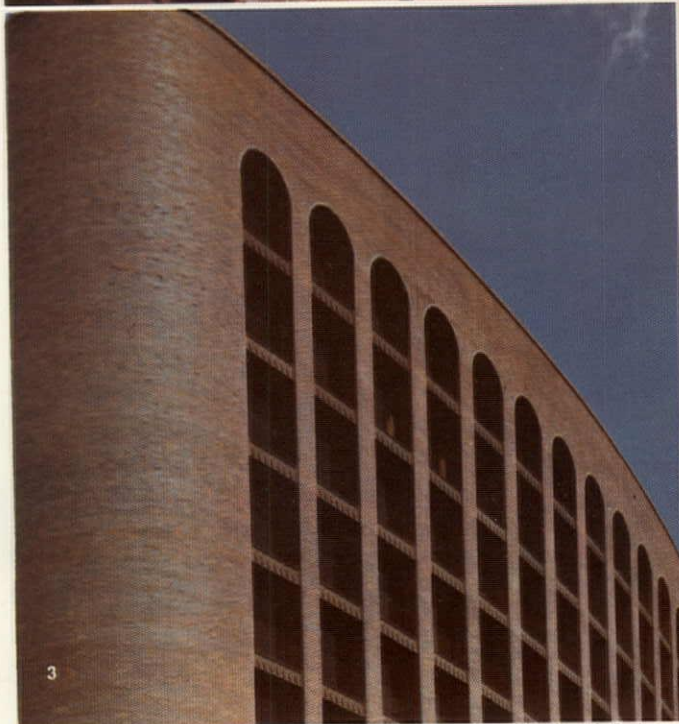
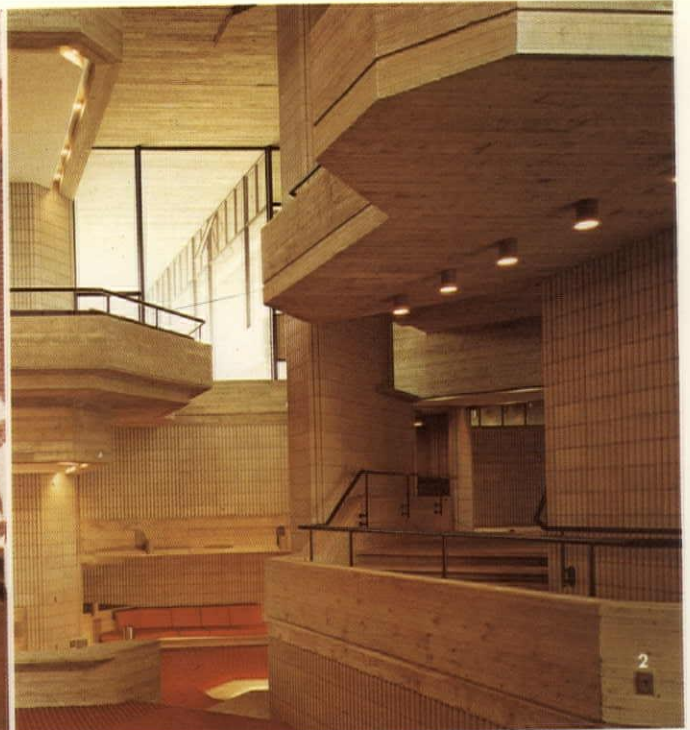


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1. Richmond Coliseum, Richmond, Virginia. Architects: Vincent G. Kling & Partners. Photo courtesy Brick Institute of America. 2. Southeastern Massachusetts University, Arts and Humanities Building, North Dartmouth. Associated Architects: Desmond & Lord, Inc., and Paul Rudolph, FAIA. Interior Consultant: Bill Bagnall Associates, Inc. 3. Public Service Alliance of Canada Building, Ottawa. Architects: Schoeler Heaton Harvor Menendez Associated Architects. Photo courtesy Brick Institute of America. 4. Executive Headquarters and Nassau Center Office. Hempstead Bank, Garden City, Long Island. Architects: Bentel & Bentel, AIA.

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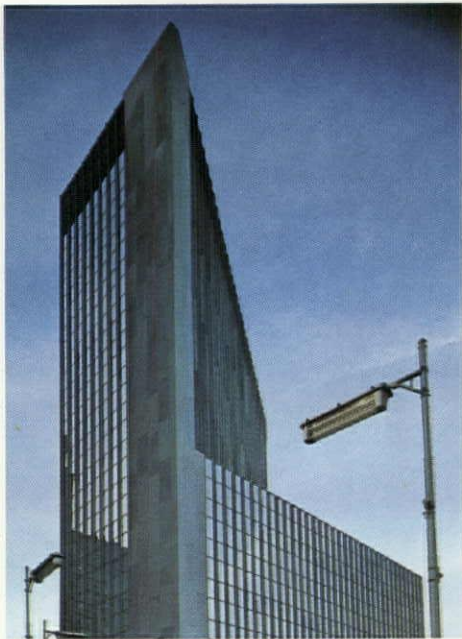
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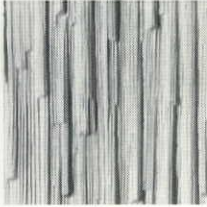
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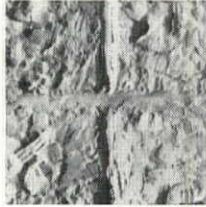
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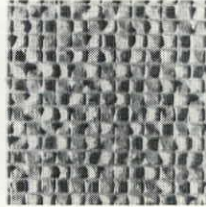
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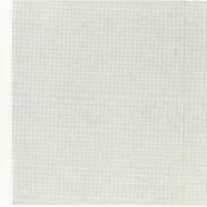
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Cover: Barbara Solomon's San Francisco convention symbol as adapted by Peter Bradford, who also designed the new format of the AIA JOURNAL.

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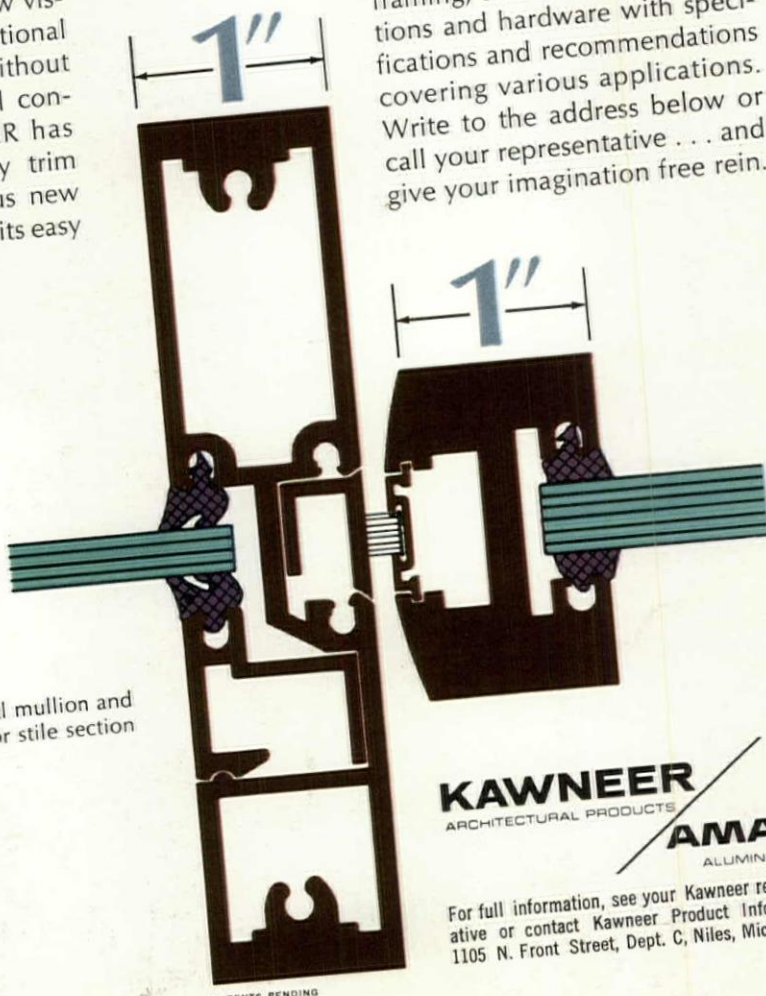
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The Challenge of Growth and Change: Every society seems to have an architectural mission that it wants to express in some monumental manner. In this search for monumentality, the Babylonians built ziggurats; the Egyptians constructed pyramids; the Greeks erected temples, theaters and stadiums; the Romans engineered roads, aqueducts and coliseums. In the Middle Ages there were the towering cathedrals, and in the 19th century an industrial civilization tended to find expression in giant factories. Later the concept of corporation was embodied in the American skyscraper. And big government has generated the interstate highway system that ribbons across the entire country.

Some critics have pointed out that the current call for monumentality means the disappearance of individual architectural "masterpieces" because the architect must now devote his work to great commercial, educational, housing or environmental complexes. Indeed, the emergence of new architectural patrons of business and government has caused a tendency toward superscaled architectural arrangements. It was inevitable that the large-scale urban system should command equally large-scale components: great complexes built upon large aggregations of urban areas. This inclination in our society and the response of architects to it has been interpreted to be the mark of our age and a reminder of where the power resides in the institutions of the nation.

This propensity toward bigness appears almost everywhere—in government, in business, in sports, in all aspects of life. Americans have understood growth to be a quantitative process. Growth, we have come to believe, is an increase in scale or size. Bigger is better. But perhaps we are wrong. There is also a qualitative way in which to measure growth. Perhaps bigger buildings or large complexes of buildings are not necessarily the most satisfactory measures of growth. It could be that these megastructures and megacompanies, and the megacivilization which they represent, are not the only signs of progress.

The important task of American architecture today is to furnish qualitative rather than quantitative solutions to the problems of a perplexed people. Design should determine the development of our institutions and ways of life rather than simply responding to a tendency toward monumentality which seems inherent in every civilization at certain stages of evolution. Such a tendency in the past has caused a loss of the human scale in the process, and civilization has been the worse for it.

There is certainly a place for the lone architect or for the small firm in the struggle to give shape to the institutions of our society. Here lies the hope for the humanization of our architecture and our cities. It is a time of growth and change, and growth is inevitably generated by the energies of change. We welcome these energies emanating out of change. Our salvation will be to have them embodied in an architecture with a human scale in such a way that humanity can be restored to the American city. We call for some architects to be indifferent to the movement toward bigness and to act together in the mission of guiding growth in this era of tremendous change. *Robert E. Koehler*

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AIA to Present Awards in Architecture and Related Fields at May Convention

For his work in landscape architecture and urban design, Hideo Sasaki will receive the Institute's 1973 Allied Professional Medal at the AIA convention in San Francisco in May. The medal is given in recognition of outstanding achievement in the design professions related to architecture.

Sasaki, a principal in the firms of Sasaki, Dawson, DeMay Associates Inc., Watertown, Mass., and Sasaki, Walker Associates Inc., Sausalito, Calif., is the nationally known landscape architect and urban planner whose work includes Constitution Plaza, Hartford, Conn., and Copley Square, Boston.

The 1973 Fine Arts Medal of the AIA has been awarded to Italian-born sculptor Harry Bertioia who received the Institute's Craftsmanship Medal in 1956.

Bertioia has been commissioned by architects to execute many works of art to enhance some aspect of building design such as the textured metal screens for Eero Saarinen's General Motors Technical Center, Warren, Mich., and a 14-foot-high fountain piece for the Philadelphia Center designed by Davis, Pool & Sloan. The originator of the famed Bertioia chair, he has received recognition as well for his drawings, paintings, jewelry and other pieces of furniture.

Another high honor conferred by the AIA will be presented to the New York City husband-and-wife designers Elena and Massimo Vignelli. They will receive the 1973 Industrial Arts Medal which is awarded for excellence in design and execution by machine. The firm is involved in the design of corporate graphics, signage, street furniture, packaging, exhibitions, furniture, etc.

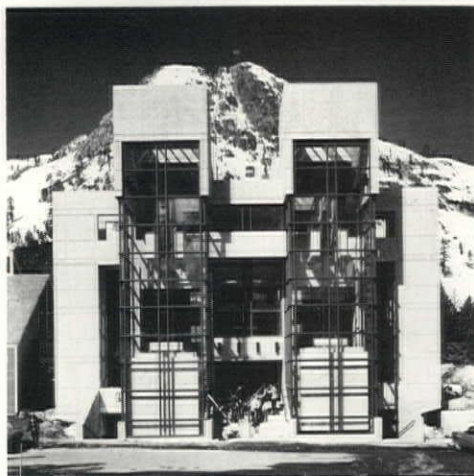
The AIA 1973 Craftsmanship Medal, given annually to an individual craftsman for distinguished creative design and execution where design and craftsmanship are inseparable, has been awarded to Swedish-born tapestry designer and weaver Helena Hernmarck. Now living in London, she has introduced plastics, metallic reflective materials and transparent and translucent fibers to traditional forms of architectural embellishment.

Robert C. Lautman of Washington,

D.C., has been selected to receive the 1973 Architectural Photography Medal of the AIA. His work over the past two decades has been praised by both architects and editors. His photographs have appeared regularly in professional architectural journals in this country and abroad, as well as in national publications intended for more diversified audiences.

AIA Honors Boston Architectural Firm, Commended for Staff Collaboration

Nearing the 100th anniversary of its establishment, the Boston architectural firm of Shepley Bulfinch Richardson & Abbott has been selected to receive the AIA's 1973



Boston headquarters for the firm since 1891, the Ames Building is in contrast with the 1969 Squaw Valley structure.

Many honors will be bestowed upon individuals, firms and organizations at the AIA convention in May. In this manner, the Institute affirms its belief in imaginative design both in architecture and in the related professions.

Architectural Firm Award. The award is given to a firm wherein the continuing collaboration among its staff has been the principal force in consistently producing distinguished architecture.

The firm was praised by the AIA's Jury on Institute Honors for contributing "the best at all times" during the century that it virtually spans. "Its alumni, both living and dead," the jury noted, "makes this office as much an institution as any of the handful of US architectural schools that are of comparable age."

President of Educational Organization Will Receive AIA Medal for Research

Architects, administrators, teachers and community leaders who are concerned with the design of schools and their interiors are indebted to the Educational Facilities Laboratories, an organization which has developed new approaches to the process of building and has encouraged growth of the research community related to architecture. EFL's publications, technical reports and films are in widespread use throughout the country.

Harold B. Gores, Hon. AIA, president of EFL, has been selected to receive the 1973 Medal for Research of the Institute. It will be presented to him at the AIA convention in May. Gores, who has served on numerous Presidential commissions and task forces, is a former teacher and school administrator.

Architecture Critics' Medal, Citation Are Awarded for Penetrating Insights

Robin Boyd, Australian architect and critic, has posthumously been named recipient of the 1973 Architecture Critics' Medal of the AIA. A frequent contributor to architectural journals in his own and many other countries, Boyd was author of 11 books including *The Puzzle of Architecture* (1965), *Victorian Modern* (1947), *Kenzo Tange* (1962) and *New Directions in Japanese Architecture* (1968). His books were praised for their perception.

Boyd was the designer of the interior of Australia's pavilions at Expo '67 in Montreal and at the 1970 Osaka Fair. At the time of his death in 1971, he was president of the Victorian Chapter of the Royal Australian Institute of Architects. In 1970

The AIA National Policy Task Force report that was first distributed in January 1972 is being discussed by many groups in all parts of the country. A revised report is in the making, and those who attend the convention in San Francisco will have the last word on it.

the organization awarded him its highest honor, a gold medal.

Alan Dunn will be presented the AIA's 1973 Architecture Critics' Citation at the 105th annual convention of the Institute in San Francisco in May. He has used the medium of the cartoon effectively to satirize the architectural profession both gently and incisively. His two books *The Last Lath* and *Architecture Observed*, as well as more than 2,000 cartoons which have been published in national journals, show that he is a "most perceptive and penetrating analyst of architecture."

Citation Honoring Late Whitney Young Is Awarded to Architects Workshop

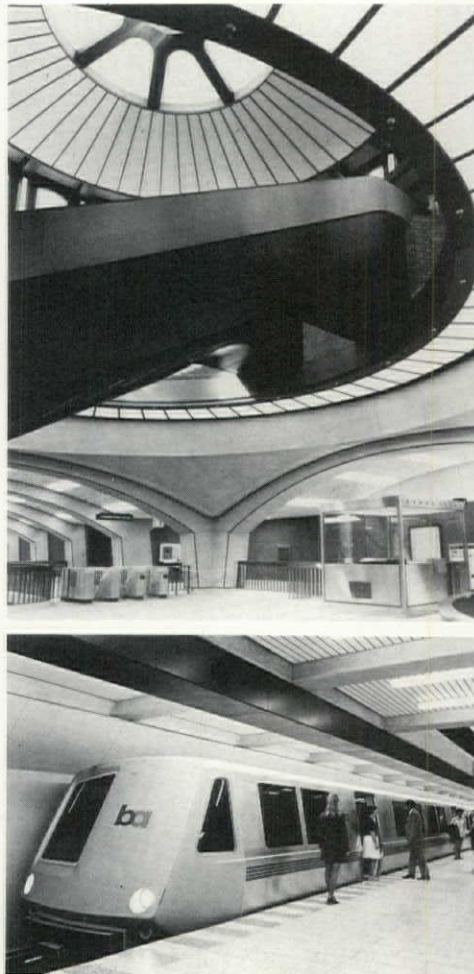
The Architects Workshop of Philadelphia has been awarded the second annual Whitney M. Young Jr. Citation by the AIA. It is named in honor of the late director of the National Urban League. Augustus Baxter, executive vice president of the workshop, will receive the citation at the Institute's convention in San Francisco in May.

The workshop, a group of volunteer specialists including architects and those in allied professions, is dedicated to helping convey the wishes of inner city groups to agencies which are responsible for rehabilitation and reconstruction in the Philadelphia area. It is sponsored by the Philadelphia Chapter AIA. The workshop is regarded as a prototype of some 100 Community Design Centers in this country.

Bay Area Rapid Transit System Honored, Praised for Collaboration by Many

Those who attend the AIA convention in San Francisco in May will have an opportunity to take a tour on the first entirely new transit system in the US in more than 50 years. The ride will be made more interesting in light of the fact that the Bay Area Rapid Transit District has been selected to receive the AIA's 1973 Collaborative Achievement in Architecture Award.

The award is given to the project which best exemplifies the results of outstanding collaboration among practitioners of the building arts. In the nominating statement it was noted that BART "attests to the fact that this kind of collaboration not only can



A BART station exemplifies the bold concept (chief architect: T. B. Maule, AIA).

be successfully carried out but is an absolute necessity in a project of this scope and complexity."

The first section of BART is now in operation, a culmination of some 15 years of design and construction work. Architects, engineers, urban planners, industrial designers, artists and a host of consultants in such fields as safety and policing worked together on the system.

Architectural Secretaries' Sessions Will Overlap the AIA Convention

The National Architectural Secretaries Association will hold its annual convention May 5-8 in San Francisco at Hyatt on Union Square.

Organized in 1961 to advance the knowledge and expertise of architectural

secretaries, the association now has chapters which range geographically from New York State to Alaska and Hawaii.

The association declares that some of the benefits of membership are: The secretary becomes a better member of the architectural firm's team through educational development; she will become personally acquainted with others in this specialized field and will learn from the exchange of ideas; and she will contribute from her own experience to the development of improved office systems and materials.

Additional information may be obtained from Terry Peck, AIA Headquarters, 1735 New York Ave. N.W., Washington, D.C. 20006.

Urban Growth Discussed at Conference; Task Force Prepares Its Second Report

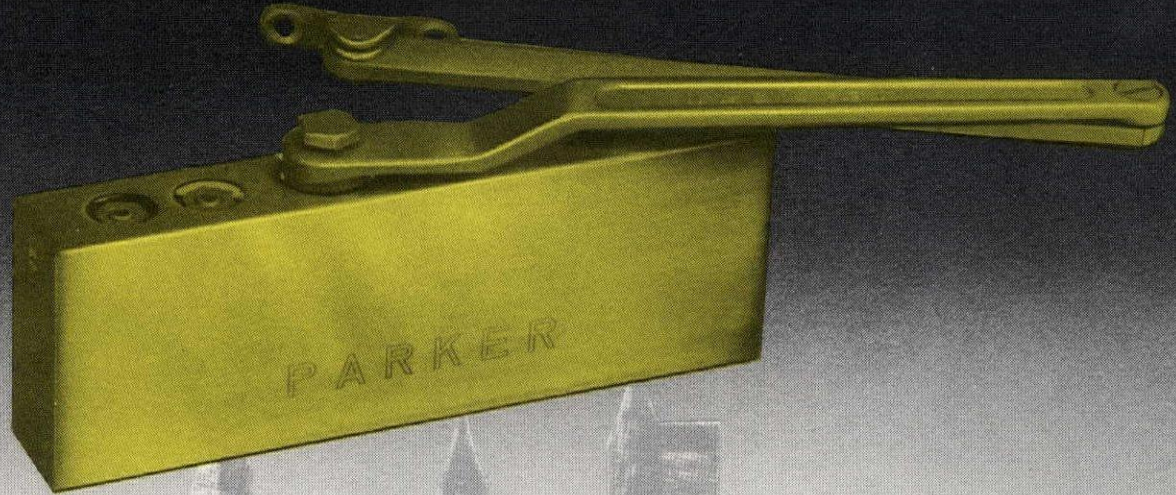
A conference on "Land Use Controls for Planned Communities" was held recently at the American City Corporation's Urban Life Center in Columbia, Md. Although the specific theme of the conference, which was sponsored by the corporation and structured by its president, Leo Molinaro, dealt with the control of land in planned communities, the general concern was the control of urban growth through the use of the new town as "a unit of growth."

William L. Slayton, Hon. AIA, executive vice president of the AIA, made the keynote address. He spoke "as an individual," but as a member of the AIA's National Policy Task Force he drew upon its report. He called for a new kind of governmental institution. "We need," he said, "a metropolitan governmental institution that is a growth management institution."

Declaring that this institution should have the authority to prepare a large-scale development plan for urbanized areas, Slayton said that it should have full power to implement the plan. He presented details about the manner in which such implementation could be effected. "The objective," he stated, "is to think of a large-scale redevelopment over a substantial period of time according to a carefully developed plan with the early infusion of public facilities and public services to make the area attractive to all income and

continued on page 73

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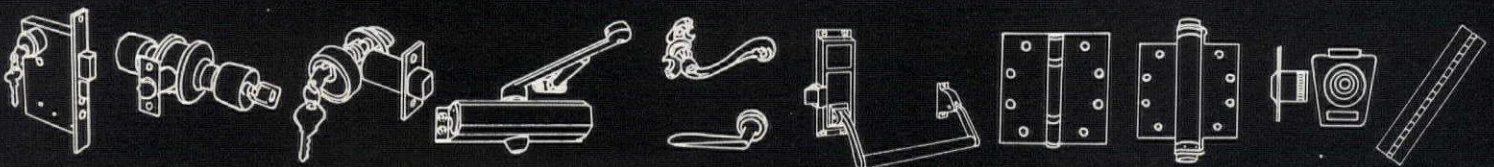
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Darryl Roberson, AIA

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We're Opening the Golden Gate: Welcome to the San Francisco Bay area from the 1,500 architects who will be your hosts from May 6-10 at the AIA convention. Plan on joining us, for this convention promises to be different.

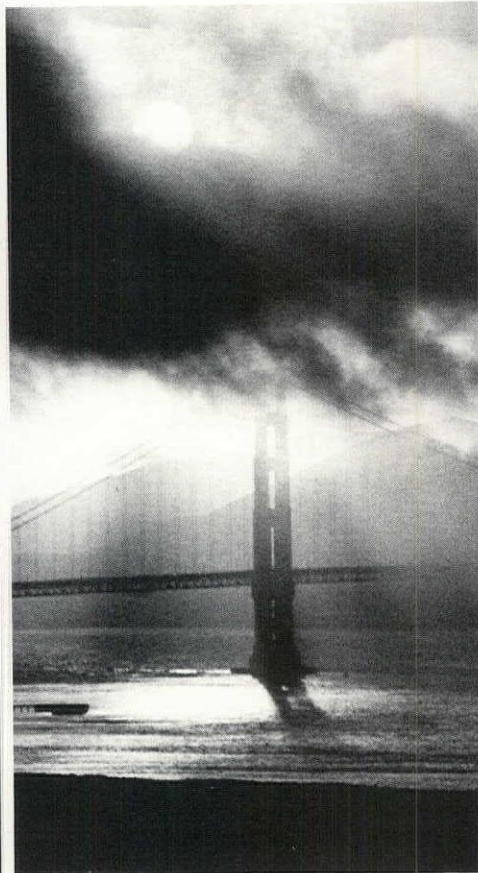
Northern California architects, I have found (especially during the past two years as chairman of the host chapters' efforts), have a reputation for doing things differently. This became apparent as well during my period of service as a member of last year's national committee which planned the Houston convention. I was greeted with such remarks as "Oh, San Francisco in '73! We'll be there." And "We expect great things from you."

Somewhat overwhelmed by these expectations and the footprints that California AIA members have traditionally left on state and national doings, I concluded that those to whom I spoke were more clear as to what to expect than I was on what to provide.

Planning a national convention is no small task; it's the largest single effort that an AIA chapter will ever have to undertake. On the national level the Institute officers and staff responsible for convention planning really know their business, a great encouragement to get us started at the host chapter level.

If you ever need to get a committee functioning at full speed to plan events 18 months in the future, you can understand the start-up pains. At last I managed to coerce the first vice chairman into accepting his responsibility with arguments alluding to our reputation and something about all the fun we could have. The other vice chairmen were soon on board, joined by 30 committee chairmen. Now our committee totals over 200 members, wives and helpers. And it *has* been fun.

This will be a regional program in the sense that the Bay area is much more than San Francisco. Events will take attendees outside the city to the East Bay, Marin County and the Peninsula. Design professionals who favor regional solutions to a great number of areawide concerns have joined the coalition here. In that spirit East Bay and Santa Clara Valley Chapters have joined the Northern California Chapter as a regional body of professionals tri-



hosting the convention. We think that this approach has never been tried on this scale at any previous AIA gathering.

We will examine regional issues such as BART, San Francisco Bay, urban renewal and restoration, hoping that this viewpoint will be of value to those from other sections of the country with concerns similar to ours. The timing is perfect with our innovative rapid transit system just opening (or about to open on the transbay run into San Francisco), our new urban design plan undergoing serious evaluation and the physical face of the area changing daily.

The theme of the convention, "The Challenge of Growth and Change," was enthusiastically developed jointly by the national committee and the host chapters' program liaison group. The program for the last AIA convention in San Francisco in 1960 remains a vivid memory for those of us who heard outstanding speakers tune us into current thought under the theme of "Expanding Horizons."

This year's program is similar in that we

There are "great expectations" for the AIA convention in San Francisco. California architects have been planning for months, determined to make it a memorable occasion for all.

have brilliant and stimulating speakers from outside the profession who will give us their thoughts on the problems of growth and change. As in 1960, the program has a pattern: a fabric of thought. The substance of the professional program and the Bay area-oriented Marketplace of New Ideas should be significant.

In addition, the student program will be the most comprehensive and best attended in Institute history. Interest has swelled through the architectural schools since last fall. Reduced workloads and "dead weeks" are in the offing to allow students to attend a May convention. Substantive programs have been developed, and all registrants are invited to attend the student programs and social events. A "crash pad" has been set up to house the 500 to 700 students expected to be at the convention.

Regarding the traditional social role of the host chapters and its members, some serious thoughts have been given to that as well. We await your visit and look forward to having you and your families as our guests. Equally important is our desire to have a relevant and meaningful meeting. From the outset of planning, our position has not been one of "convention for convention's sake," but one of providing events to be judged on their value to our collective professional growth. Be that as it may, we still could not resist throwing an enormous "gala bash," so we're having it in two museums!

When the 1973 convention is over, its success will be judged by some of us for the substance of the professional program, by others for the good times had with friends seen once a year. For the host chapters, success will be equated to a large degree upon how accurately we projected and carried forward programs of interest to our guests.

We have not tried to outdo previous efforts. How could we possibly top our Houston hosts of last year or those of previous years? But we are doing things a bit differently. Enjoy the delights of the Bay area; plan to come early and stay late, for convention week is packed with activity. See everything before you leave, and above all call on any host chapter member to assist you while you're here. Remember we must live up to our reputation. □

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The item is required if
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AIA JOURNAL

San Francisco: What they build there concerns all of us. Or at least most of us, because of the love affair we have with this fascinating city. So naturally, we'll want to know what's happening to and with San Francisco's urban plan (16). What's worth planning for and saving is clear; the photographs we show (22) tell a good part of the story. Dining (28) and wining (32) are as important in the Bay area as are the views; San Franciscans happily make it so. But work (38) is after all what makes the city tick, though the way in San Francisco is usually loose and easy. San Francisco, like most of our other cities, has mostly just happened though plans have been made, and one of them by no less than Burnham (48). Going to the convention? Students are, about 600 will be there (52) to connect in every way — with architects, with the community and with each other. Did you know that you can take a lot with you from the exhibit floor (54)? And we're not thinking of cash prizes either. With San Francisco behind, there's Honolulu, which will be much more interesting after a look at its past (56).

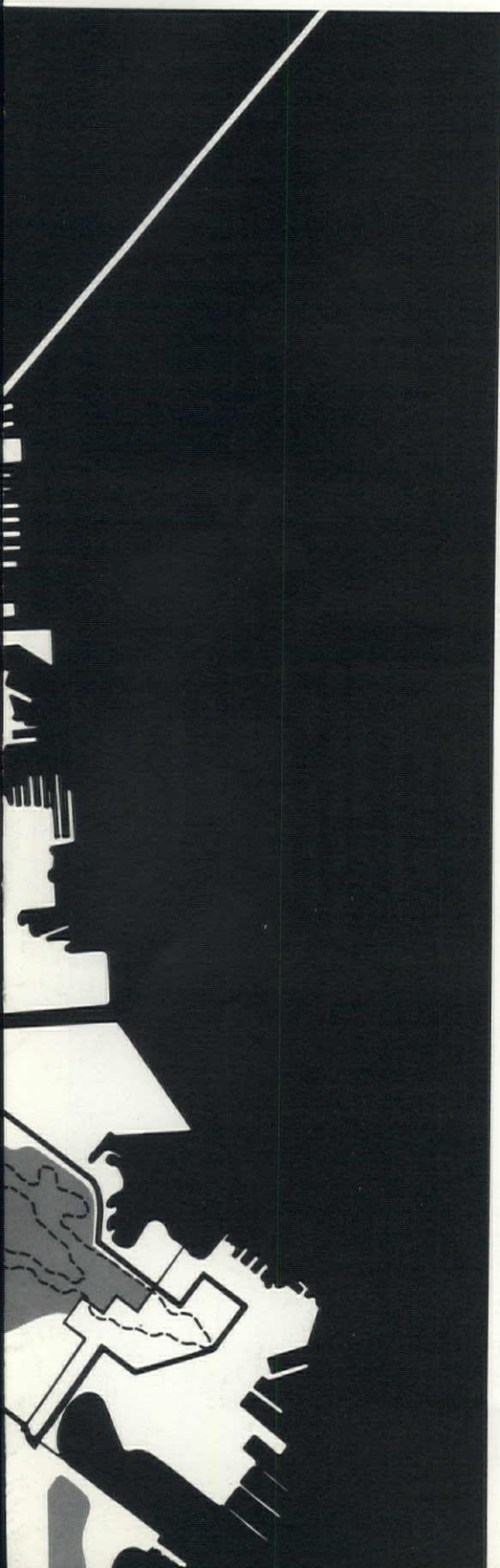
San Franciscans Shape Their Urban Future

The San Francisco Planning Commission has been selected by the AIA to receive the Institute's 1973 Citation of an Organization for its Urban Design Plan, which was reviewed in the AIA JOURNAL in 1971. What has happened to it since is reflected in the final plan.



At the heart of the design is the protected residential areas (shaded) concept.

Charna E. Staten



The Urban Design Plan hasn't just been lying on the shelf. There is widespread knowledge and use of the plan by community groups (more than 150 are alive and well in the city), civic organizations and concerned citizens in promoting neighborhood improvement programs and in supporting or fighting various public and private projects throughout the city. The plan has proved to be a valuable educational tool in terms of which actions can help to keep San Francisco a good place in which to live and in rallying citizen support around issues in which the Department of City Planning becomes involved.

This was very much the case with the Height and Bulk Ordinance, the most significant plan implementation action to date. The Urban Design Plan had called for the moderation of new development to "complement the city pattern, the resources to be conserved and the neighborhood environment." Although the greatest emphasis naturally falls on major projects, the plan calls for all new development to be in harmony with existing development by taking into consideration the character of the surroundings of each site and by relating the scale of each new building to prevailing height and bulk in the area. The effect of any new building on the skyline, views and topographic form is also to be included in consideration of the design and scale of new structures. Building on 18 fundamental principles for new development—such as "bulky buildings that intrude upon or block important views of the Bay, ocean or other significant citywide focal points are particularly disruptive"—a series of policies for new developments are given. When the plan was first proposed, these were amplified on maps proposing height and bulk limitations on buildings throughout the city. The size of new development, in effect, was to be within ranges of height which would relate the building to the topography and the height and character of existing development.

Ms. Staten is administrative assistant to Allan B. Jacobs, director, Department of City Planning, San Francisco. Graphics are based on work by department members and consultants to the Urban Design Plan.

The most significant action taken on the plan has been implementation of the Height and Bulk Ordinance, which confines new buildings to scales that are related to topography and existing structures.

Concern over the preservation of the city's prized skyline plus professional staff work marshaled citizen support for the plan.

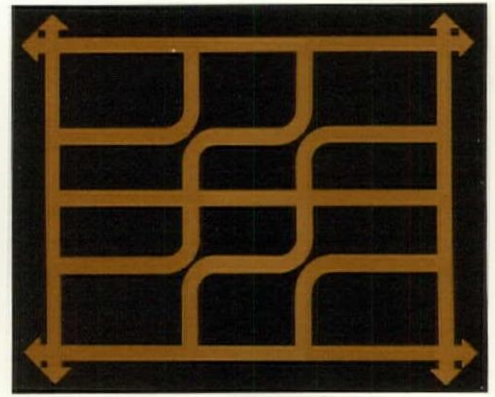
Bulk limitation ranges were set to relate the bulk of new development to the prevailing scale of development in order to avoid an overwhelming appearance.

The Urban Design Plan, including these guidelines, was presented to the planning commission and the citizens of San Francisco for their consideration in May 1971. After a series of public hearings and community presentations, the commission adopted the plan as an element of the city's master plan. Considering the intense concern expressed throughout the hearings for implementation of the policies contained in the plan, particularly the height and bulk guidelines, the commission passed a resolution declaring its intention to hold hearings on amendments to the City Planning Code which would reflect these height and bulk guidelines. The commission directed the staff to proceed to draft a city planning code ordinance and specific zoning maps based upon the guidelines.

The ordinance and maps as finally presented to the commission in February 1972 set a height and a bulk limit on every lot in the city by district. Previously, height limits existed only in low and medium density residential districts and in a few special height districts. These limits remained the same, with the exception of some decreases in the special districts. In most cases the proposed limits added greater height restrictions to nonresidential uses in the residential districts. Most limits were at regular intervals of 40, 50, 65, 80, 105, 130, 160, 200 and 240 feet outside of downtown, and 320, 360, 400, 450, 500, 600 and 700 feet in a limited area in the most central part of downtown. Approximately 95 percent of residential zones were limited to 40-foot heights. Prior to the interim bulk guidelines, no bulk limits had existed. The bulk limits set on the proposed map were applicable to most districts where heights of more than 50 feet were permitted. Open space districts, where no building or structure (or addition) would be permitted unless in conformity with the master plan, were also a new element of the zoning map.

The ordinance provided that the height limits, once adopted, would be fixed and could be changed only by reclassification

Collector streets, the plan demonstrates, should be continuous, as suggested on the periphery of this schematic drawing. Residential streets are to be neither continuous nor visually important as traffic carriers. Intersections can be modified to control traffic flow and increase pedestrian safety and even space.



by the commission and the Board of Supervisors, the legislative body of the city. Bulk limits, too, were fixed, with a few exceptions allowing conditional use procedures of the commission.

In addition to the new height and bulk limits, a number of amendments to the City Planning Code text were made in order to specify the provisions of the maps. They covered such factors as the measurement of height on downsloping lots, a more precise listing of rooftop features and other items exempt from height limits, a list of criteria for use by the commission in review of applications for exceptions to the bulk limit where compensating factors in building design would be required if limits were to be exceeded and reinforcement of existing legal prohibitions against relaxation of height limits through variances or planned unit developments.

At the time that the proposed maps and ordinance were presented, the commission set a series of hearing dates in order that a thorough citizen review of the proposals could be made. The overwhelming feeling expressed in the hearings was support for the height and bulk limitations, but with even more restrictive limits than those proposed by the staff. When the hearings were completed, the staff undertook a detailed analysis of citizens' comments and came back to the commission and the public with a series of recommended changes, responsive to the citizen's feelings and proposing a number of height reductions.

After two more hearings on the ordinance, the commission unanimously approved the revised maps and ordinance. Within four weeks the Board of Supervisors did the same, and in September 1972 it became a legal part of the City Planning Code.

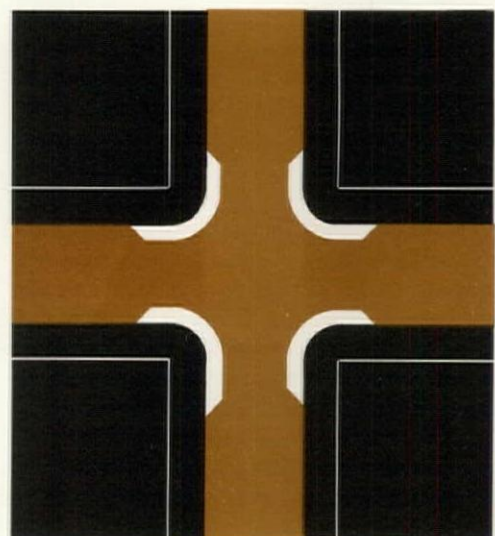
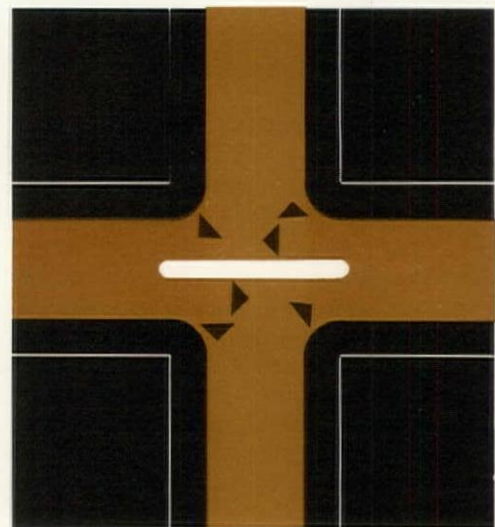
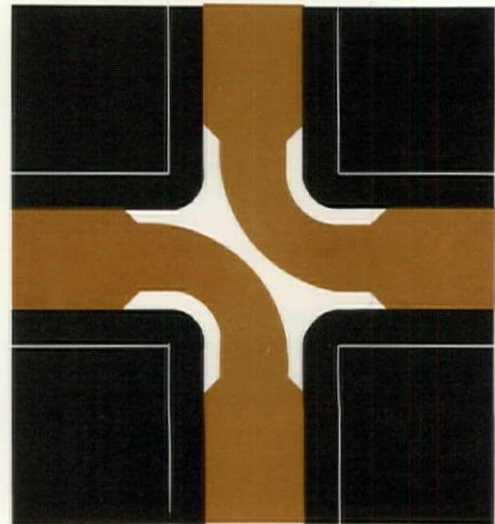
In retrospect, this implementation went quickly and smoothly for several basic reasons. There was intense concern over the shape the city was taking, focused by buildings whose impact on the skyline was dramatic and visible to all. The entire conservation and ecological movement was gaining momentum, as was the political recognition that demand for more governmental responsiveness to citizens' desires must be met. Two ballot initiatives—one

in November 1971 and another in June 1972 and both for extremely rigid blanket height limits throughout the city—though defeated had obtained a significant amount of votes to reinforce this demand in a very visible way. Overwhelming support by major community groups in an organized manner was undoubtedly a key factor, as it had been in the famous "freeway revolt" in the '60s. Most important, careful professional work done by the staff of the Department of City Planning, from background studies through the Urban Design Plan and drafting of the ordinance, was obvious and respected by the community and government alike.

Preservation of the unique architectural heritage in San Francisco was another concern of the Urban Design Plan. In 1967 the Landmarks Preservation Advisory Board was created and granted limited powers under the City Planning Code. Acting primarily in an advisory capacity to the City Planning Commission, the board makes recommendations to designate buildings as historical landmarks. After designation by the commission and the Board of Supervisors, proposed changes to the exteriors or requests for demolition permits for landmark buildings must be considered for approval or disapproval by the commission, upon recommendation of the landmarks board.

The Urban Design Plan calls for the support and strengthening of this landmarks board and notes that not only should individual buildings be recognized for their historical importance but also that "whole block frontages and areas that exemplify early architectural types and a high quality of design character" are of equal importance. The Jackson Square area was the major case in point. Jackson Square, the central business district for the mid-1800s, represents virtually the sole surviving commercial buildings from the 1850s and '60s. Most of the buildings are under 40 feet in height and predominantly oriented to pedestrians. The area has a functional unity provided by common architectural features and an identifiable scale, quite in contrast to the adjacent highrise downtown commercial center.

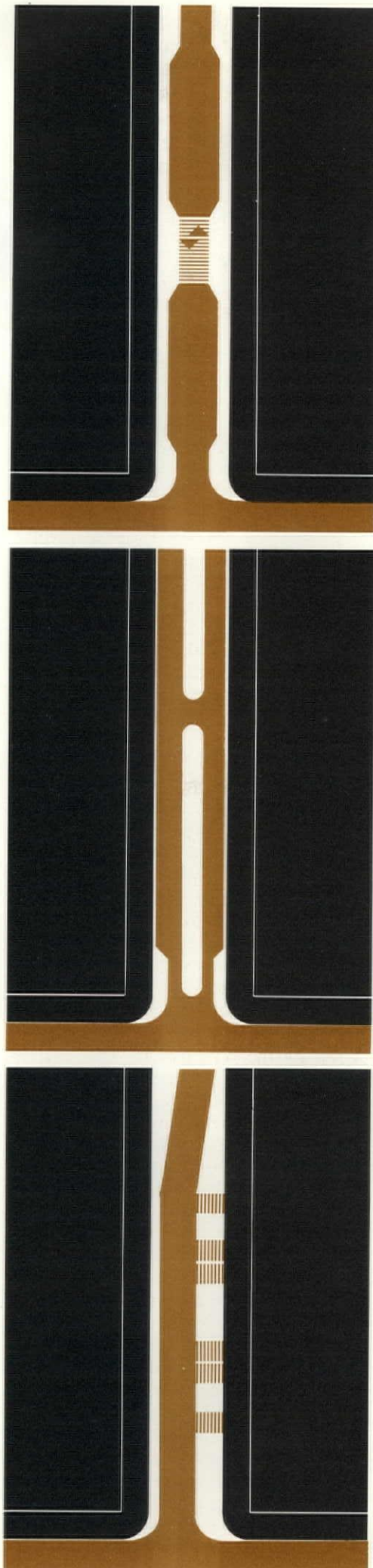
A number of structures in this area had already been designated landmarks, but it



was recognized that approaching the area on a building-by-building basis would be slow and dangerous. Accordingly, the commission had recommended that the landmarks board consider the entire area for designation as a historic district, and by June 1971 the staff of the department had prepared the "Jackson Square Report." This, recommending boundaries and implementation measures for a historic district, was presented to the commission and the board for consideration. After many public meetings and discussions with interested individuals and groups, revised landmark district legislation was passed by the Board of Supervisors in July 1972.

The Jackson Square Historic District legislation fixes the locations and boundaries of the area, describes the exterior architectural features which should be preserved (as noted in the "Jackson Square Report"), requires that all exterior changes within the district be approved by the commission, and extends the provisions of landmark designation to all structures within the district, including buildings not previously designated as landmarks. Any proposed removal or demolition of a nondesignated building in the district will have to come before the commission and a permit for demolition may be suspended for up to 90 days with an additional 90-day extension possible.

Jackson Square is the first designated historic district in San Francisco. Although the legislation cannot offer absolute protection against its destruction, it does offer architectural control to assure that the character of the area is retained, and it does give some time to explore ways to preserve buildings whose owners might wish to demolish or significantly alter the exteriors. In terms of future historical preservation in the city, the Jackson Square legislation provides a model to be used in other cases where a unique character exists for an entire area, rather than for just a single building. The landmarks board and the commission will continue their work in designating buildings—some 50 have been declared landmarks since 1967—and in coordinating with representatives of areas desirous of being considered as historic districts. However, un-



Street protection schemes are designed to discourage through-traffic. Modifications of streets can reinforce the character of the neighborhood traffic; alternate parking arrangements can increase street efficiency, leaving open space that may be landscaped or not.

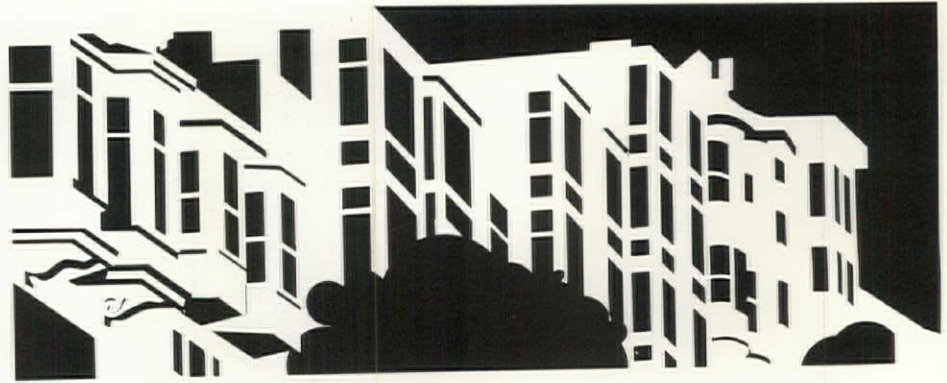
less there is more active citizen support of the landmarks board and resolution of other substantive issues, such as tax relief to owners retaining their properties as landmarks and the establishment of an acquisition fund, (the only sure way to retain these buildings), this work may be just stopgap in nature.

Just as no single factor defines what makes a neighborhood an enjoyable and livable place to be, no single program can conserve and upgrade a neighborhood. In considering the policies outlined in the Urban Design Plan for conservation of unique areas of the city and protection of neighborhood environments, the Department of City Planning has embarked on a number of programs which contribute to these goals and often overlap in what they accomplish. For instance, the Height and Bulk Ordinance was significant in the conservation of the unique and very livable character of Telegraph Hill in continuing the existing strict limitation of heights on and around the hill. The stepping down of heights from Telegraph Hill across to the downtown commercial areas also aided in the conservation by containing the direction of the downtown growth and directing it away from the hill. The Jackson Square Historic District also presents a buffer for the hill, though not necessarily a permanent one.

A major departmental program that encompasses many aspects of conservation and improvement is the plan for protected residential areas, as noted previously. Maintaining good residential streets is important to the preservation of the livability of a neighborhood, and the plan sets forth a series of design principles for actions that could maintain or upgrade this livability. It includes a map defining protected residential areas where there exists maximum opportunity for street modification. The principles are based on three objectives: discouraging through-traffic and controlling speed where possible, lessening the effects of traffic where it cannot be reduced or eliminated, and upgrading the quality of street environment even where the level of traffic is not such that it affects livability.

In order to discourage through-traffic, the design principles call for making resi-

Proposed regulations prescribe maximum width, maximum projection and minimum separation distances for bay windows, balconies and other projections over streets and alleys.

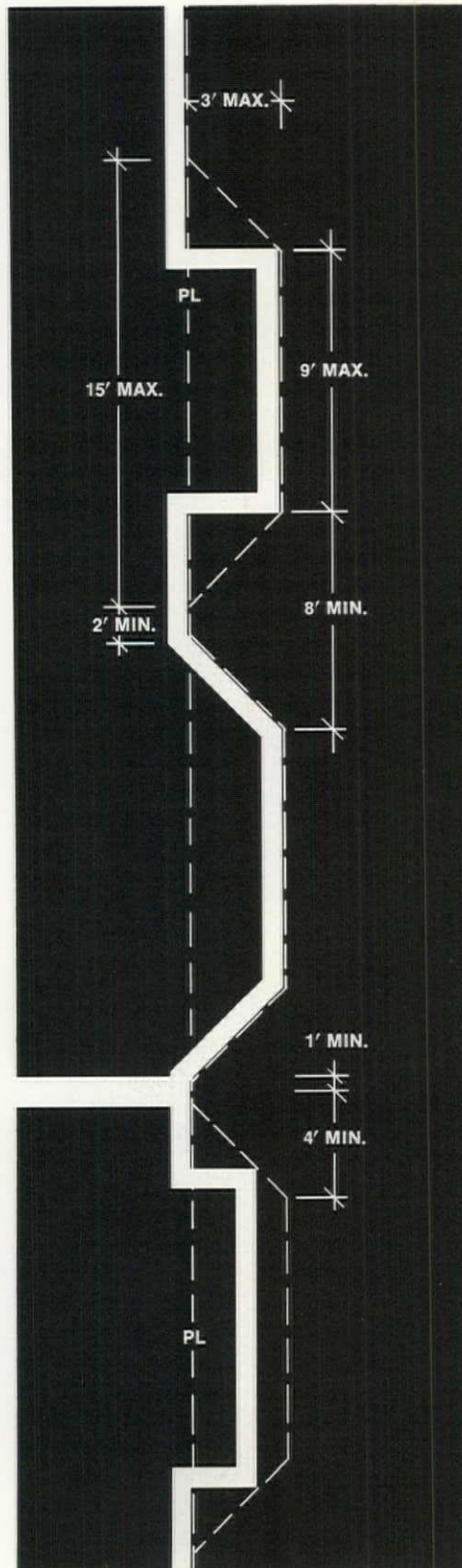


dential streets noncontinuous, thereby protecting the neighborhoods from increasing traffic volumes, and helping to route highspeed through-traffic onto designated thoroughfares designed to handle these heavier volumes. Once traffic loads are reduced on residential streets, there can be an opportunity to modify the streets to provide more landscaping, small park areas and other amenities. It is particularly important in dense urban areas that street space be used as much as possible as an extension of an individual's living space. The concept of protected residential areas is one approach to this.

Incorporated in the plan are a number of street design prototypes giving an indication of the ways streets can be modified to achieve these objectives.

Again, the Urban Design Plan has acted as an educational and organizing tool. Since adoption of the plan, both the department and various neighborhood groups have been working toward implementation of the protected residential area concept. Departmental work has focused on developing a series of detail sheets, further amplifying the prototypes given in the plan, and adding estimates of costs involved. The purpose of this activity is to provide basic data and design alternatives to community groups interested in studying their own areas and developing plans to treat their specific neighborhood characteristics and problems. In at least two cases—the Richmond and the Jordan Park districts—community groups have been extremely active in researching their neighborhoods, developing plans and seeking support from appropriate city governmental bodies. For example, the Planning Association for the Richmond District (PAR) in May 1972 published and mailed to residents a newsletter outlining 11 proposed treatments for neighborhood streets, designed to control traffic. Six of these were from the Urban Design Plan.

In the Jordan Park district, the Jordan Park Improvement Association, building upon the urban design concepts and detail sheets, has developed treatments for each intersection and street and has presented its proposal to the Board of Supervisors for consideration and funding. For both the Richmond and Jordan Park, the role



of the department has been to provide design concepts, cost estimates, other technical advice as needed, as well as plan review and critique. The department also tries to serve as coordinator with other city agencies in implementing projects.

Community interest and the department's support for protected residential areas has been strong enough to prompt the Mayor's office to suggest that \$300,000 of this year's federal revenue sharing funds be allocated for development of such areas. The department will be involved in determining priorities for projects and distribution of funds. Some neighborhood groups have already written to the Mayor requesting that a portion of these funds be used in their areas, and it can be expected that other groups will do the same. While the amount of funding is not such that many projects can be done, it should permit several to be completed. These could be extremely helpful in stimulating further community interest in the concept, indicating that the concept can work and that it is deserving of funding.

A related development is the possibility of revenue sharing funds to be used for improvements along Haight Street, which, with the Haight-Ashbury neighborhood, has been the focus of attention by the city and area residents for several years. In terms of the objective of the Urban design Plan, an improvement of Haight Street would upgrade the commercial environment in general. The department will continue its assistance to this part of the city.

Implementation of Urban Design principles and policies has been accomplished in another way: through Federally Assisted Code Enforcement programs, (FACE). Starting even before adoption of the Urban Design Plan, in program areas defined by the department, environmental improvements designed with the collaboration of citizen's committees and the Department of Public Works have brought 2,982 structures (6,296 dwelling units) up to building code specifications. In a recent project the protected residential area concept was incorporated using a corner pedestrian plaza and diagonal parking to provide traffic constraints. Here, several objectives were met by the one program: improvement of residential

With the collaboration of citizen committees, the Department of Public Works and the City Planning Department, 2,982 structures have been brought up to building code specifications. The future of the plan and of building in San Francisco lies in such collaboration.

structures, improvement of street environment and protection from through-traffic. Completion of three ongoing FACE projects depends upon continuation of funding, but this is now in serious doubt due to impounding of federal 312 loan funds. Loss of these funds would be unfortunate since the FACE program has been successful in San Francisco, highly visible and supported by the communities and homeowners. It has provided an effective way to meet middle income housing needs and environmental improvement requirements that contribute to the well-being and stability of neighborhoods.

There are many parts making up the whole. The department has published for citizen review and eventual adoption as a master plan element the Improvement Plan for Recreation and Open Space. In this, the fundamental policies of the Urban Design Plan, addressed to the need for recreation opportunities, are expanded into policies addressed to regional, citywide and neighborhood needs. A series of programs to implement the policies is included, and the work is already underway. The city has been fortunate in the establishment of the Golden Gate National Urban Recreation Area as a national park, since this incorporates many of the areas delineated for preservation and in effect accomplishes a major portion of the regional and citywide open space and recreation program goals at no cost to the city. This urban recreation area will preserve almost the entire Pacific coast of San Francisco all the way around to Fort Mason as undeveloped open space. The inclusion of the Marin County headlands and other open space in that county is also important to San Francisco in that it helps relieve regional demands for open space that could place an undue burden on the city's recreational areas. Departmental effort will be focused in the next years on acquisition of recreational and open space areas in "high-need" neighborhoods of the city (Chinatown, the Mission, South of Market, the central city areas and parts of the Western Addition), the elimination of nonrecreational uses in established recreation areas, and development of new public parks along the Bay shoreline.

Work continues on other legislative ac-

tions for implementation, these being the most defined powers that the department can use to put policy into action. For instance, the staff completed a study leading to a proposed amendment to the City Planning Code regulating building projections over city streets and alleys. The proposal to change the code was prompted by a 1969 change in the city's building code which allowed building projections of up to 4 feet in depth for the entire width of a building. Previously, the width of bay windows had been limited and a significant separation between bay windows was required. The 1969 code amendment threatened not only the distinctive citywide characteristic of small bay windows and architectural ornamentation by allowing continuous projections over the street, disharmonious to the existing patterns of older development, but also blocked views and interfered with access to light and air.

The study refers to many objectives, principles and policies in the Urban Design Plan which call for continuity with the past and consideration for prevailing design character in the design of new development. The proposed code article states that projections over streets and alleys will be allowed by revocable permit, subject to regulation of width, projection and separation. Also set is a minimum proportion of the vertical sides of each projection to be in glass (for bay windows) or open areas (for balconies), and the maximum amount of projection for decorative projections, building curbs and buffer blocks, and fire escapes. These controls are supported by architects and neighborhood groups, and favorable action by the City Planning Commission and the Board of Supervisors is likely. Approval will mean that one more detail of the urban fabric that is uniquely San Francisco, originally a historic tradition but in danger of being usurped for maximum profit rather than maximum design continuity, will be law. In like manner, other details may be conserved.

The Urban Design Plan is not quite two years old, and implementation efforts are just beginning. What does the department plan over the next few years?

Legislative measures related to zoning will continue. The important question of

permitted densities in relation to the new height and bulk limits is already under examination in two sections of the city, Pacific Heights and the Inner Richmond; other studies on zoning code matters are scheduled.

Implementation that deals with capital improvements and noncapital programs that require continuing coordination among city and regional agencies or which depend upon federal funding will be more difficult. The beginning of BART service to San Francisco, for instance, offers many possibilities to reduce through-traffic on heavily traveled residential streets in the city, but only if action is taken early and in concert by a number of operating agencies. The department's role here is one of advocate and coordinator, and it must have the support of the communities involved to be successful. The same constraints apply to protected residential areas. The department will continue to provide technical support and play a coordinative role between community groups and appropriate city agencies and will explore all possible ways of securing funding and action. Revenue sharing offers great promise for programs such as this, but there are many hands out for a share of the pie, and it may get sliced very thin. A new departmental input in priority-setting for distribution of revenue sharing funds, in the form of planning coordinator positions with the Mayor's office, offers some leverage here.

Implementation, then, will take many forms. Legislation has had the best success and offers most promise. Improvements involving physical things or programs has been a more difficult and slow process, but progress has been made and will continue. As federal programs are cut, however, this aspect is bound to become harder. Some achievements will not even be directly related to departmental efforts; the Golden Gate National Recreation Area is a good example. One thing is obvious, however: There continues to be high citizen awareness of issues which affect their environments, and people's willingness to commit time, energy and money will be an important factor in the efforts of the City Planning Department to bring the policies of the Urban Design Plan into reality. □



Moods That Meet the City Stroller

There are many ways of experiencing San Francisco and, despite its hills, the most satisfactory is on foot. Only a pedestrian is in a position to see the variety of details that makes the city's architecture so far from pedestrian.

Many San Francisco vistas are curved by hills into an added dimension, as in the view of California Street, opposite, crested by the Golden Gate Bridge. Below, young office workers lunch in leisure against the burlap texture of an exterior wall at Zellerbach Plaza.

Photographs by Phil Palmer



Bernard Maybeck buildings dot the city. This remodeled house of his, right, is headquarters for the California Council of Architects (doorway left of the stairs).



Carpenter's Gothic row houses on Laguna Street, below, offer a wealth of exterior detailing that betokens the San Francisco of period charm.





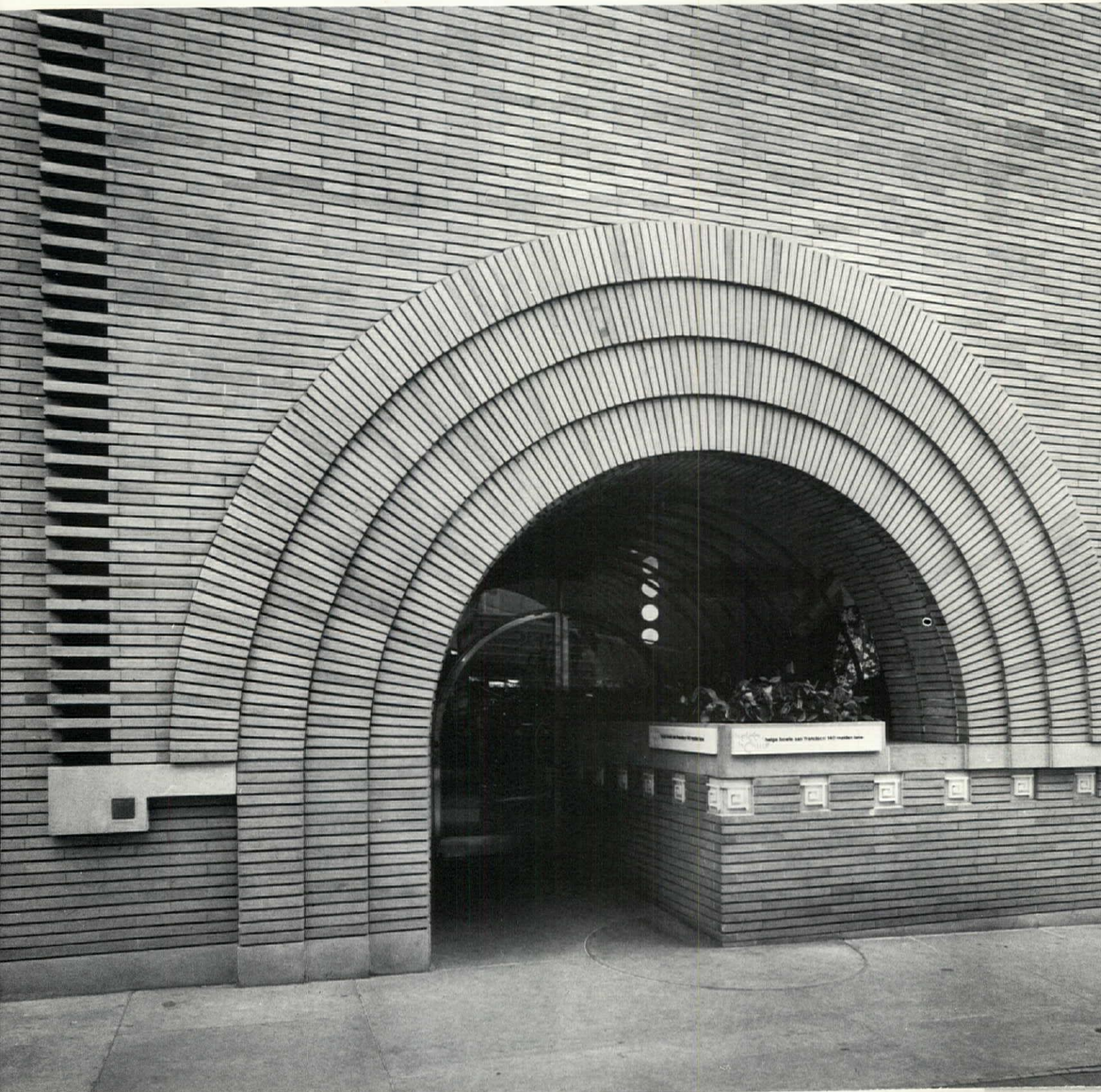
Among the urban surprises most popular with West Coast architects is this stairway rising from the foot of Filbert Street to Telegraph Hill. Another San Francisco, or the same one reinterpreted, emerges from the brittle planes of the Vaillancourt Fountain, Pereira's Trylonlike Trans-America Building and the solid mass of SOM's Alcoa Building.



A line of clean taxis line the entrance to St. Francis Hotel, right. Frank Lloyd Wright's small, renowned Maiden Lane building, below, has survived its transformations from shop to art gallery to shop. Interest continues to center on the building just as much as on what is bought, sold or exhibited in it.



Strollers find particular appeal in the variety of visual options provided from a given vantage point, as in the view opposite from Russian Hill toward Telegraph Hill.

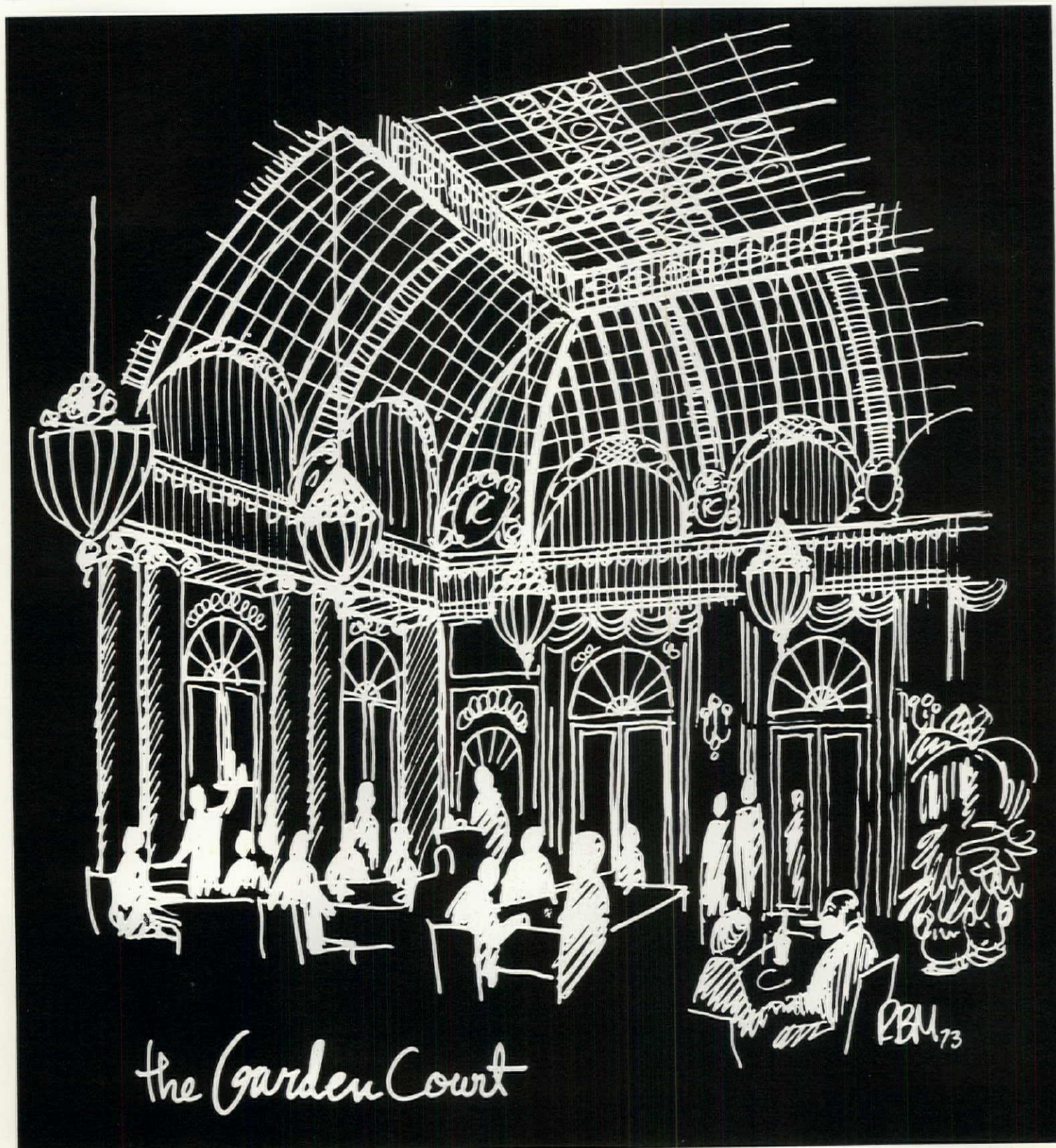




Entrée to an Epicure's Feasting Spots

Visiting firemen may prefer famous and expensive restaurants, but this is a personal list of the places one architect likes best.

Robert B. Marquis, FAIA



The Garden Court is a purely visual experience. A three-martini lunch at Sam's Grill also has visual consequences, but the real treat is fresh fish.

When four Russian architects visited San Francisco on the first exchange delegation of practitioners between the USSR and the US in 1971, they were greeted with the usual western warmth and hospitality.

The first restaurant we took our visitors to was **Vanessi's**, typically San Franciscan, with unassuming décor, friendly but far from elegant service, located in a raucous neighborhood.

The second was the **Carnelian Room** on the 52nd floor of the new Bank of America Building. This restaurant has a magnificent view of the entire Bay area; overdone, posh décor; hovering waiters; and what is called "French-continental cuisine." I think that our Russian tourists much preferred the capitalist top of the Bank of America to the more proletarian Vanessi's.

This incident illustrates the dilemma of making recommendations to visiting firemen, who seem to prefer restaurants such as **Alexis, Blue Fox, Ernie's, Trader Vic's and Julius Castle**. These are all very famous; recommended by *Holiday* magazine; elegant, expensive and they *sometimes* even serve good food. However, since I undertook this assignment with the clear understanding that I can report my personal views and prejudices, I will disregard those restaurants any tourist will know about and concentrate on the ones I like best.

To evaluate my selections, you should know that I like simple food (relatively speaking), well prepared with fresh ingredients: a perfect rack of lamb rather than a beef Wellington, and the less flambé the better. Overattentive waiters, snobby maître d's and wine stewards rattling their chains make me nervous. Above all, like most of us who are not native born, I am a chauvinist, preferring restaurants that seem typically San Franciscan in food and atmosphere.

Mr. Marquis, a portly *bon vivant*, is a principal in the San Francisco-based firm of Marquis & Stoller, with an office in New York City. He and his partners have received more than 30 awards for their designs and share a passionate interest in good food as well.



The author having lunch at Jack's Restaurant: 88 year old Paul Redinger behind the bar

One of my favorites is **Jack's Restaurant**, 615 Sacramento. It is listed as being French, but I think it is more San Franciscan than Parisian.

Jack's has been in existence since 1864. Behind the bar and cash register you will find either Paul Redinger or his son Jack. Paul's brother was one of the original owners, and Paul, now 88 years old, started working there as a bus boy in 1902.

The waiter can show you a menu dated April 17, 1906. It describes an elaborate meal with wine for 50 cents. Cognac was 12½ cents extra. Jack's is considerably more expensive nowadays.

Start dinner with a drink accompanied by *paté maison* (one order for two persons sufficing). Good, too, for openers is a cold artichoke with mustard sauce, the *endive* salad or a small vegetable salad or a mixed green salad with small Bay shrimp on top.

If you are having a simple, not too rich, *entrée*, you might consider the *escargot* or *sautéed* crab legs for a starter (also shared). For a main course I recommend the rack of lamb (for two); the *filet* of sole Marguery, cooked in cream sauce with shrimp, mushrooms and shallots, all very rich; and *chicken sautéé à sec*, with fresh mushrooms and artichokes, *à la Jack* (for two). Desserts

are fair, I suggest fresh California berries over ice cream, Roman punch or melon. Jack's menu features a *prix fixe* dinner which for some inexplicable reason I have always found disappointing.

One of the most elegant spaces in town is the **Garden Court**, Market and New Montgomery. This magnificent room originally was the carriage entrance to the Palace Hotel. This is purely a visual experience; don't expect too much from the kitchen. I recommend that you go for lunch and try one of the salads with the Green Goddess dressing, invented here in honor of actor George Arliss who was starring in a play by the same name.

When I first came to San Francisco 22 years ago, there was no need for a guide such as this, since any restaurant with the word "grill" after its name was bound to be excellent. There were **Big Ben's**, the **Fly Trap**, the **Gold Nugget** and many more. Most of these old grills are now gone. There are, however, two excellent ones left: **Sam's** and **Tadich**. The grills all have something in common. They are primarily lunch places for businessmen and politicians but also are open for dinner. They specialize in fish and grilled meats. The waiters can always be relied upon to advise you honestly on what fish is fresh today. The décor is plain and almost homely, yet there is a certain intangible old San Francisco charm. What the grills lack in romantic atmosphere, they make up in good food and strong drinks.

One of the best jobs I had before opening my own office was working for Anshen & Allen. While I owe a debt to many former teachers and employers, the final polish to my professional training was given by Bob Anshen, who ate there every day and introduced me to the three-martini lunch at **Sam's**. After I mastered that feat I was sure I could open my own office.

Sam's Grill, 374 Bush, has been in business since 1867. It is a simple, large room with dark-stained plywood partitions; the framed prints of birds on the walls seem to be there more for lining up the tables than for decoration.

I like to start, after the martini, of course, with *Olympia* oyster cocktail.

While Vanessi's specializes in Italian food, it also serves a popular San Francisco abomination of scrambled eggs, hamburger, spinach and mushrooms.

These are tiny oysters, about 1/2 inch in diameter, from the Olympic Peninsula in Washington. In addition, I am especially fond of the clams on the half shell at Sam's which come from the same state. I think this western variety is much tastier, sweeter and better than its East Coast counterpart.

For the main course I would order sand dabs, petrale or rex sole, in the order of choice whichever the waiter recommends as being the best and freshest that day. These are local fish, varieties of sole, very delicate and mild. Another selection is the salmon, poached or broiled, which is caught between the Golden Gate Bridge and Farallon Islands off San Francisco Bay. I also like the liver steak, broiled sweetbreads and veal porterhouse. Desserts at Sam's are not one of its strong points; however, I love the French pancakes with lemon and sugar: Squeeze on lots of extra lemon and douse with granulated sugar.

Tadich Grill, 240 California, was opened in 1849. The place is almost always crowded since the management takes no reservations and knows that people are willing to wait; there is no way around this.

Tadich is well known for a number of casseroles, but I prefer the simpler local fish dishes. Always marvelous is the shoulder of lamb or any dish of this meat on the menu. A western dish that I believe Tadich prepares better than most is Hangtown Fry, a kind of omelet made with oysters and bacon.

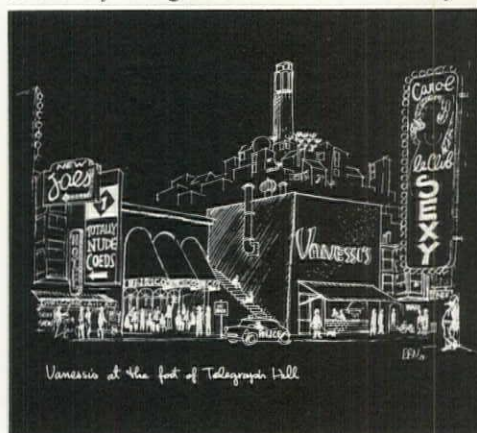
Another dish unique to the West Coast is abalone. This large mussel with its colorful shell clings to the ocean rocks down the coast. It is pried off by divers, taken from the shell, cut up, beaten flat and cooked in a light batter somewhat like a veal cutlet. I am not a great abalone fan; it must be absolutely tender and the batter light, but I suppose Tadich's is better than most.

On top of Telegraph Hill is Coit Tower, which was a landmark before the highrise Manhattanization of our city. It was built as a monument to the brave firemen of this city by a Mrs. Coit, who had a thing for firemen. My partner, Claude Stoller, claims that Coit Tower is

filled with a universal red sauce that flows by gravity through underground pipes to all the Italian restaurants in San Francisco. At the foot of Telegraph Hill is Broadway, a honky-tonk area of strip joints, the home of the topless, bottomless and naked lady wrestlers. Yet in the midst of this Sodom and Gomorrah is **Vanessi's**, 498 Broadway.

One of Vanessi's specialties is *maritata*, an Italian wedding soup, delicious and rich. I like to start the dinner with *maritata* or the *fettuccine*. Either is really a meal in itself so it is better to divide one portion among several people. Then a spinach or fresh vegetable salad, followed by veal *piccata* or *dore*, accompanied by a glass of the house red wine, and end the meal with some espresso and dessert. Vanessi's also serves "Joe's special," a popular San Francisco abomination of scrambled eggs, hamburger, spinach and mushrooms.

Incidentally, it is quite *comme il faut* to order just a glass of house wine in any



of the restaurants I mention, and you are bound to get an excellent California vintage, even in a place like Jack's which has a good foreign list.

The sour dough French bread in San Francisco is fantastic and served in almost all the restaurants. They say its unique flavor is attributed to the bakers, mostly Italians, working the dough against their shirtless chests, a theory disputed by the health department. A word of warning: Don't eat bread on Wednesday as the bakeries are closed the night before.

In the same disreputable neighborhood is one of our best loved family restaurants. Blindfold the kids and take them to

Tommaso, 1042 Kearny. For 35 years this Neapolitan restaurant was called Lupo's and famous for its pizza. When the family decided to give up the restaurant, it was sold to the chef, Tommy Chin, who renamed it Tommaso. I don't know what could be more San Franciscan than an excellent Neapolitan restaurant with a Chinese chef owner.

Let the kids order the pizza; it is very good, baked in oak-fueled brick ovens, but I advise you to start your meal with the marinated fresh vegetable salads, ordering one zucchini vinaigrette and one each of the toasted peppers and broccoli chilled and served in olive oil and lemon, passing them around. Then order one *calzone imbottito*, a marvelous kind of giant pizza turnover. Unless you have this as your main course, you should divide one of these among at least four people. For your entrée, I can recommend all the veal dishes and the *calamari fritti*. If you can still think about dessert, have one of the homemade *cannoli* and some strong Italian coffee.

No description of San Francisco restaurants would be complete without including the Chinese. They are, however, somewhat tricky and changeable. The best idea is to ask a Chinese friend which place has the best chef at the moment since they have a tendency to move around, and the Chinese community keeps a careful eye on them. My friend and colleague, Worley Wong, recommends the **Far East**, **Imperial Palace** and, of course, the extremely elegant **Empress of China** whose attractive interiors were designed by Worley himself.

In my opinion the greatest Chinese gastronomic experience in all San Francisco is the tea lunch at **Tung Fong**, 808 Pacific. Go early and allow plenty of time—it's usually crowded. The system is simple: You order your favorite Chinese tea and perhaps a noodle dish, my favorite being Singapore; then sit back and wait. The waiters will come along with trays full of delectables. Just point at anything that strikes your fancy. I usually eschew the pickled chicken feet in favor of the *bow* (steamed buns filled with pork), the *egg roll*, the cold rice noodle rolls and many other delicacies that defy description.

In the Japanese Cultural Center, you can get a bath, preceded or followed by dinner at Kabuki Hot Spring.

Don't overdo on the first round because the waiter will pass by next time with a new tray full of different items. When you can't eat any more, finish up with a custard tart. The waiter will then count up all the dishes and saucers on your table and charge you accordingly, just as at a Parisian sidewalk cafe.

San Francisco is noted, too, for its many fine Japanese restaurants. One of the more unusual is the **Mingei-Ya**, 2033 Union, a charming country-style establishment with giggling peasantry waitresses. Remove your shoes, sit on the floor and start your meal with a side order of sashimi, delicious raw tuna or sea bass, which does not taste fishy. Then share a tempura and omizutaki dinner with your companions. Omizutaki is a Mongolian dish with ingredients similar to sukiyaki, simmered in water and dipped in a rich creamy sauce.

My favorite Japanese restaurant is so esoteric that I'm not sure that I should recommend it. **Kabuki Hot Spring**, 1750 Geary, is an adjunct to the Kabuki Japanese Bath and Massage Parlor located in the basement of the Japanese Cultural Center, designed by Yamasaki. You can get a genuine no-nonsense Japanese bath and/or a delicious dinner. Little English is spoken here, and the décor is typical Tokyo bad.

Just across Geary Street is the St. Mary's Cathedral by Belluschi and Nervi and the St. Francis Square Housing Development by our firm.

The exotic restaurants of the nationalities are too numerous to list and describe. But if you like Moroccan food try **Marrakech**, 417 O'Farrell. You sit on the floor on great pillows in a haremlike atmosphere and eat with your fingers.

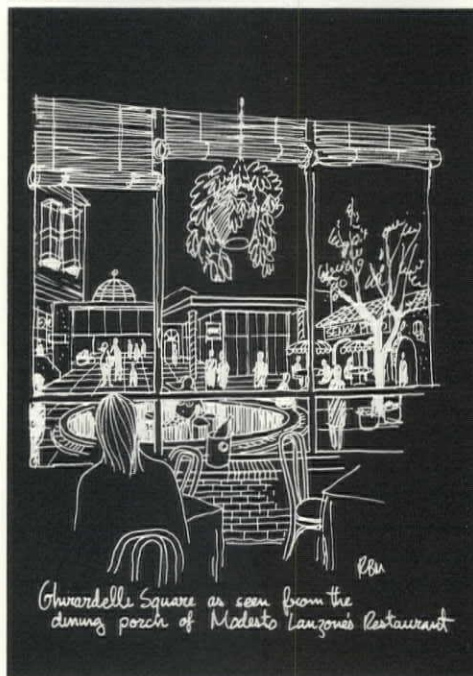
As architect-tourists you will undoubtedly be wandering around Ghirardelli Square, the old chocolate factory that Wurster, Bernardi & Emmons and Lawrence Halprin turned into a marvelous shopping area. This is an excellent example of how to save a landmark by putting it to a viable new use. Some of the original chocolate-making machinery is on display and working in an ice cream parlor called **The Chocolate Manufactory**; be sure to see it.

Down Beach Street is **The Cannery**, an

old warehouse that has also been turned into a shopping area. Planned by Joseph Esherick, it has all the spatial drama of a Piranesi print.

The Cannery and Ghirardelli have dozens of restaurants of every type and description. Most of them have better view and décor than cuisine.

My favorite restaurant in the square, and one of the most pleasant in town, especially for lunch, is **Modesto Lanzone's**.



This attractive, small, brick building that once housed the caretaker of the chocolate factory has a pleasant gardenlike décor. Modesto is an affable, charming northern Italian who is justly proud of his kitchen and of his Italian wine list. I especially like the insalata di mare, a salad of tiny squid and shrimp. The daily luncheon specials are to be commended, as are the veal, fried calamari and the pasta.

San Francisco is reported to have the highest death rate due to cirrhosis of the liver in the country. There are a number of theories to explain this phenomenon; one of the most plausible is that it has some of the best bars with the most congenial companions.

One of the most attractive drinking spots in town is **The Ben Jonson** in The Cannery, with an elegant English pub atmosphere. The owners claim that the

room was originally designed by Inigo Jones in 1609 and eventually by way of one of William Randolph Hearst's warehouses ended up in The Cannery. Lovely wenches serve an indifferent lunch and dinner in attractive surroundings.

Nearby is the famous **Buena Vista Cafe**, on the corner of Beach and Hyde. It is reputed to have the best Irish coffee in the world. Always crowded, with generous drinks, the B.V. serves an excellent breakfast.

Nothing can surpass the view from the top of the Bank of America Building so be sure to go up for a drink.

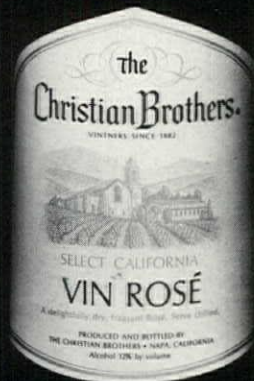
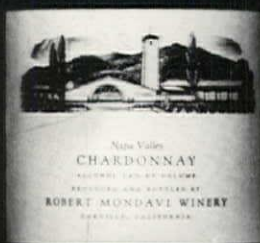
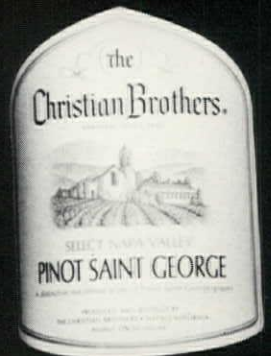
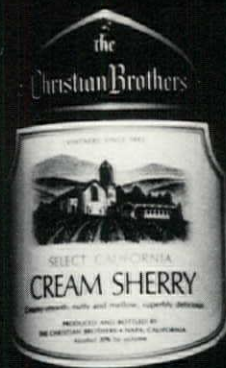
Perry's, 1944 Union, is ostensibly a "body exchange," although my friends and I go there often and always come out with the same bodies we went in with. It has a very pleasant atmosphere, modeled after P. J. Clarke's in New York. If you don't want to be jostled by the swingers, there is a nice quiet back room also good for a simple lunch or dinner of London broil, hash, stew and similar fare. A stroll down Union Street, day or evening, looking at all the people walking and window shopping is a pleasant interlude.

My favorite is the **Tosca**, 242 Columbus, a big, cavernous bar in North Beach. Here is served a brandy-laced cappuccino, a sort of Irish coffee. A favorite newspaperman's hangout, the Tosca has a marvelous jukebox loaded with old operatic favorites and the complete works of Jeanette MacDonald and Nelson Eddy. After a good dinner at Vanessa's or some other nearby spot, to sit around one of the big tables in the back, have good conversation, listen to the records and drink cappuccino is a very San Francisco thing to do.

Four final reminders:

- Chefs and waiters are human, and even the best restaurants have bad days.
- San Francisco is a relatively conservative town. Although ties are no longer required, you will feel less like a tourist if you leave your bermuda shorts and aloha shirt at home.
- Be sure to check for reservations and days of service.
- Please don't phone me as I'm going to a fat farm early in May.

Buon appetito.



A Taste of Bay Area Wineries

In San Francisco you don't get a dirty look from the bartender or waiter if you order a carafe or a glass of wine before or with your meal, such as often happens in eastern cities. In San Francisco, wine is a natural part of life. Here, even a blasé European will admit that our domestic wines can compete favorably with some of the top European labels.

Maybe the air and atmosphere enhance taste and bouquet; or maybe it is that the selection both in restaurants and the hole-in-the-wall wine shops is better, since they offer products from smaller vintners whose supply doesn't go around for shipping.

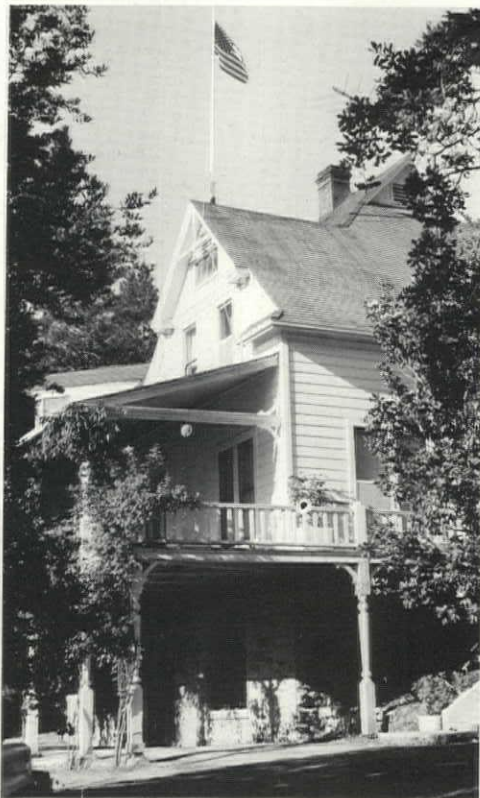
More and more, though, American wines are holding their own in any location, and our wine industry is definitely on the rise. Last year alone Americans toasted to the tune of \$2 billion in domestic wines, with Californians the decided cheer leaders. More than 40 new wineries opened in the United States and others added on to their facilities.

California, which produces about 85 percent of our domestic wines, has some 275 wineries, with a heavy concentration in the San Francisco area. Their architectural character, just like their wines, changes from one winery to the next. Some of them are old, some new; some are well known, others are little known outside their own regions.

Robert Louis Stevenson helped put one winery — Schramsberg in Salistoga — on the map when he honeymooned nearby. While the vintner's wife entertained his bride on the huge veranda of the Victorian winery mansion (vintage circa 1875), RLS went off with the vintner to relish the wines. "I tasted all. I tasted every variety and shade of Schramsberg," he wrote, and went on to tell all about it in a chapter of *The Silverado Squatters*.

Schramsberg's main house was designated a California State historic landmark in 1957. Under its roof are winery offices, laboratory and residence for Managing Director Jack L. Davies who, like a handful of other big-city executives, has dumped urban life in favor of pursuing pleasures in the wine country.

During prohibition Schramsberg's fields lay dormant, its deep cool caverns empty with doors rusting on their hinges. In 1965,



after a history of ups and downs, the defunct winery was taken over by Davies and the Schramsberg Vineyard Company. It is now adding a new building for champagne processing. For its Rhine-type wines a winery from about 1862 is still used. President Nixon brought several cases of the Schramsberg bubbly on his trip to China.

Steeped in tradition (being founded in 1852), Paul Masson Vineyards in Saratoga also can boast a historic landmark on its property. But the 200,000 or so yearly drop-in visitors are welcomed in quarters of distinctly contemporary crop, designed by John S. Bolles Associates.

A spiral ramp, along which is a 153-foot mosaic mural depicting the history of wine, takes visitors to the reception rotunda; a 40-foot bridge leads from here across to the champagne cellars gallery, the starting point of tours of the cellars, where guests find casks ranging from 50-gallon oak barrels to 200-gallon punchcoons to 24,000-gallon redwood tanks and 40,000-gallon vats of glass-lined steel.

Last stop of the tour is the 10,000-square-foot tasting hall, where 40 different

Schramsberg Vineyard and Champagne Cellars, whose main building is a California historical landmark, left, has newly gone through a triumphant rejuvenation after years of dormancy. Paul Masson, which also has a landmark building and has been in operation continuously since 1852, now receives visitors in its contemporary champagne cellars. Its reception rotunda is viewed from the tasting room, below.



types of wine await thirsty sightseers. The hall, with exterior walls of Sonoma stone from the vineyards, looks out over a 67-foot-tall fountain which symbolizes the effervescence of champagne, the drink that made Paul Masson the toast of the town when he was awarded a prize for its quality in an international competition at the Paris Exposition in 1900.

The vineyards' landmark — the Chateau — started as a large stone winery built by Paul Masson in the Santa Cruz Mountains above Saratoga. When the 1906 earthquake destroyed St. Patrick's Church in nearby San Jose, Masson purchased its 12th century Romanesque portal, which had been brought around Cape Horn from Spain, and used it as part of the facade. Fire ruined the building in 1941, but it was restored and consequently designated as a historical landmark. In this setting the

Beringer/Los Hermanos Vineyards' Rhine House is still another California historical landmark and has just undergone complete rehabilitation. Selection, replacement and repair of finishing materials, inside and out, were coordinated to match early photographs of the building in its original state.



winery, which is controlled by Joseph E. Seagram & Sons, Inc., offers the chamber music series "Music at the Vineyards."

Beringer/Los Hermanos Vineyards in St. Helena is yet another possessor of a California State historic landmark. The former family residence on the grounds, the Rhine House, is the object of 2,000 visitors daily in peak periods. They come not only to see the house and the wine making process and to enjoy the red and white Beringer Burgundies but also to explore the 1,000-foot-long storage tunnel, hewed from limestone rock by Chinese labor when the Beringer brothers, Jacob and Frederick, established their winery in 1876.

They built the Rhine House in 1883,

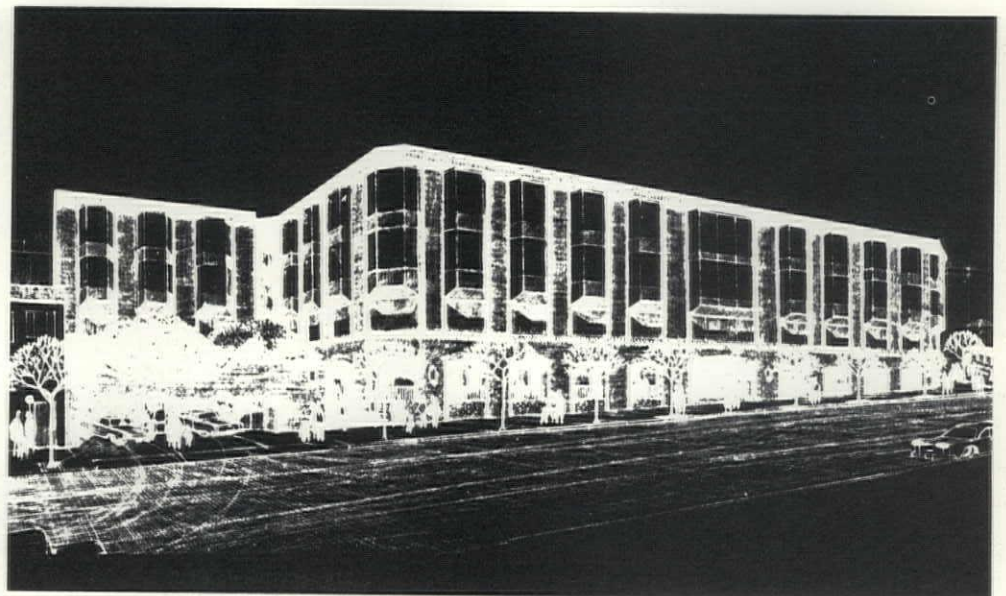
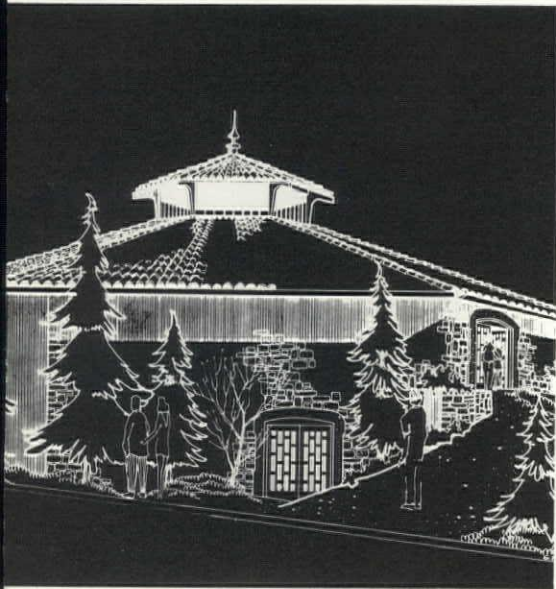
based on the exact plans of their original family home in Germany. Recently Whisler Patri restored the 17-room structure, which now houses offices, tasting rooms and a wine and gift shop. It was problem solving in three key areas of design: exterior, interior and grounds, according to Francis L. Whisler, AIA. The selection, replacement and repair of finishing materials were carefully coordinated in every detail to match early photographs of the building in its original state. The interior work involved new cabinets and fixtures, which would be compatible with the original paneling, carved detailing and stained glass.

Whisler Patri made a comprehensive traffic flow study for the interior and did



Beaulieu Vineyards' present visitors center, bottom, reconstructed from an old winery building on the property and with redwood trellises added, will house executive offices when a new two-level center, below, opens in the near future.

Fromm & Sichel, Inc., distributor of Christian Brothers' wines and brandy, will bring San Franciscans and their visitors an in-town demonstration of wine making when it opens its soon-to-be-completed headquarters building on the Wharf. It will contain a wine museum open to the public.



part from what was perhaps the oldest structure on the property. This old winery building had to be demolished anyway to give room for an expansion of the warehouse, and when that happened the stones were saved and marked. It was an expensive operation, but the little building had sentimental value and the owners wanted to retain the character and feeling of the local stone buildings in the valley. William B. McCormick, AIA, and Graham & Hayes, the engineers, found that the stone had little structural strength and therefore used it as the exposed surface for reinforced grouted masonry walls.

The architect surrounded the new building with trellises so that a solid roof could be installed and the spaces between the redwood posts could be closed with glazed panels. Such an expansion, which was seen necessary even during construction, would not disturb the character of the building.

Today, with 60,000 visitors pouring in yearly to cheer in Beaulieu wines—among them a distinguished Pinot Chardonnay—the vineyards' new owner, Heublein, Inc., has a 5,000-square-foot facility underway to accommodate them. When the new center is completed by mid-73, the old visitors' center will be converted to executive offices. The chateau feel of the old buildings is reflected in the new hexagonal center, which William Jeffries, AIA, has given concrete masonry walls and a Spanish tile roof.

Tradition also plays a part at the Robert Mondavi Winery in Oakville, although established only in 1966. Founders Robert Mondavi and son Michael wanted the secular architecture of early California as the basic theme, and Cliff May Associates' solution was to give it a tower and a large arch. Old doors and grills from Spain and some old light fixtures were used for added old-world charm. Springtime greens or autumn crimson of distant vineyards come into view through the arch as the visitor approaches on the long driveway.

It was harvest time when construction got underway and in order to save the crop, concrete slabs were poured for the vats, crushing went ahead and the vats were filled, whereupon the building went up around the wine making equipment.

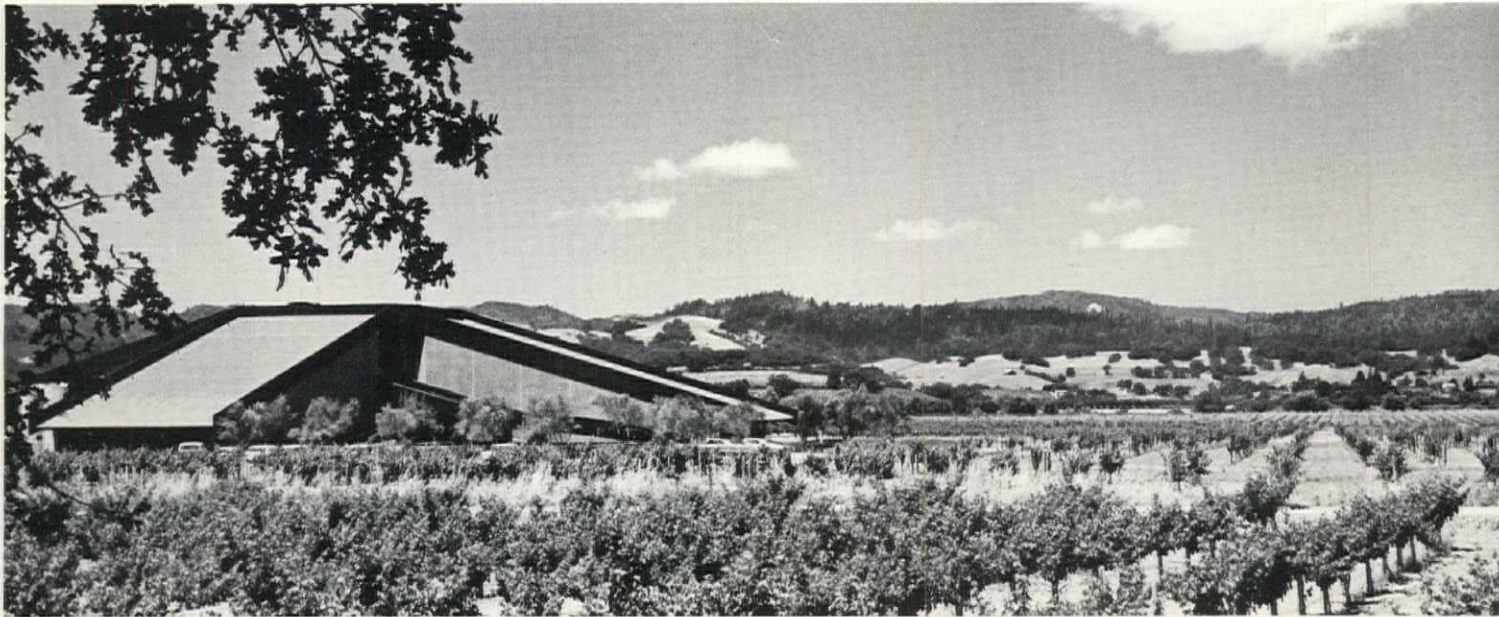
A public relations wing was added when tourists began to arrive in droves to sip Mondavi's Cabernet Sauvignons or Chardonnays, which at a recent *Time* magazine Board of Oenologists wine evaluation session came out smelling like, well, excellent wines. For the new wing May used the master arch as a pattern for three smaller arches around a courtyard. This has a movable skylight; the three outside walls have large doors that slide horizontally into recessed pockets, making the space usable in any weather. Exposed rafters predominate the building; the ceiling is covered with handsplit redwood 2x2's both for esthetic and acoustic purposes.

the same for the grounds, where the directional signage is part of the firm's graphics program for the winery, now owned by Crosse & Blackwell Vintage Cellars, Inc. The days are gone when a veranda is adequate to welcome visiting wine buffs.

When Beaulieu Vineyards in Rutherford decided to build a visitors' pavilion in 1965, the then owners wanted it made in

Windsor Vineyards, in its fourth year, houses its wine making functions, storage, public tasting room and executive offices in a single facility which rises almost like another hill in the terrain. It won the San Francisco Bay Area Council's fourth annual Bay Area Environment Award as a "project that incorporates esthetic, economic and cultural considerations."

Robert Mondavi Winery, though also of a tender vintage, plays homage to California's secular architecture. Sitting in the middle of the large vineyard with the parking area hidden, the building has already all but become a winery trademark, its entrance arch and its tower being used in pamphlets and on labels.

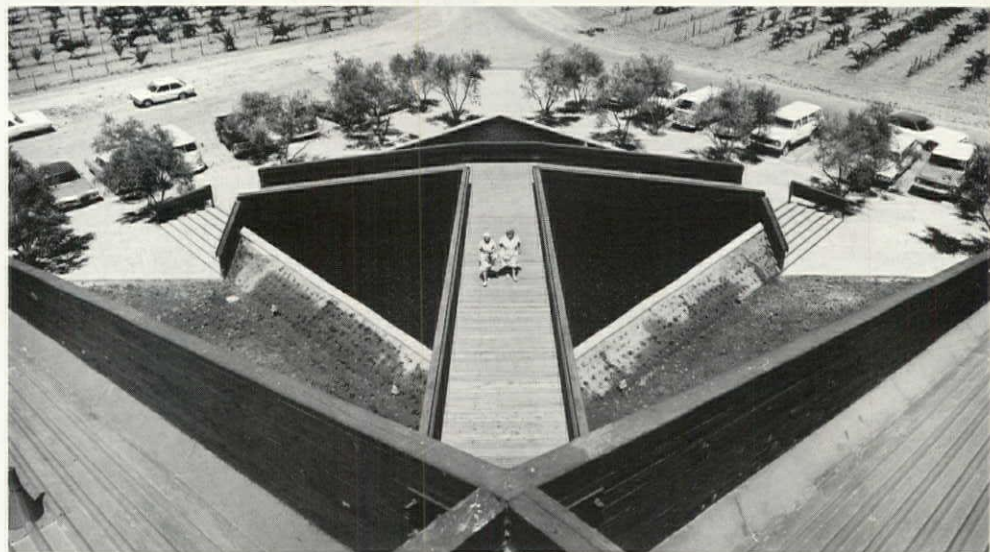


Landscape architect Thomas Church has brought the vineyard right up to the edge of the building.

The Mondavis make the public relations wing available to charitable groups, concerts and art performances. This is the custom also at Windsor Vineyards in Santa Rosa. Windsor, which is only in its fourth year but already has landed its Chardonnay among acknowledged whites, operates in an all-in-one structure which melds into the hilly terrain.

The exposed aggregate concrete and red-wood building that Duncombe/Roland/Miller designed for Tiburon Vintners Inc., the owner, is cruciform in shape with four 50x100-foot wings sloping up to a three-story center section. The tasting room is on the second floor and is reached by an exterior ramp to separate visitors from manufacturing functions on the ground floor. While tasting the wines, however, those interested can watch operations through glass walls. The third floor holds the offices, which overlook both visitor facilities and the ground floor activities.

Grape crushing takes place in one of the exterior courts formed by the wings, deliveries in another. In the public parking court is a large fountain under the visitors' ramp. The fourth court holds a stepped amphitheater which is where the owners welcome charity groups, concerts and, not surprisingly, ballets, for founder



Rodney Strong, now chairman of the board of Tiburon, is a former Broadway choreographer.

Visitors to San Francisco who must limit their wine tasting experiences to the city's restaurants can get a flavor of wine making anyhow, when the new headquarters building of Fromm & Sichel, Inc., distributors of Christian Brothers' wines and brandy, opens in early fall. It will house a museum displaying a collection owned by the winery, which has a history dating back to 1882 and whose products range from table and dessert wines to brandy and vermouth. The collection may well be

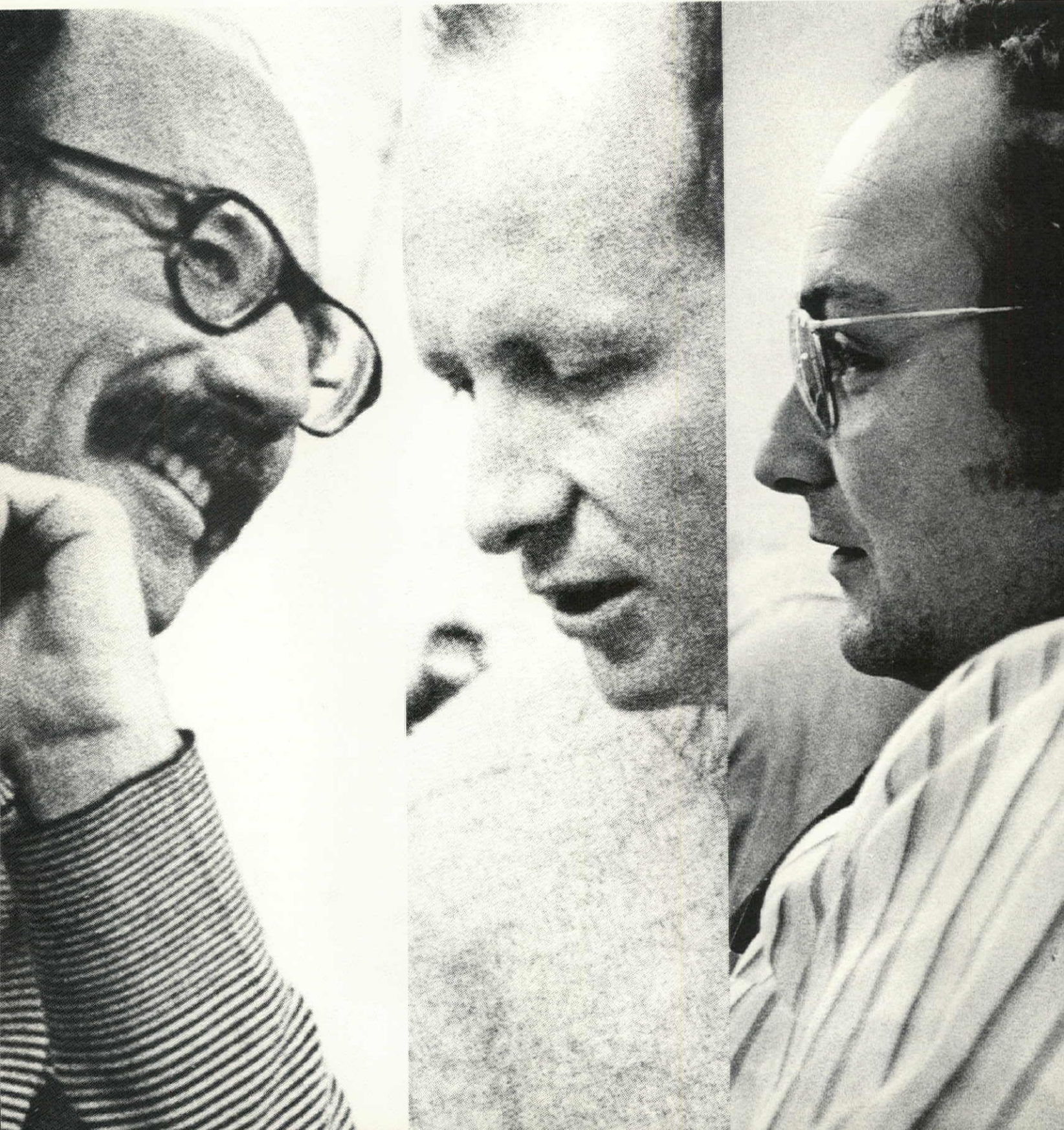
the most inclusive assemblage in the US of artistic expressions relating to the grape and the story of wine making and drinking. Part of it has been exhibited in major art museums in the US and Canada and includes work by Chagall, Maillol, Picasso and Roualt.

Worley K. Wong, Ronald G. Brocchini & Associates have designed the building. Situated by The Cannery and Ghirardelli Square on the Wharf, it has a surface of sand textured brick with intricate dentils and sawtooth brickwork designs. The museum interior is by Gordon Ashby in collaboration with the architects. □



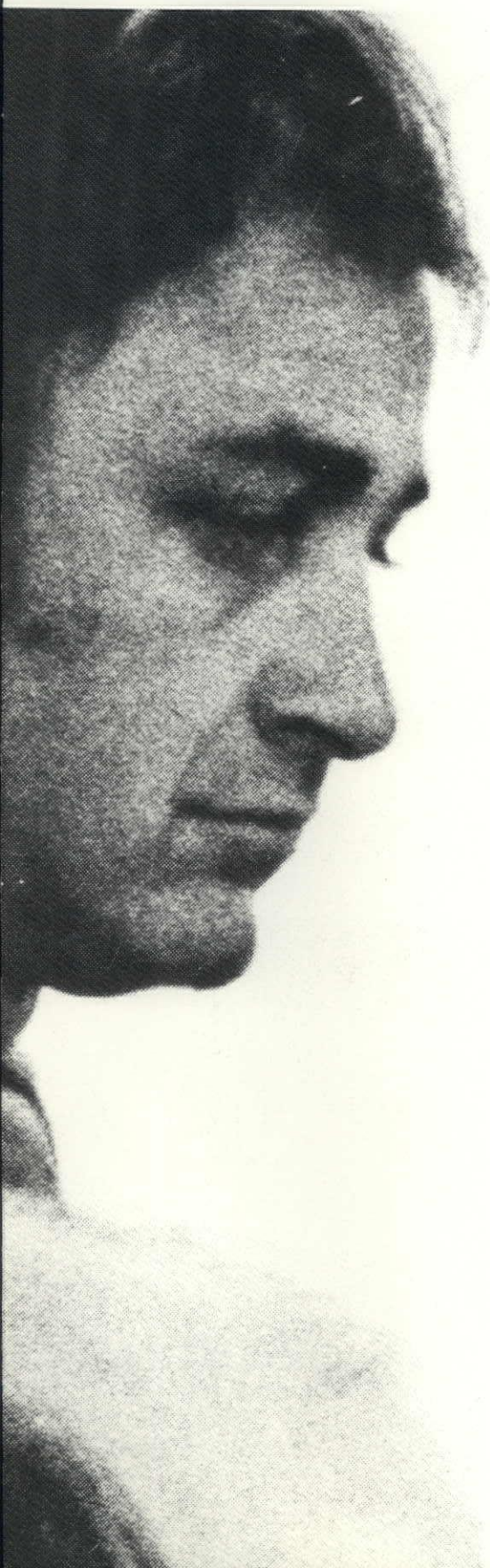
Where Programming Is the Design

Practice Profile



In the 25-member San Francisco firm of Kaplan & McLaughlin, designs are based on how people function, not how the architects think they will function. To research the ways and wants of the users is part of the practice for the four partners: Ellis Kaplan, AIA; Herbert McLaughlin Jr., AIA; James R. Diaz, AIA; and Fred G. Lee.

Each research project undertaken by the firm forms part of the bases for all future designs. To add to original findings, the architects make an evaluation of completed but not-as-yet occupied projects. This is often followed by another evaluation three months later and still another after three to five years.



No wonder if a person who knows the work of Kaplan & McLaughlin gets sort of baffled after climbing the narrow steps and entering the firm's atelier-type office by San Francisco's Jackson Square. For there, under the beams of what was once a grain storehouse—one of the few downtown buildings that survived the 1906 fire and now a historic landmark—are about two dozen people in loose, youthful informality: architects, draftsmen, researchers and whatever else it takes to make up an architectural team, in sneakers or blue jeans or sweaters, few neckties and fewer suits. They joke about "the office outfit" used for presentations. Somehow, for an uninitiated it just doesn't add up that such a small, easygoing group in such a relaxed atmosphere could have such deeply serious philosophies about architecture and come up with work that makes headlines in professional magazines.

But that's the case. The firm's award-winning low cost housing project Martin Luther King Square in San Francisco, besides being covered in American periodicals, was featured in Denmark and Japan, as were St. Mark's Hospital in Salt Lake City and the Marin General Hospital Community Health Center in San Rafael, California. The latter was also written up in France. And the study *Metropolitan Area Community Corrections System* (in joint venture with Kirkham, Michael & Associates), done for Metropolitan Area Planning Association, Nebraska, in 1969 before the heavy emphasis on the necessity of improving our jails and prisons, drew bravos from correctional officials.

That a relaxed team such as theirs should produce such earnest architecture is as logical to Ellis Kaplan, AIA, and Herbert McLaughlin, AIA, as getting 4 from 2 plus 2. The firm's designs are based on how people will function, not how they as architects hope or believe they will function, the two partners explain. Simple as that. And under the lighthearted surface is a team of professionals, intensely curious about people and with profound respect for the human being, who take nothing for granted but make it their business to *find out* how people function. They don't preach the line that architecture should be for people; they practice it.

The record would seem to bear this attitude out. Publication on or about the firm covers not only buildings but 12 research projects and special studies on subjects as diverse as the evolution of modern prototypes of hospital design to patterns of street life in the Fillmore District of San Francisco.

If anything is baffling to Kaplan and McLaughlin, it is the attention given their work. Seemingly they could have reason for this since the firm has only just started on its 10th year—not a very long period to pick up such momentum as it already has. But the two partners started out with a solid foundation of experience: Kaplan had been working for such offices as SOM, Warnecke and Becket; he had been on a two-year Ford Foundation grant as chief of design and planning in the foundation's New Delhi office and had received several design awards for his work. McLaughlin, who had also worked for SOM as project architect, mainly for medical facilities, had spent three years in the US Air Force as coordinating architect for more than 20 hospital projects and had been on USAF's Hospital Design Evaluation Team and Design and Programming Research Group.

Their first job was a study sponsored by the National Institute of Mental Health to develop national guidelines for a "bold and new approach" to providing services in a community setting. This resulted in the book *Planning & Programming and Design of the Community Health Center*, Vol. I (New York City: Mental Health Material Center, 1965).

Among their first commissions were the Resthaven and the Marin County Community Mental Health Centers in the Los Angeles and San Francisco areas, respectively. Both were strongly influenced by these guidelines, which in fact set off an entire generation of buildings.

Though commissions for other health facilities were well in hand, Kaplan and McLaughlin were not satisfied to fall back on any guidelines, including their own. They established the process, in addition to regular (or in their case unique) programming, of evaluating their buildings. Even before the Marin center had opened, they sat down with the original staff to

Marin County Community Health Center (1968), below, will soon be the subject of a third post-design evaluation, this to see how the building responds to changing conditions. The homelike atmosphere given the center by the multidisciplinary design team works well for the patients. Studies behind their book Planning, Programming and Design of the Community Health Center played an important part in Kaplan

and McLaughlin's design for the Marin facility. Preparing this volume involved the architects in group therapy sessions. While planning a residential community for the Synanon Foundation (1969), bottom, the architects were again exposed to this technique and found such frank and brutal confrontation a useful method of interchanging information.

discuss how well the design objectives had been realized, and staffers were asked to express their feelings of how well they expected the center to work.

Then, three months after occupancy, K&McL, with the help of consultants, went back to seek both good and bad comments from the users while these were still aware of how the design of the center affected their daily routines before they could adjust to and forget whatever seemed wrong in the beginning. Kaplan and McLaughlin helped structure the evaluation, which consisted of interviews, observation of behavior patterns and group interaction sessions. They took part in some organizational and review meetings and interviews and group meetings, but a good part of the actual evaluation work was done by the Environmental Analysis Group, an independent San Francisco firm headed by Gerald Davis, AIA, which brought in psychologists and sociologists.

Checked among staff and patients were points such as ease of interaction or of having privacy; the feelings set off by the building's design; the ease and comfort of moving within the building or of just pacing; acoustics; flexibility; furnishings; security; and supervision. After a few years the interviews are now being repeated to see how architecture and program continue to relate under changing conditions.

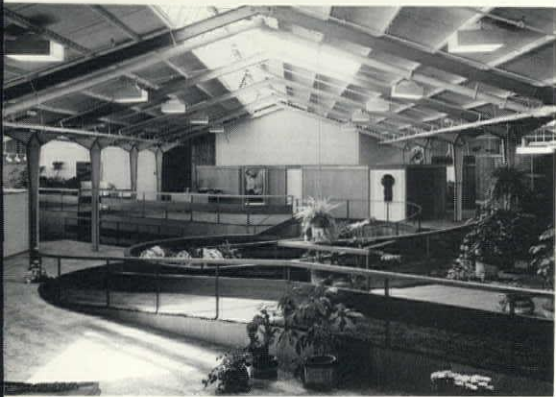
"Too little post-design evaluation is being done," McLaughlin is convinced. "Architects don't know enough about the working of their buildings, and this often leads to timidity and conservatism in design. The safe and conventional are repeated, and so are mistakes. We need more studies such as Clare Cooper did in evaluating Marquis & Stoller's St. Francis Square (AIA JOURNAL, Dec. '71). This is a good moderate income housing project; both it and the study are of significance to architects who have projects in this field."

McLaughlin has tried to get collaboration with other firms on a post-review agreement, under which the firms would evaluate each other's work, but hasn't met with much interest.

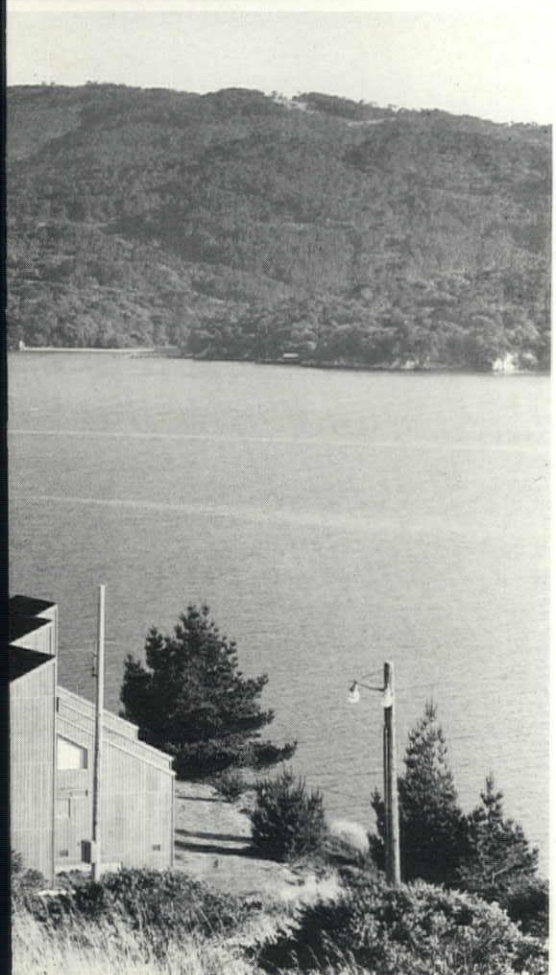
What about all the time they spend on such evaluations, not to mention the cost?

"Sure it costs money," says McLaugh-





Design of the headquarters for Christiana Companies (1971), left, benefited from findings derived from the post-design evaluations of Marin Center, which were in part concerned with the interaction of the architecture and its users. Martin Luther King Square (1970), below left, though the subject of special research, is based also on the firm's analysis of costs and benefits of rehabilitation versus new construction.



lin, "but on the other hand, what we gain in experience we apply to new projects and we avoid repeating mistakes. Contracts should be extended to include evaluation in three phases: an exploration by the future occupants on what they expect from the building; another when it has been occupied two to four months, before it has been revised in any way; and the third after three to five years when people have accommodated their lifestyles to the building."

In its basic fee, K&McL includes programming, development planning, cost estimating, basic interior design and graphics, landscape design, travel and telephones — the latter to avoid "nickel and dime" billing. "We have worked on a percentage fee for a number of projects," says Kaplan, "but we find it too inflexible and we don't like the idea that our profit goes up with the building cost. More and more we use the lump sum fee, working it out from the standard AIA percentage fee schedule."

McLaughlin is vociferous about including programming in the basic fee structure. "It is too vital to be considered an extra service. We are eager to work with consultant specialists in programming and to collaborate with them as design progresses. We have done this very productively, but the architect must be active in this stage of work. Programming is design."

The programming stages take up a large percentage of the time and cost for any K&McL project. Planning for the Martin Luther King Square, for instance, took the team out into urban slums of San Francisco and Oakland, where over a period of several weeks team members chatted with residents, shopkeepers and landlords in blocks with the same population density as that proposed for MLK Square and observed the scene generally.

Not an easy task at best. How does a person who lives under entirely different circumstances identify with a lower income, different ethnic group and extract an architectural program from what is basically a foreign living pattern? With understanding and patience, it would seem, combined with keen perception.

The MLK Square project won for

K&McL much publicity plus an honor award from The American Institute of Architects/American Institute of Planners' 1972 Design Awards for Nonprofit-Sponsored Low and Moderate Income Housing. Which was flattering, but the most meaningful reward to Kaplan and McLaughlin is that MLK Square is "still functioning well, despite management problems and poor maintenance."

The K&McL team members went to work on the Omaha area correctional facilities study with the same zeal. Again, they weren't about to propose ways they thought a facility should be designed but to find out *how*. To this end the users had to be heard — all the users, not just the staff but the prisoners too. Though McLaughlin had some experience with correctional facilities, the Omaha project was mostly new territory.

"We didn't know with whom we were dealing, who was inside the jail," says Roy S. Latka, K&McL senior project architect and designer. "Records for jails throughout the country usually list only name, charge for which confined, date confined and date released. We wanted to know who was going to be in jail and for how long, as well as how they felt about their environment. Another question was whether, under ground rules we worked to establish with police, judges, et al., they should be in jail at all."

As part of the study McLaughlin and Latka, with one other architect and two sociologists who made up the K&McL staff for the project, got permission to go behind bars in the existing jail (though only in the daytime). Each went into separate blocks in the century-old facility.

"When the door opened I wasn't sure I wanted to go in," Latka recalls. "You've got to be there to believe it. The dynamics of the situation hits you like a shot. This redhaired kid who'd been to a wild party the night before and apparently had killed his buddy, and a middle-aged man — a Juilliard graduate, it turned out — who had been picked up the previous day for debauching a minor both clung to me, both scared to death. They had no idea what was going to happen to them and got no help from old-timers in the cell.

"It took several hours to get any mean-

Kaplan & McLaughlin's research projects, which now total almost three dozen, range from hospital bedroom and nursing room efficiency to user need and systems building for farm worker housing to a Manhattanization study of San Francisco.

ingful discussion going. The leader of the block, a prison pro, was quite articulate in his demands, but mostly they concerned cleanliness. It's hard to direct their attention to things that will lead to new ideas about designing a correctional facility. One thing was glaringly obvious to all of us who did the interviewing, however, and subsequently to the community: A lot of the inmates could have been handled better on the outside.

"Our interviewing was intended to be a test run. Later on a group of ex-convicts conducted extensive interviews over a period of time, using a questionnaire on sociological and environmental issues developed by our firm's social scientists."

The now well-known proposal for the Omaha facility recommended that the proposed size of the new facility be cut in half; this is now being acted upon.

Another K&McL study, of the impact of highrise development in San Francisco, is funded by the US Department of Housing and Urban Development and two foundations in San Francisco. Initiated by McLaughlin in 1970, it is sponsored by the San Francisco Planning and Urban Renewal Association and being done by a multidisciplinary team consisting of Larry Smith & Company; David M. Dornbusch & Company; Keyser-Marston & Associates; William H. Liskamm, AIA, and K&McL. This study is now underway, investigating cost benefit factors and developing techniques to record the influence of intensive commercial development on San Francisco's finances, economy and quality of life.

Like other projects seeking government funding it had a long wait before the money was finally released. When that occurred it might, suggests McLaughlin, well have been triggered off by the publication of *The Ultimate Highrise* by Bruce B. Brugmann, Greggar Sletteland, the Bay Guardian Staff and 52 other arch skyscraper foes (San Francisco: San Francisco Bay Guardian Books, 1971).

More often than not, however, K&McL foots the bill for research. How has the cost of the efforts reflected in the business?

"It does cost more to work this way," says Kaplan. "No matter, our fees are normal to the profession. When you add the

research we have done independently of any project, such as for example the hospital obsolescence study, it sums up to perhaps 8 percent of our architectural fee income. But we have made more than a decent profit by avoiding any large office overhead costs, Herb's follies notwithstanding."

"Herb's follies," so jokingly dubbed by the staff, are McLaughlin's personal studies of topics of special interest. Past follies include explorations of philosophical/conceptual models for corrections, the nature of sanctuaries in society today and an interpretation of the use of contemporary architecture in popular films. The latest "folly" is a report on the design implications of the courts at Clinton State Prison in Dannemora, New York. It is an extension of work done at Clinton.

When the State of New York contracted with 19 architectural firms to come up with evaluations and suggestions for improving its prisons, K&McL was asked to study the upstate Clinton facility in collaboration with Morris Ketchum Jr. & Associates. The courts at Clinton are unique "households" out in the open where prisoners can spend 90 minutes each day. They are made of discarded furniture, oil drums, tin cans, old stoves, and whatever is available, and they are made by groups of prisoners who find each other compatible.

Interviews were conducted with prisoners in the courts and with ex-prisoners in K&McL's New York office by architects and sociologist Ron Roizen, who had worked with K&McL on the Marin evaluation and the Omaha project.

The courts were studied because they work as an integral part of the prison life and are highly valued by inmates and guards. The New York State report affirmed their value and suggested that they be integrated into other parts of the system, even though the report also recommended that Clinton be demolished in favor of smaller, community-based facilities.

McLaughlin's subsequent "folly" was on the feasibility of extending the principles of the courts to other settings and around-the-clock use. This he suggests by using the concept indoors, often in reusable space such as old industrial buildings.

Despite the cost of publishing the report on its own, the K&McL firm has no doubt that in the long run the project will be worthwhile. Kaplan acknowledges that it has been McLaughlin who has led the firm into the emphasis on research and other innovative areas of practice, and agrees that somehow "the follies fit into the pattern."

In fact, says James R. Diaz, AIA, partner, project architect and health facilities planner, "The research work is the backbone of our business; it brings in new projects, often through recommendations from satisfied clients. In the health field alone we have had more than \$90 million worth of work during the last five years."

A few months ago K&McL won a major contract in Denver, the strength of the firm's presentation being the heavy emphasis on research. Crucial here, the partners feel, was their study "Planning to Avoid Obsolescence," which recorded all changes in six hospitals from 1950 to '71.

The firm feels that there is exceptional value in this study, which demonstrates that the character of change within hospitals is substantially different from that which has generally been assumed.

Presentations stress not only research but also personal participation of the principals and their breadth of experience. (Besides hospitals, low cost housing and correctional facilities, they have branched out to senior citizens housing, middle and upper income housing, office building and remodeling, hotels and restoration.)

K&McL makes no particular public relations efforts; the attitude to publicity is more casual than eager; the firm brochure — or in this case loose-leaf folder — is five years old and very outdated.

Much work is done in collaboration with other architects. An expansion of the practice, coupled with the desire to limit size, will involve more collaboration in the future, the partners hope. "After some difficult experiences some years ago, we have found that success in joint ventures is very achievable if agreements clearly separate responsibilities," Kaplan observes. "Typically, we have well-defined basic responsibility for programming and design, reporting to a collaborative committee of the firms involved. This pro-

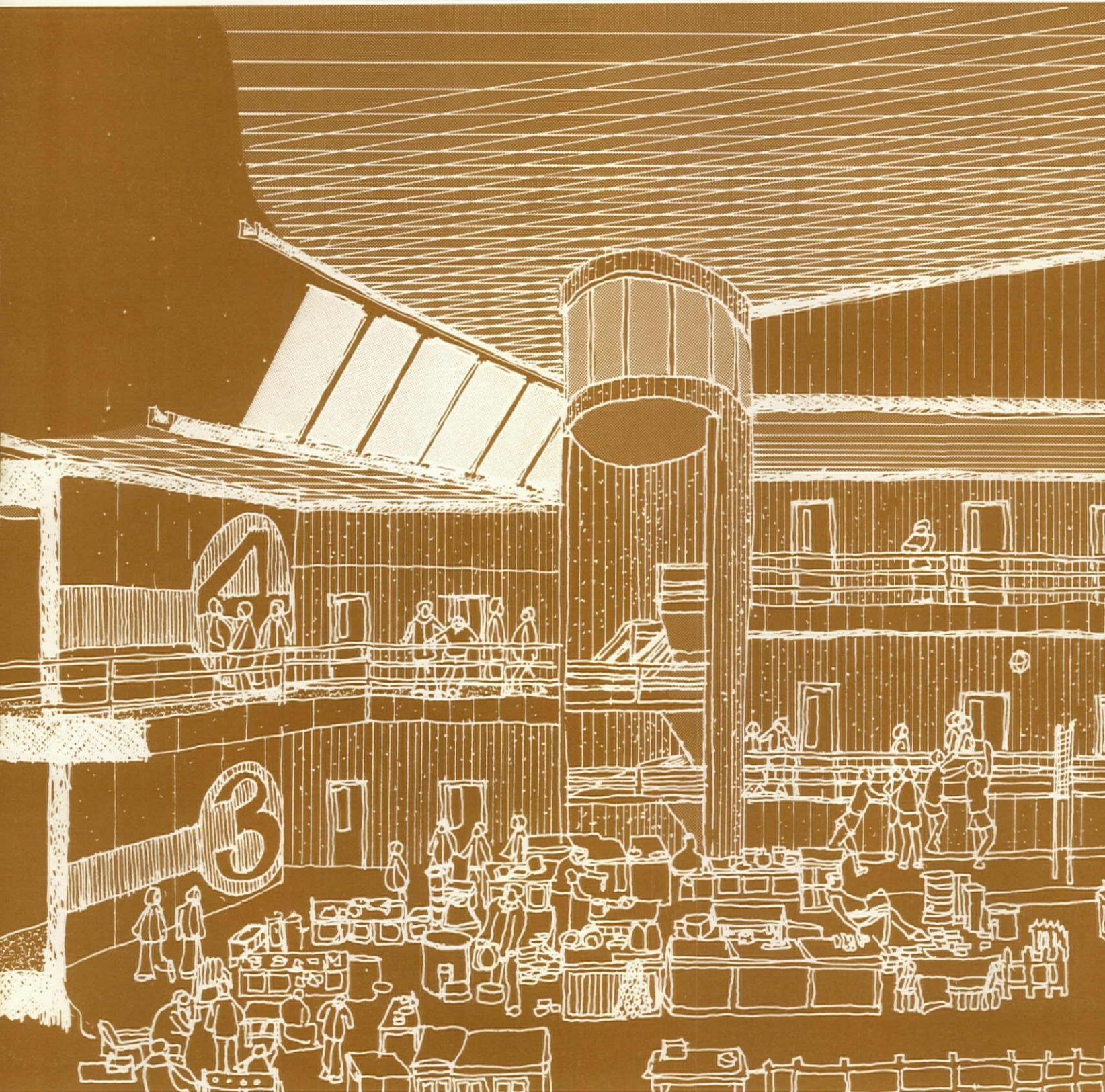


Several of the studies are done independently by the firm. One such, of the courts at Clinton State Prison, is among these. The study is an extension of work done for the State of New York, along with which the firm undertook on its own an economic analysis of the region around Clinton and included as part of a report undertaken for the state. This was done so that the firm's recommendation that the institution be demol-

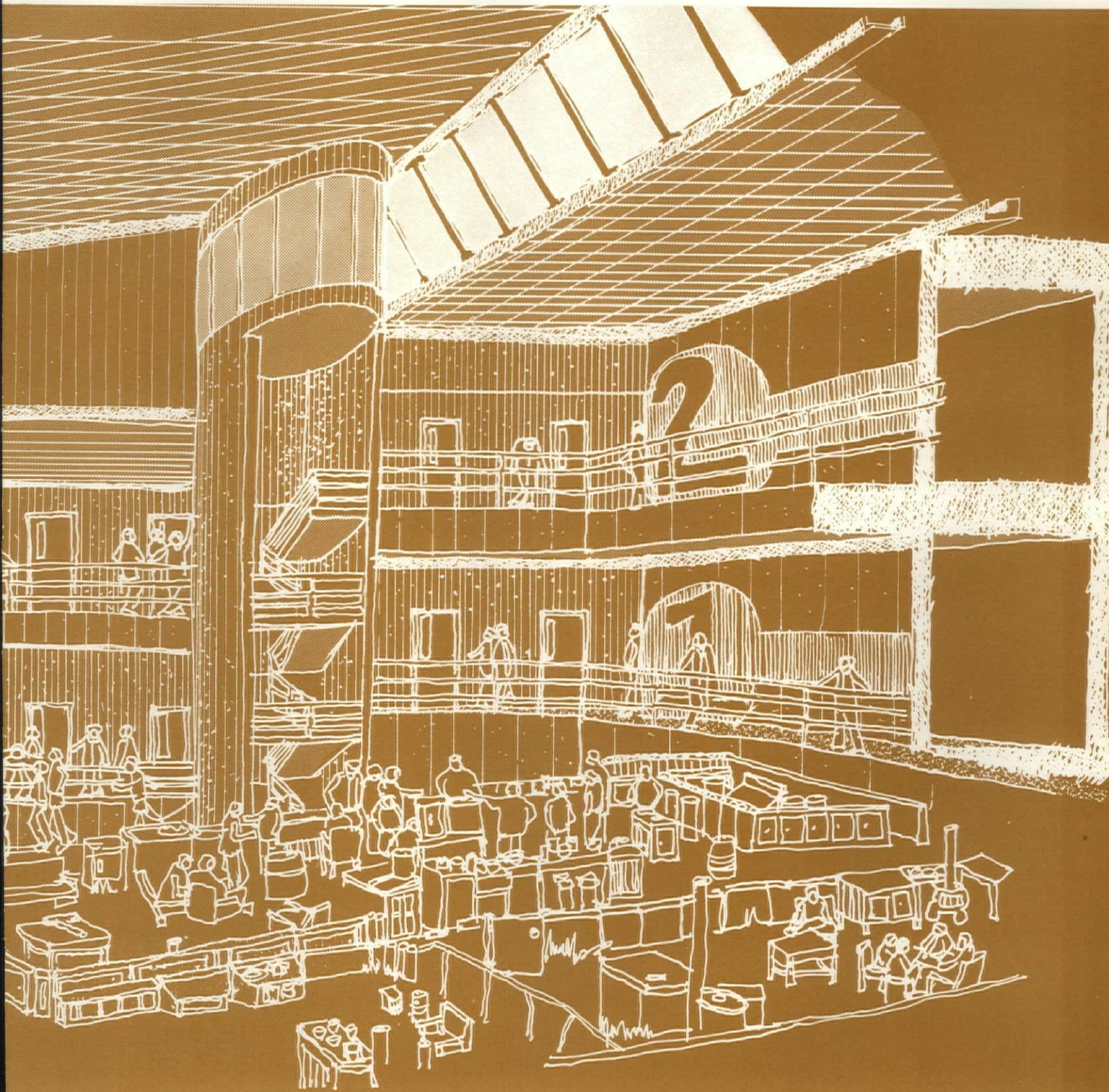
ished could become politically feasible. The courts, seen in the upper left hand corner of the prison complex and up close below, are outdoor "households" where prisoners for 90 minutes daily can get a change from monotonous routine, select their own companions and to a degree decide their activities — and let off steam. Here, the Kaplan & McLaughlin team found, was something strikingly useful.



Why not, McLaughlin asks, extend or modify the courts to other settings? In an analysis of expansion of the courts to the interior of the prison, he examines the viewpoints of the inmates, the staff and the community, and probes such issues as security, psychological implications, costs, operating cost, recreation, dining, industry, education and training and, of course, design.



Programming is included in the basic fee structure of Kaplan & McLaughlin. It is too vital a part of a practice to be considered an extra service, the partners agree. Contracts, they hold, should include post-design evaluations of a facility.



The only work exempt from special user research lies in the field of restoration. With typical San Francisco concern for preservation of the charm of their city, the architects have renovated several old intown structures, among them a chocolate factory, two stables and an office building, all with McLaughlin personally as the client/developer.



cedure can be flexible. Often we are involved in projects in which our expertise applies to only one building of many. In such instances we share site planning, lead design of the one building, and comment — we hope beneficially — on the design of other buildings.”

Besides Kaplan, McLaughlin and Diaz there's Fred G. Lee, partner, project architect and construction supervisor. Kaplan runs the office and handles projects administration; McLaughlin, who leads the design efforts, concentrates also on research and client development. The two, by the way, run the store without any partnership agreement (although they keep talking about getting one together) and have no thoughts of incorporating.

Making up the rest of the staff are eight project architects and eight designer/draftsmen; one research editor; one part-time interior designer; and three bookkeepers and secretaries. The office in New York City has fluctuated in size, depending on work in the area. Specifications are made by outside consultants except on small jobs. Computers are seldom used.

Cost estimating is done by independent specialists, invariably situated in the area of a project. This is an obvious advantage since K&McL's work spreads from coast to coast. Local consultants are also used for mechanical, electrical and structural engineering.

“We are just a bit proud of our record of keeping cost within boundaries,” says Lee. “All bids in the last five years have been within 2 percent of estimate. We credit much of this to the fact that estimates are done outside this office. None of our projects has ever exceeded 3 percent of construction cost for change orders. This is because we feed back the practical experience of construction supervision into the design and contract drawing work. Also, we are convinced that our research helps reduce change orders and pays off in other ways as well when it comes to designing within the budget. Take our study ‘Planning to Avoid Obsolescence.’ It shows up how the cost balloons if interstitial spaces are used indiscriminately. They should be kept to certain areas of the hospital only, where it is absolutely essential not to interrupt operations.”

Research is brought up again and again, being such an integral part of the practice for partners and staff. It is skipped only for the work the firm has done for McLaughlin personally: As a developer he has bought two Victorian houses, a chocolate factory, a pair of large 1850 stables and a six-story office building in the center of town, so he now has two apartment houses, two office buildings and one of the same soon to be finished. In these instances he has trusted his experience and intuition and let the staff get off without much programming. Still, he states, “I'm our worst and most difficult client.” However, the staff shares his enthusiasm for preservation, specifically in San Francisco.

Actively taking part in trying to maintain the character of his city, McLaughlin has been on the Board of Directors of San Francisco Planning and Urban Renewal Association; he helped develop and author *Guidelines for Historic Preservation* for National Trust for Historic Preservation. He is on the Board of Directors of the Society for San Francisco's Architectural Heritage and with this organization involved in buying old Victorian houses for renovation or for sale and renovation in a new locale.

He feels that renovation need not only have value in historic buildings. The K&McL team completely redesigned a 1950 Butler-type warehouse in Santa Monica, California, for the developing firm Christiana Companies. After usual programming, including study of Christiana employees work patterns, the architectural team suggested indoor reproductions of experiences which occur in nature such as hills, valleys, caves, groves of trees, water, changing light and texture. A design was evolved which rotates seven different working levels around a pool and central pathway abutted by a grove of indoor trees. The thing McLaughlin likes most about the building is the fact that children of employees come to play there on Saturdays.

This work led to the planning of townhouses and condominium projects in California and in Houston for Christiana.

Kaplan's outside interests focus on the Synanon Foundation, but somehow architecture gets into the picture here too. Originally a pioneering movement in the

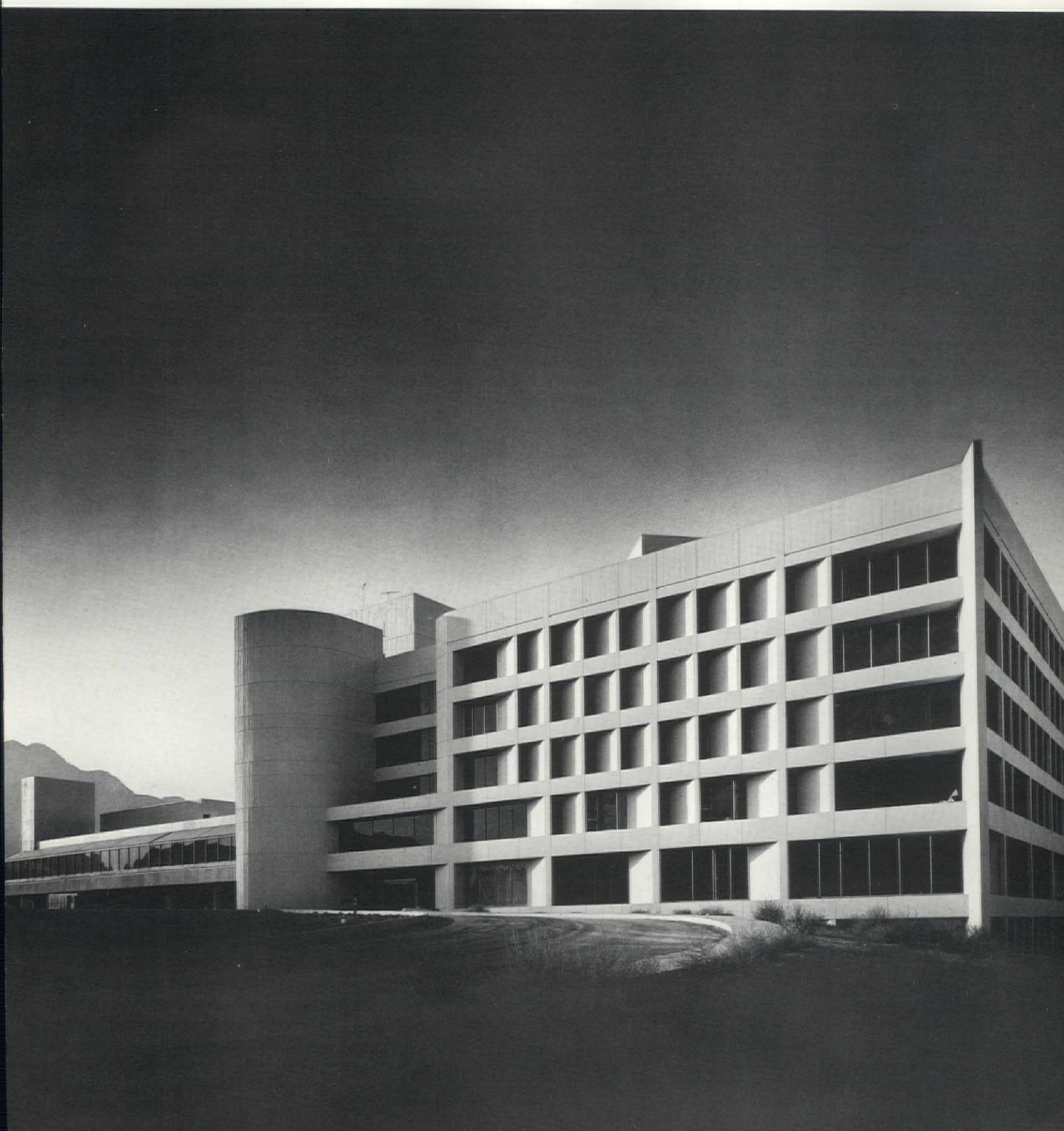
treatment of the drug addict, Synanon today sees itself as an alternative society for both former addicts and the “squares” who have never had drug problems. Kaplan and McLaughlin were Synanon's first architects, with Kaplan fighting the zoning battles with city and county officialdom in the Bay area before the realization of a group of “caves”—minimal space and privacy—for Synanon on its ranch properties at Tomales Bay north of San Francisco.

Work and hobbies become intertwined, and so does the work of partners and staff. “Hopefully,” says McLaughlin, “we have no departments.” If they have it isn't evident, least of all during the design reviews when everybody, architect or not, meets to examine a project. Crouched on tables or the floor or perched on stools in complete informality the entire staff, munching on cheese and crackers rinsed down with beer or California wine, have their say about design as well as research. The importance of these sessions is marked by the fact that they have developed from once a month to twice a month, and are now held weekly.

The work may benefit from the comments but it's a two-way street: For the young architects it is like an atelier, what with the partners moving about much like old masters, though without any airs of hierarchism or traces of old-fogyism but rather with an altogether open line of communication. They ask questions of the project architect and share their points of view, maybe pondering the size and shape of a proposed hospital in a small Idaho town, its meaning to the community or its relation to other buildings in town, taking and giving thoughts and ideas.

On a different level, McLaughlin has worked to get an exchange of information going between architectural firms. To this end the firm sends its research reports to anyone who asks for them, though now for a charge to cover printing and mailing expenses after the cost got out of hand. Although these findings may be of help to others, Kaplan and McLaughlin stress the necessity for architects to work out their own research and programming since there is, in the end, “no effective way of getting at the realities of a project except through your own involvement.” *Bess Balchen*

There is no other way to good programming than for the architect to work it out for himself, the partners are convinced. This does not mean that sharing findings from research is not of value, nor that it cannot be of great benefit to analyze the completed works of other practitioners. In this light, Kaplan & McLaughlin will have an evaluation session for colleagues of St. Mark's Hospital in the near future.



The Little-Known Plan That Burnham Proposed

In the light of contemporary urban planning, perhaps Daniel Burnham's plan for San Francisco has "more merit as an abstract design than as a serious proposal for public improvement," as one authority comments. But many of his ideas are in effect today: buildings set back from sidewalks, superblocks, open plazas, protected residential areas, restricted building height and other far-reaching concepts.





Burnham admired the Old World cities for their gracious boulevards and concentric rings which enclosed a civic center. He modified this system for San Francisco because of its topography and proposed a "perimeter of distribution" near the city's center from which radials extended in all directions, thus allowing for rapid and easy movement throughout the city and into its environs.

In the early 1900s a San Franciscan described his city as "hideous in design and flimsy in finish"; another commented that "the streets are disgraceful and could not be much worse." The city was in the midst of a great building boom, and its prospects looked bright. Realizing that San Francisco was at a crucial point, a group of public-spirited citizens in 1904 formed the Association for the Improvement and Adornment of San Francisco, being determined "to make San Francisco a more agreeable city in which to live." Cooperating with the association were a number of groups including the then California Chapter AIA.

The association asked Daniel Hudson Burnham to prepare a comprehensive plan for the city. The Chicago architect volunteered his services and started to work in September 1904, bringing with him his young associate, Edward H. Bennett, who was to do much of the actual work.

The finished published report is dated September 1905, but it was not until mid-April 1906 that Burnham delivered bound copies of the plan to City Hall. An exhibition was planned to show the citizens the original drawings and maps illustrated in the report. A few copies of the report were given to association members. The others were never distributed because on April 18 at 5:13 a.m. San Francisco's great earthquake and fire occurred. Today copies of the Burnham report are rare.

The published *Report on a Plan for San Francisco* by Burnham is over 200 pages in length. Excerpts from it follow, but much of his clear prose concerning details has had to be sacrificed for the sake of brevity. *Michael Barker, Administrator, AIA Department of Environment and Design*

It is proposed to make a comprehensive plan of San Francisco based upon the present streets, parks and other public places and grounds, which shall interfere as little as possible with the rectangular street system of the city.

It is not to be supposed that all the work indicated can or ought to be carried out at once, or even in the near future. A plan beautiful and comprehensive enough for

San Francisco can only be executed by degrees, as the growth of the community demands and as its financial ability allows.

A scheme of parks, streets and public grounds for a city, in order to be at once comprehensive and practical, should take into account the public purse of today and embrace those things that can be immediately carried into effect but should in no wise limit itself to these. It should be designed not only for the present but for all time to come.

While prudence holds up a warning finger, we must not forget what San Francisco has become in 50 years and what it is still further destined to become. It follows that we must not found the scheme on what the city is so much as on what it is to be. We must remember that a meager plan will fall short of perfect achievement, while a great one will yield large results, even if it is never fully realized.

A city plan must ever deal mainly with the direction and width of its streets. The streets of San Francisco are laid out at right angles and with little regard for grades and other physical difficulties. It may be impossible to overcome all the embarrassments arising from this condition, but we can lessen them materially.

The difficulty may largely be conquered by girdling the city with a boulevard—a method of facilitating communication which is by no means new. To this embracing highway all streets lead, and access may be had from any one of them to another lying in a distant section by going out to this engirdling boulevard and following it until the street sought opens into it. This method of communication, enabling one to avoid the congested districts, is a delightful one, although not so direct and useful as the diagonal streets within the city.

This boulevard should be a broad, dignified and continuous driveway skirting the water edge and passing completely around the city. There are several streets and parkways already in use that may become parts of it; the others should be undertaken at an early date because there is no work to be done on the thoroughfares of San Francisco that will yield greater immediate and lasting results.

A study of the cities of the Old World

develops the fact that the finest examples—Paris, Berlin, Vienna, Moscow and London—consist of a number of concentric rings separated by boulevards. The smallest of these rings, enclosing the civic center, that portion of the city which plays the most important part in civic life, is located at or near the geographical center.

From this inner circuit boulevard run diagonal arteries to every section of the city and far into the surrounding country.



Intersecting in the first place the periphery, or outer wall, they traverse in succession the various circuit boulevards, which represent in themselves the successive stages of the city's growth, and finally reach the center or group of centers which, in a measure, they traverse to connect with one another and form continuous arteries from one side of the city to the other.

It is on this study that the proposed system of circulation for a larger and greater San Francisco is based. Experience shows that the radial arteries should be many, and that the inner circuit from which they start should be small in radius. This circuit has been named the perimeter of distribution. It surrounds the center which the radial arteries traverse (which may be termed the center of circulation), and with this it forms the civic center.

In a city as large as San Francisco is destined to be, no central place will be adequate for the grouping of the public buildings. The civic center will, therefore, develop around the center in the form of a number of subcenters having for location the intersection of the radial arteries with the perimeter of distribution. At each intersection there should be a public place.

San Francisco, situated as it is at the extremity of a peninsula, has a waterfront

If Burnham's plan for San Francisco had been presented in time before the great earthquake and fire of April 18, 1906, and if the citizens had understood it, perhaps his proposals would have been realized in the rebuilding of the city. But this did not happen, and the opportunity to make the plan a reality was lost.

for its periphery on three sides. The eastern shore receives supplies from the surrounding country by water and communicates with the center by means of radial arteries, just as the northern and western sections do. Once the western section is built up, however, the city can develop only in one direction—toward the south,



and as far as land communication goes, has but three arteries for supplies from the southern country and for circulation from the city to the suburbs and the country beyond.

Of these the most important artery will be, must be, the proposed Mission Boulevard and its continuation, the Camino Real, the backbone of development to the south. It is proposed that this shall reach the civic center as directly as possible and to build it of dimensions corresponding to its future importance.

The civic center thus described is one of administration, education, amusement and shopping of the finer order. There are two other sections of the city which may be regarded as centers—the financial district, in the vicinity of California and Sansome Streets, and the manufacturing district, south of Market Street. These are closely related to each other and to the civic center.

San Francisco can possess the innermost and outermost boulevards mentioned above. The former is the perimeter of distribution; the latter, the periphery, can easily be developed as a boulevard. But the intermediary circuit boulevard, if carried in a concentric form, would be impracticable, owing to the hills. They are therefore replaced by a series of contour roads circumscribing the hills, connected

with each other on the level ground by arteries (for the most part parkways), with which they form an irregular chain concentric to the inner perimeter, as complete as topography will allow.

The outer boulevard follows the sea wall. It is necessary to connect it with that section of the city lying near it, inhabited by people of moderate means. Where the main arteries from this section intersect it, there should be piers for public recreation, a yacht and boat harbor and vast bathing places both enclosed and open-air. People will seek the outer boulevard and find refreshment and benefit from the water frontage. The design of the roadway arranges for this without interfering with its use for shipping.

Rapid underground transit solves the problem of moving large crowds from one center to another in a manner that no surface system can accomplish, and inasmuch as surface traction renders boulevards less agreeable and less serviceable for other traffic, it is suggested that the main diagonal arteries should be provided with an underground service of cars traversing the centers by means of a loop described under the central plaza. There should be another loop line under the artery described as perimeter of distribution. At least two lines should be constructed at right angles to one another as the growth of the population warrants. Where the steeper grades and contour roadways extending around the hills are encountered, it is suggested that the subway might be built as a gallery below the roadway, opening to the view, or the carline built on the slope slightly below the roadway.

A great charm might be lent to certain quarters, particularly the less expensive and flatter sections of the city, by the elimination of some of the streets in the monotonous system of blocks and the substitution of a chain of parklike squares, formed in a measure by the unused or misused backyard areas.

The chain is suggested to induce a current of life to flow agreeably from end to end, to the exclusion of unnecessary vehicles, thus leaving the main traffic to the intermediate streets. The park chains would become public avenues of beautiful planting in which one could walk with

great comfort and where children could play free from danger of traffic.

What San Francisco requires is the intelligent study and economic reform of its present street distribution rather than any immediate expansion. A scattered city entails unnecessary labor in teaming and in traffic generally. As it extends its outer boulevards it is apt to leave its center honeycombed with neglected, and therefore deleterious, quarters. So, while there must be expansion, it should be rather by carefully studied highways than by ill-considered tracts with no main artery.

The rectangular plan of the streets of San Francisco has rendered intercommunication difficult, more especially where the grades are very steep, as is often the case. To overcome this difficulty of moving from center to center, diagonal streets should be cut in many places; certain streets should be widened, extended and regraded.

Where public buildings are concerned, uniformity of cornice height and regularity of design should be observed, and when great private buildings surround these concourses they should have a height limit.

A special study should be made of each concourse so that the best results may be obtained by making the designs of private structures contribute to the general effect. In many cases the vistas of streets con-



verging on these squares might be closed by appropriate architectural motives. This applies particularly to those concourses through which the main arteries flow.

Of these concourses the most important architecturally are the civic center and its public places. The architecture of the civic center must be vigorous if it is to hold its own and dominate the exaggerated skyline

Although the automobile was no problem in Burnham's day, we now admire his ideas for a "complete system of traffic regulation." It was many years after his time before San Francisco adopted one of his proposals: one-way streets. He also suggested a vast girdle of parks around the city which would link the then unspoiled hills.

of its surroundings. The climate of San Francisco admits of a bold style of architecture, for the atmosphere softens profiles and silhouettes. The column should be freely used as the governing motif.

It is proposed to enlarge City Hall Square in the form of a semicircle. On this space there should be constructed an arcade or colonnade of regular cornice height terminated by pavilions flanking City Hall Square at Market Street. This treatment would, in some measure, extend the architectural effect of the civic center and impose a sense of order in its vicinity.

Encircling the city are a number of tracts of land admirably situated for park purposes. Several of these are already public parks. In order to keep pace with the growth of population, it is proposed to convert the others into parks, thus completing the chain about the entire city.

It is essential in a city of such elevations that the parks be studied for their effect from afar, as each hill affords a view of the others. It is for this reason that the terraced effect and the horizontal contour roads are recommended. It is suggested that a consistent type of architecture of the greatest simplicity be used in the large parks. Buildings, the memorials of fetes or expositions, no matter how interesting they may be, have no real sympathy with a park and are therefore an unrestful influence.

Although the romantic treatment of parks is admirable, it should be at least accompanied in a certain proportion by a more formal disposition of tree planting, which will lend the added charm of contrast and color. In the smaller parks this amounts to a lesson of order and system, and its influence on the masses cannot be overestimated. The entrances to parks need not be covered portals.

General recommendations are:

1. *Art commission.* It is strongly recommended that an art commission be provided by charter amendment to control all matters especially pertaining to civic art. To this commission should be submitted those things which, not in themselves objectionable, tend by lack of artistic expression to degrade the appearance of the city.

2. *Adornment of streets.* This must result, in the first place, from a careful study given to the practical requirements

such as pavements and curbs, sidewalks and safety stations, lampposts and letter boxes; and, in the second place, from the regulation of the heights and architecture of structures and commercial signs; and, in the last place, from commemorative monuments fountains, etc.

3. *Setting for churches, schools, etc.* Public and semipublic institutions—churches, schools and the like—should be set back from the sidewalks. This treatment is based on convenience and the rights of neighboring property and will insure proper dignity of approach. If necessary, an ordinance to this effect should be passed.

4. *Tree planting in streets.* San Franciscans object to trees principally because they shut out the sunlight. But in striving to obtain as much sun as possible, the city has exposed itself to greater evils. The most objectionable features of San Francisco are the wind and the accompanying



dust; the planting of trees would in a measure remove both of them. Care should be taken to select the trees best adapted to the different localities.

Hedgelike tree borders to all the wider streets, not made up of scraggly growths but solid formal foliage, will add elegance and do away with the effect of dreary sketches of inharmonious architecture. The adornment of the streets by means of shrubs, vines and flowers would conceal the ugliness of fences and steps, as well as

incongruities of facade and would give uniformity to whole blocks.

5. *Cornice heights.* Around all public places and along all avenues and boulevards within the business district where building fronts rise directly from the sidewalk, a uniform cornice height should be observed. This is imperative with regard to all building frontages on the circuit boulevard known as the perimeter of distribution and the radial arteries within its limits, constituting the civic center.

6. *Pavements.* Pavements, both in regard to material and width, should be adapted to the localities in which they are laid. The nature and extent of travel is the governing consideration, the wholesale, retail, residence and suburban districts each requiring a specific kind of pavement. While great width is necessary in the busy districts, in residence streets where there are no cars the roadway may be narrowed, thus giving additional opportunity for planting.

7. *Cutting into hills.* Where this follows a well-defined plan of terracing and improvements, it might be permitted, but where it is done simply for immediate commercial gain, it constitutes an affront to public taste and an infringement of public rights which should be prohibited.

8. *Restriction of heavy traffic.* A complete system of traffic regulation should be evolved. The aim should be to facilitate communication, avoid congestion and protect the street surfaces. The general flow of traffic on certain streets may be in one direction and on parallel streets in another. As the boulevards are created, the heavy traffic should be restricted and on some of them not allowed at all.

9. *Water supply.* Reservoirs should be vast and designed to be in themselves a feature of the city. They should be placed at such a height that the water may be used for fire purposes, fountains and water works of all descriptions. A superb effect might be produced by using a number of reservoirs at successive heights. The water, arriving at the highest point through a triumphal entrance, would fall from one level to another in cascades. These reservoirs at different levels would supply corresponding heights in the city and the water would be aerated by means of the cascades. □

Connections the Students Make

Mark J. Maves

The name of a children's structural toy has provided the conceptual image of the national architectural student conference to be held in conjunction with the convention of The American Institute of Architects. TINKERTOY* '73 is conceived as a connecting of elements, where students—500 to 600 are expected—human and physical resources of the host city and interested professionals will be brought together. The University of California at Berkeley planning group is placing emphasis on making resources of an urban region accessible to a large temporary group in a brief four-day period. It sees the need to make the students easily accessible to one another as important.

The recent focus on interrelationships and the dissolving lines between specializations has had a noted impact on the profession of architecture. This focus, coupled with a public emphasis on the accountability of the man-made environment and a multifaceted absorption of the walls of the traditional territory of the architect, thwarts many contemporary attempts to define the profession. Architectural students continue to stretch the walls of the profession as they explore interdependencies within the colleges and universities and their broader communities. Through gaming simulation and community projects, students cast themselves as connectors and catalysts, studying existing relationships, accepting or nurturing some and modifying others.

Because of the implications of their explorations of the future of architecture, it seems appropriate to share some examples of community and education projects in which students are involved in California, including the planning of TINKERTOY '73.

Three students from Berkeley have initiated an Architectural Breakthrough program in Vallejo, California. It was conceived to fill the gap between the architectural profession and the members of the

minority environment and stemmed from a desperate need for architectural assistance of the low income residents of Vallejo at a low fee or no fee at all. However, priority was placed on making the residents aware of their own environment and their own abilities to better it. The resulting educational program has been focused on the youth of the community, especially of high school age. Architectural Breakthrough's founders intend that the high school architecture program go well beyond vocational drafting training. Interested minority students are helped to organize their training and abilities; they develop design processes and supportive tools and are assisted in realizing the implications and ramifications of their decisions about the physical environment.

The goals of Architectural Breakthrough are both short and long term. To deal with problems in their own areas, students are encouraged to work with related vocational trainees (construction, carpentry, plumbing, etc.) and local professions. This is part of an effort to coordinate the knowledge and manpower that already exist in the minority community. The program also assists each student in selecting an appropriate school of architecture, developing a portfolio and applying for scholarships and grants to cover the costs of further education in architecture. The implementing students of the Architectural Breakthrough program thus serve as connectors between students and educational resources and as catalysts of relationships within the minority environment itself.

The San Francisco Chinatown Workshop was developed to familiarize Berkeley students with the existing conditions of Chinatown. In field studies, students explore both the physical environment and the cultures and institutions that shape it. The first phase of the workshop developed the historical context and assessed the existing facilities which serve the community. Workshop participants are interacting with the Chinatown Community Development Center, the Asian Architectural Association and various formal and informal community groups.

From the initial study, the students have begun to define major problems in

Architectural students will come to the San Francisco convention in stronger force than to any other AIA convention in the past. They come to make connections — with architects and with other students — and to act as connectors at workshops and seminars. Among projects to be discussed are the San Francisco Chinatown Workshop, right, and Project WEY (Washington Environmental Yard).

Chinatown; design teams will propose both physical and nonphysical solutions. Groups of students then plan to nurture processes that may solve the problems, including necessary physical corrections. The workshop processes are being studied for self-evaluation and for the possibility of transfer to other Asian communities.

In the city of Berkeley, the transformation of a typical urban, asphalt schoolyard into a viable educational resource has become the focus of a dynamic community process. Project WEY (Washington Environmental Yard) is based on the concept that the all-inclusive environment is the stimulus and context of education.

A need existed to connect an elementary school to its community and vice versa. WEY evolved as the focus of that developing connection, a connection that would produce a physical resource as well as define the continuing role of the community in the educational processes of Washington Elementary School.

The implementation of the project WEY concept was intentionally based on the use of voluntary manpower. This self-determined dependency on the community has properly forced the coordinating teams to build connections within the school, the neighborhood, the university and the broader community for both planning and physical implementation. The project has stimulated working relationships with children, the school staff, parents, civil, state and federal agencies, industry, environmental organizations, professional offices and educational institutions. The various elements of the community are becoming familiar with each other and learning to work together as they search for materials, solicit volunteers, exchange ideas, assist students and evaluate progress.

Despite the setbacks and difficulties of nurturing and coordinating a project of this scope, a unique richness is appearing in the design of the elements of the year, the evolution of the curriculum and the growing relationships among the community elements. Of special significance: Their involvement in the physical change of the yard is helping people realize their responsibilities in the community's educational process and its environmental

Mr. Maves, a past national vice president of Association of Student Chapters/AIA, is a graduate architectural student at the University of California, Berkeley, and coordinator of TINKERTOY '73.



determination, as well as where their special expertise may be of use.

Rather than simply pointing out or cataloging resources of San Francisco during TINKERTOY '73, the Berkeley planning group is coordinating a complex of 40 to 50 seminars and workshops on local projects and issues. Students, architects, alternative practitioners and people from the community will explain the processes and results of local projects in which they are, or recently have been, deeply involved. The human and physical aspects of the host city will be drawn on as a focus and stimulant for further "everyone's-a-resource" exploration of the issues and solutions. The conference concentrates on three major topic areas:

- *The use of existing buildings as an alternative to the bulldoze-as-you-go philosophy of many redevelopment projects.* Various workshops will deal with rehabilitation, conversion and preservation of buildings as a means of saving neighborhoods, social foci, culture, scale, money and building materials.
- *The community as client.* Specific issues will cover approaches to community initiative and participation ranging from large, media-conscious citizen action groups to no-nonsense Community Development Center efforts.
- *Goal setting and user needs.* Discussion

will revolve around the present status of and innovation in architectural programming and user evaluation, especially post-construction evaluation.

Despite the wide range and number of local projects, a need exists to determine how transferable the various concepts are to other locales. Assisted by a grant from the Architecture + Environmental Arts division of the National Endowment for the Arts, personnel from related key projects in various parts of the country will be brought to the conference. Through presentations of projects and open discussions they will provide an opportunity to compare their experiences with San Francisco conditions and issues.

Because the three major topic areas don't cover all of the especially indigenous and timely issues of architecture in the San Francisco Bay area, several special workshops are being developed. Unionization of architectural employees, its implications and its status will be discussed in the context of the San Francisco-founded Organization of Architectural and Engineering Employees. Planning and designing for earthquakes is a rapidly growing concern in California and will be the subject of another workshop. The TINKERTOY '73 program will be flexible enough to deal with other significant issues which may present themselves, including workshops which may generate from the interaction of the conference.

To provide students around the country with a head start on making connections during the conference, a two-issue pre-conference newspaper, *archiffiti*, has been published. The first issue was an effort to share information among and about students, particularly in California. It was also intended as an example of a means of filling a particular need in California to share ideas, new discoveries, parallel projects and alternative education opportunities among students in the various schools. The second issue of *archiffiti* concentrated more on TINKERTOY '73, including workshop programs, related articles and bibliographies, the program of the AIA convention and other pertinent information.

To reinforce exchange among students, additional student community foci have

been planned. A large sleeping bag crash pad near the conference site will provide no-cost quarters and increase the physical accessibility of fellow students. Additional housing is being arranged with local students and professionals. As a visual focus on the convention site, a special structure will be erected for the student nerve center, including information systems, program updating and name/interest exchanges.

The encouragement of nonself-conscious dialogue between students and architects has been an intention of the planning group. Since architecture is a common denominator, people attending the AIA convention are encouraged to participate in the activities of TINKERTOY '73, especially to share interest in the workshop issues. A special means of communications is being explored by the *archiffiti* group. Cartoons and comic strips are underestimated as a natural way for architects to express ideas and opinions among themselves and to the client and general public. Cartoons and comic strips by students and architects are presently being solicited and collected by *archiffiti* for an exhibition titled "architoons." Subjects include the environment, philosophy, politics and the profession itself. The exhibit is intended as a graphic review of another connector of which participants in architecture can avail themselves. There are many other efforts by groups of students in architecture to explore and study relationships and connections within the profession, society and the environment as a whole. □

Connections:

Architectural Breakthrough: Ted Harris;
San Francisco Chinatown Workshop:
Peter Wong; TINKERTOY '73, *archiffiti*,
architoons: all % Department of Architecture,
University of California, Berkeley,
California 94720.

Project WEY: Mark Maves, Washington
Elementary School, 2300 Grove St.,
Berkeley, California 94704.

*TINKERTOY® used with the permission
of Questor Educational Products, Inc. of
Bronx, N.Y.

How to Shop for New Ideas

A "shopping mall" of information and ideas is designed to meet the professional needs of architects who want more from a convention than just a change of scenery.

Herbert E. Duncan Jr., AIA

National conventions of The American Institute of Architects used to present one professional program at a time for all persons present. In other words, there was no choice. There was an unwritten obligation, or at least a sense of courtesy, to attend these programs regardless of the degree of interest in the subject under discussion. The Marketplace of New Ideas was initiated at the 1972 convention in response to criticism of this approach.

The marketplace concept does not mean that the architect selects marketplace events over the regular sessions. Convention activities have been carefully structured to avoid this type of conflict or overlap. The choice is in the marketplace only where programs compete with each other on the basis of interest in a specific subject.

It is fair to leave a seminar or workshop that is not pertinent to an individual practice and move on to another. There is something for every architect.

The marketplace planned for San Francisco profits from the experience at Houston and promises to be one of the more memorable parts of the 1973 convention. It will be organized as a "shopping mall" of ideas to inform the practitioner about every aspect of professional practice and concern. An exposition will feature the latest developments in building products and practice aids technology. Carefully integrated into the marketplace schedule will be some 30 seminars and workshop sessions.

Each of the seminars will respond directly to a particular area of interest to the architect. Ten seminars will be related to AIA activities in relatively new areas of professional practice such as MASTERSPEC and financial management. There will be four programs on environmental issues and five on current efforts in regard to specific areas of design. Four programs will center on urban problems and seven will discuss changing areas of professional practice. The 1973 marketplace will provide the architect with a unique opportunity to update his learning in almost any area of interest.

We all share a need to know more about our profession. This involves knowledge of new materials, new concepts of practice and new procedures for maintaining a successful office. The marketplace offers an opportunity for the architect who wants something more from a convention than a sightseeing trip to a new city. In the near future we can expect that the continuing education of professionals will be required by law. The marketplace is a proper forum for obtaining the same result by relearning old skills and by exposure to new ideas initiated by the AIA and by other architects.

Last year I attended a regional conference where the product exhibit had a fresh gimmick. Each architect as well as each spouse was given a 2-inch-thick book of tickets. There was a ticket for each booth in the exhibit area, and each ticket represented a drawing chance for prizes which ranged from metal sculptures to stereo tape recorders.

Like virtually every other architect at the conference, I eventually felt a need to rid myself and my wife of these large ticket books, and I deposited two tickets in each box at every booth in the product exhibit area. This action was primarily motivated by an interest in sudden acquisitions of great value. I did feel that my chances for winning were remote, and this was a correct assumption. We watched friends pick up radios, small TV sets and many such gifts of equal value. We congratulated each winner on his or her good fortune.

There was an interesting side effect to this experience: I rediscovered the product exhibit area and thoroughly enjoyed the brief exchanges with those friends who annually help support our professional conventions by designing and manning booths that display building products. I learned some things about new materials and new solutions to old problems as well.

A national convention is a more serious matter. The booths are larger, there is spirited competition for the best booth design and the prize gimmick is lumped into one new model automobile. This is fitting and proper and will occur at San Francisco.

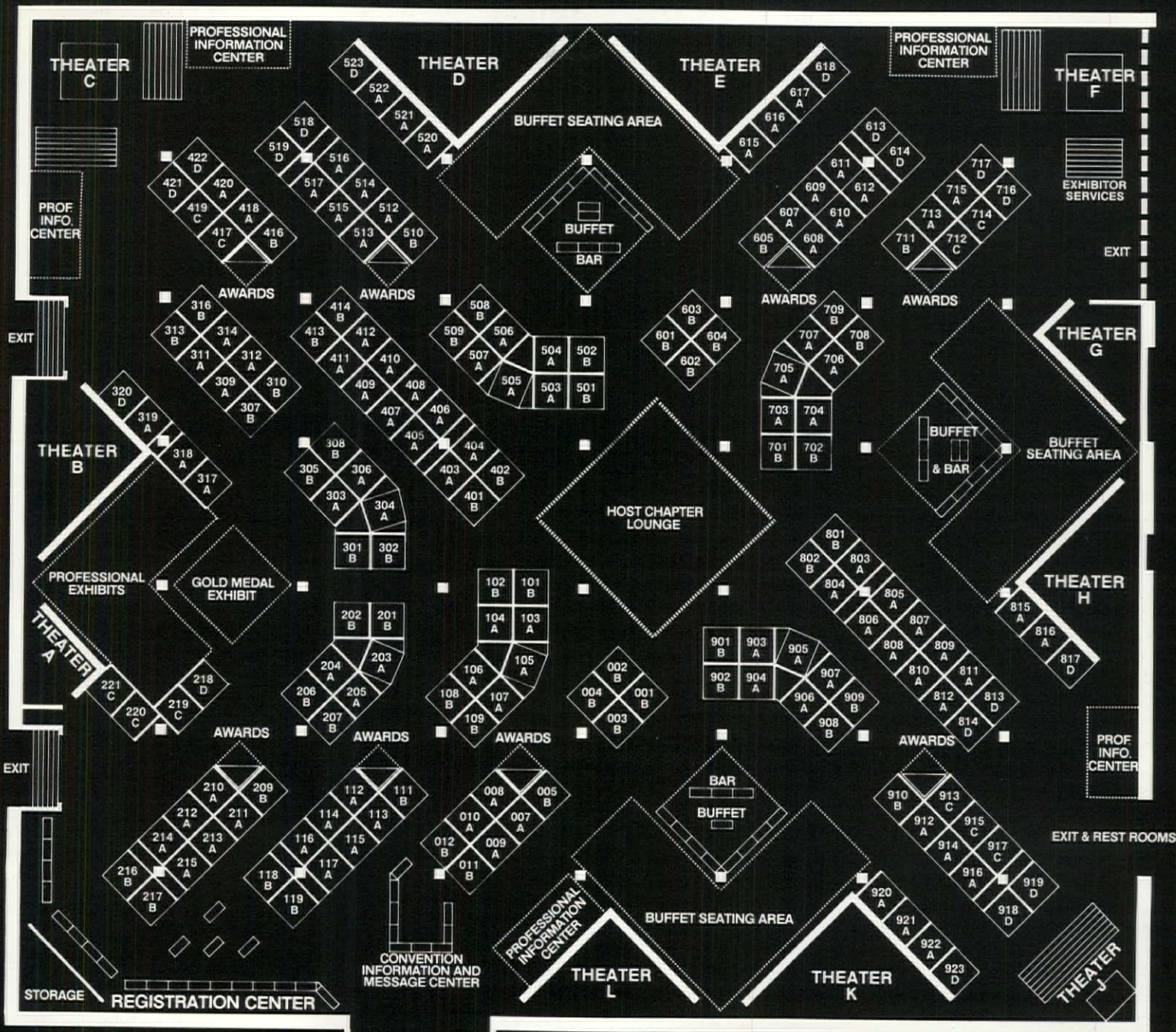
There are many reasons to attend a national AIA convention. It is not a good reason if you expect to win the new car. I have attended 10 national conventions, and almost without exception I have returned to my practice with a renewed enthusiasm about the profession of architecture. I have managed to learn something at each convention, and I have made friends from all over the country.

These are valid reasons for attending national conventions for every architect who is a member of the AIA.

The Marketplace of New Ideas planned for San Francisco is an open invitation to investigate the full scope of Institute activities and to learn new things that will help each of us to render a better service to our clients and to our communities. It is a place to meet people, to refresh one's interest in the profession and to have fun. The product exhibit area is a free event, and the marketplace is an honest attempt to extend a learning opportunity.

There will be no ticket books and only one car, but we seldom get anything material for nothing or anything of value without at least an effort to participate. Check the seminars and attend some of them if you even suspect a potential value to your practice. Visit the exhibits to see what's new in this time of changing materials and changing methods of practice. It will be well worth the time you give it. □

Mr. Duncan is president of Duncan Architects, Inc., in Kansas City, Missouri.



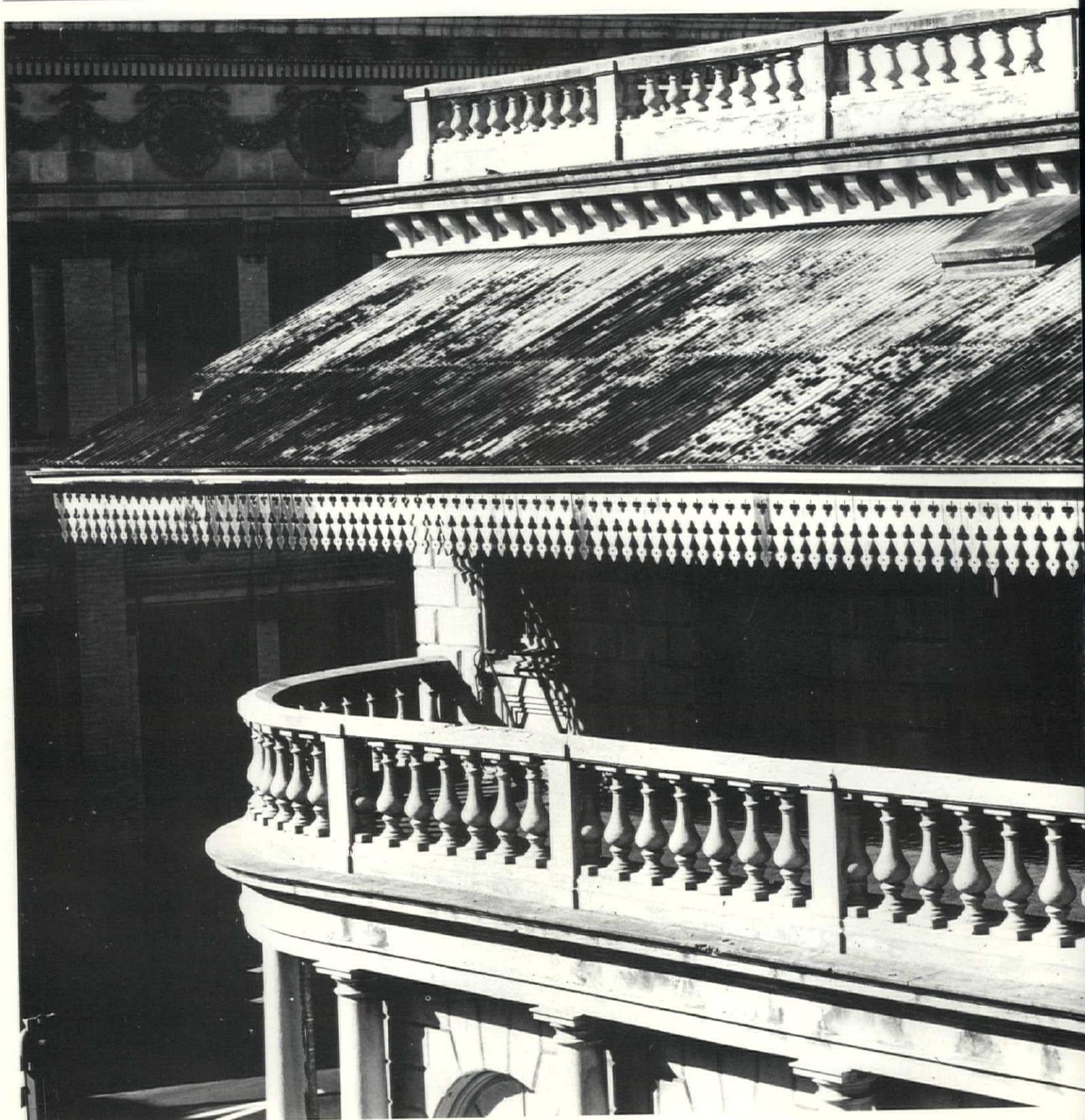
Exhibitors as of March 21

Booth	Exhibitor	Booth	Exhibitor	Booth	Exhibitor
314, 316	ACCO Institutional System Group—Olson Division	116-119	Eastman Kodak Company—Business Systems Markets Division	806	MOEN/Division of Stanadyne
221	ACTION, OCP		Electric Energy Association	205, 207	Moldcast Manufacturing Company
520-522	Aluminum Company of America	406, 408, 410	Electronic Flag Poles, Inc.	308	Montgomery Elevator Company
802, 804, 905	AM Corporation—Multigraphs & Bruning Division	211	Eliason Easy Swing Door Division	219	National Asphalt Pavement Association
705	Amarlite/Anaconda Aluminum	708	Eljer Plumbingware Division, Wallace-Murray Corporation	115	National Electric Sign Association
608, 610	American Desk Manufacturing Company	307, 310	The Feldman Company	009	National Electrical Contractors Association, Inc.
401	American Olean Tile Company	202	Fisher Scientific Company	010-012	Ohio Medical Products
407, 409	American-Standard Plumbing & Heating	812, 814	Fixtures Manufacturing Corporation	703	Parking Structures International
001-004	American Telephone & Telegraph Company	411, 413	Follansbee Steel Corporation	403	Pennwalt Corporation
201	Andersen Corporation	801	GAF Corporation	903	Permaloy Marketing Company
506	Architectural Graphics Inc.	416, 418	Halsey Taylor Division, King-Seeley Thermos Company	805, 807	Polacoat, Inc.
213, 215	ASG Industries, Inc.	101, 103, 105	Hatch Company	107, 109	PPG Industries, Inc.
908	Azrock Floor Products	104	Hillyard Chemical Company	402, 404	Ralph Wilson Plastics Company
106	Best Signs Systems	011	H.K. Porter Company, Inc.—Electrical Division	507, 509	Raywall/Tennessee Plastics, Inc.
417	Bigelow-Carpets	907	IDAC/Instant Data Access Control	108	Red Cedar Shingle & Handsplit Shake Bureau
218	The Boeing Company	709	JG Furniture Company, Inc.	508	Shakertown Corporation
305	Building Finishes, Inc.	111	Johns-Manville Corporation	707	Shan Design of Architectural Sculpture
514	Cristina Unlimited	005, 007-008	Kawneer/AMAX	706	Simpson Timber Company
803	Cold Spring Granite Company	317	Kaylien	318	Social and Economic Administration
309, 311	Conwed Corporation	605, 607, 609	Libbey-Owens-Ford Company	901	Stanley Hardware, Division of The Stanley Works
501-502	Crane Company	102	The Macton Corporation	405	SteepleJac, Division of Alpana Aluminum Products, Inc.
210, 212	Crouse-Hinds Company—Lighting Products Division	301-302	Marlite Division of Masonite Corporation	701-702	Sternner Lighting, Inc.
816-817	Customwood Manufacturing Company	220	McGraw-Hill Book Company	209	3M Company
513, 515	Day-Brite Lighting Division of Emerson Electric	517	McPhilben Division/Omega Lighting	112, 114	Trans-Vac Systems, Division of Montgomery Industries International
303	Dietzgen Corporation	412	Medical Planning Associates	910	Trinity Division, General Portland, Inc.
113	Dodge/SCAN Division, McGraw-Hill Information Systems Company	504	Metal Lath Association	614	Velo-Bind, Inc.
503	Dow Badische Company	203	Miracle Recreation Equipment Company	704	VIP Products Division of Warth Paint Co., Inc.
505	Dwyer Products Corporation	204, 206	Modernfold	306	Wellco Carpet Corporation
				601-604	The Wool Bureau
				902, 904, 906	Xerox Corporation

Honolulu's Future Reflects Its Past

Honolulu building began with regional architecture: grass huts. Imported framed wood houses replaced them, and wood was the primary building material for a time. The first all-concrete structure was the post office completed in 1871. Its metal roof and wooden fascia screen are later additions.

Geoffrey W. Fairfax, AIA



The advent of missionaries from New England brought missionary architecture to Hawaii. The prefabricated houses had small windows and clipped eaves. Sunny Honolulu, however, requires generous roof overhangs for year-round comfort, as shown in contemporary structures such as a university building and a hotel.



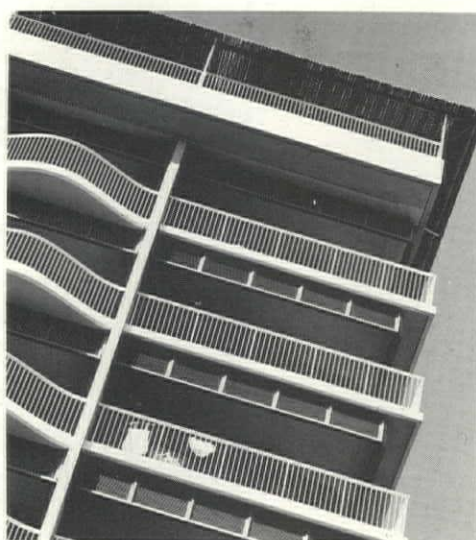
The architecture of Honolulu is many things. It is New England colonial architecture thought by the Protestant missionaries to be appropriate for the Sandwich Islands. It is the improvised work of ex-seafaring men who skillfully designed and assembled buildings with bits and pieces of ships' timber and with coral blocks. It is Victorian and American Florentine architecture which provided a stagelike pomp and grandeur for Hawaii's monarchy.

The architecture of Honolulu is the outstanding design work of the 1920s, endowing Hawaii with an approach to regionalism in lasting materials. At the same time, it is delicate and well-weathered two-story wood frame buildings, presenting magnificent collages of paper signs at the street level shops and balconied living above. It is thin-walled houses hiding beneath dark oversized pitched roofs and large trees. It is screens, жалousies and shady lanais with an abundance of planting. It is open living spaces that blend with the out-of-doors.

It is an architecture which lures the tourist with the aid of colors and sounds and odors—hotel balconies high in the air, thatched roofed restaurants with the scent of cooking beef, gift shops to comfort those who were left at home and clothing stores for the never-ending supply of matching muumuus and aloha shirts.

It is an architecture overintently trying to keep step with a surging growth that booms ahead somewhat unwisely and unrealistically.

Climaxing the 168-day voyage from Boston, the brig "Thaddeus" entered Honolulu harbor on April 19, 1820, and the first American missionary families stepped ashore on the island of Oahu. This indeed was a significant event in island history, inaugurating radical changes in the ways of Hawaiian life in agriculture, industry, education, religion, customs, health and garb. Changes in architecture were inevitable.



Heretofore for hundreds of years the grass houses had served the islanders well. They provided adequate shelter for intelligent and contented people who had cleverly mastered the art of comfortable living with little need for extensive work programs or the related spaces that such work might require; contented people who lived without numerous possessions or the spaces required to store such possessions.

But the missionaries had a mission and that was to change rather than be changed. They were serious and industrious, and by their standards found the houses of pili grass to be too damp and too dirty. In order to maintain their established high level of diligence, thought to be right even in this tropical setting, the missionaries would need better sleeping and eating spaces, work areas for the many things they were going to do and storage spaces for the books, tools, clothing, furniture etc., that would be used in doing the many things that they were going to do.

And so the architecture that the missionaries introduced was the colonial architecture of New England. In January 1821, to the delight of both the missionaries and the islands' wood-boring insects, the ship "Tartar" unloaded her cargo of lumber at Honolulu harbor. This was a particularly noteworthy event in Hawaiian architectural history since the cargo included material for the first wood frame house in Hawaii which had been pre-cut in Boston to exact construction sizes. Prefabrication was thus introduced to Honolulu.

The imported New England architecture was pleasantly simple and truthful but unfortunately had been designed for a completely different set of environmental conditions. Severe New England winters and the scarcity of glass necessitated small window openings whereas Honolulu's average temperature of 75 degrees more correctly suggests large wall openings and through ventilation. Clipped eaves were widely used in New England colonial architecture starting in 1700 and were certainly proper there to gain full advantage of the winter sun, but generous roof overhangs are essential for year-round comfort in Hawaii.

Had there been guidelines established by Hawaiian buildings of permanent materials, the design results would have been considerably different. And, of course, the major difficulty was the availability of the building materials themselves. The New England colonial house relied upon indigenous materials such as oak for framing timbers, and oak, chestnut, cedar and pine for riven shingles and clapboards. Obviously the prohibitive cost and time in shipping this lumber to Honolulu via Cape Horn necessitated a broader use of the limited number of materials then indigenous to the islands. And one realizes that this first imported architectural style was neither by its design nor by its materials appropriate for the new Pacific settlement. It did, however, initiate momentum toward building structures of permanence; moreover, this extremely straightforward architecture of early New England provided a solid and well-disciplined design base for much of the good Honolulu architecture that was to follow.

During the next 25 years, the architectural scene in Honolulu changed conspicuously. Levi Chamberlain in 1831 completed his dual-purpose home and mission storehouse which was constructed of "rocks" axed from the Kewalo reefs. In 1835 the missionaries completed the Adobe Schoolhouse, and 1841 marked the founding of Punahou School. In the same year a bedroom addition was built for the original prefabricated frame house, using a combination of coral blocks and transmigrated timber from the good ship "Ruby," aground a reef near Honolulu.

The great Kawaiaha'o Church, con-

Mr. Fairfax is the principal in his own architectural and planning firm in Honolulu. His remarks are excerpted from his recent book *The Architecture of Honolulu* (Sydney, Australia: Island Heritage Press, 1972). Credit for the photographs in the book and here goes to Rick Regan.

Honolulu's buildings are a graphic record of the way cultures have impinged upon the island environment. The variety is portrayed in the tiled roof of a house, the bold forms of a sugar plant and the pagoda tower of a church designed by Hart Wood, a conscious attempt to combine disparate elements.



structed of 14,000 coral blocks and local timber, was dedicated in 1842, and 1843 saw the completion of Hanaiaakamalama, Queen Emma's summer palace. In 1845, just a stone's throw away from the Kawaiahao Church, the first Iolani Palace was finished. In 1846 John Dominis finished the gracious home known now as Washington Place which served as Queen Liliuokalani's residence and presently is the governor's mansion. And in the same year, at a location approximately two miles away from the central area in a Diamond Head direction, William Harrison Rice with the people of Kamoliili started construction on a building of great simplicity and beauty, later known as the Rice Memorial Church.

Following the initial transplants of New England colonial architecture, the search for appropriate Hawaiian building forms continued in real earnest, and a countless variety of imported architecture appeared on the Honolulu scene. Importations asserted themselves and gained momentary attention but rarely with the look of comfortably belonging.

Honolulu in 1850, with a population of 11,000, became the leading city of the islands. Several years later the Chinese began quite successfully to establish themselves in the Honolulu business life, and their migration from the sugar cane fields to the downtown area added appreciably to the life and vitality of the city. The surrounding Chinese area with its closely packed dwellings and brightly lighted shops and eating houses made Nuuanu Avenue by far the most exciting segment of old Honolulu.

In the meantime, two- and three-story framed buildings were replacing grass structures in the harbor area, and various establishments were flourishing along the waterfront and in the downtown area. During the mid-1800s, as the merchandising pioneers flourished, so did the residential architecture of Honolulu. Houses of great mass and elegance appeared, threading their way up into the lush Nuuanu Valley. Appreciable changes in residential design took place as the people came to realize the importance of open planning in building forms and the value of closely related plantings which offered privacy with adequate air circulation.

Moving through the years, we find that wood continued as the most widely used building material, with the occasional use of clay brick, coral block and building stones. Honolulu's first concrete block building, completed in 1871, was the Post Office Building at the corners of Bethel and Merchant Streets. In the '70s and '80s the most significant architectural design work resulted from commissions by the monarchy: Aliiolani Hale finished in 1874, the Lunalilo Tomb in 1876 and Iolani Palace in 1882. But before the 19th century came to a close, the sovereignty of the islands was formally transferred to the United States and the Hawaiian monarchy became a memory. Thus these buildings constructed during reigns of Lunalilo and Kalakaua are extremely important in Hawaiian heritage, providing us with a lasting and tangible link with the most colorful period of Hawaii's history.

The year 1900 saw the establishment of the Hawaiian Territorial Government, and in the same year the stately brick structure known as the Royal Brewery took its position on Queen Street just opposite the Kawaiahao Cemetery. And out at Waikiki in 1901 the Moana Hotel was digging in, establishing a beachhead in a location that proved to be strategically perfect for the 20th century tourist incursion that was to follow.

It was now 100 years since the first missionary ship anchored in Honolulu harbor, and regionalistic design of buildings was indeed becoming a reality. And if any period in Honolulu's architectural history were to be singled out as the vintage years, it would most certainly be the 1920s. This was the era of C. W. Dickey, Hart Wood, Bertram Grosvenor Goodhue and Julia Morgan, and the greatness of this time is manifested in structures such as the Christian Science Church (1923), the Honolulu Academy of Arts (1927) and the Alexander & Baldwin Building (1929). Separately these people created the best architecture that Honolulu has seen, and collectively their outstanding efforts provided the much needed architectural vernacular—a design language that was whispered during the preceding 100 years but never quite expressed clearly until this time.



The architects of the '20s made the truly great contribution. Disregarding the meaningless architectural bits and pieces of by-gone eras and far-off locales, these architects created buildings that, above all else, belonged to the city of Honolulu. And so a regional architecture, heretofore evidenced solely during the days of the grass houses, emerged boldly and absolutely onto the scene. It was an architecture sympathetic to the environment, with comprehensible scale, solidity and comfort. It was thoroughly studied indoor-outdoor space relationships; it was the bursting open of the heretofore rigid and formal plan. It was a mindful choice of materials, a utilization of shady courtyards and an introduction of oriental design motifs cautiously combined with the major building elements.

Honolulu's architectural fabric was well-woven in the '20s, and it was logical indeed to suppose that great things would immediately follow. Unfortunately this was not the case. The gray clouds of the

The 1920s were the vintage years of Honolulu's architectural history. C. W. Dickey and Bertram Grosvenor Goodhue were among the architects who provided an architectural vernacular, creating buildings like this school that truly belong to Honolulu and whose architectural forms are in close harmony with nature.

Honolulu's growth problems are the same as those of other American cities. But Honolulu is not the same: The very permissiveness of the environment removes the constraints essential to vigorous regional design.



Honolulu, according to the author, is ripe for a "second architectural golden era," rooted in the character of the environment and mindful of the need to conserve it. At the same time, a tomb built in 1876 for a Hawaiian king is a reminder to treat the past with both compassion and respect.

oncoming Depression were not conducive to a prolonged and blossoming architectural springtime. The Depression then that greatly altered the lives of many in many ways had a particularly damaging effect on Honolulu's architectural development. Coincidentally, the financial recession occurred at the very peak of the city's architectural history, arresting the forward motion and wasting valuable momentum.

This is not to suggest that all building activity came to a sudden halt, for good architecture, though lessened in total quantity, did continue until the mid '30s. Noteworthy examples are the Robert Pew House by Hart Wood (1931), the Halekulani Hotel by C. W. Dickey (1931), the W. Thomas Balding House by William Wilson Wurster (1933), the Immigration Station by C. W. Dickey and Herbert Cayton (1934) and the Church of the Crossroads by Claude Stiehl (1935).

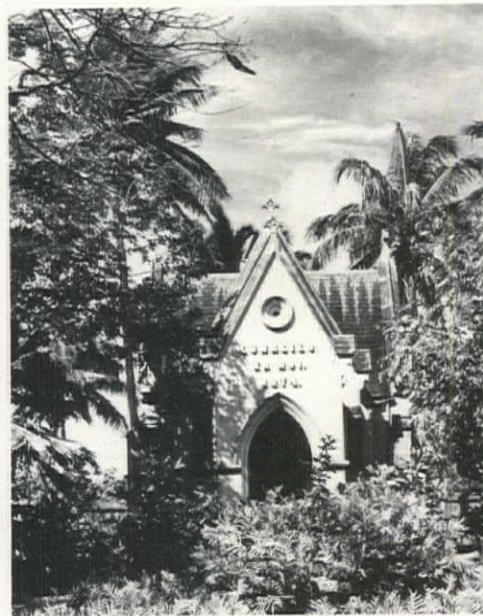
World War II, which began for the US at a harbor some eight miles to the northwest of downtown Honolulu, further extended this quiescent period in the city's architectural history. The physical damage to the city that resulted directly from the Pearl Harbor attack was slight, but worthwhile growth in culture and the arts was sacrificed with a war to be waged. Nothing truly significant occurred on the Honolulu architectural scene through the war recovery years up until the early '50s.

Honolulu grows today with the same problems that burden most American cities: freeways, excessive traffic, parking deficiencies, air and water pollution, diminishing open spaces, the destruction of natural amenities, the loss of historically significant buildings, overcrowding, social inadequacies, insufficient recreational facilities, etc. But Honolulu itself is not the same as any other city, and these problems, therefore, though similar must have dissimilar solutions—solutions planned by sensitive, imaginative and outstanding persons that are particularly sympathetic to the regional requirements and conditions. And in the planning process, the safeguarding of Honolulu's individuality should certainly be the primary objective.

The continuing and somewhat unruly search for a vernacular is evidenced today in the almost limitless variety of shapes,

materials and colors that are found in Honolulu's buildings. And it is difficult to foresee the development of strong regionalism in a city of such boundless architectural variety.

Curiously enough, the balmy weather with its countless advantages hampers the architectural design process by being overly permissive. There are few limitations imposed by Honolulu's mild weather and this, similarly to the overabundance of materials, contributes to a broad range of architectural interpretations. The tem-



perate climate, then, one of Honolulu's greatest assets, will delay the evolution of a worthy regional architectural style if misused during the design process to excuse anything less than a logical solution. Climatic considerations must indeed be carefully studied and boldly expressed.

But the future is certainly as bright as we want to make it, and the most encouraging note is the growing awareness that thoughtful planning and architecture are the necessary concerns of each and every individual. Our ill-usage of nature is shamefully realized. We are placing new importance upon our Hawaiian heritage. Structures of historical significance are being more carefully guarded, and the stouthearted protective attitude, oftentimes with the vigor of basic material protective instincts, admirably holds the bulldozers at bay. There is healthy opposition to

ugliness in our streetscapes—to noise, dirt, utility poles and poor signing. There is a growing realization that everyone has the right, and indeed the obligation, to insist upon the preservation of that which is good. As the public's concern for the environment increases so will its demand for quality, together with the standards for that quality.

Accepting the premise that a second "architectural golden era" approaches and that Honolulu is soon to be blessed with a more auspicious architectural phraseology, we might envision the results in broad terms. First off, this new architecture will treat the good buildings of the past with respect and compassion. It will be an architecture that has generous concern for the city as a whole. It will not be dictated by the expeditious attitude or by the short-ranged cost projectionists. It will not be an architecture that borrows recklessly from other times or other places, and it will not be cocooned in yesterday's mistakes. It will be sympathetic to nature and nature will dominate, and the design will be influenced strongly by the unusually good climate. It will be subdued forms and textures and earthy colors suggesting casualness and comfort. It will be an architecture that clearly expresses its own individual function. It will suggest both restraint and permanency, and it will ignore the gaudy and the slick. It will make the most of views but not at the expense of others, and it will preserve open spaces within our land. It will be an architecture that encourages evolution and never remains static. Above all else, it will be an architecture that dignifies the human being and respects the best qualities of the environment. □

Credits: Kamehameha V Post Office (1870); John Fitzgerald Kennedy Hall, University of Hawaii (I.M. Pei & Partners and Young & Henderson, 1962); Princess Kaiulani Hotel (Gardner Dailey, 1954); Mary A. Mendonca House (Robert G. Miller, 1928); Bulk Sugar Plant (Law & Wilson, 1955); First Chinese Church of Christ (Hart Wood, 1929); Kamehameha Schools (C. W. Dickey and Bertram Grosvenor Goodhue, 1929); Lunalilo Tomb (Robert Lishman, 1876).

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A Guide to Architecture in San Francisco and Northern California. David Gebhard, Rogert Montgomery, Robert Winter, John Woodbridge and Sally Woodbridge. Salt Lake City: Peregrine Press, 1973. 500 pp. \$6.

A disparate group of five authors has got together a fine new architectural guide that covers a whole region. It gives the user an opportunity to range from Big Sur and Fresno in the south all the way to the Oregon border and from the coast inland to Lake Tahoe. It records California's most distinctive architectural contributions from the missions and adobes, the Gold Rush vernacular work, Victorian and eclectic high-style buildings to the familiar postwar Bay region architecture and the latest contemporary expressions. It covers a lot of ground spatially, temporally and stylistically.

In introductory notes on the many towns, cities and regions of northern California, the guide speaks not only of architecture but also of landscape and environmental design, even regional planning and urban history. The promise of these comments — that the guide entries would cover more than architectural monuments — seems unfulfilled in the body of the book. Entries deal almost exclusively with individual buildings, a few consider groups of structures, but gardens and parks are noticeably absent.

Mainly, the book presents the parade of styles which has become the expected focus for architectural guidebooks. And in this lies one of the book's achievements. Despite being the work of five different people, the guide offers neither a maze of different tastes and ideas nor a typically homogenized committee product. Its many-sidedness appears most clearly in its devotion to some of the eccentric branches of architectural style rather than to the mainstream.

The authors bring considerable experience to their task. John and Sally Woodbridge did the long out-of-print *Buildings of the Bay Area* which was published by the Grove Press and used by The American Institute of Architects at its 1960 San Francisco convention. David Gebhard and Robert Winter co-authored the immensely successful little guide *Architecture of*

Southern California put out by the Los Angeles County Museum. Robert Montgomery publishes regularly in the architectural press. All the authors write in lively prose, considering it is a catalog that



Bruce Goff's 1946 SeaBee chapel is used today by San Leandro Community Church.

they are doing. The level of information is high. Together they show a devotion to the task that should please both scholars and casual sightseers.

The guide features a photographic section depicting in capsulized form the history of northern California architecture through a sequence of more than a hundred stylistic examples. Although such labeling by style often becomes a bone of contention among architects and historians, the authors have made their definitions as clear and consistent as possible, both in the photographic section and the glossary.

The entry captions sometime over-emphasize style, but they are generally helpful. In any case, the reader is given over 1,000 buildings which he can view and label in any way he wishes. These include such universally known stars as the Casa Amesti in Monterey, Eureka's matchless Carson House and the Hallidie Building in San Francisco. On the other end of the scale, the book offers a rich collection of vernacular houses in places like Alameda and San José, and even ex-humed modern works like Bruce Goff's splendid Navy-SeaBee's quonset hut chapel

Over the years a variety of architectural guidebooks on the cities hosting AIA conventions have been published. This year's praiseworthy contribution goes beyond a single city to encompass a whole region. "It will enrich anyone's stay in this splendid place," comments the reviewer.

of 1946, discovered still in use in a nondescript East Bay subdivision.

The guidebook contains riches for everyone. More important than the style issue per se, the book earnestly attempts to

present one-half of the most populous state's architectural accomplishment on its own terms rather than as an exotic outpost of Eastern cultural history. Visitors to California and San Francisco standardly focus on aspects which they identify as properly spawned there, preferring to consider regional translation of such things as the Chicago Prairie School, say, or Richardsonian Romanesque as meaningful developments. This guide shows no such provincial bias. The authors' eyes are catholic.

The book seems easy to use. Architect/graphic artist Marc Treib designed it. He used the well-established long, narrow guidebook format; big, clear, uncrowded type; and nice, highly schematic location maps that seem effortless to interpret although the user needs oil company road maps to help get from place to place. After some of the more showy architectural guides of recent years, its straightforwardness is welcome.

The two Woodbridges and the three Professors Winter, Montgomery and Gebhard deserve congratulations. Their guide sets a standard by going beyond a single city and treating a whole identifiable region. Per-

haps even more important, they offer some tantalizing hints of a new kind of guide, one that directs the user broadly through the environmental design of a region as well as its architecture rather than fixating only on its high-style building. In the meantime, *A Guide to the Architecture in San Francisco and Northern California* will enrich anyone's stay in this splendid place. *Richard C. Peters, AIA*

They Chose to Be Different: Unusual California Homes. Chuck Crandall. San Francisco: Chronicle Books, 1972. 134 pp. \$9.95.

There is not a single home in this book that I would not like to see published more fully or to visit in reality. I have seen only very few of them published before. They are beautifully photographed and are displayed with excellence in this publication, although I would prefer more explanations in the text. There is striking variety in the selection. Many of the houses are designed by architects whose names I did not know until now. The visual impact is so stimulating that I hope readers will pardon me if I mention some of the thoughts provoked.

Most of the examples are strong statements, to use the current cliché. I usually prefer buildings to be seen and not heard. Although I do not agree that it is a necessity, conceptual art is acceptable providing

there is sufficient artistry. There *is* in all of these examples. The "how" is as prominent as the "what." So much so that each could be called a masterwork. With so many masters, even unknown ones, the question is spotlighted as to the relation of personality and opportunity as opposed to absolute levels of ability in our current reassessment of the modern pioneers and past greats.

In spite of the broad variety, each home evokes recollections of other buildings. Each could be said to be in a certain style, even if a new, rare or obscure one. This is not a criticism. In fact, many theoreticians are saying that it is a necessity. Although these homes may be different from your aging aunt's, they are not unfamiliar to the architectural fraternity. Only one home pictured, by William W. Wurster, FAIA, is in a style which is not outside of the experience of most laymen. The other architects seem to say (in their statements) that the layman should be educated to an architect's style. But the architects do not agree among themselves. The client can pick any style to which he responds so long as it is a part of the architect's previous experience but not his own.

Thinking in styles confuses the reasoning for modern design: better buildings. It is easier to judge if a building is better when it more nearly corresponds to a num-

ber of other examples. Innovations can then be seen as either cute or useful. Incidentally, none of these examples is in southern California, and there is a certain agreement among them to be within an overall style. Almost all are nonindustrialistic in concept, involving a lot of hand labor. A number agree even more closely to one set of rules; the Berkeley/Bohemian style has come into its own.

I found only one minor fault with the book: a tiny bit of dogma which suggests that a home *should* be unconventional. This relates to the book's suggestive title. The text does not elaborate on the psychology of daring to be different. For architects, it is more daring not to be different — from the untutored layman, not from each other. The title also suggests the important role of the client in a good building, and the text is generally client oriented. A good small building — whether different or not — involves hope, pride and confidence on the part of the client, architect and contractor. They are fragile commodities. Being different can be a performance of bravado, but, as I said before, *these* examples are carried through with real artistry, which requires hope, pride and confidence as well as ability and training.

Most of the photographs include breathtaking natural landscapes. The question



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forms itself as to how much of the esthetic response to nature as well as to being different is a result of a desire to escape from ordinary and regular personal confrontations.

The various examples show clearly the rapidly developing change in architects' own esthetics. The most used esthetic rule among the examples is the one of complete articulation, i.e., where each element is



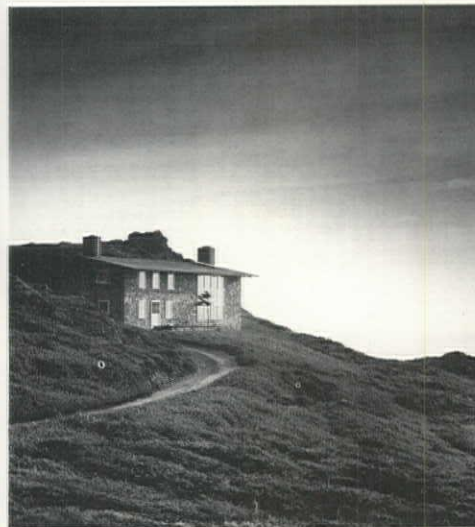
a part of the design; the walls are simply shaped panels or variations thereof; the spaces between walls are glass areas (there are no isolated windows as such); and the whole looks as though it could be dismounted in pieces.

This esthetic idea became the most agreed upon rule in modern architecture. It had its roots in Frank Lloyd Wright, but was first completely expressed, to my knowledge, in Rudolph Schindler's own home of 1921 in Los Angeles. The walls are tilt-up panels of concrete, with glass slots between, and the roof is a flat slab in appearance — all sitting on a concrete slab. The differences between this house and the two street elevations of Wright's Robie House is that there is no feeling of floor, no enveloping walls, no windows and no sloping roofs. It is all abstract planes and glazed spaces between.

Mies van der Rohe had already made designs of buildings with no solid exterior walls, but Schindler's home was years before Mies' Barcelona Pavilion. Mies' buildings at the time often used the walls in box form with punched windows, and Wright had picture windows in some of his Los Angeles work around 1924. Schindler abandoned this esthetic idea for several others before his death. Among them was a molded look where the walls and roofs flowed together but were of noticeable irregular shapes. Schindler was well published in Europe and this country. He must have been an influence on the later work of Le Corbusier and, directly or indirectly,

on Paul Rudolph and the currently most published style of geometric shapes. Richard Neutra used the articulated esthetic from the first of his buildings and more consistently than anyone else until his own death. Even the few sculptural or biomorphic examples in this book treat the curved surfaces as sculptural shapes with glass areas filling in between.

Two other esthetic ideas share about equally among the remaining examples. The first was being used consistently by Wurster and others of the Bay Area School while Neutra was influencing the articulated school elsewhere. This esthetic uses the walls to form shaped boxes pierced by balanced or composed window openings. The resultant wall shapes are not geometric shapes; the wall is a neutral surface for a composition of openings. The third and newly popular esthetic has its beginnings in the previous one and in the Berkeley/Bohemian variations. All I need to say to



explain it is to say Sea Ranch. It appears to be almost nonesthetic with an uncomposed and unbalanced quality. The boxes are not a definite geometry but are shaped in an unusual manner to be noticed. The windows and skylights are irregularly punched in a playful manner.

This newest and growing set of rules, or style, is well liked by laymen with whom I have talked. We discussed it in a lecture/discussion class I give for laymen through the University of California at Los Angeles Extension. It seems that it relates to the old West on a symbolic level. It also has the emotional appeal of being simple. Laymen feel that they could build such a home for themselves and design it as well. There is no hidden or educated content to intimidate the observer. I have since thought of another compelling factor in its acceptance: In addition to the "what" of concept (in which it is relatively low) and the "how" of artistry (again, not of the most complex order), it accents the "why."

This is the element forgotten when a style becomes too stylistic and the design becomes more important than a well-serving building. It happened to the eclectics, and it is happening to the form and space

mongers today. In this new esthetic of minimum esthetics, the observer gets an emotional reaction not because he has experienced it before and it comforts thereby but because he can recreate the decision making of the designer. The windows and skylights are explicitly placed for a view or to admit light, and the building shapes itself as it turns from the wind. Neutra's houses were always shaped by the "why," in almost a systems approach, to provide the best background for potential delight. Sticking to the "why" would distinguish a logical planner-type architect from a mere designer milking a style.

I think that the popularity of this new direction offers real alternatives for the architect who is more interested in good buildings than in great "Architecture." If esthetics are not taken as absolutes but as deep-seated conditionings, both clients and architects are free to solve real problems in a longer lasting esthetic manner than by working in a fixed style, even this new one.

Some of the homes depicted in this book seem to ask "why not?" rather than to explain "why" in their concepts. Most of them, however, stick closely to the earlier modern tradition and the California tradition (both southern and northern) of being formed by reason before effect. This is a book to which I will return many times.

John Blanton, AIA

Adobes in the Sun: Portraits of a Tranquil Era. Photographs by Morley Baer; text by Augusta Fink with Amelie Elkinton. San Francisco: Chronicle Books, 1972. 144 pp. \$14.95.

"Made of the earth and oriented to the sun, adobe architecture represents a unique aspect of the California heritage. . . . Built of mud bricks, cemented by the rays of the sun, the unadorned adobes of another era stand today as an affirmation of the beauty that abides in man's uncomplicated interaction with the planet he inhabits." So reads an introductory essay to this handsome book which reflects Spanish and New England traditions expressed in the building materials of California.

An explanation is given about the customary procedure for adobe buildings. A large basin was dug in the ground, about 20 feet in diameter and 2 feet deep. Soil and water were mixed there with whatever "binders" were at hand: reeds from nearby streams, weeds from a field, shells from the beach. After the mixture became a thick soup, it was poured into molds and dried in the warm sun. From the bricks so made, generally about 11x22 inches in size, buildings were erected with massive 3-foot walls that are a characteristic of adobe structures.

Augusta Fink tells how Indian converts to Catholicism taught this method to the padres who patterned their mission structures after Spanish models. Then with the

continued on page 65

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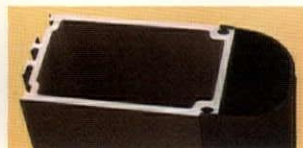
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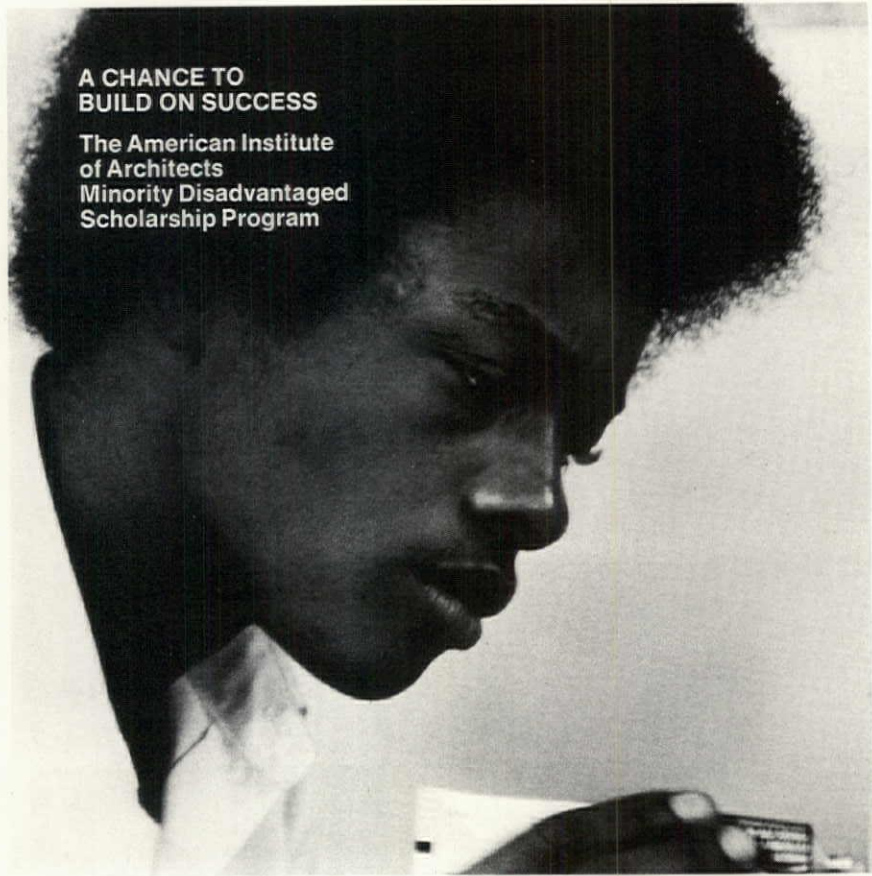
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books from page 64

coming of settlers in dire need of shelter, adobe bricks were used for fashioning small and primitive homes.

More sophisticated carpentry skills and innovations in standard adobe construction came about when the port of Monterey was opened to foreign trade in 1822. It was in 1833 that Thomas Oliver Larkin arrived and introduced his own ideas for

of that city with the information presented "in the way visitors and citizens see and experience it." For example, in the discussion of Rittenhouse Square, there are photographs as the pedestrian would see it and not just pictures of isolated buildings. There's even a photograph of a couple of pigeons down in one corner. There's also a good map so that the visitor can orient himself easily and pick out quickly the



adobe buildings. Combining the traditions of New England and the Southern plantation, Larkin's house used adobe brick and a redwood frame, thus making possible an upper story and freedom in window placement. It took three years to build Larkin's home, and the resulting structure established the new Monterey colonial style of architecture.

The "adobes in the sun" selected for inclusion in this book are beautifully proportioned secular buildings that are still standing. They were built over a 50-year period beginning in 1817. They vary in size from a one-room primitive home in Alameda County to a tremendous one in the Petaluma area of Sonoma. There are homes, sheds and barns, government buildings, a blacksmith shop, Monterey's first theater, commercial structures, etc. The photographs sensitively portray exteriors, interiors and patios.

Morley Baer has captured the simple beauty of the adobe structures and historian Augusta Fink has interestingly chronicled life of a bygone era. *Mary E. Osman*

Man-Made Philadelphia: A Guide to Its Physical and Cultural Environment. Richard Saul Wurman and John Andrew Gallery. Cambridge, Mass.: MIT Press, 1972, 104 pp. \$3.95.

As the authors of this very useful book say, no effort is made here to duplicate other guides to Philadelphia. The concern is the physical and cultural environment

important structures in the vicinity.

The first two sections of the book are on the routes most used by visitor and resident and on the areas of the city. Here is described the city "as it is today," and there are typical views and important buildings "that serve as visual landmarks."

The third section of the book is on city and regional data, and information is given about population growth, population distribution, legal and political districts, etc. Museums, parks and historic sites are described as they relate to historic development and transportation systems. The final section is on plans and planners. The plans range from the one by Penn in 1682 on down to the Center City Plan of 1972. There is a section on interesting interiors as well as data on past and present Philadelphia architects.

The book also has a general index, an index of buildings and of architects, a listing of pertinent telephone numbers and a bibliography. The publication is attractive and helpful to visitor and resident alike. What's more, it's a guide whose concept and format is such that any American city would do well to try to emulate it.

The California Tomorrow Plan. Edited by Alfred Heller. Los Altos, Calif.: William Kaufmann, Inc., 1972. 120 pp. \$7.95 hardbound, \$2.50 paperbound.

Any region or state that is concerned about the inadequacies of present pro-

grams for solving environmental, social and economic problems will find this book helpful.

California Tomorrow is a nonprofit educational organization formed in 1961. Its aim is to give citizens of the state "the widest variety of choice environment, including quiet and light, pure air and water and a fair share of untrammelled green earth." Its founder and president is Alfred Heller, editor of this book. The plan presented is the result of the work of a task force of leaders formed in 1970 to design a model of what comprehensive state planning and cohesive strategy could be and could accomplish.

Two futures for California are described. In the first, called California One, the quality of life deteriorates because of the current disrupted ways of handling environmental and social problems. Without an overall strategic plan, disconnected programs result. California Two attacks the problems through a process of comprehensive state and regional planning and posts "clear conditions of passage to survival with amenity."

An outline of how it can be done is given. The causes of disruption are identified systematically, and basic or "driving" policies are set forth to deal with the causes. California Two "or any other reasonable set of choices about the future" can be achieved but, as it is stated, it takes major changes in governmental structures, new patterns of spending, large-scale action programs, new thinking and new ways of life. What is required above all is a "broad public commitment to compassionate, systematic, comprehensive planning." The book is not for the faint-hearted, but innovative decision makers will find it provocative.

Yellowstone: A Century of the Wilderness Idea. Ann and Myron Sutton. New York: The Macmillan Co. and Yellowstone Library and Museum Association, 1972. 219 pp. \$25.

This handsome book about America's first national park will delight anyone who loves natural beauty. There are many photographs in color that depict erupting geysers, mud pots, placid lakes, wild flowers, animal life, winter's loveliness, sunrises and sunsets.

The text begins with a pack-saddle trip into the back country, setting the proper mood for the book. Chapters follow on such topics as the geological development of thermal wonders, lakes and rivers and the variety of life in Yellowstone.

A section on the early explorers is especially interesting. The old photographs of these intrepid men and the account of efforts made to maintain the park's natural condition are rewarding parts of the book. Even in the early days park administrators had their problems:

continued on page 68



Owner: Sears, Roebuck and Co.,
Chicago, Ill.
Architect: Albert C. Martin and Associates,
Los Angeles, Calif.

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books from page 65

Animals were killed, fires were set deliberately, visitors threw everything imaginable into the geysers and hot springs, there was official neglect. But the idea of national parks spread and developed, as the authors write.

A chapter on the next 100 years is provocative. How can a wilderness be preserved and still be made available to millions of visitors? The authors conclude: "In the end it may be simply that contemplation will be the human use for which the national parks will be most valuable. Action and adventure may be a part of this, but ultimately the reorganization of a man's thoughts is so personal that the success of it, the renewal, the fresh enthusiasm for life, will affect him more than anything else. He may well become a better man in the society to which he returns." If humanity becomes detrimental to such wilderness areas as Yellowstone "the activities of human visitors, rather than those of native wildlife, will have to change."

Trevor Dannatt: Buildings and Interiors 1951-72. New York: Crane, Russak & Co., 1972. 96 pp. \$10.50.

The London architect Trevor Dannatt has designed a variety of buildings and interiors over a 20-year period. It is ironic, says Theo Crosby in a perceptive introduction to the book, that his major work should be in the middle of the Arabian desert. This anthology of his work begins with a house completed in Kent, England, in 1950 and concludes with the imaginative conference center, hotel and mosque in Riyadh, South Arabia.

Crosby says that in the illustrated anthology one can see "the growth of a sensibility, at first awkward, tentative but always tender and concerned. This sensibility has grown and become assured. Dannatt is not on the verge of a breakthrough. Such a concept is not in his nature, which is unassertive, patient, fastidious and persistent."

Small Georgian Houses and Their Details, 1750-1820. Stanley C. Ramsey and J. D. M. Harvey. New York: Crane, Russak & Co., 1972. Various pagings. \$17.50.

First published in two separate volumes more than 40 years ago, this work has long been out of print. It is reissued in the hope that it will be helpful to persons who are concerned about the restoration and adaptation of late Georgian houses to new uses. The first part of the book contains photographs of exteriors; the second has photographs and detailed drawings of interiors. Many of the houses depicted have been destroyed. The Georgian townhouse is still for many people the most urbane structure for city living.

Primary School Design. Malcolm Seaborne. London: Routledge & Kegan Paul, 1971. 82 pp. \$5.

The author visited many primary schools in England prior to writing this short study. Using a case method approach, he discusses the advantages and disadvantages of major school types. He also considers the importance of the designed environment to the learning process.

Homes and Home Building VI. Washington, D.C.: National Association of Home Builders, National Housing Center Library, 1973. Unpagged. \$10.

Nearly 4,000 articles from some 300 journals are cited in this sixth edition of an annual bibliography first published in 1967. A guide to subject headings used precedes the main body of the bibliography. The AIA JOURNAL is among the magazines indexed.

Community Growth and Water Resources Policy. John M. Carson, Goldie W. Rivkin and Malcolm D. Rivkin. New York: Praeger, 1972. 204 pp. \$15.

US population growth from 1950 to 1971 is examined in this book to determine the effect of water resources development on the distribution of the population. The authors, who are principals in a Washington, D.C., urban and regional planning firm, develop growth strategies and suggest water resources programs and policies which will help in influencing population distribution in the future.

Planned Unit Development: New Communities American Style. Robert W. Burchell, with James W. Hughes. New Brunswick, N.J.: Center for Urban Policy Research, Rutgers University, 1972. 254 pp. \$12.95.

An in-depth exploration of planned unit development. It is viewed as "America's equivalent of the new community" which is destined "to become increasingly important in the dynamics of the shifting spatial organization of metropolitan areas."

The conceptual background of PUD is given in a lengthy first section in which there is information on PUD's definition, process and impact. The second major section is on development reality with discussions of such topics as tenant characteristics, cost structure, cost analysis and the cost of school services for a PUD. The final part of the book is devoted to substantive conclusions and emerging policy, with recommendations to various policy making units.

Construction Rock Work Guide. Robert Crimmins, Reuben Samuels and Bernard Monahan. New York: Wiley-Interscience, 1972. 241 pp. \$13.50.

As favorable or natural foundation sites become increasingly used up, marginal areas have to be used. They often require

rock excavation. This book is a practical guide to rock work construction.

After a review of the basic principles of geology, the history of rock excavation and job classifications, chapters on all aspects of rock work follow which cover such topics as prebid factors, equipment, blasting, rock anchoring and bolting, foundation construction, etc. The appendices contain excerpts from the New York City Building Code and some hints on how to identify minerals and rocks.

The architect will find the book useful in giving him a better comprehension of the problems that are involved in rock excavation. It is helpful as well to construction engineers, owners and contractors. The authors are associated with the Thomas Crimmins Contracting Company.

Structural Analysis. R. C. Coates, M. G. Coutie and F. K. Kong. New York: Wiley, 1972. 496 pp. \$18.75.

Computer-based analysis, say the authors of this textbook on structures, is a continuing development. "No structural engineer of the future will resort to the various pretty little calculations which have been beloved of examiners till now, nor yet be far from a practicable machine." The computer will "give both another dimension in his design thinking . . . and confidence in his ability to produce solutions." The revolutionary changes brought about by the computer, as well as other recent far-reaching concepts in structural analysis, have led these university professors to prepare yet another textbook on the subject.

Intended for undergraduate students, the book has two aims: to present the principles of mechanics and basic structural concepts and to explain computer methods. There are 13 chapters on such topics as basic structural concepts, stiffness and flexibility, instability of struts and frameworks, etc.

LETTERS

The Human Approach: The article "Humanizing Architects: Feeling Versus Object" by Philmore J. Hart, AIA, in the January issue is one of the most meaningful ones I have read.

This really hits home in regard to both teaching and architectural practice. I think that it is especially relevant for the builder/developer housing field in which taking the human approach seems to be doubly difficult.

I feel that Hart did a wonderful job in expressing how architects must change in order to accept growth and emotion as a healthy life process.

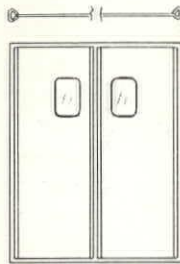
Robert W. Hayes, AIA
San Francisco

continued on page 72

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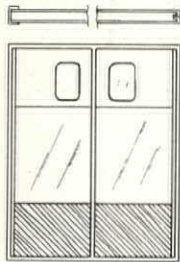


LWP 3

LWP 4: Same as "LWP 3" except with decorative high pressure laminate both sides. Decorative doors are practical with protective accessories. Door illustrated has 12" high Base Plates and two sets of Bumper Strips.



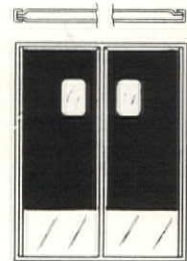
LWP 4



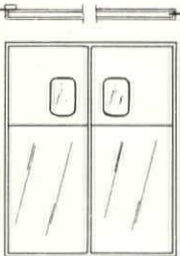
SCP 5

SCP 5: A Solid Core Door 3/4" thick. Illustrated door has Anodized Aluminum, Top Panels, 18 gauge steel center panels (SS front, Galv. rear), 14 gauge high carbon steel kick plates. Write for options and other Solid Core Door models. Applications same as "LWP 3", a heavier door but same easy action.

SCP 8: A Solid Core decor door. Illustrated door has 18" high Base Plates and Edge Trim (18 gauge Stainless Steel). Decorative High Pressure Plastic Laminate above Base Plates to top of door both sides. For Food Service and other areas where Solid Core Decor doors desired. Write for other models and options.



SCP 8



SCC 1

SCC 1: Gasketed, Solid Core Door 3/4" thick. Illustrated door has Anodized Aluminum top Panels and 48" high 18 Gauge Stainless Steel Base Plates. For Refrigerated areas, Work Rooms, Processing and Cooler to Processing. Write for options and accessories. Ask about 1 1/2" thick Foam Core Doors.

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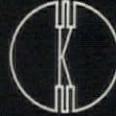
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EVENTS

Apr. 25: The Changing Housing Industry Conference, Chrysler Center, University of Michigan, Ann Arbor, Mich.

Apr. 30-May 1: Inter-Society Color Council Annual Meeting, Statler-Hilton Hotel, New York City.

May 5-8: National Architectural Secretaries Association Convention, the Hyatt on Union Square, San Francisco.

May 6-11: National Conference of States on Building Codes and Standards, Hotel Sonesta, Hartford, Conn.

May 7-10: AIA National Convention and Exposition, Brooks Hall, San Francisco. Hawaiian portion, May 11-15, Honolulu.

May 15: Applications due, Western Home Awards Program. Contact: AIA-Sunset Western Home Awards Committee, P.O. Box 2345, Menlo Park, Calif. 94025.

May 16: Conference on Client Relations and Decision Making to Establish a Successful Building Program, University of Wisconsin, Madison, Wis.

May 17-18: Conference on Architectural Programming for Building Design, University of Wisconsin, Madison, Wis.

June 4-6: National Interfaith Conference on Religion and Architecture, Hotel Radisson South, Minneapolis.

June 17-22: International Design Conference, Aspen, Colo.

June 17-22: Congress of the International Federation of Hospitals, Montreal.

June 18-20: Noise Control of Mechanical and Electrical Equipment in Buildings Seminar, Pennsylvania State University, University Park, Pa.

June 25-27: Construction Specifications Institute Convention, Sheraton Park Hotel, Washington, D.C.

June 25-29: Legal Problems in Professional Practice Program, Graduate School of Design, Harvard University, Cambridge, Mass.

July 16-20: Principles of Color Technology Program, Rensselaer Polytechnic Institute, Troy, N.Y.

Aug. 1: Entries due, Design of Mobile Home Exteriors. Contact: Mobile Home Design Competition, Reynolds Metal Co., P.O. Box 27003, Richmond, Va. 23261.

Aug. 1: Entries due, Lowrise Building Projects Using Architectural Aluminum Products Award Program. Contact: Architectural Manufacturers Association, 410 N. Michigan Ave., Chicago, Ill. 60611.

Aug. 9-29: Brazil Study Program on Urban Development and Housing. Contact: American Institute of Planners, 1776 Massachusetts Ave., N.W., Washington, D.C. 20036.

Aug. 31: Nominations due, Keep America Beautiful Awards Program. Contact: Keep America Beautiful, Inc., 99 Park Ave., New York, N.Y. 10016.

letters from page 69

A Home Away from Home: We have an idea for a complex of design studios for architects, engineers, quantity surveyors and designers who have practices based outside London but who must visit and work in England from time to time.

The basic idea is to have a number of studios that would be let by the day with a minimum of one day per week on a yearly basis. The rent would be reasonable. If a tenant wishes to use the studio on any other day, we will endeavor to arrange an exchange of dates with another tenant. Even so, he will be able to use the design studios as a London base, and there will be a reception lounge with telephones for the tenants' use.

Each studio will be equipped with a drawing board and working surface and appropriate furniture. A boardroom will be available as well without extra charge, bookable in advance. It will be equipped with slide projector and screen. There will be a telephone operator and a bilingual secretarial service. Telephone messages may be left for the tenants, and letters will be forwarded.

The rent will probably be in the region of \$2,400 yearly. We are anticipating a demand for space, and we are going to accept tenants on a first-come, first-served basis. We plan a complex that will give first-class service, similar to a luxury hotel but related to business needs.

I will be glad to supply additional information to any inquirer.

Michael B. McDonald
European Design Consultants Ltd.
10 St. George St., Hanover Square
London, England W1R 0DP

Rare Books for Sale: Several years ago my father willed to me two volumes titled *Specimens of Gothic Architecture Selected from Various Ancient Edifices in England, Consisting of Plans, Elevations, Sections and Parts at Large*. The work is by architect Augustus Pugin with literary text by E. J. Willson.

These books are first editions, and I have been advised that they are rare. The first volume was published in London in June 1821; the second in December 1822.

We believe that the books should be in the possession of someone who would appreciate them since we do not have further use of them. If any individual or library is interested in purchasing them, inquiries may be directed to me in care of the editor of the JOURNAL. Mrs. Ralph A. Hockenson
Tulsa, Okla.

OAE Clarifications: As always, we appreciate whatever interest the AIA JOURNAL shows in the OAE and our progress. I should like to clarify, however, an item on page 53 in the January issue.

The OAE has changed its name to the Organization of Architectural and Engi-

neering Employees. There is no change in our logo OAE, however.

Further, our affiliation is with the United Brotherhood of Carpenters; as a result, we have become Local 2001. Local 2001 is an autonomous statewide local made up solely of employees in the architectural, engineering and related design professions. Although we are Carpenters, there are no carpenters in our local.

Peter A. Ekstein
Executive Secretary
OAE, San Francisco

Kudos for February: Beginning with Comment and Opinion on the letter of Institute President S. Scott Ferebee Jr., FAIA, to President Nixon and continuing through several substantive pieces by discerning architects and thinkers, I consider this issue the finest ever published. It is balanced, provocative and on the cutting edge of change. Herbert H. Swinburne, FAIA
Philadelphia

I want to thank you on the excellent February number. It is extremely informative and stimulating, and the format is a great improvement.

I do not usually write "fan" letters, but in this case I believe you deserve it.
Wayne S. Hertzka, FAIA
San Francisco

The article featuring the work of Julius Shulman was of particular interest to us.

We have always admired his photographic technique and, in particular, his "architectural eye" for detail. His camera and the article have illustrated the detail of solid and void that architects visualize on paper. The molding of a building plan solution to achieve the exterior articulation, as shown by Shulman's photography, is the design sophistication that is not always easy to achieve.

Thank you for including this kind of feature in the JOURNAL.

Robert J. Schaefer, AIA
Wichita

Heavy-Laden Santa Claus: Apparently Walker/Sanchis neglected to have the firm's Christmas greeting checked (Feb., p. 62). The top view shows the bag of goodies on Santa's left foot, but suddenly the bag has moved to the right foot in the bottom view. Not only that, Santa appears to have switched the horn from his right to his left hand. Bernard N. Brizee, AIA
Lake Success, N.Y.

ED. NOTE: Everything is under control. Santa (borrowed from the US Christmas stamp) simply had to change feet after his heavy bag and weary travels had worn a hole in his left boot. Consequently, he had to start tooting his horn with his left hand. In this case, the right hand knew what the left was doing!

GOING ON

going on from page 10

racial groups." Outlining the issues and problems to be solved, Slayton summarized, "It is essential to achieve real freedom of choice and real equality of opportunity for every citizen regardless of race or income."

His address was received enthusiastically by a group of about 70 planners and developers from all parts of the country who took part in the three-day seminar.

Since the report of the AIA National Policy Task Force was first distributed a little over a year ago, the officials of the Institute have made many appearances to groups throughout the country where policies set forth in the report have been discussed. The chairman of the task force, Archibald C. Rogers, FAIA, has talked to more than 200 groups. The report which describes America "at the growing edge" is having an impact upon the preparation of a national growth policy. The AIA was the first national professional society to prepare and propose a growth policy. Since January 1972 when the report was distributed, a number of additional organizations have formulated policy positions and presented them to the nation.

Arguments for and against growth continue to intensify. In addition to several national growth policies presently proposed in Congress, there is hardly a state or major locality in which issues of urban growth are not being debated, sometimes heatedly. It is clear that the policy position presented by the AIA came at a critical point in the preparation of a strategy for guiding the growth of the nation.

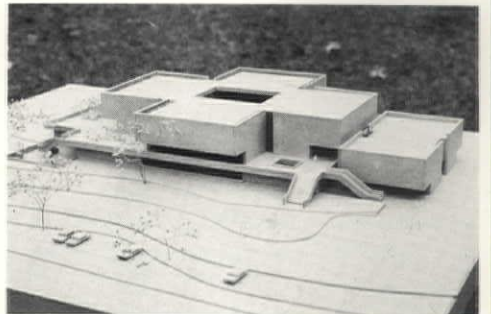
A revised report is being prepared in accordance with the findings of a conference on constraints that met in October. The second report will be modified by developments that have taken place since the first report was issued. Revisions are scheduled to be presented to the Institute's Board of Directors in May. The task force will make a progress report to the AIA membership at the convention in San Francisco.

Competition Sponsored by University For Arts and Architecture Building

The firm of Barras, Breaux & Champeaux of Lafayette, La., is winner of a competition for the design of a fine arts and architecture building at the University of Southwestern Louisiana. William K. Quinter, AIA, of Rockville, Md., won second place and Ellis Guy Myers of Jacksonville Beach, Fla., third. The competition was open to architects registered by the Louis-

iana Board of Architectural Examiners. The jury commended the winning design's "strong sense of visual order and spatial organization." Open planning will permit each department to function independently and yet allows for participation by all in interdisciplinary projects.

Professional adviser for the competition was William G. McMinn, AIA, head of the Department of Architecture, Louisiana State University. Jury members were Wil-



The winning design is a three-story structure, composed of four quadrants clustered around a central open court.

bur D. Starr, AIA, chairman of the USL architecture section; Milton S. Pickett, AIA, chairman of architecture, Louisiana Polytechnic University; and Pat Trivigno, professor, Fine Arts Department, Newcomb College, Tulane University.

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going on from page 73

Evolution of Ceramics from 7,000 BC Will Be Emphasized in New Museum

What is claimed to be the world's first museum devoted entirely to ceramics will open in Niagara Falls, N.Y., in May. The Carborundum Museum of Ceramics will depict the history, technology and art of ceramics as it relates to man and his environment.

The museum will house a small "factory" to produce fine bone china created by craftsmen from Staffordshire, England, as well as a gift shop. There will also be a 200-seat theater, live demonstration areas and galleries for exhibits and dioramas.

Located in the new Carborundum Center Building in downtown Niagara Falls, which is the design of Gordon Bunshaft, FAIA, chief design partner of Skidmore, Owings & Merrill, New York City, the museum will have 42,000 square feet of floor space on the first and second floors. The structure is part of the Niagara Falls Rainbow Redevelopment Project situated in an 82-acre area.

William H. Wendel, president of the Carborundum Company, says that the museum will operate as a nonprofit public institution.

Heat Contained in the Earth Itself Is Discussed as a Source of Power

Along the giant global system of geologic rifts, which are gigantic cracks penetrating deep into the earth and associated with the phenomenon of continental drift, is found geothermal activity. Water in the cracks is heated when it comes into contact with magma generated by volcanic activity beneath the earth's surface. Drilling teams sink bores down to the deposits of hot water to take measurements. If enough steam is present, it is tapped and used to turn turbines in electricity-producing plants.

A recent international conference on geothermal energy was sponsored by the United Nations' Resources and Transport Division. Experts from 10 countries discussed this hardly tapped power source. Geothermal plants are now operating in Italy, New Zealand, Iceland and California, and there are promising signs of geothermal energy in many other countries.

Joseph Barnea, director of the division, said that "in 50 years geothermal activity will be recognized as an energy resource of even greater significance than petroleum." It may well provide one significant solution to one of man's basic needs: clean energy.

It was reported that a study sponsored by the National Science Foundation and the University of Alaska estimates that if vigorous research and development are undertaken, 132,000 megawatts of geothermal electricity could be on the line by 1985. By the year 2000, electricity gener-

continued on page 76

St. Benedict Abbey Chapel, Benet Lake, Wisconsin; Architect: Stanley Tigerman, A I A, Chicago, Ill.; Roofer: Antioch Sheet Metal, Antioch, Ill.



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going on from page 74

ation from geothermal sources could be increased to 395,000 megawatts, a figure which is greater than the total electricity-generating capacity of the US today. The geyser field of northern California is already producing more than 300 megawatts, enough for half of San Francisco's present-day needs.

The UN's involvement in geothermal developments goes back to 1957.

Projects Sponsored by Religious Groups Will Be Shown in Architectural Exhibit

All those registered to practice architecture in this country are invited to parti-

cipate in an architectural exhibit to be displayed at the National Interfaith Conference on Religion and Architecture to be held June 4-6 in Minneapolis. Honor awards will be given for the most meritorious work. The jury for the architectural exhibit is traditionally made up of architects and clergymen. Exhibit chairman is Lloyd F. Bergquist, AIA, of St. Paul.

For the first time, projects developed and financed by a religious organization will be displayed as well as those designed for religious purposes. There will be designs of churches, temples and synagogues and also retirement centers, housing for the elderly, educational facilities, etc. The

annual design awards program is currently the only one specifically geared to the religious community on a national, interdenominational and interfaith scale.

The theme of the conference is "Community, Celebration and Our World." Convened by the Interfaith Research Center, one of whose members is the AIA, the meeting will focus on the religious experience in today's world. General chairman is Nils M. Schweizer, FAIA, of Winter Park, Fla.

Deadline for the receipt of exhibit material is May 31. Rules of submission and other data may be obtained from the Guild for Religious Architecture, 1777 Church St. N.W., Washington, D.C. 20036.

Hospital Programming Service now available for Architects.

Expert programming assistance at low cost.

Medical Planning Associates, a nationwide hospital planning consulting firm, is now making a new service—*HEALTH FACILITIES PROGRAMMING*—available to architects seeking or working on health facility design commissions. This non-personal service provides valid *functional* and *architectural* programming at a fraction of the cost it normally takes. The programs are highly definitive covering all involved or affected space—*area-by-area*. Some 73 different functional departments or spaces can be programmed, including specialty clinics or complex treatment areas for inpatients or outpatients.

This service combines specially created questionnaires and MPA's extensive programming data bank and design standards. This data bank is the only one of its kind anywhere. It has been developed from MPA's twelve years of continuing research

and planning experience with over 140 hospitals and allied health facilities. The questionnaires, when completed by the client's department heads, represent valid and justifiable functional programs for each department. These questionnaires have been in development for over five years and have been successfully tested in several dozen of MPA's planning projects.

This planning expertise in health facilities can now be added to *your design* capability for the benefit of any project, large or small.

For more information, stop and see us at Booth #412 at the AIA National Convention in San Francisco or write to: Medical Planning Associates Health Facilities Programming, 1601 Rambla Pacifico, Malibu, California 90265.



Booth #412 at the AIA National Convention

Authority in Architecture for the Aged, Well-Known and Prominent Leader

Last September the University of Budapest awarded Joseph D. Weiss, AIA, with a gold medal for his services to architecture. A graduate of the university, Weiss studied architecture at the University of Amsterdam and at Columbia University. He was a partner in the New York City architectural firm of Weiss Whelan Edelbaum Webster and was known internationally for his designs of numerous nursing homes and hospitals for the elderly.

Injured in an automobile accident in New Haven, Weiss died on February 1 at age 77. He lived in Chappaqua, N.Y.

His book *Better Buildings for the Aged* published in 1965 enjoyed favorable reviews in the architectural press. He was active on many professional committees on architecture for the aging and was a consultant to the US Public Housing Administration. In 1971 he was appointed a member of the President's Committee on Housing of the White House Conference on Aging.

Deaths

CHARLES BRUNNER, King of Prussia, Pa.
FRANK E. DE BRUYN, Boston
WILLIAM E. DUNLAP, FAIA, Chicago
HOWARD S. EICHENBAUM, FAIA, Little Rock, Ark.
RAPHAEL N. FRIEDMAN, FAIA, Evanston, Ill.
MARIO F. GONZALEZ, San Antonio, Tex.
GAARWOOD M. GRIMES, Louisville, Ky.
ALOYS F. HERMAN, Detroit
JOHN M. HIRSCH, Trenton
JAMES J. KENNEDY, Teaneck, N.J.
ARTHUR HOWELL KNOX, Evanston, Ill.
JOHN H. LANGLOIS, Amityville, N.Y.
ANTHONY C. MELONE, Wilkes Barre, Pa.
LOUIS G. OST JR., Memphis
CHARLES L. PALMER, Indianapolis

ED. NOTE: Due to erroneous information supplied to the AIA JOURNAL, the name of Searle Von Storch was included among the deaths reported in the March issue. We deeply regret the error but are pleased that he is alive and well.

Andrea Palladio, 16th century architect, will be honored this year by the city of Vicenza, Italy. An exhibit of his work will be held in the Basilica from May to November. There will also be guided tours to Palladian monuments, concerts and ballets in Palladian villas and concerts and stage productions in the Olympic Theater.

The population of the US at the beginning of 1973 was 210 million, according to the Census Bureau. The net gain in 1972 is estimated at 1.6 million compared with 2 million in 1971. The largest net annual increase recorded was 3.1 million in 1956.

Resilient Tile Institute is the new name of the 44-year-old organization formerly known as the Asphalt and Vinyl Asbestos Tile Institute. The change reflects "the eventuality of new products in the future different from those of the past," says President Thomas J. McDonald. The institute is located at 101 Park Ave., New York, N.Y. 10017.

The Presidential Inaugural Committee's postal cancellations were the graphic design of the architectural firm of Smith & Smith, Springfield, Va. The committee's correspondence was cancelled with the design "Spirit of '76."

The Urban Strategy Center has been formed by the US Chamber of Commerce to assist business firms and voluntary organizations concerned with community social problems. Additional information may be obtained from Owen Kugel, director of the center, US Chamber of Commerce, 1615 H St. N.W., Washington, D.C. 20006.

The Illuminating Engineering Society's president, Robert T. Dorsey, has appointed an architect and an engineer as special advisers to assist the IES in its push for energy optimization in lighting. They are John Flynn, AIA, who runs a private consulting practice in Cleveland, and engineer William Tao of St. Louis.

The Institute of Roofing & Waterproofing Consultants has been established as a nonprofit association by a group of consulting firms. The new association's goals are to maintain high ethical standards for all members, to upgrade methods of professional roof inspections and to outline minimum requirements for recognition to IRWC membership. Those interested may write to Pete Simmons, Roofing Consultants, Inc., 1800 N. Argyle Ave., Los Angeles, Calif. 90028.

The centennial anniversary of the graduation of Nathan C. Ricker, first US collegiate graduate in architecture and a pioneer in architectural and engineering education, was celebrated on February 22-23 by the

University of Illinois, Department of Architecture. Three distinguished alumni of the department were cited: AIA Fellows Loring H. Provine, Indianapolis; Robert F. Hastings, Detroit; and Max O. Urbahn, New York City. Hastings and Urbahn are former presidents of the AIA. Provine, a student of Ricker, for 35 years headed the university's department of architecture.

Features of design that assure comfort and safety in housing for the elderly are discussed in *Management of Housing for the Elderly*. The aim of the Department of Housing and Urban Development publication is to benefit private nonprofit sponsors developing or managing insured multi-

family projects and local housing authorities operating housing for the elderly. Single copies are free from HUD Publications Services Division, Room B-258, Seventh and D Sts. S.W., Washington, D.C. 20410.

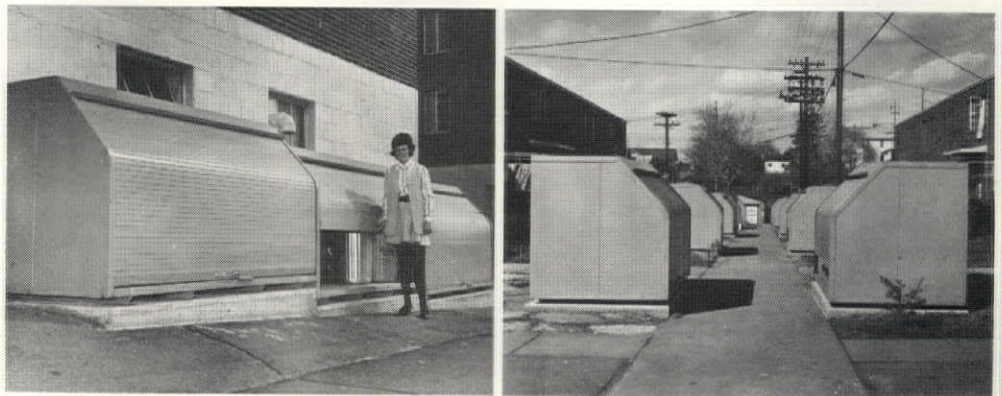
There are 1,415 architects, 82,557 engineers and 534 landscape architects employed by the federal government, according to figures issued by the US Civil Service Commission.

The Alliance of Women in Architecture has a new address. The organization is now headquartered at 41 E. 65th St., New York, N.Y. 10021. □

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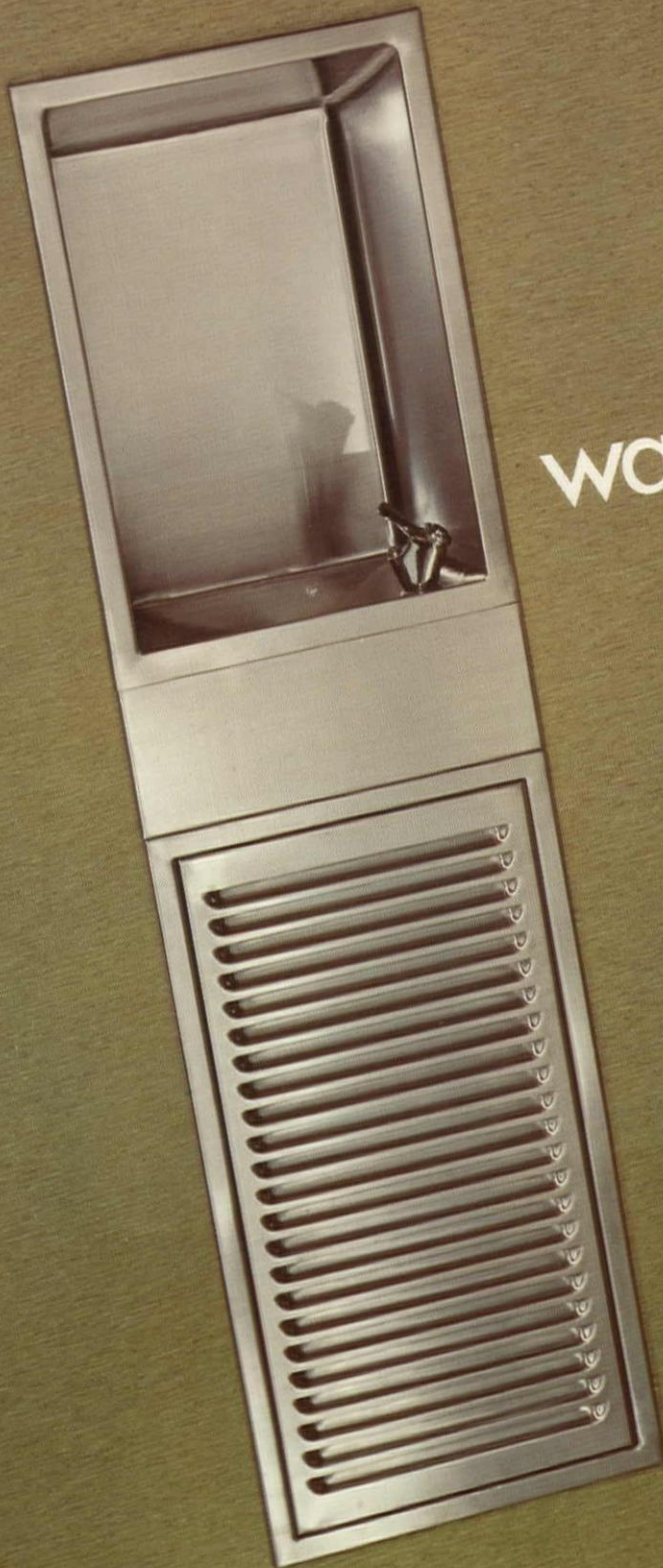
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