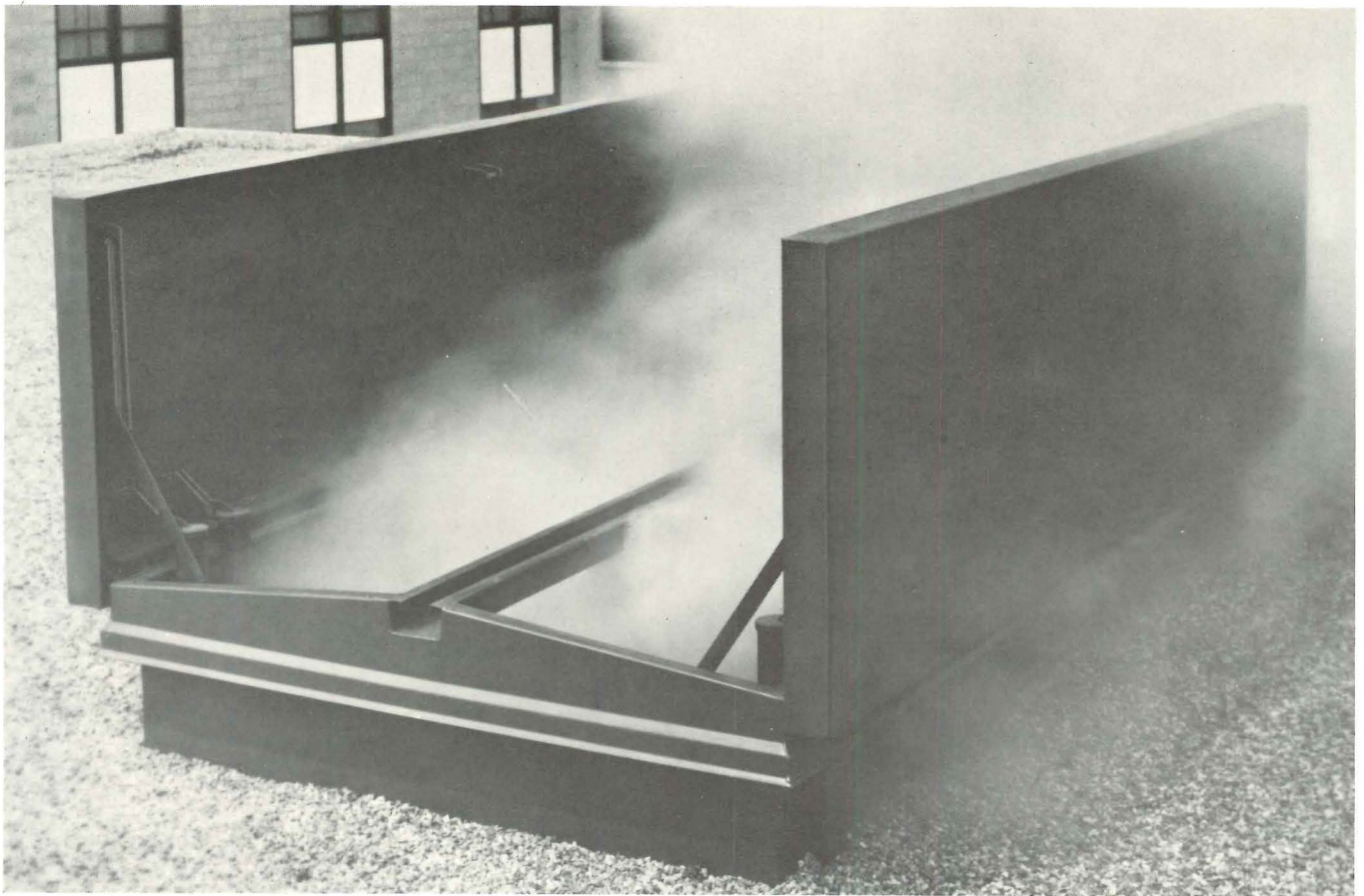


AWARDS
FRONT





Your Automatic Fire Vent should do a lot more than just vent.

Certainly, installation of automatic fire vents on large, single-story buildings is vitally important protection against a catastrophic fire loss. Prompt venting, vertically through the roof, confines a fire and removes smoke for safer, more effective fire fighting.

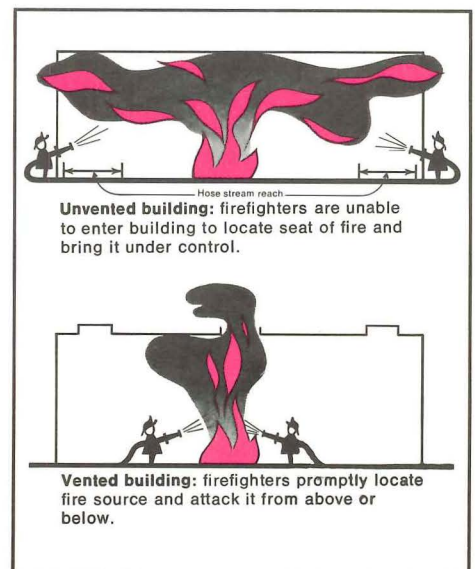
However, the right automatic fire vent for your building should do a lot more than just vent. Since the vent may be installed over critical work areas, costly machines, or areas where valuable merchandise or supplies are stored, it must be designed so it won't open accidentally due to wind or other conditions. It should be fully insulated and gasketed to seal out

rain and snow. For minimum maintenance, long life, and complete reliability, it should be ruggedly constructed with covers and curbs of not less than 14 gauge steel or 11 gauge aluminum.

At Bilco, we build such a vent—a vent that does everything you have a right to expect of it. And we back it with our reputation as the leading manufacturer of horizontal doors. Compare a Bilco Vent with any other on the market, and you'll see what we mean.

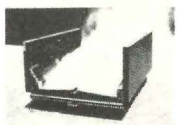
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How Bilco fire vents work



Automatic
Fire Venting
Guide

Write for free copy of new fire venting guide. Answers the "Why, how and what" questions about fire venting.



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FIRE VENTS**

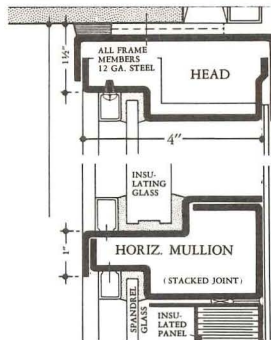
The BILCO Company, Dept. MB-62 New Haven, Conn. 06505

HOPE'S

How Hope's Serves the Creative Architect

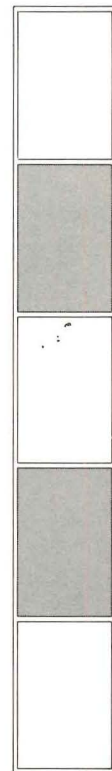
This three-section building for Standard Oil Company (Indiana) typifies the large scale, highly specialized project on which Hope's reputation for quality custom work has been built. Wigton-Abbott Corporation, designers and constructors, specified installation of more than 180 monumental size steel custom windows by Hope's. Constructed of 12-gauge pressed steel members, the fixed windows are 30 to 35 feet high and over five feet wide. The installation provides an intriguing example of pressed metal's broad adaptability; steel was chosen for its strength, durability, rigidity, and economy. Note that the detail of the horizontal mullion is designed to accommodate two different thicknesses of glass in the same member, while keeping the outside glass surfaces in the same plane. The

attractive appearance is enhanced by finishing frames, beads and panels each in a different color, with Hope's unusually durable Ultra-Coat finish.



The Hope's pressed steel subframes used in the Standard Oil research center were installed in five sections to accommodate three sections of clear glass, interspersed with two of opaque spandrel glass. The vertical unit, with spandrel surface covering structural

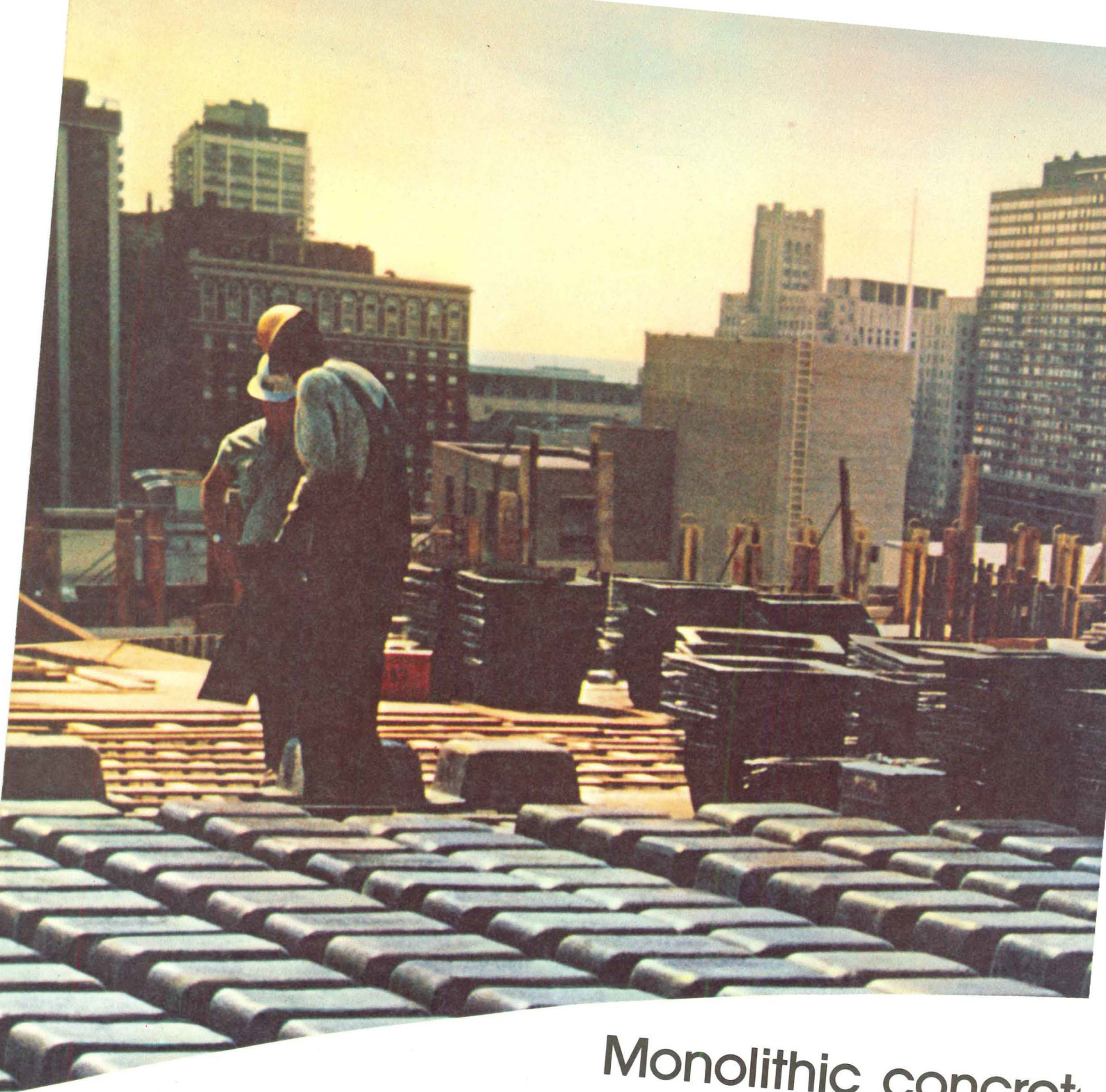
framing as well as ceiling and floor construction, functions as both window and window wall. The frames, formed in a tubular shape, provide the glass with a third-dimensional framing effect. The installation typifies the individual choices available to the architect using Hope's pressed steel subframes. They are custom made to suit the requirements of each installation, offering the designer broad versatility. Frames can be designed to accommodate: ventilated or fixed windows, panels, doors, grilles, louvers and all types of glass. Ask Hope's engineers to work with you on your forthcoming construction plans. Your creative ideas provide a challenge they welcome. Hope's Windows, Jamestown, New York 14701.



WIGTON-ABBOTT CORPORATION DESIGNERS and CONSTRUCTORS PLAINFIELD, NEW JERSEY
 RAGNAR-BENSON GENERAL CONTRACTOR PHOTO BY HEDRICH-BLESSING

HOPE'S WINDOWS
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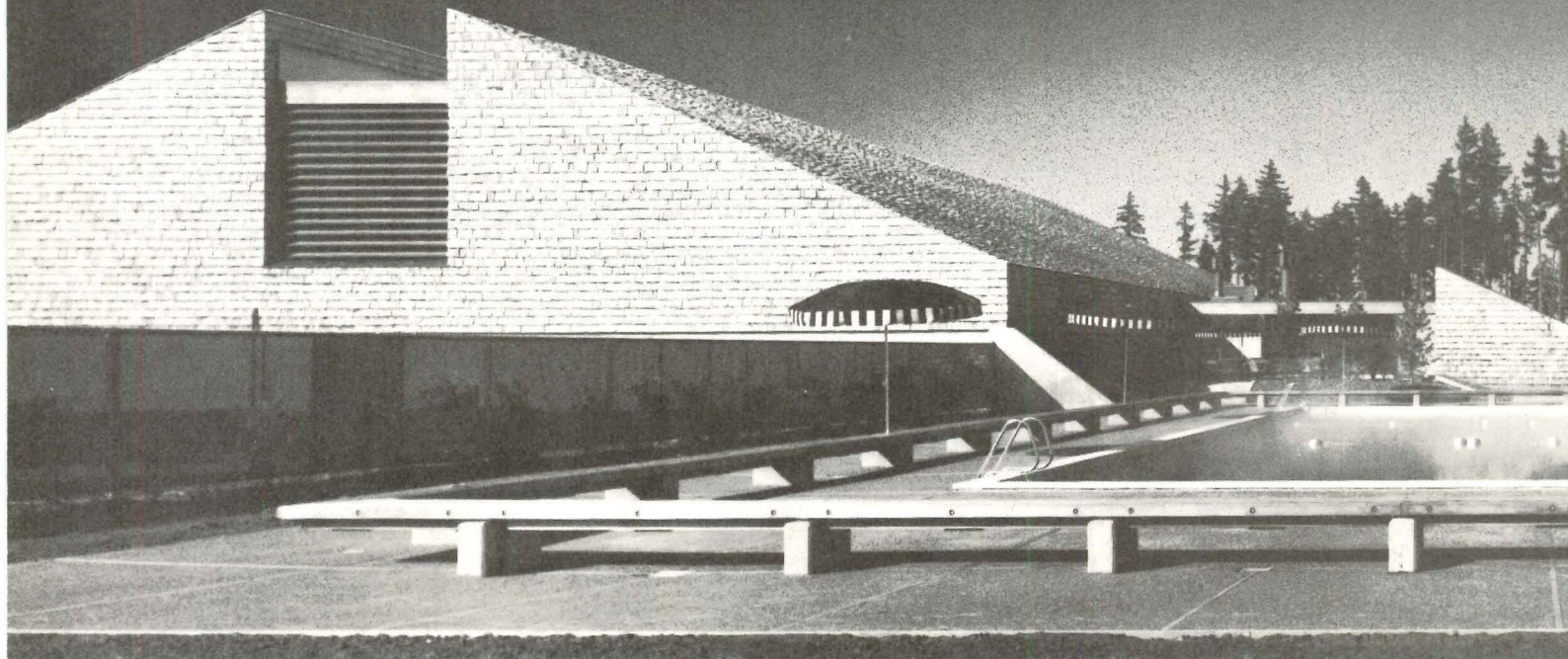
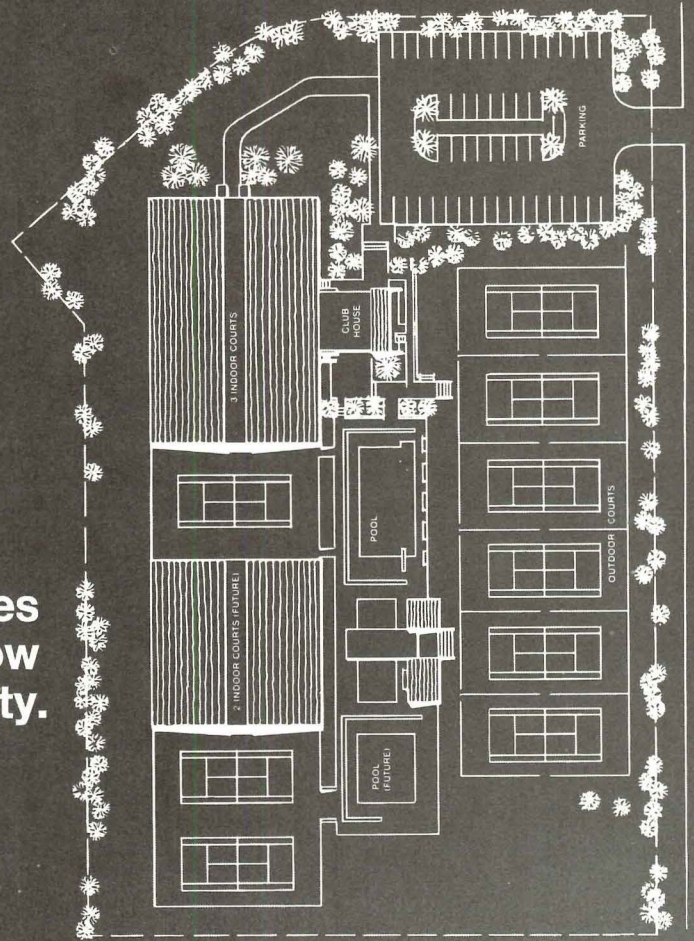
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Red cedar shakes
help a tennis club grow
in beauty.



West Hills Racquet Club, Beaverton, Oregon. Certi-Split Handsplit/Resawn shakes, 25" x 3/4" to 1 1/4". Architects: Campbell-Yost-Grube & Partners

This elegant tennis club near Portland, Oregon, is designed for the future as well as the present. Architects anticipated construction of an additional three-court building to meet the needs of an expanding membership.

Red cedar shakes helped in more ways than one. The richly textured handsplit

shakes bring beauty and unity to the club's original buildings. And they'll ensure continuity in its future structures.

Red cedar's look of natural warmth complements the rustic setting. Its traditional charm helps promote neighborly feeling toward the club in the surrounding community.

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|------------------------------------|---|---|---------------------|---|---------|----|----------|---|--------|----|----------------|----|-------------|----|-------|----|--|--|--|
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Cover: Symbolizing the AIA Honor Awards Program's silver anniversary.

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Some Thoughts About Award Programs: This entire issue is given over to awards programs in one form or another; therefore, it appears to be an appropriate time for a brief explanation of the attention given them in other issues of the AIA JOURNAL. These programs have grown by leaps and bounds, and it has become essential to establish some ground rules regarding coverage given them. Readers often inquire about the various programs, asking why, for example, all the winners of a particular one have not been published. Every editor's chief worry can be summed up in one word: space.

A better explanation seems in order, however. First and foremost, we give special attention to the Honor Awards Program of The American Institute of Architects, recognized as the highest achievement for design per se that an architect or a firm can receive, and now in its 25th year, as the cover for May indicates.

In addition to the national awards program, there are, of course, scores of similar ones conducted on regional, state and chapter levels. We recognize their importance, but if we dealt with each and every one of these as we do with the national awards, it is obvious that we would have relatively little space left in the JOURNAL to devote to other material. Fortunately, the majority of these programs are given excellent coverage in the component publications and in local media.

Second, we publish all of the winners of the programs in which the Institute is a sponsor in cooperation with other organizations (with the exception of two because of their connections with magazines, thereby receiving ample publicity, particularly since they are geared to specific audiences in the housing field). There are at least 10 AIA-sponsored or administered programs, although all are not undertaken on an annual basis. They must be approved by the Board of Directors, assuring that they meet certain criteria, which may or may not be the case in regard to the sponsors of other awards programs. This is not to say that the majority of the latter do not have the blessing of the Institute; in fact, a number are patterned after its own Honor Awards Program, and it is not unusual for AIA members—perhaps an officer or a past president—to be among the jurors.

The point is that there are many such programs, and the number of winners in a few instances is phenomenal. Whether conducted by associations, government or industry, most of these programs get a good deal of exposure in both the general and the specialized press. One very fine device employed by some of the organizations is the publication of the current winners in a booklet, which is generally available to the public upon request. The JOURNAL, as often as space permits, attempts to carry news notes about the top winners in many of these programs, although often there is not always room enough to report on any but those who win the highest commendations.

The only good rule is the one that can be broken every now and then for a good cause. Therefore, in this issue, for example, we have included a chapter awards program as an indication of what can be done on the local level to foster a better environment outside the realm of the normal design route.

Even this short statement about awards programs in which the AIA is involved would be incomplete without mention of Maria Murray who has been staff director since 1964. *Robert E. Koehler*

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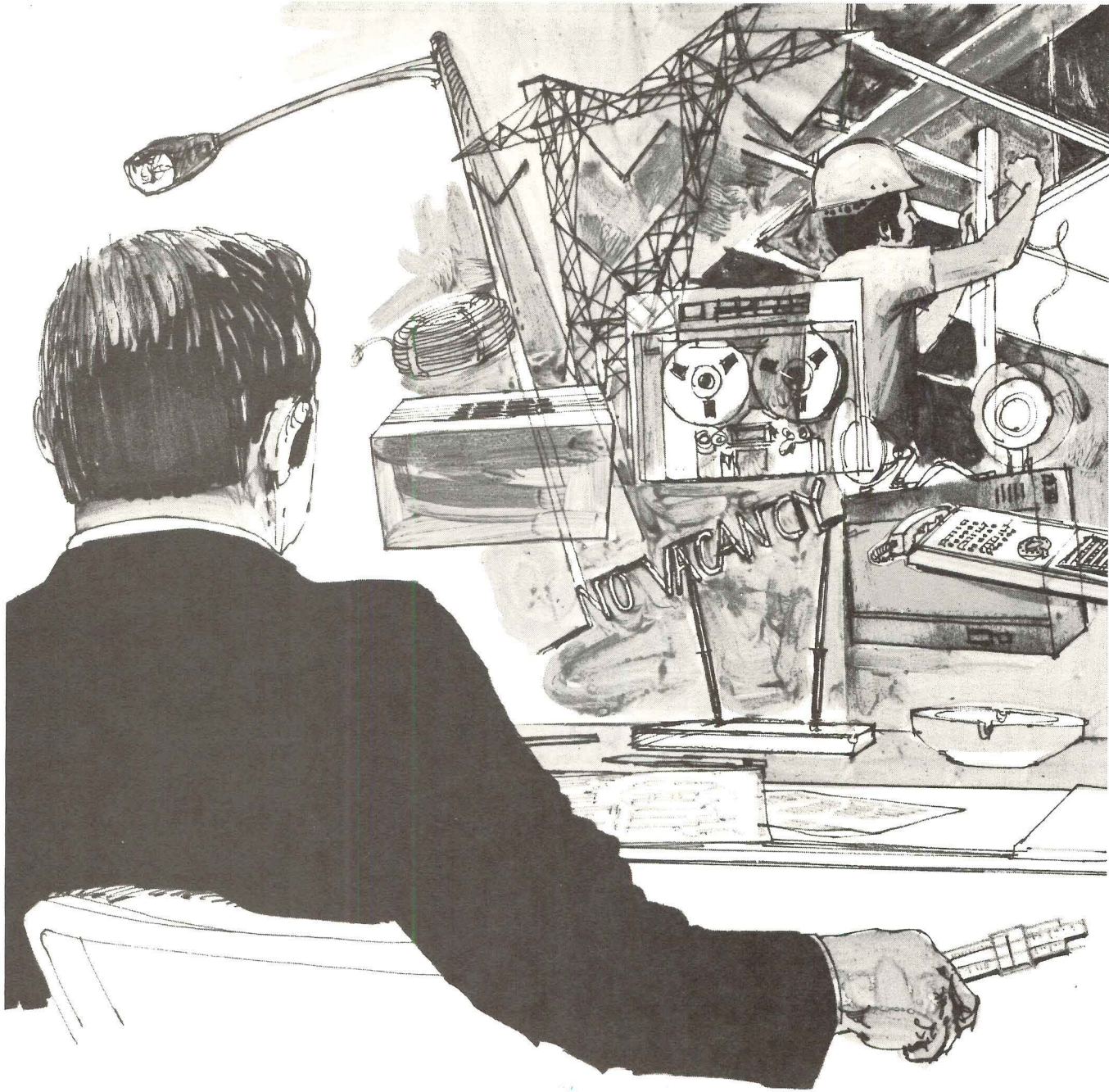
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What do you expect from electrical contractors?



NECA study reveals opinions of design professionals.

In a study conducted recently by the National Electrical Contractors Association (NECA), questions covered capabilities expected of electrical contractors. Some people seem to feel that electrical contractors mostly pull wire and install lighting fixtures. Not so.

When it comes to capability in electrical systems, professional electrical contractors have it... in a wide range of services. Everything from power distribution and power line construction to standby emergency power sources. From interior and

exterior lighting to communications, electric space conditioning and automatic controls. From integrated ceilings, electric signs, and master clock systems, to motors and motor controls, security systems, fire and smoke detection systems, etc., etc., etc.

Professional electrical contractors manage a competent and proficient team of skilled, technically trained manpower... experts at accelerating construction schedules, purchasing and expediting materials, obtaining local code inspection approvals, and

translating plans into reality at a profit for everyone concerned. When you consider complex electrical systems, consider the full range of services provided by professional electrical contractors.



National Electrical Contractors Association, Inc.
Washington, D.C. 20014

If electricity makes it possible, electrical contractors make it practical.

AIA Congressional Testimony Endorses Federal Role in Land Use Policy

The AIA recently recommended to the Subcommittee on Environment, Committee on Interior and Insular Affairs, House of Representatives, that the federal government take a strong leadership role in the development of a sound national land use policy. Archibald C. Rogers, FAIA, first vice president of the Institute, said that the AIA "believes that land use and national growth are two of the most vital issues facing our nation today."

Rogers suggested the use of sanctions where necessary which could be applied to make it "mandatory for all states to prepare state land use and development programs in order for them to continue to be eligible for federal assistance in program areas which significantly affect land use patterns."

Drawing upon the AIA National Policy Task Force report, Rogers recommended the following steps to meet the objectives of pending land use legislation:

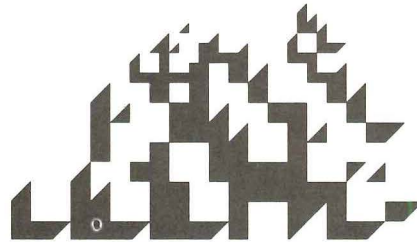
- establishment of legislative committees to deal with national growth policy in the House and Senate
- adoption of state land use and development plans and programs as a matter of national policy
- creation of new governmental institutions and mechanisms to implement state land use programs
- use of federal incentives and sanctions as essential ingredients to stimulate the preparation of state programs
- provision of adequate public participation in state land use and development plan-making through the distribution of information and potential alternatives well in advance of public hearings.

He urged grants amounting to \$100 million per year to assist states in developing land use planning capacity and a land use program or risk eligibility for federal assistance in programs which affect land use patterns such as transportation. He said that the pending bill, which refers to compensation of land owners for any land taken for public use, covers only one side of the ledger. Also to be considered is the other side "where public investments create significant benefits to private property owners." A key to any adequate na-

tional growth planning, commented Rogers, should be the return to the public of any unearned increments in land value due to public investment.

San Francisco Museum of Art Is Site For Major Moshe Safdie Exhibition

A major exhibition of the work of Moshe Safdie, architect and urban planner, will be held at the San Francisco Museum of Art through June 17. Organized by the Baltimore Museum of Art and made possible by a grant from the National Endow-



ment for the Arts, the exhibition, which opened April 27, coincides with the annual convention of the AIA in San Francisco.

Titled "Moshe Safdie: For Everyone a Garden," the exhibition's format was designed by the Baltimore architectural firm of O'Malley & Associates, Inc. The installation includes a "history wall" which depicts the socioeconomic, political and cultural dispositions of the times; 150 panels of Safdie's writings, drawings and projects; 12 architectural models of his major works; a walk-in theater designed after a module from the San Francisco State College Student Union designed by Safdie; and monitors showing video-tapes of Safdie's current architectural projects for Jerusalem, Israel, and Coldspring, Baltimore.

Speaker at Public Affairs Conference Discusses A/E Federal Procurement

A highlight of the AIA/Consulting Engineers Public Affairs Conference held in Washington, D.C., in March was an address by Arthur F. Sampson, acting administrator of the General Services Administration. He spoke to about 400 architects and engineers on the implications for them of the recently published report of the federal Commission on Government Procurement.

The Institute's National Policy Task Force report serves as the basis for recommendations by the first vice president in regard to pending land use legislation on Capitol Hill.

Sampson said that there are two key recommendations of the commission: that an office of Federal Procurement Policy be established to provide leadership and to oversee the development and application of procurement policy; and that a statutory base for continuing and modernizing the government's use of the private sector be established.

Sampson discussed four recommendations of the commission which are of particular interest to A/Es. Briefly, they are 1) that A/E services be procured on a competitive basis so far as practicable, taking into account the technical competence of the proposers, the concept of the



Sampson discusses A/E procurement.

end product and the estimated cost including fees; 2) that projects with estimated costs in excess of \$500,000 include an estimate of life-cycle costs; 3) that consideration be given to A/Es for reimbursement of costs incurred in submitting proposals; and 4) that the statutory 6 percent limitation on A/E fees be repealed.

Sampson said that he filed a dissenting recommendation on the first two major positions. First, "the procurement of A/E services should continue on a competitive selection process as outlined in public law 92-582." Of the second majority recommendation regarding life-cycle costing, Sampson remarked that "it is not yet advanced enough to justify its use as a demonstration of professional competence or creativity and as a basis for selection of A/E services."

He warned that the commission report favors both A/E selection by competitive

continued on page

Circle 6 on information card

A member of The American Institute of Architects is eligible to be elevated to the College of Fellows if he has been a member in good standing for 10 years prior to his nomination and if he has made notable contributions to the advancement of the profession in one or more areas. This year 64 corporate members have been advanced to fellowship.

ing on from page 8

dding and the inclusion of life-cycle sting in proposals, and urged A/Es to cognize that these views are held by powerful people in the federal government and increasingly by private owners.

Another speaker at the conference, representative William A. Steiger (R- Wis.), one of the authors of the Occupational Safety and Health Act of 1970, urged A/Es to adopt the point of view of designing buildings that will help the employer safeguard the safety of the worker" above all else.

Other highlights of the conference included a seminar on national growth policy and land use planning. Other issues discussed included federal spending, Presidential impoundment of funds, evaluation of federal programs and the need to take a long view of federal planning. Members of Congress, their aides and representatives of federal agencies and citizens groups briefed A/Es on current legislative issues.

At a reception at the Smithsonian Institution, plaques were presented to the sponsors of the Architect/Engineer Selection Bill (H.R. 12807). On Tuesday many participants visited their Congressmen on Capitol Hill.

William H. Scheick, FAIA, Is Recipient of 1973 Fitzpatrick Memorial Award Teacher of architecture, practitioner, organizer and director of construction research and counselor to the nation's architectural profession, and willing adviser to segments of the building industries," led the jury which awarded William H. Scheick, FAIA, the 1973 F. Stuart Fitzpatrick Memorial Award. The jurors noted that Scheick had "worked diligently to promote understanding and cooperation within the construction industries vital to the nation."

The award is given in recognition of significant contributions to the construction industry by a jury composed of representatives of the AIA, Producers' Council, Building Research Advisory Board, National Association of Home Builders and Associated General Contractors. The award honors the memory of F. Stuart

continued on page 67

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Nathaniel A. Owings, FAIA

Words from a Winner: The first AIA Honor Award to be received by Skidmore, Owings & Merrill was for the Lever House in New York City; the date of that award was 1952. A score of years has passed, and in 1972 the home office building of the Weyerhaeuser Company in Tacoma, Washington, was given an Honor Award. Each of these structures offers certain innovations, and both are objects of pride: the one a vintage item, the other green and freshly laid down; the one tested by time, the other newly conceived.

I am happy that time has proved the merit of the first and the judgment of that jury whose names are long forgotten. I am pleased, too, that another jury in the '70s, already equally anonymous, saw fit to give an award to another project from our office, equally innovative.

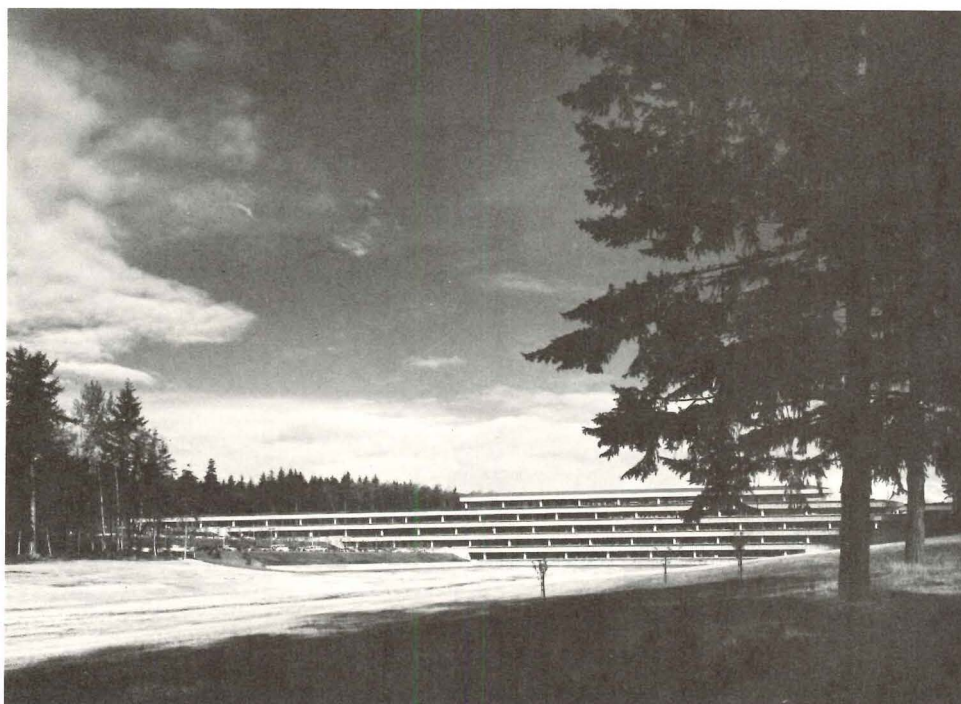
In that score of years between the two, society has seen slippages in almost every category of human endeavor, and it is a cheering note to see that within the structure of the AIA a system of awards, with the characteristics of self-renewal, has been able to survive with such a degree of relevancy.

Most honors, even in the Institute, can be acquired by persistence, longevity, pressure or luck, but the AIA Honor Awards Program seems to be free of these weaknesses or defects, whichever you please. With an ever-changing body of jurors made up of our peers, the quality of the product has remained high. In SOM our listing of projects premiated by an Honor Award proves that we consider such a selection to be of value, and our clients seem to think so too.

There are, of course, drawbacks in any man-made system. The most obvious fault in the AIA Honor Awards Program seems to me to be the absence of any indication of which projects were submitted. In other words, to the casual observer it is easy to infer that any unpremiated project has, by implication, failed to make it. The fact is that many fine projects just never were submitted to the jury at all. But this is a small drawback compared to the satis-

faction everybody gets out of winning an award once in a while, and the relatively painless method by which rejection is accomplished.

The validity of the system is put to the test at SOM as far as our own satisfaction is concerned by the widespread geograph-



SOM leads all other firms in the number of AIA Honor Awards that it has received, as Francis D. Lethbridge, FAIA, notes on page 22. The firm is also a 1973 winner for the design of the American Can Company's headquarters in Greenwich, Connecticut. The award winner is depicted on pages 50 and 51.

ical recognition that our firm has received. The fact that we have been able to garner a few awards from each area of the country helps us prove to ourselves the national characteristics of our system and shows that the AIA system has a capability unhampered by any semblance of regional limitation.

The beneficial effects of the system on the client is, of course, a very important factor, establishing the partnership between client and architect, and pinpointing in the most favorable light. Another nice thing about it is that when a client does make it, he is totally unaware of this unhappy situation!

Perhaps the reason the system works well is that jurors who sit are subconsciously, if not consciously, saying, "Thank you, but for the grace of God go I." This tenor, I think, to humanize the procedure.

When I was a student at Cornell way back in 1926-27, we had a professor from New York City who used to delight in pointing out to us students (presumably in the hope of tempering our blooming egos) that we were "but a bunch of generals up here in the woods of northern New York State pinning medals on each other." Well, perhaps, but we liked it, and we still do—most of us, that is. □

Mr. Owings is a partner in the firm of Skidmore, Owings & Merrill.

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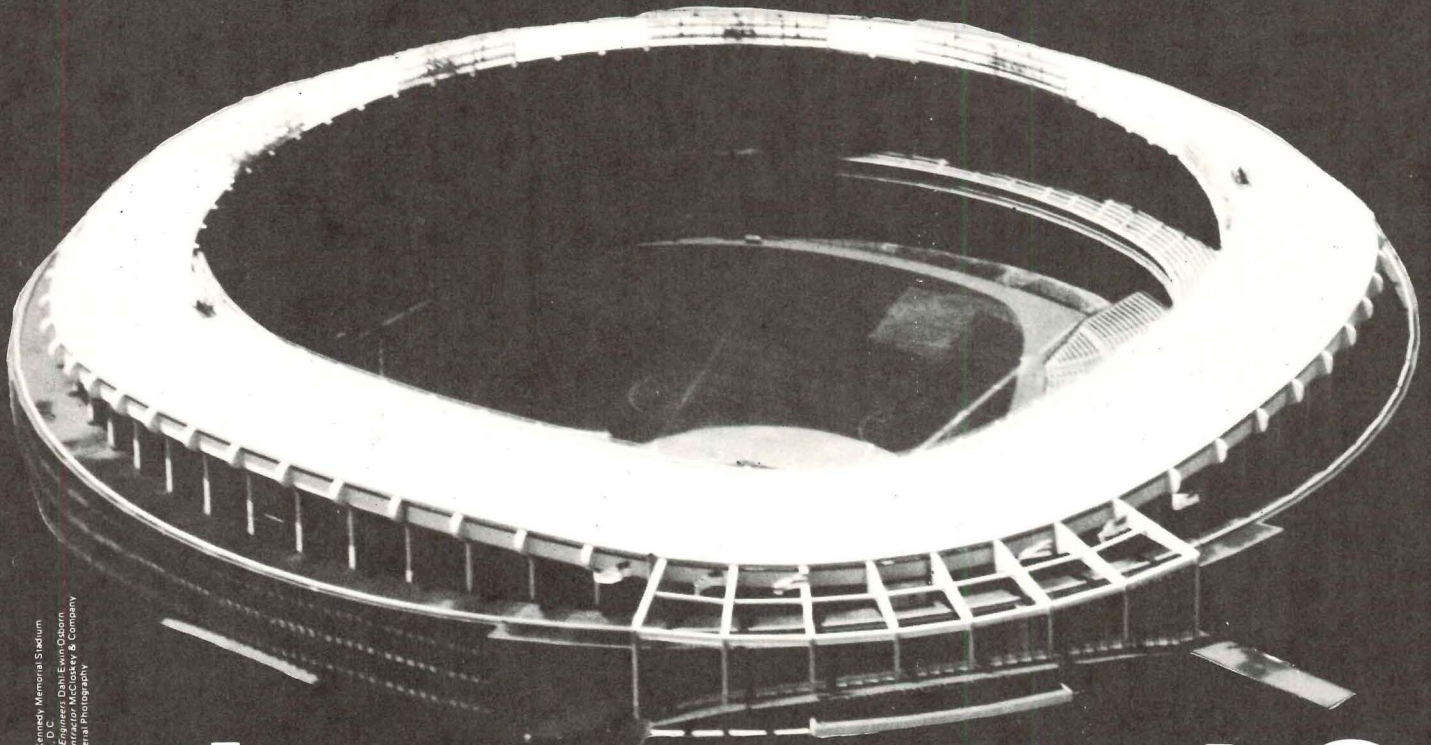
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AIA JOURNAL

Pietro Belluschi, FAIA

Architectural Milestones: When the editor of this magazine asked me to make some comments about architectural awards programs, I was reluctant to comply with his request. I have already said all that I have to say about that demanding mistress, architecture, and I must confess to a suspicion that I may see the new world with the jaundiced eyes of a crotchety old man. I feel strongly, too, that older men should make room for younger ones who may speak more convincingly for their own generation.

I recalled, however, that I made an address 17 years ago at a design awards banquet in Detroit. Some of the things that I said then still seem valid if one wishes to sound optimistic, and at this juncture we need all the optimism that we can muster. Hence, at the editor's insistence, I am repeating some of the things that I said awhile ago.

I have had considerable firsthand

In December 1948 Albert F. Heino recommended to the Board of Directors of the Institute that an Honor Awards Program be established. Some of the past winners, at five-year intervals, are shown here.



experience in the ways of juries and would not be inclined to view their decisions as being always made in Olympian all-knowing equanimity. Obstacles encountered include the short time that members can usually devote to a demanding task; the limited knowledge of all the elements which inspired or restrained the designer in his creative work; and the fatigue which overtakes the jury as it reviews in quick succession hundreds upon hundreds of entries.

Even with all the time and knowledge

at its disposal, the jury has a difficult task to free itself from prejudices—personal biases and those of the age in which we live. The mental picture of our world is distorted in various degrees by images imposed by custom. National culture itself is composed of prejudices. They are an intrinsic part of human nature, and it would not only be difficult but undesirable as well for a jury to be wholly free of them.

To have preestablished notions of what is appropriate in art or architecture or music means that at any given time certain trends or certain moods or ways of seeing and feeling have entered the consciousness of the social and professional body and

left a mark thereon. To ask a representative group of persons to sit in judgment is to ask them, within their limitations, to reassess, to note what progress or lack of progress has taken place. It means that standards are brought up to date, new controls established and public opinion shaped in such a way as to act as useful restraints against capricious license, arbitrary fashion and the damaging abuses of mediocrities.

At the same time, by their verdicts they make change possible and acceptable. One may presume that while works of men of great talent prevent stagnation and by their uniqueness stimulate innovation, the vast majority of works must be contained or rather restrained, within the great body of public opinion and acceptance. Some of my individualistic friends will be outraged by these statements, but they will probably agree that there must be a way to preserve continuity, if sound evolution is our goal. But if that is so, it is essential that our output be constantly and critically reexamined to be sure that it expresses the social, moral and esthetic philosophy of our age and does not become a stale and sterile attitude of mind.

As we look back at the events of the last few decades, we see how our struggle



against dogmas and style revivals with all their apparent narrowness was really but a prelude—a clearing of the decks, so to speak—for the vastly more important task of reshaping our environment in new freedom. Now our main worry is no longer

Mr. Belluschi is chairman of the AIA Honor Awards Jury.

winner in 1949, the first year of the Honor Awards Program, was a California home designed by Fred Rhodolph, AIA. In 1954 the Fort Worth Memorial Center in Brownsville, Texas, by John P. Wiltshire, AIA, and J. Herschel Fisher, FAIA, was praised for its straightforward simplicity. The Mile High Center in Denver won an award for I. M. Pei Partners in 1959, the jury liking

its urbane amenities. A New Haven parking garage by Paul Rudolph, FAIA, was called bold and highly sculptural in 1964. Juries also have honored works of preservation, and in 1969 an award was given to Harry Weese & Associates for the sensitive restoration of the Adler/Sullivan Auditorium Theatre in Chicago.

As such, important as it may be to believe individual quality, but a fresh interpretation in physical terms of our own civilization. We are finding that architecture is more than a superficial concern for style. It is becoming indeed a way of life. As an art, it is now more clearly and forcibly directed toward a goal beyond mere form.

I have been criticized for having said many years ago that I believed that great architecture, at least for our kind of society, would eventually come from the receptive soil of wide popular acceptance and understanding. I still believe, and with greater conviction, that we are witnessing a success which follows our attempts to show the public, by means stronger and more common than those evoked by pure aesthetics, the reasons which have determined the forms and, above all, the values embodied in those forms.

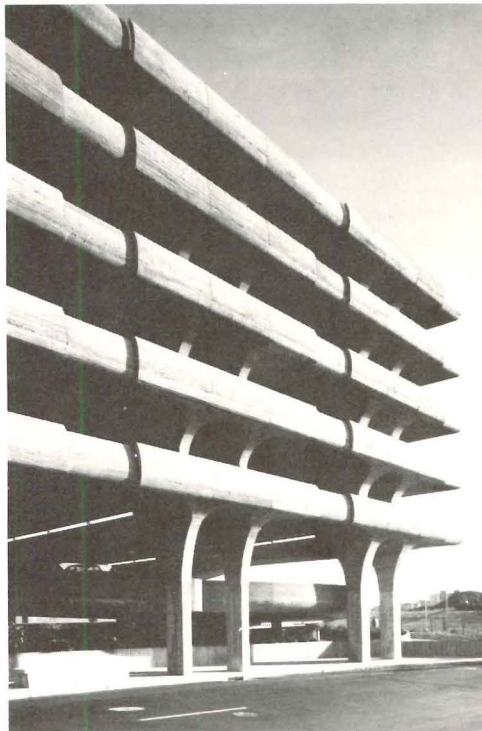
The concern of our profession now is no longer limited to the mere sculptural quality of individual buildings. The concern now is for the rightness and the humanity of the total environment that must be achieved; it is really an enlarging of the scale of our visual experience.

The great automobile industry has affected to an unbelievable degree the structure of our cities and has changed the very role of man's existence. It must now be our task of showing the way toward long-range and imaginative solutions to the problems that it has unwittingly produced in varying degrees in all cities of the civilized world. In this country, the joint impact of affluence and higher standards of living, together with the accelerating rate of obsolescence—much of it caused by the automobile—has all of a sudden opened up a vast panorama of what must be done. The task, the enormous endless task, of rebuilding our cities is beginning to emerge with great clarity. The alternative is to abandon the city altogether.

In the advent of the "American dream," architects can and must have a part as equal members of a great team. We will witness the enormous cooperative efforts which go behind any of the large projects. They may well remind ourselves that the process of our way of life in this technological era is due to our having learned to

work together. The architect as a man of vision can no longer act alone in arrogant self-sufficiency. He needs to know and to be motivated by a large body of facts which only the specialists in many fields can gather and furnish him. Architects are beginning to acquire more receptive and flexible habits of mind; they are learning to observe and to weigh before rushing to a solution.

Although men of genius may stimulate us, the great body of structures forming our cities is produced by earnest, intelligent, painstaking realists who, by their day-to-day efforts, their ability and willingness to be part of a team and to accept



the realities of life, succeed in making their influence felt in the communal process of giving form to a healthier and happier society. The signs are in the recent design awards programs. The majority of the good projects that have been submitted have a social awareness. Many are community projects: urban developments, housing, shopping centers, health and welfare buildings, colleges and schools.

The buyer of architecture, more than ever before, is the corporate and not the individual client. Through the economic realities of the American system, archi-



itects are learning to make a virtue of what used to be a handicap. A greater concern for economy means now a wider distribution and, therefore, a greater social impact.

This may have been done at the expense of the highest standards, but it has resulted in a great raising of the lowest standards, in a greater sense of what is appropriate and important, in a greater logic of structures and in more thoughtful planning. But beyond these—even beyond proportions, efficient functions and beauty—is an obvious acceptance of life in all its richness and variety, in its joys and complexities. There is a duty to rebuild and to give order and meaning to our lives. This is a task to which all of us in all walks of life must give the best that is in us.

So it has taken many words to say that I believe that design awards programs are in a sense milestones in our historical course and one of the means by which tradition is made. Through them we take a fresh look at ourselves, establish a continuity and find evidence about our direction. And, I stress again, they make change both possible and acceptable. □

The Honor Awards Program in Retrospect

Francis D. Lethbridge, FAIA

As the only national architectural awards program for completed works that isn't pushing a particular product or puffing the accomplishments of some federal agency, The American Institute of Architects' Honor Awards Program has continued for 25 years to reflect a broad and fairly representative view of what architects think of the work of their fellow architects. The list of winners can scarcely be complete as a record, for it cannot include projects which were not submitted for competition.

The Honor Awards Program has tended to perpetuate the "star system" in architecture, for by its very nature it does not consistently encourage or reward architecture designed to "fit in" but rather work that "stands out." The program is, and has been, an architectural "establishment" view of what is important and there have been, throughout the past two and a half decades, rather slim pickings for highly individualistic architects, for designers working in areas not generally recognized as architecture, and for those whose work has been hopelessly out of step with the measures of popular taste. Despite these limitations, however, the program presents a remarkably unbiased and revealing view of the "state of the art" from 1949 to 1973.

An attempt to make a statistical summary yields surprising results. Although I did not expect to find the awards equally distributed over the country during those 25 years, I did not anticipate distribution to be quite so lopsided. Of the total of 376 awards to buildings or groups of buildings in the United States, 126, or 34 percent of the total, were to projects in the state of California; 53 percent of the total, or 199 awards, were in only four states, adding New York, Massachusetts and Texas to the list; and over 80 percent, or 302 awards, to a total of only 12 states, with the addition of Connecticut, Illinois, Washington, Louisiana, Michigan, Florida, Maryland and Pennsylvania.

Mr. Lethbridge, chairman of the 1970 Honor Awards jury, is a partner in the Washington, D.C., firm of Keyes, Lethbridge & Condon, the recipient of a number of awards.

On a number-of-awards-per-capita basis, however, the order of the first 12 states changes, with California still heading the list, followed closely by Connecticut, the District of Columbia, Washington, Massachusetts, Louisiana, Colorado, New Hampshire, Vermont, Maryland, Texas and Iowa. Thus the disparity in the number of awards per state is reduced with this kind of weighting: one award per 153,000 population in California; one per 174,000 in Connecticut; one per 202,000 in the District of Columbia, etc., to 1 per 554,000 in Iowa.

No awards were made to projects in 14 states and only one each in an additional nine—on the whole, not a very spectacular showing for some parts of the South, the heartland and the Great American West. I think that one must be very cautious, however, in trying to extract useful generalizations from such data. Nearly half of the California awards were for residential buildings, mostly single-family houses. This has not been the case in other states such as New York, Massachusetts or Connecticut. School and junior college design in California has also frequently been recognized, but examples of other architectural types have been more evenly distributed over all parts of the country.

More interesting, in many ways, is an analysis of the distribution of awards by architectural firms. Of the total of 393 awards (including 17 buildings in foreign countries by American architects), 26, or more than one-fifteenth, went to one firm; 132, or more than a third, to a total of 20 firms; and 217, or more than a half, to a total of only 50 firms. The leader has been Skidmore, Owings & Merrill, followed by Eero Saarinen Associates; Wurster, Bernardi & Emmons; I. M. Pei; Richard Neutra; Minoru Yamasaki; Killingsworth, Brady & Smith; John Lyon Reid; Anshen & Allen; John Carl Warnecke; and Ulrich Franzen, all of whom have received six or more awards, although in some instances through a succession of various associations. A considerable number of firms, about 60, have repeated or have received up to five awards apiece. These are the typical successful competitors: strongly design oriented; frequently published; confident that their work merits national rec-

The program reflects a broad and fairly representative view of what architects think of the work of the fellow architects, but the list of winners can scarcely be complete as a record since it cannot include projects not submitted for competition.

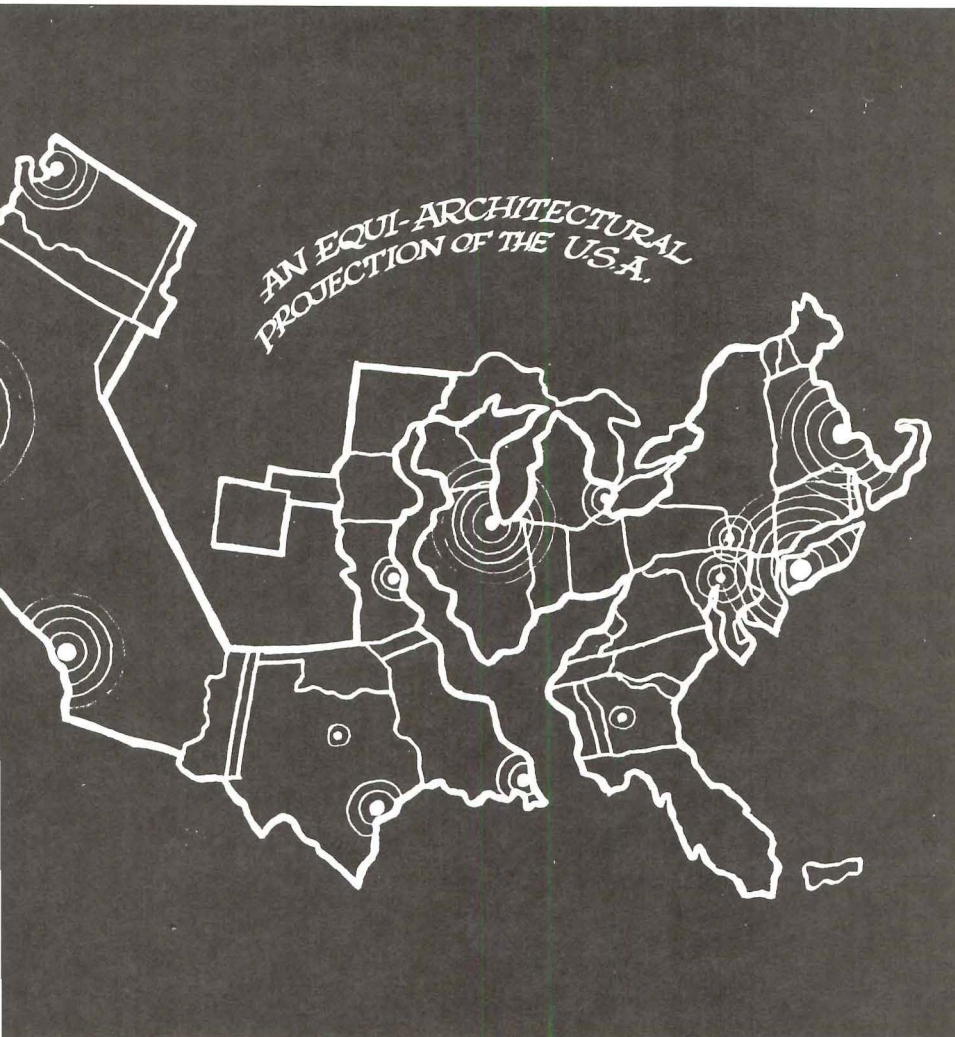
ognition; middle-sized, with a staff of 20 to 100 persons (with exceptions at either end); and headed for the most part by principals who are reasonably active in the AIA or in other positions of public service or education.

Ambitious, talented architects tend to settle and practice where they can find the greatest concentration of potential clients who are willing to commission, and pay for, good architectural design. The presence of a strong architectural school may also be important, for many design leaders in the profession either combine practice with teaching or practice near where they used to teach. These centers of architectural activity are more significant than state boundaries in revealing any pattern of concentrations of architectural "excellence" or influence, for the practice of many of the more prominent firms is national or even worldwide. There are only a few major concentrations of this sort and a somewhat greater number of minor centers. The Honor Awards have been dominated since their inception by the work of firms centered in New York City (including Connecticut), Boston/Cambridge, Chicago, San Francisco, Los Angeles and Seattle. Lesser concentrations occur in Philadelphia, Washington, D.C., Detroit, St. Louis, New Orleans and Houston.

Considered as a comprehensive record or even as a representative group of outstanding buildings of the past 25 years, the roster of the Honor Award building displays some rather obvious omissions. Since there are important archival implications associated with the program, so measures should be taken to fill these gaps; these will be detailed later.

The purpose of the Honor Awards Program, to quote the Institute's late Executive Director Ned Purves (writing in 1955) was "not only to encourage actively the perfection of the product of its member but also to obtain public recognition and acclaim for that product." Since its inception the process of selection of jurors for the program has undoubtedly had some influence on the selection of award winners through the perpetuation of certain canons of taste. A typical jury is made up of five architects, some of whom are usually recent award winners, and since 1955, with

centers of architectural activity are more significant than state boundaries in revealing any pattern of concentrations of architectural "excellence" or influence, for the practice of many of the more prominent firms is national or even worldwide. The Honor Awards have been dominated by the work of firms in such centers.



The jury system took its present form, a majority of the jurors have at one time or another been Honor Award winners. There is far more consistency in the point of view or taste of the jurors evident in the selections of the first 12 or 13 years than has been evident later. Buildings which fall generally into the category of international style make up the greater part of the early award winners. In some instances (the Lever Building, 1952, by Gordon Bunshaft for SOM; the Lankenau Hospital, 1954, by Vincent G. Kling; and the US Embassy, Stockholm, 1955, by Johnson & Van der Meulen, to name three examples), the elements of that style were actively used with skill and consistency, but in others the style had degenerated into a collection of badly used clichés, progressive, banal or sentimentalized.

Marcus Whiffen, in his excellent book *American Architecture Since 1780—A Guide to the Styles* (Cambridge: MIT Press, 1969) defines the international style as "characterized by a complete absence of ornamentation and by forms in which effects of mass and weight are minimized for the sake of an effect of pure volume; compositionally, a balance of unlike parts is more often than not substituted for axial symmetry. Flat roofs, smooth and uniform wall surfaces, windows with minimal exterior reveals (which are perceived as continuations of the surface in another material rather than as holes in the wall), and windows that turn the corner of the building are among the means by which the effect of volume is obtained. Skeleton construction of steel or reinforced concrete is typical . . . much

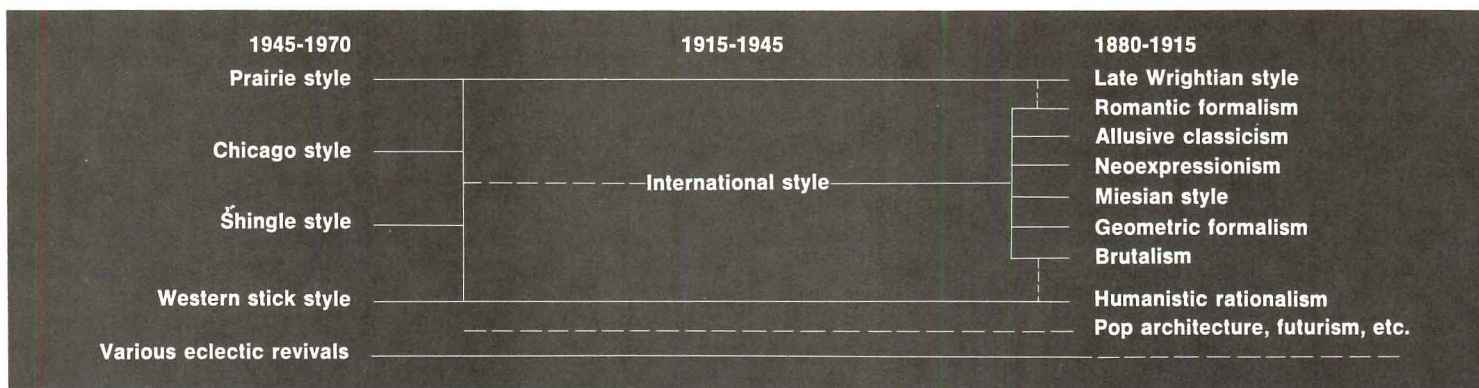
The typical successful competitors are strongly design oriented; frequently published; confident that their work merits national recognition; middle-sized; and headed for the most part by principals who are reasonably active in the AIA or in other positions of public service or education.

use is made of the cantilever principle . . . wall surfaces . . . are normally plastered . . . concrete is almost never exposed. Horizontality—most marked in the ribbon window—and rectilinearity predominate, though circular windows, curved surfaces and cylindrical forms sometimes appear as elements of contrast."

By the time Honor Award buildings appear in published form they are about five or six years beyond the point in time at which they were conceived. Moreover, they generally represent the work of architects whose training and apprenticeship were completed 10 to 20 years earlier. As a mirror of changing architectural tastes and beliefs, they are usually 10 or more years behind the time at which the image was generated and projected.

The almost complete domination of the international style, as reflected in the Honor Awards, came to an end in 1963 with the selection of Saarinen's Stiles and Morse Colleges at Yale University and Trans World Airlines Terminal Building in New York. These were exercises in neo-expressionism rather than work expressing the strong movement toward brutalism and geometric formalism, but in 1964 Paul Rudolph's Yale School of Art and Architecture and the Temple Street Parking Garage, both in New Haven, recognized further some of the changes in architectural thinking that had started nearly 20 years earlier with the influential post-war buildings of Corbusier, Breuer and Louis Kahn.

Perhaps more important, in terms of generally applicable influences rather than those demonstrated by the highly individual buildings cited above were selected works by The Architects Collaborative, SOM and Ulrich Franzen in 1963 and '64, in which the sculptural and textural qualities of the concrete structure and masonry walls were strongly expressed. In 1965 the Student Housing at Harvard University by Sert, Jackson & Gurley and I. M. Pei's School of Journalism at Syracuse further exemplified newer trends in form and use of material. Since that time it is possible to identify a number of strong interrelated but separate currents of contemporary style. Whiffen accepts Banham's term brutalism as one of these, lists neoexpres-



sionism and the Miesian style, acknowledges a late Wrightian style (which today is more of a curiosity than an influence), and lumps the balance under the term “the new formalism.”

I find it more useful, as a descriptive terminology, to subdivide that category further into “romantic formalism,” “geometric formalism” and “allusive classicism.” Of the three, the first has pretty well run its course, being essentially a decorative graft on the international style; the second is very strong and combines with and overlaps other disciplines; the third is distinct from the others, ranging from the stripped-down classicism which still persists in some federal architecture to sophisticated exercises in design derived from classical and Palladian prototypes.

Romantic formalism is at its root a contradiction in terms and, as such, implies some contradictions in purpose. Most typically, buildings in this style were formal in conception and plan but overlaid with decorative detail, the use of which was frequently justified for practical purposes: screening the sun or providing additional privacy. From the client’s point of view this was irresistible—a building which was noneccentric in plan and form, “pretty” to look at and less expensive to aircondition. The earliest buildings of the type seem, even in retrospect, to be the best and were received with critical as well as popular applause. Its limitations as a valid or productive style, however, became progressively apparent as the novelty began to wear thin and the commercial success of the routine spawned an increasing number of unsuitable, weak or even sickening adaptations of what had originally been a sprightly idea.

Geometric formalism seems to me to embrace a wide variety of contemporary works. It is not, basically, the “tell-it-as-it-is” ethic which characterizes the new brutalism, but is concerned principally with the exploration and exploitation of the sculptural qualities of form and space. Richard Meier’s houses and Pei’s museums share this characteristic even though their purposes, scale and use of materials differ radically. Marcel Breuer’s work has been remarkably consistent in

the same vein, forming a bridge, so to speak, between the earlier days of the international style and the assertive, inventive yet austere buildings which have followed. Each building in this style is a tour de force of sorts, in that the program is reconciled within forms which have a formal discipline of their own. To a degree, of course, this is true of any building which has architectural aspirations, even to the “plug-in” variety where seemingly random and antiformal characteristics are carefully and artfully arranged for maximum effect.

Pop architecture, futurism and other labels are being used to describe newer trends in architectural thought and design which as yet have not been given the mantle of respectability conferred by the Honor Awards Program. It is partly, I suppose, because they come through much stronger in word than in deed at this point and because the more traditionally minded architect has always tended to distrust and dislike the upstart theorist who, not being content to pursue his radical ideas in private, vocally chips away at the foundations of the establishment.

At its worst, some of our more recent architectural theory and criticism seem to be uncomfortably close to the tale of the emperor’s new clothes and to the self-promotional exhibitionism that characterizes the scene in modern art. At its best—and there is usually this redeeming feature—it tends to jar the complacency of the self-satisfied majority of the profession, if, indeed, they are aware of it at all.

I dwell on these difficult-to-define trends and influences simply because one cannot talk or write about them without some identification, if only tentative. To complete the list there is at least one more identifiable category, which might be christened “humanistic rationalism.” Related historically to the so-called shingle and stick styles, it is characterized by a concern in design for human scale and human interaction with the buildings and the site. Buildings or groups of buildings in this style are determinedly antimonumental and in general blend in with rather than stand apart from the site, be it urban or rural. The use of natural materials predominates, and frequently the structure

and joinery are exposed. It is architecture designed to accept diversity of use, human activity and even a bit of a mess without creating a crisis. It is a style or, perhaps more, a point of view that accepts conservation (of the site, for example, or of handsome and useful old buildings) as a creative element of design rather than as an obstacle to the creativity of the designer. The Center for Advanced Studies in Palo Alto by Wurster, Bernardi & Emmons with Thomas Church; Ghirardelli Square by the same architects with Lawrence Halprin; and The Cannery by Joseph Esherick with Thomas Church are good examples and all have received recognition as Honor Awards projects.

Relatively few buildings in the first decade and a half represented a serious effort in the Miesian style, but here again the time lag was at work. The influence of Gropius and the Harvard Graduate School of Design was in advance of Mies’ midwestern academic influence. There were a few overgrown Barcelona Pavilions (in work-a-day materials) but the General Motors Technical Center, 1953 and 1955 by Eero Saarinen & Associates, the Manufacturer’s Trust Company, 1956, by SOFI and the Hodgson House, also 1956, by Philip Johnson were among the first buildings honored which emphasized the articulated detailing, severity of form and rich but sparing use of materials characteristic of Mies’ own work. Since 1963 there have been a number of other distinguished buildings selected as Honor Award winners which can be thus categorized.

The Miesian style, brutalism, geometric formalism and humanistic rationalism, together with certain hybrids, seem to be the important stylistic influences evident in the Honor Awards today. Neoexpressionism still surfaces from time to time but can scarcely be called a style, being typically the one-of-a-kind effort unlikely to directly influence other design in a constructive as well as inspirational manner. It is generally acknowledged that architectural works which act as progenitors of a style assist in the creation of a vocabulary of forms and a grammar of rules that are capable of further productive use and growth. An architectural tour de force which seeks to express the essence of

Buildings which fall generally into the category of the international style make up the greater part of the early award winners. The Miesian style, brutalism, geometric formalism and humanistic rationalism, together with certain hybrids, seem to be the important stylistic influences evident in the program today.

A building's purpose may well be influential but it is frequently a dead end insofar as further development of the same theme is concerned.

To the degree that they represent different but useful, consistent and controlled approaches to the process of design, there has been recognition through the Honor Awards Program of the potential of each of these branches of the main stream of contemporary architecture. There has been inconsistency, however, in the judgment of whether the design philosophy and execution are consistent with the objectives to be served.

Formalism or neoexpressionism, for example, may well be a suitable idiom for important public or religious buildings, but monumentality is generally a worthy objective only in the design of a building which demands, deserves and can benefit from such treatment. We suffer most in our cities from the multitude of submonumental efforts, from buildings that are pretentious beyond their roles, their means and mediocre talents of their architects.

It must be acknowledged that we are not poorer for the building of isolated examples of brilliantly misdirected art; it simply implies that good sense and modesty are lacking in the works of so many who could most benefit from these qualities.

Has the influence of the Honor Awards Program, therefore, been generally beneficial or otherwise? I believe the answer to be positive, that the program should be further strengthened and somewhat modified. The program is probably most valuable as a continued reaffirmation on the part of the Institute that excellence of design is still one of the highest, if not the highest, goal of the profession. As such it helps to balance an ever-increasing emphasis upon architectural services as an organizational rather than an artistic or cerebral process.

An additional benefit that could come from the Honor Awards Program might develop from a substantial broadening of original purpose, beyond that of seeking the "encouragement and public acclaim of the architect's product." The program could become an important element in the development of an Archives of American Architecture, supplementing, in

a sense, the work of the Historic American Buildings Survey.

Architects and architectural firms that have received awards during the past 25 years should be asked to submit for the record available photographic coverage of the buildings, both 8x10 photographs and color transparencies. In addition, a microfilm record of the building plans and specifications should be placed on file in the Institute archives, the cost of the material to be borne by the architect if possible, as a contribution to the archives, but by the Institute if necessary.

The submittal of records of early sketches, studies and presentation of drawings of important buildings should also be encouraged. The Institute should form a select committee of architects, architectural critics and historians to recommend other modern, or contemporary, architectural works not premiated in the Honor Awards Program, records of which should be sought for the Archives of American Architecture.

This effort should extend first to fill out the record of the 25 years of the Honor Awards. It should then seek to expand and extend the records as far back as possible, at least to about 1920. Suggestions for additions to the archives should also be solicited from the members of the Institute and be screened by the committee. Thereafter the committee—a permanent body although its members would change—might meet at intervals of five years to suggest supplemental material for the archives. Furthermore, it might be desirable for the Honor Awards jury to suggest the addition of certain entries to the archives even when not included in the awards if they were believed to be of particular historic interest.

A full-time professional archivist who could assist the Institute with its records management program should head the program. And most important: Comparative studies of the projects in the archives should be prepared and published under the auspices of the Institute with the cooperation of the project architects to the greatest degree possible. These would include simplified plans, sections, elevation details and site plans at comparative scales, description of the project and out-

The Honor Awards Program is probably most valuable as a continued reaffirmation on the part of the Institute that excellence of design is still one of the highest, if not the highest goal of the profession. As such it helps to balance an ever-increasing emphasis upon architectural services as an organizational rather than an artistic or cerebral process.

line of pertinent data. This material should be uniform in format and be made available in bound or loose-leaf form. Critical analysis of the project and review of use experience would be added to the record in due time. This is a variation of the Case Study Program that some of us failed to interest the Institute in more than 10 years ago. It is time for a new try.

At least four important benefits could be realized from these procedures:

1. The Honor Awards Program would acquire an added value beyond that of enlightened architectural self-interest and publicity.

2. The program, as a useful and representative record of American architecture, would be greatly strengthened and expanded.

3. The material thus gathered and prepared would be available to both architects and students at cost and should improve the standards of both teaching and practice.

4. The records of many important buildings would be preserved under controlled conditions where they might otherwise be lost.

Architecture is in its way like an everlasting tree, its roots deep in the past, constantly sending out new branches. It can benefit from some pruning but not so drastic that new growth will be denied the opportunity to flourish. Nor can we afford to destroy the solid branches that sprang earlier from its trunk.

Some of the more important buildings which have received Honor Awards may already be threatened with demolition—if not yet they will be in the near future. Many of these buildings will be most vulnerable: neither new enough to be fashionable or economically viable nor old enough to be historic or even newly appreciated. I don't mean to suggest, heaven knows, that we should try to save them all, but the time to prepare a case for preservation, when it is in the public interest, is as far in advance as possible, not at the time the wrecking ball arrives at the site. An archives of significant American architecture could strengthen the chances of survival of buildings which deserve preservation as well as provide the educational benefits cited above. □

Confessions of an Awards Juror

The author serves on awards juries because he thinks that good design should be recognized and he likes to discuss problems with his peers. He has four principles to evaluate a project, the first two being integrity and innovation. The Columbia Broadcasting System building in New York City has elegance and strength. Architects: Eero Saarinen & Associates.

Vincent G. Kling, FAIA

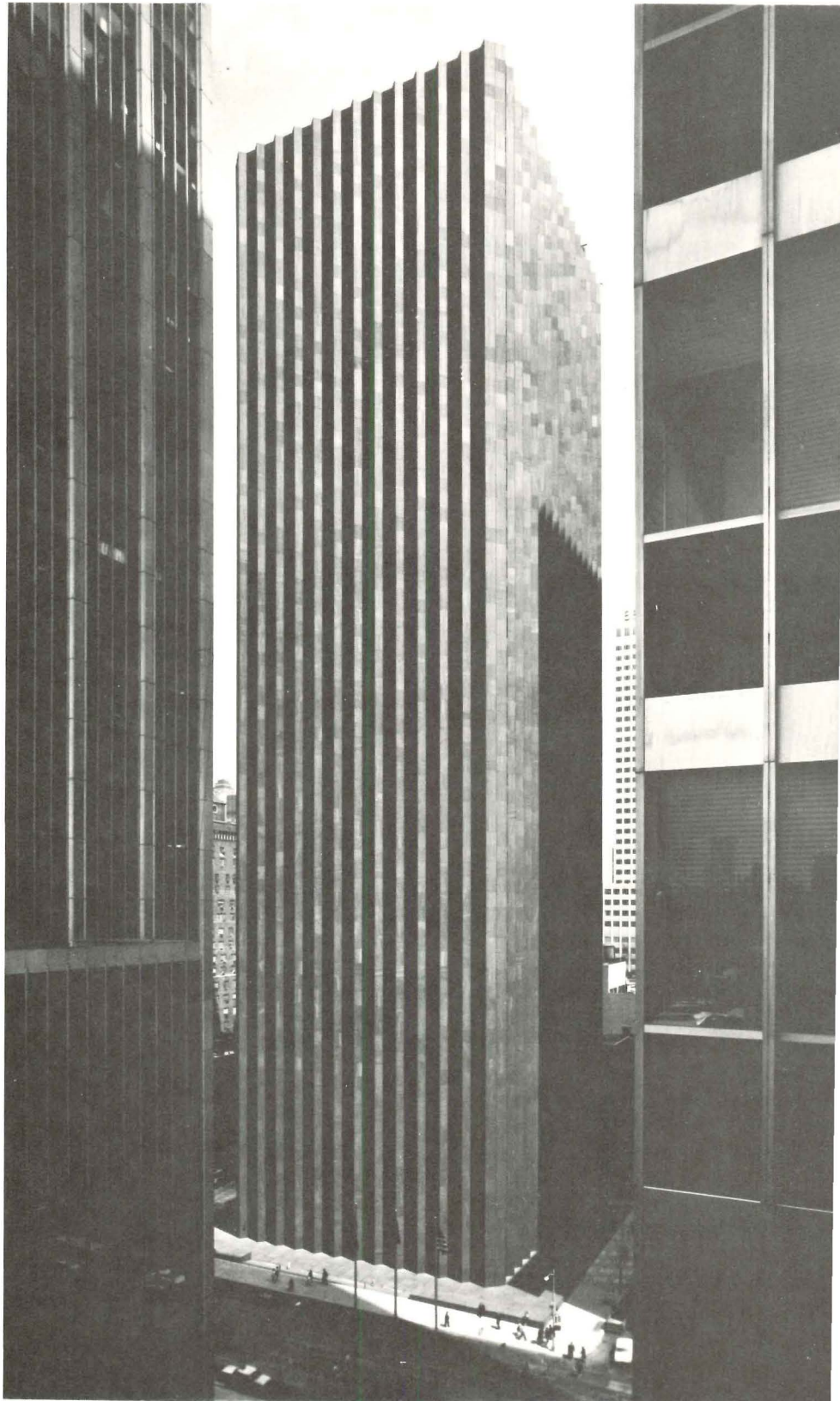
After having once served on an architectural awards jury, why would anyone in his right mind agree to serve on another one? It is an excruciating task: long, grueling hours spent pouring over entry after entry until your eyes—and your judgment—seem to be failing. It is also a thankless job. For every architect you please (by premiating his entry), you displease 50 or more.

Yet I cannot seem to turn down an invitation to serve on an awards jury. I always accept with a strong feeling of trepidation, but I accept nonetheless. It must have its rewards.

To me the rewards are twofold. First of all, I like to see good design given recognition, and I like to be part of an effort that seeks to do that. But more important, I like jury duty because it gives me an opportunity to join with my fellow professionals in an intensive exploration of what architecture is all about: solving problems that are inherent in the user's needs, the budget, the site, the surrounding cityscape or landscape, and producing structures that not only overcome these problems functionally but also transcend them esthetically.

It is an indirect exploration, to be sure. Looking at pictures and plans is not the same thing as walking through and around a building. But it has its advantages. For one thing, you cannot select what to look at. You must see and evaluate everything that is submitted, which forces you to dig beyond your first impressions. For another, jury duty gives you the opportunity to see a variety of building types and solutions that you could not cover in days or weeks of architectural touring, even if you had the time. For still another, you have the exhilarating experience of looking at and talking about architecture with fellow professionals (and sometimes laymen) who are usually provocative, stimulating and serious about architecture and about their responsibilities as jurors.

Contrary to what some professionals might think, jurors do take their jobs seriously. They try to look at each entry with



Mr. Kling heads the Philadelphia-based firm of Vincent G. Kling & Associates.

“Expert execution” with careful attention given to a multitude of details is the third principle. Ghirardelli Square in San Francisco is a people place, blending the old and the new into a vibrant whole and adding gaiety and color to the city. Architects: Wurster, Bernardi & Emmons; landscape architects: Lawrence Halprin & Associates.

fresh eyes and to reward truly superior work—not that which happens only to coincide with their current design philosophies. Inevitably a jury’s own collective prejudices will affect the outcome, but that defect can be lessened considerably if each juror is honest enough to recognize that his design concepts may not be someone else’s and that someone else’s concepts may be just as valid as his own. It has been my experience that jurors usually struggle mightily to achieve this attitude. The actions of an architectural jury can have a strong influence on the quality and philosophy of future design; so judgment is a very serious matter.

Still, a juror cannot approach each entry with a completely clean slate. He has to have some basis for making judgment, some foundation for deciding why and how one building is exceptional and another is not. Otherwise, he might as well award every entry a prize and go home early.

At the risk of exposing what may be my own prejudices, I will spell out the things that I look for in each awards entry. What they amount to is a set of universal principles which I use to evaluate the specifics of each project. Admittedly, they allow for a certain degree of subjectivity.

I look first for integrity—the integrity of the total design as well as that of its various parts. I look for honesty of structure, of plan, of the spaces and their relationship with one another and of the building’s relationship with its surroundings. I ask myself, does this project have real honesty and purposefulness? Does it have integrity?

I also look for innovation. Not innovation for its own sake but for the purpose of making a building work better than it could have through a conventional solution. Real innovation is taking a new look at an old problem and coming up with a new and better answer. It can be spatial, structural, mechanical or visual. But, in my opinion, innovation must be present if a project is to be worthy of an award.

Another thing I look for is expert execution. I try to determine whether the architect understands such essentials as structure, the problems of weathering, the multitude of details that every building re-



quires. In short, has the architect carried his vision through to the end?

Finally, I look for something that is perhaps impossible to define. It might be called a quality of soul and heart. It is much more than esthetics. It is a sense of rightness, a feeling that the project is all of a whole. It is a quality, I believe, that comes into the design at its conception, even before anything has been put down on paper. If it prevails, it can make the difference between a truly great building and a good one.

My search for these qualities in awards entries is constantly being frustrated by the limitations of the medium with which a juror has to work. Studying photographs, plans and verbal descriptions of a project amounts to a two-dimensional examination of a three-dimensional problem. Although it may be true that the camera never lies, it is just as true that the beguiling photograph can obscure a host of shortcomings. Jurors try to see through this as well as they can, but there is always the danger of being seduced by an expertly contrived two-dimensional image.

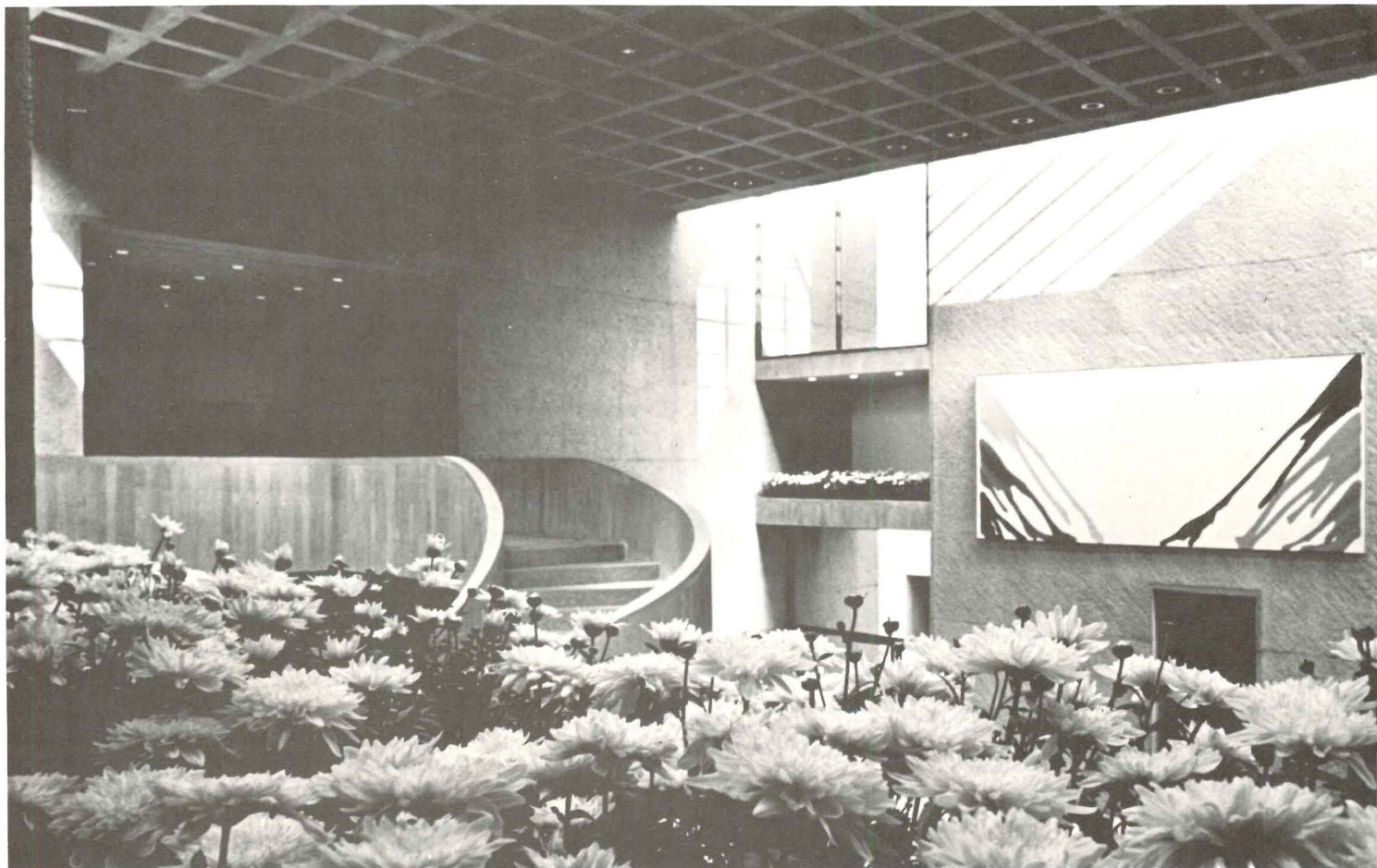
But what is the alternative? Certainly no awards sponsor can afford to send a jury on a tour of all the entries, which is the only way buildings can be evaluated firsthand. The fact is, no practical alterna-

tive exists today, although there are a couple of ways to overcome some of the disadvantages of the two-dimensional evaluation. One is The American Institute of Architects’ practice of premiating no project that has not been seen by at least one of its Honor Awards jurors. If a project looks good to the jury, but none of them has seen it in the flesh, at least one juror is dispatched to the site and comes back with a report of his impressions to the full jury. This goes a long way toward solving the problem of premiating entries whose photographs make them look a lot better than they really are. It should be standard procedure for all awards programs.

Another helpful, although specialized, practice has been instituted by the Department of Housing and Urban Development for its awards program for low and moderate income housing. HUD screens each of its entries to make sure that the project functions well for its users. This relieves the jury of the danger of premiating a project that may be beautiful to look at but a source of frustration to its tenants.

Someday, perhaps, awards entries will be in the form of motion pictures or video tapes with stereo lenses and sound tracks. With this kind of medium at its disposal, the jury could be taken through and around buildings, experiencing them in the

The final principle is that elusive "quality of soul and heart" that begins before a single drawing is made and then prevails to make a building distinguished. The sculptural form of the Everson Museum of Art in Syracuse, New York, is well scaled to its surroundings. Architects: I.M. Pei & Partners; Pederson, Hueber, Hares & Glavin.



fourth dimension and in a sequence of time. It would give the juror a far more realistic basis for judgment than the two-dimensional presentation binder affords. But that kind of innovation will have to await more advanced technology and economies of production. Meanwhile, we are stuck with the presentation binder, inadequate though it is.

As long as we are using the conventional medium, however, we might as well make the most of it. It surprises me how many architects submit entries that are difficult to understand and therefore hard to evaluate. They overlook the elementary fact that the more an architect makes it possible for the jury to comprehend his project quickly and easily, the better his chances are of its getting premiated.

I know that architects are disdainful of putting any letters, numbers, keys or codes on a pristine drawing. But in the interest of communication and under-

standing, which after all is the principal conveyance between people, this sometimes has to be done. A jury simply does not have the time to decipher entries that are indefinite, inarticulate and inscrutable.

The jury has to know what the spaces in a building are doing. They may be beautifully related architectonically, and this may come through in the photographs. The jury, however, needs to know more about the principal events that take place in these spaces, and it is necessary to supplement the documentation with a code. For example, the juror who wants to dig further and to find out where, say, a lecture space is situated can readily identify it from a code, and he does not have to search through the plans for it.

It would be helpful also to a jury if architects would select their project photographs for their communicative value at least as much as for their ability to put the project in the best light. The photo-

graphs in all too many entries leave the juror with big, unfilled gaps about the building. It is hard for a jury to premiate a project when it does not know what may be lurking in those gaps.

And, finally, the written words should be equally thorough and communicative. The explanation of the program and the design solution should be presented in a simple, straightforward manner with a minimum of jargon and hyperbole and a maximum of good solid fact.

I have a continuing hope that someday my fellow jury members and I will be able to devote our entire sessions to in-depth analyses of the entries, all of which will be presented in such a clear, understandable and thorough manner that no time will be wasted attempting to solve the puzzles that an inadequate entry poses. It is an impossible dream maybe but understandable perhaps in one who is an incurable awards juror. □

1973 Honor Awards

Twelve structures have been chosen to receive the nation's highest awards for architectural excellence: the Honor Awards of the AIA. The winners range in building types from a serene monastery to a simple beach house.

Pietro Belluschi, FAIA
Chairman

James H. Finch, FAIA

David McKinley Jr., AIA

Yozo Obato, FAIA

William C. Lukes
Student

Report of the Jury

The jury met in November to review submissions. After careful scrutiny, 18 entries were selected for further examination and for actual on-site visits by at least one member of the jury. In February the jury met again and, after lively discussion, decided either by majority vote or by unanimous agreement to honor 12 of the entries.

Sitting in judgment of work done by one's peers is a demanding and tiring task, accomplished in what seems to be too short a time, without exhaustive knowledge of what inspired or restrained the designer, and guided by somewhat uncertain criteria. What are the elements to be recognized that make only a dozen works emerge as worthy of the award? Is originality more important than integrity of approach or correctness of thought? Are proportions, order and scale obsolescent values? In a field where practical motives are an ever-present reality, how do we judge poetic value? And what weight do we place on common sense?

So a juror usually proceeds to weigh the merits of an entry, not a little by his intuition which is itself a distillation of his prejudices and those of the age and society in which he lives. Thus he places skill, originality, motivation, integrity, restraint, scale, purpose, etc., on some kind of uneasy balance, which when matched against other jurors' reactions does in fact reflect the esthetic and social ideals of his time. The jury believes that the premiated entries well represent the state of the art in 1973.

The American Institute of Architects' Honor Awards Program is of enormous and lasting value. Only through such a program are the standards of our profession continuously examined and reevaluated, and indirectly public opinion so shaped as to act as useful restraint against capricious license, arbitrary fashion and the damaging abuses of mediocrities. More importantly, it makes innovation possible and acceptable through the recognition of the work of people of unusual talent, thereby opening new horizons for the profession. □

Bartlett Awards

Only one of the 12 Honor Award winners is qualified for a Bartlett Award, a program created to emphasize that architectural barriers can be eliminated without deterring from good design. The jury stated: "It was gratifying that the winning project was a conscious effort to eliminate barriers to the handicapped . . . Of the 11 remaining projects, two more would have qualified except for the fact that the toilet facilities were not accessible to the handicapped. One of these projects had been a deliberate effort to eliminate barriers." The winner of a Bartlett Award for 1973, depicted on the following page, is the Harvard Graduate School of Design in Cambridge, Massachusetts, whose architects are John Andrews/Anderson/Baldwin. The jury, composed of members of the Potomac Valley Chapter AIA, are William Baltzer Fox, chairman; Edward N. Noakes; and Thomas Clark. □

**George Gund Hall,
Harvard Graduate School of Design
Cambridge, Massachusetts**



Bartlett Award

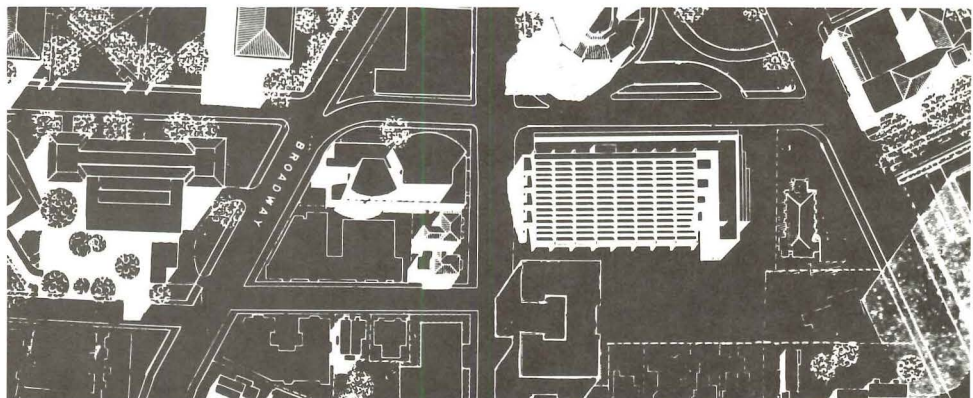
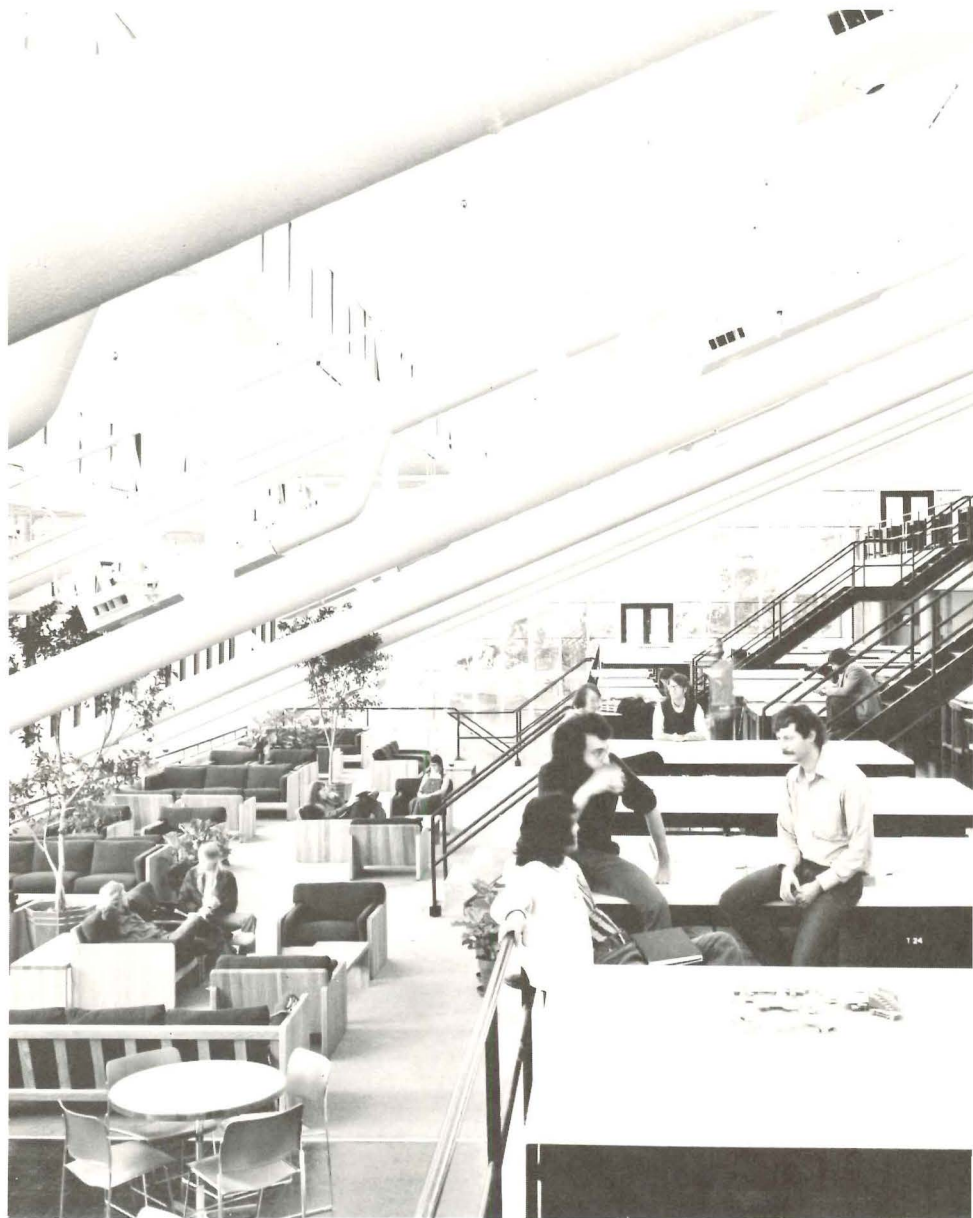
**John Andrews/
Anderson/Baldwin**

Partner in Charge: Edward R. Baldwin, AIA; Structural Engineers: LeMessurier Associates Inc.; Mechanical Engineers: G. Granek & Associates Ltd.; Electrical Engineers: Jack Chisvin & Associates Ltd.; Landscape Architects: Strong Moorhead Sigsby; General Contractor: J. Slotnik Company.

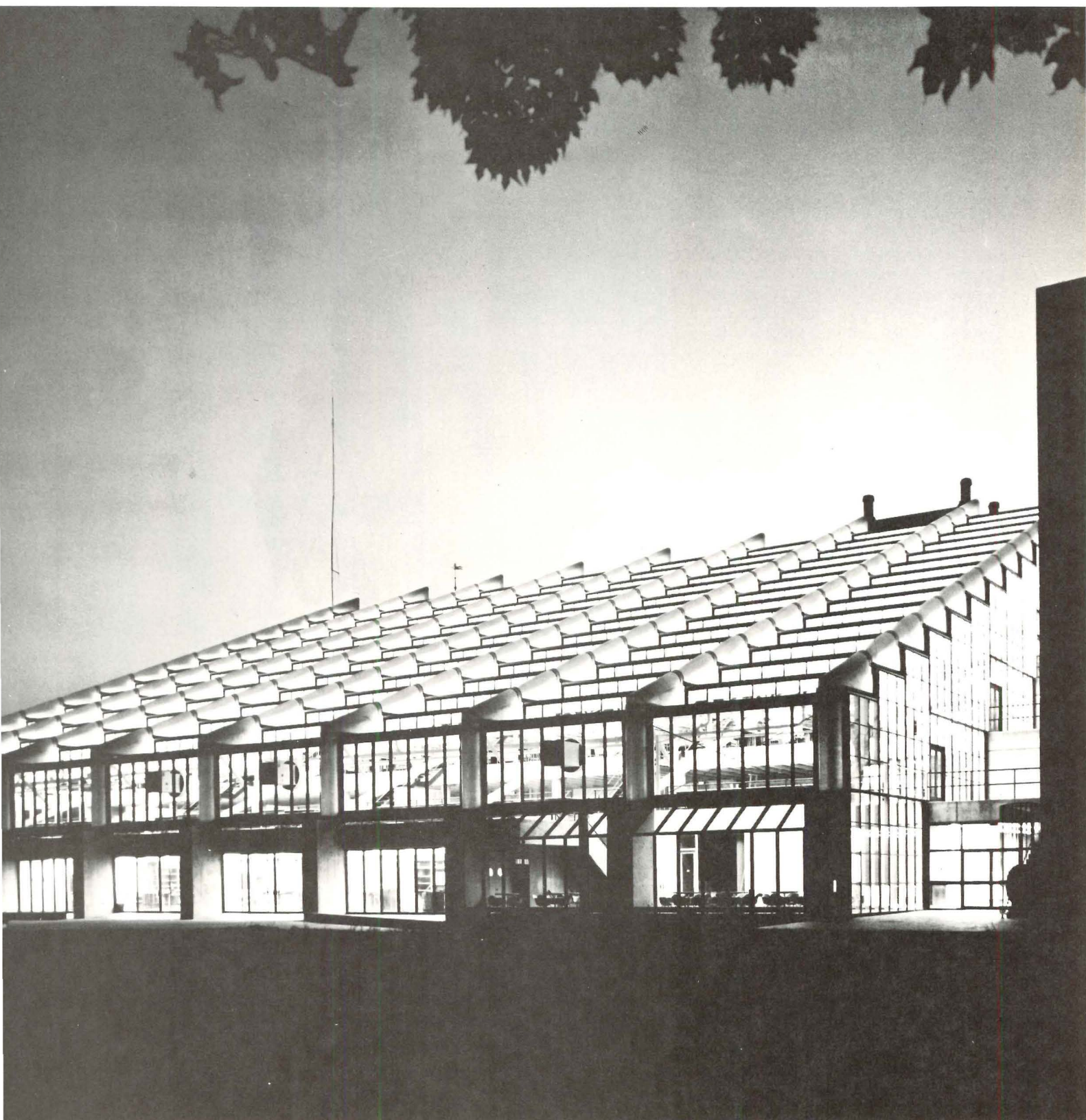
Architects' Statement: The building houses student drafting studios, seminar rooms and faculty offices for the architecture, landscape architecture, urban design and regional planning facilities. Also provided is a 400-seat auditorium and a 180,000-volume library. The central studio space, which houses 400 students, is composed of five levels which overlap one another to provide one space—45,000 square feet in area—clear spanned by a single roof. Within this space students from all disciplines work, thus promoting interdisciplinary communication.

Support spaces are closely related to the studio at each level, wrapping around its end to provide a growth point for future expansion. . . . More specialized spaces are introduced under the studio tiers. These are technology workshops, the auditorium and library reading spaces. Book and audiovisual collections with their associated work spaces are located below grade.

Pedestrians are encouraged to enter under and into the building through the covered sidewalk areas and multiple entrance doors. Exhibition space links all grade-level elements and occurs along corridor spaces at all superstructure levels. Students working within the studio have a view to the outdoors through vertical glass which occurs between each horizontal tier.



A truly imaginative structure brilliantly executed. The strength of the concept is its clarity. The jury did not ask whether the concept has validity in all its aspects, but it had no doubt about its innovative force. Like all experiments, there is controversy on many levels about the idea itself, the materials used and the hierarchy of functions. . . . It is a spirit-lifting project most worthy of an award."



St. Francis de Sales Church
Muskegon, Michigan

“The jury was impressed by the sculptural strength and symbolic quality of this church. It is a work done by masterful hands. The inner space conveys a powerful religious experience; the whole concept has great dignity. This impressive edifice reflects the architects’ concern for the building, its function and the faith and congregation that it serves.”

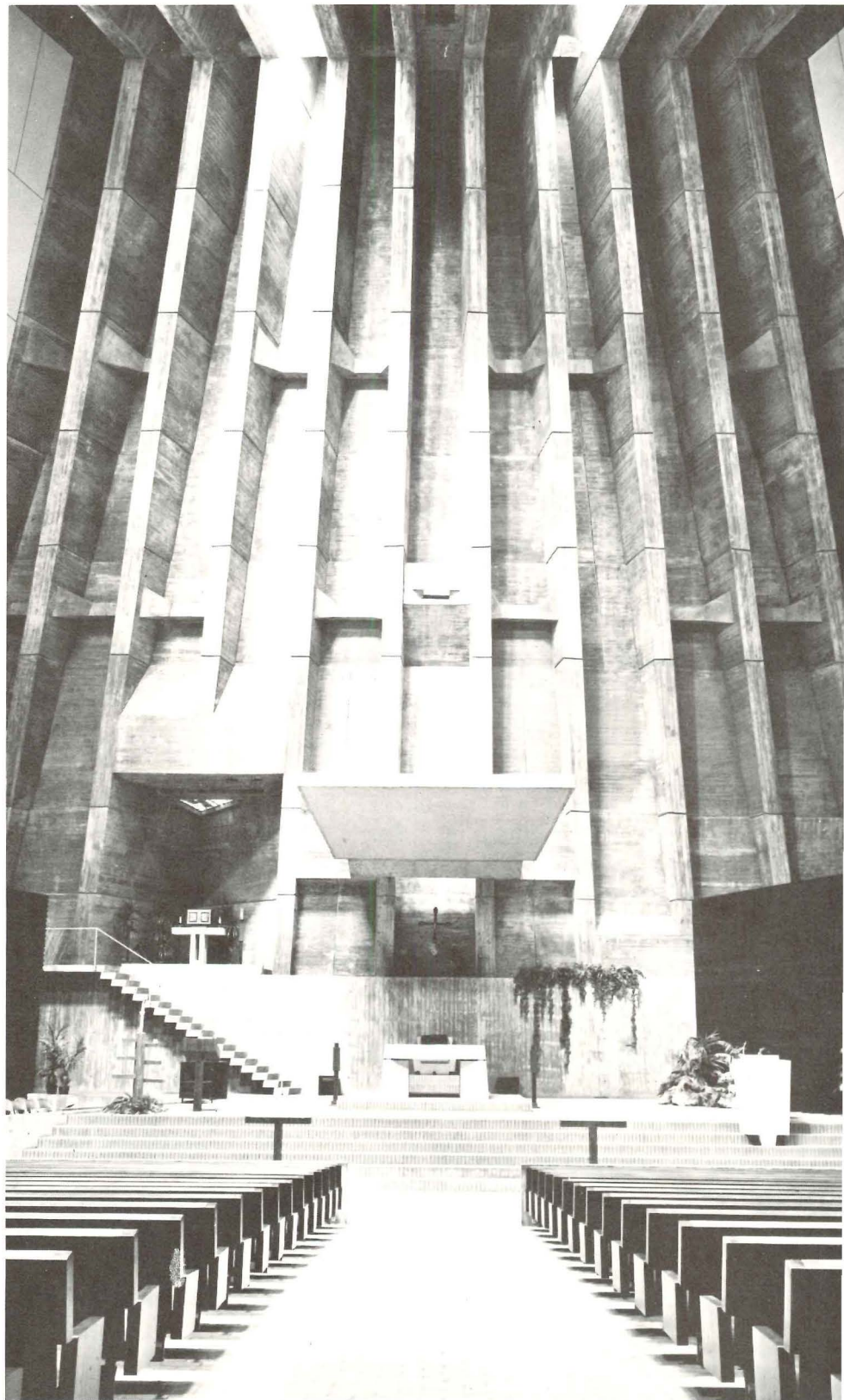
**Marcel Breuer and
Herbert Beckhard**

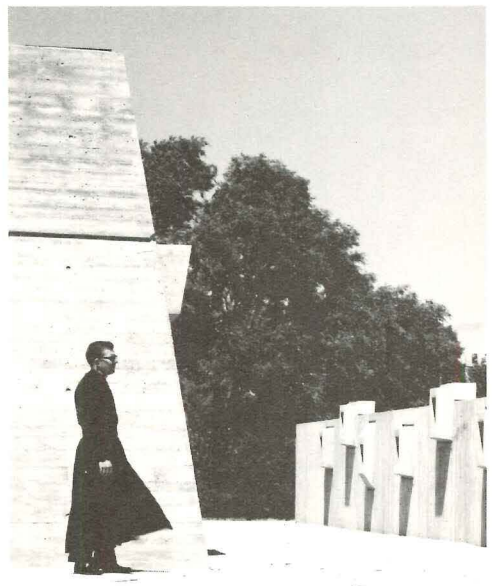
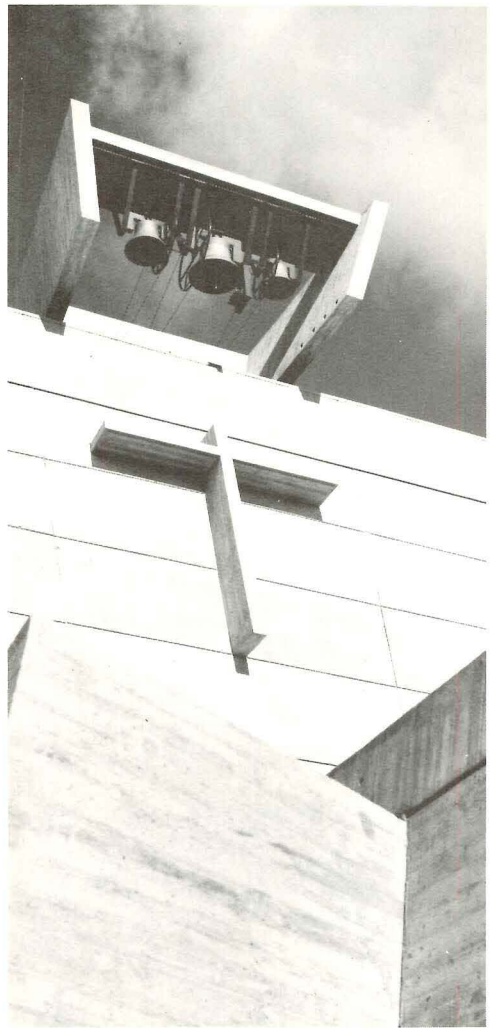
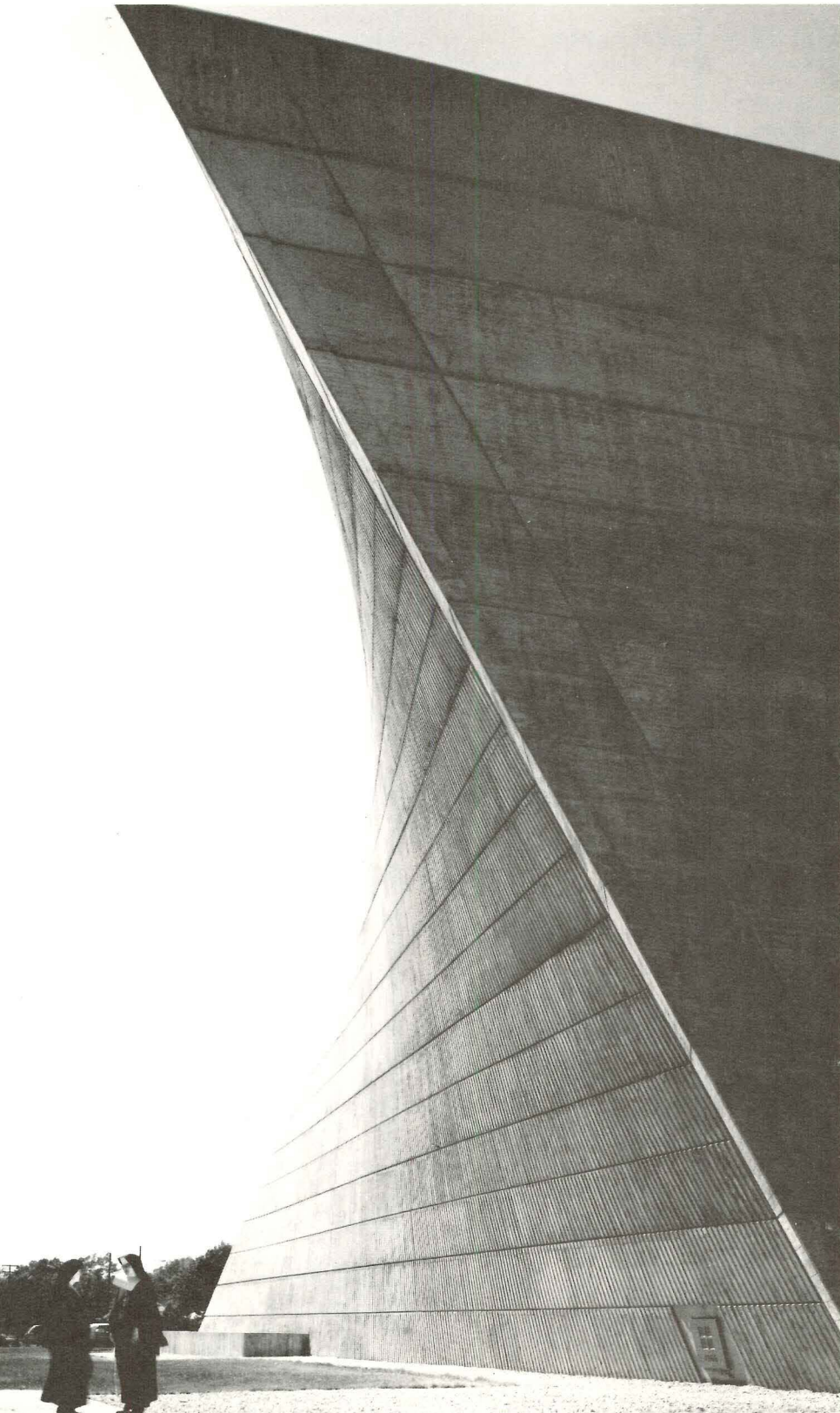
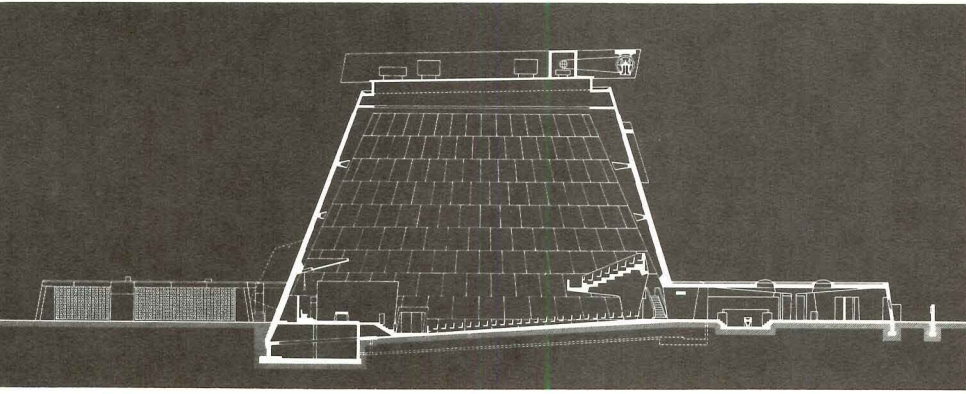
**Structural Engineer: Paul Weidlinger;
Mechanical and Electrical Engineers:
Stinard, Piccirillo & Brown; General Con-
tractor: M. A. Lombard & Sons.**

Architects’ Statement: Rising from a rectangular plan at grade, three trapezoidal planes provide the front and rear walls and the roof of the main building. These are supported inside by exposed concrete ribs, running from front to rear. The two twisting hyperbolic paraboloid sidewalls complete the enclosure. Church bells are suspended from the end of a concrete trough above the roof, with ventilating equipment housed inside.

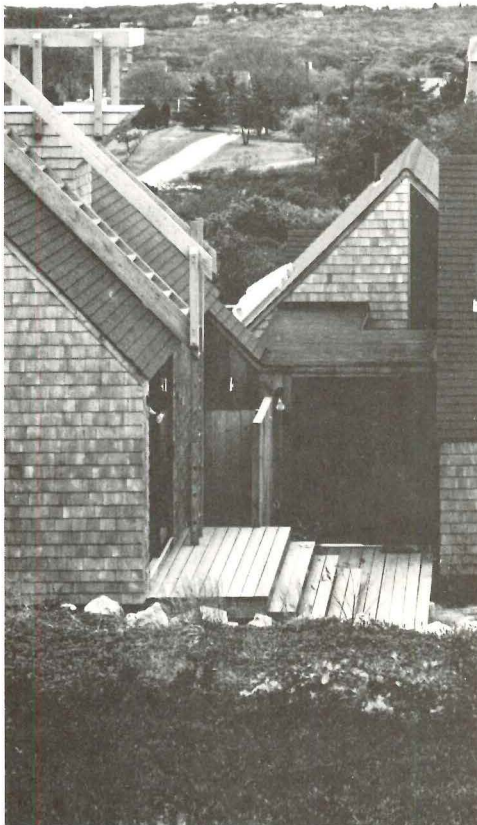
Liturgical requirements have determined the sequence and nature of spaces. The approach is through an atrium court surrounded by walls 5½ feet high, providing a transition to the church. From the atrium the narthex is entered from either the north or south. The axial succession of baptistry flanked by four confessionals, the actual church doorway and the center aisle follow.

Ahead and on center is the sanctuary with the high altar, baldachin and communion tables. To the left are the choir, the organ console and the organ loft; to the right are the sacristies and passage into the rectory building. An unusual feature in the sanctuary is the Chapel for the Blessed Sacrament, a triangular niche recessed into the exterior wall so that it may be seen fully from all points. Seating is provided in both nave and balcony.





Woolner Residence
Chilmark, Massachusetts

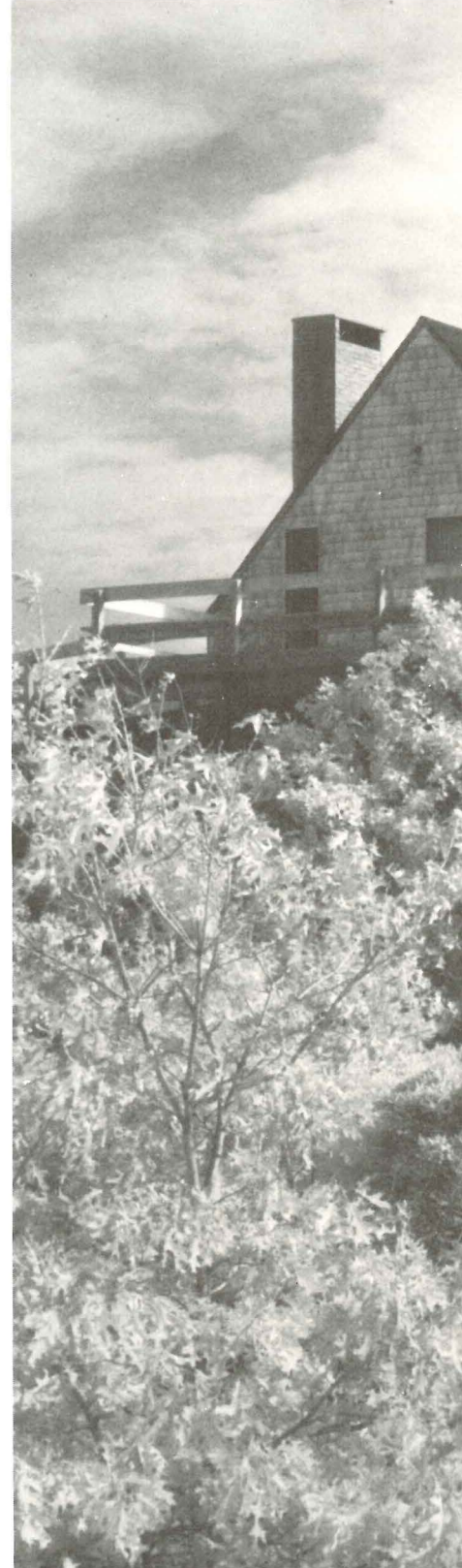


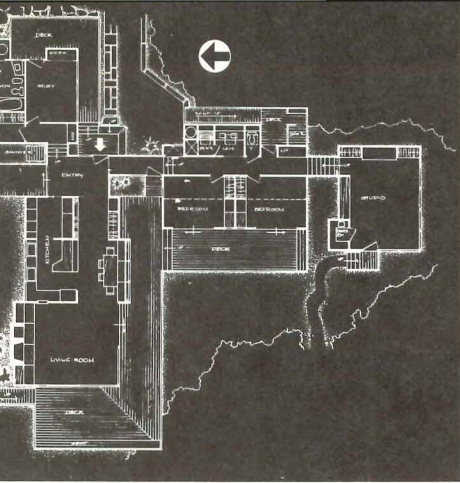
Edward A. Cuetara, AIA
General Contractor: Herbert R. Hancock.

Architect's Statement: The house had to be adapted to an uneven site consisting of wind-formed sand dunes stabilized by a fragile ground cover of irreplaceable wild cranberry and other indigenous plants with a minimum of disturbance to the land. The house is divided into four units at elevations dictated by the topography and supported entirely on concrete piers allowing for hand excavation exclusively.

The house needed to take full advantage of magnificent views to the south and west. The four units, therefore, are separated according to function and are oriented east/west or north/south so that each room faces at least one of the major views. The walls located away from the views, i.e., north and east, are largely blank and occasionally project beyond the standard 16-foot width to form "sheds" which house functions not requiring full headroom.

The house must be usable in the off-season and capable of being partially closed to simplify heating. This is facilitated by the separation into units since those containing the guest rooms and studio can be closed off at the entry.

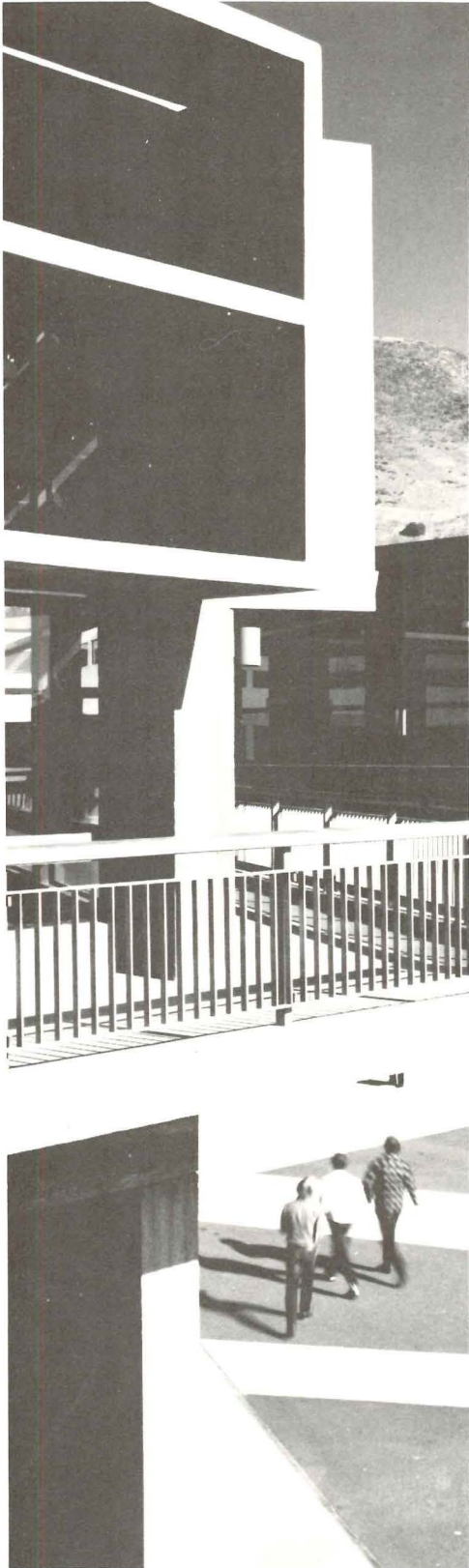




“This house is a direct and convincing expression of the New England village: a group of units fitting a rocky site in various levels, answering the country living desires of the owners. It fits well into the landscape without interfering with the environment.”



**Julian A. McPhee University Union
California Polytechnic
State University
San Luis Obispo, California**



Esherick Homsey Dodge & Davis

Structural Engineers: Rutherford & Cheneke; Mechanical Engineers: Kasin, Guttman & Associates; Electrical Engineers: Beamer Wilkinson & Associates; Landscape Architects: Lawrence Halprin & Associates; General Contractor: Stanton-Reed Company; Furnishings Consultant: Robert Mason.

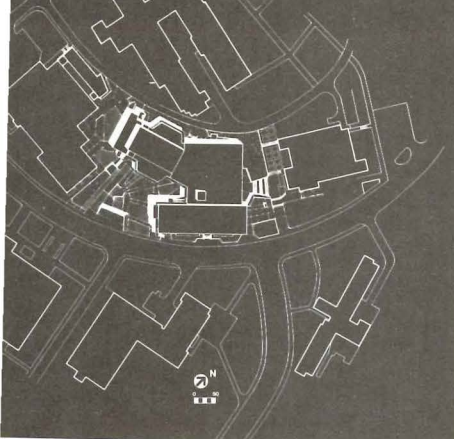
Architects' Statement: The program required the provision of a lively central focus for students and student-related activities and included lounges, meeting rooms, offices, conference rooms and exhibit areas as well as facilities for such diverse functions as bowling, billiards, workshops, graphic arts production, photography laboratory, multipurpose room with platform, student government council chambers, a burger bar, a large bookstore and a place for small commercial service functions.

A tunnel connection provides access to an adjacent cafeteria and to a pantry reheat area for large gatherings in a multipurpose room.

A large outdoor plaza and gathering place was designed to focus the diverse traffic flows from the student living areas to classroom buildings and to allow easy entrance and exit to and through all parts of the building, i.e., a "crossroads meeting place."

The object was to make the spaces large, airy, lively, colorful and adaptable to changing student patterns, and to review and coordinate with student committees the program and furnishings requirements as they are generated from the student program.





“This student-oriented building is lively, in good scale and well sited in relation to other campus structures. The plan . . . in direct response to the students’ desire for freedom of movement and informality . . . is an integral part of the campus circulation system. . . . Materials and colors are well used and effective in providing an inviting place for the students to congregate.”



**Faculty Housing
Radcliffe College
Cambridge, Massachusetts**



**Ronald Gourley, AIA/
Carleton R. Richmond Jr., AIA**

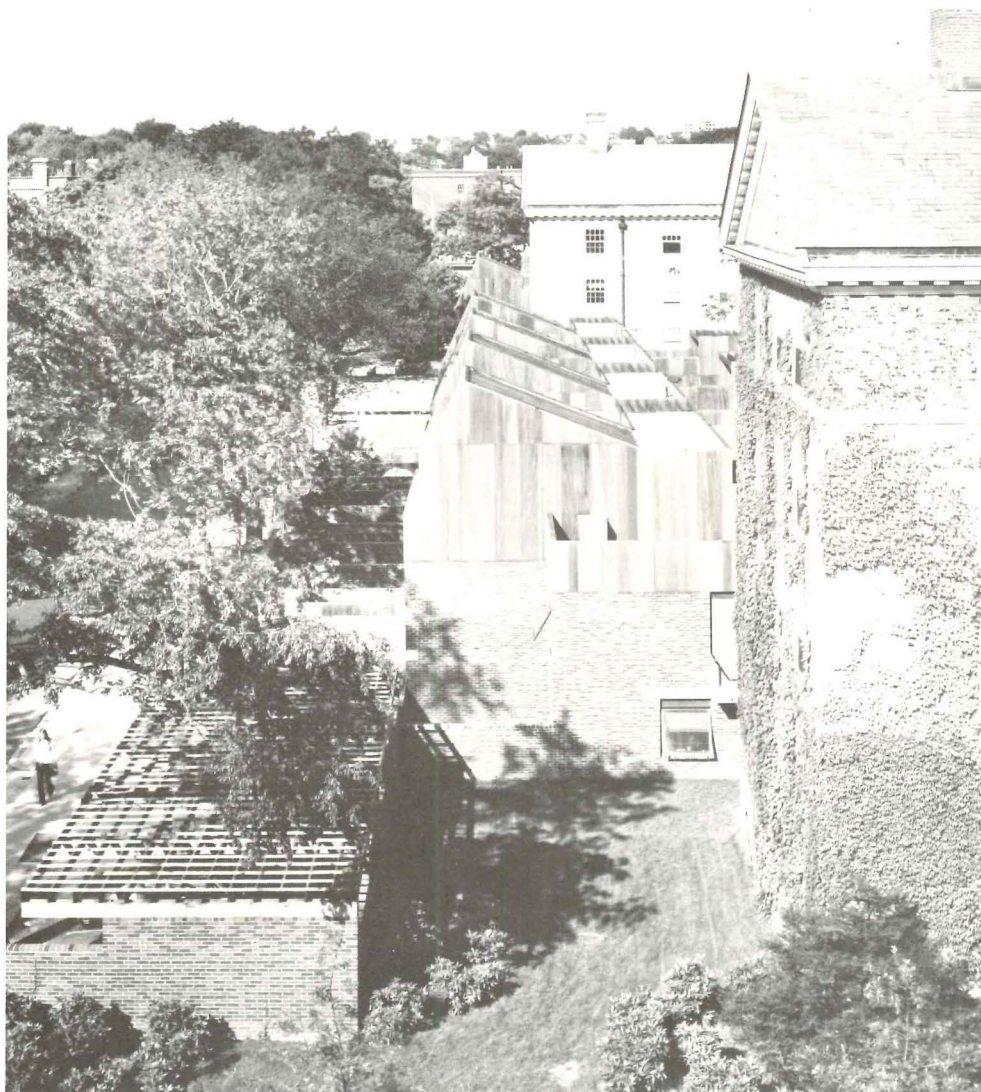
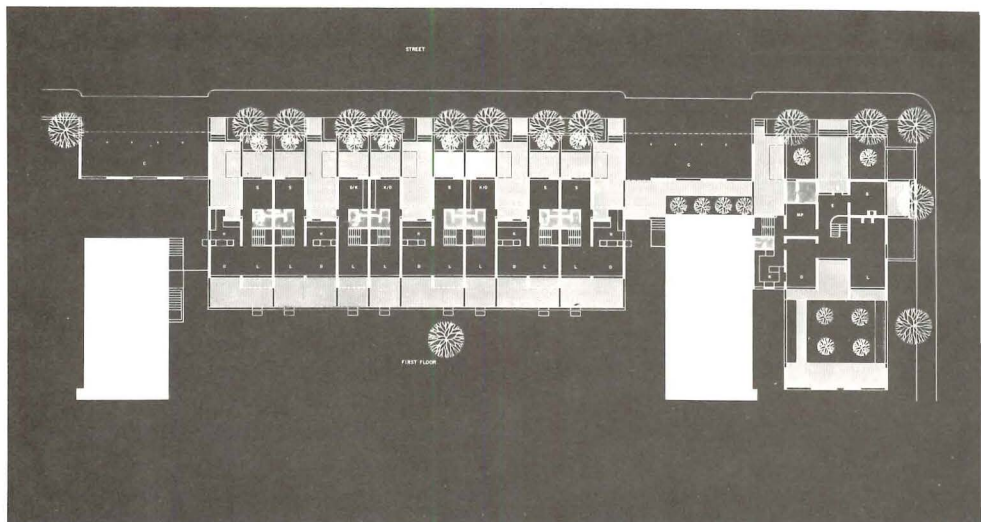
Structural Engineers: Souza & True; Mechanical Engineer: Leo Brissette; Electrical Engineers: Ronald Gourley, AIA/Carleton R. Richmond Jr., AIA; Landscape Architect: Diane Kostial McGuire; General Contractor: Boutin, Sandanto & Bogue.

Architects' Statement: This project began the implementation of a general plan to extend and renew the Radcliffe College residential quadrangle.

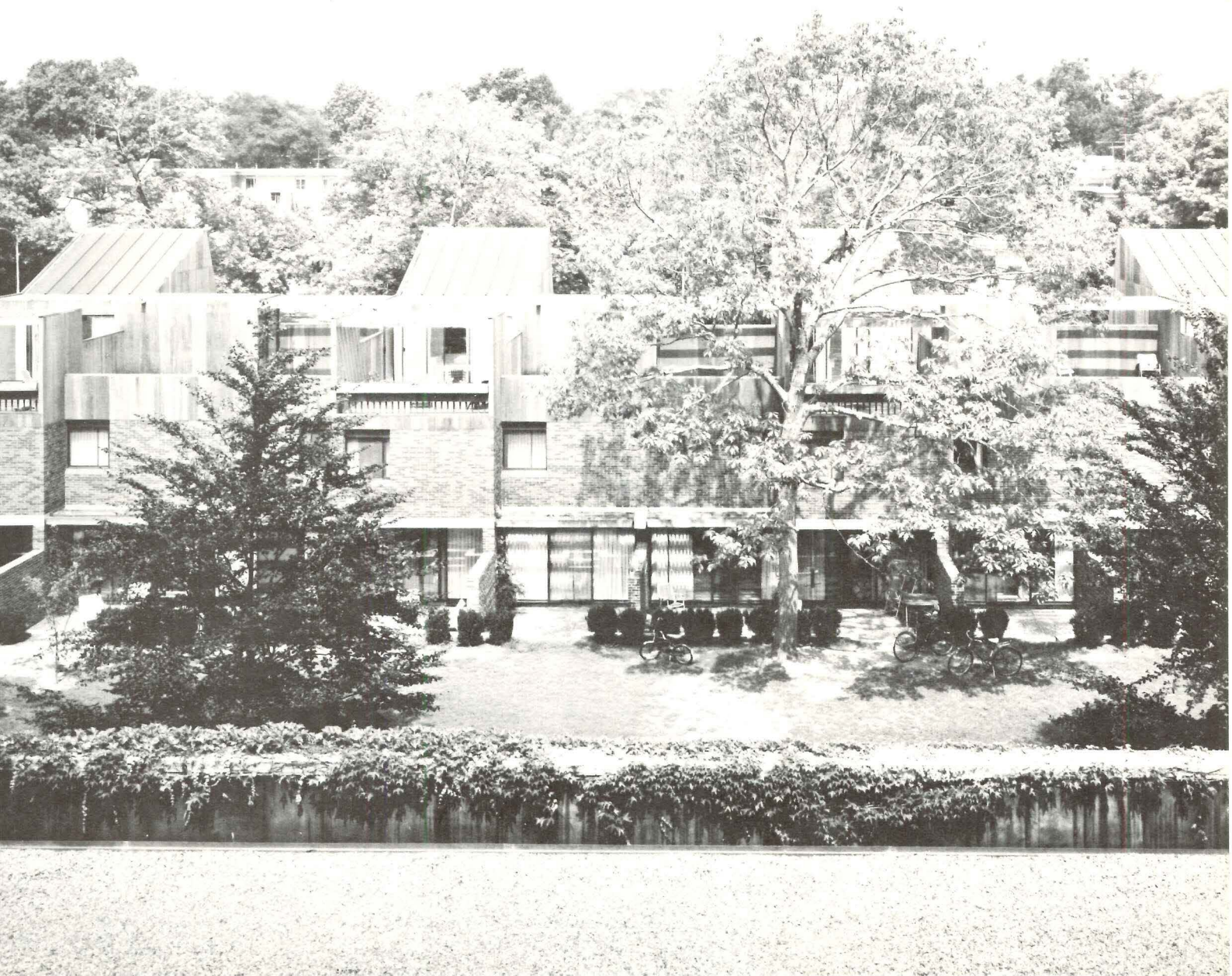
The problem was to design modest residential facilities that would function as one part of the Harvard/Radcliffe college houses, making it attractive for the families of the house masters and eight other members of the faculty or visiting fellows to participate with some 400 undergraduates and 15 resident tutors in the life of the house. These facilities were to be located at the extreme north end of the quadrangle to preserve an open grassy area to the south between the housing and the larger brick dormitories of the undergraduates. Here families and students could meet informally to talk or play.

The program called for a mixture of two-, three- and four-bedroom units, some with street floor studies to facilitate quiet teacher/student conferences. The architects succeeded in adding a requirement for some studios in order to attract persons active in the arts as residents.

The master's house functions simultaneously as a private residence and as a place for wide range of social gatherings. A direct connection to the dormitories was desired. The local zoning ordinance required off-street parking for 10 cars.



This compact and lively group of units, domestic in scale and appearance, is an excellent example of how to utilize valuable land in a congested area of a college and in so doing to enhance the space between old and new. The exterior is well related to its adjacent surroundings. Interior spaces permit the occupants to decorate as they please."



Public Housing for the Elderly
Wayne, Michigan

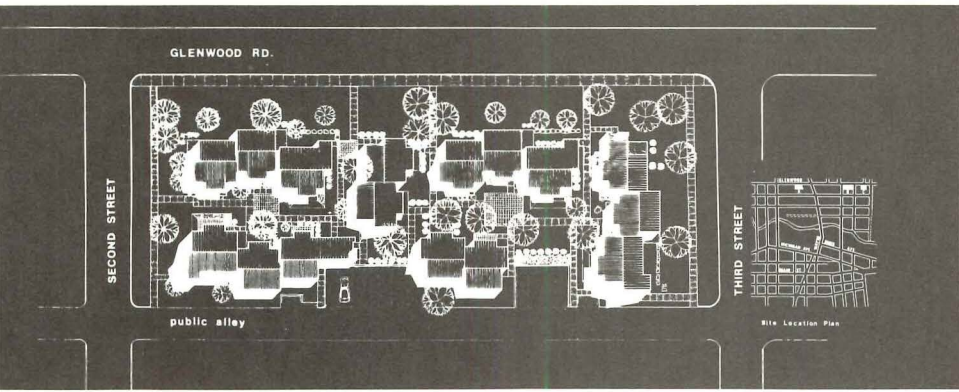
“This is an attractive and economic complex, humane in its concern for the way in which retired people must live. It is most satisfying in its domestic scale and its relation to the land. The approach is the correct one in solving the vast social and economic problems of the elderly. The obvious satisfaction of the tenants is perhaps the project’s greatest endorsement.”

William Kessler & Associates, Inc.

Structural, Mechanical and Electrical Engineers: William Kessler & Associates, Inc.; Landscape Architects: Johnson, Johnson & Roy; General Contractor: Holtzman & Silverman Company.

Architects’ Statement: The program requirements called for the design of 36 one-bedroom dwelling units for the elderly. The housing was to be related to the existing residential community of detached homes near the three sites in a small midwestern town. Parking was to be provided for one of every four dwelling units. The housing was to be varied and at a human scale, affording intimacy and security and a sense of community. The cost was not to exceed \$17,000 per dwelling unit.





St. Procopius Abbey
Lisle, Illinois

“... This religious complex is endowed with inspired simplicity; it is devoid of mannerism and yet is rich in meaning. . . . There is a great flow of space from church to cells, a consistency and restraint in the use of materials and of scale. . . . It is a case where the architects have created a special environment and at the same time have given deeper meaning to all the surrounding area.”

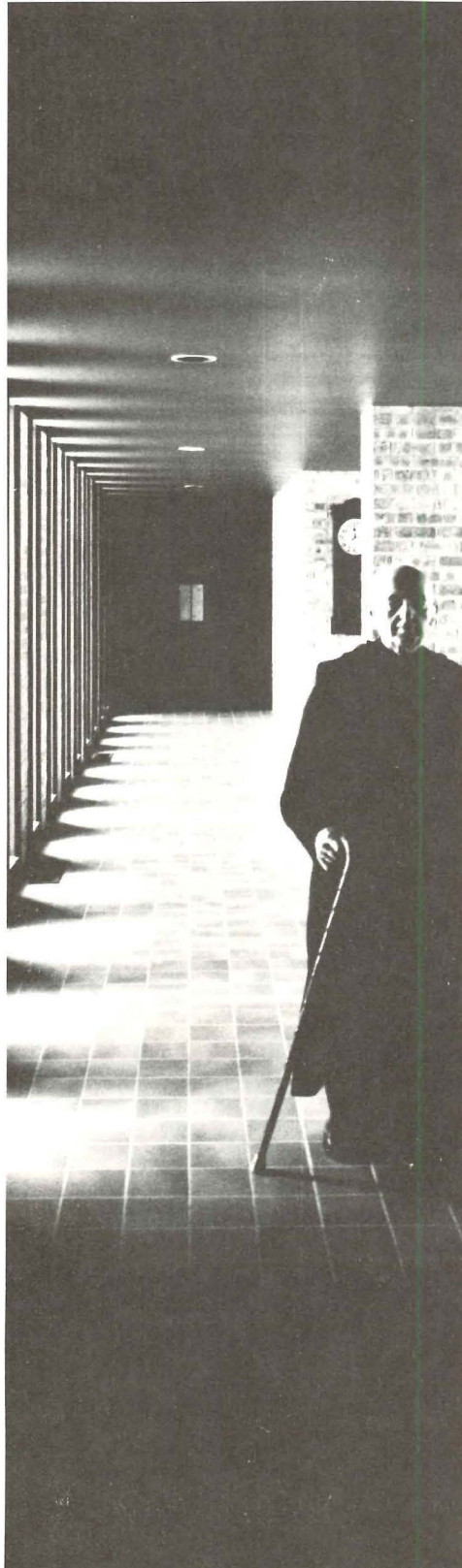
Loebl Schlossman Bennett & Dart

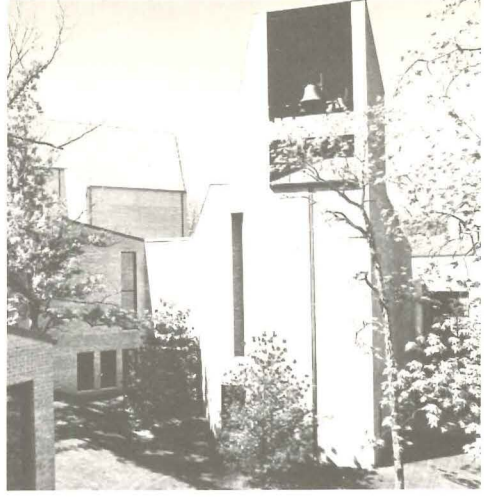
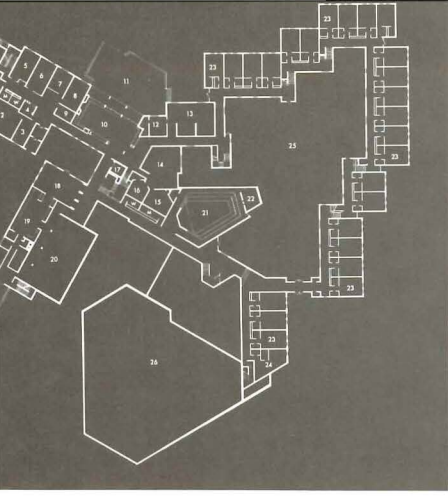
Structural Engineer: Eugene A. Dubin; Mechanical and Electrical Engineers: William T. Brookman & Associates; General Contractor: Pepper Construction Company.

Architects' Statement: The basic requirement was to provide living and worship facilities for a community of 100 Benedictine monks. In the Benedictine tradition, this was to be a self-contained environment which would afford individual privacy as well as community closeness.

The site is a rolling, wooded, 80-acre hillside selected because it was well suited for construction and because of the advantages of natural landscape. The primary focus of the architecture is the main church which seats 800 people. Adjacent to the church and surrounding a cloister garden are clustered the 100 sleeping rooms; a small chapel; dining, recreational and meeting rooms; infirmary and guest facilities. The rooms are arranged in six two-story units of varying size. They assume the contour and profile of the hillside into which they are sited.

Simplicity was sought rather than austerity; therefore, the design concentrates upon simple forms expressed with basic natural building materials in residential character and scale.







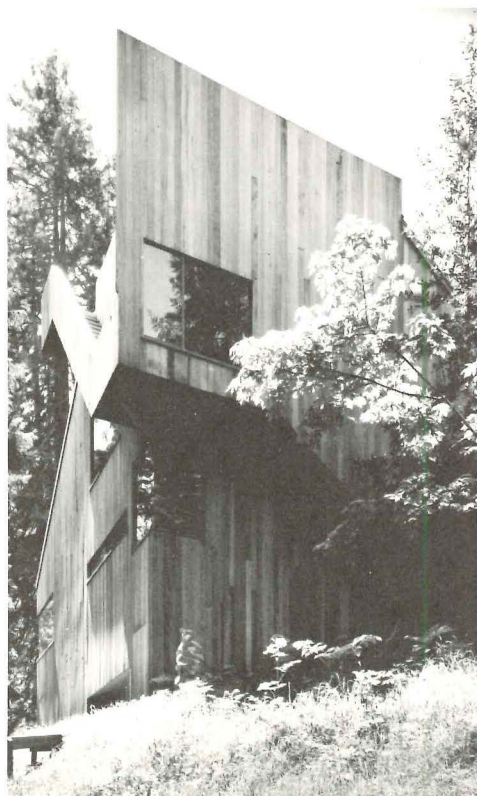
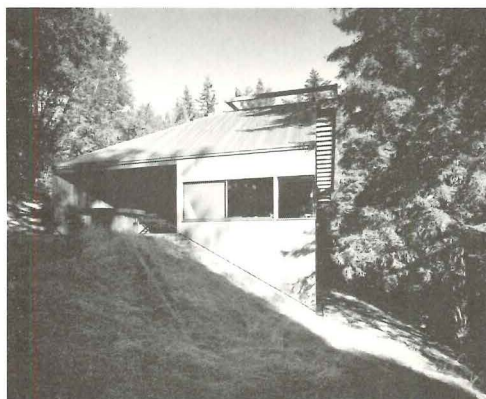
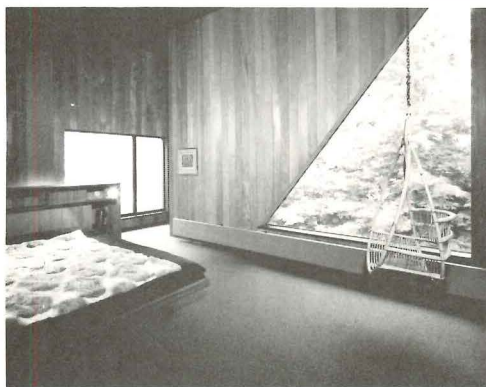
McCue Boone Tomsick

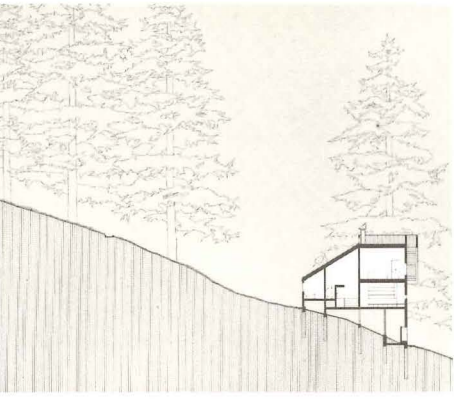
Structural Engineers: Hirsch & Gray;
Mechanical and Electrical Engineers:
Marion, Cerbatos & Tomasi; General
Contractor: Henry Knutzen Sons, Inc.

Architects' Statement: This vacation and weekend retreat is set on an isolated and deeply forested hillside in the Santa Cruz mountains. Rooted firmly to the earth, the house is a simple form which includes a protected entrance where muddy boots and raincoats can be removed before entering.

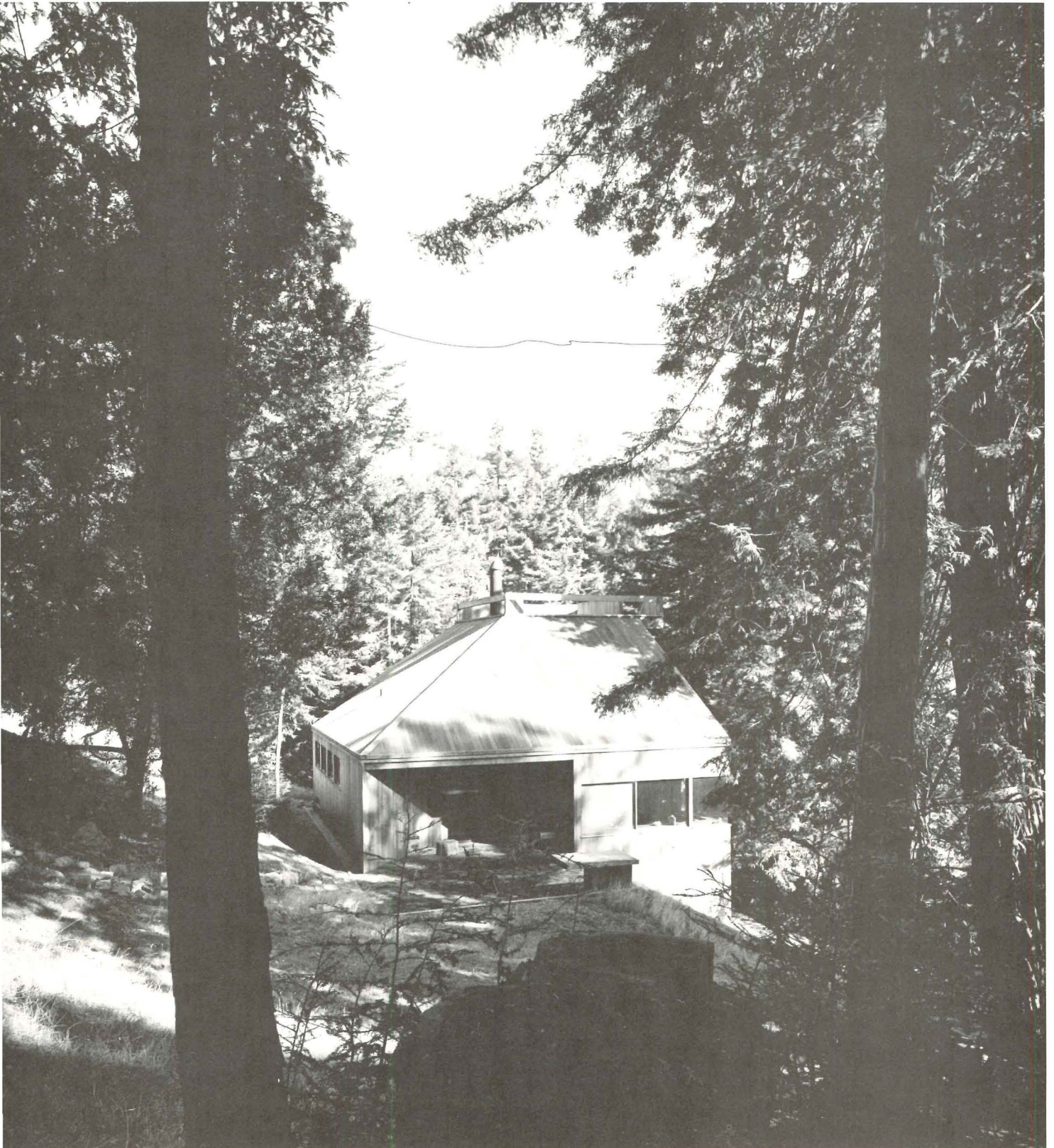
Siting was determined by first selecting the ideal place for views from the outdoor living porch. The house was located to provide shelter from prevailing winds while capturing the sun for the porch.

Circulation is based upon a squared spiral. From the entrance, activities occur at each half level, until the pattern breaks to the exterior and continues upward, culminating in a rooftop sleeping deck at a tree level. The interior is essentially a single large space. Sleeping accommodations are provided in the loft space above and a cozy seating area for the many foggy and rainy days is located in an oversized inglenook around the fireplace. The food preparation counter is located to serve both the outdoor porch and the interior. A sauna, tub, toilet and storage area are the only closed rooms; they are placed intermediate between the living and sleeping levels.





“This simple but elegant three-level house is skillfully placed in an idyllic environment. Through the use of natural edge-grained redwood and by the way it nestles in the ravine, the house appears to have grown naturally from its site. . . . The thoroughness and the simplicity of its details and the warmth and rightness of its forms . . . make this submission a classic of its kind.”



Beach House
Santa Cruz County, California

MLTW/Moore Turnbull

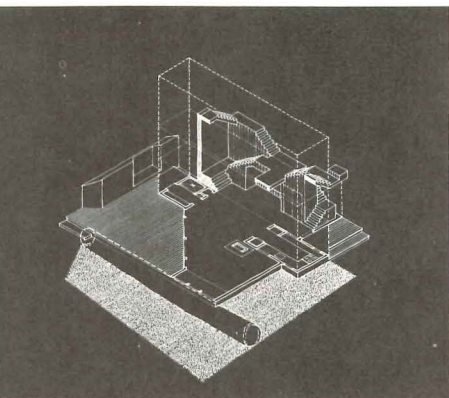
Structural Engineers: Hirsch & Gray;
Landscape Architects: MLTW/Moore
Turnbull; General Contractor: Bud
Bollinger.

Architects' Statement: The notes for the predesign conference read: "Low budget; four girls and three boys; light, white, music-filled space." The solution became a minihotel, complete with beds for 12, a grand staircase and a high ceiling sitting room, all within 1,600 square feet.

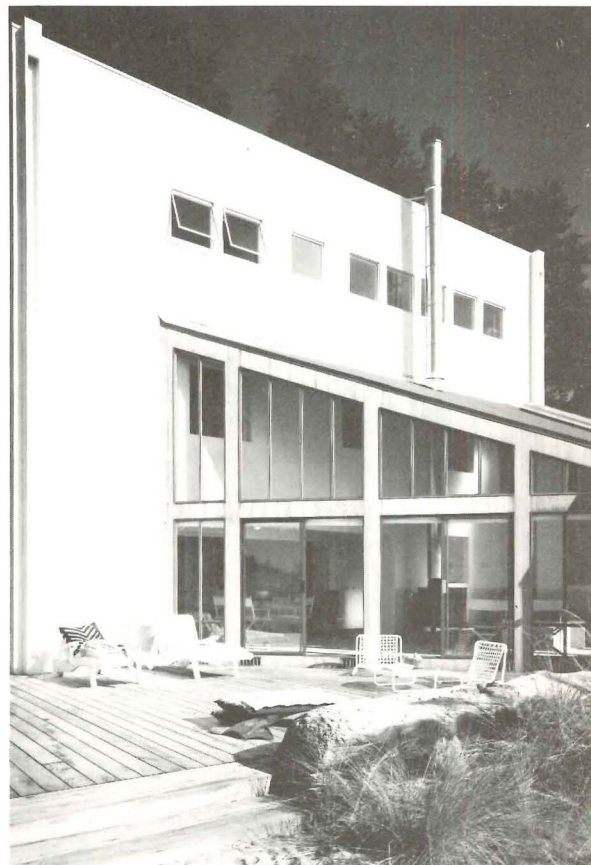
The resolution of the sleeping requirements led to the evolution of the "sleeping machine," a narrow (one bunk wide), long, three-story spine which runs parallel to the beach. Painted white inside and out for recognition, the first floor contains the kitchen, dining space and beach shower; the second floor the master bedroom and guest room; the third floor the boys and girls dorms. The master bedroom and the guest room overlook the living room and the grand stairway. The dorms feature flying bunks and windows viewing the beach.

A plastic roof over the grand stair back-lights the living area and accentuates the exposed studs, while a large window opens up an unexpected vista of the trees on the cliff face. The high ceilinged sitting room/living space is angled to the west to take advantage of the sunset and to protect the deck from the wind.





“In a self-assured way, the designers of this beach house have emphasized the joyful freedom of beach living. Charmingly simple and yet sophisticated, this is a place where a family can have privacy and fun. The architectural concept has little or no regard for traditional forms, and there is no superficial treatment of the exterior. . . . The skylighted stairway gives unity to the plan.”



Fountain Square Plaza
Cincinnati, Ohio



RTKL Associates Inc.

Principal in Charge: Archibald C. Rogers, FAIA; **Project Architect:** Richard K. Chalmers, AIA; **Consulting Architects:** Betz, Carey & Wright; **Structural Engineers:** Van Rensselaer P. Saxe; **Mechanical and Electrical Engineers:** Egli & Gompf, Inc.; **Landscape Architect:** George Patton; **General Contractor:** Turner Construction Company; **Fountain Consultant:** J. S. Hamel Engineering, Inc.

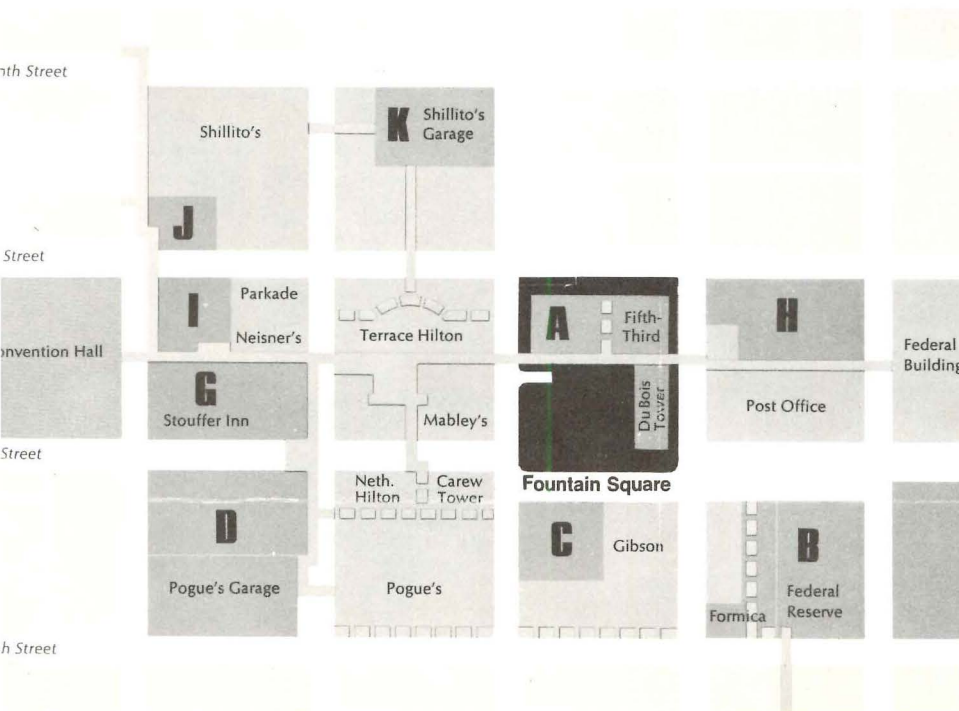
Architects' Statement: Six years after the plan for downtown Cincinnati was completed by the architect/planner, 85 percent of the projects had been built or were under construction. These include new office buildings, hotel, parking facilities, a second level walkway throughout the central core and an underground garage topped by a major public space: Fountain Square Plaza.

The traditional heart of Cincinnati has been a 19th century neorenaissance fountain ever since it was given to the city in 1871. But as 20th century traffic increased, the Tyler-Davidson Fountain was rendered almost inaccessible in its old location on a downtown traffic island.

The new Fountain Square Plaza has been planned to serve as the major center for outdoor civic activity. Large-scale gatherings are accommodated in the main square, while three groves adjacent to the main square lend themselves to quieter pursuits. With granite checker tables, teak benches, space for sculpture and small art exhibits, these groves have become popular lunch-time spots.

A triad of feature design elements are the fountain, the elevator tower and stairs and the flagpole. These are also the three major sources of light. The fountain's inner workings were redesigned so that special lighting and water displays can be a dramatic night-time attraction.

“This is a successful example of a growing number of public squares that are making our cities more enjoyable places in which to live and to visit. . . . The elements in Fountain Square are well placed and effective in giving unity to the space and in relating it to the surrounding buildings. The hope is that many more such public squares can be carved out of our congested urban areas.”

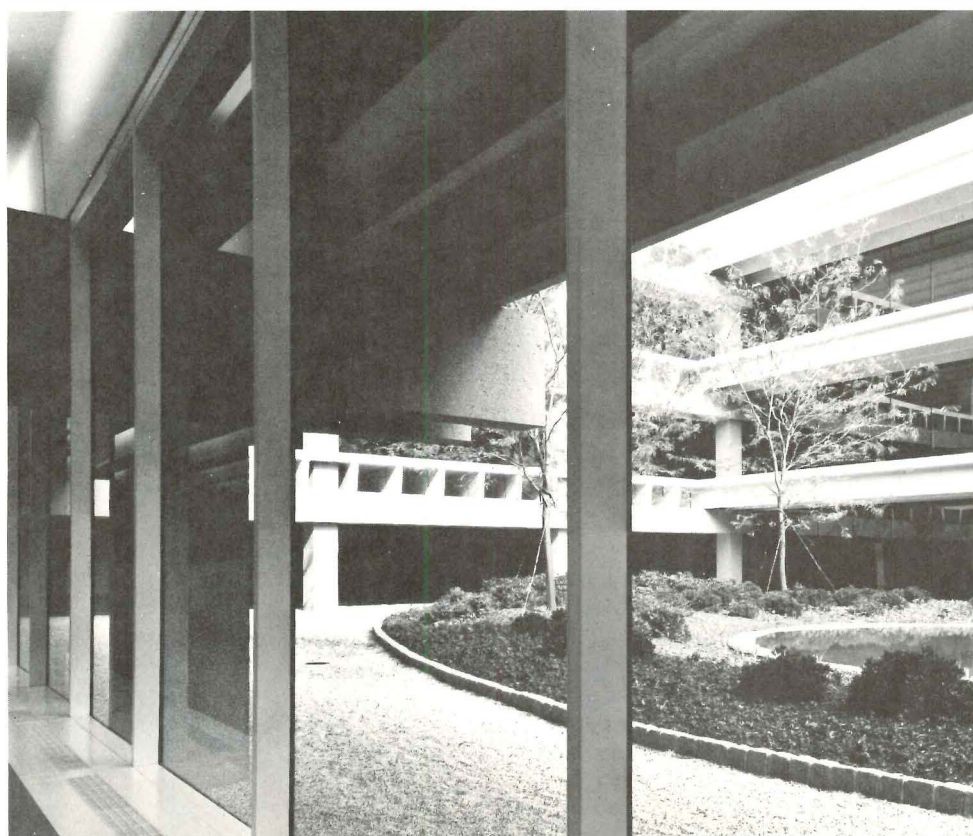


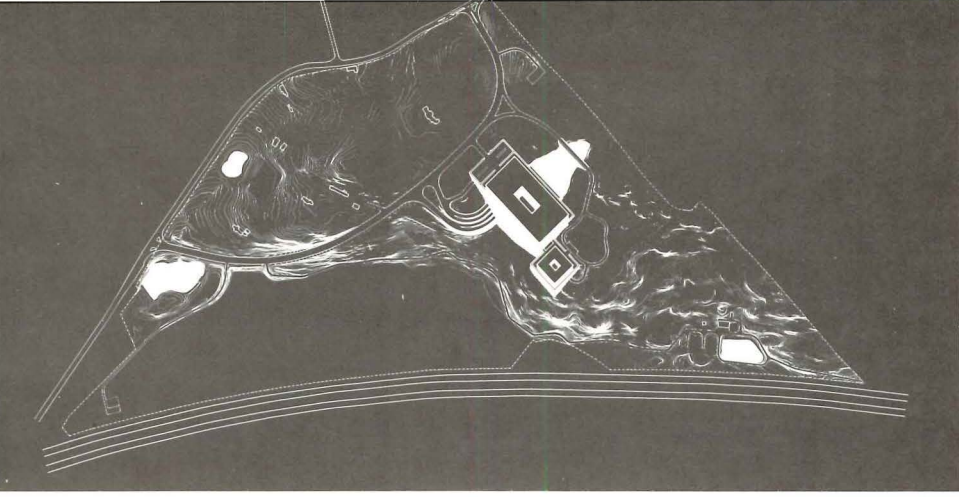
Skidmore, Owings & Merrill

**Structural Engineer: Paul Weidlinger;
Mechanical and Electrical Engineers:
Jaros, Baum & Bolles; Landscape Archi-
tects: Sasaki, Dawson & Demay Associ-
ates, Inc.; General Contractor: Turner
Construction Company.**

Architects' Statement: The owner's program was to provide a corporate headquarters on a 175-acre triangle of rocky, heavily wooded land. The site slopes generally to the east, and its major feature is a deep ravine ending in a swampy area of about 40 acres which is being conserved in its natural state. The building for 2,200 employees is placed across the ravine so that a terraced podium connects the high ground on each side, from which rises a main office building of three stories with a large central court and a one-story executive building.

The structure thus appears to be three stories high at the entrance and yet has nine usable floors. The podium forms a great dam between the two hills creating a two-acre lake at the top end of the ravine. As a result of using this dam as a garage, there is a limited coverage of the site, no land being wasted for surface parking.





“This is a nearly faultless example of how a logical assembly of precast structural parts can produce superior architecture. The designers were extremely sensitive to the demands of a vast superb site, which seems to be enhanced by the building. . . . Beautifully detailed, furnished and landscaped throughout, this is an example of clear and consistent thinking.”

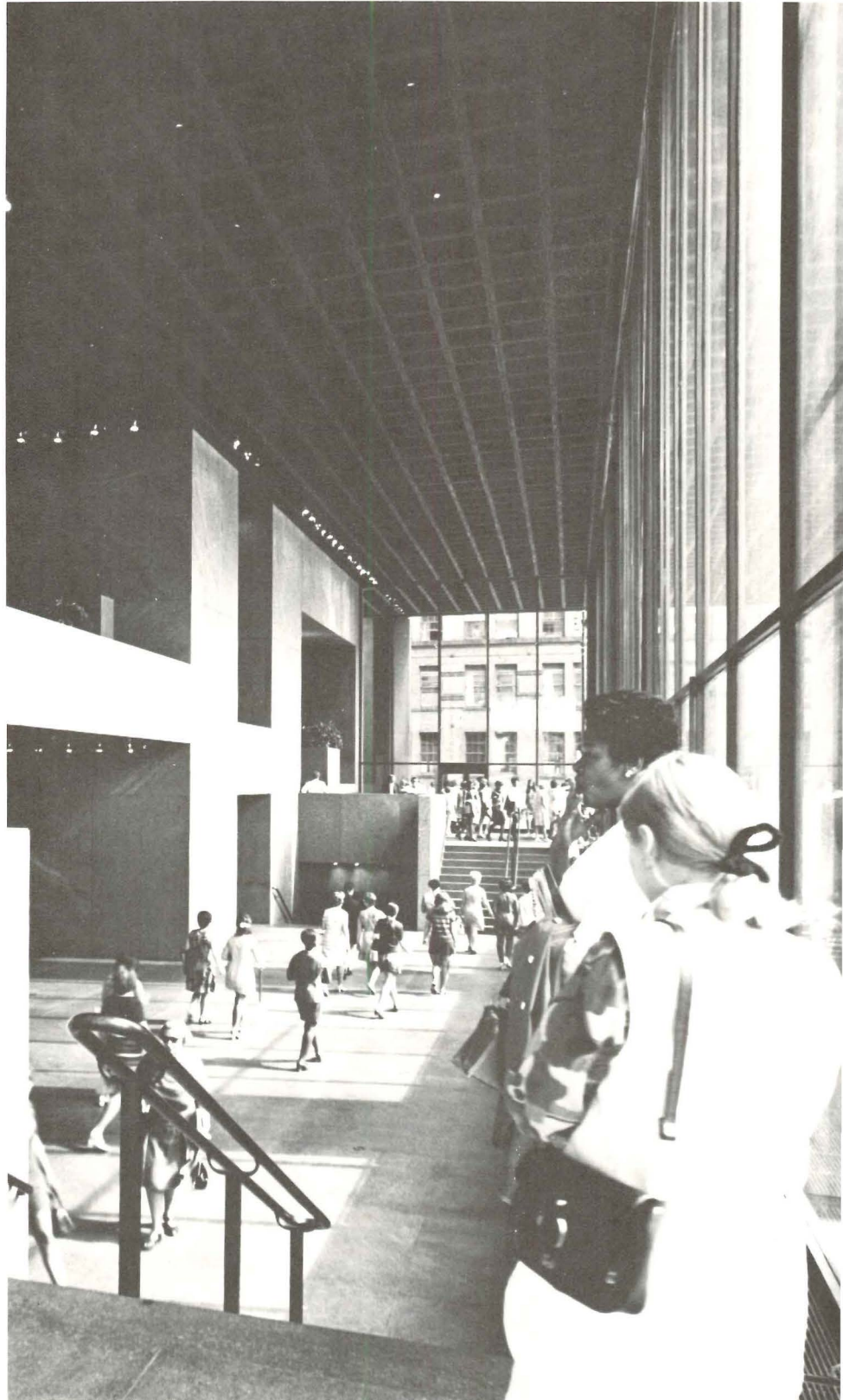


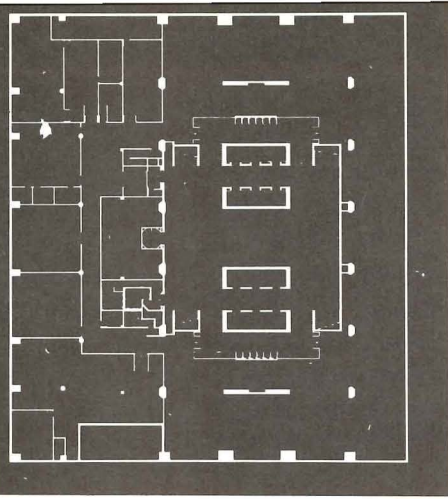
Harry Weese & Associates

Structural Engineers: Office of James Ruderman; Mechanical and Electrical Engineers: Cosentini Associates; General Contractor: Turner Construction Company.

Architects' Statement: This is the first new building in the historic landfill area of Ogden Slip in what was used over the years for warehousing and industry. The site was chosen with the consideration that it is located near enough to the present Time & Life Building so that the majority of employees are able to use the same public transportation as previously. The 30-story structure rises to a height of 400 feet; the floor area is 700,000 square feet gross.

Time Inc. Subscription Services is one of the largest mailing operations in the country. For this reason the 12-passenger elevators employ tandem cabs, one above the other. These two-story cabs are used during peak morning, noon and evening rush periods. During these times, persons wishing to go to an odd-numbered floor enter the cabs from the lower elevator lobby; those wishing to go to an even-numbered floor enter from the upper lobby. Either cab can be stopped at any floor from within the cab, but random (out of phase) stopping occurs seldom during peaks. After the peak has subsided, the system can be switched to normal service in which only the upper half of the two-story cab is used, stopping at each floor in the conventional manner. This is the first use of this system in the United States, although it had been foreseen and written into the elevator code many years ago.





“This building possesses not only pleasing proportions but great sophistication in the use of materials, each playing its proper restrained role in the total expression. . . . The structure plays its part, and the scale is the outcome of its purpose and logic. The interior public space is admirable and much more interesting than the ordinary new lobbies seen in recent buildings.”



Out of the Desert's Mystery

“The years have not diminished the elemental quality of Taliesin West. More than other works by the master, it shows how to grasp the mood of the land and transform it into a place of harmony and beauty,” states Pietro Belluschi, FAIA, chairman, 25-Year Award jury (comprised of Honor Awards jurors) in selecting Frank Lloyd Wright’s work as 1973 winner.

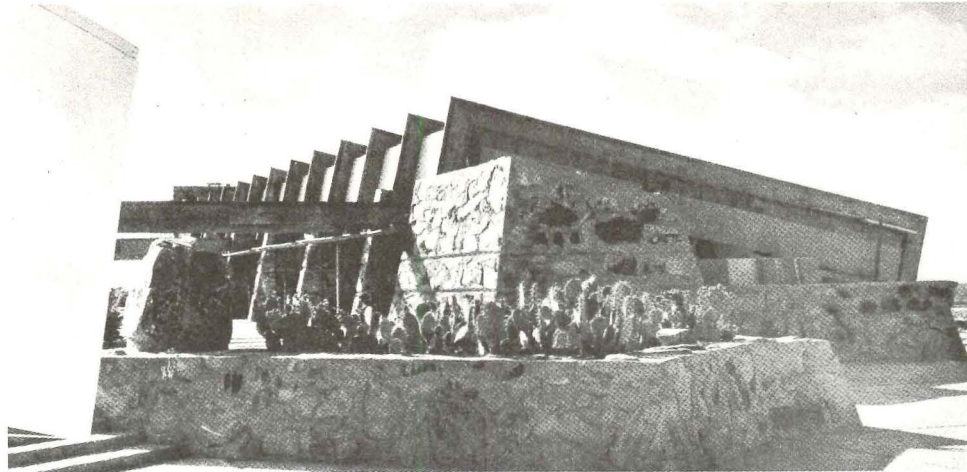
Bruce Brooks Pfeiffer

“Taliesin West is a look over the rim of the world. As a name for our far-western desert camp we arrived at it after many more romantic names were set up and knocked down. The circumstances were so picturesque that names ran wild—so we settled sensibly to the one we already had.

“To live indoors with the Fellowship during a northern winter would be hard on the Fellowship and hard on us. We are an outdoor outfit; the first several years we stayed at Dr. Chandler’s hacienda at Chandler, Arizona. Very happy there, too, but crazy to build for ourselves.

“A major rule in the Fellowship has always been ‘do something while resting.’ So we preferred to build something while on vacation. I was earning something again, now, as an architect, and we could get materials. But first we had to settle on a site. By this time that vast desert region, Silence and Beauty, was as familiar to us as our part of Wisconsin. There was plenty of room and plenty of superb sites, high or low—open or sequestered. Every Sunday, for a season, we swept here and there on picnics. With sleeping bags we went to and fro like the possessed from one famous place to another. Finally I learned of a site 26 miles from Phoenix, across the desert of the vast Paradise Valley. On up to a great mesa in the mountains. On the mesa just below McDowell Peak we stopped, turned and looked around. The top of the world! Magnificent—beyond words to describe! Splendid mystic desert vegetation.

“The plans were inspired by the character and beauty of that wonderful site. Just imagine what it would be like on top of the world looking over the universe at sunrise or at sunset with clear sky in between. Light and air bathing all the worlds of creation in all the color there ever was—all the shapes and outlines ever devised—neither let nor hindrance to imagination—nothing to imagine—all beyond the reach of the finite mind. Well, that was our place on the mesa and our buildings



had to fit in. It was a new world to us and cleared the slate of the pastoral loveliness of our place in south Wisconsin. Instead came an esthetic, even ascetic, idealization of space, of breadth and height and of strange firm forms, a sweep that was a spiritual cathartic for Time if indeed Time continued to exist.

“The imagination of the mind of man is an awesome thing to contemplate. Sight comes and goes in it as from an original source, illuminating life with involuntary light as flashes of lightning light up the landscape.

“The desert seems vast but the seeming is nothing compared to the reality.

“But for the designing of our buildings certain forms abounded. There were simple characteristic silhouettes to go by, tremendous drifts and heaps of sunburned desert rocks were nearby to be used. We got it all together within the landscape—where God is all and man is nought—as a more permanent extension of ‘Ocatilla,’ the first canvas-topped desert camp out of

Architecture by youthful enthusiasm for posterity to ponder.

“Superlatives are exhausting and usually a bore—but we lived, moved and had our being in superlatives for years. And we were never bored.

“Our Arizona camp is something one can’t describe and just doesn’t care to talk about. Something like God in that respect.

“That desert camp belonged to the desert as though it had stood there for centuries. And also built into Taliesin West is the best in the strong lives of about 30 young men and women for their winter seasons of about seven years. Some local labor went in, too, but not much. And the constant supervision of an architect—myself, Olgivanna inspiring and working with us all . . . living a full life.”*

Thus did Frank Lloyd Wright describe

* Excerpt from *An Autobiography*, by Frank Lloyd Wright. By permission of The Frank Lloyd Wright Foundation.

Mr. Pfeiffer is curator of Drawings and Archives at The Frank Lloyd Wright Foundation.



the beginning years of Taliesin West in his *Autobiography*.

The same feeling prevails at Taliesin West today: the same wonderment of the desert, with the extensive mesa and broad valley below us and the background of mountains that vary and change color and tonality from moment to moment. When Mr. Wright was alive, not a day went by without his changing, improving, expanding these buildings; and he left us his master plan for further development. He went on to alter the landscaping within the compound of the buildings from desert to more luxurious plants, establishing a citrus grove, palm garden and planting hibiscus, bougainvillea, Italian cy-

press, flowering trees, gardens full of fresh cutting flowers for each season.

It was his original intention that white canvas, stretched over redwood frames, was to be placed between the roof trusses seasonally; the camp was truly to be a tentlike structure, the canvas roofs put up during the winter and taken down and stored during the summer when we stayed in Wisconsin. But the buildings grew to be used longer and longer each season, and the canvas was left in place, exposed to the intense sun and desert winds throughout the full year. It needed constant repair and annual replacement. Therefore, he initiated the use of plastic overhead as a permanent translucent roof in place of the temporary canvas. Redwood trusses and beams, also perishable under the conditions of such heat and dry air, were all that he could afford in 1938, but he started to replace them later with steel and decks of reinforced concrete.

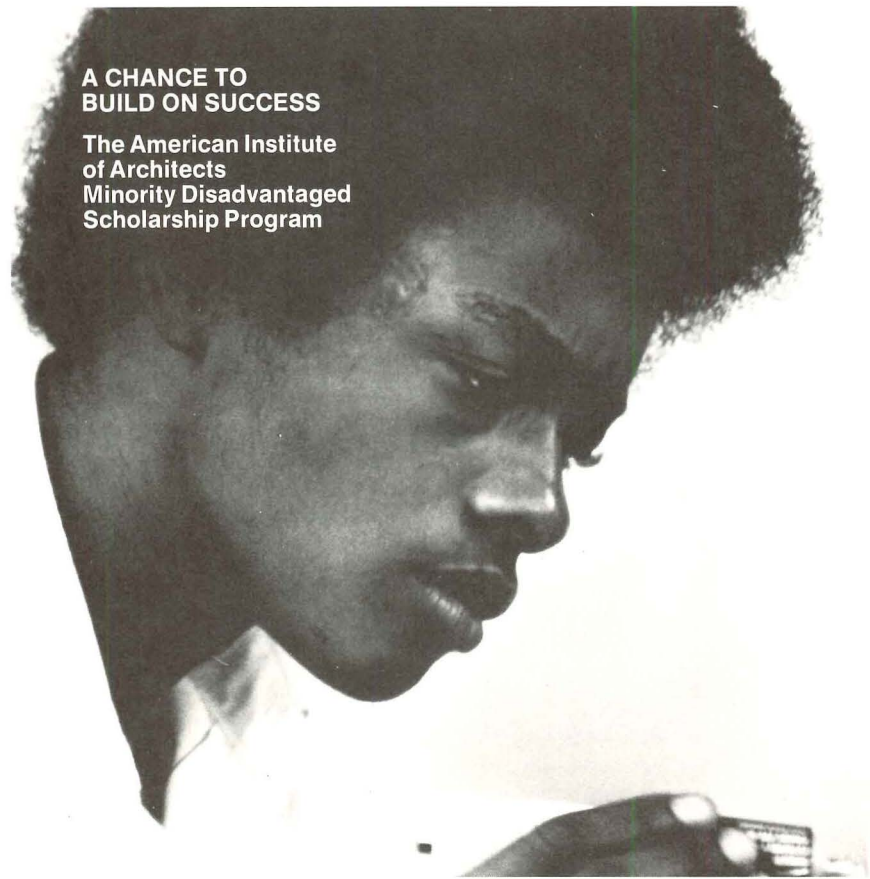
Beginning in 1941, Olgivanna Lloyd Wright asked her husband if he would put glass into the desert camp. "When the day is overcast," she said, "with only canvas flaps and doors secured against the rain or cold, we are so closed in—without glass—that we must have artificial light all day in order to work and draw." After four years

of her unceasing determination, on April 30, 1945, he wrote to Pittsburgh Plate Glass: "... The camp when thus converted from canvas overhead to glass will not only be a bewilderingly beautiful thing, of which we may all be justly proud, but glass will have invaded the desert spaces in a way and on a scale not seen before. . . ." And thus glass came in as skylights above, set between the trusses, mitred down onto great beam ledges, along stone walls and in garden courts. The desert in all its changing states—storms, desert devils, light and dark—was a constant spectacle that could now be seen from within the buildings during colder winter weather.

It was once a desert camp for use only during a few weeks in midwinter, but Mr. Wright in later years spent longer and longer periods in Arizona and began to change the buildings from their ephemeral nature into something ever more permanent for year-round occupancy. Fulfilling her husband's wish to complete and expand, according to his master plan—and with her own knowledge of how life's changes demand a flexible building plan—Mrs. Wright has encouraged Taliesin West to grow and change accordingly, never altering the original form or the concept of the whole, but translating these forms, once so perishable, into materials that can withstand time and the elements of this intense Arizona environment.

Taliesin West occupies the same role in our lives today that it did 35 years ago; the southwest winter headquarters, conceived in 1938, are flourishing as a home, office, studio, school and workshop for Taliesin.

Founded in 1932 by Mr. and Mrs. Wright as a practical school for architecture and the allied arts, the Taliesin Fellowship is now The Frank Lloyd Wright School of Architecture, staffed by members of the firm of Taliesin Associated Architects and supervised by Mrs. Wright. Just as she inspired her husband to come to Arizona and build Taliesin West, she continues to inspire the men and women who are working with her in these timeless buildings to carry on Mr. Wright's great principles by means of architecture and the education of young students. □



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Equal Time for the User

Recently my wife and I saw "The King of Marvin Gardens" starring Jack Nicholson. It is a cinematic triumph, a highly allegorical abstract piece, a work of art and a tremendously moving experience. Let it be clear that the film is so far outside popular tastes that it is not likely to have wide popular appeal *unless*—and this seems to be the crucial item—it wins some awards. Based upon what I know about Hollywood, an Academy award has some return at the box office. If a film wins several awards, the returns may be substantial. I want to encourage Hollywood to produce more films like "The King of Marvin Gardens."

This represents a change in my feelings about the film awards system. Even as a teenager I had realized that the ceremonies were a self-congratulatory device used by studios to promote lame pictures and actors. I now realize that awards can be used also to raise the popular level of film consciousness and to encourage people to see films that they might otherwise avoid. The number of undistinguished films and actors that have received awards suggests, however, that the Hollywood moguls are more interested in economic self-interest than in raising the esthetic consciousness of the viewing public. Yet it is also true that some artistically worthy films have received Oscars, and this provides a viable *raison d'être* for the system.

Over the years I have been critical of the system of architectural awards. Mainly I objected to the practice of giving people plaques and medals on the basis of glossy photographs judged by people all of whom have not seen the building or spoken to its occupants.

In architecture as in other fields there is a group of intermediaries who attempt to interpret professional matters to the public. Architectural criticism in this country does not have a major public influence since only a minority of newspapers devote any sort of attention to the subject and then, except in rare instances, it is only a single weekly column buried in the arts section. The same neglect is found in national magazines and television networks. One reason for this weakness is the identification of architectural critics with private and esoteric stand-

ards rather than with matters of public concern. Architectural criticism not only reflects professional concerns but frequently attempts to establish them.

A salient omission in architectural criticism is the public reaction to buildings. It is common to find buildings praised or damned before they have been opened to public use. There is no organization which attempts to gauge the public acceptance of buildings and nothing comparable to the public opinion polls used by politicians and corporate marketing research. I am not convinced that such a public opinion approach practiced on a large scale would be in anyone's interest; on the other hand, it seems an indispensable tool for a designer.

This sort of ongoing building evaluation is not the same as a professional awards program. The individual teacher may evaluate his or her own performance through a rating scale or a surgeon through a post-mortem, but this is not the same as an award given to a teacher or surgeon by a national group.

It is important not to confuse evaluation with awards. Evaluation should be objective and private and most of the time will produce ratings in a middle range of achievement. An awards system, however, is necessarily public and favorable to the recipient. Except as an infrequent kind of spoof, there are no awards for mediocre or poor performance.

All professions have been loathe to subject themselves to outside evaluation. What has evolved instead is a system of professional self-regulation. Lawyers decide upon the criteria for admission to law schools and the bar; they also shape school curriculum and hold the key to law offices. Hence, it is not surprising that the legal profession should become private in its professional discourse. One can see virtually the same trends in every other profession. It is not my intention to criticize this state of affairs but only to show its role in shaping a private awards system that appears to resemble public acclaim but is not.

If the two are related at all, it is because the award catches the attention of the media, and the recipient becomes a public figure. The Nobel Prize for chem-

Psychologists may look at architectural awards somewhat differently from those who design buildings and receive acclaim for their work. Robert Sommer, who is professor of psychology at the University of California at Davis, offers a recommendation to jurors who decide whether a building deserves an award: First interview the structure's inhabitants to see if the building serves them well.

istry is not a mark of public acclaim, but it will bring it. This has led me to a greater respect for the rationale and potential of a professional awards system, providing one understands what it is and can do. It is a method by which a profession presents a public image. If it is allowed to fall into mutual back-patting and self-congratulations, the fault lies with the panel committees rather than with the awards system as such.

To my surprise, I have come around to approving the awards system as one way among others to raise the public consciousness about architecture. There is a great amount of work that needs to be done in this area and quickly if the wave of urban blight is to be halted and reversed. There is a need for designs that will help solve the physical, social, spiritual and ecological problems of our complex urbanized society. Innovations must be more than visually unique; they must be addressed to important human concerns rather than the self-indulgence of the designer, client or profession. My hope is that the present system of awards can be used to further the humane and creative practice of architecture.

Some effort should be made systematically to obtain and include the opinions of the building's occupants in the decision process. This does not preclude the use of engineering, esthetics or any other relevant criteria of good design. One would not give an award to an airplane without knowing how well it flies or to a ship without knowing its sailing capabilities, and one should not give an award to a building without knowing how well it provides shelter and amenity for its occupants.

This is not necessarily a highly objective process. Indeed, it will probably be less subjective than decisions about visual attractiveness and creativity. The added burden on an architectural jury that its members talk to the occupants of a building submitted for an award will probably reduce the number of awards in a given year. I cannot see this is a great loss to the profession. Indeed, if it is an exchange of quantity for quality, as I believe it will be, then the architectural profession will be well served. □

How to Make Losers into Winners

Santa Clara Valley Chapter AIA has adopted an effective device for calling public attention to good environmental design and to architectural awards. Members Orlando T. Maione, head of the Public Relations Committee; Carroll Rankin, past president; William Logan and Leonard W. Winston, co-chairmen of the 1972 Awards Program, tell how everyone can be a winner.

It is generally accepted that any architect who submits a project for award consideration runs the risk of becoming a loser. The client as well is drawn into the win/lose syndrome as soon as the jury requests a visit or walk-through of the building submitted. When the awards are finally announced, the losing projects become a

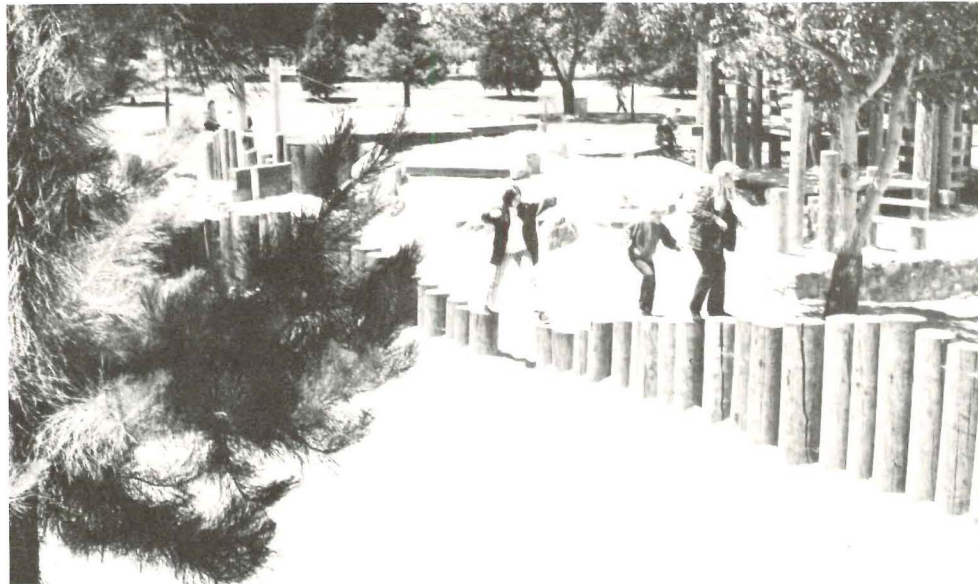


matter of common knowledge, and it is the architect who has to explain, rationalize and comfort the sensitive owner. The architect also runs the risk of losing face or clients, especially if the clients are not sufficiently understanding.

The question arises if the usual awards programs are the only way to honor "the best of the best." California's Santa Clara Valley Chapter AIA believes that it is not. For a time the chapter followed the national AIA format in its awards program held biennially. In 1969 the chapter instituted a second awards division that received both press and community support: the Community Design Awards.

In 1971 the chapter decided to concentrate only on the community awards in order to make everyone a winner. The goal was "to conduct an awards program for works that are a benefit to the community." Included were "innovative schemes for mass transit, efforts to preserve natural balance and the avoidance of pollution, flood control programs and other studies which help determine rational placement of urban centers; in short, design which focuses on social issues and problems rather than special interests." Thus the

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community would be a winner even if the project did not receive an award.

The jury was structured to give the broadest community representation. It was composed of a city planner of a large metropolis, a minority civic leader from a smaller community, a journalist/social activist and an architect. Later evaluation suggested that a landscape architect, an elected official and an environmentalist would have been useful and productive. Selected without regard to race, color or sex, the jury was united by a common denominator: They all disliked architects! The program was instrumental in changing some of the negative thinking and in advancing a better professional image of architects. Only one person had served on any type of awards program jury.

The jury was encouraged not only to visit the project but also to talk to owners, neighbors, employees and users. It was hoped that "cosmetic prettiness" aspects would receive less importance this way.

Individuals, public works and planning departments, private and nonprofit agencies were all encouraged to submit entries. Although there was a nominal entry fee to cover costs, over 40 submittals were received. Ten awards were given.

Awards were presented to a county department of public works for a program of environmental enhancement through roadway design; an architectural/landscape architectural firm for a park design completely built by users of the park, volunteer Chicano residents; an architectural firm and city for a nature center; a city for a minibus system which cut pollution; an architect, landscape architect and a neighborhood parks and recreation department for a major road beautification project; a regional planner and a city for an environmental design study; a city, an architect, a landscape architectural firm and a citizens' coalition for a low to moderate income community; a citizen-organized and -operated recycling project; and a city which received two awards, one for a policy governing automotive and gasoline service centers and the other for a

Pictured on these pages: Christmas Hill Park, Gilroy, California. Kimura/Garfink



autification project of city-owned property. When it came time to present the yards, the chapter decided to have a multimedia party instead of the usual yards dinner. A vacant warehouse was transformed into an experience of color, light and sound. Three continuous slide shows of the winning projects and an additional slide show on the history of architecture covered every possible surface. Winners or their representatives, city and county officials, architects and their spouses and the public were invited to take advantage of the buffet, bar and dance music provided by the chapter. Community comments were favorable. The occasion served to acquaint the architects, officials and citizens on a person-to-

person basis, thereby revealing the little known fact outside the profession that architects are really people and can communicate with the public even if the latter does not have thousands of dollars to invest in architects' fees.

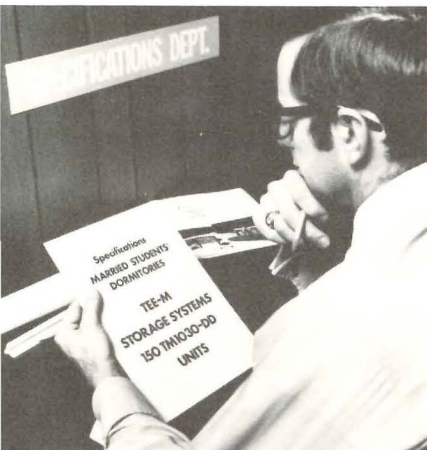
Local and national community awards programs are essential if the architect is to relate to his community. Communities must be encouraged and rewarded to seek distinguished design, and the public has to have positive feedback from architects that they are in agreement with, if not in support of, the grassroots type of solution to environmental problems.

An aspect of the program was that it served as a valuable public relations tool. It also proved to be an educational medium to inform the public of programs in which

architects are involved that are not for special interest groups or large money organizations. In brief, it showed the public that the architect does care about what happens to the environment.

The success of the program again raises the question whether national awards entries should not first pass some type of local chapter awards program. Projects that have received local awards first would have more impact upon the public and would tend to reinforce the standing of the national awards. To prevent creeping provincialism, a ruling might be adopted by which failure at the local level would not preclude entry at a higher one, but winning at the local level would automatically qualify a submission for entry in the national program. □

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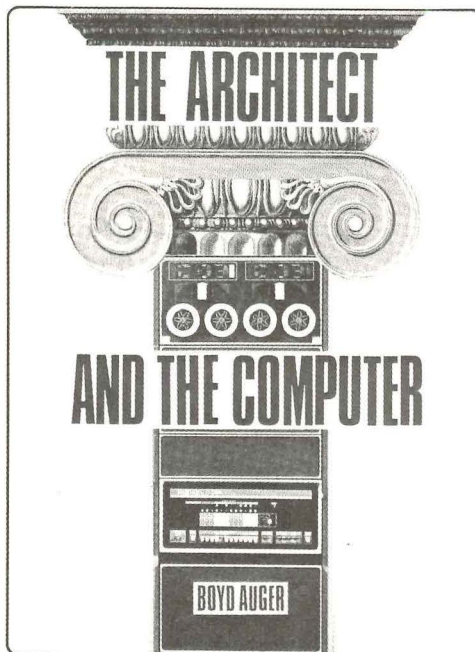
The Architect and the Computer. Boyd Auger. New York: Praeger, 1972. 135 pp. \$13.50.

Man could not have reached the moon without the aid of the computer. Nor could the award-winning Gyrotron Structures have been built at Montreal's Expo '67. British author/architect/engineer Boyd Auger estimates that his design would have required 30,000 man-life-times of human calculation.

This book has been written for adventurous architects who want to explore how the computer can aid them in building design. There is no attempt to make a laundry list of computer programs nor to otherwise confuse the neophyte with descriptions of the many computer aids not directly related to building design. Auger uses concise British English to explain the fundamentals of computer technology and the relationship to architectural problem solving, relating his experiences in the United Kingdom. He emphasizes the use of flow charts, understandable by architects, rather than the programs more comprehensible to computerniks.

Auger has structured his book around the central theme of how computers may aid in reshaping architectural practice to be more responsive to client needs and to provide a more expert and coherent total design service. To get to the meat, start with chapter 2 which illustrates typical hardware and describes the process of computer programs. You will learn something about computer graphics and how to produce a flow chart which will be converted to a program. The relationships of the digitizer, the plotter and the cathode ray tube to the everyday tasks of drafting are explored.

A specific system dubbed BASYS, an automated drafting software package conceived in terms of the needs of building designers, is described in some detail. The potential applications of this system are intriguing, with the ability to output product and cost information, produce schedules and shop drawings, solve design problems and produce contract documents. Sounds utopian? Of course, but with this kind of tool at hand, there may be some inspiration for the building in-



dustry to embark upon the vast task of compiling the mounds of information needed for a total communication system.

The author points out that "the development of computer programs as an aid to architectural design is still at a very early stage" and that "the architect's major technical problem is information handling and only the computer can solve this problem." He indicates that computer use is a rapidly developing field in which costs are falling steadily and expertise is rising. Computer systems can improve the productivity of an office by revolutionizing the information handling methods. All of which is saying that the computer is on its way, that it will be affordable even to the small office and that it is none too soon to start a widespread educational process. This book is a good way to start.

Robert Allan Class, AIA, Director, AIA Technical Programs

American Architecture Comes of Age: European Reaction to H. H. Richardson and Louis Sullivan. Leonard K. Eaton. Cambridge, Mass.: MIT Press, 1972. 256 pp. \$14.95.

Architects and historians are urged to read this book and be persuaded to look at Richardson's and Sullivan's work from a new point of view. The author has brought to light some new details, and his

A computer can now be afforded by even a small architectural office, and the reviewer believes that a widespread educational process concerning its use should be started. This book, he says, is as good a way to start as any.

presentation is lucid. Some of his concepts may cause provocation.

Eaton, who is a professor of architecture at the University of Michigan, has researched his material in a scholarly, sometimes perhaps scholastic, manner. His main thesis is that some European architects became influenced by American masters, primarily Richardson and Sullivan, although textbooks usually emphasize the European influence on American building. This country's architecture came "of age" at the turn of this century.

It is quite possible that some writers have put too much emphasis on the younger Frank Lloyd Wright. Eaton says rightly that it is "now time to rectify this error." But why not go further? Texts of architectural history often obscure the simple facts of structures and environmental settings within the context of a given social situation. The art of comparative analysis thus remains much on the surface. What we need is the kind of revisions which apply surgery to the fanciful fencing of irrelevant academicism. These methods certainly are ineffective when it comes to the understanding of the work of modern pioneers who are violently opposed to academicism.

Eaton, playing the history game, is too much involved in the comparison of stylistic similarities. Sometimes you see the similar elements, and then you don't. For my money I prefer to appreciate the original contribution of architects, quite aside from stylistic similarities with the work of others here and abroad. Could we possibly contemplate another step of maturation and make ourselves less dependent on Heinrich Wölfflin?

I think it is not too important that Richardson used Romanesque forms in a manner which appealed to European architects. After all, Eaton doesn't want us to confuse the kind of neoromanesque style, which was then in vogue all over Europe, with the work of those Europeans who liked what Richardson did.

There must be something else than stylistic demeanor that proved appealing in Richardson's and Sullivan's work. The former's robust primitivism and the latter's unusual gifts of fusing functional an-

continued on page 61

SUPPLEMENTARY CONDITIONS

NOTES TO THE ARCHITECT

ARTICLE 4; CONTRACTOR

(Usual)

4.4.1.1 Not later than _____ days from the Contract

Contractor shall provide a list of

including the

the Owner and

complete for, each

contractors' names

include the following

(Here list the names

4.4.1.2 Products are given

reference standard, and/or brand

or trade name. When specified

Contractor may select any

manufacturer. When several

specified as being equally acceptable

using any product and manufacturer

only one product and manufacturer

of the Contract, without substitution or exception.]

AIA Document A511

Guide for Supplementary Conditions

FOR USE WITH AIA DOCUMENT A201,
GENERAL CONDITIONS OF THE CONTRACT FOR CONSTRUCTION

1973 THE AMERICAN INSTITUTE OF ARCHITECTS

4.1.1;

This Supplement provides the requirements for submission of a list of products for approval, supplementing the requirements of Document A701, Instructions to Bidders, which similarly apply to Subcontractors. It is recommended that not more than _____ be allowed depending on _____ of the project. _____ item is required if _____ chooses to name the

criteria to the Contractor for selection of manufacturers.

When preparing closed bids, the Contractor should be carefully reviewed.

When the Contractor is instructed to use the bracketed

substitution: When only one product or manufacturer is acceptable to the Owner or Architect, the words "No Substitutions" should follow the product's or manufacturer's name in the appropriate specification section.)

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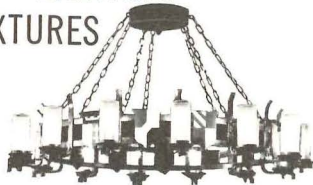
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books from page 60.

structural considerations in the process of creating new space and form were certainly the real reasons for the influence they had on other creative people.

Eaton's discussion of the work of a select few leading architects of the time is particularly interesting in terms of a phenomenological narrative. However, as soon as he forces the analysis to relate certain details in the work of one architect to those of another, the importance attached to these supposed or actual similarities becomes contrived.

Let us examine a few of Eaton's examples. All of them are isolated case histories of the work of strong individualists who are placed in a somewhat self-indulgent role while actually pursuing a social art. Their work is lifted off the general architectural/cultural fabric of society like an easel painting.

While discovering American strains in British architecture, Eaton singles out men like Charles Harrison Townsend and James Burnet. Townsend may have produced "Richardsonian" buildings, but he also had something to say for himself that may be considered more important than any kind of supposed influence. On the other hand, Burnet is rightly characterized as "a great stylist," but it is precisely for that reason that Sullivan always comes out on top in the comparison. The real influence on Europe by this great American master, therefore, came later when his thinking became important for the pioneers of functionalism and social advocacy.

The chapter on Karl Moser is well studied with regard to his earlier work and serves the author to make his point of Richardsonian influence, but these are not buildings that made Moser a figure of international importance. St. Anton in Basel, Switzerland, would be the right example for Moser's greatness, though not for Eaton's thesis.

It is a peculiar thing that Eaton, while discussing German neoromanesque design during the Kaiser's regime with special reference to Schwechten's glass factory built in 1904, says that it makes an "interesting comparison" to the Fagus factory by Gropius, built in 1911. This seems to me as typical a case as any, which demonstrates the futility of comparing buildings without also making the difference clear in terms of the sociological and environmental situation. To compare the years of design because of their nearness in time (even seven years can make a difference) seems almost to suggest that one was somehow behind and the other ahead in the fashion trends.

An interesting chapter is devoted to Berlage. The author must have found it easy to render Sullivan's influence on Berlage who made no secret of this influence. Berlage, however, was very much a

European and created out of his own milieu. Though Eaton makes reference to Berlage's staunch socialistic thinking, we find no analytical treatment of this influence on his work. In any case, Berlage was a giant all by himself, irrespective of outside suggestions.

The weakest and least researched chapter is, to my mind, the one on Adolf Loos. A discussion of Loos, who was the antithesis to a stylist, in a book which is devoted to a study of stylistic influences seems rather anachronistic. Loos was interested in the no-nonsense aspects of American life. Practical clothing, housing methods, plumbing, etc., were worth studying as elements of a modern design vocabulary. He apprenticed in this country as a mason and received a journeyman's certificate. He considered this training more important than attending an academic school. Although Eaton refers to Kulka's book on Loos, he does not mention Kulka's disclaimer that Loos in his work adopted suggestions from the work of American architects, "as is often stated in error."

In summary, I cannot but feel that Eaton's historiographic system does not allow him to see the history of architecture as an integral part of history in general and as a process of dialectical development. Whenever we want to demonstrate the descent from one architectural phenomenon to the next and see the evolution of design, we ought to realize that what influences an architect is far broader than just having seen someone's building or its illustration in a magazine. The character of a building must reach beyond the idiosyncrasies of individuals.

A reader who may not strictly agree with Eaton's thesis will find a stimulating discussion of an important phase of architectural history to which the author brings many lesser known details. The volume is well illustrated. What is less admirable is that American publishers seem to be unable to afford, even at a cost that is high for the average buyer, anything better than offset reproductions of 140 beautiful photographs. *H. H. Waechter, AIA*

Shinkenchiu Detail Drawings Collection: Apartment Buildings. *Japan Architect.* Tokyo: Shinkenchiu-Sha Co., 1971. 180 pp. \$17.20.

"In the traditional Japanese style houses, one can escape out into the garden from a domestic quarrel. If one were to run out onto a verandah, he would be trapped," comments Yoshinobu Ashihara in the preface to this book. The publication is devoted entirely to detailed drawings of apartment houses in Japan.

Prior to World War II, it is stated, "the concept of people living in stacks one above the other" was an unusual experience for the Japanese. Multiple unit dwelling houses of reinforced concrete, we are

ld, seem "irrelevant and helplessly awkward" even now. The lack of individuality, privacy and mobility and the loss of contact with nature are contrary to the Japanese spirit.

Urban living is upon them, however, and apartment houses are an inevitable means of habitation. This book is published to avoid past failures and "to take a bold leap" in surmounting "the present stagnation."

Japanese architects must begin, says Shihara, by studying detail drawings carefully, and then go on from there. He does not care for what has been built to date in Japan in the way of apartment buildings, but he is hopeful that the future will be better.

Architectural Periodicals Index. The Sir Hanister Fletcher Library. London: Royal Institute of British Architects. Full service, 12 pounds per year; cumulative edition only, 10 pounds per year.

A service has been rendered to libraries in the past by the Royal Institute of British Architects' library. Its *Library Bulletin* and *Annual Review of Periodical Articles* were helpful bibliographical tools. The library staff has come to the conclusion that the time lag between publication of the original material and its appearance in the periodical review itself was a handicap. This was due largely to letterpress production. This delay will now be reduced from months to weeks by merging the two publications and the production of the *Architectural Periodicals Index* by photo-offset lithography.

The analytical index will be published four times per calendar year with the fourth issue cumulating the quarter's entries with those of the other three into one sequence.

The arrangement of the index is alphabetically by subject. Within the subject headings, entries are by title. Information given concerning the name of the author, the title of the magazine in which the article appeared, its numbering, date and the pagination. The AIA JOURNAL is among the magazines indexed.

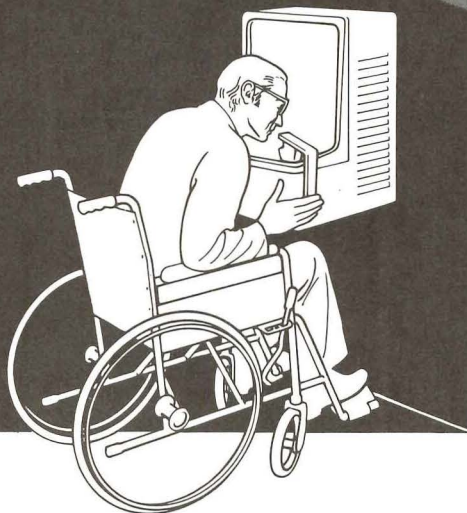
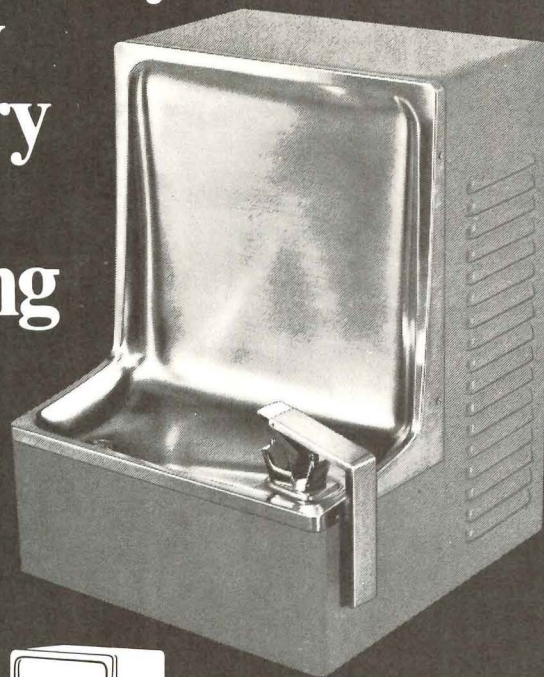
Vol. 1, No. 1, of the *Architectural Periodicals Index* covers articles published from August to December 1972. This first year the subscriber will receive five instead of four issues of the index at no extra cost. This extra issue is necessary due to the fact that the last number of the *Library Bulletin* covered material up to July 1972.

Subscription enquiries may be addressed to RIBA Publications Ltd., 66 Portland Place, London W1N 4 AD.

Complete Guide to Fire and Buildings. Edited by Eric W. Marchant. New York: Barnes & Noble, 1973. 268 pp. \$17.50.

Fires in buildings, says the editor of this book, seem to be inevitable. The growth rate of fires is continuing an up-

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ward trend. Research and legislation on fires in buildings have three aims: to reduce, or ideally to eliminate, the risk of personal injury or death; to reduce the total loss of buildings and goods; and to protect the community by preventing the spread of a fire to other structures.

In order to make an effort toward reaching these aims, the University of Edinburgh developed a course on "Fire and Buildings." It was found that there was a need for information in a published form on buildings and their performance in a fire. This book, developed by the original tutors of the course, is designed to fill the gap in information sources. Although most of the statistical data refers to conditions in the United Kingdom, the comprehensiveness of the book makes its findings applicable in any country.

The experts give their attention to such subjects as combustion processes, life safety, escape routes, fire transmission between buildings, the behavior of building structures in a fire and the repair of fire-damaged buildings. Special appendices provide detailed information about particular problems of fire in one-story structures, shopping malls, multistory garages, high-bay warehouses and tall buildings.

The authors stress the importance of building design in fire prevention and in rescue operations.

LETTERS

Getting on with the Job: I know that this is an age of confrontation politics, advocacy journalism, rhetoric and polemics, but wouldn't it be great if we could get all this behind us and approach our differences of viewpoint on a truly professional basis? This may be a naive attitude, but there seems to be little hope otherwise since many critics today often appear determined not to be confused with facts.

These remarks are made from a sense of frustration. In the November issue there were comments in a letter to the editor wherein it was contended that the consulting engineer cannot function professionally because his income is based on a percentage of the building cost. This would seem to encompass the architect as well. Although I am aware that there have been some efforts from time to time to change this approach to compensation, a great many fine buildings have obviously been built under the present fee system. I suspect that both the architects and the consulting engineers involved could be somewhat resentful of having their professionalism so impugned.

Hopefully, we will soon be able to get on to the important task of publicizing

constructive ideas for energy savings with minimum impact upon the quality of life in our designed environments.

*George W. Clark, PE, FIE
Engineering Manager-Special Projects
General Telephone & Electronic
Sylvania, Danvers, Mas*

'Friend for Life': I was so delighted and gratified to read the book review in the January issue of *A Portfolio of the Work of Goff*. As a student — a contemporary of Herb Green — I was and am continually amazed and inspired by and with Bruce Goff. I was indeed charmed with H. H. Waechter's review. He has made a friend for life. His perspicacity was refreshing.

Incidentally, I thought that the entire January issue was superb. *George Hann J
Architect, Ardmore, Okla*

Safety in Highrises: We have read with interest in the January issue the outline of proposed highrise building code requirements. As members of the Mexico City Code Reviewing Committee, we should like to have a copy of the code.

The Mexico City building code is under permanent review, but during the coming year city authorities have proposed to undertake its complete revision. It would be of great interest if the latest recommended



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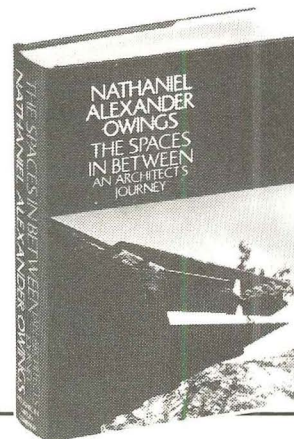


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standards on safety in highrise buildings could be available for possible inclusion. Please let us know if the contents can be translated and incorporated verbatim into the code of a foreign city.

*Héctor Mestre, Hon. FAIA
Mexico City D.F.*

D. NOTE: This is but one letter from a wide variety of sources which expressed interest in the building code requirements that were adopted by the International Conference of Building Officials at its October 1972 annual business meeting. The document was developed by members and advisory members of the ICBO Fire and Life Safety Committee and represents a consensus document based upon input from building officials, fire services and industry alike. The new requirements will appear in the 1973 edition of the Uniform Building Code.

EVENTS

May 25-29: National Society of Interior Designers Conference, Hilton Hawaiian Village, Honolulu.

May 31-Sept. 23: Exhibition on "45 Years of Domus," Museum of Decorative Arts, the Louvre, Paris.

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

June 7-8: AIA Conference on the Architect and Ecology, Mayflower Hotel, Washington, D.C.

June 7-9: Associated Two-Year Schools Construction Annual Meeting, Champaign, Ill.

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

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

June 25-26: Conference on the Occupational Safety and Health Act of 1970, Statler Hilton Hotel, Washington, D.C.

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

June 25-27: Design Automation Workshop, Sheraton Hotel, Portland, Ore.

June 26-29: Construction Products Sales Representatives Institute, Syracuse University, Syracuse, N.Y.

June 28-30: National Council of Architectural Registration Boards Annual Meeting, Regency Hyatt House, Atlanta.

July 26-27: Color Technology for Management, Rensselaer Polytechnic Institute, Troy, N.Y.

July 26-28: North Carolina Chapter AIA Summer Convention, The Blockade Runner Hotel, Wrightsville Beach, N.C.

July 29-Aug. 2: Noise Control Engineering Annual Seminar, Colby College, Waterville, Me.

July 31: Entries due, White Cement

Awards Competition. Contact: James A. Frohlich, Portland Cement Association, Old Orchard Road, Skokie, Ill. 60076.

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

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

Aug. 6-10: Program on Technological Innovations Within the Urban Context,

Massachusetts Institute of Technology, Cambridge, Mass.

Aug. 9-11: Michigan Society of Architects Mid-Summer Conference, Mackinac Island, Mich.

Aug. 29-31: Design Activity International Conference, Polytechnic of Central London, London.

Sept. 9-14: International Congress on Religion, Architecture and the Arts, Jerusalem, Israel.

Oct. 9-Nov. 2: Architecture and Gardens Tour of Japan. Contact: Kenneth M. Nishimoto, AIA, 147 S. Los Robles Ave., Pasadena, Calif. 91101.



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GOING ON

going on from page 13

Fitzpatrick who played a formative role in the establishment of the Construction Industry Advisory Council and the Building Research Advisory Board and Building Research Institute.

Scheick is presently a counselor to the AIA and the owner's representative for the Institute headquarters project. He served as executive director of the AIA from 1961 to 1969 and was the founding director of the Building Research Advisory Board of the National Academy of Sciences and the Building Research Institute. He taught architecture at the University of Illinois from 1930 to 1944, while also being engaged in private practice. In 1944 he became director of housing research at the university. The award will be presented to him at the AIA convention this month.

AIA Schedules Two June Conferences; Ecology, OSHA Will Be Considered

Two upcoming conferences to be held in June under the sponsorship of the AIA concern timely topics.

The first, scheduled for June 7-8 at the Mayflower Hotel in Washington, D.C., will focus on "The Architect and Ecology." Among the speakers will be leading architects, environmentalists and government officials. Discussions will center on ways architects can act constructively to ease tensions by the conflicting demands and ideas of environmentalists and developers. Further information may be obtained from Carter McFarland, AIA Headquarters, 1735 New York Ave. N.W., Washington, D.C. 20006.

The second conference, to be held in the nation's capital on June 25-26 at the Statler Hilton Hotel, will be run by the AIA, with sponsorship jointly by the Consulting Engineers Council/USA, the National Society of Professional Engineers and the American Society of Civil Engineers. Its purpose is to help design professionals better to understand the Occupational Safety and Health Act of 1970, to reconcile its provisions with the necessities of practice and to influence its development where possible. Top officials from government and leaders in architecture and engineering will give speeches and lead discussions. For information, contact Steven Rosenfeld at AIA Headquarters.

NCARB Sponsors First 'Test Guide' To Help Registration Candidate

Candidates for the December 1973 professional examination for architectural registration will be able to use a new publication to help them in taking the test. Called *Architectural Registration Handbook: A Test Guide for Professional Ex-*

amination Candidates, the book is sponsored by the National Council of Architectural Registration Boards.

The handbook contains such features as instructions and qualifications to apply for admission to the professional examination and the equivalency examination; a model examination including questions similar to those on the actual test; a glossary of terms; and a bibliography of recommended references. It also explains the fundamentals behind registration as a professional prerequisite, views on the changing role of the architect and information about how NCARB helps the individual before and after registration. NCARB comments that the book "is of the utmost importance to anyone taking the professional examination and will be of intense interest to all educators and practitioners."

Copies may be ordered direct by writing to Architectural Registration Handbook, Architectural Record Books, 1221 Avenue of the Americas, New York, N.Y. 10020. The cost per copy is \$19 including handling charges.

Federal Administrators Told That Design Efforts Must Get Full Support at Top

"Taxpayer money involved in design is people's money wisely managed" was a major message delivered to 1,000 persons, including administrators representing virtually all national agencies, at the First Federal Design Assembly held in Washington, D.C.

In his keynote address on April 2, Rawleigh Warner Jr., chairman of the board and chief executive officer of Mobil Oil Corporation, emphasized: "I have two strong convictions that would apply to any organization's design efforts. The first is that money will be spent on design one way or another. It has become clear to me that good design does not have to cost more than poor work. Yet the impact of good design is far greater than that made by an indifferent product and is far more pleasing.

"Second, I am convinced that persistent tough-minded monitoring is absolutely essential to success. The need for this kind of monitoring must be recognized at the top of the organization and communicated clearly downward."

These same ideas kept recurring during the all-day session that followed when some 400 administrators and other invited guests listened to design professionals and asked questions in sessions devoted to 1) visual communications, 2) interiors and industrial design, 3) architecture and 4) landscaped environment.

Among the architectural projects presented to the assembly was St. Francis Square, a moderate income housing development in San Francisco, designed by the firm of Marquis & Stoller. In his discussion Robert B. Marquis, FAIA, emphasized the user aspects of the complex,

which were described by Clare Cooper, an environmental behaviorist, in the AIA JOURNAL for December 1971.

Designer Ivan Chermayeff of New York City and Richard Saul Wurman, AIA, of Philadelphia were program co-chairmen of the assembly, sponsored by the Federal Council on the Arts and the Humanities under a grant from the National Endowment for the Arts. It was documented by a book, *The Design Necessity*, an exhibit and a film.

Meanwhile, prior to the assembly a Federal Architecture Task Force was appointed with the responsibility of updating the 1962 publication *Guiding Principles for Federal Architecture*. It is being headed by Nancy Hanks, chairman of the National Endowment, who expressed hope that the assembly would become an annual event, "not to make specific recommendations but to obtain support for the Federal Design Improvement Program and to present design as a necessary component to the federal decision-making process."

California Architect, Housing Expert

Robert W. Hayes, AIA, was a participant in many programs and seminars concerned with both private and public housing. He was one of the three AIA members who gave talks at the National Association of Home Builders' convention in January. A condensed version of his presentation was published in the February issue of the AIA JOURNAL.

Hayes was a founder of the Complan Corporation, a San Francisco architectural and planning firm. On March 24 he and his wife were drowned off the Mendocino coast of California. They were carried from the shore out to sea by a "sleeper" wave. Hayes was 42 years old.

Deaths

ALFRED J. BAGLEY, Highland Park, Mich.
NORMAN R. BRIGHAM, Omaha
JOHN M. COGLAN, New York City
WILLIAM F. DEKNATEL, Chicago
AMOS EMERY, Des Moines, Iowa
ROBERT FELTAULT, Minneapolis
ALLMON G. FORDYCE, New York City
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Three significant reports are available to AIA membership without charge; non-members may obtain copies for cost plus handling and mailing, which is \$1.50 for each of the publications. The titles are: "Behavioral Requirements for Housing for the Elderly," "A Study of Institutional Effects on Lightweight Industrialized Housing in Scandinavia" and "Environmental Maintenance Concerns and Behaviors of Occupants of Large and Small Low Income Public Housing Projects." AIA members who want single copies on a no-cost basis should write on firm letterhead to Don Conway, AIA, Director of Research Programs, AIA Headquarters, 1735 New York Ave. N.W., Washington, D.C. 20006. Others may write to the same address, enclosing checks in payment.

Robert Venturi, AIA, of Philadelphia is the winner of the 1973 Arnold W. Brunner Memorial Prize of the National Institute of Arts and Letters. The prize is given annually to an architect who has made a contribution to architecture as an art.

The 100th anniversary of the first degree awarded by the Massachusetts Institute of Technology to a woman student will be celebrated with a two-day convocation on June 2-3 in Cambridge, Mass. The theme

of the conference is "Focus on the Future: The Challenges and the Opportunities." There will be a major exhibition on "100 Years of the 'New' Woman", emphasizing the contributions of MIT alumnae since Ellen Swallow Richards received a degree in chemistry a century ago.

The Office of Advanced Housing Concepts has been established by the Department of Housing and Urban Development. It will stress innovative housing production technology in HUD operating programs.

Howard F. Sims, AIA, of Detroit has been appointed by Michigan Governor William G. Milliken to the new nine-member Michigan Construction Code Commission. The commission will formulate a new construction code and interpret and administer it. Sims, who will represent the architectural profession on the commission, will serve a two-year term.

Louis I. Kahn, FAIA, winner of the AIA Gold Medal in 1971, has been elected to the Board of Directors of the Pennsylvania Academy of Fine Arts in Philadelphia. He was recently designated to design plans for a memorial to President Franklin Delano Roosevelt on Welfare Island, New York City. The announcement was

made by former Governor W. Averill Harriman, chairman of the Monument Committee of the Four Freedoms Foundation, and Edward J. Logue, president of the New York State Urban Development Corporation. The memorial will be located on a 2½-acre park site on the southern tip of the island, opposite the United Nations.

A new color film, 12 minutes in length, called "Operation Breakthrough" is available on a free loan basis from any of the 27 film library offices of the Modern Talking Picture Service, Inc. A list of the cities with such offices will be supplied upon request by the AIA JOURNAL.

Wm. Dudley Hunt Jr., FAIA, former publishing director of the AIA and publisher of the AIA JOURNAL, has been named architecture editor of Wiley & Sons, Inc., international publishers. He will be responsible for the expanding publishing activities of Wiley in architecture, planning and related areas.

Construction contracts in 1972 totaled \$91.2 billion, a 14 percent rise over 1971. Nonresidential contracts amounted to \$27.1 billion; residential, \$45.3 billion and nonbuilding construction, \$18.7 billion. □

Architecture Dean

Newark College of Engineering has been authorized to establish the first state-supported School of Architecture in New Jersey, with the cooperation of the other institutions of higher education in Newark. The first class of students will enroll in September 1974. A five-year program leading to the Bachelor of Architecture to be developed.

As a first step, the College seeks an innovative, energetic person to assume the responsibilities of Dean to begin preferably September 1973. The Dean will be responsible for developing the curriculum, recruiting faculty, and overseeing remodeling of facilities. Candidates for the position should have extensive professional and academic experience with a terminal degree appropriate to the field. Some administrative experience is desirable.

Newark College of Engineering is a well-established urban institution offering a broad spectrum of undergraduate and graduate programs in engineering, science, technology, and management. The development of a School of Architecture is an important step in the College's evolution as a technological university.

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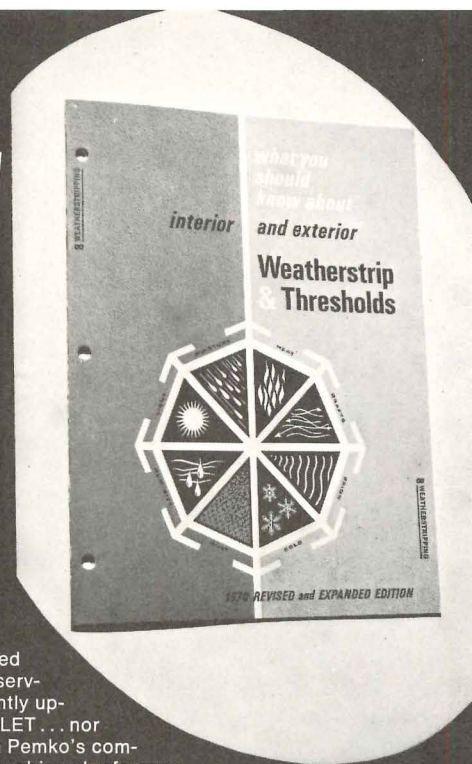
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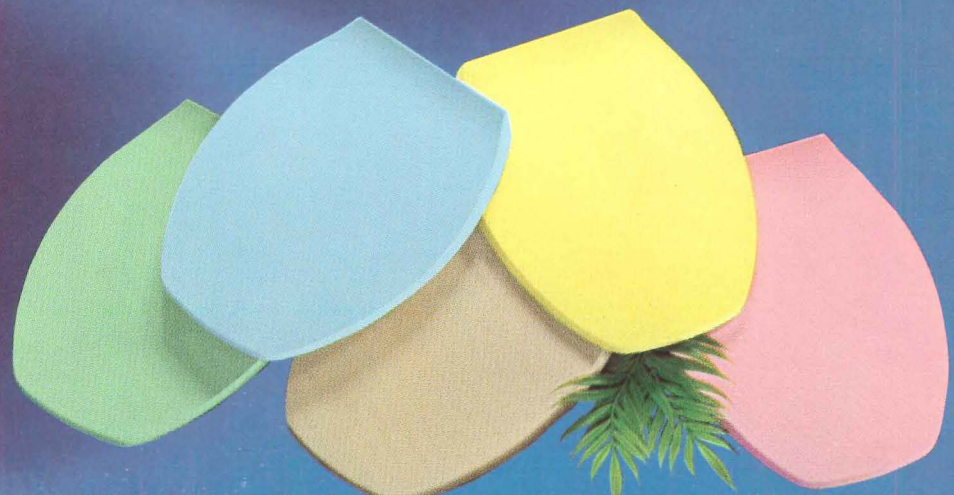
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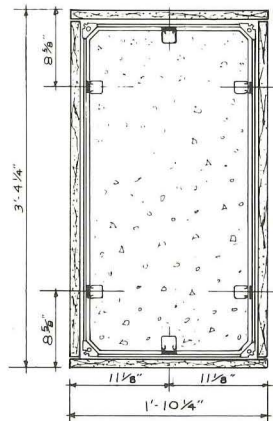
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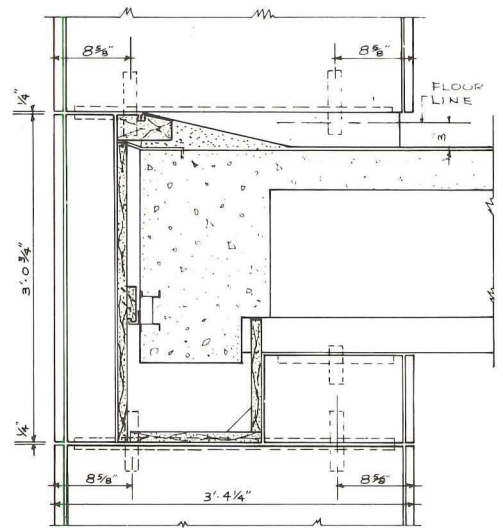
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