the Highland Park Planning Commission rejected the request for a special-use permit, necessary for multiple dwellings. Highland Park residents, who would prefer that the house remain a single-family dwelling in private hands, organized to voice their objections. But the Planning Commission appears to have based its decision less on the neighborhood’s gripes than on the issue of ownership: similarly the National Trust would prefer to wait until the Foundation actually has the building in hand before issuing the endangered building grant. The Foundation is thus faced with a classic case of chicken or egg: the funding of the project is contingent upon approval and approval is contingent upon funding.

Undaunted, the Foundation is developing a syndicate of guarantors to back their proposal and has a contract for purchase pending. They continue to solicit support from the architectural community, press, and general public. Already I.M. Pei, James S. Polshek, Stanford Anderson, and the Frank Lloyd Wright Foundation have thrown their weight behind the project, and there is still hope for a happy ending if the City Council moves to approve.

Ironically, Willitts would not be the first, however, to fall through a patchy safety net. Both the crisis and its proposed resolution have broader implications. Converting the house to a residential “hotel” for architects and scholars is an interesting alternative to the museum method used to save other monuments, and has already been tested on the Gamble House in California. Moreover, the licensing of reproductions to a furniture manufacturer (ICF has already expressed interest in reproducing Willitts furniture and windows) could provide much needed funds and relieve the tremendous pressure on the market for originals.

Ironically, Willitts is not unprotected: the house is on a state register that protects major alterations such as the gutting of rooms or removal of windows, but the register has never been challenged in court and is therefore a less than adequate guarantee. The transfer from private to semipublic use, anathema to Highland Park residents, may in fact be the best way to ensure that the house—and the neighborhood—survives. [DDB]
News report continued from page 39

City halls: Salt Lake City, 1894 (left); New Orleans, 1799 (below); Lancaster, Pa., 1798 (bottom).

On the road: America's city halls

Subject of a traveling exhibition and a book due out in December, "America's City Halls" surveys 114 eclectic examples from 40 states. The show, sponsored by the Smithsonian Institution Traveling Exhibition Service (SITES), was organized in observance of the 50th anniversary of the HABS and is scheduled to appear in 11 cities in 1984. (It is on view in Cleveland through Nov. 27, then in Austin, Texas.) The accompanying catalog will be published by the National Trust for Historic Preservation.

Is it live or is it Memorex?

As the home of Disneyland and the Crystal Cathedral, Orange County has long been the theme-building capital of Southern California. Recently, however, a remarkably authentic theme building has been added to the ranks: Pacific Federal Plaza designed by Craig Combs & Associates of Newport Beach, Calif.

An enormous Spanish Colonial Revival style structure, which would seem more at home in Santa Barbara than Costa Mesa, the 147,000-square-foot building occupies a 7.4-acre former school site. Designed after nine months of extensive research, the building is finished to an extraordinarily high level of craftsmanship and detail. It includes five multilevel garden courts landscaped by Emmett L. Wemple & Associates with fragrant plants and Spanish-style fountains, oak-framed, beveled-glass windows, beamed ceilings, and tiled floors. The rambling pink stucco building is punctuated by a tower and crowned with a terra cotta tile roof. The building is the first phase of a larger redevelopment project being carried out in conjunction with the city of Costa Mesa. [Barbara Goldstein]

Wright restored: The V.C. Morris Store

Frank Lloyd Wright's V.C. Morris Store of 1948 is famous chiefly as a forerunner of the Guggenheim Museum. Located on Maiden Lane, the store was itself a remodeling of an old building, and it contains Wright's first constructed ramp spiraling up to a luminous acrylic ceiling.

The windowless façade translates a Richardsonian Romanesque into smooth Roman brick, the entrance a remarkable passage through a low brick arch into a half-glazed tunnel and thence into the 25-foot-high rotunda. Originally intended for the display of fine porcelain and glassware, the dramatic space was not very successful for merchandising. After the Morrises vacated the store, other occupants came and went. This year, the Circle Gallery leased the landmark and restored it with the aid of architecture consultant Michel A. Marx, who worked with Wright at Taliesin and in San Francisco at the time of the Morris commission.

Now Wright's magical spiral-bound space is once again uncluttered, and his original furnishings in walnut, executed by the Nicaraguan Manuel Sandoval, have been exhumed from the basement. These include a two-piece table that can [News report continued on page 42]
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News report continued from page 40

assume several configurations, a number of low stools, and elliptical, glass-topped display cases.

[Sally Woodbridge]

Out of sight at NYU

The best art conservation goes unnoticed, leaving the restored work of art as if untouched. Architect Michael Forstl has aptly followed that same practice in his design for New York University’s Institute of Fine Arts Conservation Center, placing, almost unnoticed, 15 levels of lecture rooms, offices, book stacks, and laboratories behind an apparently untouched 1917 Renaissance Revival façade on East 78 Street.

Since the landmarked façade faces north, the architect placed those labs requiring north light on the building’s roof and stepped them back behind the skyplane of the façade’s tile roof to hide them from the street and create a series of outdoor terraces. The façade’s openings also dictated floor-to-floor heights varying from 10 to almost 14 feet, higher than required for most functions. Forstl resolved that dilemma by placing an open stairwell behind the façade and by concentrating spaces that could benefit from higher ceilings, such as the library reading room and the chemistry labs, toward the front of the building, separated from more densely packed offices, labs, and stack areas by a central elevator and stair core. The library and labs borrow light from the front exit stair (sprinklered in lieu of a properly rated wall) through walls of laminated safety glass. A sprinklered rear exit stair also filters light to interior offices.

The NYU facility is both a model conservation center—a genre proliferating almost as fast as new museums—and a model preservation project that increases square footage and preserves historic fabric without evident disruption. [TF]

Preservation paradox at Harvard

Harvard University is currently engaged in a major renovation program, which this year includes the restoration of two architecturally significant buildings; Henry Hobson Richardson’s Sever Hall, 1878-1880, and John Andrews’ Gund Hall, the Graduate School of Design, 1972. The briefs demanded major structural and mechanical repairs and improvements, including the redesign of the HVAC (the obstreperous heating systems were as famous as the buildings themselves) and the modification of the classrooms to meet changing teaching conditions. Lo-Yi Chan of Prentice & Chan, Ohlhausen served as architect of Sever Hall and wrote the Gund Hall study; Don Hisaka of Cambridge and [News report continued on page 44]
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Cleveland was retained for the design and construction of Gund, on which John Andrews consulted. Although Sever Hall required more fundamental changes to assure compliance with code, the 100-year-old building proved paradoxically easier to preserve and adapt to today's energy and teaching requirements than did Gund. Standard materials demanded standard preservation techniques—reroofing and new stamped-copper gutters—and repointing restored the building's monochrome and monolithic qualities. The basement was excavated, the granite foundations were provided with new concrete underpinnings, and the eaves were opened up to create new teaching studios for the undergraduate arts program. Four enormous chimneys, remnants of Richardson's hot-air heating system, harbor secondary stairs and elevators, which leaves the original cruciform circulation space intact. Painted aubergine, this generous corridor retains a dark Victorian quality sympathetic to the austerity of the original design, but is much better lighted. Load-bearing masonry was easily made to conform to energy conservation guidelines. Finally, an entirely new library in the Richardsonian manner was created, and the single remaining Richardsonian classroom was meticulously restored. Both the new space and the preserved lecture hall reflect the confidence and sympathy with which the renovation of this important National Register monument was achieved.

Great caution was required and exercised at Gund. The experimental glass and concrete technologies used for creating its four-tiered single studio have aged badly. At any one time, climatic conditions varied from floor to floor, and in Piper Auditorium, from minute to minute. The doubling of the size of the school and the ascendancy of case studies, seminars, and course work over studio increased the need for classrooms. Innovative remedial work in the HVAC—cleverly placed return ducts and air diffusers in the studio zoning, and tickless timers allowing individual heating for evening classes—along with new classrooms and new roofing, solves the problems discreetly while preserving the studio silhouette and light quality and volume. Aesthetic changes, though much debated, were limited to the redecoration and relighting of Piper Auditorium and to the more controversial opening up of the back wall behind the tiers, lighting up lugubrious corridors. Despite general dissatisfaction with the ungracious ground-floor spaces—very much the "downstairs" to the studio tiers' "upstairs"—and their confusing circulation patterns, Andrews' design was left generally intact; curiously, Gund has been more strictly preserved than Sever.

Helène Lipstadt

Helène Lipstadt is a Cambridge, Mass., social historian and writer on architecture. [News report continued on page 47]
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Vienna and Edinburgh: The Mackintosh touch

Most of Charles Rennie Mackintosh's work can be found in and around Glasgow, the city where he was born in 1868 and lived until 1913 when he ended his career as an architect. In August, the city hosted the tenth anniversary celebration of the Charles Rennie Mackintosh Society. Titled "Mackintosh: national and international," the international conference examined the part played by the Scottish architect in the development of an international "free style" in the early years of the 20th Century.

As most of the conference speakers were historians, the question of "who met or influenced whom" loomed large. The struggle to develop distinct national styles was also a hot topic. The conference started with the English scene: Muthesius (Dennis Sharp), Lethaby (Robert Macleod), and Edgar Wood, Mackintosh's close associate (John Archer). Turning to America, Louis Sullivan (Paul Sprague), F.L. Wright (Don Kalec), and Greene & Greene (Randell Makinson) were studied for the particularly American qualities of their work.

A whole day was devoted to CRM himself (Andrew MacMillan, Tom Howarth, speakers), beginning and ending with visits to his buildings, among them the Willow Tea Rooms, Scotland Street School, Hill House at Helensburgh, and the magnificent Glasgow School of Art (P/A News Report, Dec. 1982, p. 51), whose library is considered by many to be Mackintosh's finest achievement. Delegates also visited a restored version of the Mackintosh home, built into the
Hunterian Art Gallery at Glasgow University, and a reconstruction at the Fine Art Society of the first retrospective exhibition (1933) of the work of Mackintosh and his wife Margaret Macdonald. Reproduction Mackintosh furniture by Cassina of Italy and by BD Ediciones and EIX Barcelona was on view at the Hunterian and the Willow Rooms, respectively.

The European part of the conference was opened by Dr. R.J. Clark, who spoke on the joint Olbrich/Mackintosh exhibits in Turin and Moscow. Peter Vergo, who organized the Edinburgh "Vienna 1900" exhibit (more on that in a moment), spoke on Fritz Waerndorfer, patron and founder of the Wiener Werkstätte and friend of the Secessionists, who was sent by Hoffmann to Scotland to invite Mackintosh and his colleagues to exhibit in Vienna, and who commissioned CRM to design a music room. Other speakers covered Gaudi and Guimard who, along with Klimt, were featured in a special exhibit at the Glasgow School of Art.

Mackintosh was also a featured player at the season's Edinburgh Festival. His Scottish Room, designed for the eighth exhibition of the Vienna Secession, was reconstructed at the Fine Art Society to complement the main "Vienna 1900" show at the Museum of Antiquities. In Edinburgh, as in Glasgow, the importance of Mackintosh in the early, malleable stages of 20th-Century architecture and his continued relevance were reaffirmed. [Monica Pidgeon]

Footnote: An added boon to the festival was the excellent illustrated guide to Edinburgh architecture, just out from the RIAS, by Charles McKean.

Housing art: a conference on museums

There lives in Edinburgh an Italo-Scottish artist Richard Demarco, who has run his own gallery for 20 years and is renowned for his wide-ranging artistic entrepreneurial activities. He only just missed becoming the latest director of the Edinburgh Festival, but his ability to administer was evident by his organization, as a Festival hors d'oeuvre, of an international conference called "Towards the housing of art in the 21st century," which brought some 150 individuals from Europe, Asia, and America to Edinburgh.

The conference topic—the current museums building boom—was brought into focus by two exhibitions organized for the Festival by Demarco and dedicated to two of today's richest and most devoted private collectors: Dr. Arthur Sackler (whose collection is housed in the Sackler Wing of New York's Metropolitan, in the forthcoming Stirling/Wilford addition to Harvard's Fogg and elsewhere) and Count Giuseppe Panza di Biumo (owner of the great collection of modern American paintings at Varese). Both patrons were among the 30

invited to present papers.

"Remember people," admonished Festival Director John Drummond on opening the conference, to which speakers added "remember the artist." Many new museums were examined, and varying opinions expressed on general design principles. The problems aired included how to house discrete, proffered collections such as that of William Burrell, whose new museum outside Glasgow, designed by Barry Gasson, just opened; how to guard the contents of a museum while making it accessible to the public; how to fund programs and use local, community resources; and how to choose an architect, be it by competition or reputation. [Monica Pidgeon]

Studying Toronto: "The city that works"

A pair of New Yorkers arrived in Toronto at the end of September to offer impartial assessments of the city's waterfront and downtown core before an overflow audience of 550 architects, planners, builders, and heritage enthusiasts. The occasion: the tenth anniversary of The Heritage Canada Foundation, a nonprofit organization dedicated to the preservation of the built environment.

Craig Whitaker, master planner of Manhattan's Westway project, covered the waterfront. The brunt of his attack fell on Harbourfront, the 92-acre strip of federally owned land (including 20 acres of waterlots) on the shores of Lake Ontario. Originally intended as a public park, Harbourfront is now the site of a controversial $300 million renewal project sponsored by the private sector, to consist of 3500 apartment units, a million square feet of commercial space, and 40 acres of public open space and parkland.

"Well-meaning confusion," commented Whitaker. His two main criticisms were the scarcity of streets in the Harbourfront plan—"only 13 percent of the project is street space"—and the confusion of private and public space. He reserved his praise for the recently renovated warehouse on the site and Harbourfront's extensive programming activities.

Next, pioneer preservationist Dr. James Marston Fitch took apart Toronto's banking district. He noted that the city's celebrated bank towers, like glass boxes everywhere, are "insanely wasteful of space and energy, and questioned the "attention to local deviations in climate, culture, and fuel." Dr. Fitch's forthright, empirical observations were lost on the panel assembled to respond, but they inspired an impromptu speech by Jane Jacobs (Death and Life of Great American Cities), which met with an ovation. Jacobs panned the panel but praised the speaker: "He wasn't abstract. The only thing we can trust is our way of seeing in a concrete way." [Adele Freedman]

Adele Freedman is architecture critic for the Toronto Globe and Mail.
with the city, formulating its design guidelines, and was a finalist in the library competition won by Michael Graves. The other finalists in the civic center competition were WZMH and Flood Myer Sutton working with Machado and Silvetti.

Elsewhere in San Juan
Michael Graves's San Juan Capistrano Library opens mid-November.

Getty plans
The J. Paul Getty Trust has announced plans to build a $100 million fine arts center on a mountainous site in West Los Angeles. The complex will include an additional museum building, a center for the history of art and the humanities, and a conservation institute. Kurt Forster has been selected as director for the center for art and the humanities.

Architectural firms will be invited to submit their credentials for review by an advisory committee chaired by Bill N. Lacy, president of Cooper Union. Other members of the advisory committee are Reyner Banham, Richard Bender, Kenneth Dayton, Ann D'Harnancourt, Ada Louise Huxtable, and Craig Smyth.

From the Left Bank to SoHo
Art Deco details from the Au Bon Marché department store in Paris have found their way to New York.

The SoHo establishment Urban Archaeology bought up the collection from Bob Snagel, a Dutchman who salvaged the Deco light fixtures, bronze railings, glass, and marble details from the store when it was remodeled in 1975.

The pieces are pricy—in the $2500-$25,000 range.

Stirrings at Stirling/Wilford
The office of James Stirling and Michael Wilford International, London, is currently working on the design for a new satellite town outside Bologna, Italy.

The firm has also revealed its design for a Performing Arts Center at Cornell University, Ithaca, N.Y.


The Columbia University Chemistry Building, New York, is not proceeding, however. Department officials and the new University VP, himself a biochemist, reevaluated their needs and decided they could do without.

Architectural drawings at Christie's
Proceeds from a Christie's auction of drawings by contemporary architects benefited Architects for Social Responsibility.

On the block were works by Stern, Meier, Agrest/Gandelsonas, Franzen, Ambasz, Venturi, Graves, and others.

Unrelated lots in the same auction include drawings and watercolors by John Nash, F.L. Wright, Erie, and John Rushkin.

[News report continued on page 52]
Preservation watch

This section spotlights projects of uncertain status which have generated grassroots preservation activity.

1 Camp Sagamore. The Gilded Age rich brought the butler to Camp Sagamore, a rustic estate in New York's Adirondacks. The camp has since deteriorated badly, but under New York's constitution, those portions of Sagamore sited in "forever wild" preserve may not be inhabited or repaired. New York's voters will decide whether to save Sagamore this month when they consider a scheme that gives Sagamore ten public-preserve acres in exchange for 240 now private ones.

2 Rhodes Tavern, Washington, D.C. Nestled into the nearly complete Metropolitan Square complex, opposite the U.S. Treasury Building, this tawdry little house has become the most recent cause celebre dividing D.C. preservation and development proponents. At issue is whether the structure, the neglected site of many historic episodes, should be razed or moved. So great has been the controversy, and so uncompromising the positions, that the matter will go to nonbinding public referendum in November.

3 McDonald's. It's hard to get one's preservation sensibilities worked up over a 1950s fast food joint, but McDonald's first drive-in restaurant in Des Plaines, Ill., is being replaced by a third-generation Mc-restaurant just across the street. The corporation has no plans for the outmoded structure, but next month, when the new one is finished . . .

4 James McCrea Houses. Someday, this picture could be of five parking spaces. If the young Preservation Coalition of Greater Philadelphia has its way, though, it will remain the James McCrea Houses. The 1794 Georgian-style double houses have a six-month reprieve (up in February), but the city can only delay—not deny—a demolition permit pending a long-term solution.

5 Apollo 11 Launch Tower. The battle is over, but its aftermath continues—the National Trust has persuaded NASA in court to disassemble the historic Apollo 11 Launch Tower and store the pieces in such a way that they can be rebuilt. Now: anyone have a tall display case?

6 Natchez Mansions. Nature, not man for a change, is threatening a group of antebellum and Late 19th-Century structures in the historic Under-the-Hill section of Natchez, Miss. The high bluff above the Mississippi River upon which the buildings sit is eroding at an alarming rate, bringing some to within eight feet of the edge. Among the houses threatened: the Smith-Bontura House, a rare pre-Civil War house owned by a free black; and Rosalie, Union headquarters during the occupation.

7 Rio Grande Zephyr. The route of the Zephyr, the last of the great private passenger trains, has been taken over by Amtrak, which will run the round trip Denver to Salt Lake City with its own double-decker superliners. The Zephyr's magnificent glass-domed observation cars, perfect for the unparalleled scenery through which the train passes, will be put into storage by Amtrak, but no plans are yet in place for use.

8 Fort Lawton. This turn-of-the-century army base, sited on cliffs overlooking Puget Sound in Seattle, is the subject of a battle between preservationists and the city parks department, which wants a wilderness area there. The 14 Greek Revival buildings are endangered not only by municipal bickering, but also by neglect and, most recently, arson. [News report continued on page 56]
1863: North Railway Station, Place de Roulade; Architect: Jacques Hittorf.

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Douglas Ball's Uniwall lateral file and storage system and S Drawers are basic to many SunarHauserman Systems—no mindless alliteration here.

They were designed to anticipate the individual and general need, in an office, to cope with the proliferation of both the humdrum and the special—pencils and folders, microfilm and print-outs, kleenex and running-shoes.

Systems, too rigidly conceived and adhered to, quickly become regimentation. A military lock-step takes away richness, shuts the door on a natural variety in the way people behave. On the other hand no one wants chaos. So a basic system which can become the framework for choice and change is essential.

SunarHauserman boasts more systems to divide space effectively than anyone in the marketplace—ceiling to floor, wall to wall and many in between.

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Overhead storage, S drawers, and Uniwall with Douglas.
Uniwall file and storage systems, for under the worksurface or freestanding, are skillfully and carefully engineered. The double-wall, envelope construction makes doors very rigid. Precision welding lessens the chance of imperfections on the face of doors and cabinets. In the design, metal does not touch metal so noise and wear are minimal. Side panels, like doors and drawer-fronts, are double-wall construction to give a smooth and finished appearance inside and out. The back and top of the cabinets are finished with the same precision as the front. Inserts are planned for every possible filing contingency.

The S Drawers are the same fastidious design and construction as Uniwall. As part of a desk, worktop, independently as a Mobile Pedestal, or resplendent as a console, S Drawers are a total system. They can be beam-mounted on Race, hung from worktops in Race and PAS and have been expanded in the Cameron group to 30” wide file drawers in wood—in natural or colorful paint finishes—or steel, to take hanging, print-out files. These can be used in credenzas and run-offs as well as desks.

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In progress: preservation

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**In progress: preservation**

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**1a-c Römerberg, Frankfurt, West Germany.** Frankfurt am Main’s campaign to restore its prewar appearance has produced more than one paradox. Currently underway is the reconstruction of six medieval houses on the site of the Römerberg: built of hand-cut stone and 200-year-old oak beams imported from other parts of Germany, the six rentals are, however, equipped with expected modern amenities. The city once considered tearing down some of the historic buildings restored in the 1950s because they lacked “authenticity,” but the cost of the Römerprojekt—$50 million and climbing—and the advent of a more eclectic preservation movement have provoked some second thoughts. Also under construction, a new residential building behind the Römerberg (left in model), an infill arcade (right) of galleries, art studios, and recreation spaces just off the main square, and a street of new houses (to right of arcade) each designed by a separate architect, including Charles Moore and Adolfo Natalini. On the Main, the riverbank of museums (P/A, Aug. 1983, pp. 94, 97) continues to develop.

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**2a-d Martha Sowell Utley Memorial Library and Cultural Center, Thibodaux, La.** Architect: Alan Chimacoff, Architect, Princeton, N.J. A 19th-Century brick market and warehouse is to be transformed into a library and cultural center for the people of La Fourche parish. Situated on 2.25 acres along the bayou, the site incorporates two parks, a formal, urban forecourt, and a casual, sloping, bayou-side promenade with a small amphitheater. The existing 20,000 square foot brick building is to be restored and subtly modified to include a gallery, café, and offices on the first floor organized along a central “street” and a library on the second. An additional 10,000 square feet of new construction intersects the old, hinged by a cylindrical theater.

[News report continued on page 58]
The very versatile lamineer chair
Dining • Reception • Conference • Systems • Everywhere
continued from page 56

The headlines might have read “Nashville vs. the General Administration vs. the pigeons.” The successful multi-million-dollar GSA project to rid the abandoned Union Station of disease-carrying pigeons, Historic Nashville, the local preservation group, filed a breach of faith suit against GSA. Appropriately, Sen. William Proxmire bestowed on GSA his “Golden Fleece” award. The city finally found a developer for the expensive, difficult project, and GSA’s third pigeon-ectomy worked. The train shed would become a Rouse-esque open public lounge, with the rest of the building housing offices.

[News report continued on page 60]
Environmental Control With a Silver Lining

Polarpaine® Silver Reflective Insulating Glass Units by Hordis, combine a timeless, brilliant appearance with outstanding insulating properties. A uniform metallic coating provides extremely high reflectance of solar energy, low transmitted heat gain, and controlled visible light transmission. Total relative heat gain can be as low as 39 BTU Hr.-sq. ft. compared to 168 BTU Hr.-sq. ft. with a comparable clear glass unit. The low shade coefficient and U values reduce initial equipment costs, as well as daily heating and air conditioning operating costs.

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The redevelopment of the old Navy Torpedo Factory complex on the Potomac River at the edge of Old Town Alexandria restores a major portion of the industrial waterfront to public use. The central, 1918 munitions plant (with smokestack; detail top), occupied by artists since 1974, has been renovated as an arts center by KCF. To the north (right, model), a 1943 concrete building has been partially demolished for reuse as an office building, its new façade ornamented in glazed polychrome patterns (detail, bottom). A smaller building (left portion of arts center) situated at the end of King Street's retail district contains new shops and offices. Future construction of a boat club and waterside market will be carried out by KCF. The factory's westernmost building (top, model) has been razed and will be replaced by condominiums atop a parking structure, by Metcalf & Associates.

News report continued on page 63

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News report continued from page 60

1 Blair House, Washington, D.C. Mendel-Moish-Cohen-Waite, Architects/Engineers, Albany, N.Y. Blair House, for years the guest residence opposite the White House for visiting heads of state and other foreign dignitaries, is actually four buildings, including the former Lee mansion. The complex has been closed except for occasional State Department receptions for nearly a year, awaiting complete interior and exterior rehabilitation, which will commence in late 1984. A historic structures survey has been completed in anticipation of the restoration. Meanwhile, stonework repairs continue immediately next door at the Smithsonian’s Renwick Museum (the original Corcoran Gallery of Art). Congress has also approved a law limiting the size of placards carried by the nearly permanent cadre of protesters stationed in Lafayette Square, thus assuring a much-improved view out of the Oval Office for its occupant, whoever that may be, a year hence.

2a, b Union Station, Washington, D.C. U.S. Department of Transportation, National Park Service, Union Station Redevelopment Corporation, AMTRAK, etc. The newly formed USRC is now carrying out the mandate of the 1980 Union Station Redevelopment Act, which anticipates returning the station to its former glory and maybe more. Most travelers will be quite happy just to see Daniel Burnham’s building in use as a train station again, after the hopelessly ill-conceived conversion to a “National Visitors’ Center” in 1976 (P/A, Nov. 1977, cover story). Congress has approved $70 million for repairs, and a developer, as yet to be selected, will add station retail facilities. The dismal “temporary” train station now behind Union Station will be removed, and the trouble-plagued parking garage (intended for the Bicentennial but still incomplete) finished. For the first time in years the building is dry, thanks to roof and drainage repairs already complete.

News report continued on page 66
In offices: Carpets of Antron® perform with style.

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<tr>
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<th>Single-Ply Synthetic Rubber</th>
<th>4-Ply Hot BUR</th>
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<td>Loose-Laid Ballasted</td>
<td>Fully Adhered</td>
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<td>Squares per Man/Day*</td>
<td>up to 12</td>
<td>5-8</td>
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HAWORTH OFFICE INTERIOR SYSTEMS

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Governments are among the largest property owners. As such, both their responsibilities and their opportunities for preservation and reuse are as great as those of the private sector. The stories of some recent efforts, that range from city activities to international involvement, are told on the following pages.

The Old Post Office in St. Louis, Mo. (right and p. 86), has been restored by PBNA Architects and Harry Weese & Associates. Shown here is a detail of its mansarded dome.

Until recently, involvement in preservation and reuse by governmental bodies has not always been encouraging, but things have not always been so. As Lawrence Durrell relates in *Sicilian Carousel* (Viking Press, 1977), "The Emperor Hadrian . . . made a valiant attempt (in Sicily) to make-over Athens anew, to restore its former glories by the addition of new temples and restored monuments." We no longer have emperors, but must count on good will and public support, beneficial tax credits, and proof of the advantages of reuse over new construction.

All of the projects shown in this issue were government sponsored, and some were the subject of long and often embittered struggles. It took a 16-year battle to save the St. Louis Post Office (pp. 86-91). Many preferred an office slab to the "dingy and empty building." Philadelphia City Hall's Conversation Hall (pp. 92-95) had been used as a trash room in which later a two-story office shell was built. The new Florida State Capitol was built inches from the old one (pp. 96-99) which, until a citizen uprising, was to be removed for a reflecting pool. In 1969 it was acceptable that our nation's primary diplomatic reception rooms (pp. 92-95) could be "motel moderne."

A bright spot here is the Chenango County Courthouse in Norwich, N.Y. (pp. 104-107), which has never changed use and sparkles anew as a jewel of the naive Greek Revival common to its area. The two districts described in this issue are its oldest subjects. La Villita in San Antonio (pp. 108-113), now beautifully restored, has had a checkered career since the 1500s. The Friuli region of Italy (pp. 114-118), where Leonardo da Vinci once designed a town plan, was the victim of a terrible earthquake in 1976, but today is an example of what international cooperation can accomplish. This issue looks at preservation, reuse, and reconstruction from modern Washington to Renaissance Italy, and all with government support. One hopes, with such expanding activities, we can all breathe easier. [David Morton]
Legislation has allowed mixed uses in an Alfred B. Mullett building restored by PBNA Architects and Harry Weese & Associates. The Old Post Office in St. Louis, one of only two surviving Second Empire buildings by A.B. Mullett, has walls of Maine granite with a Missouri granite base, and a slate mansard roof and dome with cast-iron trim. In the renovation, the only major design intervention on the original scheme was the removal of the central section of the first and basement floors (opposite page and section, right), to create a well for a new, grand staircase and for light to penetrate the lower multiuse stories. The glass from the original skylight has been removed, and a new sawtooth skylight has been placed at the top of the original light well.

The United States Court House, Custom House, and Post Office—completed in 1884, on the decline after 1935, vacant after 1965, and for 16 years involved in a struggle for survival—has now regained its queenly demeanor in the heart of downtown St. Louis, thanks to a $16 million restoration and renovation that has established its future as a public center by the novel, and until 1976 unlawful, division of the building into government-occupied and commercial retail spaces.

The Old Post Office has four floors and two basements. Offices of federal officials and agencies are on the upper three floors. The main floor, now identified as the mall level, is a huge, skylighted, public circulation area with an apportionment of commercial space. The basement and subbasement are being subdivided and finished for commercial rentals according to tenants' needs and established design guidelines.

Even for those familiar with the building, visiting the restored structure is like seeing some of its features for the first time. Colors, they discover, had been used to enhance the deep-cut plaster moldings, cornices, medallions, and scrollwork, and to highlight the detailing in the forest of cast-iron supporting columns on the first floor, the rows of iron pilasters that relieve the long expanses of upper-floor corridors, and the iron stairway posts and balusters.

Color and light
The exploratory removal of thick layers of interior paint, including considerable applications of bureaucrat green, brought to light a varied palette of brown, pink, russet, cream, and bluish gray that followed the scheme of ceramic floor tile still in good condition in stairwells and some hallways. For the first time since the Old Post Office was completed, it became evident that light colors were part of its design, not just as surface decoration, but integral with the architectural conception, to help illuminate the richly ornamented, palatial, and rather cavernous building.

The massive building, with gray granite walls tapering from four to three feet thick above the five-foot-thick foundation walls, was designed to admit as much daylight as possible through its numerous windows along the streets and around the 87' x 70' central light well. On the first floor, the windows—17 on the Olive and Locust Street sides, 13 on the other sides—are seven feet wide, alternating with wall units five feet wide. In the upper walls these proportions are reversed.

The configuration of the light well has now been subtly changed. Within it, a glassed skylight originally spanned the mail-sorting area on the second floor. The skylight glazing, damaged when covered with roofing after electric lights were installed, has now been removed. A new sawtooth skylight has been placed at the top of the light well, and the old skylight, its steel structure sandblasted to remove the old cement and paint, is now merely ornamental. Sunlight filters through the iron honeycomb grille, and lacy shadows are cast on the floor.

Minimum intervention
The St. Louis Old Post Office and the State, War, and Navy Building (now the Executive Office Building) in Washington, D.C., are the only survivors among the six Second Empire buildings designed by Alfred Bult Mullett, supervising architect of the Treasury Department from 1866 until 1874, who designed about 32 federal buildings in all. In

Progressive Architecture 11483

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The 87' x 70' light well (top), now covered with a skylight, was part of the daylighting scheme for the original gas-lit building, allowing sunlight into upper-floor corridors and offices. The scheme included, for reflective purposes, a surpris­ingly light and varied palette of colors, which has now been recreated throughout the building, with details carefully picked out in the grandly columned first floor (opposite page and above). The now unglazed skylight over the center of the area casts lacy shadows.

The philosophy of the renovation architects, PBNA Architects and Harry Weese & Associates, called for a minimum of intervention upon the original scheme of the building.

The most decisive intervention was the removal of the old mail-sorting floor area and the center of the first basement floor below it to extend the light well to the subbasement level, constructing within it a grand stairway in the Victorian tradition. Built entirely of steel ornamented with 5000 brass-coated acorn nuts, the comfortably proportioned staircase celebrates the structural and decorative values of its materials.

The basements are surprisingly spacious, with 16-foot ceiling heights. Their new center light well illumination is supplemented by daylight from windows in the “moat”—actually an areaway 28 feet deep and 8½ feet wide surrounding the building. Among the tantalizing historical remnants in the subbasement are the bricked-up openings to a railroad tunnel (later sealed because locomotive coal smoke billowed up through the building) which was considered for years a potential element in a rapid-transit system; and the fortress nature of the space, used originally as one of the country’s three subtreasuries—it had its own well, could stock provisions for a defending force, and had windows fitted with sliding sheet-iron shutters 1½ inches thick that at the time were a newly patented protection against fire and are still in place.

The original Court of Appeals room on the third story had been converted to office space with a hung ceiling and fluorescent lights after the courts were moved to a new building. Now its full 35-foot ceiling height has been regained, with a pair of chandeliers that copy some in the State, War, and Navy Building. This 175-seat room in the building’s federal territory is being used for conferences, receptions, lectures, and the like, but is also available for noncommercial community use,
such as concerts. A stage has replaced the judges' bench.

Number one preservation issue

Federal offices began leaving the Old Post Office for their own new building, completed in the early 1960s. In response to an inquiry by the GSA, which was eager to dispose of its unneeded property, the Park Service declared it to be of sufficient architectural and historical importance to merit preservation as a community landmark, and therefore be eligible to be conveyed without cost to the city—but for noncommercial use, such as a museum.

Meanwhile, several offers had been made to build an office tower on the site. The National Trust for Historic Preservation stated firmly that the building should be preserved, but in St. Louis there was uncertainty between clean-slate urban renewal, the typical solution of that time, or retention of what was seen as a dark, dingy, empty, and neglected building of the General Grant era.

In an article written for the Post-Dispatch, Buford Pickens, an architectural historian at Washington University, pointed to the "expression of permanence, stability, and the kind of spatial elegance no longer feasible in this age of forced obsolescence" under the grime. He outlined a conception of the building rehabilitated, with a rooftop skylight, first-floor concourse, good restaurants, commercial leasing, "as little space as possible" for offices, and "no museums"—a vision similar to the final renovation.

Several years of explorations of both preservation and replacement presented usable design conceptions, but financing remained a serious problem. Not even the preservationists favored a block-square museum in the middle of downtown, and the cost of a tower would have to include demolition, estimated at more than a half-million dollars, and involving some 10-ton granite blocks.

The man who finally wrought the miracle of organizing preservation and adaptive reuse support, although he did not live to see the result, was Austin P. Leland, a publisher of railroad freight tariffs, a trustee of the National Trust, and a director of Landmarks Association of St. Louis. Though he originally thought it was an "ugly building," he headed a committee to save the Old Post Office, and in the next seven years led four groups making presentations in Washington. His team produced a succession of designs by William Peckham and feasibility studies for various commercial uses.

U.S. Representative Leonor K. Sullivan, who had been dubious about preservation feasibility, sponsored a St. Louis meeting in 1971 where, for the first time, preservationists and opposed downtown interests were brought together with government spokesmen. S.K. Stevens, chairman of the Interior Department's Advisory Council on Historic Preservation, said that "preservation of all the remaining federal monumental buildings in the United States may well depend on finding a solution to the problem of the Old Post Office in St. Louis." In fact, it was gaining credentials as the number one preservation issue in the United States and became, in 1968, the first building in Missouri to be entered on the National Register of Historic Places, and in 1972 was declared a National Historic Landmark. In the New York Times, critic Ada Louise Huxtable, citing the St. Louis problem, devoted several articles to pointing out the national importance of keeping the government's historic buildings in self-sustaining service, as an alternative to, in effect, condemning them to death by restricting them to museum uses.

Mrs. Sullivan sponsored what became known as the "Old Post Office Law" to permit the free transfer of federal surplus buildings for community commercial use, under safeguards. Ironically, this was never applied in St. Louis because revenue bonds could not be issued to finance renovation, but the law has been useful elsewhere.

Eventually, the GSA found that its needs for more space could best be provided by the Old Post Office, after all, and it was willing to allow commercial use of part of the building. That took another law, the 1976 Public Buildings Cooperative Use Act, which Sen. Thomas F. Eagleton and Rep. Richard A. Gephardt said "has been the key to finally getting the Old Post Office restoration off the ground." At least two other cities were waiting to apply it the moment it was signed. The 1976 act cleared the way for the final outcome—an architectural design competition, two years of renovation, and now a return of the building as a downtown centerpiece with profitable uses.

George McCue is the retired arts and architecture critic of the St. Louis Post-Dispatch. This article is reprinted in shortened form from St. Louis Commerce magazine.
Data

Project: Old St. Louis Post Office renovation, St. Louis, Mo.

Original architect: Alfred Bult Mullett.

Renovation architects: A joint venture of Patty Berkebile Nelson Associates, Kansas City, Mo. (Thompson C. Nelson, principal in charge; Daniel Hamm, project director; David Immenschuh, director of interior design), and Harry Weese Associates, Chicago.

Client: General Services Administration—Region VI.

Site: one full block in downtown St. Louis, with commercial and multiuse spaces.

Program: restoration of historic 1880s U.S. Treasury Department Second Empire building to provide federal office space, commercial and multiuse spaces, a gathering room/convertible theater in the restored courtroom, and a proposed historic museum.


Major materials: exposed masonry in moat level, restored plaster (including ornate plaster in courtroom and public spaces), and new gypsum board on upper floors. Encaustic tile floors on original stairs and upper levels.


General contractor: Rallo Contracting Company.

Photography: Barbara Elliott

The suspended ceiling that had subsequently been added to the State Auditor's room in the State House in N.Y. had been removed, and the original plaster ceiling replaced. A stage replaces the judge's bench and, as new uses are included, conferences, receptions, lectures, and concerts. The three-tiered chandeliers, copies of some found in the State, War and Navy building in Washington, D.C., by Hornbostel, have been installed in the center of the room.
Hymen Myers with the Vitetta Group has restored one of Philadelphia City Hall's grandest rooms and one of its best kept secrets.

Government bureaucracy often grows at the expense of its public accessibility. No better example of that exists than Conversation Hall—Philadelphia City Hall's grand public reception room—that was used, over the years, as a drafting room, a trash room, and finally, as a two-story maze of offices. The recent restoration of Conversation Hall is a story of how the public regained access to the halls of government by circumventing the bureaucracy.

In John McArthur, Jr.'s 1873 design for City Hall, Conversation Hall functioned as a public lobbying room and caucus space for members of Philadelphia's common and select councils, whose chambers stood to either side of the hall. It lost that role, however, during the construction of city hall, when the city's government changed to a mayoral system with a single common council whose chambers moved to another floor. Further jeopardizing Conversation Hall were structural problems that developed during the construction of the 500-foot masonry bearing-wall tower above it. That forced McArthur's successor, William B. Powell, in 1895, to fill in some windows and doors, to remove a semicircular stair leading up to the new council chambers, and to separate the lower section of Conversation Hall from a domed space above with an intervening floor. Although those changes respected the ornamental detail of the original hall, they irrevocably altered the spatial character of McArthur's 1873 design.

With City Hall's completion in 1901, Conversation Hall served as a courtroom because of its accessibility by way of cascading stairs flanking the two-story, outdoor North Portal. But the hall's acoustics did not lend themselves to judicial debate. The space then went through a series of ever more inglorious uses until a reform government in the early 1950s, seeking the most efficient use of city hall, had the city's architect, George I. Lovatt, insert two floors of offices into Conversation Hall. Mr. Lovatt, like William B. Powell before him, managed to preserve the room as he changed it. He designed the two floors of offices to be self-supporting, holding their block walls five inches away from the carved sandstone, gently wedging their steel beams with wooden blocks against the granite pilasters, and boxing in the central chandelier untouched. Lovatt used the new construction to protect Conversation Hall from further abuse—a sensitivity to historic fabric that is all the more
Conversation Hall stands one floor above grade within Philadelphia City Hall’s 500-foot-high masonry bearing wall tower, designed by John McArthur, Jr. in 1873 (opposite below). The building’s North Portal gives access to the hall from Broad Street. Originally five and a half stories tall and capped with a dome, Conversation Hall was shortened to two stories in 1895 after structural problems appeared in the tower. The restored room (below) shows to full effect its sandstone walls, polished granite pilasters, mosaic tile floor, and ornamental plaster ceiling with aluminum leaf.
remarkable for having occurred in one of the most historically insensitive times.

From 1955 to 1981, Conversation Hall remained intact, but covered up and largely forgotten. Then in 1981, spurred by a local reporter who remembered an ornate room in city hall, a nonprofit group calling themselves the Friends of Conversation Hall hired Hymen Myers, a preservation architect and director of the Vitetta Group's Studio Four, to study the feasibility of restoring the space in time for the 300th anniversary of Philadelphia's founding. Myers recalls his excitement in discovering the hall intact behind its protective block walls. "I placed a painting over the hole in the wall and immediately got the mayor to come have a look."

With $709,000, raised by the Friends of Conversation Hall and the Philadelphia Historic Preservation Corporation from local corporations and foundations, the Vitetta Group had six months to complete the restoration for the city's anniversary celebration. Myers attributes their meeting the deadline under budget to their avoidance of public hearings and public bidding procedures. The architects, for example, sought bids from two general contractors with ample restoration experience, who got prices from a specified list of experienced subcontractors.

Demolishing the 1955 offices demanded as much care as their erection; they came down block by block. Workers then vacuumed and scrubbed the walls, using poultices on Alexander Milne Calder's carved busts. The ceiling received a fresh coat of paint prior to its regilding, while the mosaic tile floor, trenched in the 1960s for the installation of protective block walls. "I placed a painting over the hole in the wall and immediately got the mayor to come have a look."

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The central brass and bronze chandelier came down for cleaning and rewiring, for inverting its milk glass globes to better light the floor, and for placing spotlights within its crown to light the ceiling and stone busts. Up-lighting in the barrel vaults was concealed behind metal strips at the top of the crown moldings, painted to match the adjacent sandstone. Myers placed the mechanical equipment in rated enclosures within two former coat closets, using two brass transom grilles (that he found in an antique store and that matched the originals) for supply air and having one door leaf into each closet kept permanently ajar (instead of placing louvers in the doors) for return air.

The North Portal also underwent restoration. Being outside and publicly accessible, the portal's stone had a heavy coating of urban grime and graffiti that was removed with chemical cleaners. The portal's cast-iron ceiling was repainted its original rust red color after Myers had two globelike chandeliers, hung in the 1950s, replaced with concealed lighting. He also had new bronze railings fabricated to match the original and had the bronze capitals of the six freestanding columns in the North Portal cleaned and polished.

Myers does not balk at using substitute materials to achieve an original effect, arguing persuasively that 19th-Century architects did that all the time—painting wood to look like marble or plaster to look like wood. Thus he had missing granite bosses on the column bases and missing pieces on the marble statue of Washington replaced with fiberglass colored to match. And match it does, for much less than the cost of granite or marble.

Powell's alteration, Lovatt's preservation, and Myers' restoration of Conversation Hall bears little criticism. Would that all such work were so carefully done. What demands our critical attention is the insensitivity of some government bureaucracies, whose need for space can overwhelm the architectural treasures in their possession, and of government bidding procedures that, in the name of saving public monies, award restoration work to the lowest bidders, frequently destroying what the public would give anything to save. Fortunately, for us, and for the people of Philadelphia, Conversation Hall was spared either fate. [Thomas Fisher]
Once slated for demolition, Florida’s Old Capitol has been restored to its former glory, under the watchful eye of Shepard Associates.

The dedication of Florida’s restored Historic Capitol in Tallahassee last fall represented a victory not only for preservationists but for those who, to borrow Robert Venturi’s memorable phrases, prefer “both-and” to “either-or.” Now used as a museum of Florida state history, the white stucco building with its gray trim and red-striped awnings sits, in the words of Herschel E. Shepard, president of Shepard Associates, the Jacksonville firm responsible for the restoration, like “a jewel” worn by its ultra-Modern successor, the new Capitol, a 22-story tower designed by Edward Durrell Stone Associates and completed in 1977. For the old Capitol, however, it was a long road to breakfast at Tiffany’s.

The original Capitol, designed by Alabama architect Cary Butt, was built in 1845 for $55,000. A major expansion, designed by South Carolina architect Franklin Pierce Milburn (later known for his railroad stations throughout the South), added north and south wings, more monumental east and west porticos, and a large dome, as well as a large rotunda stair, a central boiler system, and electric light. Subsequent expansions added east and west wings and extended porticos (c.1922), a north wing (1936), and a south wing (1947); these expansions destroyed the 1902 porticos, covered the dome, and gutted the interior, as an ever-growing state government ran out of office space. When the new Capitol was approved in the 1970s, demolition of the old building (to make way for a reflecting pool) seemed so certain that the new building was constructed just inches away from the old. But preservationists rallied to the cause, and after examining several conservation proposals, the State Legislature voted in 1978 to appropriate $7.1 million for the restoration of the Capitol to its 1902 configuration. The 1902 version of the building was chosen because it was the first modern expansion of the original Capitol, the last to house all three branches of government, the first to bear the familiar dome, and practically speaking, its reduced size gave both old and new buildings more breathing space and adequate fire access.

Restoration of the 1902 Capitol encompassed four phases. Phase I consisted of three parts: the complete field architectural and historical documentation of the existing building prior to restoration, carried out by the architects; historical research and documentation by the Historic Tallahassee Preservation Board; and archaeological research by the Division of Archives, History and Records Management. The Preservation Board and the Division of Archives, agencies of the Florida Department of State, sought out documents, furnishings, materials, photographs, and other clues to the Capitol’s actual appearance in 1902. It was not an easy job.
Florida Historic Capitol

The cupola and art-glass dome are seen from the rotunda (below, right); the Senate chamber is visible at the far end of the second-floor corridor (below, left). Fire-resistant wood sheathing and automatic doors concealed in the corridor walls allow the rotunda stair (facing page) to be a rated fire exit; light fixtures were copied from period photographs.

SECOND FLOOR

Milburn's drawings—save for a blueprint of the east pediment—were never found, and major architectural elements such as the rotunda stair had to be recreated from photographs. Shepard Associates made the first measured drawings of the building since 1902, and recorded every layer of finish ever applied—a process that took 10 months. Consultants included experts on historic paint color, preservation technology, and interior restoration. And on more than one occasion, the architectural and historical teams arrived, independently, at the same discoveries, such as when the paint color consultant found the colors of the Governor's office to be just as they were described in a speech by (then) Governor Jennings. Phase II included selective interior demolition and salvage, while Phase III involved the demolition of the 1922 west, 1936 north, and 1947 south wings. The demolition of the 1922 east wing and complete restoration of the 1902 building completed Phase IV. Ultimately, 80 percent of the building was razed.

While the selective demolition opened up a lot of space between the two buildings, the old Capitol remained a physical and visual impediment to the main (east) entrance of the new one. New pedestrian plazas at the north and south ends of the old building direct visitors to the new Capitol, where another plaza focuses attention on its entrance. The east and west 1902 porticos, demolished in 1922, were reconstructed; the granite steps, stone copings, and zinc pediment depicting the State Seal on the east portico are original (they were recycled in the 1922 expansion); cast concrete and copper replicas of the copings and pediment adorn the west portico.

Inside the building, the reconstructed rotunda stair rises majestically under an art glass dome, which was recreated on the basis of a heap of colored glass found in a wall during demolition, and lead canes that allowed researchers to replicate the original dome's radius and curvature. On the first floor, the Supreme Court's courtroom and the Governor's office will be refurnished with original and reproduction pieces, as will the House and Senate chambers on the second floor. Milburn's quiet patriotic color scheme of pale blue, terra cotta, and gray has been recreated throughout. The tall, graceful windows, crucial for ventilation in the sweltering summers before air conditioning came along, are still shaded by striped awnings, as they were in 1902; now, the awnings save 30 percent annually on cooling loads. Modern ductwork is gracefully concealed in ceiling coffers.

The project won the architects a 1983 Honor Award from the Florida Association of the AIA, and the state was given an award for outstanding architecture in the preservation field by the Florida Trust for Historic Preservation. When you look at the elegant old building, and then try to picture a reflecting pool in its place—well, why spoil your day even thinking about it? [Pilar Viladas]
Data

**Project:** Florida Historic Capitol, Tallahassee, Fla.

**Original architect:** Cary Butt. 1902 expansion by Franklin P. Milburn.

**Architect:** Shepard Associates, Architects & Planners, Inc., Jacksonville, Fla. (Herschel E. Shepard, FAIA, architect in charge; Kenneth R. Smith, AIA, project manager; Catherine D. Lee, project documentation; Henry J. Link, project inspector; John P. Nelson, Manarcha Kunzendorf; Min Ja Bates Burns).

**Client:** State of Florida Department of General Services, in conjunction with the Florida Department of State.

**Program:** restoration of the Historic Capitol to its 1902 configuration, for use primarily as museum space (15,564 sq ft), with adaptive use office space (6040 sq ft) on the ground floor.

**Consultants:**
- Richard P. Carlson & Associates, civil engineers;
- T.Z. Chastain, P.E., structural;
- Dr. William Seale, interior restoration;
- F. Blair Reeves, FAIA, preservation;
- Frank S. Welsh, historic paint color;
- Phillip S. Wisley, preservation.

**General contractor:** Jack Culpepper Construction Co., Inc., restoration general contractor; Winchester Construction Co. Inc., demolition general contractor and selective demolition/salvage contractor, in conjunction with Albritton-Williams, Inc.

**Costs:** $4,561,450 for restoration and demolition; $98.09 per sq ft.

**Photography:** Steven Brooke.
Over time, these diplomatic reception rooms have been transformed from Marriott Modern to 18th C. American.

Many are the legends that surround curator Clement Conger and his creation, the State Department Reception Rooms. Tales are still told on the collectors' circuit of his acquisition of Benjamin West’s “Signing of the Treaty of Paris, 1782,” the famous unfinished painting whose reluctant donor brought the original to Washington to be copied for the State Department collection—and went home with the copy. (The original now hangs above a fireplace in the John Quincy Adams State Reception Room.) Equally familiar are the anecdotes of yearly visits from donors in need of a quick tax deduction, who shop among pieces labeled “available for donation” (a curatorial euphemism coined by Conger).

Steadily over the course of 20 years, Conger, who is also the curator of the White House, has built up a collection of Americana rivaling that of any museum in the country. Significantly, the collection has been acquired entirely through loans and gifts, totaling some $25 million to date. While open to the public on scheduled tours, the rooms are really designed for diplomacy: The suite, situated on the eighth floor of the State Department building, is often all a visiting dignitary ever sees of American cultural history, its artifacts and architecture.

Acquiring the pieces posed one set of problems; providing a suitable setting for them proved another. Of all the tall tales surrounding the collection and its history, none rival the real and evident contrast between the reception rooms and the building that houses them. The 1961 State Department building is a classic of its era, a piece of unadulterated GSA motel moderne. The original reception rooms, used by the President, Vice President, Chief Justice, and Cabinet officials for functions, featured 7'-6" ceilings, floor-to-ceiling, plate-glass windows, acoustical tile, wall-to-wall carpeting, and "electric" colored furniture. Of these office-style interiors, only the Benjamin Franklin State Dining Room retains its 1960s appearance. The rest of the eighth floor diplomatic reception rooms have been "redesigned" to recreate the "Golden Age" (1740-1825) of American interiors.

Conger was assisted in this task by two architects, Edward Vason Jones and Walter M. Macomber, who have donated their time gratis. Jones, who died in 1980, and his successor Macomber are of a generation that predates the Modern movement; their separate practices and their work at the State Department signify the continuity of a Classical, American tradition, long overshadowed by the International Style. The nuances of their separate styles may not be easily spotted by diplomats and other visitors unschooled in Classical architecture, but to Macomber, who says he can date a building in the dark by feeling the molding, the differences are quite literally tangible. Jones, who also served as architectural consultant to the White House and to the Metropolitan Museum of Art's American Wing, worked in the more robust Philadelphia style; Macomber, whose long career has included positions at Williamsburg where he served as resident architect from
The rhythm of the new window wall, with its deep-set fireplace and windows, was determined by two existing structural columns that projected three feet into the room. They have been replaced by paired supports flanking a working fireplace that contains an extra flue for a future fireplace in the Office of the Secretary of State, one floor below. The mantelpiece came from an Early 19th-Century house near Boston, the King of Prussia marble hearth and facing from fireplaces in the Rectory of St. Peter's Church in Philadelphia.

1928 to 1935 and at Mount Vernon where he served for 37 years as architectural consultant, works in the Virginia style.

Jones lived to complete the Gallery (opened 1969), the Adams (1972) and Jefferson (1974) rooms, the elevator lobby (1979, renamed in his honor), and the Martha Washington Ladies' Lounge (1980–81). In addition, the William Thurston Gentlemen's Lounge (1981), the Henry Clay dining room (1982), and the Van Buren reception rooms (in progress) were all completed according to his designs by Macomber. The Madison and Monroe rooms, which opened in August, are the first entirely of Macomber's design.

Both architects had to work within constraints imposed not only by the existing building but by the collection itself. In the Monroe room, two 16-inch structural columns set three feet from the window wall could not be relocated, but they were replaced by paired Corinthian columns, which frame a new working fireplace. The Madison dining room, used by the Secretary of State and his deputies, was organized to accommodate serving requirements. The end bay, which protrudes out onto the terrace, expands available circulation space around the
The Madison Room's bay window (left) breaks through the original plate glass window wall and projects five feet onto the terrace. A second 3'-6" x 10'-6" recess accommodates the Salem breakfront. The Franklin Room (below left), soon to be remodeled, is the last of the 1960s interiors. The elevator lobby (below right, and right) is shown before and after redesign. A plan of the suite (bottom left) shows the sequence of rooms.

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table, and a niche, set into existing kitchen and serving facilities behind the dining room, houses a breakfront that had previously projected into the room and hampered movement.

The 90-year-old Macomber will retire upon the completion of the Martin Van Buren rooms, a series of staff dining and reception rooms not open to the public. (The Madison and Monroe rooms are also not open to the public, but the remaining rooms can be seen by appointment.) His successor will face perhaps the most challenging task of all: redesigning the Franklin room. Like the Adams room, the Franklin room suffers from extremely awkward proportions, and the expense of raising the roof to correct them may prove prohibitive. Nine architects, all classicists, are currently short-listed in a limited competition for the Franklin commission, which was organized by Conger with the assistance of Henry Hope Reed.

When the Franklin room is complete (planned for spring of 1985), Conger plans to tackle the seventh-floor suites of the Secretary of State and his deputy, whose rooms, although furnished in period pieces, retain their Modern decor. Then he hopes to spruce up the roof terrace, enhancing the spectacular views of the Lincoln Memorial and the Potomac. Meanwhile, other institutions, including the Supreme Court, Blair House, and the White House, have begun to borrow from the State Department's collection to furnish their own interiors. And so the peripatetic Mr. Conger continues to collect, daily reaffirming his claim to the title of "Grand Acquisitor."
Data
Project: Diplomatic Reception Rooms, U.S. Department of State, Washington, D.C.
Original architects: Graham, Anderson, Probst & White and Harley-Ellington with A.R. Clas.

Client: Fine Arts Committee, State Dept.; Clement Conger, chairman.
Program: redesign and furnish suite on top floor of State Dept. building used for diplomatic functions, following the precedents of 18th-Century American design.

Consultants: Odolph Blaylock, master carpenter; George Peoples, master plasterer and carpenter; David Flaharty, sculptor; Robert Jackson, faux bois and faux marbre painting; Tengo Un Amigo, painting.


Major materials: plaster, mahogany flooring and paneling; oil-based paint.
Costs: $2.4 million architectural; $25 million total American project (to date).
Photography: Diplomatic Reception Rooms, U.S. Dept. of State.
Doing Justice

Restoration work by Mendel-Mesick-Cohen-Waite Architects does justice to the folkloric spirit of a small but grand courthouse.

Justice—in the form of a wood-colored plastic statue with a steel armature that acts as a lightning rod—holds her scales high atop the gilt (real gold) cupola of the Chenango County Courthouse in upstate New York. The seemingly odd mixture of materials—from ersatz to super-practical to precious—reveals an eclectic approach to preservation that remains faithful to the spirit of the courthouse’s 19th-Century builders.

The courthouse stands on the town green of Norwich (population 10,000), located within rolling farm countryside far from any major city and scarcely affected by modern suburbanization or tourism. During the century and a half since it was built, the courthouse has retained its original function. Its architectural form, on the other hand, has been somewhat modified over the years, but only in the 20th Century have these modifications lacked quality and sympathy with the original structure. Fortunately, these later expedient changes did little irreversible harm; and in 1977, when architects Mendel-Mesick-Cohen-Waite were called in, they were able to return the courthouse to a state congruent with the original spirit. At the same time, they upgraded the building to conform to contemporary standards for safety, comfort, energy conservation, and access for the disabled, and they added 50 percent of usable floor area by adapting the basement.

The spirit of the law

“In restoring the Chenango County Courthouse,” say architects Jack Waite and Jim Cohen of Mendel-Mesick-Cohen-Waite, “it was important always to keep in mind the basic folkloric nature of the building.” While the Greek Revival style lends monumentality to the rather small structure, it was never a “high style” building. Built in the 1830s most likely by local workmen following pattern books such as Asher Benjamin’s Practice of Architecture, The Country Builder’s Assistant, and American Builder’s Companion, it has many obviously naive features: Its columns are particularly stocky; the building’s entasis is exaggerated (causing one uninformed engineer to declare at first sight that the walls were “bulging” and therefore structurally unsound, and to recommend its demolition); the original 12 over 12 windows were the kind of carryover from the earlier Federal style that would have been avoided on a high-style Greek Revival piece; the wood statue Justice atop the cupola was not created by an artist, but was ordered from a company that produced ships’ figureheads; and the original black-and-white checkered floor on the ground floor was of oilcloth.

In replacing the latter two items, for example, a certain amount of soul-searching was necessary to arrive at materials appropriate to the original spirit. In the case of the oilcloth, traces of which were found under layers of materials subsequently added, more durable floor coverings were considered—wood, which was used in other courthouses of the period in the area, and black-and-white mar­ble replicating the original pattern. Finally, however, a checkerboard of vinyl was used, which reproduces the acoustical and textural qualities of the oilcloth and, like the oilcloth, is a “common” material which will require future replacements.

Restraint was necessary, as well, in the replacement of the wood statue Justice, which had been damaged by lightning and awkwardly repaired. Because of the figure’s vulnerable position atop the cupola, it was decided not to reuse wood. To reflect the cherished position the courthouse now holds in their hearts, the townspeople wished to have Justice recast in bronze; but the architects felt that this material was in a completely different class from the rest of the building. They recommended redoing Justice in reinforced polyester—a kind of modern-day equivalent to ordering a ship’s figurehead rather than commissioning a sculpture—and their recommendation prevailed.

The many letters of the law

While the architects remained faithful to the spirit of the original building, they felt that the many remodelings over the years necessitated an eclectic approach to style. In the case of the courtroom, located on the upper floor, there was almost no question that a style later than the original should be followed. In the 1890s, the second floor was completely redone in brilliant greens, deep red, gilt, and dark oak. Even the orientation of the courtroom was reversed 180 degrees, so that the judge’s chair was no longer at the east end but at the west, and the main stairs were no longer centrally situated at the west end opposite the front entry, but were relocated in the southeast corner next to the door. Mendel-Mesick-Cohen-Waite found no traces of
Chenango County Courthouse, standing on Norwich’s well-treed town green still surrounded by several 19th- and early 20th-Century buildings, has been restored, on the exterior, to its mid-19th Century state. The original stucco fluting on its columns has been redone; the original 12/12 wood windows have been replicated, now in double glazing; the entrance door has been replaced following the original composition; limestone treads, where changed, have been reinstalled (and still have to weather to match the original steps); historic paint colors were restored on all woodwork; the four original chimneys were rebuilt, and now act as ventilators; and a new plastic statue of Justice, molded from the original wood one, which now is displayed in the courtroom, opposite page, stands atop the restored cupola. Lettering was added by the client.
new curvilinear main staircase

the original 1830s room, but even if its probable state could have been reconstructed, they felt that it would have been a shame to destroy the glorious Victorian space—or the remnants of that glory, for the 20th Century had treated it badly.

The architects were able to make happy choices in the retention and reconstruction of 19th-Century features, but almost all of the 20th-Century modifications had been dismal. Most astounding were the additions of suspended ceilings that not only hid the remarkable, ornate tin ceilings, but also, in their latest configuration (for three layers were discovered), cut off the upper four feet of the windows. The added ceilings were removed, missing and damaged areas of the tin ceiling reproduced in polyester, and the 19th-Century colors, as ascertained by paint seriation analyses conducted in the architects’ office, were reapplied—brilliant 1890s colors in the courtroom on the upper floor, and a muted 1860s palette of creams in the offices and hallway on the lower floor, which had not undergone major Victorianization.

Another early 20th-Century alteration unsympathetic with the basic architecture of the courthouse were windows vertically divided into two. The architects now have had the original 12 over 12 configuration replicated, using double glazing for energy conservation.

All mod cons

Bringing the building up to contemporary standards of safety and convenience required a new set of changes, which were executed in such a way as to harm the basic building fabric as little as possible, and with the aim of being minimally obtrusive, visually. The main staircase to the second story, built next to the front entry in the 1890s, had insufficient headroom; a second means of egress and an elevator for access for the disabled were necessary as well. The main staircase was completely rebuilt within the 1890s volume, using a curved configuration to achieve sufficient clearance. A variance allowed the entire courtroom to be treated as part of the escape system so that no stair enclosure would violate the integrity of the otherwise symmetrical space. The oak bannister and minimal metal balustrades are intentionally unobtrusive, but such fastidious design courtesy resulted in design timidity: They are too skimpy for the 19th-Century architecture and unintentionally appear, in combination with the curved stair form, to be an inappropriate throwback to the 1950s. The secondary stairs and elevator are neatly tucked into the diagonally opposite corner.

New lighting is provided in the hallway and courtroom by reproductions of 1890s brass gas chandeliers of a type found in the building. In the ground-floor offices, suspended fluorescent fixtures provide the necessary lighting level. While they do not mar or obscure the tin ceilings as recessed or surface-mounted fixtures would have done, they are bulky and interfere with the view of the windows as one enters the rooms. Perhaps some preferable solution, such as a slimmer model, could have been found for this difficult problem.

For heating and air conditioning, a new two-pipe fan coil system has been installed, the units easily recessed into existing walls. A new mechanical ventilation system uses existing mechanical chases, four chimneys rebuilt as they had originally existed, and the building’s 19th-Century sheet-metal roof ventilator. New washrooms, piping, and mechanical rooms have unobtrusively been added. A totally new electrical system has been installed. Insulation has been added to the basement walls and roof, and the windows double-glazed, as mentioned, and weather-stripped for energy conservation. To provide access for the handicapped, a ramp has been built that leads to a reactivated door to the reclaimed lower level.

The process of the law

After World War II, the dreary state of the courthouse led to recommendation for its demolition, but public opinion remained on the side of its retention. Similarly, in 1967, when a consulting engineer reported on its deteriorated roof structure and its dangerously “bowing” (as he thought) walls, private citizens again opposed a proposal to destroy it and replace it by adding a story to the nearby 1960s county office building. An ad hoc committee of merchants, together with the county historian and planner, was then formed. It became particularly active by the mid-1970s, with the participation of the county judges, local supreme court justice, sheriff, and the particularly effective chairman of the Board of Supervisors, William Craine.

In 1977, Mendel-Mesick-Cohen-Waite Architects were called in, and by the end of that year the restoration of the courthouse began, using funding provided under the National Historic Preservation Act grant program from the U.S. Department of the Interior through the New York State Historic Preservation Office, and the Local Public Works grant program of the Economic Development Administration of the U.S. Department of Commerce. A historic structures report was funded by a matching National Historic Preservation Act survey and planning grant. The county raised the majority of the funds necessary, together with federal revenue-sharing funds and some private donations, and by 1981, the restoration was complete. Throughout, the courthouse committee remained active participants in the design process, and they are justifiably proud of the results. For $84 per square foot, comparable to new construction, they have a civic building far grander and richer than what they were likely to have expected in a modern replacement. And the neighboring counties not only envy them, they are also following suit: In nearby Cooperstown, for example, the Otsego County Courthouse is now being restored. Preservation success begets respect for existing architectural fabric.
Data
Project: Chenango County Courthouse, Norwich, N.Y.
Client: Chenango County.

Site: West Square (originally "green" of Norwich) in the center of the town.

Mechanical system: gas-fired boiler, fan-coil units.


General contractor: Homer C. Gow & Sons.
Costs: $879,757; $83.79 per sq ft (1980), including site work, interior finishes, and fees.
Photography: Patricia Layman Bazelon.
After surviving a stormy and colorful past, a fine in-town pocket is brought into a new life by a joint venture called La Villita Associated Architects.

Over the course of years, decades, and centuries, neighborhoods change inevitably, some in a steady progression upward or downward in quality, and some on a seesaw course. La Villita, the “little town” in San Antonio, has been on a seesaw since the year 1500. The ride hasn’t been smooth.

In the beginning of recorded or semi-documented history—around 1500—the area was occupied by Cohuicateen Indians. In 1536, Spanish explorers led by Cabeza de Vaca appeared; but it wasn’t until 1718 that Don Martin de Alaron founded the first Spanish outpost nearby, and Mission Indians settled at La Villita. Between 1722 and 1813, intermarriage changed the population mix, and local revolts against Spanish rule gained strength. Retribution by Spanish leaders against several unsuccessful challenges had, by 1813, virtually depopulated La Villita.

In 1819, however, floods plagued San Antonio, and aristocrats from across the river sought the higher ground of La Villita for rebuilding their homes. Still, Texas wanted self-rule, and The Battle of San Antonio and the fall of the Alamo in 1836 again depopulated La Villita. Not to be suppressed, the area came back, and with the influx of French, German, and Polish residents came church, opera, and school facilities. By the end of the Civil War in 1865, La Villita seemed ready for a peaceful existence.

But 1868 saw a severe storm which damaged many aged Spanish buildings, and a cholera epidemic and bouts with smallpox in the winter tore at the population. By 1900, residents, crowded by ever taller buildings and paved streets, began to move out and leave La Villita on the decline again. The following 30 years, according to historical consultant Anne Marcia Watson, saw a considerable increase in the development of commercial, industrial, and rooming house activity. By 1934, “small adobe houses disappeared in a maze of sheetmetal sheds,” Watson notes.

In June of 1934, newly elected Mayor Maury Maverick set in motion the first restoration of La Villita, having obtained funds from the National Youth Administration (N.Y.A.) to add to city support. By October of that year, work began. N.Y.A. selected the late O’Neil Ford as the consulting architect, working with architect Blanding Stone and other artists and superintendents. By May 1941, six houses were completed.

La Villita expanded its role as a center of community events and saw the city acquisition of additional property in the 1940s through the 1960s. In 1969, the area was designated a historic district of the city. In 1974, five structures owned by the Joykist Candy Company were purchased, adding 25 percent to La Villita’s area; in 1975, it was extended south.

But functional problems and activity conflicts began to have an impact on the district. Vehicular traffic posed problems for pedestrian circulation, and frequent public gatherings and festivities clashed with commercial activity because of a lack of circulation options. Wiring, plumbing, and mechanical functions had become outmoded and ad hoc.

Word arrived in San Antonio that the Economic Development Administration had ap-
La Villita

Before the recent restoration, the vehicular streets had become drab (bottom left), with no color scheme, above-ground electrical supply, and asphalt paving everywhere. With the addition of new pavers, underground electrical lines, landscaping, paint, and newly restored or refurnished wood details, the district regained its sense of unity. Shady trellis structures line the Plaza Nueva, the largest of the gathering places (below top, and facing page), serving as boundaries and definers of circulation options.

proved a $1.7 million grant in 1980; local funds added $600,000, and work was begun. The city was astute in its return to O'Neil Ford, by then a living legend. La Villita Associates Architects, comprising the architectural firms of Saldana, Williams & Schubert and Ford, Powell & Carson, was formed to undertake the re-restoration of La Villita. Ford is quoted as saying, “Very few people have the chance to complete a project once and then have the opportunity, over 40 years later, to go back and correct their mistakes.”

It was not so much mistakes that needed correction, however, as the ravages of time, transportation, and habitation. Restoration activity commenced on 20 buildings, and took in the full spectrum of trades from major carpentry to roofing to wiring and painting. In some instances, porches or other embellishments, which had disappeared or fallen into disrepair, were restored. A comprehensive color scheme was established, and signage recommendations developed.

What does not show is as important as what does; utility lines were buried, and window air conditioners were eliminated by piping in city-chilled water. Also, vehicular traffic...
Details such as the wood porch (opposite) were often recreated the way the architects felt was appropriate to the particular building. The Little Church of La Villita fronts on the quiet Paseo de La Villita (bottom); only from some viewpoints do glimpses of the higher city remind a visitor of things like the Tower of the Americas, a leftover from the Hemisfair (top, background).

has been virtually eliminated, with only emergency access and a few early morning delivery hours. Level changes and ramps assured handicapped access, and two unassuming new structures were provided for restrooms and concessions.

New lighting was added in the likeness of the old, and extensive landscaping and planting was undertaken. In addition to the removal of vehicular traffic, pedestrian traffic flow was altered so that major events can be underway in the large open plazas—as they often are—without disrupting retail traffic to the many shops and restaurants. New paving in the walkways and streets is highlighted by Saltillo tile pavers and pavers from San Luis Potosí, Mexico.

What has resulted from so much behind-the-scenes labor is a very special place that looks so natural La Villita Associated Architects' role could go unnoticed by the public. It might have looked this way for centuries—but it didn’t. It is neither totally Spanish in character nor any other style, yet the overall feeling is a unity, almost a repose.

If there is any problem with La Villita, it lies in an ironic juxtaposition, a near miss. The famous and rich Paseo del Rio comes literally to the doorstep at the end of King Phillip Street, where it leads to the open air Arneson Theatre. The stream of strollers along that beautiful stretch of the San Antonio River walk is most often unaware that an experience like La Villita is there. They often just look approvingly at the theater and turn around.

The final elusive design solution would be to attract these bystanders into the village, alleviating some of the merchants' complaints of low retail traffic. Still, San Antonio can boast of one more landmark to complement the Paseo and The Alamo—and a beautiful one. [Jim Murphy]
Earthquakes shattered the Friuli region of Northeast Italy in 1968, and parts are now being rebuilt by Roberto Pirzio-Biroli in close association with the inhabitants, their memories and their desires.

"Housing transformations: The houses are to be transformed and placed in order; and this will be easily accomplished, for these houses are first built in parts, above the piazzas, and then pieced together with lumber on their established site. Fountains are to be built in each piazza. The local inhabitants can live in parts of these new houses, when there is no courtyard. Polluted water will not flow back into the local river, for it will be cycled out through underground canals, with four mills at the entrance and four at the exit; thus the water above from Romolontino will be drained out. . . . Each mill is to have numerous sluice gates which can open up to increase the volume, and so the water will be cleaned to the very bottom. And the mobile animal cages which I specified for Frigoli are to be made."—Leonardo da Vinci

By Frigoli, Leonardo meant Friuli, the region in Northern Italy (Figs. 1, and 5 on facing page) where the projects shown here are being built. This text, taken from his Frammenti di Architettura, concluding with a description of a small urban center with a piazza and fountains and an unpolluted river, specifically refers to Friuli, where Leonardo had designed such a project. And Friuli, the region of Italy at the border between the Italian, German, and Slavic worlds, is where architect Roberto Pirzio-Biroli lives and works.

Leonardo's simple words describe how it is possible to create an environment from architectural fragments, using local resources to build a small, pleasant, residential center. Similarly, for many years now, Pirzio-Biroli has been concerned with the quality of housing in the small towns of that same region. He works in local design studios, in small historic centers of 500-1000 inhabitants—immersed in the life, the ethnic-linguistic culture, the unique natural ethnic-geographic environment of the Friuli-Venezia-Giulia region that is his native home. For centuries this area has been a crossroads for the Austro-German, Slavic, Croat, Romansh, and Venetian cultures of the adjoining regions. This is also the site of a special experiment—the first attempt to establish a European center, superseding national boundaries, from a commercial and cultural point of view, where there is direct contact among the bordering regions that belong to separate countries.

What we are dealing with, then, is a specific experience, a reevaluation of the history of the established sites of the region. Pirzio-Biroli often works in public, not only in local studios, alongside artisans with the local inhabitants around his drafting table, but also often outside in the piazza. He uses this method to instill in the client/users an interest in the development of his designs. These drawings (Figs. 2, 3, 4) serve to construct and to investigate origins, the primitive causes behind the immutable meaning of archetypes, of types of preexisting architecture. The drawings do not represent houses that exist or that existed in the past, but rather reflect only the type deduced from the maximum sum of common characteristics present in the established social structure. This structure is part of a microregion tucked within the European macroregion extending from the Rhine to the Oder, from the Baltic Sea to the Gulf of Trieste. The working methodology reawakens the memory and the consciousness of the inhabitants, along with the personality and diversity of domestic groupings and the traditions, inventions, and rituals of the arts of building and decorating 17th- and 18th-Century houses.

This is a rediscovery of local building methods, an observation of and emphasis on existing architecture, bringing to light its reality through design, word, and representation. There is a continuous reinterpretation and critical grappling with "site," beginning with
Reconstruction in Italy

what is there (Fig. 7)—with existing built structures. These preexisting elements can also be studied as models for future urbanization, as one understands their possibilities, their meaning, the limits assigned them by history, and the innovations that can be introduced while still respecting their quality and durability and their historical continuity with a specific, particular culture.

Pirzio-Biroli successfully develops this arduous task of engaging not only the inhabitants (Fig. 6), but the local contractors as well. He allows the local people to participate in the construction of the houses he has designed, working on supporting masonry structures for technical facilities and actively collaborating in the finishings of the buildings. In this way he has found an appropriate use for the people’s enthusiasm and for their involvement in the enrichment of their environment. For example, the handmade quality of the entranceway in Resiutta (Fig. 8) sets it apart from the surrounding area. For the populace, this working method clearly represents a true revival of the craft of the architect who is engaged both at the drafting table and on the construction site, as if in an artisan studio, or even an industrial plant where, today, invention and fine, elegant designs for elaborating and differentiating systems of prefabricated construction are completely lacking. This working method is also a critique of the homologous city of the International Style, a critique capable of being translated into works into manuals which revive the entire historical arsenal of building techniques and the types of architecture often directly derived from them.

With today’s technology, with the availability of machinery and the most advanced building processes, it is possible to build rapidly and economically, using local materials without bias—stone, concrete, wood, brick, iron—reintroducing the arts of decoration, painting, and sculpture into construction. The only thing missing is a more intense relationship between culture and work, between the historical processes of construction and industry. In terms of standard housing, the myth of economy—product of the quantity/rapidity/functionality trilogy—has proven to be a miserable failure, including the experience of rebuilding the earthquake devastated areas of Italy like Friuli. Pirzio-Biroli interprets this task of rebuilding a specific and authentic craft with both humility and heroism. He interprets the culture of the region surrounding the site, taking what appears to say nothing much at all and rebuilding its dignity. This dignity of the archi-

Frequent planning sessions with local citizens (6) are conducted by architect Pirzio-Biroli (second from left).
Rebuilding of continuous housing in Santa Margherita Osoppo (7) begins with careful consideration of what remains.
New housing in Resiutta is based on crafts revival (8), and on regional characteristics (9).

Not only his designing in “styles,” but also his method for designing unbroken housing areas (Fig. 10), rather than a plan for a repeatable building type, is viewed with difference by major planners and by the practitioners of monofunctional “zoning.” They insist on producing standardized elements for public housing, post offices, and municipal buildings, independent from the sites for which they are destined. The construction industry and the architects of mass-produced housing also view with suspicion Pirzio-Biroli’s dialogue with the users, his invitation to them to participate and to experience in person the culture of the project, to redesign the cultural relationships of the neighborhood, consolidating their position within the established history of small urban centers. Yet both these activities—design methodology and interaction with the client—are firmly rooted in history and have produced considerable qualitative results. For specialists, design participation is often called advocacy planning, while designing in a particular style is sometimes referred to as a “nostalgia for the vernacular”—rather schematic and reductive definitions.

De re aedificatoria, completed and published by Leon Battista Alberti in 1450, comes to the conclusion that man is by nature a builder, indeed that he is human to the extent that he is an architect, and that this “innate rational spirit”—an attribute of beauty—guarantees the presence of a shared “value” within a given neighborhood, whatever its condition, which is the basis for communication, exchange, and the harmonious ordering of architectural sociability. Pirzio-Biroli has decided to live this social reality, this exchange, on a day-to-day basis, concentrating on interventions that reconstruct the lacerated pieces
of the urban fabric (Fig. 10), and that annex new products to preexisting buildings. He might, for example, compose a courtyard from the low-income houses that form a street or a piazza. He also introduces small interventions like enclosing walls in stone, built to recall the city of Isfahan. Isfahan, as an example of a new and more balanced model of development, is still capable of entering into the dialectic between "modern" and "progressive" (in the most perverse sense of the word). In fact, it is a marvelous city of the urban fabric (Fig. 10). The Friulians, who emigrated by the thousands to the Americas, have carried their arts and crafts with them around the world; now they would like to offer to these foreign lands their typical native products. And among these is an unmistakable architectural style which Pirzio-Biroli has shown how to revive in his work.

For years he has understood the meaning of the lesson of Tessenow, of the link with the Classical tradition expressed by protorationalism. In fact, he has sought with curiosity to rediscover the building methods rooted in the local culture and customs. He has observed how the Modern movement and the consumer society that sustains it have at this point lost that spontaneous capacity to bring together with instinctive certainty the harmonious relationships needed for the creation of hospitable, visually pleasing buildings which have significance beyond the merely functional or typological. He is convinced of the hereditary value of compositional harmonies, the congruent relationships between formal orders and building orders as contained in the "living encyclopedia" of existing works. These can be seen, indifferently, in preexisting architectural models (Fig. 11)—huts, watchtowers of ancient castles, warehouses, votive chapels, residences, noble or public buildings, stables and haylofts, factories, and public buildings. In terms of lineage, he is drawn to architectural archetypes rather than to the mere function of

a building type. When invited to reweave the building fabric of small urban centers with interventions of partial substitution, juxtaposition, integration, completion, and new buildings, he applies his research and surveys of the architectural types that animate the region, including the types of original settlements that characterized it. He does this not because of a philological obsession, but because for him the ancient perimeters that mark the various forms of occupation of the land—an imaginary architecture of a living archaeology—constitute the defining outlines and the geometrical coordinates of the plans and the spaces to be built. He also thus avoids being hampered by imposed geometrical schemes and dysfunctions produced by abstract principles of rationalization.

Even in the plans for the individual houses, there appear relationships of scale which dictate principles of congruence, of symmetry, of potential balance between two elements along a central axis (for example, an entranceway or a mullioned window), or of possible bilateral symmetries useful in the composition of elevations. Throughout the architectural rhythm of the building façades there simultaneously appear asymmetries, compositional rules, possible transgressions, and accidental occurrences. The proportional principles of Renaissance treatises, useful working tools, are not always applicable; but he finds sufficient material for the design of architectural orders adapted to this scale of intervention through the free architectural interpretation of the structural organicism of the elements that have become models for the regional building history—trusses, cornices and entablatures, moldings in stucco, plaster, and stone.

Abstract mathematical measures enter into dialogue with those which are directly socially defined, as in the projects realized in the small town center of Resutta, along the road leading to Austria and Hungary (Figs. 12, 13). The manner in which the space is distributed within and without these houses is derived from simple plans and from new aggregational harmonies, the fruit of a complex redesign of the borders, perimeters, walled courtyards which reflect the habits and attitudes that spontaneously structure the environment. The rooms are square and rectangular (the rectangle a third of the square, or as long as its diagonal); other spaces are...
Reconstruction in Italy

oblique, following along the walled perimeter of the determined site. There are rooms of passage, screened galleries looking over the arched street built in the local traditional style, protruding galleries in wood or with small columns, showing a Venetian influence (Fig. 9). These also suggest the spatial passages in 18th- or 19th-Century villas so common in Friuli, or the corridors leading from streets to interior courts typical of the houses in small towns in the Friuli mountains.

The openings and windows that characterize the façades are like features of a face which never reveal its structure but look out onto the street, indicating the presence of man (Fig. 2). Decorative elements common to several contiguous houses, built according to architectural schemes, give a stylistic unity while pointing out diversity. The architect's respect for different languages, for diversity, finds unity in the desire for a common language capable of uniting the environment where these separate buildings are located. In Resiutta, along a street formed by the piazzas, Pirzio-Biroli has built houses in brick and poured concrete, decorated with plaster, cement, and local oxidized sands.

In his rebuilding of the medieval center of Venzone (Fig. 5), he realized on a single construction site the municipal offices (Figs. 14, 15, 16) and another building in stone, using reinforced concrete sheathed in slabs of granular stone cut from a nearby mountain. These two interventions illustrate the phenomenon of the recontextualization of architecture, that is, the dialogic relationship between new buildings and the history of the site and of the surrounding community. The compositional method at times relies on ambiguity and irony, on the historical or the vernacular references which appealed to popular taste of the preconsumer society.

Pirzio-Biroli is certainly one of the architects of whom Jencks writes: "The primitives of a new sensibility who are populating the world," Post-Modern and Post-Industrial. The difference with him lies perhaps in the cultural debate wherein this activity occurs—a debate that engages the northern edge of the Adriatic, the architecture of the Venetian lagoons and mainland, the stable working communities of the Adriatic Alps, the city of Trieste with its traces of the influence of the Archduchess Maria Teresa of Austria, the architectural schools of Graz, Vienna, Bavaria, and Central Europe. This is an architectural itinerary where the cultures of Palladio and Schinkel seem to meet in new form, seen from the point of view of a thread that passes through the history of the regional architectural culture, in direct and age-old dialogue with regions of other nations.

This is, after all, a land of castles made from the Roman ruins of Aquileia and the architectural remains of the Goths, the Lombards, and the Slavs, filtered through the more authentic expressions of local ethos. It is a land of spontaneous architecture that forms a bridge to Eastern Europe—to the Vienna Secession of Wagner, Olbrich, and Hoffmann; to Joseph Plemnik of Ljubljana; to the Late 19th-Century Friulian architects yet to be discovered. While Pirzio-Biroli frequently uses Viollet-le-Duc's dictionaries of architecture in his compositional and building rules, in the municipal offices of the fortified citadel of Venzone his skillful use of the pilaster strips of the major order and the serial rhythm of the large thermal windows of the minor order are more reminiscent of Palladio and Schinkel, and show the influence of the cultural area described above.

And so Venzone is the first Italian city to have a "Post-Modern movement" town hall—certainly not because it has been inspired by the more up-to-date and ephemeral fashions of New York, but rather because it clarifies the intentions of an emerging Post-Industrial and Neo-Renaissance culture, of an informational society freed from the myths of the avant-garde. Pirzio-Biroli's relationship with Vienna is also revealed through the now nearly forgotten words of Adolf Loos, calling for a new creative relationship with craft and for a technical/stylistic self-sufficiency regarding production. Meanwhile, the large Classical paternal villa built by Provinio Valle, father of the architect Gino Valle of Udine, lying in the shadow of a medieval tower from 985 a.d., next to a votive chapel and to two 18th-Century granaries and carriage houses, is the setting that defined Pirzio-Biroli's first ideas about building a symbology of site ... leading up to his current, ongoing research into a reconciliation between forms and processes.

Paolo Portoghesi is an Italian architect, the author of many books including Baroque Rome, and president of the Venice Biennale.

Meg Shore, a freelance translator who contributes to Art Forum, translated Portoghesi's After Modern Architecture (Rizzoli, 1982).
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Technics: Cleaning masonry

Getting the dirt on masonry

Properly cleaning masonry is no easy task, for it takes knowing not only how best to clean, but why you should and should not clean a building.

The cleaning of the Connecticut State Capitol's marble exterior (right and below) involved low-pressure water washing using hoses attached to the scaffolding; little manual scrubbing of the stone was required. Powdery marble was consolidated with an aqueous solution of barium hydroxide and urea.

This country has long had a fetish for cleanliness. In the heyday of urban renewal, that fetish led to the demolition of many sound but dirty buildings. While economic necessity now forces us to look beneath the grime to judge the real condition of buildings, the value of a rehabilitated structure—what tenants it can attract, what rent it can support—still rests, to a surprising degree, on its surface cleanliness. We often assume that a building undergoing rehabilitation will be cleaned. Many times, we also assume that the end justifies the means—that as long as the building gets clean, it matters little what method we use. Both assumptions need reexamining, for however noble our intentions in cleaning a building, we can so damage its masonry exterior through improper cleaning methods that the building would have been better left alone.

One of the first questions you must ask when rehabilitating any masonry building is:
why clean? While cleaning a building can alter its public image, restore its original appearance, and prevent the entrapment of water behind surface crusts, not all buildings should be cleaned. For example, many 18th- and 19th-Century brick buildings have poor quality masonry that originally had a protective surface coating. They will deteriorate rapidly once that coating is removed. And many older buildings have been repaired, re-pointed, or added to over the years, so that the removal of camouflageing paint or dirt can make them look like patchwork.

The decision to clean demands a careful study of the type and condition of the masonry (Is it acid-sensitive limestone, marble, or calcareous sandstone? Does the masonry have a surface glaze or polish or show signs of deterioration, requiring very gentle cleaning?); the adherence of the soil (Is the grime loosely adhered, removed by simply scrubbing, or is it chemically bonded to the masonry's surface?); and the type and function of any paint coat (Is the coating original or recent? Was it applied to protect or disguise the substrate? Has it become so thick that it, too, is trapping water within the wall?). The decision to clean also demands weighing the visual results of cleaning against its cost. Holabird & Root, for example, decided not to clean the Marquette Building during its recent rehabilitation because doing so would have exposed previous repairs without appreciably changing the appearance of the dark brown brick and terra cotta.

If you decide to clean, you then must address the far more complex question of what method to use. Every cleaning method requires extensive testing for, as Hymen Myers with the Vitetta Group points out, “the same product behaves differently on each building.” The testing of various cleaning methods, which most contractors will do free or on a time and materials basis with unfamiliar methods, should occur during a project's schematic design phase to allow enough time to observe any discoloration or advanced deterioration. Also, test in an inconspicuous location in case some damage does occur. The goal of any testing procedure is to find the gentlest means possible, one that cleans the building without abrading or burning the masonry's surface.

Water washing

Probably the gentlest cleaning method involves scrubbing the masonry with bristle brushes and a solution containing about one or two tablespoons of trisodium phosphate in a gallon of water. (Many modern detergents can deposit harmful soluble salts in the wall.) That method uses low-cost materials and semiskilled labor, although it has the disadvantages of being relatively slow and of attacking mainly loosely adhered surface deposits.

Removing gypsum crusts on calcareous stone or grime that has chemically bonded to the masonry may require more prolonged water washing techniques. One of the most effective methods involves alternately wetting and drying the masonry with water draining from perforated hoses along the building's cornice or spraying from low-pressure, wide-angle nozzles. While easily accomplished and relatively low cost, that method uses a great deal of water which, if allowed to penetrate open mortar joints, can damage interior finishes or, if done too early or too late in the year, can freeze in the wall.

A method that uses less water involves placing mesh filters over the hose nozzles and soaking the wall in a fine mist or fog. While gentle in its effect, that wet fog technique has the disadvantage of taking a lot of time and requiring a covered scaffold in order to contain the fog.

Whether draining, spraying, or misting water onto a masonry surface, the timing of the wet and dry cycles is critical in softening the embedded soil. John Ashurst, a research architect at the Directorate of Ancient Monuments and Historic Buildings in England, has found that, by placing time clocks on the hoses, many masonry buildings will come clean by fogging them for 10 seconds followed by four minutes of drying. At the other extreme, D.C. Cimino, architect of the recently cleaned Connecticut State Capitol, found that spraying the building's marble for eight hours every day proved effective. When water washing a building, you also must test the pH of the local water, since most softened city water is slightly acidic. When cleaning acid-sensitive masonry, that water must be treated if it is not to etch the surface.

Steam cleaning presents fewer hazards to the masonry than to the operators exposed to the high temperature steam. And since steam cleaning is little more effective than cold water washing, steam cleaning has had a decrease in use in recent years except for the removal of heavily incrusted grime within ornamental areas or of greasy or sticky substances.

The effectiveness of washing with water under pressure depends upon the quality of the masonry and the amount of pressure used. On hard stone or well-fired brick, water under moderate pressure (400-650 pounds per square inch), in moderate amounts (3-4 gallons per minute), coming through a fan jet nozzle across the surface of the masonry will remove all but the most embedded soil without damage. John Waite with Mendel, Mesick, Cohen, Waite Architects, goes so far as to examine the masonry surface under a microscope before and after a pressure water test to check for damage.

To clean a wall more thoroughly, some contractors advocate using high-pressure (1200-2500 psi) water washing, either alone or as a rinse after chemical cleaning. They argue that by reducing the amount of water to a few gallons per minute, high pressure methods will remove dirt without damaging the substrate. For the hardest of stones, that may be true. The problem, though, is controlling the operators. To remove a particularly tough stain or to speed up the cleaning process, they can easily increase the pressure, increase the amount of water, or concentrate...
the spray on one area for too long. Given the difficulty of field control, it is best to avoid high-pressure water washing altogether.

Chemical cleaning
The chemical cleaning of masonry encompasses an array of solutions and application methods that can be custom formulated to clean a specific pollutant or substrate. Most acid cleaners have a hydrofluoric base, and most alkali cleaners a sodium or potassium hydroxide base. Chemical cleaners have the advantage of reducing the amount of water that can enter a wall and minimizing the chances of abrading the masonry surface. When properly formulated and used, they can provide one of the fastest and most complete methods of cleaning masonry. They have their disadvantages, however. Chemical cleaning solutions present hazards to operators, passers-by, and adjacent wildlife and vegetation. They also can severely damage masonry if too strong or left on for too long a time—burning or etching the surface, depositing residual salts that can spall the masonry, or leaving behind difficult stains. With chemical cleaners, adequate testing by experienced contractors is essential. So is the prewetting and rinsing of a surface to minimize the masonry's absorption of the chemicals.

Of the acids sometimes used to clean masonry, sulfuric acid, even in dilute form, is too strong; hydrochloric or muriatic acid can potentially damage chloride salts; phosphoric acid tends to bleach masonry; while the weak acetic or carbonic acids work mainly to dissolve limestone crusts. Hydrofluoric acid in a 5 percent dilute solution has proven most effective in cleaning rough-textured granite, sandstone, and brick without leaving behind salt deposits. However, it will etch polished stone surfaces; calcareous material such as limestone, marble, or lime-based mortar and stucco, as well as glass, paint, and metal. Hydrofluoric acid also destroys human nerves, bones, and lung tissue when breathed in or absorbed through the skin and can defoliate the area around a building. For those reasons, ammonium bifluoride, a less hazardous acid-producing material, has begun to replace hydrofluoric acid as a cleaning agent. Meanwhile manufacturers, according to Ken Boyer with ProSoCo, have increased their production of biodegradable organic cleaners and decreased the acidity of some products by as much as 30 percent.

Causal sodium or potassium hydroxide cleaners will attack organic pollutants on acid-sensitive limestone, marble, brick, and mortar. Because of the extreme alkalinity of those chemicals, most manufacturers recommend neutralizing a cleaned surface with a mild acid rinse prior to a water rinse. The mild acid also will remove any inorganic pollutants still on the masonry's surface. Manufacturers add inhibitors to these caustic chemicals to prevent their oxidizing the metallic elements in brick or stone and recommend, especially with sodium hydroxide, that it be sufficiently diluted to prevent its

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**Selection of a Cleaning Method (Is must not exceed Ic. Ic should be as high as Ic but not exceed Is).**

**Principle:** Chemical cleaning methods can be custom formulated to clean specific pollutants or substrates. Chemical cleaners have the advantage of reducing the amount of water that can enter a wall and minimizing the chances of abrading the masonry surface. When properly formulated and used, they can provide one of the fastest and most complete methods of cleaning masonry. They have their disadvantages, however. Chemical cleaning solutions present hazards to operators, passers-by, and adjacent wildlife and vegetation. They also can severely damage masonry if too strong or left on for too long a time—burning or etching the surface, depositing residual salts that can spall the masonry, or leaving behind difficult stains. With chemical cleaners, adequate testing by experienced contractors is essential. So is the prewetting and rinsing of a surface to minimize the masonry's absorption of the chemicals.

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Technics:
Cleaning masonry

The solutions and poultices listed (below) combine the recommendations of Dr. Alan Stry and Theodore Prudon of the Ehrenkrantz Group. For repointing the narrow joints of the carved brick in Harvard’s Sever Hall (below top), conservator Morgan Phillips has developed an experimental grout with fly ash as an aggregate that is injected with noszels. Sandblasted brick (below middle) loses its hard outer crust, deteriorating rapidly through freeze/thaw action on its poe-marked inner core. A test of chemical and abrasive cleaning (below bottom) shows how properly formulated chemicals retained the crispness and detail of the left baluster, lost on the abra-size-cleaned baluster on the right.

Nature of Stain
Treatment Methods

Asphalt, bitumen, tar and brown stains under soil
1. If thick, freeze with ice or dry ice, chip off. Wash with petrol, benzene.
2. Liquid or poultice; kerosene, carbon tetrachloride, trichloroethylene, toluene or benzol.
4. Carbon tetrachloride (9 parts) + benzene (1 part) + detergent (1/10th part).

Stains left after removal of mould, lichen, moss or bacteria
1. Trisodium phosphate and laundry bleach.
2. Household bleach.
3. Bleaching powder (calcium hypochlorite).
4. Dilute ammonia.
5. Formalin (40 per cent solution of formaldehyde).
6. Oxalic acid (5 per cent plus household bleach).
7. Citric acid (15 per cent).
9. Brush on sodium nitrate solution (15 per cent) cover with a layer of sodium dithionite crystals covered by a poultice of whiting and water. Wash.

Grease, oil, food stains, hand marks
1. If wet, wash with dry clay absorbent or Portland cement. Dry: brush and wash with hot water and detergent or solvent.
2. Scrape, scrub with hot water and detergent, TSP or scouring compound.
3. Application of a solvent as a liquid (with scrubbing) or as a poultice. Follow by a scrub with hot water and detergent. Solvents include benzene, white spirit, kerosene, petrol, carbon tetrachloride, proprietary dry cleaning agents, di-, tri-, or tetrachloroethylene.
4. Proprietary alkaline degreasing agent.
5. Poultice of trisodium phosphate (1 part), sodium perborate (1 part), talc (3 parts) in a hot soft soap solution in water.

Bronze stains
1. Ammonium or aluminum chloride with some liquid ammonia in water, thickened with talc.

Rust stains
1. Light staining: brush on solution of 1 part oxalic acid in 10 parts water with small amount of ammonium bifluoride.
2. Deep staining: poultice of 1 part sodium or ammonium citrate, 7 parts glycerine, 6 parts warm water mixed with Fuller’s Earth.
3. Chemical paint strippers contain either organic solvents such as methylene chloride, or alkaline materials such as potassium hydroxide. The solvent-based strippers are more expensive, but tend to be more effective on modern epoxy, acrylic, or urethane coatings. The water-soluble variety often leave a gummy residue that requires the application of a second solvent to remove.

Alkaline paint strippers, especially those containing lye or caustic soda, have had a
long history, although their use has decreased because of the damaging salts they can introduce into a wall. Alkaline strippers, however, are generally less expensive than solvent strippers and they often work better on older, slightly acidic oil-based paints.

As with chemical cleaners, the use of chemical paint strippers requires that workers wear protective clothing, that plants be covered, that scaffolding be shrouded, and that the slightly acidic oil-based paints, strippers and they often work better on older, are generally less expensive than solvent reduce into a wall. Alkaline strippers, however, because of the damaging salts they can introduce, have a long history, although their use has decreased in comparison to the abrasive cleaning of masonry.

Abrasive cleaning
For all of the damage careless chemical cleaning can do to a building, its hazards pale in comparison to the abrasive cleaning of masonry. Anne Grimmer, author of the Department of the Interior's Preservation Brief on abrasive cleaning, laments that "sandblasting has become a generic term for cleaning masonry. Such an abrasive method is fine when cleaning cast iron or heavy machinery, but it is probably the worst thing you can do to masonry."

Abrasive cleaning appeals because it is a relatively fast and inexpensive process, using a variety of equipment, from electric rotary wheels, wire brushes, and belt sanders to air compressors capable of blasting a wall with everything from sand or volcanic ash to crushed walnuts, rice husks, corn cobs, or coconut shells. That grit comes out of the compressor's nozzle dry or combined with water to form a wet slurry. But like high-pressure water washing, every abrasive cleaning method eludes precise control in the field. With brick, abrasive cleaning can erode the hard outer surface, exposing the brick's soft, inner core to the elements. The grit has too many hidden, long-term costs. It has too many hidden, long-term costs. Abrasive cleaning methods bring similar results with other materials—removing the glazed surface of terra cotta, the finish coat of stucco, and the quarry crust on sandstone, limestone, and marble. Those methods also erode mortar joints, open cracks in the masonry, obliterate tooling marks on stone, create health hazards, cause disposal problems, and virtually guarantee the loss of any aesthetic benefits that might accrue to a historic building undergoing rehabilitation. Don't be tempted by the low first cost of abrasive cleaning. It has too many hidden, long-term costs to make it even worth considering.

The high-tech future
The cleaning of masonry buildings may change dramatically in the not too distant future. Scientists have developed infrared lasers that burn off surface soil and are working on ultraviolet lasers that remove organic coatings through a photochemical reaction. Meanwhile, art conservators have begun using technology such as the lasers may make it "possible to reach and clean most parts of a building's façade without ever leaving the ground."

How clean is clean?
The success of a cleaning method or of a repointing mix may depend as much on our expectations as on any physical properties of the masonry itself. If we expect an old building to look as it did the day it opened, we will certaintly damage the building in the process of cleaning it. If, on the other hand, we can accept a building's patina—accept, as Ruskin did, that almost every old building is "improved by all its signs of age"—we can, with some knowledge and almost equal certainty, select the proper method or materials. The crucial question, given our fetish for cleanliness, may not be how to clean so much as how clean is clean? [Thomas Fisher]

Acknowledgments
We would like to thank the following people for their contribution to this article: Ron Bifinger, Rudco; Ken Boyer, ProSoCo; D.C. Cimino; Lo-Yi Chan, Marjorie Hoog, Prenitage & Chan, Ohlhausen; James Diedrich, Diedrich Chemicals; Anne Grimmer, National Park Service; Walker Johnson, Holabird & Root; Mary Oehrlein, Theodore Prudon, Ehrenkrantz Group; Morgan Phillips, Society for the Preservation of New England Antiquities; Tom Rudder, Ramco; Jack Tedzyn, American Building Restoration; Jacob Schneider, Glen-Gery; Jack Waite, Mendel, Mesick, Cohen, Waite; John Vinci.

Further reading
The National Park Service's Preservation Briefs #1, 2 & 6, are excellent overviews of masonry cleaning and repointing methods, and are available from the U.S. Government Printing Office, Washington, D.C. 20402 or from the Park Service's Regional Offices. Limited copies of Exterior Cleaning of Historic Masonry Buildings by Norman Weiss are available from Technical Preservation Services, Preservation Assistance Division, National Park Service, Washington, D.C. 20240. One of the best magazines to cover that and related subjects is Technology and Conservation, 1 Emerson Place, Boston, Mass. 02114.
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Specifier's holiday

Walter Rosenfeld

When not busy preparing project manuals, what can the specifier do to provide additional income for the architect’s practice?

The master specification is up to date. All the bids are in. Everything else is in preliminary design. What’s a specifier to do? There’s always literature to read or research to pursue, but how can he earn money for the architectural practice when there are no project manuals to be done for a while? Here are a few suggestions.

Since specification writing itself is a marketable skill, he can start by seeking other clients to write for. The architect’s consultants (acoustical, equipment, or landscape, for example) may need help in preparing written documents for their clients on other projects. Or, architects in other firms might welcome an experienced specifier’s aid in meeting their short schedules. Building owners, especially institutions, often need specifications done for their own in-house work. Even manufacturers preparing model documents for architects to use are potential clients for the available specifier’s talents.

A second area for fee-producing effort is the review of specifications prepared by other writers. Here the clients are institutions, agencies, building owners, and other architects. The review can be for completeness and consistency, to discover any errors, or to check the quality of materials specified and the methods of application for appropriateness to the building type and budget. Evaluation of the strategy proposed for the bidding procedures and their compliance with public bidding regulations are additional services that take advantage of the specifier’s special familiarity with the legal aspects of project manuals.

Moving into the field, the specifier is usually well qualified to visit completed buildings on behalf of owners, architects, agencies, or manufacturers to examine the in-place performance of building materials and assemblies. If failures are discovered, the specifier is usually able to recommend corrective measures or at least indicate the direction of further investigations. His hard-earned knowledge of what materials are appropriate for each use and how they should be installed is basic to this type of investigation, which often leads to reports and recommendations to the client as to future policy on the use of questioned or failed materials.

If a connection with a manufacturer can be established, either directly or through an architectural representative, the specifier can offer his services to review proposed or published product literature from the “buyer’s” point of view. The specifier’s critical study of the sales approach and presentation, as well as the completeness of essential information, offers the manufacturer valuable “feedback” and useful knowledge about how his material is being received.

Beyond reviewing literature and inspecting products in use, the specifier with extensive experience can offer to evaluate materials proposed for use in large quantities by owners, agencies, institutions, or even manufacturers. Although not generally a laboratory technician, the specifier knows how to evaluate test data, make investigations of users’ experiences with such products, and report results with recommendations to concerned clients.

If none of the above approaches prove fruitful, the specifier is still well prepared to talk to technical groups and to teach about materials and methods of construction in technical schools and adult education courses. Many specifiers have served as guest faculty in architectural schools across the country, earning fees, but at the same time broadening their contacts and familiarizing others not only with their subject matter, but also with themselves and the practices they represent.

A related activity producing modest income is the writing of technical and semitechnical articles for trade, industry, and professional magazines whose readers have an active interest in subjects the specifier knows well.

These general groups of income-producing activities use the many construction-related skills the specifier has acquired in the normal course of his work. Few of them can be activated instantly without advance preparation and client development. All return dividends well beyond the actual fees earned in public awareness of the specifier’s role and the contribution he makes to the successful practice of architecture. This may in fact be the most valuable reward the specifier receives from such efforts even though the architect will certainly appreciate the additional money.

And if all else fails, there is still one more way in which most specifiers can help their architectural practices: putting in a few weeks on the drawing boards not only produces an obvious economic benefit, but can also help keep the specifier in touch with the other side of the profession—the graphic part on which his usual work continues to depend.

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

Norman Coplan

Whether disputes between the contractor and the owner are resolved by the architect or by arbitration depends on the nature of the claim.

The General Conditions of the Contract of Construction issued by the American Institute of Architects provides that "all claims, disputes and other matters in question between the Contractor and Owner arising out of or relating to the contract documents or the breach thereof . . . shall be decided by arbitration." It also provides that certain claims, disputes, and questions must first be submitted to the architect for determination before either party can seek recourse through arbitration. There is uncertainty, however, as to the type and nature of a claim or dispute that may be directly resolved by arbitration, and the type of claim or dispute that must be submitted initially to the architect for decision as a condition precedent to arbitration.

In the case of County of Rockland v. Primiano Construction Co., Inc. (51 N.Y.2d 1), the New York Court of Appeals was called upon to interpret the General Conditions in a claim by a general contractor for damages arising from delays allegedly caused by the owner. The owner sought to "stay" an arbitration proceeding instituted by the contractor for damages resulting from delay, on the ground that the contractor had not first submitted his claim to the architect for consideration and decision. The Court pointed out that there were two operative paragraphs in the General Conditions that required analysis. One provision provides that "claims, disputes and other matters in question between the Contractor and the Owner relating to the execution or progress of the Work or the interpretation of the Contract Documents shall be referred initially to the Architect for decision." The other provision is the arbitration clause contained in the agreement, which provides that all claims and disputes between the owner and contractor are to be determined by arbitration in accordance with the Construction Industry Arbitration Rules of the American Arbitration Association. The threshold inquiry of the Court, therefore, was to determine the relationship between these two provisions and specifically to determine whether a claim by the contractor for delay damages requires an initial determination by the architect before the arbitration procedure is available.

The Court concluded that although it was not clear beyond all argument, the proper interpretation of the General Conditions was that a claim for delay damage did not require an initial submission to the architect. The Court stated:

"Examination of the provisions of article 2 of the General Conditions prescribing the duties of the architect discloses that the primary focus of his responsibilities is to 'provide general Administration of the Construction Contract.' He is described as the 'Owner's representative during construction and until final payment.' . . . The architect is assured of 'access to the Work whenever it is in preparation and progress.' . . . He is obligated to make periodic visits to the construction site and 'to determine in general if the Work is proceeding in accordance with the Contract Documents.' . . . The duties, responsibilities and limitations of authority of the Architect as the Owner's representative during construction . . . will not be modified or extended without written consent of the Owner, the Contractor and the Architect.' . . . It appears from these and other provisions of article 2, in which, of course, subparagraph 2.2.7 is to be found, that the authority of the architect is centered on the operational phases of construction. Consistent with this perspective, claims, disputes and other matters in question between the Contractor and the Owner which must first be referred to the Architect are those 'relating to the execution or progress of the Work.'"

The Court concluded that a claim for delay damages asserted after substantial completion did not fall within the scope of the provision that called for initial determination by the architect of claims relating to the execution or progress of the work. The Court stated, in part:

"Claims asserted after substantial completion of the work do not fall within the scope of subparagraph 2.2.7. The present claim of Primiano (contractor) for delay damages, asserted some two years after substantial completion of the project and occupation of the building comes within this latter classification, outside the compass of subparagraph 2.2.7. Therefore, reference to the architect was not a condition precedent to submission to arbitration."

The Court further pointed out that it could have been contended that since the architect is the interpreter of the construction contract documents, the question of whether the construction contract requires a contractor's delay claim to be submitted to the architect for determination as a condition precedent to arbitration should have been determined initially by the architect and not the court. Although conceding that the interpretation of the construction documents falls initially within the province of the architect, the Court concluded that such function on the part of the architect should be held to relate only to the substantive provisions of the documents of which the architect might be expected to have special competence. To hold, said the Court, that the clause extended as well to interpretation of the provisions relating to arbitration would be to accord to the architect initial authority to determine whether parties had made a valid agreement to arbitrate, and if so, its scope and whether it had been complied with. "At least in the absence of explicit language employed by the parties demanding this result," said the Court, "such a bootstrap argument should be rejected."
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Reviewed by William C. Miller, Associate Professor, Department of Architecture, Kansas State University, Manhattan.

In the modern era, Japan's absorption of Western architectural ideas has always been tempered by its own building traditions and cultural values. Since the opening of Japan, a tension persists in its architecture between Eastern spirit and Western knowledge. In the Late 19th Century, concern focused upon the fusion of Western eclecticism and construction techniques with traditional Japanese planning arrangements. During the early phases of the Modern movement, Japan's influence upon the west was of particular import; traditional Japanese architecture informed the work of such divergent personalities as Wright, Gropius, Bruno Taut, and Antonin Raymond. Although a modest Modern movement existed by the 1930s, there was a general ambivalence toward Western architectural sensibilities before World War II. In post-war Japan, architects looked beyond their cultural milieu for conceptual and expressive sources and paradigms, which often resulted in mirroring Western developments and technological advances.

Le Corbusier's architecture was of paramount influence in the immediate post-war period. The work of Kunio Maekawa, Kenzo Tange, and their contemporaries, which incorporated traditional modes of Japanese expression with Corbusian beton brut aesthetics, is exemplary of the period. The assimilation of Western assertiveness was manifested in a heavy, aggressive, elemental formalism which was, simultaneously, Japanese in attitude, reference, and detail association. Maekawa's Harumi Apartment Block and Tokyo Festival Hall, and Tange's Kurashiki City Hall and Nichinan Cultural Center represent this Japanese "Brutalism." Metabolism, with its exaggerated plug-in, clip-on, megastructure imagery, combined this fixation on elemental expression with a predilection for utopian large-scale urban visions prevalent in the
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early 1960s. But Metabolism was more lyrical, monumental, and biologically metaphorical than Western megastructure counterparts. Eastern developments began to veer away from concurrent Western developments at this point; attention was again directed toward the poetic and symbolic qualities of traditional Japanese architecture with its perceptual subtlety and formal ambiguity. Moving away from the overt tangibility of technological expression, recent "New Wave Japanese Architecture" concentrates on a more metaphorical, symbolic, and formal corpus of concerns.

Japanese architecture continues the dialogue between Western thought and technology and Eastern tradition and philosophic attitudes, but now in a more metaphorical and referential manner. In the process of acquiring the "power" of Western technique, emphasis has evolved from a focus on Japanese plan, to Japanese expression, to a current interest in Japanese symbolism. A dialectic between the poetic, symbolic, and geometrically disciplined architecture of Japan and the current historically referenced, classically based sensibilities of the West is witnessed in the work of Arata Isozaki, Tadao Ando, Hiroshi Hara, Toyo Ito, Atelier Zo, and their contemporaries. In the work of these architects, a conversation occurs between traditional Japanese spatial and ordering concepts and Western architectural heritage and precedent.

Arata Isozaki's career is a microcosm of post-war Japanese architectural development, with its concomitant east-west dialectic. His earliest work is representative of the major trends prevailing during the 1960s. First, the Oita Medical Hall and Oita Prefectural Library encapsulate the nature of particularized and exaggerated elemental expression fused with Corb's beton brut imagery. Second, Isozaki's Joint Core Project and "City in the Air" theoretical studies demonstrate his interest in Metabolist ideas. A transition period occurred in the early 1970s, as is witnessed by his designs of a branch bank and the headquarters for the Fukuoka Mutual Bank in Oita. These works became more referential and associative in their formal composition and image. Last, Isozaki's current work reflects a more personal exploration of form and meaning. While this involves a reinterpretation of Japanese tradition, it also embraces influences from Western Neo-Classicism and early Modernism.

Although Isozaki's individual works have been featured in numerous western periodicals and books on current Japanese architecture (i.e., Robin Boyd's New Directions in Japanese Architecture and the I.A.U.S. monograph A New Wave of Japanese Architecture), Philip Drew's The Architecture of Arata Isozaki represents the first major book-length assessment of his architecture in English. In tracing the development of Isozaki's ideas and buildings over the past 20 years, and establishing his leadership position in Japanese architecture today, Drew subdivides the book into two parts: the first section is an interpretive analysis of Isozaki's works and ideas; the second section presents a photographic portfolio of his major buildings and projects.

Drew interprets Isozaki's work as being based upon Mannerist sensibilities, which he presents not as "a theory in the form of a testable hypothesis," but rather demonstrated through a kinship of associated ideas. Arnold Hauser's Mannerism: The Crisis of the Renaissance and the Origin of Modern Art, and Robert Venturi's Complexity and Contradiction in Architecture provide the analytic framework. Drew assesses Isozaki's Mannerist posture in terms of his conceptual sources, systems of order and expression, and concern for and pursuit of their formal composition and image. Last, Isozaki's current work reflects a more personal exploration of form and meaning. While this involves a reinterpretation of Japanese tradition, it also embraces influences from Western Neo-Classicism and early Modernism.

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Masonry cleaning literature

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'Restoring America's Landmarks' brochure explains the use of paint remover and masonry restorer in building restoration. Illustrations compare chemical cleaning with sandblasting. Photos of buildings before and after cleaning are included. Diedrich Chemicals, Restoration Technologies.

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HydroClean® restoration and cleaning systems are formulated for specific cleaning tasks: brick, granite, sandstone, and masonry; limestone and marble; paint and rust remover, etc. Data sheets explain how the products are to be used and on what surfaces. Hydrochemical Techniques, Inc.

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Restoration/preservation chemicals described in a 12-page brochure include Old 800 multilayer paint remover, Old 801 masonry cleaner/restorer, and Old 200 Hydro-Seal waterproofing. Buildings treated with the chemicals are shown in before and after color photos. Data and specifications are provided for each product. American Building Restoration Chemicals, Inc.

*Circular 204 on reader service card

Northco masonry cleaner for exterior masonry quickly removes normal dirt, soot, carbon, fungus, and stains that have accumulated. A product sheet explains its use and advises precautions to be taken. North Coast Chemical Co.

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*Products continued on page 146*

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Each one its own zone... the non-electric thermostat (accurate to 1/2°) allows every area to be individually regulated for comfort and energy savings of 20% to 30%!

Enduring trouble-free operation... silently, without soiling walls. Performance, versatility, a clean streamlined profile, everything to make Thermopanel ideal for a broad diversity of architectural concepts and projects — homes to apartment and office buildings to industrial structures. In every way, the superior choice an architect can be proud to specify!

Thermopanel is 11 7/8" high, comes in nine lengths from 15 3/4" to 110 1/4" in both single and double widths: a total of 18 sizes, providing a wide range of capacities.

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THERMOPANEL! A complete pre-assembled radiation and valve system featuring an exclusive self-contained thermostat. A breakthrough from Sweden, giving new aesthetics to form — new energy consciousness to function — new flexibility to design!

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Coming next month

demenil residence, East Hampton, N.Y., Gwathmey Siegel & Associates.

demenil House, East Hampton, N.Y. Such houses used to be called cottages, but that hardly seems appropriate for Gwathmey Siegel's latest opus—a large weekend residence on a private dune facing the Atlantic—a 1982 P/A Award.

Elementary School, Middlebury, Conn. Tai Soo Kim/Hartford Design Group's school for 500 not only works well, but exhibits unusual architectural quality for its type.

Television Centre, London. The Terry Farrell Partnership's latest work, which includes reuse of an old garage on Regent's Canal, is the brightest spot in a less-than-glamorous area.


Precursor: Arthur Brown, Jr. Any visitor to San Francisco has marveled over its glorious City Hall. Richard Guy Wilson writes of it and other major works of Brown, who has been too long ignored.

Technics: Stuccolike finishes. P/A's technical editor describes how acrylics and glass fibers have increased the durability of stucco and spawned an industry of exterior insulation systems.

P/A in January is devoted to the 9 awards and 20 citations of the 31st P/A Awards, which veered from the highly ornamented work of recent years—and from the Eastern states.
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Architects have become increasingly aware that a metal roof can become a welcome departure from the commonplace and an important aspect of contemporary expression.

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Headquarters Building, Square D Company, Palatine, Illinois
Architects: Loebl, Schlossman & Hackl, Chicago, Illinois
Roofer: E. W. Olson, Chicago, Illinois

Circle No. 334 on Reader Service Card
mean temperature of 40°F, a value that does not decrease over a period of several years. It is water insoluble and moisture has little effect on its insulation value. The material has excellent compressive and flexural strengths and can be supplied in several densities and thicknesses. It can be used for new roofs, reroofing, single-ply roofs, and BUR. ARCO Chemical Co.

Office furniture, imported from Sweden for the contract market, includes secretarial and executive desks, armchairs, stacking chairs, wardrobes, cabinets, tables, and bookshelves. Shown are a beech veneer wardrobe, open bookcases, a storage cabinet with lockable tambour front, and a floor cabinet. Items from the new Workbench Contract Division will be supplied direct to architects, designers, and specifiers. Workbench Contract Division.

Window Showcase® combines the insulating features of Window Quilt and a decorative fabric that is easily replaced. The interior covering is held in place at the top with clips on the shade roller and at the bottom with hook-and-loop tape to provide a smooth surface. Suitable fabrics include drapery-weight cotton, vinylized fabric, canvas, sailcloth, and twill. The insulating quilt consists of five layers: a reflective air-tight vapor barrier, two layers of polyester batting, and outer layers of washable polyester-rayon blend. A four-way seal around the window reduces air infiltration. Appropriate Technology Corp.

Softwall System panels for open office plans are available in several heights, from 30 to 68 inches, and widths from 24 to 60 inches. With coverings in a choice of fabrics and colors, they have acoustical or semiacoustical properties. Panel options include bronze acrylic, woodgrain laminates, and curved corner panels. Wall- or panel-mounted cantilevered work surfaces, desks, freestanding pedestals with drawers, open bookshelves, and closed cabinets adapt workstations to individual needs. Magna Design.

Rufon® nonwoven roofing fabrics of polypropylene or polyester fibers are used as fiber mats for cold-applied systems, slip sheets, and stone separator mats. Tailored for roofing applications, they are strong, durable, flexible at low temperatures, lightweight, resistant to rot and mildew, and will not separate or delaminate. Phillips Fibers Corp., Textile Nonwoven Fabrics Marketing.

Ovid seating, based on the ottoman, also includes a 66-inch-wide sofa and a 30-inch-wide chair. Frames are of double-doweled and glued kiln-dried ash. The designer is Lisa Sewell. Scope Furniture, Ltd.

Operator’s stool 882A added to the 800 series seating is designed to be used with elevated work surfaces. It has an adjustable footring, standard gas lift, and

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products continued from page 153

Four-way back adjustment, all lever or button activated. Optional armrests can be field attached. Finishes are epoxy or chromium. Curtis Products Ltd. Circle 115 on reader service card

Techlinea upright wall bracket, designed by Gary Cross, has a rotating hood equipped with an energy-saving halogen lighting element. The 8 1/4" x 6" fixture projects 10 1/4" inches and mounts on an outlet box. Painted metal colors are all black, black with white, black with blue, or black with red hood. Boyd Lighting Company. Circle 116 on reader service card

ProDraft Winchester-equipped electronic drafting system has a high resolution raster display screen, single-sheet plotter, and menu tablet. All software necessary for system operation, an architectural implementation guide, a complete architectural drafting library, operator's manual, an architectural software package, and system accessories are included. Options include a digitizer, small or large plotter, work station desk, self-paced video training course, software packages for telecommunications, bill of materials, and additional menu overlays. Bausch & Lomb. Circle 117 on reader service card

Bath cabinets, style LP 703, have pure white lacquered panels with blue-gray inlay in the frame and handles (or, as LP 701, with gold-colored inlay). The lacquered surface is bonded to the substrate to provide a smooth matte finish, free of blemishes. Fixtures are integrated with cabinets to provide a total storage system. Features include a lockable medicine cabinet, laundry basket in base unit, drawer inserts, and swivel cosmetic tray. Poggenpohl USA Corp. Circle 118 on reader service card

Wireway® in-floor electrical distribution system for new office construction simplifies electrical and communications wiring. It provides a three-channel raceway for power, lighting, electronics, and communication cables by placing a trough section in an open rib of a formed steel floor deck sheet and adding cover plates. Deck sheets, available in several sizes and thicknesses, are shipped in compact, nested bundles. Wire can be laid while the raceway remains open, or it can be pulled through after cover plates have been placed. Bowman Construction Products. Circle 119 on reader service card

Norament 925 resilient flooring, molded from 100 percent synthetic rubber, is available in 39 colors, with no minimum order restrictions. With a warranty against premature wear, the flooring is suitable for high-traffic areas. It is slip-resistant, comfortable and quiet underfoot, and resists scuffs, burns, and chemicals. Nora Flooring. Circle 120 on reader service card

Delta Series task lights in floor and desk models, designed by Peter Sierakowski, use the energy-efficient Norelco PL9W bulb. Lights have a weighted iron and steel base or clamp mounting, a movable heat-swell steel arm, and a rotating stamped and folded steel shade. The "Nextel" black finish is durable and scratch resistant and does not show dust or fingerprints. Koch & Lowy, Inc. Circle 121 on reader service card

Contraflam® fire-protecting glass, developed by Saint-Gobain, France, consists of two panes of safety glass with a metal spacer, forming a cavity that is filled with a heat-radiation-absorbing gel. Heat modifies the gel, creating a dense, heat-insulating crust. Applications include partitions, wall assemblies, fire doors, corridors in hospitals, schools, and hotels, and similar installations where the ability to see is desirable. (Products continued on page 156)

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Top and bottom layers are Manville Fesco® Board. The core is polyurethane foam. Fes-Core is available in 3' x 4' panels in R-values from 10 to 20 and C-values from .10 to .05.

Fes-Core is superior in several ways. The top layer of perlite board provides an excellent surface for bonding roofing felts. The bottom layer of perlite board qualifies Fes-Core for use in Factory Mutual Class I construction.

Excellent adhesion, fire resistance, thermal efficiency, superior compressive strength and dimensional stability — all these make Fes-Core the ideal substrate. A product roofers can use with confidence. With the assurance of lasting roof protection and fewer problems.

For details, consult Sweet's. Fes-Core is produced and marketed by Manville Building Materials Corporation, P.O. Box 5108, Denver, CO 80217.

Manville

Circle No. 359 on Reader Service Card
Products continued from page 154
without sacrificing fire safety. Euroglass
Glasrep Corp.
Circle 122 on reader service card

Glasprotex® door made with Con-
traflam® meets UBC Standard 43.2 for
one-hour fire rating. O'Keeffe's, Inc.
Circle 124 on reader service card

Designer 125 fiberglass shingles
have a
UL wind resistance label and UL Class A
fire rating. The random, six-tab design
provides flexibility and the appearance
of wood shakes or slate. A Seal-O-
Matic® shingle stripe of self-sealing
adhesive is activated by the sun's heat to
seal shingle tabs against wind damage.
Designer 125 is available in five colors. It
is approved for application with staples.
Johns-Manville.
Circle 125 on reader service card

Other literature

Fire-rated afterset inserts for floor penet-
trations in D900 Series cellular deck as-
sembly eliminate or reduce the amount of
spray-on fireproofing required. The
advantages of these inserts over preset
inserts and the steps required for after-
set installation are explained in a six-
page color brochure. Typical specifica-
tion for fire-rated afterset fitting and
insert is included. Raceway Compo-
nents, Inc.
Circle 206 on reader service card

Programmable Load Control design
manual GEA-11297 describes a micro-
processor-based system of cost-effective
energy management for medium-sized
and large buildings. The 22-page
brochure includes a diagram of the sys-
tem and explains features, benefits, and
options available. General Electric
Energy Management Systems.
Circle 209 on reader service card

Ceramic wall and floor tiles catalog of-
fers 20 pages of room settings and ideas
for using ceramic tiles. Bird, fish, floral,
and geometric designs are coordinated
with solid color tiles. Although tiles in
the four-color brochure are primarily
for residential use, there are glazed
floor tiles for exterior use or commercial
applications. Sphinx Tiles, USA, Ltd.
Circle 210 on reader service card

Commercial and industrial floorcover-
ing of asbestos-free vinyl composition
tile, sheet vinyl, and polyvinyl chloride is
shown in color in a 24-page catalog.
Technical data are provided for each
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[ Literture continued on page 139 ]

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- M1DF and M2DF Drafting Films for original ink or pencil drawings.
- Improved CROVEX HR Projection Matte High-Resolution Film for reproductions (using pin registration techniques) on camera enlargement or reduction.
- CROVEX CM Contact Matte Film for positive contact reproductions from film or paper negatives.

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For more information, call your local Du Pont Technical Representative. Or write: Du Pont Company, Room X40059, Wilmington, DE 19898.

Industrial Systems Division

Circle No. 328 on Reader Service Card
Automated daylighting brochure explains a system of louvers and electronic controls that provides daylighting, cuts glare, and reduces cooling loads on buildings. The louvers are activated by sensors to move in response to the sun's position, thermostat readings, and changing light conditions. Automatic controls can be overridden by manual controls. On cold nights, the louvers can be closed for added insulation. The Moore Company. Circle 217 on reader service card

Interior acoustical products for ceilings, walls, and baffles are described in a 16-page brochure. Color photographs show installations ranging from elegant fabric ceilings to budget wall treatments. Several solutions to sound absorption requirements are included. Decoustics. Circle 218 on reader service card

Shower, dressing room, and toilet partitions are described and illustrated in a 12-page color catalog. Toilet partitions are stainless steel, galvanized steel with baked enamel finish, or plastic laminate in a choice of colors. The catalog illustrates wheelchair layouts and shows and describes accessories and hardware. Outline specifications and detail drawings are included. General Partitions Corp. Circle 219 on reader service card

Xorel® fabric wallcoverings brochure provides production information and fabric samples. The wallcoverings are made with light-reflective yarns for lustre and can be produced with the same or different colored warps and fillings in various textures. The three patterns shown in the brochure are

Literature continued on page 160

2 new catalogs now ready!

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Circle No. 402 on Reader Service Card

Desk accessories in aluminum, brass, bronze, and melamine in several colors are offered in a catalog that includes descriptions, photos, and prices in the Radius One®, Radius Two®, Rectilinear, and Traditional groups. There are ashtreas, letter trays, bookends, consoles accommodating several items such as calendar, memo tray, correspondence tray, and pen bases, as well as desk pads and clocks. Smith Metal Arts. Circle 216 on reader service card

Drafting furniture constructed from white oak, aluminum, and welded steel is shown in a 22-page catalog. Wood surfaces have a tough, semigloss alkyd finish, and metal surfaces are finished with heat-fused polyester resin powders. Items include tilt-top drawing desk that elevates to a 55-degree angle, two-drawer storage cabinet, six-drawer plan file, tables, chairs, and wire accessory basket. John Harms & Co. Circle 213 on reader service card

PC GlassBlock® masonry units brochure provides installation specifications for standard, Thinline Series, and solid glass units, for both exterior and interior panels. The eight-page brochure covers unit specifications, mortar, expansion strips, panel reinforcing, panel anchors, asphalt emulsion, packing, and caulking. Pittsburgh Corning Corp. Circle 214 on reader service card

High-density mobile storage and filing systems brochure offers solutions to storage space problems. Included in the 30-page brochure are discussions about planning and arrangement, floor load conditions, safety and security, architectural constraints, design details, and housing configurations. The Computerized Space Efficiency Audit,® a planning service, provides an analysis of space utilization. The brochure also has color photographs, charts, drawings, and case histories. Spacesaver Corp. Circle 215 on reader service card

Microphone input. A built-in acoustic equalizer has ten slide controls with filters set at preferred ISO center frequencies for ±12 dB boost or cut. An electronic compressor that maintains constant output levels eliminates sudden surges in background music and compensates for poor microphone technique. Bogen Div., Lear Siegler, Inc. Circle 212 on reader service card
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To say it stands up underfoot is an understatement.

Because what else will be able to withstand decades, even centuries of footsteps and weather without staining, fading, or showing measurable wear? That's why Cold Spring Granite is the ideal choice for steps and paving. For planters, fountains, landscaping, and seating. Plus, all 16 colors of Cold Spring Granite offer the same unique combination of beauty and unsurpassed durability.

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Circle 221 on reader service card

FM 62 Series electromagnetic locks are the subject of a brochure that lists specifications, suggested uses, features, and benefits, and provides an accessories list. The lock has 1200 pounds of holding force and a built-in door status sensing device that can immediately identify door misalignment. Doors can be locked on both sides, yet FM 62 Series assures safe egress in an emergency. Rixson-Firemark Division.

Circle 222 on reader service card

Modular storage components and work surfaces are shown in several settings in a portfolio of color photographs and descriptions. Areas of use are hospital patient rooms, examination rooms, laboratories, offices, and school classrooms. The rail system for mounting cabinets and cabinet construction are explained and illustrated. Monitor, Div. of The L.J. Kelley Company.

Circle 221 on reader service card

"Carpet Selection for Health Care Facilities" is a new brochure about carpet for hospitals primarily of Zeftron 500® ZX nylon, a solution-dyed, antimicrobial, soil-hiding yarn. Charts included are a guide to carpet selection and directions for removing stains. Advantages listed for use of carpet in health care facilities are noise suppression, thermal insulation, and bacteria control. Carpets are classified by performance and matched to areas where they will give the best service. Badische Corp.

Circle 224 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.


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His buildings seem now timeless. By attention to all detail he achieved the design mastery he sought. And time has proven the superb, enduring, practicality of what he created.

The lesson was well taught. Rixson door pivots in Frank Lloyd Wright buildings provide more than obvious aesthetic advantages. Their mechanical superiority has, unnoticed, better protected countless doors and frames from the ravages of the years. There is no better means of door hanging than the Rixson pivot.*

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This book explains the energy-saving advantages that earth-enveloped shelters offer for heating or cooling, weather-proofing, comfort, benefits of lower land and maintenance cost, durability, privacy and maintenance safeguards against noise, strong wind, and pollution. It discusses all types of potential land uses belowground.

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Roofing membranes of HYPALON also offer:
- Reflective white color for energy efficiency.
- Resistance to flame propagation.
- Excellent resistance to oils, chemicals and pollutants.
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ALINEA is an Art Deco concept brought to futuristic perfection by American ingenuity. • ALINEA gives the soft, warm light (2800K) that is possible only from an incandescent—with the sleek, streamlined appearance of a fluorescent. Plus: there are no visible plugs or wiring. • ALINEA is lighting made beautiful. Not surprisingly, ALINEA is now being designed into the most elegant homes, condos, offices, hotels and conference rooms. • ALINEA comes in two lengths—20' and 40'—and can actually be installed in a continuous end-to-end band of light. (Some TV stage sets have already incorporated this idea.) • The metal holder is in silver, gold, black and colors. Call or write for spec sheet. • Remember, ALINEA is made in USA and is UL listed. Never before available. • Demanding clients love ALINEA.
Progressive Architecture announces the fourth annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 26, 1981. The competition is intended to give the design professions a forum to express ideas about the next generation of furniture design, at a time when architects and designers are increasingly custom-designing furniture for their projects and manufacturers are increasingly open to fresh ideas. The competition is specifically aimed at furniture intended for use, but the design need not be constrained by existing production or marketing practices. Entries may be based on either fabricated pieces or project drawings. Designers are encouraged to consider the aesthetic and ideologi­cal implications for furniture design implied by the current concerns within architecture and other design disciplines.

Winning projects will be published in the May 1984 P/A and they will be displayed at major industry events during the year. Winners will be honored in New York City at an awards dinner in early March attended by press, designers, and industry manufacturers.

In addition to the exposure afforded the submissions, the competition will encourage further discourse between the entrants and respected furniture producers. Any ongoing discussions will, of course, be up to the individual designers and manufacturers, but benefit to both is anticipated.

The jury for this competition:
Andrew Batey, partner, Batey & Mack, San Francisco, architect and furniture designer.
Cini Boeri, architect, interior designer and furniture designer, Milan, Italy.
Charles Gwathmey, partner, Gwathmey Siegel & Associates, New York, architect and furniture designer.
Michael McCoy, co-chairman, Design Department, Cranbrook Academy of Art, Bloomfield Hills, MI; partner in graphic, furniture, exhibition and interior design firm of McCoy & McCoy.
David Rowland, industrial designer, New York; winner of the Gran Prix Triennale de Milano.

Submissions are invited in all categories including chairs, seating systems, sofas, tables, desks, work stations, storage systems, lighting, beds, and miscellaneous furniture pieces.

Judging will take place in New York City during the month of February. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

Eligibility
Architects, interior designers, industrial designers, and design students from all

(Continued on page 170)
RECREATION ACTIVITIES

RELAX IN STYLE

SELECT SADDLEBROOK

"It's the trifles that make perfection, and perfection is no trifle."
-Michelangelo
Saddlebrook is an ideal meeting facility set in one of Florida's most unique resorts. Just 25 minutes north of Tampa International Airport, Saddlebrook offers 330 acres of seclusion among tall stands of cypress and pine. The pace is leisurely at the very thoughtfully designed Walking Village. Everything is just steps away...no trams are needed.

Planning was meticulous, with the end result a marvel of convenience...and privacy. (In fact, it's not unusual to find a celebrity enjoying the seclusion.) Focal point is a water recreation facility appropriately named the Superpool, which holds more than a half-million gallons of water. A full 270 feet long, it's probably the largest swimming pool in the southeast.

At one end of the Superpool is the Centre Club, where the Cypress Dining Room, Polo Lounge, the Gift Shoppe, the Pegasus Ballroom and the Jockey Club Spa are all under one roof...along with conference facilities for up to 700. Built primarily of glass and natural wood, with accents of fine marble and gleaming brass, it overlooks the golf courses and introduces the visitor to some of the most delightful dining on the Gulf Coast.

The Cypress Dining Room is a gracious setting for extraordinary cuisine and a Sunday celebration that has been called "The Quintessential Brunch...Best in the Bay" by Tampa Magazine. Tucked away by itself is an intimate dining retreat called The Gourmet Room where an impressive French "haute cuisine" is served. For drinks, dancing and lively conversation as well as quiet conversation, there is the tri-level Polo Lounge. At the other end of the Superpool is The Little Club, a sophisticated dining room and lounge with tropical decor and intimate atmosphere.

Saddlebrook has the facilities to accommodate meetings on any scale. The Pegasus Ballroom will entertain large gatherings, or can be quickly divided into as many as ten separate meeting rooms. Four additional breakout rooms facilitate private meetings and dining. Individual suites create the ideal setting for small, self-contained conferences. Terraces and patios allow attendees to savor the abundant tropical atmosphere. A special 7200 sq. ft. tent is available for festive outdoor events. Naturally, a complete audiovisual staff is on hand with all state-of-the-art equipment. In all, Saddlebrook is a superior meeting site, with its uniquely convenient Walking Village, top-notch facilities and a thoroughly professional staff to guarantee success.

Rated by readers of Florida Golf Week as among the finest in the state, the 27 holes of Arnold Palmer and Dean Refram designed golf courses will challenge any golfer, regardless of handicap. Spruce up your game at the putting green and driving range or with lessons and clinics.

Saddlebrook is headquarters for the United States Professional Tennis Association, so the Tennis Complex is just as well planned as the golf courses. Adjacent to The Little Club, it includes eleven Har-Tru courts (five lighted) and four Laykold courts interspersed with awning-covered islands and water fountains.

The Jockey Club Spa offers a complete physical fitness center with separate facilities for men and women: heated whirlpools, saunas, steam rooms, massage rooms, private showers and lockers, a barber/beauty salon and the Unicorn Health Bar. Elegance is the keynote to Saddlebrook accommodations. Guests stay in luxurious one-, two-, or three-bedroom condominium suites, each one privately owned and thoughtfully managed in the owner's absence by a team of professionals. There's a basket of personal toiletries in the bath, and a sampler of coffee and tea in the kitchen, along with every electrical appliance imaginable, including a blender. Decor and furnishings are lavish, right to the original art and brass accessories. Color-coordinated bed linen is ironed to silky softness, and beds are always triple-sheeted. In addition, a terry robe is provided each guest for trips to and from the pool.

Saddlebrook's Walking Village design has produced a meeting resort that is unsurpassed in luxury, unequalled in convenience and is totally unique in professionalism, character and charm.

Write or call toll free for information on a conference, a vacation (package plans available year-round) or a second home.

Condominium suites are available for individual ownership. Call or write C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in states where prohibited by law.
Publication agreement
4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1984 P/A and exhibition at major industry events.
5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to design.

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

Entrant:
Address:
Entrant phone number (day):
(evening):
Category:

Designers responsible for this submission (identify individual roles if appropriate):

I confirm that the attached entry meets eligibility requirements (paragraph 1-5) and that stipulations of publication agreement (paragraphs 1-6) will be met. I verify that the submission is entirely the work of those listed on this form (or an attached list as necessary).

Signature:

Name (typed):

Furniture Competition
Progressive Architecture
P.O. Box 1361, 600 Summer Street,
Stamford, CT 06904

(Receipt)
Your submission has been received and assigned number:

Entrant:
Address:

Submission requirements
7 SUBMISSIONS WILL NOT BE RETURNED UNDER ANY CIRCUMSTANCES. Do not use original drawings or transparencies unless they are sent with the understanding that they will not be returned. P/A will not accept submissions with outstanding custom duties or postal charges.
8 Drawings and/or model photos of the design should be mounted on one side only of one 20" x 30" foamcore board presented horizontally. ANY ENTRY NOT FOLLOWING THIS FORMAT WILL BE DISQUALIFIED.
9 There are no limits to the number of illustrations mounted on the board, but all must be visible at once (no overlays to fold back). No actual models will be accepted. Only one design per board.
10 Each submission must include a 5" x 7" index card mounted on the front side of the board with the following information typed on it: intended dimensions of the piece of furniture, color(s), materials, components, brief description of important features, design assumptions, and intentions. This information is to be presented in English.
11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All sections must be filled out (by typewriter, please). Insert entire form into unsealed envelope taped to the back of the submission board. P/A will seal stub of entry form in envelope before judging.
12 For purposes of jury procedures only, projects are to be assigned by the entrant to a category on the entry form. Please identify each entry as one of the following: Chair, Seating System, Sofa, Table, Desk, Work Station, Storage System, Lighting, Bed. If necessary, the category "Miscellaneous" may be designated.
13 Entry fee of $35 must accompany each submission, inserted into unsealed envelope containing entry form (see 11 above). Make check or money order (no cash) payable to Progressive Architecture.
14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.
15 Packages can contain more than one entry; total number of boards must be indicated on front of package.
16 Deadline for sending entries is January 26, 1984. First class mail or other prompt methods of delivery are acceptable. Entries must show postmark or other evidence of being en route by midnight, January 26. Hand-delivered entries must be received at street address shown here by 5 p.m., January 26.

Address entries:
International Furniture Competition
Progressive Architecture
600 Summer Street
P.O. Box 1361
Stamford, CT 06904
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Senior Architect/Assistant Department Manager—Progressive Florida full service firm seeks registered architect with management and heavy design experience to serve as Assistant Department Manager of company's architectural department. Ability to secure Florida registration and minimum 15 years experience with 5 years in management required. Please send slide portfolio and resume to Gee & Jenson Engineers- Architects-Planners, Inc., 2990 Palm Beach Lakes Boulevard, West Palm Beach, Florida 33410.

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Apply before 30 January 1984 with complete resume on academic, professional and personal data, list of references, publications and research details, and with copies of transcripts and degrees, including home and office addresses and telephone numbers to:

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Houston Office (Dept. 129)
5718 Westheimer, Suite 1550
Houston, TX 77057

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Apply before 30 January 1984 with complete resume on academic, professional and personal data, list of references, publications and research details, and with copies of transcripts and degrees, including home and office addresses and telephone numbers to:

University of Petroleum & Minerals
Houston Office (Dept. 126)
5718 Westheimer, Suite 1550
Houston, TX 77057

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Dean, College of Architecture and Design—Kansas State University. Nominations are invited for the position of Dean. The College of Architecture and Design which is comprised of 693 resident faculty and approximately 950 students in Departments of Architecture, Interior Architecture, Landscape Architecture, Pre-Design Professions and Regional and Community Planning. The position will be available on July 1, 1984. Responsibilities—the Dean is the chief academic officer of the College and reports to the University Provost. The Dean is responsible for faculty development and for the ongoing supervision and enhancement of College teaching, research and service programs. The Dean represents the College to various professional and service groups outside the University. Qualifications—Graduate degree in one of the fields offered by the College. Proven experience in academic administration, in teaching, and publication or peer-reviewed professional achievement. Professional registration or certification preferred. Applications (including detailed resume and at least three references) and nominations should be sent to: Dr. John Keller, Chair, Faculty Search Committee, Office of the Provost, Anderson Hall, Kansas State University, Manhattan, KS 66506. Job description available upon request. Review of candidates will begin January 15, 1984. Kansas State University is an Equal Opportunity/Affirmative Action Employer.

The School of Architecture and Environmental Design at Kent State University invites applications and nominations for the position of Director of the School. This is a tenure-track position at the rank of Professor. The School is one of ten schools in the College of Fine and Professional Arts and has a total enrollment of 500 undergraduate and graduate students with a faculty of seventeen. The School offers a four-year non-professional degree, a five-year professional Bachelor of Architecture degree, and a six-year Master of Architecture program. The later two degrees are fully accredited by the National Architectural Accrediting Board. Candidates should have suitable, professional and educational credentials with abilities in administration, teaching, research, and practice. Twelve-month contract; salary commensurate with qualifications and experience. Kent State University is an Equal Opportunity/Affirmative Action Employer. Application deadline is December 9, 1983. Please forward a current resume, transcript, at least three letters of recommendation, and examples of professional work and/or research to: Dr. Walter Watson, Chairman, Architecture Search Committee, School of Music, Kent State University, Kent, Ohio 44242. For further information, contact Dr. Walter Watson at 216/672-2172.

Texas Tech University, Division of Architecture: For undergraduate and graduate programs, ten-ure acquiring, rank and salary open. Application deadline March 1, 1984. Design Studio Instructor and Lecturer, terminal degree and prior teaching required, registration, research effectiveness and/or scholarly/creative accomplishments preferred. Special consideration given to expertise and graduate level instructional capabilities in areas of: construction management or building systems and technologies. Please request resume format from Search Committee, Texas Tech University, P.O. Box 4140, Lubbock, TX 79499.

Position Vacancy—Assistant or Associate Professor in Interior Design, tenure track position. Experience and working knowledge of public space design, planning and programming, design history, graphic communication and basic knowledge of computer application in design. Direct inquiries to Roger Kramer, School of Home Economics, University of Arizona, Tucson, Arizona 85721 (602) 621-1259. Equal Employment Opportunity/Affirmative Action Employer.

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