

ARTS

SEPTEMBER 1985 TEN DOLLARS



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The Fourth Annual Review of Recent World Architecture

Andrea Oppenheimer Dean, *editor in charge*

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Cover: Photograph by Ivan Nemeč of the exterior of the new Staatsgalerie in Stuttgart, West Germany, by James Stirling (see page 94).

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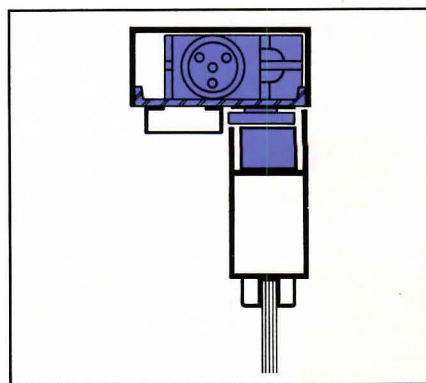
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EVENTS

Oct. 1-4: Building Component Manufacturers Conference, Phoenix. Contact: Karen Seldon, 8218 Morning Dew Court, Frederick, Md. 21701.

Oct. 2-4: Course on Downtown Revitalization, East Hartford, Conn. Contact: National Main Street Center, National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

Oct. 2-5: Convention of the Marble Institute of America, Phoenix. Contact: MIA, 33505 State St., Farmington, Mich. 48024.

Oct. 3-4: Contract Documents Seminar, Las Vegas. Contact: The Engineers' Joint Contract Documents Committee, American Consulting Engineers Council, 1015 15th St. N.W., Suite 802, Washington, D.C. 20005.

Oct. 3-5: AIA Meeting on Design of Health Care Facilities Using Computer Applications, Seattle. Contact: Mike Cohn at Institute headquarters, (202) 626-7366.

Oct. 4-5: Energy in Architecture: Redesign Workshop, Columbus, Ohio. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

Oct. 5: AIA Women in Architecture Conference, Houston. Contact: Beverly Sanchez at Institute headquarters, (202) 626-7434.

Oct. 6-9: Industrial Power Conference, Chicago. Contact: American Society of Mechanical Engineers, 345 E. 47th St., New York, N.Y. 10017.

Oct. 8-11: AIA Architecture for Justice Meeting on Alternatives for Financing and Constructing Justice Facilities, Los Angeles. Contact Mike Cohn at Institute headquarters, (202) 626-7366.

Oct. 9-13: National Preservation Conference, Seattle. Contact: National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

Oct. 10-11: AIA Building Performance and Regulations Conference, Boston. Contact: Tick Vicars at Institute headquarters, (202) 626-7456.

Oct. 11-13: National Association of Plumbing, Heating, Cooling Contractors Convention, Las Vegas. Contact: NAPHCC, P.O. Box 6806, Falls Church, Va. 22046.

Oct. 12-15: American Society of Landscape Architects Annual Meeting, Cincinnati. Contact: Pam Jensen, ASLA, 1733 Connecticut Ave. N.W., Washington, D.C. 20009.

Oct. 15-18: Computer Show for Contractors and Designers, Houston. Contact: CMC '85 and A/E Systems, P.O. Box 11318, Newington, Conn. 06111.

Oct. 15-20: Tenth National Passive Solar Conference, Raleigh, N.C. Contact: Solar '85, NCSEA, 850 W. Morgan St., Raleigh, N.C. 27603.

Oct. 17-18: Waste Heat Recovery Seminar, Chicago. Contact: Association of

Energy Engineers, 4025 Pleasantdale Road, Suite 340, Atlanta, Ga. 30340.

Oct. 21-25: Workshop on Using Automation in Working Drawing Production, Madison, Wis. Contact: Philip M. Bennett, University of Wisconsin, College of Engineering, 432 North Lake St., Madison, Wis. 53706.

Oct. 22-25: World Energy Engineering Congress, Atlanta. Contact: WEEC, 4025 Pleasantdale Rd., Suite 340, Atlanta, Ga. 30340.

Oct. 23-25: Architectural Woodwork Institute's Annual Convention, New Orleans. Contact: AWI, 2310 S. Walter Reed Dr., Arlington, Va. 22206.

Oct. 24-25: Energy in Architecture: Redesign Workshop, Argonne, Ill. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

Oct. 24-26: AIA Housing Meeting on Housing the Homeless, Washington, D.C. Contact: Ravi Waldon at Institute headquarters, (202) 626-7429.

Oct. 25-26: Seismic Design Workshop for Architects, Seattle. Contact: Don Geis at Institute headquarters, (202) 626-7409.

Oct. 25-27: Conference on Frank Lloyd Wright's Publicly Accessible Buildings, Buffalo. Contact: John F. Quinan, SUNY at Buffalo, Buffalo, N.Y. 14620.

Oct. 28-Nov. 1: Course on the Application of Infra-red Scanners to Detect Building Energy Losses and Roof Moisture, South Burlington, Vt. Contact: The Infrasppection Institute, Juniper Ridge, Box 2643, Shelburne, Vt. 05482.

Oct. 30-Nov. 2: AIA Urban Design and Planning Meeting on Growth Management Issues in Rural Areas, Raleigh, N.C. Contact: Bruce Kriviskey at Institute headquarters, (202) 626-7452.

LETTERS

Contrasting Aquariums: As a student of aquariums as a building type, I enjoyed your articles on the Monterey Bay and National aquariums (June issue). I was disappointed, however, that you didn't elaborate on the ramifications of these two very different concepts.

Being inwardly oriented, the National Aquarium creates an appropriate illusion of "other worldliness" brought about by subdued light levels that seem to emanate from the water displays, while at Monterey the strong daylighting makes the aquatic life seem to be out of place. The opportunity is not developed to create a sense of fantasy and place inherent and appropriate in an aquatic environment.

The strong daylighting also renders aquatic displays and signage relatively dark, and, in contrast to the National Aquarium, the educational and environmental impact is muted.

The Monterey Bay Aquarium is masterful contextual architecture, but as an

aquarium it is not on a par with the Baltimore facility and the possibilities to which that aquarium points: a comprehension of another environment studied in terms of varying light levels that are a byproduct of water depths and geographic location for the different aquatic life forms.

John Cottle, AIA
Aspen, Colorado

Ordway Music Theatre: Alone among those who have written about the Ordway Music Theatre, Joanna Baymiller caught and described the "combination of intimacy and grandeur" that Ben Thompson was seeking, along with the feeling of being part of the city (May, page 189).

Along with the kudos, however, come a couple of comments that I mention only because they cover two matters that have become a recurring but erroneous theme. The first is the price, and the second is the matter of "change orders."

Regarding price, there is confusion everywhere (probably our own fault) as to the difference between "building cost" and "project cost." Our original contract with the general contractor was for \$23 million, with some hoped-for savings on some unfinished sections that, we hope would end up at \$21.5 million. Some of the savings actually materialized, but it turned out to be impractical to leave, for example, the Studio Theatre an uncompleted shell space. So, \$21.5 million was never a real number, and the decision to complete the building at \$23 million was a conscious one.

This is not to say that there was not an increase in the final price. There was. In the course of construction, it gradually became clear to the general contractor and his subcontractors that they had a vastly more sophisticated building on their hands than they had anticipated. The stagelifts, the 40-ton moveable orchestra enclosure, the stage lighting and rigging were all elements with which they had not previously dealt. Added to this, it came through as something of a shock to the mechanical trades that our acoustician really meant all of those things in the specifications relating to vibration isolation of the entire mechanical and plumbing systems, as well as isolation of the performing spaces, one from the other, and all from environmental noises outside the hall. The upshot was that the "building price" rose from \$23 million to \$26 million with all spaces finished and all equipment installed. This is not exact peanuts, but in a fast track project of this complexity, a 13 percent increase over a two-and-a-half-year construction period is entirely reasonable.

The \$45 million figure is *not* the "building cost." It is the "project cost," which covers among other things, land, legal

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World Architecture

EXPO Center Gives Preview of Vancouver World's Fair

Next year Vancouver, British Columbia, will celebrate its 100th anniversary and will host EXPO 86, a world's fair on transportation and communications. This summer, as the city prepares the exposition site, it builds hotels and a convention center and completes a rapid transit system. A 60-story geodesic dome has been opened to the public to provide an introduction to the fair.

Vancouver architect Bruno Freschi is acting as chief architect/planner for the fair. "I see EXPO 86 as an amenity and not an imposition," he says. "We have a spectacular site. . . . It is so intimately intertwined with Vancouver's inner city and history."

The exposition will be located on two waterfront parcels totaling 173 acres and connected by the city's new 14-mile rapid

transit system. This will be the first world exposition to take place on two sites.

The fair's main site, which will accommodate the theme center, the international and corporate pavilions, plazas, performances, special events, restaurants, and rides, curves along the northern and eastern shores of False Creek. This site is predominantly reclaimed industrial land and railroad yards owned by the quasi-public development organization B.C. Place, which has its own master plan for the area after the exposition.

Canada's host pavilion will be located within the Canada Place complex, which also includes office space, a 505-room hotel, a five-berth cruise ship terminal, and will become a trade and convention center after the fair. The large, ship-like
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Top, EXPO preview center along the eastern tip of False Creek; above, Michael Hayden's 60-foot, spiraling neon sculpture in the center's rotunda.



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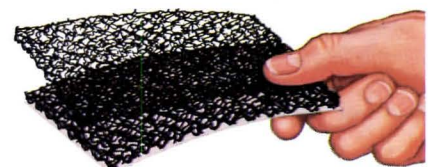
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Unless otherwise indicated, the news is gathered and written by Allen Freeman, Nora Richter Greer, Michael J. Crosbie, and Lynn Nesmith.

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building located on an existing pier in the city's main harbor, Burrard Inlet on the opposite side of the downtown business core, was a collaborative design by Downs Archambault, Musson Cattell, and Zeidler Roberts Partnership.

The financial problems of the 1984 Louisiana World Exposition in New Orleans have prompted EXPO 86 officials to develop an aggressive marketing campaign for signing up exhibitors and selling advance tickets. As part of this strategy and as a test run for next year's fair, the preview pavilion, designed by Freschi, opened May 2 at a prominent location near the terminus of False Creek. "The EXPO Centre will be one of our best selling tools,"

Above, modular exhibition pavilions; left, shiplike Canada Place on Burrard Inlet.

predicted EXPO President Michael Barlett. "It will provide a firsthand look at our world-class exposition." Within its first month more than 100,000 people had visited the center, a 15-story geodesic dome with a stainless steel surface and white steel supporting beams. At night the sphere is lit with 130 randomly flashing strobe lights. The pavilion houses exhibition halls, restaurants, and, within the dome, a 500-seat theater with a spherical screen approximately nine times larger than the standard movie screen. Next year it will serve as one of the four major theme pavilions.

Unlike some past World's Fairs, including Canada's last fair, EXPO 67 in Montreal, participating nations will not build their own pavilions but will lease exhibition space from the host country. The 40 international exhibitors will be housed in modular pavilions designed by a team made up of Freschi, Bogue Babich Associates (structural engineers), and EXPO project architect Paul Bridger. The temporary pavilions range in size from approximately 273 to 5,468 square yards and are constructed of triangular steel trusses, steel pipe columns, triangular wood roof panels, and wood wall panels. Each exhibitor is responsible for the design and installation of displays and interior and exterior decoration.

Although most of the exposition's buildings will be temporary, EXPO 86 will leave several permanent public amenities to the city: a 60,000-seat stadium, a park along the waterfront, a 10,000-seat amphitheater, an arts, sciences, and technology center, a forestry center, and the first phase of a public transportation system.

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Recent Results of Berlin's Continuing 'Exhibition'

Two years ago when we first reported on the in-situ Berlin International Building Exhibition (IBA), only Rob Krier's Ritterstrasse housing was finished. The program since has completed four new complexes in the Friederichstadt and Tiergarten areas.

Most convincing, perhaps, is the group of four energy conscious houses in the Tiergarten by Schiedhelm & Axelrod; Pysall/Jensen; von Gerkan, Marg & Partner; and Faskel/Nikolic. Composed of only partially connected six-story buildings, each of which uses different energy conserving strategies and has its own plan and image, the complex is united by a fresh, mostly modern vocabulary.

Less appealing is O.M. Ungers' Lutzowplatz housing, also in the Tiergarten, a block demolished by war then reduced to a giant traffic intersection by postwar planners. Ungers' pleasant competition-winning scheme was stripped by the housing authority to an almost flat wall to the street, brick at the base, then stuccoed and pierced by square windows to end in flat gable shapes. Somewhat more friendly, the courtyard is stepped to allow for mai-sonettes, stacked on top of each other.

The just completed Rauchstrasse complex, planned by Krier, is anchored on one end by an Aldo Rossi building (quietly sophisticated, more variegated than his usual), and on the other by a Krier creation (a mixed salad with a prominent, dreadful sculpture as garnishing). The complex also includes buildings by Hans Hol-



Koppelkamm

Top, overview, southern Friederichstadt; above, 'energy houses,' Tiergarten area.

lein (an indigestible hash of colors and shapes on the court side, a baroque elevation facing the street), Giorgio Grassi (thoughtful, modern) and Henry Nielback (modern, far less thoughtful).

The IBA program for new construction, headed by Josef P. Kleihues, is headquartered in streamlined offices in a stately, bullet-marked baroque building located next to the old Berlin Museum. In contrast, the other IBA concerned with renovation and infill, headed by Hardt Walther Hämer, is housed in a cozy mess of draft-

ing tables, books, and plants off a scruffy street in an industrial neighborhood. The resemblance to community-based architecture firms of the late '60s is no coincidence. Hämer's main concern is social welfare, self help, and creating jobs. "Architecture," Hämer says, "can't be better than the relationships between people."

Since IBA's beginnings in 1979, Hämer's program has made livable or built anew 3,500 dwelling units in the Kreuzberg and Luisenstadt areas. These were mixed use working class neighborhoods that escaped demolition and are now inhabited mostly by Turkish "guestworkers," punkers, and bereft street people.

To a large extent, Hämer has concentrated the program's limited resources on repairing damage, rather than modernization—sealing roofs, tightening windows, making the heat rise—without driving out inhabitants. What Hämer found when he began in 1979 was a rundown area where 1,000 dwellings were already empty and others being rapidly abandoned. The plan was to clear them for demolition, but the Turkish occupants moved in with large families, as did young squatters. "If we had cleared and rebuilt as planned," Hämer says, "the final result would have been about 10 percent new dwellings or dwellings in good order. Ninety percent would have suffered further dilapidation." He therefore chose to use available funds to simply make existing dwellings livable and shops usable.

"The strategy," Hämer says, "means minimum cost and maximum effect for the state; minimum rents for the residents consistent with a standard corresponding to their wishes and resources. This often means using a stove instead of central heating. We are mainly advocacy planning in operation with the people affected."

One of the IBA's most appealing schemes was designed and implemented by Hämer's program. The Frankelufer complex by Hinrich and Inken Baller. Part infill, part a large new building, a creation resembling a Gaudì offspring. There are upward curling balconies, curved pantiled roofs and swirling paved paths. The Ballers have used metalwork balconies and cornice lines to tie the complex in with its neighbors and employed local craftsmen to contain costs.

However, Hämer's section is also responsible for one of the IBA's grimmest creations, a grisly corner block by Alvaro Siza and Peter Brinkert from which the graffiti, "Bonjour tristesse," hasn't yet been painted over.

The highest praise for Hämer's program comes, perhaps surprisingly, from the esthetically oriented Kleihues. "Hämer won't mention it to you," he says, "but he's saving the history of Berlin."

ANDREA OPPENHEIMER DEAN

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ARCHITECTURE OF THE CARIBBEAN



Architecture of the Caribbean

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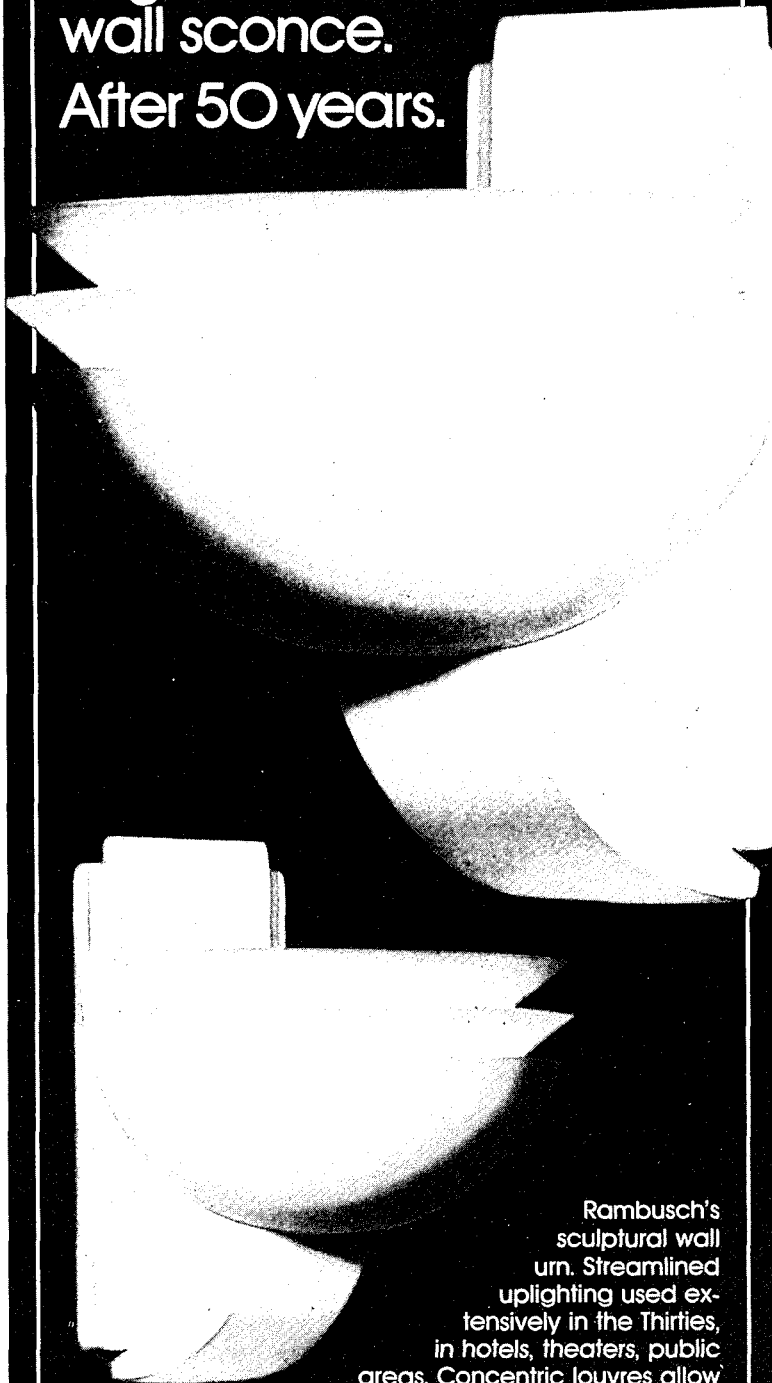
“Traditional architecture is that which . . . arises naturally and spontaneously through man’s encounter with climate through craft.”

—John Newel Lewis

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Theory Versus Practice in Recent French Competitions

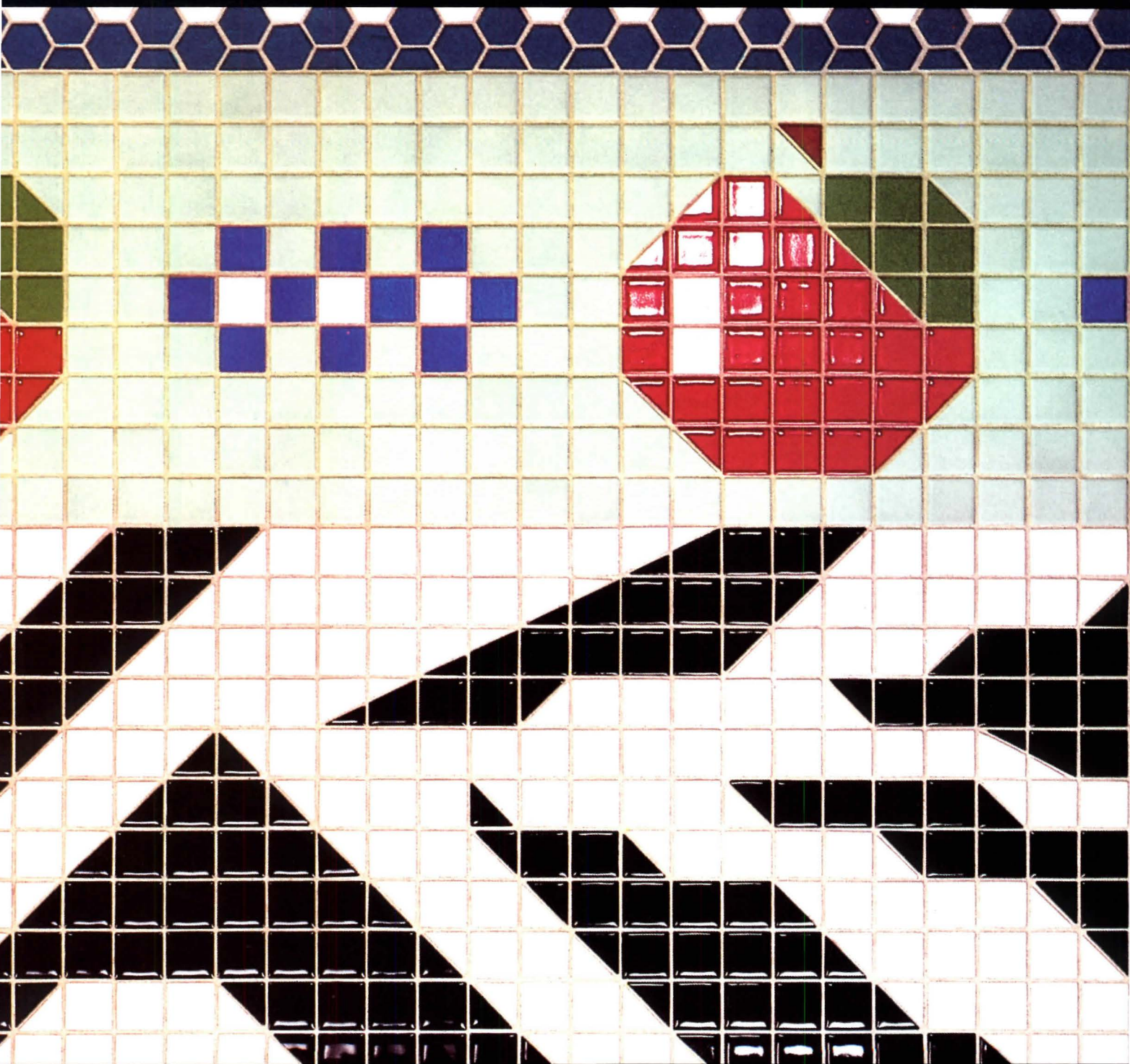
Distinguishing between architectural reality and wishful thinking has become increasingly difficult in Paris, for with the Mitterrand regime came the ascendancy of the "Class of '68," a group of architects too long-in-the-tooth to be accurately described as young but painfully short of experience in architectural practice. Their preference for architectural philosophism has been given full rein, with the result that architectural debate has been valued more highly than actual achievement. Design projects have been promoted through publication and exhaustive exhibition, runners up in competitions often being given more prominence than the winners; such completed buildings that have been acknowledged at all have been discussed in terms of design principles, with truly appalling construction standards being either ignored or dismissed as inevitable.

Yet the palmy days of pure polemic may well be numbered. As the French parliamentary elections to be held next March grow closer, there is now political pressure for tangible results in architecture, especially so far as the Parisian *Grands Projets* are concerned. Due for partial completion next year is the new Museum of Science and Industry, a massive project for transforming a 270x110-meter, 35-meter-high concrete slaughter house built at Villette in the 1960s but never put to its intended use.

The present museum project follows an amended version of the competition-winning master plan by the French architect Adrien Fainsilber, in which various groups of designers are making contributions, notably the Paris-based high-tech British practice Rice-Francis-Ritchie, which is working on a new glazed facade for the building. The new museum is the centerpiece of the "Park for the 21st Century" being created at Villette, where already completed elements include Fainsilber & Mercier's near-spherical *Geode*, containing the second Omnimax facility to open in Europe, and the retained 19th century *Grande Halle*, first used this spring after restoration and conversion by the French architects Reichen-Robert to house the architecture section of the Paris Biennale.

The park itself is to follow the design that won Bernard Tschumi the French government-run international competition of 1982-83. Major works on the infrastructure started earlier this year and, following discussions with other designers, contracts are to be awarded this month for the design and execution of various thematic gardens within the framework of Tschumi's composition of points, lines, and

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You're out front with American Olean



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surfaces. Overall design control of the park rests with Tschumi, as does the detailed design of the *folies* that punctuate the park to an overall grid. Three of these *folies* are due to open in the middle of next year, and an additional 12 early in 1987.

The final element planned for Villette, the Cité de la Musique, was reserved as the subject of a French architectural competition won this year by Christian de Portzamparc. Said to have missed winning the 1983 Grand Prix de l'Architecture by a whisker, this idol of the "Class of '68" architects was runner-up in the international Opéra competition won in November 1983 by Carlos Ott.

The new opera complex to be built at Bastille to Ott's design is scheduled to be entirely finished in time for the bicentenary of the French Revolution on July 14, 1989. Site clearance was already well advanced this June when a working model was put on public display in Paris. One of the main functional features of the new building—and of the competition brief—is an inner core where up to 10 entire sets can be whisked by electrically operated machinery between the main auditorium, scenery bays, rehearsal, and storage spaces. This box of tricks is to facilitate a wide repertoire for the planned future audience of one million people a year. But as the model went through its paces to a suitably operatic accompaniment, it was hard not to speculate on the catastrophic consequences of a power cut or to wonder what might happen if an absent-minded prima donna were to remain on stage long enough to be swept away to some remote, subterranean store.

A more architectural sense of reality was given to another of the longer term *Grand Projets* when a full-size simulation of I.M. Pei's pyramid was mounted for a few days in May on the Cour Napoleon



Top, redesigned Beaubourg space by Gae Aulenti; above, gallery before alterations.

site at the Louvre, drawing large crowds and all manner of opinions, for and against (see May, page 25). A far less controversial element in Pei's proposals for the Grand Louvre is the major reorganization for museum use of those parts of the palace still occupied by the ministry of finance. This government department is due to move into a building now under construction at Bercy to designs by Chemetov & Huidobro. This Paris-based practice is also responsible for the now largely completed leisure center just down the road from the Louvre in part of the hole where Les Halles used to be. Here, Chemetov & Huidobro have pipped Pei at the post by building this year no less than four glazed pyramids to light underground facilities.

The vast new museum of 19th century art being created in the former Gare d'Orsay railway station is among the other government *Grands Projets* due to open to the public next year. The conversion program is assigned to the Italian architect Gae Aulenti, in association with the French practice ACT Architecture.

Aulenti has already demonstrated considerable skill in her facelift for the Museum of Modern Art, the first phase of which opened at the Centre Georges Pompidou at the end of May. To meet curators' complaints concerning the difficulties inherent in mounting permanent and temporary exhibitions in the celebrated Piano & Rogers building, she has provided a series of conventionally enclosed exhibition spaces on the fourth floor. Views over Paris through the glazed external walls of the original building have been exploited to give vistas in circulation areas, but paintings by Braque, Picasso, Léger, and others are now placed in room-sized galleries against a calm background of white-painted walls, with parallel top-lit corridor-like spaces for the environmentally controlled display of drawings and other related objects.

The major Paris projects are by no means the only aspect of architectural activity in France. Pledged to encourage decentralization, the Mitterrand government passed a law in 1982 devolving many powers to the regions. Some of the results were not as intended—a number of Paris-based architects found local authorities less than willing to pay for projects originally initiated by central government, and some simply ground to a halt. More positively, government demonstrated its support for out-of-Paris activity by selecting for the Grand Prix de l'Architecture this year an architect who has practiced almost exclusively in the southwest of France, Edmond Lay who is based in Bordeaux.

So far as buildings go, decentralization has taken tangible form with the completion of the first administrative headquarters for a newly created regional authority to serve the Midi-Pyrénées (an area incorporating 10 *Préfectures*). The new building is in Toulouse and was designed by a Toulouse-based architect, Jean-Pierre Estrampes. Compared with much contemporary building in Paris, it is exceptional for being completed on time and within budget to high construction standards. Estrampes learned about working drawings and project management in the United States and has definite opinions about the design of a building intended as a forward-looking but distinctly regional symbol of authority. No doubt he will employ the skills to the full again on his next project: the council chamber to serve the regional council, to be built next to their headquarters office. Whether decentralization will continue to produce such happy results, only time will tell, but one way or another 1986 promises to be a most revealing year for architecture in France.

Ms. Ellis is an architect and free-lance writer living in Paris.

News continued on page

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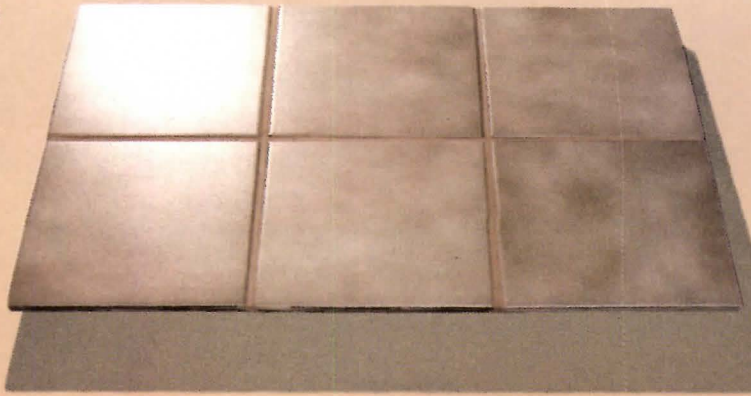


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Le Corbusier Notebook Gives Clues to United Nations Design

Who designed the United Nations headquarters in New York City?

History's answer, of course, is that the conceptual design was created by a group of 20 famous and near-famous architects from member nations chaired by Wallace K. Harrison as director of planning for the U.N. The group, which met 45 times, included Louis Skidmore of the U.S., Oscar Niemeyer of Brazil, Sven Markelius of Sweden, Mathew Nowicki of Poland, and, of course, Le Corbusier.

The board of design came to a unanimous recommendation of the design ultimately developed and built. But from whose mind did the concept first emerge?

For many years Le Corbusier and his followers have claimed that the central idea for the U.N.'s design was his alone, but there has been a gap in the evidence needed to evaluate the claim.

Now there is new proof in a notebook of Le Corbusier's sketches, four of which are reproduced here for the first time. The notebook was once considered lost forever.

By far the most personal and immediate record of Le Corbusier's day-to-day thoughts and feelings about the projects he was engaged in and the places where he worked, he kept in the pocket notebooks (*carnet de poche*) he always carried with him. These were typical French artists' pocket sketchbooks, spiral bound along a short side. Many architects and historians know them well since their publication in four volumes by the Architectural History Foundation with the MIT Press and the Fondation Le Corbusier in 1983-85.

However, that series omitted notebooks for the years 1945-1950 inclusive. The editors state that Le Corbusier himself clas-

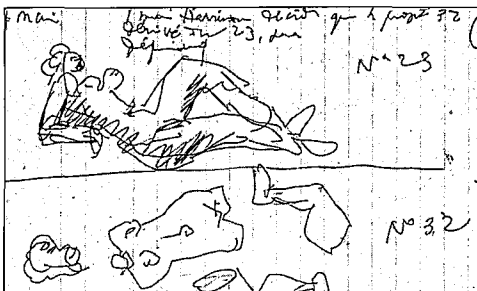
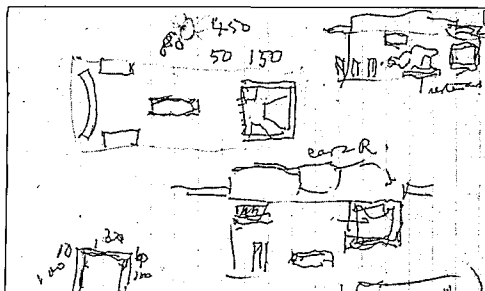
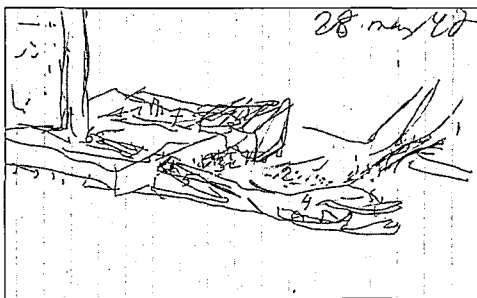
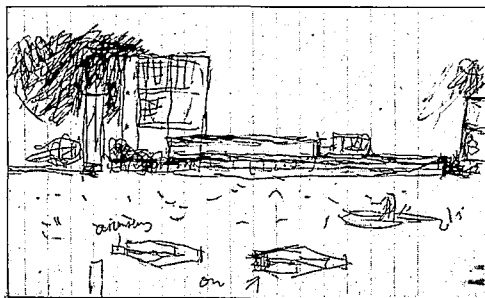
sified and numbered the notebooks, skipping those covering the critical years during which the board of design met. There were only a few of them, of varying sizes, he said, covering his work on and visits to his capitol buildings for the Punjab in Chandigarh.

Yet a notebook specifically covering the U.N. design period (January-June 1947) had definitely existed. It had been part of the material (Le Corbusier's original drawings and other documentation covering his U.N. work) that had been deposited on June 11, 1947, with Stamo Papadaki, an architect and close friend in New York City. Le Corbusier directed that this collection be delivered to the Institute of Contemporary Art in Boston. A large exhibition of his work was being mounted at the institute, to be sent on later to museums across the country.

Le Corbusier wrote a "note annexe" to his letter of November 1947 to James Plaut, a director of the institute, explaining the contents of the little notebook, with its pages dated from *28 Janvier to Mai 1947*. He said that "this pocket notebook had been filled day by day by me each morning in the subway which took me from Eighth Street to the 55th where the atelier of design was, or in a taxi." He asked "that the notebook have its pages photostated at an honorable dimension."

A bit belatedly, on Feb. 3, 1948, Plaut wrote Le Corbusier in Paris acknowledging the "safe arrival" of the material, adding an inventory of what they received, including the entry: "Case II U.N. Notebook (in safe) (#1) 1."

From Le Corbusier's U.N. pocket sketchbook, clockwise from lower left: schematic details of site plan; elevation of site with East River in foreground, perspective view of the site; metaphorical sketches comparing his own design of unified buildings to Oscar Niemeyer's disassembled scheme.



Courtesy of Fondation Le Corbusier

On July 20, 1948, Le Corbusier wrote to the directors, Frederick Wight and Plaut asking them to have the notebook and the other materials sent to him instantly by the most safe method ("because I fear terribly, as I have told you, a loss intentional or not intentional [*motive ou non motive*].")

On Aug. 13, 1948, Wight replied to Le Corbusier's letter (and an apparently frantic cable that followed it): "... You expressed your inquietude of fear that your notebook was mislaid. It is necessary that I tell you that that is the case, and my unhappiness is as great as yours. We had well understood here that you attached a very special importance to it because of the relations with the U.N. which are of little satisfaction to you. You had expressed the fear that the notebook not be lost (voluntarily or not). What happened is this: The assistant here and I had deposited it immediately in the strong vault of the institute. At the end of the exposition, when it was a question of returning that which remained in our hands, I asked that I be brought the notebook in question which should be always in the vault.

"The notebook was not there. Since then I have had it searched and I have searched myself throughout the building from top to bottom. I had a desperate search made yesterday and I remain persuaded that the notebook is no longer in our possession. The only explanation to the mystery that I can make to you is that the notebook, well-used and illegible to others, was not recognized as an object of importance. Once it was outside the strong vault for a few instants, it is possible, I am forced to believe, it was put at one side and later lost."

Wight wrote that he would undertake new searches, and apparently some time in June 1950 the notebook was found. Although this portion of the correspondence is not in the archive, Plaut must have joyfully informed Le Corbusier and received in reply instructions, on the basis of which he wrote (June 28, 1950) to the French consul in Boston: "We have asked M. Le Corbusier how he would wish to have this valuable document returned to him and he has requested that we return it to him through official channels and by diplomatic courier." He asked the consul to do so and, vastly relieved, I am sure, wrote to Le Corbusier: "I am delivering this document to you by safe hand. He received a letter on July 3 from the consul acknowledging receipt of the "notebook containing the designs and the original sketches of the United Nations building," and added: "Following your suggestion, I have had this document returned to him, today, by the *Valise diplomatique*..."

A letter from Consul Chambon to Le Corbusier dated July 3 confirms his having

continued on page 4

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ing sent the notebook that day by diplomatic pouch. Although the institute in Boston requested confirmation of its arrival in Paris, the record reveals no acknowledgement or thanks from Le Corbusier.

In the spring of 1983 I started work on a book about the design and planning of the U.N. headquarters, which is based in large measure on the virtually verbatim notes I took of the meetings of the board of design, in my position as secretary of that impressive group of architects.

During January 1985, I was in Paris carrying on research for my book and had been very well received at the Fondation Le Corbusier. Mme. Eveline Tréhin, the directress of the foundation, and Mlle. Martine Lasson, the very helpful librar-

ian, gave me generously of their time, as well as appropriate access to the archives, library, and files. I was anxious to find any evidence still existing of Le Corbusier's thinking during the winter and spring of 1947. But Mme. Tréhin said that she felt sure the notebook for the U.N. period was not in the foundation's collections. She pointed out that Le Corbusier himself had organized the notebooks in series, stamping each with his typical large stencil numbers in continuous sequence, omitting the 1945-50 years. Did he himself want to leave out the notebook dealing with the U.N.? Had he destroyed it? Had others continued what he had occasionally referred to as the conspiracy against him from League of Nations days?

During each of three mornings when

we met, the directress and the librarian were kind and concerned enough to discuss the possibilities of its existence, even at the foundation.

On the last morning of that week, we had a final discussion. I repeated the thought that the notebook might be in an unexpected, miscellaneous group of materials, dealing with the U.N., which Le Corbusier might have put aside, apart from the voluminous archive he had so carefully organized. After a moment's thought, Mme. Tréhin spoke quickly to Mlle. Lasson about a storage area where models were kept and then excused herself. She returned after 10 or 12 minutes with a smile of success, holding out to us a small spiral-bound notebook. It looked like one of those commonly sold in American 5&10 cent stores or stationers.

We opened to the first page. There was the magic date 28/1/47, with a small rough sketch of a cross section of the U.N. site from First Avenue to the East River, with the secretariat rising above it.

The sketches and notes on ensuing pages clearly followed the course of the meetings of the board of design and show Le Corbusier's own creative thinking as the design process progressed, as well as his reactions to it. On page 59, dated 4 Mai, he notes that on "1 Mai Harrison decide que le projet 32, derive de 23, sera definitif." [May 1 Harrison decides that the project 32, derived from 23, will be definite—i.e. carried forward.] Below this note he drew two beautiful little cartoonlike sketches, the first of a female at rest on her elbow, marked No. 23—the number of his own scheme for the headquarters. The second showed the body dismembered, the head cut off, the legs severed, the torso floating unsupported. He marked this No. 32, the number of the scheme by Niemeyer.

In scheme No. 23 Le Corbusier had introduced the idea of placing the meeting halls in a single rectilinear building standing on *pilotis*, with the secretariat as a highrise slab building rising above.

The board of design, however, wanted the general assembly hall separated from the other halls on grounds of its greater significance. It was Neimeyer's scheme No. 32 that first showed the general assembly hall standing alone. It was this scheme that the board finally favored: by Neimeyer the once-missing evidence suggests, out of a somewhat disapproving Le Corbusier.
GEORGE DUDLEY, FAIA

Mr. Dudley is an architect and educator who now consults on architecture and planning around the world. He was formerly with the New York City firm of Harrison & Abramovitz and was architecture dean of Rensselaer Polytechnic Institute and UCLA.

News continued on page 4



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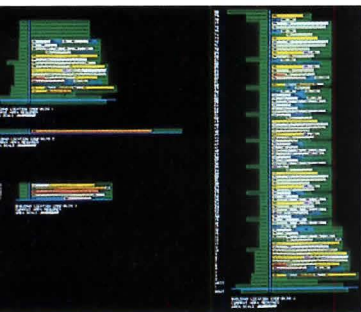
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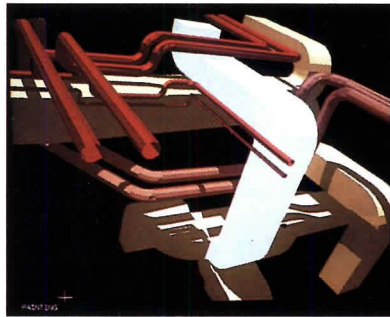


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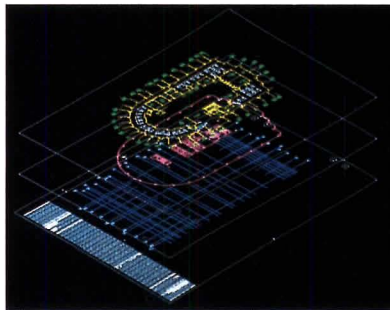
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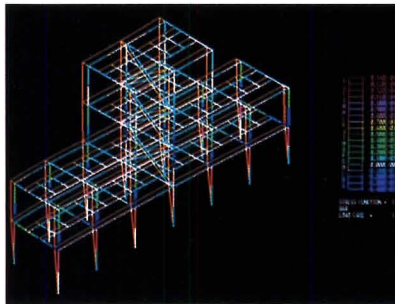
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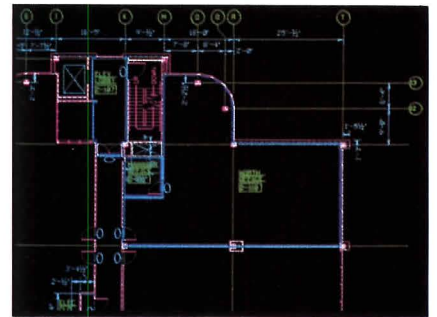


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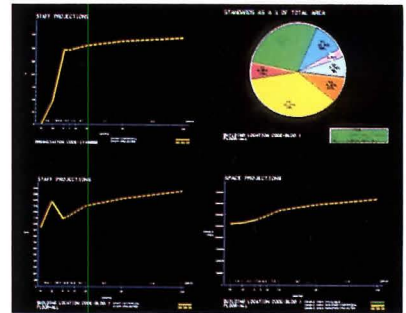


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The Whitney: A Chance for Presentation and Discussion

The unveiling in early summer of a proposed Whitney Museum addition by Michael Graves, FAIA, immediately sparked an emotional debate. At a public discussion in late July sponsored by the New York Chapter/AIA, Graves formally presented his controversial proposal, and the standing-room-only audience, which included prominent architects and architectural historians, had a chance to ask questions and make comments on the design.

Paul Segal, AIA, president of the New York chapter and a former student of Graves, opened the forum by introducing Tom Armstrong, director of the Whitney, who gave the background of the museum and the planning committee's process for selecting an architect for the addition. "This is not the same Whitney that hired Marcel Breuer," Armstrong remarked.

Philip Johnson, FAIA, next gave a brief history of the numerous additions to the Metropolitan Museum of Art and his role

in the expansion of the Museum of Modern Art. Johnson concluded by saying that he "joined the trustees in admiring the [Graves] design enormously."

The proposal had received some strong criticism, so when Graves took the stage he jokingly said, "I did smell some faint odor of tar coming in tonight. I'm sure it was just coming from resurfacing of the street." However, the representatives of the New York City architecture establishment in attendance provided a very warm reception for the Princeton architect, and any critics hoping for a tar and feathering were seriously disappointed.

Using numerous props, including a model, colorful renderings, plans, elevations, and two slide projectors, Graves presented a detailed description of the program and explained the basis for his design that uses the Breuer building as one component of an overall scheme. He talked about the significance of the cylindrical "hinge" that would tie together the

old and new elements and create a "symmetry precisely at the middle." The possibility of a tower adjacent to the 1966 Breuer building was ruled out by Graves because of program requirements for large linear galleries and city zoning and setback requirements.

"I was worried," said Graves, "that when we finished the building two visitors from Des Moines standing across the street would look at the Breuer building and the addition and one would ask, 'Well, dearie, which one is the Whitney?' I want them both to be the Whitney. . . . I want the whole composition to be one."

The first comments from the floor were by Richard Stein, FAIA, who said that he was grateful to have the chance to hear Graves' very complete presentation, but "after all the rationalization there is still a feeling that the new building crushes and overwhelms and does a disservice to what was a significant monument of Marcel Breuer's architecture."

Then Stein asked, "Is there a way to solve a very complex and necessary program of the Whitney and do it without making the original building part of a surface interplay that reduces the whole building to another facade manipulation?" To which Graves responded, "I presume you have one and I would love to hear how you might do that."

How can the owner of this building meet the code requirement for elevator lobby separation and still keep this elegant lobby elegant?



John Ascuaga's Nugget Hotel/Casino Sparks, Nevada.

in support of Graves' proposal, Ulrich
nzen, FAIA, said that one has to come
terms with Breuer's building and that
present Whitney is not really a "sculp-
al form." He said, "Graves has resolved
isolation of the present building . . .
even though the new design is stylis-
removed from the original by sev-
l generations, it is nevertheless a gen-
us task. I am moved by the design."
The most outspoken critic of the design
is Pascal Quintard-Hofstein of the firm
een Card Architects, who accused
aves of describing the program in detail
le insufficiently explaining the solu-
n. He said sarcastically, "You justify all
se floors, all these rooms—hey, we
uld seem to] have the perfect build-
for the perfect program." Quintard-
fstein also said, "The Whitney shows
air, it shows a joint, and by totally
lding around the stair and not show-
it anymore you are not dealing with
at is architecturally important in the
iginal building. . . . You lose the very
ense of quality in the first fragment."
Graves responded to the two criticisms
t by saying that he didn't rely on the
rogram as the *raison d'être*. "I charac-
ze that as an Albert Speer approach,"
said. On the issue of the stair and
nder Graves said, "Your views are not
e. Neither of us is right or wrong."

In a statement of strong support of the
design, Vincent Scully said that although
he finds he likes the Breuer building more
now than ever before, he believes Graves
has not only given it context, he has
"opened it up to act in a large context."
Scully said, "It makes a kind of New
Yorker penthouse fantasy, up above. . . .
Loading as it does, putting a weight on
the Breuer building, it now gives that build-
ing what it never had before, that is, that
lifting facade now has something to lift."
Scully's rousing conclusion drew applause,
laughter, the evening's only heckle, and
even a smile from Graves.

The only comment from the floor that
seemed to challenge Graves was a more
personal observation from Larry Richards,
director of the school of architecture at
Waterloo University, who said he had prob-
lems with the new proposal because "I
like the Breuer stair enormously." He said,
"I guess that I feel about the cylinder
the way I felt when I walked through
[Graves'] San Juan Capistrano library,
which I admired very much, until I came
to the very end where over the fireplace
in the reading room there is a plaster
cast of a book. The book is too com-
plete; it was almost as though everything
had finally been answered."

Graves agreed that Richards had raised
some interesting issues but said, "We have

heightened the quality of the Breuer stair
by allowing it to finally open into a space
rather than to that cramped short alley."
He later added that he wasn't intent on
covering up the void, but that he thinks
the cylinder in fact offers tension.

Near the end of the discussion one
young woman who confessed she was not
an architect asked two questions: Why
didn't the trustees of the Whitney com-
mission the original architect to design
the addition, and do buildings really have
this "rich emotional life" that architects
give them? Armstrong of the Whitney
answered the second question saying that
yes, indeed, "the Whitney Museum has a
very rich emotional life." However, he did
not feel it was necessary to respond to
the woman's first question, just as Graves
did not feel the need to answer one of
the first questions from the floor: "Is there
no possibility of freeing the new building
in such a way that the Breuer building
retains the integrity and strength and qual-
ity that many of us admire?"

During the AIA national convention
held in early June, Graves had commented
that "Everyone under 50 will love it; every-
one over 50 will hate it." This prediction
was off the mark if the speakers at this
forum were representative of the propos-
al's supporters and critics. LYNN NESMITH

News continued on page 54

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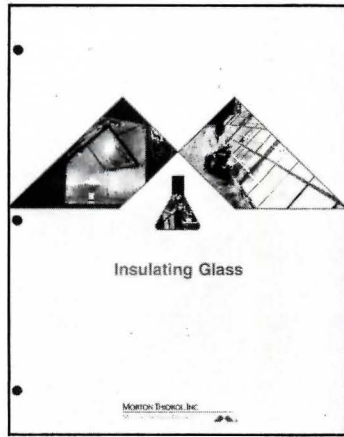
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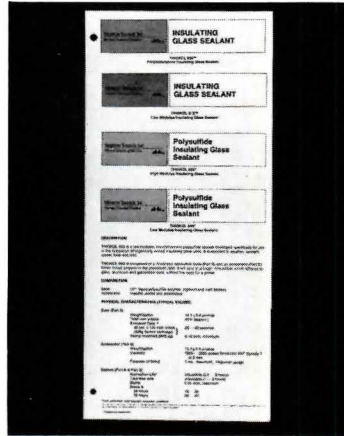
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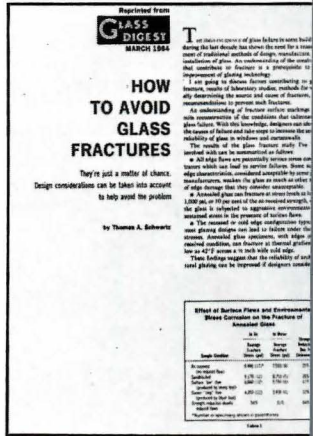
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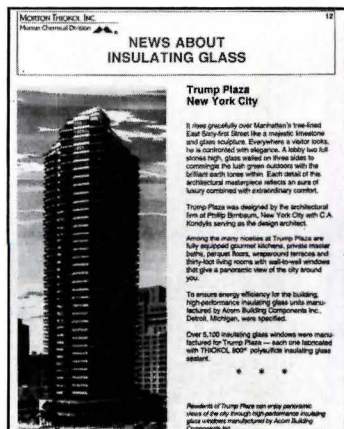
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Circle 37 on information card

Safdie Redevelopment Scheme Chosen for Coliseum Site

A design by Moshe Safdie for Boston Properties was selected by city and state officials for the Columbus Circle site of the New York Coliseum, whose functions will be assumed by the new I.M. Pei-designed convention center. Headed by developer and publisher Morton B. Zuckerman, Boston Properties bid \$455.1 million for the right to redevelop the four-acre parcel, one of the largest and most valuable tracts available in midtown Manhattan.

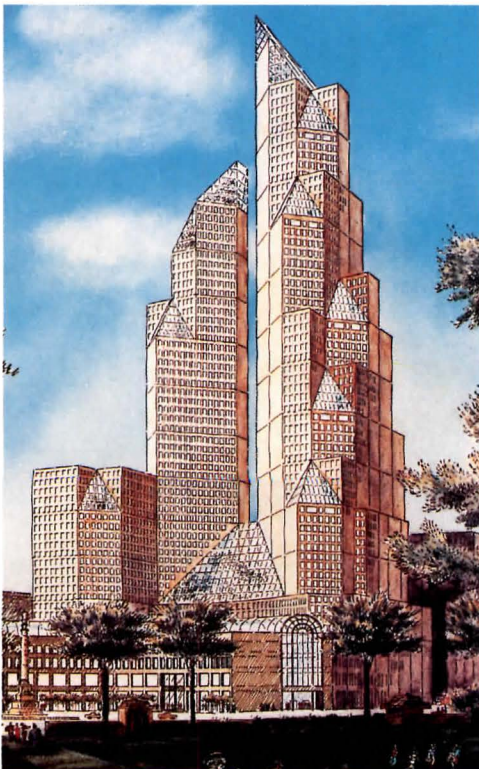
Selected from 13 proposals unveiled in May, Safdie's plan calls for two towers, one 52 stories and the other 72 stories, rising above a curving, lowrise base. The complex would house offices, 270 condominium apartments, a 225-room hotel, and retail in a multistory atrium.

The plan must be reviewed by several community boards and city and state agencies including the city's board of estimate, and this approval process is expected to take at least a year.

The Safdie scheme was chosen through a controversial selection process sponsored by the owners of the site, the City of New York and the Triborough Bridge and Tunnel Authority, which is under the jurisdiction of the Metropolitan Transportation Authority. The decision was made by a panel of four city officials and four representatives from the M.T.A., none of whom are architects.

The selection process, which empha-

Moshe Safdie's proposal for a mixed use development on Columbus Circle.



sized financial benefits to the city, has been criticized by local residents, the Parks Council, and the New York Chapter/AIA. The criteria for choosing the winning design were spelled out in the request for proposals as: "(1) the amount of purchase price offered, which will be the primary consideration; (2) the economic viability of the proposal, the developer's experience and financial capacity, and the developer's proposed time schedule for commencement and completion of the redevelopment; and (3) the overall benefit of the proposal to the city."

The New York Chapter/AIA is asking the city to reconsider its selection process. In a letter to the transportation authority, Terrance R. Williams, AIA, former president of the chapter, said, "The public interest over the long run may or may not be served through 'realizing the highest financial return from the sale.' It will be served if the first priority of the selection process is to seek 'a development of the highest quality.'"

Zuckerman's redevelopment proposal does offer a variety of financial benefits to the city. The M.T.A. would receive \$477 million for mass transit improvements and \$25 million for renovation of the 59th Street subway station. In addition, the city is expected to receive \$100 million a year in taxes once the project is completed.

Government

House Approves \$56 Billion HUD Bill; UDAGs Funded

A week before the U.S. Congress approved in early August a budget aimed at reducing the federal deficit, the House passed a \$56 billion appropriation measure for the Department of Housing and Urban Development and more than a dozen related independent agencies.

Although the HUD bill is within the guidelines set in the approved 1986 budget, it provides about \$9 billion more than Reagan's proposal and is about \$2.5 billion more than the 1985 funding level. But the House measure is \$1.5 billion more than the Senate appropriation bill and will require further adjustments before a final agreement is reached. Usually Congress works out a compromise budget resolution that sets overall spending targets before addressing individual appropriations, but this was the fifth appropriation measure adopted by the House before a budget compromise was reached.

The bill approved by the House provides funding for a number of programs Reagan had wanted to terminate, including the Urban Development Action Grants (UDAG), the Solar Energy and Energy

Woo & Williams Selected to Design Korean Olympic Village

The Cambridge, Mass., firm of Woo & Williams (Kyu-Sung Woo, AIA, and John G. Williams) prevailed over 38 rivals in an international competition to choose a design for the Olympic Village at the 1988 Olympics to be held in Seoul, Korea.

The village will be home to 13,000 athletes and officials, and to 9,000 journalists and service workers, during the games. It is organized in a fan-shaped pattern of residential buildings that grow taller as they radiate outward from a central plaza. All the apartments are sized for families and all will be presold for occupancy by the general public after 1988, when the village will become a relatively conventional suburb of Seoul.

The radial plan preserves views of the mountains in the distance from every point in the town while focusing all activity of the central plaza and its community building, which, during the Olympics, will feed the athletes in dining halls the total size of two soccer fields and later will become a shopping mall.

The village is scheduled to be completed in April 1988. Construction documents will be produced by the Seoul firm of Ilkun Architects. ROBERT CAMPBELL

Conservation Bank, Indian housing, and housing for the elderly and handicapped. The bill provides \$330 million for UDAG, a 25 percent decrease from the previous year's funding. Funding of \$20 million was approved for the Solar Bank. Approval was also given for 12,000 units under the housing for the elderly and handicapped program, and the Indian housing program was continued with funding for 1,000 units. The bill had originally asked for \$1.9 billion for 10,000 new public housing units but final approval was given for \$990 million for 5,000 new units and low-income housing. The House also accepted an amendment that cut \$500 million from the bill for unspecified new housing programs.

Although Reagan had requested a two-year freeze on all subsidized housing programs, the House bill provides about \$9 billion for those programs. Under the Reagan Administration funding for subsidized housing has significantly shrunk from about \$25 billion in 1981 to about \$10 billion this year.

News continued on page



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Circle 38 on information card

U.S. to Raze or Remodel 126 Embassies for Security

At an estimated cost of "at least" \$3.5 billion, the State Department plans to replace or extensively renovate 126 of its 262 embassies and consulates worldwide to bring them up to current stringent security standards. Seventy-five embassies and consulates will be abandoned and rebuilt at new locations, and another 51 substantially renovated or rebuilt on site.

Saying they did not want to tell terrorists which buildings are vulnerable, State officials declined to identify the buildings involved. The eight-year building and security program will be supervised by the department's Office of Foreign Building Operations (FBO), which in recent years has spent only about \$100 million annually on State buildings abroad.

Robert Lamb, assistant secretary of State for administration who oversees both the FBO and State's security program, announced the building program in late June in response to recommendations in an 80-page report by a State Department advisory panel on overseas security. This so-called Inman report, named for retired Admiral Bobby Inman who chaired the panel, covers a range of security concerns abroad that are within the responsibilities of the secretary of state. Concerning the building program, the Inman report states: "The process of obtaining new buildings abroad (whether through construction or purchase) or renovating existing ones is excessively complex, time consuming, and has been inadequately funded. This has meant that we have fallen further and further behind on capital projects."

The report concludes that the 126 foreign posts require replacement or renovation for one or more of the following reasons: not meeting minimum physical security standards for construction quality and distance from external perimeter barriers; sharing a common wall with adjacent buildings; and sharing a building with non-U.S. government tenants. These "represent a significant security threat by terrorist and/or hostile intelligence access," the report continues.

Car bombs, the report says, have required major new security efforts. "Unfortunately, perimeter defenses against incursions of a suicide vehicle are effective only when there is sufficient space to prevent the vehicle from gaining close access to a building."

Meanwhile, the State Department has commissioned the Building Research Board of the National Academy of Sciences to advise State on security design standards. A panel headed by John Eberhard, FAIA, director of the board, is preparing a series of reports, the first

of which will be delivered this fall.

Eberhard says one major recommendation will be the use of performance standards: "We are trying to get State off the practice of specifying certain products. Our design criteria will start out with performance requirements, and then let State indicate a preferred solution. But it will leave the possibility open that the design team can come up with alternatives if it demonstrates that they meet performance criteria."

The research board will also attempt in its design criteria to reconcile "the people who are concerned about security, who at the extreme end tend to push the design of an embassy toward a fortress mentality, with those on the other side of the house, who represent the U.S. diplomatically in other countries" and want to be "as open and hospitable as possible to foreign nationals," says Eberhard.

Court Orders EPA to Require States to Reduce Acid Rain

A federal judge ruled in late July that the Environmental Protection Agency must order states to reduce pollution that causes acid rain, and the EPA was reported to be considering an appeal of the decision. Meanwhile, an EPA-sponsored study estimates \$5 billion in acid rain damages annually in 17 states, an admittedly conservative figure, say federal officials.

The federal district court ruling came in a suit brought by several Eastern states. It deals with pollutants produced in Kentucky, Ohio, Indiana, Tennessee, Illinois, West Virginia, and Michigan that cross into Canada. The issue of interstate pollution is now before a U.S. appeals court.

(Acid rain is composed of oxides of sulfur and nitrogen created by the burning of fossil fuels. It travels through the atmosphere on prevailing winds and returns to earth in rain, snow, fog, or dry particles. Emissions from coal-burning power plants in the Midwest tend to be carried into Eastern states and Canada.)

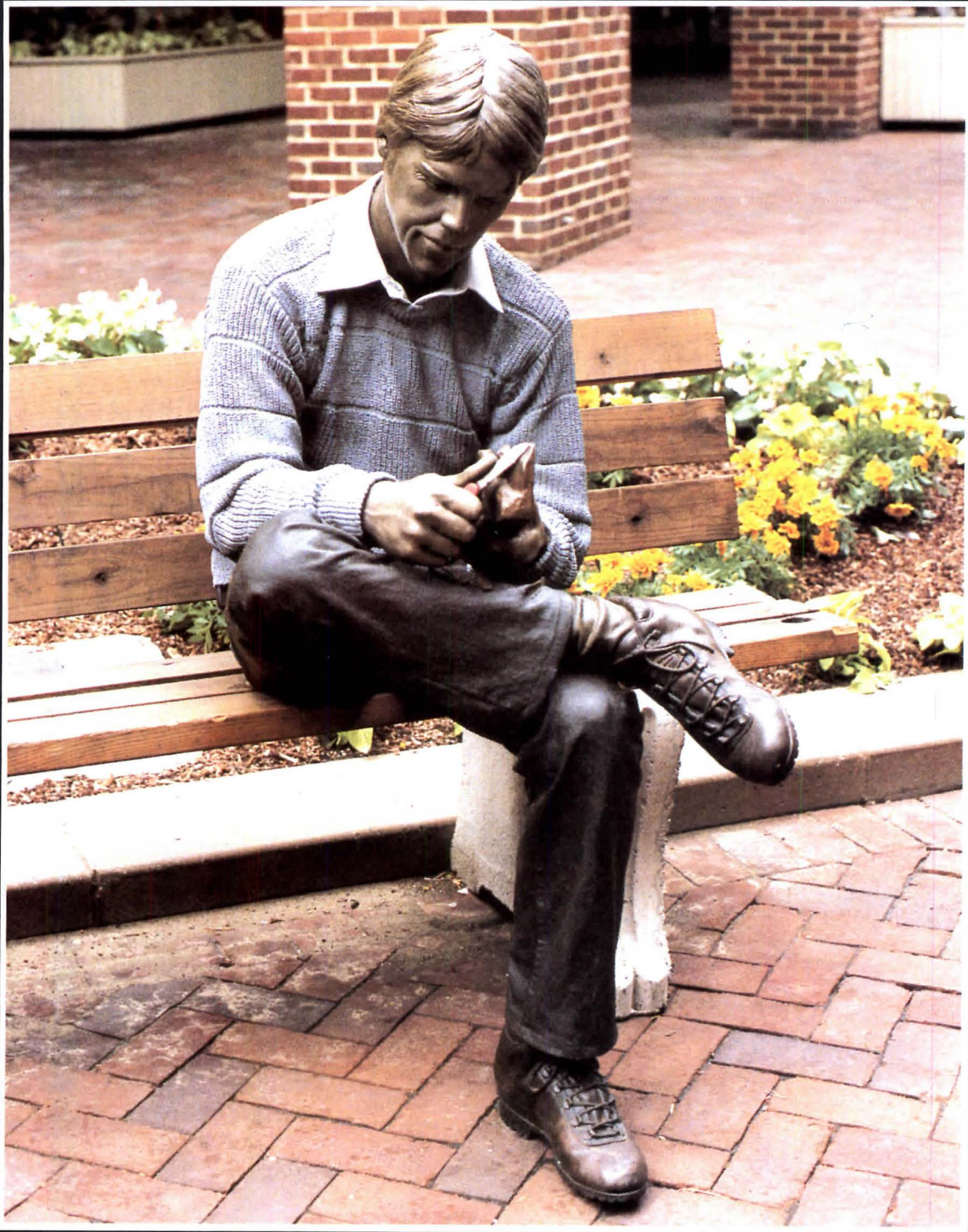
EPA's formal reaction to Judge Norma Holloway Johnson's ruling was that the Reagan Administration "has publicly recognized that acid rain is a serious environmental problem in the United States and Canada." However, the Administration in the past has contended that much more needs to be learned about acid rain before a multibillion-dollar cleanup program is undertaken.

The EPA study that places annual damage to the built environment at \$5 billion in 17 states found that two-thirds of the harm is created by pollution from sources more than 30 miles away. The report also shows there is widespread damage not just in the Eastern states but also in the Mid-

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Government from page 56

west, according to Frederick W. Lipfert of the Brookhaven National Laboratory which conducted the study with EPA and the Army Corps of Engineers.

The study is still subject to final scientific review, cautions EPA. It was based on a survey involving 1,100 buildings in Portland, Me., New Haven, Cincinnati, and Pittsburgh. From these and other data researchers projected the effects of pollution in 117 metropolitan areas in 17 states.

Not included in this study is the cost of damage to monuments, statues, and other cultural artifacts, which is to be covered in a National Park Service report. The park service has estimated it will cost \$2 million to repair monuments at one location alone—Gettysburg National Military Park in Pennsylvania. Also uncalculated by EPA so far are total costs of destruction of freshwater life, forests, and public health. But last year another draft study by EPA found that sulfates in the air, a precursor of acid rain, created visibility losses in the Eastern U.S. that resulted in economic losses of \$2 billion a year. These were incurred in a number of ways, including decreases in tourist income and increased delays and congestion at airports.

Also recently released are updated maps prepared by EPA charting the areas of the Northeast and Midwest that are susceptible to acid rain. An EPA spokesman contends that the maps merely add detail to what is known about areas with little natural resistance to the effects of acid rain, but environmentalists say the maps indicate a greater problem than was previously reported.

For New York State and New England EPA data show very low alkalinity readings in 300,000 acres of lakes and surrounding wetlands, which is more than 10 percent of the seven-state area. Very low alkalinity indicates almost no ability to neutralize acid rain. Another 1.5 million acres there are considered vulnerable. In the upper Midwest, 70,000 acres of lakes are rated very low in alkalinity, while an additional 300,000 are rated as low. Most of the endangered area is on Michigan's Upper Peninsula and in upstate areas of Minnesota and Wisconsin.

AIA has long advocated strong measures by the federal government to reduce acid rain pollution and to increase resources for research into its effects on building materials. In a House of Representatives hearing this spring, Richard Stein, FAIA, testified that thousands of "irreplaceable historic structures—each a unique human statement—are undergoing slow but sure destruction from acid rain pollution." AIA is "disappointed in the Administration's failure to support acid rain mitigation," Stein said.

Administration Eliminates HUD Minimum Property Standards

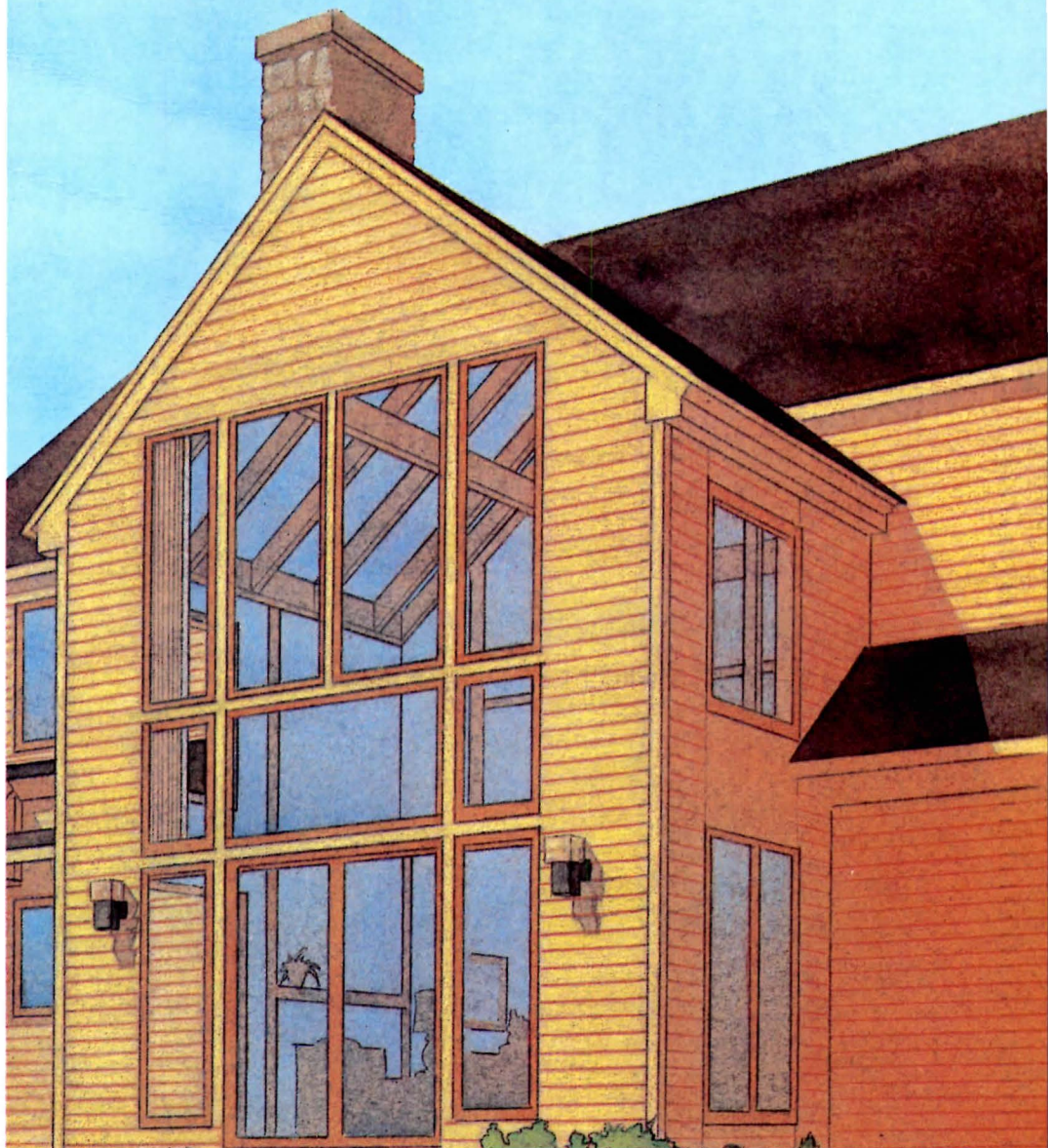
After 50 years in use, minimum property standards for single-family and duplex housing have been eliminated by the federal government. Instead, as of this month, new houses must meet state and local building codes or, if there are no such codes, one of the model building codes to qualify for Federal Housing Administration mortgage insurance or other federal assistance.

First proposed in 1978 by the Federal Task Force on Housing Costs, the replacement of the minimum property standards with local, state, and model codes is seen as a way to cut bureaucratic red tape and resultant costs. "Why have duplicate building standards when the state and local standards on the whole are quite good? Some may even be more restrictive than the minimum property codes," says Charles G. Field, vice president for construction and development at the National Association of Home Builders. He maintains that when the minimum property codes were first developed in the 1950s, state and local codes were either inconsistent or nonexistent. He says, it is then appropriate for the federal government to develop and maintain a standard. That is no longer necessary, he adds. "For architects, the change 'will absolutely lower costs,'" says Earl Flannagan, architect with HUD's Manufactured Housing and Construction Standards. He says that in the past for architects to design to the higher requirement of either two documents was an outrage and a time-consuming task. Now we can have one document on the drafting table, which will save costs." Flannagan is quick to mention that HUD is working with the model building code organizations to resolve any major discrepancies between these codes and the minimum property standards. He says he believes that eventually there will be only one code for residential construction (currently there are about 3,900 different building codes nationwide). AIA encourages all levels of government to use and enforce consensus standards.

Critics predict that the changes can only lead to shoddiest construction. Diane P. Rius, counsel to the House Banking, Finance, and Urban Affairs subcommittee on housing said this change will lower the standard of housing in this country because local standards "are often favored vehicles for local politicians, to override local zoning ordinances. This may not be in the best interest of the consumer." Others believe that builders and developers will simply lower the quality of housing but increase their profits.

News continued on page 65

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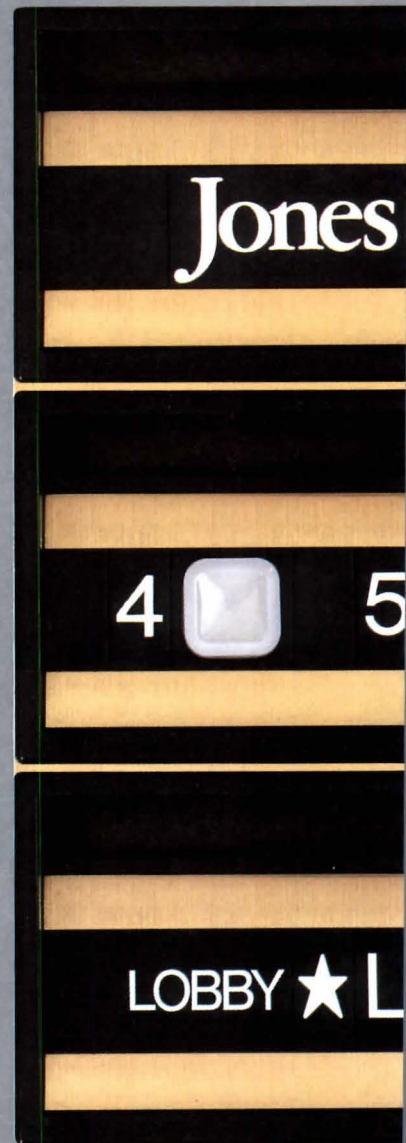
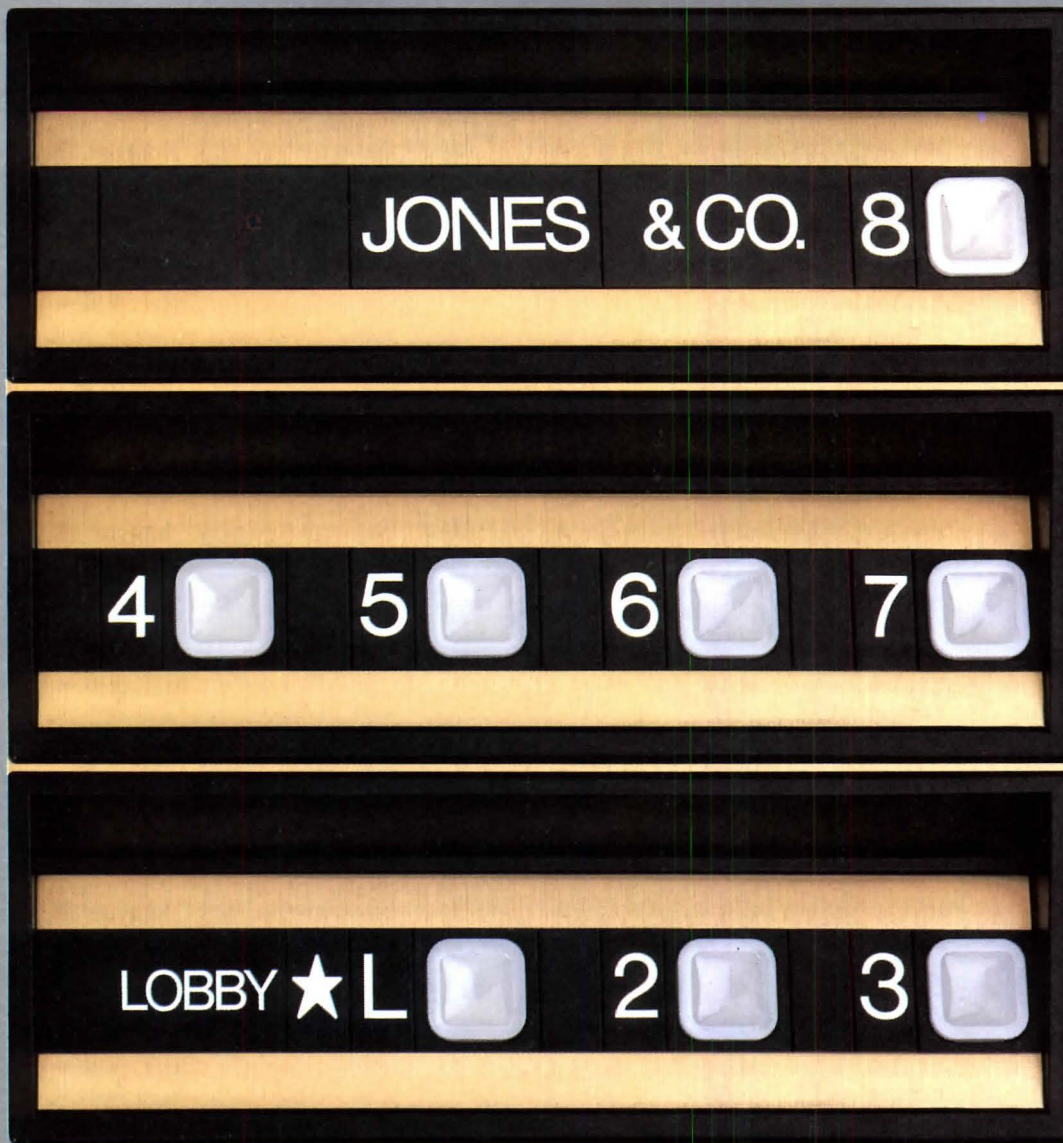
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AIA Circulates Draft of a Mandatory Code of Ethics

A preliminary draft of a mandatory "code of ethics and professional conduct" for AIA members is now being circulated among components and members for comment. The draft, prepared by AIA's ethics task force (chaired by Harry Harmon, AIA), is a response to a resolution passed at the Institute's 1984 convention in Phoenix which called for "a model code of professional responsibility and prototypical means for its enforcement, strong enough to provide genuine authority yet flexible enough to allow modification. . . ."

According to Harmon, the draft and a history of its development will be presented to several components around the country and then discussed to solicit "feedback from the membership so that we're not doing it in a vacuum," he explains. Beginning its work last November, the task force reviewed documents it felt were pertinent to the development of a new code, says Harmon, including the mandatory code of ethics that was in effect until June 1980 and the voluntary "ethi-

cal principles" that replaced it. The task force also studied documents of professional conduct issued by the National Council of Architectural Registration Boards, a draft of a code developed by the Boston Society of Architects/AIA (which, with the New England Regional Council/AIA and the Massachusetts State Society of Architects, introduced the 1984 resolution) and the codes of other professional organizations such as the American Bar Association and the American Institute of Certified Planners.

A set of criteria was then developed to determine the worthiness of each point in the new code. Says Harmon: "We asked, is it enforceable, is it redundant, is it trivial, is it applicable, does it place an AIA member at a competitive disadvantage over nonmembers, does it benefit the public, is it understandable, is it self serving, etc."

The draft now being circulated is organized (as were previous codes) in three tiers: canons, ethical standards, and rules of conduct. According to the preamble

of the draft: ". . . canons are broad principles of conduct. The ethical standards are more specific goals toward which members should aspire in professional performance and behavior. The rules of conduct are mandatory, the violation of which is grounds for disciplinary action by the Institute."

There are five canons, each covering a different sphere of the architect's behavior: general obligations to the discipline, obligations to the public, obligations to the clients, obligations to the profession, and obligations to colleagues. There are 20 ethical standards among these five categories and a total of 36 mandatory rules of conduct. In comparison, the code in effect until 1980 had a total of six canons, 16 ethical standards, and 26 rules of conduct.

Comparing the draft to previous codes, Harmon explains that "a lot of the material is parallel because the world hasn't changed that much." Portions of the previous mandatory code prohibiting members from engaging in activities such as advertising, building development and construction, fee scheduling, and supplanting were deleted by AIA over the years either voluntarily or by order of the U.S. Department of Justice, as in the 1979 ruling by the late Judge John F. Sirica who determined that AIA's prohibition of supplant-

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Architect: The NBBJ Group, Seattle, Washington

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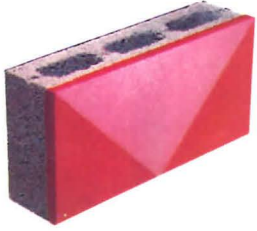
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The Institute from page 65

ing violated the Sherman Act (see Aug. '79, page 21).

"We have to be careful that we don't include anything in this new document that is a restraint of trade or is in conflict with the federal trade commission or the Department of Justice," says Harmon. A copy of the draft has been sent to the justice department for comment and, explains Harmon, "we have an unofficial reply that it looks pretty good."

According to provisions in the draft, the code would be enforced by AIA's national judicial committee, appointed by the Institute's board. Penalties imposed by the committee would include admonishment, censure, suspension of membership, or termination of membership.

After review of the draft by the components, which should be completed in October, the draft is to be submitted to the executive committee of AIA's board and then to the board itself for changes and approval. It is then scheduled for distribution to the membership in March in preparation for debate at the Institute's 1986 annual convention in San Antonio in June.

Student Competition Winners

The American Institute of Architecture Students (formally the Association of Student Chapters/AIA) has announced the winners of a design competition, "Beaux-Arts Planning Revisited," which was supported by a grant from the National Endowment for the Arts.

The competition entailed replanning the open spaces of San Francisco's civic center and designing either a library, a modern art museum, or a court complex for the civic center.

Three projects were awarded first place, designed by: Raimundo A. Fernandez and Daisy Sanchez of the University of Miami; Patrick O'Carrigan of the University of Pennsylvania; and Henrietta Cheng, Kenny Lee, and Stuart Muller of Cornell University. Three \$4,000 prizes were awarded plus \$1,000 in travel expenses to AIA's national convention in San Francisco in June where the winning designs were exhibited.

Four honorable mentions included Michael Hoffman of the University of Virginia; Jose A. Gordillo, Freddy Hurtado, and Jesus Tineo of Louisiana State University; Mark Bergquist, Jack Black, and Mark Bollard of the University of Arizona; and Susan Petersmeyer Henneke and Lou Snyder of the University of Virginia.

Jurors for the competition were Philip Johnson, FAIA, Charles Gwathmey, FAIA, and Alvis Lawson, a student from Mississippi State University. Stanley Salzman, FAIA, served as professional adviser.

News continued on page 168

ARCHITECTURE

Announcing a Post-Bicentennial Poll

In 1976 this magazine invited a panel of practitioners, historians, and critics to choose the best works of architecture of America's first 200 years. The winners are listed below.

Now we are inviting all of our readers to propose additions to the list from American buildings completed in the ensuing decade. Deadline for receipt of nominations is Nov. 15, and results of the poll will be published in the January issue.

Anyone who reads this is eligible to propose buildings. Please do so in writing (via card or letter to ARCHITECTURE, 1735 New York Ave. N.W., Washington, D.C. 20006) and indicate your occupation. Brief comments on the buildings are welcome. You can nominate any number of buildings (similarly, we have no set number of additions to the original bicentennial list in mind).

- University of Virginia Campus: Thomas Jefferson
- Rockefeller Center: Reinhard & Hofmeister; Corbett, Harrison & MacMurray; and Hood & Fouilhoux
- Dulles International Airport: Eero Saarinen & Associates
- Fallingwater: Frank Lloyd Wright
- Carson Pirie Scott: Louis H. Sullivan
- Seagram Building: Ludwig Mies van der Rohe with Philip Johnson
- Philadelphia Saving Fund Society: George Howe and William Lescaze
- Boston New City Hall: Kallmann, McKinnell & Knowles
- Trinity Church: Henry Hobson Richardson
- Lever House: Skidmore, Owings & Merrill
- Brooklyn Bridge: John A. and Washington Roebling, engineers
- Robie House: Frank Lloyd Wright
- Johnson Wax Co.: Frank Lloyd Wright
- Ford Foundation Building: Kevin Roche John Dinkeloo Associates
- Grand Central Terminal: Reed & Stem and Warren & Wetmore
- Glass House: Philip Johnson
- Monticello: Thomas Jefferson
- Gateway Arch: Eero Saarinen & Associates
- Plan of Savannah, Ga.: James Oglethorpe
- Monadnock Building: Burnham & Root
- Reliance Building: Daniel H. Burnham
- Wainwright Building: Adler & Sullivan
- Central Park: Frederick Law Olmsted Sr. and Calvert Vaux
- Salk Institute of Biological Studies: Louis I. Kahn
- Plan of Radburn, N.J.: Clarence Stein and Henry Wright
- Unity Temple: Frank Lloyd Wright
- Taliesin West: Frank Lloyd Wright
- Guggenheim Museum: Frank Lloyd Wright
- U.S. Capitol: William Thornton
- Lincoln Memorial: Henry Bacon
- Plan for Washington, D.C.: Pierre L'Enfant
- Illinois Institute of Technology: Ludwig Mies van der Rohe
- Pennsylvania Academy of Fine Arts: Furness & Hewitt
- John Hancock Center, Chicago: Skidmore, Owings & Merrill
- Marshall Field Wholesale Warehouse: Henry Hobson Richardson
- Lovell Health House: Richard Neutra
- Richards Laboratory: Louis I. Kahn

Hong Kong

Steel-Corseted Bank Tower Gives the City A Needed Landmark

Hong Kong is built along the lines of a Brobdingnagian bed of nails where even the most modest building mimics its skyscraper neighbors in the vertical emphasis of its proportions. The partially reclaimed strip of land along the northern coast of Hong Kong Island, squeezed between Victoria Harbor and a high ridge, is bristling with towers. As if to balance the enormous vitality at street level, with its picturesque confusion of signs, shops, restaurants, stalls, pedestrians, and vehicles, nearly everything built above a certain height is sterile and devoid of imagination. These towers provide the sharpest possible contrast to the new headquarters of the Hong Kong and Shanghai Banking Corporation (HongkongBank, for short), designed by Norman Foster.

The building has been likened to a giant jigsaw puzzle, with pieces gathered from all over the world and painstakingly put together by specialists who represent, if not the United Nations, at least a respectably sized bloc.

The 47-story structure, engineered by Ove Arup & Partners, consists of two rows of so-called masts, spaced over 100 feet apart. Each is composed of four tubular steel columns, connected at every level by horizontal Vierendeel beams. At five levels—11, 20, 28, 35 and 41—along the heights of these masts, and connected to them by spherical bearings, are double-story height east-west steel suspension trusses and north-south cross bracings. Each truss carries the weight of the floors directly below it, the number of floors carried by a truss diminishing with height, and the double-height stories define the five separate zones into which the building is organized.

For anti-corrosion protection, the structural steelwork is covered by a half-inch deep cementitious barrier coat developed by an English company. The steelwork is then wrapped by a ceramic fiber blanket for fire protection. The cladding is alu-

Right, the bank tower rises like a giant machine against Hong Kong's booming but bland skyline. Across page, head-on view of the bristling structure.



minum panels with a fluoropolymer finish—in all, about one million square feet worth.

The floors consist of prefabricated elements finished with modular panels, measuring approximately four feet square. These are supported on pedestals and are removable for access to underfloor airconditioning, telephone, and telecommunication services, allowing for faster changes in office arrangements. The services—toilets, airconditioning, electrical systems—are housed in 139 modules that were constructed and fully fitted out in Japan and plugged into the building. These modules, weighing 28 to 33 tons each, are stacked in four columns at the east and west ends of the building.

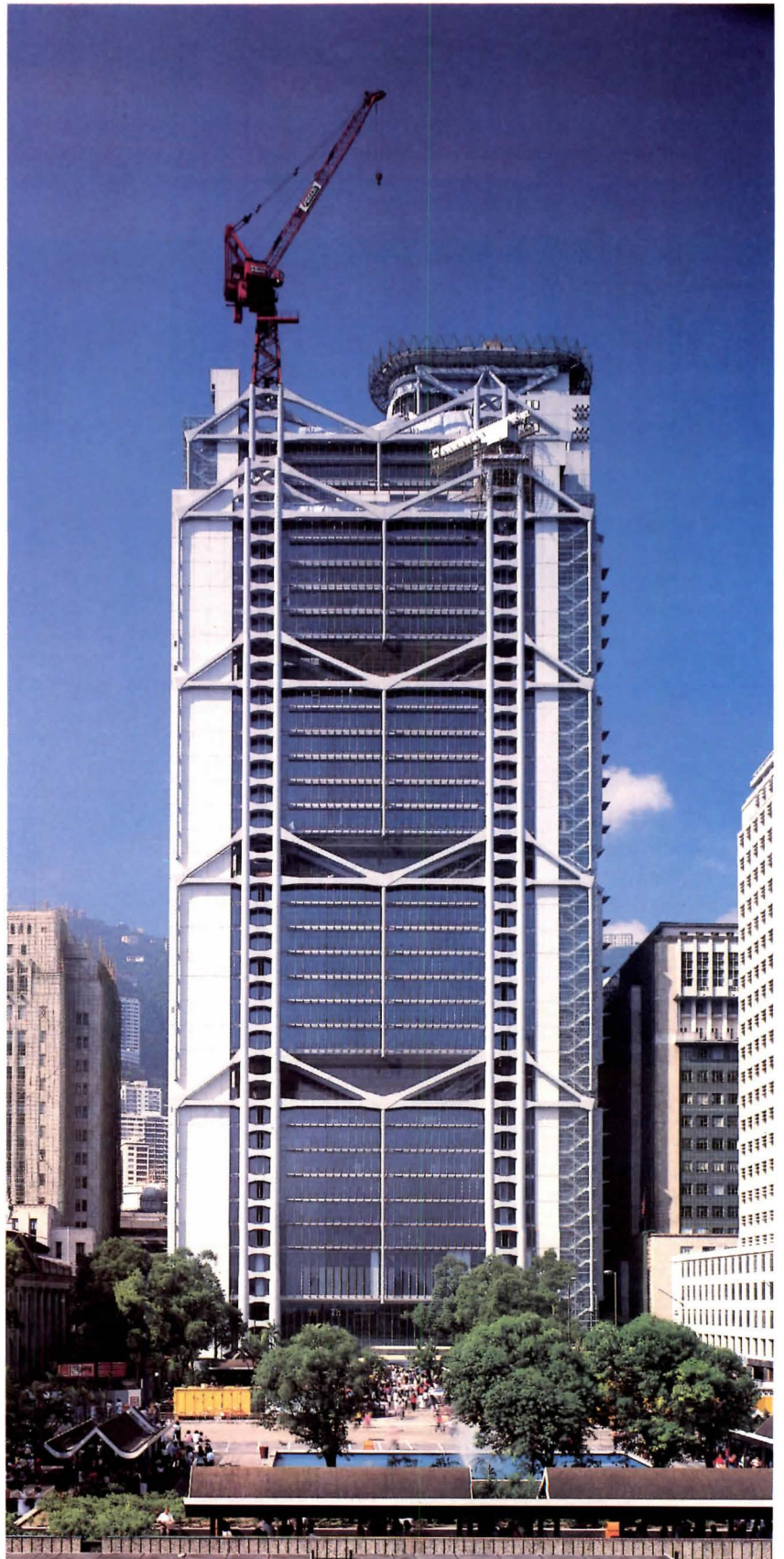
High-speed elevators, located on the west side, connect the plaza level with the double-height levels, and within each zone, up to level 35, are escalators. Two additional escalators located at an angle to the banking hall (in accord with the advice of a *fung-shui*, or geomancer, who recommended that the bank be entered from the northwest) lead from the plaza level to the third level banking hall; from there another pair of escalators leads to the fifth level.

The elevator shafts are glazed, and the cages made of opaque glass panels are visible as they travel up and down. Inside the cages, wiring and micro-circuits of the floor button panels are visible behind glass. The escalators, similarly, have glass walls that reveal their inner machinery.

The banking hall, wrapped around the 170-foot atrium, is the heart of the building. Visitors coming up by escalator from the public plaza pass through a suspended glass screen, referred to as a “crystal soffit,” added to improve airconditioning efficiency. They then pass through a mast that forms a portal for the hall. The atrium is bordered by tiers of floors uninterrupted save for slim intermediate hangers and is crowned by a curved reflective ceiling that throws down natural light captured by an exterior sun scoop.

Foster's rejection of the conventional highrise tower with a central core and repetitive floors was based, in his words, on “social, functional, and visual” grounds, and so it is on these grounds that the building should be judged.

The personnel and facilities that will move into the bank headquarters were scattered during construction, and al-





© Ian Lambert

though the bank continued operations, morale was low, what with misunderstandings and delays caused by the physical separation of employees. This points out the importance of the main social goal of the new headquarters design: to help develop a "community," in which the circulation system obviously will play a vital part.

By breaking down the organization into open plan, vertical zones, the architect hopes to encourage the development of "village units," each with its own identity, in which escalators allow easy mobility and face-to-face communication. Of course senior executives can circumvent the "rules" imposed by the design and wall themselves into offices furnished with antique furniture and Oriental carpets and take special elevators if that is their wish, but increased accessibility and an open plan leave middle and lower echelon personnel with less privacy. A follow-up study of the social consequences of this building should be intriguing.

From a functional standpoint, at least one critic has pointed out that the building's intricate exterior may be difficult to maintain, particularly with the high salt and dust content of Hong Kong's air; "Give it a few years and it will look as sad as Centre Pompidou," someone commented. If trouble strikes it will begin at the joints and junctions.

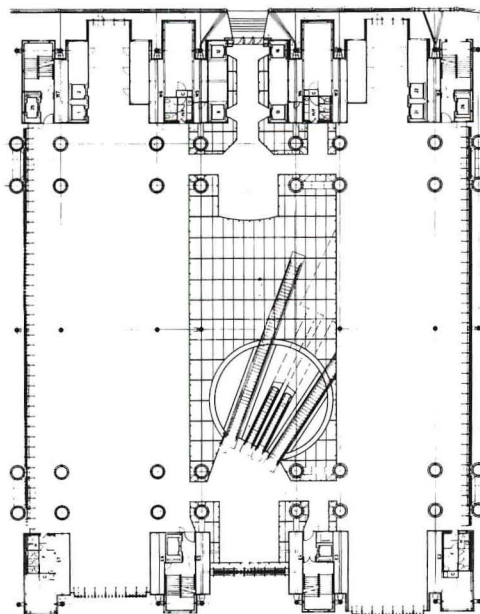
There is too the view that, despite Foster's considerable efforts, the building still provides a uniform and pristine environment to which users must conform and not vice versa. Although acoustical tests apparently show noise levels in the banking hall to be acceptable, and the raised voice of one irate customer will presumably not discompose the serene air of the entire atrium, 1 Queen's Road Central does seem to demand a certain style of behavior that people may find inhibiting.

Perhaps more damaging is the criticism that the architect's goal of an eminently flexible building will prove a chimera, and that for all its expensive provisions for future change the building will become outmoded, sooner than later. Future technological innovations cannot be foreseen and may prove incompatible with the building's design, particularly since it is conceived as all of a piece. The very fact that it is constructed with state-of-the-art technology and precisely crafted and assembled with very small tolerances may work against it, and a more "primitive"

structure may have been more amenable to change. As example, the built-in television sets, bulky desk calculators, and other equipment provided in Kisho Kurokawa's 1972 Nakagin Capsule Building now seem positively quaint. If the bank proves adaptable, that may be in spite of and not because of its calculated provisions for change.

Visually, the building is a closed form, despite its slight asymmetries, setbacks, and voids that suggest an incompleteness and capacity of the building to grow. The northern facade seems much flatter than many of the published elevational drawings: From a distance the masts and suspension trusses appear to be a huge corset binding the building mass. Nor do the recessed double-height areas have the expected sculptural effect, at least on the north side. The result is that, at first glance and despite its radically different structural and organizational system, the building can be read as a simple membrane, not essentially different from nearby curtain walls. At shorter distances, of course, one starts seeing the superstructure in the round. (These observations were influenced by expectations raised by drawings and models, and made during construction, albeit in its final stages.) The breaking up of the building into five zones does reduce the scale of the building, as

Across page, the soaring central atrium. Above, looking into the atrium from the public banking hall on the third level. Below, the ground floor plan.



the architect intended. However, the fact that the number of floors in each zone diminishes with height creates a foreshortening effect that makes the building appear taller, so that the net result is ambiguous.

Inside, the atrium takes Wright's idea of the "etherealization" of space, made manifest in the Larkin Building, even further. The lightness and transparency of the atrium would have been even more pronounced had the original idea of a translucent glass "pavement" at the plaza level to permit light down into the first basement level during the day and to glow from below at night been retained; however, technical difficulties including that of water disposal led the bank to drop the idea, and to Foster Associates that is perhaps the one major disappointment and departure from the original concept. At the same time, the atrium is a very austere space and apparently will not be relieved by the hanging plants shown in an early perspective, the architect possibly being wary of overtly romantic gestures.

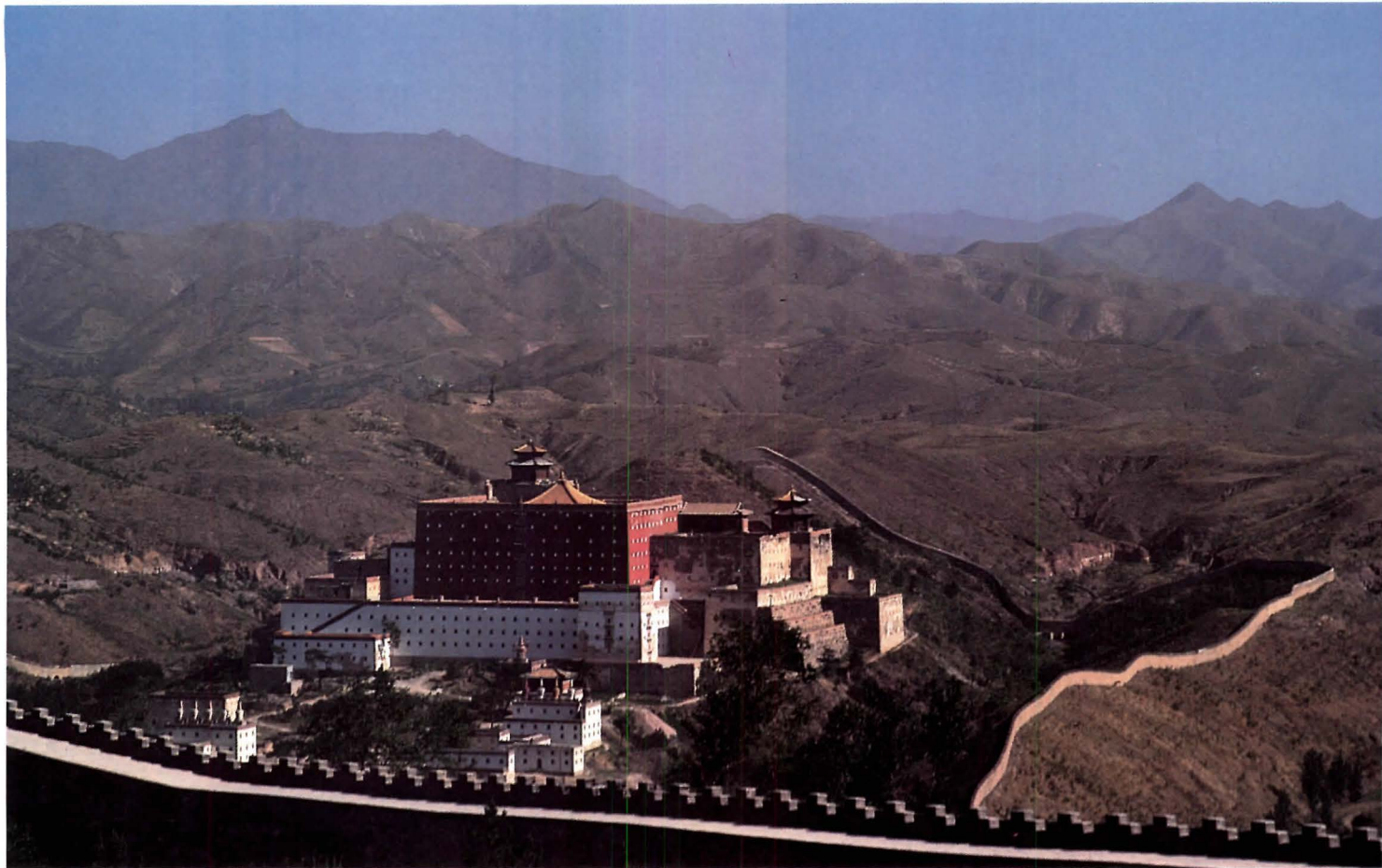
Foster's acceptance of practices in Hong Kong, from consultation with a geomancy expert to the use of bamboo scaffolding shows him to be more than a high-technology ideologue. In fact, the building is sensitive in fundamental ways to the community. It is perhaps when one is in motion, when one becomes a part of the on-going pageant, that one appreciates Hong Kong best. In that sense, Foster, with his preoccupation with vertical circulation systems, and the atrium over the plaza that affords a view of the passing populace, has captured the spirit of the city.

But the building also provides a stable framework within which movement is given meaning. The criticism has been made that the new headquarters of the Hongkong Bank is more monument than office building, but with a glut of office space and no symbolic pivot around which the city can revolve, that may not be altogether a bad thing. Facing Victoria Harbor and beyond that the mainland with which Hong Kong will shortly have to come to terms, it attempts to provide an orientation in both time and space and thus create a place in a hitherto placeless environment. HIROSHI WATANABE

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China



'The Search for National Forms and Modern Techniques'

(This report is based on a two-month visit to China made by David Cohn last summer with a group of architecture students led by Klaus Herdeg of Columbia University, under whom Cohn wrote his master's thesis in architecture. —*Ed.*)

Architecture is once again a subject of debate in China. It was not always so. China's small band of architects has recovered from the years of persecution shared with other intellectuals during the Cultural Revolution and its aftermath (1966-76). Since the founding of the People's Republic in 1949, the Chinese have had little time for the fine points of design. Architecture has often been dismissed as a waste of money, while architects have strived to associate their work with something practical, like civil engineering.

Since the Cultural Revolution, as architect Wang Tan, head of the influential Building and Design Institute at Qing Hua University, told me, "the mind of the architect has been freed." In the midst of sweeping economic changes, architects are openly asking themselves what the architecture of a new China should be, in the continuation of a debate begun 60 years ago, when the first Chinese architects returned from abroad with American and European degrees. The Chinese have still not found a way to integrate Western building programs with their native culture; nor have they found a way to adequately adapt their great tradition in architecture to the demands of the present.

The problem is not simple. It reflects the deep split in China between the past and the present. To redefine China's architecture will require nothing less than the healing of a wound as old as China's first violent contact with the West.

The debate centers on a two-point program that has a semi-official status: "the

A Lamaist temple at Chengde, with wall in foreground surrounding Imperial Park.

search," in Wang Tan's words, "for national forms and modern techniques." National forms are to be sought in history and local or folk building; modern techniques are to be sought from abroad. The search for the two together rests on the perilous assumption that modernism can be harmlessly absorbed into China's culture. The question is how. There are two opinions, the traditionalists' and the modernists'.

The traditionalists' position was represented to me by Chi Kang, a distinguished architect and planner at the Nanjing Institute of Technology (N.I.T.). Chi Kang is attempting to embody Chinese architecture in a conservative national style. He showed me renderings of a monument to be built in honor of Communist and other martyrs from the revolutionary period. It featured a column 40 meters high, set on a platform at the end of a 6,000-meter promenade. The massive complex was

in simplified Chinese forms. Chi Kang expressed his design philosophy as follows: "Some architects like only the western—the box, the box, the box. My opinion is that we should pay attention to the traditional and synthesize modern techniques with traditional forms."

Chi Kang is opposed by champions of the new like Dai Fu-dong, a former student of Chi Kang who is now a professor at Shanghai's Tong ji University. Dai respects tradition but does not worry about innovation. "Without innovation," he says, "you could not have to think about tradition. Innovation would take care of itself." Therefore, he holds, "Innovation is the mainstream."

In his work, references to the past are not literal and more formal or abstract than in Chi Kang's. In his 1981 competition entry for a comprehensive commercial center in Canton, two mirror glass towers refer to the past only in their plans, which are hexagonal, like the plan of the nearby Sun Yat-sen Memorial, and their siting, on either side of the main axis to the memorial, like twin pagodas.

Chi Kang is a disciple of Yang Ting-bo (American name, T. P. Yang), who, with Liang Su-chen, is considered to be one of the founders of post-imperial architecture in China. Both trained in the Fine-Arts program of Paul Cret at the University of Pennsylvania in the 1920s, where they were contemporaries of Louis Kahn.

The modernist position developed among architects who were able to study abroad in the 1930s and '40s. O.F. Voong, for example, founder and first dean of the architecture department at Tong ji University, studied at the Bauhaus under Hannes Meyer. Wang Tan, of Qing hua University, spent a year's apprenticeship with Frank Lloyd Wright in the 1940s. At these schools and others, students still study Gideon's *Space, Time, and Architecture* and the work of the "four masters" — Gropius, Mies, Corb, and Wright.

The modernists have always looked to the West for inspiration. In the bookstores of Beijing and Shanghai, the few illustrated texts amid the hundreds of technical manuals on crane dynamics and concrete mixing are compendiums of Western building types—schools, hospitals, airports—taken from Western magazines and carefully redrawn so as to print clearly in newsprint.

In the continuing battle between tradi-



A pre-World War I building in what was, at the time, the Austrian concession of the port city of Tianjin.

tionists and modernists, what counts most to the participants is what gets built. The traditionalists are generally favored by politicians, especially for honorific work like the Nanjing Memorial or Mao's Tomb. The modernists came into their own, however, with the failure of the First Great Leap Forward, when functionalism was adapted to meet the demand for pragmatic building. Pragmatism still defines the contest today. Clients prefer a traditional design if they can afford it, but most work is done in a modern style. As one architect put it, "What you call 'modern' we call 'save money.'"

The best work of either camp has come from a fresh look at the past. Historical work has proved its worth with the influx of Western tourists to China. Almost all the important monuments of Imperial China are being restored, including those sacked during the Cultural Revolution.

Plans are also being prepared for the preservation and controlled growth of scenic areas such as Guilin and Hangzhou. Along with tourists, Chinese are also flocking to historic sites in record numbers.

The most promising work of the modernists has come from a new interest in local vernacular styles, which probably owes much to I.M. Pei, FAIA, and his Fragrant Hill Hotel outside Beijing (see Sept. 83, page 34).

The Rest House at The You Ling Caves in the Zhejiang Province by Ge Ruo-liang of Tong ji University and the Yellow Mountain Resort Hotel in the Anhui Province by architects at Qing hua University are both modern adaptations of local vernacular styles. Both respect the small scale of traditional building that has since become such a luxury. These buildings are perhaps closest to the ideal of combining modernization with tradition, but they are for the time being too small and too specialized to be widely imitated.

All of the buildings mentioned so far are innovative works produced by architect-teachers at the building design institutes of China's four major schools of architecture (N.I.T. and Qing hua, Tong ji, and Tianjin universities). At the municipal design institutes, where the bulk of design work is done, the pragmatism of the 1960s is still the rule. Designers, often with little formal training, produce a large volume of work following standards set by the central government.

Here, the main problem is time. China is in the midst of a building boom, and the few architectural offices are swamped with work. Lo-Yi Chan, an American architect who has worked with the Chinese, met an architect who had single-handedly designed a \$10 million medical facility in the space of a year. "They can't spend the time we might making choices," he told me. "If they can't pull the stuff out of a drawer and get it on paper, then it's too late. Once they've solved a problem, or think they've solved it, they repeat it a hundred times, a thousand times."

At the level of planning, this haste generally leads to disaster, with buildings thoughtlessly crowded together in bleak rows. Individual buildings, however, are often surprisingly good. They have, at least to an American eye, an appealing simplicity and directness, born out of an incredible economy of means. The typi-



cal building has load-bearing concrete or brick walls, finished in stucco, with concrete floors and iron casement windows. Mechanical systems are minimal. Order comes from the simplicity of the structure and from simple formal devices such as symmetry and the juxtaposition of elements. As a design, the building is conceived as a whole, and not in the multiple fragments typical of Western practice.

The most distinctive qualities in this work are those that, like automatic writing, refer without thinking to the past. The most important survivor of ancient China is the wall. Urban institutions, like farm villages, are still enclosed in a wall, which also contains housing, schools, and other facilities for the employees. This practice has a dramatic effect on city form. Modern Beijing, where huge areas are enclosed in compounds, is still spread out and private, like the old Imperial capital at its center.

Other buildings represent a strange doubling of past and present. Virtually all new housing is built in rows facing north and south, for example, a Russian planning practice that comes from European modernism, but it is also a practice ancient to China. More ambiguous are the glazed pavilions at the top of every modern building. They look like surveillance stations but are always empty and sunstruck. Are they a leftover from Russian constructivism? Or transported mountain retreats? They are only as strange, perhaps, as the Greek Temples on the tops of Wall Street skyscrapers in New York.

What remains of ancient practice seems to survive because it isn't seen or it can't be erased. Everything else has been lost in the urge for development. This is most dramatically seen in China's new relationship with the West. Chinese architects told me again and again that it is mainly Westerners who oppose the rapid pace of development. The American architect, invited as a "foreign expert" to China, is likely to find himself in the impossible position of trying to give to the Chinese their own architecture, only to find that they don't really want it. They seem to envision their future entirely in Western terms. The current focus of fascination is Welton Becket's Great Wall Hotel, a mirror glass island of Western luxury in the midst of Beijing. To enter the lobby is to leave China for Dallas.

The most perceptive commentator on



Top, Great Wall Hotel, Welton Becket Associates; above, modern office tower at Yangtse River Dam, Hubei province.

Chinese architecture whom I met was Charles Chen (Chen Zhan-xiang), one of the few architects at home in both European and ancient Chinese culture. Chen studied architecture and city planning in England in the 1940s; at the University of Liverpool he was a school friend of Robert Maxwell, now dean of architecture at Princeton, and Colin Rowe of Cornell. He stayed in China after 1949 and worked with Liang Su-chen on the plan for Beijing until his first fall from favor in 1954. He is now a semi-retired adviser on city planning for the central government.

Chen spoke of the lack of a sense of architecture as design. "Architects are classified as engineers—now, today," he says. He feels that the influence of Beaux-Arts methods hasn't helped. "Too much emphasis is placed on watercolors. Our students are first-class draftsmen. But architecture is not something to draw, but something to design."

He described a recent national design competition: "All of the famous architects of the country are brought to a place. The program is, design such-and-such a building, from 120,000 to 150,000 square meters. That is all; that is the brief. The architects draw on the spot, beautiful drawings and very simple plans, in two weeks. Now is this any way to design an important building?"

He went on to criticize the reliance of both traditionalists and modernists on the West. The Chinese cannot simply borrow Western models and decorate them

with Chinese motifs, he said. "We mustn't look at Chinese architecture from an occidental point of view. They are absolutely two different cups of tea." He contrasted Western idealism, with its form-types and spatial grids, to the architecture of the Imperial tradition. "The Forbidden City is made up of simple elements—the bay, the module of construction. You maneuver these basic elements in different layouts to express certain ideals." At the court, it was the ideal of Confucius, the rigorous social code that bound all aspects of life in elaborate ceremony. In garden architecture, it was Daoism, the Way, in which man followed nature.

For the present, according to Chen, it is a matter of taking the old elements, the "collective memory" of Chinese architecture and putting them together in a new overarching order. "Now, in the present, it is a question of the way of life.

Take concrete things—for example, this hotel. What we cannot master is this life style of the West. Look at this lobby—it is not one thing or another." We were sitting in the cafe of the Western-style Beijing Hotel, in an area marked off from the lobby by a row of potted trees. Nearby, two well-dressed American businessmen were hunched uncomfortably in the swivel lounge chairs. I noticed that under the green slipcovers, the chairs were made of phosphorescent pink foam. Chen went on: "Why must we follow the life style of the West? There must be a Chinese way. I'm sure that our tradition of hospitality would be appreciated by our foreign friends. It is more than a question of architecture. In the process of modernization, we Chinese must have faith in ourselves."

"Architecture ought to express our life ideals. The old lines of class are gone, and it is a good thing. New things are coming up. We have grassroots organizations, we have neighborliness. It is for the architects to find the forms to express it. But instead we import our housing prototypes from Russia."

The most important developments in Chinese architecture may not come from architects at all, however, but from the 80 percent of the population that still lives in the countryside. Chen acknowledges as much: "I place all of my hope on the peasants of China," he told me. "They carry the long tradition of building, even today. In my native province of Zhejiang they have mastered pre-cast concrete tech-



ogy, in their own way, and yet main-
in their tradition.”
Chi Kang described the dramatic
changes taking place in the countryside.
The rural reform policy of 1978, which
market forces to work in agriculture,
launched an economic boom. Peas-
ants' income and farm productivity are
increasing, and new enterprises are being
established as peasants leave the land.
Planners foresee a new China emerg-
ing from this growth, a China based in
interior provinces, away from the pop-

*Top, Rest House, You Ling Caves, Zhe-
jiang province, by Ge Ruo-Liang, borrows
from vernacular; above left, 'Imperial gar-
den architecture for the people' at Water
Park in Tianjin; above right, farmhouse
in local style of Sichuan province.*

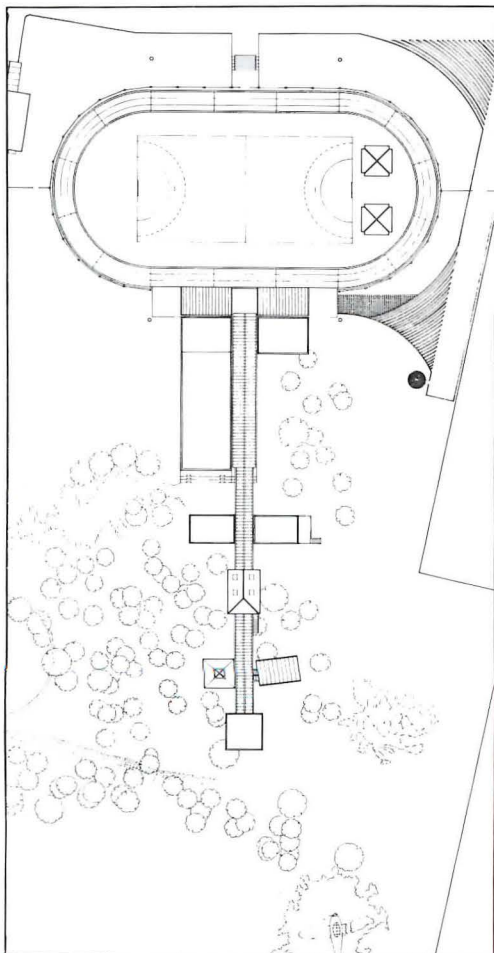
ulation centers on the coast. They hope
to keep growth in the countryside, set-
tling new industry in villages. They are
working to eliminate differences between
town and country, a utopian goal that has
been made official government policy.

In the meantime, the peasants are build-
ing new houses, villages, and factories, usu-
ally in their own way. Jin Qi-min of Tianjin
University told me that this work is gen-
erally better than what the planners could
have offered them. “The architect is not
very important for most people,” he said.
“The Chinese have had a lot of experi-
ence, from thousands of years. The peas-
ants will build their own houses, live in
caves even, for another 1,000 years at
least. For 1,000 years it will be the same—
how to keep it good.” □

France



Photographs by François Bergeret



School Changes As it Steps Down Its Hillside Site

The building sits quietly in a lightly wooded grove on the outskirts of a Paris suburb, its sprawling form nonchalantly gracing the sloped site like a string of children's building blocks. And when viewed in a certain light, the multihued facades look like a child's crayon sketch. All of the parts are there; they just don't seem to match up. It is at once a building and a non-building; disjointed yet strangely coherent.

The allusions are intentional in the children's recreation center, called *les Godets* by Jean Nouvel, in the village of Antony.

Though Nouvel is more apt to favor slick, technologically sophisticated buildings, such as his Institute for the Arab World in Paris, he talks of treating each commission as a unique problem. "I believe in the poetry of an architecture that comes from the existing conditions and uniqueness of the site," he recently said.

The building fits its site well, slipping between mature trees as if it had always been there. It was commissioned by the community to be easily accessible to all neighborhood children, but when not in use to recede into its site located between bordering houses. It does both well.

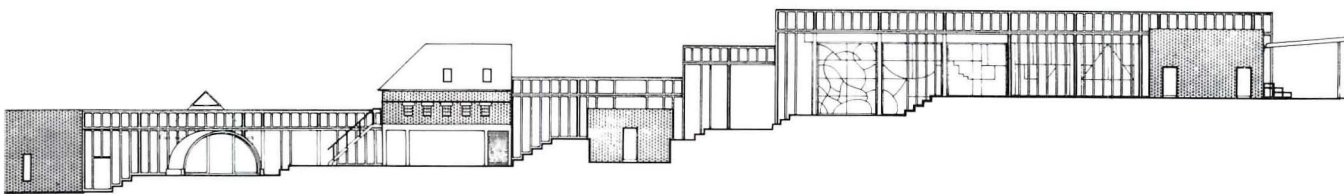
At the north and street end of the south sloping site, Nouvel has placed an administration/equipment/storage wing, a kitchen, and a large, high ceilinged space for group activities that can double as a cafeteria.

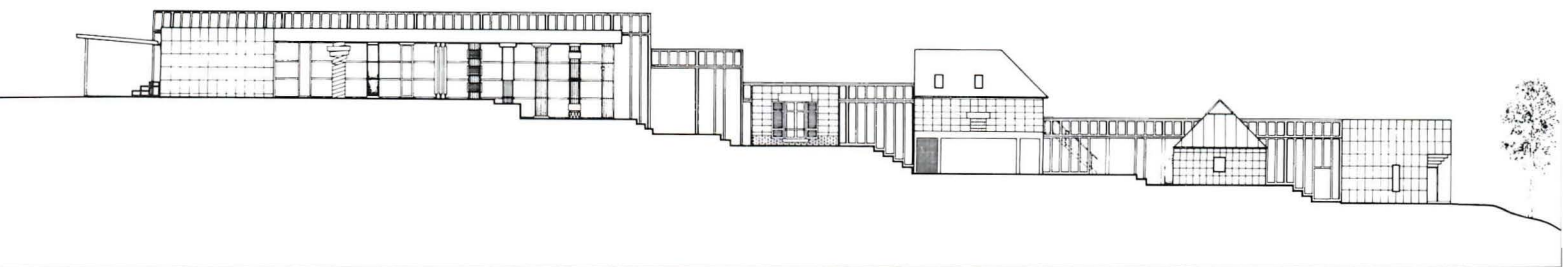
A skylit corridor down the rapidly descending slope leads to the two play groupings. First comes a trio of structures for preschoolers, then a second grouping for the older children. This cluster is a study in vaulted spaces and light. The scale is definitely for small fry.

Throughout, the project seems permeated with a sense of playfulness, not only in the design of spaces, but in the unconventional use of common building materials. The architect delights in visual puns.

From glazed entrance, above, a series of transparent and opaque, highly variegated small buildings (right) tumble gently down the site as in a child's drawing.







Above, a view of west facade near entry; right, transverse element off spine. Across page, two sides of southerly tip.



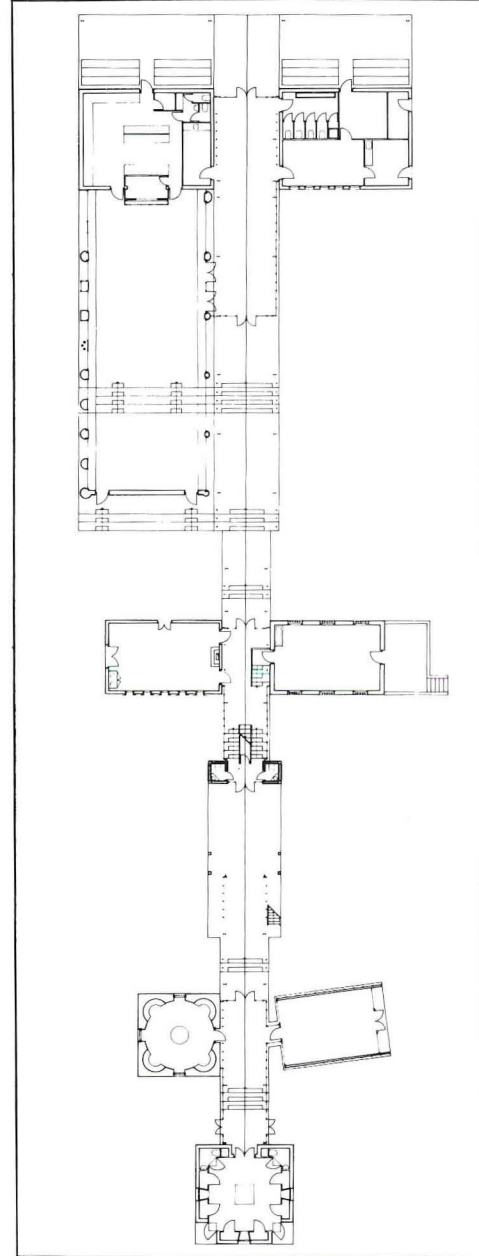


Photographs by François Bergeret

In the preschool grouping, Nouvel has created three parts of a typical house, ostensibly to provide a familiar setting for the children. These are the *cave*, (wine cellar), the *séjour*, (living room), and the *grenier*, (attic loft). He has separated the parts as freestanding pavilions to explain the art of domestic architecture. A major theme of the design is the twofoldness of the building and the contrast between the two exterior cladding materials. One side is unfinished, poured-in-place concrete, treated only with patches of blue and red color, which look suspiciously like childish scribbles in crayon. The other side is brick. Here too, Nouvel has toyed with the formalism of the material by creating and then filling false windows on the loft structure

(giving an instant "history" to the building), and by the random placement of windows in the administration wing.

The play of light throughout the building is similarly studied. Within the pavilions for the preschoolers are three different experiences of light. In the loft space light comes only from four roof skylights as it would in a typical French house. In the living room pavilion Nouvel has pierced three sides with an array of house windows—the south side with a double row at half normal scale, the north with one window at full scale, and the end with one huge window at twice normal scale, which becomes a French door. In the wine cellar, light enters through high, half-moon windows giving a fair approximation of a basementlike space.



In the big kids' spaces Nouvel has played with the spatial sensations created by three types of vaulted rooms, each with its own type of lighting: On the east side, a corrugated metal barrel vault (used as a wood-working shop) is lit from the ends by translucent glass fiber panels; on the south, a groin vault set on a square room is lit by slit windows on three sides and two corner glass doors; and on the west side, a circular domed room with niches gets light from an oculus in its peak.

In an effort to bring the outdoors in

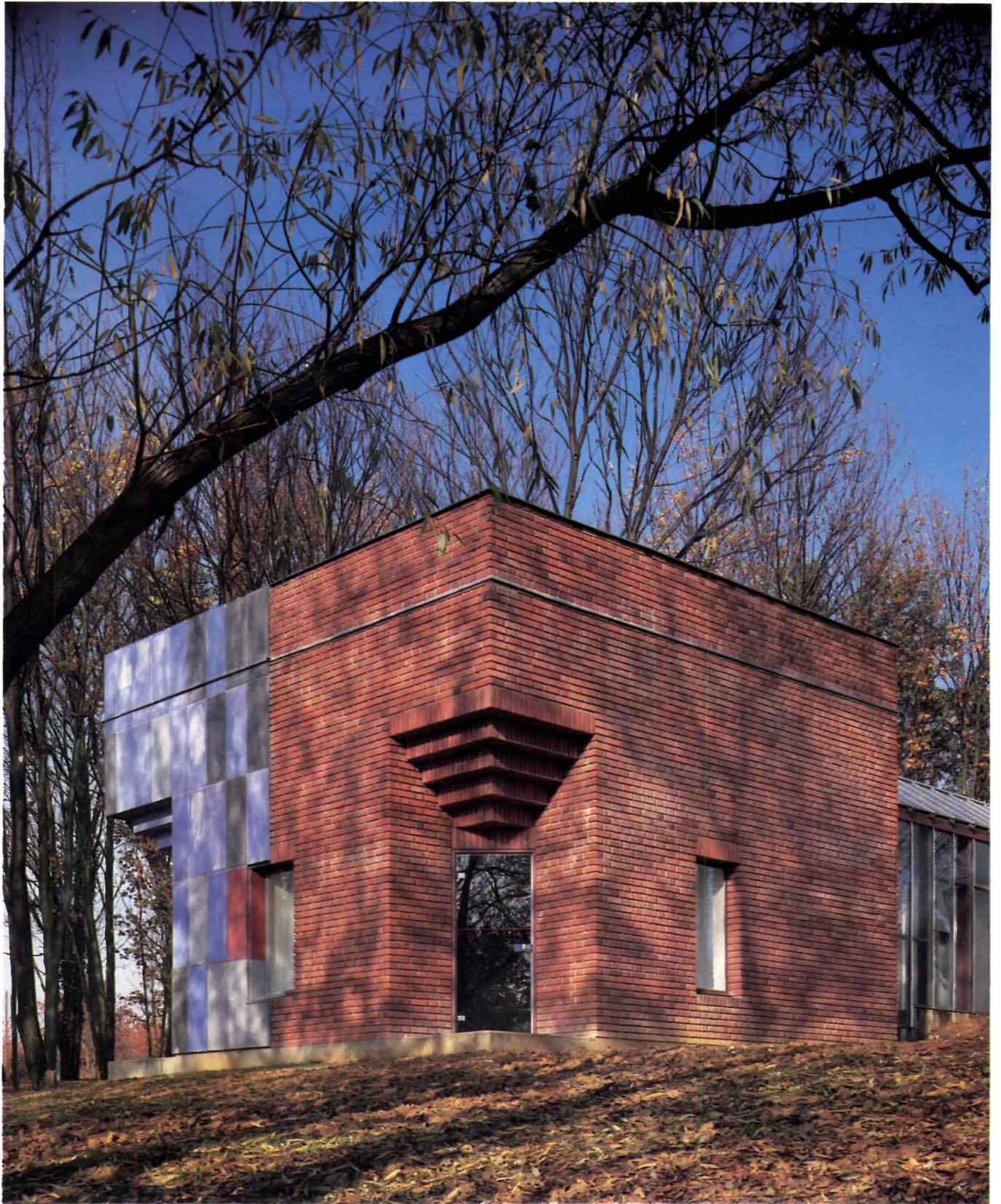
Top, interior of older children's room with wall units masking cupboards; above, space simulating cave, or basement. Across page, end point punctuating les Godets.

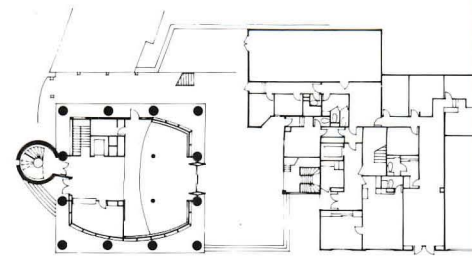
and extend the building into its setting, Nouvel has made use of translucent and transparent materials in the roof of the central spine and in the curtain wall of the assembly hall. Beginning at the front entrance and passing down the slope, there is a gradual change in intensity of color in the corrugated glass fiber roofing, from

dark green, to light green, to light blue.

In elevation, the architect has repeated this same sense of progression in the curtain wall, framing patterns ranging from opaque, geometric houselike forms to a mélange of half transparent, half translucent more abstract ones, to completely transparent glass set in free cloudlike shapes. BRUCE N. WRIGHT

Mr. Wright, managing editor of Architecture Minnesota, has recently lived in France.





'Enthusiastic Mannerism' in a Pair Of Paris Buildings

This competition winning scheme for a new corner in the center of Paris, designed by Christian de Portzamparc, provides for a new municipal conservatory combined with housing for the elderly on a site close to Les Invalides. It is bounded by a collection of late 19th and early 20th century apartment buildings and a '50s nine-story office block. A smaller villa is immediately adjacent to the site.

Portzamparc's scheme consists of two distinct and separate buildings. The conservatory, with its public educational facilities for music, art, drama, and dance, is a freestanding building fronting the main street, while the housing is tucked back on the smaller rue Jean Nicot.

Somewhat surprisingly for France's fiercely democratic society, the architect adopted the image of the temple as the model for the conservatory. Although he avoided classical detail, he has expressed classical elements in the form of the building. It is on a plinth, colonnaded, and trimmed with a pediment and a gable-



ended pitched roof. Corresponding to its tripartite composition, public areas are on the glassy lower floors; teaching and practice rooms are on three levels behind the solid midsection under studio lofts.

Closer examination, however, suggests that Portzamparc's bold mannerism has limited impact on the interior. With the exception of a magnificent dance studio under the sweeping pitch of the roof and

At left, the residential block; below, the conservatory with corner stairtower.

a generous entrance hall for performances, the internal spaces seem anonymous and unrelated to the external envelope. Glazing, which externally implies double height spaces, is in fact subdivided by floors, while bland finishes and small openings conspire to destroy the temple metaphor inside the building.

The main facade is interrupted by a freestanding circular stair tower, which works well as a marker but is deceptive. For the entrance is relegated to a minor position alongside the tower, and entry doors have been absorbed into the continuous glazed grid of the external wall.

As counterpoint to the tower is the ordering of the ground floor plan. It orients the building onto a newly created small plaza, which reads as little more than a residual space.

Portzamparc has extended his enthusiastic mannerism to the design of the residential building, whose alignment of 51 one- and two-bedroom flats extends the street frontage of the existing block. It is then cut back to form one side of the plaza. At the upper levels this corner converts into a round tower of rooms with windows, balconies, and rooftop loggias. The design of this block presents a continuous facade and a backdrop to the freestanding form of the conservatory. But, again, the entrance presents a problem. By design the scheme demonstrates an ambiguity, for the housing relates not only to the existing street on rue Jean Nicot and the new plaza but also to the rue de l'Université.

The main stair in the conservatory was built to utilize the craft of North African construction workers. It is a traditional Moorish spiral staircase without newels. Much of the other detailing and finishing is unrefined, which may be a consequence of the French practice of giving subcontractors responsibility for construction detailing.

Portzamparc, one of France's leading young architects, has spoken of his desire to create an "effect of presence." This complicated, all white scheme indeed does that. BRIAN CARTER

Mr. Carter works for Arup Associates in London and has taught and written extensively on architecture.



Theater Addition Bears Traces of Its Predecessors

This theater renovation in Belfort, by Jean Nouvel and Gilbert Lezenes in association with Dominique Lyon, amounts to a policy statement in the current French architectural debate on architecture and urban form.

The theater complex has been transmuted to accord with the architects' own notions of democratic design about buildings in general and public buildings in particular. They have rejected the historicist approach for this

restoration, as they had no wish to "recreate the past." At the same time, they eschewed overtly functionalist solutions, considering them wrong for an environment destined for leisure. One of their priorities was to make the theater more accessible and outgoing. As found, it seemed dusty, elitist, inward looking, and, as Jean Nouvel put it, "closed even when in use."

The main 19th century facade now "talks" to the town by means of an electronic information panel, and activities within the building are now visible from outside, particularly at night, thanks to a new, fully glazed elevation overlooking the river Savoureuse. As well as providing a window into the building, this

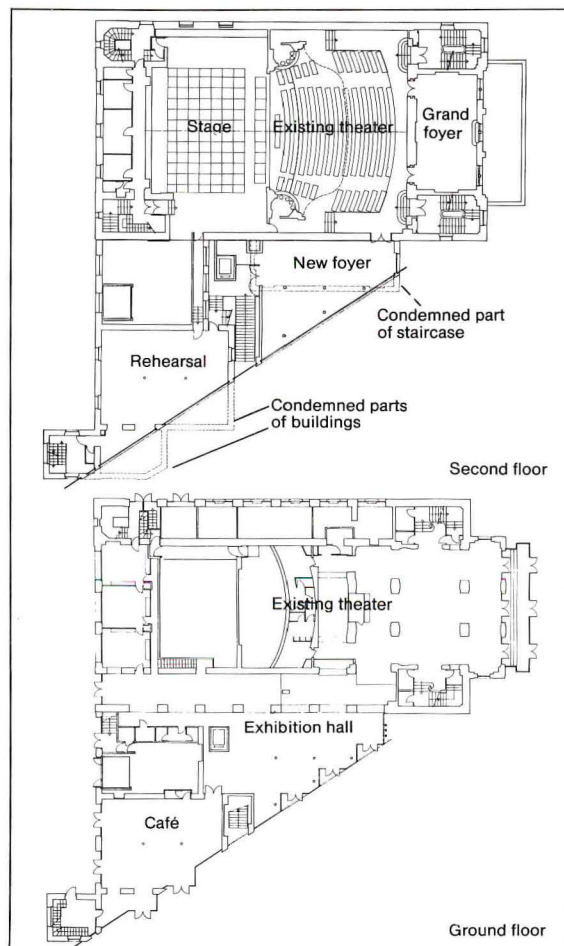
realignment creates a new street axis intended to ameliorate visual and physical communication between the theater and the town.

It was achieved by the demolition of some ancillary buildings that had extended beyond the present street line. The new gridded, glazed facade is intended to make reference to the razed buildings in its rooftop elevation resembling a drawn section, and by painted cross hatching on the concrete members to represent sawn-off joists. The buildings to the other side of the corner stairtower were earlier additions

New addition is behind glazed facade. Cross hatching on earlier addition shows previous alignment with stairtower.



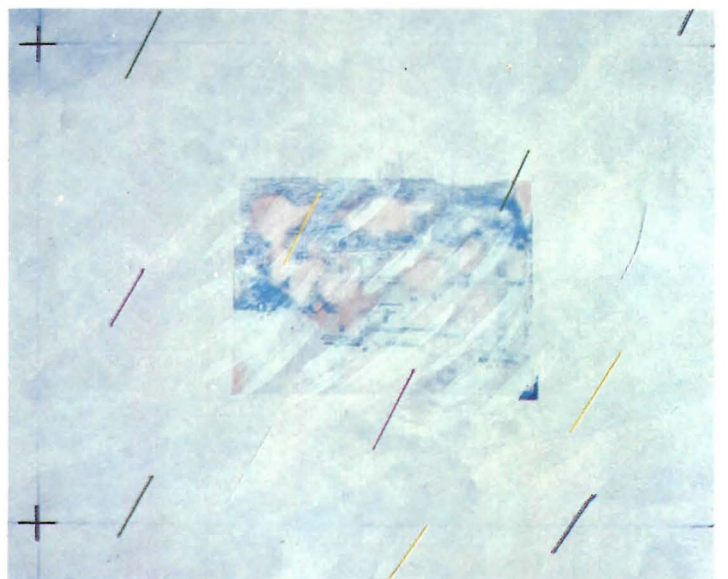
Above, original theater entrance with added rooftop electronic information panel. Across page: above, back wall of new foyer with traces of previous construction. Blank rectangles with only names of past actors refer to photos of idols in theaters of the past. Plasterwork is by artists François Seigneur and Pierre Martin; below left, longer view of new foyer, with new columns, ceilings, floors; below right, newly plastered south wall of new foyer where Seigneur and Martin lined off squares, stamped them with image of old theater, then rubbed them 'to imply the fragmented quality of memory.'



to the theater. Cross hatching has also been used on the lower building to indicate its previous alignment with the stair tower, which, in turn has been scraped down to underscore its relative insignificance compared to the more conventionally restored elevations of the original 19th century theater.

Inside, there is a sharp contrast in decorative schemes: transformations behind the "sectional" river elevation are stressed by an almost archeological play on evidence of change in the built fabric, while the auditorium and first-floor antechamber have been embellished to the point of theatrical parody.

Artists François Seigneur and Pierre Martin were consultants for decorative schemes in newly created accommodations such as the theater cafe, rehearsal rooms, and foyer areas behind the sectional elevation. Fragments of old paintwork, plasterwork, and brickwork have been retained, offset by new areas of plaster and concrete and enhanced by judicious applications of color, in a conscious attempt to show how the building has metamorphosed to its present form. This theme is pursued in their mural painting covering a 6x11-meter wall in the new ground floor foyer. Here, images of the original theater have been stamped in the center of each square in an overall grid,





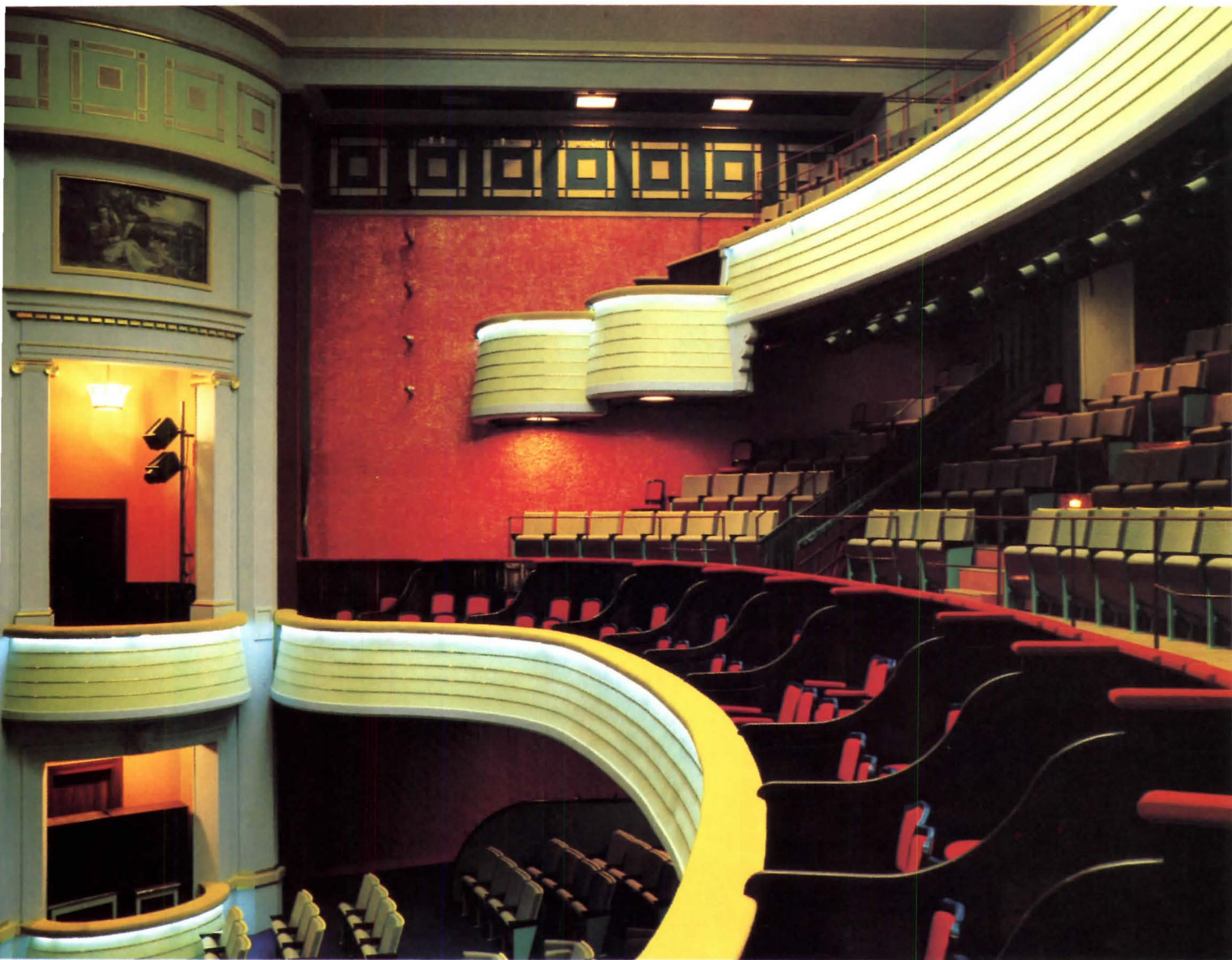
Above, grand foyer with trompe l'oeil to exaggerate make-believe and festivity of theater experience. Across page, main theater includes styles of its several previous incarnations, mingled with contemporary elements and paraphernalia.

then partially obliterated and overlaid with linear marks in bright colors, the whole representing the theater's transformation with reference to its past.

As an antidote to this somewhat Spartan approach, interior designer Gary Glaser has devised sumptuous decors for the auditorium and antechamber, no doubt in response to the architects' aversion to purely technical solutions. That is not to say that no functional improvements have been made; seating rakes have been changed to upgrade sightlines and all backstage equipment renewed. But it is the theatrical decorations that predominate—a caricature of the previous accumulation of styles dating from the mid-1800s to the 1930s in the auditorium—and in the antechamber a dense array of marbled

paintwork, which extends upward to form a massive coved cornice and downward over the chair covers.

The theater-going public of Belfort may or may not appreciate the attack on the perceived bourgeois nature of traditional theater implicit in the debasement of the dignified pomp in the auditorium decoration or, for that matter, the attempted exposure of an elitist enclave to a wider public. Strangely enough, the imagery seems to succeed in spite of the architect's stated intentions, precisely because of the traditional associations with theater and theatricality. The cross-hatching to the elevations is so striking that it acts as a kind of theatrical billboard whether or not its architectural purpose is understood while the contrasts in internal decoratio



ve, if anything, to accentuate the
cooned qualities of the auditorium and
nce stress the schism between theater
d the real world outside.

The underlying design philosophy,
wever, has produced questionable
hitectural results. The intended urban
rovement on the river frontage, for
mple, has produced a dismal space
ner than an area so redolent with ten-
n that passers-by are likely to be
ked in through the projecting door-
ys of the sectional elevation. Like the
gic of theater itself, such effects re-
re more than mere tarmacadam and
air. CHARLOTTE ELLIS

*Ellis is an architect and a freelance
ter living in Paris.*

West Germany

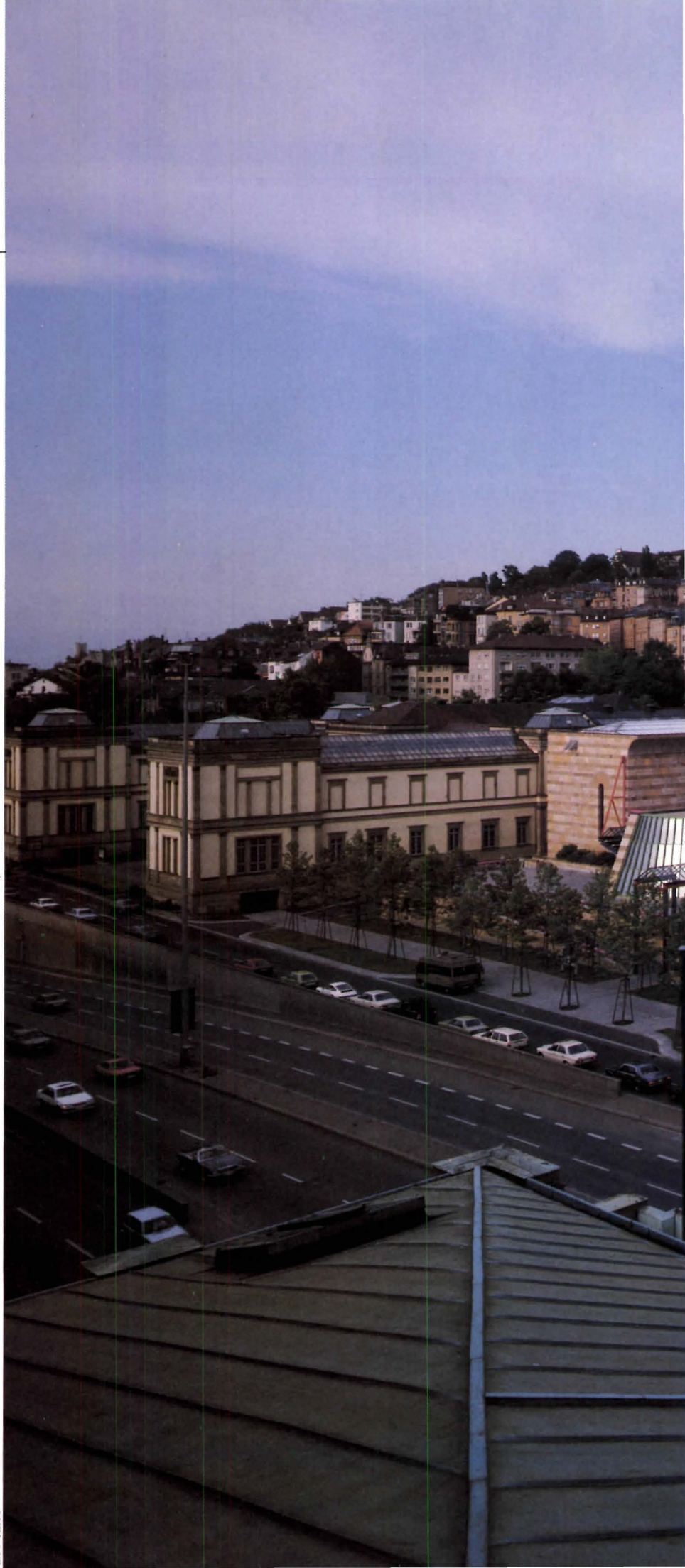
Museum Without a Facade Centered on A Massive Drum

The site for the new Staatsgalerie whose design originated in a 1977 competition won by James Stirling, Hon. FAIA, is adjacent to the old gallery and bordered by mixed use commercial/residential blocks. While it is a part of Stuttgart's cultural and administrative core, the sloping site fronts an eight-lane artery, Konrad Adenauer Strasse. Other bordering streets are urban residential in character.

Though Stirling's design appears a synthesis of his earlier museum competitions in Dusseldorf (1975) and Köln (1975), much of his inspiration was derived from Karl Friedrich Schinkel's Altes Museum (1823-30) in Berlin. Museums of that century, unlike our own, he contends, became landmarks essential to a city's identity and sense of place. It is this sense of presence or concept of monumentality that Stirling attempted to achieve.

His design treats elements characteristic of the 19th century museum casually and unconventionally. While an axial plan is evident in the gallery extension, as in the Schinkel prototype and in Stuttgart's old Staatsgalerie, it is frequently compromised. The approach to the new gallery's entrance is initially axial, then suddenly transverse. The entrance itself is perpendicular to the axis. The public footpath traversing the site alternately crosses, then

Right, overview with original Schinkel museum far left in photo, theater at right. Below, street level gateway.



Brian Rose





Above, entry terrace with another constructivist canopy. Across page, 'central pantheon . . . is but a void . . . a non-space,' writes Stirling.

aligns with the axis. The free flow of space in the entrance hall dilutes interior traces of an axial plan.

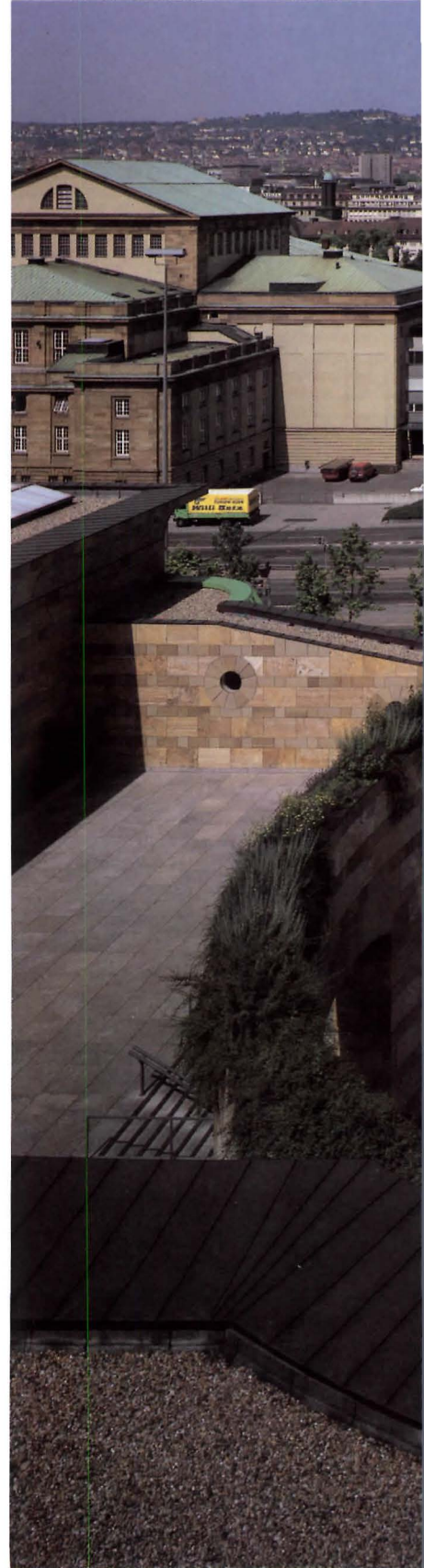
The rotunda, focus of Schinkel's Altes Museum, is still at the core of Stirling's design. However, it is reduced to an outdoor roofless drum. And unlike the Schinkel prototype, Stirling's design has no facade. Instead, its front—receding in a series of terraces, ramps, solids, and voids—moves the visitors in, around, and across the building and site. Though the front appears informal, it suggests a progression. Passing under a Propylaeum-like gateway at the foot of the site, visitors disembark from vehicles or approach from the northeast corner and proceed up a ramp to the entrance terrace. There, off to one side, a constructivist canopy marks the main entrance. If one approaches on foot, however, exiting the underpass crossing the eight-lane artery at the gallery's northwest corner, the first sight of the museum is its parking garage and theater entrance.

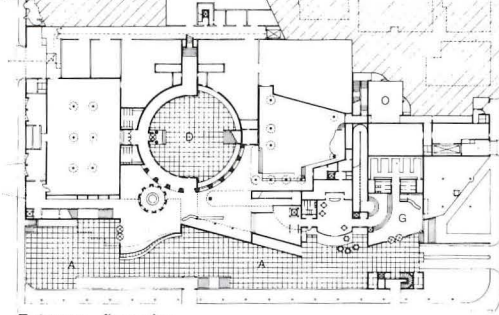
During many trips to the museum, I heard visitors complain about the disorienting nature of the approach to the entrance, one commenting, "Such an important museum should have an easily identifiable entrance." Many pointed to Stirling's inspiration, Berlin's Altes Museum, with its colonnaded facade and

ascending monumental staircase, or even Stuttgart's old Gallery, as examples of more appropriate entrances. Most visitors, however, appreciated the footpath's changing directions for the varied views it gives of the gallery, its visitors, and the city.

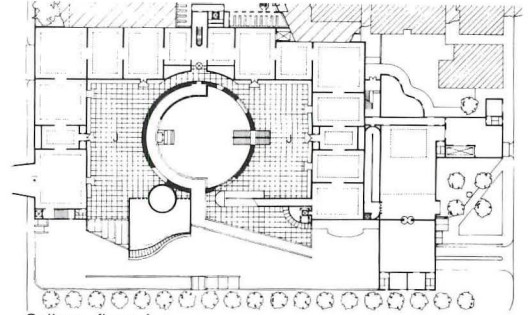
The plan of the new gallery's exhibition rooms replicates the U-shape of the old museum's forecourt. But, instead of a forecourt, the exhibition rooms embrace sculpture terraces. To give further definition to these terraces, Stirling employs a historical masonry coving. The orientation and focal significance of the old gallery's equestrian statue are duplicated by the new gallery's Propylaeum-like constructivist gateway. The new theater wing mimics in scale and materials the extended wings of the existing gallery, giving definition to the site's northwest corner.

The gallery's contrasts, the casual and unconventional versus the traditional and monumental, evoke in Stirling's parlance a sense of the "monumentally informal." This is most evident in the juxtaposition of the bright—even garish—colors of the tubular metal hand railings and constructivist details against the solid, banded masonry walls and Boulesque neoclassical geometric forms. Frivolous, punk, flamboyant, and unfortunate were adjectives I heard used to describe the metal details of the building. Others considered them fanciful and fitting contrasts to the masonry walls. Most visitors gave Stirling high marks for the masonry's contrasting shades and classical elegance, whose forbears, in faded form, can be seen in offi-





Entrance—floor plan



Gallery—floor plan



Photographs by Ivan Nemec



This page: left, southeast view; below, lobby. Right below, an upper level gallery; right, part of enfilade.

cial and religious buildings throughout the state of Baden-Württemberg, of which Stuttgart is the capital.

From its inception, many of the gallery's residential neighbors feared it would be physically overbearing. Most now appreciate the museum's successful adaptation to the hillside site and the domestic character of its rear and west facing facades. One resident who thought the gallery would "insult the neighborhood" was particularly pleased with the open spaces, terraces, and footpath linking it to the surrounding community.

For most visitors, informal would not be adequate to describe their emotions on entering the gallery. "It looks like a circus tent," I heard one visitor say about the lobby area. Others were elated by the "free spirited" environment and "open, nature-like" feeling given by the skylights and S-curving window. Children, in particular, were delighted with the grass green flooring and bright colors of the elevator assembly. Some visitors commented on how alive and exciting the lobby seemed when compared to the sedate, even stuffy, lobbies in many of Europe's museums. As if to recall these sedate forebears, components such as the squat, oversized columns of the lecture theater and hypostyle temporary exhibition hall are employed by Stirling to underline the monumental.

The temporary exhibition hall is the most troublesome room in the museum. It is one vast space divided only by oversized, concrete columns abutting drywall partitions. Overhead are huge, high-tech-looking air handling systems beneath a dropped, metal gridded ceiling partially concealing fluorescents. The informality verges on carelessness.

Movement toward the splendid second level permanent exhibition rooms is facilitated by the curving and converging geometry of the entrance lobby, and the skylit, brightly colored metal and glass elevator. The approach, by either the elevator or a returning ramp, culminates on a mullioned second floor landing that juts into the first of the exhibition rooms. On their way visitors were overheard wondering aloud whether spaces would become more "bizarre and frivolous" or more "refined and serious."





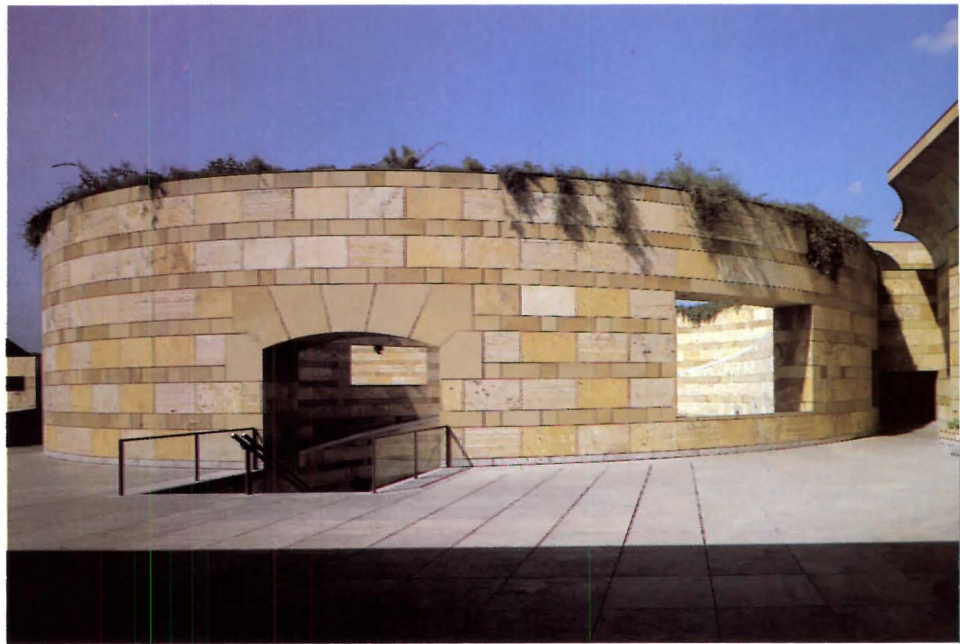
Photographs by Ivan Nemeec

Except for the green mullions on the overhead daylighting system, and the occasional yellow mullioned sculpture court window or door, the permanent exhibition rooms present a more formal, restrained appearance than the spaces below. Here, the influence of Schinkel is clear. The rooms are regularly proportioned. Postmodern neoclassical elements form the architraves of the connecting portals. The historical coving evident on the sculpture court is repeated while the masonry base replicates in color and material the masonry used on the gallery's exterior.

The last of the serially arranged exhibition rooms opens on to a bridge that provides a transition between the old and new galleries. A monumental column similar to those on the entrance level marks the terminus of the new gallery. At the bridge's opposite end, a stylized Corinthian-columned portal establishes the boundary of the old gallery. Overhead skylights provide an airiness to the bridge, which heightens the contrast between the white walls of the new gallery and the deep maroon of the old gallery's first exhibition room.

Throughout the new gallery, Stirling uses techniques that are trademarks of his earlier projects. Function is evident—movement and direction are underscored. Masonry and glass are employed in a virile manner, industrial products are utilized in unconventional ways.

The new Staatsgalerie, which opened in early March of 1984, has been variously



Top, highest level of central rotunda; above, ramp opens onto drum's main sculpture garden, seen straight-on, across page.

termed "Third-Reich architecture," "grandiose postmodernism," "brutal," "playful and frivolous," "misanthropic," "urban," "sensitive," and "eclectic." In spite of, or perhaps because of these criticisms, visitors from all over Western Europe arrive by the busloads. The architecture, more

than the art, is the object of their pilgrimage. The museum has made its presence felt, fulfilling Stirling's definition of monumentality. He has given Stuttgart and the art world a new landmark.

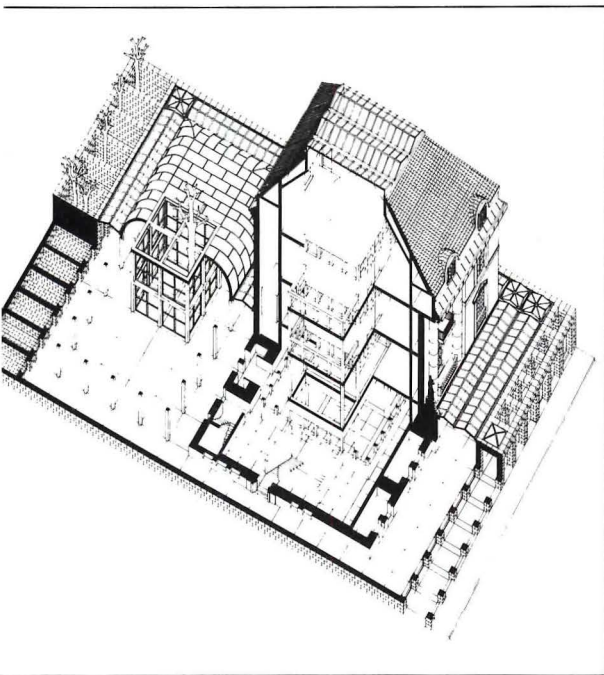
DOUGLAS A. GREENAWAY

An architect now practicing in Washington, D.C., Mr. Greenaway was in Stuttgart from August 1972 until September 1984 as a consultant.



West Germany





Ivan Nemec

Old and New Melded In a Museum for Architecture Itself

A tighter fit between client and architect is hardly imaginable.

The sequence of events began in the late 1970s when the city of Frankfurt approved a plan to create a German architecture museum as part of an effort to finally put the country's financial capital on the map as a center of culture. The idea was to transform the Shaumainkai, a street of staid villas lining the banks of the Main River, into an avenue of 12 new museums without destroying the Schaumainkai's restrained old world feeling. As happened in almost every German city of any size, most of the buildings in Frankfurt that survived the bombs of World War II soon fell victim to a blitz by city planners who buried the past under a hodgepodge of resolutely banal International Style buildings.

By the time the riverside museum development plan was approved, German sentiment had shifted to cherishing and recycling older buildings, and Frankfurt had appointed as director of its future architecture museum Heinrich Klotz, a prominent architectural historian intent on reinvesting modern architecture with meat and meaning. As a building type

without prototypes, Klotz felt his museum should serve first and foremost as an essay on the essence and evolution of architecture and become itself a display of key ideas about urban design, about how buildings can relate to history, to nature, and to their built surroundings.

Klotz's obvious choice of architect was Oswald Mathias Ungers, known principally as a theorist, who wrote in the introduction for a recent book on his own work (the most of which is projects): "An architecture that does not derive its themes from itself is like a painting that tries to be nothing more than a photographic reproduction. The theme and content of architecture can only be architecture."

The principal theme of Ungers' design is a hierarchy of spaces or rooms within an ever-smaller progression of spaces or rooms, similar to the ever-tinier Chinese dolls within dolls.

Ungers' starting point was an existing 1901 villa on the site, which he says he used as a "found object of no particular distinction in itself to create an experience similar to that of a city with a surrounding wall where perceptions of what is inside and what is outside are constantly shifting and being transformed."

Opposite, vaulted new wing connected to old villa by skylit halls. Above, new arcade wraps around villa, of which only exterior walls remain.

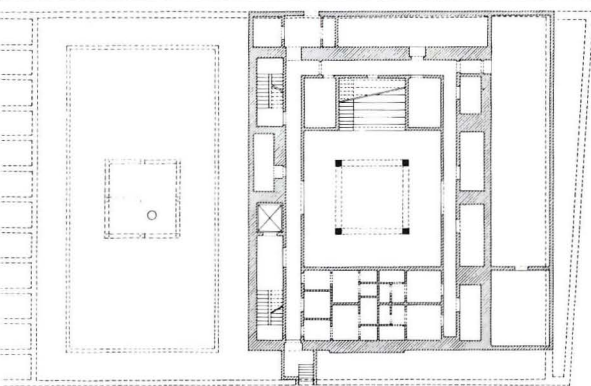


Playing on theme of 'the house within the house,' exterior arcade is echoed in interior perimeter corridor, left, leading to another permeable hallway surrounding central element, opposite, which at top floor becomes miniature house and the collection's large model, above left.

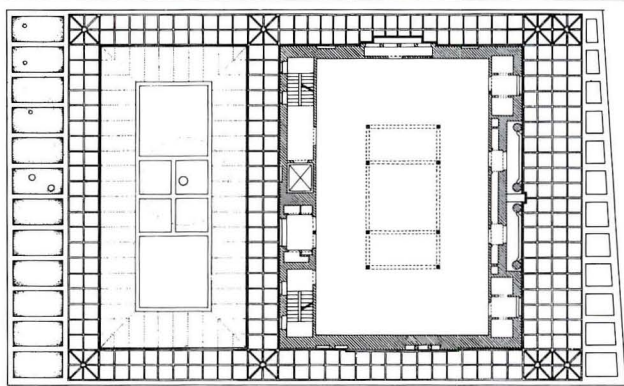


But while a city wall is generally quite ancient, the one Ungers wrapped loosely around the villa—to create between itself and the villa, a vestibule, circulation, and narrow gallery space—looks spanking new. Its sandstone block is meant to echo the color of the riverbank and is punctured at regular intervals on the Schaumainkai side to create an arcade, which appears somewhat awkward as pedestal to the gray and white Italianate facade of the old building that is the museum's first display. In the toplit galleries between wall and villa the architect's attempt to incorporate the materials and colors of both also produces no more than a pastiche.

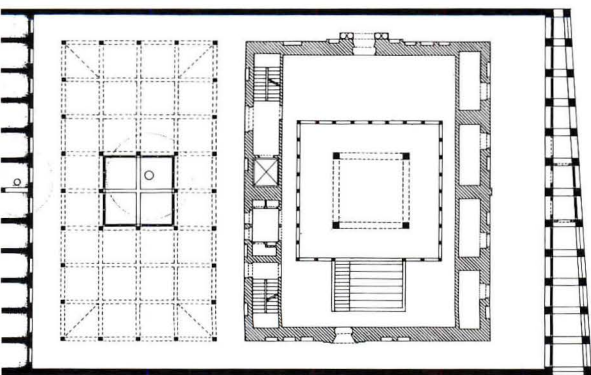
Order, however, coupled with a less hard-headed sense for the ambiguous are the hallmarks of Ungers' understated effort. The solid looking villa has, in fact, been eviscerated to leave only its skin, which forms a shell within which are modular, partially moveable partitions forming passages and rooms. At the core is a square whose top three floors rise within the villa walls to form a gabled house—the most basic of architectural forms—topped by a skylight.



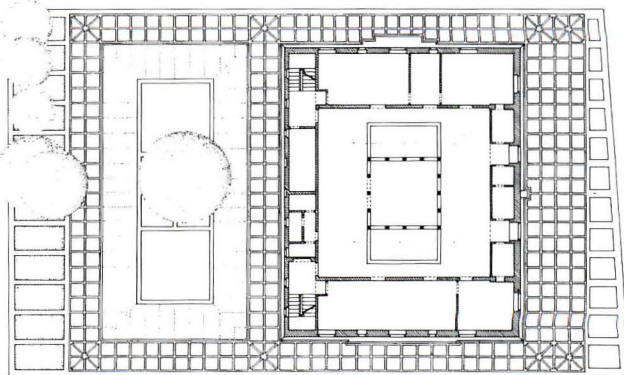
First floor



Third floor



Second floor



Fifth floor



Unfortunately, during a recent visit to Frankfurt, construction work on the skylight closed the top three floors of the museum. The experience of the first two I found somewhat marred by narrow hallway exhibit spaces; an overly high second-story rail that obstructed views of the central square for people of merely ordinary height; and a haphazard arrangement of objects in the central square, whose shape is inherently suited only to a limited range of displays.

Splendid, however, is the glass roofed atrium space at the back of the villa where its garden once grew. At its center is another square, not a room this time, but a space open to the sky in which a chestnut tree thrives and spreads its branches.

At the main facade, then, the villa we think we are entering is really just a thin wall, enclosing ever smaller, denser spaces; entering the atrium eventually leads to an outdoor room recalling the original garden. There are innumerable things within things in this small museum and seldom are they what they seem.

Built into the wall surrounding the atrium space, finally, are several roofless niches for exhibiting architecture as it would be seen outdoors. The number and types of *exhibits* of architecture that can withstand the elements are, of course, rather limited.

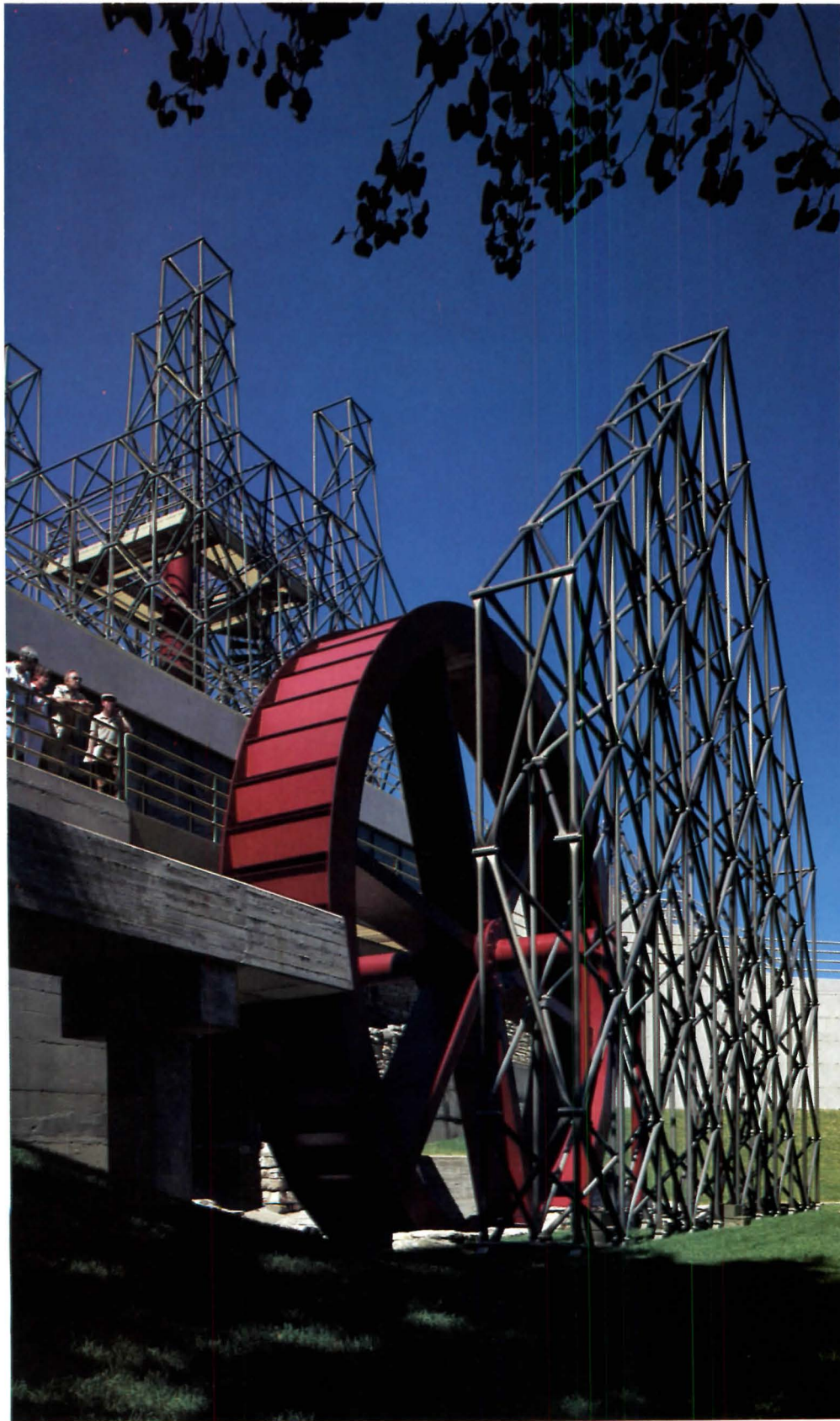
In the end, the ideas developed here by Ungers have appeal and cohesion. What one misses is the intuitive and sure touch of the mature artist, something approximating a leap from logic to faith, that might have transformed this very good building into a great one. A.O.D.

Above, at core of new vaulted wing interior is outdoor space in which a tree rises through and over the building. Right, at periphery, open-to-sky niches for displays. Opposite, one of four identical corner spaces.





Photographs by Ivan Nemec



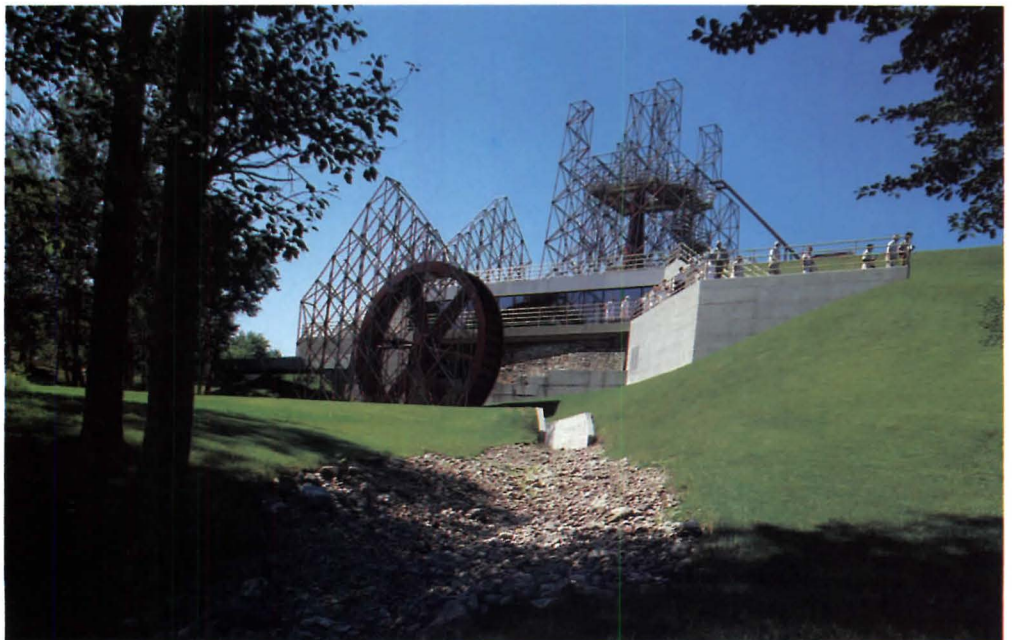
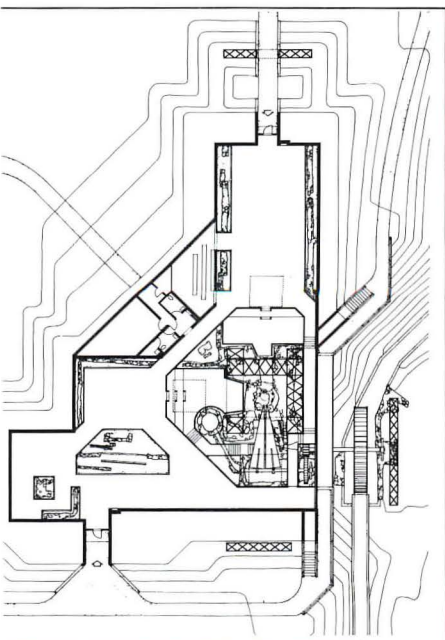
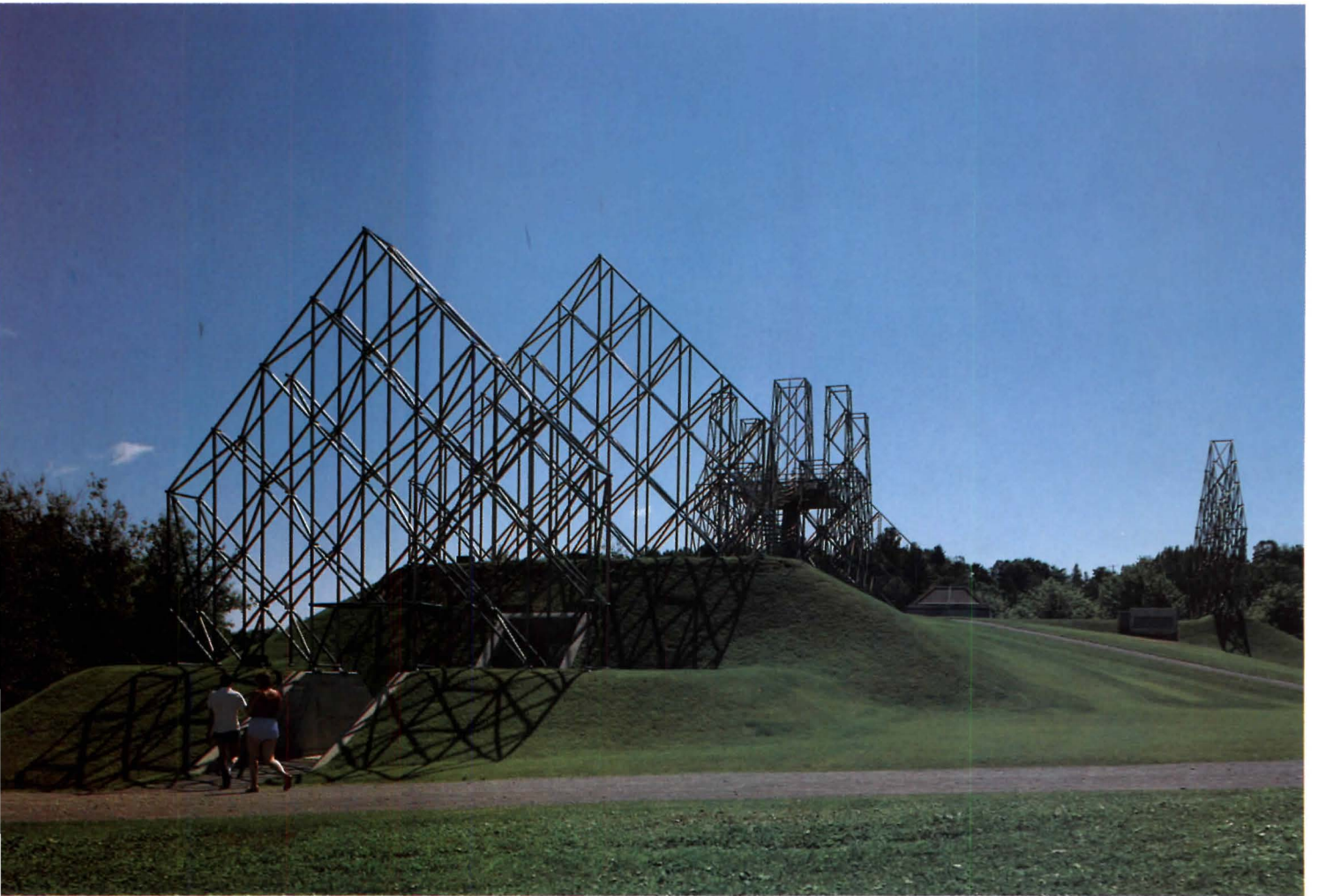
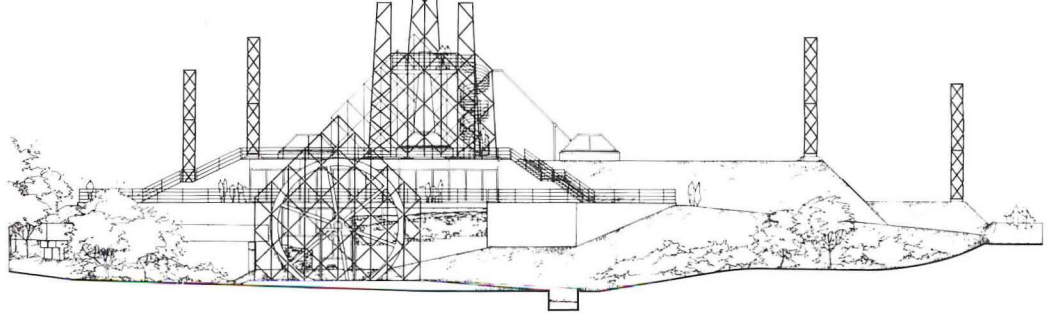
Abstractions of Industrial Forms In the Countryside

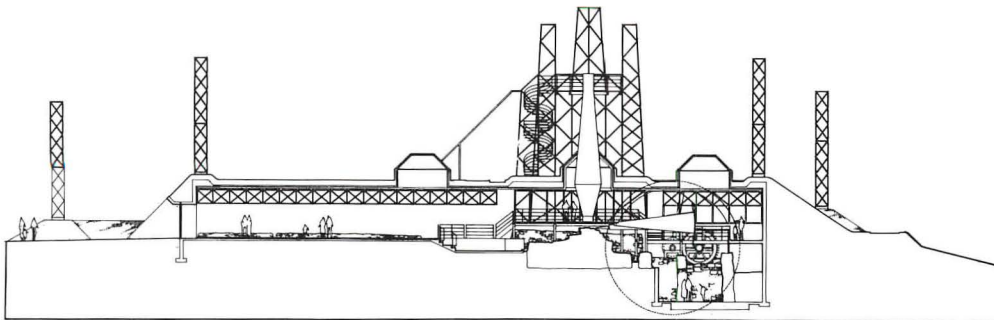
From a broad, treeless plateau above Quebec's St. Maurice River, the land unexpectedly sinks down a wooded crevice that cuts a sensual swath to the wide water. Nestled within this ravine near its top is an odd building apparition: Freestanding aluminum space frames, looming above a grassy mound, suggest a form, while a large, steel water wheel and tapered steel smokestack—both painted an improbable deep red—intimate function. There is a curious horizontal facade of concrete stone, and glass next to the wheel on the downslope side, and glass doors are sunlit in either end of the earth mound. In all, it looks like a 19th century industrial ghost whose ectoplasm cross-circuited with something high-tech during a haunting.

This friendly ghost is an interpretation by the Quebec City architectural firm of Gauthier, Guité, Roy of an *ensemble du haut-fourneau*, or blast furnace complex that occupied this site 100 years ago. It is the major built feature of Parks Canada's small Forges du Saint-Maurice National Historical Park near Trois-Rivières.

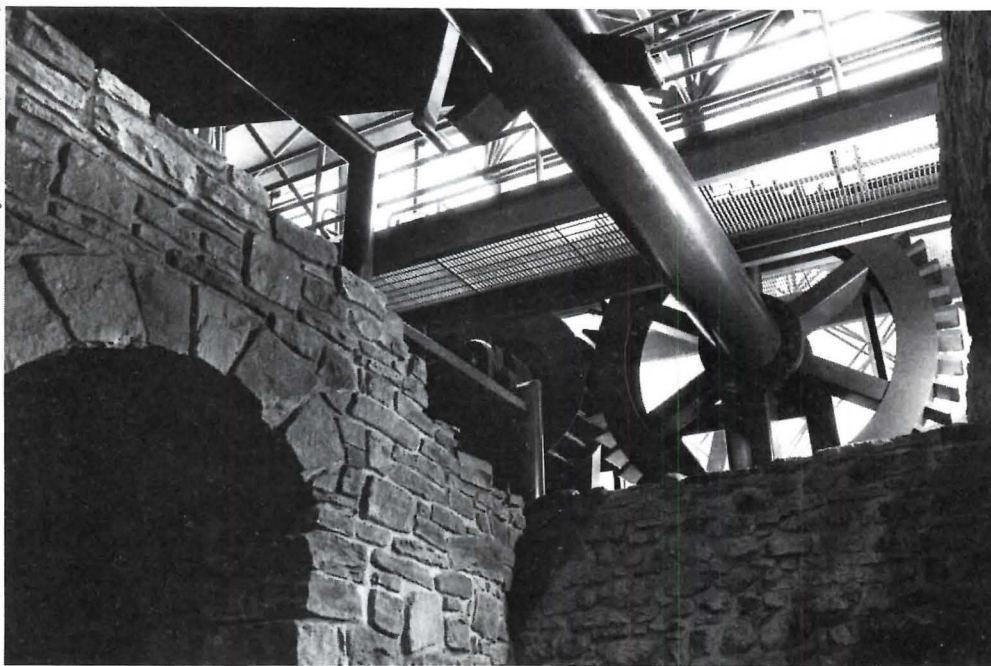
The blast furnace complex, two forges that were sited below it in the ravine, plus housing and support buildings, formed an industrial community that from the 1730s to the 1880s turned local iron ore into farm implements, pieces of ordnance, household objects, steam engine parts, train wheels, etc. When the land was made a park in 1973, all that remained of the ironworks were vestiges of buildings—little above their foundations—and several archeologically rich areas. Parks Canada first considered and then rejected leaving the vestiges exposed, which would have meant their further deterioration, and likewise decided against a literal recreation of the buildings. The latter would have

Left, east elevation of Les Forges, with concrete water trough, steel water wheel, aluminum space frames, and tourists on exterior walkway. Far right, an uphill view of the same facade from the spillway. Above right, the subterranean main entrance from the northwest approach gives little hint of what lies within.





Courtesy of Gauthier, Guité, Roy



Courtesy of Gauthier, Guité, Roy



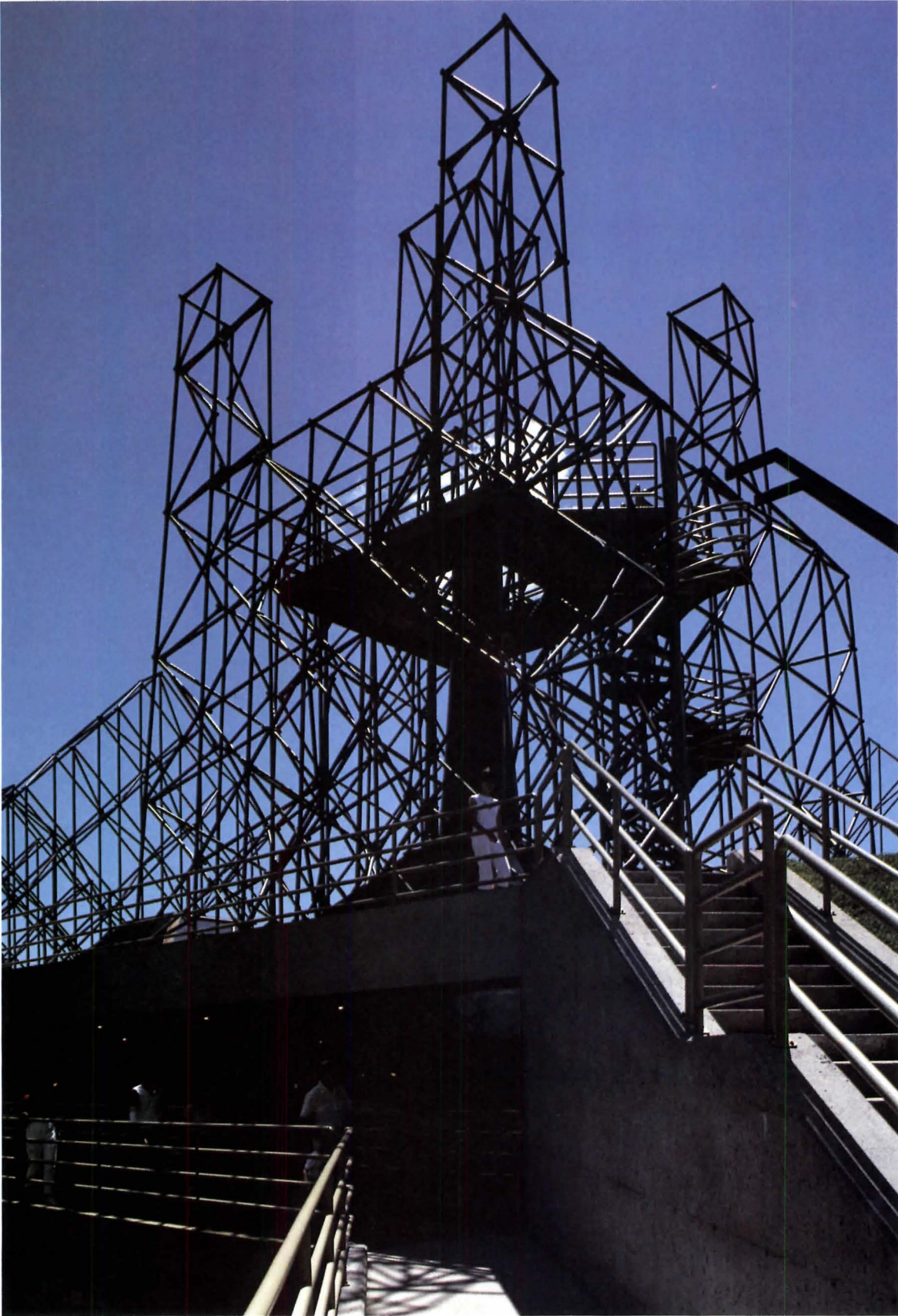
Left, massive gears and shafts within the building drive a long bellows, at top of photo. Left below, a long view of the interior centered on the stone remnants of the blast furnace directly under conical exhaust snout, with bellows at right. Interior space frame is same system that forms superstructure, right.

necessitated choosing a single historical period from 150 years of heavy use during which this industrial building underwent many modifications.

As built, Les Forges' aluminum superstructure with a light bronze anodized finish merely suggests roof forms of the long gone building for which no detailed data exist. Encased below in an earth-sheltered building are the remains of the blast furnace. Its stone base lies excavated in situ and in its center you can see a hardened mass of iron from the last casting in a crucible surrounded by its brick lining and embedded tips of the old bellows. A giant new steel bellows connects by massive shafts and gears to the water wheel, which is positioned just outside and can be seen through the long, east-facing window. Catwalks let you climb over the machinery and descend to the base of the furnace. All reconstructed components, painted red, are readily distinguished from the historical vestiges.

On the periphery of this utilitarian exhibit space are mounted industrial and household items excavated in the park. Other exhibits explain the function of the ironworks, tell its history, and put it into Canada's historical context.

The blast furnace—the functional core—remains central to Les Forges, both historically and as interpreted in Gauthier, Guité, Roy's new enclosure. Les Forges is a strange building/machine in a magnificent park. Minimalism and interpretive honesty reinforce its historical significance. ALLEN FREEMAN



Canada



Small Urban House Set in a Walled Oriental Garden

A great many architects, after receiving major commissions, are reluctant to return to the kind of work most of them started doing—houses. But Canada's Arthur Erickson, Hon. FAIA, is different; he exults in designing one or two each year. "They give a greater chance to explore details than a large building," he says. "You can deal more intimately with landscape and get into different uses of materials."

But houses also can present myriad problems. Nothing in a house is typical. There are always exceptions to the rule, he says. "You have to disguise the extraordinary anguish you went through."

One of his latest houses is for a Chinese doctor and his family in western Canada. The extremely tight, one-quarter-acre setting in an existing neighborhood offered a real challenge to Erickson, most of whose houses are on large, wooded lots with dramatic views. In addition to the challenge posed by the constricted urban site was the clients' wish for as much sun and light as possible, as well as a garden environment and privacy.

Erickson turned to China for a solution, invoking memories of a recent trip where he was especially taken with the Sung Dynasty houses in Soochow Province. They are of post and beam construction and have, he says, "a sense of austerity" created by a simple palette—black enamel posts, white-washed walls, and black stone floors. "This is a great setting for green and light, which is what you want for a garden," he notes.

Erickson was equally impressed with Soochow's urban gardens. "The fascination with a Chinese garden comes from looking through a series of rooms," he says. "Each has a different idea—plants, water, reeds—and it is possible to see parts of several from a single vantage."

So it is with this deceptively sized, 5,000-square-foot house. The post and beam system creates a number of linear modules, allowing pierced walls to extend from the house. Thus, from the entry, one can view private, walled gardens on one side and a pond that wraps around the end of the house on the other. (Strings



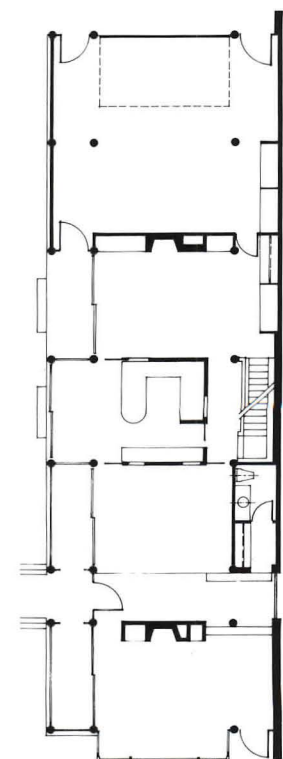
overhead discourage birds from diving in after the fish.) The water is flanked by planted berms, creating a sense of privacy that is augmented by a vine-covered board fence about six feet high in front. Entry is through a plain door in the fence, across a bridge over the water and onto a covered entrance to the house. These "events," as Erickson calls them, create a sense that the constricted outdoor space is much larger.

Inside, the linear, modular plan creates

a series of rooms, each of which has a different view outside, the glass walls serving to increase the apparent interior space. All rooms are based on the approximately 14x20-foot module. Between the living room at one end and the double module garage at the other are a family room, kitchen, dining room, and a one-half module, cross-axis entry through the house from the bridge. A six-foot-deep space across the front serves as a deck extend the living and dining rooms and



Chris Erickson



Chris Erickson

Across page: top, simple fence provides privacy in urban setting; bottom, water and glass walls are used to increase apparent size of small lot. Top right and left, greenhouse-like projection over water extends living room views of heavily planted berms. Above, stylized moon gates give privacy to walled gardens.

for an enclosed breakfast nook in the kitchen. At the rear, a similar space, under a skylight, contains stairs, powder room, laundry, and storage. Upstairs are four bedrooms, whose windows on the south wall are covered with moveable wooden screens in a small grid pattern.

Since much of Erickson's work these days is in concrete, he welcomed the opportunity to use wood once again. The framing, including magnificent round posts, is fir, weathered to a seacoastal gray, while the trim as a warm, orange cedar. The single-pitched roof is covered with a Japanese clay tile, gray in color and resembling aluminum. A wavy pattern at the roof's edge reinforces the Oriental heritage of the house.

Inside, the workmanship—like the reveal at the bottom of the walls and dining room floor's tiled border—is exquisite. Equally delightful are the small treats, such as the whitewashed light well filled with plants, rocks, and a pool at the end of the entry axis. The effect is that of an illuminated natural landscape, almost like a painting. CARLETON KNIGHT III

Norway

Alternating Solids and Voids in a Hotel on a Pier

Trondheim, the third largest city in Norway, has a historic city center with a Gothic cathedral and a baroque street pattern. The city was founded around 1000 A.D. at the mouth of the river Nid, the port of Trondheim until the end of the 19th century. Rows of warehouses bordering both sides of the river, dating from the 13th century, still form one of the most unusual elements in the townscape, despite frequent fires over the years.

The new Royal Garden Hotel is situated where seven warehouses were destroyed by fire in 1967. In them, the wealthiest warehouse owners had their living quarters.

With 300 rooms, six restaurants, convention facilities for 600 persons, an airbus terminal, shops, swimming pool, etc. (adding up to 23,000 square meters), the hotel is several times bigger than any other building in the neighborhood.

Of course, this posed the main architectural problem, to be solved without falling into a nostalgic trap by architects Sverre Clausen, Lars Fasting, Per Knudsen, and Per Kalmar Lund. How, for instance, could one avoid the dull impact on the surroundings of 3,500 square meters of hotel space? The basic idea, which gave the hotel its pattern and form, lay in turning the rooms "away from the town and river." The architect thus shielded

the rooms from the traffic noise. Most are in three rectangles with glazed courtyards between them. Separated from these rectangles by another (entrance) court are the convention hall and restaurant.

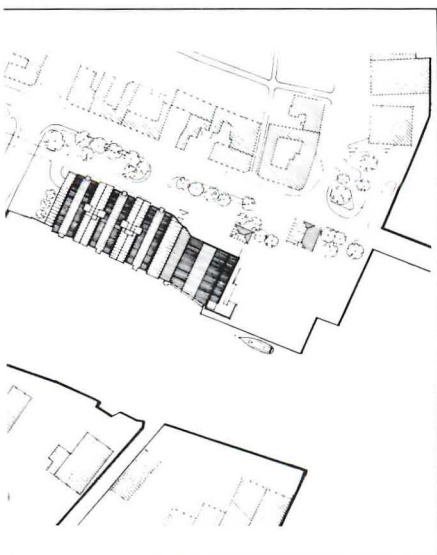
All these elements are connected by an internal street running through the building on the ground floor. The hotel blocks are connected by bridges across the courtyards. The southernmost glazed court is mainly a sound barrier and energy collector. It also serves as an intermediary between the hotel and the warehouses further up the river. The northern edge of the convention hall is as low as possible to fit with two 18th century buildings.

The hotel is not a copy of the old warehouses but is related to its milieu by the way it is organized, adding volume to discrete volume. The building surfaces are treated to relate to the surrounding buildings with painted walls. The concrete is a warm granite color with vertical, shallow mullions, and the warm rose color of the aluminium profiles of the glazed walls, together with a faint shading of the glass, serve to soften the contrast between alternating closed and open volumes.

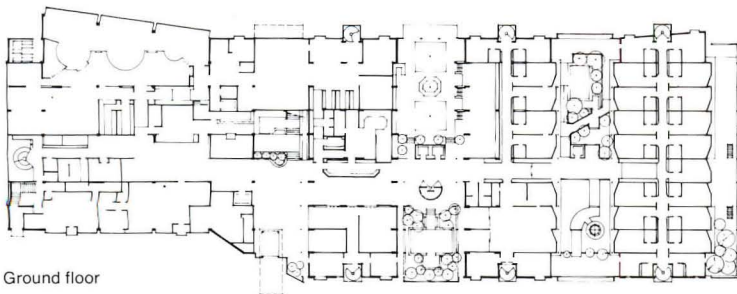
The possibility of looking into—and through—the hotel makes people more aware of it than if it had been a conventional, closed form.

To suit neighborhood of riverfront warehouses, huge hotel is broken down into discrete volumes separated by glazed courts, as seen at night, below. Right, morning view; below right, in context.





Ragner H. Albertsen



Ground floor

Roar Øhlender



Roar Øhlender



Atrium courts with connector bridges to adjacent buildings serve as collectors for solar energy, create sound barriers and a variety of garden-like social spaces. Above left, a court whose theme is the desert; left, 'water garden.'

The structure is concrete, in situ below and prefab above the ground floor. The building is on friction piles, 30 meters deep. All bathrooms are prefabricated and mounted together with the main frame.

The glazed courts have a strong influence on the hotel's heating and airconditioning systems, which were designed to work in tandem with solar energy. To meet demand for warm air in winter, a heat pump system makes use of the warmth of river water. It provides approximately 50 percent of the hotel's heating. The rest comes from electricity and fuel.

The courtyards are fire-rated as outdoor areas. This is obtained by hatches for fire ventilation in the roof and gables.
ULF GRØNVOLD

Mr. Grønvold is editor of Bygge Kunst in Norway.

weden



Sune Sundahl



Lars Hallen

Rejuvenation of Once-Unloved Parliament Building

When it was completed in 1906, the Swedish parliament's neobaroque style was considered already antiquated, as eclecticism was attacked by a generation of architects who introduced national romanticism. Moreover, critics felt that the gaudy building overshadowed the nearby genuine Swedish baroque Royal Castle, which had dominated the heart of Stockholm since the 17th century.

Over the years, repeated suggestions to reuse the parliament's design died aborning. Then in the early 1970s, the Swedish parliamentary system was changed from two chambers to one, which renewed discussion of the building itself at a time of strong reaction against urban renewal and tearing down old buildings. Ironically, the parliament was now seen as a symbol of history and Swedish democracy, and the decision was made to rehabilitate it rather than build anew. AOS (Ahlgren-Olsson-Sundahl) was hired as architect.

The renovation has connected into one complex the parliament building and the old national bank, both set on a little island between the mostly 17th century old town and the northern part of the 19th century city, and both designed by the same



Lars Hallen

Top, long view of old parliament's main facade, formerly its rear elevation; center, foyer of new chamber rises over old National Bank; above, new chamber.

architect. AOS also linked them, via a small covered bridge, a former government office building at the edge of the old town. Today it is used for members of parliament.

When a bell tolls for roll call, members can quickly run from their offices to the chamber, now situated on top of the old bank building in a new semicircular space that rises like a soufflé over its baking dish, the copper roof forming a crust. The parliament's former back is now its front elevation when seen over the water; its former main entrance is now the rear door.

AOS, one of Sweden's strongest design offices, won its reputation for its new rather than renovated buildings, and the new parts of the parliamentary complex are the best. The chamber room is pure and light, the walls covered with birch panels. The foyer, following the semicircle of the chamber, is glazed to give a broad view of the city.

The old complex, much as it was maligned in the past, has extraordinary interiors whose high point is the monumental stair rising from the former main entrance. The original, restored pistachio green color is, however, a little too sweet.

Overall, the old interiors have been respectfully and competently treated, though the entrance hall of the chamber building has some bothersome features. After the former banking hall's vaulted ceiling was lowered to make room for the chamber above, two paintings, one at each end of the hall, were set into the present flat and raw, neobrutalist ceiling where they don't belong. Also distracting are the lighting fixtures, and, in some places, overly bright illumination.

There is no doubt that the Swedish parliament now has a building that is in most ways suitable, in many respects beautiful. It synthesizes old and new elements into a cohesive building complex.

EVA ERIKSSON

Ms. Eriksson is editor of the Swedish magazine Arkitektur.

New Zealand



Office Building Echoes The Outlines of a Valued Victorian Villa

New Zealand architects have been sadly deficient in making assured and distinguished architecture in the city. With his recent building at 99 Boulcott Street, Wellington, Gordon Moller has attempted to assume this responsibility with some force. Moller's reputation is based on his ability as a designer of houses, using a style loosely based on the traditions of the arts and crafts. He was undoubtedly assisted in negotiating the quantum leap from down-home to downtown by the presence on the site of one of New Zealand's

best known listed buildings, Plimmer House, once the home of a national eminence, now a top-class restaurant, and considered representative of all that was valuable in the Victorian urban villa.

Hemmed in on all sides by thoroughly undistinguished commercial egg crates, the little building had taken on an air of comic poignance in recent years, sitting forlornly in the middle of its narrow urban lot like a dusty old history book on a shelf of computer manuals. Its future had been the subject of several proposals in the past, including moving it to a new location, and (from Moller himself) enshrining it in a glass box with a highrise building directly above it, like a speckled egg tucked into the belly of a haughty hen.

Ultimately, common sense prevailed—

Plimmer House has been carefully shunted to the front of the site (vastly enhancing its impact on the streetscape), leaving sufficient room for an office block at the rear and a small courtyard between the two.

Moller was anxious to reinforce the presence of Plimmer House in a "positive" way, and rather than crudely reflect the old building in a new mirror-glass facade he has chosen to gently reflect the new in the old. The new building attempts contemporary abstraction of its elderly companion, a brave undertaking in the cutthroat climate of speculative office building, and one which offers the street considerable reward.

For the passer-by, according to Moller "the brain goes on holiday" when it perceives the domestic-scaled rooftops, windows, and verandahs; the building is "friendly" and engenders a friendly response, with associations made—not normally expected of working environments—of hearth, home, and perhaps, leisure.

Moller has a particular deftness of touch with small buildings, and by so astutely breaking down the volume of his six-story building—"medieval" staircase tower, vertically disconnected verandahs, and a gabled-village penthouse—has achieved in a commercial building, an optimism and humanity of scale matched only by Roger Walker's Wellington Club of more than a decade ago.

There *are* negatives, certainly. The courtyard between the two buildings is considerably undersized and underarticulated, a bleak and awkward place; corrugated iron might have been more appropriately scaled than wide, metal-pan roofing; the rear of the building is depressing ordinary (somewhat expediently rationalized by Moller as a deliberate reflection of the "ordinariness" of the rear of Plimmer House); and inside—apart from the penthouse, occupied by and individual tailored to the requirements of the building's owners—it's very much business-as-usual for the occupiers.

Nonetheless, the gestures and direction of 99 Boulcott Street represent an important landmark in the embryonic development of New Zealand commercial architecture. The gestures it makes and the directions it indicates are worthy of continuing investigation. **GERALD MELLING**

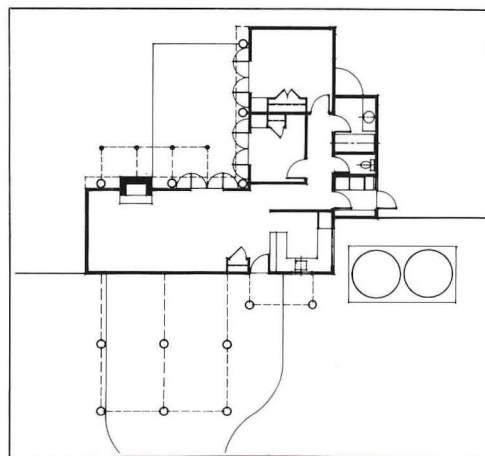
Mr. Melling is editor of New Zealand Architect.



Each House That Caricatures Some Fashionable Icons'

For some 15 years now, Roger Walker has been at the forefront of new directions in New Zealand domestic architecture. Ever anxious to, as he puts it, "stay ahead of the team," Walker has established a reputation as a "free-form" fantasist of considerable dexterity. He designs with astonishing speed, complexity, and incompleteness (finished working drawings rarely deviate significantly from initial sketch plans), from a seemingly endless inventory of ideas and innovation. His responses to all those contradictory questions posed by any architectural problem are immediate, intuitive, and confident. And, more often than not, highly comic. Only the utterly humorlessness could restrain a grin on being confronted with Walker's latest stand-up routine—a holiday beach house at Omaha Beach (some 10 kilometers north of Auckland) for an advertising couple in need of occasional relief from metropolitan stress. At first glance, this little cottage may appear an entirely hybrid and alien traveler in its suburbanized beachfront company; on reflection, however, it has trod a well-trodden and familiar path.

Its L-shaped plan, mono-pitched roof, multiple construction methods, and material all spring from the New Zealand tradition of direct and pragmatic domestic architecture. And the accretions ranging from, or adhering to, its basic



shell—carports, parapets, porch, verandah, ablutions—also fall under a vernacular umbrella of additive building.

At this point, however—as in all of Walker's work—a transition takes place from "ancient" to "modern," and with rare wit and intelligence. Fashionable icons are stretched to the point of satire; trendy images are stretched to the point of caricature; materials are stretched to the point

Alien or funky as it may look, it's an offspring of pragmatic shed architecture.

of failure; and the mouth is stretched into an involuntary smile . . .

This is, after all, a house for advertising executives. What better way, then, to announce one's arrival than with a pedimented parapet fronting the street, topped by a seagull weathervane? What better way to nonchantly enter the house than under the extravagant public curve of a transparent polycarbonate porch roof? What better way to casually protect the Porsche and the Lamborghini than under the gently spreading canopies of barrel vaults propped up on grotesquely oversized pink columns? And what better way to energize the ubiquitous corrugated iron than by painting it, sheet by alternate sheet, in pink and white stripes? Clearly, Roger Walker understands the world of advertising.

The plan inside is simplicity itself. The L shape is divided into sleeping and living accommodations and begets a private, sun-oriented courtyard for both areas. The rough bones of the roof structure are all exposed and topped with a ceiling of corrugated iron (yes—painted pink and white!); and a curved verandah/pergola arches assertively from the low eaves of the mono-pitch out into the courtyard, a framework for future vines.

Roger Walker continues to challenge the rest of "the team" to match his ability as a form maker, to bring the inanimate so thoroughly alive, to transform the banal into the personal. And, above all, to have fun doing it. G.M.

Australia

Melbourne's Varied, Vigorous Program Of Social Housing

You would expect to find enlightened public housing policies in Australia, a country whose belief in equal opportunity and resistance to authority or class privilege is unmatched. As emigré architect Harry Seidler, Hon. FAIA, put it, "If you act superior here, people just laugh at you."

Perhaps many Australians empathize with the dispossessed because of their forbears' origins in exile as convicts and colonials. Then too, the Antipodes never had a nobility or feudal system to inculcate ideas of God-given superiority, as did even such socially committed countries as Holland, Sweden, and China.

The most impressive of Australia's low-income housing programs is in Melbourne. In contrast to Sydney, which is the Victorian capital's only real competitor and is known for its more hedonistic and esthetic leanings, Melbourne has earned a reputation for being more inclined toward (and emotional about) social, political, and intellectual concerns. Maybe the combination of climate—less clement than Sydney's—and topography—inland, flat, gridded, devoid of Sydney's hills and ocean views—drives people inward and makes them more "serious."

During a recent visit to Australia, Haig Beck, editor of *UIA International Architect*, went so far as to describe Melbourne's ongoing experiment in subsidized housing, and especially its infill construction, as "the most important thing to happen in social housing in world architecture." He admits that some of the new schemes are "horrendous," and any visitor with average sight would agree.

But the overall quality and scope of the program and its attempt to lift the stigma from public housing are impressive. Included is housing for the elderly and granny flats, self-build and self-help construction, architect-designed small and scattered infill projects, plus rehabilitation and restoration.

Most notable in the renovation category is the ministry's work in historic Emerald Hill (right), with its landmark Victorian and Edwardian buildings, wide streets, striped verandahs, delicate iron tracery, broad bays and *patterned brickwork*. Gov-



Typical renovation in Emerald Hill, an area of Victorian and Edwardian buildings.

ernment efforts here have provided 99 units for people of low income, many of whom were original tenants and are now assured of tenure and improved dwellings. The ministry has also upgraded rooming houses in the neighborhood and rehabilitated some 60 first floor commercial spaces and selectively leased them to provide a range of shops and services.

The ministry's proudest concept, infill projects scattered in working class neighborhoods all over the city, was the brainchild of former director John Devenish, who, a little over a year ago, left to head Victoria's public works department. Devenish hired young local architects, most of them among Melbourne's self-proclaimed avant-garde, to produce experimental schemes, which he sees as a "revolutionary concept [that] is dramatical-ly changing the old order where the rich

macular working class housing is the
ingboard for infill: top, a group of four
R. Pierce; center, one by Peter Crone
quietly into its surroundings; bottom,
ee by Maggie Edmond and Peter Cor-
an accentuate to the point of caricature
ments of nearby houses.

the best and the poor get the leftovers.”
The program had its genesis in a rec-
ognition that giving the poor the leftovers
s, over time, very costly, in financial
d other ways. During the '50s, large
as of the city's inner suburbs were
clared “slum reclamation areas,” and
owners were forced to sell their houses
the ministry, which cleared and replaced
m with depressing giant slabs. Forced
to abandon highrise construction by pub-
lic protests in 1971, the government pro-
ceeded to carpet the metropolitan fringes
with low density, look-alike, sprawl. This
was the one happy consequence of leav-
ing remaining inner areas intact, and it
was there that Devenish concentrated his
efforts when called to head the ministry
after launching a far smaller program as
deputy director in Sydney.

In Melbourne, he bought up widely scat-
tered sites, kept his projects small to min-
imize their effect on the neighborhood,
and tried to tailor designs to needs of par-
ticular tenants. Single parent families, for
instance, are generally assigned to medium
density housing close to the city center,
requiring little maintenance or commut-
ing time, and some prospective tenants
are preselected and act as clients for the
architect. Projects vary in size from a sin-
gle house up to 60-unit apartments, the
preferred density being 12 to 20 units.
The “Australian dream” remains the
standalone house, and many of the min-
istry's dwellings, though attached, are
designed to look like single-family houses.
Each unit has private front and rear
gardens, a square of green at both, as
well as privacy and as few communal spaces
as possible. Though budgets and programs
are stringent, strong emphasis is placed
on the look and identity of each resi-
dence, and the ministry provides its archi-
tects, whether on payroll or in private
practice, ample artistic freedom. In Aus-
tralia, unlike North America, a majority
of young architects gets a start working for
the government, but the latitude permitted
them by the housing ministry in Mel-
bourne is unmatched even in Australia.



Australia

David Moore



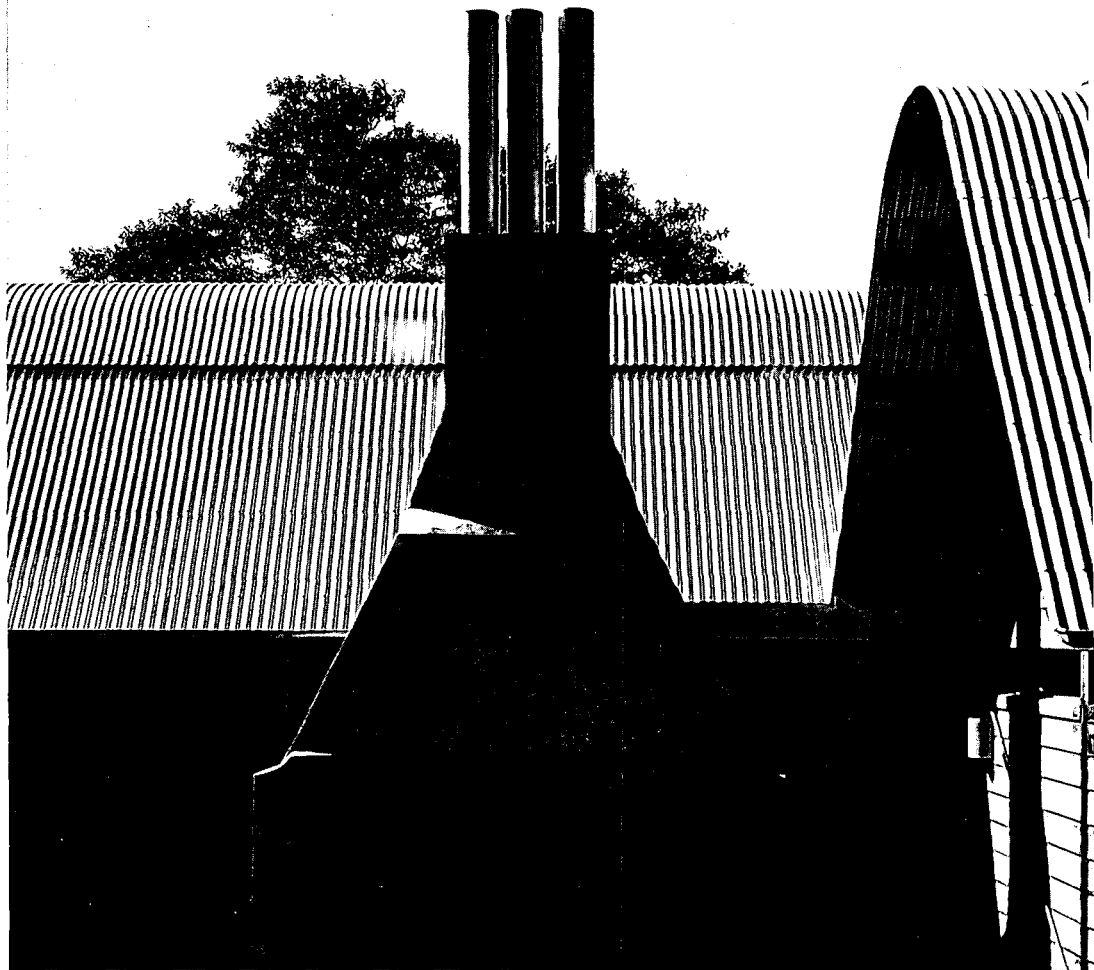
Peter Elliott's 37 rental units, mostly town houses with ground floor entry courts and rear yards around a central courtyard, tries to reinforce the urban character of mixed industrial area.

About half the designers have chosen to exaggerate and abstract into a contemporary, often quirky idiom the architectural elements of existing, working class housing stock, with its patterned brickwork, bay windows, gabled roofs, verandahs, and metal overhangs. Venturi's influence is evident.

The acknowledged guru of Melbourne postmodernists is the eccentric and iconoclastic Peter Corrigan, now in his early 40s, who says, "I look for the grist of art in my own community. I'm the opposite from the architect/artist." Influenced by Duchamp's art of found objects, a need to make architecture less expensive, and

wish to elevate the ordinary and common to art, Corrigan's work tends toward strong colors, everyday materials, and "bush carpentry." Ironically, if not surprisingly, his buildings fit into their assigned neighborhoods with less ease than those of Peter Elliott, Peter Crone, and others whose work is more restrained, and, in the end more sensitive and pleasing.

Devenish says of the designs produced for his program: "As a large number of architects is involved, the quality is variable, but the overall standard is significantly superior to mass produced housing." His successor, Tony Arnel, concludes, "The new infill housing is popular with the ministry's clients and rarely identified as public housing. The image of the ministry has changed from a bureaucratic monster that destroyed vast areas of inner Melbourne to a sensitive and socially aware organization." A.O.D.



Country House By 'the Timber And Tin Miesian'

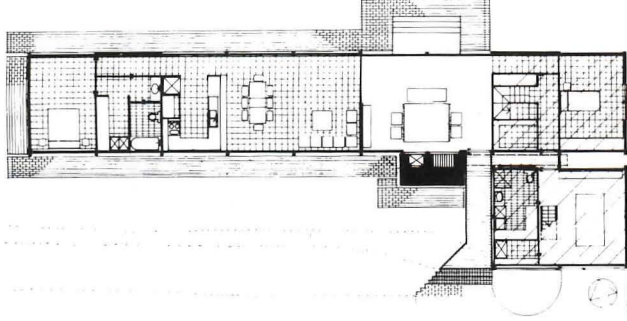
Glenn Murcutt's place in contemporary Australian architecture has been likened to Aalto's in his native Finland during the 1950s. The 44-year-old Murcutt runs a one-man office—he doesn't even have a secretary—and his work has consisted exclusively of single-family houses and *pro bono* designs. He talks of himself as "operating below the radar level." Still he is probably the only architect in Australia who enjoys the unalloyed respect

Above, incorporated into the design is a chimney, sole remnant of a farmhouse. Entrance, in shadow to the right of chimney, is de-emphasized on south facade.

of colleagues and critics. And while the majority of Australian designers has been captivated by fancies of the moment, Murcutt remains a modernist, a rationalist whom Alison Smithson has called "the timber and tin Miesian."

Murcutt readily acknowledges his debt to Mies and the Farnsworth house but sees the latter as "too simplified for this country where people need openness and informality but also privacy. The son of an inventor/builder/joiner, Murcutt has a down-to-earth practicality that would have seemed remote to Mies. Murcutt sees his houses as "contraptions doing particular things in the activity of our lives, keeping us comfortable [though none has airconditioning], making us aware of the outside and its changes."

As poetic as they are practical—and probably more so at base—Murcutt's architectural sensibilities are rooted in the land-



Photos left: main exposure is to north with double-hung, sashless windows, sun control blinds, sliding doors. Right, house leaves landscape little disturbed.

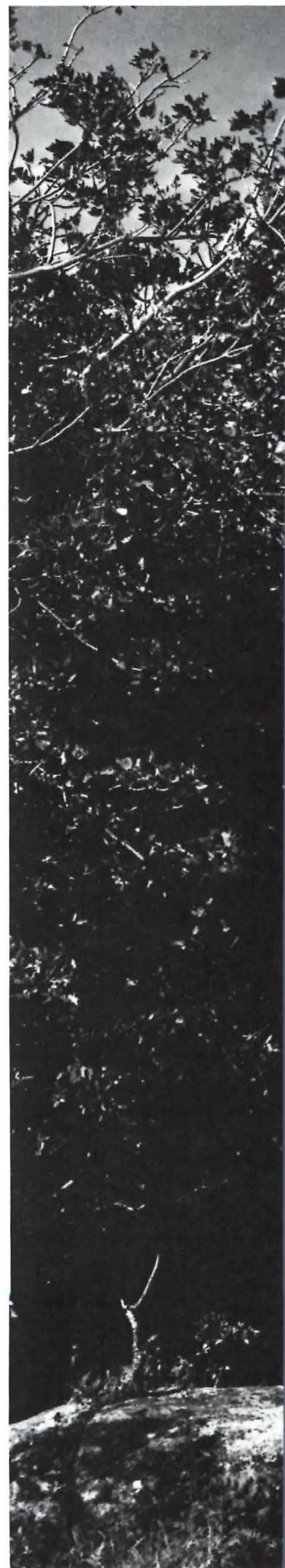
scape of his native country, which he regards as its only truly unique feature and the basis of its culture. "You must touch the land lightly," he says, while likening his buildings to the angophora tree, a type of eucalypt that he describes as "delicate in the way it's put together, strong in form, with a feathering quality at its edges, able to breathe."

Murcutt's most recent building is in virgin country about an hour's drive from Sydney, in Jamberoo, an area of farmland and gullied forests. The site was once occupied by a farmhouse, of which only the fireplace remains. It has been incorporated into the design of the new dwelling, partially restored and outfitted with new flues. The house, meanwhile, slips between it and broad-branched trees.

Murcutt disturbed the site as little as possible to preserve a small plateau made earlier, from which the land drops steeply to the east and north. On the northwest it is bounded by a woods. Murcutt lifted the building to barely touch the ground, making it seem to float over its site. He reinforced the horizontality of the landscape through the building's longitudinal axis and detailing that allows the outer walls "to read as planes suspended rather than walls." He says he tried to respond to the toughness and delicacy of the site "without resorting to an over romantic use of color and nature of material identification."

Because the client wanted a "building to last 100 years," Murcutt used corrugated iron ("iron bark," he calls it) except for stairs and bridges, which are tallwood, and wall linings, which are Western red cedar and pine. It was understood, Murcutt notes, "that the roof would have to be replaced in the 100-year consideration."

Apart from dining and living spaces, the house has two bedrooms, two lofts, storage rooms, and verandahs. With windows restricted to the north, anodized aluminum blinds create a permeable veil between inside and out and control both light levels and thermal loads. They create of this poetic gem a most pleasant machine for living. A.O.D.





Photographs by Max Dupain

Australia

David Moore



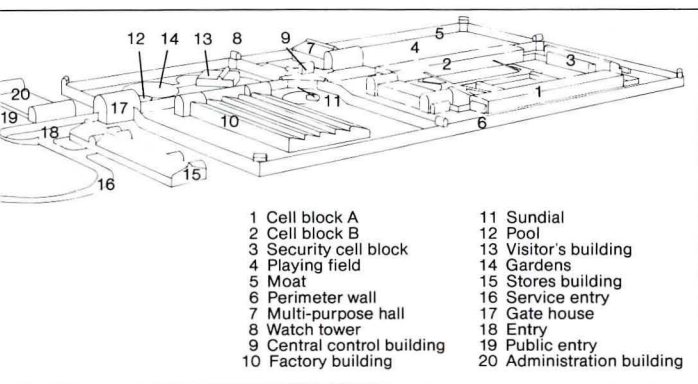
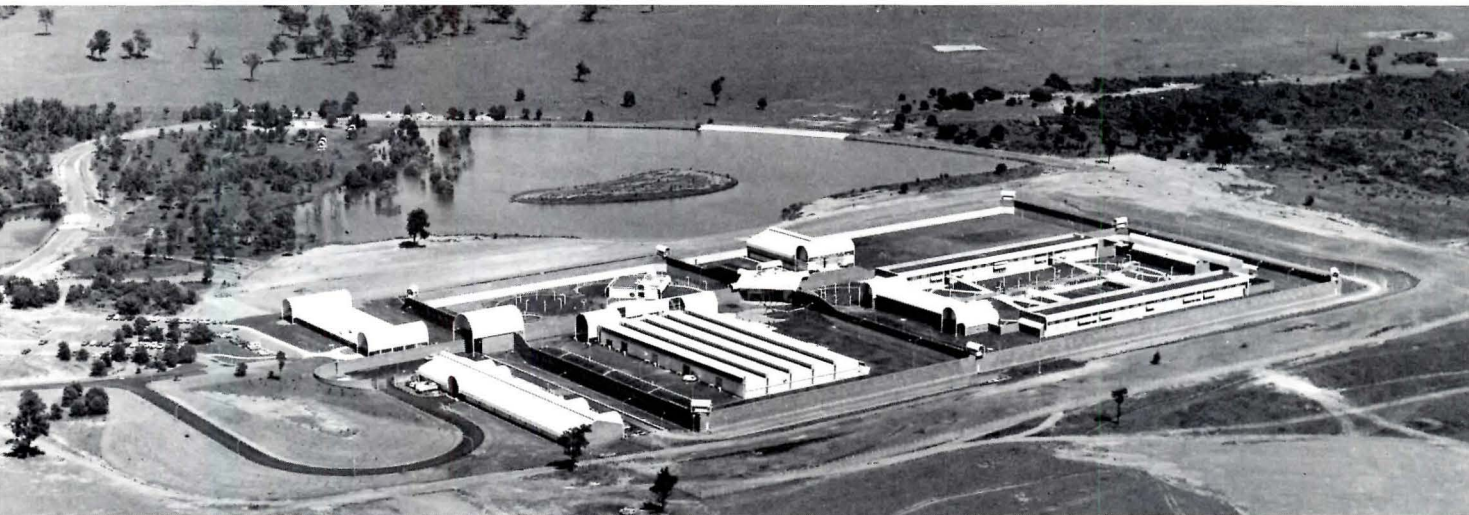
Vaulted, Clearly Laid Out Prison Within a Moat

It is fitting, perhaps, for this exemplary prison to have been designed in Australia—a country initially settled as a dumping place for British prisoners. Articulated by airy vaults and balconies and built of light materials, the Parklea prison breaks the mold of prisons as we know them—ominous, somber citadels, silent and inward-looking except when erupting in violence. It is the work of New South Wales government architect J.W. Thomson.

A maximum security facility for 220 inmates, Parklea was designed in response to a recommendation of the 1978 Royal Commission in New South Wales Prisons that called for a system to “demonstrate to the prisoners and the public that those whom society decrees should be punished will lose only their liberty.”

It is a complex of clearly organized spaces, making it easy for staff to respond to emergencies quickly. The prison is divided into four zones: housing, recreation, work, and visiting areas. This reduced staffing needs by allowing unused areas to be unguarded, though a control building





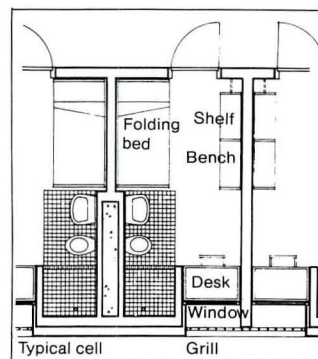
at the hub of the four zones monitors movement of prisoners, vehicles, and goods between zones. Vaults large enough accommodate vehicular gateways mark main entry, an exhibition area, the staff gym, auditorium stage, and mechanical room.

Prisoners are housed in units of 12 single-occupancy cells, each having a window and a view. The self-contained cell-block units share a common room, kitchen and laundry; their roofs are grassed over, giving inmates an outside area that looks out over the landscape. Together with the multipurpose building containing dining, medical, and religious facilities, the cell blocks form a large secured quadrangle with a number of recreational areas. Among the several security requirements was a six-meter wall surrounding entire complex and manned by armed guards in towers. The N.S.W. government architects took an inventive approach in interpreting this regulation. They designed a three-meter-deep, 12-meter-wide dry

moat and placed the wall in it, "to reduce the visual dominance traditionally created by prison walls," they say. The lowered six-meter wall also enables people inside to see out and breezes to waft through the buildings. The moat serves as both an internal and external "no man's land" to improve security and provide drainage for an adjacent dam.

A moat, symbol of medieval mansions, thus transforms Parklea into something that looks like a secured metal and glass castle. Other elements at the prison similarly serve ironic dual functions. Those airy-looking, corrugated metal vaults, for instance, which make this complex look so unprison-like, are also very hard to climb.

In awarding architect Thomson a national award for Parklea prison this year, the Royal Australian Institute of Architects' jury praised "attempts to grapple with the inherently inhuman aspects of the brief for a high security prison and produce a building which speaks of hope and optimism." A.O.D.



Across page, views of entrance from out and inside. With airy vaults, light materials, surrounding wall set into ditch to meet security requirements yet be unobtrusive. Parklea is divided into four zones with a central monitoring building (this page, above). Twelve units of single occupancy cells have rooftop open areas.

Ireland

Shopping Arcades Skillfully Sketched Into a Sturdy Setting

The task of architect John O'Reilly & Partners was to weave a series of shopping arcades, together with a supermarket, apartments, and parking, into a venerable fabric of a district in the south of Dublin rich in both flavor and history. It is a fine piece of weaving indeed and a notable, if small scale, urban design achievement.

The district in question is Rathmines, about two and a half miles from the center of the capital. Established as a fort (*rath*) in the 13th century, it became a town in its own right in the 19th. Absorbed into the Dublin city borough in the 1930s, Rathmines declined during depression and war but in the 1960s began a return to prosperity and growth that has accelerated ever since.

Rathmines' principal landmark is an 1899 city hall and clock tower by Sir Thomas Drew. The painfully assembled 3.6-acre site for Swan Centre, as the mixed use development was named after a river that has gone underground, is almost in the shadow of the tower.

In this situation, O'Reilly has pointed

out, "to simply implant an unrelated shopping center," however well designed, would be an affront to the residents (and potential customers). "Neither is it adequate that the building should be merely inoffensive."

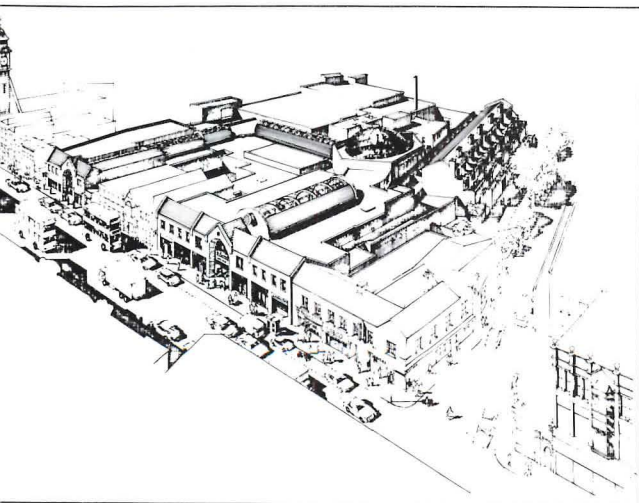
Instead, a new center in an established district "must have a positive appeal founded on the unique character of that particular neighborhood. It should have a form that is totally new yet, in a subconscious way, is familiar to the people of the district, a form capable of inducing a sense of *déjà vu* by the language of its architecture.

"Such a language cannot be derived from copying or pastiche but must be founded on lyricism, caprice, and inspiration. It must use references to evoke images rather than to make them."

One such reference was making the streetside element of the development two stories, with storefronts below and windows above, as in surrounding shops, some quite old. Another was putting gables atop entries to the two arcades that penetrate the block, echoing a pre-existing gable midway between them and joining with it to pay respects to the nearby city hall.

Another reference was use of high laminated wood arches to frame the arcades and the mall that joins them at midblock. Arches in each of the three segments of

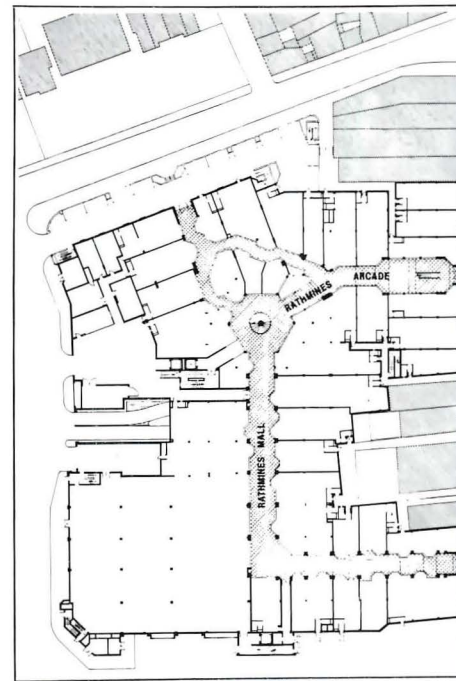




Top, in elevation and photo, Swan Centre penetrating row of shops along Rathmines Road. Entries are beneath first and third gables (the center gable was pre-existing). At far left is the town hall with its clock tower. Across page, dome peeks over old facades. Above, apartments.



Left below, typical arcade view. Left, escalator from arcade to upper gallery. Note variations in color. Above right, design development of the clock, starting with city hall tower. Right, the result.

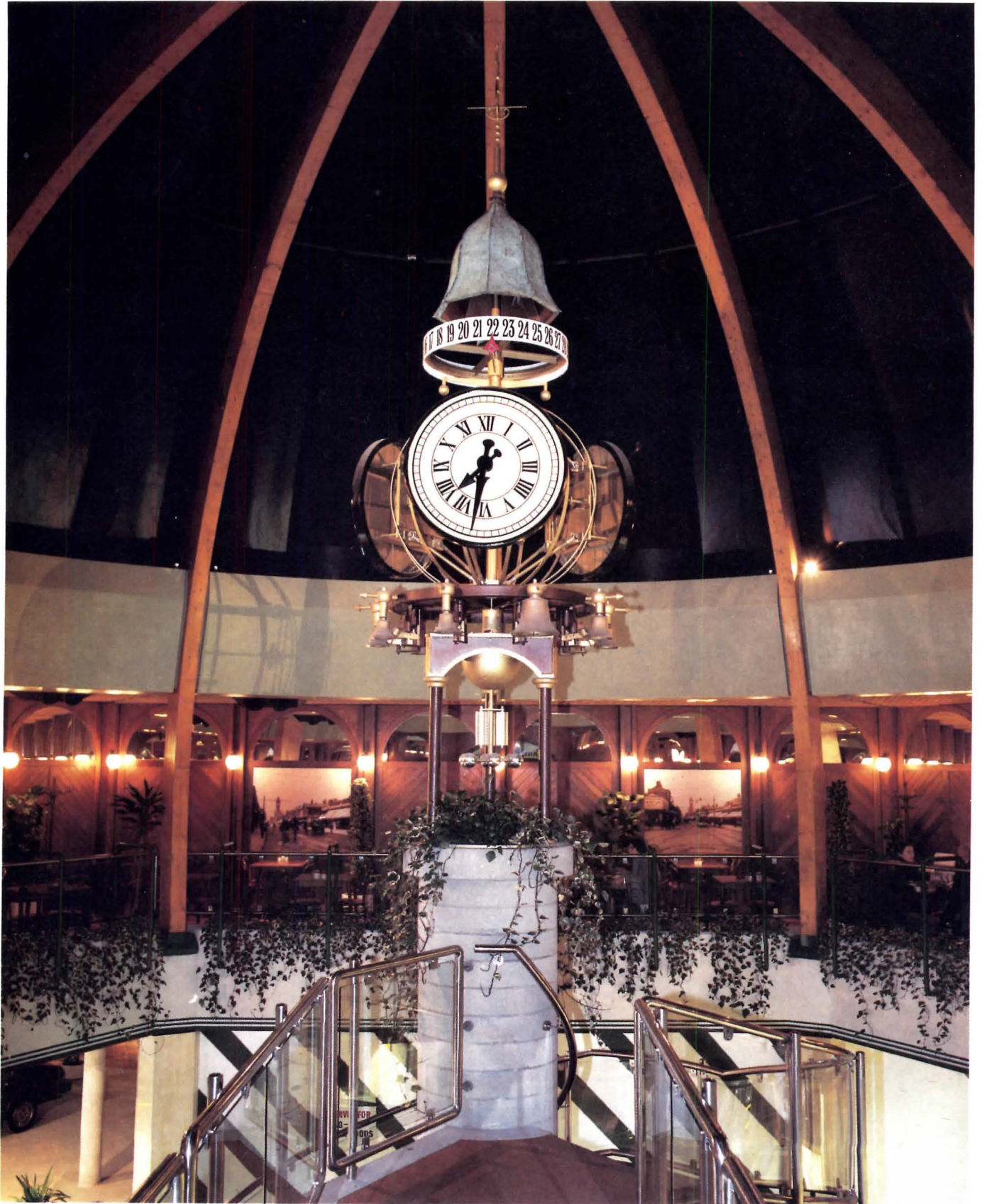
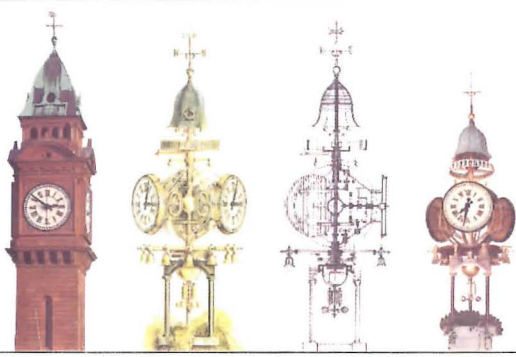


U-shaped shopping continuum are of different colors to impart individuality.

The most whimsical, and most effective, reference is the centerpiece of the glazed dome that joins the north arcade to the mall and links the shopping to the 11 duplexes that were built along the street as part of the development. The centerpiece is a clock especially designed and made for Swan Centre. O'Reilly describes it as follows:

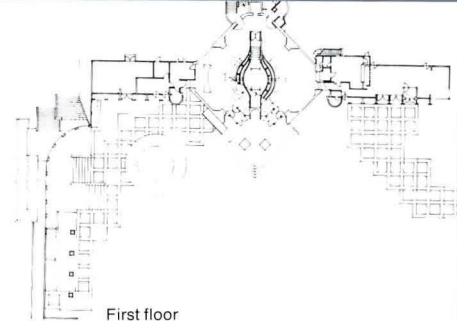
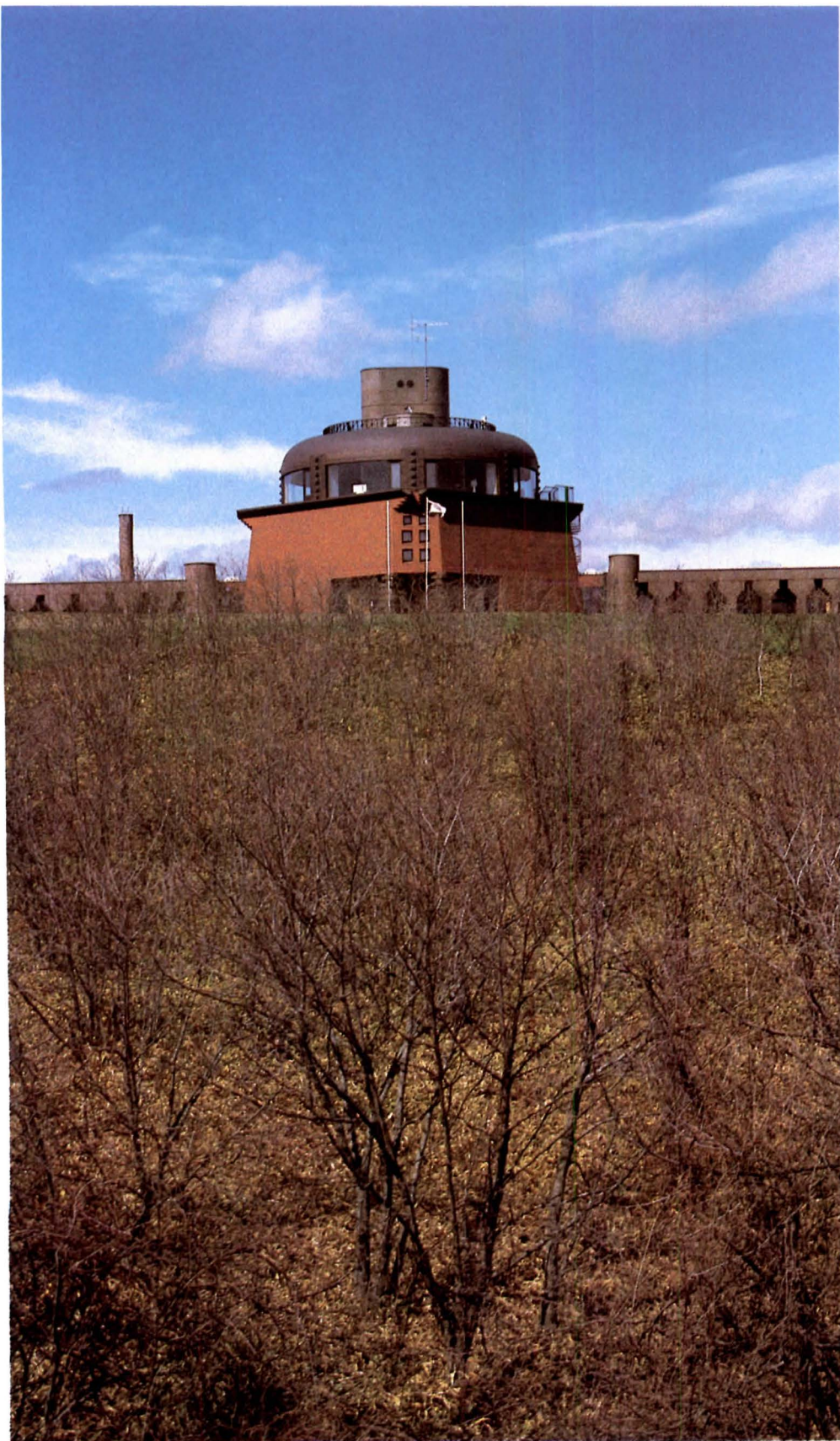
"The assembly comprises an artificial weathered 'roof' in the form of a copper cupola surrounded by a weathervane at the cardinal points; a rotary calendar which registers the date against a fixed pointer; three clock faces mounted on a spherical framework which encloses the gear wheels; a carillon of nine bronze bells mounted on a horizontal fixed wheel and a three-legged pedestal encasing an alternately rotating pendulum of three stainless steel spheres. The entire surmounts the central column of a precast concrete cantilevered spiral stairway."

The clock is a delight and a popular success. It also manages to recall the historic tower nearby without quite imitating it. DONALD CANTY, HON. AIA



Japan

Hiroshi Watanabe



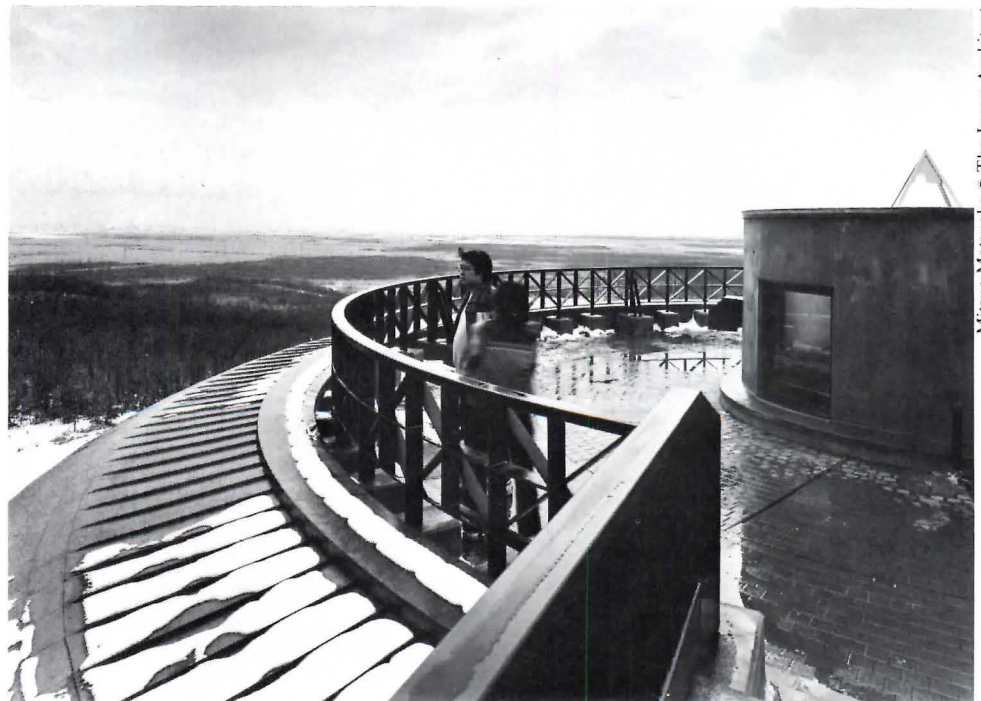
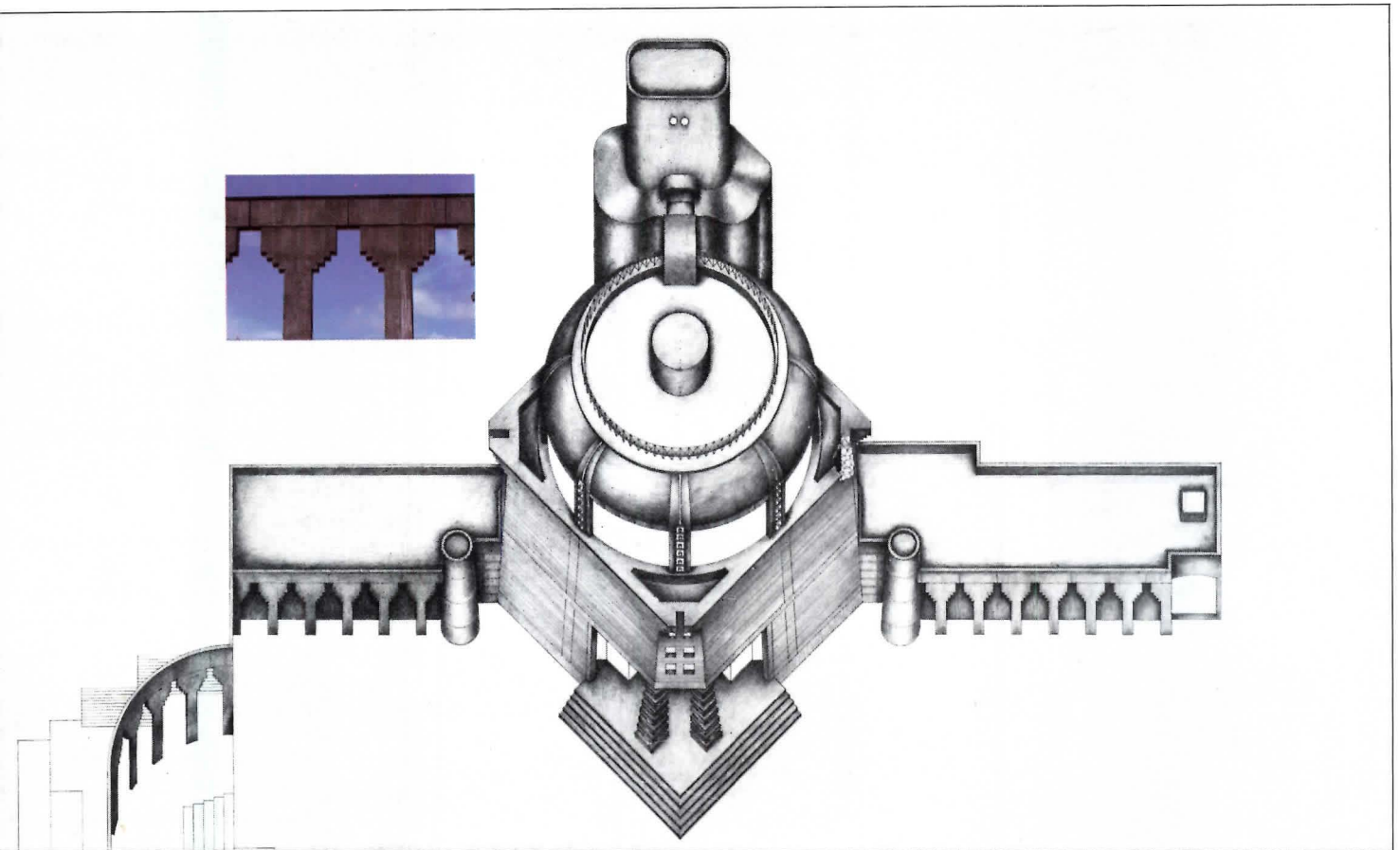
Brooding, Domed Museum in a Sea Of Marshland

Deposit 50 yen in the observation deck binoculars for a squint at a forlorn and seemingly unremarkable landscape—mi upon square mile of alder, ash, and bamboo grass—and consider yourself fortunate to spot even a single bunting or woodpecker before your three minutes are up. A visitor, unaided, would scarcely realize the scientific importance of what he was seeing. To put that landscape in its proper perspective and indeed to suggest its cosmogonic significance are the functions of the Kushi Marshland Museum, designed by Kiko Mozuna.

Kushi is a coastal city of about 200,000 in southeastern Hokkaido, at about the same latitude as Portland, Me. Despite the presence of various industries, the area is still underdeveloped by Japanese standards, and just outside the city lie 1.1 million square miles of rare marshland, much of which was designated a “natural monument” in 1967. The marsh is home to life forms that date as far back as 100 million years as well as more familiar species of wildlife including the Japanese crane. In the summer, gasses produced by the marsh often blot out the sun. To describe this landscape, Mozuna quotes a passage from the creation myth recorded in *Kojiki*, Japan’s oldest surviving work of history: “A space where darkness prevails and that is not yet heaven or earth.”

The municipal museum and observatory stand on a plateau that overlooks the marsh. The main part of the museum is a three-story, steel and reinforced concrete structure. A two-story, tile-clad base that tapers slightly upward is surmounted by a domical form covered by copper panels. In plan the base is a square with its corners cut, but the cornice continues out at these points in prow-like projections. The exterior of the building suggests a cross between a beached vessel of the early ironclad variety and the headquarters of some medieval religious-military society.

Passing a pair of rusticated columns, one enters the museum at the southwestern corner and arrives at the first-floor lobby. Occupying its center is what appears to be the hull of a ship. This is



Across page, view from desolate-looking marsh. This page, closeups: insert, arcade columns; left, entry; above, domical roof with observatory.

Mitsuo Matsuoka © The Japan Architect



Left, museum's 'womb-like' interior, bisected at vertical midpoint by a second-story walkway. Audiovisual materials encircle the space at this level; marsh can be observed from third level and roof.

the underside of a tiered structure on which is arranged a representation of the marsh. This marsh in miniature, where specimens of the region's flora and fauna are displayed, is covered by a lid that mirrors the stepped structure below. The result is a three-story, womblike space. On the second floor exhibit area encircling this space are audiovisual materials, and from the third floor as well as the roof, the marsh, which has already been experienced in microcosm, can be observed at full scale.

This miniature marsh is not exactly a taxidermic tour de force, and factual information about the marsh is meager. A trip to this building ought to be supplemented by a visit to the Kushiro City Museum, which has excellent background material on the region.

Mozuna's works are always small worlds that reflect or comment on the larger world; perhaps his best known building is his mother's house, which he calls the Anti-Dwelling Box and which is intended to be a three-dimensional mandala. Here in the museum, the microcosm is both a recapitulation of the world immediately outside the building and a symbol of initiation. A ritual return to the womb implies, in Mircea Eliade's words, "the abolition of past time"; it represents a going back to the original creation of the world. It is the architect's intention to suggest by a womblike spatial configuration that the visitor to the marsh is in a sense returning to the beginning of time.

At a purely architectural level, this space serves to intensify the experience awaiting the visitor on the roof. Even someone inured to the wide open spaces of Hokkaido will be struck by the expansiveness of the wilderness that stretches in all directions after being in the highly contained hall. It is a measure of the building's success that one is disturbed by the commonplace sight of the road leading toward Kushiro and the plumes of smoke discharged by the city's industries—reminders of some of the less salutary choices we have made since a beginning that offered a wealth of possibilities.

HIROSHI WATANABE

Japan

Small Apartment Building with the Profile of a City

Land prices in Japanese cities, particularly Tokyo, are inflated, driving up inheritance taxes to the point that people are finding it very difficult to maintain properties with single-family houses intact for several generations. Lots, small to begin with, are carved into even smaller parcels and sold off to pay taxes, or houses are razed to make way for apartments and condominiums that make more economic use of the land. The NC House, designed by Itsuko Hasegawa, which replaced an aging single-family house with a garden, reflects this trend. But while many Japanese condominiums and apartments are designed in the manner of a large house (they are referred to as "mansions"), the NC House is a statement that an apartment building is a collection of parts as well as a whole. Hasegawa, in effect, has created a model for a small city, one in which order and variety are delicately balanced.

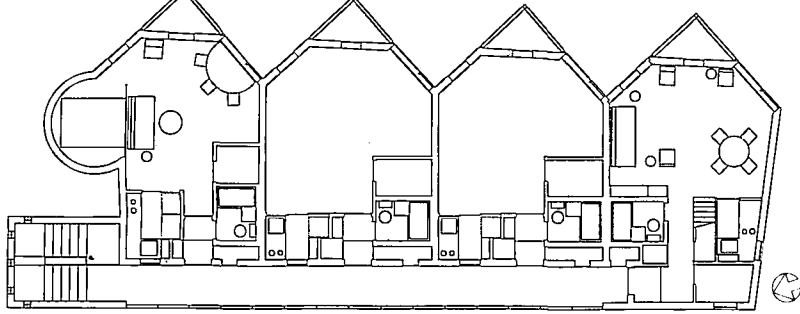
The NC House is a 12-unit, reinforced concrete building constructed with a loan from the metropolitan government on a very restricted site in Nakano Ward in Tokyo. The architect sees the overall building form as a straightforward solution to the problem of maximizing building volume. (On this project she was her own client.) The building coverage is 60 percent, the maximum allowed, and the rate of total floor area to lot is approximately 160 percent, the maximum legal limit being 200 percent.

A Tokyo ordinance requires a unit in an apartment building of a certain size to include, as a means of escape, at least one room with a window facing either a street or an outdoor passageway at least 6.6 feet wide leading to an open space or a street. Slightly awkwardly, the 6.6 feet is measured perpendicularly from the face of the window at its center to the property line, so that an architect has the option, which Hasegawa has taken, of making the building zigzag in plan, leaving a passageway that is at points less than 6.6

With zigzag plan, peaked roofs, varied window placements, NC House resembles series of small houses. It uses maximum building volume.



Katsuaki Furudate



feet wide and at other points more; the required distance in that case is measured on a diagonal.

The units are small, ranging in size from 325 to 443 square feet, each with a walk-in closet, a kitchenette, and a bathroom, but compared to the "one-room mansions"—averaging 150 square feet—that are proliferating in Japan, they are generous. A movable stand of perforated aluminum can be used to screen the bed area.

The triangular balconies, shielded by perforated aluminum panels, face east and afford a view of skyscrapers in the Shinjuku area. These panels as well as the screens employed in the corridors serve to partially mask neighboring houses and apartments without entirely eliminating views or hindering natural ventilation and the entry of sunlight. Japanese building codes require a very large amount of window area for rooms intended for human occupancy, and this in Hasegawa's opinion weakens unnecessarily the sense of spatial enclosure. It was her goal to somehow retain this feeling of enclosure while satisfying natural lighting requirements, and this she has accomplished by means of the hexagonal room configuration and the layering of screens and windows.

The four units on the third floor each have three pyramidal roofs. Originally, four of the 12 were to have been skylights, but budgetary constraints forced Hasegawa to make three of them blind for the time being.

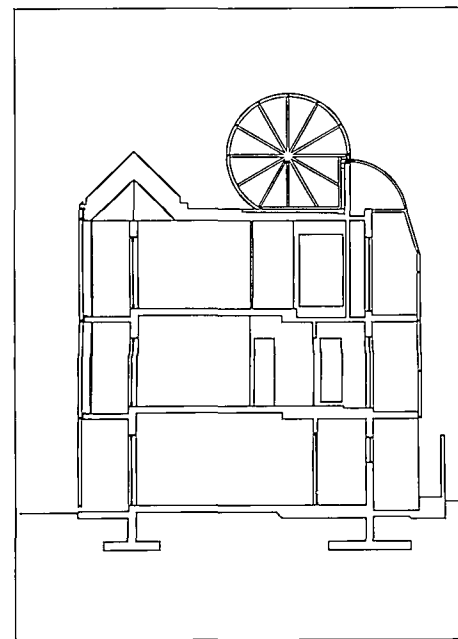
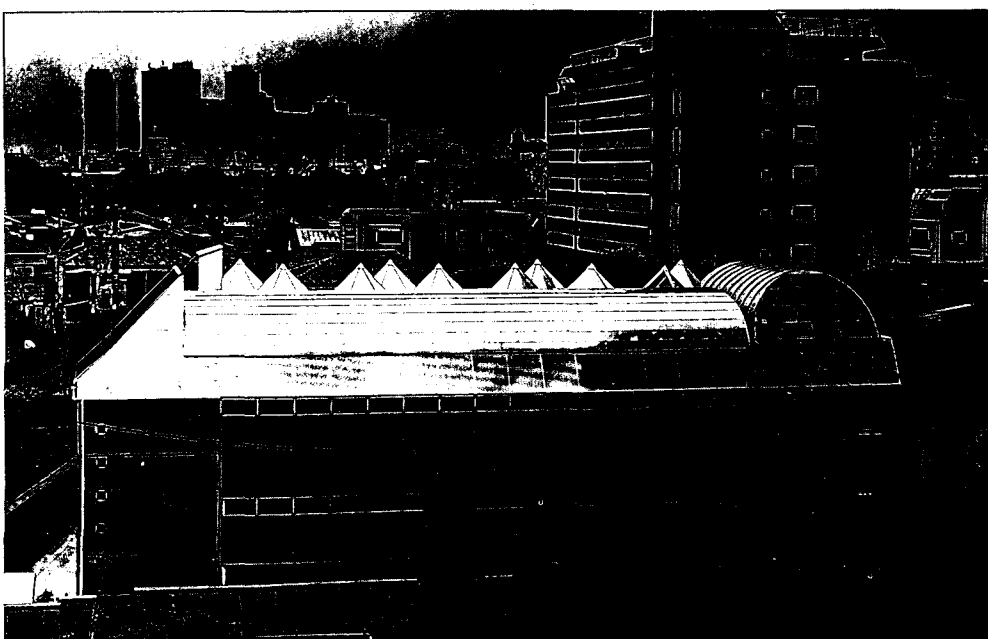
Below, rear elevation; right, view of screened triangular balconies from octagonal room with minimal furnishings. Across page, view of differing facades.

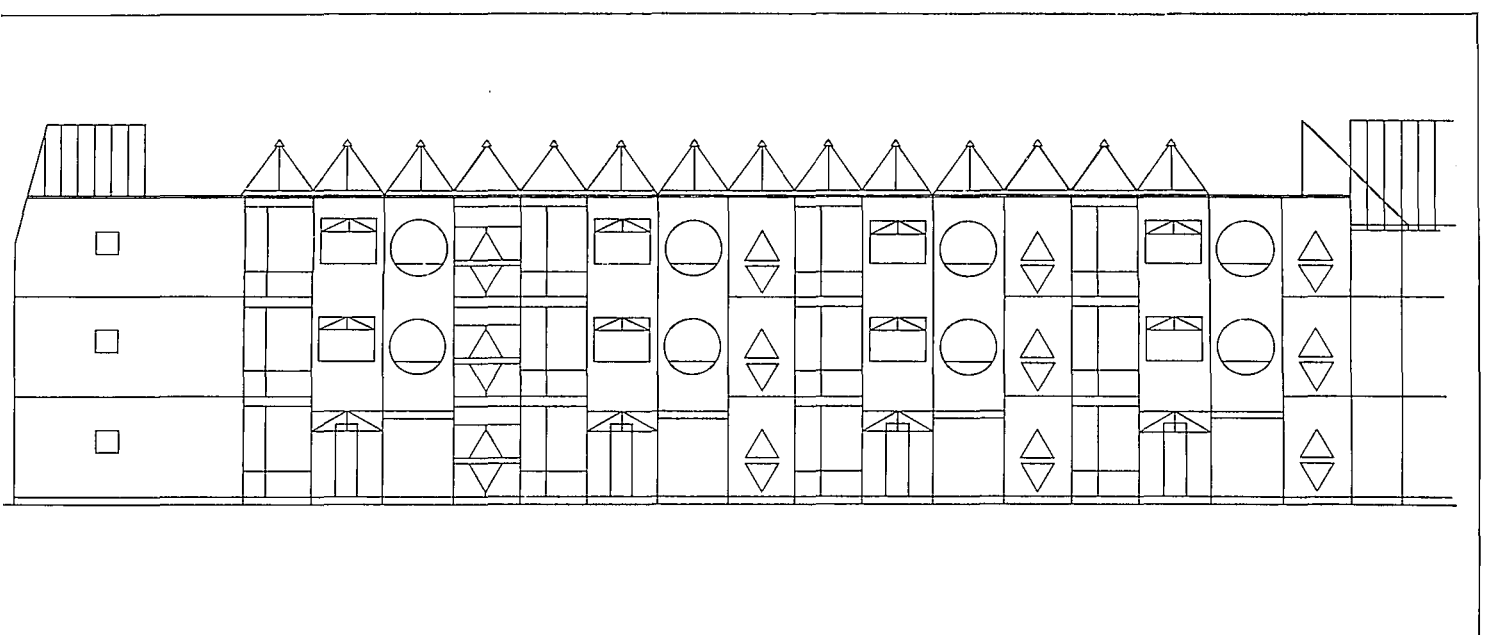
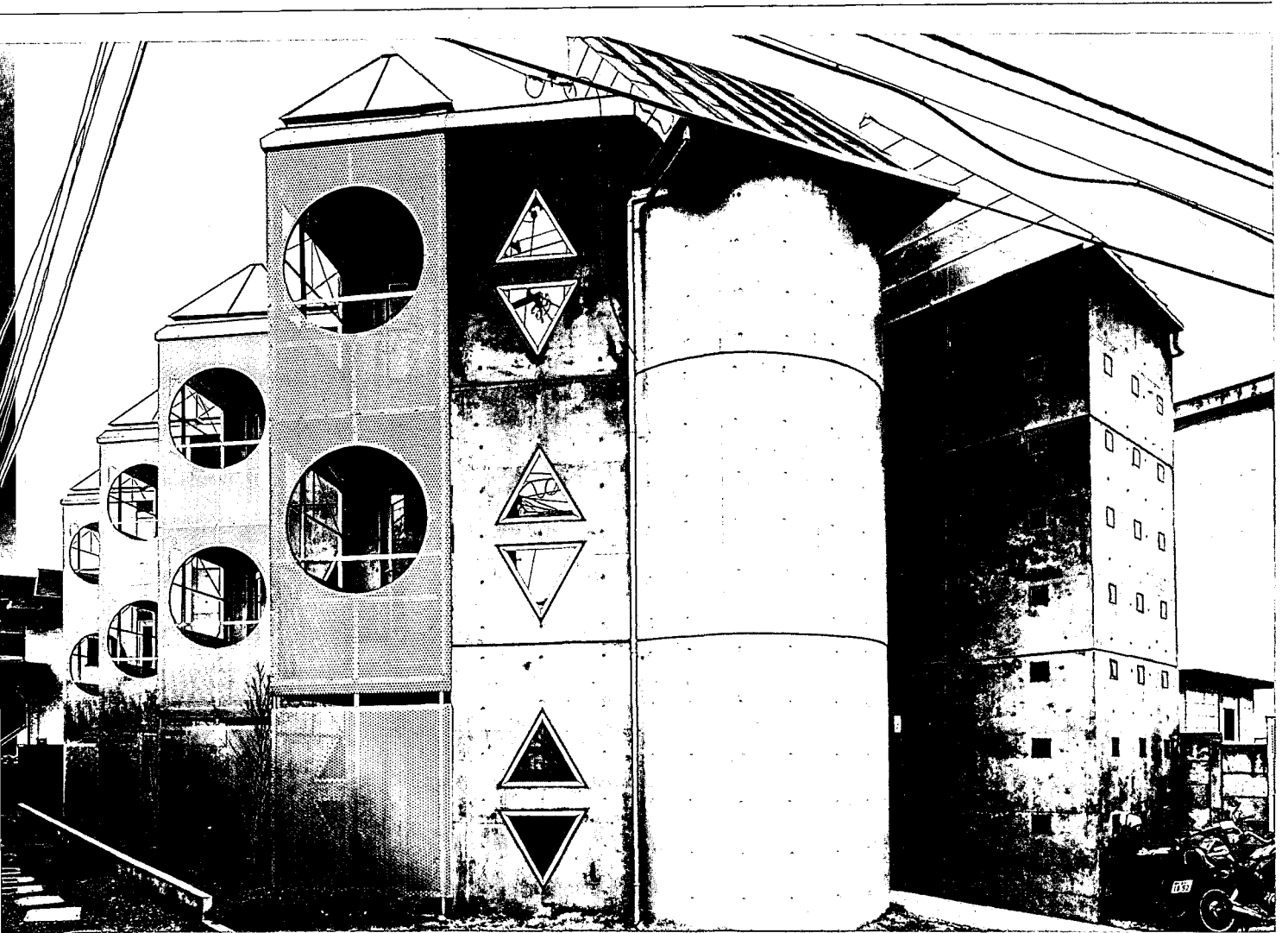
From the street the NC House appears as a collection of towers, each with its own distinctive fenestration and roof. One's sense of scale is confounded by the different sizes of openings—the small square windows in what turns out to be the stairway, the fixed windows in the shape of paired equilateral triangles, the circular and rectangular balcony apertures, and the rectangular, sliding windows—so that it is possible to forget its diminutive size and imagine the building to be a city in its own right.

Unlike some Japanese architects who present reams of theoretical rationalizations for every project, Hasegawa has written relatively little in defense of her designs. However, she has by now produced a significant body of work shaped with a distinctive sensibility. Her buildings often have a naive, archaic quality that is belied by the modernity of the industrial materials employed, and she will join discordant forms with remarkable insouciance. Her architecture is both soft in the sense of comforting and tough-minded, even to the point of harshness. The NC House exhibits all these qualities and is an important addition to the oeuvre of one of the most interesting architects practicing in Japan. H.W.



Photographs by Katsuaki Furudate





Greece



Photographs by Anthony Antoniadis

Restoration and Exploration of The Avant-Garde

Two efforts of great significance in recent Greek design are currently occurring in Athens. One is the restoration by "unknown" architects of the Acropolis and Plaka. The other is comprised of new, mostly small work by relatively young architects who attempt to blend traditional Greek elements and methods (including technological and financial) with those being explored by the so-called international avant-garde.

The Parthenon, the Erechtheion, and the whole "rock" of the Acropolis are undergoing substantial preservation, while the "Old Town" of Athens (known as Plaka) by the foothills of the Acropolis is once again breathing fresh air, as a result

of restoration and pedestrianization, and being relieved of the plague of neon signs, discotheques, noise, and air pollution that fouled its environment until two years ago. The work includes sensitive preservation and restoration of several neoclassical buildings of historic significance that escaped speculative demolition.

The visible forces of implementation have been the ministry of culture and civilization, headed by actress Melina Mercouri, along with the ministry of city planning and environment, with architect planner Antonis Tritsis as director.

The destruction of the Greek environment took place between the late '60s and mid '70s and was caused by speculative building practices, a bloated and ineffectual (or unwilling) bureaucracy, antiquated building codes and regulations, along with inequitable, peculiar financing methods. Financing is still nonexistent for small to moderate scale projects



opposite, Erechtheion being restored; above, pedestrianization of Plaka; right, Athenian facadism in University Street.

While the occasional loans available through the few lending institutions have often been given as a rule for industrial or tourism development projects. The individual owner or the small scale developer has to make ends meet with capital available from personal sources, often selling off inherited land in the provinces, which has opened the doors of the booming urban apartment construction market. Reaching its peak between 1967-74, it has recently slowed, but not before crowding Athens with other Greek urban centers with thousands of unfinished multistory domino structures known as "polykatikies." It is extraordinary that within this unfavorable development climate architects are able to perform at all and that some have created design of great appeal.





Above, small, inexpensive house in Mytica by Angelos Altsitjoglou and Yannis Koukis, with strict geometry, strong color; fluid interior spaces; right, bar-cafe in student district of Athens by 'Bauhaos' group, a Greek high-tech interior—exterior is neoclassical restoration. Opposite: above, Nicos Theodosiou's Raffina house, influenced by '83 exhibition of and discussion by U.S. 'stars,' including Hejduk, Meier, Pelli; below, strikingly sculptural, passive solar dwelling on north of Peleponnese by Alexandros Tombazis.



Angelos Altsitjoglou and Yannis Koukis are two among many promising newcomers. Their small, inexpensive house at Mytica is the result of a severely adherence to geometry, along with a strong concern for creating interior spatial continuity, harmony between external volume and restless landscape, and use of color.

Similar qualities are to be found in the Zachariades house in Anavyssos, where the L-shaped plan and simple circulation articulate the mass, with the exterior staircase creating a gesture of embrace accommodating the life of the family outdoors.

One of the youngest and most promising groups has chosen as its name the word Bauhaos (a parody of Bauhaus), meaning in Greek "to build in the Chaos," the chaos of Athens. Andromachi Damala, Nicos Georgiadis, Tota Mamalaki, and Orestis Vigopoulos, members of Bauhaos search within the so-called international avant-garde.

Their small 1984 commercial building in Kifissia was an initial exercise in non-historicist postmodern iconography, which they abandoned in favor of a more inclusive attitude as reflected by their 1985 cafe-bar in the student district of Exarcheia in Athens. Here they have combined the clichés of Leon Krier's massiveness and grid fenestration and Arquitectonica's constructivist screens, plus Corbusian memories, imaginatively intermarrying past with present.

The restored neoclassic exterior with pale pink on refreshed stucco engages an agreeable dialogue with the Greek high-tech of the interior. The project is appropriate for a neighborhood whose cafes hosted poets of the past, whose memories it carries, while nurturing youthful poets of the future. These two projects exemplify an inner struggle and search for evolution, new to recent Greece.

The dialogue on esthetics and an appropriate architecture for Greece advances slowly, on a project by project basis. Critical debate, conferences, and manifestations are rarities here as is so, perhaps, in many other small countries where language, isolation, and a small population prevent continuous publication and widespread circulation of esthetic discussion. Architectural evolution in Greece is the result of individual, rather than group effort. It is slow and rests on solid ground, devoid of moves of desperation or group theatrical and cult psychology.

Two architects with exemplary work to have followed such a course are Nicos Theodosiou and Alexandros Tombazis. Theodosiou's house at 10 Galinou St., Athens, is probably the urban counterpart to the house in Mytika. A cubic mass with solids overpowering voids, it follows the continuous system of town building and transcends the two-dimensional facade design, which was typical of similar projects of earlier years. In responding to historic imagery that had been generated in response to climatic considerations, Theodosiou employed small windows and protected openings, interlocking past with present in a logical, pleasing way.

He was not as severe in his subsequent work in Rafina. It was influenced by the 1983 Athens exhibition, "Contemporary Directions in Architecture," followed by a conference and panel discussion, including John Hejduk, FAIA, Richard Meier, FAIA, and Cesar Pelli, FAIA.

The iconographic collage of the Rafina house (i.e. inclusion of pediment in the entrance) and the disposition of the plan (man rotation) represent recent western importations. It marks the introduction of the postmodern on Greek soil and poses the question of whether future Greek architecture should be of pure logic and sleekness of the 10 Galinou house or deviate toward the intellectual and formal gymnastics of the Rafina project. The architecture of Alexandros Tombazis is especially interesting for addressing the issue of continuous evolution. His works are personal resolutions, each project building on the last. At 46, Tombazis has the most voluminous and diverse portfolio of Greek architects.

Top among his recent creations is his solar energy house on the north coast of Peloponnese. Tombazis' exercise on energy efficiency resulted in a new form of house devoid of the "hippie" look of the energy conscious architecture. The house transcends mechanics to become a sculptural entity harmoniously integrated in its magnificent landscape.

In his vacation house on the mountain Katara, Tombazis created an interpretation of the traditional without resorting to imitations. The same is true of his house in Aegina, which is in an urban vernacular context. Tombazis is at the moment not only the most productive but also the most inclusivist and evolutionary architect in Greece.

A Greece devoid of fanaticism, political or stylistic, open to criticism, and the possibility of equitable architectural commissions could produce high caliber architecture on a wider scale than is presented here. Small countries where individuality is as strong as it has always been in Greece provide opportunities for the survival of small scale architecture, works of human scale, the poetics of humanity.

ANTHONY C. ANTONIADES, AIA

Mr. Antoniadis is professor of architecture at the University of Texas, Arlington, an architect registered in Greece as well as two U.S. states, and author of Contemporary Greek Architecture.



Anthony Antoniadis



Hungary



Community Centers Carry Forward a Vernacular Tradition

In his two recently completed rural community centers, Imre Makovecz follows a century-old architectural tradition in Hungary. Ever since the 1880s Hungarian architects have used the local vernacular as inspiration to develop a national architectural language. The movement had its ups and downs after World War I but never completely disappeared, even during the years of modernism. Since the 1960s when criticism of the modern movement became widespread, the regionalists—Imre Makovecz, Joseph Kerényi, and a group of young architects in the city of Pécs—formed the strongest and most promising opposition to the anonymous, bland modernism of the government-run architectural bureaus.

Neoclassical postmodernism, one of the West's answers to the modern movement, never became popular among the Hungarian architectural avant-garde. To them, neoclassicism is reminiscent of 19th century Habsburg imports, Nazi monumentality, and the Stalinist imposition of classical orders. Like their predecessors who also had to work in the shadow of a large neighboring power, they prefer to create buildings that have a local flavor and express Hungary's national roots. The pioneering figure of this regionalist movement is 50-year-old Imre Makovecz.

His community centers in Zalazsentlászló and in Jász Kisér fit effortlessly into the townscapes because they succeed in respecting the traditional proportions of the Hungarian village house: approximately a one-to-one ratio between the plain, whitewashed, stuccoed walls and an underscored dark (purplish-gray slate) roof. The traditional coloring continues in the interior where white painted plaster walls and dark stained wood ceiling and framing members are contrasted.

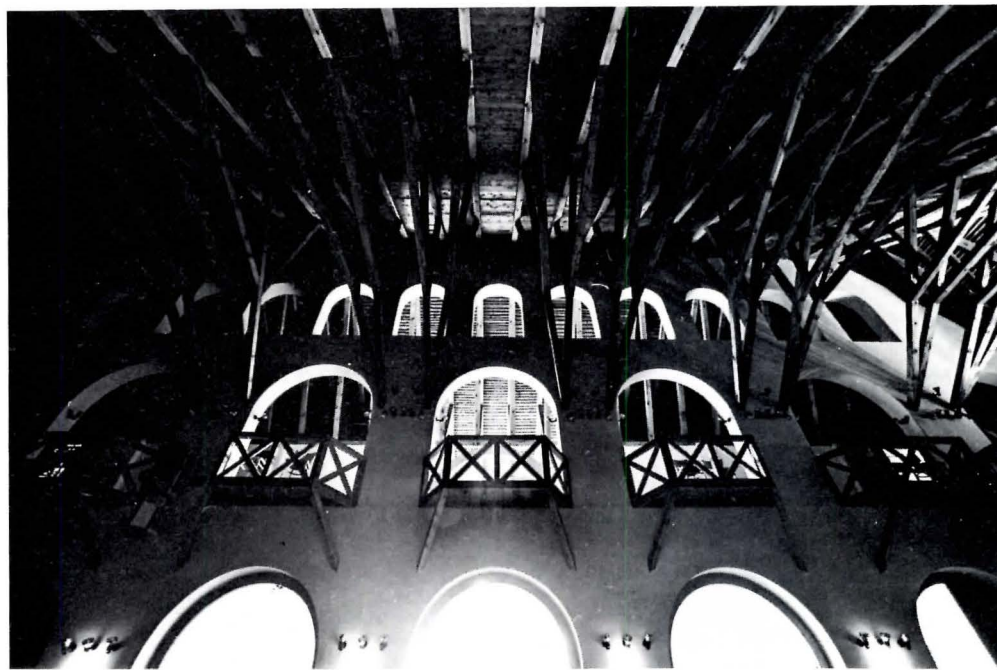
In Zalazsentlászló Makovecz faced a difficult site problem; two structures were already on the lot. The old community center, though outgrown in size and worn,

Top, Zalazsentlászló center from street; center and bottom, 4,000-square-foot, two-story space for reception area, bar, and varied types of performances.

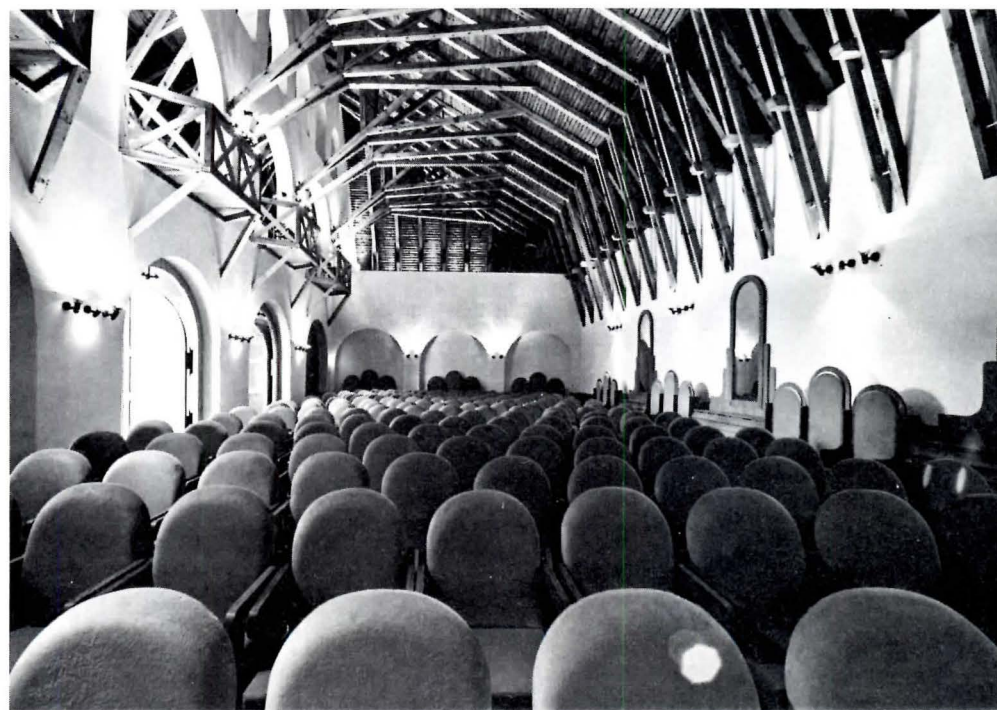




is a beautiful example of a traditional village house. The flat-roofed, nondescript house from the 1960s was to be replaced, but the proprietor did not want to close the building during construction. Makovecz decided to save the old community center and reuse it as a fitting street facade. The cafe, which remained operational during construction, was totally submerged into the new building Makovecz built around it. The result is a U-shaped plan that welcomes and embraces the visitor. A traditional village arcade runs around the entrance court, providing shade and protection from the rain. As one faces the courtyard from the street, the wing on the left reuses the old community center as a base with its simple old windows. The new, tall roof structure above it encloses the village library on the second floor, while the old house beneath serves the village's elderly as a meeting place. The tall roof continues beyond the old building it creates a 4,000-square-foot, two-story space that has a reception area, bar, and multipurpose room for performances, meetings, or dances. The existing cafe is incorporated into the center portion of the U, untouched behind the arcade; above it overlooks the multipurpose room. Behind the arcade in the right wing will be a country inn of 12 guest rooms with private baths. Without the proposed inn, the building is 11,000 square feet. Besides its traditional proportions, the most remarkable thing about the building is its use of real trees for structural support. To quote Makovecz, "I tried to bring the long-lost forest back into the village." The trees cut in the forest were selected by the village's agricultural co-op, with Makovecz personally selecting each. Even the dressed lumber came from this forest, and the logs were cut into shapes by a local farmer who owned a small sawmill. Since the county authorities were reluctant to fund the community center and because the village had very limited financial resources, the lumber was donated and much of the labor was volunteered by carpenters, masons, electricians, or anyone who could handle a shovel or paintbrush. Thus, in addition to its architectural interest, the Zalaszentlászló community center became the symbol of local pride over central authority and plans that are remote from the community.



Zsolt Tibor



Zsolt Tibor

Top, Jászkisér center exterior; center and bottom, community hall separated from single-story rooms by screen wall with arches, reminiscent of Romanesque church arcade.

Makovecz is best known for the considerably larger community center he built in the city of Sárospatak (see Sept. '84, page 108), also in spite of official skepti-

cism. Since then, he has been sought out by many communities. One that treasures his ingenuity is the small village of Jászkisér, where to save money he reused the exterior walls of an abandoned warehouse and raised above it a tall roof to create a two-story community hall. The new interior wall that is perforated by traditional arched openings—and is reminiscent of the screen wall of the nave



Corridor between Jászakisér hall and service spaces—library, clubroom, etc.

arcade of a Romanesque church—separates the double-height hall from the single-story service spaces, including the library, club, and toilets on the first floor and offices on the second. The second floor also juts into the two-story hall to provide balconies for additional seating. There is little on the simple exterior except the arched glass facade of the two-story entrance lobby that would augur the serendipitous delight of the interior space.

Makovecz is convinced that the townscape of the Hungarian village that has been destroyed by 30 years of insensitive, centrally planned, and locally misunderstood “prototypes” could be restored in 10 years if each town and village had an architect who comprehended local roots and whose decisions needed approval not by remote bureaucrats, but only by the local community. JOHN MACSAI

A native Hungarian, Mr. Macsai has his own firm in Chicago and visits Hungary regularly.

Yugoslavia

Carefully Crafted Motel Recalls Indigenous Forms

The modern state of Yugoslavia has struggled with the political, cultural, and architectural changes brought by independence from the heavy, neobaroque hand of the Habsburg Empire, the Nazi architecture of Albert Speer, and dogmatic pseudo-classicism of the Stalinist era.

Today there continues in Yugoslavia a search that started in the late '60s for an architecture derived from the local soil and building tradition. Zlatko Ugljen has been at the forefront of this search with an extensive list of built work, including hotels, houses, public buildings, sculpture, and special structures such as his Aga Khan award winning Mosque in Visoko. Most of his work is in his native Bosnia-Herzegovina.

The Feroelectro Motel, a state-run year-round tourist facility situated more than 5,000 feet above sea level a few miles south of Sarajevo, is a rich example of Ugljen's search for an architecture based on indigenous traditions.

The building is lowrise and of modest size, with about 100 beds. Its public spaces are on two levels, all oriented toward deep porches and balconies. These, along with floor enclosures and *devanhanas* (living rooms), are defined by Bosnian eaves and corners, plus white stone and white-washed walls. The exterior materials are carried inside in an architecture that appears handcrafted, one that will weather under the deep snows of the severe Bosnian winter.

The building evokes images of the essentially wooden houses of the Dinaric region, with broad, high roofs, often joined to the walls and by ice and snow. It is not unlike the herders' huts, byres, and stables, in using basic forms and proportions and suggesting a protective relationship with the contours of the land.

The furnishings, all designed by the architect, are a continuation of the textures, colors, and materials of the building itself. The supporting system, a combination of masonry wall and wood frame, remind one of the work of Alvar Aalto, hundreds of miles further north in Finland. Well-hewn finished wood members are at once structural and decorative, juxtaposed ver-



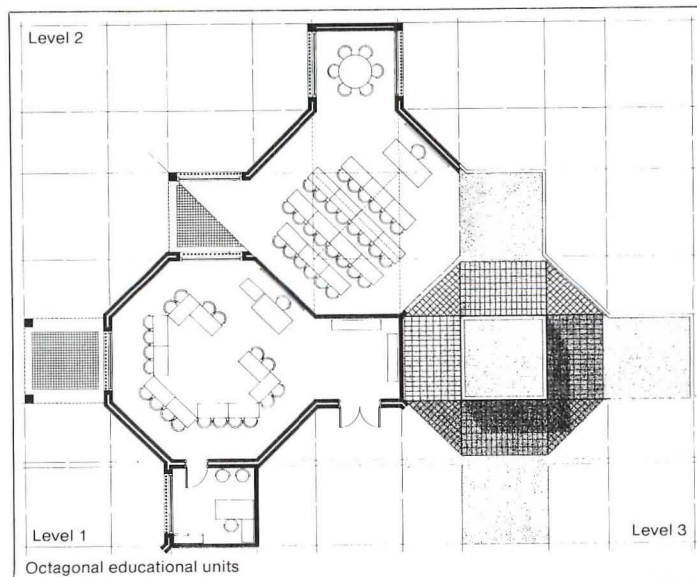
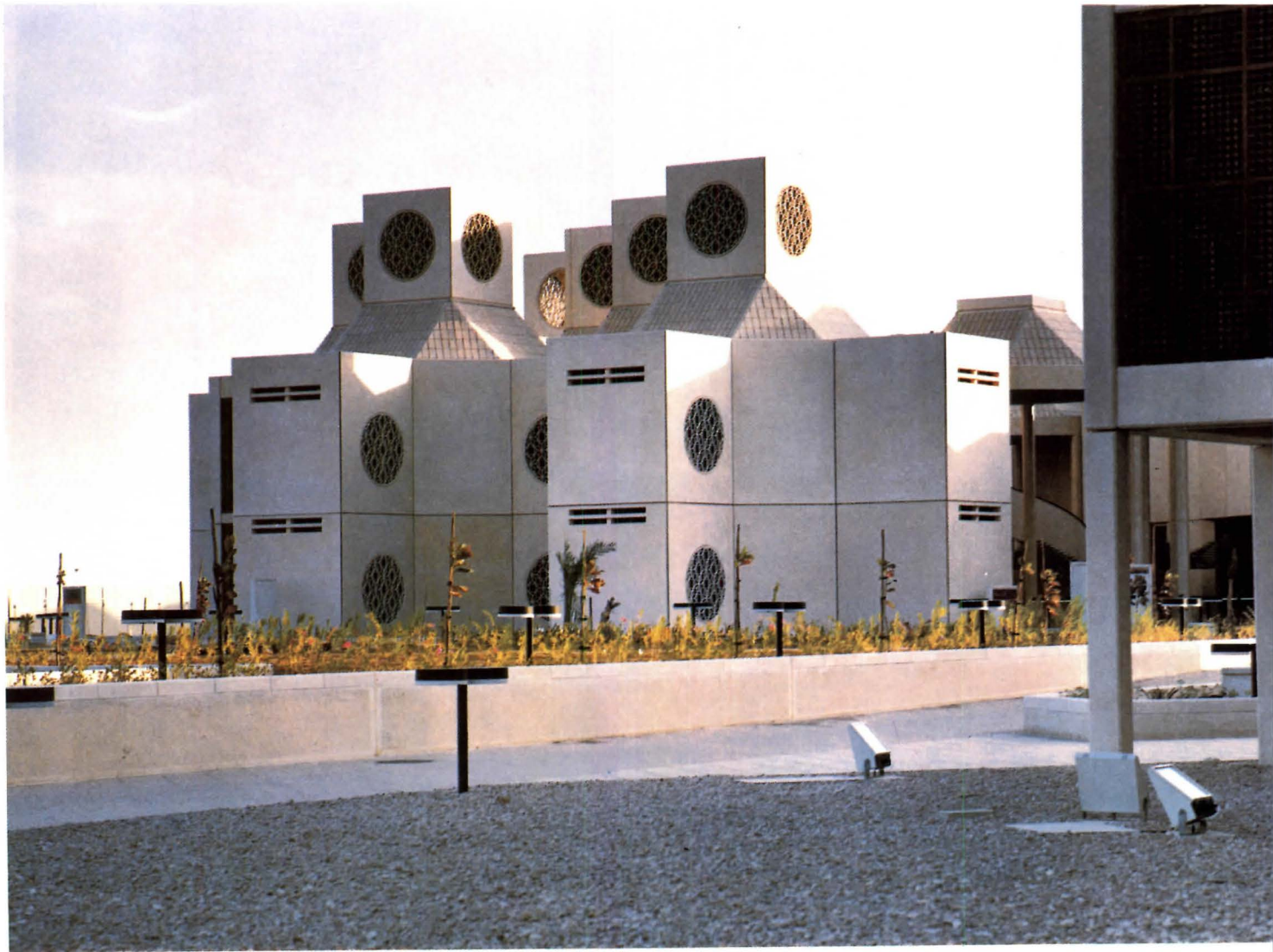
tically, horizontally, diagonally, or splaying out from a concrete or masonry support, suggesting a connection both with Aalto and the traditional architecture of the Balkans.

This building shows a respectful break from the modernist masters who influenced the young architect and many of his contemporaries in postwar Yugoslavia. It stands without the crutch of post-modernism, or any other current Western movement. THEO DAVID

Mr. David is chairman of graduate architecture at Pratt Institute and practices in New York City and Cyprus.



Qatar



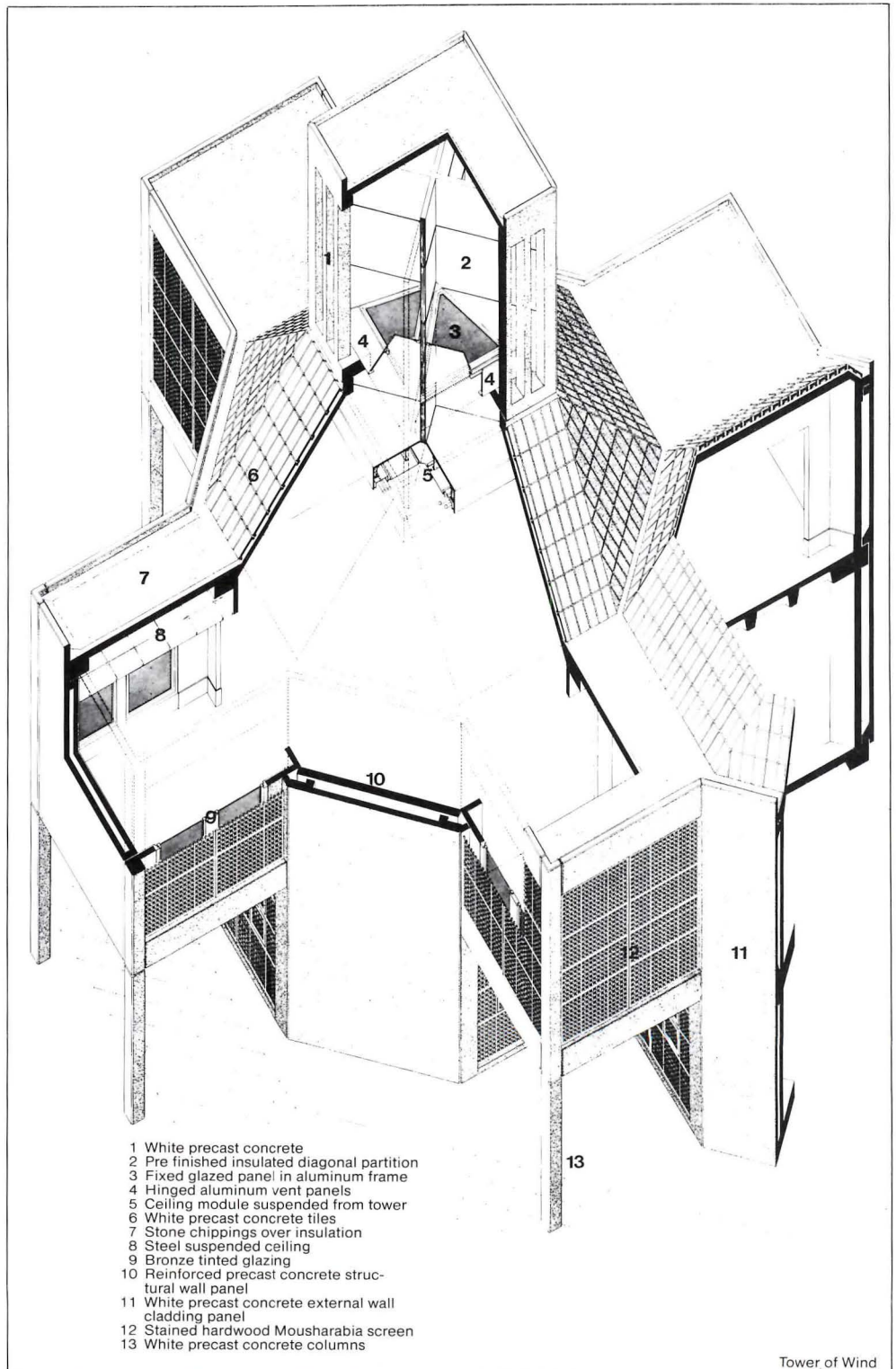
Large, Cellular University with Towers that Catch the Wind

The originality of the university is that it creates a new image in the eyes of the country without disguising the past," notes Adel el Kafrawi, architect of the University of Doha. "Middle East architecture," he continues, "is not just minarets and arches. It is developed with a profound understanding of local climate and materials."

Its wind towers capture breezes that are cooler than at ground level, the gardens and fountains of its courtyards cool the air, while the courts themselves provide private, quiet spaces, respites from the interminable desert.

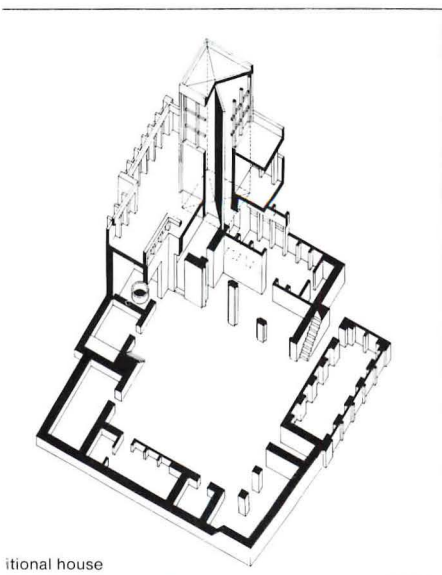
El Kafrawi used each of these devices at the university, which is 15 kilometers north of Doha on an elevated site that itself provides drama. Inaugurated last February, the first phase, comprising 100,000 square meters of space, includes a men's and women's college, science, engineering, administration, service, and cafeteria buildings, plus a library and exhibition facility. The smaller second phase, now under construction, will house a computer center, sport facilities, a mosque,

light filtering through towers. Above the court, external court. Moushrabias screen external circulation; wind towers are modeled on Doha's old 'tower of wind' houses.

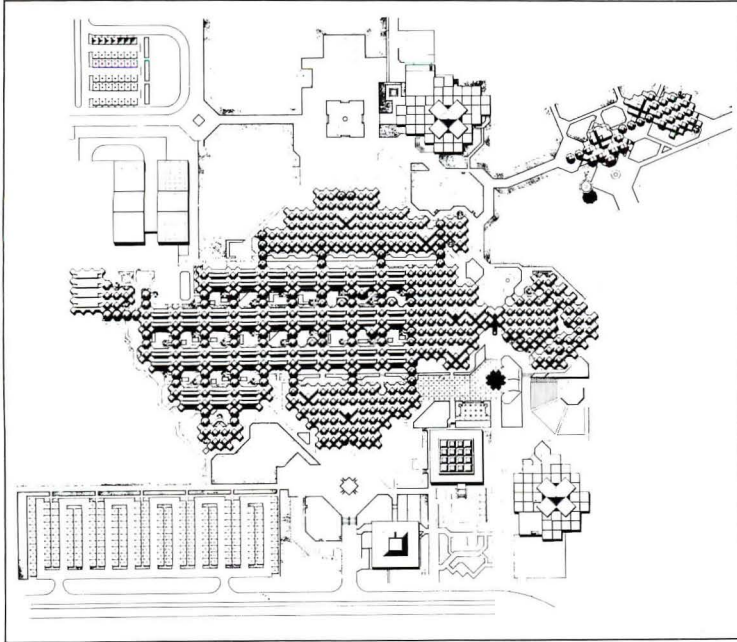


- 1 White precast concrete
- 2 Pre finished insulated diagonal partition
- 3 Fixed glazed panel in aluminum frame
- 4 Hinged aluminum vent panels
- 5 Ceiling module suspended from tower
- 6 White precast concrete tiles
- 7 Stone chippings over insulation
- 8 Steel suspended ceiling
- 9 Bronze tinted glazing
- 10 Reinforced precast concrete structural wall panel
- 11 White precast concrete external wall cladding panel
- 12 Stained hardwood Moushrabia screen
- 13 White precast concrete columns

Tower of Wind



Traditional house



and Islamic center, plus other social and cultural activities.

Integral to the university's inward-looking plan are courtyards, partially covered, cooled by central wind towers that suck up warm air. Linked to the corridors and stairs, they are intended for casual meetings and encounters.

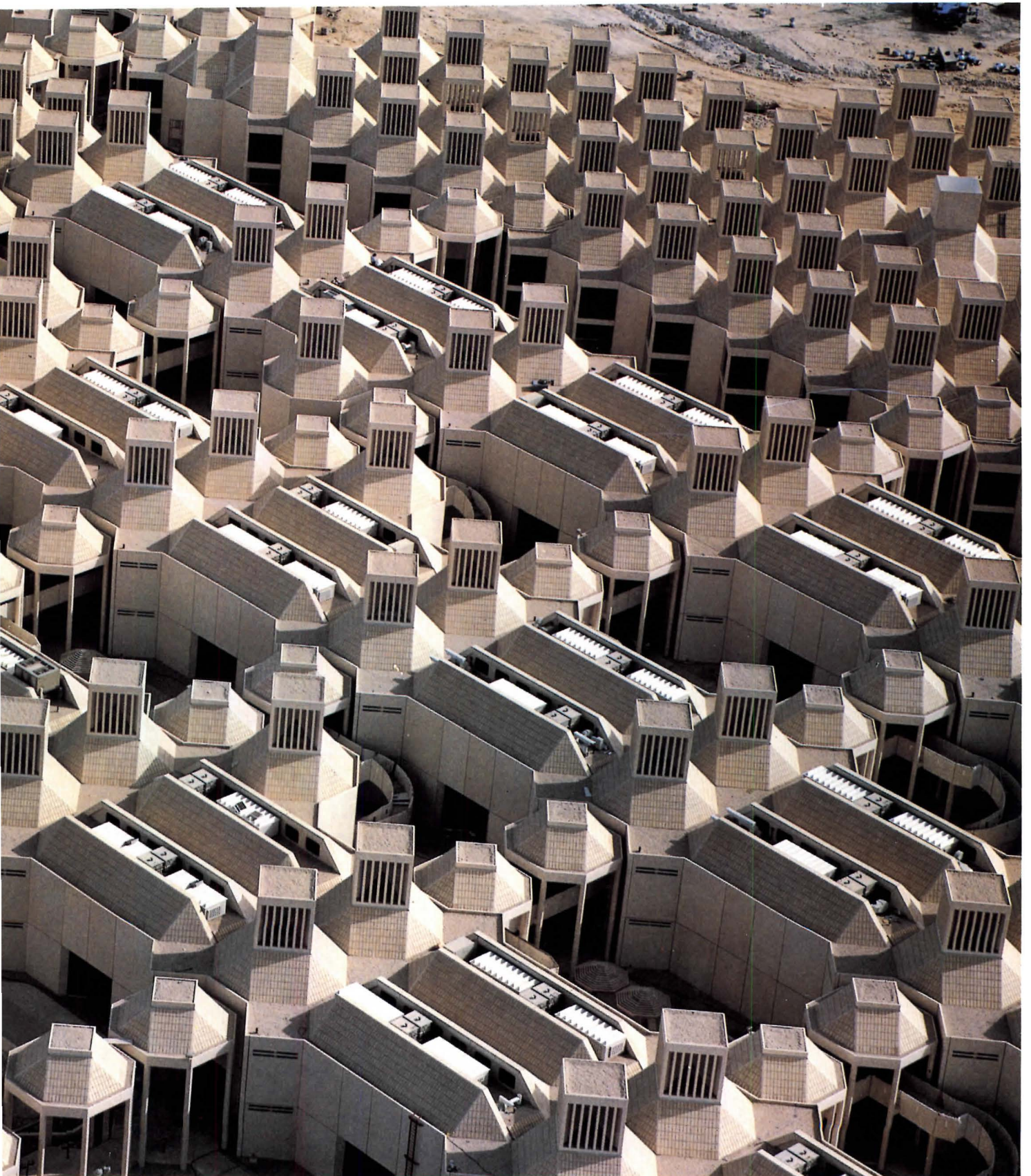
The repetitive modular grid of the complex is based on a juxtaposition of two forms, a square whose sides measure 3.5 meters and an octagon with 8.4-meter-wide walls. The octagonal shape was chosen because it is a convenient support for the square wind and light towers, minimizes heat absorption by shortening the time the sun will shine on any given side, and permits any number of desk configurations.

The wind and light towers atop each white, precast concrete building are not only functional but give the university its singular image, one that translates ancient Arab forms into a contemporary idiom. Wind towers notwithstanding, however, the client decided to fully aircondition the complex, with Ove Arup of London serving as engineer.

A final touch is added by the *moushrabis*, carved timber screens that act as light filters, provide privacy, and enrich the visual texture and character of Doha's new university. A.O.D.

Right, beehive complex with towers on precast buildings forming courts.





**No more
reaching into dark
cramped holes**



World Architecture: Building in Berlin

Berlin: An Architectural History. Architectural Design Profile. Guest-edited by Doug Clelland. (St. Martin's Press, \$14.95 paperback.) **Post-War Berlin.** Architectural Design Profile. Guest-edited by Doug Clelland. St. Martin's Press, \$14.95 paperback.)

The two principal destroyers of cities are modern wars and modern city planning. Berlin suffered a surfeit of both—and division to boot. Yet Berlin can still claim to be, if not *the*, at least *a* capital of modern world architecture. The city that gave us Schinkel, Behrens, Poelzig, Gropius, Mies, Mendelsohn, and Scharoun is now building major oeuvres by James Scharoun and Hans Hollein. It seems always to have been exceptionally architecture conscious, presumably because each of its distinct historic functions called for distinct architectural expressions.

Berlin is a mere 750 years old, originating in the early 13th century from two small towns on opposite banks of the Spree river. Neatly frugal, the growing commercial center was designed mostly by neatly frugal Dutch and Flemish architects.

Today, only the Marienkirche remains of the Gothic days. Built in 1260, it was drastically remodeled in 1790 by Carl Gotthart Langhans, who also designed the Brandenburg Gate. This is apt, because the medieval merchant town had scant historic significance, while the Berlin of the late 18th and 19th centuries was a most unusual city: After the 30 Years' War, the Great Elector Frederick William invited victims of religious persecution, notably French Huguenots, to boost his army and economy. This led to a spirit of tolerance and rationalism, which, in turn, found expression in a gentle neoclassicist architecture, heralded by the Brandenburg Gate.

One of Berlin's first architects of the enlightenment was Friedrich Gilly who came from Paris where he had sketched the buildings of the French Revolution with their aspirations to classical greatness. When Gilly died at age 28, Karl Friedrich Schinkel took up the torch. A century later, Schinkel's Neue Wache (royal guard house) was Mies van der Rohe's principal inspiration.

The Germans called their chaste, almost ritual neoclassicism *Biedermeier*. It is akin to the French empire style and connotes



Commercial sector of West Berlin today.

a modest humility that royalty shared with the upper bourgeoisie, which one would not expect in martial Prussia. It was the style of the first half of the 19th century with its proliferation of science, the founding of the university, new libraries, museums and opera houses, Napoleon's triumphal entry through the Brandenburg Gate, and the abortive revolution of 1848, which was much evident in liberal Berlin.

With the steam engine, the railroads, and modern commercialism—the *Gründerzeit*, which Americans know as the age of the robber barons—came hectic growth, soot, and ostentation, Berlin's tenements seemed particularly miserable, her massive eclectic villas and apartment houses particularly gaudy. But turn-of-the-century Berlin also produced some quiet elegance, for instance Alfred Messel's Wertheim department store. Most of all there was Peter Behrens' sophisticated industrial architecture, products, and graphic design, which created the corporate image, if you will, of A.E.G., or Allgemeine Elektrizitäts Gesellschaft. Mies, Gropius, and Le Corbusier worked at various times in Behrens' office. Behrens may be as important to the development of industrial design as the more notorious Bauhaus. He certainly linked design more directly to the requirements of industrial production.

Berlin, or rather the revolutionary ferment that prevailed in Berlin after the Kaiser's capitulation in World War I, gave enormous impetus to the world revolu-

tionary ambitions of modern art and functional architecture and design. But it was mostly talk, propaganda, manifestos, and posters. Little was built, and, with the exception of some mostly appalling housing projects (notably Siemenstadt by Walter Gropius, Hugo Häring, and Otto Bartning) and some lovely buildings by Erich Mendelsohn, virtually nothing modern was built. The modern commotion had little physical impact on Berlin. It was only after World War II and Berlin's devastating destruction that modernism came home to roost, as it were.

All this and glimpses of what grew out of the debris of the Thousand Year Reich can be found in a medley of essays assembled by Doug Clelland in two "Architectural Design Profiles," supplements to *Architectural Design* magazine. [*Postwar Berlin* accompanies Robert Geddes' essay, "The Forest Edge."] The essays are by various English and German authors and are of uneven quality. Some are a bit pretentious, stretching and squeezing a few innocent facts to support some dubious, highfalutin thesis, such as pre- and post-Einstein concepts of architectural fullness, if you can figure that one.

But on the whole, and despite skimpy illustrations, these design profiles are often fascinating and informative, though they do not add up to a coherent history of Berlin architecture as well as they might. That remains to be written. Clelland's anthology is most helpful in the issue on postwar Berlin because we don't know as

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much as we should about the architecture of the two Berlins of today.

In Soviet occupied East Berlin, reconstruction is meant to symbolize the *Proletkult* glory of Communist Germany. Its architecture began with tirades against the International Style, resembling those issued decades later by the postmodern American architects of capitalist luxury villas. Contrived in a spirit of denunciation of past sins rather than faith in a better future, many new East Berlin buildings, too, resemble much later postmodern edifices in America. Senseless turrets and other historic "quotations" heap kitsch on architectural banality.

West Berlin architecture obviously aspires to symbolize the vigor and social concern of capitalist democracy and does so with self-conscious earnestness and much trial and error. The first impulse, when reconstruction began in the 1950s and '60s, was to continue International Style city planning where the 1933 Charter of Athens of the *Congres Internationaux d'Architecture Moderne* left off. Le Corbusier, with customary modesty, offered to rebuild all of devastated Berlin all by himself in the image of *La Ville Radieuse*. He had to settle for a smaller version of his *Habitation* in Marseilles, which the irreverent Berliners call *die Wohnmaschine*, or "living machine."

Housing developments were built on Bauhaus planner Ludwig Hilbersheimer's insipidly rigid grid. The Hansaviertel of 1957, a model neighborhood of model houses and highrise apartment houses designed by 48 architects from 13 countries, also disrupts the traditional street pattern. Gropius-Stadt, a decade later, has all the coziness of Pruitt-Igoe. Many repairable ruins of what was still left of old Berlin, such as the Anhalter Bahnhof, a grand railroad station designed in the manner of Schinkel, were demolished in the name of progress. Mendelsohn's splendid *Universum* cinema on Kurfürstendamm barely escaped the wrecking ball with some defacing dents and bruises.

The departure from modern orthodoxy came in about 1970, somewhat earlier than elsewhere. Now the few remaining survivors of better days are treated with respect, restored, and adapted. Even more importantly, the traditional pattern of streets and avenues, plazas and parks—the urban structure that is as important to any city as bones are to the human body—is carefully maintained and enhanced.

West Berlin's outstanding buildings of the past 40 years—Hugh Stubbins' Congress Hall (Berliners call it "the pregnant oyster"), Egon Eiermann's addition to the Kaiser Wilhelm Gedächtniskirche, Hans Scharoun's Philharmonic, Mies's National Gallery, or Stirling's Science Centers, are no longer isolated exhibits.

On democracy's side of that awful wall, architecture, good and not so good, is again forming itself into a kind of vessel that West Berlin's humanity is filling with all of humanity's meanness and beauty, foibles and wisdom, with the Berliners' unique humor and spirit, and with amazing vitality.

Damn bombers and planners, *Berlin bleibt immer noch Berlin*, as the old song has it. Berlin remains Berlin.

• WOLF VON ECKARDT, HON. AIA

Mr. Von Eckardt is a design critic formerly with the Washington Post and Time magazine.

Bernini. Franco Borsi. (Rizzoli, \$75.)

A new book about Gian Lorenzo Bernini has been needed. Unarguably one of the artistic giants of the 17th century, the man yet remains an incompletely understood and slightly unsympathetic figure. Certainly many of his masterpiece pieces spring easily and agreeably to mind: first of all, perhaps, the delightfully inventive fountains in Rome's Piazza Navona, Piazza Barberini, and Piazza di Spagna; second, the spectacularly life-like sculpture—Saint Teresa, just for starters, swooning in ecstasy; third, the magisterial interior decorative elements such as, in St. Peter's, the baldacchino and the *Cathedra Petri*; and then the architecture of the Chigi Chapel in Siena, the colonnade defining Piazza San Pietro, the perfect little church of S. Andrea al Quirinale—and so much more.

Yet thinking of his work as a whole, one habitually contrasts it with that of his contemporary Francesco Borromini, and, considering the contest, most architects today side with Borromini. Bernini was the accomplished politician, darling of a succession of popes and welcomed (for a time) even to the court of Louis XIV; but Borromini was that more likeable character, the self-reliant individual. Bernini was the inspired conservator of an artistic tradition, Borromini the stylistic revolutionary. Bernini was the representative of his time, Borromini a rebel: two geniuses, but only one hero.

Even within Bernini's own body of work, there are contrasts that prevent a simple characterization. Son of a sculptor, he was himself a sculptor first and a brilliant one, daring to capture impressions of movement in unprecedented ways: in his precocious early works for Cardinal Borghese, for example, the *David* at the tense moment just before hurling the stone, and the *Apollo and Daphne* "caught" in virtuosic carving just as *Daphne* is transformed into a tree—nothing conservative here! Turning later to architecture at the request of Urban VIII, he proved himself brilliant in that field as well but restrained from his earlier flamboyance. As Franco Borsi explains in this excellent new book,

"In sculpture it was easier for Bernini to give way to . . . sensualism, to the ambiguity of spiritual pleasure and of the pleasure of the eyes. . . . Architecture, though, set up other difficulties. The 'pleasure' of architecture is a pleasure of Reason, which is too often the enemy of Faith; and Bernini feared too greatly what abandoning himself to that might mean."

While it is true that Bernini's last works seem the most sober and ordered of his works, even to recognize a change of attitude during his lifetime is an oversimplification. For, as Borsi also makes clear, there were, from Bernini's beginnings, inclinations—such as the sculpture's involvement in the space around it—that implied "latent qualities that could be brought out to the fullest only by architecture."

A book of considerable scope is necessary to present a fair picture of this complex career, and Borsi's *Bernini*, with almost 400 pages and more than 400 illustrations, has it. Borsi has not taken the easy course of relating what his subject did first, then what he did next, but instead has organized his material in sections that explore different aspects of the work. These include: centrality; the defiance of statics; Bernini's use of materials; his attitude toward the classical orders, or "Going Beyond the Rules"; and "Bernini the friend of water." There is also a helpful section explaining the artist's workshop and his manner of working with the disciples and collaborators necessary for such a quantity of production, and there is an extensive illustrated *catalogue raisonné* of all the architectural works.

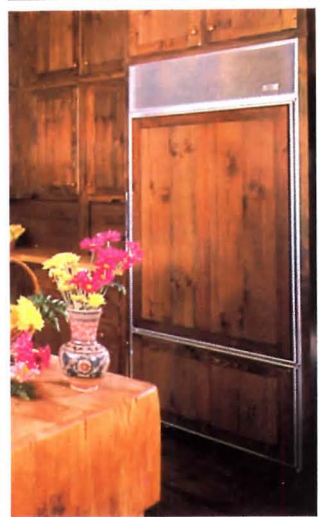
This thematic organization, however, assumes previous familiarity with the work discussed. Borsi's book does not therefore replace the more readable profile written by the late Howard Hibbard (and published in 1965, despite the dust jacket claim that Borsi's is "the first major study to appear for over a quarter of a century").

The Borsi book is much more thorough, however. Its text is perceived and, as translated by Robert Erich Wolf, frequently eloquent, although there is a scattering of words (such as "elocutio" and "astanza") that have been left in Italian, some ("introibo" and "involucrum") in Latin, and some others ("non-finito") and "gracilely") in a curious not-quite-English limbo. These do not often obscure the author's meaning, however, and they add a nice dash of Italian seasoning.

Those interested in Bernini's work will, for the foreseeable future, find Borsi's book indispensable. Even better, though, is Borsi's book preceded by Hibbard's. STANLEY ABERCROMBIE, AIA

Mr. Abercrombie, a former senior editor of this magazine, is editor of Interior Design magazine.

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Carlo Scarpa: Opera Completa. Francesco Dal Co and Giuseppe Mazzariol, editors. (Electa, Milan, \$60. Rizzoli International English translation scheduled for October 1985 publication, \$29.95, paperbound.)

Carlo Scarpa was still sending waves through the architectural community at the time of his death in 1978 after a traffic accident in Japan. Indeed, since that unhappy event worldwide interest in his work has continued to accelerate, and the volume under review, soon to be followed by a paperback edition, is ideally suited to reflect the many-sided career of a uniquely versatile designer.

When I first met him, at breakfast on the roof of the Daniele Hotel in Venice in about 1950, he seemed a brilliant exponent of the specialized art of museum installation and exhibition design. This remains the master key to understanding other aspects of his career, particularly the ability to link the past and the present and to reinterpret historic spaces and incorporate new concepts and objects. It is powerfully represented by his masterpiece, the Museo di Castelvecchio in Verona. But exhibition design is by no means the whole of his career.

It was this skill, however, that brought him in 1951 the commission to install at Venice the triumphant retrospective exhibition of Frank Lloyd Wright's work. Scarpa was then associated with Wright in the projected building on the Grand Canal. More significantly, it turned him to more explicitly architectural problems, and to a relationship with Louis Kahn, Paul Rudolph, and other American architects with whom he found a sympathetic design relationship.

In the present volume, in Italian, the essays by Vincent Scully and Bruno Zevi, Hon. FAIA, trace this evolution, largely focused in the early 1950s. Elsewhere Zevi has given this ultimate appraisal: "Scarpa was a genius in creating dissonances between what was there and what he put in it. His sense of contrasting materials, diagonals, corner windows, modern frames behind old frames is supreme."

The book is divided into five sections: biography, works, critical interpretations, Scarpa documents, and various chronologies, bibliographies, and other research tools. While lacking ultimate critical evaluations that can only come from a more unified appraisal of his entire career by a single voice, this book will stand for many years as the best available source. It does include Sergio Polano's "catalog"—a 52-page synopsis of Scarpa's work. The format is appropriate and the illustrations excellent, the drawings in color providing a unique insight into the creative process.

Equestrian statue Cangrande della Scala, 1956, at Museum of Castelvecchio, Verona.

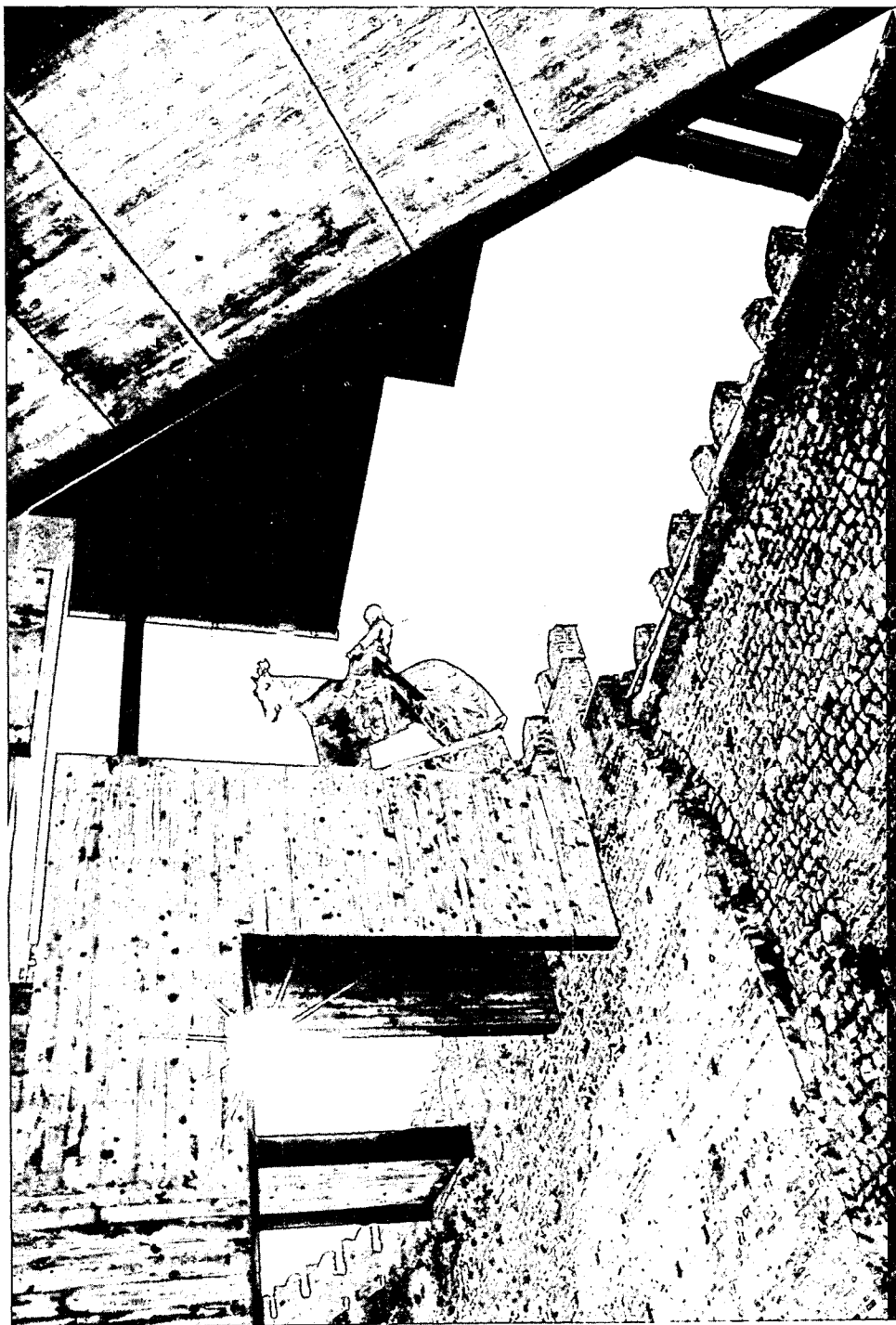
Most of all, reflective of Scarpa's comprehensive design concerns, there are brought together here examples of his work in glass, ceramics, furniture design, painting, industrial design, graphics, landscape design, and sculpture. One may still wish further details on individual projects (and Licisco Magagnato's *Carlo Scarpa et le Musée de Vérone*, published in 1983 by the Institut Culturel Italien de Paris, provides just such an account of the Castelvecchio museum), but this is the indispensable comprehensive survey of the whole and provides guidance to the more specialized accounts of the subject.

Born in 1906 in Venice, educated there, and associated with this north Italian region for most of his professional life, Scarpa absorbed the tradition of Palladio

but not his architectural forms. He was initially—indeed, it lasted lifelong— attracted to Vienna, to Hoffmann and Olbrich, and to the *de Stijl* architects; and this, certainly, was a background to his response to Wright.

Emerging from architecture school in 1926, he escaped the fascist era and the war and from 1937 to 1947 worked as a designer in the Venini glass works on the island of Murano. In the orbit of Paolo Venini and Adriano Olivetti he became associated with such figures as Giuseppe Samonà. This was the high period of exhibitions design, with shows of Klee, Mondrian, Bellini, and other artists and the periodic exhibitions at Venice and Milan which culminated in the adaptive design

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the Abatellis Museum in Palermo and the Venezuela pavilion in the Biennale (35-54).

In 1958 he began work on the Castelcchio museum, which was completed in 1964. Comparisons with Kahn's Kimbell Museum have been attempted, but Kahn influence seems more general and, as Scully has suggested, more pertinent as seen in the Brion cemetery in Treviso with its elaborate reinforced concrete elements. The integration of the new elements of this museum with the historic monument and the reflection of a museum's principal works of art in the context of their new installation are outstanding features of this project, which so much in Scarpa's earlier career had prepared him. His drawings of this museum illustrate the marvelous richness of imaginative resources, the numerous alternatives, the cool interior and exterior spatial qualities, the color-decorative use of marble (almost an echo of Murano), and, of course, the decisive placement of the famous equestrian statue of Cangrande with its imaginative concrete base, the hub around which the rest of the installation revolves—the link between the old and the new. Two family cemeteries, the Brion at Montebelluna (Treviso) and the Galli (near Biadene), designed a decade apart, illustrate his debt to Kahn and his reversion to the earlier influence of *de Stijl*. Their mysterious scale in some way translates to a sort of monumentality. In these parks and his museums and such public buildings as the bank in Verona, Scarpa has been fortunate in leaving a heritage of accessible works that makes up for the loss of so many temporary achievements in his exhibition designs. Already they have made their way into the itineraries of architectural travelers, for whom this book will be indispensable.

FREDERICK GUTHEIM, HON. AIA

Frederick Gutheim is a teacher, writer, and architect in Washington, D.C.

Alvar Aalto. Edited by David Dunster. (Harvard University Press, \$19.95.)

Carefully edited to select the essential buildings from Aalto's extensive work, and provide the supporting drawings and descriptive data, this Academy Architectural Monograph deserves an important place on any shelf devoted to the Finnish architect. The color photographs are welcome, those of interiors especially so. For the most part, the photographs and the description of the book should be credited to Steven Groak, and an important contribution to the text has been made by the architect's archivist of the Museum of Finnish Architecture, the late Mrs. Raija-Liisa Aalto. Within its self-imposed limits,

this monograph puts Aalto in the appropriate national and historical context. Its principal fault is probably due to the editorial circumscription—a neglect of work since about 1960 of many international buildings and of numerous unexecuted projects. FREDERICK GUTHEIM, HON. AIA

Erich Mendelsohn. Bruno Zevi. (Rizzoli, \$12.50.)

"The enigma of Erich Mendelsohn has not yet been completely understood," Bruno Zevi says in the opening sentence of this book. Mendelsohn's work, indeed, is difficult for many of us not only because of its distance from the mainstream of modern architecture but also because its character changed drastically as Mendelsohn matured and as he moved—or was driven—from Berlin to London to Jerusalem to the U.S. Had he not died in 1953 at the age of 66, his career, Zevi suggests, might have continued to a further stage synthesizing the previous work and reflecting, more than before, his closeness to the organic architecture of Frank Lloyd Wright, his "only constant source of inspiration." There is a poignant quotation from Mendelsohn himself just before his death: "If I had the chance, I would begin again, letting my earliest sketches guide me, considering all I have done since a preparation for a final, creative period."

Lacking this final chapter, Mendelsohn's story seems to read backward, beginning with astonishing creativity and individuality—the fantasy sketches, the famous Einstein Tower in Potsdam (designed when he was only 33), the powerful factory buildings in Luckenwalde, the stores for Schocken—and then thinning out to the arid, conventional work of his American years. Yet, seeing the work chronologically, one can see traces of the early energy and lyricism even in the last works; one believes there really could have been an impressive finale to this career.

Some compromises with the early vision were necessary, however. The early sketches are thrilling but violent gestures that are at the greatest possible remove from the Miesian ideal of architecture generated from structural logic. They leave unanswered the question, "how is it constructed?" Indeed, in all of Mendelsohn's built work, only the Einstein Tower came close to a three-dimensional manifestation of the sketches, for Mendelsohn's expressionist vision of architecture, unlike Wright's organic architecture, was *literally* organic: It might have grown more easily than been built.

This was its fatal flaw, but also its magic, and also the reason for its value to us today in suggesting a tantalizing alternative to the rote of most modernism and the superficiality of most postmodernism.

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of the most infallible ways of becoming an architect," Zevi says, "is to study the sketches."

The book is composed of a brief introduction, theoretical and polemical, followed by a chronological presentation of objects and buildings with brief descriptions. Appended are a biographical outline, a list of Mendelsohn's works, and a bibliography. STANLEY ABERCROMBIE, AIA

Renaissance Paris: Architecture and Urbanism, 1475-1600. David Thomson. (University of California Press.)

Great cities have always represented the confluence of time, materials, needs, skills, and ideas—they are museums of architectural history. Paris has remained nearly everywhere's favorite city, and a prime source for architectural study, at least since the leadership of the university in the 12th century. Notre Dame and medieval churches line the streets, with overhanging houses that make up the special parts of the Left Bank and the Ile de la Cité, are part of the image of Paris. But what comes between the 16th and 17th century absolutism and the roads led to the capital and handsome residences (hotels) were constructed but so clear. Modern architects seem to have focused their interest on the late 19th century city planning of Haussmann's radiating boulevard system, while modernists look fondly on early architectural drawings.

David Thomson opens our eyes to the changes of the Renaissance period, slipped between the medieval and the modern we cherish today. To be sure, few monuments survive, apart from the Louvre and the Tuileries, and it is not easy to reconstruct the houses in our minds, particularly the interiors of the 16th century. Gastiano Serlio has left us drawings and plans to show the forms of town houses, such as Androuet du Cerceau, but there is little left of furnishings.

Although royal architects Pierre Lescot, Sebastien Le Prestre de Vauban, and Jean Bullant were influenced by Roman monuments in their designs for the palaces, and Pont-Neuf was a monument in the Roman manner of Henri IV, for prestige, Thomson holds that the spirit of independence with, but independence from, the ancient culture gave 16th century Paris a significant sense of national artistic and architectural freedom.

Thomson admits that the architecture of Renaissance Paris is "not the story of a coherent stylistic development." He notes that if a really comprehensive architectural history of the period will ever be written because of the lack of records and documentation and the destruction of most of the houses. In spite of this, the book gives the reader a vivid picture of Paris in the 16th century as it endured through social, political, and cultural

changes on the way to France's becoming a modern nation. He gives to admirers of the City of Light insights into a significant century in its architectural history. SARA HOLMES BOUTELLE

Ms. Boutelle is founder/director of the Julia Morgan Association in Santa Cruz, Calif.

Dublin 1660-1860. Maurice Craig. (Dublin: Allen Figgis & Co., £5, Irish.) **The Architecture of Ireland from the Earliest Times to 1880.** Maurice Craig. (Batsford, \$50.) **Georgian Dublin: Ireland's Imperilled Architectural Heritage.** Kevin Corrigan Kearns. (David & Charles, \$31.50.)

Round towns, spirit groceries, and ball alleys are categories of buildings peculiar to Ireland, but in addition, as well as more familiar, are friaries and castles. One could go on to describe Irish architecture, a world unto itself. But the vernacular is not all. Ireland's formal architecture stands with the world's best, and Georgian Dublin has been accurately called "the most complete and coherent system of 18th century street architecture left in Europe."

Maurice Craig makes the most of these indigenous characteristics, and never for a moment are you likely to think you are anywhere but in Ireland. *Dublin 1660-1860* (first published in 1952 and now in paperback) is a classic, and it is the best place to begin an exploration of this fascinating and rewarding subject. His more recent book, *The Architecture of Ireland from the Earliest Times to 1880*, is likewise the most comprehensive, more reflective of environmental and urbanistic factors, and still selective enough to deal with this long history at manageable length—even including the important buildings of Northern Ireland. Craig writes with charm and wit; his scholarship is sound; and he is interested in archeology as in the building arts, but only as both are related to architecture.

Reading about Irish architecture is no substitute for going there, but if you go, I recommend that you read both of Craig's books. They will give you a basis for selecting from the wealth of surviving architecture, of emancipating yourself from the universal lack of erudition in Irish guidebooks smothered in history, genealogy, and similar matters (even the Automobile Association's knowledgeable production—although I hasten to add that an Irish "Pevsner" is being prepared). You will be making the best use of your time by knowing what to look for. Tourism authorities in Eire aren't yet very aware of the value of their architectural resources, and one only hopes they wake up before they have utterly vanished.

This brings us to Kevin Kearns' tour de
continued on page 163

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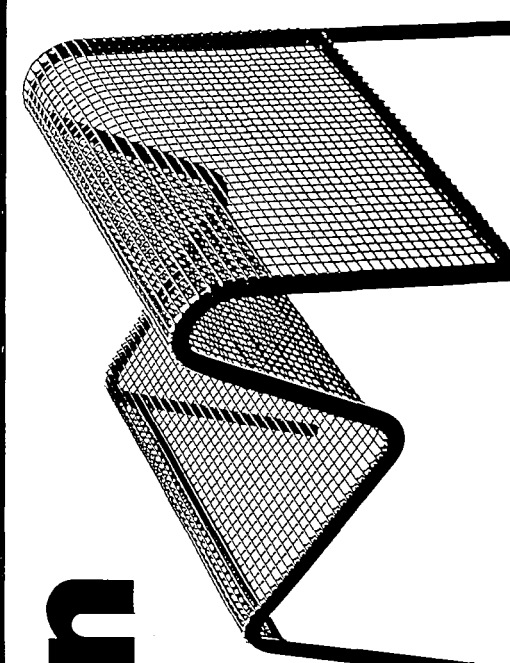
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ks from page 161
e, *Georgian Dublin: Ireland's Imperial Architectural Heritage*—an American view of the inside of historic preservation in Ireland, a sad but enlightening study. Kearns is a cultural geographer who teaches at the University of Northern Colorado. He has spent 12 summers in Ireland on research undertakings, three of them a bit more specifically related to Georgian architecture. Wisely, and fortunately, for the acceptance of his conclusions in Ireland, and, this "foreigner" has enlisted a wide range of local informants. He meets and interviews such arguments as that the Georgian buildings of Dublin are a foreign import and thus "not Irish," and successfully disposes of this perpetual canard. The result is a vigorous book that is without equal in any country as a monograph on historic preservation and one that no individual in Ireland could likely have written. As a contribution to the art of preservation, its value reaches well beyond classroom studies.

In hardly 50 pages Kearns describes Georgian architecture in Dublin sufficiently to show what is to be preserved and why. He relates preservation activities to cultural values and shows why Dublin needs its own unique preservation strategy. Most of the rest of the book deals with the law, politics, administration, economics, and public education aspects of preservation. Kearns wants to use the great Georgian buildings in imaginative and ingenious ways, and he presents this task in a challenging manner. He has a firm grasp of planning and urban morphology. He also deals with the essentially architectural question that is central to Dublin: Georgian buildings, but too often ignored by preservationists everywhere—the conservation of interior architecture and decorative art. Some of the best sections of this book are devoted to detailed profiles of individual preservationists at work in the rent controlled slums of north Dublin and descriptions of local preservation societies. This is a work of political realism that could actually turn things around in Dublin at this critical moment. We have only a few difficulties with Kearns' book. Can one preserve *only* Georgian buildings? All architecture of value, from eighth century Viking archeological remains to Barry Byrne's church in Cork, should be preserved. And given that Ireland is governed, this seems inevitably a national rather than a municipal task. Certainly a case can be made for Renaissance Ireland's buildings as a separate category, as Craig does, but both law and practice are a seamless web and our experience with classifying its architectural inventory argues that the same difficulties will be encountered if new categorical categories are introduced. BERICK GUTHRIE, HON. AIA

Mississauga City Hall: A Canadian Competition. Edited by Peter Arnell and Ted Bickford. (Rizzoli, \$14.95.)

Rizzoli, publisher of this book, is rendering the profession a service in its documentation of significant architectural competitions. The third in the series, this book focuses on the architectural selection process for a new city hall and civic square in Mississauga, a city located southwest of Toronto. Each of the 246 submissions by Canadian architects is considered briefly, with in-depth attention given to the designs of the seven finalists, including the winning design by J. Michael Kirkland and Edward Jones.

The same general documentation is evidenced in the fourth book in the series entitled *A Center for the Visual Arts: The Ohio State University Competition*. The winner was Trott & Bean and Eisenman/Robertson.

The Architecture of Castles: A Visual Guide. R. Allen Brown. (Facts on File Publications, \$21.95.)

Buildings reflect the society that produced them and cannot be understood without a knowledge of that society, says the author of this book. He emphasizes that castles—medieval monuments—were symbols of a new ruling class and a new military and political system introduced in England at the time of the Norman conquest. Headquarters for local and estate management, also housing lords and ladies and officials, castles were not only fortresses for defense and offense, but also residences in time of both war and peace. This lavishly illustrated book outlines the development and decline of military medieval architecture, discussing in detail eight representative castles in England and Wales. The author has written other books on castles and is a recognized authority on the subject.

Gothic Architecture. Louis Grodecki. (Rizzoli, \$18.50.)

This renowned book is a redesigned paperback of a work first published in Italy in 1976, with an English translation published by Abrams in 1977. With the equally well-received *Late Baroque and Rococo Architecture* (1972) by Christian Norberg-Schulz, also recently republished by Rizzoli, the two represent the first paperbacks from the acclaimed "History of World Architecture" series. All 18 volumes in the series will be presented in redesigned and inexpensive format, making it possible for the books to attain the wide readership that they deserve. Each of the volumes, newly designed and including many pages of full-color reproductions, is written by a recognized authority for the period it covers, and each contains extensive documentation, bibliography, and index. □

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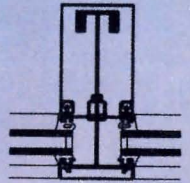
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Letters from page 10

fees, financing costs, professional fees, project administration, interest, and a permanent endowment, the last two being almost \$9 million all by themselves.

Regarding the "300 change orders," there is always an implication that each of these caused an increase in the cost of the building. Not so. In the first place, we should not have used the term change order in this context. Actually, it is the practice in negotiated, fast-track construction jobs to confirm follow-up plans and details with "field instructions." These are, for the most part, clarifications of the engineering drawings to assist coordination among the mechanical trades. Does a pipe go over or under a duct? Does a conduit go right or left of a column? Throughout the construction phase, the on-site architect was receiving pats on the back from all of the contractors for providing such thorough documentation of field conditions, and many of the "field instructions" produced actual reductions in cost.

Thus, the vast majority of the "300 change orders" were really field assists, and when the Ordway is formally completed, formal change orders that authorize a change in the contract price will number three or four, and the amount

will be less than a half a million dollars.

The only reason I am being tedious about all of these numbers is that constant repetition brings a sense of reality to unreal circumstances and might lead to a general conclusion that the Ordway's board of directors or staff, or the design professionals or the general contractor, were not minding the store. Quite the reverse is true.

In any case, the city has ended up with a beautiful building that is not only an esthetic addition, but actually works. Since opening, the Ordway Music Theatre has provided pleasure for over 350,000 people, and, as noted by the mayor in a recent speech, "None of the megabuck downtown developments has done so much to transform downtown as the recent opening of the Ordway Music Theatre."

H.P. Blodgett Jr.

Vice President, Ordway Music Theatre
St. Paul

Education of an Interior Designer: Jeanne M. Gerarve's letter in the July issue (page 6) is a perfect example of a little bit of knowledge being dangerous. She forgets ("like a doctor who specializes in a certain field of medicine, so the interior designer is a design professional who specializes in one aspect of design, that of

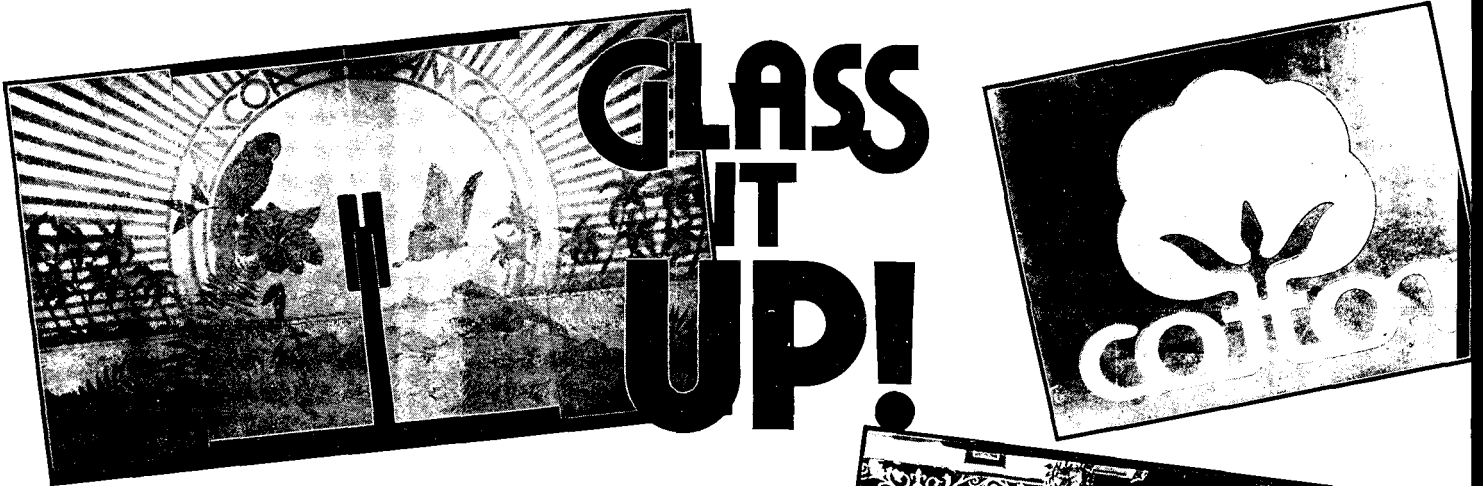
interior architecture") that the doctor is licensed by the state first as an M.D. and then again in the specialty. The correct analogy to be drawn would be: first be licensed by the state as an *architect* and then specialize in interior design.

The mere fact that she intermixes interior design and interior architecture indicates that she is definitely not qualified to serve the public in her self-appointed profession.

William Krisel, AIA
Los Angeles

Blast Effects Research: Herb Caen, in the San Francisco *Chronicle*, noted that "one of the best touches at the AIA Convention was handsome photos of the San Francisco skyline labeled 'Not Designed to Withstand Nuclear Blast.'" I wonder his reaction would have been different if he had known that the group sponsoring the exhibit was adamantly opposed to AIA being involved in a research project that would study blast effects on buildings. It seems important that architects have available as much information as possible in order to design structures that will best protect the public in unusual circumstances.

Henry G. Meier, FAIA
Director, East Central States Region
Indianapolis

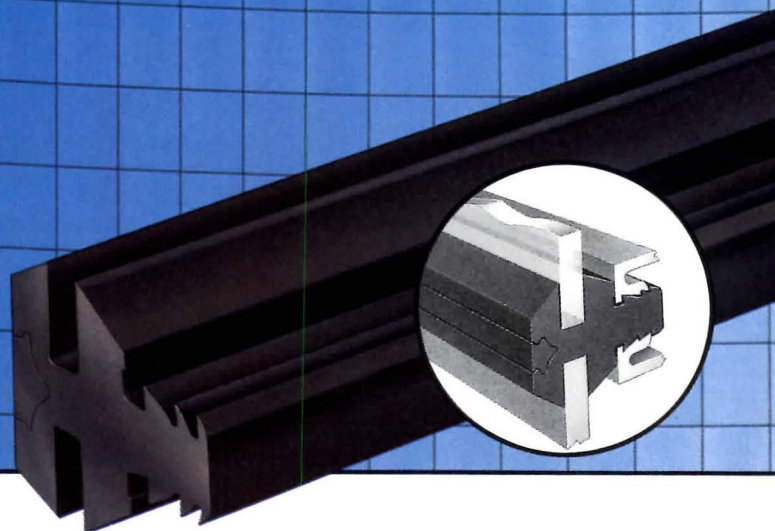


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DEATHS

Frederick H. Hobbs Jr., FAIA: Recognized for his work in the field of continuing education, Hobbs founded the Columbus, Ohio, firm of Tully & Hobbs in 1941. He served as president of the National Architectural Accreditation Board, president of the Ohio Board of Examiners and Architects, and on the board of National Council of Architectural Registration Boards. He died early this year in Columbus at the age of 75.

BRIEFS

Housing the Homeless Conference.

Sponsored by the AIA housing committee, the conference on Oct. 24-26 in Washington, D.C., will examine how architects and others can successfully provide shelter for the homeless. After a basic overview of the homeless—who they are, where they live, what is being done—there will be a more in-depth look at projects and tours of three types of shelters: emergency, special needs, and longer term. In addition there will be a discussion of financing, networking, funding, zoning, and how to get involved. The speakers will be distinguished persons from all facets of housing the homeless. For more information, contact Ravi Waldon at Institute headquarters, (202) 626-7429.

Hawaii College Design Competition.

Hawaii Loa College near Honolulu is conducting an open, one-stage, two-board concept international competition for the design of a center for the media arts. The building is to combine media and performance spaces in a 75,000-square-foot building with a construction budget of \$6.5 million. The college will award \$15,000 to the winner and enter negotiations for the commission while reserving the right to require the winner to team up with a Hawaii architect for production and contract administration. Jurors include Arata Isozaki, Hon. FAIA, John Andrews, Hon. FAIA, Michael Pittas, Hon. AIA, John Mara, AIA, and John Morris Dixon, FAIA. Registration deadline is Oct. 7. Due at that time is a \$75 check payable to Hawaii Loa College. Send to Michael Robinson, AIA, Competition Adviser, Hawaii Loa College, 45-045 Kamehameha Highway, Kaneohe, Oahu, Hawaii 96744.

Competition for Downtown Houston Park.

Central Houston Civic Improvement, Inc., is seeking entries in an open, two-stage national design competition for a 10-acre urban park on the edge of the central business district. The site includes a quarter mile of Buffalo Bayou, downtown Houston's major water amenity. First prize is \$20,000, second prize is \$10,000, third prize is \$5,000, and there will be two fourth

prizes of \$2,500 each. Deadline for registration is Nov. 25. Contact T. Liebman, AIA, Professional Adviser, Sesquicentennial Park Design Competition, Central Houston Civic Improvement, Inc., 2040 Two Shell Plaza, Houston, Tex. 77002.

Loeb Fellows Announced.

Harvard graduate school of design has named 10 architects, landscape architects, planners, and design professionals Loeb Fellows for the 1985-86 academic year. They are: Michael Adlerstein, AIA, senior architect/planner for the National Park Service in the New York/New Jersey region; Simone Auster, vice president of Community Development for the Greater Boston Chamber of Commerce; Christopher S. Clews, founder and president of Learning Structures, Inc; Rolf Diamant, senior landscape architect for National Park Service in Boston; J. Stewart Johnson, curator of design at the New York City's Museum of Modern Art; Haig Khachatoorian, vice president of Nexus American; Doug Michels, senior designer, Hellmuth, Obata, & Kassabaum in Washington, D.C.; John M. Syvertsen, AIA, principal of the Chicago firm Hammond, Beeby & Babka; Elbert L. Waters, senior planner for the City of Miami; and Geraldine Weinstein, director of horticulture for New York City.

Lighting Fixture Design Winners.

Daniela Iafelice of the Cleveland Institute of Art, Lynn Betts Johnson of California State University at Long Beach, and Charles Reay Jr., of the University of Michigan are the first, second, and third place winners of the Genlyte lighting fixture student design competition. Their designs were judged on the basis of originality, appearance, and presentation, as well as performance and manufacturing cost. Genlyte is a lighting manufacturer.

Urban Design Competition.

Five teams will be selected to participate in a one-stage competition sponsored by the city of Oceanside, Calif., for the design of a new civic center. Each team will receive a \$7,500 honorarium. Interested architectural teams should submit qualifications in October. For more information, contact William H. Liskamm, FAIA, Competition Adviser, City of Oceanside Community Development Commission, 322 North Cleveland St., Oceanside, Calif. 92054.

Wood Design Award Program.

The American Wood Council has set Oct. 15 as deadline for submissions in its third biennial national program honoring design excellence in recently constructed buildings. To qualify for the program, buildings must have been completed by 1980 and demonstrate structural uses of

wood. For more information, contact AWC, 1619 Massachusetts Ave. N.W., Washington, D.C. 20036.

Illinois Medal in Architecture.

Charles Luckman, FAIA, has been awarded the Illinois Medal in Architecture by the University of Illinois at Urbana-Champaign school of architecture. This the highest honor given by the architectural school, recognizes outstanding achievement and service to the architectural profession. Luckman is a 1931 graduate.

Pittas Wins Urban Scholars Fellowship.

Michael John Pittas, Hon. AIA, has been named the recipient of the urban scholars fellowship awarded by the New School for Social Research. Pittas will resign as dean of Otis Art Institute Parsons School of Design for one year to take advantage of the fellowship.

Architecture Student Officers.

Scott Norberg, a graduate student at the University of Nebraska college of architecture, and Whitney Powers, a recent graduate of the Mississippi State University school of architecture, have assumed office as president and vice president, respectively, of the American Institute of Architecture Students.

ASCE Reference Guide.

The 1984 edition of the American Society of Civil Engineers' index provides a guide to papers and technical notes from *Civil Engineering*, manuals and reports, special publications, and conference papers. Copies are available for \$20 from ASCE Publications, 345 East 47th St., New York, NY 10017-2398.

Energy Information Clearinghouse.

The Conservation and Renewable Energy Inquiry and Referral Service offers, among others, the following publications free of charge: *Land Use & Site Design for Energy Conservation*, *Site Planning for Solar Access*, and *Regional Guidelines for Building Passive Energy Conserving Homes*. Information is also available on photovoltaics, wind, and geothermal energy. For information, contact CAREIRS toll free at 800-532-2929 (800-462-4983 in Pennsylvania and 800-233-3071 in Hawaii and Alaska).

Building Product Directory.

Masterguide, the official specifying and buying directory of AIA, is now available from the AIA Bookstore for \$29.95. Each edition offers over 500 pages of building product and service information, organized according to the industry standard coding system. It is printed in five regional editions. To obtain copies, contact Kathleen Knepp at Institute headquarters. [

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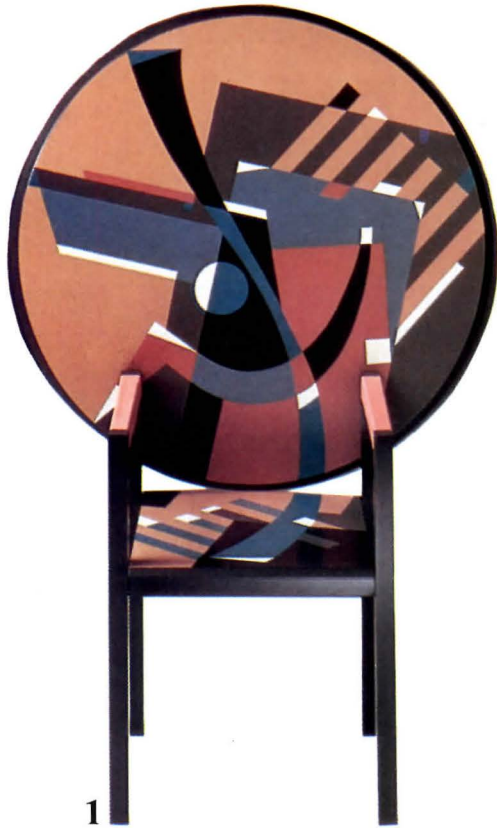
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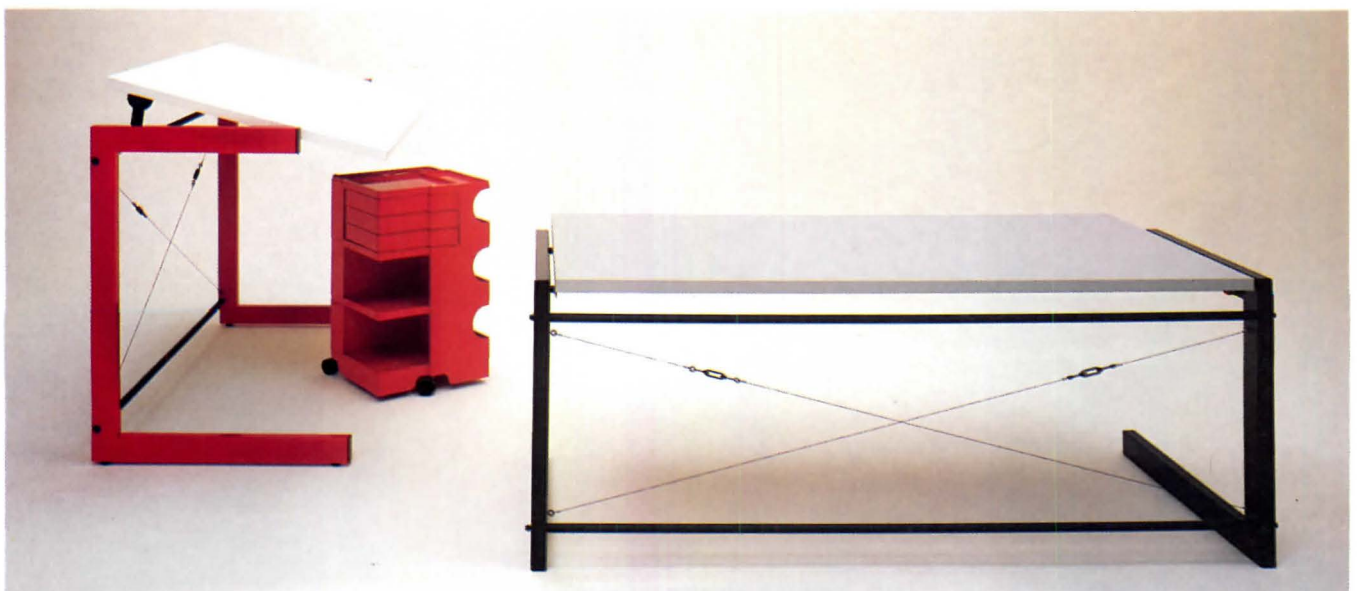
1

The Italian firm Zabro's newest addition to its Nuova Alchimia collection is a chair that also can be a table (1). Made of lacquered wood, the table top tilts up to reveal a dramatic, abstract hand-painted pattern. This becomes the chair's backrest. When flipped down, the top rests on leather covered arms to become a round table. Ron Rezek Lighting + Furniture's desks, drafting tables, and return tables (2) come in varying heights and are made of plastic-coated steel, topped with Colorcore laminate. Each table is held together by crossed tension wires and compression rods, giving the set a high-tech image.

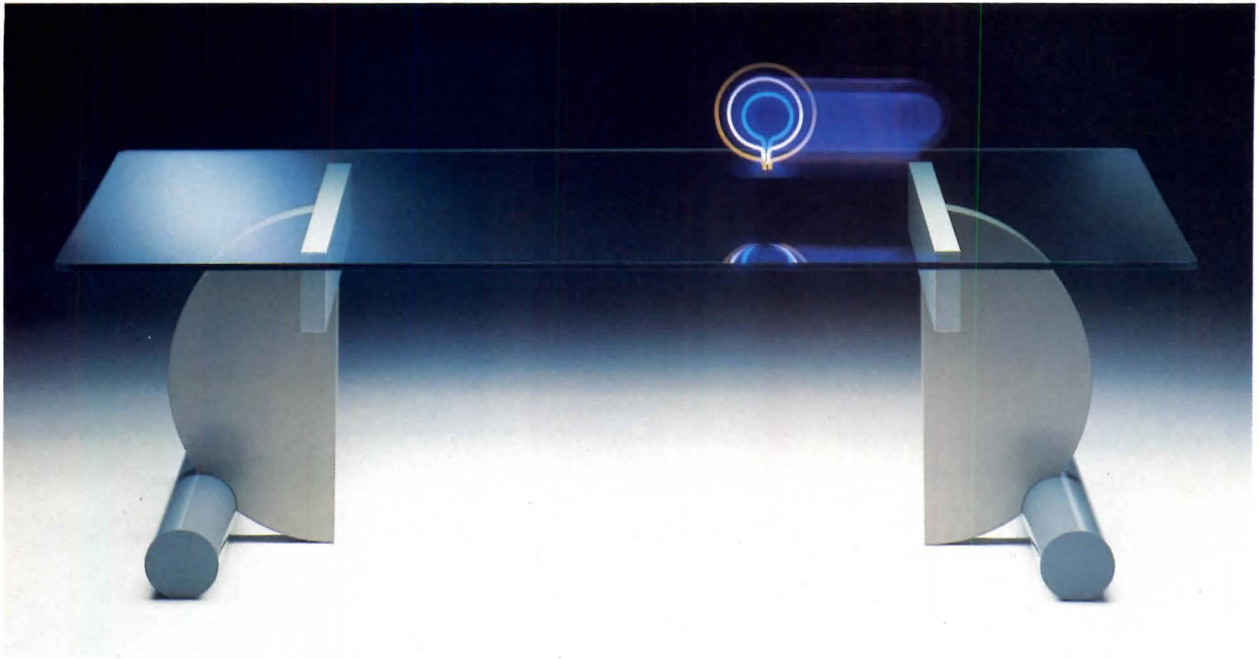
Acerbis International's Morphis table (3) is an experiment in geometry. Rather than having a typical table base, each leg of the table is a rectangle connected to a half-circle connected to a cylinder. In contrast is the Howe Furniture Corporation's Donahue table (4). Here the table top rests on two solid blocks of wood, each of which is embellished by corner columns with recessed reveals. The table is available in high or low models, squares or rectangles, in four natural wood finishes (light oak, mahogany, walnut, maple) or eight lacquered finishes. The bold Arno up-lights (5) accommodate incandescent, fluorescent, or halogen bulbs. Designed by Allison Duke for Ron Rezek Lighting + Furniture, the fixtures are offered in a variety of finishes, including gold leaf and silver leaf. Thema's delicate Lisa folding chair (6) has a tubular steel structure that is stove-enamelled with epoxy powders or chromed. The seat is beech plywood covered with rubberized fabric in black, gray, or yellow; and the backrest is beechwood covered with rubberized fabric. □

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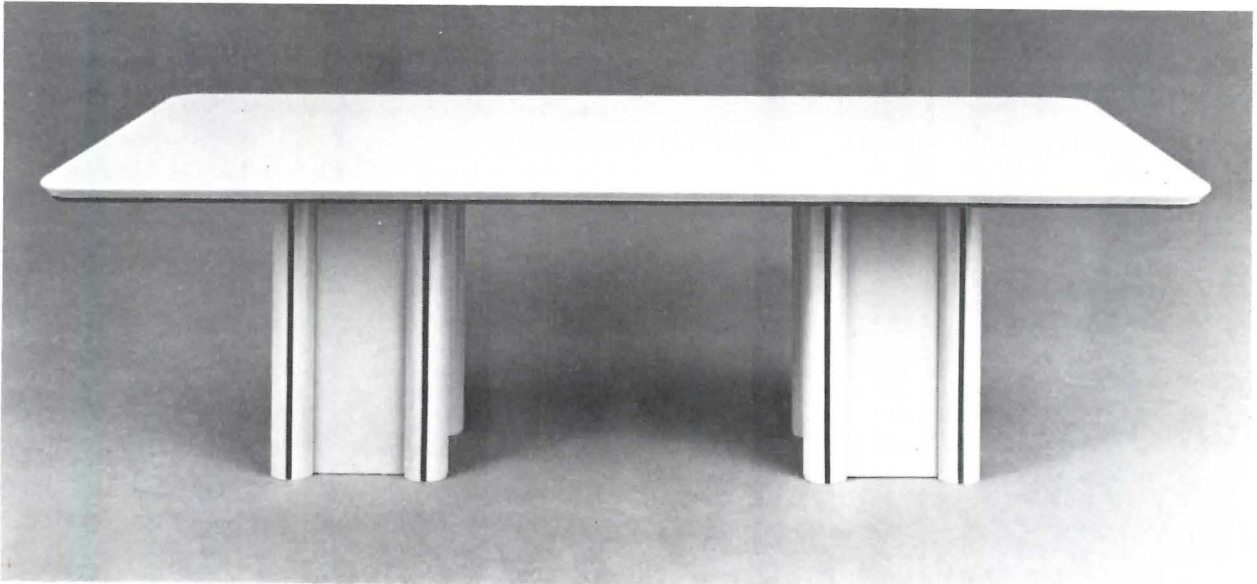
*As resources for design
and objects of design.
By Nora Richter Greer*



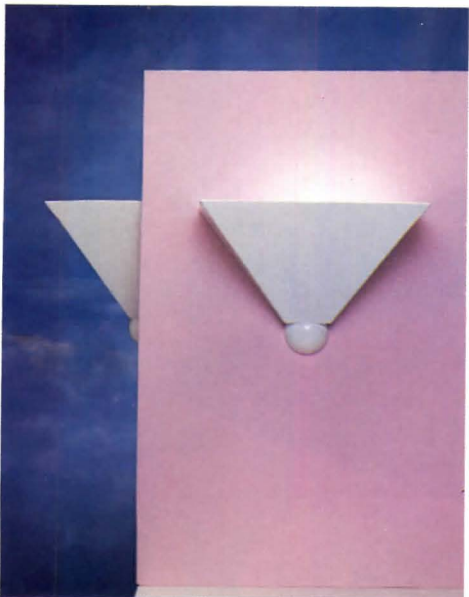
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3



4



5



6

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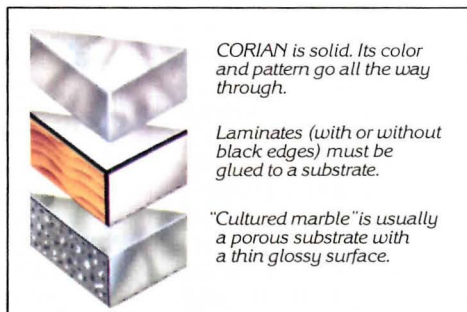
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Fireman's Fund Employers Insurance Company, De Pere, WI, shows how CORIAN custom-fits a wide variety of creative designs. Champ Parish Raasch & Associates, architects.



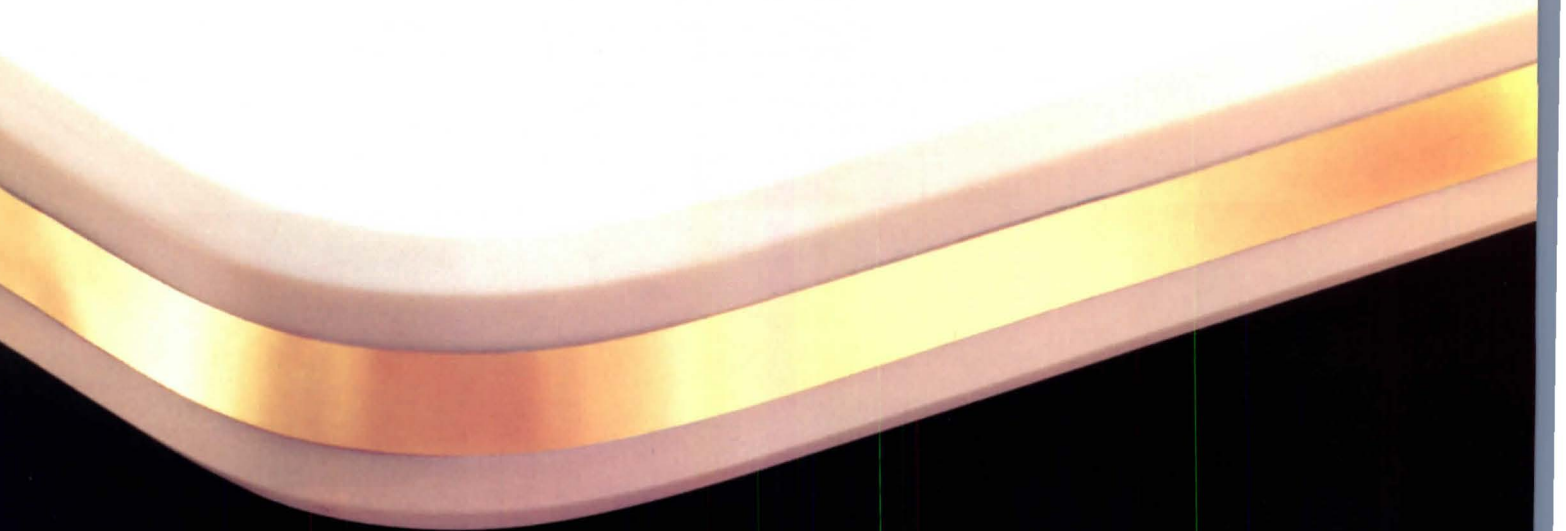
CORIAN is solid. Its color and pattern go all the way through.

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"Cultured marble" is usually a porous substrate with a thin glossy surface.



CORIAN solidity and impermeable seams allow for maximum hygiene at Guy's Dental School, London. Derrick Graham, architect.





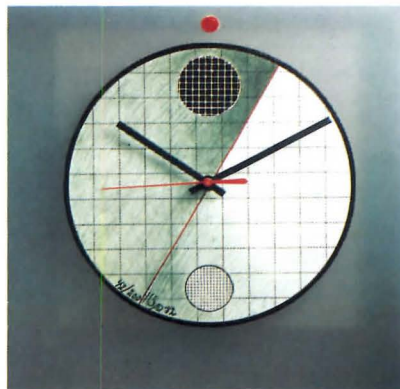
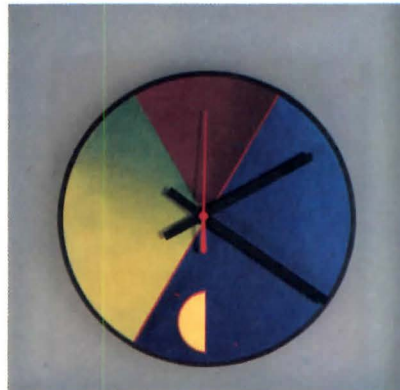
1



3

Products

A selection of notable offerings and applications.
By Lynn Nesmith



2

The Herman Miller Ethospace office furniture system (1) was designed by Bill Stumpf and Jack Kelley to provide workers with more control over their own work areas. Interchangeable wall tiles in various sizes, colors, fabrics, and glazings snap into steel frame wall panels measuring 38, 54, and 70 inches in height and 24, 30, and 48 inches in width. Rectangular, peninsular, and corner work surfaces are hung from the structural frame and have sloping "waterfall" edges. (Circle 201 on information card.)

Kurt Dalbanco's colorful collection of wall-mounted and desk clocks (2) is comprised of six varied designs in two sizes. The three shown here—the Moon-Tic, Wall-Tic, and the Tech-Toc—are battery-powered and have a semi-transparent etched plastic facing with a black rubber frame. The image on the face is hand printed by a successive color screen process. (Circle 202.)

Designed by Ann Maes for Sointu Inc., tubular fireplace tools (3) are made of steel with a black enamel finish. The set measures 26 inches in height and includes an L-shaped poker, tongs, a broom, and a blowpipe for rekindling coals. (Circle 203.)

Products continued on page 176

Storage Units.

AS-MP mobile pedestal storage units are mounted on either glides or casters and have a range of drawer arrangements and interior compartments. Units have nylon bearings for small drawers, fully extendable suspension arms on steel ball bearings for large drawers, and individually adjustable base glides. They are available in several sizes and colors. (Artopex Canada, St. Martin, Quebec. Circle 205 on information card.)

Bath Fixtures.

Waterfall Roman Tub Faucet set has square handles, square escutcheons, and an eight-inch-wide curved waterfall spout. A matching four-inch-wide spout is available for lavatories. (Harden Industries, Los Angeles. Circle 206 on information card.)

Window Shades.

Duette dual-pleated window shades are available in sheer or opaque fabrics in 39 colors with or without metallized finishes. Constructed of either a honeycomb or cellular configurations, the blinds have coordinated hardware with hidden cords and nonvisible seams or tapes. (Hunter Douglas, Inc., Maywood, N.J. Circle 208 on information card.)

Roof Covering.

Tropic Top roofing is made of lightweight metal with a baked-on colored finish designed to look like thatch. It is fire-proof and waterproof. (Symbol, Inc., Orlando, Fla. Circle 207 on information card.)

Marble Tile.

Natural marble tile in 10 colors, including filled taverline, pink, green, gray, black, tan, and white, has slightly beveled surface edges and a polished finish. Twelve-inch-square tiles are recommended for interior and exterior walls and interior floors. (American Olean Tile, Lansdale, Pa. Circle 209 on information card.)

Retail Display Systems.

Marlite Displaywall slotted system is constructed of 3/4-inch medium density fiberboard panels in standard 8x4-foot configurations with extruded vinyl groove inserts. Panels are available finished with wood veneers, decorative high pressure laminates, brushed aluminum, clear mirror plexiglass, bronze mirror plexiglass, or paint grade, and vinyl inserts are offered in six standard colors. Grooves can be carved along the 8- or 4-foot side of the panel to create horizontal or vertical applications, and nonstandard spacing between

grooves is also possible. (Masonite Corporation, Dover, Ohio. Circle 211 on information card.)

Brick Pavers.

Chamfered brick pavers, designed for commercial and residential applications, are available in reddish brown or buff in several sizes. The chamfered edges of the molded pavers are designed to be laid tightly without mortar. (Glen-Gery Corporation, Shoemakersville, Pa. Circle 212 on information card.)

Interior Panel.

Alucobrite is a lightweight, mirror-finished composite panel for interior and signage applications. It is made of two sheets of aluminum with a thermoplastic core and can be bent, curved, angled, or folded for various configurations. The material is available in two thicknesses and in sheets four feet wide and stock lengths up to 12 feet, as well as custom sizes. (Consolidated Aluminum, St. Louis. Circle 210 on information card.)

Composite Stone Flooring.

Granitech-One is a natural stone surfacing constructed of granite, quartz, and other hard aggregates and fillers bound together with clear granite-epoxy binder. It is struc-

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For all positions, preference will be given to candidates with advanced scholastic preparation as well as experience in teaching, research or practice in areas of teaching specialty. Creative work in those areas should demonstrate a coherent development of theoretical issues. Academic administration and scholarship are also required in all academic ladder positions. Applications will be accepted on the form available from the Graduate School of Design Appointments Committee, Harvard University, 48 Quincy Street, Cambridge, MA 02138, U.S.A. Applicants should not send dossiers. Applications must be received by December 31, 1985.

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Applications are invited from persons qualified to offer graduate level instruction and conduct research or professional studies in the field of history concerned with urban form and structure with special emphasis on American cities. The position is a full-time joint appointment in the Faculty of Design and the Faculty of Arts and Sciences. Appointment may be made as instructor, as assistant professor or associate professor of urban planning and design and visual and environmental studies. Academic administration, teaching and scholarship are required in all academic ladder positions.

Preference will be given to candidates with advanced scholastic preparation, Ph.D. or equivalent, as well as experience in teaching or research. Scholarly work should demonstrate a coherent development of theoretical and historical issues relevant to the field of urban planning and design.

Applications will be accepted on the form available from the Graduate School of Design Appointments Committee, Harvard University, 48 Quincy Street, Cambridge, MA 02138, U.S.A. Applicants should not send dossiers. Applications must be received by December 31, 1985.

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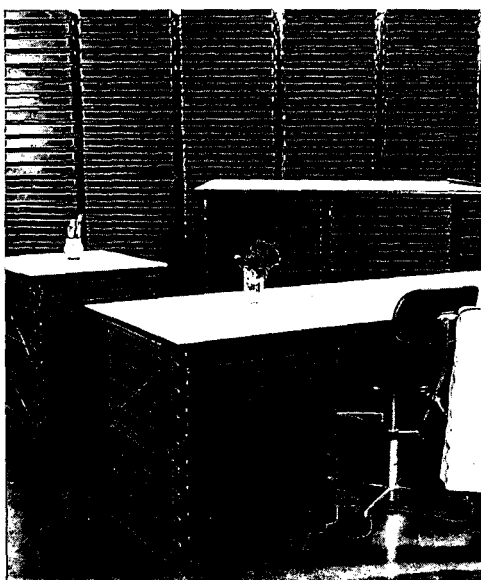
ally an epoxy terrazzo but is designed with a granitelike appearance. (Fairfield Scientific, Inc., Fairfield, Iowa. Circle 213 on information card.)

Wash Fountain.

ri-Fount barrier-free wash fountain, designed for commercial, institutional, and industrial installations, has a precast terrazzo bowl, heavy-gauge stainless steel access panels, and recessed push-button controls. Three independent metering valve assemblies with a flow timing range from five to 20 seconds are contained in a preassembled, spray-head module. It meets all ASHRAE/BOCA water and energy conservation guidelines and serves from one to three people from a single set of plumbing connections. (Bradley Corporation, Menomonee Falls, Wis. Circle 214 on information card.)

Custom Skylights.

Skylights and glass structures are fabricated to individual specifications with single, double, or triple glazing. Units are available in five colors of acrylic glazing and tempered, wired, or laminated glass in five colors. Four frame finishes are offered. (Bristol Fiberlite Industries, Santa Ana, Calif. Circle 226 on information card.)



Furniture System.

Plumline modular flatfile storage units (above) are available with two drawer sizes—21x25x2 inches or 25x37x2 inches. Four drawers and an interlocking frame made of lightweight steel rods make up one unit. The drawers are made of pressure treated fiber with reinforced metal corners, and the standard metal frames come with a red baked enamel finish or custom colors. The storage units are

designed to be arranged to create taborets, desks, or counter-height work areas with the addition of optional laminated tops. They can be placed side by side or stacked floor to ceiling. (Wave Pad, San Francisco. Circle 215 on information card.)

Lighting Series.

Pan-A-Lux indirect lighting wall fixtures for high intensity discharge measure 10³/₄x13¹/₂x5¹/₂ inches. The sculpted urn fixture is made of polished extruded aluminum with a glass-reinforced polymer housing. The reflector assembly has stepped parabolic and ellipsoid sections designed to provide precise control of light distribution. (Rambush Co., New York City. Circle 216 on information card.)

Insulation.

FoamGlas cellular glass insulation is manufactured in flat and tapered blocks and boards for use in renovations and new construction, including single-ply or built-up roofs on nonresidential buildings, walls, ceilings, floors, plazas, parking decks, and earth-covered structures. The all-glass, closed-cell material is designed to resist absorption of liquids or vapors. (Pittsburgh Corning Corporation, Pittsburgh. Circle 218 on information card.) □

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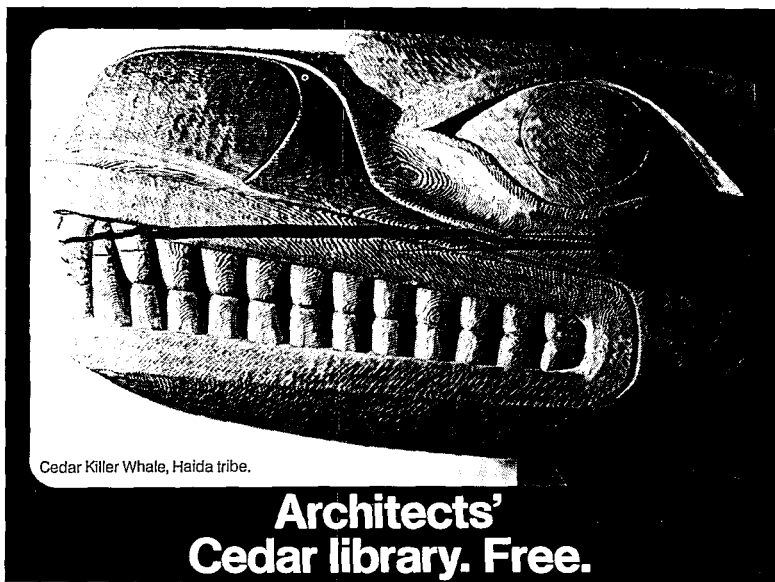
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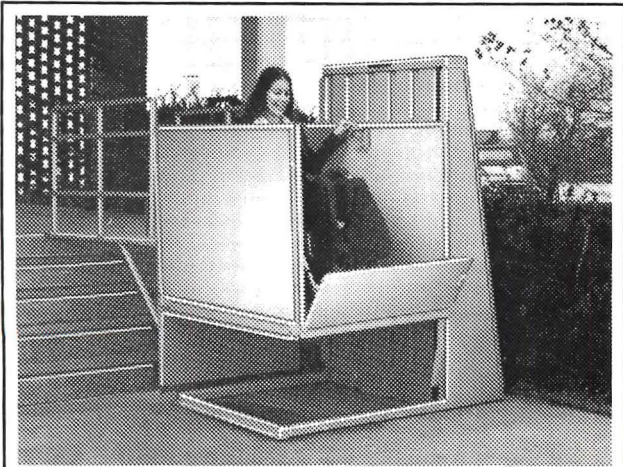
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OCEANSIDE CIVIC CENTER URBAN DESIGN COMPETITION

The City of Oceanside, California, located along the Pacific coast in North San Diego County, is sponsoring a one-stage competition to select an architectural team for its new Civic Center estimated to cost \$15-20 million and scheduled to begin construction late next year.

The Civic Center will include all of the City's administrative offices, the offices of the school district, the City's main library, and ancillary facilities together with requisite parking, landscaping and site improvements.

The competition schedule calls for interested teams to submit specific qualifications information to the City by October 15, 1985. Five teams will be selected to participate in this competition, based on their qualifications. Each team will receive a \$7500 honorarium towards their competition costs. The competition jury will be conducted at the end of the year. It is the City's intention to begin contract negotiations with the winning team immediately following the announcement of the winning scheme.

For detailed qualifications requirements and other information concerning this competition write to:

Mr. William H. Liskamm,
FAIA, Competition Advisor,
City of Oceanside
Community Development
Commission
322 No. Cleveland Street
Oceanside, CA 92054
or call: Competition
Secretary (619) 439-727

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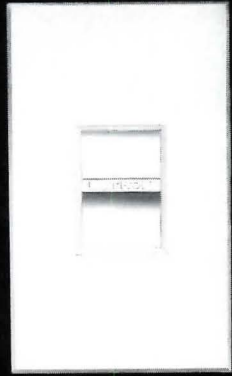


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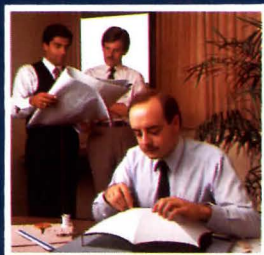


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Project: John A. Sibley Horticultural Center
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Architect: Craig, Gauden & Davis
Structural Engineering: Geiger Berger Associates
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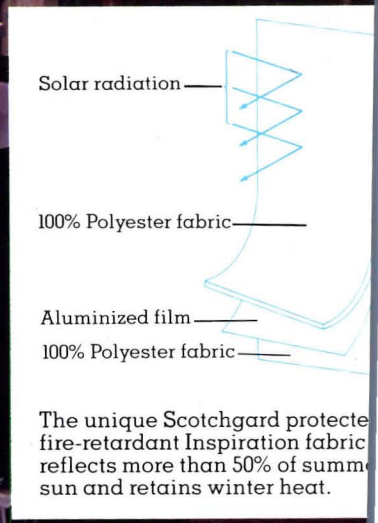


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