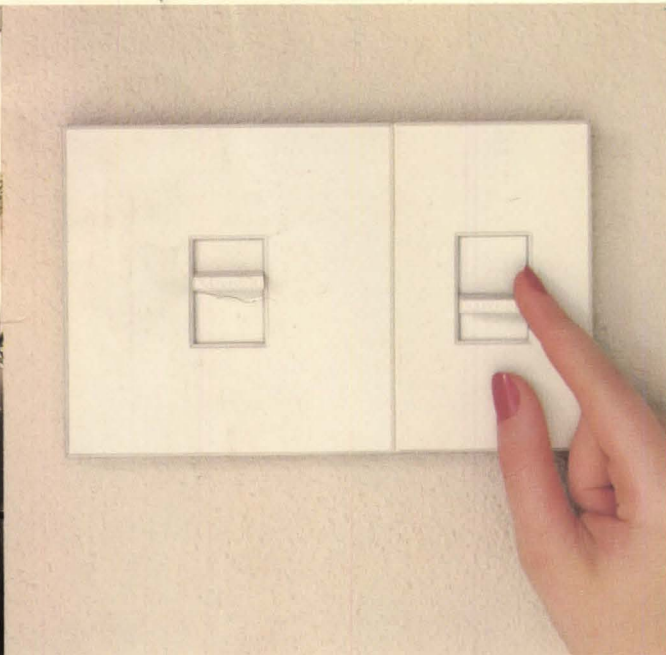


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EVENTS

Jan. 10-14: Course on Reliability Methods in Mechanical and Structural Design, University of Arizona, Tucson.

Jan. 11-12: Workshop on How to Market Professional Design Services, Atlanta, sponsored by Professional Marketing Report and Gerre Jones Associates. (Repeat workshops Jan. 13-14, Tampa; Feb. 7-8, Dallas; Feb. 10-11, Houston; Mar. 7-8, Salt Lake City; Mar. 10-11, Phoenix; Mar. 14-15, Denver; Apr. 4-5, Minneapolis; Apr. 7-8, Chicago; Apr. 11-12, St. Louis; May 2-3, San Diego; May 5-6, Los Angeles; May 9-10, Portland, Ore.) Contact: Gerre Jones, P.O. Box 32387, Washington, D.C. 20007.

Jan. 11-14: Seminar on Roofing Technology, San Francisco. Contact: Susan Mathews, Roofing Industry Educational Institute, 6851 S. Holly Circle, Suite 250, Englewood, Colo. 80112.

Jan. 12: Mergers and Acquisitions Seminar, Atlanta. Contact: Director of Professional Development and Meetings, American Consulting Engineers Council, 1015 15th St. N.W., Suite 802, Washington, D.C. 20005.

Jan. 12-15: AIA Grassroots West, San Diego, Calif. Contact: Member/Component Affairs Department at Institute headquarters, (202) 626-7387.

Jan. 14-16: Fifth Annual Art Deco Weekend, Miami Beach, Fla. Contact: Barbara Capitman, Art Deco Weekend Committee, 1144 Ocean Drive, Miami Beach, Fla. 33139.

Jan. 16: Annual Workshop on Human Factors in Transportation, Washington, D.C. Contact: Emilie E. Larson, National Institute for Safety Research, 966 Hungerford Drive, Suite 31, Rockville, Md. 20850.

Jan. 16-19: AIA Grassroots East, Tampa, Fla. Contact: Member/Component Affairs Department at Institute headquarters, (202) 626-7387.

Jan. 17-19: Computer-Aided Design Conference, Anaheim, Calif. Contact: Robert A. Poggi, CADCON Conference, Morgan-Grampian Exposition Group, 2 Park Ave., New York, N.Y. 10016.

Jan. 19: National Crushed Stone Association 66th Annual Convention, New Orleans. Contact: Gary W. Donnelly, NCSA, 1415 Elliot Place N.W., Washington, D.C. 20007.

Jan. 24-26: Seminar on Managing Today's Workplace, Santa Barbara, Calif. (Repeat seminars Feb. 7-10, Miami; Apr. 11-14, Ann Arbor, Mich.) Contact: Jinx Andrews, Facility Management Institute, 3971 S. Research Park Drive, Ann Arbor, Mich. 48104.

Jan. 24-27: International Air-Conditioning, Heating, Refrigerating Exposition, Atlantic City. Contact: International Exposition Co., 200 Park Ave., New York, N.Y. 10166.

Jan. 26-29: American Society of Heating, Refrigerating and Air-Conditioning Engineers Annual Meeting, Washington, D.C. Contact: Steve Comstock, ASHRAE, 1791 Tullie Circle N.E., Atlanta, Ga. 30329.

Jan. 28-29: AIA Energy in Design: Process Workshop, Atlanta, Ga. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

May 22-25: AIA National Convention, New Orleans.

LETTERS

Gropius/Hudnut Remembered:

A reunion—the first—of the students of architecture, landscape architecture, and city planning was held at the Graduate School of Design at Harvard on Oct. 14 and 15. The profound affect of the students of these two teachers on our environment throughout the world cannot be disputed. Joseph Hudnut formed the school and became its dean in 1936. In 1937 he brought Walter Gropius to Harvard. Gropius' own school of architecture, the Bauhaus at Dessau, Germany, had been closed down by Hitler. The Graduate School of Design was then on its way to becoming the leading center in the world for the training of architects in what was later called the International Style.

The reunion participants paid homage to these great teachers and then constructively analyzed their philosophies, as they had learned them as students, and their application today. They spoke from their vantage points as heads of major schools and architectural offices across the United States.

Ian McHarg, University of Pennsylvania, claimed that although he was indebted to Gropius forever, "he was no god," and should not be treated as such. Chuck Harkness, The Architects Collaborative (Gropius' firm), pointed out that Gropius was not rigid in his design concepts, but was concerned that we should concentrate on the basic values of human beings, and throw away the magazines.

Dick Stein, the Stein Partnership and Cooper Union, emphasized that while Gropius gave a serious approach to architecture and the research of new concepts in a technological world, rather than carrying on old world architecture that no longer applied to our style of living, Marcel Breuer brought poetry to the use of materials and the design of furniture.

Bob Geddes, former dean of the department of architecture and city planning at Princeton, developed a structure that divided schools of architecture and city planning into various categories and then asked various prominent members of the professions to review their con-

cepts of architecture and city planning today. Jim Rossant, Conklin & Rossant, felt that although cities are in crisis, they are nevertheless successful communications centers and economic models and their forms should be poetry to the people.

John Hejduk, head of the department of architecture at Cooper Union, emphasized the importance of nostalgia and mythology and particularly the importance of the human being.

Lloyd Rodwin of MIT reviewed the historic changes of architecture and planning during the past 50 years. Chester Nagel, University of Colorado, emphasized that Gropius had so many facets that there is still much of his knowledge yet to be explored. Ian McHarg then summarized by saying that architecture and city planning must enhance human health and well being—the environment for the people, not an ego trip for the designer.

Sam Brody of Davis, Brody reviewed the dedication of his firm to workers' housing, which was an important emphasis of Gropius, and an area that too few architects are concentrating on when the need is desperate.

Conspicuous by its absence was any discussion of Gropius' concept of the architect as the master builder, both in industrial design and construction. That is, the individual with a thorough grounding in construction and economics and the ability to carry a total development from concept through design and construction.

Hudnut and Gropius were certainly looking down from the clouds that week and approved the reinterpretation of their philosophies in today's culture. King-Lui Wu, Yale University, ran the entire meeting and kept these giants away from each other's throats. The knowledge of this meeting was certainly a watershed of knowledge that will affect all of us in the future. *Barnett B. Berliner, AIA Boston*

'Grim Statistics': In the October News section (page 102), I read with alarm the following sentences: "Estimates of the current number of registered architects exceed a Bureau of Labor Statistics projection made four years ago for the year 1985. That projection was for 61,000 architects, or five for every three available jobs."

If this is true, we younger members of the profession have a career of frustration ahead of us. I hope present-day architecture students are aware of these grim statistics. At best, a surplus of architects will keep income low for all of us no matter how much harder and better we work. At worst, 40 percent of us will be unemployed. *Joel Davy, AIA St. Paul*

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Education

'Deep Commitment' to the Studio Emerges at Education Conference

"New Directions in Architectural Education" was the title, sounding like one of those fraudulently hearty schoolbooks (*Fun with Fractions, Adventures in Algebra*). And as things turned out, the one thing almost no one talked about was new directions.

The occasion was a conference sponsored by the AIA committee on design in October at the Harvard Graduate School of Design. If any consensus emerged from this gathering, it had less to do with new directions than with a deep commitment to the concept of the traditional design studio.

The AIA conference was held in conjunction with another event, the Northeast Regional Meeting of the Association of Collegiate Schools of Architecture down the river the next day at MIT.

ACSA took the complementary theme, "Images of Practice in the Design Studio."

James Nagle, FAIA, of Nagle-Hartray in Chicago, chairman of the Design Committee, introduced the Harvard conference. "The art of architecture is hot right now," Nagle said. "More and more students are applying to schools. The layman is excited. Art galleries are selling architects' drawings like popcorn. Yet at the same time not much is being built. Students want to make a better world but they also hope to get jobs.

"Meanwhile the studio system is under pressure from administrators who see it as extravagant and expensive. Some schools, IIT for instance, are experimenting with lecture formats.

"In those conditions what do you teach and how do you teach it? How do

you choose between formalist issues and social planning, or between traditional design and computer science?"

To address these questions, Nagle and co-chairman Thomas Beeby, AIA, structured the Harvard conference along historical lines. The morning sessions looked at architectural education as it existed at various points in the past, and an afternoon panel then dealt with the present.

Henry Cobb, FAIA, chairman of the architecture program at Harvard, began with an intellectual defense of the notion of the university-based school. "Whitehead said that the task of the university is to weld together imagination and experience for the advancement of knowledge," Cobb said. "If we agree with that, then our schools must create knowledge, because this is the only justification for locating them within the university instead of using an apprentice system. The university creates knowledge, it doesn't just communicate it.

"In a modern medical school, for instance, teaching and practice and research all go on together. In architecture, we have never had the equivalent of a teaching hospital. We still have not found a vehicle for architectural education that can prepare people for entering the profession and at the same time be a serious, critical instrument for examining that profession."

Cobb quoted Roland Barthes: "Architecture is always dream and function," and suggested that the design studio is the way to bring those two poles together.

"The design studio has always been ideological as well as offering training," he said. "From the beginning of the GSD in the 1890s, practicing architects came here to crit the students with mixed motives: not only to teach but to receive the stimulation that comes to the practitioner as the studio illuminates his own thinking.

"The design studio is the one consistent mechanism by which it has been possible to relate teaching to speculation. I sense a deep desire today for the studio as a way to gain critical distance

from our art without becoming alienated from it.

"Through the studio, schools can engage the profession in a joint exploration of the sources of meaning in architecture."

After Cobb, the rest of the morning was spent in a kind of time-warp journey backward and forward through the history of architectural education.

Paul Rudolph, FAIA, redelivered a paper he first wrote in 1961, throwing in ad lib comments as he went along. Rudolph said schools shouldn't try to be too much like each other, and that his own training at Alabama Polytechnic, for example, learning Chinese ink rendering and descriptive geometry, though unfashionable by today's standards, had proved valuable.

"Students need to be shown a definite and clear way of looking at things if learning is to occur, regardless of whether they accept or reject that way," Rudolph argued.

He said that back in 1961, the main problem in teaching architecture was to recapture the skills the modern movement had lost, especially the ability to create spaces and space-sequences charged with meaning and the ability to "remodel the city" by relating one building to another. "Remember," Rudolph concluded "the Campidoglio was only a remodeling."

Patrick Quinn, FAIA, dean at Rensselaer Polytechnic Institute, quoted excerpts from tape recordings made at Berkeley in the hectic late 1960s of talks by various architectural bigwigs. My favorite quotes:

Joseph Esherick, FAIA: "The only honest use of materials is when they're not stolen."

John Burchard: "Architecture is useless in times of crisis and flourishes only in time of peace. Architects are generally interested only in monuments to themselves."

William Wilson Wurster, commenting on a proposal that Berkeley students should become more literate: "We won't have any Harvard walkie-talkie boys around here." The students began to read anyway, said Quinn, first anthropology and ecology (Rachel Carson, Levi-Strauss, Robert Sommer, Ruth Benedict, J. B. Jackson), then at the end of the decade more pessimistic poets and novelists.

David Handlin, a professor of architecture at the Harvard's Graduate School of Design and a historian, discussed another era in architectural education, that of the Bauhaus. Handlin traced the

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school's beginnings to a Ruskinian desire for what Gropius called "a rebirth of spiritual unity" through artist/craftsman co-ops like those that built the Gothic cathedrals. Later, Handlin said, the Bauhaus turned to industrial design, but "we over-emphasize the mass production aspects of the Bauhaus. And very little of it had anything to do with architecture. Most of the curriculum remained crafts." Architecture wasn't seriously taught at the school until 1928, he said, and even then only to a minority of the students.

Handlin also pointed out that although the Bauhaus masters talked a lot about "starting from Ground Zero," they themselves lived in old cities and knew their history well. "The act of rejecting the past implies a familiarity with it. The creativity of the Bauhaus came from the tension of that rejection," Handlin said. He drew no parallels with the present.

Neil Levine, a professor in Harvard's department of fine arts and an architectural historian, described yet another epoch with an amazingly dramatic narrative of the champion career of Henri Labrouste as a student at the Ecole des Beaux-Arts in the 1820s. Labrouste, said Levine, won his Grand Prix not because he designed better but because he drew better than the other students. "The Ecole sundered the relation between the trades and the architect. It said the architect draws, he doesn't build," said Levine. "The Ecole became prestigious in other countries because Paris became so beautiful." He suggested that Beaux-Arts methods, including drawing, are making a comeback today because of "all the incoherencies the modern movement brought," a comment he paired with a slide of Gropius' PanAm tower humping the Beaux-Arts Grand Central Station.

Michael Dennis, a professor of architecture at GSD, concluded these presentations with a talk about the 1770s and 1780s, which he said were a watershed in attitudes toward design. He thought the present may be a similar watershed. "It's more than a change of shapes from cardboard Corbusier to cardboard classicism," Dennis said. He identified three concerns he felt are "everywhere today":

"A revival of interest in urbanism and the city, and in the architect's relation to society in the urban realism.

"The meaning of buildings, what they say.

"The rediscovery of the conventions of architecture."

Dennis warned against rejecting modernism. The role of a school, he thought, should be as a center for debate and research on the role of form in society and the restructuring of the public realm. "Students today are more able to get into traditional than modern architecture,"

Dennis said. "But we should do both, while at the same time engendering more skepticism and commentary than either the Beaux-Arts or the modernist schools did."

An unorthodox, so to speak, highlight of the conference for me came when I happened to sit at lunch with the former head of a school of architecture who drew a fascinating parallel between the phenomenon of the design studio, object of so much affection during the conference, and that of the religious cult.

"They can be just the same," this person said. "A studio head can be a guru who takes a young person at an impressionable age, removes him from his friends and family, surrounds him with other acolytes, keeps him up late at night, breaks down his resistance by creating anxiety and fatigue, changes deadlines unpredictably, scorns the things his parents admire, and transmits paranoia in the form of contempt for bourgeois values.

"Usually," my informant added, "it's the teacher who does nothing but teach who behaves in this way."

Braced by this unsentimental view I returned for the afternoon panel, in which Beeby led five established architects (Joan Goody, AIA, Jack Hartray, FAIA, John Myer, Stanley Tigerman, FAIA, and Paul Kennon, FAIA) and five younger, more recent graduates from architecture school, in a discussion that wandered a lot. Some random quotes:

Tigerman: "I don't think enough attention is given in schools to the materialization of the object, the celebration of the physical detail—it doesn't get the attention that the parti or the formal manipulation does."

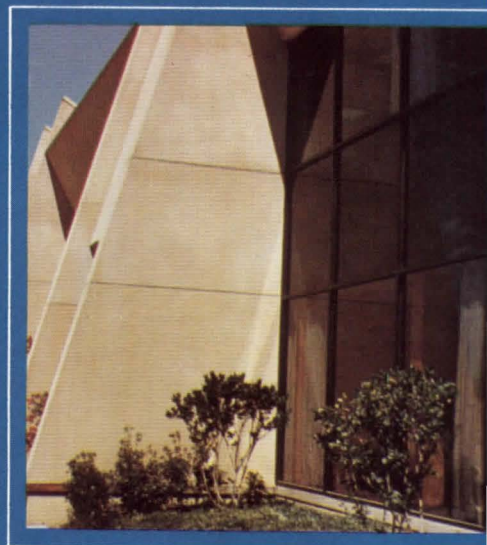
Wendy Evans, a Penn graduate now working for I. M. Pei & Partners: "At school they throw pies at you, juicy pies—French hotels and Italian villas—when all you're asking for is potatoes and steak."

continued on page 13



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Education from page 11

Hartray: "In another year and a half, architectural education will be compulsory by the National Council of Architectural Registration Boards. Then the consumer advocates and the government will help us plan our curriculum. We'll be agents of the state."

Tigerman: "Harvard architecture students never go inside Widener library. They treat the GSD as a professional school rather than as part of a great university. Why have fake experts in sociology in architecture school when real experts are handy?"

There was talk about computers, most of it nervous. Panelists thought computer drafting would result in less passionate attention to detail. Some raised the question of how young architects will learn to be practitioners if they miss the experience of months or years drafting details.

There isn't space here to summarize the excellent ACSA program at MIT the next day, but I'd like to end by quoting a passage from a talk given there by

Donald Schon, professor of urban studies at MIT. Under the title "the Design Studio as Education for Reflection-in-Action," Schon perhaps defined best what it is about the studio that makes it seem, to so many, irreplaceable.

Describing a studio crit, Schon said: "The instructor places the yellow trace over the student's drawing and he begins to draw over her drawing and to talk at the same time that he draws. If you look at the talking and the drawing in relation to one another, you can't say that the talking is an explanation of the drawing. You also can't say that he's talking and drawing in parallel. You have to say that talking and drawing is a single language where the drawing isn't understandable except through the talking, and the talking has no meaning without the drawing. It's a unique medium and I call it the language of designing." ROBERT CAMPBELL

Mr. Campbell is a practicing architect in Cambridge, Mass., and architectural critic for the Boston Globe.

Practice

Reflections on Architecture's Past 25 Years by the Class of '57

During this, the Institute's 125th anniversary year, the JOURNAL talked with architecture graduates of AIA's centennial year, in search of personal perspectives on the first 25 of the second hundred years. A handful of randomly selected members of the class of '57—now in midcareer and unworried about being or sounding opinionated—was asked about their likes and dislikes, their heroes and villains, and their advice to the class of '82.

In 1957, the year they entered the profession, Mies' Seagram Building rose on Park Avenue and Wright's Robie house was almost torn down; Louis Skidmore, 60, won AIA's gold medal and Jørn Utzon, 37, won the competition for Sidney's harborfront opera house; Yale appointed Paul Rudolph, 38, as architecture chairman and built Eero Saarinen's arched hockey rink.

It was the year that James Marston Fitch wrote, "Whatever its other merits, [modern architecture] must rank among the most neutral and noncommittal expressions the world has ever seen," and Wright prophesied in *A Testament*: "... perhaps the self-immolating confusion called 'modern architecture' is only a preliminary skirmish on the way to true modernity." Unfortunately, we have only clues like the above quote about Wright's

possible reactions to postmodernism and other post-Wrightian currents. The class of '57, however, can speak to the issues.

Fairly representative reactions to postmodernism, for instance, are that it is "a creation of the media," "an architectural Jonestown—it will self-destruct," and "absurdity parading as scholarship."

To the extent that the movement is appreciated by the group interviewed, it is because postmodernism allows designers to "learn from the history of architecture lessons about variety, richness, and, to some extent, the utilization of these qualities for a different reason and in a different form." This from Felix Ralph Drury, who was influenced by Princeton's historical academic bent in the '40s and '50s (as were Charles Moore, William Turnbull, Robert Venturi, and others).

From a University of Washington graduate, John A. Miller, AIA: "It is a term that was relevant for a short while—you could almost check it on your watch. It was important in that it has broken architects out of a mindset. To the extent that it has produced a lot of neoclassical pastiches, none of which is as good as the buildings imitated, it has been a poor trend. I can hardly wait for that to go away."

Then what of the last 25 years' legacy
continued on page 15

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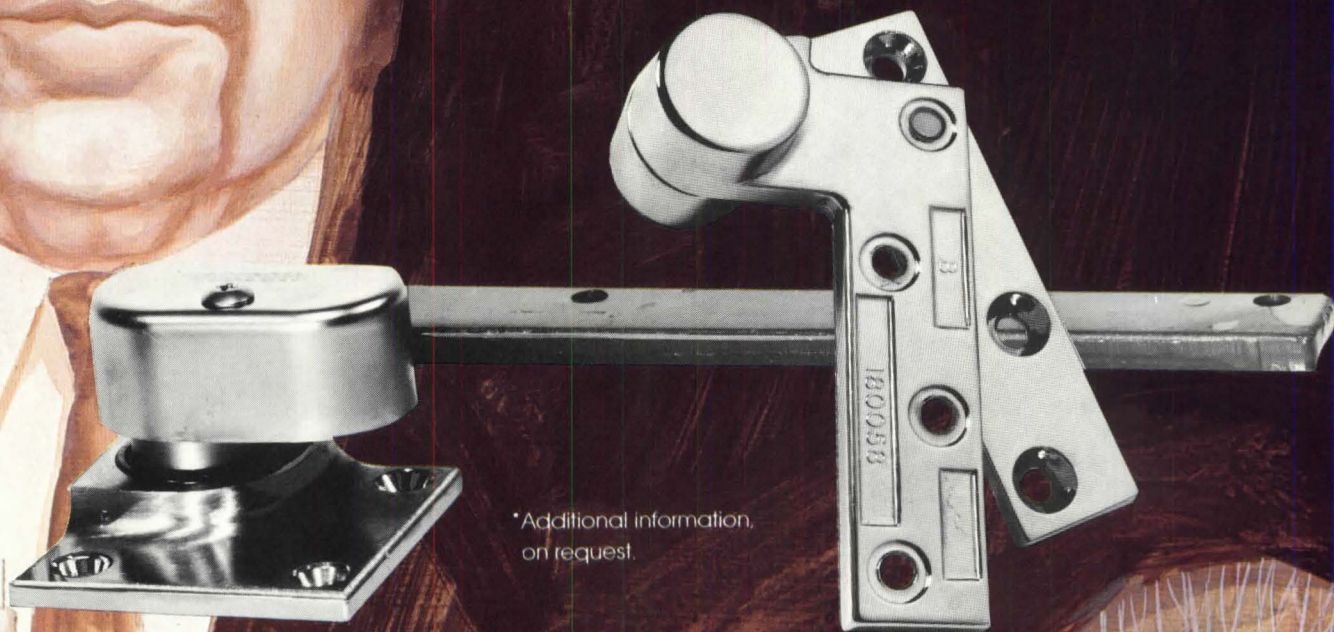
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Practice from page 13

is of enduring value to the profession? Craig Roland, AIA, Miller's partner in Santa Rosa, Calif., and Washington classmate, sees as important the developing "awareness of our limitations on this planet in terms of energy and resources and the exploitation of people."

For Nicholas Davis, AIA, a Princeton graduate now teaching at Auburn University, the most important event was the death in 1959 of Wright. "Instantly, it meant that all eyes turned on Corbu and Mies and the others," Davis says. "Wright was so much above the ones who survived him in a profession that does too much looking about for and worshiping of a father figure instead of doing what we ought to be doing."

Wright and Mies received the most mentions as formative heroes among the '57 graduates contacted. In addition to Wright, Davis says he most admired the work of Louis Sullivan and the teaching of Jean Labatut, whose 50-year professorship at Princeton influenced many.

Today Davis teaches a seminar on Wright's and Sullivan's influences on each other; and of Labatut, Davis recalls that his strength was in "his reactions to things we students had on our boards. You would show him something, and he would explode with ideas, and they were ideas that you felt were at least partly yours. He let your work be the seed, and the ideas started sprouting all over."

Felix Ralph Drury was a classmate of Davis who has since taught at Yale, Columbia, and Carnegie-Mellon, and now practices in Connecticut. Drury is one of several questioned who think there are no real heroes today. "Architecture has become a fast art," he says. "It is a media art, like dress design, and so anything is possible, and everything happens. Things are bigger—one mind-boggling project after another—and certainly the hero has less effect on a world of enormous organizations in which the financing of a project is more important than the design, and information comes not from a couple of guys sitting around a drawing board throwing ideas back and forth but from printouts and from flipping something around on a CRT. In circumstances like that, heroes don't come popping out."

Asked about his experience as a student and fledgling architect 25 years ago, John Miller says, "We were lucky. We were few in number, and there were no side issues, like the Vietnam war. We concentrated on what architecture was, or what we thought it was, and felt that we could be artists and sculptors and problem-solvers and engineers all wrapped up into one."

Of this period in his career, Miller's partner Craig Roland recalls being "a

dreamer in '57, totally unconnected with the real world. The course at Washington was taught as an appeal to idealists. We learned that what architects did was to dream up beautiful buildings, which somehow got built."

Apparently the idealism in some of the East Coast schools was more rooted in problem-solving. Benjamin Weese, FAIA, of Chicago recalls that he and his Harvard classmates "thought we were going to go out and do heroic things in city planning, urban renewal—which was just getting started, and housing."

And what of today's graduates? Roland sees more pragmatism, despite post-modernism's influence, regarding issues like preservation, rehabilitation, and energy conservation. Weese, on the other hand, finds the young generation of architects "rather sybaritic and self-centered," qualities undoubtedly found in all generations.

And how, finally, might the class of '57 advise today's students and graduates? Roland, who finds young architects deficient in graphic skills, recommends schools emphasizing drawing. Weese says students should break out of the academic grind along the way, getting various kinds of practical experience to round out their education. Drury, weary of the rhetoric surrounding postmodernism, advises leaving all that behind as soon as possible and getting down to the work of realizing buildings.

Davis cautions about loss of idealism and submergence of talent in mediocre firms, saying, "I tell students that the best architects often don't make much money. I say, 'If you are serious about good work, forget about big money, find the firm whose work is closest to what you want to do, and keep begging for a job.' It usually works."

GSA Releases First Design Programming Technical Guide

Saying it is owing up to deficiencies as a building client/developer, GSA has commissioned two design programming technical guides. The first of these, now going through final editing and made available to the JOURNAL, is to be used by GSA professionals in developing programs for buildings in the \$1 million to \$5 million range, and, for larger projects, by professional consultant programmers as a more general guide.

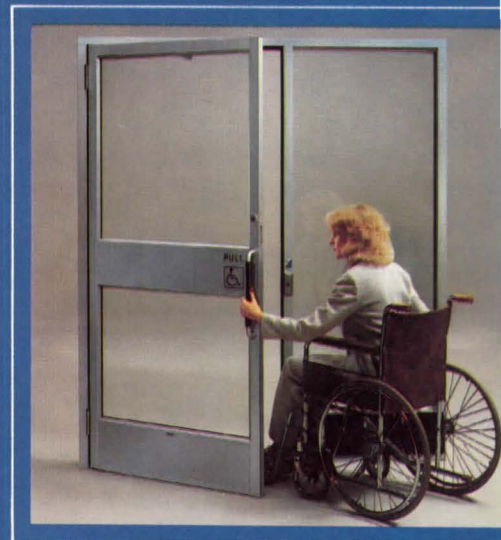
This first effort is to be followed by a similar guide tailored to the programming of repair-and-alteration work. Both are the work of consultants John Zeisel and Polly Welch, AIA, of the Cambridge, Mass., firm Building Diagnostics.

"I don't think we have been taking on our responsibilities," said David R. Dibner,

continued on page 16

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Practice from page 15

FAIA, shortly before resigning last month as GSA's assistant commissioner for construction management. (Dibner, with GSA for five years, is returning to private practice.) "The product from all the programmers out there has been varied and haphazard," he said.

Ron Reinsel of GSA's design management division says the idea for the handbook grew out of postoccupancy evaluations conducted by GSA that repeatedly turned up deficiencies relating to design planning.

"We found problems in deciding our needs for a given project, problems getting our client-tenants to communicate their needs, and problems getting all of that to the architect, who was kept guessing," Reinsel says. "We ended up with design by default.

"GSA is like a spec developer in the sense that we have to build-in super flexibility, a very costly approach. But we do know that we have certain kinds of tenants in certain kinds of areas, and one goal is to better tailor space to them without trying to make an absolute custom fit."

Another goal is to make government buildings fit their environments better. As a result of the evaluations, Reinsel says, GSA uncovered missed urban planning opportunities, instances of not fitting into cities' development plans "because we didn't know what they were."

In essence, the handbook provides a step-by-step approach to programming, including the gathering of the most fundamental data. Of particular interest to designers is a section on design directives, including program material on building image, shape, and site development. Dibner, asked if architects might not find this part of resultant programs too prescriptive, said that, to the contrary, options would be opened: "It is a listing of a lot of the aspects that maybe an architect looks at intuitively. As an example, in one recent project the architect who did the design was first given the program to develop. Unfortunately, he started with a mental image of a tall building on the skyline and then shaped the program to that image and gave us a very confined floor area and many stories when we needed a larger area per floor.

"The program should give direction, not confine creative imagination. It is unfair to have an architect go off in a direction and then find that the government can't live with it."

Adds Reinsel: "We don't need to tell a designer to go out and look at every possible alternative. Our intent is to focus the investigation, save the architect's time, and make the decisions that any good client should—things like should a building blend into a neighborhood or be a high-image building."

Advisory Council Speeds Up Section 106 Review Process

The Advisory Council on Historic Preservation has changed its rules governing the section 106 review process, an action that will essentially speed up its review of federally assisted or licensed projects that have a potential effect on historic properties.

Under Section 106, a federal agency must identify projects on the national register or eligible for it that could be affected by the new project, determine whether the development is harmful to the historic property, and develop (in consultation with the state historic preservation officer and the advisory council) measures to reduce or avoid any harmful effects on the historic property.

The advisory council has suspended, as of July 6, its rules governing the timing of "determinations of eligibility," the preparation of memorandum of agreements, and the minimum waiting period before the full council can review a case, if an agreement cannot be reached.

Federal agencies may now request and receive the council's decision before receiving the Interior secretary's decision as to whether a property is eligible for designation as a historic property.

Previously there was a minimum 60-day waiting period for the full council to review a project, in those cases when an agreement could not be reached. This has proved to be an unnecessary delay, according to the council, and it can now meet on a case after seven days' notice.

Decline in Design Firms' Profits Reported by Financial Survey

A recent financial statistics survey of professional services firms, conducted by Birnberg & Associates of Chicago and sponsored by the Professional Services Management Association, finds design firms "doing poorly." The biennial report finds that net profit based on annual total revenues was down to 2.9 percent (median), a decline from 4.9 percent in 1980.

The report blames escalating overhead costs as the major cause of the decline in profits. Overhead rate (after distributions) has risen to 155 percent (median), up from 145 percent in 1980 and 133 percent in 1978. Architects had the highest overhead rate—154.7 percent (before distributions).

A total of 522 design firms was solicited with questionnaires, and 272 responded. Firms offering primarily architectural services represented 21.3 percent (down from 38 percent in 1980), and 49.6 percent were primarily engineering firms.

Regionally, and predictably, the sunbelt had the highest levels of profitability. Before taxes and distributions the South reported 9 percent (median), the West 9.1 percent, and the Southwest 7.9 percent. The Midwest had the worst record, with only 1.3 percent profitability. And based on annual total revenues the Midwest spent the most on marketing—6 percent—while the Rocky Mountain states spent the least—3.5 percent.

Construction Management Group to Develop Documents

The newly instituted Construction Management Association of America recently held its first convention in Denver and, among other things, set the stage for the development of a set of professional documents geared toward construction managers.

Defining construction management as a group of management activities "related to the construction program . . . that contributes to the control of time and cost in the construction of a new facility," the new organization was founded a year ago to promote the growth and development of construction management as a profession and to "enhance the quality of its practice."

At the end of last June CMAA sent a letter to AIA expressing its interest in exploring "the possibility of establishing a liaison relationship." David O. Meeker Jr., FAIA, AIA's executive vice president, responded that as a member of the Joint Conference on Construction Management, AIA would adhere to a policy stating that construction management is a service performed by diverse groups, and that as such "it should remain a subset of activities under the national design and construction organizations."

The joint conference has expressed concern that splintering those people who offer construction management services from the national organizations would result in an association "that may not recognize some larger implications in offering construction management services such as liability, financial structure, procurement, and contractual responsibility."

In creating its own set of professional documents, Marvin L. Powell, chairman of CMAA's contracts/documents committee, said that the committee's goal is to provide construction managers with documents that are more complete and responsive to their particular needs than those available from AIA and to provide clients with an overview of CM services available. Parts of the new documents will be written from scratch, Powell said, and in cases where verbatim language of existing documents by other organiza-

continued on page 78

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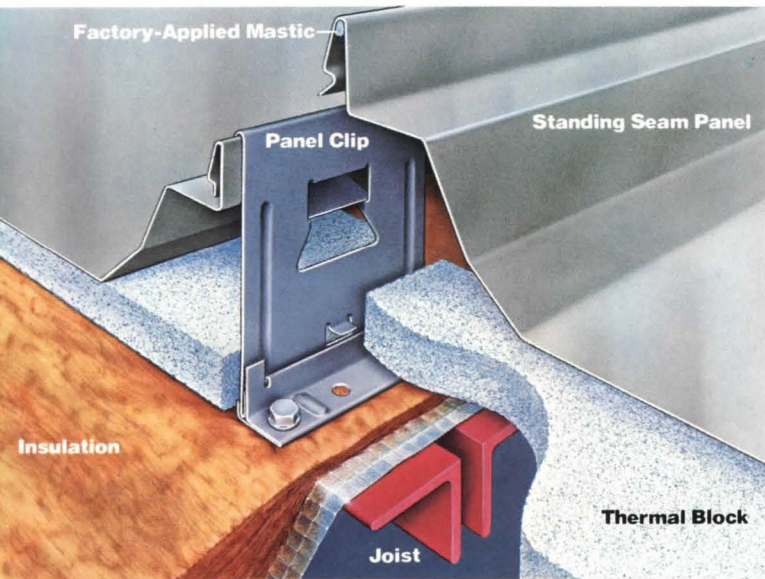
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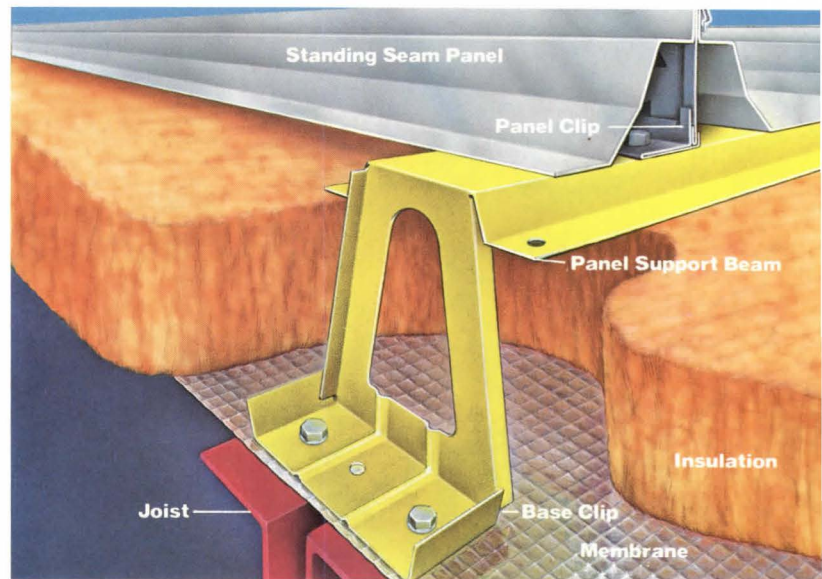
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When McKissack died, the show was purchased by the Orange Show Foundation, a group of 22 folk art enthusiasts. The foundation in turn hired Barry Moore Architects, Inc., Houston, to restore the structurally failing, rust and moisture damaged building. (The architect, incidentally, submitted the restored project to the *JOURNAL* for the "discovery" section that begins on page 25). □

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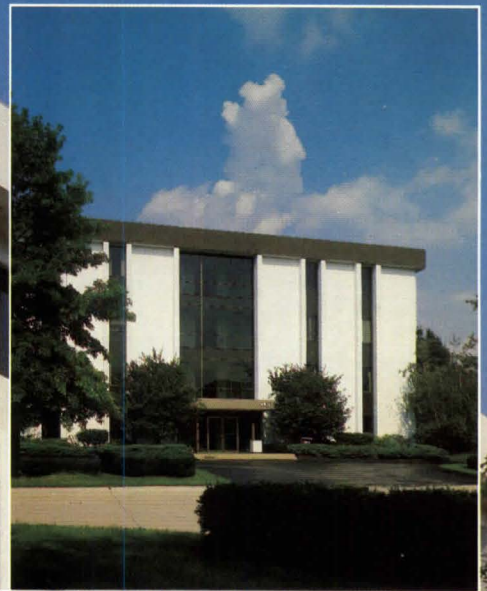


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AIA JOURNAL

We are proud to present

a selection of buildings by individuals and firms whose work has never before been presented in major professional magazines. Our invitation for submissions of such work drew well over a thousand replies. As we believe this selection indicates, the quality of submissions was gratifyingly high. Only space limitations prevented us from showing a good many more. All of those who responded to the invitation, whether represented here or not, have our gratitude. The descriptive text is by Associate Editor Michael J. Crosbie. *D.C.*



Photographs by Julius Shulman



Studio Addition to a Neutra House on a Wooded Hillside

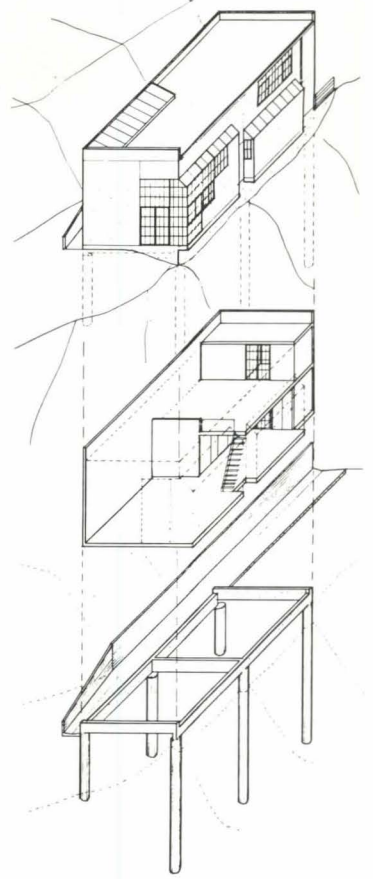
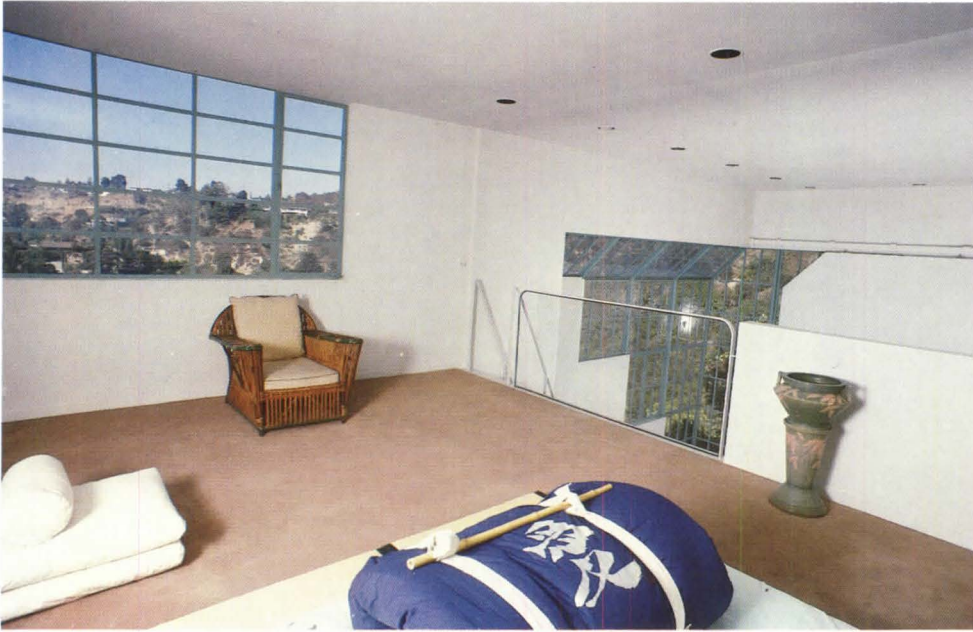
Light and views distinguish this design for a photography and painting studio in Hollywood Hills, Calif. Steven D. Ehrlich, AIA, of Venice, Calif., concentrated on his client's request for a workspace with controlled northern light, maximum wall space, maximum views, and accommodations for a darkroom, guest room, and bath. The house is sited on a hillside overlooking a canyon.

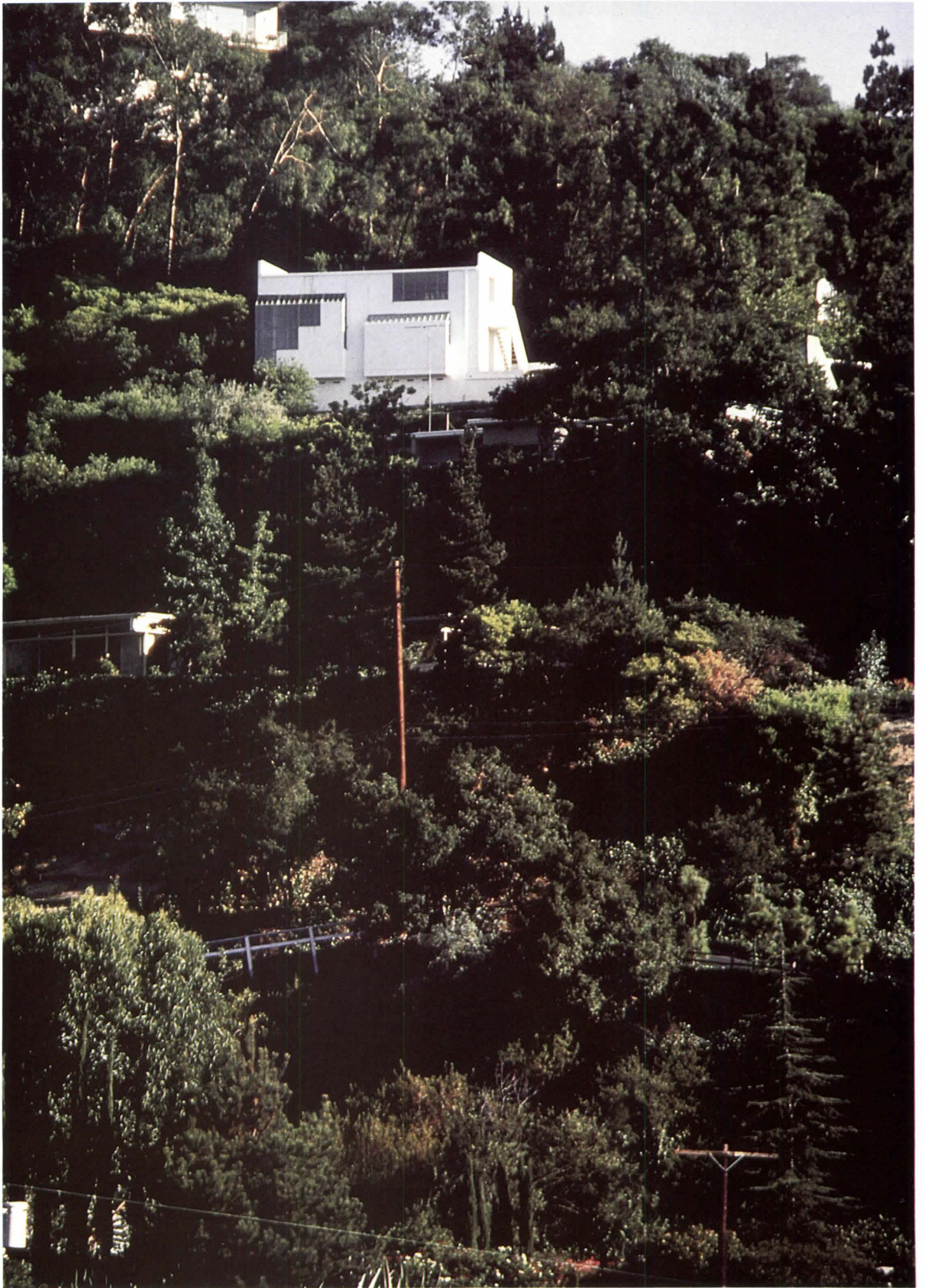
It is actually an unattached addition to a house designed by Richard Neutra in 1957. The studio alludes to Neutra's house in

its simple form and clean planer interior (overleaf). On the exterior Ehrlich was conscious of how light and shadows affect the facade's composition. Shadows of the steel-grate stairs (a private guest entrance) act to mediate between the studio's verticality and the horizontality of the Neutra house.

Inside, behind the heavy mass of the entrance, is a volume barely contained with thin walls and steel sash factory windows. This two-story space has large expanses of white walls, one of which can be rolled across the smaller window to control light and provide more wall space. The north wall steps back, revealing the canyon below. The guest room is a loft overlooking the workspace (directly above the entrance) with its window placed horizontally to stress its spacial character with a reference to Japanese architecture. Wood frame construction was used with drywall interior. □

Below and bottom, a guest loft overlooks the two-story studio. Right, an isometric showing spacial components and caissons. Across page, north side surveying the canyon with Neutra house at right.







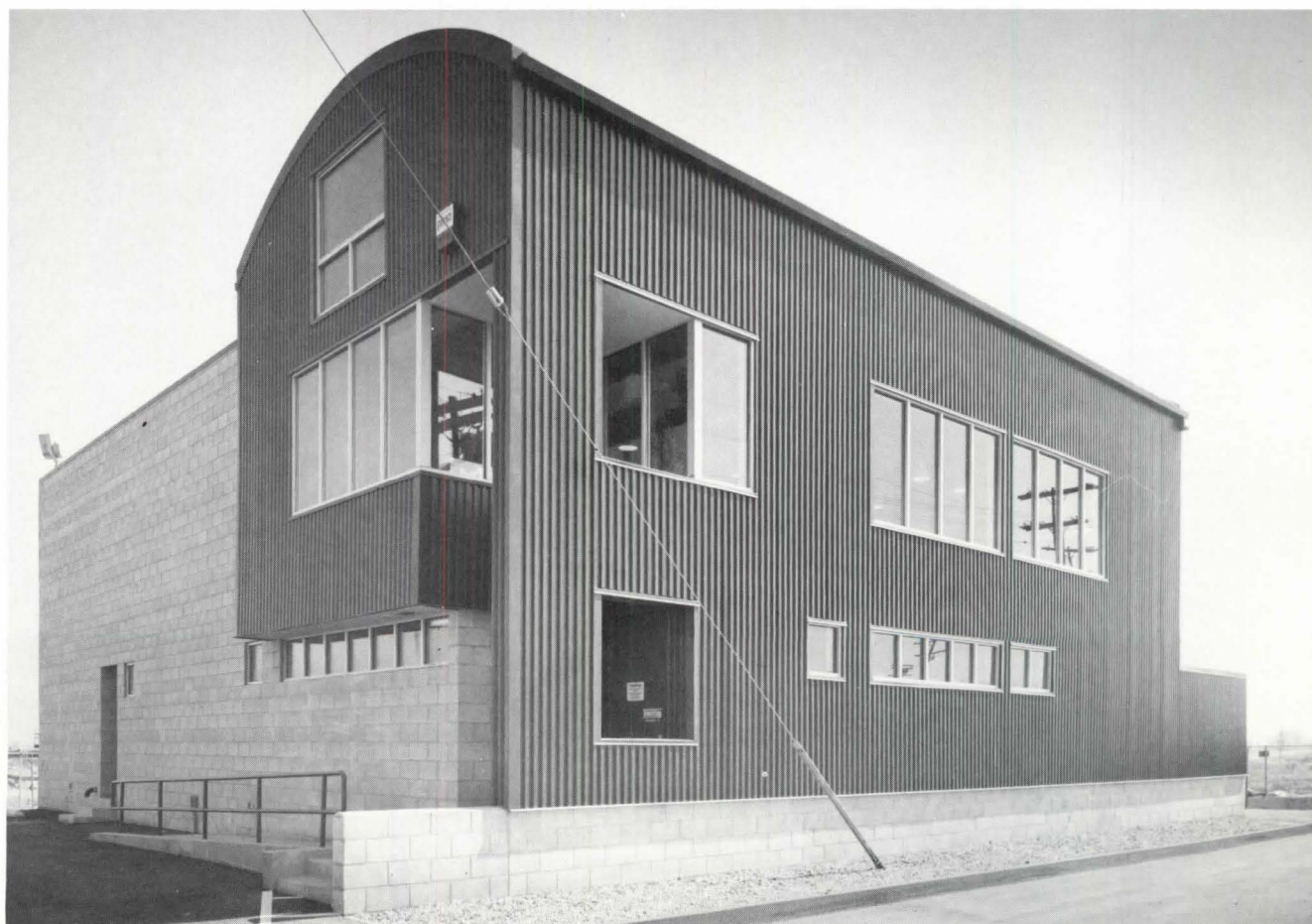
Carlos von Frankenberg/Julius Shulman Associates

Pleasant, Perky Workspace In an Industrial Jungle

Creating a pleasant workspace on a nightmare of a site was a problem elegantly solved by Flood, Meyer, Sutton & Associates of Santa Monica, Calif. The location for a building to house administrative offices of an asphalt plant was an industrial area of Los Angeles. The building would be surrounded by deafening machinery, a dump, and a junkyard (across page, middle and bottom). The architect chose to make an inward-looking structure that would also screen the outside.

The building is composed of two interlocking forms: one in green metal sheathing, the other in exposed concrete block, reflecting the industrial surroundings. Elevations to the north, south, and west have few windows (above). Inside, the green metal form is barrel roofed with exposed trusses and joists. Skylights and glass block restrict noise and views while providing light, and the ground floor is black polished concrete to withstand tracked-in asphalt.

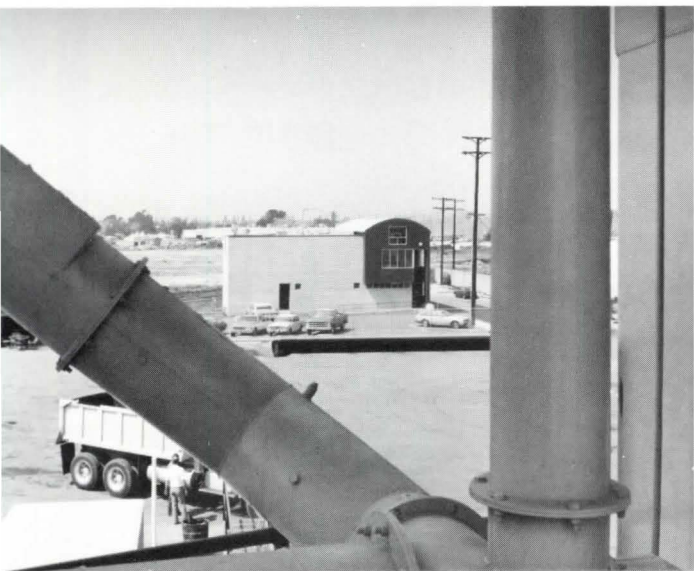
Free-standing walls, open stairways, and plants are arranged in a stage set atmosphere with interior openings framing views between spaces. Exposed mechanical equipment is a further gesture toward the industrial setting. The reception area (across page, top) is a center court, complete with palm trees and a park bench. □



Julius Shulman



Julius Shulman

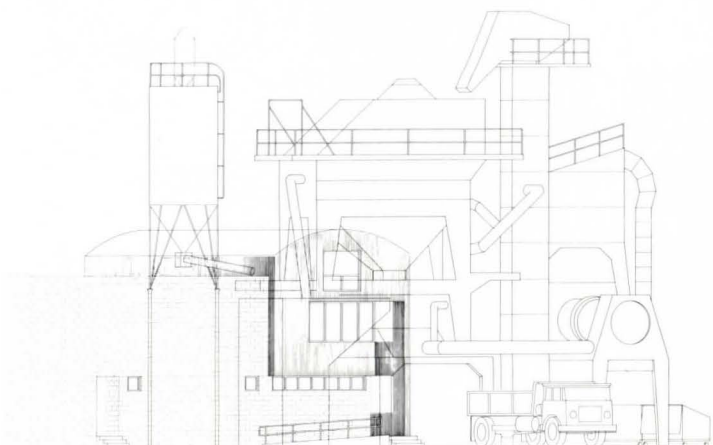


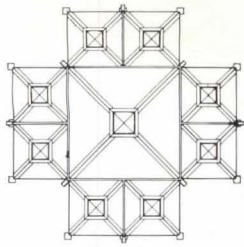
Carlos von Frankenberg/Julius Shulman Associates

Bank Machine's Bright Kiosk

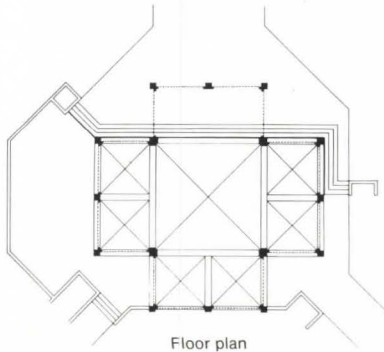
Bright colors and a playful form mark this eye-catching rendition of a 24-hour money machine in Beltsville, Md. Designed by Michael Ponness of Walton Madden Cooper, Landover, Md., the kiosk is sited at a busy intersection on a commercial strip, near a branch bank. The free-standing structure needed to attract the attention of potential users traveling on the high-speed roadway.

Starting with a simple cube, the design process eroded sections, and color filled the resulting voids. The colors are the bank's own, used throughout its offices. Constructed with stucco (suitable for its plastic form) it is faced with redwood similar to that of its neighboring branch. The design is intended to invite the user, its canopy and glass sides providing weather protection without sacrificing visibility. The kiosk is illuminated at night with ground and canopy lights. □



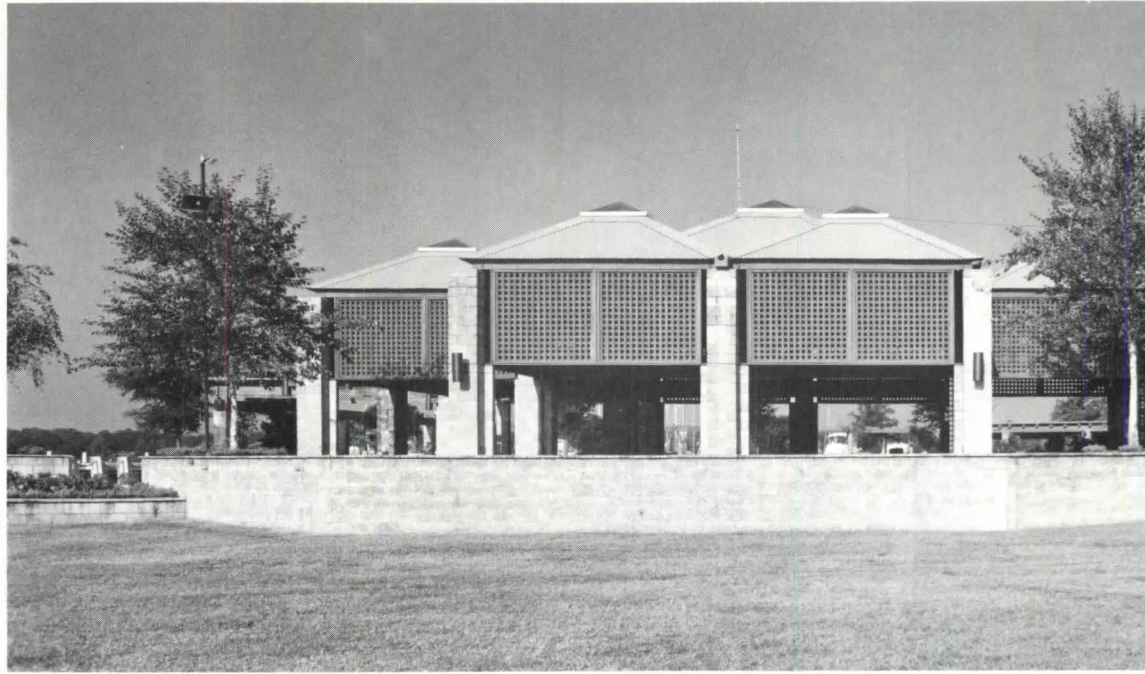


Roof plan



Floor plan

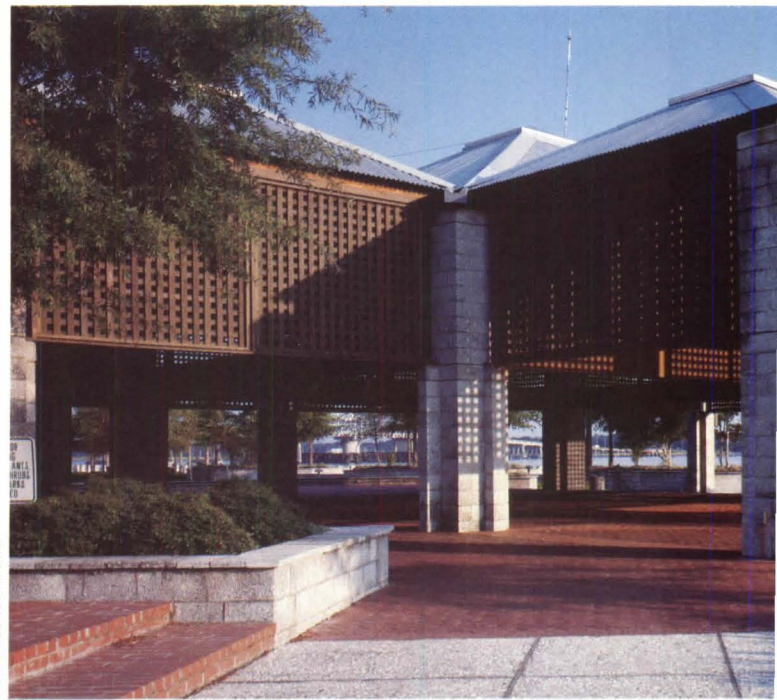
Julie Mueller-Brown



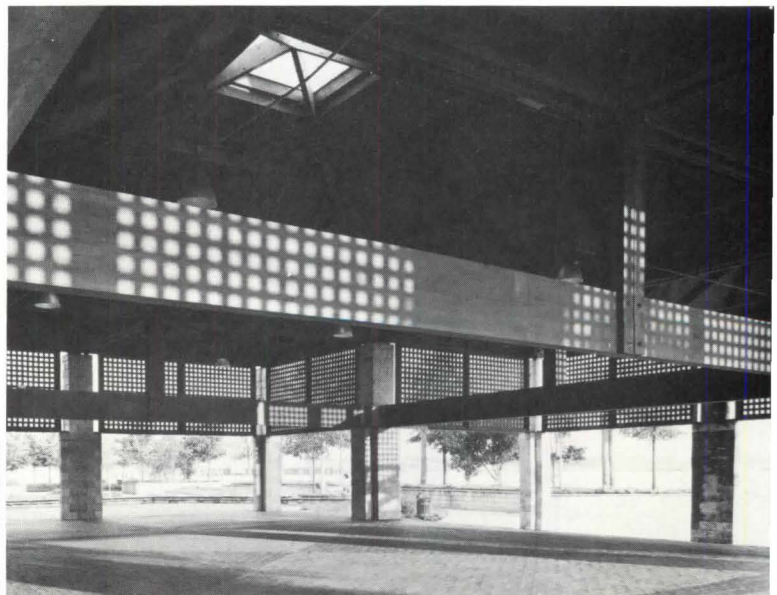
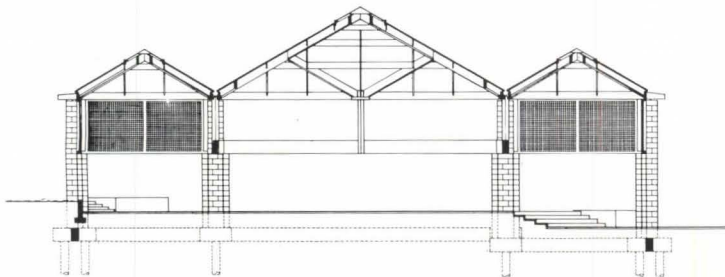
Sturdy, Patterned Pavilion For a Waterfront Park

This pavilion provides a setting for public gatherings, barbecues, and concerts in a small town waterfront park along an ocean inlet, in Beaufort, S.C. Designed by Thomas & Denzinger of Beaufort, it is an elegant solution that echoes the spirit in form and plan of Louis Kahn's Trenton, N.J., Bath Houses. The pavilion is constructed of oyster-shell concrete block, laminated beams, and a timber roof. The lattice infill panels and masonry piers are reminiscent of the public market in Charleston, S.C., which, the architect says, was a conscious design gesture.

Skylights at the apex of each roof (bottom right) punctuate the interior space with shafts of light. The brick floor pattern mirrors the timber framing of the roofs above. Temple-like elevations (above and right) set upon a platform serve to exalt civic events. Landscaping opens the south facade to the water and the east to a sunken open area, which serves as a counterpoint to the covered area. Planting screens the pavilion from commercial buildings to the north. □



Julie Mueller-Brown



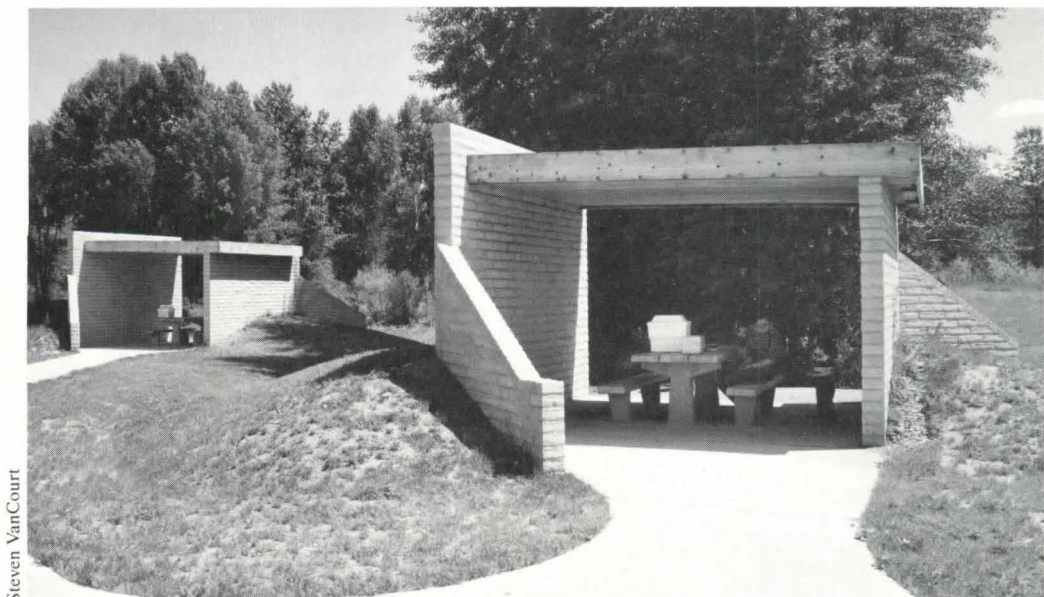
Julie Mueller-Brown



Steven VanCourt

Solar Roadside Rest Stop

Griffith Barber Pouppirt & Associates of Cheyenne, Wyo., designed this prototype roadside rest area in the Star Valley region of Wyoming. Built by the state highway department, the design (with plans of three different sizes) has already been duplicated on a number of other sites. The south face of the building (above) uses insulated translucent glazing panels to transmit solar radiation to the interior. Sixty percent of its heat and hot water is provided by a closed-loop solar panel system. The rustic masonry walls act as a thermal mass, storing heat during the day and providing warmth at night. The interiors of the restrooms have been designed to discourage vandalism through the use of precast concrete partitions with exposed aggregate surfaces. The rest area is flanked by two covered picnic areas (below). □



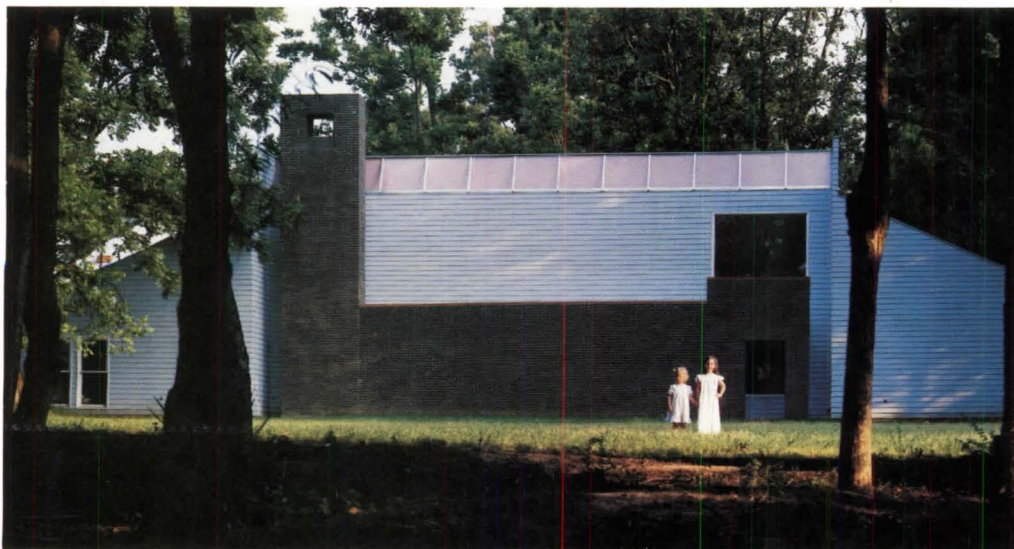
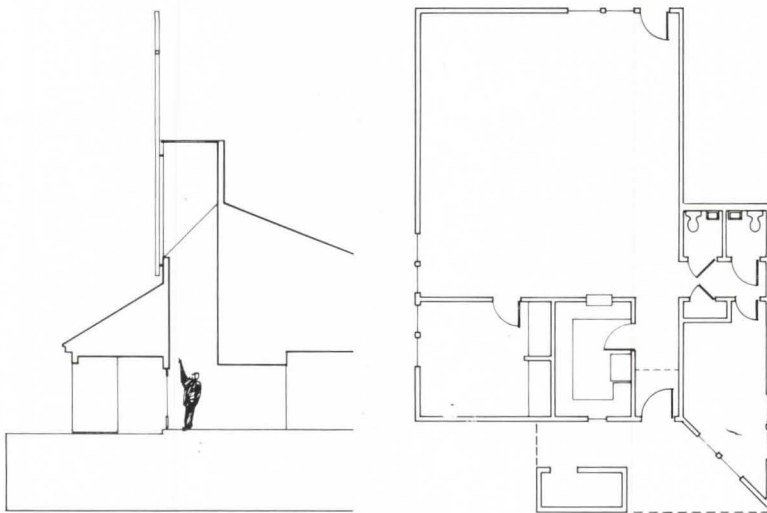
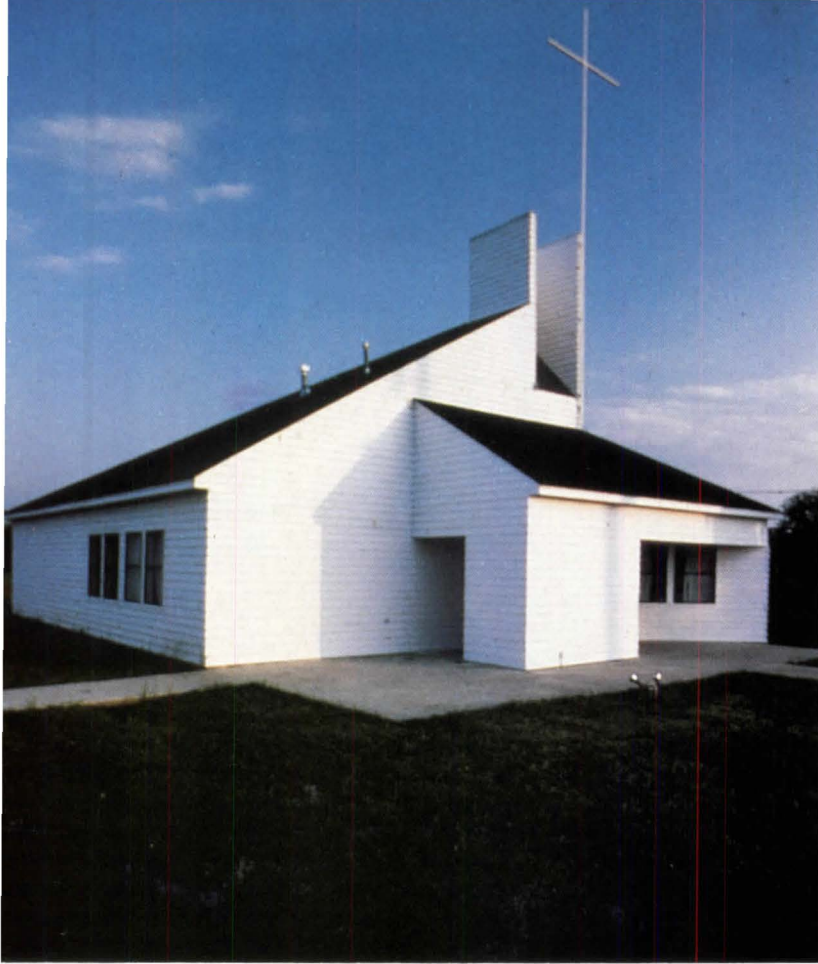
Steven VanCourt

An Abstraction of a Country Church and a Modest House

For the Presidential Hills Presbyterian Church in Jackson, Miss., Samuel Mockbee, AIA, derived a structure of powerful profile and elegant massing out of a budget of only \$41,000. The small congregation had originally considered buying a large house and converting it into a church. A mutual friend of the architect and the congregation, however, brought the two together. Mockbee recalls that his client's only request was that the 1,500-square-foot church contain a kitchen, nursery, office, and room for 80 worshippers. The architect was allowed to explore the design possibilities freely.

Located in a field near a middle-class subdivision, the structure combines a residential scale with abstracted symbols of a country church. The angular geometry and bell tower form (which is actually a skylight for the narthex) recall the churches that dot the Mississippi rural countryside. It is clad in simple hardboard lap siding painted white. The exterior cross was improvised on the site out of electrical conduit.

The architect's own house (bottom) was approached with similarly modest means. Surrounded by homes with a Victorian flavor, the residence of brick and lap siding picks up on their angular roofs. The fireplace (bottom right), which incorporates a stained glass window, is a dominant feature of the living room. A fanciful rendering of it was among the winners in the JOURNAL's drawings contest in September. □

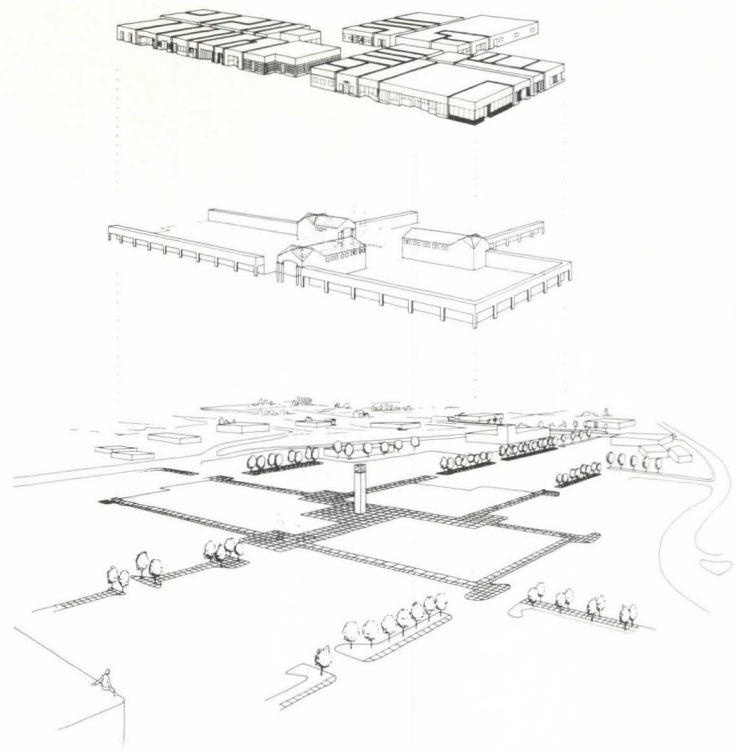




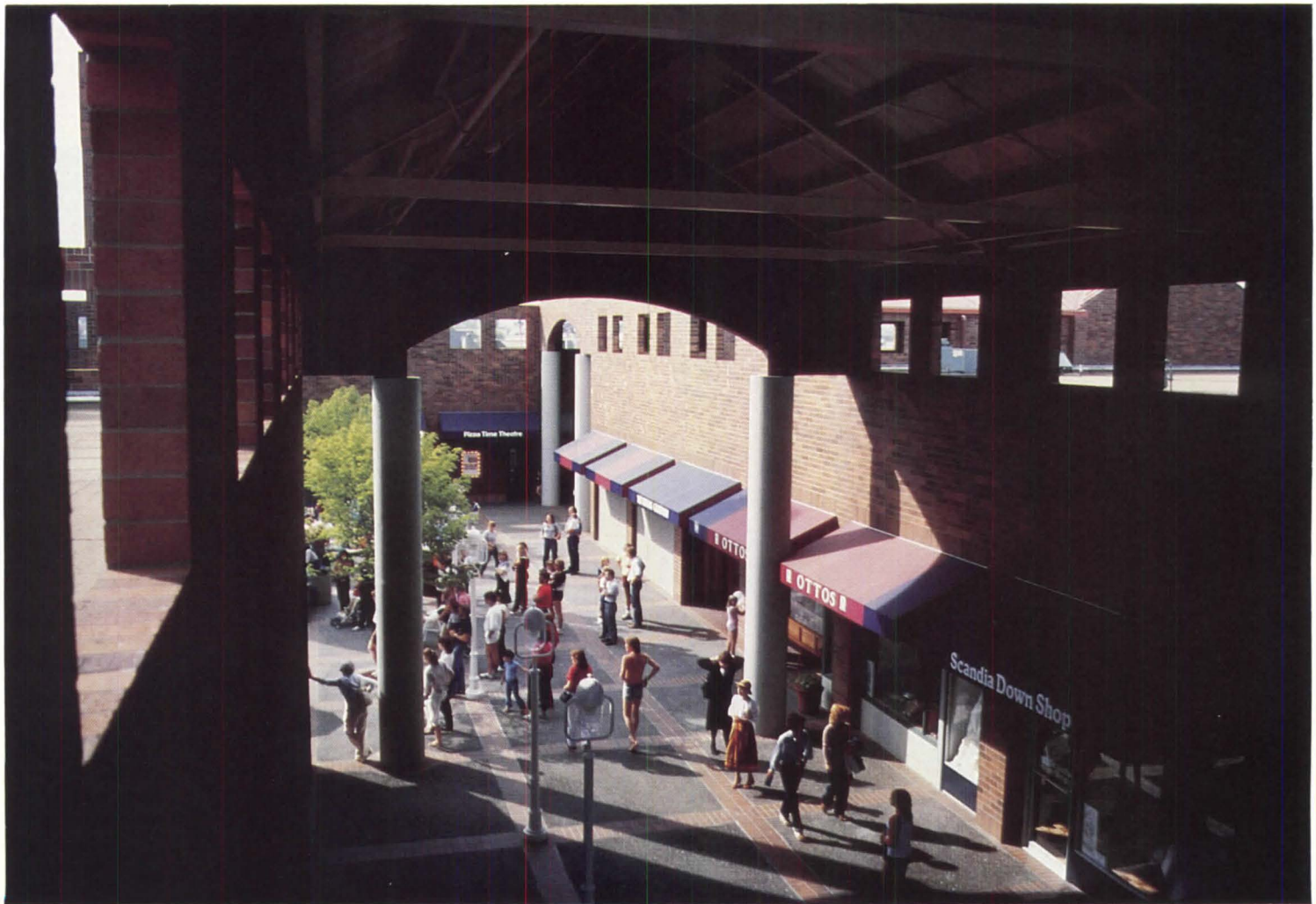
A Suburban Shopping Mall With an Urban Presence

Beaverton Town Square introduces an urban scale into the context of a suburban shopping mall. Designed by the SRG Partnership of Portland, Ore., the 11,000-square-foot retail center is located on a 12-acre site in a Portland suburb. The architect's intent was to accommodate the pedestrian shopper, a departure from most malls that are surrounded by parking lots. Parking here is on the fringes, and walkways throughout the complex are linked with existing pedestrian networks in the community (illustration right). An open-air market form was also preferred to a closed mall.

Although the complex is single-story, its false fronts (reminiscent of frontier towns), two-story walls, large-scale portals (across page, right), and canopied storefronts (below) establish a "downtown" flavor. This is reinforced with brick paving, a clock tower, and the verticality of the central square (across page, left). The architect feels that this meeting place, the site of many commercially sponsored civic events, has encouraged community interaction and identity. □



Jeff Hamilton



Larry Hudetz



Jeff Hamilton

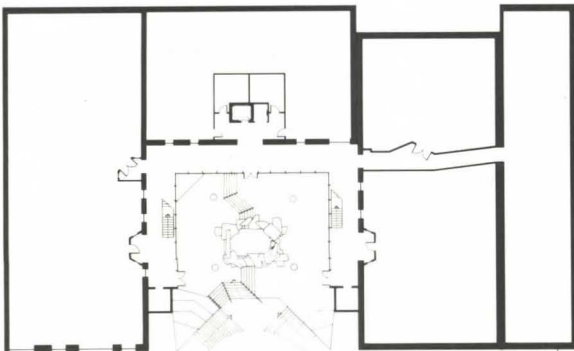


Glazed Gallery Surrounds A 19th-Century Courtyard

This adaptive use project in Denver preserves the scale and character of four late-19th-century buildings with some courtly additions. Designed by Midyette Associates of Boulder, the complex is located in Denver's lower downtown section, and unites four warehouses that formed a large courtyard historically known as the Elephant Corral. Five other buildings will be included in the future. The buildings were structurally sound and offered large, clear span spaces, high ceilings, and voluminous interiors easily subdivided. The architect wished to emphasize their human scale and warm materials.

The problem faced in uniting the buildings was their lack of consistent floor heights. This was solved with ramps and stairways enclosed in a glass gallery (right) where traffic could circulate without disrupting interior spaces. The glass gallery lets the chemically cleaned brick facade remain the major visual element. The courtyard works to unite the buildings at ground level. The stones that now surround the fountain were removed from the old sidewalks in front of the warehouses. The complex is among the first adaptive use projects now being conducted throughout Denver's downtown area. □

R. W. Springate

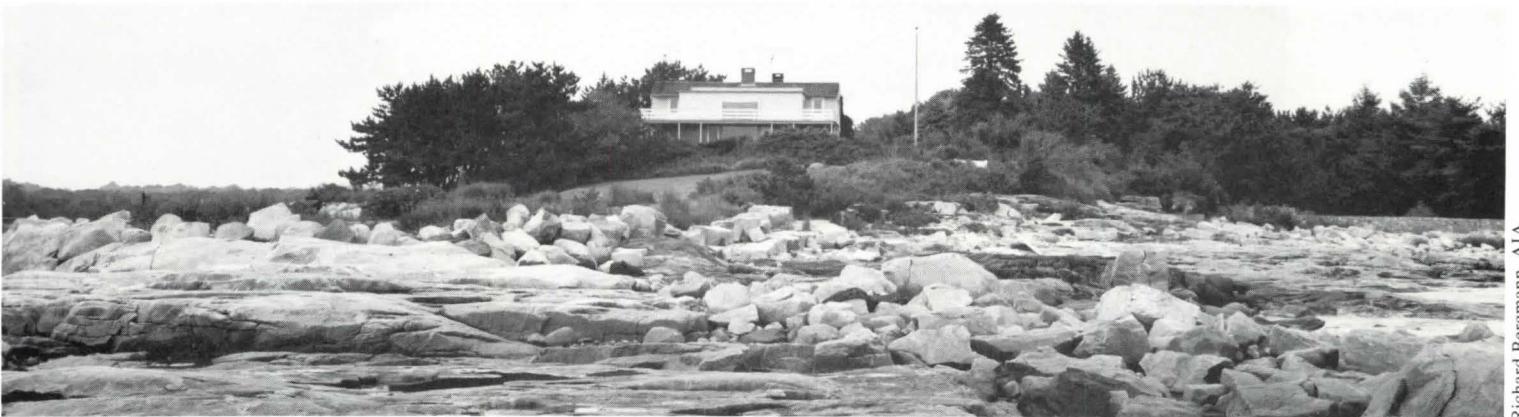




Above, ramps and a glass gallery link the spaces of the Elephant Corral. Openings between the glass and ramps allow circulation of solar-warmed air in the winter. Left, built-in bookcase and level change offer a nook of privacy.



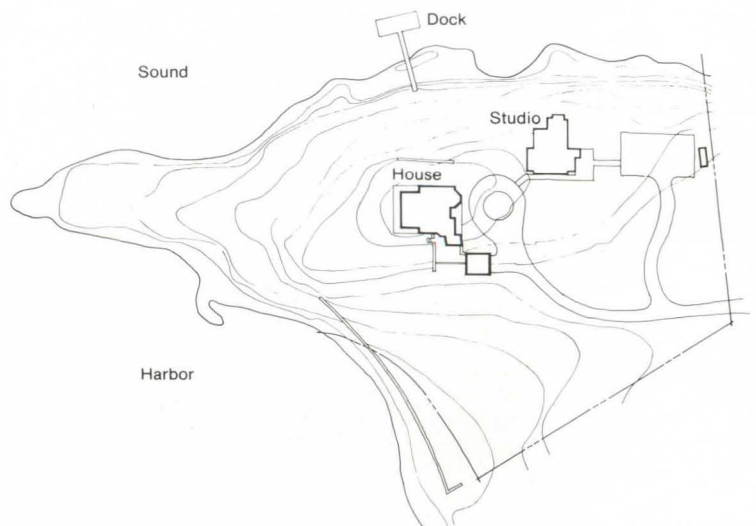
Richard Bergmann, AIA



Richard Bergmann, AIA

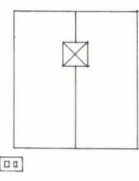
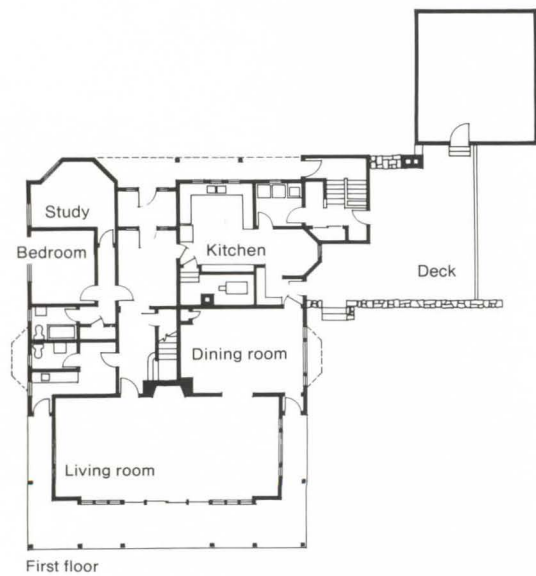
A Triptych of Buildings Renewed and Unified

How to renovate and unite three unrelated buildings on a spectacular site was the problem faced by Richard Bergmann Architects of New Canaan, Conn. The site is a three-acre peninsula on Connecticut's eastern shore that juts into Long Island Sound, offering views in every direction. The core of the main house (before and after photos above) dates back nearly 150 years and was extended and modernized in the 1950s. Its program called for a remodeled kitchen and three more bedrooms, resulting in a north tower that also provides a visual anchor. A detached garage and the house were linked with a workshop and wine cellar beneath a stone terrace. A second-story addition and renovation of an existing guest house now holds a studio/office and guest suite. The interior space of the three buildings was increased by a third with the use of dormers and new roof forms. Unpainted cedar shakes and white trim add to the "Nantucket look" desired by the client. □





Photographs by Richard Bergmann, AIA



Across page, top and middle: before and after of the arrival court, main house to the left and studio/office to the right. Across page, bottom: chimneys with a whimsical twist on the studio/office, right, and the main house beyond. Above: interior of the studio space with skylights providing soft northern light. Left, first and second floor plans of the main house.



Dan Forer



A Landmark Restored

An architectural firm in need of a new office produced this rehabilitation in downtown Orlando, Fla. Catalyst Architecture bought a dilapidated building constructed in 1887 (Orlando's second oldest), which had served as the city's first post office and by 1978 contained the Mather furniture store (photo directly above). The building was gutted, three floors reconstructed, and a lower level of 1,500 square feet added, creating a mezzanine. The firm now occupies this main level, with the top two floors devoted to rental office space.

A miniature cityscape was created inside, using elements that allude to many of Orlando's buildings, such as the arched openings (photo right). Salvaged materials from the original structure were also incorporated in the new design. Glass blocks used in the furniture store's windows (visible in old photo) now serve as interior space dividers. The exterior colors (photo top) were selected to make the building stand out along the main street. □



Public Housing Revived

The Lincoln Court renovation in Cincinnati, by the local firm of Glaser & Myers and Associates, turned a deteriorated public housing project into a humane living environment. Built in 1942, unadorned brick buildings set on a barren wasteland of a site (below left) seemed to follow the "Pruitt Igoe syndrome." Residents complained of feelings of isolation from the city and the surrounding neighborhoods.

To make the outside spaces more accessible and habitable, the architect created barbecuing and picnic areas with benches, private spaces for individual apartments, "backside" entrances, and new circulation routes for pedestrians and service vehicles. The harshness of the blocks was softened not only by more planting but by the use of low walls (below) that helped define public and private realms and also improved security. Additional outdoor lighting and screens on ground floor units were installed.

Enclosed stairways were exposed in the four-story building (left), which reduced vandalism and crime. Center apartments in this building were vertically combined to create three-bedroom units, thus reducing the number of residents. Providing new entrances for ground floor apartments also lightened stairway traffic. Mailbox kiosks moved the boxes outside, making them visible and less subject to tampering, while also providing sculptural elements. □



Ron Forth Photography

Ron Forth Photography

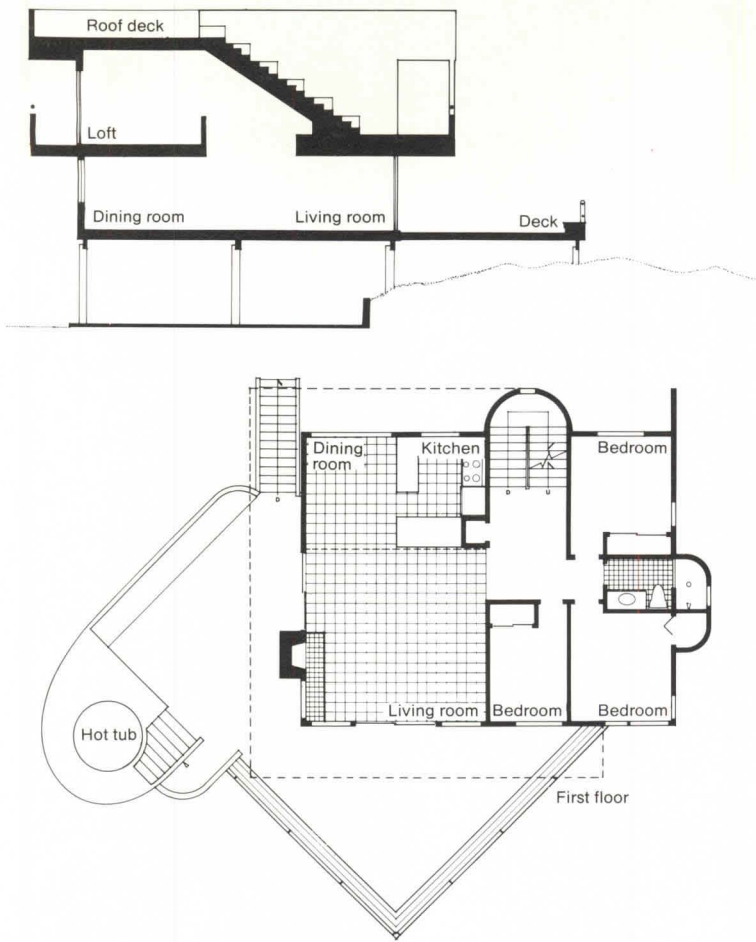
Shingled Beach House With a Festive Feel

A beach house that emphasizes outdoor living is the design of Gym Wilson, AIA, of Pleasantville, N.J. Located about a half hour up the coast from Atlantic City, the house reflects the client's wish for large, outside entertainment areas that take advantage of the excellent oceanfront location.

Because of storms and floods most of the house sits on 10-foot-deep pilings; only an entrance foyer (at left in photo right) and some utility spaces are found on ground level. The *piano nobile* is where the action is: Ceramic tiled living and dining areas, a kitchen, and three bedrooms are its interior spaces. Outside is a variety of living areas, including a large deck off the living room that offers 180-degree views, a hot tub whose surrounding railing (at left in photo below) can be covered with canvas, and a dining area around the corner with some privacy.

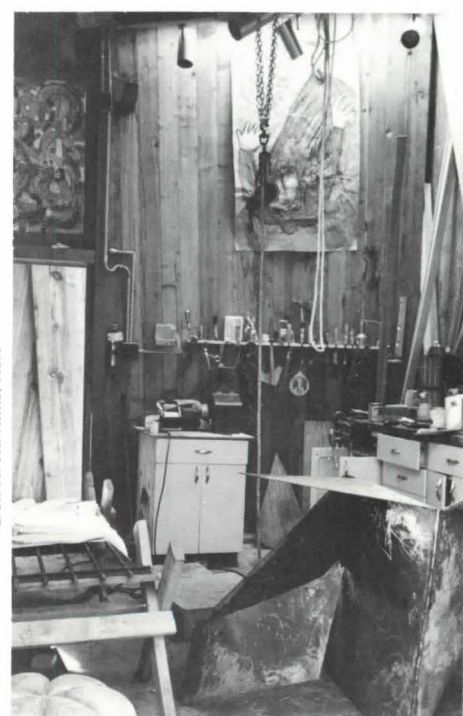
Upstairs a loft overlooks the living room. It also has its own deck with views west toward a bay, and two more bedrooms. The greater part of the top floor is a stepped-back sunbathing bleacher with southern exposure (visible in section) that moves up a full story to a roof deck. In fact, the house is mostly deck space: 2,800 square feet as compared to 2,200 square feet of interior space.

The materials contribute to a beach party atmosphere: light cedar shingles and decks, with brightly painted red pipe railing and red fiberglass roof deck. The house was built by the architect's own construction company, which, he says, provides a better working relationship between designer and builder. □





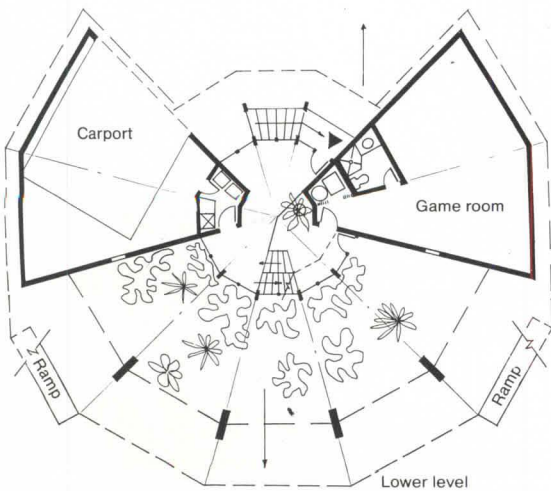
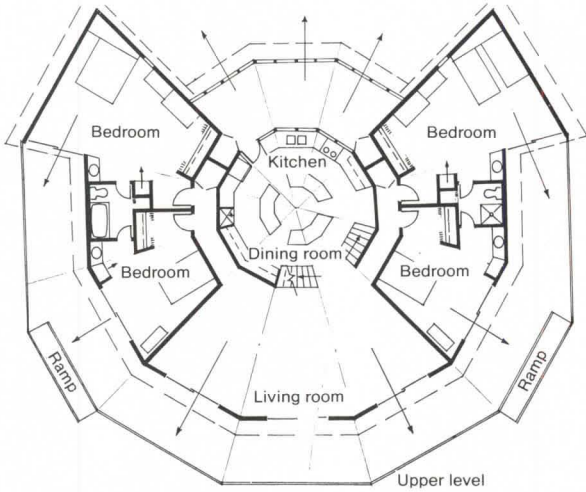
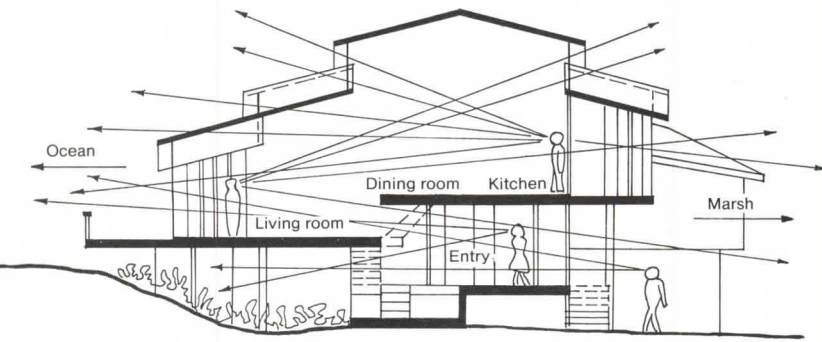
Don A. Hawkins, AIA



Don A. Hawkins, AIA

Sculpted Sculpture Studio

A sculpture studio makes itself at home on a gently sloping site in the rear yard of a residence in Hollin Hills, Va. Designed by Don A. Hawkins, AIA, of Washington, D.C., the studio faces away from the main house for a client who wanted an "inner sanctum" of quiet and solitude. Given this design criterion it is not surprising that the studio took on some of the qualities of a church. The cedar plank walls were sloped to allow construction with a minimum of support work, and this makes an otherwise simple cube fittingly sculptural. The elevation above, with a sliding glass wall hung with simple barn door hardware, overlooks a wooded ravine. A corner of the studio (right) is lit from above by a triangular skylight. □

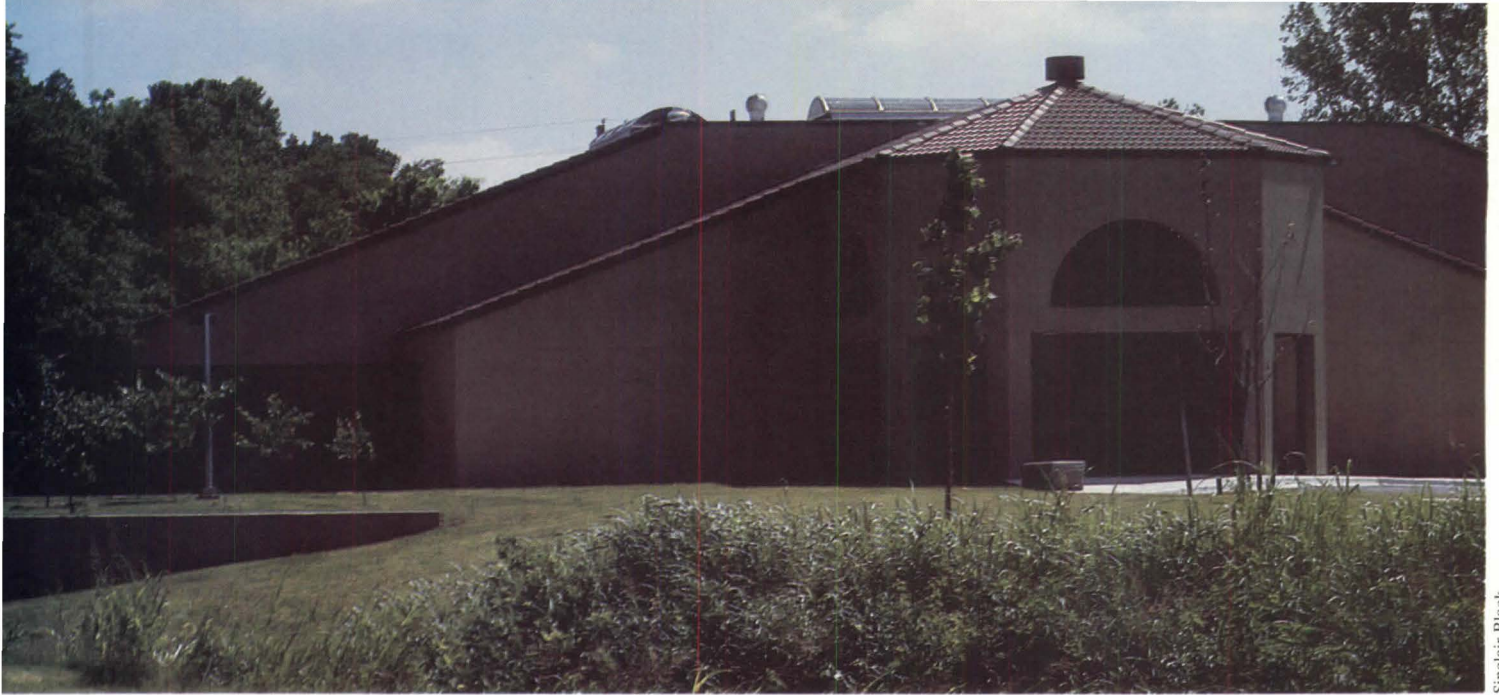


Angular Beach House With an Interior Forest

Located in Pawley's Island, S.C., the Sibley beach house makes the most of its seaside locale, "celebrating the experience of the beach," as Atlanta architect Thomas Adkins, AIA, describes it. No part of the site was altered for this design. The year-round house has a ground-hugging appearance (top photo) with a low-pitched roof that is best in a windy climate. Adkins said that his client wanted a round house with 360-degree views. A site such as this, however, has a great deal of glare, and large windows do not fare well in a Carolina hurricane. A pleated roof supported by a circular, scissored truss (above) of the architect's own design solved the problem simply. The voids between the pleats and the windows below offer views in every direction using small expanses of glass.

The house is approached from a marshland away from the ocean. Its interior, a "concentric split-level," as Adkins calls it, satisfied the client's wish for a multilevel, multifaceted curving form. As the section reveals, one can see directly into the house and beyond even before entering. One ascends from the foyer into the living room with a panoramic view of the sea. An outside deck with ramps provides access to the beach. The kitchen is on the next level (right) with a dining area overlooking the living room and the beach beyond. Bedrooms flank the living room, and a sheltered play area for children is located at ground level. A carport and game rooms abut the entry. □





Sinclair Black

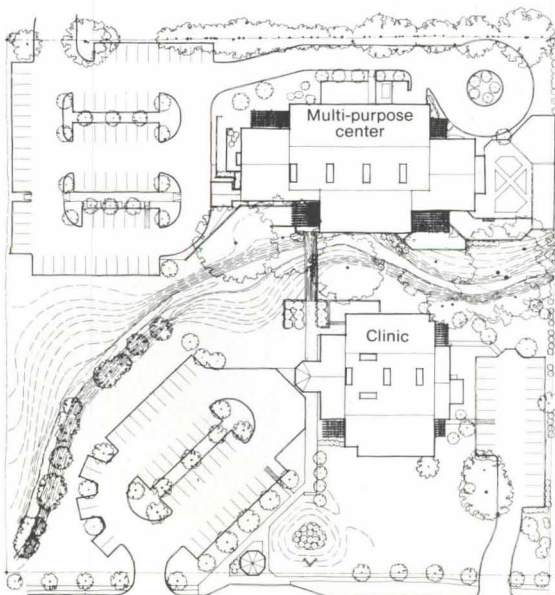
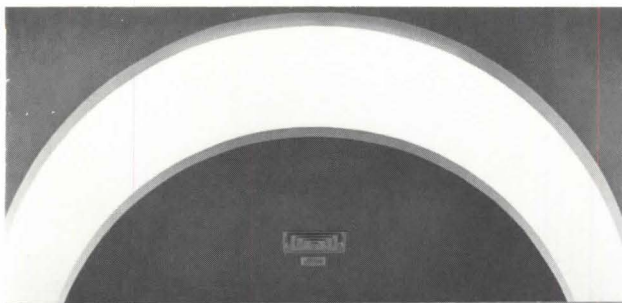
At Home in Austin

The South Austin Multi-Purpose Center is a project that responds to the contingencies of its site and the traditions of its region. Designed by Sinclair Black & Andrew Vernooy of Austin, Tex., the center is actually two buildings set upon a five-acre tract. It is located at the edge of a park along an arterial that connects downtown Austin to the north and neighborhoods to the south. A creek wanders diagonally across the site, which is populated with large oaks.

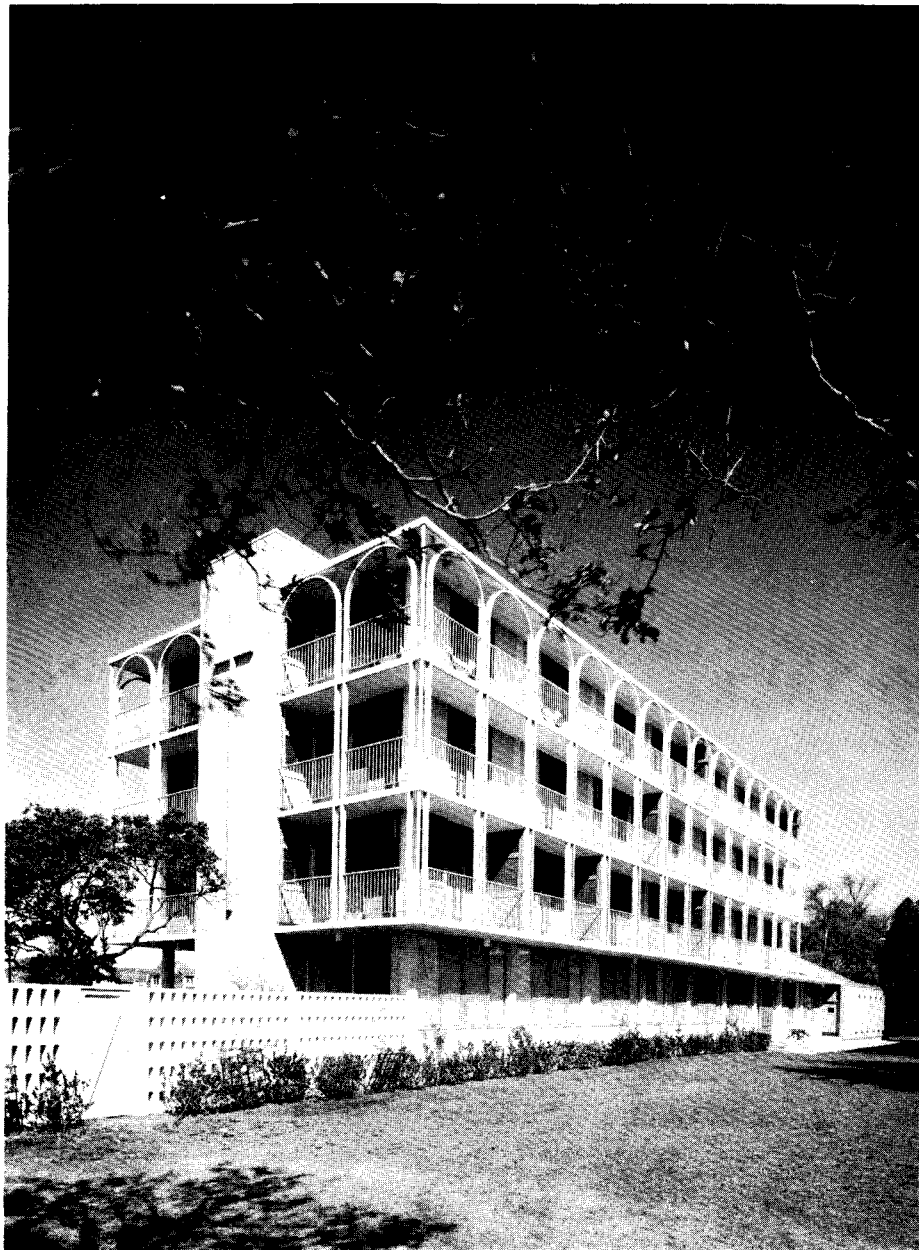
The program called for a facility to house 13 public agencies comprised of community services and public health programs. The architect split these functions in two, placing the service functions in a multi-purpose center on the creek's east bank and the clinic on the west (below left), connecting them with a pedestrian bridge. Because the site is adjoined by small houses, the architect used elements that would maintain the residential scale: one-story structures with low pitched roofs of tile (above), small openings, overhangs, and a composition of small, manageable masses.

The complex is protected from the hot, humid climate by shading the buildings with trees and the extensive use of trellises that shade many of the entrances and also contribute to a comfortable scale. The floor plans of both buildings are arranged much like a shopping mall with rooms branching off a naturally lighted linear spine of circulation space (left). A half-circle arch element is repeated throughout the complex, in some cases visually supported by up-turned drainage pipes (below). □

Marco French



Sinclair Black



Frank Lotz Miller

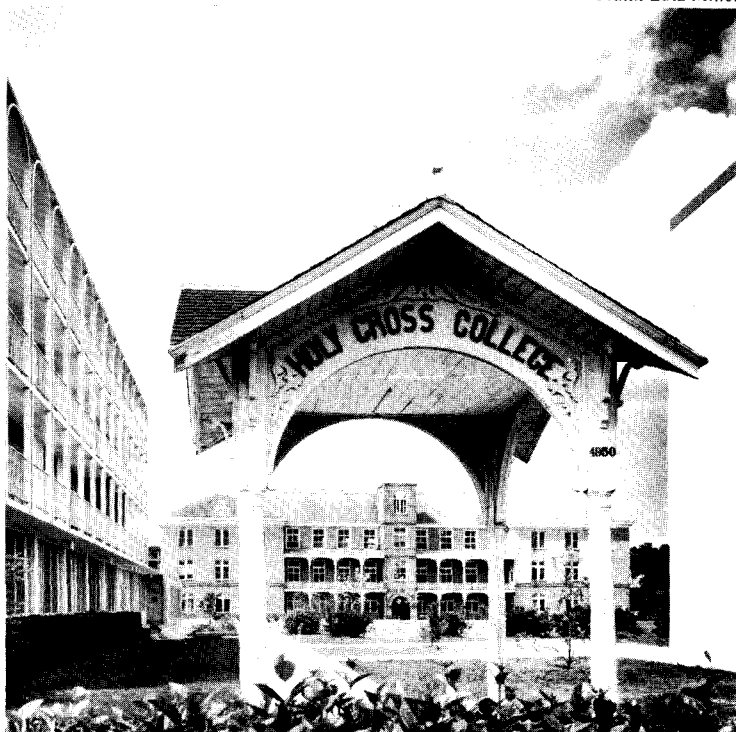


Frank Lotz Miller

At Home in New Orleans

A design with the savor of Louisiana is this brothers' residence at Holy Cross High School in New Orleans. The building is located on the edge of campus overlooking levees and a bend of the Mississippi. Blich Architects of New Orleans derived the form and decor from a number of influences. The building is raised for air circulation and moisture protection, and wrapped with galleries with white railings, much like its regional neighbors. Middle and late Victorian structures surround it. The gazebo and the school's main building (right) use light ornamental mill and grillwork, and a curving form that is repeated on the main building's second and third story metal gallery. These details were used in the new design, reproduced in aluminum.

The first floor is devoted to community life with entrance halls for receiving visitors, lounges, a library and music room, a communal room, kitchen facilities, a refectory, and other utility spaces. A cloister and garden are found in the rear. The three upper floors have 33 private rooms of various accommodations. Climatic concerns resulted in shaded porches with louvered doors between them for privacy. Plantation shutters on each room (above right) also have helped mitigate the effects of several hurricanes. □





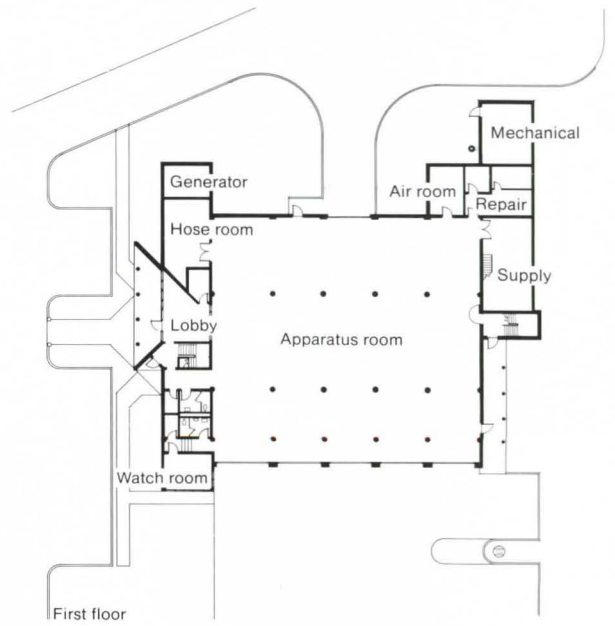
Photographs by Frederick E. Paton

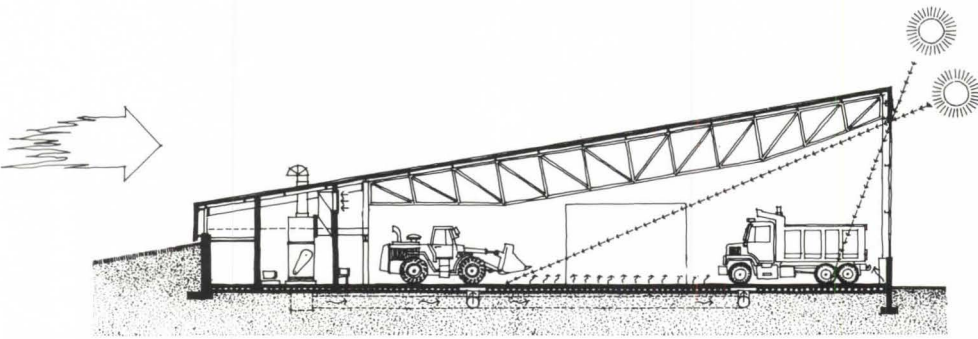


Crisp Clapboard Firehouse For a New England Town

This clean and crisp design for a firehouse in Cheshire, Conn., is by Atelier Associates of Waterbury, Conn. The building is located two blocks from the town green, with stores nearby and residences to the north. It houses the equipment and administrative functions of an 80-member volunteer fire department. The ground floor (plan across page, bottom right) contains a drive-through apparatus room, equipment storage, lobby, and a colorful corner watch room (above and across page, top right) with distinctively stepped windows. Upstairs are offices, meeting rooms, and storage and social spaces. A brick flue (across page, bottom left) becomes an event at the secondary entrance, and even the building's back (across page, top left) is treated with care. The requirement of placing a gas pump in front of the apparatus room was a hardship that the architect used to advantage by covering it and displaying the department's logo (left).

Functional needs aside, the architect wanted to reflect the volunteer spirit of the men who use the firehouse and their life of service. The white clapboard siding, shed forms with black roofs, and simple massing recall the architectural context of the community's first volunteers. The building also acknowledges a large colonial estate across the street. □





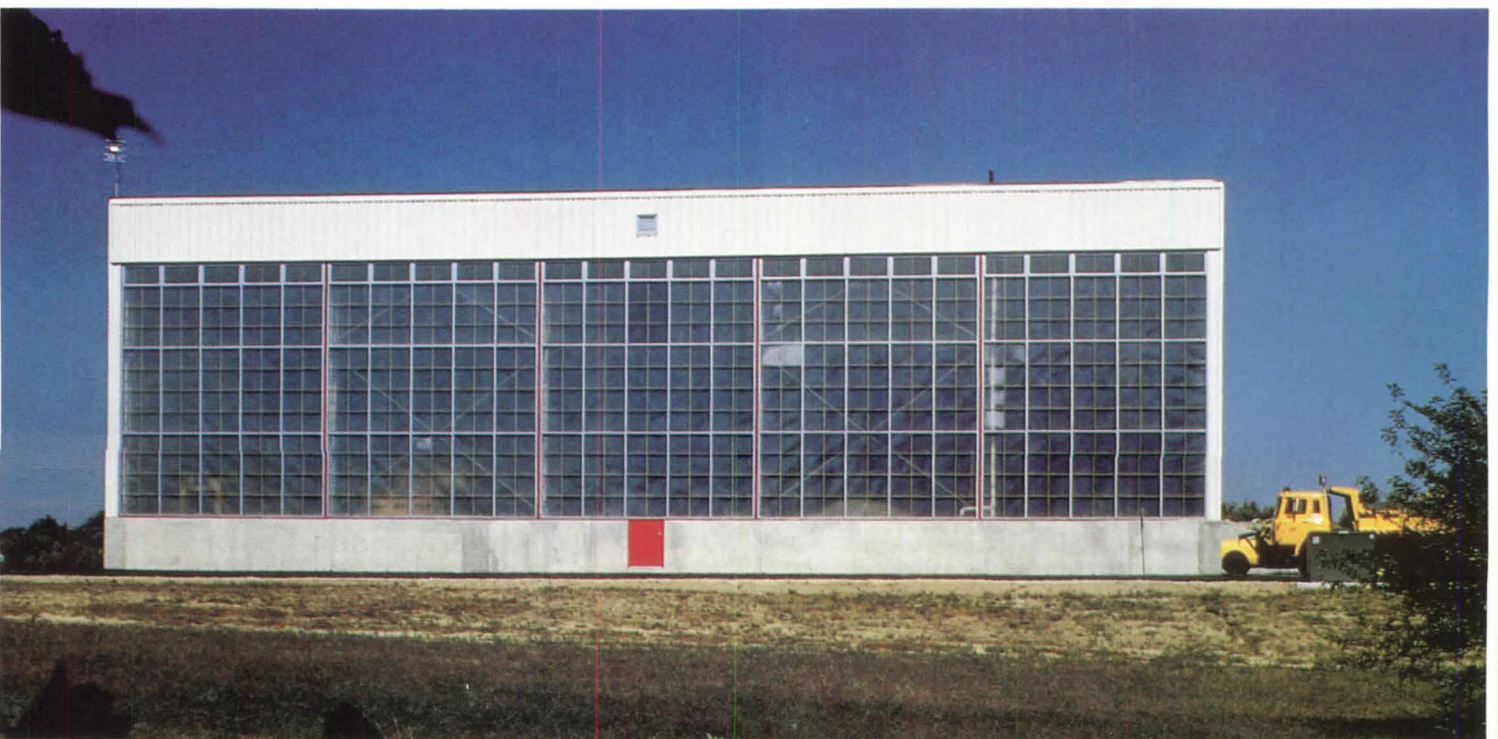
Slick Airport Service Shed

Energy efficiency was the guiding principle in the design for this crisp airport vehicle garage in Manchester, N.H., by the Boston firm of Amsler Hagenah MacLean. The metal building houses two separate airport services: maintenance crews and a fire, emergency squad. The architect took advantage of the flexible siting of the garage. Its northern exposure is earth bermed and the sloping roof carries winds over the building. Offices, lounges, and utility rooms needing no light were also located on the north wall.

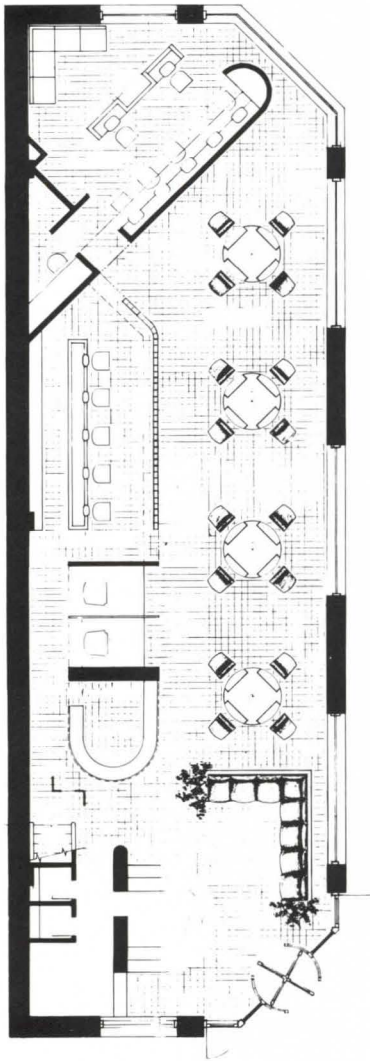
The west wall (top photo), which faces the runway, contains

three overhead doors for the rescue vehicles and an entrance for the maintenance vehicles. Interior windows separate these two garages.

The 25-foot-high window wall (below) faces south. Its fascia is low enough to block out summer sun but high enough for winter sun. The floor is a duct work between two concrete slabs (visible in section). Rising warm air is pumped through a heating system into the floor and is ventilated out around the periphery. This keeps warm air in constant circulation and radiates heat off the floor slab, melting ice and snow and keeping the trucks and stored sand dry. In the summer, opening the overhead doors on the east and west walls provides cooling cross ventilation. □



Andrew Appell



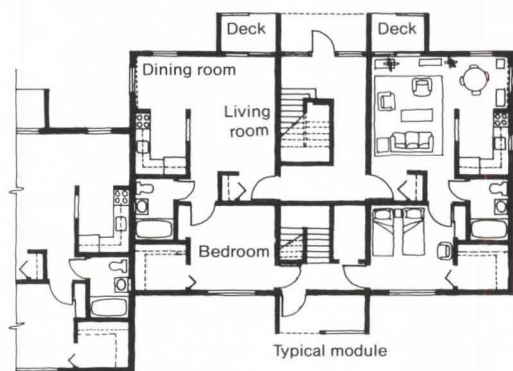
Andrew Appell



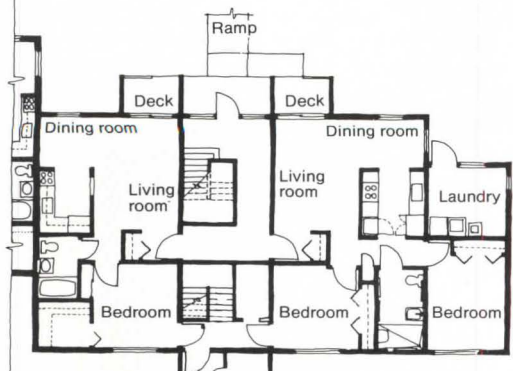
Sophisticated Beauty Salon

Allusions to the fast, sleek life of the city were behind this design for a hair salon in Greenvale, Long Island, N.Y. According to Mojo Stumer Architects of Great Neck, N.Y., the client wanted an urbane atmosphere contrasting with the surrounding shopping mall, hoping to attract customers who usually went to New York City for their beauty needs.

The interior of an existing corner shop was filled with shining stainless steel hair styling cylinders, glass block, a reflective ceiling, and a buffed granite floor (above). A formal consistency was achieved with variations on a curvilinear theme. Few of the elements such as the cosmetic counter (left) touch the ceiling, making the space appear larger and allowing an overall view of the salon when using the stairway. The pure white background accentuates the curving forms and deep wine colored chairs. Unglamorous activities, such as shampooing, were screened behind a glass block wall. □



Typical module



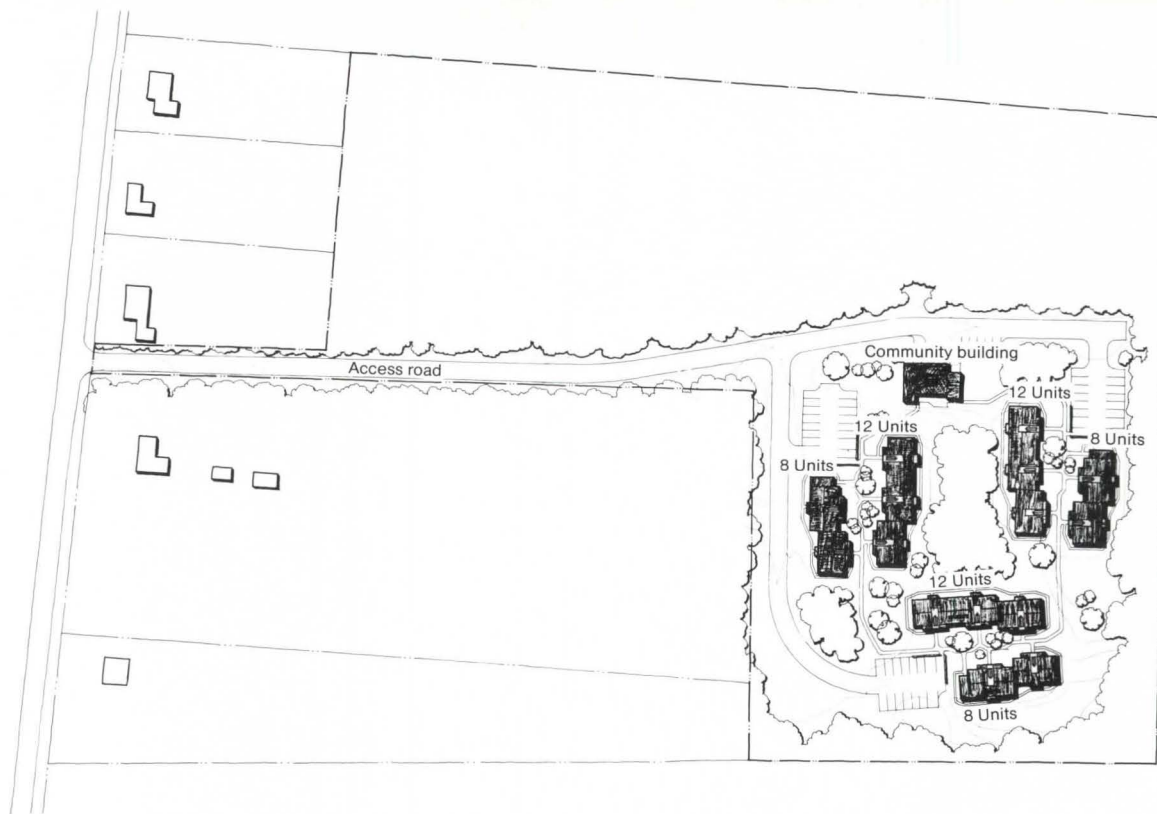
Handicap module

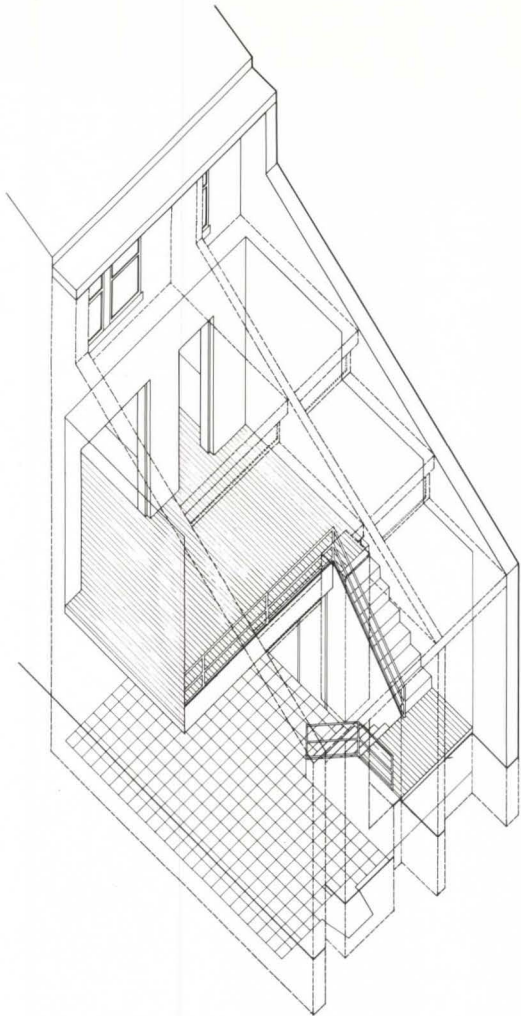
Handsome Village of Housing for the Elderly

Hammer Kiefer & Todd of Cambridge, Mass., designed this elderly housing community in Hanover, Mass., financed under the HUD 202 program and sponsored by the American Legion. The site for "Legion Village" was a 12-acre tract with neighboring single-family homes. The 60-unit project was broken into three clusters of 20 whose living spaces face a central courtyard and bedrooms overlook surrounding woods. Each cluster has a ground-floor, two-bedroom unit for disabled residents (plan, bottom left) with a larger-than-average kitchen, bath, and laundry. Every unit has at least two exposures for natural ventilation, and shared entrances, patios, and walkways to encourage community interaction.

The architect employed a number of New England vernacular elements to maintain a residential scale and to create a village atmosphere: two-story structures (made of prefabricated wall panels at a savings of \$100,000), with a gray and green color scheme similar to the nearby houses, white-trimmed doors and double-hung windows, porches, dormers, shake siding, and lattice work that was also used at the end of the courtyards to screen parking.

A community building faces the central courtyard and includes an office, board room, kitchen, community room with fireplace, and a maintenance garage. The fenestration of the community room frames the courtyard beyond and serves as a portico into the project. □

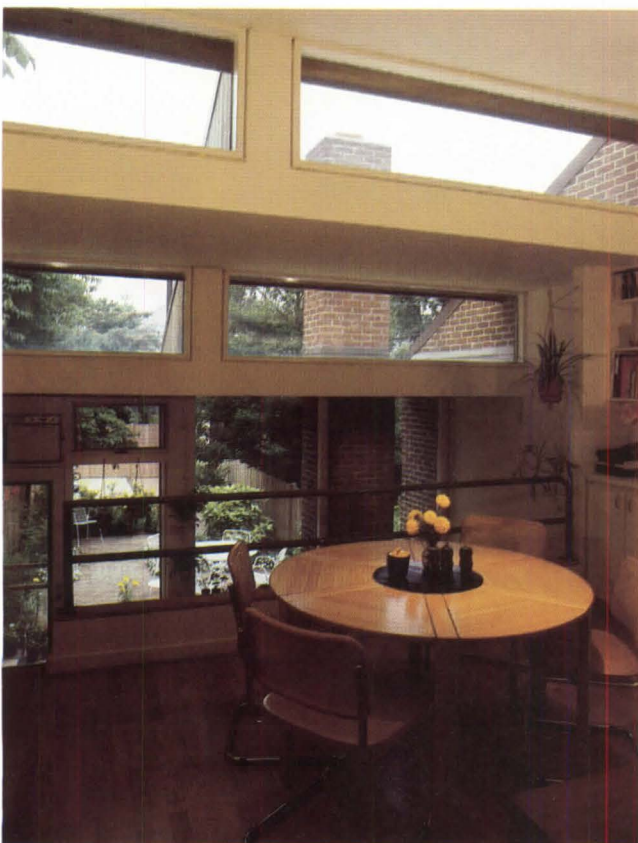


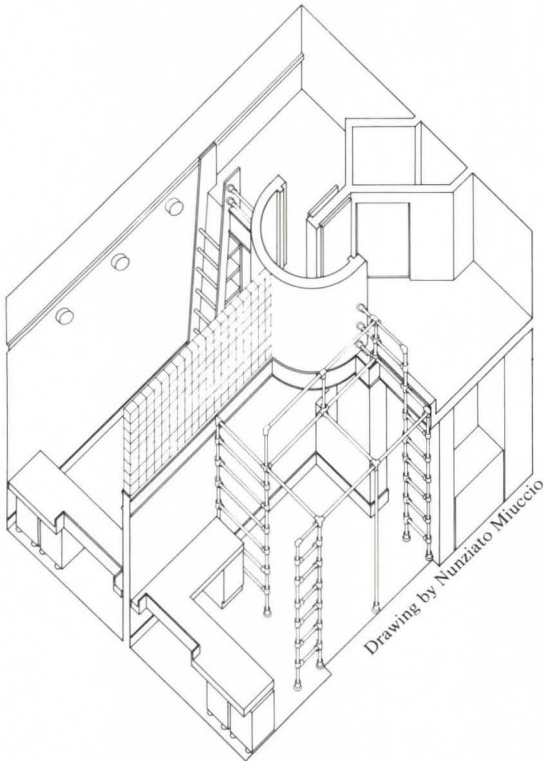


Bright Row House Addition

Row houses usually aren't noted for being light and airy. A refreshing exception is this addition in Washington, D.C., by Kvell/Corcoran Architects of Washington. The program called for addition of a dining room, family room, and powder room to a middle-of-the-block house. By excavating below the existing grade in the back, extending the main floor, and stepping back a new roof (above) the architect created a bright, two-story space without losing the residential scale. And unlike many additions the row house is still a polite neighbor. Parapets on either side of the clerestory roof maintain the residential flavor and offer a bit more privacy. A fireplace in the family room surrounded by glass allows the space to flow beyond to become part of the patio area.

Several passive solar features were included in the new work: Glass is double-glazed and the sun's warmth is stored in an eight-inch thick insulated concrete slab finished with ceramic tile. Overhangs omit summer sun, admit winter sun. And a fan over the dining room provides ventilation, drawing cool air from the garden. □





Martin E. Rich, AIA

Changing Children's World

This renovation by Martin E. Rich, AIA, of New York City had as its objective to create an environment that would encourage children to create a multiplicity of their own spaces. To this end, the front room of a New York town house was divided horizontally and vertically (creating a loft) and filled with elements of different sizes and colors. For a boy of 7, who showed athletic talent, pipe railing lent a character of an indoor jungle gym. One large rainbow was requested by the user, and the great outdoors was suggested by a sky-blue ceiling and large windows. The 3-year-old girl wanted a wooden ladder in her space to climb into the loft. A variety of lighting fixtures was included, operable on different switches, so that the character of the spaces could also change with a combination of lighting modes. The large drum element (left and above) gives spacial continuity, as does the glass block wall. Two doors on the drum's concave side can be opened, linking the two rooms, but each has its own entrance. □



Martin E. Rich, AIA



Residential Community Shaped by Its Landscape

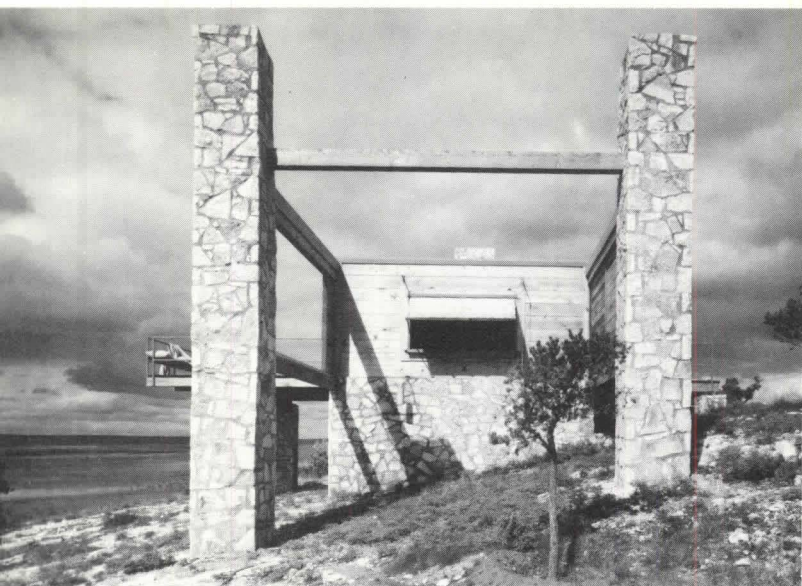
The Sawgrass residential and resort community covers 4,800 acres bordering the Atlantic in Ponte Verda Beach in northern Florida. The site was little more than a flat, treeless marsh eight years ago. Designed by Nichols Carter Seay/Grant of Atlanta, the project, which is still evolving, includes condominiums, single-family homes, cluster houses (across page, top), a reception center (top and left), recreational facilities, and a commercial village still in the planning process.

The overriding design determinant was the landscape itself, with the architecture serving to enhance its natural surroundings. Water was used as a major design element. Lagoons, waterways, and lakes of various *shapes* and sizes offer a counterpoint to the built form—reflecting it, directing circulation, and in some cases inviting the residents' participation, as in the Fisherman's Cove condominiums (across page, bottom), which extend over the water.

Materials are purposely subdued to harmonize with nature. Wood and stucco alternate throughout the complex, each project using the material in different ways: lap siding, wood shakes, sculpted stucco, etc. Architectural forms and elements echo the Floridian vernacular: screened porches, overhangs, trellises, decks, and treatments of wood trim. □







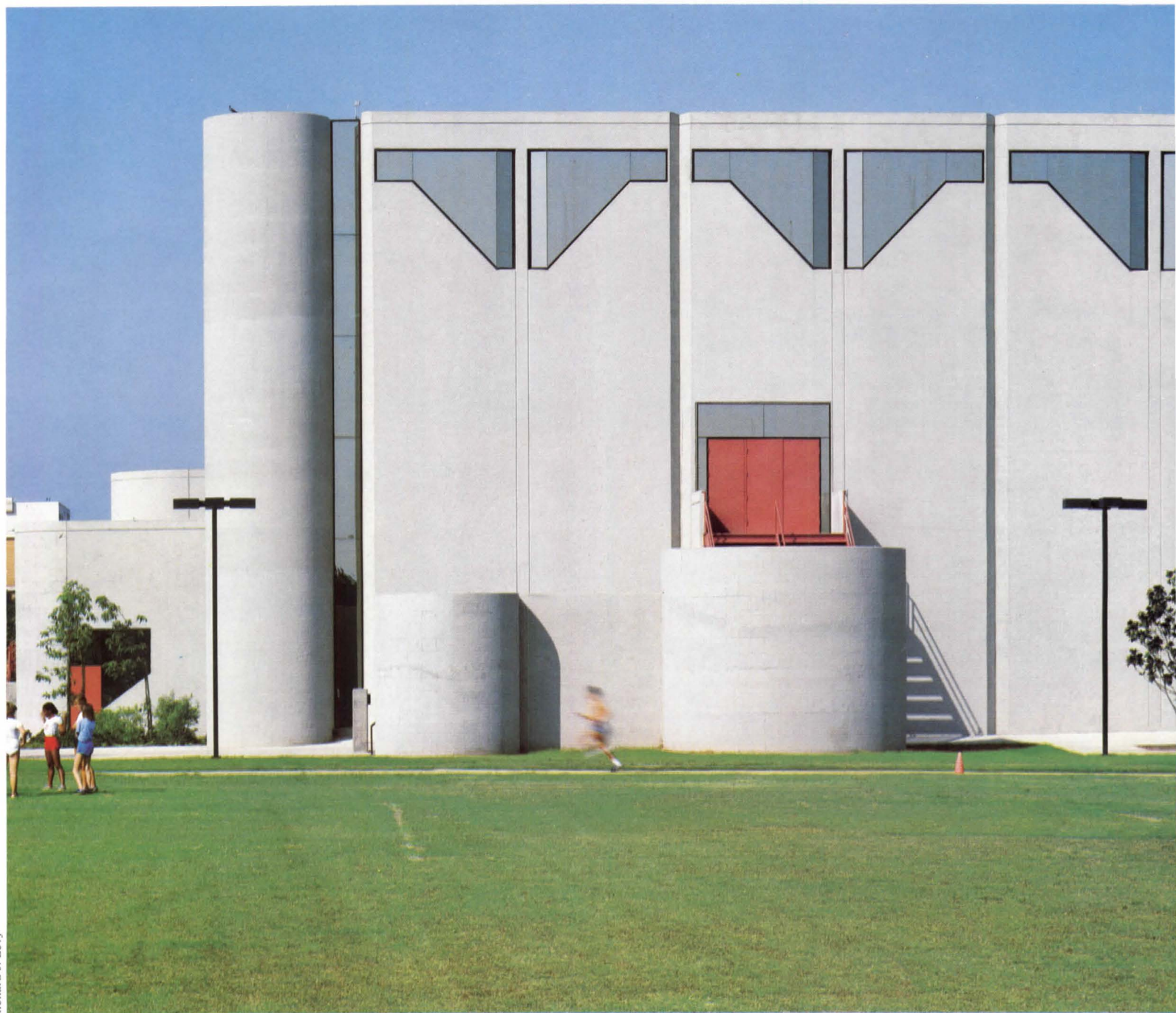
Ezra Stoller/ESTO ©

Cave-Like Weekend Shelter

For a client who wanted to see miles and miles of Texas (which included his own ranch) Frank Welch Associates of Midland, Tex., designed this weekend shelter. Used to entertain friends and family and as a retreat from the ranching business, the shelter is one of bare necessities: four walls, two decks, and a roof. The climate in southern Texas is marked by extremes. When it's cold, the architect sees the shelter as a cave of indigenous limestone and poured concrete, with a stone slab for the fireplace hearth. The shelter can be closed up tight as a haven from the winter winds. When it's very hot, the shelter becomes a pavilion that catches cooling breezes. Two parallel wooden walls that face the decks roll back into tracks made of old oil rigging timbers anchored in two massive stone piers (photo left). Nicknamed "Birthday" (after the stone commemorative shrines of the same name built by Mexican sheep herders), the shelter is located in Sterling County, 70 miles from Midland. □



Ezra Stoller/ESTO ©



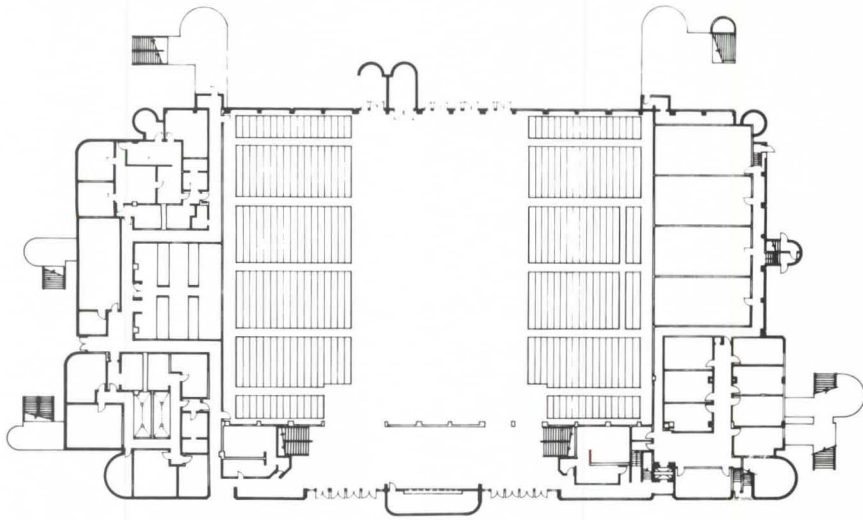
Richard J. Levy

Sports Pavilion Clad in Articulate Concrete Panels

A sports pavilion that is a gateway to Los Angeles' Loyola Marymount University is the design of John Aleksich Associates of L.A. The pavilion is sited at the entrance to the campus serving as an introduction to the school, visible from the highway and the surrounding community. The 5,000-seat arena covers approximately 65,000 square feet and can accommodate a number of sports events. Various concrete construction techniques were used in its execution. To economically attain a volume of 1.68 million cubic feet with a clear span of 125 feet, the architect used fieldcast "tilt-up" construction for the 56x26-foot wall panels. A slab was poured on which wood forms for the panels were built, containing all notches, reveals, and window openings (above). After the concrete was poured and set, a crane was used to tilt the 57-ton panels into place (overleaf, bottom left).

The central volume complete, its boxy form was softened by cylinders at each corner. To achieve an even, jointless surface, "shotcrete" was used. A plate steel form with reinforcing was constructed and concrete sprayed inside. Each cylinder was sprayed in place all in one day to ensure a monolithic texture. These cylinders channel roof drainage and sprinkler pipes and can be used for television camera platforms. All other concrete work was poured in place, and the entire building has a medium sandblast finish.

The architect used several devices to further soften the box form. Orange stairways of light steel frame and pipe railing were used outside. The windows and reveals between the box and cylinders are of gray reflective glass, which lends a metallic finish to the building (reflecting different colors all through the day) and reduces inside glare. All doorways are floated in glass, making portals appear larger. At night the window shapes and doors appear to float in space, with roof trusses visible. A combination of color and sunlight create an aura of excitement inside, and the window positions appear to make the roof float. The pavilion has been selected for the weight-lifting tourney of the 1984 Olympics. □

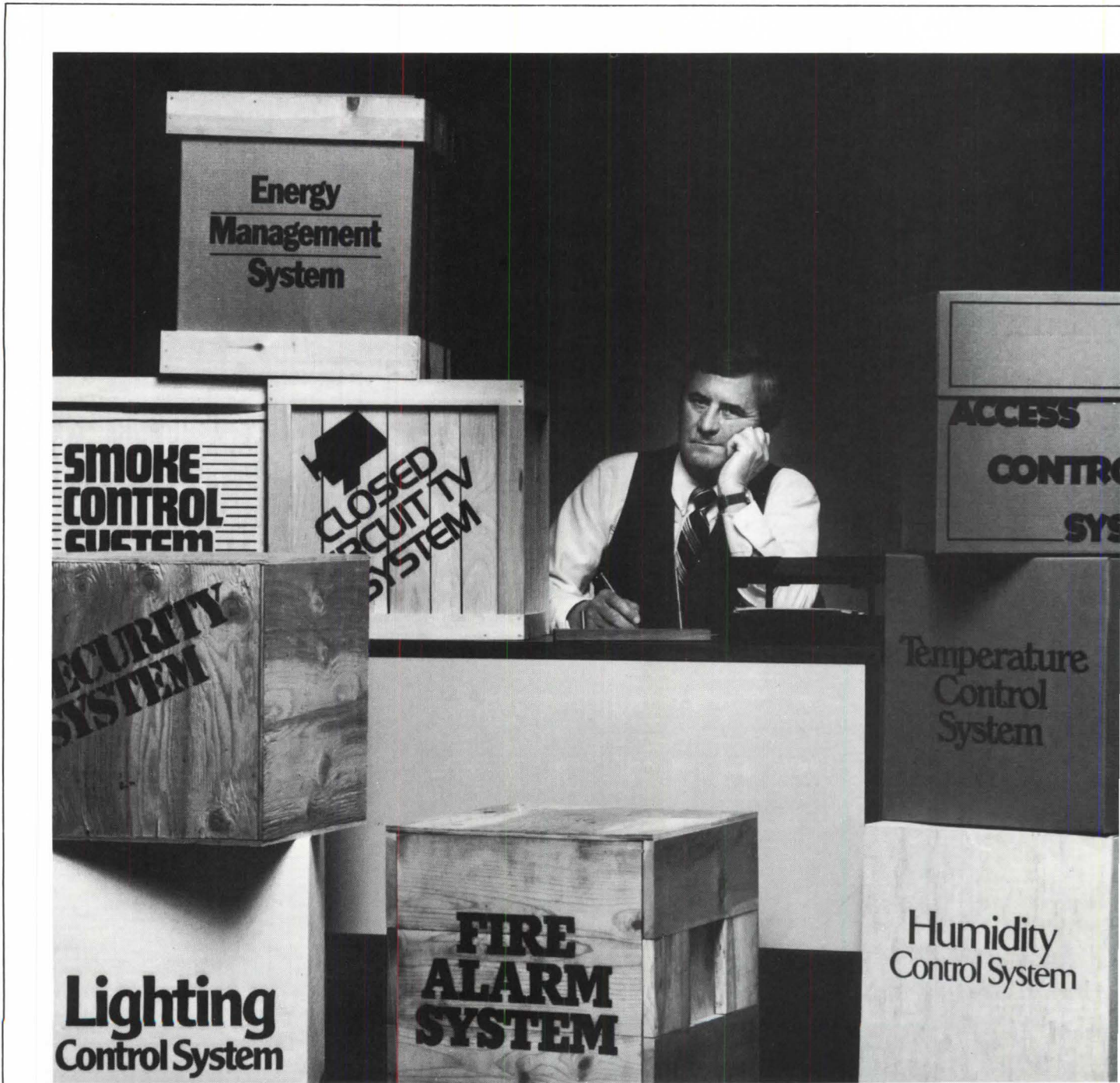


Top, entrance to the sports pavilion from the shorter right side of the plan above. Right, a crane tilts a wall panel into place. Across page, light and color enliven the interior, its windows creating the illusion of a floating roof.





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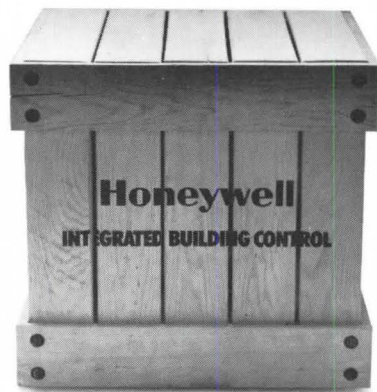
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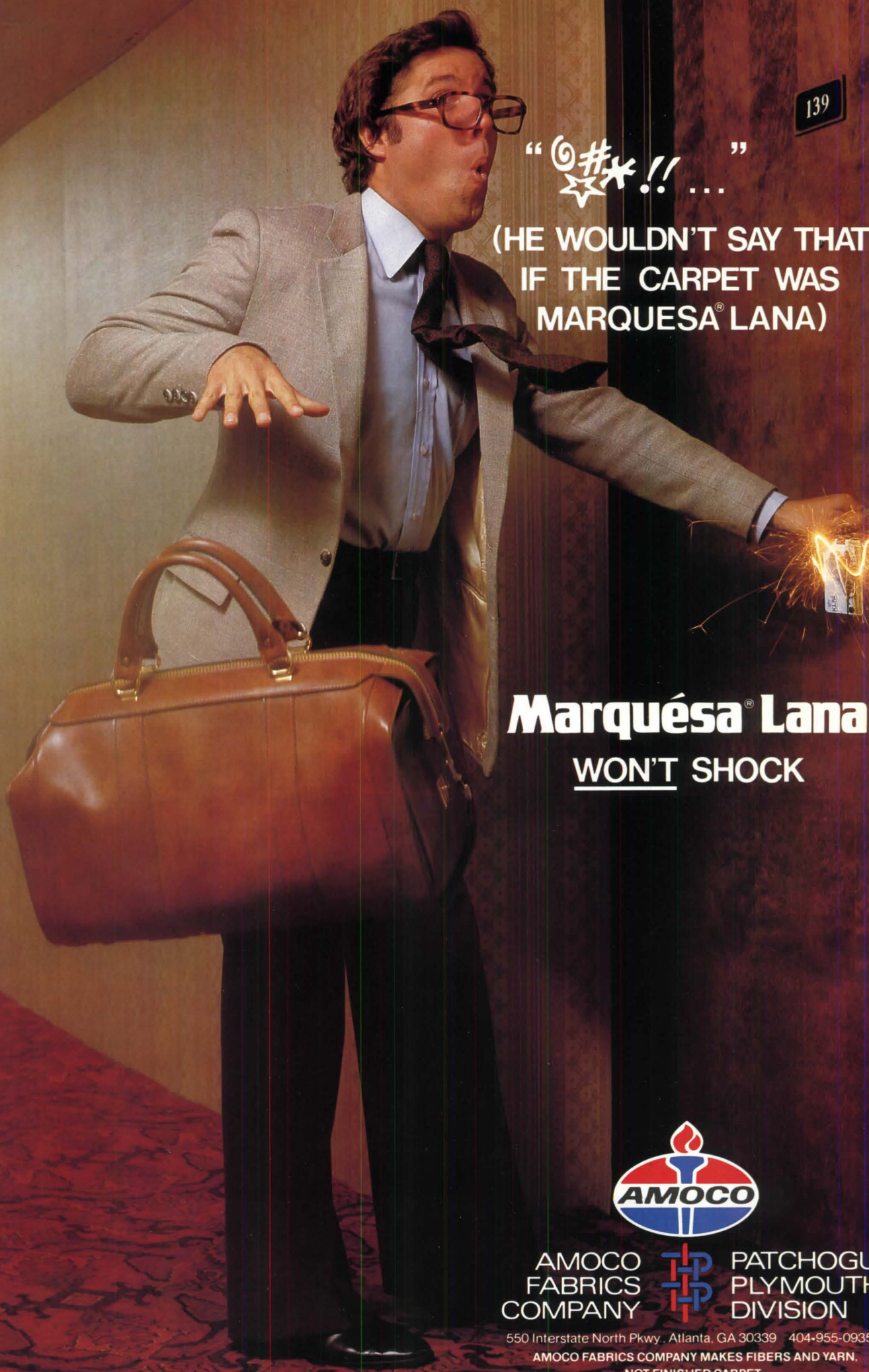
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BOOKS

Gaudí's 'Creative Functioning'

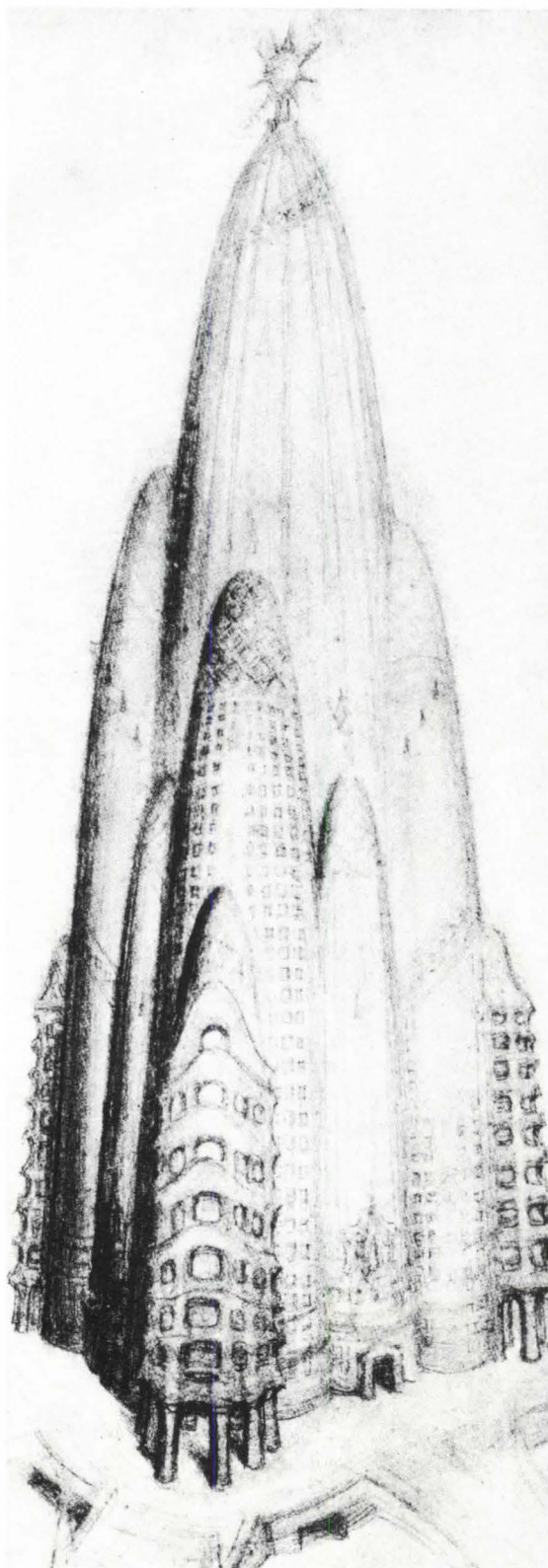
Gaudí: The Visionary. Robert Descharnes and Clovis Prévost. Preface by Salvador Dali. (Viking, \$75.)

This book, which Salvador Dali takes credit for bringing into being, extols the work of Antonio Gaudí (1852-1926), that remarkable genius whose unfinished Expiatory Church of the Holy Family (Sagrada Família) is one of the wonders of Barcelona—and the world. Gaudí worked diligently on this vision, and it became, says Clovis Prévost, his “total *raison d'être* for more than 40 years.” He was put in charge of the church's construction at the age of 31, taking over a conventional neo-Gothic design by architect F. de Paula del Villar y Lozano, which Gaudí abandoned for his own imaginative design. It is still unfinished, and Dali believes “the building should be left as it is.”

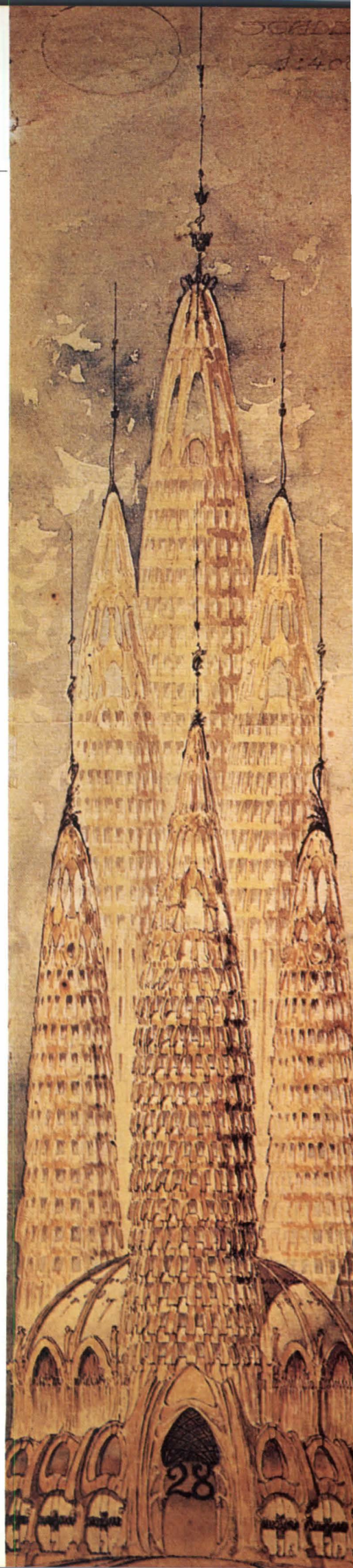
Other critics than those who write here have compared the structure with termite hills and “crustaceous creatures,” but many who have seen this masterpiece, with its soaring turrets, magnificent colors, and wondrous sculptures may agree (for the moment, at least) with Dali who has “categorically affirmed that the last great architectural genius was called Gaudí.” Even Dali mentions Gaudí's “superbly creative bad taste,” declaring, on the other hand, that it is good taste alone “that possesses the power to sterilize and is always the first handicap to any creative functioning.”

Gaudí's “creative functioning” in other projects as well as the Sagrada Família is the subject of this exceedingly handsome and elaborately illustrated book, first published in 1971 and long out of print. This new edition, which contains even more color illustrations, also has a chapter on Gaudí as interior architect, where there are many examples of his furniture, constructed, we are told, “according to almost human characteristics: at the base, a skeleton—its structural plan; then the vital organs—its volume; finally, the skin—its surface decoration.”

Especially interesting to the American reader is the new chapter by George R. Collins on “The American Hotel.” This little known Gaudí project for a hotel in New York City, never realized, of course, was to embody many of his visions. It was to soar 1,016 feet, with its towers polychromed in glorious colors. The

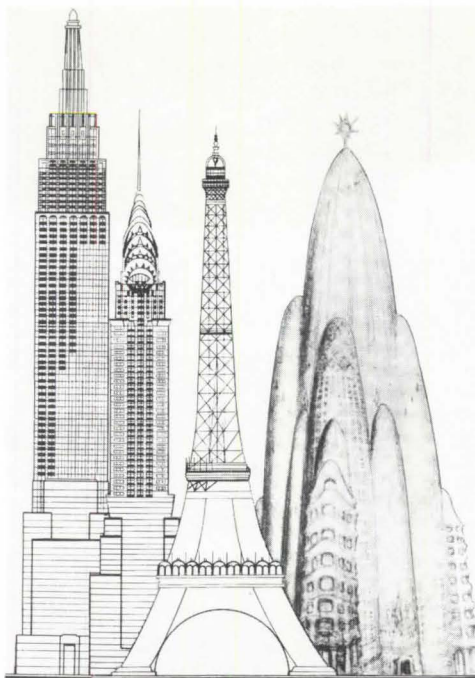


Gaudí's design for a New York City hotel in an early sketch attributed to him, right, and a 1908 drawing by associate Juan Matamala.



multiple towers around the principal tower, according to Collins' essay, were to be parabolic in shape, containing tea rooms, meeting rooms, bedrooms, with the principal rooms communicating with the central tower. There was to be a tremendous hall on the ground floor for reception. In the tower above, there were to be five grand dining rooms, decorated with characteristics of the five continents. Structural elements would be visible in a sixth dining room on the sixth floor, with decorations changing according to the seasons.

Other glories of the hotel included a large theater or conference room, nearly 150 feet high, and a hall 375 feet high, surrounded by galleries lit by bays made of assemblies of colored glass. The hall would be decorated with statues of all the U.S. Presidents, with the wall surfaces decorated by artists. "A gigantic panoramic star, inspired by the pure form of the sea urchin, was to replace the traditional cross which surmounted the majority of buildings designed by Gaudí, whether religious or secular," says Collins. "The glittering whole, flamboyant in a thousand colors during the day, was to be illuminated by night by powerful floodlights placed on the highest points of the facade: 'Light,' specified Gaudí, 'should always fall from the sky.'"



Matamala's rendering of one hotel dining room, below. Above, height comparisons between Gaudí's hotel, the Eiffel Tower, the Chrysler and Empire State buildings.

The major portion of the book is given over to the perceptive essays by Robert Descharnes on Gaudí's work and concepts and to the magnificent photographs by Clovis Prévost. The book concludes with an essay by Francesc Pujols entitled "Gaudí's Artistic and Religious Vision," first published in 1927 in Barcelona. Pujols called Gaudí "the poet of stone," and this beautiful book sings of that poetry, both in its essays and photographs and in the handsome production. MARY E. OSMAN, HON. AIA

Spanish City Planning in North America. Dora P. Crouch, Daniel J. Garr, and Axel I. Mundigo. (MIT Press, \$35.)

The Architecture of the City. Aldo Rossi. Revised for the American edition by Aldo Rossi and Peter Eisenman. (MIT Press, \$30.) **A Scientific Autobiography.** Aldo Rossi. (MIT Press, \$20.)

Spaces: Dimensions of the Human Landscape. Barrie B. Greenbie. (Yale University Press, \$47.50 hardbound, \$14.95 paperbound.) **Urban Open Spaces.** Edited by Lisa Taylor. (Rizzoli, \$9.95.) **How to Save Your Own Street.** Raquel Ramati. (Doubleday/Dolphin, \$19.95.) **Cities for People: Practical Measures for Improving Urban Environments.** Ronald Wiedenhoef. (Van Nostrand Reinhold, \$22.95.) **Education for Urban Design.** Ann Ferebee, proceedings editor. (Institute for Urban Design, \$20.)

Order and beauty are the inescapable qualities we have traditionally associated with design. They may be reached by some process that could include vernacular or behavioral elements, or be directed by economic, governmental, or

other pragmatic conditions that influence the realization of design concepts. However regarded, urban design has remained under the cloud provided by the dilemma of urban disorder.

The years have not dispelled this dilemma since Denise Scott-Brown and Robert Venturi first attempted a descriptive resolution (in the graphic language of Las Vegas). Jonathan Barnett has looked to a solution in the ways and means of local government. Robert Gutman believes that urban design is possible, providing the designers are willing to let urban problems, especially social problems, dictate the solutions they propose. Weiming Lu is encouraged by the growing demand for urban order and the belief that urban design can respond effectively if the designers themselves are professionally competent. In the world of urban designers there is little agreement.

Thus caught between the proverbial "rock and a hard place," urban designers find themselves obliged to grapple with urban poverty, traffic congestion, and a variety of social and economic conditions that are difficult to understand and not really amenable to the resources of physical environmental design. This confusion in practice has generated a new preoccupation with theory and history. The current literature of this important design field (whatever its small fruits thus far) reflects these conditions.

Of the shelf of books reviewed here, probably the most likely to have lasting value is *Spanish City Planning in North America* by Dora P. Crouch, Daniel J. Garr, and Axel I. Mundigo. Written by an architectural historian, a planning historian, and an urban sociologist, it addresses the fundamentals and brings together the variety of viewpoints and skills that urban design attempts to embrace. If some parts of the book seem remote from today's realities, a reading of the first and last pages will assure that the authors have made the most of their subject (and that includes quite a lot more than the 1573 Laws of the Indies) — 500 years of urban experience touching Europe, South and North America, and directly relating to California, Arizona, New Mexico, Texas and Florida, and the region's sunbelt cities.

More closely focused on the design process, and more personal in approach, Aldo Rossi's *Architecture of the City* offers the most persuasive effort to unify both the various social and economic elements of the city and to identify the creative contribution of the individual designer. While Rossi's orientation is sympathetic to historical experience, he concentrates on the highly specific record of expropriations "as a decisive movement in the dynamics of urban evolution." Milan is the central example.

As published for the Graham Foundation, a companion volume by Rossi, *A Scientific Autobiography*, is also of interest.

The significance of urban open spaces to urban design (and what is urban design if not architecture and landscape design?) is illustrated in two volumes that explore the subject from opposite poles. The more unified survey by Barrie R. Greenbie in *Spaces: Dimensions of the Human Landscape* reflects his background in landscape design. It ranges widely over major cities of Europe and North America with original photographic interpretations. Boston and Rome are the cities given the greatest attention, even if they are hardly the most rewarding to the urban designer. At the other end, a compendium of 40 short comments by designers and critics, marshalled by Lisa Taylor of New York City's Cooper-Hewitt Museum under the title *Urban Open Spaces*, rescues from oblivion their contributions to a year-long celebration. The insight of many is greater than their brevity suggests.

Also in New York, the experience of that city's planning department at the grass roots has been distilled by Raquel Ramati in *How to Save Your Own Street*. Three neighborhood case studies are

bracketed by analytical and how-to information, much of it specific to New York City. The practical value of this work commends it, despite its localized frame of reference.

Continuing the populist direction of urban design, Ronald Wiedenhoef, in *Cities for People*, presents a more formal treatment of revitalization, traffic management, street design, malls and people movers, adaptive use, and urban livability. A wide range of illustrations from Europe, Japan, and the U.S. reinforces this systematic and practical work, which addresses the most commonly invoked means of dealing with the contemporary urban fabric.

For a broader, as well as more optimistic view, you might turn to the urban design educators, available in the record of their 1981 conference in San Juan, Puerto Rico, and published as *Education for Urban Design*. Under Ann Ferebee's talented editorship, few words are wasted in this collection, and a team of design leaders in the field offers a street-smart as well as academic collection of ideas and experience.

FREDERICK GUTHEIM, HON. AIA

Mr. Gutheim is a planner, writer, and teacher in Washington, D.C.

The Office Book: Ideas and Designs for Contemporary Work Spaces. Judy Graf Klein. Consulting editors: Francis Duffy and John Pile. (Facts on File, Inc., 460 Park Ave. S., New York, N.Y. 10016, \$40.)

It's a bit out of the ordinary for this publisher, Facts on File, to get into the design of work spaces. Its usual output includes, among other publications, atlases, travelers' handbooks, directories, and facts relating to an array of subjects, such as how to win contests. Nonetheless, this is a helpful book for the architect, although its bent is more toward the consumer. British architect Francis Duffy says in the introduction, "Better to educate the client and face the whole issue of whose vision matters and whose style will win than to hide behind a smoke screen of professional exclusivity." As he says, this book, which opens up the design of offices to that important person, the client, challenges the designer and tells consumers how wide their options could be. Would that all work spaces were as physically attractive as those depicted in this book.

The book begins with a survey of the history of offices and office technology and management from the earliest times to the present, and goes on to future



Design and the Public Good

Selected Writings 1930-1980
Serge Chermayeff
edited by Richard A. Plunz

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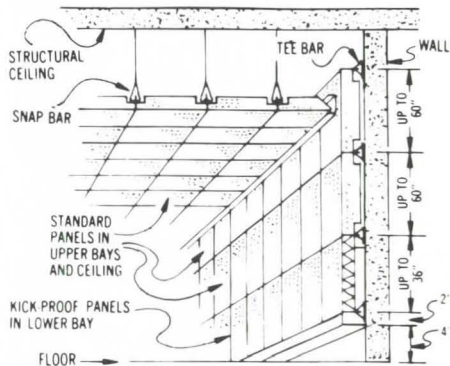
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AIA JOURNAL/DECEMBER 1982 71

trends. The following section on "Designer's Choice" describes and portrays the work of eight design firms. A subsequent chapter concerns the elements of design—everything from ceilings and floors to furniture, electronic equipment, and how to use plants and art in the office environment. A chapter on the design of office spaces goes into the planning of reception areas, boardrooms, corridors, libraries, etc., and specific case studies are presented which vary from Frank Lloyd Wright's administration building for S. C. Johnson & Son in Racine, Wis., to a law office in a Victorian residence in San Francisco.

A section on "Adapting Spaces" provides information on offices for a range of firms and agencies—dentists, doctors, architects and designers, consulates, fashion designers. Particularly interesting is the information on home offices and moving offices in cars, buses, vans, boats, and planes. The final section on office planning tells how to get advice from design professionals and presents the design approaches of five firms.

The appendix in this lavishly illustrated book discusses briefly such topics as acoustics, electricity, and lighting; it gives a list of "useful addresses" in this country and abroad; and there is a bibliography.

Impressions of Japanese Architecture and the Allied Arts. Ralph Adams Cram. (Charles E. Tuttle Co., \$11.)

Back in 1898 Ralph Adams Cram, noted architect of cathedrals in this country and a foremost exponent of the Gothic architectural style, went to Japan with the expectation of designing the houses of parliament. The mission failed due to political upheavals and war in that country, but a byproduct that happily succeeded was a series of papers Cram wrote about the "wonder" of Japanese history, culture, and art. First published in book form in 1905, the work was republished in substantially the same form, with some revisions, in 1930. This present edition is based on the revision of 1930. Meanwhile, Cram's book has become something of a classic, and his admirers and admirers of Japan's arts and architecture will be pleased that the work is once more available—and at a modest price by today's standards.

Barry Byrne [and] John Lloyd Wright: Architecture and Design. Essays by Sally Kitt Chappell and Ann Van Zanten. (Chicago Historical Society, \$9.95.)

Published in connection with an exhibition of the work of architects Barry Byrne and John Lloyd Wright at the Chicago Historical Society, this booklet

traces the work of these men, both of whom were apprentices to Frank Lloyd Wright. Although both were greatly influenced by the master, their achievements varied distinctly. Sally Kitt Chappell outlines the life and contributions of Barry Byrne, while Ann Van Zanten discusses John Lloyd Wright, FLW's second son. Both essayists write in an absorbing fashion, and their prose is supplemented by many illustrations of the work of both these gifted architects.

East Hampton's Heritage: An Illustrated Architectural Record. Edited by Robert J. Hefner. (Norton, in association with the East Hampton Ladies Village Improvement Society, \$12.95.)

Lying on the Atlantic shore of Long Island, East Hampton has a varied architecture that reveals influences from rural New England as well as New York's urbanity. An essay by Clay Lancaster covers the architecture from 1680 to 1860, and a subsequent essay by Robert A.M. Stern considers "one hundred years of resort architecture." An illustrated inventory of more than 250 buildings follows, supplying helpful information on location, date, and name of architect for the structures covered. Also helpful are the concluding indexes to buildings, builders, and architects. □

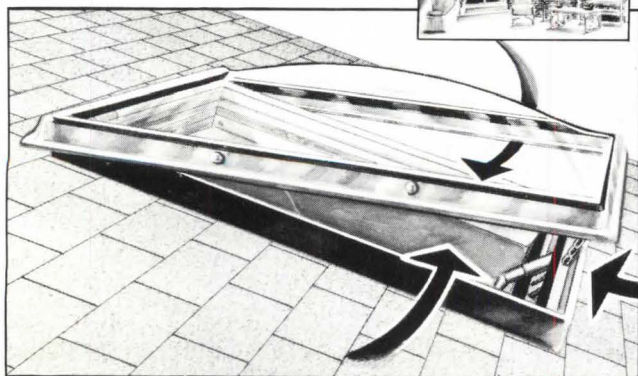


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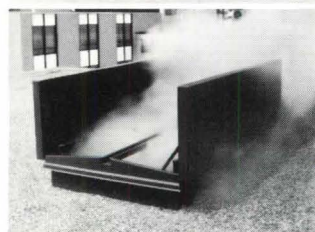
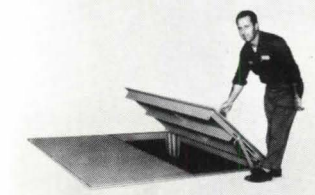
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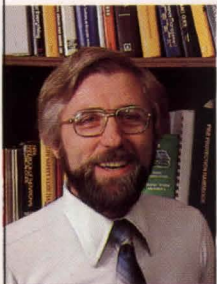


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"A Switch to Gas Saved Thousands on My Hospital Bill."



In order to cut energy costs to a minimum, Gerald Foster, Director of Plant Administration for Loudoun Memorial Hospital

in Leesburg, Virginia, switched to gas. The operation was a success. It has already saved the hospital over \$100,000 in fuel bills.

Conversion of two oil-burning boilers to dual-fuel function cost the hospital \$22,000. But, according to Foster, it paid for itself in 63 days. The actual \$100,078 savings was based on the prevailing price of oil versus what was actually spent for natural gas over a twelve-month period.

"We only expected to save \$60,000," said Foster, "but we've already gone way beyond that."

Although the cost of all energy will go up over the next few years, Foster's decision to switch to gas will save the hospital hundreds of thousands of dollars over the life of the boilers. Because, as the price of natural gas goes up, it will still remain a better buy than oil or electricity. "And in the meantime," says Foster, "we're way ahead of the game."

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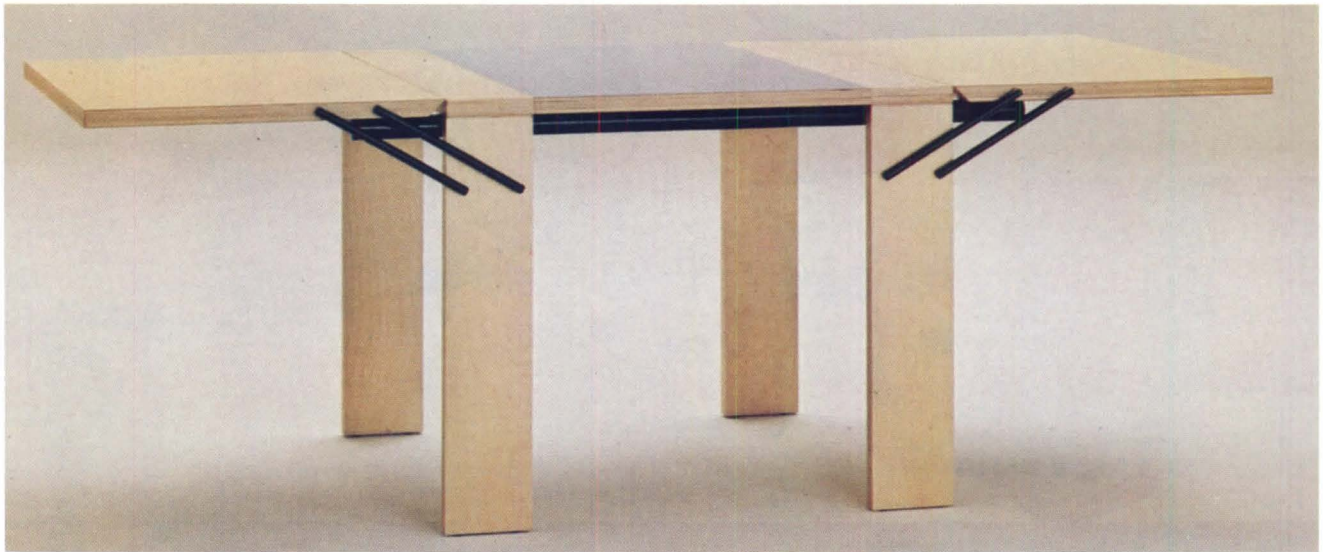
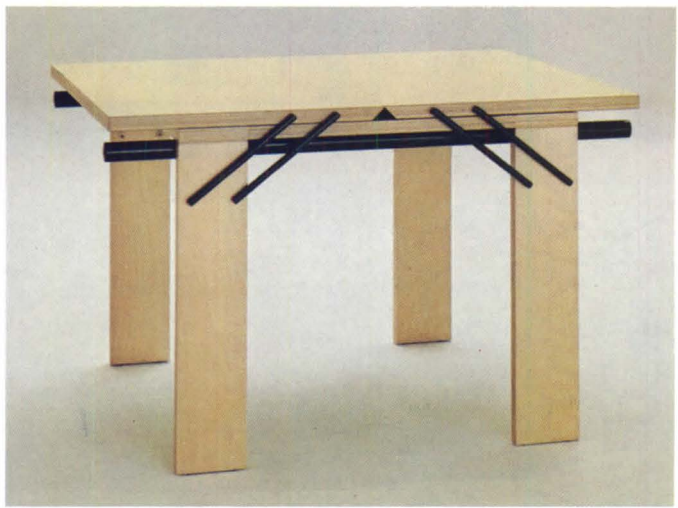
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1

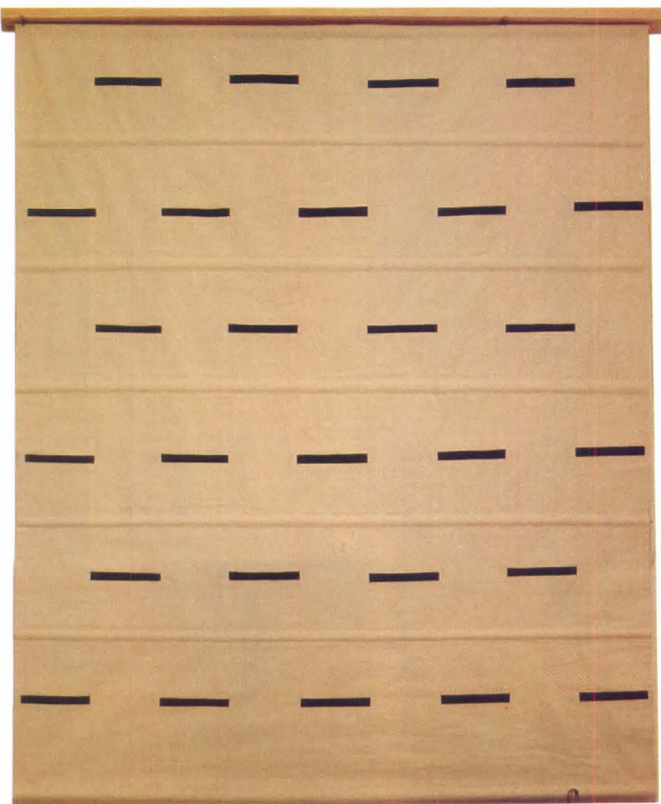
Furnishings

As resources for design and objects of design.
By Stanley Abercrombie, AIA

Selected for last year's Compasso d'Oro design award is this extension table (1) that makes no effort to conceal its function. Called Ahab, it is designed by Laura De Lorenzo and Stefano Stefani for the Italian firm Pallucco and is available in Florida through Luminaire. Its structure is of natural or black-lacquered birch, tops have natural birch or plastic laminate finishes, and the hardware is polyurethane coated steel and brass.

Lynne Reeve, P.O. Box 5053, Santa Fe, N.M. 87501, designs custom fabric panels and window blinds, such as this one (2) of off-white cotton and navy blue silk. From Bernini of Milan is the ingenious folding chair (3) of walnut and rosewood designed by A. Rossin. Unlike most folding chairs, it rocks.

Other folding chairs and tables (4) are in the collection of Thema, via IV Novembre, 35010 Limena, Padova, Italy, and prominent among them is the Dafne chair (in the top picture of the group) designed by Gastone Rinaldi. It is also a winner of the Compasso d'Oro design award and has been added to the collection of the Stedelijk Museum in Amsterdam. Thema's tubular steel pieces are coated in epoxy lacquer in a choice of eight colors.



2



1

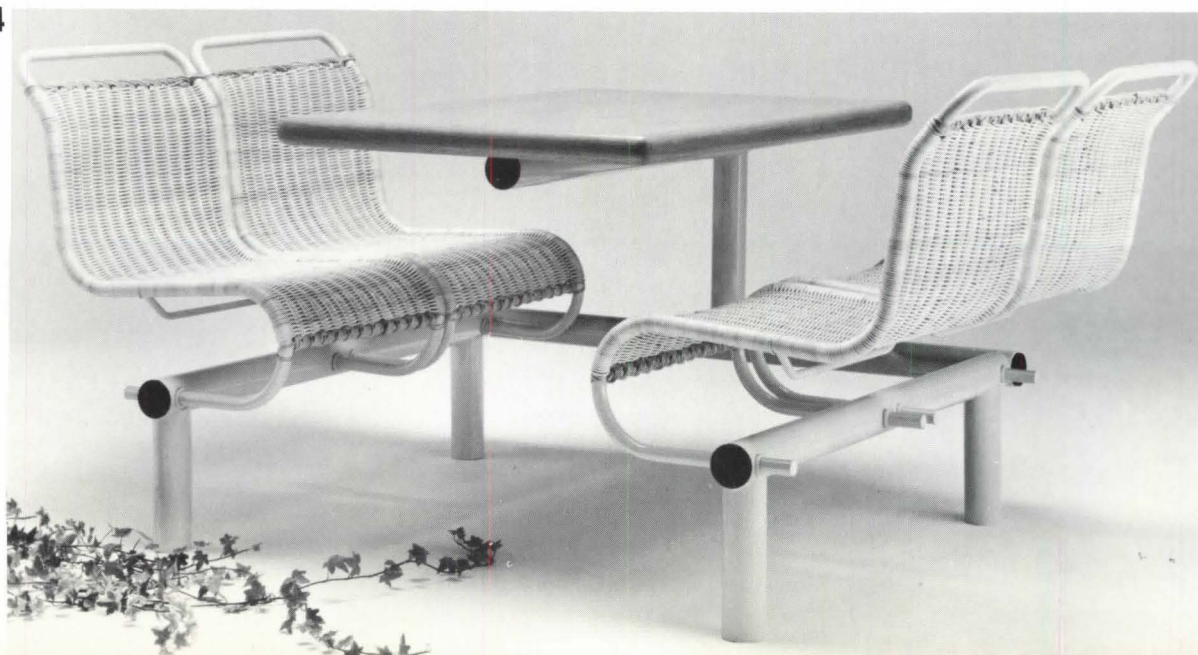


2



3

4





5

From De Sede of Switzerland and available here through Intrex Inc. is the Lord leather upholstered seating group (1). The elastic webbed wood frame is covered with varying densities of foam and synthetic down. There are ottomans, arm chairs, and two sofa sizes in the group, and an unusual feature is that seat sections slide individually for a change of seating posture.

First prize winner in the fourth Arango international design competition for multipurpose furniture went to Hendrik Jan Van Herwynen of Rotterdam for his Lean Supporter (2), now in production in Holland. It can be used as a bicycle rack, a signpost, or simply to lean against while waiting for a bus.

The Moving Chair (3) from Stow/Davis is designed by Richard Schultz. Its unusually wide seat is stationary, but its arms and back move with the seated person. It can be ordered with a four-legged or five-legged base and in a wide variety of finishes. Fixed dining furniture for restaurant use is often undistinguished; an exception is this Basket Weave group (4), one of a new collection from Hostess Furniture of Bilston, West Midlands, England. From the Italian firm Ciatti are this modular beech bookshelf (5) and folding serving trolley (6). Both are designed by Carlo Bimbi with Internotredici Associati. □

6



Practice from page 16

tions is desired, CMAA's legal department will investigate ways to secure its rights to use them.

Dale Ellickson, AIA, director of the Institute's documents division, disputes the contention that CMAA could not use AIA's construction management documents effectively. Ellickson says that a document must be able to adapt to a number of uses, and questions whether CMAA's documents would be as flexible. It should also be remembered, Ellickson added, "that much of the language in the AIA documents is copyrighted," and CMAA needs to be wary of infringement. Ellickson felt, however, that if CMAA thinks it can produce a better set of documents, then the effort is worthwhile "if it provides a better service to the construction industry."

News/Awards

Owens-Corning Names Four Buildings for Energy Awards

Owens-Corning Fiberglas Corporation has presented four awards for "significant contributions" to energy conservation in institutional, commercial, and government buildings in its 11th annual awards program.

The winner in the institutional design category is BRW Architects, Minneapolis, for the Civil/Mineral Engineering Building, University of Minnesota, Minneapolis. The building design combines underground construction, passive and active solar heating, and an innovative system of solar optics.

Cannon Design Inc., Grand Island, N.Y., is the winner in the commercial design category for the Norstar Building, Buffalo, N.Y. To provide natural daylighting to nearly two-thirds of the interior, the building will be angled on its site and has flush double-glazed and clear windows on one facade and a sunshade/light shelf window system on the other.

The winner in the government design category is The Architects Collaborative, Inc., Cambridge, Mass. for the headquarters building, Government Service Insurance System, Manila, Philippines. The building will combine passive solar and daylighting techniques.

Einhorn Yaffee Prescott Krouner, Albany, N.Y., is the winner in the government built category for the Albany County Airport new passenger terminal, Colonie, N.Y. The main energy feature of the 57,000-square-foot structure is the skylight solar court that is designed to provide 40 percent of the building's lighting needs and 20 percent of its heating requirements.

Passive Solar Design Awards Presented to Twenty-Five

Winners of the second annual passive solar design awards were recently announced at the seventh National Passive Solar Conference in Knoxville, Tenn.

The seven first place winners were: Alfredo DeVido, New York City, for the Con Edison demonstration house in Briarcliff, N.Y.; Ronald W. Haase, Gainesville, Fla., for the Lake house project; William Leddy, San Francisco, for a residence addition and renovation in San Francisco; Eric Meng Associates and E. Mark Smith, Seattle, for the Wildwood Place town houses in Seattle; Jorge Y. Ramos & Associates, Manila, Philippines, with The Architects Collaborative, Cambridge, Mass., for the Government Service Insurance System headquarters in Manila; and Banwell White & Arnold, Hanover, N.H., for the Society for the Protection of New Hampshire Forests headquarters in Concord, N.H. Eighteen awards of merit were also given.

Sponsored by the Passive Systems Division of the American Solar Energy Society, *Progressive Architecture*, and the Passive Solar Industries Council the program drew 400-plus entries. The jury included William Gleanie, Princeton

continued on page 80



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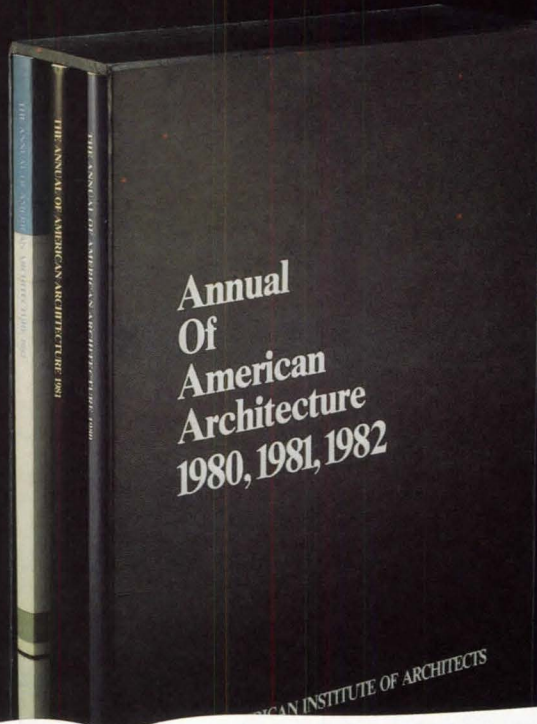
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Awards from page 78

Energy Design Group; Parambir Gujral, Skidmore, Owings & Merrill; Edward Mazria, AIA, Mazria Schiff & Associates; Robert Marquis, FAIA; William Morgan, FAIA; Susan Nichols, Cominco, Inc.; and Richard Rush, AIA, of AIA's technical staff.

Six Naval Facilities Honored

Six winners have been selected in the eighth biennial AIA/NAVFAC awards program, which cites "distinguished architectural achievement" in the design of naval facilities. Receiving first honor and energy awards was an addition to a submarine training facility in Groton, Conn., designed by the Tai Soo Kim/Hartford Design Group, Hartford, Conn. (see Mid-May, page 302).

Five other projects received awards of merit: the Exchange/Commissary in New London, Conn., by Galliher Schoenhardt & Baier, Simsbury, Conn.; the Regional Operations Control Center in Rome, N.Y., by Stetson-Dale, Utica, N.Y. (see Mid-May, page 184); Arizona Memorial shoreside facilities in Pearl Harbor, Hawaii, by Hogan Chapman Cobeen Weitz & Associates, Honolulu; an administration building for Command Communications and Base Services in Bangor, Wash., by McKinley Architects, Seattle; and a pipe shop for the naval shipyard in Charleston, S.C., by Yosh Nakazawa & Associates, Evanston, Ill.

Jury members included Terry Rankine, FAIA, chairman; Roger Clark, FAIA; and Andrew Dorr, a student at California Polytechnic University.

DEATHS

John Lyon Reid, FAIA: Architect for more than 700 schools and university buildings in California and elsewhere, Mr. Reid was among the postwar pioneers in designing educational facilities providing enough flexibility to allow for changes in teaching methods without necessitating changes in the building.

He received an AIA honor award in 1956 for Hillsdale High School, San Mateo, Calif.; in 1965 for the Chapel at the Robert Louis Stevenson School, Carmel, Calif.; and in 1967 for the Health Sciences Instructional and Research Building at University of California medical school, San Francisco. He also received the medal of honor from Rice University in 1962, for his contributions to education and architecture.

A native of Seattle, Mr. Reid was raised in Fresno, Calif. He received a B.Arch. and a M. Arch. from the University of California in 1929 and a M.Arch. from MIT in 1931. From 1932-46 he taught at MIT, and then returned to

California and helped establish the firm of Bamberger & Reid. Since 1962 the firm has been known as Reid & Tarics Associates. He served as president of the California Council AIA; was a member of the Field Act Advisory Board, where he played an important role in bringing California schools up to seismic safety standards; and was an adviser on design to the U.S. Department of State's foreign building operations.

Mr. Reid died on Sept. 30 at the age of 76. A memorial fund for educational purposes has been established in his name through the Architectural Foundation of Northern California. Memorial contributions may be forwarded to the Foundation at 790 Market St., San Francisco, Calif. 94102.

Richard Arnold, FAIA, Phoenix
L. L. Brasfield, Meridian, Miss.
James A. Burran Jr., Clovis, N.M.
Tibor Friesz, Seattle
Louis H. Friedheim, New York City
B. Graton, Duxbury, Mass.
William D. Kemp, Jacksonville, Fla.
Merrill J. Martin, Saddle Brook, N.J.
William D. Miller, Allentown, Pa.
Robert L. Ramaley, Bellevue, Wash.
Alexander Sweeney, Waterford, Va.
Fred S. Toguchi, Cleveland

BRIEFS

Passive Solar Designs Sought.

The Tennessee Valley Authority is seeking passive solar homes for inclusion in a free portfolio. Each design featured will include a floor plan, rendering, sectional drawing, details of the solar system, and information for ordering blueprints from the designer. Contact Karen Hall, TVA, Solar Homes Design Portfolio Project, 310 Credit Union Building, Chattanooga, Tenn. 37402.

Passive Solar Design Competition.

The American Gas Association and *Solar Age* magazine are sponsoring a competition to encourage the design and construction of urban housing with passive solar and natural gas space conditioning systems. Cash awards of \$4,000, \$2,000, and \$1,000 will be given in single family and multi-family dwelling categories. Deadline for receipt of entries is Feb. 28. For more information, contact Albert Ream, AGA, Passive Solar Design Competition, 1515 Wilson Blvd., Arlington, Va. 22209.

Harvard Design Competition.

The Harvard Architecture Review invites entries for an open competition for the design of a gate at the south end of Quincy Street on the Harvard University campus. Awards will include cash prizes of \$1,000, \$500, \$250, and \$100. All

submissions require a \$20 entry fee and must be received by Feb. 8. For more information, contact *The Harvard Architecture Review*, George Gund Hall, 48 Quincy Street, Cambridge, Mass. 02138.

Architectural Drawings Exhibit.

The Art Institute of Chicago has on view through April 10 "Chicago Architects Design: A Century of Architectural Drawings" featuring selected drawings by more than 80 architects.

Fine Art Information Source.

Judith Selkowitz Fine Arts has opened a new division, "Fine Art Resources International" to provide information about the world art market through a data bank and slide library. Contact Judith Selkowitz Fine Arts, Inc., 25 W. 56th St., Suite 504, New York, N.Y. 10019.

Design Competition Winners.

Kelbaugh & Lee of Princeton, N.J., and South Street Design of Philadelphia have won first prize for a joint submission of a design for a civic center for the town of Monroeville, Pa.

Furniture by Architects Exhibit.

The Whitney Museum of American Art, Fairfield County, has on view "Shape and Environment: Furniture by American Architects" with designs by 19 architects covering the past century. The exhibition will be on view through Jan. 26.

Foam Design Award.

The Dunlopillo competition is open to practicing architects, artists, designers, engineers, and students for the design of any product incorporating Dunlopillo latex or Dunlop polyurethane flexible foams, or any sports or leisure product with a similar foam-based substance. Applications must be received by Jan. 21. Entry forms are available from the Enrollment Clerk, The Dunlopillo Design Award, Infopress, 50 Fleet St., London ED4Y 1JU, England.

Photovoltaic Houses.

Paul D. Maycock, Edward N. Stirewalt, and V. Daniel Hunt, authors of a forthcoming book called *Photovoltaic Homes*, are seeking owners and builders of houses using photovoltaic cells. Contact V. Daniel Hunt, 5716 Jonathan Mitchell Road, Fairfax Station, Va. 22309.

Landscape Architects Salary Survey.

The American Society of Landscape Architects has released the findings of a direct mail survey that provides demographic profiles and income analyses for landscape architects employed in the private, public, and academic sectors. The report is available for \$20 per copy from ASLA, 1733 Connecticut Ave., N.W., Washington, D.C. 20009.

Moore Wins Competition.

A design by Charles Moore, FAIA, has been selected for the new Beverly Hills, Calif., civic center. The design, which contains a number of facilities for civic functions and related events, couches public spaces in three elliptical courts that move diagonally across the site, culminating behind the existing city hall. The jury consisted of urban designer and landscape architect M. Paul Friedberg, architectural critic Esther McCoy, Daniel Solomon, FAIA, Anthony J. Lumsden, FAIA, and Richard Saul Wurman, FAIA.

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Lever Door Handle.

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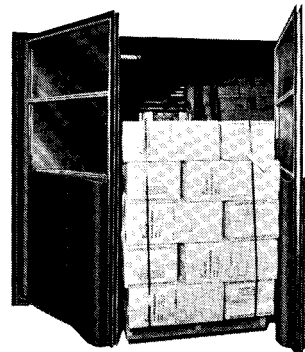
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Abercrombie, Stanley: *Curving Canopy of Gleaming Metal*. Mid-May 184; *Evaluation: Alone With SOM on a Tropical Island*. Mar 72; *Furnishings*. Jan 94, Feb 96, Mar 134, Apr 120, May 72, Je 74, Jy 81, Aug 64, Mid-Aug 142, Sep 76, Oct 98, Nov 76, Dec 74; *Geometry in the Service of Society*. Mid-May 145; *Gwathmey Siegel: Winner of AIA's 1982 Firm Award*. Feb 70; *Manhattan*. Je 28; *One Hundred and Twenty-Five Years of History of American Architecture, of the Institute*. Apr 70; *The Plan as Determinant of Design*. Oct 72; [bk rev] Jan 74, Mar 111, Jy 98, 100, Sep 68, Oct 90, Nov 72, 74

Ada Louise Huxtable: *'A Question of Quality.'* Jan 54

Adams, Jennifer A. [bk rev] Aug 62

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Alexandre Eiffel's Iron Church. [von Pohle] Nov 48

An Addition of Space, Light—and Life. [Canty] Mid-May 188

Advertising. *see* Ethics

AIA committee on design. Harvard conference Dec 9

AIA Component Awards. [Greer, Freeman, Nesmith] Mid-May 44

AIA Direction '80s task force. Apr 11

AIA 125th anniversary celebration. Apr issue: Je 22

Aida, Takefumi. Mid-Aug 70

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West? Oct 56; *The First Annual Review of Recent World Architecture*. Mid-Aug 49; *Shining Vessel of Religious Thought*. Mid-May 126; Jan 39, Feb 47, Mar 63, Apr 69, May 29, Mid-May 123, Je 27, Jy 63, Aug 25, Nov 31, Dec 31

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