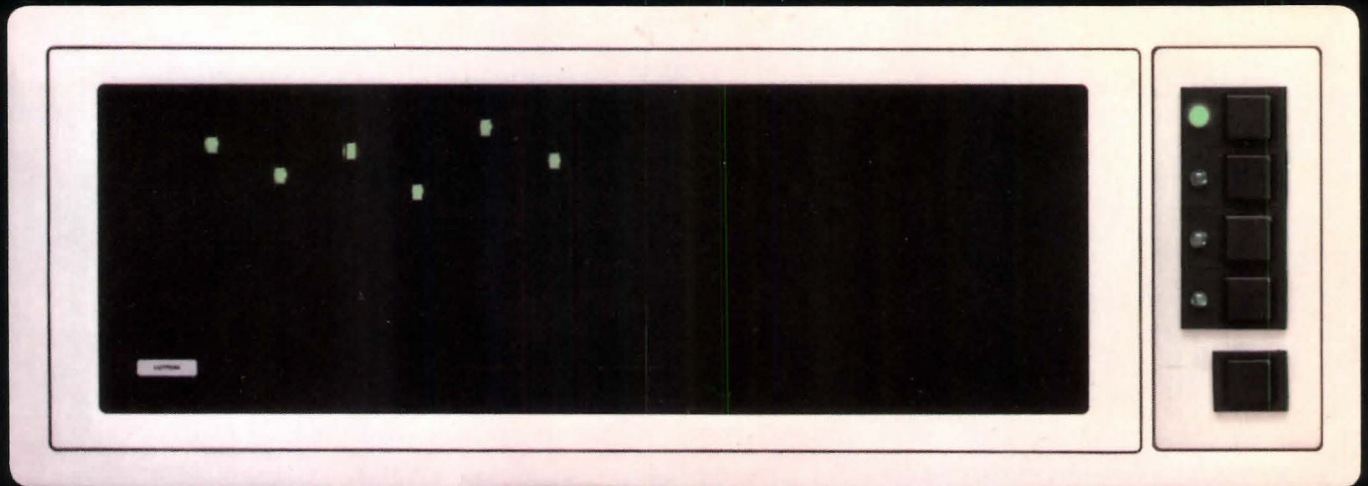




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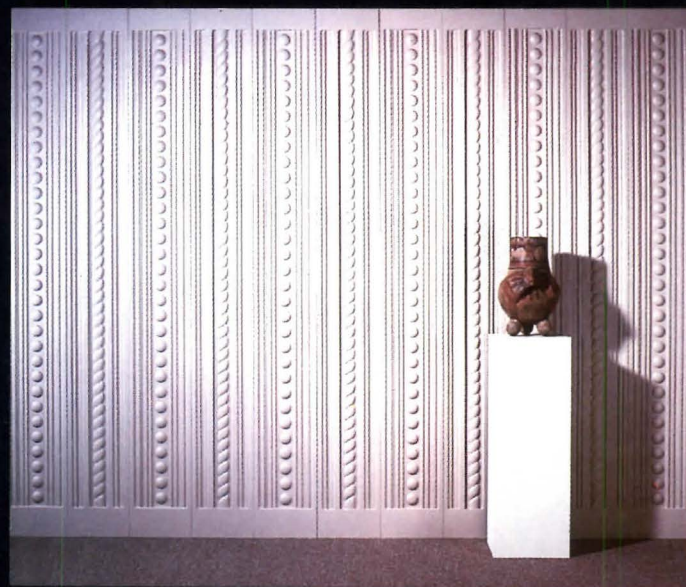
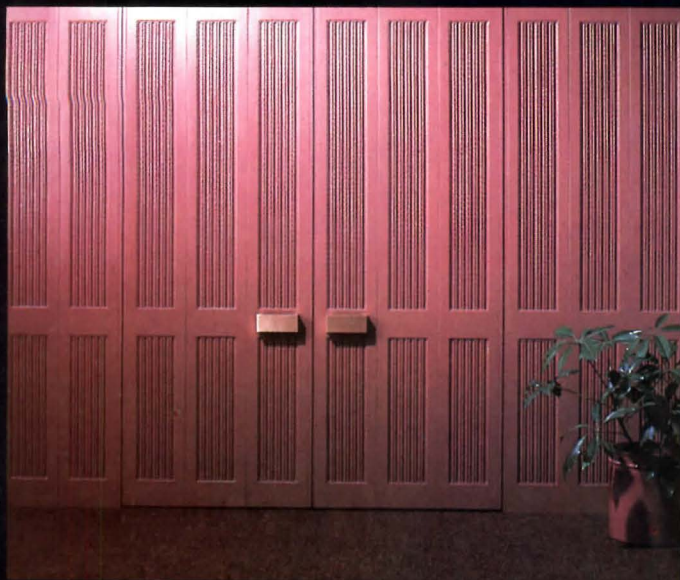
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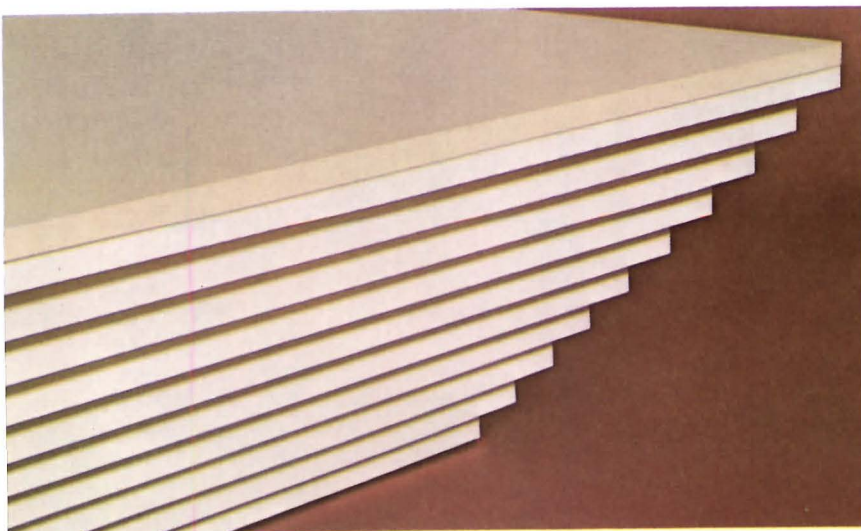
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EVENTS

Mar. 1-2: AIA Energy in Architecture: Techniques Workshop, Jackson, Miss. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

Mar. 1-3: Condes '84, Dallas Contract/Design Show, Dallas. Contact: Dallas Market Center, 2100 Stemmons Freeway, Dallas, Tex. 75207.

Mar. 8-9: Workshop on Cost Management in Building Design, Department of Engineering and Applied Science, University of Wisconsin, Madison.

Mar. 9: AIA Energy in Architecture: Microcomputer Energy Analysis Workshops, Boston and Dallas. (Repeat workshops Mar. 29 and 30, Chicago.) Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

Mar. 11-13: International Aquatic Conference, Indianapolis, Ind. Contact: Julie Taraba, Recreonics Corporation, 1635 Expo Lane, Indianapolis, Ind. 46224.

Mar. 12-16: Restore: Workshop on Masonry Maintenance and Restoration, Williamsburg, Va. Contact: Jan. C. K. Anderson, Executive Director, Restore, 19 W. 44th St., Suite 1701, New York, N.Y. 10036.

Mar. 15-16: AIA Energy in Architecture: Practice Workshop, Denver. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

Mar. 15-16: AIA Energy in Architecture: Redesign Workshop, Hartford, Conn. (Repeat workshops Mar. 24-29, Snowbird, Utah, and Apr. 5-6, Dallas.) Contact: Brenda Henderson at the Institute.

Mar. 17-20: Association of Collegiate Schools of Architecture Annual Meeting, Charleston, S.C. Contact: ACSA, 1735 New York Ave. N.W., Washington, D.C. 20006.

Mar. 19-21: 11th Energy Technology Conference and Exposition, Washington, D.C. Contact: Government Institutes, P.O. Box 1096, Rockville, Md. 20850.

Mar. 20-22: Conference on Diagnostic Imaging, Fort Lauderdale, Fla. Contact: Tony Fifer, A. J. Fifer Associates Ltd., P.O. Box 9104, Ottawa, Ontario, K1G 3T8, Canada.

Mar. 20-25: Annual Meeting of the Royal Architectural Institute of Canada, Banff, Alberta. Contact: Mrs. Colleen Smecko, Alberta Association of Architects, Duggan House, 10515 Saskatchewan Drive, Edmonton, Alberta, T6E 4S1, Canada.

Mar. 22: Conference on the Future of Corporate Facility Management and Design: A Forecast for Strategic Planning, Los Angeles. Contact: Contract Manufacturers Association, 635 Westbourne Drive, Los Angeles, Calif. 90069.

Mar. 22-24: International Contract Furniture Design Symposium, Los Angeles. Contact: Contract Manufacturers Association, 635 Westbourne Drive, Los Angeles, Calif. 90069.

Mar. 24: Seminar on Organic Architecture in Designs for the Southwest and Sonoran Desert. Contact: Richard Carney, Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, Ariz. 85261.

Mar. 26-29: National Design Engineering Show and Conference, Chicago. Contact: National Design Engineering Show and Conference, 708 Third Ave., New York, N.Y. 10017.

Mar. 30-Apr. 1: California Council/AIA Design Conference, Monterey, Calif. Contact: California Council/AIA, 1414 K St., Suite 320, Sacramento, Calif. 95814.

Mar. 31: Conference on Architect as Designer/Builder/Developer, Chicago. Contact: Chicago Chapter/AIA, 53 West Jackson Blvd., Suite 346, Chicago, Ill. 60604.

Apr. 12-15: Conference on Acquisitions in Art and Design Libraries, Oxford, England. Contact: Mike Avann, Art Libraries Society, Coventry (Lanchester) Polytechnic, Art & Design Library, Gosford Street, Coventry CV1 5RZ 0203 24166 England.

May 5-9: AIA Annual Convention, Phoenix.

LETTERS

The History of Lafayette Square: Several recent articles about the successful architectural development of Lafayette Square, including the one in your November '83 issue (page 68), have omitted an interesting bit of history. The facts of this history are as follows:

Upon learning from Morris Leisenring of the government's plan to erect mammoth, monolithic structures on the east and west sides of Lafayette Square, Grosvenor Chapman, architect, and my partner at the time, became quite concerned and sketched a concept that would (a) preserve the scale of the Victorian buildings facing the square and (b) provide the huge facilities that the government proposed.

Chapman gave his sketch proposal to Admiral Neil Phillips of the Committee of 100 on the Federal City, who in turn gave the sketch to William Walton, chairman of the Commission of Fine Arts. This sketch, published in the *Washington Post* in December 1961, showed the preservation (and restoration) of residential scale buildings on the west side of the park, with the bulky office structure placed behind, separated by a landscaped court.

Mr. Walton, sketch in hand, took President and Mrs. Kennedy out into Lafayette Square one evening and showed them how Jackson Place and Madison Place could be restored as a proper forecourt for the White House from the point of view of history, scale, urban planning, and human interest.

The rest of the story is well known. What isn't well known is that the original concept for Lafayette Square as we know it today was conceived by Grosvenor

Chapman, and it was his idea that was promoted by Mrs. Kennedy and adopted by the President. *Joseph Miller, FAIA
Washington, D.C.*

Houston's Broken Windows: I was surprised in reading in the article "Hurricane Window Breakage Raises Questions in Houston" (Oct. '83, page 29) that H. Scott Norvell was uncertain what causes windows to break and pop out on the leeward sides of buildings.

What causes the wings of airplanes to provide lift? What causes sailboats to go upwind? The answer is that the wind passing over some surfaces can cause a negative pressure on the leeward side. The fact that the windows popped out and were not blown inward is evidence that the air pressure was less on the exterior of the building than the interior.

*Henry J. Friel, AIA
Redondo Beach, Calif.*

Lighting Design for Environment and

Task: Robert Campbell's article on daylighting research and design (June '83, page 54) exposes still again the unfortunate reality of the practice of lighting design as it has existed for too many years. There are those who tend to think only in terms of the visual environment; there are those who think essentially only in terms of visual tasks. For the 37 years of my lighting career (after getting a degree in illuminating engineering) I have argued that it is not *either/or* but *both*. Except in those spaces where the task is to simply view the designed space, there is almost always some task with its specific visual demand and a corresponding lighting requirement. This requirement is unlikely to be accidentally provided by the lighting most appropriate for a satisfactory visual environment. Ditto, the reverse.

Please, let's determine for our designed spaces the visual environment desired (which doesn't exist without light) and the tasks to be performed by their occupants and then provide lighting which neglects *neither*.

*George W. Clark, PE, FIES
Topsfield, Mass.*

A Bad Spell at Hoover Dam: Regarding Richard Wilson's Hoover Dam article in the December '83 issue (page 45), I'd wager that neither Dr. Wilson nor your proofreader could find "grecewood" listed in any botanical dictionary, whereas all such would show *greasewood* as being a chenopodiaceous shrub of the alkaline regions of the Western United States.

*Charles D. Wahlberg, AIA
Saint Paul*

Correction: Industrial designer Henry Dreyfuss did not die in 1969; he retired that year but lived until 1972 (see Dec. '83, page 48).

Practice

Being a Black, Female Architect In a White, Male Profession

"Prejudice is mostly focused against female architects, period. Being black adds another dimension." So said Norma Merrick Sklarek, FAIA, vice president of Welton Becket Associates, the first black woman elected to AIA's college of fellows, and keynote speaker at the first national gathering of black women in architecture in December at Howard University, Washington, D.C.

Other speakers provided statistics that substantiated her remarks. Of AIA's 42,000 members seven are black women. Of the approximately 300 black women who are graduates of accredited schools of architecture, only an estimated 15 percent are licensed practitioners.

Against this background, the conference was remarkable. Sponsors—Howard's school of architecture and planning (headed by Harry G. Robinson III) and AIA—were hoping for 50 attendees and had 22 preregistrants two days before. The attendance totaled 200 practitioners, students, and educators from 13 states and three foreign countries.

Neither a gripe session nor a "tea party," the conference, entitled *Minority Women in Architecture: A Sense of Achievement*, provided participants the opportunity to examine the gamut of corporate and professional issues confronting black female architects.

Conference assessments revealed that many participants, though academically prepared to deal with the long hours and rigors of the profession, were not psychologically prepared to deal with the subtle realities of their status in a white-and-male-governed discipline. Students were especially concerned since the black female architecture school graduate faces greater than average difficulty in acquiring her first job.

Robyn Fleming, president of the Howard-based student organization *Women in Architecture and Planning*, said, "We go into the job world with no mentors or role models; no list of black female lecturers, practitioners, academicians; no representation in professional media to serve as guideposts and reinforcement along the rough road." All of the participants affirmed these realities and identified the phenomenon of social isolation practiced, for example, in the

business lunch. Said one woman, "You are never invited, yet you know darn well that's where the business deals are cut."

Dr. Harriet McAdoo, professor of social work at Howard, put the conference in a larger sociological context. In her remarks on "Black Female Professionals as Superwomen," McAdoo authoritatively stated, "Do not forget that black women are the most discriminated class in American society. They are paid the lowest wages, even in corporate America, yet they wear three hats: that of the black professional, that of the female professional, and that of the professional's professional. Stress and slow promotion are the prices we pay for keeping all bases aptly covered. We must therefore become actively involved in establishing national professional sisterhoods that lend themselves to spiritual, psychological, and professional buttressing."

Joyce Moseley, former director of design with AT&T and speaker on "Marketing Design Services," said, "You must cut your own path, your own road. Often the lights are dim from outside sources. We must therefore develop strategies for advancement and scientific methods of career planning that concentrate on product, promotion, and profit. We must be our own greatest advocates."

Ozzie Quarterman, a designer with the Veterans Administration for some 20 years, elaborated: "We must become more visi-

ble through updating and matriculating lists of qualified black female practitioners, lecturers, faculty, and administrators. We must make our contributions and qualifications a matter of public record. We must create effective networks that reinforce positive images, encourage healthy competitive spirit, and reward black females for hurdles jumped and jobs well executed. We must encourage our younger women to take and pass the licensing exam."

As Rosamond Curry, construction manager for Bechtel, concluded, "It would be a mistake on the part of the profession to underestimate the mettle and determination of this group to succeed. Just count the numbers here today. We do exist and we must continue to forge ahead."

RENEE KEMP-ROTAN

An instructor in urban design and architectural history at Howard University, Ms. Kemp-Rotan served as coordinator and moderator for the conference she describes. She has worked with the Urban Design Group in New York City and the design arts program of the National Endowment for the Arts.

Statistical Profiles of Women In Architecture: '74, '81, '83

There are currently more women in architecture than there were in 1974, and the profile of the "typical" female architect is somewhat different. But the status of women in the profession has changed little: Women still report adverse effects of discrimination and are still less likely than men to be in upper management and continue to earn less money.

These conclusions are drawn from a comparison of three surveys of female architects, conducted in '74, '81, and '83, the latest of which was just released. The content of all three surveys was identical, although two of them (in '74 and '83) were conducted by AIA's task force on women (and also were sent to a sampling of male architects for comparison) and the third by ARCHITECTURE (see Jan. '82, page 40).

The current profile of the "typical" female architect is that she is younger than her '74 counterpart (35 years rather than 39), that she is more likely to be a full-time worker, more likely to be married, less likely to have children, and more likely to have worked continuously since graduation. Like her '74 and '81 counterparts, she works for an architecture or

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Unless otherwise indicated, the news is gathered and written by Allen Freeman, Nora Richter Greer, Michael J. Crosbie, and Lynn Nesmith.

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Practice from page 11

A/E firm with less than 20 people and considers herself an employee rather than a principal/partner or associate. While her mean annual salary has increased from \$14,700 in '74 to \$23,000 in '81 to \$27,000 in '83, she is still earning less than her male counterpart. For every dollar in annual salary earned by the male respondents in the '83 survey the women received 68 cents; in 1974, 62 cents.

Overall, the '81 survey found that more women felt discrimination than in '74. This trend continued in '83, and because cross tabulations were calculated, a more in-depth picture of who reported encountering discrimination is available.

The majority of women reporting discrimination in '83 are between the ages of 25 and 39, had less than 10 years of experience, and also tended to work in very small or very large firms with high proportions of women to men. These women report being in the lower ranks: Of the women reporting discrimination, 58 percent were employees, 13 percent were associates, and 28 percent principals/partners. Cross tabulation also revealed that even though women are relatively new to the profession they are already lagging behind. For example, in the 10 to 14 years of experience category, 57 percent of the men had reached principal/partner status, compared to 33 percent of the women.

Harvard's Gund Hall Renovated To Reflect Program Changes

Gund Hall, home of the Harvard graduate school of design, has been thoroughly renovated 11 years after its completion. Problems in the building, a 1973 AIA honor award winner designed by John Andrews Architects, led the school in 1981 to ask New York City architect Lo-Yi Chan, FAIA, (of Prentice & Chan, Ohlhausen) to study it. Four kinds of issues emerged:

- The building, dominated by a huge skylit open-plan studio, was inflexible and couldn't accommodate program changes. Such changes included a trend to fewer desk crits and a corresponding increase in need for classrooms, as well as a large increase in administrative staff.
- Roofs and window walls were leaking both water and air.
- Mechanical systems were costly and inflexible, and producing something less than comfort.
- Some interior spaces were perceived as disorienting (e.g. the main lobby) or gloomy (e.g. the main auditorium).

Chan proposed a range of possible solutions ranging in construction cost (1982 dollars) from \$2.4 million (minimum) to \$7.3 million (optimum). In the end, \$3.4 million was spent; construction cost of

the original building (1972 dollars) had been roughly \$6.5 million.

Don M. Hisaka & Associates of Cleveland and Cambridge was renovation architect, with most work performed in summer of 1983. All roofs (more than 120 of them, thanks to the step-section studio) were replaced, window-walls repaired, HVAC and lighting radically upgraded. Two lecture rooms, a meeting room, and classrooms were created, and Piper Auditorium, the formerly gray-on-gray all-purpose lecture hall, got new

lighting, HVAC, carpeting, purple seating, and white paint.

Not done at this time, for budget reasons, were further improvements such as adding windows to Piper and an open stair connecting (and orienting) the entrance lobby to the studio above.

School officials emphasize Gund Hall's generally satisfactory performance and attribute its problems to inevitable changes in program and severe cost-cutting at the time of original construction.

ROBERT CAMPBELL

Awards and Competitions

Institute Honors to Nine for 'Distinguished Achievements'

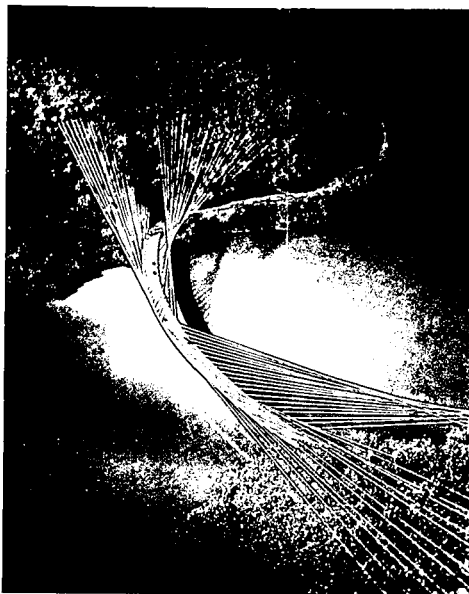
AIA has announced nine winners of 1984 Institute honors, which recognize "distinguished achievements that enhance or influence the environment and the architectural profession." Honors will be conferred in May at AIA's annual convention in Phoenix.

James L. Nagle, FAIA, of Chicago, chaired the awards jury, which also included Robert L. Geddes, FAIA, of Princeton, N.J., Donn Logan, AIA, of Berkeley, Calif., Kenneth Snelson of New York City, Carol Coover-Clark of Norman, Okla., Scott Wheland Wall of Knoxville, Tenn., and John M. Dixon, FAIA, of Stamford, Conn. Among the winners is architectural photographer Steve Rosenthal of Auburndale, Mass. (see page 40).

The eight others are:

- Structural engineer T.Y. Lin, cited for his accomplishments in structural archi-

Below, model of the Ruck-A-Chucky Bridge to be built in Auburn, Calif., T. Y. Lin, structural engineer; Skidmore, Owings & Merrill, architects.



ture and structural engineering, and innovations in prestressed, long-span concrete. The jury mentioned "his structural and formal concepts" of the Ruck-A-Chucky Bridge to be built in Auburn, Calif., the Moscone Center, San Francisco, and "many other structures that have established new standards of structural elegance and beauty."

Lin received a degree in civil engineering from Tangshan College, Chioatung University, China, and continued his education with a masters from the University of California, Berkeley. He worked for the Chinese Government Railways as an engineer, chief designer, and chief bridge engineer from 1933 to 1946.

Now board chairman of T.Y. Lin International Consulting Engineers, and professor emeritus of civil engineering at the University of California, Berkeley, where he taught from 1946-1976, he was author of *Design of Prestressed Concrete Structures* and *Design of Steel Structures* and coauthor of *Structure Concepts and Systems for Architects and Engineers*.

His projects include the Rio Colorado Bridge, Costa Rica, a 500-foot-span, upside-down suspension bridge completed in 1972; the Rio Higuamo Bridge, Dominican Republic, a cantilevered bridge with a main span of 625 feet; and the mile-long Columbia River Bridge, Portland, Ore. • Cooper-Hewitt Museum in New York City, the Smithsonian Institution's national museum of design, recognized for "sustained contributions to the public understanding of architecture and allied arts of design. . . . As the only museum in the U.S. devoted solely to historical and contemporary design and as an archive for scholars, the museum has added greatly to the culture of architecture."

Sarah, Eleanor, and Amy Hewitt, granddaughters of Peter Cooper, founder of the Cooper Union for the Advancement of

continued on page 16

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Awards and Competitions from page 14
 Science and Art, established the Cooper-Hewitt in the late-19th century to perpetuate Cooper's ideas on art, science, and nature. In 1968 the collection was entrusted to the Smithsonian, and eight years later the Carnegie Mellon mansion on Fifth Avenue—renovated and restored to house the collection—opened to the public. With emphasis on collecting, preserving, exhibiting, and disseminating information about design, the museum's working collection contains several hundred thousand objects from all over the world and spans 3,000 years. Its archives cover individual designers and specific periods, and the photography collection contains more than a million images. Educational programs include tours, lectures, adult enrichment classes, children's workshops, and special activities for the elderly and disabled, as well as seminars and lectures for professionals and students.

In the seven years since opening, the museum has presented more than a hundred exhibitions, including "Man transform," "Drawing Toward a Modern Architecture," "MA: Space/Time in Japan," "Photography & Architecture," "Urban Open Spaces," "Alvar Aalto," and "Frank Lloyd Wright and the Prairie School."
 • The books of architectural historian and critic Reyner Banham "have provided us

fresh insights and new ways of looking at buildings, the man-made environment, and the nature of cities," said the awards jury.

Born in England and educated at the Courtauld Institute of Art in London, Banham worked for 12 years on the editorial staff of the *Architectural Review* and the *Architect's Journal*. From 1960-1976, he was first a senior lecturer at the University of London's Bartlett School of Architecture and later professor of history of architecture, before appointment as chairman of design studies at the school of architecture and environment design at State University of New York at Buffalo. He has also served as visiting lecturer at universities and schools of architecture in Argentina, Australia, Austria, Canada, France, Germany, Holland, Italy, and Norway. Since 1981, he has been professor and coordinator of history of art program at the University of California, Santa Cruz.

Banham's books include *Theory and Design in the First Machine Age*, *The New Brutalism*, *Architecture of the Well-Tempered Environment*, *Los Angeles: The Architecture of Four Ecologies*, *Age of the Masters*, *Megastructures*, and *Scenes in America Deserta*.

• San Antonio's River Walk, a waterway development of stone walks, stairs, and footbridges along a meandering river

with thickly planted banks and spaced commercial areas with shops, restaurants, and hotels. The 1.8-mile continuous pedestrian walkway through the heart of the Texas city is "a masterpiece of urban design that demonstrated to the world how a modest natural feature can be made the focus of public activity and affection," said the jury.

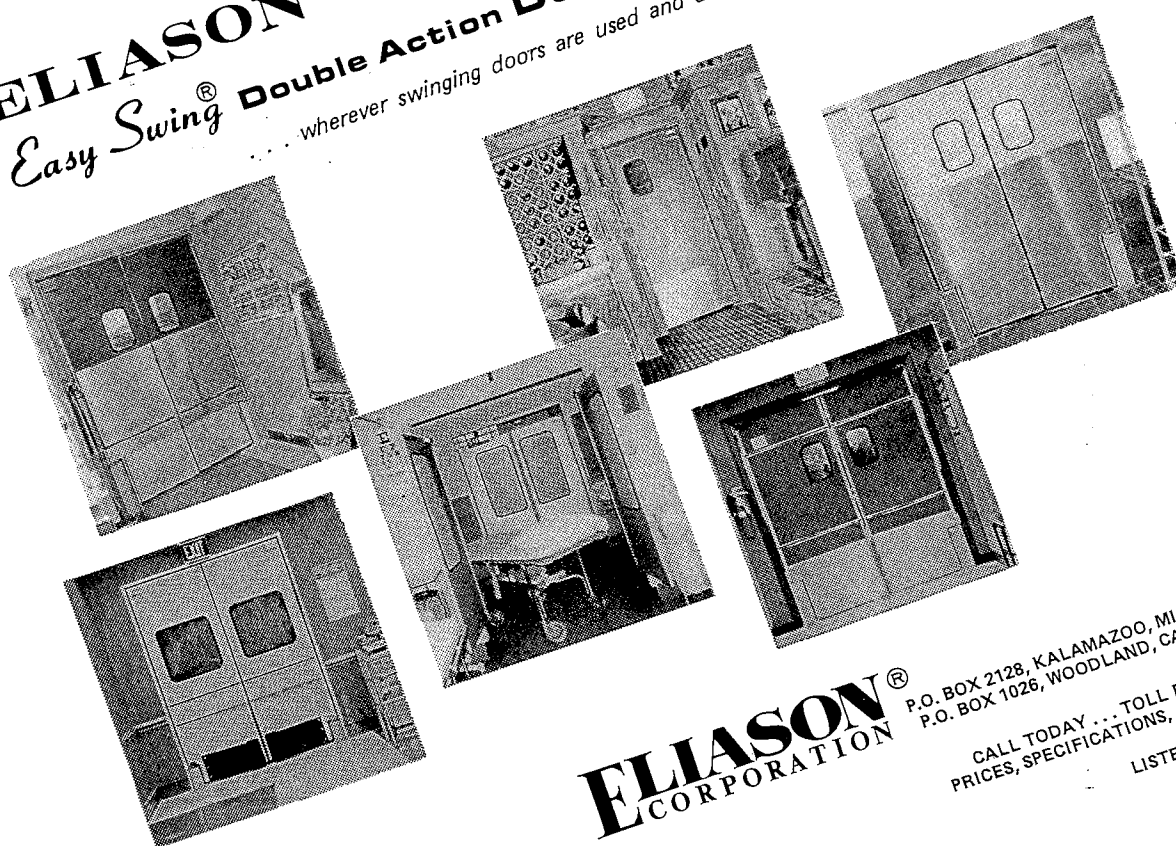
In the early-1900s the river was considered both an eyesore and a vehicle for serious flooding and was threatened with becoming a paved-over storm sewer. Early preservation efforts in the 1920s were led by the women of the Conservation Society and formally outlined with publication of Robert H. H. Hugman's 1929 river improvement plan proposing a channel bypass and beautification of the river banks.

River Walk results from the efforts over decades of citizens, WPA workers in the '30s, city administrations, architects, landscape architects, in addition to an urban renewal agency, river authority, and the Army Corps of Engineers.

• Italian architectural historian and critic Bruno Zevi, Hon. FAIA, author of *Towards an Organic Architecture*, *Architecture As Space* and *The Modern Language of Architecture*. His work, noted the jury, "has been a potent intellectual

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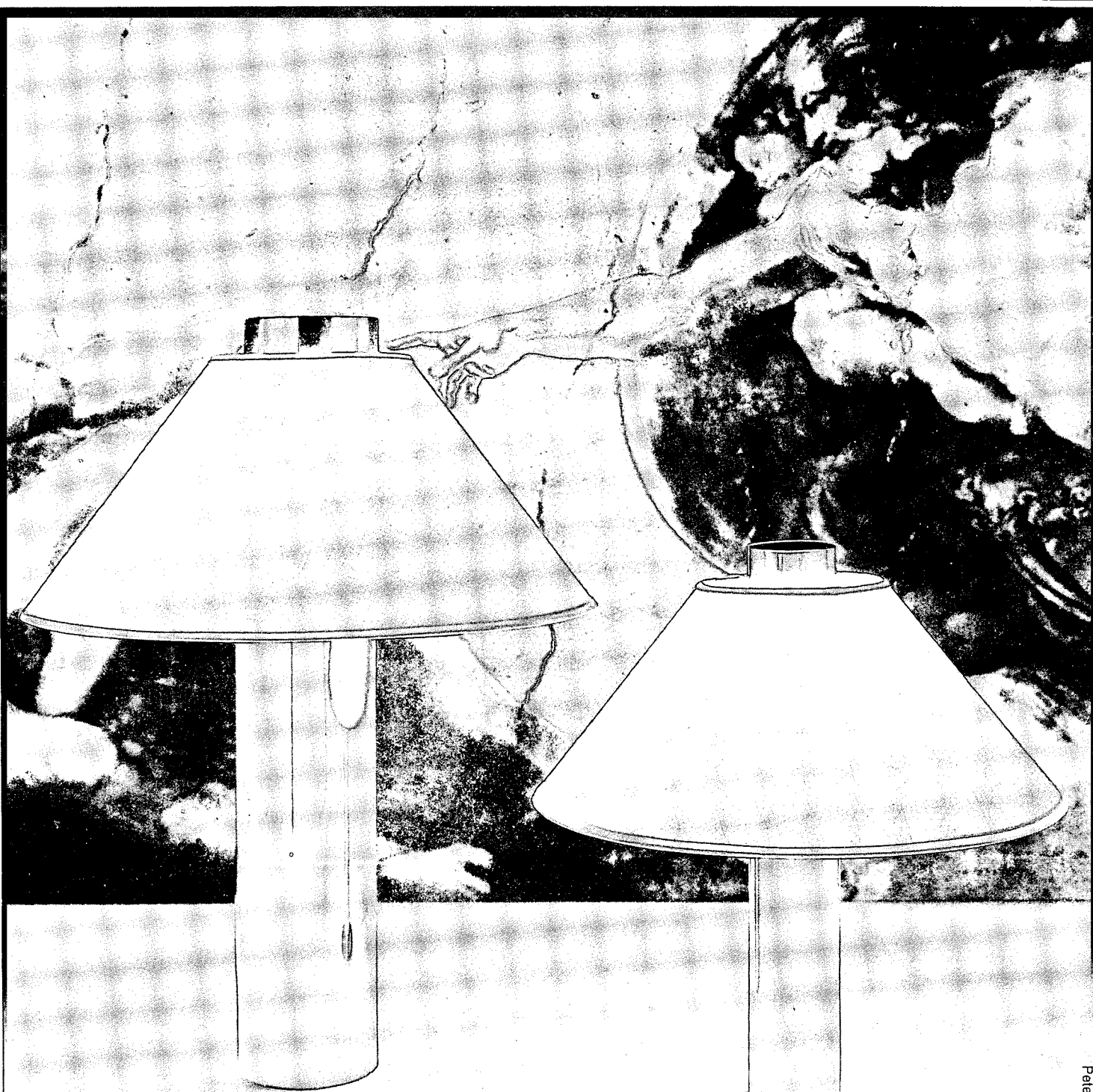
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Peter Hamburger, designer

Awards and Competitions from page 21
Along with Renzo Piano, Hon. FAIA, Rogers designed Centre Pompidou in Paris and currently has in construction a headquarters building for Lloyds of London.

- Sten Samuelson of Sweden, professor of architecture at that country's University of Lund. Samuelson has won over 100 design competitions.
- Gueorgui Stoilov, a leading architect in Bulgaria, has served as the president of the Union of Architects in Bulgaria. He was named "people's architect," the highest distinction in Bulgaria's architectural community.
- Juan Torres Higuera of Peru, a member of the Federation of Pan-American Architects' executive committee.

AIA's Henry Bacon Medal Honors Viet Memorial Design

AIA has presented the Henry Bacon medal for memorial architecture to the Vietnam Veterans Memorial (see May '83, page 150) in Washington, D.C., for "excellence in memorial architecture around the world."

Designed by Maya Ying Lin, a 21-year-old architecture student at Yale University at the time, the well-publicized

memorial is a black granite retaining wall, 440 feet long, inscribed with the names of 57,991 Americans killed or missing in the Vietnam war. The wall, 10-feet high at the center, forms a shallow amphitheater with two outstretched arms disappearing into the earth.

Lin's plan was selected from among 1,421 entries in a controversial national design competition sponsored by the Vietnam Veterans Memorial Fund in 1981. Kent Cooper, AIA, William Lecky, and Carla Corbin of the Cooper-Lecky Partnership, Washington, D.C., served as architects of record for the development and execution of the memorial.

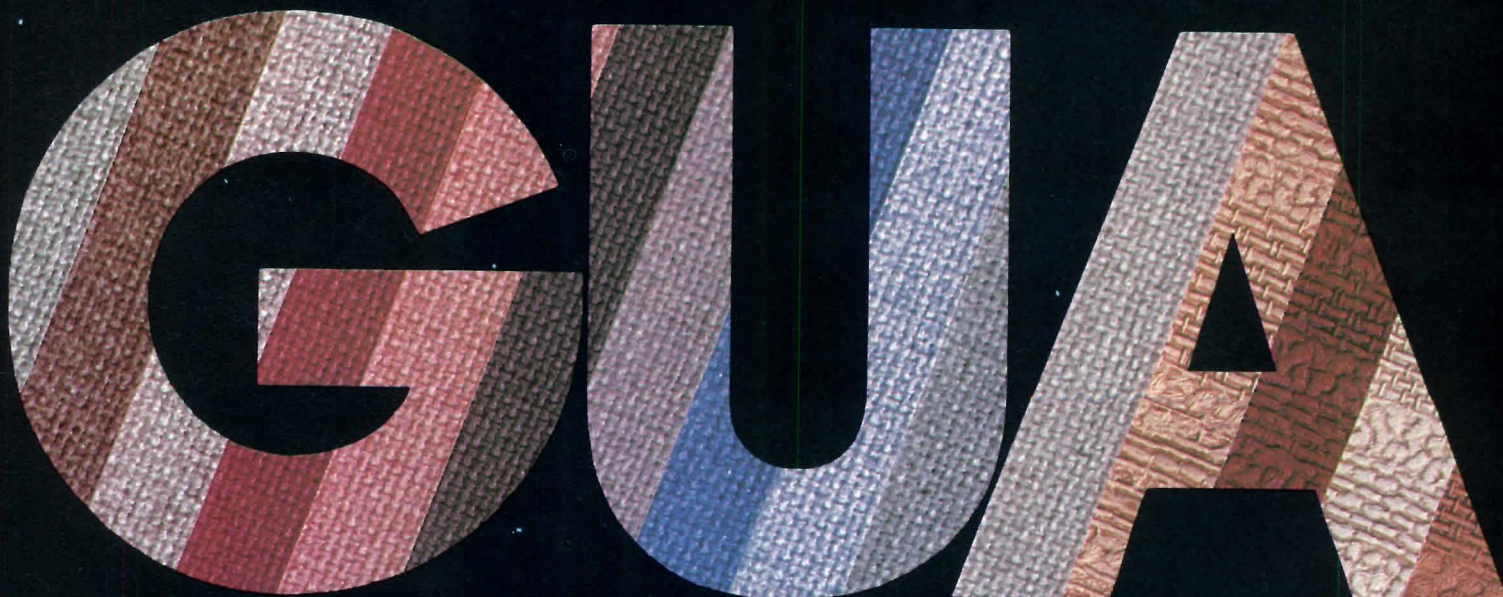
Of the memorial, the Institute honor awards jury (see page 14) said: "With the most minimal of architectural devices, it eloquently meets the stated objective of a 'contemplative' memorial. Though modest, it draws the noble spaces and monuments of the mall into its composition. Though adorned only with names, it conveys many layers of meaning through its reflections of visitors, of landscape, of sky, and of its own geometry. As originally conceived and executed, the memorial is a credit to its design, architects, its sponsors, the competition adviser and jurors, and all those citizens who have defended its integrity."

Boston's Copley Square Again Subject to a Design Competition

"The Boston Society of Architects takes a most unusual but very praiseworthy and public-spirited step in undertaking to conduct a public competition for the purpose of rearranging and embellishing Copley Square."

So wrote the *American Architect and Building News* in 1893, with entirely unjustified optimism. In its 100-year history no one has yet succeeded in finding a design solution for Copley Square. The square stands in a wallflower relation to the city, an edge rather than a center, with the Back Bay neighborhood on its north and on its south a broad transportation corridor, first of rail, now also of freeway and subway. The beside-the-tracks location made land cheap and attracted cultural institutions from the beginning, so that for a time Copley Square was a minor acropolis. Insurance companies came later, and monuments of both eras remain in the three icons of American architecture that, in uneasy relation, front the square: H. H. Richardson's Trinity Church, Charles McKim's Boston Public Library, and the Hancock Tower by Henry Cobb,

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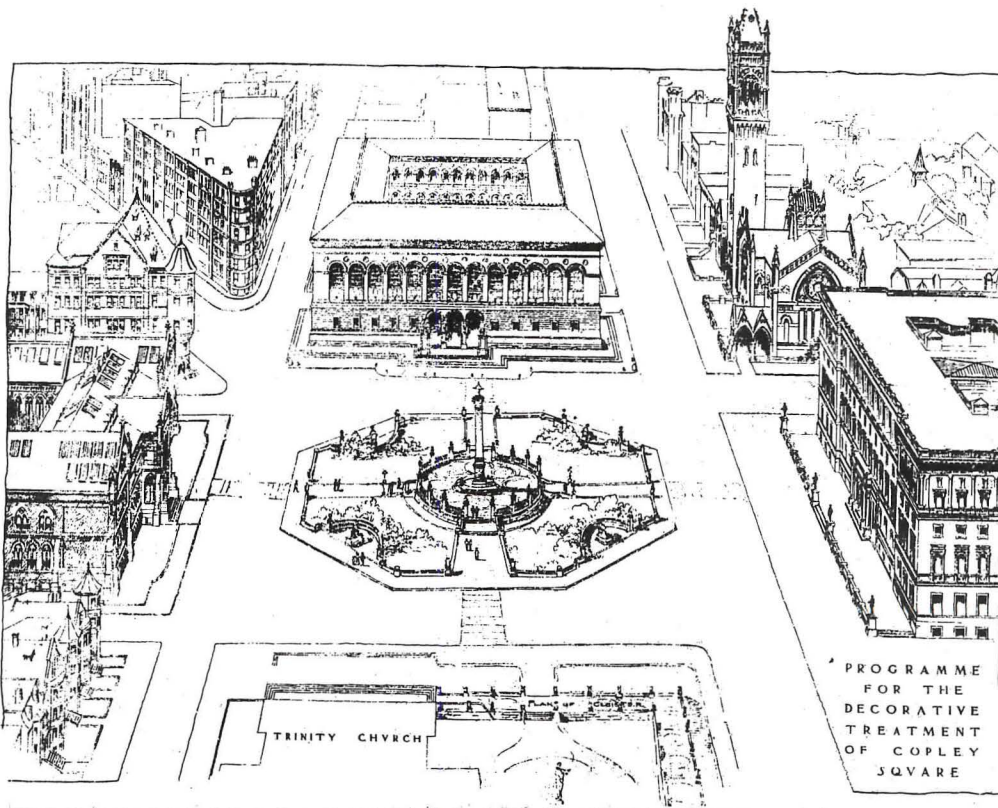
FAIA, of I. M. Pei & Partners.

Now a new attempt is underway to find a true form for Copley Square. Feb. 3 was the deadline for the first stage of a two-stage design competition, with five finalists being chosen to develop their proposals further toward a final judging and award of a \$30,000 first prize in May.

The new competition comes only 18 years after a previous national competition resulted in the design, by Sasaki Associates, of the square as it now stands. By accurately interpreting the 1966 competition program, as well as the biases of its jury, headed by Josep Lluís Sert, the Sasaki design created a highly tectonic square. Concrete berms and changes of level separate it from the street activity around it, making a rather dead space that generates little activity.

Reacting to the 1966 program, which prohibited commercial uses on the site, the new program mandates food service, encourages a farmers' market, and stresses the importance of a seamless connection with adjacent street activities. And where the 1966 program, concerned with the grander issues of urban design, called for a single bird's-eye perspective, the 1984 version specifies two pedestrian-eye views.

continued on page 30



W. G. Preston's design for Copley Square, as submitted to the Boston Society of

Architects' 1893 competition and as seen in American Architect and Building News.



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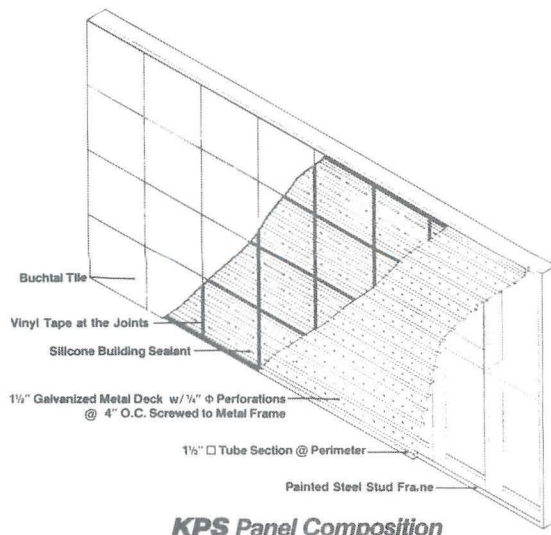
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Government from page 25

These and other guidelines were developed in a series of investigations and public forums in the spring of 1983, organized by an MIT team headed by planner and landscape architect Gary Hack.

The impetus for the new competition has come from the private sector, especially from Urban Investment and Development Co., developers of the vast Copley Place complex of hotels, office buildings, and retail stores being constructed on air rights over the Massachusetts Turnpike corridor at one corner of the square. This and other new developments give hope of linking the booming Back Bay and reviving South End neighborhoods to give Copley Square the central location it has never had.

Funding, also, is largely being volunteered by business neighbors, with staff assistance from the Boston Redevelopment Authority and a grant from the National Endowment for the Arts. The nine-person jury includes landscape architects Anthony Casendino of Boston and William J. Johnson of Ann Arbor, Mich.; architects John Belle, AIA, of New York City and Phillippe Robert of Paris; landscape historian John Stilgoe of Harvard; and open-space authority William Whyte of New York. ROBERT CAMPBELL

Government

Architect/Planner Discusses New Role as Charlotte's Mayor

Harvey Gantt, AIA, is probably the only mayor of a sizable U.S. city with degrees in both architecture and city planning. And it is unlikely that any other mayor could with candor say of someone like MIT professor Kevin Lynch, "His clear understanding of what generates interesting urban space will always be with me."

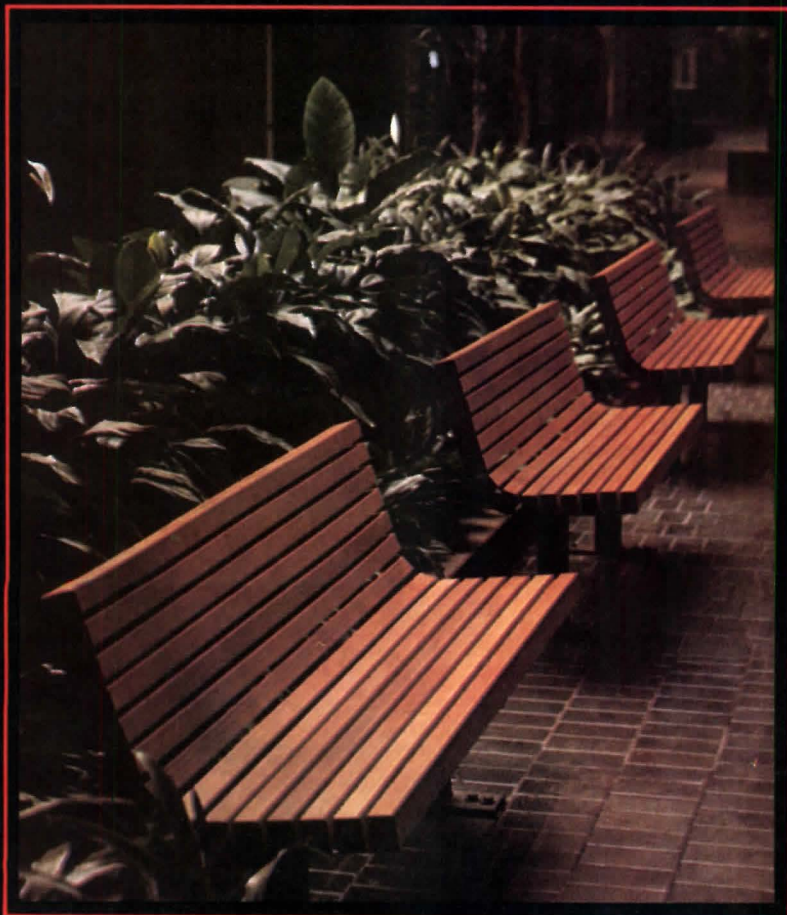
Gantt, 41, brings interesting credentials to the position of mayor of Charlotte, the North Carolina city of 330,000. The son of a mechanic at the Charleston Naval Shipyard, he was the first black to enroll at Clemson University, from which he graduated with honors; Charlotte's first black architect, working for Odell Associates for three years; and Charlotte's first black mayor, elected last November with a 52 percent majority in a community whose population is only 25 percent black. His masters thesis at MIT was on new towns, and particularly Soul City, the endeavor of civil rights organizer Floyd McKissick to build a community in rural

North Carolina for poor blacks and whites. Gantt later became planning director of Soul City with the job of convincing the federal government to guarantee loans for the project. Although Soul City, like most other federally sponsored new towns, ultimately failed, Gantt values the contact with McKissick and says the experience "taught me what would work in cities and what wouldn't."

Returning to Charlotte in 1971, Gantt formed an architectural partnership, Gantt/Huberman Associates, with Jeffrey Huberman, AIA, with whom he had worked at the Odell office. First appointed to the city council in 1974, he was elected to that body in 1975 and '77 and ran for mayor in 1979, losing by only 1,200 votes. In last year's election, Gantt received nearly 40 percent of the white vote.

Asked last month why someone with his background was elected and what he brings to the job, Gantt said he would be

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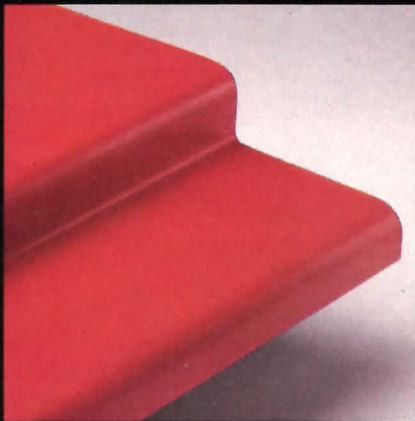
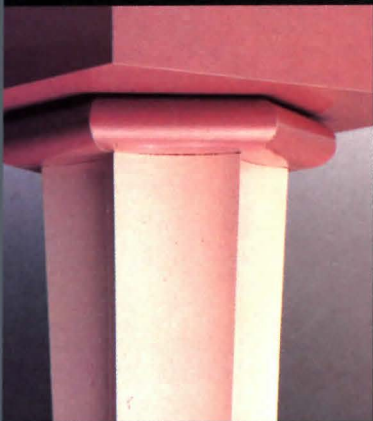
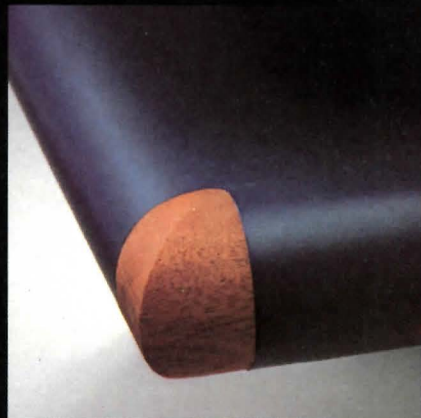
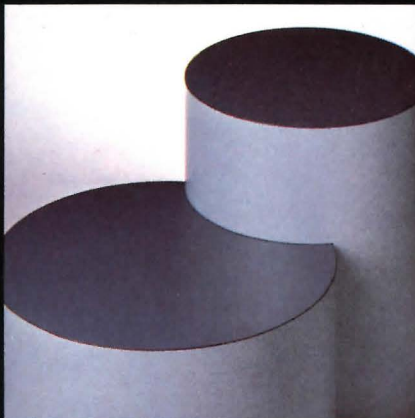
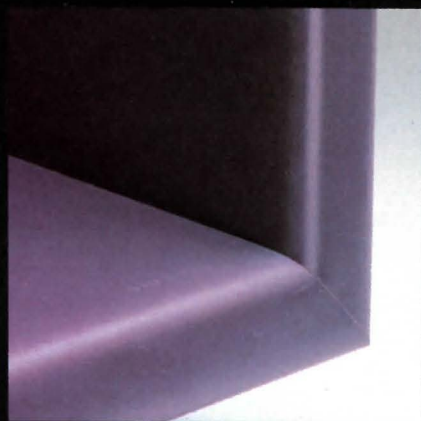
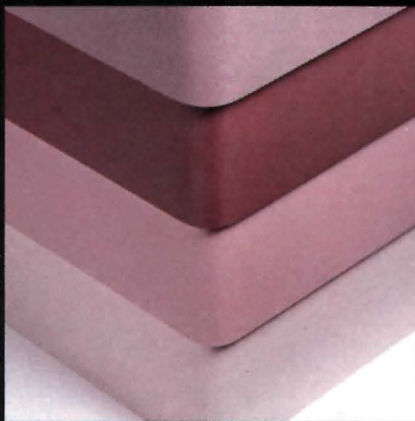


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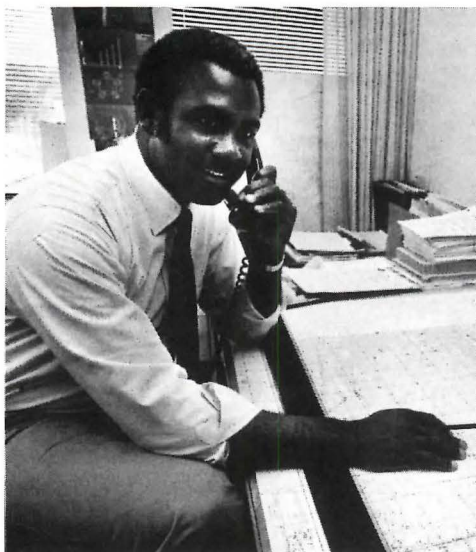
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Government from page 30

addressing problems of growth management and land use planning during a period of expected growth, and, "people perceive that someone trained as an architect and planner might have the better part of the art of understanding how the different forces come to play on design. Charlotte's government will be addressing problems that many other cities faced but failed to solve because they didn't recognize them soon enough."

Gantt says it is important for Charlotte to find the things that set it apart: "We don't have a great seaport, or the unusual typography of a Denver. But we've got beautiful rolling hills and massive trees that grow like corn in Iowa. For a city of our size, we've got strong neighborhoods with clear identities in terms of housing



Architect/mayor Harvey Gantt, AIA.

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styles and street patterns." And, referring to predictions of a rapidly expanding downtown work force, Gantt adds, "one of the secrets to the vitality of the downtown area is to have a residential core that nestles close to the central city."

Gantt, who lives in a house he designed in a neighborhood within walking distance of the center of town, campaigned for a strengthened and diversified downtown Charlotte, whose center, typical of those in cities across the U.S., has diminished in importance to the city over the past 30 years. As it happens, one of the first major issues facing the new mayor will certainly have a major effect on downtown. Prior to Gantt's election, the city council endorsed an outlying site for a proposed new coliseum. Gantt says the selection was made primarily because it was thought to be the cheapest alternative, on land already owned by the city. "But I put the coliseum into an economic development context," he continues. "Any major public investments affect surrounding land uses."

But aren't most postwar arenas isolated, antiurban structures? Gantt replies: "I'm not talking about the prototypical suburban coliseum, some Taj Mahal in a sea of asphalt at the edge of town spawning a zillion McDonald's and a lot of cheap hotels. It can have other uses integrated into it, and doesn't have to meet the street in the suburban way. The one I hope will be built will be part of a public-private venture with a hotel, some office facilities, maybe a trade mart, and retailing along the street."

Instead of flatly opposing the council on the outlying coliseum site, Gantt has sought proposals for alternative mixed use ventures. As Jeffrey Huberman puts it, "Harvey straddled the issue well, telling developers, 'If you guys want to see it downtown, and I want it downtown, the city has taken the position that it can't negotiate for downtown land parcels now. Someone else is going to have to do that.'"

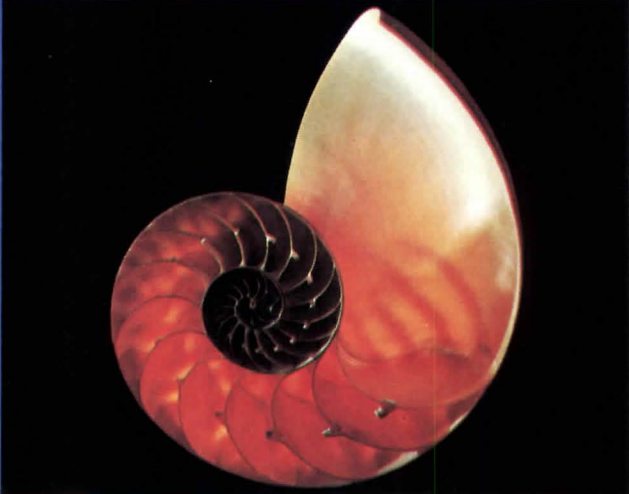
Such strategies are needed by the mayor of Charlotte, who must work with a powerful city council that allows him to accomplish only what it wants him to accomplish. Gantt is pragmatic: "I have no illusion of getting everything I want. I think the mayor's powers depend primarily on his personality and how much his goals embody those of the rest of the council. We have elected a sharp group of people who are concerned about the quality of growth. They are no longer in a posture of having an inferiority complex to Atlanta. We don't want to 'catch up to Atlanta.' We want quality growth. On that basis, I should be able to see a lot of good things happen."

Others voice high hopes for Gantt. Says Arthur Gould Odell Jr., FAIA, a past president of the Institute, Charlotte's outspoken

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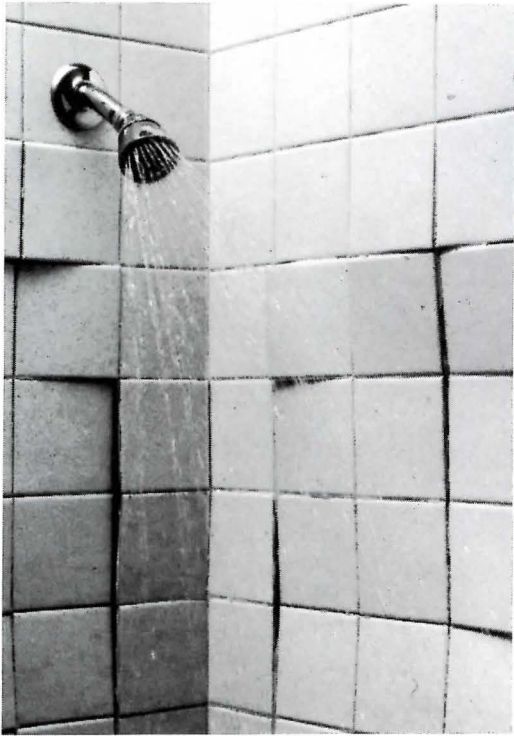
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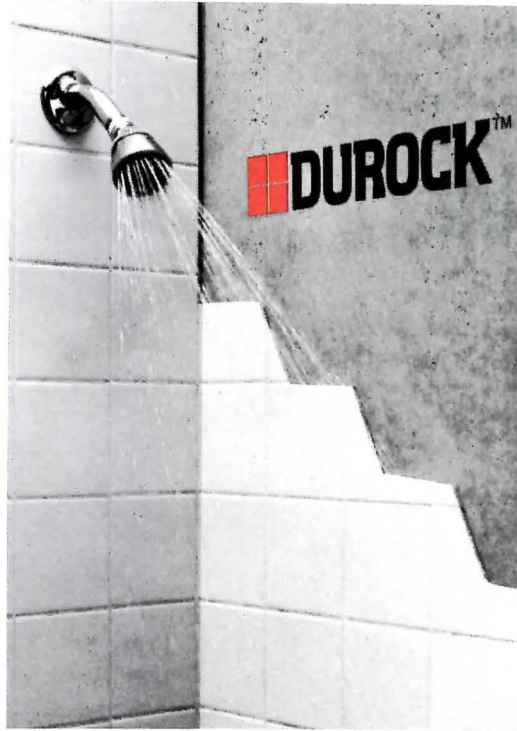
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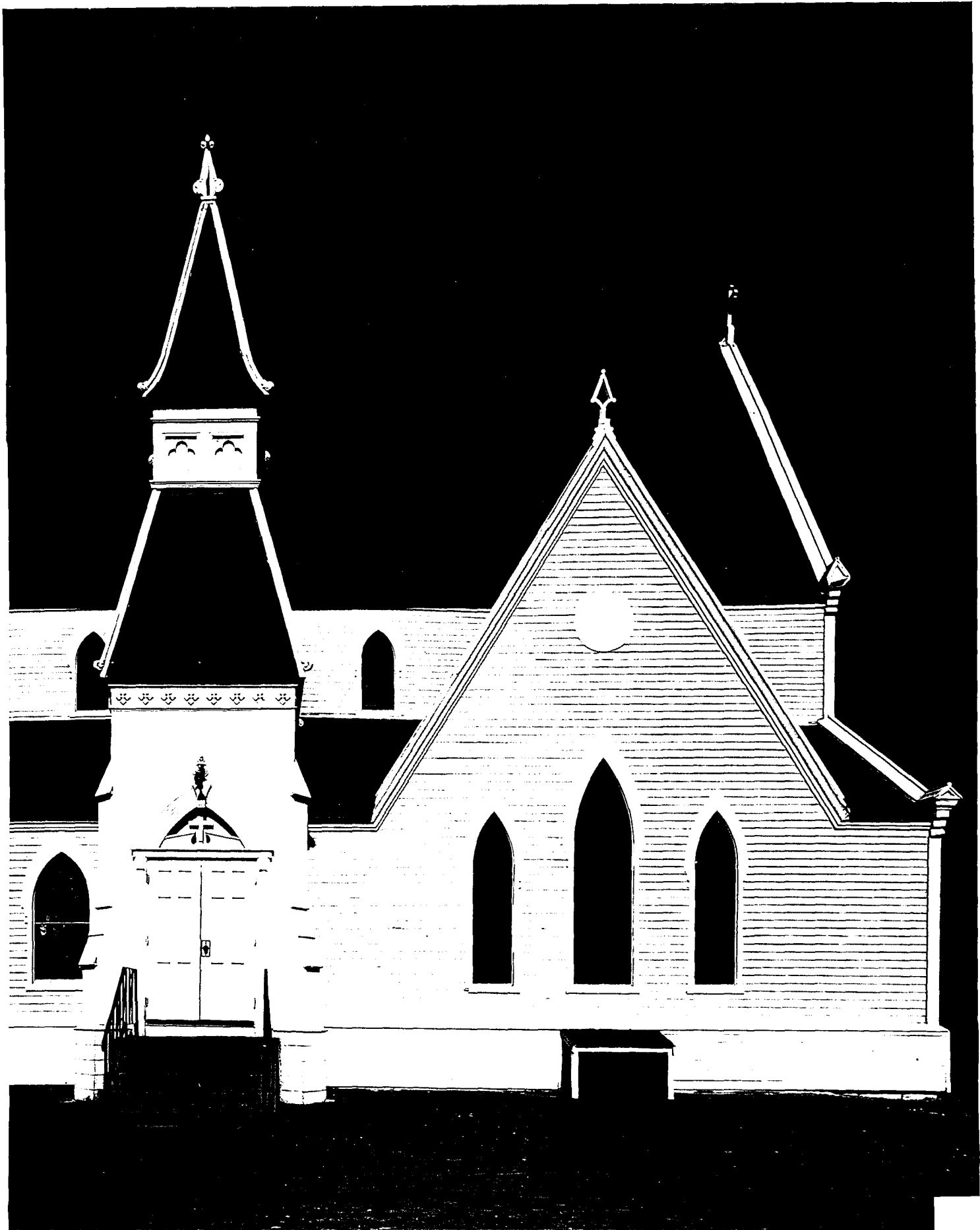
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The Arts

'Composed with a Painterly Eye'





Steve Rosenthal's architectural images are difficult to crop. Typical photographs by Rosenthal—named to receive a 1984 Institute honor—are composed with a painterly eye, sometimes having foreground elements in shadow to set off the subject. This self-framing device, reminiscent of illustrations in children's storybooks, defines a point of reference, draws you into the landscape, provides a feeling of space. It also contributes to Rosenthal's photographs an impression of idealized completeness.

This is not to imply that Rosenthal tends toward fantasy. To the contrary, as Robert Campbell has written in the *Bos-*

Left, side view of a church in Westford, Mass. Above, Graham Gund Associates' Shapleigh House frames views of the distant Atlantic ocean in Massachusetts.

ton Globe, he avoids "exaggeration of perspective or color. His impeccable technique is a kind of correlative of the unflawed, complete, harmonious world he seeks to suggest."

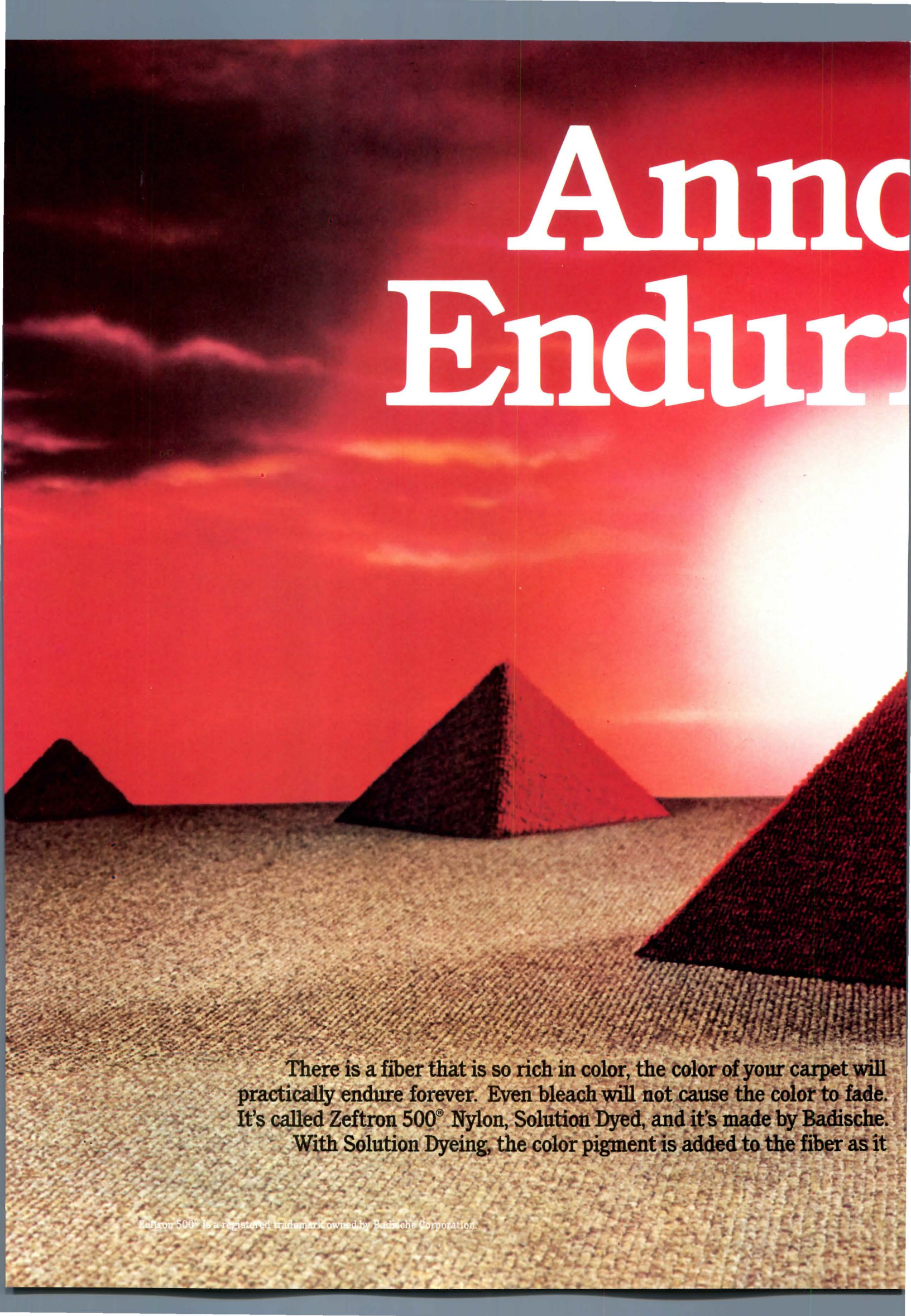
Rosenthal has been a full-time architectural photographer only since 1971. A 1962 graduate of Yale (magna cum laude) and of the Harvard graduate school of design, he worked for five years as an architect and designer for Cambridge Seven Associates and The Architects Collaborative. Since 1976, he has taught photography at the Boston Architectural Center and lectured at Harvard in the GSD's continuing education program.

With Boston as his base, Rosenthal has staked out New England as his primary area of operation, interpreting the region's built environment with a rare thoughtfulness. ALLEN FREEMAN



Above, peering over Boston's Back Bay is I. M. Pei & Partners' Hancock Tower. Left, Charles Hilgenhurst & Associates' East Cambridge Savings Bank addition, Cambridge, Mass. Right, dramatic juxtaposition of surfaces and colors as seen in I. M. Pei & Partners' west wing addition to the Boston Museum of Fine Arts. □



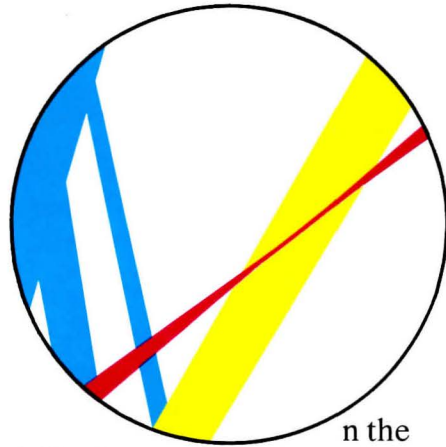


Anno Endur

There is a fiber that is so rich in color, the color of your carpet will practically endure forever. Even bleach will not cause the color to fade. It's called Zeftron 500[®] Nylon, Solution Dyed, and it's made by Badische. With Solution Dyeing, the color pigment is added to the fiber as it

Zeftron 500[®] is a registered trademark owned by Badische Corporation.

ARCHITECTURE



n the following pages we present the winners of our first design contest, focusing on interior architecture. Their hallmarks include variety as well as vitality, which makes further generalization about them difficult.

We thank all who entered and also those who joined the editors and art director on the jury, architects Norman De Haan, AIA, of Chicago and George Hartman, FAIA, of Washington. Selection of the winners was not an easy process because the overall quality of submissions was high.

This encourages us to think of more such contests in the future, on this and other aspects of architecture. One salutary side effect of the contest device is to bring to our attention, and that of our readers, some architects of obvious talent and competence whom we had not known before.

The text describing the winners is by Associate Editor Michael J. Crosbie. *D.C.*



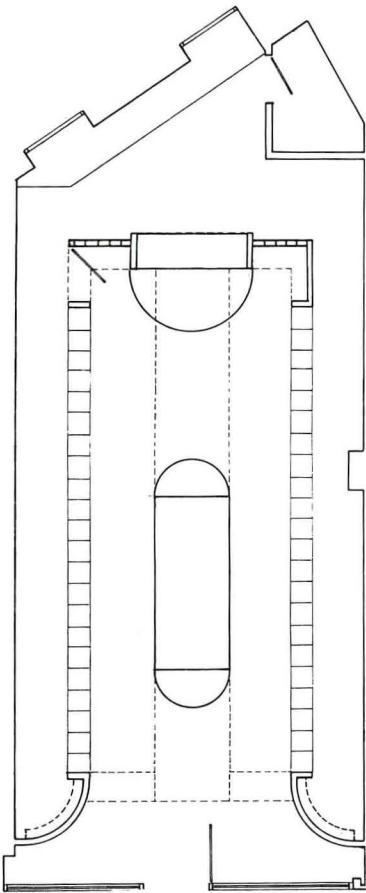
Privately Run Mail Delivery 'Machine'

Mailroom, New York City, by Mojo Stumer Architects.

A sleek, futuristic image was chosen for this design of a privately operated mail delivery facility in New York City. Mark Stumer, AIA, of Mojo Stumer Architects, Great Neck, Long Island, says that the mailroom (the first of its kind in New York) needed to entice passersby to come in and learn about the new service.

Private mail delivery service originated in California a few years ago and, according to Stumer, was very successful there. For a monthly fee the service delivers your mail, provides an answering service, will accept packages, and ship parcel post. Because the client wanted to attract prospective customers from within a reasonable walking distance to their residence, Stumer says that the facility itself was to serve as its own advertisement.

Left, view through the glazed storefront of the mailroom's sleek and simple forms; below, plan showing rectangular public space with service spaces and storage behind; right, the mailroom on axis accented with rounded forms.



The architect started with an empty store shell. The front was completely glazed to allow the interior and its functions to shine through. Stumer attempted to keep the interior clean and uncluttered: mail boxes to either side with a reception desk at the end of a linear axis. Service spaces and storage were placed behind these elements. In keeping with the clear and readable plan, the architect chose simple forms to accentuate the interior: straight lines and half-circular curved edges. These work as well in plan as they do in elevation. A barrel vaulted element runs straight down the ceiling, focusing attention on the desk and emphasizing the plan's linearity. The lighting element in the vault underlines the point.

In addition to the lighting within the barrel vault, the profile of the vault is extended at the entry and backlit. Stumer says that a palette of seven shades of gray was used to decorate the interior, which subtly causes some planes to recede while others are highlighted. As a counterpoint to the gray, the black, and the machinelike coolness of the metal and the glass block, two bands of red neon tubing race along at the soffit line and at the room's midsection. Stumer says that the neon not only adds color and pizzazz, but "increases the depth and horizontality of the space." The neon also adds, in unison with the sharp forms and reflective surfaces, another element of zip. And what could be more appropriate for a mailroom? □

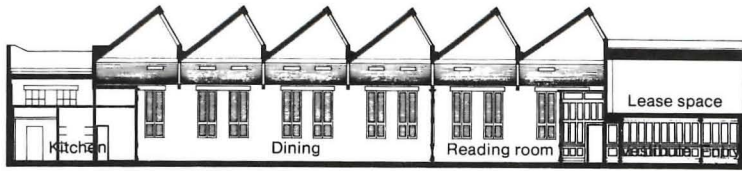


Printing Plant Becomes a Club

*Downtown Club, the Printery building,
Fresno, Calif., by Lew & Patnaude Architects.*

The Fresno Republican Printery Building in Fresno, Calif., was constructed in 1919 and served the printing and binding trade for some 45 years. A decline in business forced it to close in the mid-1960s. The building then sat, virtually the way it was, occupied with equipment and all, until 1979. Although it had been placed on the National Register of Historic Places a year earlier, the building had been left to deteriorate to such a state that the city "red tagged" it as unsafe for occupancy.

Enter the Downtown Club. This local private association for professional men and women acquired the building with an eye toward restoring it to serve as the setting for social gatherings and luncheons. William Patnaude, AIA, of Lew & Patnaude Architects, Fresno, recalls that the building was "an absolute disaster, structurally." Roof trusses had rotted and in several cases had collapsed. The brick walls were unreinforced, and extensive termite damage was found in the floor and the roof.



Camerad Studios: Keith Seaman

Far left, the main dining room with refurbished roof structure and newly designed stained glass windows; left, the same space before restoration began, with printing equipment still in place; below, the bar with new woodwork and tile floor.



Hanna Barsam



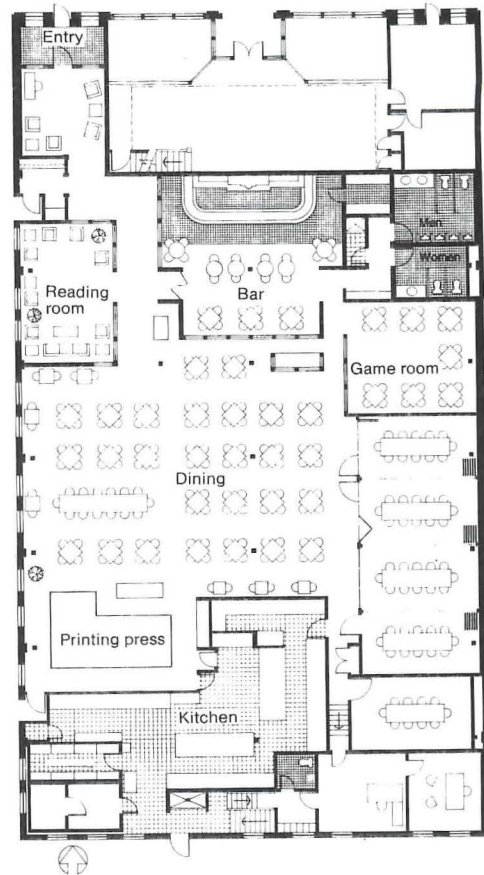
ut even under these conditions, Patnaude says, the interior had a luminous architectural quality and a structural integrity that he wanted to preserve through restoration.

The quality of the interior light was due to the sawtooth configuration of the roof, which admitted soft, north light and gave the space a distinctive character. The original roof form was duplicated according to restoration guidelines, as were the trusses that supported it. While the original trusses were made of heavy pieces of Douglas fir, the new trusses are of laminated wood with stronger connections. This beefed-up structure helped eliminate a problem with the old roof: It leaked like a sieve. The brick walls were chemically cleaned inside and reinforced outside with gunite.

The program for the club called for a lounge and reading area, a bar, a main dining room, and small conference and meeting areas off the main room. The problem faced was to

provide a variety of spaces while maintaining the light, open, spatial character of the interior and its roof structure. "I didn't want anything to get above the walls and ruin the light," says Patnaude, so he kept all the partitions below the trussline and left the tops of the smaller rooms open air. Thus, the interior maintains its character as a single volume, natural light is admitted unobstructed through the roof, and the structure can be viewed overhead from anywhere in the building. The exception is the entry hallway, which was restored to its original atmosphere with a low, tin ceiling. The soft quality of the light is further enhanced by the use of stained glass, designed under the architect's direction.

The choice of new materials, finishes, and furnishings is deferential to the original interior: Redwood and oak harmonize with the brick, trusses, and columns. Lighting fixtures allude to the building's former use while illuminating the structure above.



Top, entry hallway with stained glass windows, designed under the direction of the architect and fabricated by Alpine Studios in Clovis, Calif. The pressed tin ceiling in the entry is also new. Above, the reading lounge with redwood paneling and understated furnishings. The redwood partition does not extend above the trussline, allowing light in and views out. Across page, view of the main dining room illuminated with soft, northern light from the sawtooth roof, clad with strips of Douglas fir. The printing press, part of the original equipment left behind after the building was vacated, was cleaned, painted, and polished. □





Processional Plan, Muted Colors

Mary Walter clothing store, Evanston, Ill. Architect: Raymond J. Green & Assoc.

The Mary Walter clothing store in Evanston, Ill., is an up-scale shop that caters to professional women. John C. Elias, AIA, of Raymond J. Green & Associates, Chicago, explains that the client wanted the store's interior to reflect an atmosphere in which the activity of purchasing clothes would be "an event, not a casual activity." The architect designed an interior that sets a stage for selecting clothing and gives the "event" a professional quality.

The store is located in a small shopping mall on the ground floor of an office building. Mary Walter is placed at the intersection of two entrances that run perpendicular to each other. One entrance leads to the store's angled wall (this angle directs pedestrians around a corner), while the other entrance creates an axis that terminates at Mary Walter's front door. The architect says that the zig-zag entrance motif of clear plate glass is a technique of creating a visual funnel into the store. The "funnel's" implied diagonal also relates to the angled wall.

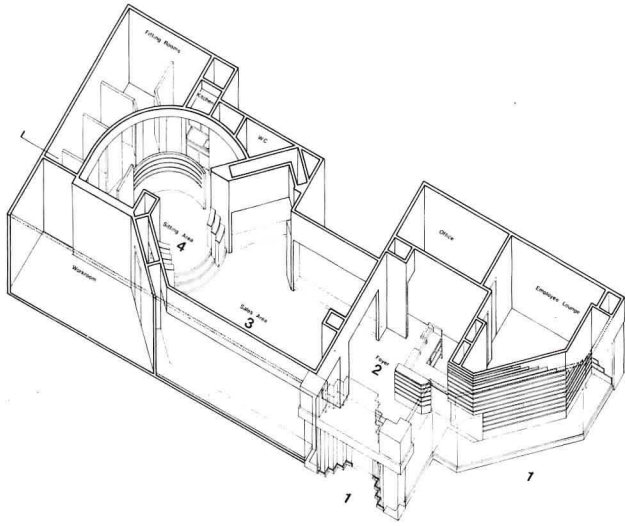
The first space in the procession is the reception area, finished with a red oak floor and ceiling and off-white walls. The low ceiling carries the soffit line into the store and creates a

cozy vestibule to contrast with the larger space to come.

The sales area is next. Finished in shades of gray and white with gray fabric movable dividers between the clothing racks, this room is a soft, neutral context. Major clothing items such as suits, dresses, shirts, and coats are displayed here, similar to the way they are displayed on the 45-degree angled wall near the store's entrance.

Finally, there is a high altar of sorts for accessory items, elevated with red oak risers and shelves. This inner sanctum is carpeted in a rose color with brass railings lining a half wall where items can be hung while accessories are selected. Elias explains that the store is often used after business hours for sales meetings and fashion gatherings. The elevated accessory area then serves as a stage, with seating in the sales area. □

Above, angled wall leading to store entrance with color motif that is repeated inside. Across page, top, axonometric showing processional quality of interior spaces; middle, entrance to Mary Walter with zig-zag plate glass; bottom, elevated accessory area that doubles as a stage for sales meetings and shows.



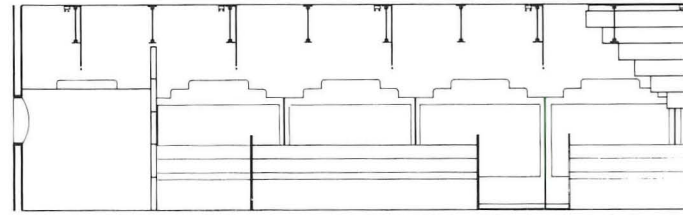
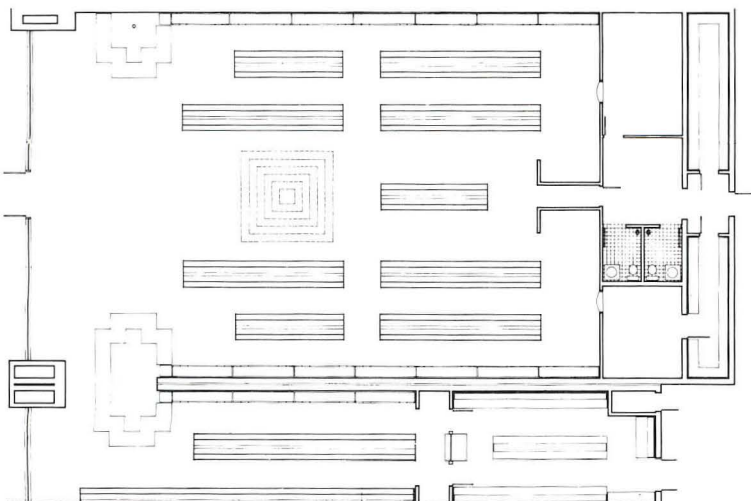
Colorful 'Clouds' on A Rhythmic Ceiling

Record store, Coral Gables, Fla.,
Architect: Charles Sieger, AIA.

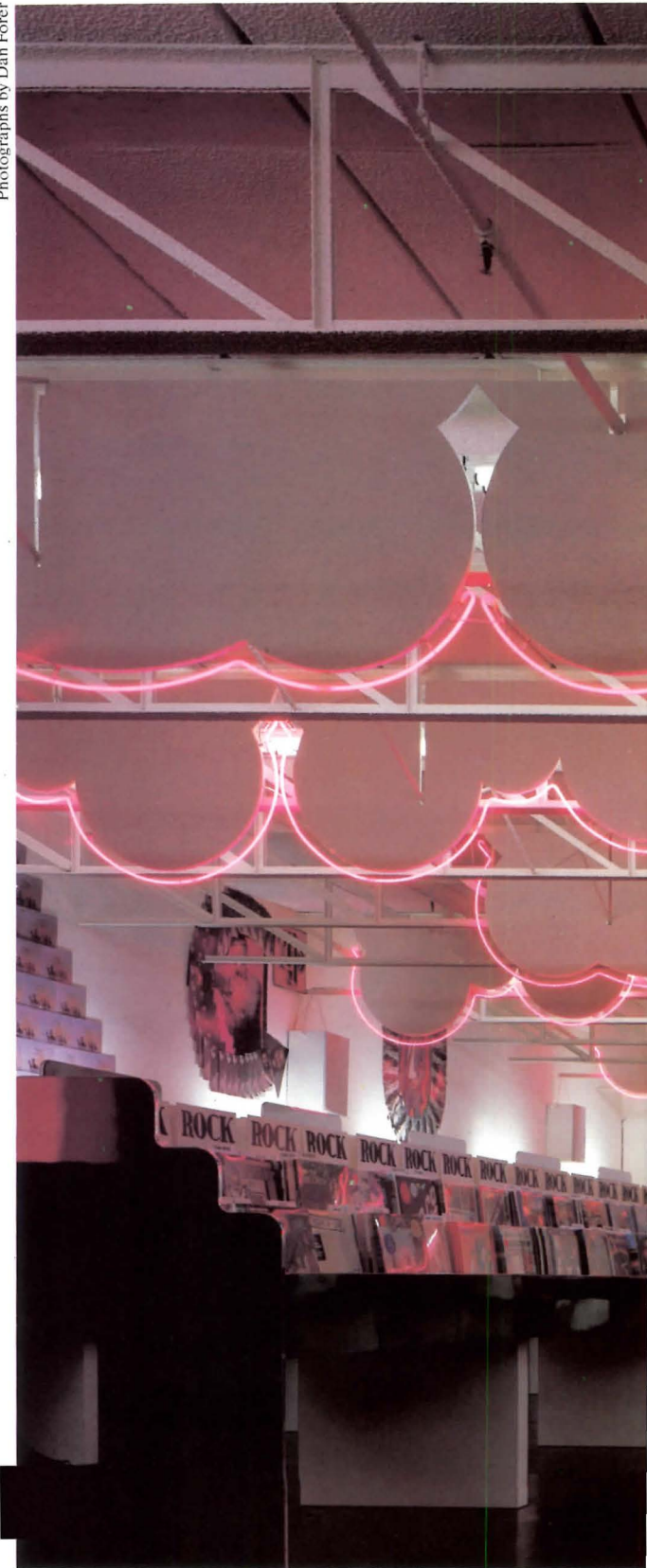


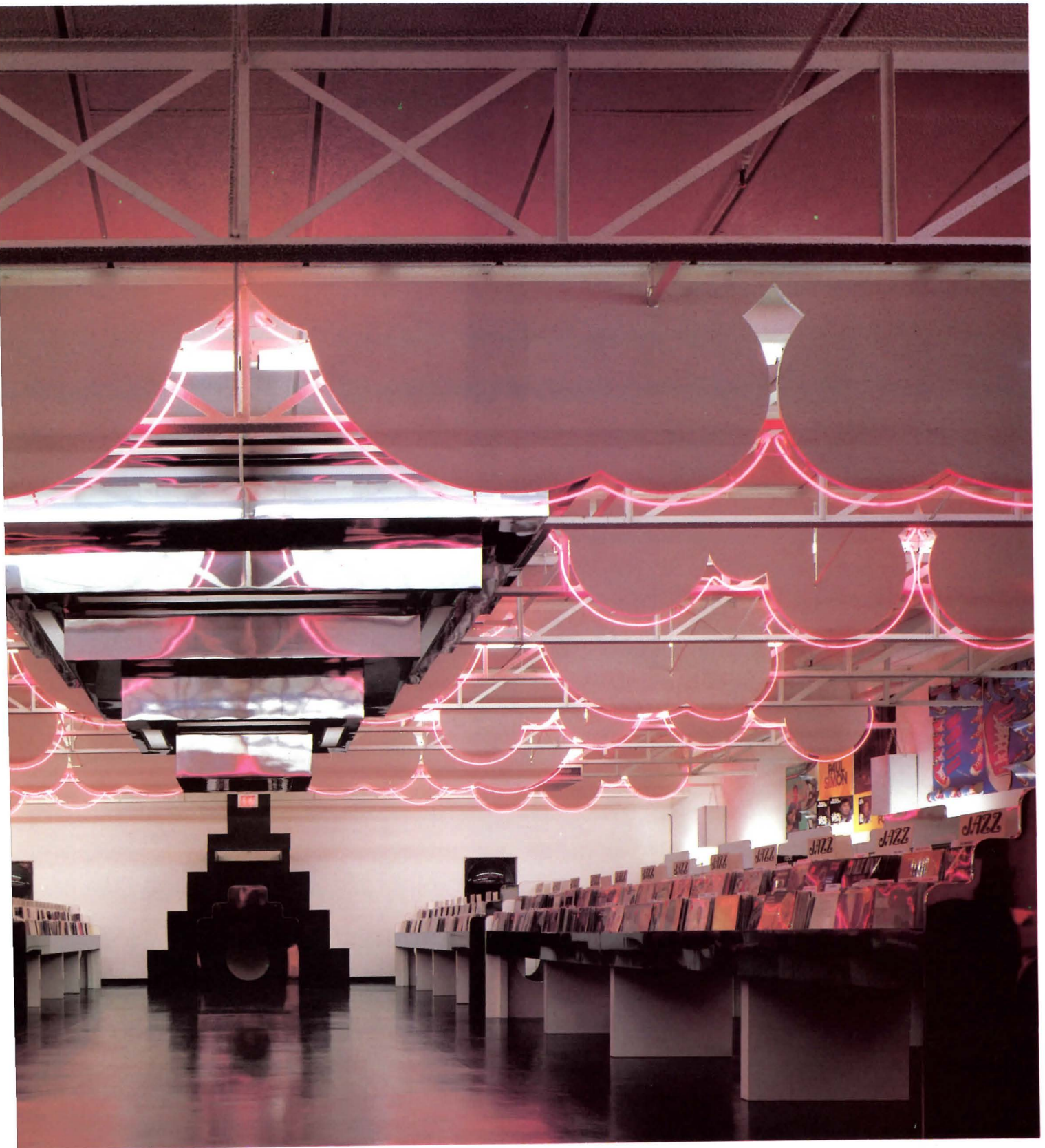
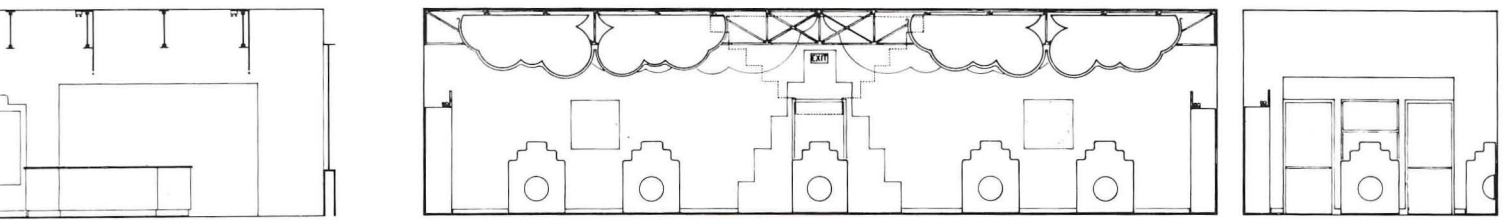
Plywood clouds painted white and 1,700 linear feet of pink neon have helped create a record store interior in Coral Gables, Fla., that "captures the exuberance and fluidity of contemporary music," to quote Miami architect Charles Sieger, AIA. Converted from a restaurant, this 5,800-square-foot space was completely gutted, revealing three layers of suspended ceilings under which were found open web steel trusses. The architect used the structure to suspend his cumulus creations, which he says are actually made up of two simple outlines. Sieger flipped the forms back and forth and varied their placement, an act he likens to musical variations on a theme. The curving forms were also repeated in the record cabinets, designed by Sieger as well.

From the center of the store's ceiling hangs an inverted pyramid of chrome and light under which record displays are often arranged in a mirror image. This floating form, the clouds, the neon, the wide spacing of the cabinets, and the reflective black vinyl floor all come together to create a stage set just waiting for John Travolta. "It has a very theatrical look to it," says Sieger, "and that really clicks with the public." □



Photographs by Dan Forer







Photograph by Howard R. Harrison

Mexican Themes Reinterpreted

Corporate offices, San Antonio. Architect: Chumney, Jones & Kell.



The client for this corporate headquarters of La Quinta Motor Inns, San Antonio, Tex., wanted an interior that reflected Mexican architecture, a theme used in the decor of the firm's motor inns around the country. The problem, says interior designer Judith Hawn Urrutia of Chumney, Jones & Kell's Corporate Interiors division, San Antonio, was to avoid the kitsch that passes for Mexican architecture in the U.S., à la Taco Bell: "The fake tile and the swirly stucco walls," in Urrutia's words, "or what Texans think Mexican architecture is supposed to look like."

The block elements used in the elevator lobby are corbeled to represent the form in void of native temples, which are a steep, ziggurat shape. They are similar to the triangular doorways and corridors of the structures found in places such as Chichén Itzá. The light green and orange balance with their rendition in a darker shade, suggesting the faded quality of colors washed by the bright sunlight. Urrutia says that the shapes also remind some people of art deco forms currently in vogue, so they allude to something both old and new.

The high doorways with the square cutout at the top are derived from Oaxacan architecture. The banding on the walls is suggested, says Urrutia, by a common practice observed in Guanajuato, where the building base is painted a different color to protect it from scuff marks left by people who lean against the wall and prop up one foot. Windows, molding, and color are used to break the monotony of long corridors and suggest a Mexican streetscape.



Left, elevator lobby with reception area beyond; above, executive offices and secretarial stations in colors reminiscent of Mexico; right, the main floor of three occupied by La Quinta.





Far left, top, walls are banded similar to buildings in Guanajuato, where the technique is used to protect the base from scuff marks; bottom left, an interior corridor window allows a view into and out of the computer room and, in combination with other elements, provides visual relief in long corridors while suggesting a streetscape elevation; above, royally proportioned doorways into executive offices, based on an architectural convention found in Oaxaca. Light and dark shades of the same colors allude to decoration faded by the sun. □

Highly Personal Sculpted House

Langford house, Albuquerque, N.M. Architect: Berry Langford.

Photographs by Alison Abraham

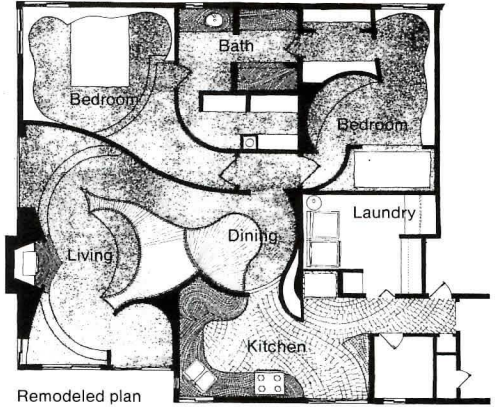
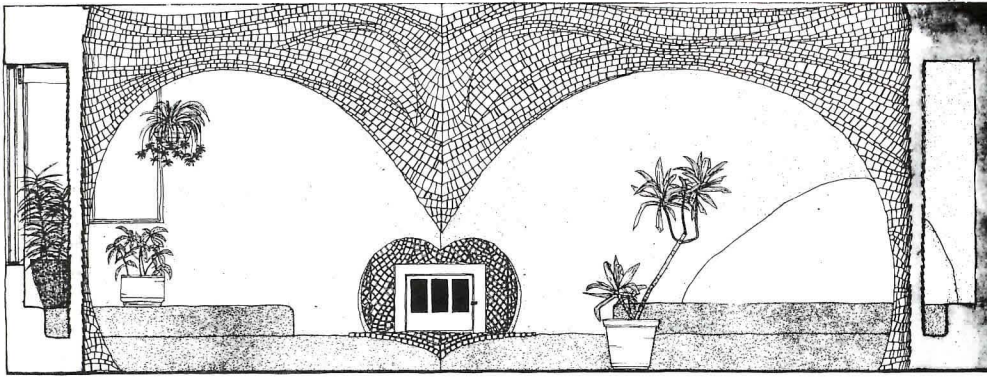


"I have never believed that form follows function. I've always believed that form is the most important thing." Architect Berry Langford sums up his architectural philosophy with these words, and his design for the interior of his own house in Albuquerque, N.M., certainly preaches what he practices. Langford's design, although highly personal, was influenced, he admits, by Gaudí and Herb Greene, two highly personal designers in their own right. Langford's shingles suggest Greene's Prairie House.

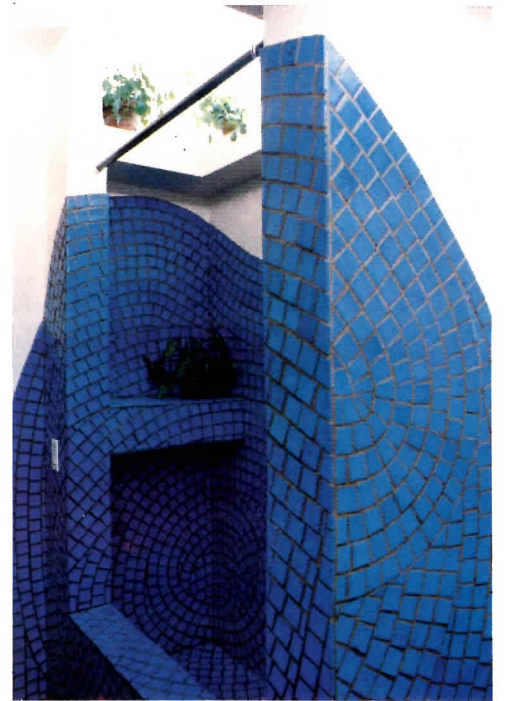
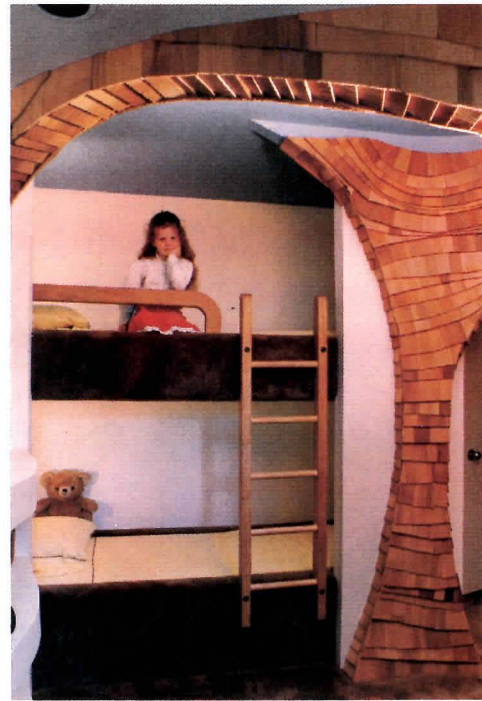
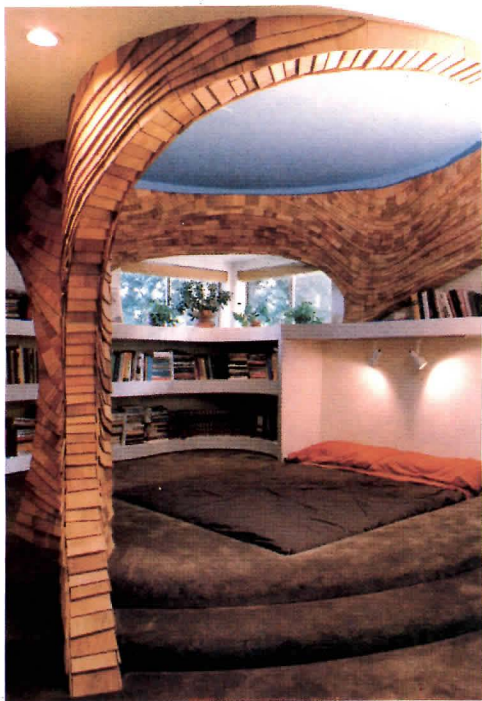
Langford took an undistinguished, conventional tract house and filled it with sculptural webbing between its spaces and embellished other surfaces with paint and tile. The location of the rooms and their functions remained virtually the same. Langford explains that he wanted to work "within this simple box," as he calls the house, leaving many of the original walls

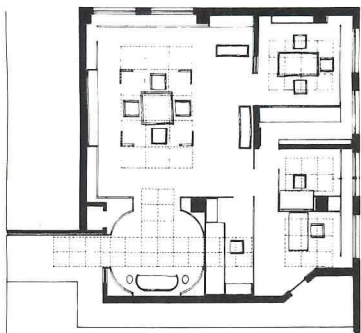
and corners as an armature onto which he added. The birdlike form over the fireplace was his initial conception, says the architect, with all the other forms playing off of and complimenting it, variations on a theme of sorts.

Langford did most of the actual construction himself. He would partially sheathe a framed wall with plywood and sketch his design on it. He then would carve the plywood according to his sketches and cover the wall with cedar shingles. Around the fireplace and in the bathroom and kitchen Langford replicated the forms in tile, which was homemade to get the exact colors that he wanted. In some rooms he left the ceilings their original height, while in others the ceilings were lowered. The blue that caps some of the rooms is a color that Langford mixed himself to symbolize the New Mexico sky overhead. □



Across page, the sweeping, shingled bird-like form over the fireplace in the living room from which all the other forms derive; counterclockwise from above, before and after plans of architect Langford's own house, elevation of living room wall, seating facing fireplace, a cavelike corner in the master bedroom, the architect's daughter in her own shingled bedroom, and the bathroom shower; embellished with tile made by Langford's wife.





The Showroom Is the Product

Click System showroom, Manhattan. Designer: Michael Andalaro.

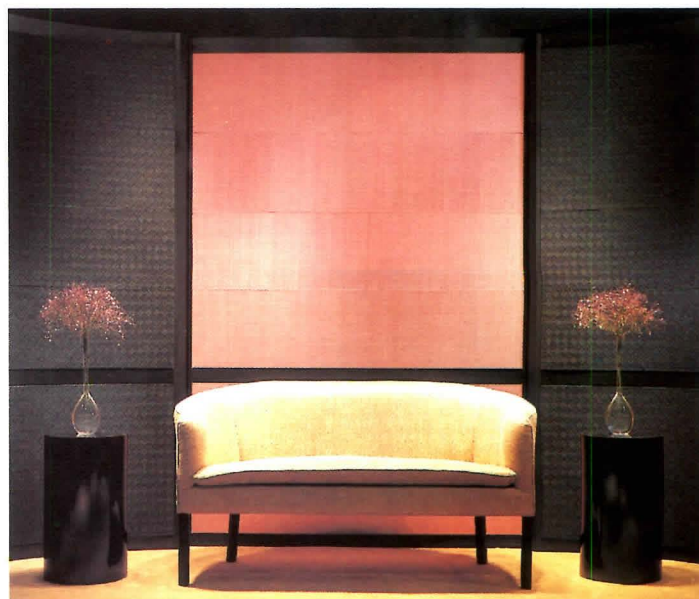


Peter Paige

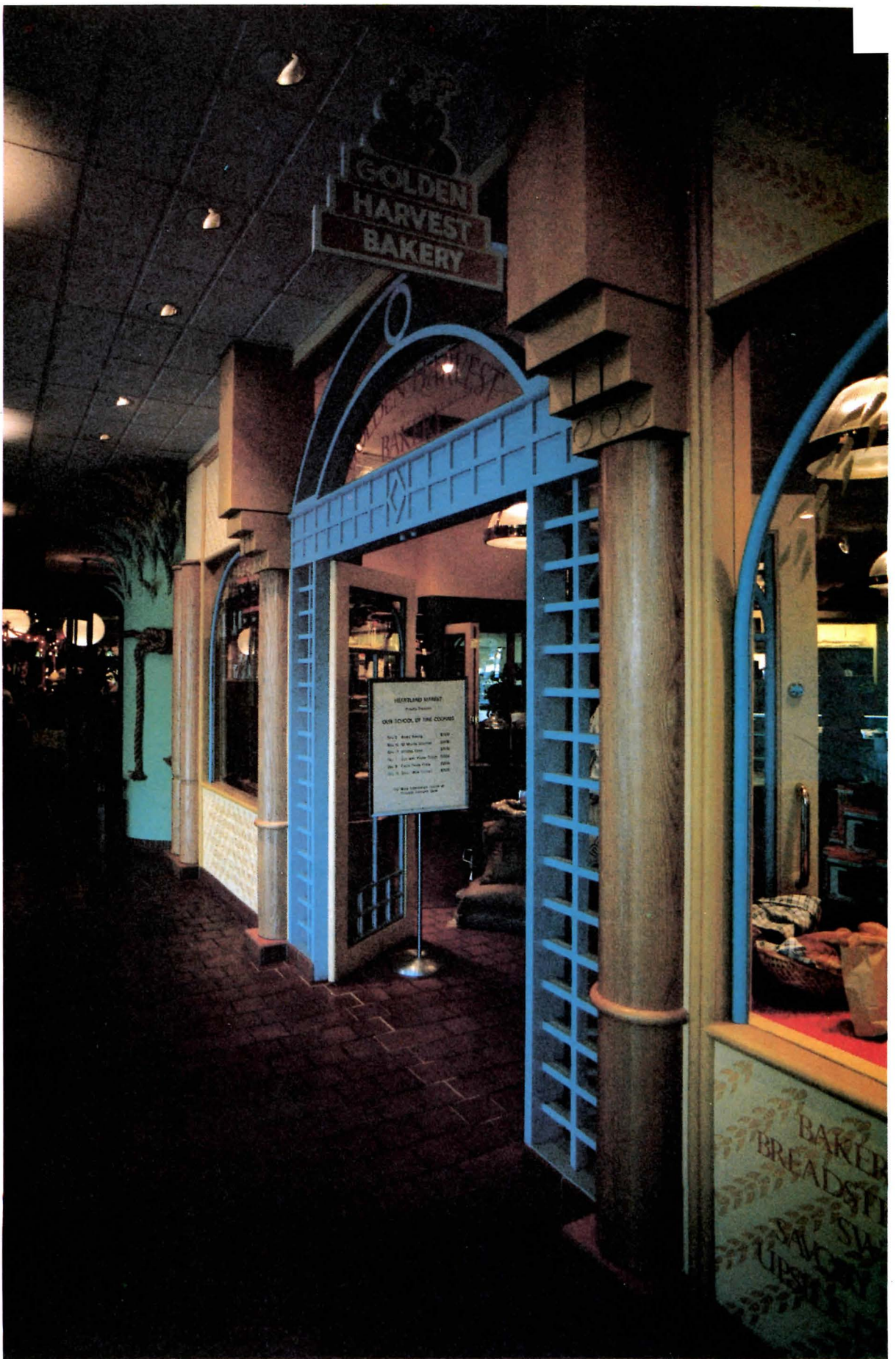
Canadian businessman Chris Sykes developed the Click System, a product of extruded aluminum and connections, which can be assembled into display cases and booths. New York City interior designer Michael Andalaro worked with Sykes on a Click System showroom and came up with a few new uses.

Andalaro says that the existing space was a simple white shell housing examples of the Click System at work. The designer chose to integrate the system with the showroom "as an architectural expression of the use of the product," he says. Andalaro used the system to make entire walls, which are fabric wrapped pieces of chipboard inserted into a Click frame. Etched glass was used similarly to make doors, partitions, and light diffusers. In the reception area, Andalaro bent the aluminum frame to create a curved wall. The ceiling grid in this space, also made of the system, leads one into the main showroom. Soft, subtle colors are used so that the walls act as a foil for the products displayed. Andalaro and Sykes assembled the components of the showroom's interior and installed it themselves. □

Above, main showroom with walls and ceiling grid made with Click System components; right, a wall in the reception area.

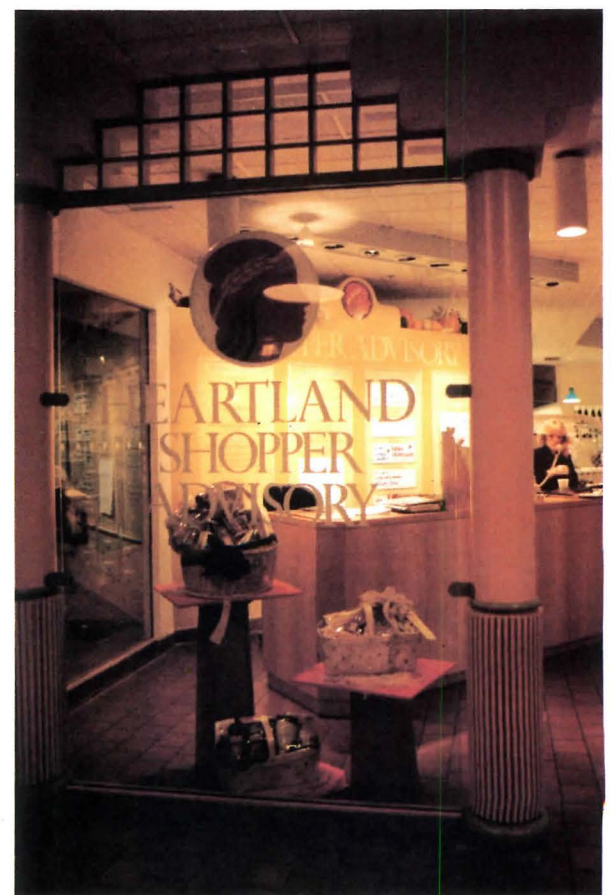


Peter Paige



Shops Along Indoor 'Streets'

Heartland Market, Kansas City. Designer: Harper + George.



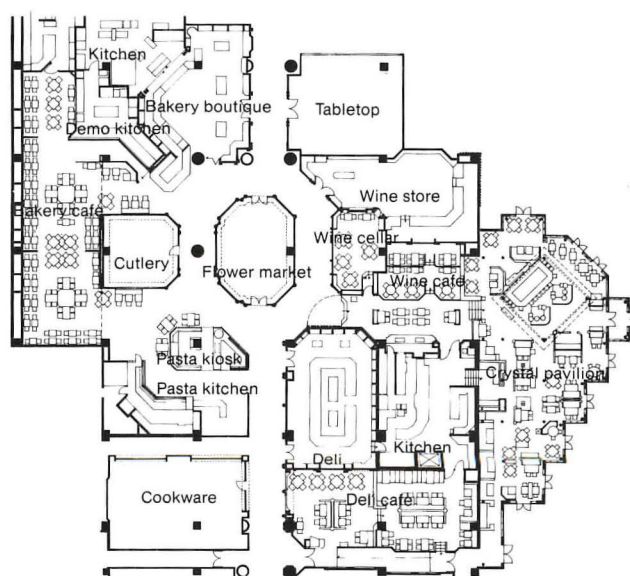


Muted colors and architectural elements were combined to give this downtown shopping center interior the look and feel of an old time streetscape. Interior designer Philip George of Harper + George, New York City, says that the design for the Heartland Market and Crystal Pavilion at Crown Center in Kansas City, Mo., was an attempt to counter the blandness of the malling of America: "Too many of these projects have become very impersonal and negate the city," says George. "I wanted to give the sense of a community of shops that grew by itself and happened naturally."

Crown Center is one of Kansas City's major urban developments. Its Heartland Market occupies the central portion of the ground floor, flanked by two retail areas. George says that this space has been used for civic gatherings, community events, ethnic festivals, and concerts—another rationale for providing a sense of place.

The designer punched holes through the existing concrete shell. The shell was then embellished with columns, capitals, gridded and arched windows, etched glass, moldings, colored tiles, paint, and natural wood finishes. George collaborated with designer Milton Glaser on a system of graphics that reinforces the sense of individual shops, each with its own storefront design, with windows and doorways. The designer says that he purposely stayed away from pastel colors, opting for a subdued, earthtone quality. All of these design elements combine to create a strong sense of scale and place.

The Crystal Pavilion (its shell designed by Jack Gordon Architects, New York City, see May '83, page 214), is the only space with natural light. Here, George wanted to give the sense of dining in a botanical garden. Light, bright pastel colors are used with lots of plants and sunlight. □



Far left top, earthtone colors and diminishing scale of graphics combine with architectural elements to give each shop its own special front; far left bottom, light wood, pastels, sunlight, and plants are used in the Crystal Pavilion to create a botanical atmosphere; bottom left, gridded element in window is repeated throughout the design, as seen in another storefront on page 65; top, streetscape quality is enhanced by ornament and graphics.



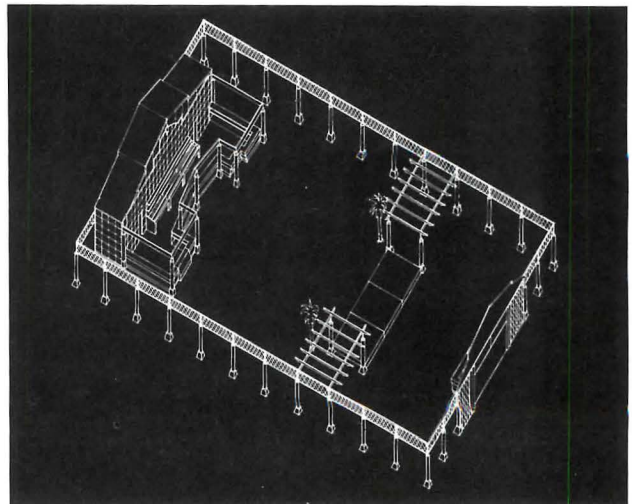
Demountable Cafe For a Fair Display

*Wine pavilion, Los Angeles County Fair.
Architect: Barbara Coffman, AIA.*

Every year the L.A. County Fair draws large crowds from around the region (last year's attendance reached nearly a million and a half). Part of the festivities include sampling the state's home grown libations, and this demountable pavilion provides an elegant setting where fairgoers can sit, relax, and sip.

Santa Monica architect Barbara Coffman, AIA, says that the pavilion's pieces had to be easily assembled without heavy equipment but not look flimsy. Coffman created a kit of parts based on a module of 4x8 feet. The lattice screens are made of plywood strips nailed to a wood stud frame and painted white. The columnar elements, which give the pavilion a feeling of permanence, are white painted sono tubes of two different sizes, one inside the other, with a 4x4-inch stud extending to support the screen. Green painted plywood bases prevent people from leaning against the columns and also create the illusion of hedges. The columns also support a grape arbor structure that serves as an entrance canopy.

At either end of the pavilion are two pedimented false fronts, gridded with plywood strips and painted a peach color. One of these is slightly higher than the other and topped with series of tiny lights that outline its form. These two elements give the pavilion an architectural, enclosed character and nearly replicate the pitch of the roof overhead. □



Truck Fitted as A Sound Studio

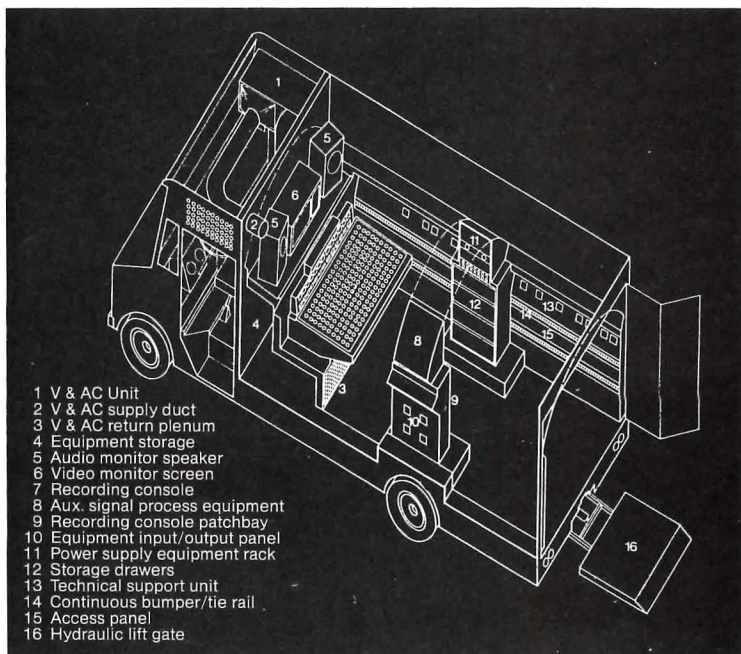
*RecordPlant mobile studio, California.
Architect: Michael A. Rubenstein Associates.*



James D. Reichardt

Recording live concerts and outside musical events means that the recording studio has to go where the music is. Transporting the equipment is usually done with large trailers, but a California recording company wanted a small studio on wheels that was truly mobile. Michael A. Rubenstein, AIA, of Healdsburg, Calif., used a high-tech esthetic, he says, to overcome the "hippyesque type of environment" that people once associated with rock music, and to reflect the high-tech recording equipment that the van would house.

The architect says that the tight space, 8x16 feet, had to accommodate up to three sound technicians and their equipment comfortably. The louvered metal channels overhead are curved to destroy the box and create a plenum space for airconditioning, with return ducts under the console. A mixture of hard and soft materials was necessary for acoustical reasons. Working with recording technician Jack Crymes, Rubenstein used gray carpet in combination with formica on surfaces that are angled and undulated to bounce sound around. The colors are muted for a restrained working environment. Rubenstein and his staff also constructed the interior. □



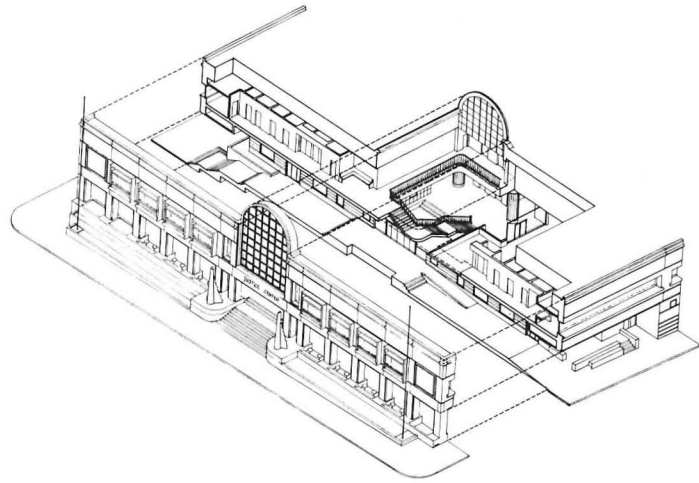
- 1 V & AC Unit
- 2 V & AC supply duct
- 3 V & AC return plenum
- 4 Equipment storage
- 5 Audio monitor speaker
- 6 Video monitor screen
- 7 Recording console
- 8 Aux. signal process equipment
- 9 Recording console patchbay
- 10 Equipment input/output panel
- 11 Power supply equipment rack
- 12 Storage drawers
- 13 Technical support unit
- 14 Continuous bumper/tie rail
- 15 Access panel
- 16 Hydraulic lift gate

Right, axonometric showing integration of sound equipment and interior design; below, the interior from the back door.





Robert Reynolds



Hershberger



An Essay in Integral Decoration

Justice Center; Portland, Ore. Architect: Zimmer Gunsul Frasca Partnership.

The interior design contest jury cited the lobby of the Justice Center in Portland, Ore., for its integration of ornament with architecture. Robert J. Frasca, FAIA, of the Zimmer Gunsul Frasca Partnership, Portland, says that the lobby's materials were chosen with an eye for their decorative quality as well as for the character that they give to the building. "We believe that public buildings should have a lasting quality of dignity and permanence," says Frasca, "not only in their design but also in their materials."

The Justice Center houses the city's courts, other judicial offices, and a penitentiary. The building is entered from Chapman Park, one of three large parks that serve as a focus for other government buildings that face this green area. The lobby is the building's major public space, used by employees as well as visitors to the courts and penitentiary.

To communicate a feeling of permanence, the architect used honed precast concrete panels for the walls. In contrast are pol-

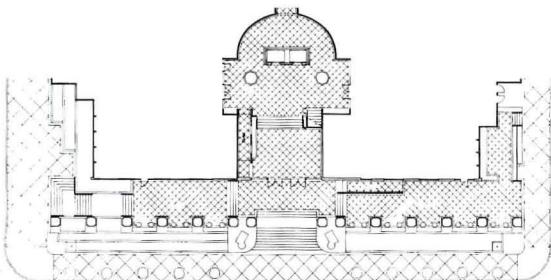
ished stainless steel for the railings and elevator doors, verde antique marble around the elevators and on other walls, and terrazzo floors with stainless steel strips, all crowned by a steel frame vaulted roof with mirrored glass. This vault runs the width of the lobby, terminating on a mirrored wall that further extends the volume. Frasca likens the use of these elegant materials in combination with the concrete to "wearing a beautiful diamond brooch on a gray flannel dress."

The highlight of the lobby is the large arched window over the entrance that dominates the space. The architect worked with an artist on its design. Small pieces of mirrored glass are beveled to refract sunlight, while other pieces of hand-blown French glass diffuse light through their milky cast.

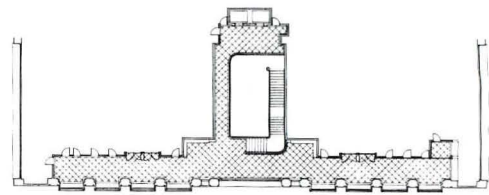
Across page, lobby's terminus at elevator bank. Top left, front facade facing Chapman Park; top right, axonometric showing lobby's cruciform plan; above, lobby entrance from park.



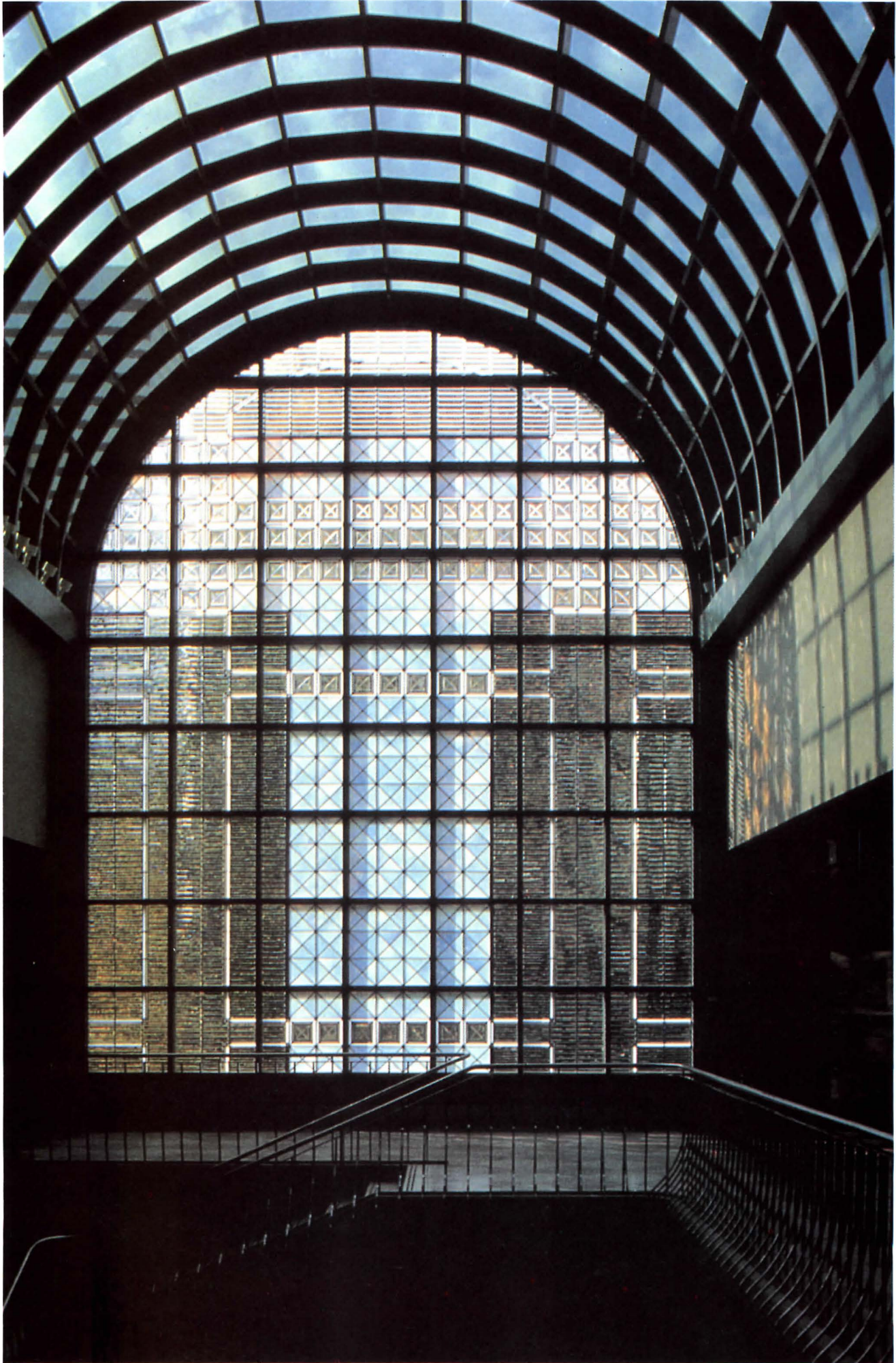
Right, corridor in lobby with light fixtures that allude to Justice's scales; below, marble screen wall with cutouts offering view toward lower level elevator bank and columns of honed concrete. Across page, arched window over entrance that combines mirrored, milky, and clear glass with beveled edges to refract light. □

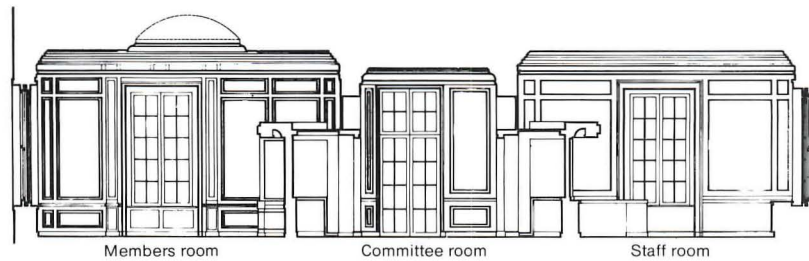


Lower level lobby



Upper level lobby





A Suitably Architectural Surround

Office remodeling for New York Chapter/AIA. Architect: Voorsanger & Mills.

Photographs © Peter Aaron/ESTO



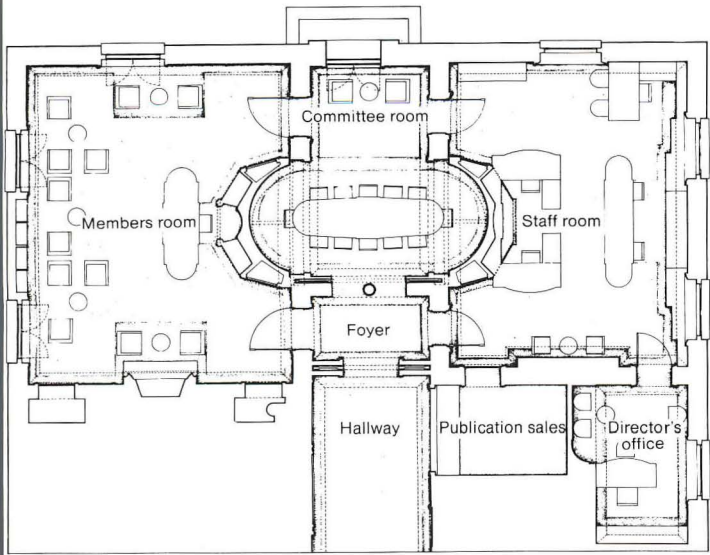
An architectural version of “the shoemaker’s children” resulted when the headquarters of the New York Chapter/AIA moved to McKim, Mead & White’s Villard Houses and found its new office space wanting in efficiency and character. Bartholomew Voorsanger, AIA, of Voorsanger & Mills, New York City, says that the existing office space on the north wing’s second floor consisted of three rooms (formally a study, dressing room, and bedroom) entered from a vestibule. The study was used as a committee room cum members lounge, the dressing room as the director’s office, and the bedroom as the staff area. Because access to all three was restricted to the vestibule, circulation was difficult.

The architect’s first step was to assign new uses to the existing spaces. The committee room moved to the director’s office. Voorsanger opened the two long walls of this room and placed an exedra on either side, extending into the flanking rooms. He describes these new elements as “midway between architecture and furniture,” being a little over half the 13-foot room height. Surfaced on their concave sides with linen tackboards,

the exedras’ “roofs” are etched glass through which down lights bathe the room with a diffused light.

The former committee room is now a members gallery where collections of architectural drawings can be displayed on the convex side of its exedra, which is finished in the same dark oak. The original oak paneling in the members gallery was stripped and refinished. The staff room remains in the same space, and the convex side of its exedra is a reception desk. This built-in desk unit, as all the furniture in the headquarters, was designed by the architect. The staff room is rendered in lavender and cream. The director’s office was relocated to a seven-foot-wide anteroom off the staff room. Voorsanger says that its furnishings are over-scaled to perceptually increase the size of the office. □

Top, section through all three spaces of the plan; above, the committee room looking toward vestibule. Across page top, etched glass pocket doors in vestibule leading into committee room; bottom right, the staff room.



Non-Institutional Setting for Art

Manhattan apartment. Architect: Timothy Wood, AIA

The clients for this interior design of a Manhattan apartment were a young couple without children, who had an extensive collection of paintings, prints, glass, and ceramic, in addition to a large library and record collection. Their request of New York City architect Timothy Wood, AIA, was to create a setting for the display of their collections, but in a way that would not make them feel as though they were "living in a museum," in Wood's words.

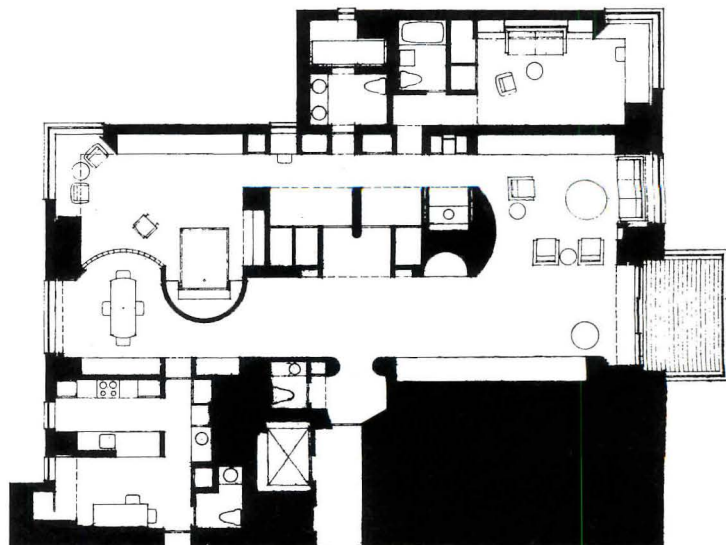
The apartment, a one-bedroom unit of 2,500 square feet on the 27th floor of a building located on the edge of the island, offers excellent views out over the East River toward Brooklyn Bridge and lower Manhattan. Wood kept the existing functional relationships between the spaces but gutted the central portion of the apartment, the large rectangular space in the center of the plan below. He then "thickened" the two longer walls of the rectangular and proceeded to "carve out" spaces that would serve as display and storage areas. The first layer up from the floor is for books, the next is a deep ledge for sculptural objects, and finally a slot of wall onto which paintings and prints are hung. This recess is painted warm gray and illuminated by track lights concealed behind a valance. Hiding the light fixtures avoids a "gallery look," with the valance remaining as a vestige of the thickened wall that has been carved away.

The empty rectangle was then filled in its center by what Wood refers to as a "service island." This capsule-shaped element is another case where a solid has been carved out to reveal exhibition niches, storage, and bookcases. The niches are painted mauve gray, similar to the carpet color. The service island is extended on one end by a dining area and bedroom separated from each other by two curving walls: one solid, the other opaque. Wood says that these two curves of different radii create two short axes, one for the bedroom and the other for the dining area. The curve of the dining area is mirrored at the other end of the island, this time opaquely and cross axially. □

Left top, view from service island corridor into the living area, with display wall to left; middle, display wall in living area with service island to left; bottom, bedroom area with service island at left and glazed wall of dining area at right; across page, service island's niche and bookcases from entryway.

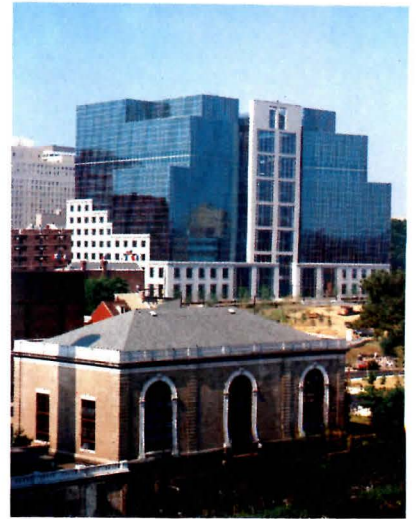
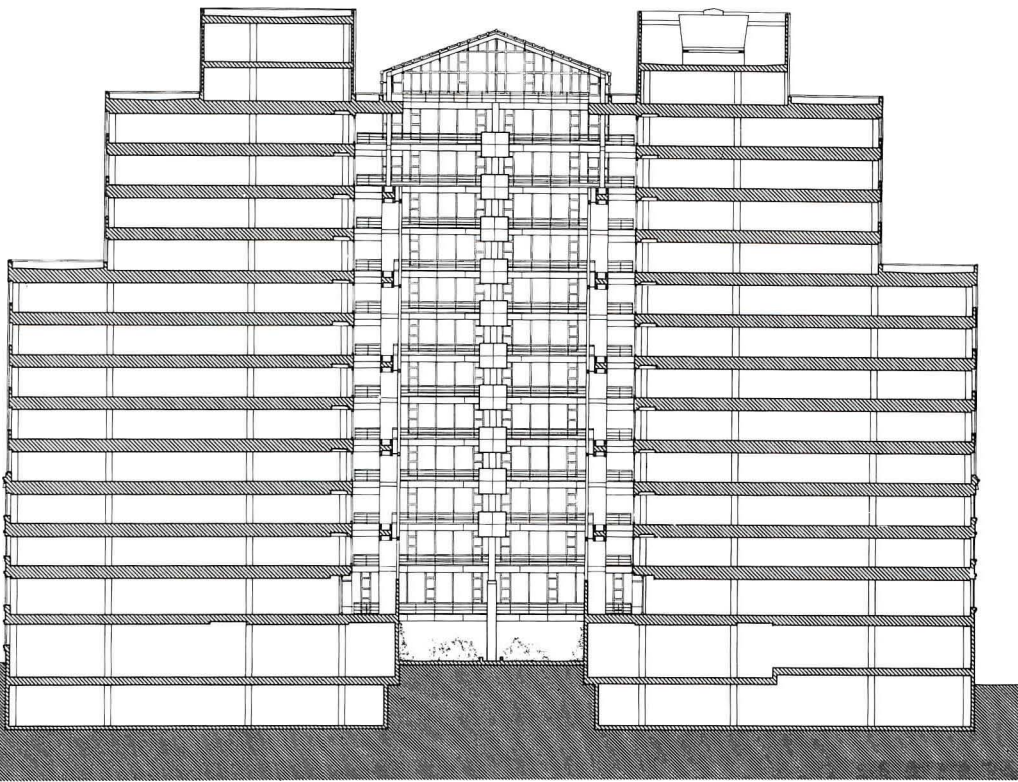


Photographs by Peter Vitale









Soaring Space with a Civic Purpose

Hercules Building atrium, Wilmington, Del. Architect: Kohn Pedersen Fox.

The Hercules corporate headquarters in Wilmington, Del., stands at the edge of the city's downtown central business district. The building's location presented an opportunity to its architect, Kohn Pedersen Fox of New York City, to make the headquarters a bridge between the city and a state park. Thus, the building's 12-story, light-filled atrium is more than a pleasantly planted urban oasis for Hercules' employees, but a public thoroughfare as well.

Arthur May, AIA, partner in charge for the design, says that public access to the atrium allowed the space to take on more of a civic dimension, specifically by the inclusion of retail space. A commercial arcade lines two sides of the ground floor and looks down into the atrium's core—a lively, linear park. The park begins on the ground floor level and then descends, pausing at three landings, finally terminating at a secondary entrance that faces Fletcher Brown State Park on Brandywine Creek.

In plan, the atrium's park is composed of alternating strips: four bands of green plant life with trees and ivy, two stairways, and a watercourse that bisects the space on axis. All of this is rendered in an orangey brown brick, a warm color that contrasts well with the plant life. This interior park plays a number of roles: Its paving material (similar to that used in the building's front plaza) defines a pathway for the pedestrian through the atrium, it provides a visual break from the building's dominant image of glass and steel, its cascading levels mediate between the level of the city on one side and the state park on the other, and it presents vegetation and water as a preface to the pedestrian's destination of the state park and creek.

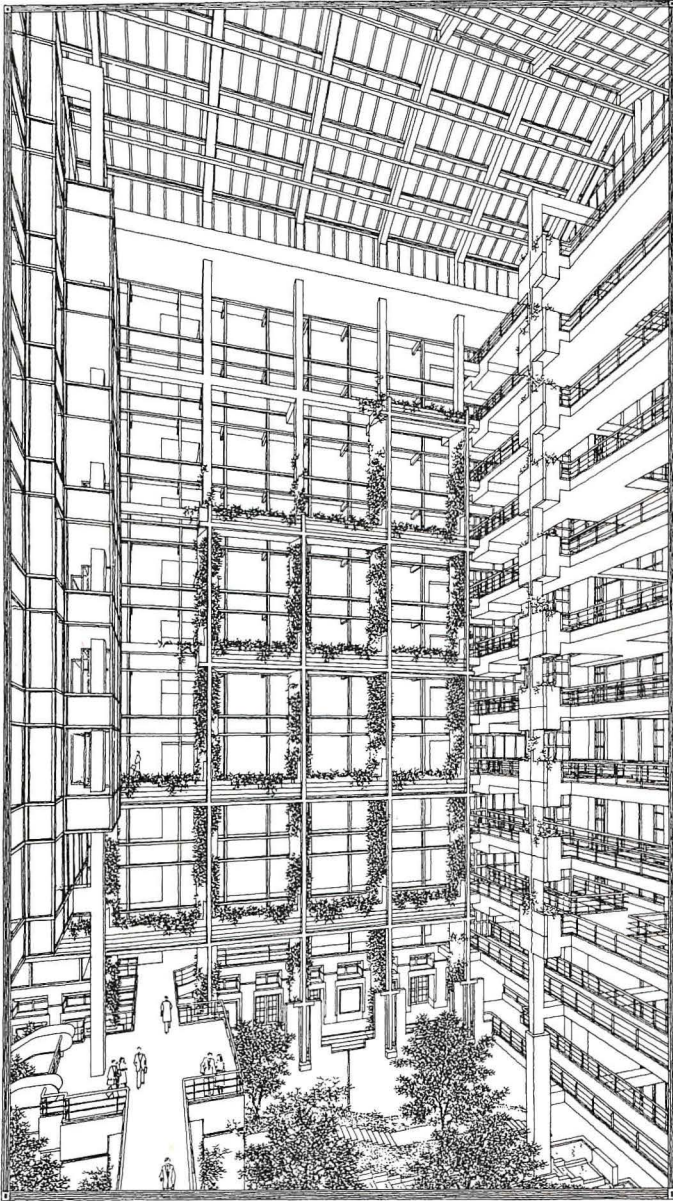
Punctuating the periphery of the atrium's park on the ground level are piers made of the same brick. Burgundy colored verti-

cal elements interlock with the piers and draw one's eyes up into the space. Hovering just above the piers are glass globed lights with horizontal etched banding. The stature of these elements and the way they are composed is very Wrightian in spirit, reminiscent of his use of light globes and piers in the Larkin Building 80 years ago. In fact, the heavy planting in the atrium is another Wrightian flourish, as are the V-shaped stuccoed legs for the upper floors' planters, albeit a reference to his later work. May finds the similarities to Wright flattering and somewhat surprising. "I don't know if it was a conscious design theme, but no one minds being compared to Wright."

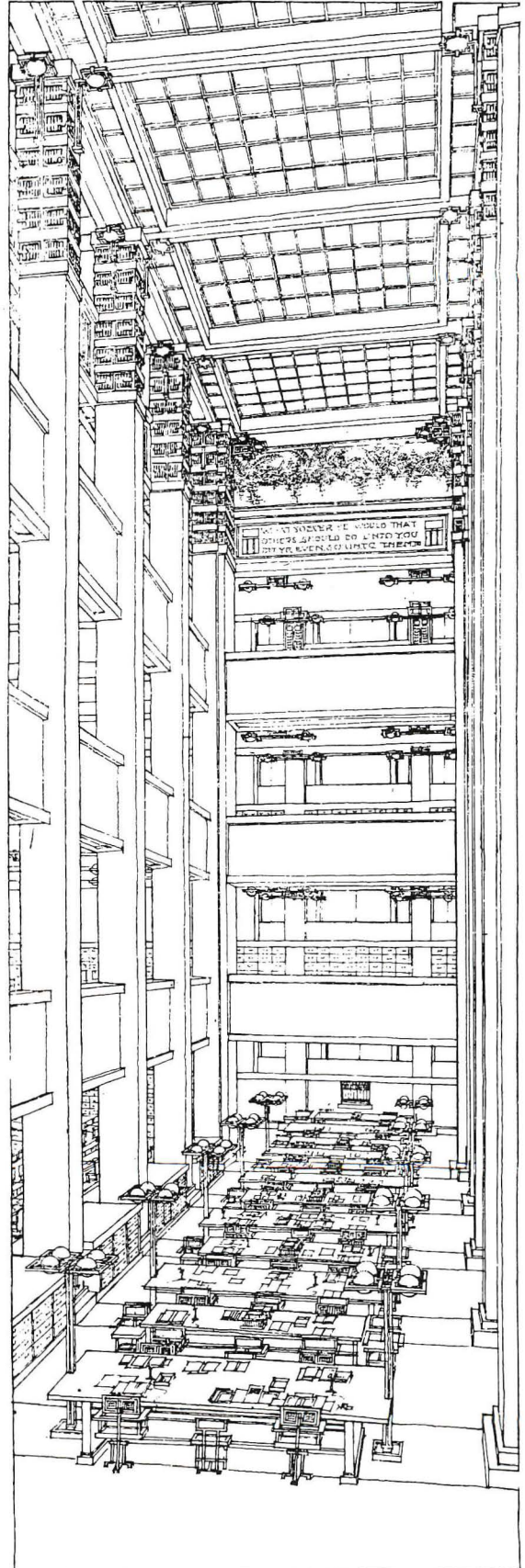
These details are where the similarity ends. The atrium has a very different quality than the Larkin Building had. It is light, airy, and colorful. Enclosures for the structural steel are painted a deep blue, offering a counterpoint to the channeled burgundy nosing of the planting frame that zig-zags up 11 stories of the atrium's east and west walls. This burgundy frame layered against the blue has a certain *de Stijl* esthetic to it. May says that the planting has grown so well since the building opened last spring that the frame is already in need of pruning. Light is gained through the roof and the north wall, which has an exterior exposure. Overgrown with ivy (as shown in the rendering on page 81), the planting frame appears almost like a Mondrianesque ruin, aging with grace.

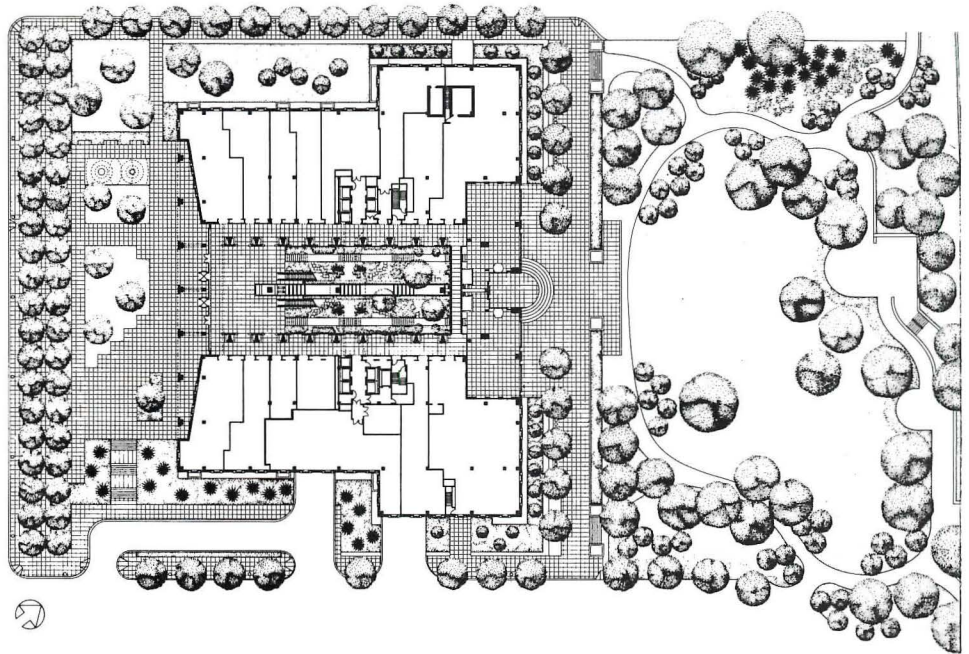
Across page, looking down into the atrium's lively park, open to the public, with a bridge that channels employees to two elevator banks; above left, section through the building looking north; above right, the building's elevation as it faces the state park and creek.





Across page, view of entrance to the atrium on the building's 'city side,' and employee bridge, punctuated with Wrightian light fixtures and piers that run along the periphery of the atrium's park. Left, rendering of the Hercules atrium with planters overgrown captures the spirit of Wright's drawing of the Larkin Building atrium, below; bottom left, bridge along the atrium's north wall, at right in rendering.






Above, ground level plan showing access to the building at left and gateway entrance to the state park at right; right, view into the atrium's park with plant life, watercourse, and steps, with employee bridge at right. Across page, cross axial view of entrance that leads to state park and creek, with atrium's park proceeding off to right. □





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First Holistic Look At Aalto's Career

Alvar Aalto: A Critical Study. Malcolm Quantrill. (Schocken Books, \$60.)

Alvar Aalto is usually grouped with Le Corbusier, the Bauhaus architects, and others in the modern movement. He belonged to the CIAM, but his buildings never fitted comfortably into that category. Stylistically, he has been linked (by Bruno Zevi and others) to Gunnar Asp-lund, Eric Mendelsohn, and even Frank Lloyd Wright because of the organic quality of his architecture.

I have never cared much for these and other groupings that ignore those characteristics that make Aalto an architect *sui generis*: the national ambiguity of his native Finland, drifting toward Swedish and Russian cultures; the significant periodization of his architectural output with its major expressions in neoclassicism, national romanticism, and international modernism; strong biographical elements, especially the creative professional role of his first wife, the architect Aino Marsio Aalto; his special American associations as architect and teacher. These and other characteristics need to be recognized—not to put him in some critical pigeonhole, but to understand just what he attempted and accomplished.

The three volumes under his close supervision published by Girsberger represent Aalto's documentation of his career. They are significant for what is left out and the absence of any real interpretation. Quantrill describes his new book as "a critical companion to that edition." Until now, the only reliable critical evaluation has been Paul David Pearson's *Alvar Aalto and the International Style* (1978), originating earlier as a dissertation directed by Reyner Banham, the self-imposed limits of which are described in the subtitle, and which effectively stops in 1949. Twenty-seven years more were to pass, crowded with major buildings of all kinds, before Aalto's death. Quantrill's book is the first attempt to deal with the whole of Aalto's career. While it does not add as much to the record as one might hope, it has the becoming quality of raising more questions than it attempts to answer—questions the answers to which can only enlarge Aalto's stature.

Quantrill is especially sound in placing Aalto in the larger context of Finnish architectural and cultural history and in relation to other architects in Finland and elsewhere. While he has diligently examined most of Aalto's important buildings,

Quantrill has also considered the large body of biographical and historical writing. Indeed, the first quarter of the book, before 1933 when Aalto moved from Turku to Helsinki, is a considerable improvement over Pearson's treatment of the same period. The crucial relationship of the Aaltos to Maire Gullichson and the Ahlström company is given appropriate weight, but the account fails to credit Aino Aalto's part. Many American readers, particularly those who were exposed to Aalto at the Massachusetts Institute of Technology and the sizable contingent of Californians who knew him via William Wurster and Thomas Church, will differ with Quantrill's judgment that the Baker House dormitory was more important in registering his influence than his work in the design studio there.

From the latter part of Aalto's career, truly global in scope, Quantrill has emerged with a strong formal analysis that emphasizes the fan motif. While certainly a recurring feature in Aalto's design, it is a little two-dimensional to provide much in the way of a comprehensive design interpretation. Fortunately, Quantrill opts for the more complex and convincing "internal process" of design ("I just draw by instinct") and recognizes the importance of light, materials, and other qualities, not least human scale.

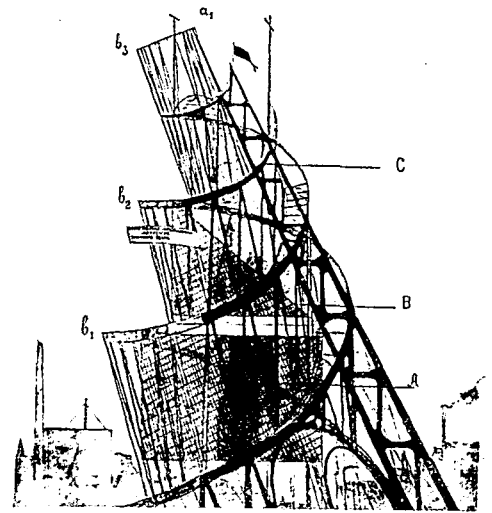
Contrary to the view of those who have charged that Aalto's work of the final period lacked creative dimensions, Quantrill puts up a convincing case for its importance as advancing earlier concepts and applying them to works of larger scale and more varied contexts.

This book has certainly to be judged the best of the available works on Aalto. It is most inclusive in its chronology and detail as well as documentation. It evaluates all of the previous literature on the subject. It offers major interpretations that only future scholarship will challenge. But most of all, Aalto emerges from this searching evaluation as more interesting and of greater significance than ever before. **FREDERICK GUTHEIM, HON. AIA**

Mr. Gutheim is a Washington, D.C., educator, author, and critic.

Vladimir Tatlin and the Russian Avant-Garde. John Milner. (Yale University Press, \$29.95.)

A chapter in the history of modern architecture that is generally passed over in silence is the architectural revolution in the USSR. Nevertheless, the world of architecture owes much to early Soviet designers as an inspirational source of



Tatlin's elevation of the monument to the Third International in Moscow.

architectural forms with conscious social content. The new social order introduced in Russia in 1917 meant a new political structure for the state. It also meant nationalization of land and industry and gave impulse for the rise of a culture that differed from that of Tsarist Russia.

The design for the monument to the Third International in Moscow became the seminal work of revolutionary art in Russia. This architectural sculpture, designed in 1919-20, was the first internationally known model of architectural constructivism. Although the tower was not built, it remained a symbolic gesture, a milestone reference of conscientious creativity. In backward Russia, at this point, modern architecture took off in the direction of a new esthetics that was to serve the working class.

The monument was designed by Vladimir Tatlin (1895-1953), the founder of constructivism. He was a painter, sculptor, graphic designer, scenographer, clothes designer, and architect and, above all, an inventor. He studied painting at the Moscow Institute of Fine Arts, but most of his education came from traveling abroad, from the influence of the underground Russian avant-garde, and from personal experimentation.

The theory behind Tatlin's constructivism is that a rational construction, a logical structure based on the properties of the material, is the content. This applies alike in art and in revolutionary society. The name of the constructivist movement originated in the term "constructions," referring to the three-dimensional compositions—reliefs of scrap material—and was probably also related to the term

continued on page 90



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Books from page 87

"constructor," referring to a person involved in construction (design and building) of and for the new social order.

The monument to the Third International is often presented in art histories as a kind of abstract monumental sculpture. But Tatlin's vision was genuine architecture, which remains advanced even today. The structure was conceived in spiral form and was much taller than the Eiffel Tower. Inside, steel cables suspended three volumes: a cube, a pyramid, and a cylinder. These three volumes, containing meeting halls, would turn on their axes at different speeds. The inclined spiral form was not just a result of the designer's intuition, but was a thoughtfully expressed symbol of the social revolution advancing in resolute progression.

The analysis of Tatlin's tower by John Milner is focused on finding the precedent and inspiration of the design and its structural integrity and feasibility for construction. Comparison with structures designed by engineers and designs to be executed is unjust because Tatlin did not get the opportunity for design development of his concept. The project was extravagant in view of the more urgent tasks of providing food and shelter for the masses while the young Communist regime was also busy fighting formidable domestic and foreign opposition.

The end of constructivism and of the Russian avant-garde was signaled with Tatlin's preoccupation with Letatlin, a flying machine project. This project (from 1932) shows Tatlin as an inventor and as

an artist of great diversity. The years 1930-1933 marked a gradual but deep change in artistic expression. The experiment in constructivism as an expression of the new way of life fell out of favor. In particular, criticism was leveled at everything that was thought to originate in the West. Constructivism was criticized, unfairly, as having borrowed ideas from Western artists. In truth, constructivist designs were quite original, although a dialogue existed to the mutual benefit of Soviet and Western artists and architects.

In the sharpened ideological battle, the constructivists were charged as being bourgeois and formalist. They were no longer credited with striving for technological progress, experimentation, and innovation. Artists from the pre-Revolutionary period, who had been almost forgotten, now began to reassert themselves. On April 23, 1932, the central committee of the party passed the "historic resolution" on the reorganization of literary and artistic associations, which put an end to "cliques" and opened the way for the "consolidation of all artists on the basis of the creative methods of Socialist realism."

Regrettably, Milner does not elaborate sufficiently on the sociopolitical forces that formed the overall setting of the art scene in Russia. Historical events, such as the Revolution, the unleashing of the long-time suppressed, deprived, and homeless, and the party decrees of the early-'30s channeled all creativity according to one governmentally dictated style.

This significantly influenced Tatlin and the entire Russian avant-garde.

While the book includes many good illustrations, the organization of the text and the graphic layout do not help the reader discern the important achievements of Tatlin and his colleagues. There is much more to the Russian avant-garde movement than covered by the book. Nevertheless, the publication is a valuable contribution to the thin knowledge base of English sources on Soviet and Russian art and architecture.

PETER LIZON, AIA

Dr. Lizon is professor of architecture, University of Tennessee.

John Soane. Contributions by Sir John Summerson, David Watkin, and G. Tilman-Mellinghoff. (St. Martin's Press, \$29.95 hardbound, \$19.95 paperbound.)

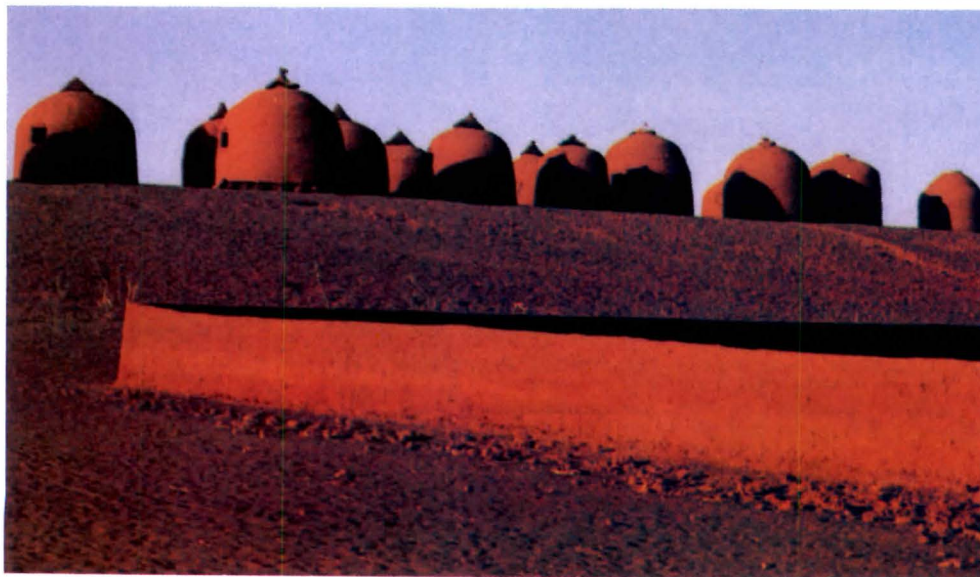
This architectural monograph is made up of three essays by specialists in the work of John Soane. Here is a response to the surge of interest in classical theory that has characterized sections of the postmodernist movement, and also to those who are piqued by the eccentric or esoteric aspect of Soane's work. For whatever reason, the architect who secured at least 200 commissions including the Bank of England, but who was until recently cherished as a closely guarded secret by those who enjoyed spending hours in his house-museum, has become better known 150 years after his death.

The recent study of Soane's early years by Pierre de la Ruffinière du Prey (reviewed in the March '83 issue, page 113) brought us up to his middle period, which Sir John Summerson has described and placed in historical context. Summerson's position as long-time curator of the Soane Museum gives him the uncontested title of specialist for this work. His elegant style is icing on the cake. Watkin is provocative in his description of the collaboration between Soane and his painter friend J.M.W. Turner. Mellinghoff revisits the Dulwich Picture Gallery of 1811, and brings alive this unique museum in a rural setting, often called Soane's masterpiece. A selected bibliography and illustrated list of buildings enrich the volume.

Summerson says that "Soane's main contribution was a novel handling of proportion, a highly personal mode of decorative emphasis, and a tendency to arrive at new solutions by the unlimited, often bizarre distortion of old themes." Need we say more to establish John Soane as a contemporary architect, even when we recognize that he was born in 1753?

SARA HOLMES BOUTELLE

Ms. Boutelle is founder/director, Julia Morgan Association, Santa Cruz, Calif., and author of a forthcoming book on Julia Morgan. Books continued on page 92



Spectacular Vernacular: A New Appreciation of Traditional Desert Architecture.

Text by Jean-Louis Bourgeois; photographs by Carollee Pelos. (Peregrine Smith Books, P.O. Box 667, Layton, Utah 54041, \$14.95.) Preparation of this book required 21 months of grueling travel in Mauritania, Senegal, Mali, Niger, Morocco, Iran, Pakistan, Afghanistan, and India. The result is an interesting commentary by Bourgeois that "documents, discusses, and defends mud vernacular architecture of the desert" and beautiful photographs by Carollee Pelos that are essential to the text. The reader learns about the climatic conditions of the desert, mud construction techniques, desert culture, and religious life, and other things. Shown above is a Pelos photograph of granaries built by pottery-making techniques.

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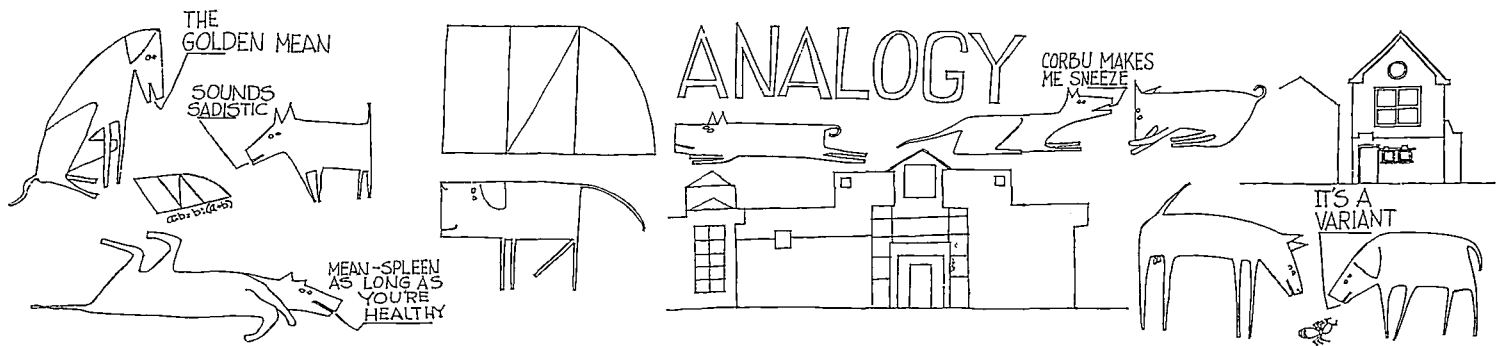
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Post-Modern Malpractice. Forrest Wilson. (Arts + Architecture Press, \$7.50.)

Forrest Wilson's new book of drawings is the perfect cure for the recent rash of heavy discussion and turgid writing about architecture. The sharp wit and bold images that Wilson's dozen or so previous books have led us to expect are now aimed at postmodernism. In *Post-Modern Malpractice*, his pen covers the field from furniture design through urbanism. On the way Wilson's rapierlike drawings cut through pose, pomposity, and pretense. They give us a chance to laugh at ourselves at the same time that they call for another look at what we are up to. It's hard to believe such delightful drawings can cut so deep. Perhaps in today's world of architecture the cartoon is the appropriate medium for criticism.

I loved Charles Moore as Pac-Man, a

beagle as a Barcelona chair, the whimsical set of wire coat hangers that he has shaped into architectural pediments, and had a nostalgic moment looking at Wilson's up-date of the old "Architecture Machine." In this version, the machine is a computer. Its keyboard displays all the essential metaphors of postmodern design and the set of sketches that follows suggests a series of "one finger exercises" that will put you right up there with the masters.

Thanks, Forrest. It's good to be reminded that architecture is robust, lively, and important enough to earn a good laugh. **RICHARD BENDER**

Mr. Bender is an architect, urban planner, and dean of the college of environmental design at the University of California, Berkeley.

The Architecture of Alden B. Dow. Sidney K. Robinson. (Wayne State University Press for the Michigan Society of Architects, \$21.95 hardbound, \$13.95 paperbound.)

Alden Dow occupied a somewhat equivocal position in American architecture. His early widely published work of the 1930s and '40s caught a particular vision of the modern American house, and yet his later work seemed to fade away. When he died in August 1983 at the age of 79, some people had never heard of Dow, and others thought he had died years before. In the '30s, Dow built extensively, and his designs bore the stamp of quality. In 1937, he won the grand prize for residential architecture at the Paris Exposition of Art and Technology. His transition in the '50s from a suburban domestic scale

continued on page 94

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Books from page 92

to larger projects—in company with other such modernists as Neutra and Breuer, to name a few—was uneasy, and many of his firm's later buildings are certainly not by the same hand, or the same mind, who produced the earlier epoch-making Dow studio and house or the prize-winning Whitman house of 1934.

Dow had either two great advantages or disadvantages in creating an architectural career. As the son of Herbert H. Dow, founder of the great Dow Chemical Co., he had all his life the resources to do almost anything he wanted. He also had the problem of a rich son's being taken seriously rather than being seen as playing at being an architect. Compounding this was the deferential aspect many people adopt toward great wealth and the lack of perhaps appropriate criticism at important points in his career.

In 1933, Dow decided to set up shop in Midland, Mich., the Dow company town that, in contrast to the rest of the U.S., maintained great prosperity through the Depression. He designed a great number of houses for family, friends, and Dow executives that display a creative genius in multilayer spaces and the exploration of interesting structures and form. They are exquisitely detailed, and the working drawings are art objects in their own right. Today, Midland is a virtual Alden Dow town, from his first commission, the Country Club of 1930, to the many churches, houses, commercial buildings, and the Art Center.

Dow's second advantage/disadvantage was as an early member of the Taliesin fellowship. He spent five months with Frank Lloyd Wright in 1933, learning a great deal, but he could never shake the "stigma" of being a Wright follower. He did take some of Wright's ideas and expand them—his unit block houses of the

'30s are creative departures, and his massing and overhanging eaves are at times reminiscent of Wright.

Yet, there are fundamental differences. Dow's theory of architecture, which he spent a great deal of time developing, combined scientific perceptual analysis, a distinctly family inheritance of the belief in the efficacy of science, and picturesque composition. As Sidney Robinson points out in this important study, Dow's view of nature was basically pastoral, a careful combination of harmonious contrasts, not the toughness of a nature of Frank Lloyd Wright.

While Dow created many important buildings, certainly his lasting memorial will be his own studio, house, and garden that he created, beginning in 1934, in a corner of his father's garden (photo below). This composition, a frozen moment of a building that seems to float upon a still pond of water, is a transcendental experience, with the great diagonal of the copper roof intersecting the horizontals of the retaining walls and the vertical chimneys rising upward and framed by willows, birches, and other plants. One recalls Dow's belief that "gardens never end and buildings never begin."

Clearly, Dow was an architect of some importance and stature, and my basic criticism of Robinson's otherwise fine book is a feeling of incompleteness about Dow's later career. Never clearly explained is what happened to Dow about 1950, and Robinson really skips over most of the work since that time. It may be that we are still too close to the '50s to give an objective appraisal of the period, and it may be that Dow's true genius was with the single-family, upper middle class house in a suburban setting. The 1950s are still there, however, and somehow they will have to be treated instead of simply dismissed.

My other criticism, which is minor and relates to the above, is that Robinson, who currently teaches at Iowa State University, has had a long-standing interest and involvement with Dow, working for him in 1970-71. His admiration for Dow's early work is engaging and praiseworthy, but this has prevented him, perhaps, from investigating and probing deeper into Dow's later career.

The book, it should be noted, was commissioned and supported by the Michigan Society of Architects as the first in, let us hope, a continuing series on Michigan architects. Sidney Robinson does bring back an important figure worthy of sustained investigation.
RICHARD GUY WILSON

Dr. Wilson is an associate professor in the division of architectural history, school of architecture, University of Virginia.

Solar Angle Reference Manual. Ron Sibson. (Wiley, \$19.95.)

The author dedicates this reference book "to the future exploration and development of solar energy." And it will be useful, indeed, to those who design buildings that are energy efficient. Except for a very brief introduction, the entire book is given over to isogonic charts for the world's land areas and to solar angle diagrams. Through the use of such graphical methods, says the author, quick determination can be made of ways to use solar energy. He cites the use of diagrams deciding in various factors, such as the depth of roof overhangs for optimum heat gain in cold months and for solar shading in warm and hot months, the effects of various roof pitches.

Planning the New Corporate Headquarters. Bryant Putnam Gould. (Wiley, \$34.95.)

The author, a member of AIA who served as a member of the task force that assisted in the initiation of the Institute's publication *The Architect's Guide to Facility Programming*, brings to this book his experience as senior vice president for predesign services for the Eggers Group. He calls a corporate headquarters building a "unique type of facility," but the principles he outlines for the successful planning and design of such a structure are applicable for any building type. He emphasizes predesign planning as essential in making sound decisions, considering in depth, for example, the scope of facilities, the size of site, and financial planning, all leading up to project initiation with the selection of design professionals and project scheduling. Gould shows how predesign planning can help "to avoid the penalties in cost, productivity, and morale arising from overcrowding, frequent space changes, and hasty expansion." □



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Government from page 36

ken architectural patriarch, and the man who first hired Gantt in the mid-'60s: "When Harvey speaks, he knows what he is talking about. He has no loose opinions. He has the skill, ability, and knowledge to develop a well-rounded municipal administration. A good man. I wish him well." ALLEN FREEMAN

Housing Act Combines Rehab, New Construction, Vouchers

The Housing and Urban-Rural Recovery Act of 1983 was passed by Congress and signed into law as the legislative year came to a close. The act is the first housing authorization since 1981 and provides funding for several new programs.

The Section 8 new construction program, instituted a decade ago as the federal government's major instrument to replace previous efforts for assisting new housing construction, has itself been replaced (save for Section 202) by a new housing development grant program.

The program has a budget authorization of \$315 million over two years. It is expected to produce some 30,000 new units in areas deemed most in need for new rental housing by the Department of Housing and Urban Development. Funds for the program are provided through

competitive grants among jurisdictions that meet HUD's eligibility criteria.

Each development grant is to be administered as one-shot assistance for constructing new units, a departure from the type of assistance rendered under Section 8 that could run for up to the life of the mortgage. Like urban development action grants, the new development grants require matching public and private funds and HUD approval of the project.

Other new construction programs in the act, in addition to the 30,000 units to be provided under the new housing development grant program, will account for a total of 51,500 new units. Of this total, 27,500 will be for low-income families.

A new program of rental housing rehabilitation grants is also provided in the act. Receiving a total budget authorization of \$300 million for FY '84 and '85, this program is expected to assist in the rehabilitation of 60,000 units.

The program will be available to cities of 50,000 or more, counties in urban areas, local government consortia, and states, and will be distributed by formula.

The rehabilitation grants are for very low-income families (those with incomes at or below 50 percent of the local area's median income), and there are extensive requirements on eligibility and the quantity and quality of the rehabilitation work that is allowable.

For example, grants cannot exceed \$5,000 per unit. Rehabilitation must be directed to improving substandard conditions and for repairing mechanical, electrical, plumbing, and structural systems that have deteriorated to a dangerous condition. No building can be eligible if its rehabilitation will cause displacement of the residents.

To be used in conjunction with the rental housing rehabilitation grants program is a \$242 million authorization to assist 15,000 families under a new housing voucher program supported by the Administration. The vouchers are to be used by very low-income families at initial occupancy or by families previously receiving HUD assistance. Families living in substandard housing, involuntarily displaced, or paying more than 50 percent of their monthly income in rent will be given priority to use the vouchers.

In addition to this \$242 million, \$1.6 billion will be provided to assist some 23,500 units of already existing Section 8 housing. Along with \$7.5 billion in budget authorizations approved by Congress last June to assist 61,500 units in FY '84, the new act establishes a total of \$9.9 billion for this year.

This is a far cry from the \$515 million requested by the Administration, which was nearly \$9.4 billion less than the act provides. Nearly two thirds of this

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NOTICE

KCTS/9, SEATTLE, WASHINGTON, QUALIFYING APPLICATIONS

KCTS Association, a Washington state non-profit corporation, plans to erect a new building to house the KCTS/9 public television operation and support facility in Seattle, Washington. The association's Board of Directors is inviting all design/build firms (corporations, partnerships, joint ventures, or proprietorships) to apply for qualification by writing to:

KCTS/9 Facility Competition
KCTS Association
4045 Brooklyn Ave. N.E.
Seattle, WA 98105
Attn: Lee Jones

Applicants will receive qualification forms, which must be completed and submitted to the above address no later than 5:00 pm PST, February 15, 1984. Forms meeting this deadline will be evaluated and rated. The applicants which the association deems in its sole judgment to be the most highly qualified will be invited by the Board of Directors to submit a design/build cost proposal for the new building.

amount is authorized for existing housing and rehabilitation.

Authorization for funding both the community development block grants and the urban development action grants programs, has been made through FY '86. CDBG's authorization is for a maximum of \$3.4 billion each year. The program is directed to benefit those of low and moderate income in urban counties and cities of 50,000 or more. UDAG is authorized for up to \$440 million each year, with an additional \$2.5 million to be used for technical assistance to small communities. Communities of less than 50,000 are eligible for the UDAG funds.

Although the actual amounts of funding for the FY '85 programs will be determined during appropriations hearings after March 31, 1984, yearly authorizations will not be necessary because funding extends through 1986. Funding for the FY '84 programs was provided in an earlier appropriations act. Provisions have been added in both the CDBG and UDAG programs requiring public and/or neighborhood review of how funds will be used.

Other highlights of the bill include authorization of \$33 million for the Solar Energy and Conservation Bank; \$190 million for the energy department's low-income housing weatherization program; and negotiable FHA home mortgage insurance rates.

DEATHS

E. James Gambaro, FAIA: Once described by his wife Harriet as "a walking encyclopedia," Gambaro had an intense interest in a broad range of subjects, including architecture and AIA, sculpture, New York City, and his alma mater, Princeton University. In recent years this magazine from time to time received packages of articles he clipped from newspapers and magazines, frequently inscribed in the margins with opinions and personal and historic references. Gambaro, 81, who died Nov. 8, 1983, in his native New York City, retired in 1972 from the New York firm of O'Connor & Kilham. He received AIA's Kemper award in 1968, and the following year the Brooklyn Chapter/AIA's gold medal of honor. In 1950, he was one of the principal organizers of the Architects Council of New York City, and from 1954-57 was one of four members of the steering committee for AIA's centennial observance. A member of AIA since 1925, he attended every national convention between the years 1947 and 1971. He was also active in the National Sculpture Society, the Fine Arts Federation of New York, and the National Institute for Architectural Education, and frequently testified at public hearings of New York's Landmarks Preservation Commission.

Samuel Barbalat, Pittsburgh
Loren S. Burrill, Omaha, Neb.
Walter E. Campbell, FAIA, Nelson, N.H.
Mario V. Caputo, Belmont, Mass.
J. Gordon Carr, New York City
W. M. Collier Jr., Austin, Tex.
J. Raymond Corwin, Alexandria, Minn.
Albert J. De Long, Douglas, Mich.
J. A. Dougher, Sun City, Ariz.
Julian W. Epps, Dothan, Ala.
B. Fleming, Port St. Lucie, Fla.
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George Lamb, South Pasadena, Calif.
Edward M. Lee, Novato, Calif.
Richard T. Leslie, Garden City, N.Y.
G. Levenson, St. Croix, Virgin Islands
E. Levine, Highland Park, N.J.
Merrill H. Lincoln, West Hartford, Conn.
Robert J. J. Locatell, FAIA, Atlanta
W. A. Lockard, Phoenix
C. E. Mathes, Biloxi, Miss.
Birton Martin, Philadelphia
David Nesmour, Springfield, Mich.
Louis Rossetti, FAIA, Detroit
T. H. Stueber, Dallas
William E. Wilson Jr., Shreveport, La.

News continued on page 98

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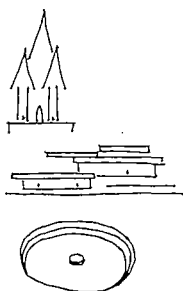
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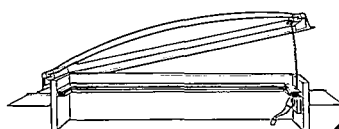


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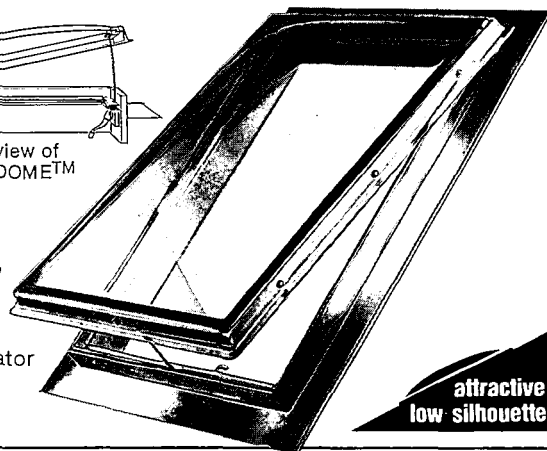
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ARCHITECTURE/FEBRUARY 1984 97

BRIEFS

Pelli to Resign as Dean of Yale.

Cesar Pelli, FAIA, dean of Yale's architecture school since 1977, will resign the post in June to devote more time to his New Haven practice, but will remain as a professor at the school. Pelli, 57, who says he is no longer approaching his responsibilities as dean "with joy," will be succeeded by Associate Dean Martin Gehner, who has accepted the position of acting dean for one year. Meanwhile, Yale President H. Bartlett Giamatti has appointed a search committee for a permanent appointment to the deanship.

ACSA Student Design Winners.

Winners of the Association of Collegiate Schools of Architecture design competition for a museum on the shore of a lake are: First place, James T. Kalsbeek, University of Cincinnati; second place, Norman Barrientos, University of Minnesota; third place, Robert Cuevas, Pratt Institute; honorable mention, Noemi B. Riviera, University of Maryland.

Theater Design Exhibition.

"Designed for Theater," an exhibit including stage design from 16th century performances commissioned by the Medici, 18th

century Viennese designs for "Boris Gudunov," and sets for "Flower Drum Song," among other productions, is at the Cooper-Hewitt Museum, 2 East 91st Street, New York City through Aug. 7.

Competition of Women's Work.

Women in Design International has set March 31 as the deadline for submissions in its third annual competition. Professionals and students are invited to submit work in the following categories: architecture, ceramics, computer graphics, costume and fashion design, film animation, glass art, graphic design, industrial design, interior design, jewelry, landscape architecture, painting, printmaking, photography, and set design. For more information, contact WIDI, P.O. Box 1803, Ross, Calif. 94957.

CREDITS

Mailroom, New York City (page 48). *Architect: Mojo Stumer Architects, Great Neck, N.Y.; Principal in charge: Mark D. Stumer, AIA.* Ceiling: Hunter Douglas. Glass block: Pittsburgh Corning. Security glazing: Rohm and Haas. Flooring: Jason Industrial. Postal lock boxes: The Postal Center. Grilles: Register and Grille Co. Fluorescent lighting: Habitat.

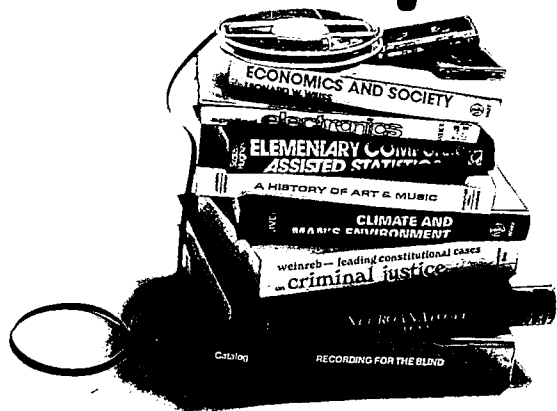
Neon: Neon New York. Plastic laminate: Wilsonart, Formica. Paint: Benjamin Moore.

Downtown Club in the Printery Building, Fresno, Calif. (page 50). *Architect: Lew & Patnaude, Fresno, Calif.; Principal in charge: William E. Patnaude, AIA.* Fabric wall covering: Design-Tex. Ceramic tile: American-Olean. Carpet: Berven Carpets. Laminated plastic counter tops: Formica. Lighting: Robert Long Lighting, Halo, Capri. Wood shutters: Pinecrest.

Mary Walter Clothing Store, Evanston, Ill. (page 54). *Architect: Raymond J. Green & Associates, Chicago; Principal in charge: Raymond J. Green, AIA; designer: Susan U. Rakstang.* Cabinetry: Ability Woodwork. Oak flooring: Bruce. Carpet: Karastan. Fabric wallcovering: Coral of Chicago. Plastic laminate: Formica. Paint: Benjamin Moore. Display hardware: Capital. Door hardware: Ironmonger. Track lighting: Halo. Downlighting: Lightolier.

La Quinta Motor Inns Corporate Headquarters, San Antonio, Tex. (page 58). *Architect: Chumney, Jones & Kell's Corporate Interiors division, San Antonio, Tex.; Principal in charge: Judith Hawn*

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Langford House, Albuquerque, N.M. (page 62). *Architect: Berry Langford, Albuquerque, N.M.* Carpet: Philadelphia Carpets. Lights: Halo. Kitchen appliances: Sears Kenmore. Kitchen cabinets: Siegman Wood Products.

Crown Center's Heartland Market and Crystal Pavilion, Kansas City, Mo. (page 65). *Designer: Harper + George, New York City; Project director: Richard Bloch; Consulting architects: Jack Gordon Architects, Marshall + Brown.* Floors: Texeramic, American Olean, Murray Tile. Ceilings: Armstrong. Lighting: Abolite.

Wine Pavilion, Los Angeles County Fair, Los Angeles (page 68). *Architect: Barbara Coffman, AIA, Santa Monica, Calif.* Columns: Sono Tubes. Plastic laminate: Wilsonart. Tables and chairs: Collins. Carpet: Ozite. Neon sign: Williams Sign Co. Paint: Pittsburgh, Dunn-Edwards.

Mobile RecordPlant Studio, California (page 69). *Architect: Michael A. Rubenstein Associates, Healdsburg, Calif.; Principal in charge: Michael A. Rubenstein, AIA; Acoustic/electronic designer: John M. Crymes Jr.* Truck: Grumman. Exterior graphic: Scott Sign Co. Ceiling: Palco, Levelor. Carpet: Walters. Plastic laminate: Formica, Wilsonart. Expanded metal: McNichols Co. Lighting: Lightolier. Equipment mounting: Aeroquip. Paint: Fuller O'Brien, DuPont. HVAC: Carrier.

Justice Center, Portland, Ore. (page 70). *Architect: Zimmer Gunsul Frasca Partnership, Portland, Ore., Principal in charge: Robert J. Frasca, FAIA; design consultant: Pietro Belluschi, FAIA.* Glass tile: Dal-Tile. Precase: Eugene Sand and Gravel. Granite: Iridian, Cold Springs. Marble: Vermont Verde Antique. Fused tile: Liz Mapelli. Custom light fixtures: J.C. Garber Lighting. Stainless steel handrails: Van Vetter. Terrazzo floors: Advance

Terrazzo. Glazing: LOF. Window frames: Belknap Industries. Barrel vault skylight: McFarland. Leaded beveled glass window: Ed Carpenter (designer), Tim O'Neil (fabricator). Downlighting: Prescolite. Wood slat ceiling: Ventwood, Howard Manufacturing. Elevators: Montgomery. Clock: Canterbury Designs. Signage: Architectural Signing Northwest. Hardware: Schlage, Cipco, LCN. Glass doors: PPG.

New York Chapter/AIA Headquarters, New York City (page 74). *Architect: Voorsanger & Mills, New York City; Partner in charge: Bartholomew Voorsanger, AIA; Project architect: Wanatha P. Garner; Project team: Lewis Jacobsen, Meg Azzoni.* Carpet: Bentley. Paint: Benjamin Moore. Lounge chairs: Atelier. Desk chair: Knoll. Blinds: Levelor. Desk lamp: Artemide. Picture lighting: Cole. Track lighting: Lightolier.

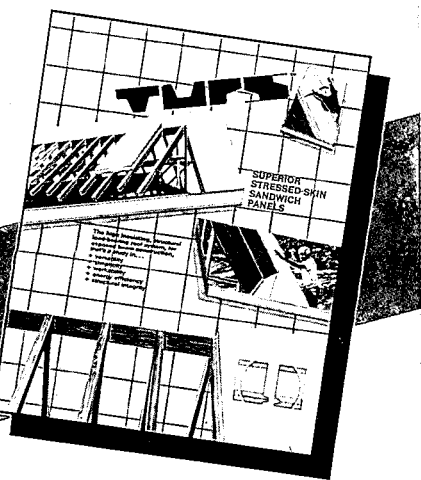
Hercules Corporate Headquarters, Wilmington, Del. (page 78). *Architect: Kohn Pedersen Fox, New York City; Partner in charge: Sheldon Fox; Partner in charge of design: Arthur May; Partner in charge of planning: Patricia Conway; Senior designer: Robert Evans; Project planner: Mark Strauss; Project Manager: Demetrios Pentazis; Job captain: Ken Rose.* □

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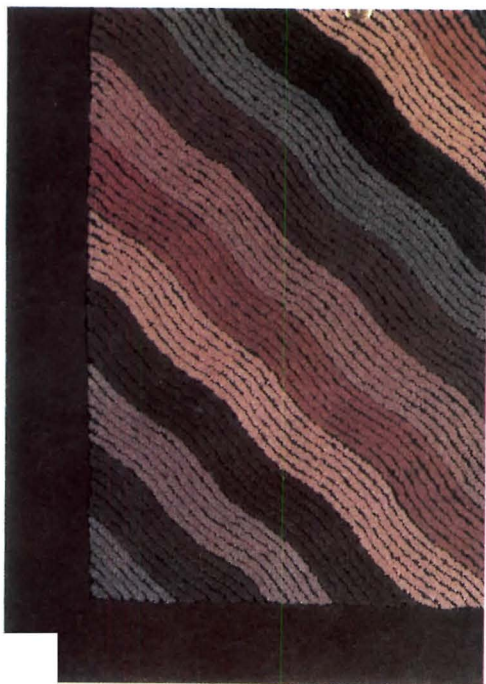




1

Furnishings

As resources for design and objects of design. By Nora Richter Greer



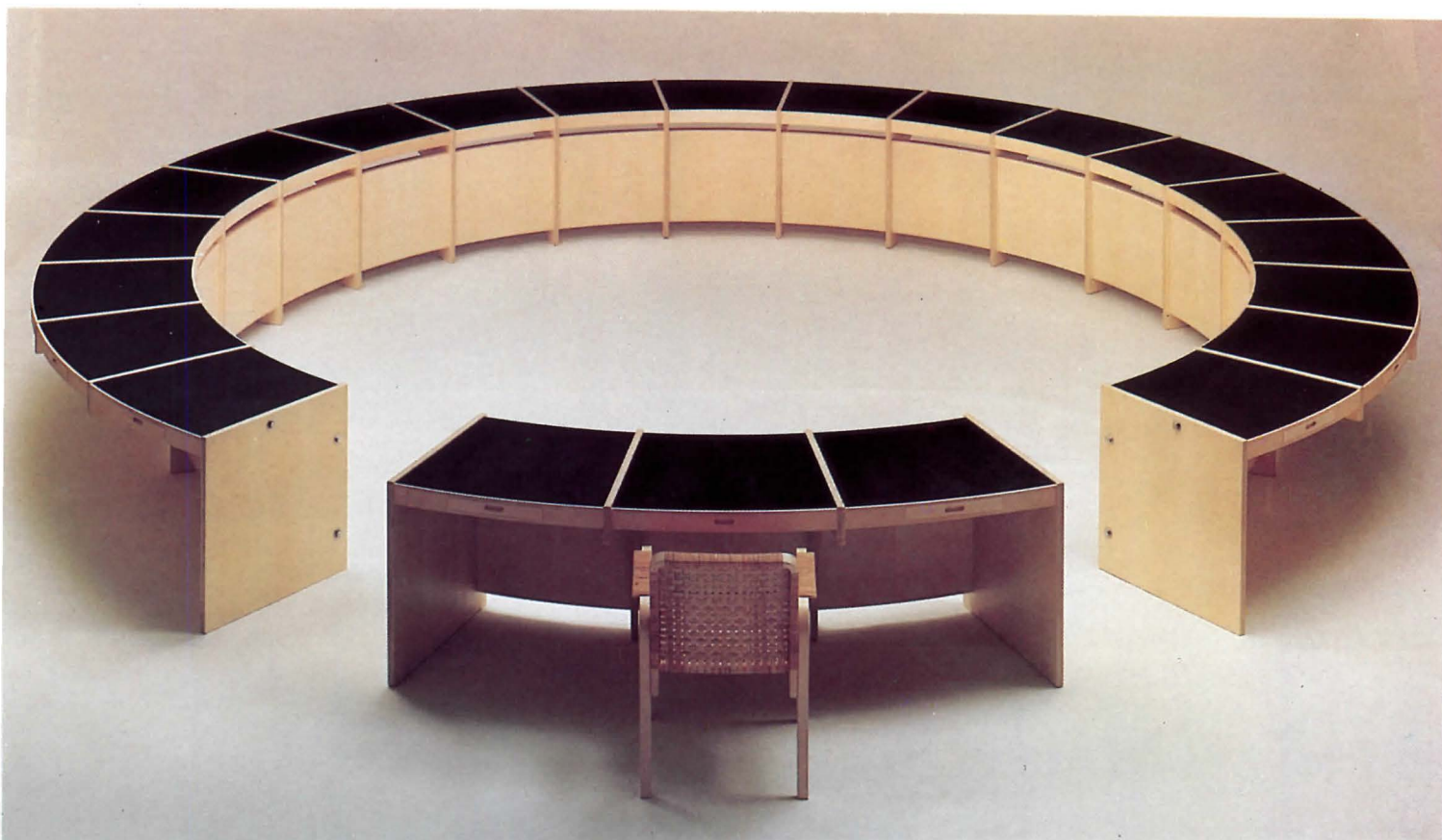
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3



4



Borrowing from traditional Danish furniture design is Jørgen Gammelgaard's rocking chair (1). Made of beech gracefully curved into large circles, the rocker is manufactured by Erik Jørgensens Møbelfabrik. The color schemes of Water Reflections carpets (2) are meant to "demonstrate the neutrality of all color," says the manufacturer, V'Soske. In the 100 percent wool carpet seen here waves of pinks, blues, and grays contrast with the brown background. The waves are created by alternating a loop line with cut pile; in this case the cut pile is brown.

Clean, straightforward design and the use of elegant woods characterize Domore's Radius/Square desk (3) and credenza. Designed by Robert DeFuccio, the Radius/Square collection offers great variety: Four different designs can be created by using various combinations of top and end panels, either soft radiused or defined square edges. A plinth base in matte black or polished chrome is available, and the desk may be specified with a flush or recessed modesty panel or extended top. The collection, which also includes a 3/4 pedestal desk, is offered

in red, black, or brown mahogany and American white oak. The Kron Senior Series tandem seating unit (4) is ergonomically designed for comfort. The sofa comes with or without leather armrests and in two- and three-seat units and larger. The series includes a secretarial chair, executive swivel armchairs, visitor chairs, and swivel club armchairs.

Danish designer Marno Gudiksen designed this innovative conference table (5) for a small town council. Each table section is held together by three cables, which allow the tabletops to be supported only by the legs in the circle's interior. The table, produced by Wörts' Möbelsnedkeri, is beech and black laminate.

B&B Italia's Pigno sofa/bed (6) can be inclined at all angles by means of a wheeled, sliding device and a brake. Its bedstead is beechwood strip, a bedboard is supplied, and pull-out bedside tables are optional. Its structure is stove-enameled steel mounted on rubber wheels. The colorful quilted Dacron slip-cover doubles as a bedspread, the pillows as armrests. □



Furnishings

As designed by artist-craftsmen. N.R.G.

Furniture craftsmanship in the U.S. continues to flourish and, like architecture, is thoroughly pluralistic. While the main medium still seems to be wood, plastics, acrylics, metals, and other materials are used with more frequency. And, while familiar forms still greatly influence designs, the new work shows a definite break from even the recent past.

In the writing desk (1) by James C. Adams of North Leverett, Mass., the legs are bowed out and serve as drawers. Pigeonholes are neatly stacked against the desk's backboard. For his egg-shaped cradle (2) Adams glued together concentric maple circles.

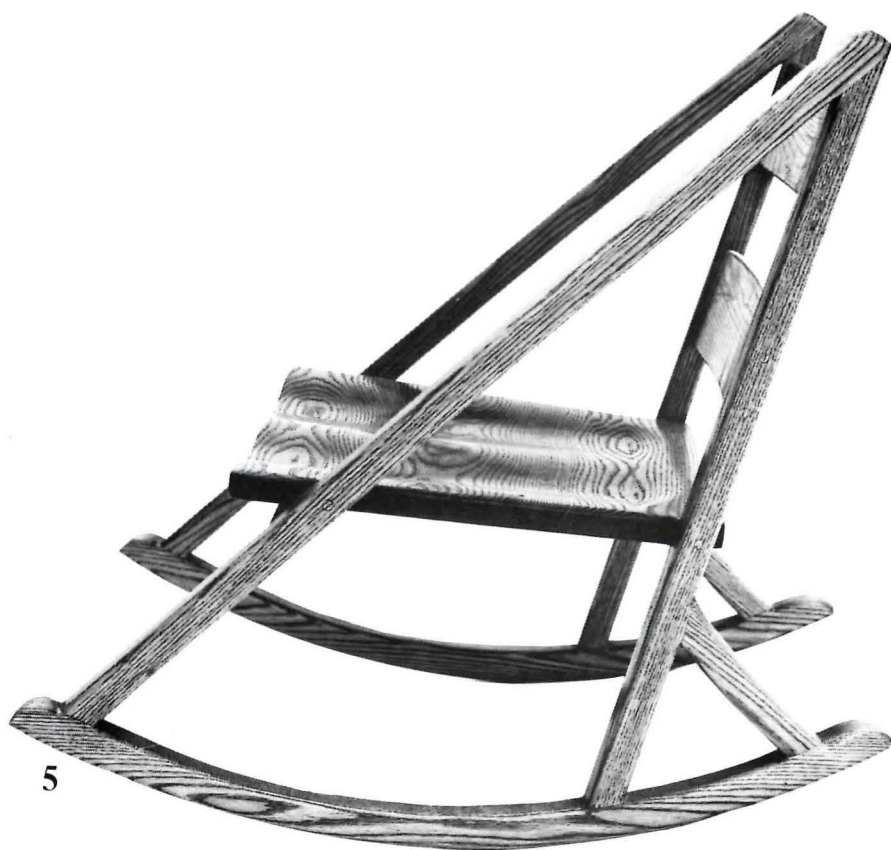
More high-tech is Bruce Keiser's 100 KV pedestal table (3), which looks like a coiled spring about to burst upward. Materials are aluminum, bronze, porcelain, and glass. The table stands



30.5 inches. For the ceremonial liquor cabinet (4), Jerry Lilly of Pittsburgh relies on simple lines and construction to evoke an Oriental esthetic.

For his 24x36x32-foot oak rocker (5), Timothy J. Zikratch of Pocatello, Idaho, places the seat and backrest within a loosely defined right triangle. For the Odyssey Display Cabinet, (6), Lanham C. Deal of Scottsville, N.Y., used a Greek motif. Says Deal, "An attempt was made to 'segment' classical forms into their essential elements, and then scale them up (or down as the case may be). In this case the victim was the capital of a Corinthian column." Materials are tiger maple and ebony, and dimensions are 40x27x30 inches. An eclectic leather and red lacquer chair (7), designed by John Tierney, is from Pritam and Eames' collection. □





5



6



7

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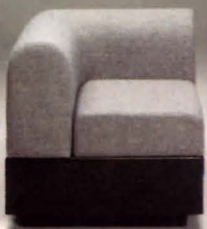
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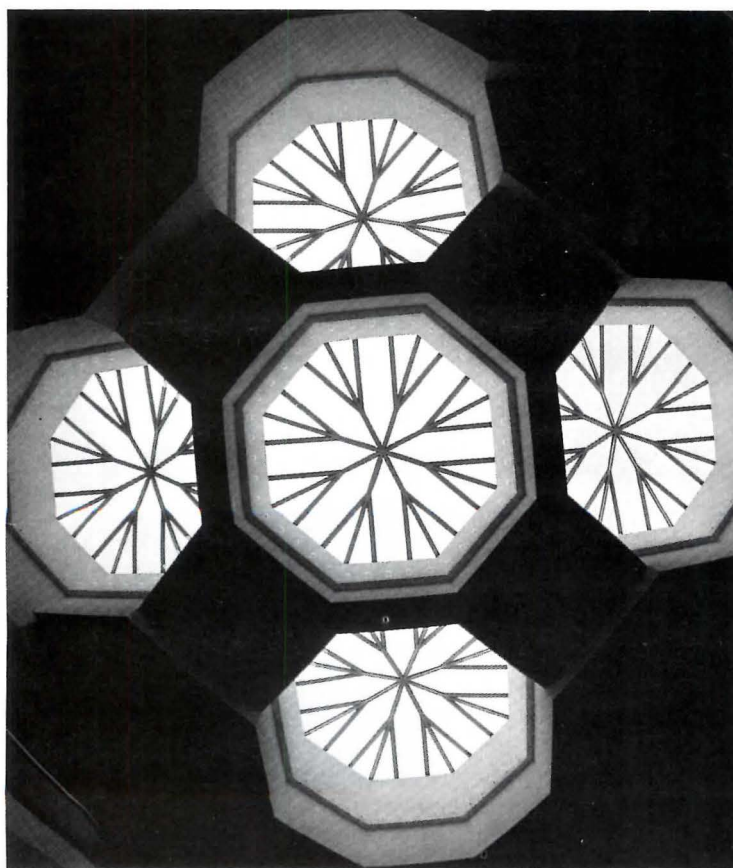
Circle 41 on information card

Products

A selection of notable offerings and applications. By Lynn Nesmith



1



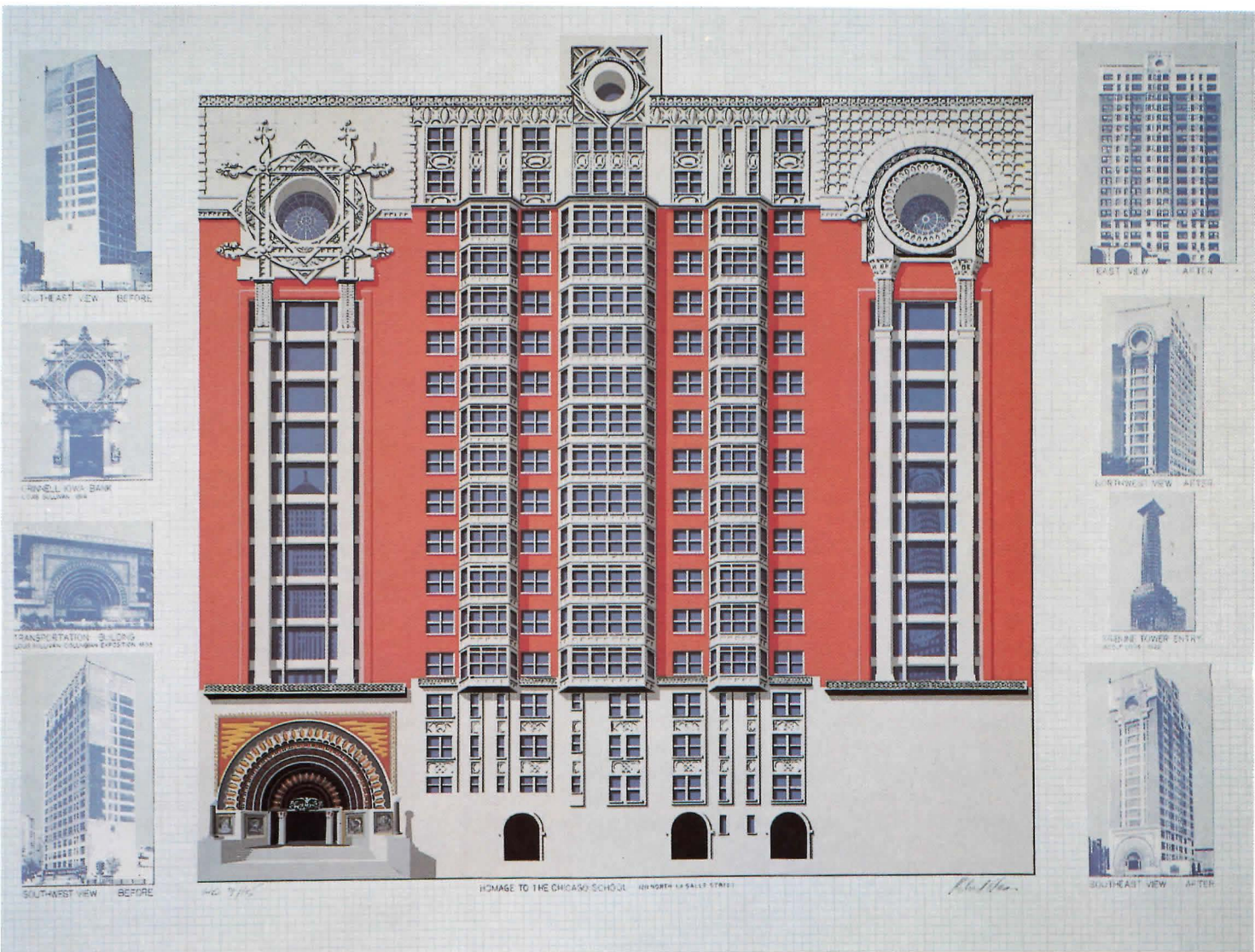
2

Valencia office systems (1) by Steelcase include desks, tables, files, mounted components, and wood-trimmed panels with clear or solar bronzed glass, three veneers, or 40 acoustical fabrics. The system has full electronic support capabilities. (Circle 161 on information card.)

In Southlake Mall in Merrillville, Ind. (designed by Louis Resnick Associates), Naturalite structural polygonal skylights are grouped in geometric patterns for natural lighting of the main arcade. Available with plastic or safety glass, the skylights (2) also have aluminum components with a natural mill finish or custom painted and anodized finishes. (Circle 162.)

A silkscreen by Richard Haas (3) of his mural on an apartment building on North LaSalle St., Chicago, is the first in a series of limited edition prints offered by the Art Institute of Chicago. It measures 29x41 inches and sells for \$500. (Circle 163.)

Sunar's Cameron series, designed by Douglas Ball, is an open office system with modular components compatible with other SunarHauserman designs. The shared workstation (4) has wooden work-surfaces, steel drawers, and Helena chairs. (Circle 164.)



Spa and Pool Heat Pump.

Heat pumps for spas, hot tubs, and swimming pools use a compressor in a non-reversing refrigeration circuit to extract heat from the air and transfer it through a condenser to the spa or pool water. (E-Tech, Inc. Atlanta. Circle 182 on information card.)

Signage.

Signage system uses interchangeable white Helvetica lettering on a dark background, with each letter blocked on components with controlled spacing for horizontal and vertical alignment. (Modulex, Inc. Racine, Wis. Circle 183 on information card.)

Roof Insulation.

OCFoam roofing insulation is a polyisocyanurate foam with glass fiber reinforced facings, designed to provide Class I insulation for hot and cold applications in single-ply and hot BUR systems. Boards measure 3x4 feet and are designed for installation on low pitched or flat nailable, non-nailable, and metal roof decks. (Owens-Corning Fiberglas, Toledo, Ohio. circle 185 on information card.)

Door Control.

Security exit device has an interlocking grip latch with rotating stainless steel "jaws" and strike and an optional alarm module and a remote monitoring system. Available in a range of custom colors,

textures, tones, and signage, it is adaptable to narrow line aluminum, pre-cut stock metal, and standard wood doors. (Door Controls International, Ann Arbor, Mich. Circle 184 on information card.)

Wall Cladding.

Plastropanel, an aluminum and plastic laminate for exterior and interior installation is made of two sheets of aluminum and a fire resistant formed rigid PVC core. (Plastro-Tech Industries, Fairfield, N.J. Circle 188 on information card.)

Exterior Coating System.

Visulure, a three-coat metalescent finishing system, is designed to produce a metallic appearance through coil coating. Eight standard colors and a variety of custom colors are available for commercial installations. (Glidden Coatings & Resins, Cleveland. Circle 189 on information card.)

Coated Glass.

Sungate 100 glass, available in clear and bronze tint, is designed to reduce the transfer of heat yet allow sunlight to pass through. (PPG, Industries. Pittsburgh. Circle 171 on information card.)

Weatherstripping.

Therm-L-Brush insulation door seals are made of flexible nylon bristles mounted and sealed in aluminum or vinyl housings. It comes in 10-foot lengths with bristles

from .4 to four inches long. Custom colors, sizes, and shapes are available. (Sealeze Corporation, Richmond, Va. Circle 173 on information card.)

Electric Storage Heater.

Thermal storage room heaters from Stiebel Eltron absorb extra electric energy during periods of low electrical demand, when power can be purchased at lower rates, and release heat gradually by a combination of radiation and convection. A standard room thermostat controls the temperature and charge levels. (Stiebel Eltron North America, Westwood, Mass. Circle 143 on information card.)

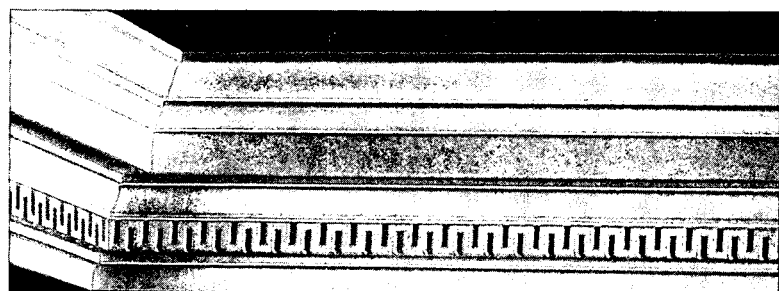
Roofing Shingles.

Johns-Manville's Designer 125 random, six-tab shingles feature UL wind resistance label and a Class A fire rating. Shingles measure 13x40 inches with 11-, 12-, and 13-inch tabs and are available in five colors. (Manville Building Materials, Denver. Circle 175 on information card.)

Acoustical Ceiling System.

Suprafine two-foot square tegular ceiling panels are designed for flush installation in a narrow grid. Five geometrical patterns of squares and linear strips are available in white, adobe, and parchment. (Armstrong World Industries, Lancaster, Pa. Circle 190 on information card.)

Products continued on page 110



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Marine Floodlight.

Icon Mariner floodlight, constructed with a low copper aluminum housing, is available with three optical systems. All ballasts are heat sunk to the housing. (JPL Lighting, Houston. Circle 205 on information card.)

Concrete Reinforcement.

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outer frame and a solid wood inner frame. Available in widths of two and four feet, the windows have an integral nailing flange, which also serves as a protective weatherizing strip and 7/8-inch insulating glass. (Webb Manufacturing, Inc., Conneaut, Ohio. Circle 201 on information card.)

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Aurora lighting scene control center provides preset lighting control for any number of lighting circuits for incandescent, fluorescent, neon, cold cathode, and H.I.D. light sources. Changes in lighting levels occur gradually with electronic fade. The unit has a brushed aluminum faceplate and a translucent window with a protective cover. (Lutron Electronics, Coopersburg, Pa. Circle 202 on information card.)

Custom Elevators.

Renaissance series of hydraulic elevators has hand stained birch walls, brass handrails, entrance column, and custom brass base and door. All lighting is indirect, and the ventilation system is concealed. (General Elevator, Orlando, Fla. Circle 206 on information card.)

Wallguard Handrail.

Handrail constructed of extruded alumi-

num sections with two resilient vinyl buffer strips are designed for heavy use areas in commercial and institutional buildings. The rails come in 10-foot lengths with internal or external corner pieces. (Tepro-mark International, Woodmere, N.Y. Circle 209 on information card.)

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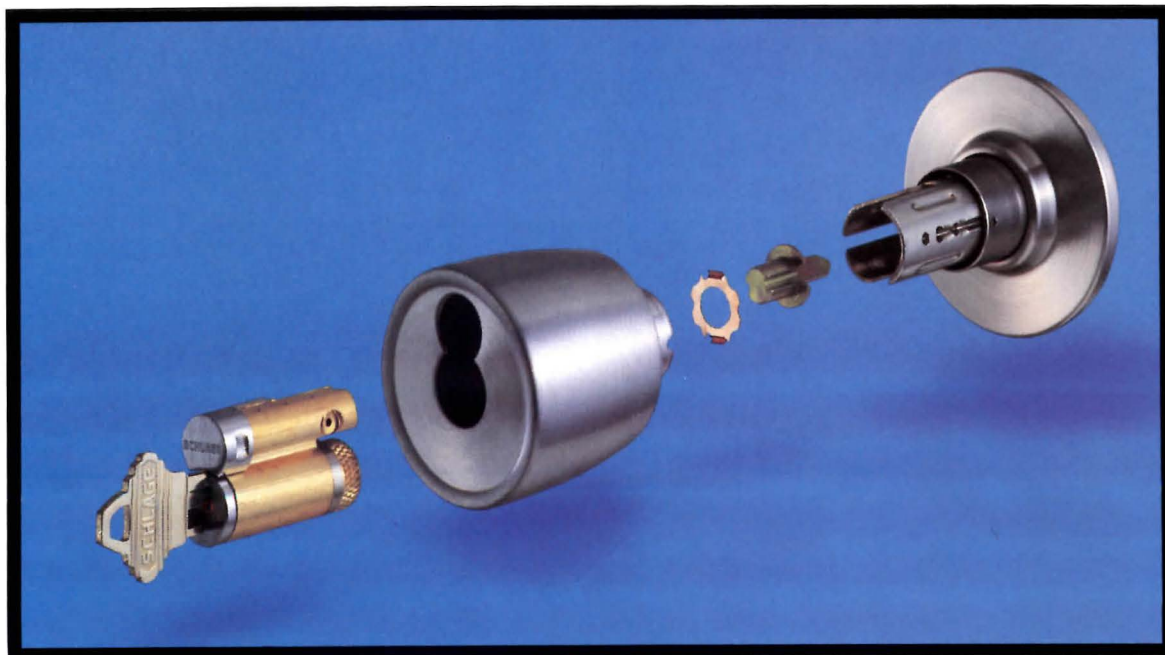
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Résumés des Articles Principaux

Salle du courrier.

Page 48: Les architectes de New York Mojo Stumer ont conçu la décoration intérieure de bureau new-yorkais chargé de la distribution rapide de messages et de correspondances privés. Des lignes audacieuses et des formes plus simples se combinent à des matériaux contemporains, créant un univers futuriste et mécanique.

Downtown Club.

Page 50: La décoration intérieure de ce club privé de Fresno, Calif., est due aux architectes locaux Lew & Patnaude. Construit en 1919 et d'abord utilisé comme imprimerie, ce bâtiment a été doté d'une nouvelle toiture; ses briques ont été nettoyées et ses structures renforcées. Des couleurs délicates et des séparations basses sauvegardent l'allure générale et le volume du bâtiment original.

Magasin de vêtements Mary Walter.

Page 54: L'architecte de Chicago, Raymond J. Green et Associés, a utilisé des couleurs neutres: blanc-cassé, gris et rose, combinées à du chêne rouge, pour créer un décor de fond qui puisse mettre en valeur les vêtements exposés. Les espaces sont disposés en procession, et provoquent un effet remarquable.

Magasin de disques.

Page 56: Situé en Floride, à Coral Gables, ce magasin de disques a été conçu par Charles Sieger, architecte de Miami. Des nuages en contreplaqué, des néons, des revêtements en vinyl noir, des meubles dessinés pour le stockage des disques et une pyramide inversée, en chrome, transforment ce magasin en une scène de spectacle.

Siège central de la Firme La Quinta.

Page 58: La décoratrice d'intérieur Judith Hawn Urrutia de Chumney, Jones et Kell, de San Antonio, Tex., a su utiliser, littéralement ou symboliquement, les conventions architecturales mexicaines des portes, des fenêtres et des moulages, ainsi que les couleurs, en vue de recréer dans ce bureau une authentique ambiance mexicaine.

La Maison Langford.

Page 62: L'architecte Berry Langford a dessiné l'intérieur de cette maison qui lui appartient à Albuquerque, N.M.; il a

employé du contreplaqué qu'il a sculpté et couvert de galets de cèdre. Les revêtements de tuiles dans la salle de bain, la cuisine et la cheminée soulignent les courbes et apportent une touche supplémentaire de couleur.

Salle d'exposition aménageable.

Page 64: Des barres en aluminium qui peuvent se transformer en rayons d'exposition ont été aménagées pour servir à la décoration de cette salle. L'objectif recherché est de vendre ce procédé. Le décorateur d'intérieur new-yorkais Michael Andaloro a utilisé ce procédé pour la décoration des murs, des portes, des plafonds et des mobiliers.

Crown Center.

Page 65: Le décorateur d'intérieur Philip George, de New York, a utilisé des couleurs qui s'inspirent des arts folkloriques américains; ces couleurs, comme les caractéristiques architecturales utilisées, permettent de singulariser ce dessin conçu pour le Marché de Heartland et le Pavillon de Crystal à Kansas City. Les portes, les fenêtres, les dessins et les ornements font penser à un décor de rue.

Le Pavillon du Vin.

Page 68: Une exposition temporaire prévue pour la Foire agricole de Los Angeles est l'oeuvre de l'architecte Barbara Coffman, de Santa Monica. Constitué de panneaux de contreplaqué et d'imposants tubes de carton ondulé formant des colonnes, le pavillon a été peint avec des tons "pêche", créant une atmosphère élégante; l'éclairage est assuré par de petites lampes et par des néons.

Studio d'enregistrement en voiture.

Page 69: L'architecte Michael D. Rubenstein, de Healdsburg, Calif., a su utiliser les ressources des technologies de pointe pour décorer l'intérieur d'un studio d'enregistrement automobile. Des matériaux durs et mous ont été utilisés en combinaison avec des surfaces angulaires afin de réduire les distorsions acoustiques.

L'Entrée du Palais de Justice.

Page 70: L'entrée du Palais de Justice de Portland, Ore., conçue par Zimmer Gunsul Frasca et Associés, est souvent citée en raison de son ornementation parfaitement accordée à la décoration

Suite des résumés page 115

Début des résumés en page 112
intérieure. Les matériaux imposants, marbre, terrazzo, verre réfléchissant, acier poli, confèrent à l'espace architectural une impression de permanence.

Division de New York/l'AIA.

Page 74: Les difficultés de circulation interne et d'utilisation cohérente de l'espace ont été surmontées grâce à cette conception nouvelle de Voorsanger et Mills de New York: il a fallu transférer vers d'autres lieux certaines activités et prévoir une nouvelle salle de réunion au milieu de cet ensemble.

Appartement new-yorkais.

Page 76: L'architecte new-yorkais Timothy Wood a conçu la décoration de cet appartement en fonction du souhait

qu'avait le jeune couple qui l'occupe de vivre au milieu d'oeuvres d'art sans avoir le sentiment d'occuper un musée. Des emplacements réservés à l'accrochage des tableaux sont prévus le long des murs de l'appartement. Une structure, située au milieu de l'appartement, a été conçue pour recevoir les oeuvres d'art.

Siège Central de la Firme Hercules.

Page 78: Situé à Wilmington, Del., cet immeuble de bureaux, conçu par Kohn Pedersen Fox, de New York, possède, au centre de l'espace réservé au public, un atrium aux couleurs vives. C'est dans un jardin intérieur, pourvu d'un cours d'eau et de nombreux arbres, que le public a accès, par des escaliers, aux divers bureaux. Les murs de l'atrium sont décorés de lierre grim pant.

Cristal en de la Ciudad de Kansas. El uso de puertas, ventanas, gráficos y ornamentos crea un paisaje callejero.

Wine Pavilion.

Página 68: Una exposición temporal para la Feria del Condado de Los Angeles es el diseño de la arquitecto de Santa Mónica, Barbara Coffman. El pabellón, construido de tiras de madera prensada y pesados tubos de cartón como columnas, está pintado con tonos de color de melocotón, para un marco elegante con acento de pequeñas luces y neón.

Estudio de Grabaciones.

Página 69: El arquitecto Michael D. Rubenstein de Healdsburg, Calif., utilizó estética de alta tecnología en el diseño interior para un estudio de grabaciones móvil. Se utilizaron materiales duros y blandos en combinación con superficies a un ángulo para reducir al mínimo la distorsión acústica.

Resúmenes de Artículos Principales

Sala de correos.

Página 48: Mojo Stumer Architects, de Nueva York, diseñó este interior para un servicio de correos y mensajes operado como empresa privada en la Ciudad de Nueva York. Las líneas atrevidas y formas simples en combinación con materiales contemporáneos crean una atmósfera futurística mecánica.

Downtown Club.

Página 50: El diseño interior para este club privado en Fresno, Calif., es obra de la empresa local de Lew & Patnaude Architects. El edificio construido como imprenta en 1919, se restauró con un tejado nuevo, ladrillo limpio y refuerzos. Los colores sutiles y particiones bajas dejan intacto el carácter de volumen original.

Establecimiento de prendas de vestir.

Página 54: El arquitecto de Chicago Raymond J. Green & Associates utilizó los colores neutros de blanco mate, gris, rosa, en combinación con roble rojo, para crear un fondo en el que se pudieran presentar as prendas de vestir. Los espacios están dispuestos en orden de presentación para elevar la actividad a un "acontecimiento".

Tienda de Discos.

Página 56: Este interior de tienda de discos, situado en Coral Gables, Fla., fue diseñado por el arquitecto de Miami, Charles Sieger. Nubes de madera prensada, neón, suelos de vinilo negro, gabinetes de discos especialmente diseñados / una pirámide invertida de cromo tran-

forman el establecimiento en un marco de exposición.

Sede de La Quinta.

Página 58: La diseñadora interior Judith Hawn Urrutia de Chumney, Jones & Kell, San Antonio, Tex., utilizó elementos arquitectónicos mejicanos para las puertas, ventanas, molduras y colores con formas literales y abstractas a fin de proporcionar un interior de oficina con una alusión verdaderamente mejicana.

Casa de Langford.

Página 62: El arquitecto Berry Langford diseñó este interior para su propia vivienda en Albuquerque, N.M., utilizando madera prensada, que talló y luego cubrió con tejas de cedro. Los azulejos en el cuarto de baño, cocina y chimenea duplican las curvas y añaden color.

Sala de Exposición de Click System.

Página 64: Se utilizó un sistema de barras de aluminio extruido que pueden ensamblarse en cajas de exposición para construir y decorar esta sala de exposiciones para el propio producto. El diseñador interior de la Ciudad de Nueva York, Michael Andaroloro, utilizó sistema para las paredes, puertas, rejillas de los techos y mobiliario.

Crown Center.

Página 65: El diseñador interior de la Ciudad de Nueva York, Philip George, utilizó colores derivados del arte folklórico estadounidense y características arquitectónicas para distinguir este diseño para el Mercado Heartland y Pabellón de

Antesala del Centro de Justicia.

Página 70: La antesala del Centro de Justicia en Portland, Ore., por la sociedad Zimmer Gunsul Frasca fue galardonada por su uso de ornamento totalmente integrado con el interior. Materiales nobles de mármol, terrazzo, vidrio reflectivo y acero inoxidable pulimentado dan al espacio un carácter de permanencia.

Capítulo de Nueva York/Sede de AIA.

Página 74: En este nuevo diseño por Voorsanger & Mills de la Ciudad de Nueva York se corrigió la circulación y uso ineficientes del espacio trasladando las funciones a zonas diferentes e introduciendo una nueva sala del comité en el centro del plan.

Apartamento en Nueva York.

Página 76: El arquitecto de la Ciudad de Nueva York, Timothy Wood, creó un interior de apartamento para un matrimonio joven que serviría para exponer su colección de arte sin hacerles sentir como si vivieran en un museo. Las zonas de exposición están situadas a lo largo de las largas paredes del apartamento y en su "isla de servicio" central.

Sede de la Empresa Hercules.

Página 78: Este edificio de oficinas, situado en Wilmington, Del., y diseñado por Kohn Pedersen Fox, de la Ciudad de Nueva York, tiene un atrio policromo y lleno de luz en su núcleo, abierto al público. Un parque interior con abundantes plantas permite el paso de las personas a través del edificio. Por las paredes del atrio trepan también abundantes enredaderas. □

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
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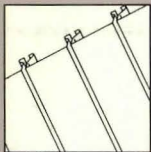
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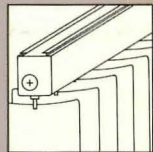


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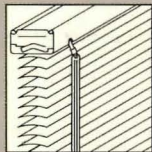
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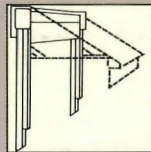
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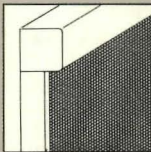
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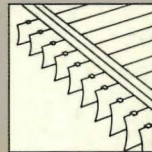
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