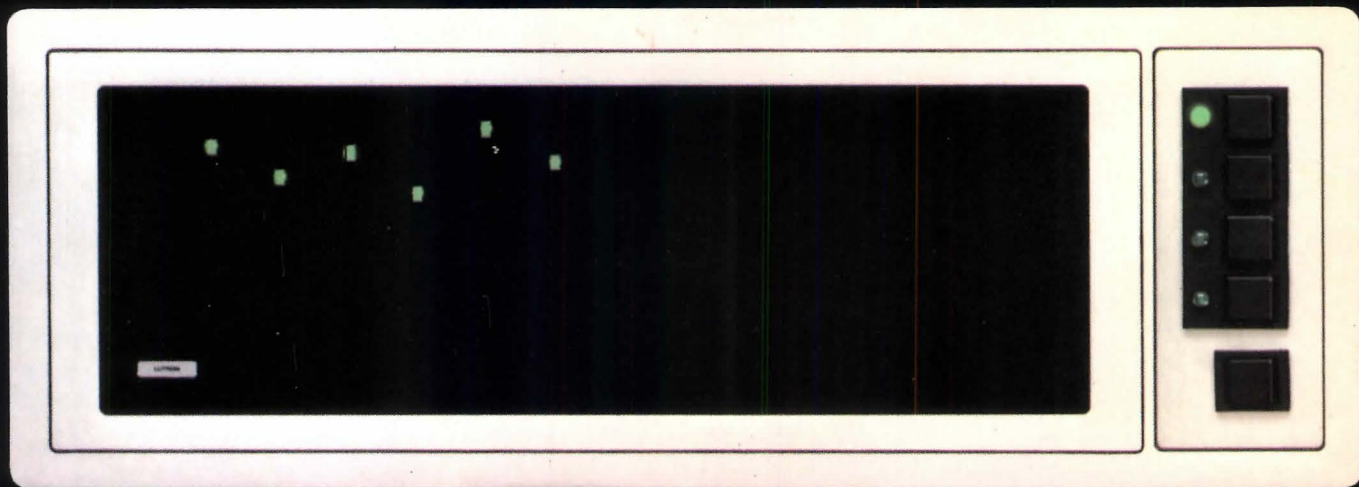


ARGENTURE

APRIL 1984 FIVE DOLLARS



Preserve Your Lighting Design with Preset Touch-Button Control



AURORA Lighting Scene Control Center



Precise lighting control is the ability to create exact scenes and then duplicate each scene time and again on command. With LUTRON's AURORA Lighting Scene Control Center, you can preset multiple lighting scenes at a single control center and change from one scene to the other at the touch of a button.

Changing room ambiance allows more use of each room and multiplies the value of your space. AURORA's patented technology provides simple to use, high quality control of any number of lighting circuits. AURORA will control incandescent, fluorescent, low voltage, neon, cold cathode and HID lighting sources.

No manipulating many dimmers or switches to achieve correct lighting effects. Set each scene with the pilot-lighted slide controls and recall them with a touch of a corresponding button at LUTRON's AURORA. When scenes need to be updated, do this easily at the Control Center.

AURORA can increase the value and functional use of restaurants, conference rooms, churches, multi-purpose rooms and private residences.

To receive our color brochure of the versatile AURORA Lighting Scene Control Center, call or write to LUTRON, Coopersburg, PA 18036, U.S.A. (215) 282-3800.
TWX 510-651-3755 LUTRON CPBG
TELEX 847475 LUTRON CPBG

LUTRON®

This product is covered by one or more of the following U.S. Patents: 3,735,020; 3,746,923; DES 227,577; DES 241,853; DES 253,342; and corresponding foreign patents. Foreign patents and U.S. patents pending. LUTRON is a registered trademark. AURORA is a trademark of LUTRON.

Circle 1 on information card

CONTENTS

The American Institute of Architects Officers

George M. Notter Jr., FAIA, *President*
R. Bruce Patty, FAIA, *First Vice President*
Gaines B. Hall, FAIA, *Vice President*
Theodore F. Mariani, FAIA, *Vice President*
Robert J. von Dohlen, FAIA, *Vice President*
Harry Harmon, FAIA, *Secretary*
Henry W. Schirmer, FAIA, *Treasurer*
Louis L. Marines, *Executive Vice President*

Directors (Year indicates expiration of term)

Harry C. Hallenbeck, FAIA ('84), *California*
Paul R. Neel, FAIA ('86), *California*
Robert A. Odermatt, FAIA ('86), *California*
William E. Patnaude, FAIA ('85), *California*
John R. Birge, AIA ('85), *Central States*
Larry K. Edmondson, AIA ('84), *Central States*
Henry G. Meier, FAIA ('85), *East Central States*
Howard B. Bochiardy, FAIA ('85), *Florida/Caribbean*
Ted Pappas, FAIA ('84), *Florida/Caribbean*
Robert V.M. Harrison, FAIA ('84), *Gulf States*
William W. Herrin, AIA ('86), *Gulf States*
Donald J. Hackl, FAIA ('84), *Illinois*
Almon J. Durkee, FAIA ('86), *Michigan*
Samuel A. Anderson III, AIA ('84), *Middle Atlantic*
Leon Bridges, AIA ('86), *Middle Atlantic*
Kenneth John Filarski, AIA ('85), *New England*
G.W. Terry Rankine, FAIA ('86), *New England*
Kenneth D. Wheeler, FAIA ('86), *New Jersey*
Laszlo Papp, FAIA ('85), *New York*
Peter Thomson, AIA ('84), *New York*
David E. Lawson, AIA ('85), *North Central*
Raymond Crowder Jr., AIA ('86), *Northwest*
L. Jane Hastings, FAIA ('84), *Northwest*
A. Notley Alford, AIA ('85), *Ohio*
Melvin Brecher, FAIA ('84), *Pennsylvania*
Elizabeth Bobbitt Lee, AIA ('85), *South Atlantic*
Raymond F. Stainback, FAIA ('86), *South Atlantic*
Benjamin E. Brewer Jr., FAIA ('85), *Texas*
James A. Clutts, FAIA ('84), *Texas*
Allen McCree, AIA ('86), *Texas*
Phillip Wade Dinsmore, AIA ('84), *Western Mountain*
William C. Muchow, FAIA ('85), *Western Mountain*
Robert D. Fox, *ex officio, President ASC/AIA*
Sandra M. Stickney, *ex officio, Chairman, Council of Architectural Component Executives*
Susan Stamberg, *Public Director*

Headquarters

The American Institute of Architects

Louis L. Marines, *Executive Vice President*
James A. Scheeler, FAIA, *Group Executive, Program Management, Assistant Treasurer*
Fred R. DeLuca, *Controller*
Alan B. Stover, AIA, *General Counsel*
Susan Allen, *Administrator, Institute Affairs*
Michael B. Barker, AICP, *Administrator, Design*
Francis X. Brown, *Administrator, Conventions/Conferences/Special Events*
Muriel Campaglia, Hon. AIA, *Administrator, Communications*
Joseph Crane, *Administrator, Government Affairs*
James E. Ellison, AIA, *Administrator, Membership Services*
Robert T. Packard, AIA, *Administrator, Practice*

AIA Service Corporation

James P. Cramer, *President/Chief Executive Officer*
C. Christopher Kelly, *Senior Manager, Business Management*
John H. Schruben, FAIA, *Senior Executive Manager, Business Development*
Susan Allen, *Assistant Secretary*
Donald Canty, *Editor in Chief, Architecture*
Fred R. DeLuca, *Assistant Treasurer*
David S. Godfrey, *General Manager, The AIA Press*
Anna Maria Nuñez, *Senior Manager, Marketing Group*
Ronald J. Panciera, *Senior Manager, Accounting*
Robert L. Petterson, *Senior Manager, Professional Systems*

AIA Foundation

Charles R. Ince Jr., *President*
Earle Kennett, *Administrator, Research Division*
Susan Stein, *Administrator, Arts and Education Division*

A Tale of Two Houston Towers 38

SOM's Allied and Johnson/Burgee's Republic.
By John Pastier

Significant Clients: Gerald Hines 48

Despite his architectural bent, he would rather not be called a patron. By Carleton Knight III

Art and Architecture in Dallas 56

It is gaining sophistication in both, as evidenced by a new Barnes Museum. By David Dillon

History and Culture in Miami 66

They are joined in a new Johnson complex.
By Nora Richter Greer

1984 Resource Directory 74

A sampling of written and audiovisual architectural resources.
By Michael J. Crosbie

Events & Letters	6	Furnishings	96
News	11	Products	99
Books	87	Advertisers	104

Cover: Photograph by Steven Brooke of the Dade County Cultural Center, by Johnson/Burgee Architects (see page 66).

Donald Canty, Editor in Chief; **Carole J. Palmer**, Art Director; **Andrea Oppenheimer Dean**, Executive Editor; **Allen Freeman**, Managing Editor; **Nora Richter Greer**, Senior Editor; **Mary E. Osman**, Hon. AIA, Senior Editor, Books; **Michael J. Crosbie**, Associate Editor; **Lynn Nesmith**, Director of Research; **Kathleen Vetter**, Design Assistant; **Robert Campbell**, **David Dillon**, **Carleton Knight III**, **John Pastier**, and **Marguerite Villecco**, Contributing Editors.

Michael J. Hanley, Publisher; **Suzanne Maggi**, Assistant to the Publisher; **George T. Broskey**, National Sales Manager; **David S. Godfrey**, General Manager; **Jesse Sims**, Production and Business Manager; **Anna Maria Nuñez**, Marketing Director; **Sandra Dumont**, Circulation Manager.

James P. Cramer, Magazine Group Publisher.

ARCHITECTURE: The AIA Journal, publication number: ISSN0746-0554, official magazine of The American Institute of Architects, is published 12 times yearly by the AIA Service Corporation at 1735 New York Ave. N.W., Washington, D.C. 20006. **Individual Subscriptions:** U.S. and its possessions; \$26 for one year, \$42 for two years, \$58 for three years. Canada: \$32 for one year, \$50 for two years, \$68 for three years. Foreign: \$50 for one year, \$90 for two years. For special library and institutional rates, please contact circulation department. Single copies, \$5 each (except for May and September issues, which are \$10). Publisher reserves the right to refuse unqualified subscriptions. For subscriptions: write circulation department; for change of address: send circulation department both old and new addresses; allow eight weeks. Quotations on reprints of articles available. Microfilm copies available from University Microfilm, 300 N. Zeeb Road, Ann Arbor, Mich. 48106. Referenced in *The Architectural Index*, *Architectural Periodicals Index*, *Art Index*, *Avery Index to Architectural Periodicals*. Second class postage paid at Washington, D.C., and additional mailing offices. © 1984 by The American Institute of Architects. Opinions expressed by the editors and contributors are not necessarily those of AIA, vol. 73, no. 4.

We Are C



Committed.

A commitment
is only as strong
as the actions behind it.
At Amarlite, we take pride
in our new commitment
and the programs
supporting it.

Commitment #1.

New Financial Support

Financial vote of confidence from our corporate parent, ARCO Metals Company, resulting in the largest single capital expenditure in our history.

Commitment #2.

New Facilities

Acquisition and expansion of a 100,000 square foot plant in Meridian, Mississippi, plus enhanced Atlanta plant and regional facilities.

Commitment #3.

New Organization

Specialized Dealer Products and Engineered Systems groups to better serve the needs of our customers.

Commitment #4.

New Products

Emphasis on a major product development thrust based on innovation and market need.

Commitment #5.

New People

A higher degree of experience, professionalism and dedication at all levels within our organization.

Commitment #6.

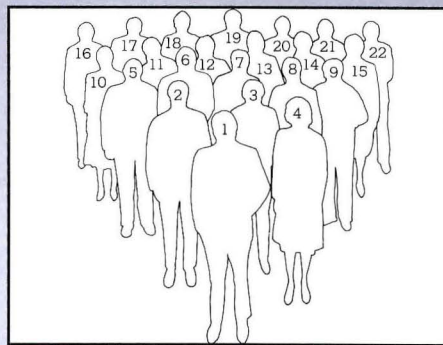
Leadership

Technically competent, industry qualified, focused on a single goal—The New Amarlite—THE BRIGHTEST OUTLOOK IN ARCHITECTURAL PRODUCTS.

For more specifics about our commitment, contact ARCO Metals Company, Amarlite Architectural Products, P.O. Box 1719, Atlanta GA 30301.

AMARLITE Architectural Products

ARCO Metals Company ♦
Division of Atlantic Richfield Company



(1) Ron Warwick — Vice President & General Manager
(2) Bob Rushmore — Marketing Manager (3) Abie Hicks — Atlanta Assistant Chief Shop Steward (4) Donna Christian — Credit (5) Bob Roberts — Director of Manufacturing (6) Baxter Jimmerson — Dealer Products Sales/Operations Manager (7) Bill Stanton — Atlanta Regional Operations Manager (8) Fred Eilers — Paramus Regional Operations Manager (9) Bill Morrow — Atlanta Union President (10) Becky Parks — Dealer Product Services Supervisor (11) Elmo Reams — Atlanta Union Vice President (12) Grayle Nesbit — Product Development Manager (13) Bob Henderson — International Sales (14) John Coltharp — Atlanta Plant Manager (15) Mary Anne Posey — Marketing Services Manager (16) Dick Laurin — Dallas Regional Operations Manager (17) Phil Livingston — Chicago Regional Operations Manager (18) John Dunnahoe — Meridian Production Control Supervisor (19) Bill Sopira — Engineered Systems Manager (20) Al Weber — E.S. Project Administration Manager (21) Harold Leckey — Western Area Manager (22) Turner Cox — Office Services Supervisor/Visitor Transportation

THE BRIGHTEST OUTLOOK IN ARCHITECTURAL PRODUCTS.

Circle 4 on information card

EVENTS

May 1-2: Contract Canada '84, Miami. Contact: H.W. Guy, Consul and Senior Trade Commissioner, Canadian Consulate General, 400 South Omni International, Atlanta, Ga. 30303.

May 1-5: Clinic for Marketing Coordinators, Los Angeles. Contact: The Coxe Group, Inc., 2 Girard Plaza, Philadelphia, Pa. 19103.

May 2-4: Institute on Planning and Zoning for Community Land Use Management, Madison. (Repeat institute June 11-13, Steamboat Springs, Colo.) Contact: Philip M. Bennett, Program Director, Department of Engineering, University of Wisconsin-Extension, 432 North Lake St., Madison, Wis. 53706.

May 3: Seminar on How to Price Design Services, Atlanta. Contact: PSMJ Seminars, 126 Harvard St., Brookline, Mass. 02146.

May 5-8: Design New York 1984 International Market, New York City. Contact: Resources Council, Inc., DNY Registration, 979 Third Ave., Suite 902N, New York, N.Y. 10022.

May 5-9: AIA Annual Convention, Phoenix.

May 5-9: American Planning Association Conference and Computer Fair, Minneapolis. Contact: American Planning Association, 1313 E. 60th St., Chicago, Ill. 60637.

May 6-8: Dal-Lux '84 Commercial and Lighting Exhibition, Dallas. Contact: Dallas Market Center, 2100 Stemmons Freeway, Dallas, Tex. 75207.

May 15: Lecture on Computers in the Design Process, School of Architecture and Allied Arts, University of Oregon, Eugene.

May 15-16: Course on Introduction to Federal Projects and Historic Preservation Law, Boston. (Repeat courses, June 7-8, Denver; July 16-17, Washington, D.C.; July 19-20, Chicago; Sept. 19-20, Boston.) Contact: Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., Suite 809, Washington, D.C. 20004.

May 15-18: Infra-Red Scanning Course, Burlington, Vt. Contact: Infraspection Institute, Juniper Ridge, Box 2643, Shelburne, Vt. 05482.

May 20-22: Conference on Civic Tourism Strategies for Cities Without Surf, Slopes, and Slot Machines, Memphis. Contact: Partners for Livable Places, 1429 21st St. N.W., Washington, D.C. 20036.

May 21: Lecture on Sustainable Communities, University of Oregon, Eugene.

May 23-24: Workshop on Life-Cycle Cost Workshop, University of Wisconsin, Madison.

May 30-31: 1984 Commercial Applications of Solar Conference and Exhibit, Philadelphia. Contact: Naomi Kaminsky, Mid-Atlantic Solar Energy Association, 2233 Gray's Ferry Ave., Philadelphia, Pa. 19146.

LETTERS

Encouragement from the '60s: Arriving at my humble abode after a long day's journey along the endless sameness of the American strip, with the fetid wind of meaningless postmodern styles blowing at my back, I happened to open the January issue of ARCHITECTURE to "Six from the '60s" (page 80) and my heart was glad. These people are not the naive flower children I observed through my eighth grade civics class; these people have made and are making positive contributions to the betterment of the world. "Six from the '60s" are not establishing their identities by continually placing themselves in negation to the "establishment" but have constructed their own positive sense of direction and purpose. Fortunately they also exhibit the courage to pursue their aspirations. I wish to thank the writer, James Shipsky, for the encouragement.

*Dirk S. Hinnenkamp
Columbus, Ohio*

Of Energy and Activists: Thumbs up on your January issue on energy. It treated the subject in a clear, low-key fashion that reflected the maturity of many of the projects. It is a pleasure to see energy concerns enriching architecture, as it does in much of the Sacramento work and the New Canaan nature center. The energy diagram of the latter was the first to capture my attention in a long time, and it was worth scrutinizing. I can't help also mentioning Dutcher & Hanf's little country house, which combines modesty and sophistication in a charming way.

Lastly, the article about activists from the 1960s struck a deep chord in me, as I am sure it did for many who matriculated in and out of architecture school that decade. It was moving to see some architects still struggling with the ideas that once inspired so many of us. Hats off to James Shipsky, Bob Swain, Tony Ferragamo, Joe Fama, Will Bruder, and Elias Velonis. I can think of a few others that should also be cited, such as Mauricio Gaston of Boston, Troy West, Karl Linn, Richard Hatch, and Tony Schuman of Newark and New York. It is reassuring and downright impressive to see people sticking to their original, now thankless, inspirations in a transitory society while so many of us pursue fame and fortune.

*Doug Kelbaugh, AIA
Princeton, N.J.*

Legacy in Sacramento: Please extend to Contributing Editor John Pastier our sincere congratulations on a most perceptive and thorough critique of Sacramento's capitol area plan and the recently completed office buildings within it (see Jan., page 56). The employees of the office of the state architect who have spent much of the past six or seven years planning

and managing these projects are extremely pleased.

Those of us who represent the new administration accept the legacy of a well-conceived plan with clear and notable objectives. Our intent is to continue the plan's implementation, modifying it only to recognize a growing and changing community, and to reflect the philosophic differences between this administration and its predecessor.

It is indeed true that the 1983/84 budget contained no major projects for the area. A nearly bankrupt treasury was the least attractive part of our legacy. With the application of fiscal restraints and an upswing in the economy, we are happy to report that the recently announced 1984/85 budget contains evidence of the governor's commitment to the capitol area plan by inclusion of funds to plan four major projects.

Contrary to [former state architect] Sim Van der Ryn's dour observation that "it's all gone back to sleep again," I can assure you that we are awake, enthusiastic, and dedicated to meeting the building needs of the State of California in our own unique way. *Whitson W. Cox, FAIA
State Architect, Sacramento*

Energy as Formgiver: My compliments on an excellent January issue focusing on energy. As a former practicing architect presently on the editorial staff of an energy publication, I was very pleased with the articles describing energy-exemplary projects. Nicely chosen, these projects responded to programmatic parameters from greenhouses to offices and climatic conditions from Alaska to Maryland.

Particularly noteworthy are the exciting forms emerging out of energy design. We have come a long way from solar panels on the roof! Hopefully, we will learn to view energy imperatives as opportunities for formgiving rather than restraints, and end up with "architecture" rather than "passive solar" or "energy-conscious" or any of the other terms we now use to differentiate energy-responsive design from the mainstream. *Jerry L. Germer, AIA
Marlborough, N.H.*

Amplifications and Corrections: Credit for the exhibit designs at Cope-Linder Associates' Ocean One project (Dec. '83, page 64) belongs to Herb Rosenthal & Associates, Los Angeles. And in the news section of that issue, be it noted that architect for Baltimore's Lexington Market subway station was Cochran, Stephenson & Donkervoet, Inc./The Leon Bridges Co. (page 14) and that H.B. Stultz Jr., AIA, was architect for the York, Pa., parking garage that won a design award (page 84).

In the January issue, page 96, the client for the Fallasburg Powerhouse was STS Consultants, Ltd.

Government

After Decades of Controversy Work Begins on the West Front

For the first time in 170 years the original sandstone of the U.S. Capitol has been exposed on the building's West Front in preparation for extensive restoration work.

Scaffolding was erected in October so that the West Front could be stripped of its 35 coats of paint to reveal the Aquia Creek sandstone beneath. Aquia Creek is a tributary of the Potomac River near Quantico, Va., where the stone was mined. According to Elliott Carroll, FAIA, executive assistant to the architect of the Capitol, "the sandstone was the material most readily available by barge in the 1790s." The White House and the foundation of the Octagon house are constructed of the same stone.

The deterioration of the West Front has been due, says Carroll, to the infe-

rior quality of Aquia Creek sandstone as a building material. "It was an initial mistake," he says, "and the reason that we're having to go through all of this restoration work today."

The Capitol was painted white after being burned by the British in 1814. Removing the paint revealed the extent of the restoration work needed. Carroll says that the major part of the job will be replacing between 20 and 25 percent of the sandstone, including "a great deal of the architrave and the balusters."

The sandstone will be replaced with limestone, which is chemically and geologically compatible with the older material and more stable. Limestone was also chosen, says Carroll, "because of the restoration philosophy of replacing original materials with others that are immedi-

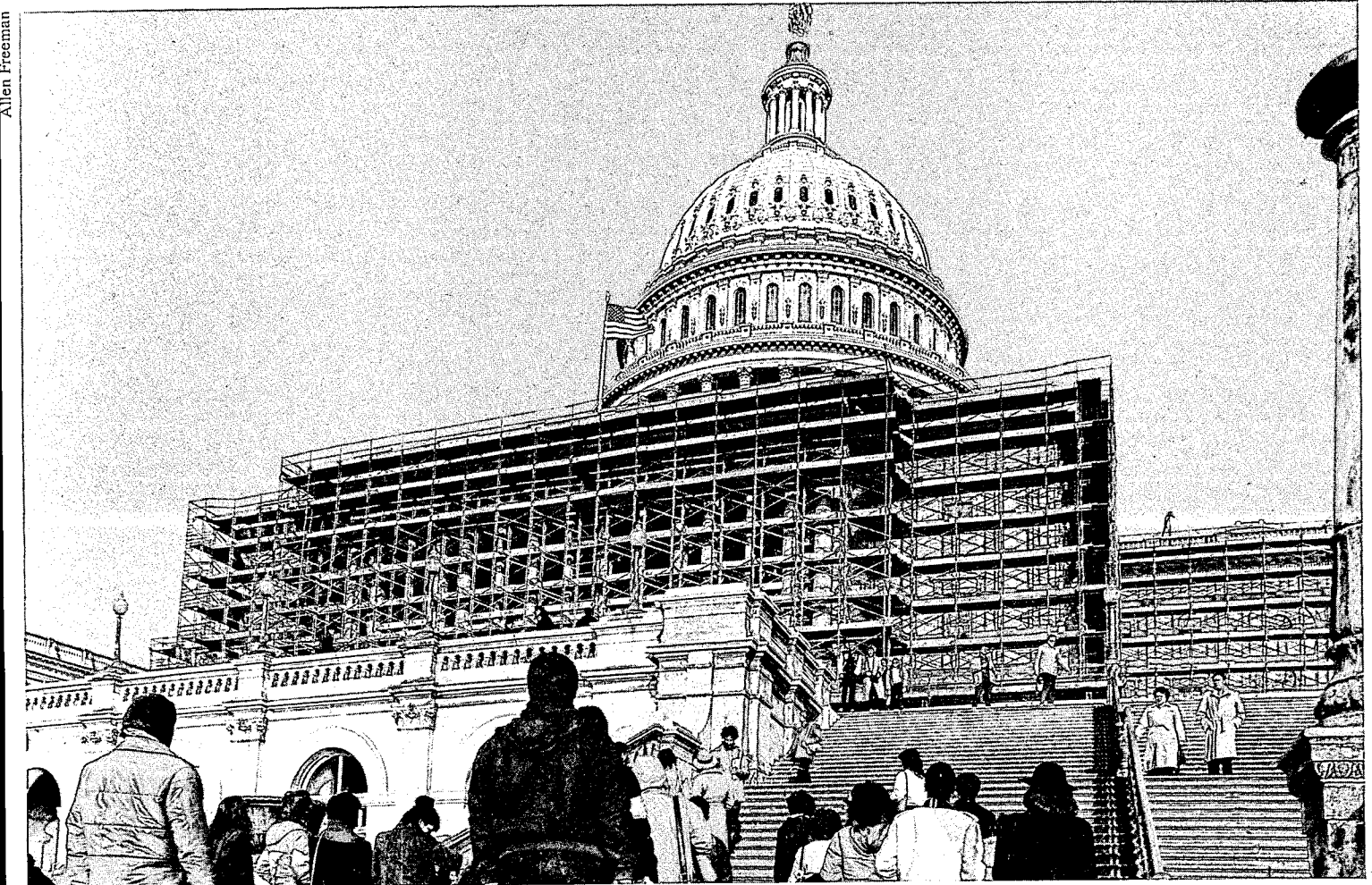
ately discernible so that future generations will know what was done when."

Other work includes the insertion of 27-foot-long stainless steel tension rods to brace the West Front. The total budget for the restoration is \$49 million, and completion is scheduled in 1987.

The 20-year-long battle over whether to restore or extend the West Front ended last spring, when the House and the Senate passed legislation to provide the \$49 million for restoration (see July '83, page 25). The Senate had long supported plans for restoration, while the House favored a \$70.5 million plan proposed by Architect of the Capitol George White, FAIA, and supported by a majority in the House Appropriations Committee to move the wall approximately 31 feet toward the Mall.

By an unexpected margin of 3-to-1 the House voted for restoration last May, after lobbying by a coalition of liberal Democrats, conservative Republicans, and concerned organizations such as the National Trust for Historic Preservation and AIA, who argued for "architectural integrity."

News continued on page 12



Allen Freeman

Federal Support Waning for Pension Building Restoration

President Reagan's Office of Management and Budget has balked at funding the renovation of the historic Pension Building in Washington, D.C., and is proposing that the Committee for a National Building Museum raise from private sources up to \$30 million said to be needed to complete the job.

An OMB spokesman says that under new legislation drafted by GSA the building would be turned over to the committee for five years during which the non-profit organization would be expected to raise the funds. If the committee were to fail, the building would revert back to the government. The spokesman, Edwin J. Dale Jr., offered as precedent the Holocaust Memorial in Washington, for which the federal government donated land and a derelict building and left fundraising to the sponsors. "The same principle applies here," Dale said. "The federal government has far too many—well, plenty—of museums already, and this is a very specialized one. It is up to the people who are interested in having such a museum raise money for it. The underlying reason for this is that we have a \$200 billion budget deficit and we haven't got \$30 million lying around."

OMB's proposal is counter to a 1980 law stating that the General Services Administration will carry out renovation of the century-old building for the purpose of turning it into a building museum. Dale says GSA has drafted new legislation and that the proposed bill is to be reviewed by other government agencies prior to being sent to Congress.

At least one former high-ranking GSA official opposes the OMB proposal. Richard O. Haase, public buildings commissioner until late last year, told ARCHITECTURE: "It is late in the game to be cutting off funds. To do so and just say let the private sector do it is a little bit callous. If we treat our historic buildings in that fashion we may end up with no historic buildings." Haase, who has returned to the private sector as a real estate broker, added: "The National Building Museum people have worked diligently to guard our private funds and make them work in concert with the whole effort. They haven't been just sitting back, trying to take a government dole to finish this building."

OMB's move to alter funding for renovation was initiated without the knowledge of the museum, whose director, Bates Lowry, learned of the proposal from a newspaper account. "If OMB's action is a bombshell, it is yet to explode," said Lowry. "Whether it is a ticking clock, we don't even know. But it is naive to think that anyone in private enterprise is going

to rush in here with \$30 million to renovate this building. That is not a feasible project. So far, GSA has followed all the messages received from Congress. And Congress has made good on its part, approving funding so that renovation could proceed in stages."

Congress has appropriated \$2.9 million for emergency repairs to the roof, \$1.75 million to pay the Washington firm of Keyes Condon Florance to prepare design drawings for the rehabilitation, and \$2.6 million for limited renovation work prior to the 1985 Presidential inaugural next January.

The committee was set up four years ago to provide the museum program, which so far has included traveling exhibits on architecture, courses in preservation and historic buildings, and so forth. The committee draws entirely upon private support to fund its activities, although this was not the intent of Congress, which stipulated in a 1980 law that the Interior secretary provide up to \$.5 million annually in matching funds. None of these matching funds has been provided. Meanwhile, Representatives William Clinger, R.-Pa., and Elliott H. Levitas, Hon. AIA, D.-Ga., have introduced a bill that would provide up to \$1.5 million each year for fiscal years 1984 through 1987 for museum operating costs.

As for the building, the \$30 million said to be needed to complete renovation would, by all accounts, turn its innovative design into a first-class building museum. Modeled loosely on the Palazzo Farnese in Rome, the Pension Building has a central court 316 feet long, 116 feet wide, 159 feet high, and dominated by eight enormous Corinthian columns. Lowry is fond of quoting Senator Daniel Patrick Moynahan, D.-N.Y., as saying, "If you were going to sit down and design a museum for the building arts, you'd probably design something like the Pension Building."

NEWS CONTENTS

Government

West Front restoration begins	11
Museum for the building arts	(above)
Preservation users fees	(above)

Design

L.A. Olympics sites designs	15
Historic McDonald's	15

Awards & Competitions

AIA's 25-year award to Seagram	22
Concrete structures honored	27
Plaza competition winner	29
Stone buildings awards	29

The Arts

Versatile decorative screens	30
------------------------------	----

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

Feds Establish User Fees for Historic Preservation Projects

Beginning this month the Interior Department will charge "user fees" for the certification of historic preservation projects, a certification process that is required for qualification for the 25 percent federal historic preservation tax credit.

Effective April 11, certification application fees will range from \$500 to \$2,500. Only projects that involve less than \$20,000 in rehabilitation costs will be exempt. The fees are designed to help offset the \$1.8 million a year cost of running the certification program, and during the remaining months of fiscal year '84 the Interior Department hopes to collect \$800,000.

This new regulation is opposed by preservationists who charge that the extra fee will discourage some developers from seeking the 25 percent tax credit. Projects receiving the 20 percent and 15 percent tax credits do not have to go through the certification process and do not have to adhere to strict Interior Department regulations governing rehabilitation.

A second change in the regulations will allow state preservation officers to take over from the federal government the bulk of the certification process. Previously states could only review projects and make recommendations to the federal government. Another new provision will cut the certification review time from 90 days to 60 days.

New GSA Head Nominated

Jack L. Courtemanche has been nominated by President Reagan to be the next administrator of GSA. Gerald P. Carmen, who served as GSA's head since June 1981, resigned in February.

Courtemanche, 49, is currently deputy assistant to the President and deputy director of the office of public liaison, two posts he has held since last October. Previously, he was executive director of the White House Conference on Productivity.

His experience in the private sector includes serving as president of the Crown Coach Corporation and the Seven Corporation, both in Los Angeles, and as vice president of Mack Trucks, Inc., in Allentown, Pa.

Courtemanche is scheduled to go before the Senate Government Affairs Committee and the full Senate for review this month, with a decision on confirmation expected shortly thereafter. Last month the White House notified the Senate that Courtemanche was involved in a potentially embarrassing, but not illegal, business situation in 1983 involving the sale of Crown Coach Corporation.

News continued on page 15

Decorative Architectural Elements Tie Olympic Sites Together

Colorful graphics and temporary structures will be used to coordinate the nearly 30 event sites for the 1984 Summer Olympics in Los Angeles, to take place July 28 through Aug. 13.

With the exception of swimming and cycling, all the sporting events will take place in the existing facilities built for the 1932 Olympics. This adaptive use strategy has kept the event's budget at about \$500 million, saving billions of dollars in new construction (Moscow reportedly spent over \$5 billion for its Olympic games in 1980). Los Angeles architect Jon A. Jerde, AIA, whose firm (the Jerde Partnership) is coordinating the design work, says that the job of retrofitting the 52-year-old facilities is twofold: "Each one of the sites has to be fine tuned to meet the International Olympic Committee's requirements for the individual sports," ensuring proper light levels, weight lifting surfaces, standard dimensions, etc. The second design aspect is the transformation of the existing facilities, "in terms of their ambiance and physical presence," says Jerde.

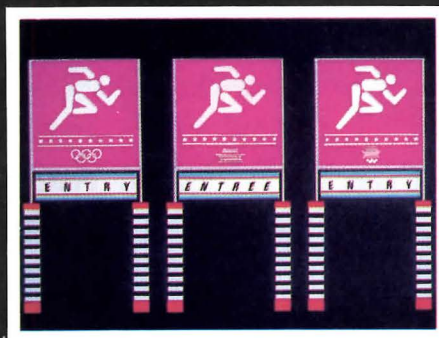
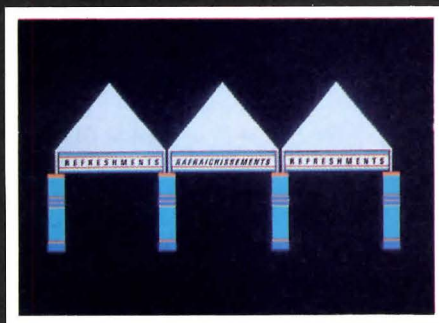
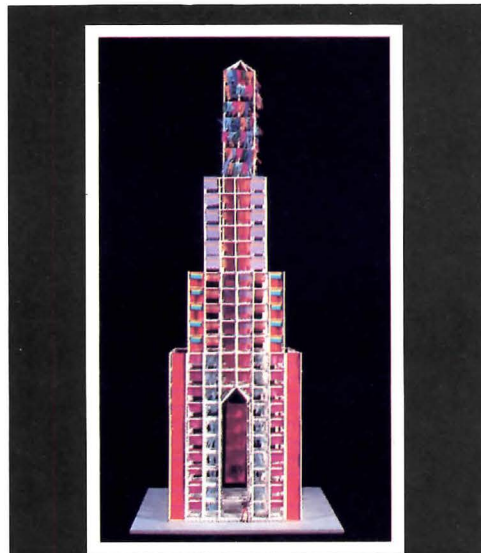
Sussman/Prejza & Co., a graphic design firm based in Santa Monica, collaborated with Jerde on a "kit of parts" that will be used to retrofit and facelift the 28 event sites: Vibrantly colored bunting, banners, flags, balloons, and wall and pavement graphics have been designed to work in combination with street furniture, fabric structures, scaffolds, stages, concession and information booths, and fencing.

Other issues in planning the facilities include security, traffic signage, and accommodations for the athletes and the press. Dormitories at the University of California at Santa Barbara, UCLA, and USC will be used as Olympic villages. The open areas around the dorms will be transformed into "main streets with discos, theaters, and coffee houses," says Jerde, with the use of scaffolds and tents.

In consideration of the visual aspects of the events "through the eye of the camera," says Jerde, the designers consulted with television producer David Wolper.

Jerde acts as a coordinator for the "venue architects" who will use the kit of parts to design the 28 sites. Six other architects, called "venue coordinators," according to Jerde, will work with the 28

Right, from top to bottom: a decorative tower of scaffolding; standard tent structure; entrance booth structure; and designs for colorful pavement patterns and towers displaying festive banners.



Photographs by Annette del Zoppo

venue architects in decorating the sites.

Beyond the facilities planning, the firm has coordinated graphics, banners, and other decorative elements for the "cultural olympics" to take place on more than 40 sites around the L.A. metropolitan area. A decorative city program in kit form will be used for streets, cars, and houses. Designers for posters, books, manuals, badges, medals, and the Olympic torch have been part of the coordinated efforts.

Design work on the Olympics started a year and a half ago. To consolidate and coordinate the effort, the architects and designers have worked out of a 50,000-square-foot studio.

Oldest McDonald's Considered For National Register Listing

The oldest existing McDonald's hamburger stand has been named eligible for the National Register of Historic Places, due in part to the efforts of a California architect, but the building's inclusion on the register may be delayed indefinitely.

The McDonald's is located in the town of Downey, just outside of Los Angeles. Constructed in 1953, the building sits at the intersection of two commercial strips that run through the L.A. suburb.

Alan Hess, an architect in San Anselmo, Calif., says that he became aware of the building's existence and significance while a student at UCLA. "Making a McDonald's a landmark has been something of a joke among certain preservationists until recently," says Hess. He nominated the building to the National Register with the endorsement of the Downey Historical Society.

As described in the National Register nomination form, the building is "the oldest existing representative of one of the most successful and influential applications of car-oriented, mass-marketed architecture."

Clad in red and white strips of tile at its base and around its windowless back portion, the building is glazed on three sides between a counter-height wall and its stuccoed, wedge-shaped roof. Inside are stainless steel counters, fixtures, and food preparation equipment. The roof, which shelters the customer service windows (there is no customer access into the building) is pierced by two 25-foot-high golden arches. Both arches and the roof are lit with red, white, and green flashing neon.

A 60-foot-high sign, also part of the property, sits roadside, drawing attention to the stand. The sign is shaped like an elongated arch and includes the figure of Speedee the Chef, one of McDonald's original logos. Both building and sign are in "virtually original 1953 condition,"

continued on page 18

Zoom to change scale and pan over full "E" size drawings

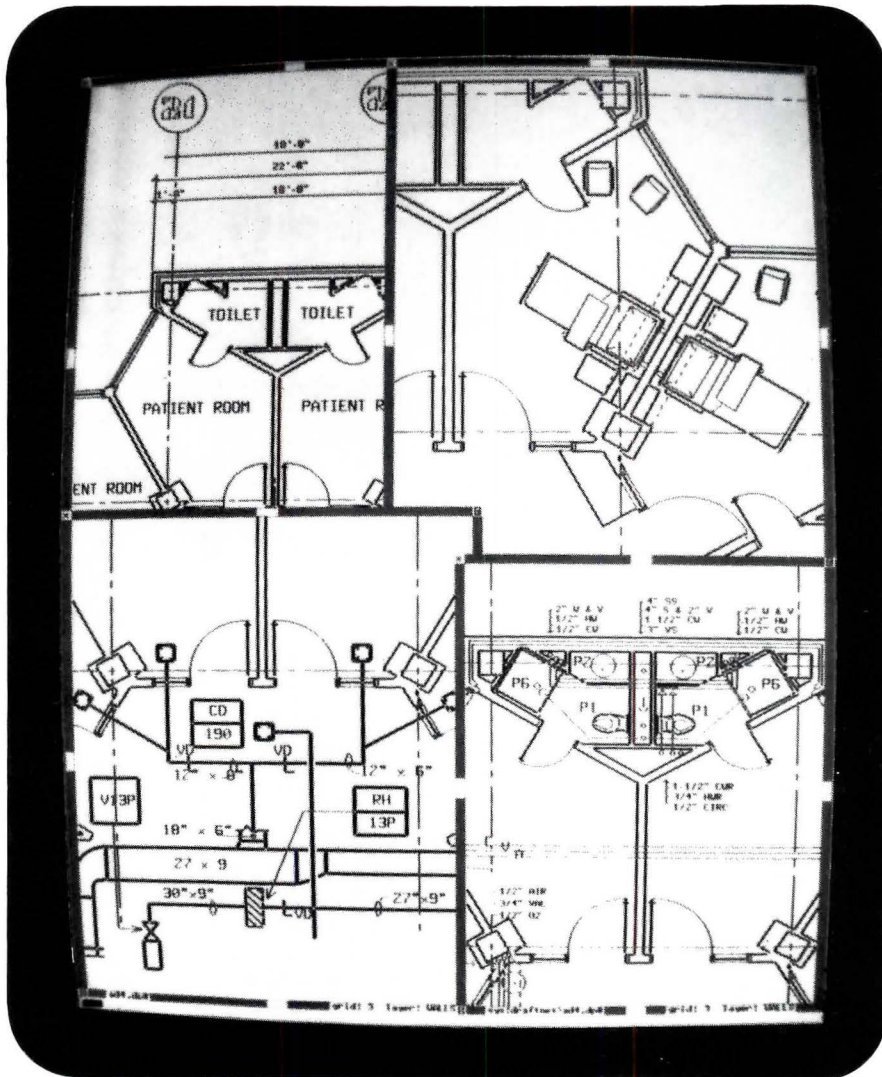
Display up to 28 layers from over 100 stored for the same drawing

Draw any line, arc, text; then edit placement, dimensions & line weight

Convenient "pop up" screen selection menus for all actions

One drawing or multiple drawings in multiple windows

Call up Graphic Units from enormous library for all disciplines



Move graphic elements between windows from any scale to any scale

Black on white screen for comfortable daylight viewing

Automatic screen grid, drawing grid & dimensions to architectural scale

Bundle & unbundle symbols to create and modify your own office library

Massive storage capacity for drawings & graphic libraries

Call or send drawings and data from one GRAPH/NET to any other GRAPH/NET or network to a VAX

Plus Optimization, Perspective, Data Management

GRAPH/NET—Draw Your Own Conclusions!

Drafting System for Under \$30,000 Total System for Under \$60,000

We asked the architects with the most experience in Computer Integrated Design* to spec their dream system. Full spectrum GRAPH/NET is working for them and is ready for you.

We combined an advanced micro-computer of incredible power and storage capacity in an easy-to-use workstation with software based on 14 years of continuous architectural design experience using computer graphics.

GRAPH/NET does it all: space planning, layout optimization, interior design, equipment planning, layered working drawings, specs, and 3-D perspective simulations.

It's the beginning of a new era. GRAPHIC HORIZONS is committed to bring you Computer Integrated Design* that will maintain GRAPH/NET as the easiest to use and most cost-effective CID* System in the world.

Give your team the chance to improve their productivity. For less than the annual cost of adding an average draftsman you get more ideas, response, production, economy.



GRAPH/NET is a "personal mainframe." Just plug it in, no special requirements. It has a bright, clear CRT screen, an accurate digitizing tablet, very large 1 megabyte memory, enormous 24 megabyte storage, and an accurate, quick printer plotter.

Move into the twentieth century at last. Add one to a small office or connect 100 to network ideas, graphics, data, experience.

*For all the details, write or call:

GRAPHIC HORIZONS INC.
Box 312, Cambridge, MA
617-396-0075 02238



Circle 10 on information card

See us at AIA show booth #369-370



Speed was critical for the developers of this 120-unit retirement living project. With occupancy slated just 10 months after contracts were let, no delays in frame erection could be allowed.

By prefabricating the Inryco light gage steel framing sections, the contractor completed erection in just 13 weeks. In addition, the system's load-bearing strength and light weight permitted all five levels, without costly oversized footings, on the site's sandy soil.

Find out the details of how Inryco lightweight steel framing helped keep this project on schedule — and how it can benefit your next project. Write for Catalog 37-20, INRYCO, Inc., Suite 4127, P.O. Box 393, Milwaukee, WI 53201. TLX 26683 INRYCO A WMIL.



Inryco

an Inland Steel company

Circle 11 on information card

FIVE LEVELS IN 13 WEEKS

Design from page 15 in "virtually original 1953 condition," according to the register nomination.

Hess' research revealed the architect responsible for the building's design. California architect Stanley Clark Meston was approached in 1952 by Richard and Maurice McDonald to design a prototype building for a chain of hamburger stands that the brothers sought to franchise to independent owners.

According to Hess, Meston and his assistant, Charles Fish, "designed the McDonald's stand specifically for the extraordinary culture, climate, and ex-

pense of the West." Meston drew upon the examples of car-oriented restaurants in southern California dating from the 1920s for the design of this drive-in building. Outdoor customer service, broad planes of glass, and the slab-on-grade foundation were planned exclusively for the semi-arid climate.

Between 1953 and 1968 more than 1,000 stands based on the prototype were constructed across the country. Hess estimates that fewer than 40 remain today.

The oldest existing McDonald's is located in a small town near Los Angeles.

The first opened in Phoenix in 1953 and a few weeks later the stand in Downey was completed. The Phoenix stand was later demolished. Roger Williams and Burdette Landon purchased their franchise for the Downey stand from the McDonald brothers and own it to this day.

In the 1960s Ray Kroc, who had been selling franchises since the mid-1950s, bought out the McDonald brothers and started the McDonald's Corporation, which eventually purchased all the original franchises save for one—the Downey stand. It is the only independently owned franchise now in the United States, all others being owned by the McDonald's chain, which comprises 7,600 restaurants in 32 countries.

Williams and Landon do not, however, own the building or the land on which their McDonald's sits. Pep Boys Properties, Inc., of California purchased the property two years ago and is reluctant to give its permission that McDonald's be listed on the National Register. The company's position is that having the stand on the register might complicate matters in terms of developing the property if the stand were to close. Hess says that negotiations are now underway with Pep Boys to allow the McDonald's to be placed on the register.

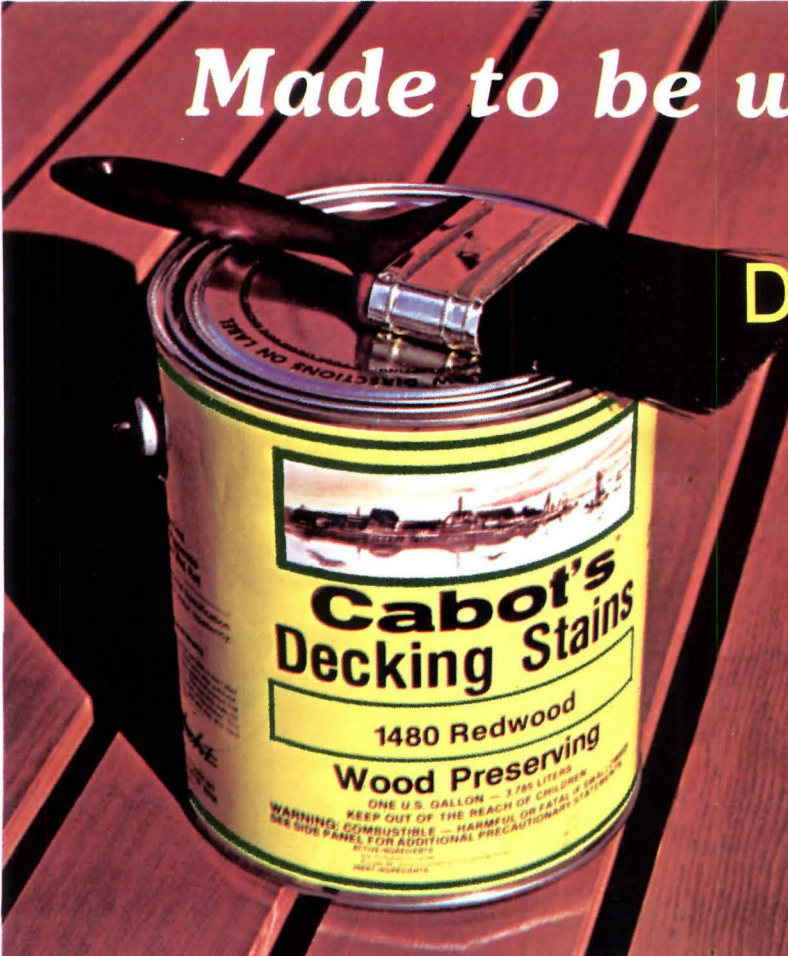
News continued on page 22



Alan Hess

Made to be walked on!

Cabot's® Decking Stains



America is moving outdoors to the patios, porches, and poolsides...and Cabot has a product that goes along with the trend. Cabot's Decking Stains, especially formulated for wood, decking, fencing, and furniture, is decorative and durable, will add color in natural wood tones to the outdoor scene. Available in eight colors; will not rub off or track off; resist cracking, peeling, and blistering; meet federal standards for water-repellency and wood-preservation. For color card and information write:

Samuel Cabot Inc.

One Union St., Dept. 445, Boston, MA 02108
442 Valley Drive, Dept. 445, Brisbane, CA 94005

Splendor in the Glass

With Sunglas® Reflective Green, one of over thirty solar control glasses by Ford.

There's an impressive addition to the prestigious Chicago skyline — 333 Wacker Drive. Its unique emerald green color is the result of 275,000 square feet of Sunglas Reflective by Ford which was installed coated side in to create the subtle green appearance.

Sunglas Reflective by Ford is the versatile solar control glass that blocks up to 65% of the sun's heat while letting in over 40% more natural daylight than the closest competitor at a cost that's surprisingly low. Now you can combine effective solar heat reduction and "Daylighting" for lower operating costs.

Sunglas Reflective is part of Ford's Sunglas family — a family of over 30 different solar control glasses with colors and shading coefficients for virtually any application. All Sunglas Reflective products are also backed by Ford's ten-year coating warranty.

The next time you specify reflective glass, specify the total performance and versatility of Sunglas Reflective by Ford. For quality, variety and availability in solar control glass, nobody outglasses Ford.

For more information call: 1-800-521-6346 (in Michigan call collect: 313-446-5915).

Owner: Urban Investment and Development Co.,
Equitable Life Assurance Society of the U.S.
Architect: Kohn Pedersen Fox Associates,
Perkins and Will (Associate Architects)
Glazier: Cupples Products
Contractor: Inland Construction Co.
Glass: Ford Sunglas® Reflective Green

 GLASS DIVISION

Circle 12 on information card



Awards and Competitions

The Seagram Building Wins AIA's 25-Year Award

The Seagram Building in New York City has been chosen to receive the Institute's 25-year award for 1984. Designed by Ludwig Mies van der Rohe with Philip Johnson, FAIA, the building was completed in 1957. In citing Seagram, the awards jury described it as "the standard against which all modern steel architecture is measured. . . ."

The Seagram Building is 38 stories tall, rising 520 feet from Park Avenue (between 52nd and 53rd Streets). It was one of the first of a new generation of glass and steel office buildings (like its neighbor Lever House across the street) to replace the 19th century masonry buildings that lined Park Avenue.

Phyllis Lambert, an architect and daughter of the late Samuel Bronfman, then president of Joseph E. Seagram & Sons, encouraged her father to commission a noted architect to design the company's new headquarters. Bronfman put Lambert in charge of finding an architect. She asked Philip Johnson, then director of the

department of architecture at the Museum of Modern Art, to provide her with a list of the top architects in the country. After two-and-a-half months of interviews and inquiries Lambert chose Mies, who worked in association with Johnson on the design. (Johnson is credited with designing the two restaurants in the building's lobby.) Kahn & Jacobs of New York City was associate architect.

Lambert continued on in the project to represent Seagram as director of planning. She consulted with the architects in the selection of the building's materials, equipment, and furnishings.

The Seagram Building has been described by critics as the culmination of Mies' search for an architecture of clarity and universality. Seagram's antecedent is found in Mies' project in 1921 for the Friedrichstrasse office building in
continued on page 25

Mies van der Rohe's Seagram Building, New York City, as seen in 1958.



GET TWICE THE INSULATION EFFECTIVENESS WITH ENERMASTER™ ROLLING DOORS

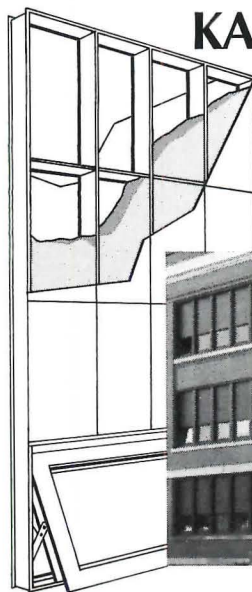
Compare for yourself and get:

1. Twice the insulation
2. Insulation 1-1/2 inches deep
3. A 13/16" Thermal break
4. Insulation with the highest (R) resistance factor
5. No gaps or voids inside the slat
6. Two faces of galvanized steel to protect the insulation

atlas

Atlas Door Corp.
116 Truman Drive, Edison, New Jersey 08818
(201) 572-5700 Telex No. 710-480-6564

Circle 16 on information card



KALWALL® WINDOWS ELIMINATE WINDOW HEAT-WASTE



The Kalwall Window Replacement System . . . is the most HIGHLY INSULATED — LIGHT TRANSMITTING — System available.

86% more energy efficient than single glazing;
72% more efficient than double glazing.

And, it's a TOUGH, VANDAL RESISTANT System.
Full color literature presents facts.

Kalwall[®]
CORPORATION

P.O. Box 237, Manchester, NH 03105, Phone 603-627-3861
The PROVEN answer to the window problem

Circle 17 on information card

Awards and Competitions from page 22

Berlin, a totally glass-enclosed structure. Seagram, however, is composed of several elegant materials, making it, said the jury, "the ultimate expression of contemporary urban architecture." Its curtain wall of extruded bronze and tinted glass wraps around the tower's four sides and the five-story appendage that fills the site's width behind the tower. Twelve square columns sheathed in bronze extend down from the curtain wall and define the building's three-by-five bay grid.

The ground floor's all-glass enclosure is pulled back from the column line, exposing a 24-foot-high lobby within which are six elevator banks, also clad in bronze. Mies' skillful restraint in the use of materials and detailing in Seagram caused architectural historian Henry-Russell Hitchcock to remark that he had never seen more of less.

The building (which covers only half its site) sits on an elevated public plaza of granite and is set back 90 feet from the avenue. The plaza has two rectangular fountains, one at each street corner, and is bound on the north and south side by green marble benches.

Seagram's plaza creates not only an open-air setting for the 38-story tower but a much-used public space. In a light-hearted reference to the importance of this urban space, critic Herbert Muschamp wrote that "I once saw a man trip on the steps leading up to the Seagram Building plaza, the only three steps in New York City, and he blew it. . . ."

A revision in the city's zoning ordinance in 1961 encouraging the use of plazas in office building design was prompted by Seagram's example. "Unlike many of its less sensitive imitators," said the jury, "it blends perfectly with its environment and is truly at home in its neighborhood."

The building incorporates many design features that were new at the time of its completion, among which are controlled Venetian blinds; floor-to-ceiling doors, partitions, and elevator doors; and low airconditioning units that allow more glass area.

In summing up Mies' attention to detail, his use of materials, and Seagram's urban presence, the jury commented that "25 years after its completion, it fully retains its enduring vitality and quiet beauty, and still holds a special place in the hearts and imaginations of all who see it, work in it, and admire its brilliant solutions to the still-vexing problems of urban design."

The jury for the award, which will be presented at the AIA convention in Phoenix next month, was comprised of Gerald Horn, AIA (chairman); Arne Bystrom, AIA; John Casbarian, AIA; Thomas M. Fabian; E. Fay Jones, FAIA; John P. Locke, AIA; David Van Zanten; Rochelle Vitone; and Harry Wolf, FAIA.

News continued on page 27

NATIONAL UNIVERSITY OF SINGAPORE

SCHOOL OF ARCHITECTURE

Applications are invited for appointments ranging from Lectureships to Professorships from candidates with suitable academic and professional qualifications and experience.

Appointees will be required to teach Architectural Design. Preference will be given to candidates who are also able to teach in one or more of the following areas:

- Building Construction and technology
- Building Structures
- Building Services and Environmental Control
- History of Architecture (Modern)
- Building Economics and Management
- History of Architecture (Eastern, in particular Chinese, Indian & S.E. Asian)
- Building Materials and Specifications
- Landscape Architecture
- Urban Design and Planning
- History of Architecture (Western)
- Architectural and Design Theory
- Computer Aided Design
- Professional Practice & Building Regulations (Singapore)

Gross annual emoluments range as follows:

LECTURER	S\$ 28,340 - 58,750
SENIOR LECTURER	S\$ 53,220 - 91,010
ASSOCIATE PROFESSOR	S\$ 79,730 - 109,820
PROFESSOR	S\$ 98,530 - 130,130/ S\$134,640 - 152,690

(U.S. \$1.00 = S\$2.13 approximately)

The commencing salary will depend on the candidate's qualifications, experience and the level of appointment offered.

Leave and medical benefits are provided. Under the University's Academic Staff Provident Fund Scheme, the staff member and the University are each required to contribute at the present rate of 23% of his salary; the staff member's contribution being subject to a maximum of S\$920 a month. The sum standing to the staff member's credit in the Fund, may be withdrawn when the staff member leaves Singapore/Malaysia permanently.

Other benefits include: a settling-in allowance of S\$1,000 or S\$2,000, subsidized accommodation at rentals ranging from S\$100 to S\$216pm, children's education allowance up to a maximum of S\$12,000p.a., passage assistance and baggage allowance for the transportation of personal effects to Singapore. Staff members may also undertake consultation work, subject to University approval, and retain consultation fees up to a maximum of 60% of gross emoluments in any one (1) year.

Application forms and further information on terms of appointment may be obtained from:

MR. PETER LIM, Director
North America Office
NATIONAL UNIVERSITY OF SINGAPORE
61 West 62nd Street . . . Suite 4J
One Harkness Plaza
New York, New York 10023, U.S.A.
Tel: (212) 765-1670



or: THE DIRECTOR,
Personnel Department
NATIONAL UNIVERSITY OF SINGAPORE
Kent Ridge, Singapore 0511
REPUBLIC OF SINGAPORE

THINK HORIZONTALLY



North Central Mental Health Services, Columbus, Ohio Architect: H. B. Trautwein Associates Contractor: McClellan Construction Co.

Design in a new direction with the horizontal look from Robertson



There's a new option for design flexibility from Robertson: Formawall® flat metal wall panels have been redesigned for horizontal use—in addition to traditional vertical installation.

Now you can design horizontally in lengths up to 30 feet—in modules up to 60" high—in various thicknesses. Use our foam core insulated Formawall 1000 panels and select

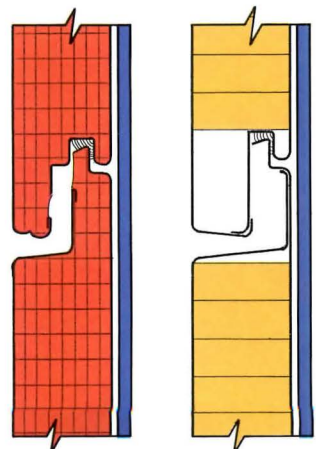
from long-life, non-directional-embossed finishes such as Vitalume® (a superb porcelainized finish), Versacor® or PVF₂. Or utilize Formawall 2000 or 3000, with a honeycomb core and smooth PVF₂ metallic finishes.

In either case, you'll take advantage of this latest Robertson innovation: we've eliminated the customary weather-exposed sealants at all horizontal joints, so we can now provide a bolder, deeper shadow line.

The horizontal look: another new concept in walls from Robertson, designed to make your building come to life.

For further details on horizontal or vertical Formawall applications, call or write: H. H. Robertson Company, Department A-4, 400 Holiday Drive, Pittsburgh, PA 15220. Phone: (412) 928-7522.

Horizontal Formawall Typical Joint Details



Formawall 1000H
2" Thick
Foam Core Panel

Formawall 2000H
2" Thick
Honeycomb Core Panel

Formawall 3000H
Details available

Robertson

Circle 19 on information card

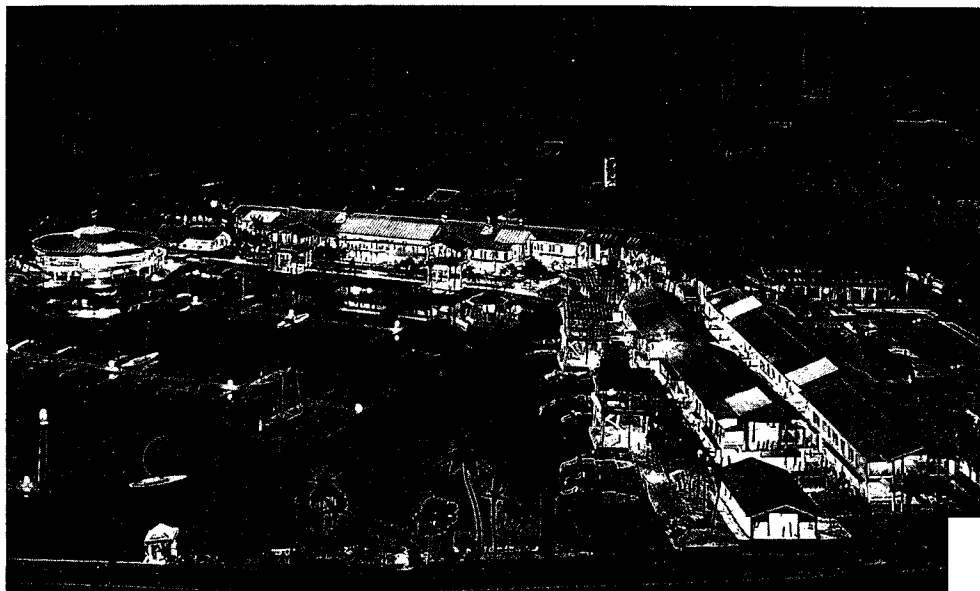
Concrete Structures Honored

The Concrete Reinforcing Steel Institute has recognized five structures for "creative achievement in esthetics, engineering, functional excellence, and economy" for poured-in-place reinforced concrete design in the seventh annual CRSI design awards program.

The winning teams of architects and engineers are:

- Roth & Moore, New Haven, (architect) and Spiegel & Zamecnik, New Haven, (structural engineer) for the Seeley G. Mudd Library at Yale University.
- Howard Needles Tammen & Bergendoff, Kansas City, Mo., (architect and structural engineer) for the Wornall Road bridge, Kansas City.
- BRW, Minneapolis, (architect) and Meyer, Borgman & Johnson, Minneapolis, (structural engineer) for the Civil/Mineral Engineering Building, University of Minnesota, Minneapolis.
- Fisher-Friedman Associates, San Francisco, (architect) and Robinson-Meier-Juilly & Associates, San Francisco, (structural engineer) for the Vintage Club, Indian Wells, Calif.
- Roland/Miller/Associates, Santa Rosa, Calif., (architect) and Zucco Associates, Santa Rosa, (structural engineer) for the Piper-Sonoma Cellars, Healdsburg, Calif.

News continued on page 29



Miami Bayside Competition Winner: A Rouse Co. proposal for a 255,000-square-foot retail development has been chosen by the Miami city government for its Key Biscayne Bayfront Park, located at the eastern edge of the city. Designed by Benjamin Thompson & Associates, Cambridge, Mass., with Spillis Candela & Partners, Miami, the development will have two parallel rows of two-story pavilions in an L-shaped configuration similar to Rouse and Thompson's Harborplace in Baltimore. Running lengthwise between the buildings will be a pedestrian street lined with shops; restaurants and cafe terraces will face the marina and outer harbor. A 3,000-square-foot public promenade rimming the marina will have four towers with exterior stairs to the pavilions' upper level verandahs. The buildings will be arranged to capture breezes, provide shade and natural light, and also provide protection from wind and rain. There will be naturally ventilated shed roofs, exterior walls of operable breeze-catching jalousies, solid panels of wood, and plain and decorative tile and stucco.

Are you on the mailing list?

Quarterly newsletter features:

- interviews with people in industry
- articles on new construction
- articles on renovation
- announcements

To receive your copy write:
 Morton Chemical Division
 c/o Chemical Division
 c/o Carnegie Center
 Princeton, NJ 08540

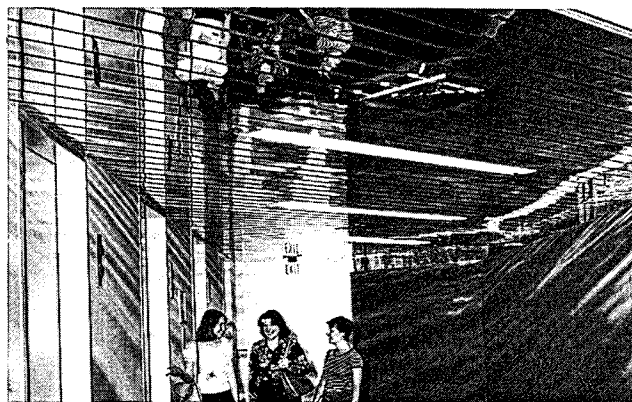
MORTON THIOKOL, INC.

Morton Chemical Division



Circle 20 on information card

ATTRACTIVE "DESIGNER LOOK" SIMPLANX



ALUMINUM "MIRROR-LIKE" ACoustical AND NON-ACoustical
FLAT WIDE PLANKS

VARIABLE WIDTHS 5" to 12"—GAPS CAN BE ADJUSTED IN FIELD TO SOLVE "ODD WIDTH" CONDITION AT EDGES

Greater reflective surface with fewer planks

Fewer planks to install means fewer hours of labor... saving time and costs.

For finishes, sizes, prices, call or write

SIMPLEX CEILING CORP. Refer to SWEET'S Section 9.1/SI

50 HARRISON ST., HOBOKEN, N.J. 07030 • PHONES (212) 349-1890, (201) 864-6630

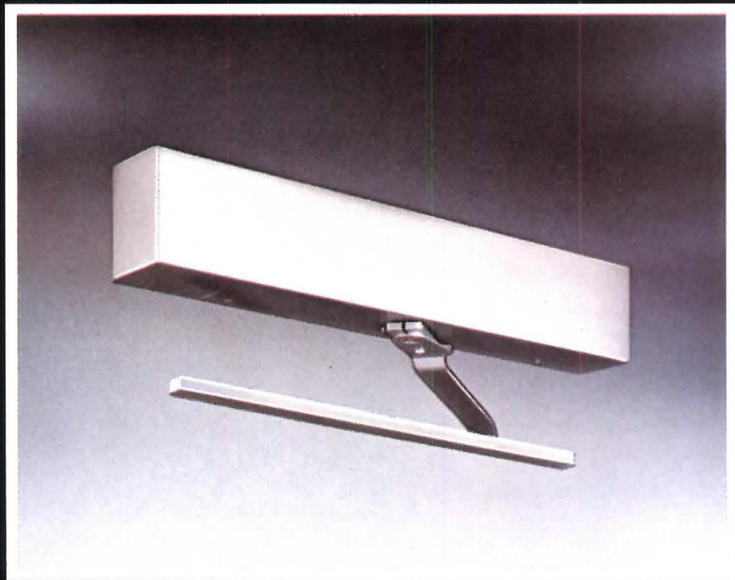
• Sales "Reps" needed—Write to Simplex for information •

Circle 21 on information card

ARCHITECTURE/APRIL 1984 27

RIXSON *Sets the Mark!*

Rixson sets the mark for life safety with its latest combination smoke detection/door control...the Heritage Smok-Chek.™



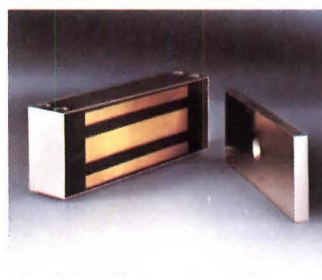
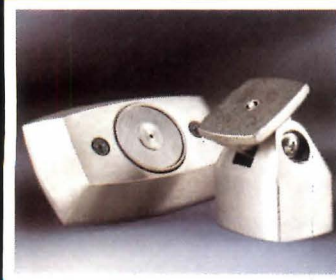
When smoke is detected by the built-in smoke detector, an alarm sounds and the door is closed automatically, preventing smoke from spreading. The fire's location is immediately signaled on an annunciator panel, allowing other alarms and Smok-Cheks to be activated.

The Heritage Smok-Chek...just one more fine product from Rixson-Firemark's quality line of fire/life safety products—including smoke detectors, door releases, annunciator panels and electromagnetic locks—plus security and door control products.

RIXSON-FIREMARK

9100 W. Belmont Ave., Franklin Park, IL 60131 Ph. (312) 671-5670

A DIVISION OF
CONRAC
CORPORATION



Circle 22 on information card

Plaza Competition Winner

A scheme by Charles A. Rapp of Rapp & French, San Clemente, Calif., was selected from a field of 164 entries in a national urban design competition for the development of central plazas for the rapidly growing downtown of Chandler, Ariz., near Phoenix.

Rapp's plan was praised by the jury for "embodying a concept of strength and apparent simplicity, and successfully integrating a rich, human scale." It calls for the planting of palms along the perimeter of the plaza to define the physical edges and additional planting of flanking palms along the secondary axis on the canal to visually link the two plazas. A shaded parking court provides access to the surrounding buildings and the two plazas. Rapp will receive a cash award of \$10,000 and a contract for future professional services with the city.

Black Atkinson Vernooy of Austin Tex., won the second place prize of \$5,000. Third place award of \$1,000 was presented to Kerry Daane, Chad Crutcher, and Jeff Loux of San Francisco. Fourth place winner Smith Locke Askura of Houston and fifth place winner Hanno Weber of Chicago both received \$500. Honorable mentions were Amsler Hagenah MacLean of Boston and Lewis & Kacar of Houston.

The jury for the program, funded by the National Endowment for the Arts, consisted of landscape architect Hideo Sasaki, Boone Powell, FAIA, planner Allan Jacobs, Calvin Straub, FAIA, and Christine Saba and Jinx Patterson, both from Chandler.

Five Cited for Use of Stone

The Building Stone Institute has presented 1984 Tucker awards for architectural excellence in concept, design, and construction to five architectural firms in its eighth annual awards program.

Two firms were cited for excellence for nonresidential buildings completed within the last five years: Rossetti Associates of Detroit for the Federal Mogul headquarters, Southfield, Mich., and R. M. Kliment & Frances Halsband, New York City, for the Computer Science Building at Columbia University.

Garth Ramsey Architecture, Vancouver, British Columbia, won for a private residence in West Vancouver, and Earth Design Associates of Casanova, Va., is winner in the landscape category for the Maymont Park Japanese Garden, Richmond. Beyer Blinder Belle of New York City was cited for the Alwyn Court, New York City, as the outstanding renovation project.

The jury consisted of Alan Ritchie of Burgee Architects; Frank Marcellino of Clarke & Rapuano; and Herbert L. Smith Jr., AIA, of *Architectural Record*.

News continued on page 94

If your tubing can't take it...

help

YOU NEED NORPRENE.™

New Norprene™ thermoplastic elastomers—combining price and resistance. For versatile tubing, sheets and profiles.

Price. Compare Norprene to nitrile, fluoro-elastomers and other premium materials. When Norprene's performance meets your specs, why pay more?

Resistance. To acids, alkalis and oils. Environment-resistant from -60° to +275°F. Withstands equivalent of years of heat and ozone, based on ASTM aging tests. Others fail in 7 days.

Get it today. Test Norprene. Call or write NORTON INDUSTRIAL PLASTICS, P.O. BOX 350, Akron, OH 44309. (216) 798-9240. Ask for a *free sample*, detailed literature and the name of your nearest distributor.

NORTON INDUSTRIAL PLASTICS

™ Trademark of the Norton Company.

NOR-83-10

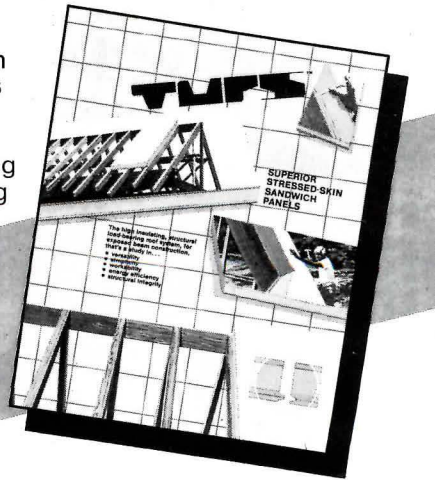
Circle 23 on information card

TUPS™ is TOPS!

"TUPS"—the stressed-skin sandwich panel provides

- Structural roof deck
- High insulation value
- Nailable roof sheathing for exposed beam ceiling applications.

Send For
FREE
4-Color
Brochure



Write:



homasote Company
P.O. Box 7240
West Trenton, NJ 08628-0240



Circle 24 on information card

The Arts
Decorative Screens



1

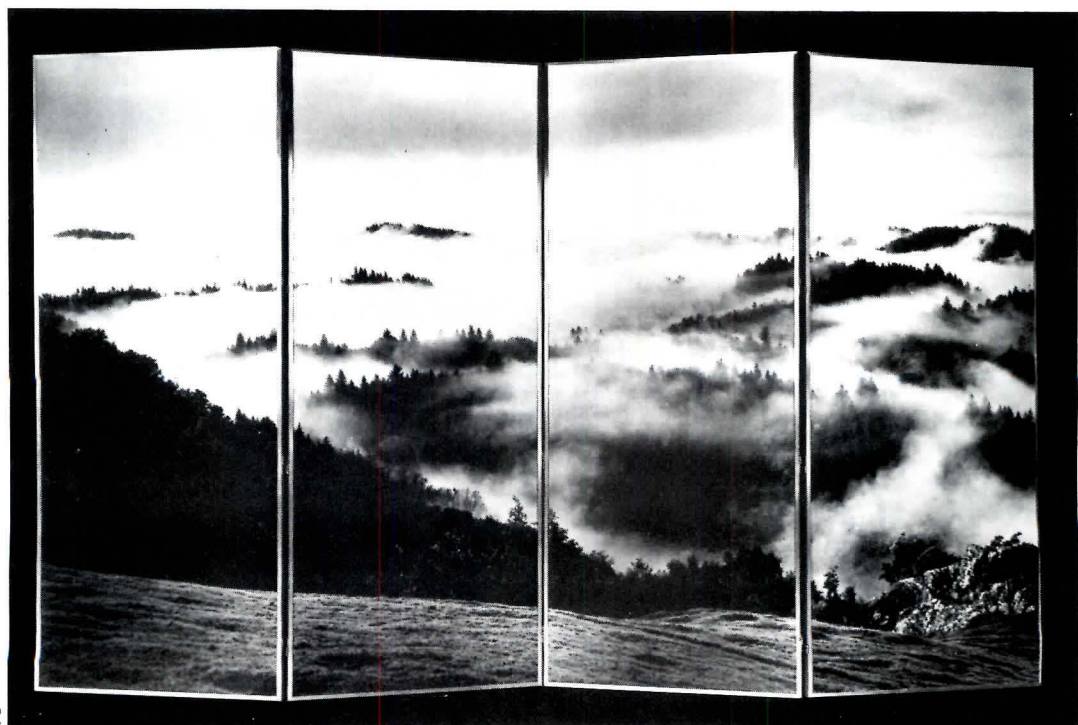
The art of the decorative screen originated in China and Japan. The Chinese, in fact, invented the folding screen, and the Japanese improved upon the technique of hinging numerous panels together, providing a continuous surface on which the artist could create.

Oriental screens became an item of Western import in the 1600s, but it was not until the mid-19th century that artists in the West began to use the screen as a medium of expression. The National Gallery of Art in Washington, D.C., recently mounted an exhibit of decorative screens representing artists from France, England, Scotland, Switzerland, Italy, Spain, and America.

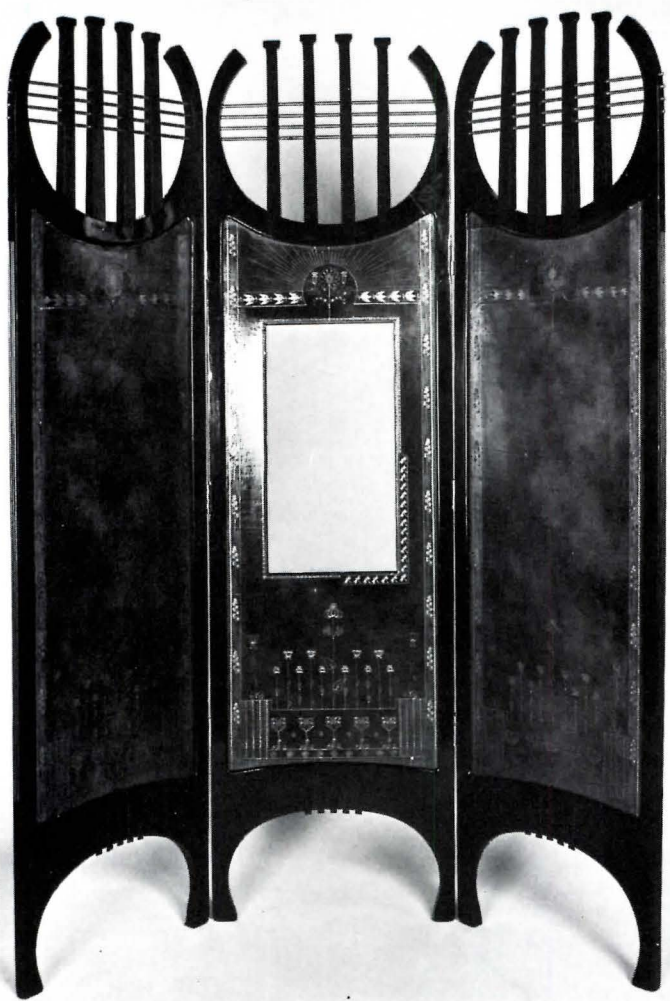
The screen by Scottish artists George Logan and Jesse Marion King (1) is an elegant ensemble of walnut veneer, silver and mother of pearl inlay, turquoise, red amethyst, white stone, and ink and watercolor, completed in 1902. Ansel Adams' silver print (2) "Clearing Storm, Sonoma County" is a masterwork in a genre he has pursued since 1936.

A screen with illusions to the lyre (3) by Austrian Josef Hoffmann is an ebonized wood frame with gilded leather and brass detailing, dating from 1899. An unknown artist created this art nouveau delight (4) circa 1885 with oil on pine in an ebonized wood frame. Gaudí's hand is readily seen in this work by the master (5) completed in 1910. Its rose-colored glass is framed with carved oak. Dutch artist Chris Lebeau's angelic screen (6) of 1904 is batik on silk framed in mahogany.

MICHAEL J. CROSBIE



2



4

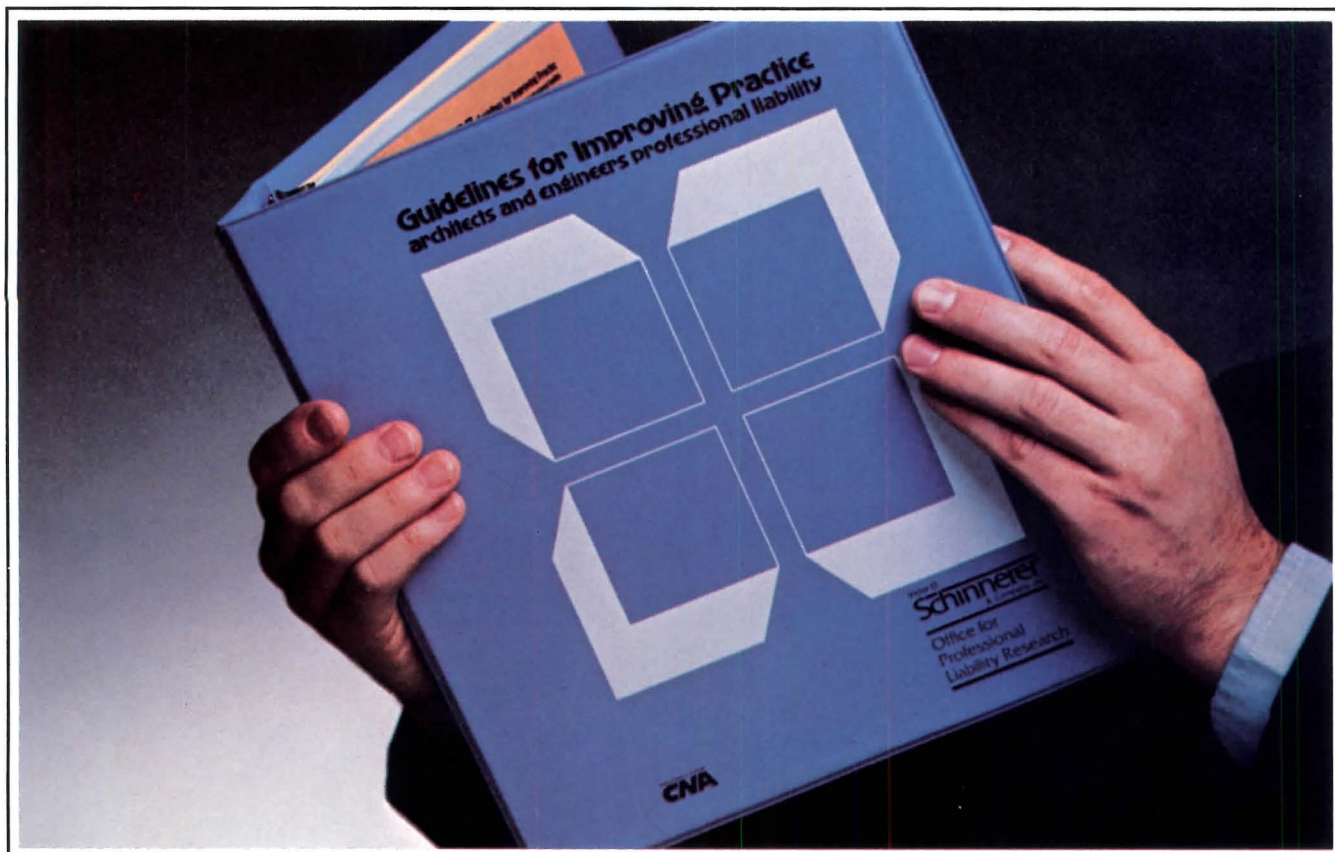


5



6

We go far beyond covering professional liability exposures.



We work to reduce them!

CNA and Victor O. Schinnerer & Company, Inc., know it's not enough to provide complete insurance protection. Architects and engineers need a program that helps reduce their exposure to liability claims before they occur.

In 1957, CNA and Schinnerer joined forces with The American Institute of Architects and the National Society of Professional Engineers/PEPP to create the first professional liability insurance program for design professionals. We've led the industry ever since in providing coverage and techniques to reduce their liability exposure.

The Office for Professional Liability

Research (OPLR) is just one way we do this. Since 1972, OPLR has tracked trends in the design field. OPLR's professional staff keeps design professionals abreast of important information on loss control and legal developments. We publish professional articles, including "Guidelines for Improving Practice" and run seminars on these and other vital topics.

To make sure your clients have the loss control support the CNA architects and engineers program can provide, contact Victor O. Schinnerer & Company, Inc., Program Administrators and Underwriting Managers.

INSURANCE FROM
CNA

27 years and still building together.

5028 Wisconsin Avenue, NW,
Washington, DC 20016 (202) 686-2850
303 East Wacker Drive,
Chicago, IL 60601 (312) 565-2424

Victor O.
Schinnerer
& Company, Inc.

40 Wall Street,
New York, NY 10005 (212) 344-1000
595 Market Street,
San Francisco, CA 94105 (415) 495-3444

Coverage for this program is provided by Continental Casualty Company, one of the CNA Insurance Companies.

Circle 25 on information card

ARCHITECTURE

In this issue we move eastward from the desert Southwest, first to Texas and then to Miami. We also present a directory of architectural resources available from this and other organizations.

Next month comes our annual review of new American architecture. June's centerpiece will be a profile of that remarkable client-patron J. Irwin Miller, and a new generation of work in his corporation, Cummins Engine, and its home town, Columbus, Ind. July will present examples of American architecture for export abroad. August will deal with architectural schools and the work and thoughts of their students, and September will be the annual review of recent world architecture.

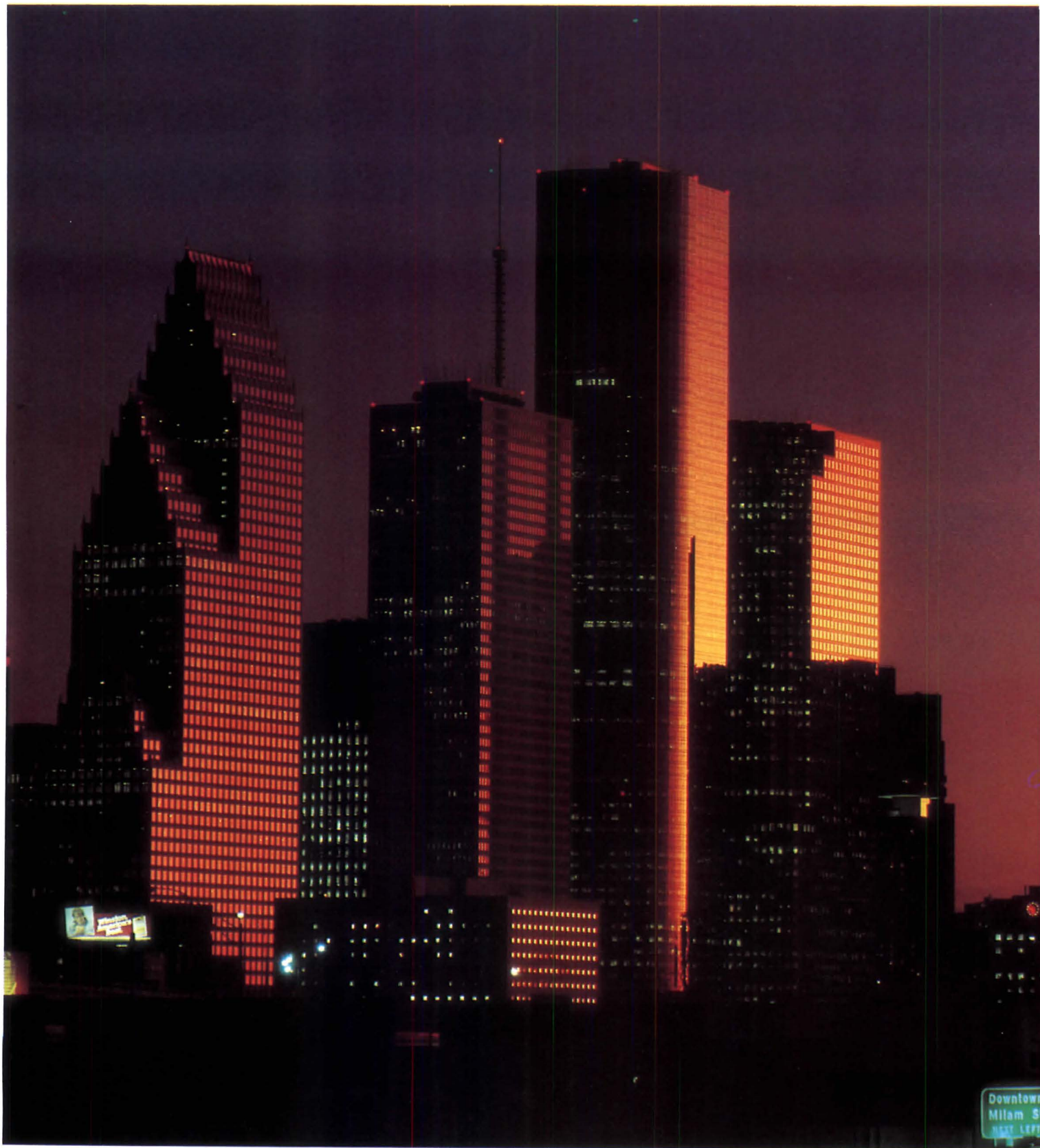
The year will end with issues on relationships between natural and artificial light (October), old and new buildings (November) and buildings and nature (December).

We will be presenting these previews of coming attractions more frequently in the future, partly in the hope that they will draw submissions for possible use in theme issues. We hereby invite such submissions.

And we also issue a special invitation to architects and firms whose work has never appeared in a major professional magazine to let us see examples of their work for possible use in a new feature called "debut," which will appear sporadically but frequently in future issues.

A few definitions: Major professional magazines include this one, *Progressive Architecture*, *Architectural Record*, and the late *Architectural Forum* and *Architecture Plus*. Publication means a thorough presentation of a completed work. Having a drawing of a building in project form, or one or two pictures, in one of the magazines does not disqualify one. Nor would publication of a building done while working for another architect or firm.

Only completed buildings will be shown in the debut section. Submissions can take any form that communicates the nature and quality of the design to us. *D.C.*



Joe C. Aker



A Tale of Two Houston Towers

*SOM's Allied and Johnson/
Burgee's Republic. By John Pastier*

"Everything moves fast in this town," a Houston cabbie recently announced when asked about a 44-story downtown building that didn't seem to exist a few months before. "People here don't fool around." Indeed they don't. In recent years, they have built tall buildings at a frantic rate that has given them the world's third highest skyline, second only to New York's and Chicago's.

They do, however, allow architects some latitude of expression in the Brobdingnagian buildings that have lately been thrust into the sky. At first, the office of Philip Johnson/John Burgee seemed to have a monopoly on the privilege, beginning about 10 years ago with the crystalline paired towers of Pennzoil Place downtown and the not quite identical streamlined triplets of Post Oak Central in the suburbs. Since then, however, local and out-of-town architects alike have become more adventurous in their high-rise essays. Skidmore, Owings & Merrill, after having authored several deftly detailed but conventionally shaped towers downtown, produced the no less elegant yet far livelier First International Plaza, one of the earliest and most accomplished examples of the "eroded form" skyscraper genre. Cesar Pelli, FAIA, I.M. Pei, FAIA, and several local firms have also tried their hand at shapes that departed from the standard rectangular prism.

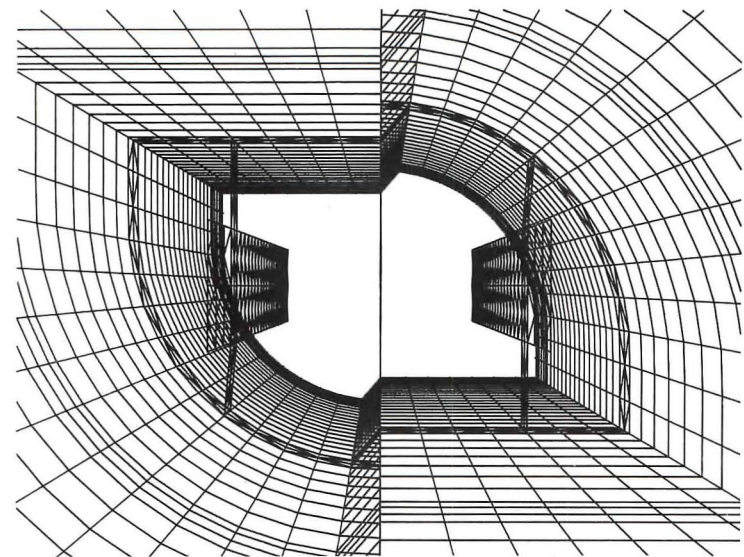
The reason for this inventiveness is simple and characteristically Houstonian: competition for tenants through architectural imagery, and perhaps personal rivalry among developers as well. Unregulated by zoning or normal urban tradition, Houston is shaped mainly by the automobile and the market mechanism. If Adam Smith were alive today, this would be his favorite American city, for it is here that his "unseen hand" is made most visible.

After John Portman, FAIA, who had the benefit of an architect's perception, Houston developer Gerald Hines was the first member of his profession to understand the full potential of design as an economic tool. It was he who provided Johnson/Burgee their first Texas skyscraper opportunities, and his patronage was repaid by some of their best work. Their alliance gave Hines a product with a double competitive advantage—the mystique of a designer label and a palpable individuality that stood out in a crowded office marketplace. Seizing on this discovery, he gave other major commissions to Pei and Johnson/Burgee, and in effect raised the architectural ante for other major developers in town. [For details see following article. *Ed*] The result is arguably the best collection of recently built "investment" office towers in the nation.

*Houston's downtown skyline
with Johnson/Burgee's stepped
RepublicBank Center
at left and SOM's Allied Bank
Plaza the tallest in the cluster.*



Allied, right, flanked by the travertine-covered Shell and sawtooth-topped Interfirst. Across page, Allied's polished granite base and a rendering of its glass skin from the inside.



Postmodern historicism, sensual modernism.

"Investment" is the real estate industry's term for what laypeople would call "speculative": multi-tenant buildings designed to make money in a competitive market. Here the architect must live with short schedules, low to moderate square foot costs, and building configurations yielding large floors, compact service cores, and perimeter space that is both workable and easily leased. In short, while architectural expression may be valued as a project's distinguishing feature, its scope is bounded by strong pragmatic concerns.

Two new downtown Houston skyscrapers illustrate how successfully this difficult game can be played. They stand, immense and provocative, three blocks apart on Louisiana Street, but there the resemblances end. RepublicBank Center, designed by Johnson/Burgee for the Gerald Hines Interests, is an essay in postmodern historicism that achieves its identity through romantic use of traditionalist forms, spaces, and materials. Allied Bank Plaza, designed by Skidmore, Owings & Merrill for Kenneth Schnitzer's Century Development Corporation, is a late modern work capitalizing upon bold scale and the cool sensuality of its sleek form and surfaces. A true eclectic skyscraper, Republic fills its block and holds the street line, while Allied, a classic modern one, is a freestanding object in space. Embody-

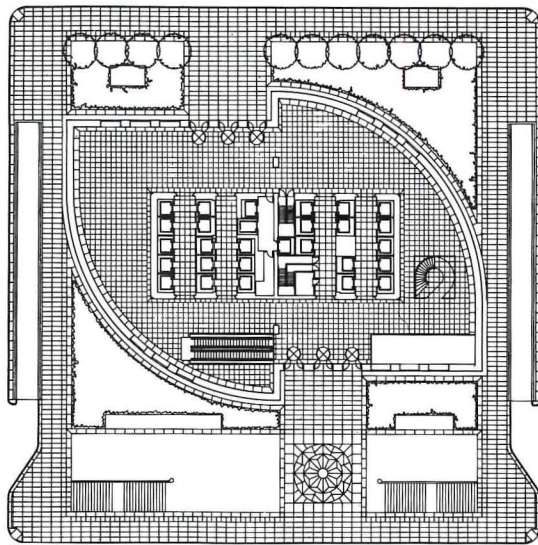
ing the contending philosophies of picturesque scenography and the machine esthetic, they illustrate the expressive potential of an unfettered building process fueled by the city's boom-or-bust economy. (During their gestation period, that economy has decelerated in step with falling oil prices.) But they also show the limitations of laissez-faire development, even when enlightened, in creating and maintaining an urban center that embraces a full range of human and urbanistic qualities.

The Allied Bank tower, 71 stories and 985 feet tall, is the second highest building in town and the ninth tallest on earth. It makes little attempt to express its scale or even its nature as a building through visible structure, window pattern, clearly coded form, or normal proximity to the street. Instead, it is a pure vertical extrusion set back from standard building lines, an abstract sculptural object that tends to look smaller than it really is. Its upper 70 stories are clad in an uninterrupted skin of reflective green glass. The lowest floor is sheathed in polished black granite, and a five-foot band of stainless steel caps the junction of the two materials. Its plan takes the form of two modified quarter circles offset from one another by one bay.

With 1.8 million square feet of floor space (constructed for \$180 million), Allied is an immense building. Its floor area ratio of 29:1 would be well over the permissible limit in most other cities. Yet in some ways it is the least noticeable of the major skyscrapers downtown, since its curved sides, ambiguous scale, and subdued mirrored surface make it seem to recede, and often almost dematerialize, compared to its solid, masonry-clad neighbors. When low clouds roll in from the Gulf of Mexico, its top disappears into the mist. For all its height and bulk, Allied Bank is Houston's "shyscraper."

The initial design of this green giant was a collaboration between Edward C. Bassett, FAIA, of SOM/San Francisco and a team of designers from the firm's Houston office, headed by Richard Keating, AIA. Design development continued in Houston, and then working drawings were done by Lloyd Jones Brewer of Houston. Allied is flanked by three other SOM skyscrapers: the Miesian Tenneco Building and the already mentioned Interfirst Building, both products of the San Francisco office, and the Chicago office's travertine-sheathed One Shell Plaza. Although the firm has long been associated with minimalism and glass architecture, Allied is the only one of this 20-year span of buildings to have a uniform skin and to be clad all in glass. Its slicing curved form is new for a firm so grounded





Plaza level



Multiple lobbies tied into pedestrian tunnels.

in the rationality of its floor plans, but its sheer green vitreous surface and silvery mullions hark back to the 1952 Lever House, SOM's first major office tower.

This combination of the new and the retrospective is a quality that permeates the building. The lobby boasts a computerized directory and glistens with polished black granite and chrome, yet there are implied columns flanking the portals to each elevator bank. These quasi-pilasters are ambiguous: They seem to be icons of postmodernism struggling to emerge from the stone, but they also resemble a form of 1930s detailing in which architects retained vestiges of traditional ornamentation while evolving into modernism. Indeed, with its crispness, curvature, and detached sensuality, the Allied Bank lobby is reminiscent of luxury-class moderne. It is, however, surprisingly vacant: There are no shops, no art as yet, and the banking hall is one floor above. The great arcing expanses are empty save for one circular stair leading to the bank, and the curving black walls dramatically lead the eye to vacant corner spaces. There are shops in the building, but, as is common in Houston's high-status offices, they are one level below grade.

The reason for this anomaly is Houston's downtown pedestrian tunnel network, which gives protection from the city's famous heat, humidity, and rain while linking garages and offices with subterranean shops and eating places. SOM estimates that 65 percent of the building's users will enter from the tunnel system, and have thoughtfully arranged for the last yards of that path to have access to light and view, as the entrance tunnel becomes a glass corridor bisecting a sunken plaza. Atop that corridor is a street level entrance bridge capped by an open-sided domed aedicula detached from the tower. This last gesture is rightly meant to add gravity and ceremony to the act of entrance, but it seems somewhat theoretical since it will serve few people. A second entrance on the other side of the building competes with it for the minority of users who arrive at ground level.

After entering, many of the building's workers and visitors will take double-deck express elevators to "skylobbies" on the 34th and 35th floors and on the 58th and 59th floors, where they will transfer to local elevators to go up or down to their final destination. While less than convenient, this arrangement keeps the core to a manageable size in a building so tall: There are only 27 elevator shafts, but 56 cabs run within them. The lower skylobby also incorporates horizontal trusses tying together the bundled-tube structural systems in each half of the plan. These muscular diagonals are prominent in the two-floor public space, but are clad in white-painted wood casings rather than a high-tech material. Here as in the lower lobby and in the contrast between the tower's exterior and its entrance pavilion, there is a sense of hovering between old and new architectural attitudes, complicated by the currently widespread theoretical paradox in which the definitions of old and new have largely been inverted.

In short, although Allied Bank Plaza seems on first sight a clearly late modern design, it also embodies several sorties into postmodern practice. The RepublicBank Center is the mirror opposite of this phenomenon—it initially seems the most genuinely historicist of Johnson/Burgee's realized buildings in a way that is entirely serious and free of irony, yet in the final analysis it cannot escape its temporal, cultural, and economic milieu: It is a highly pragmatic modern building.

Left, Allied's ground floor in polished black granite and chrome, with quasi-classical detailing at portals to the elevator banks and stair to the banking floor. Right, one of two 'skylobbies.'





Fancy dress vs. tailored business suits.

Even before its completion, Republic has been published widely and has inspired abundant labels, some apt and others facile. It could hardly be otherwise, since the building partakes of styles and details as diverse as Renaissance palazzo, Northern European guild hall, Ledoux visionary, 1920s romantic skyscraper, Piranesian, Gothic revival, Viennese secession, Victorian commercial arcade, and Roman aqueduct/New England textile mill/Mussolini E.U.R. In this extravagant bouillabaisse some ingredients dominate the others, but the whole issue of style is actually a red herring. RepublicBank is a welcome building not because of style or detailing, but largely in spite of them; its prime virtues reside in its massing, generous public spaces, and underlying planning. This is a broad-brush building that works best as a skyline element seen from afar, as a visceral experience of vertical space, and as a surprisingly direct solution to the demands of site and context.

Because it is sheathed in red granite, it has mistakenly been advanced as a masonry building in the great eclectic skyscraper tradition, but it is really just another curtain wall of stone veneer, admittedly richer than a flush cladding with punched windows yet just as simplified as any chipboard representation of a pre-war tower in a planning agency's downtown site model. The stone is in three planes: Column covers project to the property line, intermediate mullions slightly less, and spandrels a bit less than that. The total depth of this ensemble is well under a foot, or barely more than the metal and glass skin of Johnson/Burgee's Pennzoil building across the street. The wall elements are perfectly flat and rectangular and totally lack the curved, splayed, and chamfered forms that give life to the facades of old masonry skyscrapers. Furthermore, the sides of the piers and mullions are anodized aluminum, since the client felt that granite reveals were not worth their cost. In eclectic masonry skyscrapers, stone and terra cotta were treated as carved sculptural materials; here, stone has been sliced and applied like plastic laminate and then given a metal edge.

Ada Louise Huxtable, Hon. AIA, has categorized Johnson and Burgee's recent work as "fancy-dress skyscrapers" and "flashcard architecture." Quite true, yet there is still much to be said for

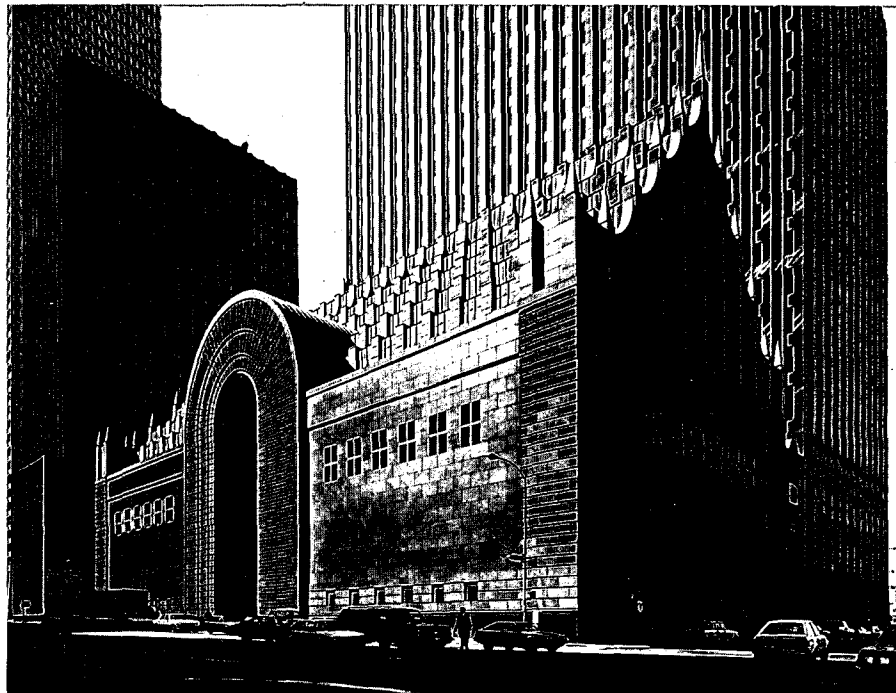
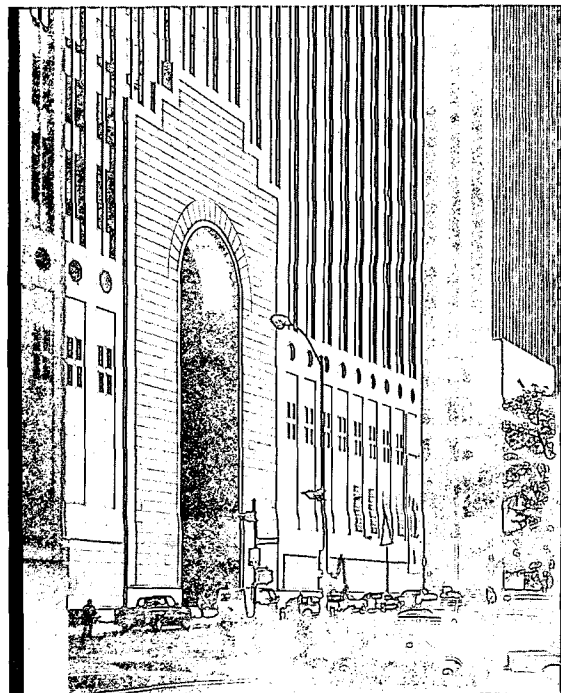
Left, Republic's low banking hall nestles between the dark Pennzoil twins and the Republic tower. Below, heroic, arched entrances mark Republic's major axis, aligned with a view through Pennzoil's slot. Republic is windowless at ground level.

many of them, especially Republic. Fancy dress can be a welcome respite from committees of tall buildings wearing drab and indifferently tailored business suits. Modern architecture has produced its share of flashcards as well; flashcards work because they encapsulate some essence of what they set out to represent. Republic may not be the real thing, but it reminds us that there is a real thing, and in Houston, where some fine eclectic towers are just troughs in the downtown profile, this 56-story, 780-foot-tall building injects complexity and spirit into the skyline's upper reaches. It does so by means of a sharply serrated gable roofline that itself steps in three sections. The resulting mass seems shaped as much by the pragmatics of rentable floor sizes and service cores as by esthetic considerations—the relationship between the steps is not fully resolved—but it is assertive enough to be convincing in a thicket of downtown towers.

Republic's planning, as distinct from its massing, is an impressive response to constraints and nearby context. One corner of its block is occupied by a low Western Union equipment center that could not be relocated or disturbed. Its interior lot lines generated major and minor axes that penetrate the new building's lower floors and divide them into quadrants. Two of these are occupied by the office tower (which is sited to help preserve Pennzoil's view), one by the Western Union, and one by a lofty banking hall. The space above the equipment center forms a mezzanine for the bank, and those two quadrants fit into a single gabled envelope parallel to the tower. The stepped roof forms a splendid ceiling for the bank spaces, and a pair of structural screen walls above the mezzanine level emulate the ceiling's deep gridded geometry in a vertical plane.

The major axis is marked by a tall vault, glazed at each end to create dramatic entrance portals and aligned with a dramatic slot of space between Pennzoil Place's two towers. Footbridges span this vaulted space, which is crossed by the passage of the minor axis, also a block long but lower and somewhat narrower. The intersection is occupied by a 70-year-old street clock, installed as an afterthought, that somehow strikes the wrong note of a shopping center theme piece. Despite this, the vaulted gallery and its adjoining bank form a grand public space that has little precedent in Philip Johnson's long career and little competition (other than the Hyatt Regency Hotel atrium) in Houston's core.

Like Allied Bank's ground floor, Republic's four elevator lobbies are large vacant spaces that would be improved by commercial uses. To soften the blow, they have been filled with the renderer's old standby, colored banners. Two of those lobbies



Great halls in an aloof Renaissance fortress.

are bounded by windowless exterior walls, and thus squander an opportunity for light and views. Outside, RepublicBank is completely windowless, except for entrance glazing, for its first several stories, and though it respects the street line like a true urban building, it still meets the city with stony indifference. Like a Renaissance fortress it is monumentally scaled, blank, and aloof from its surroundings. While this is a clear and inexcusable architectural failure, it is also a symptom of a much wider problem: As Houston has grown into the large and thriving city that it is, it has also produced an increasingly impersonal public environment downtown.

Its once fine grain has been coarsened in two ways: The range of activities has been narrowing, primarily toward corporate offices, and architecturally diverse blocks have been replaced by single buildings. Security is tight in those structures, and the notion of the city as a place of free movement has been supplanted by one of restricted access and identification checks. Streets have been turned into dark tunnels as developers have bridged them full width with buildings and elevated podiums. Public transportation is atrophied—86 percent of downtown users arrive by automobile—and the citizenry has decisively voted down a recent rapid transit bond issue. Full blocks are devoted to garages, and drive-in banks are common downtown sights.

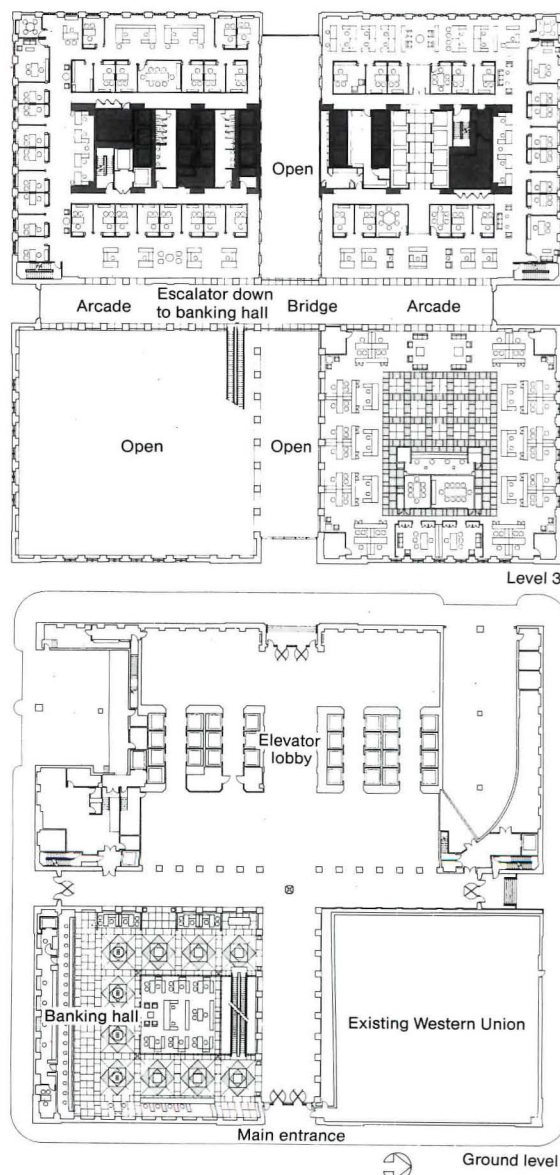
Virtually no one lives downtown anymore, and there are even plans to sell off nearby public housing to commercial developers.

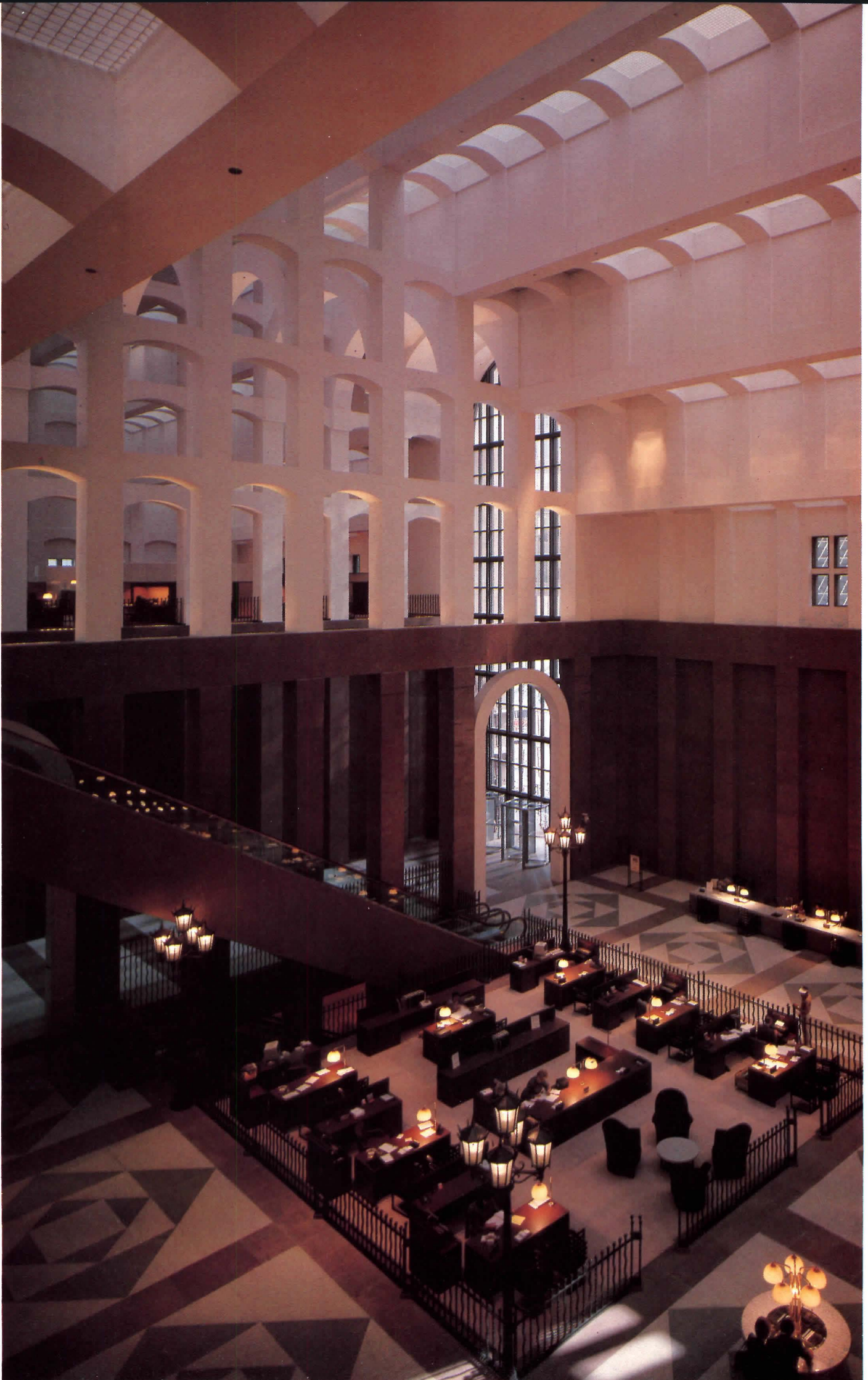
Sidewalk-level pedestrians are found mainly in the dwindling retail section of Main Street. White collar workers and executives use the labyrinthine tunnel network, insulated from the city above. (Amazingly, the short, glazed portion of Allied Bank's entrance tunnel supplies the only light and view in a network that literally goes on for miles.) Three or four clustered performing arts institutions are supported by major employers, but largely as amenities for an environment devoted to business.

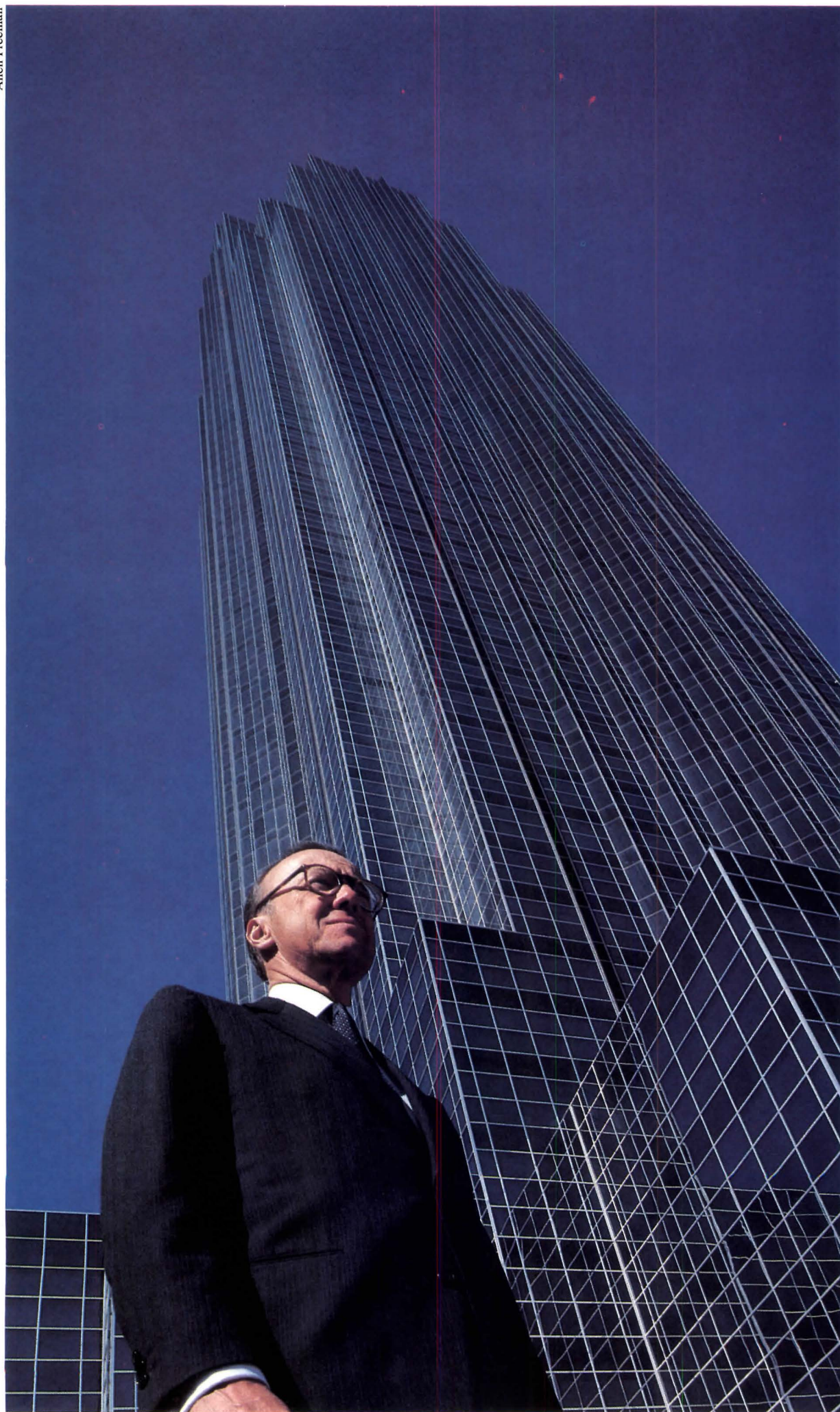
As downtown Houston's impressive towers rise, the life at their feet does not flourish or improve at the same rate. As these skyscrapers become more interesting and visually sophisticated, one is made to realize how peripheral the issue of style really is. It seems clear that competitive private efforts are no longer adequate, by themselves, to make downtown Houston a humanly or urbanistically successful metropolitan core. No matter how wealthy and enlightened the clients, no matter how talented their architects, and no matter whether the style is modern or historicist, the resulting buildings will be inevitably limited and isolated so long as the automobile and laissez-faire economics continue to determine their setting. But now that Houston has developed a taste for high-style corporate architecture, one may hope that it acquires an appetite for the other ingredients of a balanced urban diet. □

Republic's ground floor centers on an antique street clock, below, at the pedestrian crossing. Plans show ground and mezzanine levels. Right, banking hall with escalator to mezzanine.

© Chas McGrath







Significant Clients: Gerald Hines

Despite his architectural bent, he would rather not be called a patron. By Carleton Knight III

Gerald D. Hines is something of an anomaly. "It's hardly fair to call him a developer," says Kevin Roche. "He has invented a whole new kind of institution." Yet he is a developer, a megadeveloper, in fact, who has built more than 365 projects with an aggregate area of some 70 million square feet in the past three decades. The Houston-based Hines, who manages and owns all the property he develops, is one of the nation's largest investment builders.

Assuredly, however, he is the most esthetically conscious, having commissioned a number of the country's foremost architects, who have responded to his challenge by creating structures of manifest excellence. For his exemplary design efforts, Hines is to be made an honorary member of AIA next month at the Institute's convention in Phoenix.

Despite his record of architectural achievement, the soft-spoken Hines, whose image is hardly that of a developer, let alone one from Texas, does not think of himself as a patron of architecture, but simply a client. "We do not collect architecture," he says emphatically, "we use it. It is very utilitarian."

Hines, 58, who has a degree in mechanical engineering from Purdue University, started out in development with a simple premise: Extra quality in a building would pay off in the long run. It would mean higher rents, the building would last longer and show greater appreciation as an investment. (Bruce Graham, FAIA, of Skidmore, Owings & Merrill/Chicago, who has known Hines for a long time, recalls that the developer originally thought architects should get paid more to create these quality buildings.)

The developer began slowly. "I only proceeded step by step," he has said. "The first time I built a building—in 1952—I may have invested an extra \$5,000 in the whole job. We used pure vinyl tile instead of asphalt tile and a special brick rather than sand brick. In the second building, a few months later, there was a whole collection of things that were maybe \$20,000 extra. It cost us perhaps 5 percent more, but that went into items that distinguished us from other builders."

And so it was, with a distinguishing approach, that Hines, who knew much about building systems from his education and from previous work as a representative for an airconditioning manufacturer but only had the germ of an idea about quality architecture, expanded on his then-unique concept, growing slowly, testing his way, and venturing wider and wider afield from Houston. Today, Gerald D. Hines Interests, the firm he established in 1957, employs 1,000 persons and is already or will shortly be represented on the skylines of American cities from Boston to Miami and New York to San Francisco.

Hines' interest in architecture was heightened by a chance meeting in the early-1960s. He was playing golf at Point Clear, Ala., when he encountered SOM's Bruce Graham. They discussed design, and Graham recalls Hines as saying he was having a structural problem on some apartments he had built. Graham offered Hines the services of SOM's noted engineer, Fazlur Khan, and the Graham-Hines friendship grew.

Several years later, when Hines decided to take the big jump—from three- and four-story office buildings to a 50-story tower—he called on Graham for the design. The travertine-sheathed One Shell Plaza, completed in 1971, was the result. Structurally innovative, it was for a time the largest reinforced concrete building in the world. The Galleria by Hellmuth, Obata & Kassabaum followed soon thereafter at Post Oak, an area of

Hines at Johnson/Burgee's 64-story Transco tower, Houston, where Gerald D. Hines Interests is headquartered.

Houston west of downtown where Hines has become the prime developer.

Hines had eyed covetously for several years another plot of land at Post Oak, one that would change the direction of American architecture. When Hines approached the owner, I. S. Brochstein, a local supplier of fine woods for interiors, about the possibility of a joint venture development in the late-1960s, the latter agreed, but with one condition: Hines would have to consider commissioning Philip Johnson, FAIA. Brochstein knew Johnson because the architect had specified some of his woods for a house.

The Texas developer and the New York City architect got along famously, and although that three-building complex, Post Oak Central, was delayed, Hines soon asked Johnson/Burgee to undertake another job.

Pennzoil, which had turned to Hines Interests to help it develop a new corporate headquarters, had rejected a design by Skidmore, Owings & Merrill/Chicago because it was simply another "inverted cigar box." In response to the oil company's desire for a building with an image that soared, Johnson/Burgee designed a pair of trapezoidal towers with pointed tops. Hines' first reaction, according to Johnson, was "take the funny tops off and I'll rent it tomorrow."

But Pennzoil Chairman J. Hugh Liedtke had other ideas. He liked the architectural image that he hoped would propel his small company into the big leagues and was not swayed when Hines said the special roofs would cost extra and therefore the rent would be higher. "I want the pointed tops," Liedtke said.

Pennzoil got them, and Hines got his premium rent. The building was so popular that Hines had Johnson/Burgee add two floors during construction to meet the demand.

Pennzoil's economic success for Hines Interests, and the national publicity in the architectural as well as general press, proclaiming it possible to combine quality architecture with the economic realities of investment building, permanently altered the American city skyline.

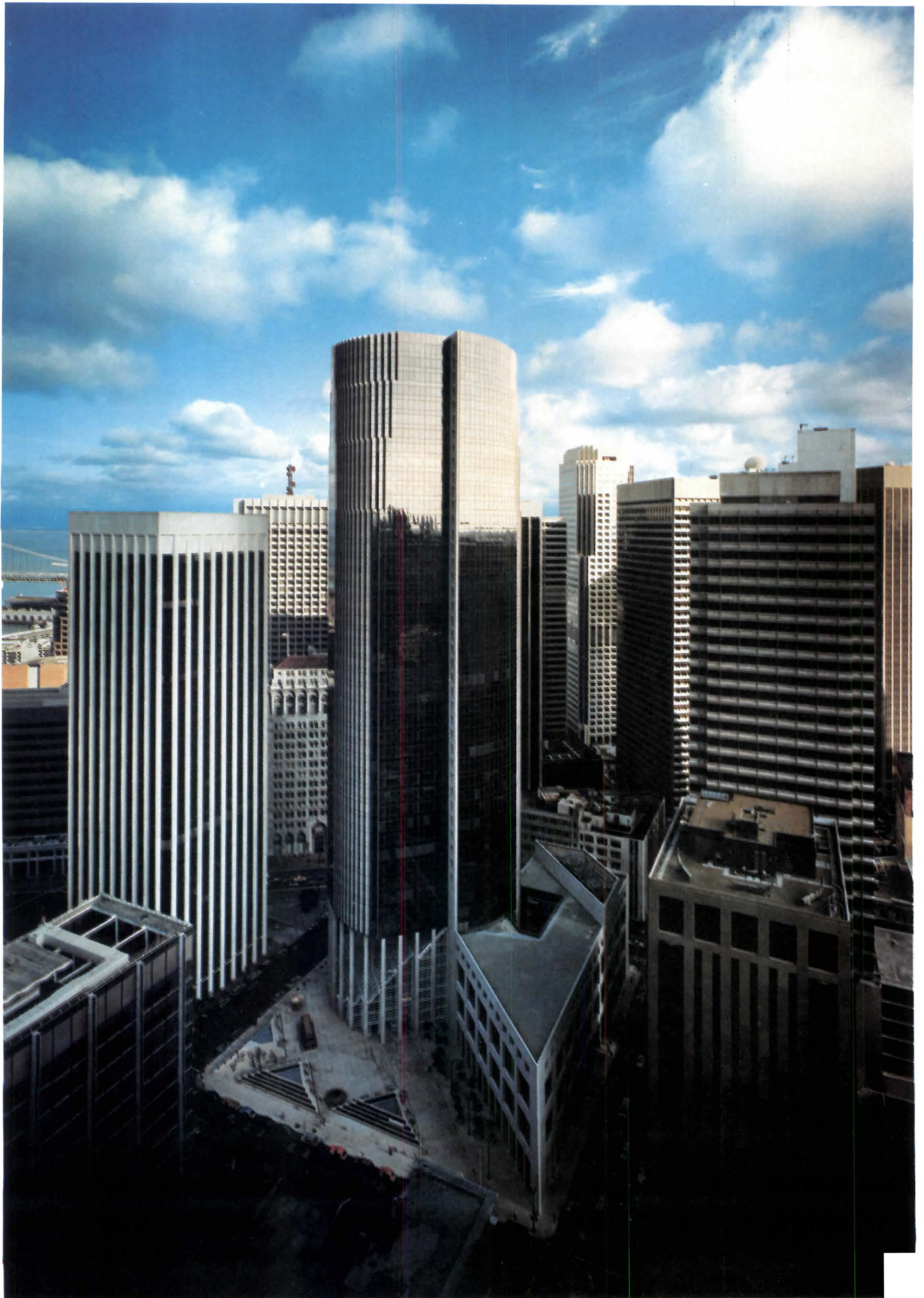
Today, Hines' ideas about quality design are copied widely, but with varying degrees of success. John Burgee, FAIA, reports that developers come to him asking what Gerry Hines would do? "If they have to ask the question," he says, "they can't do it."

Hines, who believes "architecture is art more than a science," describes his approach as "intuitive," based on years of experience. It is also inherently conservative, due in no small measure that Gerald D. Hines Interests is a sole proprietorship. His senior staff, on whom he relies heavily for advice, share in the profits of the projects they help develop, but they are also required to cover a portion of the losses, should they occur.

Hines Interests treats architecture as a product and thinks of its buildings as being like "laundry soap," in the words of Burgee. He was amazed by this approach at first, but began to understand it because the firm's development staff is composed of graduates of business schools.

While there are those who have trouble with such a concept, the staff's attitude is very straightforward. Says Pat L. Harris, vice president for operations, "We are running a business. Buildings are our product."

She adds, "We like to think they are better products than tubes of toothpaste," while noting, "We do try to do interesting architecture." Harris also points out that unlike a manufacturer, Hines Interests is also a service company, managing the buildings it develops. That helps maintain the much-sought quality image.



The idea of architecture as product is ameliorated somewhat by the fact that the product for Hines Interests is in part the process by which the firm develops its buildings. This process, forged from years of testing, starts with a market judgment that a city will appreciate Hines Interests' special brand of quality and that potential tenants will be willing to pay a premium to get it. A specific program for a building is developed before an architect is selected.

John L. Harris, the senior vice president in charge of construction, notes that doing the biggest building in town is "no longer the prime consideration" it once was. That's in part because another developer is bound to rise to the occasion, creating something larger. In fact, Hines Interests has found from experience that a twin tower—two 35-story buildings rather than one of 70 floors—can make more sense economically, functionally, and esthetically. Not only is the space more efficient and less costly, there can be more corner offices to market. And, importantly, the investment risk can be reduced because the complex can have two lead tenants rather than one. Pennzoil Place, for example, is composed of the Pennzoil Tower and the Zapata Tower.

Although there is no single pattern, architect selection is, for the most part, very site specific. "We believe there is one best architect for each site and building," says Hines. The decision, like so many, is basically intuitive.

When there is another major partner in the project, that firm will have a say in the selection. A small competition was arranged for the Texas Commerce Tower, says Kenneth W. Hubbard, the executive vice president who just opened the firm's eastern regional office in New York City, "to show the architects' resourcefulness and to give the client a feel for the architect." I.M. Pei & Partners won that commission.

To date, the Hines Interests architectural choices for its major buildings have been most often limited to five firms—Johnson/Burgee; Skidmore, Owings & Merrill; Kevin Roche John Dinkeloo & Associates; I.M. Pei & Partners; and Hellmuth, Obata & Kassabaum—although Thomas B. Swift, executive vice president in charge of the new Western regional office in San Francisco, hopes to "break out" of that list. "It would be fun to have Robert Venturi or Michael Graves do one for us," he says, but cautions of "the need to be market responsive."

Hines has said, "We try to be on the cutting edge, but we don't want to be unusual for the sake of being unusual."

With the success of Pennzoil, Johnson/Burgee's stock went skyrocketing in Hines' eyes. The firm has designed 12 buildings for Hines Interests, and last year the developer demonstrated his appreciation by funding the publication of the catalogue for New York City's Municipal Art Society exhibit, *Philip Johnson: The First Forty Years*.

Hines likes the firm's stylistic variety. Their designs, he says in classic understatement, "are not stereotyped." The developer and the architects have a warm relationship that permits Hines to call Johnson or Burgee any time anywhere with advice and questions. Burgee remembers once when Hines called he seemed by the telephone connection to be some distance away. After answering Hines' query, Burgee asked where the developer was. It turned out that Hines was at the airport in Katmandu, Nepal, where he had been trekking.

Over the years, Hines has studied how users experience buildings, particularly entrances, and he does not hesitate to communicate the benefit of his advice. When he first visited the Johnson/Burgee offices in the Seagram Building, he told the architects to change their aluminum framed front door because it gave a poor initial impression. Burgee reports they did, replacing it with a sheet of plate glass.

Hines asked Johnson for advice on designing a house in Aspen,

For Hines Interests' 101 California Street in San Francisco, Johnson/Burgee designed a 48-story circular tower with sawtooth skin of glass and stone rising from an angular concrete base.

Colo., five years ago, and the architect suggested a mini-competition among Michael Graves, Gwathmey Siegel, and Charles Moore and William Turnbull, who won. Subsequently Moore and Turnbull received the commission to design the Sweetwater Country Club at First Colony, the 10,000-acre new community that Hines and some partners are developing in Sugar Land, about 25 miles southwest of Houston.

Robert A. M. Stern, FAIA, who designed a house for Hines on Martha's Vineyard, has done a building now under construction in Framingham, Mass., for Hines Industrial, a subsidiary responsible for developing smaller office buildings mostly in suburbia. R. John Griefen, who runs Hines Industrial in Boston, reports that Hines had been concerned about the subsidiary's rather ordinary design.

Hines believed that since potential tenants for Hines Industrial space were the same corporations who rented in Hines Interests buildings in large cities, it was "injuring the company's reputation" by not striving for architectural excellence.

"He told us to use the best architects in the country," says Griefen, and suggested Stern. "When I said, 'But Stern has never designed an office building,' he replied, 'That makes no difference. You guys know what goes into an office building. Stern's a design genius.'"

Stern returns the compliment. "Hines has the most sophisticated vocabulary of any non-architect I've ever met. He reads and listens and learns a lot from his architects."

Graves is the newest addition to Hines' "stable." He is now designing a house for Hines to be built in Houston's stately River Oaks neighborhood—Hines describes it as "Roman" in character—as well as an office complex for Hines Industrial in Cambridge, Mass., that resembles a medieval village with clustered courtyards.

Hines has rejected in-house architects as "the worst idea in the world. You would become very stale; your buildings would become stereotyped. . . . You would end up limiting yourself in the marketplace. . . . There would be no freshness, and you would lose the competitiveness for new ideas." John Harris makes another point when he asks, "how in the hell could we afford a John Burgee or Harry Cobb on our staff?"

Why did Hines decide to use "name" architects? He is convinced they have "superior design skills" and that they will be more responsive to his firm's needs because of the breadth of their experience. To criticism he is applying a "designer jeans" mentality to architecture, he offers a quick rebuttal. "The name is not the selling point. We don't go for a name just for a name." Hines adds that most of the tenants do not have any idea who the architects are, pointing out that Kevin Roche certainly does not have the same kind of name recognition that Philip Johnson has in the corporate world, limited as even that may be.

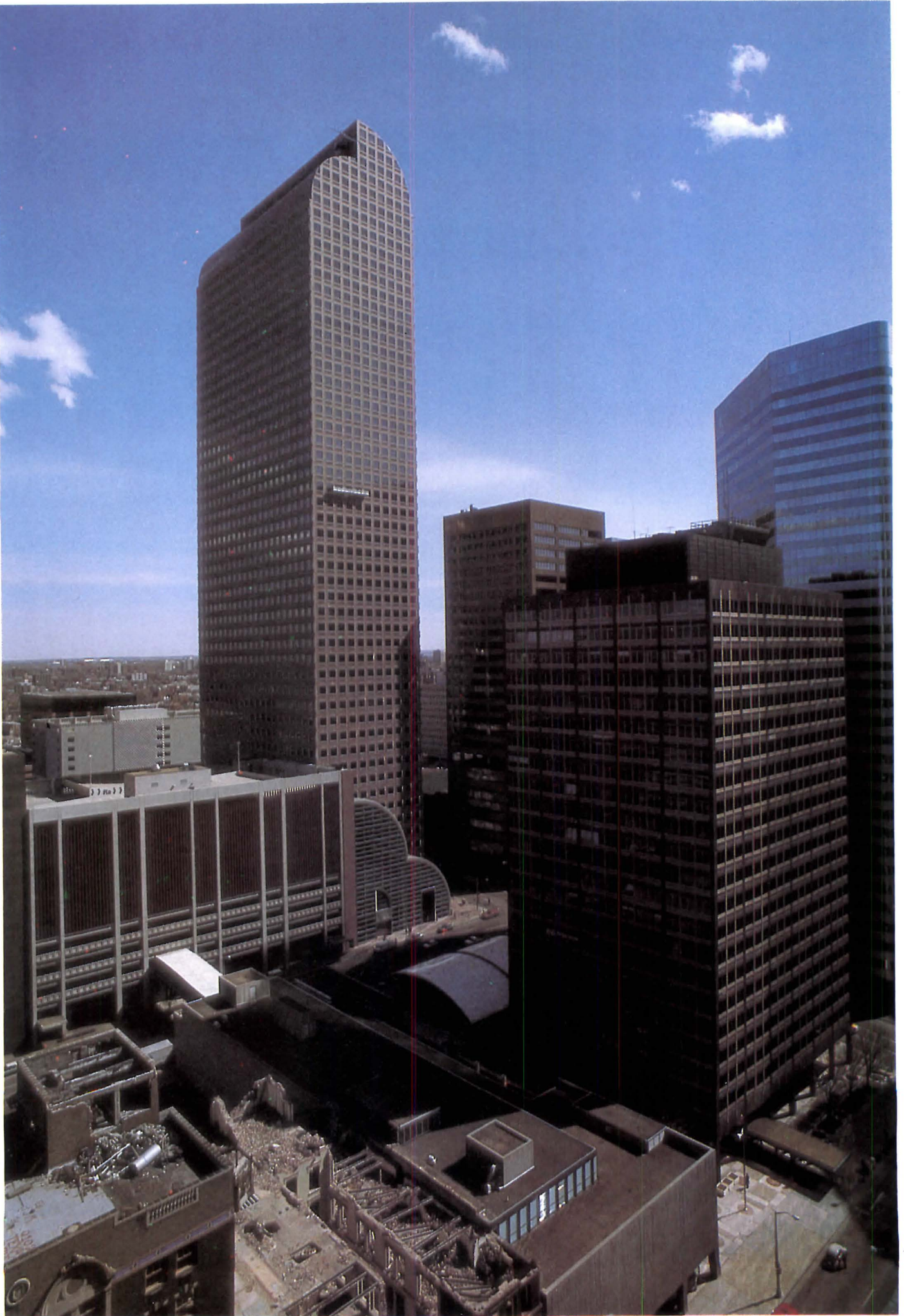
Hines Interests allows its architects extensive design freedom within the given constraints of the building's program as well as individual city zoning and massing regulations. Says Roche, "They do not dictate design. They recognize that each architect must use his professional skills."

Notes Turnbull, architect of Hines' Aspen, Colo., house, "He wants more than a building that just keeps out the rain. He wants buildings with thought, and not just the latest cliché." Adds Stern, "Hines expects you to perform."

And if you don't, says Charles Moore, "he is perfectly capable of saying do it over." Moore reports he worked on 15 different versions of the Sweetwater Country Club interiors, which were done with James B. Thomas, AIA, and Gary W. Wilson, AIA, of Morris-Aubry. Ken Hubbard points out that Hines Interests has often found "the fourth or fifth solution is the best."

Hines often asks architects and his staff, "What's our point of difference? What does our building have that others don't?" In simplest terms, Hines does not want his buildings to look like everyone else's. As Burgee puts it, "Without an identification they're just a lump somewhere."

The result has been some unusual, to say the least, skyline



profiles. Pennzoil's pointed tops in Houston have led Johnson/Burgee to quarter-circle glass roofs in Denver, a circular tower at 101 California Street in San Francisco, and a 34-story ellipse plan for 53rd at Third in New York City, a building about to start construction. The stepped top of the Southeast Financial Center in Miami derives from the Interfirst Plaza in Houston; both are by Edward Charles Bassett, FAIA, of Skidmore, Owings & Merrill/San Francisco.

Stylistic variety is also used to set Hines Interests buildings apart, as with the art decoesque Transco Tower and the Netherlandish RepublicBank Center, both in Houston, or the quasi-Victorian, statue-topped 580 California Street in San Francisco by Johnson/Burgee and now abuilding.

For a four-building complex just started in suburban Atlanta, Roche adapted the sun screens he used so successfully on the Kentucky Power offices in Ashland and the U.N. Plaza in New York City, but they are constructed of Cor-ten steel, as was used at John Deere. Pei's office building for Hines Interests in downtown Washington, D.C., still in design, is to have a multi-colored granite facade that resembles a quilt.

Hines is responding to what he sees as a corporate need. "Companies spend a lot of money in advertising their image," he has said. "They can cut that back if they have an outstanding building that gains them national attention."

Louis S. Sklar, the Hines Interests executive responsible for development in Houston's Post Oak area, puts it in even simpler terms. "Tenants at Transco don't need a flashing sign," he says.

In its effort to create a quality image, Hines Interests spends extra dollars where they will show, on the facades and in the public lobbies. But it doesn't stop there; the company even treats such mundane but necessary elements as parking garages with panache.

SOM/San Francisco adapted the window treatment on Hines Interests' 55-story tower for the Southeast Financial Center in Miami into an elegant, geometric, stone wall to screen the cars in the garage. A 12-story-high skylighted space frame links the tower and annex to create an urban oasis. While the Transco Tower garage is constructed of standard, precast concrete tees, the structure is topped with a noteworthy Johnson/Burgee touch, a delightful row of Gothic pinnacles around the perimeter.

The design extras, whether they be in the shape of the building or in its facade treatment, are all weighed by the Hines Interests staff against the market potential for increased revenue in an important phase of the company's development process.

Louis Sklar uses a gastronomic analogy to explain the design review. "We challenge architects," he says. "We say to them, 'You don't have a smorgasbord from which you can pick anything. You have a menu and can have a special dish, but only one per evening.'"

For their part, the architects understand this give-and-take process. John Harris says, "The architects don't cry wolf. When something is important to a design, they say it. They compromise on others. That's what makes them great architects." Harris is also able to do wonders in achieving the architects' visual objectives, but at reduced cost. A number of architects, describing Hines as a "dreamer," say Harris is the key to the process. Notes Richard Keating, AIA, of Skidmore, Owings & Merrill/Houston, "He can deal with the construction industry, but with a sense of grace to see the dreams come true."

Burgee recalls problems with the design of Post Oak Central, where because no tenants were lined up in advance, as is the usual Hines Interests practice, the design extras were not as liberal as might normally be the case. In an effort to cut costs, questions were raised about the possibility of removing a narrow panel in each window that created a banded effect around the building.

The staggered half-vault roofs of Johnson/Burgee's 52-story One United Bank Center set it apart on the Denver skyline.

"It was like a chair rail," notes Burgee. "It gave syncopation to the facade and made the building stand out from others in the area." He remembers Hines asking how important, on a scale of 1 to 10, it was. The architect replied, "8½ to 9," and Hines, with no other doubts, said to his staff, "All right. They need it. Cut out the \$200,000 somewhere else."

It's not only the architects who come up with the premium costs. Louis Sklar says it was the Hines Interests staff who decided that each of the many corners in Transco Tower should not have a column, although that would require additional structural work. "The improved view was more important than the premium for the cantilever," he says.

When a problem arose about the placement of the granite on the Texas Commerce Tower, Harold Fredenburgh, AIA, of the Pei office recalls going to Hines' office for a resolution. The architects wanted each panel to overlap, "to give a sense of solidity at the corners," but John Harris was not sure the extra expense was worth it since the five-sided building would require an angled piece of stone. He said Hines would have to make the final decision.

In okaying the design, Fredenburgh recalls Hines as being wary of foolish economy. "I don't want to be one of those developers who wakes up the day after opening a building and realizes he should have spent the extra dollars."

On the RepublicBank Center, Johnson/Burgee designed a three-piece granite window mullion, but Harris wondered if the same effect could not be created with a granite front piece and metal on the sides. The architects said fine.

Speaking of granite, Hines Interests knows that business inside and out. The firm was able to save "\$2 to \$3 million," according to Harris, on the stone for Texas Commerce Tower by purchasing it in Vermont, trucking it to Montreal, shipping it to Italy for cutting and finishing, and then shipping it to Houston for installation.

Hines Interests was the first developer to use one-inch granite on buildings and, working with subcontractors and Johnson/Burgee, developed a curtain wall system in which the granite panels are installed just like the glass. While the metal frame costs somewhat more, Harris says, the faster installation saves money.

And on the Pennzoil curtain wall, Hines Interests was able to cut costs by buying the bronze anodized aluminum in quantity. There was enough left over, in fact, for the firm to construct another entire building in Austin, Tex.

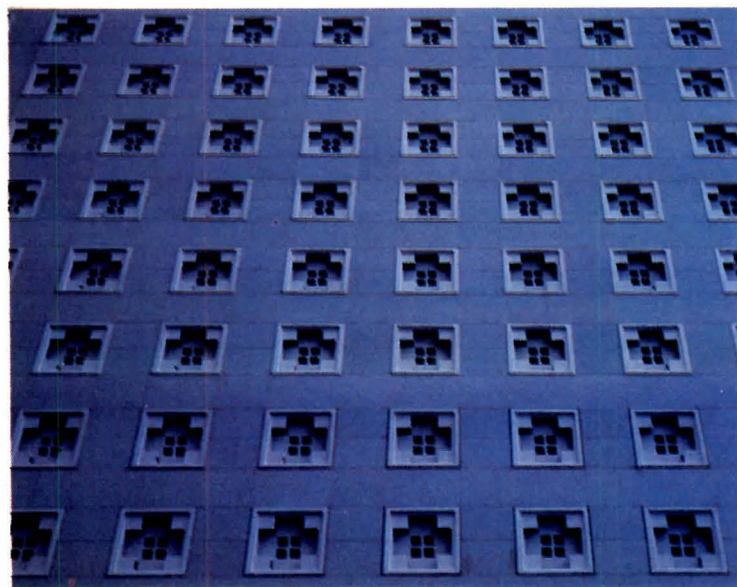
Since the interiors of most Hines Interests buildings are similar, the firm is able to save there as well by purchasing in quantity. Harris reports, for example, that the company uses the same parabolic light fixture everywhere. "We promise a firm we will buy all our fixtures from them and sign a three-year agreement," he says. That can be a lot of lights; in a typical million-square-foot office building, he notes, that amounts to some 50,000 fixtures.

The same is true with the full-height, solid core, teak doors, of which there are approximately 5,000 per building, each furnished with stainless steel lever handles, another Hines Interests quality image touch. And all restrooms have granite counter tops.

Moore reports that in planning the Sweetwater Country Club, "Hines was always trying to find the dollars to make it better. He insisted on using marble in the locker rooms and toilets." The rationale was simple. Hines wanted a sense of quality, says Moore, "so the guy from Darien, Conn., who has been transferred to the Texas prairie can walk in and be proud."

Hines Interests is able to achieve a quality image because of the firm's control over budgeting and estimating. Architects have nothing to do with this area of the development process, leaving them free to concentrate on design. Says Thomas Swift, "We don't expect architects to know what something costs," adding he believes architects prefer this approach.

Burgee, for one, agrees, saying, "they don't trust us with estimating, and they're quite right." He notes that Hines Interests



does not permit its architects to talk with potential contractors about jobs, a stipulation he attributes to the firm's fear that "they won't get tight bidding."

The quality image does not end with completion of the design; it extends into the marketing of each building. With Pennzoil, Hines asked Johnson and Burgee, "How can we convince tenants that this is a quality building before it is built?" They suggested a number of possibilities that included a facade mockup, a typical office with a skyline cyclorama outside the window, and architectural models.

Hines agreed and established a sales center across the street from the building site, a practice he has followed many times since. There, after viewing theatrically lighted models, a visitor is escorted into a darkened room for the firm's most legendary promotion tool, a multiscreen slide show created by Motiva and based on ideas developed by Charles Eames. More than a thousand transparencies on 15 screens describe the future building's architects and architecture as well as the developer. When the show ends, the walls of the darkened room slide away to offer a view of the new Hines Interests building under construction across the street. It's a class act.

"We believe in letting the clients kick the tires," says Pat Harris of the sales centers. They're not cheap—\$450,000 for Pennzoil to \$750,000 for RepublicBank Center—but the quality image, enhanced by elaborate brochures that have been printed expensively and often include architectural drawings suitable for framing, makes the operation worth it because leasing is speeded up, thus reducing the carrying costs for the developer. Pennzoil, for example, was 97 percent preleased.

Hines estimates, because of his superior staff, that his buildings by noted architects usually cost only "2 to 4 percent more, and sometimes no more." But the differentiated image and the quality, combined with the firm's track record of fair deals, means considerably more in rental revenues.

Swift estimates Hines Interests buildings in San Francisco are able to attract 15 to 20 percent, or \$6 to \$8 per square foot, more rent. In New York City, he says, the premium may be only

Patterns on the stone wall of the garage, above right, of SOM/San Francisco's Southeast Financial Center in Miami interpret fenestration on the adjacent 55-story tower, above left. Across page, the Sweetwater Country Club in a Hines development near Houston by Charles Moore & William Turnbull Jr.

a few dollars, while in Houston it can be measured in cents.

But Hines Interests is getting that extra income. Complacency had set in among the developers in San Francisco, SOM/San Francisco's Bassett says. "Hines moved in and blew them out of the water." The same seems true of other cities where Hines Interests is making its presence known.

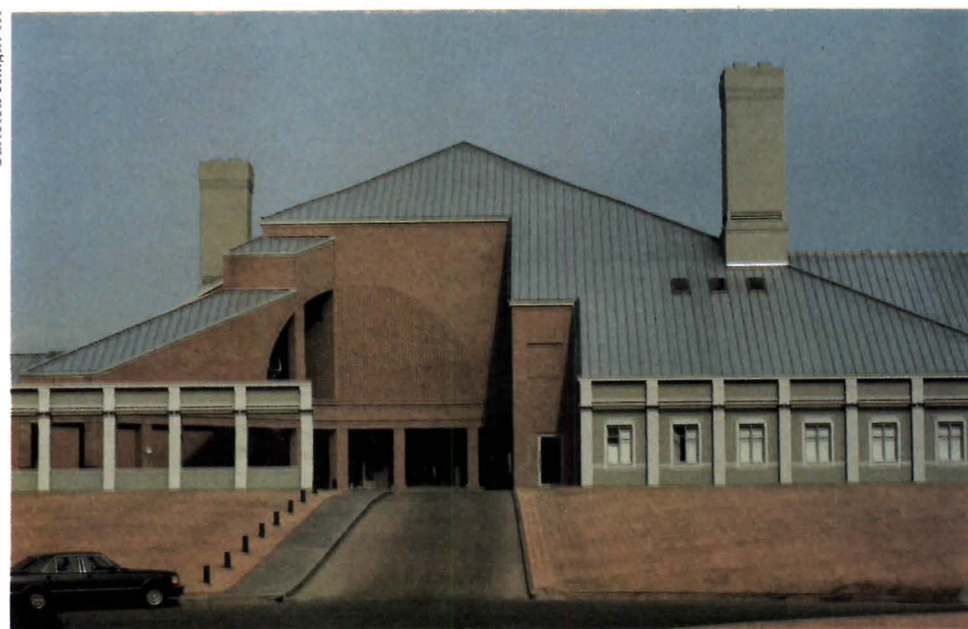
But what about the architecture? The buildings are a mixed bag. No doubt they are a substantial cut above the standard office building, and many are superb and dramatic examples of what architecture can do. Lately, however, Hines Interests' direction appears to be somewhat muddled, with attempts perhaps to become too trendy or too fascinated with unusual geometry. While Transco Tower and the RepublicBank Center, both by Johnson/Burgee, are fine additions to any city skyline, other buildings raise questions.

Johnson/Burgee's 101 California Street in San Francisco is unique, and the circular tower's sawtooth exterior with alternating panels of glass and stone does create unusual visual interest. But the angular base seems heavy-handed by comparison. Roche had already been commissioned by CBS, Inc., to create a new tower behind Black Rock, its Eero Saarinen-designed masterpiece headquarters in New York City, before the communications giant decided on Hines Interests as a joint venture partner. This provided a long-sought opportunity for Hines, who had wanted to work with the architect. Although Roche was no doubt hired because of his work with Saarinen, the proposed building bears little relationship to its distinguished neighbor.

Questions about some newer buildings aside, Hines clearly has strong convictions about design. "He has a feeling for the art of architecture," says Philip Johnson. "Hines believes in the power of architecture," notes Charles Moore. For a developer, his financial approach is equally unusual. "Gerry has a total lack of greed," says Burgee. "He wants a fair return but doesn't try to squeeze out the last dollar."

From his 50th-floor aerie in the Transco Tower, Hines sees his views on the lasting value of design excellence finding wider acceptance. He thinks "design architects" as a group ought not to worry about their future. "Business architects are the ones in danger of becoming extinct," he says, "because more and more people want quality." □

Research for this article was assisted by a grant from the National Endowment for the Arts.



Art and Architecture in Dallas

It is gaining sophistication in both, as evidenced by a new Barnes museum. By David Dillon



© Daniel Barsotti

The popular myth about Dallas is that it has no reason for being, that it represents an act of will rather than a logical response to topography and climate. Like most myths, this one mixes truth with instructive simplifications.

Dallas sits on a stretch of flat, featureless north Texas prairie, alongside a river, the Trinity, that barely trickles most of the year. John Neely Bryan built a trading post here in 1841 to supply food, saddles, liquor, and guns to pioneers heading west to Nevada and California. He also operated a ferry across the Trinity and sold house lots to folks who preferred homesteading to adventuring. He was the first of a long line of speculator-entrepreneurs who have made Dallas the unofficial world headquarters of free enterprise.

The Dallas of the 1980s is a home for banks, insurance companies, department store chains, and major apparel and furniture manufacturers. There are no oil wells in Dallas County, and the only cowboys who count wear football helmets. It is a glossy, white collar, relentlessly mercantile city whose most telling architectural symbol is the Hyatt Regency Hotel, a glittering cluster

of glass cubes and cylinders that announces unapologetically that Dallas means money, commerce, style, the future.

One engine that has driven the city is the so-called public/private partnership. In 1936, for example, a cadre of Dallas business and civic leaders stole the Texas Centennial celebration from more historically deserving cities such as San Antonio by dropping \$300,000 of earnest money on the organizers in Austin.

In the 1970s, Dallas and Fort Worth teamed up to build one of the largest, most technologically advanced airports in the world. Satellite cities such as Las Colinas (projected daytime population 100,000) are the nearly instantaneous spinoffs of Dallas/Fort Worth airport, as are the development booms in downtown Fort Worth and the smaller cities in between.

In the 1980s Dallas arts organizations and private developers have joined forces to create a 20-block downtown arts district that to date includes a new museum, a second stage for the Dallas Theater Center, a site for a concert hall, and several high-rise office towers.

With the oil glut and the devaluation of the peso having deliv-



The Dallas skyline continues to grow in height and density. At far left is the mirrored, polygonal Hyatt Regency.

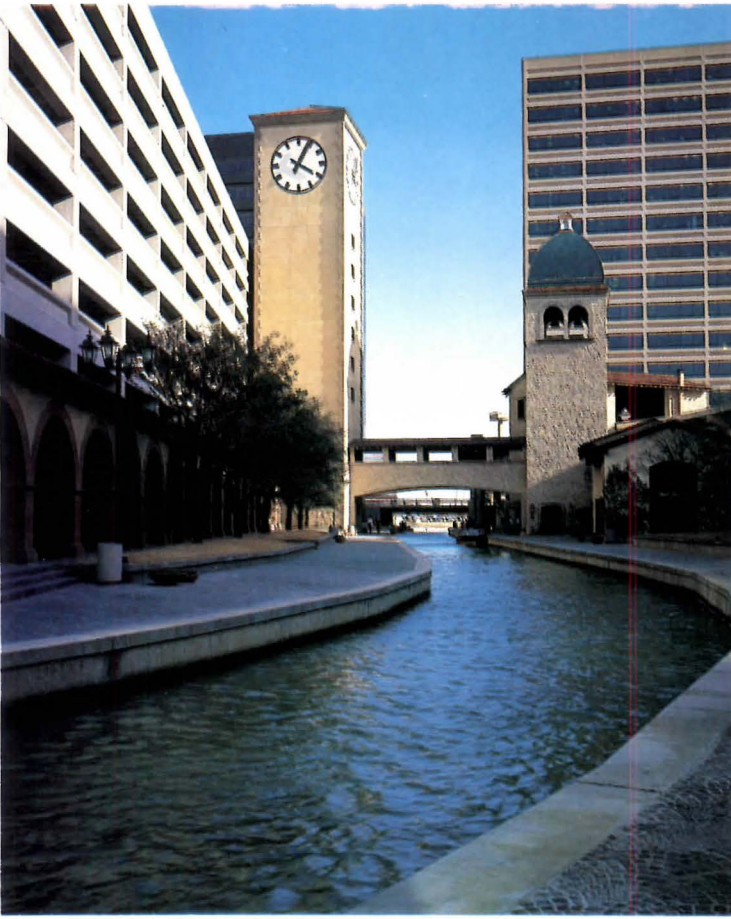
ered a double whammy to commercial development in Houston, the national architectural community has been turning a covetous eye on Dallas. Pei, Johnson, Barnes, Moore, Cossutta, and various other “celebrity” architects all have projects here. One definition of “celebrity architect” these days may be having a job in Dallas.

There is compelling excitement about all of this, a giddy sense of inexhaustible potential lying in wait for the right deal. Skyscrapers pop from the landscape in all directions, like primordial outcroppings of rock in Bryce Canyon or Monument Valley. Since 1981, nearly 15 million square feet of new office space have been built in downtown Dallas, twice that much in the outlying areas. And many of the new developments being announced are of gargantuan proportions.

Yet if Dallas is clearly on the move, it's unclear precisely where it is going. The city fathers talk endlessly about making Dallas

“a world class city” while routinely quashing many of the things that make a city truly cosmopolitan. There are ordinances against jaywalking and, until recently, selling food and flowers on the street. There is a distrust of minorities, a fear of public debate, and a contempt for critics—architectural and otherwise. Long range comprehensive planning has long been considered a burr under the saddle of progress, unless it concerns new highways or reservoirs.

Last August, as the city was about to be Houstonized by traffic and pollution, voters approved creation of a regional transportation authority known as DART. While that is undoubtedly a step forward, the community is now divided over whether mass transit should be used to manage and direct growth, or merely follow along behind the bulldozers. Suggestions for modest changes in the city's incredibly cumbersome cumulative zoning ordinance—such as not allowing office buildings on land zoned for shopping centers—are being met with blind resistance from the local development community, and by, at best, discreet silence from Dallas architects and planners.



'Nothing bad ever happens from growth'

Architecturally, Dallas is still a long way from being the kind of sophisticated city its enormous energy and resources would lead one to expect. The prevailing level is safe, middle of the road, expensive but uninspired. Saw-tooth corners appear everywhere, along with marbleized lobbies with gleaming elevator cabs and no shops. The implicit message in all of this, from architects and developers alike, is "that's good enough for Dallas." To which one wants to respond, it wouldn't be good enough for New York City or San Francisco or, if one were really sarcastic, good enough for Houston.

The most intriguing of the outlying developments is Las Colinas, a 12,000-acre mixed-used development located midway between downtown Dallas and Dallas/Fort Worth airport. It is the personal creation of developer Ben Carpenter, who in 1974 decided to turn his family ranch, El Ranchito de Las Colinas ("little ranch of the hills") into a town that would satisfy his own decidedly eccentric vision of urban life as well as the needs of the new corporate tenants who were streaming into the area. Las Colinas will eventually contain 50,000 residents, 100,000 workers, and have a density identical to that of downtown Dallas. But its most intriguing element is not the office buildings, which illustrate virtually every cliché in contemporary commercial design, but the eccentric Canal Walk, which threads its way through the 960-acre Urban Center. Carpenter describes this collage of bell towers, balconies, and intricate cobblestone sidewalks as a "continuation of our Spanish and early Texas cattle-raising heritage." Others might say that his juxtaposition of quasi-Mediterranean and South of the Border details with monorails and slick office towers is merely a corporate Disneyland, the world of Snow White and Mickey Mouse adapted for regional vice presidents.

While it's easy to fault the execution of many of the details (Why is one tower faced in rustic stone and capped with green tiles and its companion finished in tan stucco with Romanesque quoins?) one has to applaud the general intentions. Carpenter said that he wanted to give his office workers something to look at besides "all that cold modern stuff," and therefore had his architects, Sinclair Hui, AIA, and Paul Terrill, AIA, of HKS in Dallas, recreate an idealized small-town street halfway between Venice and San Antonio. In the process they have achieved many things that urban planners in real cities only dream about. Parking garages, among the harshest and most intrusive elements in the urban landscape, have been screened by period fronts and softened by the addition of shops and restaurants at ground level. There's little of that in downtown Dallas. The architects have also tried to use the spaces between buildings for something besides parking lots and dead, wind-swept plazas by placing flowers, fountains, and sculpture everywhere. And there will eventually be a complete internal transportation system consisting of monorail, water taxi, and streets.

"Architects want to win awards by doing something new and different," Carpenter said, "but there's nothing wrong with copying what's been done before. I didn't intend for the Canal Walk to be a great architectural achievement. It's just a change of pace, to warm things up a bit for the people in the office buildings."

Long range comprehensive planning, of the kind demonstrated at Las Colinas, has never suited Dallas' style. Since 1910 the city has commissioned six comprehensive plans and officially adopted none. Those that weren't scuttled outright were implemented very selectively. Recommendations for new streets, sewers, expressways, and other growth-enhancing items have usually been followed, whereas recommendations about housing, transporta-

Above left, the Canal Walk in the huge Las Colinas development between downtown Dallas and the airport; left, the rich colors and textures of the West End warehouse district. Across page, the new art museum against the downtown skyline.

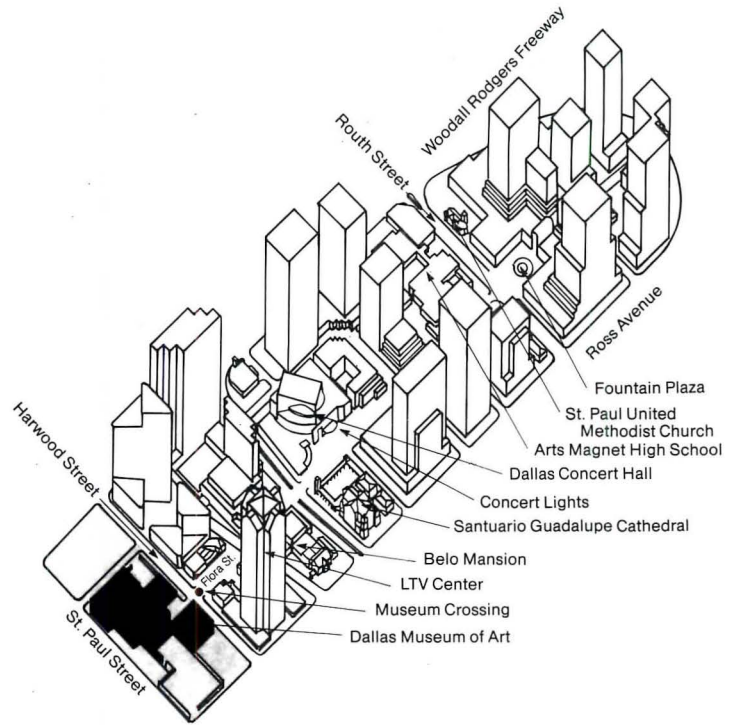


tion, and land-use have been largely ignored. Implicit in all of this is the idea that sprawl is okay and that nothing bad ever happens from growth.

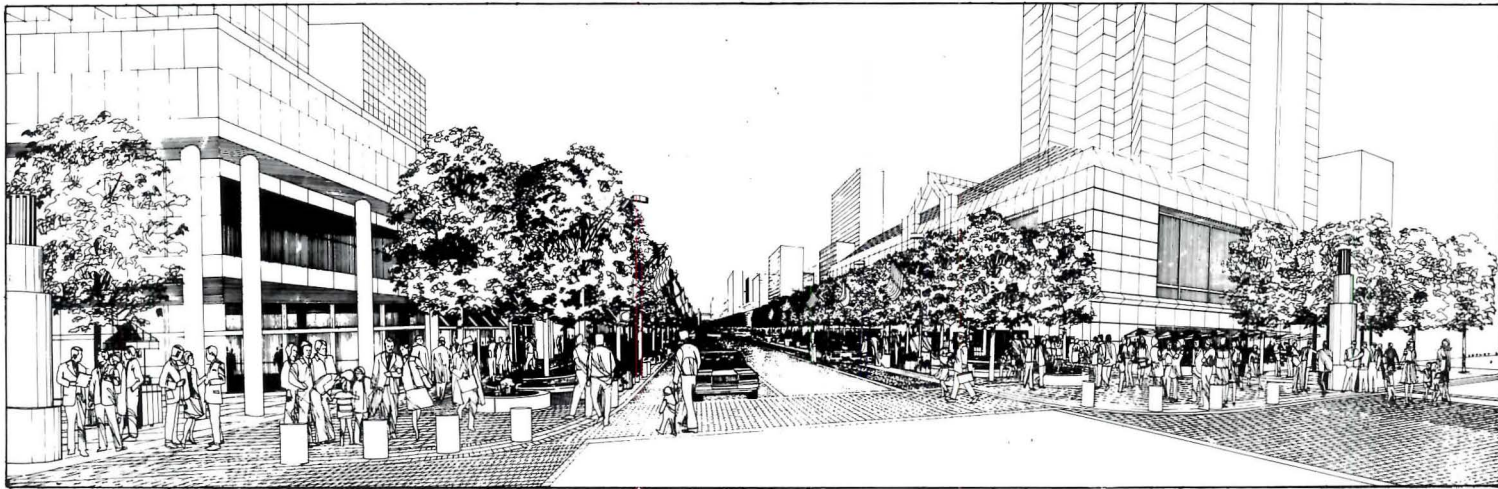
The one hiatus in this dreary cycle occurred in the mid-1970s, when under the leadership of Weiming Lu, head of urban design, the city pulled off some impressive planning coups. In addition to important environmental and urban design projects, the city was able to create four historic districts, astonishing for a city with a marked tendency for bulldozing its past. One of them, the West End or Warehouse District, is an appealing warren of turn-of-the-century buildings that is just now coming into its own as a center for restaurants and theaters. In a slick steel and glass downtown, it is a welcome and reassuring presence.

As an illustration of municipal will, the Dallas Arts District may be unprecedented even for this resolutely willful community. Starting from scratch, in an area of downtown with few historic buildings and no public identity, a consortium of arts leaders and private developers is attempting to create a 20-block cultural district that will do for Dallas' image as an arts center what Dallas/Fort Worth airport did for its reputation as a hub of commerce.

Today, the district consists of Edward Larrabee Barnes' new Dallas Museum of Art, a temporary stage for the Dallas Theater Center, a site for a concert hall to be designed by I.M. Pei, and the 50-story LTV Center by Skidmore, Owings & Merrill/Houston. If things proceed as planned, the remaining blocks



Left, the would-be arts district in its present disheveled state, with the museum in the foreground and the LTV Center at right. They and other existing buildings and firmly projected additions (including an I. M. Pei concert hall) are identified in the drawing above. Other buildings in the drawing are not so firm; below, the district's spine as envisioned in the Sasaki plan. Across page, the museum vault.



The arts district: ambitions and uncertainties.

will be occupied by shops, galleries, restaurants, hotels, and office buildings, all connected by a long, ceremonial boulevard known as Flora Street.

"If" is the operative word in this situation. Although city officials have been enthusiastically beating the arts district drum, a clear and coherent vision of what the district should be has not emerged. Initial predictions of a blend of SoHo, Tivoli Gardens, and Centre Pompidou have given way to more realistic expectations of a high-rise office park in which the arts will have a conspicuous but not a dominant presence. No developer has planned housing for the district, and local artists have so far expressed little enthusiasm for living and working in a planned cultural environment. With land prices at \$200 a square foot, their chances of doing so are nil anyway. The city has nevertheless committed over \$100 million to the district, a figure that could easily triple before the project is completed 20 years hence. Private investment during that time could reach \$2.5 billion.

The concept of an arts district grew out of a 1977 study of

Dallas cultural facilities by consultants Stephen Carr and Kevin Lynch. At the time the museum occupied a cramped 1930s building in Fair Park, east of downtown, while the symphony and the civic opera performed in the cavernous Music Hall a block away. All wanted out of an area that they perceived, not necessarily accurately, as dangerous and inaccessible. Furthermore, influential museum supporters made it clear that without a new building Dallas could forget about keeping all the Monets, Picassos, and Mondrians hanging in their living rooms.

Recognizing an ultimatum when it heard one, the museum commissioned Barnes to work hand in hand with Carr-Lynch, a consultant to the consultants, so to speak. Simultaneously, trustees were quietly buying or optioning land on the museum's behalf in the northeast quadrant of downtown, Barnes' first choice for a building site. To no one's surprise, the Carr-Lynch report recommended that Dallas' other major arts organizations (symphony, opera, ballet) follow the museum's lead and stake out territory in the same general area. Such a clustering of facilities, the report maintained, would benefit the organizations involved while also helping to revitalize the central business district.



In June 1978 the museum asked Dallas voters for \$25 million for a new building, as part of a \$250 million municipal bond appropriation. The symphony, opera, and several theater groups asked for an additional \$30 million. Amazingly, the public said no, the first time in decades that a municipal bond election had failed. The arts groups reorganized, refocused, and tried again in November 1979. This time voters approved \$24.8 million for a new museum and \$2.25 million for a concert hall site, as well as \$4 million for converting a vintage downtown movie house, the Majestic, into a performing arts center. Virtually overnight, the arts district became a civic crusade. The major property owners in the 20-block area, including representatives of the museum and the symphony, formed a committee to plan the development of the district. One of its first moves was to hold a design competition for Flora Street, the 100-foot-wide spine of the district.

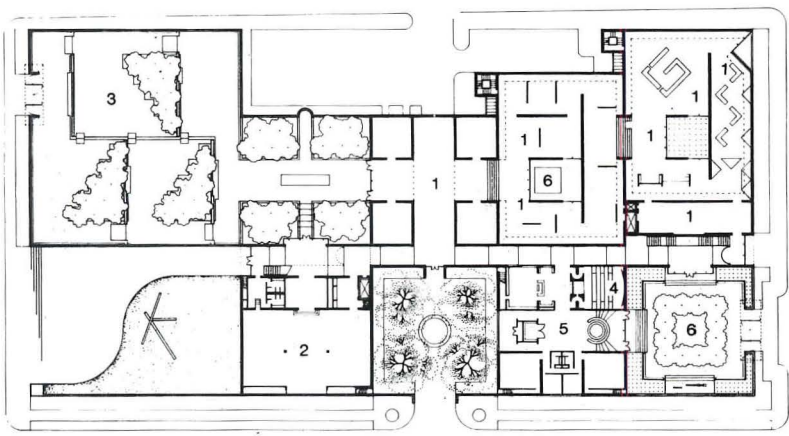
The winner, Sasaki Associates of Watertown, Mass., anticipated shrewdly that the committee was looking for a flashy plan that would catch the attention of both the public and potential investors. They proposed dividing the district into three discrete

sections—Museum Crossing, Concert Lights, and Fountain Plaza —each with its cluster of specialty shops and restaurants opening onto plazas and a tree-lined boulevard. If the retailing strategy was a clever blend of Park Avenue and Ghirardelli Square, the plan for Flora Street was stiff and bland, combining some attractive paving and landscaping features with tired suggestions for bollards, fixed benches, and planters all in a row. Spatially, it was unimaginative and monotonous, without the surprising ins and outs one finds on great streets.

The arts district committee has since approved an ordinance calling for screened or underground parking, a 50-foot height limit for all buildings along Flora Street, and a maximum of 25 percent of its frontage for office space. Banks and airline ticket agencies are specifically excluded.

The district's one hit to date is the new Dallas Museum of Art, which opened Jan. 29 to enthusiastic public response and critical raves. The building combines traditional Beaux-Arts elements, such as a monumental barrel vault and interior gardens and courtyards, with the hard-edged detailing of mainstream modernism. It is formal yet for the most part humane and in-

- 1 Gallery
- 2 Temporary Exhibits
- 3 Sculpture Garden
- 4 Orientation
- 5 Education
- 6 Court





Privacy and continuity in a 'relaxed' plan.

gratifying, just what a good public museum ought to be.

The heart of the building is the 40-foot-high vault, the contemporary gallery, intersected at one end by a long, sloping hallway that separates the galleries from the library, auditorium, education wing, and other "active spaces." The vault lies on axis with Flora Street, so it simultaneously closes the district's main thoroughfare and provides an orientation point for museum visitors. They can begin their tour among the Rothkos and the Morris Louises, walk up a short flight of steps to the Mondrians or the Monets, then up another half level to the pre-Columbian and African collections, the strong points of the museum's holdings. Or they can make the trip in reverse, from top to bottom, past to present, with stops among Chinese vases, Guatemalan textiles, and half a dozen other collections.

The beauty of this plan, which incorporates some features of Barnes' Walker Art Center in Minneapolis in a more relaxed, horizontal manner, is that it is clear and logical but also surprisingly varied. Except for the vault, the galleries are all sufficiently self-contained to create a feeling of privacy yet open enough to provide a sense of continuity. No more trudging blindly from one big square room to another, as in the Whitney. Compared to most traditional museums, in fact, the Dallas Museum seems almost transparent.

Its most successful spaces are the African and pre-Columbian galleries on the top level—clean, spare rooms that are down-

Facades of the museum are strongly massed and accented by the vault but could scarcely be called inviting. The plan is organized around a pleasantly varied series of courts. Interior spaces are constantly enlivened by glimpses of the outdoors, as at right.





Photographs © R. Greg Hursley, Inc.





Giving priority to the interiors—and the art.

right Miesian. Objects are placed on simple platforms or against free-standing partitions that seem to float in space. The Impressionist gallery on the second level is nearly as effective but for different reasons. The combination of Oriental rugs, couches, and flickering light from an outside reflecting pool establishes the quiet, reflective mood that is perfect for looking at Monets and Pissarros—Giverny on the frontier. The only disquieting note is that the pool sits directly over the art storage vault, which would seem to be tempting fate unnecessarily.

The problem space is the barrel vault. It overwhelms everything except Robert Rauschenberg's massive painting "Skyway" on the west wall. The Pollock and Rothkos look like postage stamps, while the David Smith and Anthony Caro sculpture have all the presence of chess pieces. While a monumental central space is entirely appropriate in a public museum, Barnes may

Left, even large works become incidents beneath the voluminous, 40-foot-high vault. Top left, natural and artificial light blend in a third floor gallery. Top center, a platform overlooks north entrance. Above, a Henry Moore figure reclines in the contemporary gallery.

have overplayed his hand here. The real test of the space will be the public's reaction to Claes Oldenburg's "Stake Hitch," a long rope dropped from the roof of the vault and attached to a gigantic stake in the gallery floor. Barnes calls it a "high risk proposition" that will either excite visitors or send them running for cover.

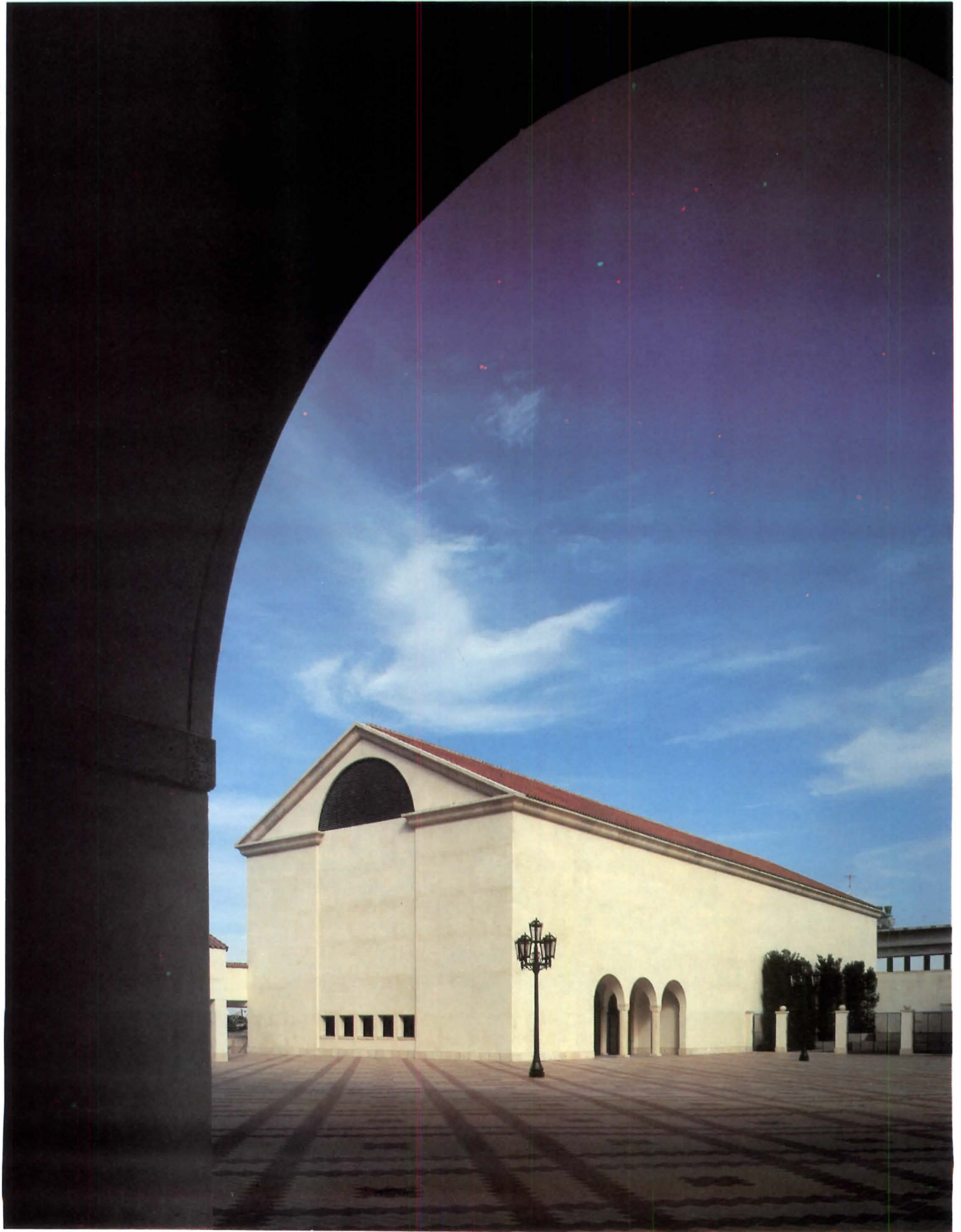
In contrast to the generally warm and inviting interior spaces, the exterior of the building is cold and fortresslike. So many unbroken expanses of Indiana limestone, superbly detailed though they are, make a rather harsh impression on a dense urban environment. Barnes justifies the severity on the grounds that a low, horizontal building in a high-rise world must be rugged, even brazen, to hold its own. Just as important, however, is his lifelong commitment to the ideals of modernism in general and his affection for such architects as Luis Barragán in particular. The influence of Barragán is most marked in the museum's outdoor sculpture garden, a serene, private space in the midst of urban hubbub.

"What's in a museum is more important than what is outside," said Barnes prior to the opening. "You don't want to build a glass museum just so you can dress up the street. That would be terrible. A museum should be a retreat, a momentary escape from daily life, and for that you need walls and doors." □

History and Culture in Miami

They are joined in a new Johnson complex. By Nora Richter Greer

Photographs by Steven Brooke



The '60s and '70s were hard on Miami. Outsiders, receiving news of racial riots, waves of Cuban and Haitian refugees arriving at the city's shores, South American gangs warring over control of drug-trafficking, avoided Miami. Besides, the city was known as a "cultural wasteland," a rather tarnished "fun-in-the-sun" place with no serious link to the arts. Tourism dropped; the suburbs and the rest of South Florida exploded, robbing the city of business and new development.

Now, the outlook for Miami is much brighter: It seems to be on the verge of becoming an international banking and trading center, with a thriving, more sophisticated downtown. By the end of the decade the downtown is expected to gain \$3 billion worth of new development, including a waterfront Rouse complex (designed by Benjamin Thompson & Associates and Spillis Candela & Partners, see p.27) and buildings by I. M. Pei & Partners, Pietro Belluschi, FAIA, and Skidmore, Owings & Merrill, among others. And, with the dedication last December of the Dade County Cultural Center a large step has been taken toward filling Miami's cultural void.

The cultural center, a \$24 million, 3.3-acre complex containing the main branch of the Metro-Dade library, the Center for the Fine Arts, and the South Florida Historical Museum, is the first completed project in what will be a 39-acre government center, which will also include a mix of city, county, and state facilities interspersed with parks, restaurants, shops, and the main downtown station of the new Metrorail. Together with the future government buildings, the cultural center is expected to breathe life into the western edge of downtown Miami, once an almost deserted area of warehouses, dilapidated structures, missions, parking lots, X-rated movie houses.

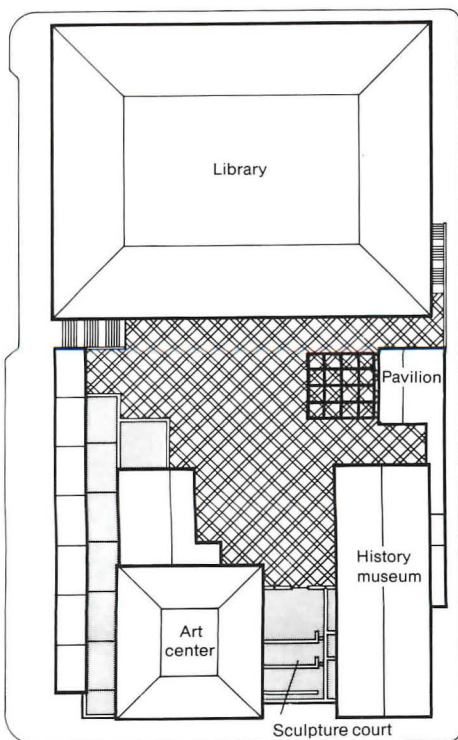
The cultural center contains the first publicly owned art institution in Miami, which will house temporary, not permanent, exhibitions and is expected to attract tourists and lure subur-

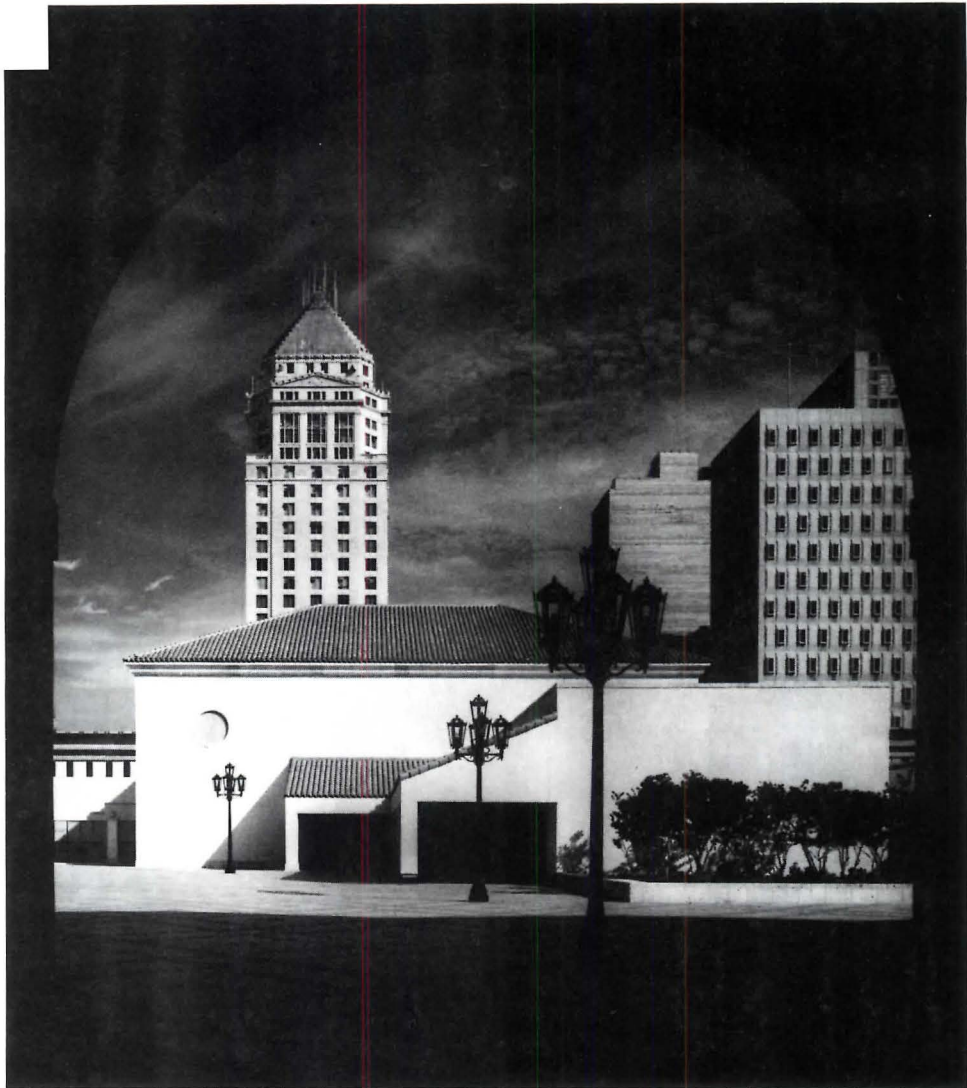
Left, the plaza and history museum as seen from the library. Right, the plaza, which is 14 feet above the street, is entered via an arched, sloped walkway with a series of cascading water pools on one side and arched openings overlooking royal palms on Miami's Flagler Street, below, on the other.

banites downtown. And the center marks a new, if not renewed, interest by Miamians in the architecture of their city and a turning point in the career of its designer—Philip Johnson, FAIA, with John Burgee, FAIA.

The first public indication of the desire for change in Miami came in 1972 when voters passed eight out of ten bond issues, for a total of \$553 million, covering such broad categories as transportation, parks and recreation, but also a new main library and an arts facility. "There was a feeling among a lot of people here that we needed more cultural amenities. They wanted to build something you could feel good about, so you didn't feel you always had to go some place else to go to an art museum," says Connie Jones, assistant to the county manager for cultural affairs.

While the library was soon slated to become part of the proposed government center, the first idea was to place the arts facility south of downtown at Vizcaya, the extravagant house designed by F. Burrall Hoffman Jr. in 1912 for James Deering. (An eccentric bachelor, he made a fortune from his father's





Initial hostility and ultimate acceptance.

harvesting-machine factory business that later became part of International Harvester.) However, a study by University of Miami professor Howard Malt and his associates warned that Vizcaya could only accommodate an additional museum if its natural habitat were destroyed—30 acres of tropical jungle surrounding the main house and gardens. Soon after, it was recommended that the arts facility become part of the government center.

At about the same time, the then-county manager Ray Goode was approached by the history museum directors about the possibility of moving to the government center from its site at the Dade County Science Museum, just south of Vizcaya, since it was experiencing space problems and also wanted to bolster its image.

Next came the selection by the county of an architect to design the complex housing the three facilities. From a long list of interested firms, eight were invited to make presentations of their past work. From this a “citizens” panel recommended the team of Johnson/Burgee with Connell Metcalf & Eddy to Dade County Manager Merrett Stierheim, who in turn recommended the team to the Metro Commission in charge of the government center. Members of the panel were Dennis Carter, assistant to the county manager; Argentina Hills, a member of the Dade County Council on the Arts and Sciences; Helen Muir, author, historian, and chairman of the Friends of the Library; Randy Nimicht, president of the South Florida Historical Association; Dan Paul, Miami lawyer; Ralph Renick, a local TV anchorman; Arthur Rosenblatt, FAIA, head of New York City’s Metropolitan Museum’s department of architecture and planning; and Edward Sintz, director of the Metro-Dade Public Library. This was 1977; Johnson/Burgee had just completed IDS Center in Minneapolis and Pennzoil Place in Houston.

The next year Johnson would bring to Miami a design that was so provocative it was immediately dubbed “the controversial plan” and generated intense debate. What Miamians wanted, what they expected from Johnson, was a glass, flat-roofed building in the modern tradition. What Johnson gave them was his most historicist work up to that point, which in retrospect is very tame compared to any of the current crop of Johnson/Burgee towers. In proposing the design, Johnson said, “You don’t want a glass building in Miami. Not with this sun. . . . Why should Miami look like Boston? The palm trees, the climate, they cry out for covered walkways and a Mediterranean tone. . . . What more beautiful material is there than barrel-tile roofs? What more beautiful material for the outside of the building than native keystone?”

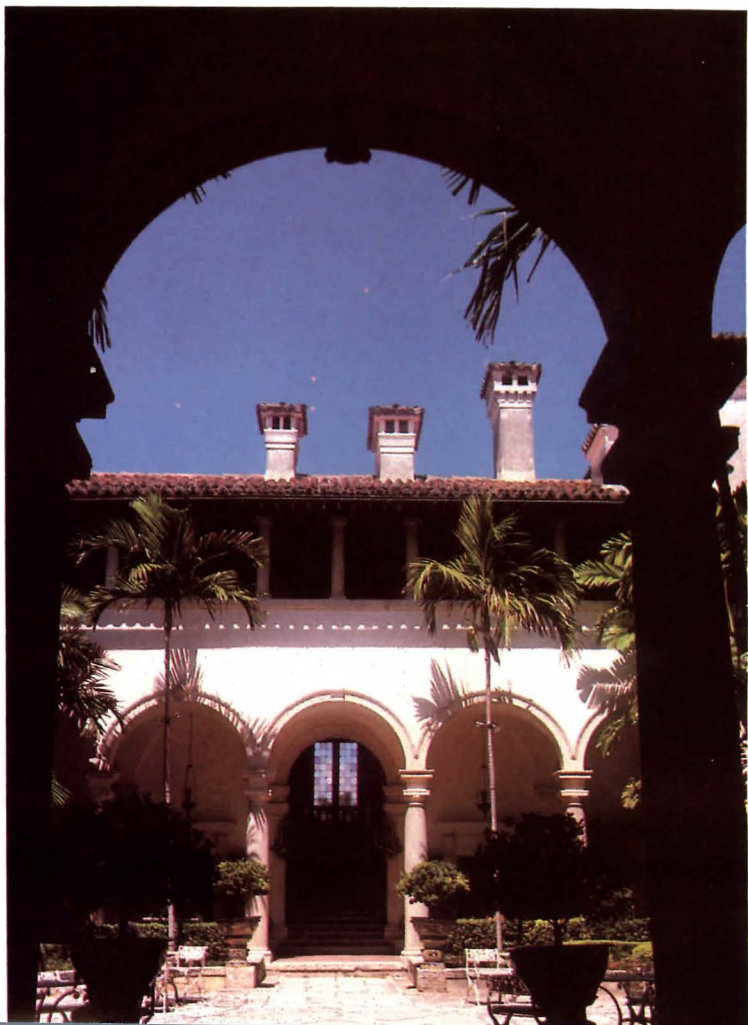
Now, both the cultural center and Johnson seem to have won the loyalties and respect of many who were once dissenters. Parker Thomson, the first chairman of the Dade County Commission on the Arts and Sciences, says of Johnson’s first public appearance in Miami, “At a meeting in the library, about 1,000 people had gathered. Johnson came in, surveyed the crowd, of which probably 200 were absolutely hostile. He walked in and said, my, he was just absolutely delighted. He didn’t know there were so many people in Miami interested in architecture. Everybody laughed, and he had them relatively in the palm of his hand from then on.” Said another member of the council, “Even the fact that there was argument over its design was a big step forward. No one cared enough before to fight over architecture here.” When the center was dedicated in December approximately 3,000 people attended. Said one observer, “I think the general public loves it, and that is just what Philip always said, that the people are really going to love it.”

Opposite page, above, view of the fine arts center from the library, and, below, the arts center’s neutral space enlivened by the opening exhibition. Right, the central courtyard of Vizcaya’s main house, which influenced the design of the cultural center.

For the complex’s design Johnson reached back to the architectural heritage of South Florida as well as that of Europe. On a tour with Carl Weinhardt Jr., director of Vizcaya, Johnson learned of Addison Mizner, an eclectic architect who brought a Mediterranean revival to South Florida in the ’20s and ’30s. (Mizner’s most famous buildings are in Palm Beach and Boca Raton.) Johnson visited the barrel-roofed, stuccoed, arcaded structures in neighboring Coral Gables and was particularly impressed with Hoffman’s “farm village” at Vizcaya, several small structures (which once housed the blacksmith, house servants, ground keepers, and other help) surrounding a central courtyard.

And it is a Mediterranean-revival, revival building that Johnson designed. The complex covers almost all of the 3.3-acre site and from the street level reads like a medieval fortress of sandstone base, peachy stucco walls, and terra-cotta barrel-tile roofs. Its somewhat foreboding walls—three sides have only minimal fenestration—are actually a rather ingenious way of enclosing the first floor loading docks and work areas. (There is virtually no underground construction in Miami because of high water tables.) The main entrance is a dramatic, sloped, covered walkway with arches on the street side overlooking two rows of royal palms and a series of shallow, cascading water pools on the other. Fourteen feet above street level is the mustard- and rust-colored, tiled plaza, festooned with old-fashioned cast-iron lampposts and surrounded by four buildings: the library at the west end, the smaller arts center and history museum on the east, and on the north, between the history museum and the library, a small food pavilion. The entrance to each building is marked by colonnaded arches, which are decorated with keystone (as are the windows), and the library’s south end is a covered walkway opening into the building’s small auditorium.

Both the arts center’s and history museum’s interiors are rather bland, straightforward spaces, more a consequence of programmatic needs than of Johnson’s desires. The entrance to the arts center (from the plaza) leads to a small lobby with a museum shop at one end, which can be cleverly enclosed (and locked at night) by a cast-iron wall of a design that is used consistently



Courtesy of Vizcaya Museum



The plaza was designed as a 'village square'

throughout the whole complex. The exhibition space itself is a very neutral, boxy room with track lighting. The only ornament is a large stairway leading to the top floor and an arched window overlooking the small sculpture garden that is nestled between the arts center and the history museum.

The neutral space's symmetry was destroyed by the addition of a very large smoke exhaust fan (added when the arts center's smoke exhaust system, as well as that of the entire complex, had to be redesigned to meet fire codes, costing a whopping \$16 million). The first floor of the history museum has a small shop on one end, and the rest of the rectangular space is divided by a glass wall into a research center and a temporary exhibition space. The main exhibition—full-scale Disney-like “environments” representing South Florida's history from the Indians to the more recent arrival of the Island immigrants—fills the top story.

For the design of the library's interior, a space that won't be occupied until early-'85, Johnson had more flexibility. Upon entering the building is a grand rotunda with a large, circular cut-out to the second floor. To the left and right are the main reading rooms, distinguished by huge arches decorating the walls and acting as dividers between the rooms. Colors are a luscious combination of peach and lavender. The library will contain a million volumes with a computerized retrieval system, a children's library, and offices on the top floor.

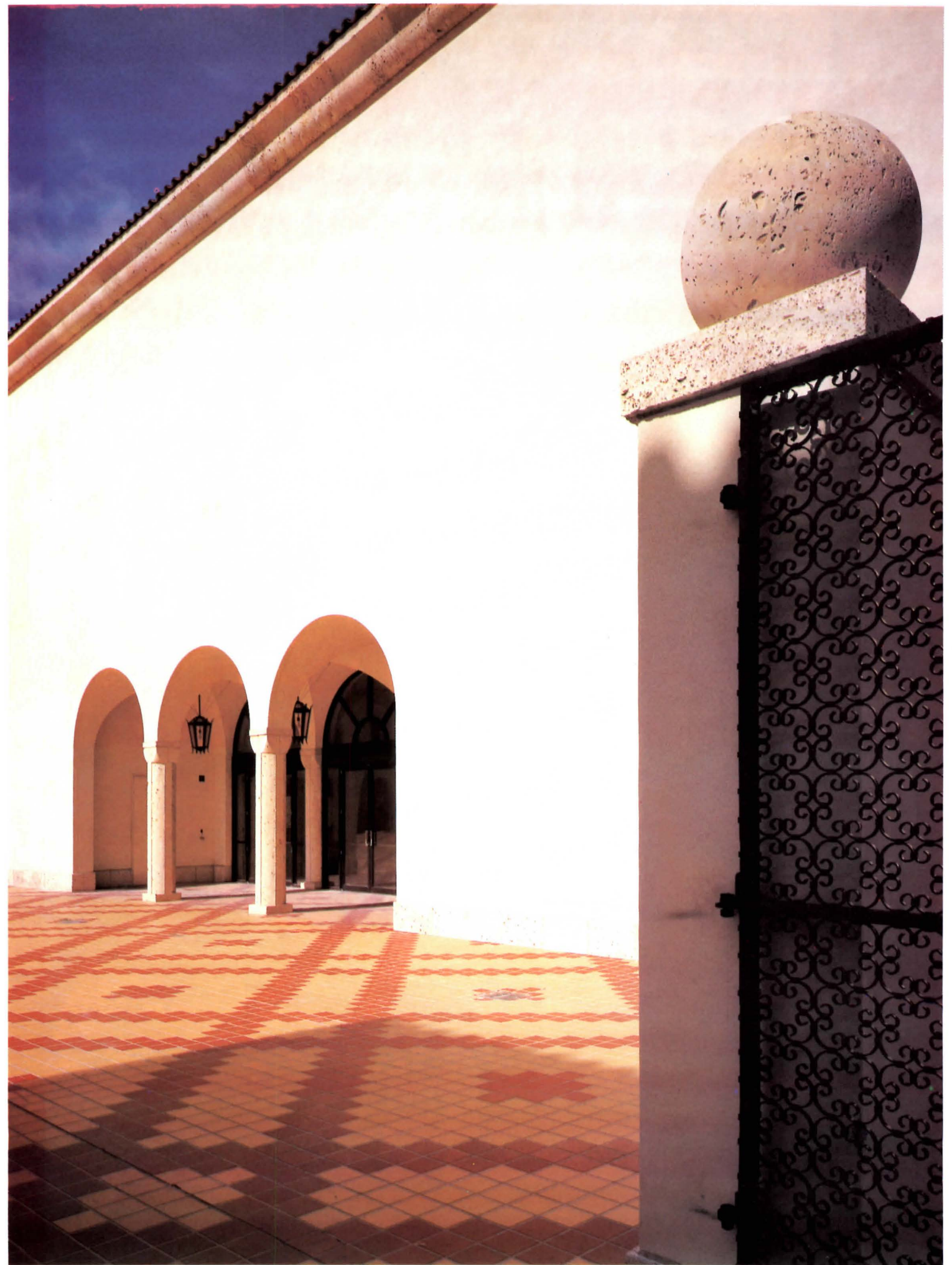
In the long run it is probably the plaza that will be most loved. Says Johnson, “Our great purpose here was to create a space that was monumental so it would represent the cultural center of a great city but at the same time give a sense of intimacy

and contact with people when you are in the square.” Johnson likens the plaza to a “village square” of an Italian town and also calls it a “sequestered cultural acropolis.” What he envisions is a “hot, sun-drenched plaza where you sit and talk and go to the shady side.” He hopes that people will “make the extra step” from Miami's Flagler Street up into the complex. “If we make culture easy enough and pleasant enough there will be people in that plaza to make it the most interesting square in the U.S., which is what I want it to be,” Johnson adds.

When Johnson first visited the plaza in 1982 he exclaimed, “I knew it would be intimate. I am a little bit surprised how well it works.” And, in fact, standing in the plaza one is startled to learn that the library is four times the size of either the fine arts center or the history museum. And, too, as Johnson had hoped, one's eyes are not attracted to the surrounding structures—the under-construction, massive government center tower designed by Hugh Stubbins Jr., FAIA, or the new Metro-rail station and elevated tracks that run much too close to the cultural center.

Critics of the design complained, among other things, that it represented too broad-brush a rendition of history. And in some respects the design suffers from lack of detail and, to make up for it, exaggeration of scale. Outweighing this, though, is the sense that the building feels right, it feels like it belongs in South Florida, in Miami, and that it seems to have existed there much longer than most other recent additions to Miami's skyline. □

Above, at opening day ceremonies a crowd gathered on the plaza with the library and the smaller food pavilion in the background. Right, exaggerated scale compensates for lack of elaborate detailing as seen in the history museum's exterior.



Light... Years Ahead.

P2 Parabolume® . . . For Maximum Efficiency

First introduced in 1980, the super-low brightness P2 features an optical system that maximizes lighting distribution and efficiency while retaining the high visual comfort levels that are the trademark of quality lighting.

Designed as an energy saver for the 80's, P2 has proven itself to be the most practical and reliable parabolic innovation since Columbia introduced the original Parabolume 18 years ago.



Columbia
Lighting
Inc

P.O. Box 2787
Spokane, WA 99220
(509) 924-7000



A Subsidiary of
U.S. INDUSTRIES, INC.

Circle 29 on information card

P3 Parabolume® . . . For Maximum Air Handling Performance

P3 Parabolume is high-technology lighting at its best. Combining the classic appearance of Columbia's 1965 original Parabolume with the advanced performance of P2 optics, the P3 is the latest in a long line of successful Columbia designs.

P3 matches aesthetics with optimum performance. For more information on the P2 or P3 Parabolumes, contact your Columbia Lighting representative or write us.

Cut your specifying time in half.

MASTERSPEC® 2 for Architects.
Prepared by professional specifiers
and reviewed by an AIA Committee of
experts. This is the system designed
for your needs.

It raises your specs to the highest
standard of practice and follows the CSI
format. It means the end of long hours of
repetitive research and technical writing.

And it protects you from "errors and

omissions" and contractors' substitutions.

It's updated quarterly, so you're
always current with the latest standards
and technology.

Available in hard copy with the
option for addition of computer diskettes.

Cut out the coupon and cut your
specifying time in half.

Or call Leonard Bain, AIA, toll free,
at 800-424-5080.

Cut here.

MASTERSPEC 2

From PSAE Div., AIA/SC,
1735 New York Avenue, N.W.,
Washington, D.C. 20006

Name _____

Title _____ Firm _____

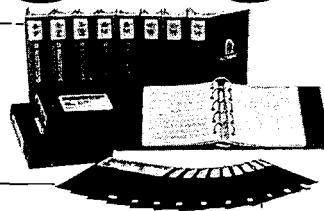
No. of employees _____ Phone _____

Address _____

City _____ State _____ Zip _____

AIA

4-84



Circle 30 on information card

AIA purchased this Le Corbusier drawing with Modulator man after he won the 1961 gold medal. The inscription translates 'friend of the

Modulor; do not yourself search, but invent and discover . . . Bring your inventions, they will become useful. Thank you, friend.'

Courtesy of AIA Archives/copy work, John Tennant



1984 Resource Directory

The following pages present a sampling of written and audiovisual resources covering a variety of architectural subjects. Materials available from AIA can be obtained from the department or office listed at the end of each entry. Those available from allied organizations are duly noted. The illustrations for this directory were gleaned from collections of AIA and the AIA Foundation and are described by Allen Freeman. MICHAEL J. CROSBIE

A/E Selection

Architect/Engineer Selection.

A 1981 case study, *Architect/Engineer Selection: The American Bar Association Code for State and Local Governments*, contains the A/E selection provisions of the ABA code and a brief description of A/E selection. Free. (Government Affairs Office)

Architect Selection.

Containing two model A/E selection bills for public construction projects, *Architect Selection: Legislative Guidelines for Public Construction* also includes copies of existing state A/E selection laws. Free. (Government Affairs Office)

Federal Client Guide.

A/E procurement procedures are outlined in *The Federal Client*, which also includes a list of over 300 names, addresses, and phone numbers of procurement offices, standard forms 254 and 255, and the rules and regulations governing A/E procurement. \$5. (American Consulting Engineers Council, 1015 15th St., N.W., Washington, D.C. 20005)

Architecture (General)

American Architectural Practice.

This four-page leaflet, *The Practice of Architecture in the U.S.A.*, outlines schools of architecture, registration, practice, AIA, etc., for foreign architects and students. Free. (Office of Institute Affairs)

Architecture and Your Life.

35mm, 50 frame color filmstrip with teacher's guide, discusses the use of architecture by man and the unprecedented responsibility of today's citizen for deciding upon the quality of the environment. \$2. (Publications Fulfillment Office)

Art in Architecture.

This pamphlet provides a brief overview of the history of art in architecture, ground

rules, and possible sources for funding. Limited quantities, free. (Public Relations Department)

Celebrating American Architecture.

This *Program Package 13* is a slide show designed to provide general audiences with a better understanding of American design and architecture. With 80 color slides and a script that provides an introduction and brief general description of the structures illustrated. \$18 prepaid. (Public Relations Department or Publications Fulfillment Office)

Conversation with an Architect.

16mm color sound film that discusses the role of the architect in today's society. Shows architects at work on a planned housing development, a school, a factory, and an urban area. Free loan to AIA members and components only. (Audiovisual Department, Library)

How Architecture Speaks.

This *Program Package 2* includes 43 slides, guidelines, script, and quiz sheet to show people how architecture "speaks" through form, color, scale, texture, materials. \$18 prepaid. (Public Relations Department or Publications Fulfillment Office)

You and Your Architect.

David R. Dibner, FAIA, answers questions for clients about the selection and compensation of an architect. Outlines responsibilities of the architect and client during construction. Single copy free, \$10 per 100 copies. (Public Relations Department or Publications Fulfillment Office)

Design

Commercial Signage.

Street Graphics is a 175-page publication with color illustrations that details the life of commercial signs in the built environment. Chapters included deal with the physiology and psychology of seeing, model street graphics, control ordinances, etc. \$15. (Landscape Architecture Foundation, 1733 Connecticut Ave., N.W., Washington, D.C. 20009)

Computer-Aided Design.

This manual, *Computer-Aided Design and Drafting for Design Professionals*, details the CAD process for both architects and engineers. \$10/\$15 nonmembers. (American Consulting Engineers Council, 1015 15th St., N.W., Washington, D.C. 20005)

Computer-Aided Design Video.

Video cassette, 95 minutes long, covers computer-aided design and drafting fundamentals, implementation, marketing implications, etc., with colorful, illustra-

tive graphics. \$195/\$250 nonmembers. (American Consulting Engineers Council, 1015 15th St., N.W., Washington, D.C. 20005)

Designing for the Physically Handicapped. Coordinates UBC and OSHA and other federal requirements. By James G. Burr, AIA. \$17 postpaid. (Arizona Society of Architects/AIA, 37-38 N. 16th St., Suite F, Phoenix, Ariz. 85016)

Flood Damage.

Published by the Federal Emergency Management Agency and compiled by the AIA Foundation Research Department, *Design Guidelines for Flood Damage Reductions* shows how the effects of flooding can be averted through design. (AIA Foundation Research Department)

Guide to Facility Programming.

A thorough examination of contemporary programming in architecture, including role, process, techniques, tools, applications (via case studies), and opportunities. \$34/\$42.50 nonmembers. (Publications Fulfillment Office)

Interiors.

This *Scope of Services of Interior Architecture* includes 140 color slides with script describing the array of services architects provide in interior design, relating these services to AIA Document B171, "Standard Form of Agreement for Interior Design Services." Free loan to AIA and Interior Association members only. (Design Department)

Into the Mainstream.

This syllabus for a barrier-free environment is a 44-page report by Stephen Klimment, FAIA, containing practical information on how a community can achieve a barrier-free environment. \$4.50/\$5 nonmembers. (Publications Fulfillment Office)

Office Building Development.

The *Office Development Handbook* focuses on the different needs and functions of office parks, office buildings, mixed-use projects, and office condominiums. \$33/\$44 nonmembers. (Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005)

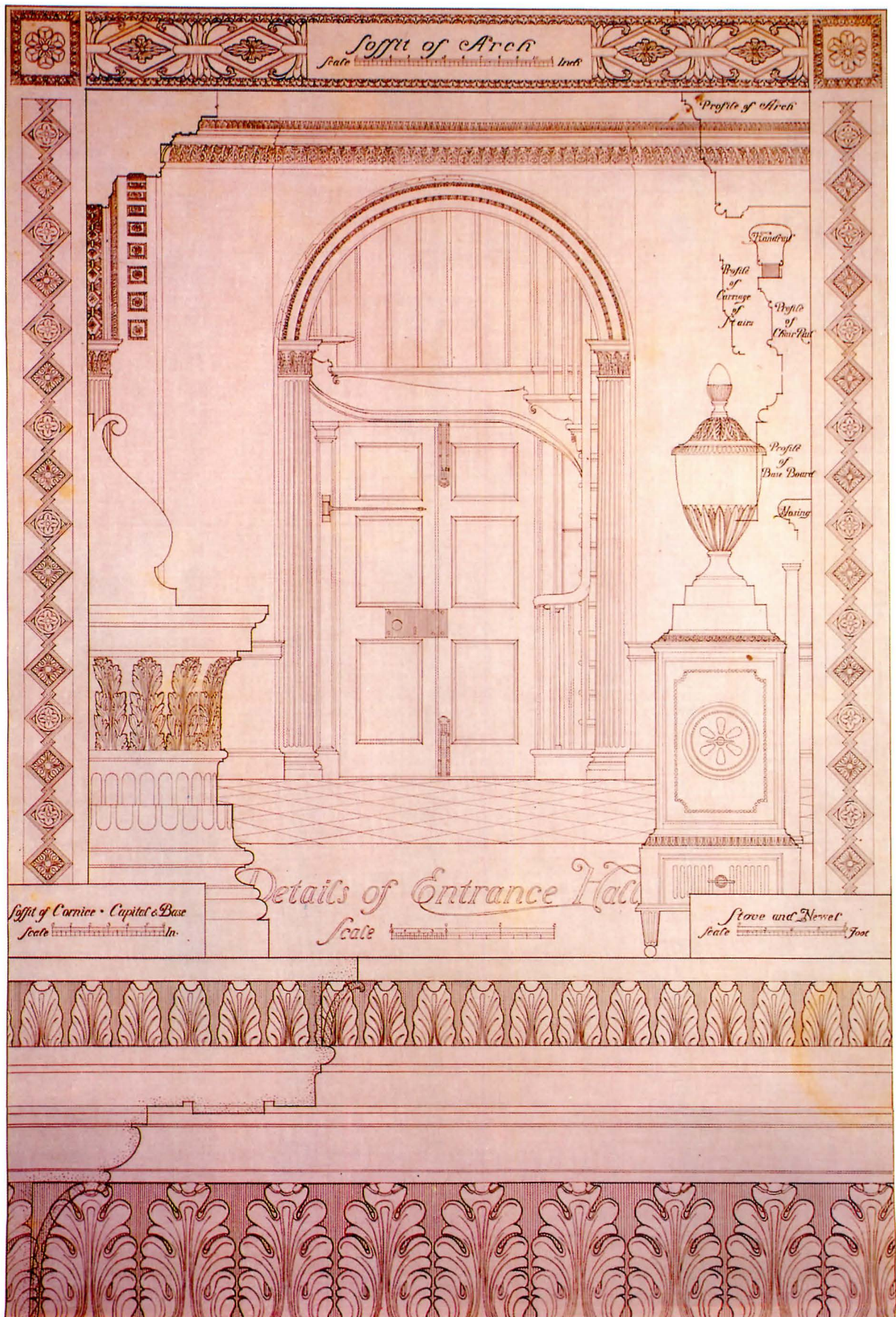
Planning Justice Facilities.

This resource contains guidelines for the justice planning process, resources, and bibliographies pertaining to court facilities, correctional facilities, and juvenile justice, an evaluation checklist for law enforcement facilities, and a report on the professional liability considerations in justice facility design. \$10/\$12.50 nonmembers. (Publications Fulfillment Office)

This ink on linen drawing of the Octagon house back door is from a monograph of 30 large format (25x38 inches) measured drawings and descriptive text by Washing-

ton, D.C., architect Glenn Brown. The Institute published the monograph in 1915, two years after Brown ended a 15-year tenure as AIA secretary.

Courtesy of AIA Archives/copy work, John Tennant



Project Checklist.

This 30-page publication provides a complete checklist of tasks necessary to design and administer the construction of a building project. Guide should be used as a project record on every project.

\$1.25/\$1.80. (*Publications Fulfillment Office*)

Education

Architectural Schools in North America.

Guide to all professional architecture programs in the U.S. and Canada. Complete information on faculty, price, program, entrance requirements, etc. Includes introductory essays on architectural education, directory of foreign schools, joint degree programs, and other information. \$11.50. (*Association of Collegiate Schools of Architecture at AIA Headquarters or Publications Fulfillment Office*)

Built Environment Education.

This *Program Package 10* is a folder highlighting a built environment education program for elementary school students developed and implemented by an architect. Includes a step-by-step sample program outline, plus a guide to resources and information on built environment education. Free to component executives and public relations committee chairmen. (*Publications Fulfillment Office or Public Relations Department*)

Career Alternatives.

Prepared by AIA's architects in industry committee, this pamphlet discusses expanding opportunities for architects in non-traditional careers. Free. (*Membership Services Department or Publications Fulfillment Office*)

Career Awareness Package.

Contains a slide show and package of materials designed to introduce the profession of architecture to high school and college students, community groups, etc. Includes the book, *Architecture Schools in North America*, and a variety of pamphlets. \$45/\$50 nonmembers. (*Association of Student Chapters/AIA*)

The Sourcebook.

Published by AIA, this is a catalog of teaching resources related to both the natural and built environments. Four sections include environmental education programs, a directory of related resources for classroom use, a bibliography, and a list of architects and educators who can offer assistance to teachers of environmental education. \$35. (*Publications Fulfillment Office*)

Energy

Energy Audits.

Supplement 79-2 for the *AIA Energy Notebook* introduces the concepts, procedures, and techniques of effective energy auditing. Energy auditing is a means of identifying energy waste and opportunities for energy conservation in existing buildings. This publication should be studied in conjunction with other available resources such as *Energy Planning for Buildings* also published by AIA. \$5. (*Publications Fulfillment Office*)

Energy Conservation in Building Design.

Prepared by the AIA Foundation Research Department, it describes opportunities for conserving energy through building design. It is the product of a national energy policy study financed by the Ford Foundation to investigate various aspects of the technological and social impacts of energy supply and consumption. \$5.50/\$6 nonmembers. (*Publications Fulfillment Office*)

Energy Planning for Building.

Presents a proven process that design professionals can use (or adapt) to study the current energy performance of a building, uncover opportunities for energy-conscious improvements, evaluate those opportunities, and see that they are carried out to the building owner's best benefit. Also provides basis for understanding computer-aided energy estimating techniques. \$40/\$44 nonmembers. (*Publications Fulfillment Office*)

Energy Workbooks.

Intended as classroom materials, the *Energy in Architecture* workbooks are comprehensive, incremental energy analysis planning tools that provide the technical support for the Energy Professional Development program workshops. (*Professional Development Division*)

Reaching for the Sun.

This *Program Package 13* includes 80 slides and script illustrated passive solar design principles and their applications through diagrams and representational building samples. Regional and climatic considerations are evident in the examples used. \$22 prepaid. (*Public Relations Department or Publications Fulfillment Office*)

Saving Energy.

A collection of answers are presented in *20 Questions About Saving Energy in America's Homes and Buildings*, addressing the most frequently asked questions on the subject. Limited quantities, free. (*Public Relations Department or Publications Fulfillment Office*)

Solar Heating and Hot Water Systems.

48-page publication from AIA Foundation Research Department discusses passive and active systems that can be used in residential heating and domestic hot water systems. Introduces systems design considerations, from collector components and placement, to storage and heat exchangers, to distribution. Includes visual "state-of-the-art" view of solar energy systems in housing. \$5.50/\$6.75 nonmembers. (*Publications Fulfillment Office*)

10° Below.

A lighthearted audiovisual presentation, prepared for AIA by the Minnesota Architectural Alliance, about energy and the built environment. 191 slides with music and dramatization in a synchronized tape. Free loan to AIA members and components. (*Audiovisual Department, Library*)

10 Buildings That Save Energy By Design.

A new brochure for nonresidential clients. Single copy free, \$25 per 100 copies. (*Public Relations Department or Publications Fulfillment Office*)

With Renewed Energy.

Gives a brief overview of the history of the use of energy. Comments are made about modern applications by four prominent architects. Color slides with cassette tape. (*Audiovisual Department, Library*)

Financial Management

CFMS.

This six-page brochure by the system operator, Harper & Shuman, Inc., describing the Institute's Computer Based Financial Management Service, is for design professionals. Explains how CFMS provides detailed, understandable financial reports. Free. (*Professional Systems, a division of AIA/SC*)

Financial Management for Architects.

The "umbrella" of the AIA financial management system, this book covers basic theories and applications appropriate to all size firms of design professionals. Examines financial goals, profit planning, interrelationships of accounting reports and financial controls, and the broad view of firm finances. \$28/\$34.95 nonmembers. (*Publications Fulfillment Office*)

Standardized Accounting for Architects.

First published in 1950, this 1982 revised manual brings the accounting system presented into conformity with the entire AIA financial management system. Subjects

James Renwick Jr. was 74 years old when he had this portrait taken in 1892 by the Rockwood studio in New York City. The architect

of St. Patrick's Cathedral and the Smithsonian 'Castle' in Washington died three years later in his native New York.

Courtesy of AIA Archives



covered include: basic accounting principles, standardized accounting procedures, the basic system and the cash journals, adjusting and closing cash journals, and payroll and project expense accounting. A glossary of terms is provided. \$44/\$54.95 nonmembers. (*Publications Fulfillment Office*)

Housing

Affordable Housing.

Case studies document how homebuilders are downsizing homes, experimenting with new housing forms, and segmenting markets in *Affordable Housing: Twenty Examples from the Private Sector*. Includes tables that illustrate specifics in demographic and housing trends. \$14.25/\$19 nonmembers. (*Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005*)

Earth Sheltered Housing Design.

This handbook of guidelines, examples, and references, prepared by the Underground Space Center at the University of Minnesota, offers a workable and economic approach to underground housing using low cost natural resources and energy saving systems. \$10.95. (*Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005*)

Elderly Housing.

A collaborative effort of the Urban Land Institute and AIA, *Housing for a Maturing Population* is a collection of articles identifying the needs and expectations of a maturing population. Efforts by the government, nonprofit organizations, and the private sector are discussed. \$26.75/\$35.50 nonmembers. (*Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005*)

Housing in an Industrialized Nation.

This presentation of 193 color slides and a script by James M. Leefe, FAIA, illustrates housing opportunities in the U.S., showing the variety of housing solutions produced. Free loan. (*Audiovisual Department, Library*)

Information Resources

AIA Bookstore Catalog.

A catalog of books specializing in architectural titles and practice aides of interest to the design professional. Free. (*AIA Bookstore*)

Audiovisual Bibliography.

The audiovisual librarian will supply on request bibliographies of audiovisual materials on various architecture and planning topics, available through other sources other than AIA. Free. (*Audiovisual Department, Library*)

Audiovisual Materials.

An annotated list of audiovisual materials for loan and/or sale is available from the AIA library. Free. (*Audiovisual Department, Library*)

Bibliographies of AIA Library Holdings.

The library staff will prepare on request bibliographies of library books and/or periodical articles on specific subjects or building types. Members can identify books they wish to borrow from these lists. Free. (*Library*)

Bibliography of Bibliographies.

Four-page list of subject bibliographies compiled by the library staff. Contains over 200 subjects on which bibliographies of the library's holdings and/or periodical articles have been prepared. Free. (*Library*)

Biographical Information on Architects.

The library will attempt to provide biographical information on individual architects, using reference sources such as the Baldwin Memorial Archive of American Architects. (*Library*)

Book Loans.

Members may borrow up to six books at one time from the AIA library for a two-week loan period. The only charge for this service is return postage via UPS or insured mail. (*Library*)

Film Loans.

The audiovisual librarian has a collection of films on architecture and planning subjects, most of which are available for free loan to AIA members and the general public. The only charge is return postage via UPS or insured mail. (*Audiovisual Department, Library*)

Library Research Services.

The library staff will respond to questions, either in person, by telephone, or by letter, on aspects of architecture and construction, architectural history, building types, etc., using the library's cataloged volumes, reference books, indexes, and more than 400 different periodicals. Free. (*Library*)

Publication/Sales.

AIA/Service Corporation sells documents, books, audiovisual materials, etc., to architects, components, and the public. Members and components are entitled to varying discounts, depending on nature of publications. (*Publications Sales Office*)

Recent Acquisitions.

Trimonthly list of recent book and periodical acquisitions, arranged by subject. Free. (*Library*)

Slide Loans.

The audiovisual librarian maintains a slide collection of approximately 16,000 slides. These slides are primarily on American architecture, and included is documentation of most AIA award-winning projects. Free loan to AIA members. (*Audiovisual Department, Library*)

Land Use

Cities & Economics.

Changing Economic Role of Cities explores the changes occurring in central cities that are putting them in a new economic role, and the effects of future investment opportunities and public policies. \$7.50. (*Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005*)

Infill Projects.

This report, *Infill Development Strategies*, is based on the findings of three case studies and gives information about the quality and characteristics of infill parcels, their suitability for development, and the costs and savings associated with infill development. \$19.95/\$26.95 nonmembers. (*Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005*)

Landscape Construction Handbook.

Described as the most comprehensive work ever published on landscape architecture construction, this handbook features chapters on layout, irrigation, retaining walls, vehicular and pedestrian circulation, the environmental impacts of landscape architecture, etc. \$48.50. (*Landscape Architecture Foundation, 1733 Connecticut Ave., N.W., Washington, D.C. 20009*)

Lien Laws for Design Professionals.

A study of lien laws in each state and their applicability to architects and engineers as well as related court rulings. Free to AIA members, \$5 nonmembers. (*Publications Fulfillment Office*)

Architect Edward W. Donn Jr. painted this 1897 watercolor calendar when he was 28 years old. Donn, a pioneer in and crusader for architectural restoration in the District

of Columbia, was architect for reconstruction of Wakefield, George Washington's birthplace, near Fredericksburg, Va., and worked on the restoration of the Octagon.

Courtesy of AIA Foundation, Prints & Drawings Collection/copy work, John Tennant



MDC C C X C VII E.W. DONN, JR.

JANUARY					FEBRUARY					MARCH					
Sun	3	10	17	24 ³¹	Sun	7	14	21	28	Sun	7	14	21	28	
Mon	4	11	18	25	Mon	1	8	15	22	Mon	1	8	15	22	29
Tue	5	12	19	26	Tue	2	9	16	23	Tue	2	9	16	23	30
Wed	6	13	20	27	Wed	3	10	17	24	Wed	3	10	17	24	31
Thu	7	14	21	28	Thu	4	11	18	25	Thu	4	11	18	25	
Fri	1	8	15	22	29	Fri	5	12	19	26	Fri	5	12	19	26
Sat	2	9	16	23	30	Sat	6	13	20	27	Sat	6	13	20	27

Mixed-Use Development.

Featuring data on 11 mixed use projects, *Mixed-Use Development: New Ways of Land Use* covers the steps in planning and developing mixed used projects. Examines such issues as land assembly, market potential, benefits to private sector, and urban revitalization. \$20.50/\$27.25 nonmembers. (Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005)

Real Estate and the Law.

A collection of articles from an Urban Land Institute/American Bar Association seminar *Real Estate Development and the Law in the 1980s* examines the local government review process, land use, local environmental, and historic preservation laws and regulations, etc. \$35. (Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005)

Revitalization Handbook.

The *Downtown Development Handbook* outlines the stages of development, real estate and capital markets, catalysts for downtown revitalization, characteristics of the ideal downtown development plan, and the economic potential of central cities. \$33/\$44 nonmembers. (Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005)

Licensure

AIA Index to Registration Law Resources.

Listing of registration law studies, surveys, bibliographies, and reports that are available upon request to AIA components. Free. (Government Affairs Office)

Architect/Engineer Licensing.

This AIA report, *Architect/Engineer Licensing: Enforcement Case Law*, focuses on suspension and revocation of architect and engineer licenses by state registration boards. Free. (Government Affairs Office)

Legislative Options to Licensing.

Architectural Licensing: Legislative Options is a component guide containing discussion of public regulation, types of licensing laws, and key provisions contained in most licensing laws. Free. (Government Affairs Office)

Licensing Distinctions.

Architect/Engineer Licensing: Legal Distinctions discusses case law concerning overlap of architectural and engineering services. Free. (Government Affairs Office)

Registration Examinations.

An AIA report, *Architectural Registration: The Examination Issue*, discusses NCARB registration examinations, the NCARB practice analysis and test validation project, and status of examination revision projects in several states. Free. (Government Affairs Office)

Minorities & Women

Minority and Women Firms.

Revised in 1983, this *Directory of Minority and Women Owned Architectural and Engineering Firms* lists both member and nonmember firms of AIA and the American Consulting Engineers Council nationwide. \$10/\$15 nonmembers. (Publications Fulfillment Office)

The Status of Women in Architecture.

1983 report of the AIA task force on women in architecture, which identifies several major areas where women have been either discriminated against or underrepresented in the architectural profession and AIA. Free. (Membership Services Department)

What Do They Have in Common?

The *Program Package 9* includes 80 slides of American architecture designed by women. Slides run the gamut from solar homes to urban hospitals, from Manhattan to California. Package includes viewer handouts and guidelines for suggested use. Appropriate for career guidance, public awareness presentation slides can be shown without narration. \$20. (Publications Fulfillment Office or Public Relations Department)

Women's Directory.

The *Directory of Women Critics and Lecturers* is a listing of women architects with their areas of expertise and availability to serve as critics and lecturers. Free. (Membership Services Department)

Practice

AIA Ethical Principles.

Explains the principles that serve as voluntary guidelines for the professional conduct of AIA members. (Office of Institute Affairs)

A/E Compensation Guidelines.

Compensation Guidelines for Architectural and Engineering Services was prepared by AIA with the assistance of the American Consulting Engineers Council. This financial management tool places equal emphasis on both the architectural

and engineering services required for building projects. Provides a rational process for relating design professionals' compensation to cost of services. Shows how to work with the client to analyze a project, item by item, to reach an agreement on scope of services required. \$16/\$19.95 nonmembers. (Publications Fulfillment Office)

A/E Compensation Supplement.

The *Architect/Engineer Supplement to Compensation Guidelines* is available only to architects and engineers and is intended for in-house use when using cost-based approach to compensation. A discussion of issues that arise when negotiating with the client, it begins with a series of general considerations and deals with the subjects of adjustments and revisions to compensation, contingencies, methods of compensation, and billing. 12 pages. \$3.50. (Publications Fulfillment Office)

Arbitration Rules.

This four-page publication, *AIA Adoption of the AAA Construction Industry Arbitration Rules*, explains the conversion from AIA's Standard Form of Arbitration Procedure to the Construction Industry Arbitration Rules. Free. (Documents Office)

Building Codes and Standards List.

Annual comprehensive list of nationally used codes and standards, including publishers, addresses, and prices. Free. (Codes and Standards Office)

Building Evaluation.

Cassette and booklet explaining how to better meet human needs in design through evaluation of existing environments. \$10/\$12 nonmembers. (Professional Development Division)

Compensation Guide.

An abbreviated method for developing equitable fees, *Compensation Management: A Guideline for Small Firms* is filled with shortcuts and case studies on developing initial fee proposals and alternative methods for determining fees. (Professional Practice Division)

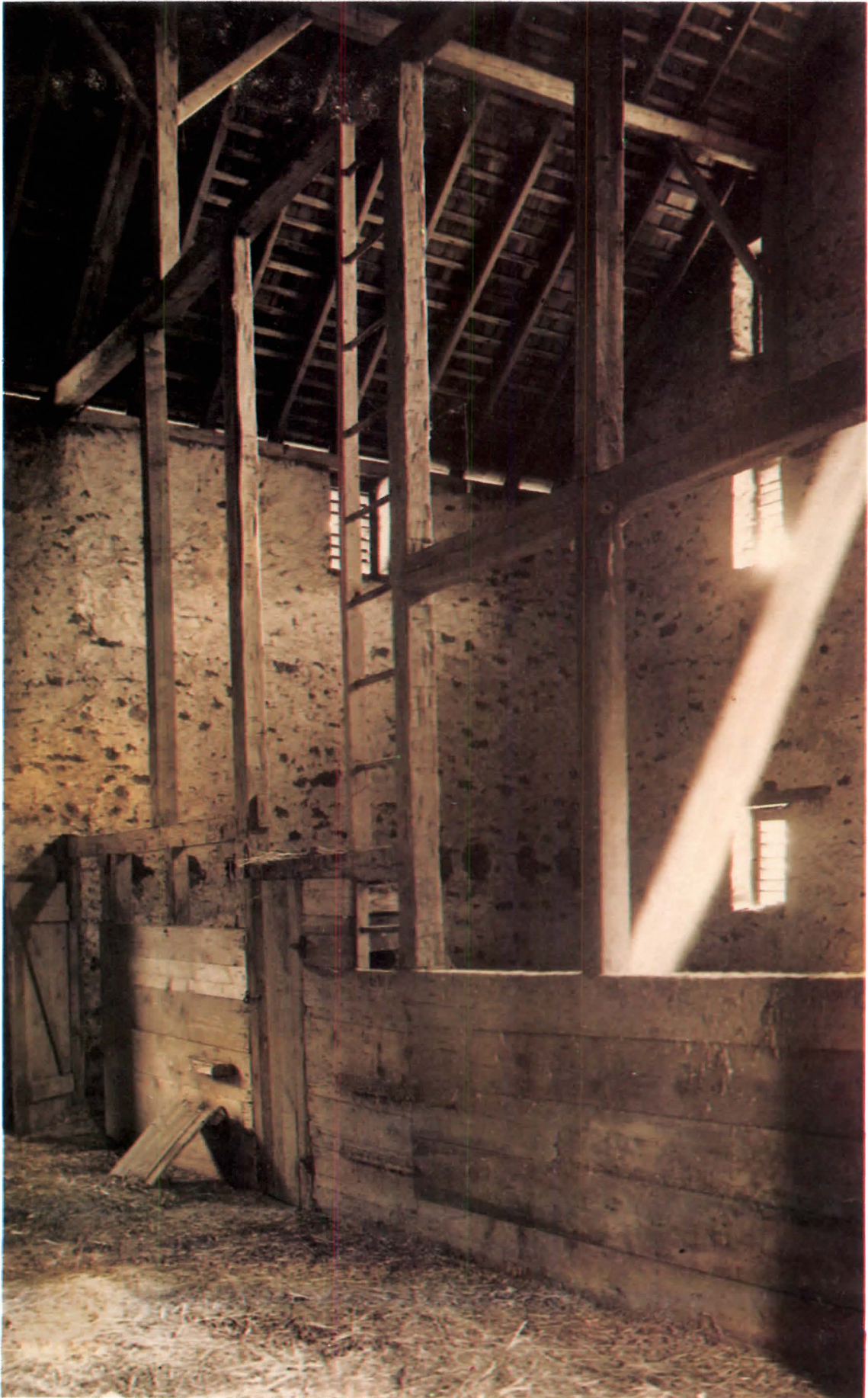
Construction Bonds and Insurance.

Loose-leaf reference guide prepared by Bernard B. Rothschild, FAIA, containing information on bonds and insurance related to construction projects, with glossary of insurance terms and suggested check list. \$20/\$24.95 nonmembers. (Publications Fulfillment Office)

Barns in six Pennsylvania counties — Lancaster, Chester, Montgomery, Berks, Bucks, and Lehigh — were photographed in 1940 by Chicago architect Charles H. Dornbusch, who received a Lang-

ley scholarship of \$500 for the study. One hundred of the images were published in a 1958 book, Pennsylvania German Barns. This lofty interior was found in Montgomery County.

Courtesy of AIA Archives/copy work, John Tennant



Construction Industry Arbitration Rules.

This 10-page publication of the American Arbitration Association contains arbitration rules and procedures. Free. (Documents Office)

Contract Disputes.

This pamphlet, *Construction Contract Disputes: How They May Be Resolved Under the Construction Industry Arbitration Rules*, was prepared by the American Arbitration Association. Free. (Documents Office)

Life Cycle Cost Analysis.

Provides architects, engineers, and clients with a straightforward and usable technique allowing them to consider all relevant economic consequences of design decisions. \$13.50/\$16.95 nonmembers. (Publications Fulfillment Office)

Life Cycle Cost Analysis 2.

Responds to the critical question: Where in the planning and design process can the life cycle analysis technique be effectively used? Provides guidelines for selecting application areas and a number of case study applications, as well as commentary on the planning and design process. For use with the first life cycle guide. \$17.75/\$21.95 nonmembers. (Publications Fulfillment Office)

Masterspec Specification System.

12-page brochure, describing the Masterspec system including details about the new stand-alone basic version, which is particularly relevant to small general practice firms. Further information and samples available. Free. (Professional Systems, a division of AIA/SC)

Masterspec Workshops.

One-day continuing education course on Masterspec consisting of lectures, hands-on exercises, and a slide show of specification systemization theory and practice. Workshops are designed to enable design professionals to understand, evaluate, and utilize master specification technology and the adaptable Masterspec system and its primary stand-alone basic version. Masterspec workshops are available to recognized organizations at PSD's discretion, anywhere in the continental U.S. for a minimum of 25 preregistered attendees, on a first-come-first-served basis. (Professional Systems, a division of AIA/SC)

Practice Handbook.

This three-volume ring binder set includes samples of all A, B, C, D, E, and G documents plus 18 chapters and a glossary of construction industry terms. The *Supplement Service* is also available, bringing

the latest editions of the documents contained in the *Architects Handbook of Professional Practice* to subscribers. (Publications Fulfillment)

Procurement Guide.

A Guide to the Procurement of Architectural and Engineering Services is written for clients responsible for engaging architect/engineer services. \$5. (American Consulting Engineers Council, 1015 15th St., N.W., Washington, D.C. 20005)

Project Management.

Made up of three volumes (with a fourth due this year) the *Managing Architectural Projects* series deals with the process and methods for implementing successful management of projects accompanied by extensive case studies. (Professional Practice Division)

Selling Architectural Services.

A cassette that tells how the architect can conduct a practice in a professional and more prosperous manner by using effective marketing techniques. \$10/\$12 nonmembers. (Publications Fulfillment Office)

Setting Up an Architectural Firm.

Cassette covering the wide range of considerations in setting up and running an architectural firm; including organization, business management, legal considerations, information resources, office machines. \$10/\$12 nonmembers. (Publications Fulfillment Office)

Preservation

Adaptive Use.

Adaptive Use: Development Economics, Process, and Profiles describes the major components of the adaptive use process and shows how they have been implemented in 15 detailed case studies. \$27/\$35.75 nonmembers. (Urban Land Institute, 1090 Vermont Ave., N.W., Washington, D.C. 20005)

Historic America.

This 708-page book commemorates the 50th anniversary of the Historic American Buildings Survey last year. It includes 16 essays on the history of HABS and the recording process, plus a checklist of buildings, structures, and sites recorded by HABS and the Historic American Engineering Record. \$29. (Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402)

Historic Preservation Law.

Brochure: Federal Projects and Historic Preservation Law—A Training Course describes a two-day training course developed by the Advisory Council on His-

toric Preservation that explains in a clear and understandable way how the Section 106 review process works. Free. (Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20004)

International Preservation Centre.

This brochure, *International Centre for the Study of the Preservation and Restoration of Cultural Property*, describes the professional training courses offered by the International Centre, located in Rome, Italy. The Advisory Council on Historic Preservation coordinates U.S. membership in the International Centre. The brochure also discusses the center's organization and operational framework. Free. (Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20004)

Preservation and Energy Conservation.

This slide/sound show graphically presents in summary the findings of an Advisory Council on Historic Preservation technical study, *Assessing the Energy Conservation Benefits of Historic Preservation Methods and Examples*. The study provides three separate models of varying complexity for determining the amount of energy invested in an existing structure and can be used to calculate invested energy in a given building. \$17 loan/\$100 purchase. (Conservation Information Program, Office of Museum Programs, Smithsonian Institution, 2235 Arts & Industries Building, Washington, D.C. 20560)

Preservation and Neighborhoods.

This booklet defines and discusses a series of preservation tools that are proving effective in meeting neighborhood conservation needs, including historic district ordinances, federal environmental laws, building codes enforcement, and financing techniques. \$2. (Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402)

Preservation and Urban Revitalization.

This technical study quantifies the social and economic benefits of historic preservation in four historic districts: Old Town, Alexandria, Va.; The Strand, Galveston, Tex.; Pioneer Square, Seattle; and Savannah, Ga. For each district the impact of preservation on urban revitalization is statistically measured. Limited supply, free. (Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20004)

Preservation Information.

Where to Look: A Guide to Preservation Information is a reference guide to infor-

English-born architect Richard Upjohn, AIA's first president, did this sepia rendering of his own Trinity Church, completed in 1846 in lower Manhattan. His grandson,

Hobart Upjohn, gave the 6x9-inch drawing to the Institute in 1940 to illustrate a manuscript, never published, that Hobart wrote about AIA's early years.

Courtesy of AIA Archives/copy work, John Tennant



mation sources in preservation. The book is a selective gathering of information on available materials in preservation and related fields. Each entry is described briefly within its category. Sections cover such aspects of preservation as legislation and legal controls; the relationship of planning to preservation; adaptive use; tax and other economic incentives; technical handbooks on rehabilitation, materials, and services; and education at primary, secondary, and higher levels both in the U.S. and abroad. \$5.50. (*Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402*)

Professional Development

Architectural Correspondence Programs.

Long-distance courses that enable the architect, or a team of architects, to interact with a group of experts, aided by a specially programmed computer in New York. Printed materials are sent, and the architect then proceeds at his or her own pace, in contact with these specialists and the computer each step of the way. Basics of Real Estate Financing and Investing (E75) \$125.

Conducting Successful Energy Audits (E22) \$95.

Conducting Winning Presentations (E58) \$95.

Creative Financing of Development Projects (E47) \$95.

Earth Sheltered Design (E67) \$95.
Land Development for Architects (E12) \$95.

Low Cost Micros for the Architectural Firm (E71) \$95.

Marketing Architectural Services (E39) \$145.

Negotiating Professional Compensation (E64) \$145.

Promotion and Marketing Technique for the Small Firm (E72) \$125.

Reducing Professional Liability (E33) \$125.
Successful Passive Solar Design (E45) \$185.

Systems Drafting (E56) \$125. (*Professional Development Division*)

Brochure Writing Guide.

The Brochure on Brochures is a guide to writing, editing, layout, paper selection, graphic design, and printing. Also includes timetable, checklist, and concept and format suggestions, plus examples. \$10/\$20 nonmembers. (*American Consulting Engineers Council, 1015 15th St., N.W., Washington, D.C. 20005*)

Cassette Library

Special subject cassettes are designed to give the architect a balanced survey of a subject as it applies to professional situations. AIA member/nonmember prices are given.

Building Evaluation (3-S212) \$10/\$12 nonmembers.

Designing Your Brochure as an Aid in Marketing Your Services (3-S224) \$10/\$12 nonmembers.

The Management of Time (3-S216) \$10/\$12 nonmembers.

Selling Architectural Services I (3-S207) \$10/\$12 nonmembers.

Selling Architectural Services II (3-S218) \$10/\$12 nonmembers.

Setting Up an Architectural Firm (3-S229) \$10/\$12 nonmembers. (*Professional Development Division*)

Designing Your Brochure.

This one-hour cassette, *Designing Your Brochure as an Aid in Marketing Your Services*, tells you how to gear your brochure to your desired market by making it convey your firm's personality, your ability to take care of the client, your problem-solving ability, the range of your services, etc. \$10/\$12 nonmembers. (*Professional Development Division*)

Intern-Architect Development Program.

Counseling Materials: The AIA Membership Services department of education and professional development and the National Council of Architectural Registration Boards, partners in the intern-architect development program, will use the counseling network to provide information packages to local professional advisers who will be in direct contact with intern-architects. Information will focus on broad career options, immediate job opportunities, economic outlook, the future of the profession, and AIA programs and activities. Free descriptive circulars are available. (*Education Division*)

Professional Development Catalog.

AIA Professional Development Resource Catalog lists all AIA-approved professional development programs dealing with such subjects as personal skills, marketing, practice management, design, production technology, codes and standards, environmental analysis, extended practice, and public interest issues. Programs are developed by AIA, educational institutions, other professional organizations, and independent firms and individuals. Free to members and components; \$5 to others. (*Professional Development Division*)

Professional Development Programs.

One-, two-, or three-day programs devel-

oped, sponsored, and presented by AIA or an approved program provider working directly with AIA, these programs provide expert instruction on a variety of topics. Available to state and local components or chapters upon request.

AIA "Energy in Architecture": Level 2, Techniques; Level 3a, Process; Level 3b, Practice; Level 3c, Energy Conscious Redesign; Level 4a, Microcomputer-based Energy Analysis

Effective Time Management

Marketing Your Architectural Services

CADD for the Small Firm

1st Step Computers for Architects

Negotiating Better Compensation

Developing Your Own Projects

(*Professional Practice Division*)

SupEdGuides.

The AIA supplementary education program guides provide new learning opportunities and enlarge upon the normal on-the-job learning experiences for associate members and intern-architects. Each guide is \$2.80/\$3.50 nonmember. Complete set (excluding A1) \$72/\$90 nonmembers.

Architects' Roles (A1)

Budgeting Project Costs (E4)

Changes in Work (F7)

Claims and Disputes During Construction (F9)

Client Relations During Design (E2)

Construction Contract Documents (F2)

Construction Progress Payments (F8)

Controlling Project Time (E5)

Delivery Approach (D5)

Design Documentation (E7)

Energy Analysis for Building Design (G1)

Energy Audits (G2)

External Arrangements (B6)

Financial Aspects of Practice (B3)

Financing (D4)

Information Requirements in Design (E6)

Insurance Aspects of Practice (B5)

Internal Office Arrangements (B2)

Legal and Ethical Considerations (B4)

Marketing Methods (C2)

Negotiating the Owner-Architect Agreement (E1)

Organizing for Getting Business (C1)

Program (D2)

Progress of the Work (F4)

Project Initiation (D1)

Proposal and Award (F1)

Selecting the Team Members (E3)

Site (D3)

Site Visits (F5)

Submittals and Approvals (F6)

Types of Practice (B1)

(*Publications Fulfillment Office*). □



*The Bank of Huntsville Building, Huntsville, AL.
Contractor: Bank Building Equipment Corp., St. Louis, MO.
Specialty Contractor: Acousti Engineering of Alabama,
Branches at Birmingham, Huntsville, and Dothan, AL.
Material: Georgia White Aggregate.*



GEORGIA MARBLE AGGREGATES, A NATURAL CHOICE.

Since 1884, The Georgia Marble Company has helped give form and substance to man's creative genius as shown through many of this nation's architectural masterpieces.

Quarried from virtually unlimited reserves in the North Georgia mountains, Georgia Marble's aggregates are available in two materials, Georgia White and Florentine Rustic.

GEORGIA WHITE

This bright white material is ideal for any application of exposed aggregate. Georgia White has been specified by architects for many years. Its record of durability and its ability to withstand weather staining has been proven beyond question. Georgia White is available in a variety of sizes.

FLORENTINE RUSTIC

This colorful quartzite material is used for any exposed aggregate application where a rustic color is desired. Florentine Rustic is one of the hardest and most durable stones known to man. Florentine Rustic is available in a variety of sizes.

Georgia White and Florentine Rustic are available in bag or bulk from our plants or through a nationwide distribution system.

Call us for further information about Georgia Marble aggregates, technical data, and availability in your area.

georgia marble company
consumer product sales
2575 Cumberland Parkway, N.W., Atlanta, Georgia 30339 / (404) 432-0131
a jim Walter company

The 43 Medalists' Legacy

The AIA Gold Medal. Richard Guy Wilson. (McGraw-Hill, \$50.)

The gold medal is the architectural profession's highest honor. Awarded by AIA's board of directors to an individual architect, it has been received by 43 architects since 1907. Richard Guy Wilson, professor of architectural history at the University of Virginia, has surveyed this record in which he finds uniquely reflected the changing taste of the profession of architecture.

It is viewed from the top, examining the leaders of the profession and their achievements that have shaped the physical environment. While the reader is directed first to such significance, this is above all a historical view. Toward the end of his survey Wilson reminds us that today's architecture continues in transition. Political dissent, ethnic self-consciousness, the environmental movement, historic preservation, new concern with minorities and women, and "other forgotten subjects" underlie historical revisionism in architecture.

The question raised in our minds by this book is the future of the prestigious honor, the desirability of continuing it as it has been awarded, and even the feasibility of doing so. *The AIA Gold Medal* is a book that becomes more than a history. It is a look into the future.

Wilson has met his obligation to the past with 43 biographical sketches, each of which gives the full text of the citation, a portrait, examples of professional work, and a short bibliography. Of these he has written 14 while the remaining 29 have been written by others, most of them specialists in the subject. These are competent profiles, frequently lively, and provide valuable insights into their subjects.

The remainder of the book, better than half, is given over to the history of the gold medal, how it came to be awarded, how it has changed over the years, and to a historical analysis of the medalists themselves, grouped into five categories of period and style. It is in these categories that Wilson weaves together the history of the medalists and the history of American architecture.

The story begins with Charles F. McKim who became the first American medalist. Like some others, McKim had earlier received the gold medal of the Royal Institute of British Architects. Stimulated by

this experience, he put the full weight of his imagination into his proposal to AIA's directors, describing in detail just what such an award should be, down to the design of the medal itself and plans for the award dinner. Naturally, the first medalist was Sir Aston Webb, president of RIBA and Royal medalist, from whom McKim had received his award. From this came also the tradition of international medalists. Unfortunately for McKim, his AIA medal came posthumously.

As author of *The American Renaissance*, Wilson brings to this account a rich understanding of the events and personalities of this period when AIA was a tidy "East Coast club" of a few hundred members, its professional leadership dominated by products of the Ecole, an authoritarian establishment. This was the period of 1907-1923 described by Wilson as "Beaux-Arts Classicism."

It was rapidly overtaken by a child of the arts and crafts movement (1925-1933) termed "Romantic Imagery." This allows a grouping of Lutyens, Goodhue, Howard Van Doren Shaw, Milton Medary, and Ragnar Östberg. No flirting here with the craftsman movement and such West Coast protagonists as Gill, Green & Green—although Maybeck receives later recognition. Trouble is already faced in the dating of this period, but Wilson's competent discussion exposes it in a fashion both historically revealing and architecturally interesting.

The next category is "Conservative Modernism," dated 1938-1958. AIA's board is here shown struggling to find an acceptable formula for the architectural changes that were everywhere to be seen. In one of several adroit uses of opinion polls—such information dates back nearly a century, one is surprised to learn—Wilson informs us that a 1948 poll of AIA members ranked Cret's Folger Shakespeare Library at the top. (Frank Lloyd Wright's Fallingwater was 14th.) No doubt is left of the conservatism of AIA's leaders.

We are now brought up to the period of "Radical Modernism," dated 1957-1981, the heyday of the modern movement and such leaders as Gropius, Mies, Le Corbusier, Eero Saarinen, Nervi, Tange (1959-1966). This was catching up for lost time with a vengeance. The years 1967-1981 saw a redressing of the balance with more American recipients and more diversified

design philosophies. While the average age of all medalists is 70 years, more of the younger years were also being recognized.

The last of Wilson's groupings is called "New Images," dated 1969-1982—a major overlap with the earlier period. Here one finds Kahn, Pei, Giurgola, Johnson—individualists, glittering personalities, image-makers indeed. As Wilson acknowledges, "The shift in taste and the identification of new trends become increasingly problematical the closer one comes to the present." It is a lament of many historians. He points out that the medal has never been given "with the notion of stylistic or architectural consistency." The historical record does seem to argue that there is no merit in posthumous awards. But after that, the trails grow dim and important questions are difficult to identify, much less to answer.

To start with, the arbitration of architectural taste is eluding the profession and passing to "critics, historians, writers, and editors," not to mention paid publicists and promoters. Other awards, other medals—the Pritzker, the Aga Khan—and awards generated by publications have appeared on the scene. The question of evaluating buildings at the site or by photographs is a vexing one, especially given the number of competitors and the costs of juries and judgments. In all this, the weight of public opinion—not professional judgment—has asserted itself.

Wilson's self-professed intention is "to honor and to illuminate." In both he succeeds. But pressed harder, is the gold medal worth continuing? Should the next 75 years be more of the same? Should the objectives or procedures of the award be modified? Does the record, at least in recent years since the enlargement of the AIA board, suggest that it is the appropriate body to make such an award? These are but a few of the technical questions about the gold medal.

But Wilson, as a historian, has invited others of a more fundamental nature. Is the gold medal a distinctly American award? Does it recognize a national architecture and its purposes and accomplishments? Can architectural accomplishment be measured in terms of individuals?

Having started this book wondering if there was enough that could be said about the subject, I come down to the conclusion that quite a lot has been left unsaid. FREDERICK GUTHEIM, HON AIA

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

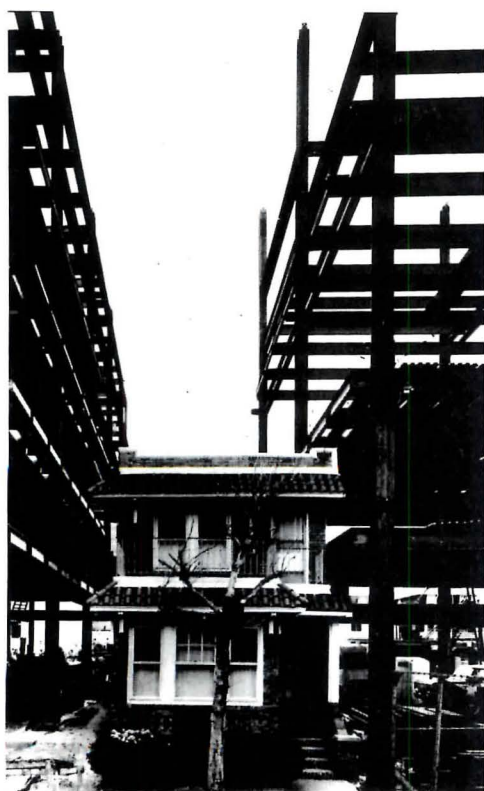
Books cont'd on pg. 88

Holdouts! Andrew Alpern and Seymour Durst. (McGraw-Hill, \$29.95.)

In 1953, a taxi driver bought at city auction a strip of land five inches wide and 78 feet deep in the New York City neighborhood of 57th and 58th Streets, paying \$225 for the property. Later, a real estate investor refused to pay the \$40,000 for the strip demanded by the taxi driver. Then, in 1956, a deal was made to the taxi driver's satisfaction by which he traded a four-story house and the five-inch strip for a nearby five-story house in a tax-free exchange worth \$75,000. The real estate group with whom he bargained erected an apartment tower on the land incorporating the strip. The initial action by the taxi driver is called a holdout.

There are many examples of holdouts, principally in New York City, in this interesting book. But holdouts occur everywhere, creating financial and other problems in urban development, often delaying or stopping construction, and increasing costs. There are "professional" holdouts, but avarice is not the only reason for holdouts. For example, a person who has lived in the same place for 50 years may be frightened at giving up the homestead, or the person who owns a small business may fear to move to a new location. This book not only discusses what motivates holdouts, but describes the attendant problems and the effects on building and construction. There are dozens of examples given to explain how holdouts have been dealt with, and the ongoing battle between individuals and large real estate conglomerates.

Penthouse was unable to buy this Atlantic City house, so built its casino around it.



Alpern, an AIA member who heads the department of real estate and planning at Coopers & Lybrand, and Seymour, a senior member of a real estate development firm, are not the hardhearted opponents of individualism one might suspect. They are often sympathetic to the plights of people caught up in large urban developments. They are realistic, however, in their recognition of the costs to the greater whole. John V. Lindsay, former New York City mayor, sums the problems up in a foreword, saying, "Finding ways of mediating between competing interests is one of government's most difficult and crucial responsibilities. The tension between private rights and public purpose continues to affect the lives of every citizen." He says that this book, "with its marvelous sagas and shrewd insights," is a testament to such tensions, while at the same time illuminating "the grand, if irregular, facades of a great city."

A Graphic Survey of Perception and Behavior for the Design Professions. Forrest Wilson. (Van Nostrand Reinhold, \$36.50.)

Forrest Wilson has been writing about design for about two decades. In most of his work, he takes an alternative view from the popular opinions on historical and current issues. Sometimes his views are pragmatic as in his indictment of architecture for abandoning the practical aspects of its art; then again he may be a tongue-in-cheek devil's advocate attacking a sacred cow. Throughout much of this, Wilson maintains a sense of humor, serves as a mediator between design and the public, keeps a reasonable esthetic distance from the subject, and exercises a commitment to the needs of people and the benefits of good design.

His latest book combines these characteristics. It is an introductory survey of the elements of design and behavioral science research that have made a positive impact on environmental design. Broken into two large sections, with a double glossary (design/behavior) and a bibliography, Wilson's survey outlines concepts associated with perception—for example, the gestalt phenomena of closure, constancy, and figure/ground as well as perspective, scale, and so forth. Part two discusses the theoretical background of perception and the research findings that form the basis for the application of psychology, anthropology, sociology, and even applied physics to design subjects. Sensory studies include all aspects of perception and behavior such as auditory responses, olfactory and tactile space, the thermal environment, and psycho/social aspects of space, with appropriate citations for significant findings in each area. The descriptions in both parts of the book are illustrated by Wilson's drawings (part of his trademark) and photographs.

Wilson reminds the reader that in the

1960s the design disciplines were on their way toward incorporating the social science view of what it means to be human—to act upon and be acted upon by environment. That this orientation has waned in the past 10 years is part of Wilson's criticism of contemporary architecture. The gap he previously described between design and building (see *The Joy of Building*) has widened to include a lack of knowledge of human experience.

What is needed, according to Wilson, is to think of spaces in terms of how they are actually used, and from that "we will construct other patterns from personal experience and observation. . . . We may even find that we cannot design one kind of space but design spaces that do not obstruct and that encourage rather than direct, and this is an entirely different kind of idea from those we have pursued before."

In sum, we are not enjoying our humanity through design. For all its review of behavioral literature and the phenomenology of design, this book is a humanist's protest. There is no good design unless it is conceived and built for us, celebrating what we are and what we do. To survive and to endure, we need to interact with the world around us, and design facilitates this interaction. Wilson's point of view is not unique. He has company in the likes of Christian Norberg-Schultz and Gordon Cullen.

This survey is not perfect. Wilson has relied heavily on behavioral work from the 1960s, and this makes the book "feel" dated. However, the conclusions in most of those studies, such as Robert Sommer's *Personal Space*, remain valid. There are a few inequities—the populist anthropology of Robert Audrey equated with the scientific anthropology of Edward T. Hall. They don't play in the same ballpark. The perception studies could have been updated to make the argument stronger. For example, psychologist James Gibson's final work, *The Senses Considered as Perceptual Systems*, centered on the entire sensory network as an integrated perception system. While the eyes and ears dominate perception, our whole being contributes to the realization of precepts, concepts, and those reverberating mental circuits that refresh the world for us. Wilson and his copy editor might have worked more closely together. There are some needless typographical and editorial errors that impede the flow of the text.

For those designers and educators who long for the good old days, this book may take them back to school; it could serve as a text or as a reference book in studios or lecture classes. It is versatile in that it should make sense to landscape architects and interior designers. Despite the efforts of groups like the *Environmental Design Research Association*, the de-

continued on page 90

How Do You Change An Ordinary Bronze Window Into A Total-Performance Window?

With **HEAT MIRROR™** Transparent Insulation

Similar Appearance Superior Performance



Bronze Double Glass
U-value = .49
R-Value = 2.1
Shading Coefficient = .56
Relative Heat Gain = 120

Bronze Double Glass with Heat Mirror™ 55
U-value = .22
R-value = 4.5
Shading Coefficient = .27
Relative Heat Gain = 56

A bronze window with HEAT MIRROR 55 transparent insulation and an ordinary bronze window look alike, but perform far differently. The HEAT MIRROR unit (shown above right) offers more than twice the insulating capacity, an incredible 53% reduction in relative heat gain, and even reduced sound transmission. Offices stay cool, quiet and comfortable even on the hottest days.

How does HEAT MIRROR achieve total performance? By mirroring heat, not light. HEAT MIRROR is factory mounted in the airspace of a double glass unit. It acts as a wavelength selective filter, reflecting the invisible wavelengths of solar heat and radiant heat, while permitting visible light to pass through.

As a result, HEAT MIRROR does not substantially change the glass appearance—it changes the performance.

With HEAT MIRROR the kind of performance that reduces HVAC equipment costs and operating bills now is possible in aesthetically pleasing bronze glass, or clear, gray, blue-green, etc. The relative performance advantages remain constant.

For total performance, specify HEAT MIRROR transparent insulation—making ordinary windows extraordinary. Look for it from leading window manufacturers worldwide, or check our Sweet's listing 8.26a/SOU.

Heat Mirror™ is a trademark of The Southwall Corporation © 1983 The Southwall Corporation

To learn more about total-performance glazing, write to The Southwall Corporation for locations and dates of the seminar "Selecting Wavelengths: Glazing Decisions for Energy Efficient Buildings".



The Southwall Corporation
3961 East Bayshore Road
Palo Alto, CA 94303
415/962-9111

Circle 32 on information card

Books from page 88

sign professionals do not as yet have a broad body of research literature. Reasserting the link between design and the social sciences and addressing the problems of "the adaption of humankind to their built environment" would help to broaden design's research and knowledge base. Lastly, for architecture practitioners and professors who are looking back to the five-year bachelor's degree as the solution for today's problems, they would do no better than to embrace the philosophy and design theory described in this book: "A theory of design for the human context that is not based on a theory of man is somewhat foolish, even fatal."

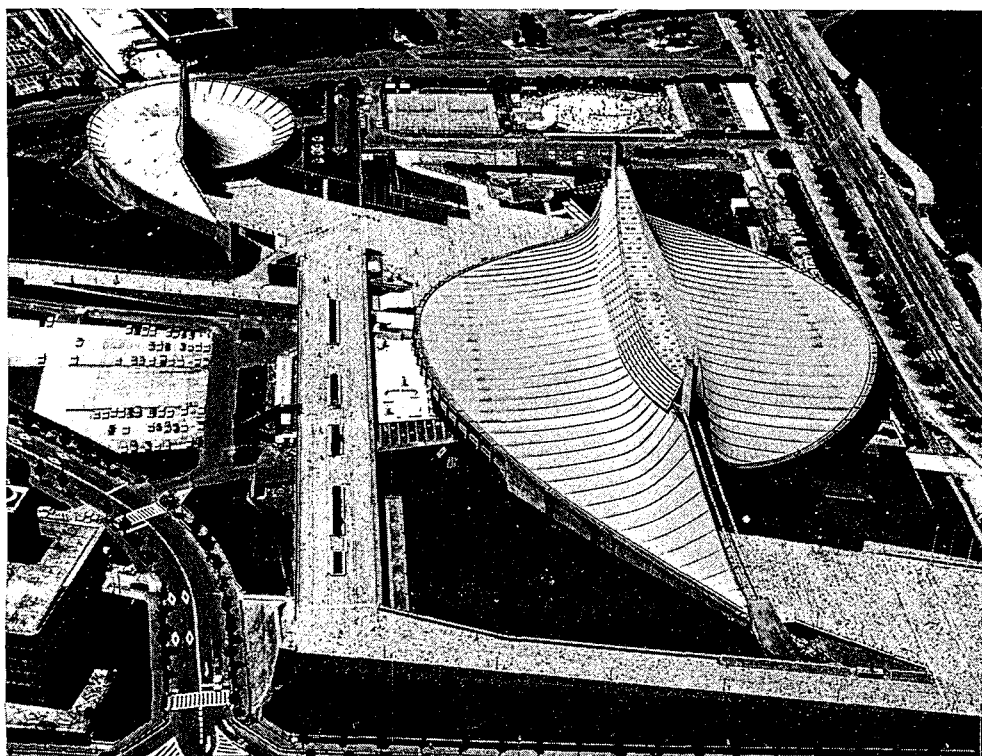
HERBERT GOTTFRIED

Dr. Gottfried is a professor at Iowa State University's college of design.

Olympic Architecture: Building for the Summer Games. Barclay F. Gordon. (Wiley, \$29.95 hardbound, \$17.95 paperback.)

Now that the summer Olympic games in Los Angeles are upon us, Barclay F. Gordon's study of Olympic architecture and the questions he raises about the site of future games and the buildings to house them and athletes are timely. The search for this architecture began in 1896 in Athens when athletes from 13 countries came at their own expense to participate, with the U.S. represented by only 14 persons. After Greek officials capitulated to the belief that the games belonged to the world and not to Greece alone, the games of 1900 were held in Paris. (And many read-

Kenzo Tange's swirling gymnasium for the 1964 Olympic games in Tokyo.



ers who saw the film "Chariots of Fire" will recall that Paris was the scene as well for the 1924 games.)

In a beginning chapter, Gordon briefly discusses the games in the years 1896 to 1932. Beginning with the Olympics in Berlin in 1936, he gives more in-depth coverage to his subject. In many aspects, this book is a cultural as well as an architectural history. For example, in the Berlin games of 1936 Hitler hoped to use them for his own nationalistic purposes; the games in Munich in 1972 added terrorism to the athletic conflicts, but at the same time a new chapter was written on tensile design; Japan in 1964 revealed an economic recovery nothing short of miraculous, and its architects designed new buildings that combined the traditional with new technology in a way that was also a marvel. Gordon discusses each of the games, their architectural contributions, their problems, their costs. With lucid text and copious illustrations, he shows how the building design has shaped the character of the individual games.

In a final chapter on "Los Angeles and Beyond," Gordon briefly discusses what has happened to some of the structures built for the Olympiads and what contributions to architecture have been made by these structures. He also raises some interesting questions. For example, should a permanent home for the games be established in Greece, with costs apportioned among member nations? Those in favor of this plan point to the Montreal summer Olympics of 1976 when the city went into debt to the tune of \$1 billion, and it's really unknown what Russia spent in 1980 in that country's determination to gain prestige. Estimates made by Western analysts put actual costs at \$3 billion.

Gordon defends the international nature of the games as they now are, pointing, for example, to their innovative architectural contributions and the opportunities for worldwide scientific and cultural exchange.

He describes a new method of financing the games in Los Angeles, saying that much will depend upon the outcome. If the problems cannot be solved, he says, "architects will have lost a field for experiment that has been remarkably fertile, a field in which their contribution has been exciting, rewarding, and increasingly decisive."

America Builds. Edited by Leland M. Roth. (Harper & Row, \$35.)

Writers of architectural history spend a good deal of their time poring over source documents—the words and drawings of architects—in an effort to interpret why we build what we build. Readers of architectural history, however, only occasionally venture beyond the historian's digested accounts of these documents. To engage the reader more fully in the interpretation of architectural history, Leland M. Roth, professor of art and architectural history at the University of Oregon, presents an illuminating anthology of writings by architects and others who have shaped the course of architecture in this country.

America Builds comprises 82 selections, all reproduced in the editorial style of the original. Among the 50 or so authors represented are Thomas Jefferson, Catharine Beecher, John Ruskin, Frederick Law Olmsted, Louis Sullivan, Frank Lloyd Wright, Lewis Mumford, Jane Jacobs, Philip Johnson, Robert Venturi, and Robert A. M. Stern—a cross section faithful to Roth's observation in his preface that "architecture requires a broad definition."

This new book is intended as a companion volume to Roth's *A Concise History of American Architecture*, published in 1979. It is unfortunate that nearly five years separate these two volumes, especially since the anthology should be read first to provide a richer background against which to measure Roth's history.

The organization of *America Builds* parallels that of its companion volume. The selections span 350 years, starting with impressions of the first settlements in Virginia and Massachusetts. Roth has skillfully balanced the organization, arranging the selections both by subject and chronologically, under headings broad enough to describe the milieu in which architecture developed.

"Age of Enterprize," for example, offers selections from the 1850s to the late-1880s, a time of tremendous growth in population and industry, attended by the expansion of both the middle class and the architectural profession. "The Search for

continued on page 92



Sloan presents the no-hands restroom.

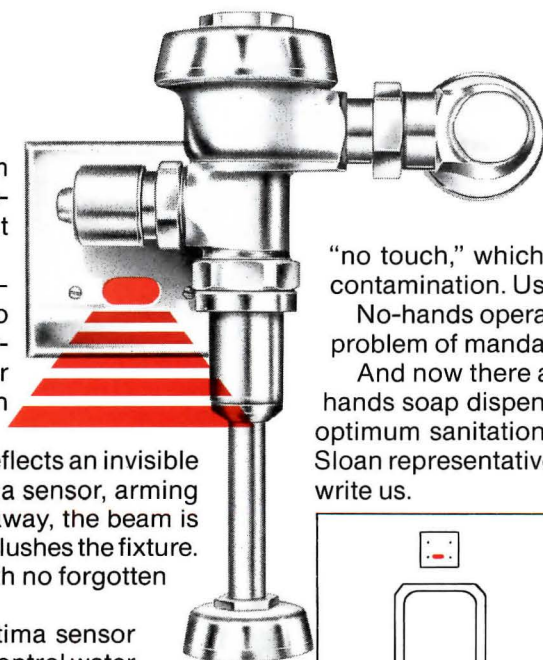
Take the operation of the restroom *out* of people's hands, and it becomes a cleaner, more cost-efficient place.

That's the big idea from Sloan—the no-hands restroom, with no handles, buttons, or levers. Everything operates *automatically*, under the command and control of Sloan Optima™ electronic sensors.

On toilets and urinals, the user reflects an invisible beam of light back into the Optima sensor, arming the system. When the user steps away, the beam is broken, and the Sloan flushometer flushes the fixture.

Results: improved sanitation, with no forgotten flushes. And less water waste.

On lavatories, breaking the Optima sensor beam opens and closes a valve to control water automatically. Since the water runs only when needed, water usage is significantly reduced. There are no handles

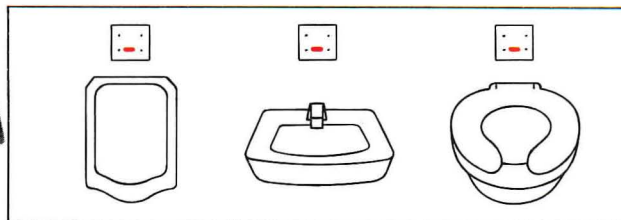


to get dirty and there's less sink-top cleaning.

Of course, "no-hands" means "no touch," which reduces the chance of bacterial contamination. Users will appreciate *that*.

No-hands operation also automatically solves the problem of mandated access for the handicapped.

And now there are Sloan Optima systems for no-hands soap dispensers, hand dryers, and more. Get optimum sanitation and optimum savings. Ask your Sloan representative about Optima systems today. Or write us.



SLOAN VALVE COMPANY
10500 Sevmour Avenue, Franklin Park, IL 60131

Circle 33 on information card

Books from page 90

Order," on the other hand, presents a number of treatises on architecture as it entered the 20th century.

Curiously, there are no entries for the period 1811 to 1841, a time when carpenters' handbooks or "pattern books" became an important medium for communicating design and construction information. This period saw the rise of the Greek revival, which flourished as a "national style" after the War of 1812 and Greece's own revolution for independence from the Turks in the 1820s, a struggle that the United States identified with. Roth's anthology picks up with the rise of the Gothic revival in the 1850s, which succeeded the Greek revival.

The book's "Epilogue: Where Are We At?" gives us too little to ponder: two pieces by Ada Louise Huxtable and Stern's "The Doubles of Post-Modernism." These three cover a period from 1968 through 1980, a time when, for better or worse, architects seemed to be writing more and building less.

Weighing in at 675 pages, *America Builds* presents the written words of many who made significant contributions to the development of American architecture. But there are a few mentioned in Roth's *Concise History* who have inexplicably been omitted in this volume. There are no selections by R. Buckminster Fuller,

Clarence Stein, Walter Gropius, or Richard Neutra. Kevin Lynch, Lawrence Halprin, and Moshe Safdie are not represented, nor are Charles Moore and Peter Eisenman, who surely have their own versions of where we're at.

While faithful in presenting the original works to the letter, the book is somewhat of a disappointment in terms of illustrations. Several selections refer to drawings or photographs that are not included—quite a liability for a book on as visual an artifact as architecture.

The editor's introductory notes at the beginning of each selection, however, are informative and first-rate. They set each entry in its historical context, give a biographical sketch of each author, and explain the circumstances of the entry's first appearance. Many of the selections made their debut in professional journals, and this sheds some light on the influence that magazines have had on shaping our architectural history. For instance, Louis Sullivan began to write his autobiography in 1922 at the suggestion of Charles Whitaker, then editor of this magazine. The *Journal of the American Institute of Architects* serialized Sullivan's "Autobiography of an Idea" in 16 issues between 1922 and 1923.

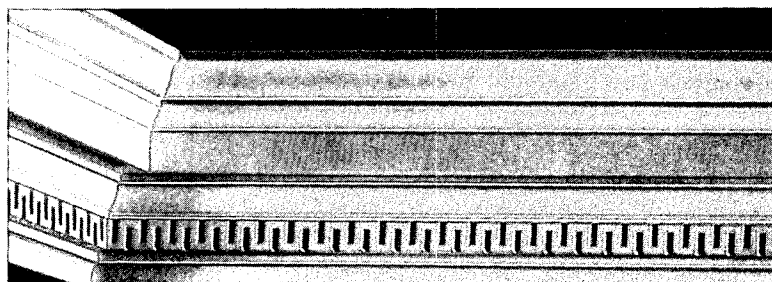
Roth writes that "this sampling of source documents is offered in the hope of spurring the reader to further investi-

gation." For the inquisitive purveyor of American architectural history, Roth has provided an enjoyable, gentle push.

MICHAEL J. CROSSIE

Mill. David Macaulay. (Houghton Mifflin. \$14.95.)

Why can't more beautifully produced books such as this one come somewhere close to its price range? In any event, the architect who wants to make a gift of a book to a school or public library will be pleased with this one. Award winner for such acclaimed volumes as *Castle, Underground*, and *Cathedral*, David Macaulay now turns to imaginary but typical New England mills to describe with lucid prose and pen and ink sketches the planning, construction, and operation of developments from 1810 to 1974. He concentrates on four structures built at 25-year intervals, showing how the architecture changed over time, as well as the social, commercial, technical, and political aspects of the textile industry. Through fictitious characters the reader becomes involved in the problems and achievements of these contributors to American civilization. The imaginary town of Wicksbridge becomes by 1955 a residential suburb. And, inevitably, a real estate developer finally buys the last mill in 1974 adapting it as apartments and condominiums. □

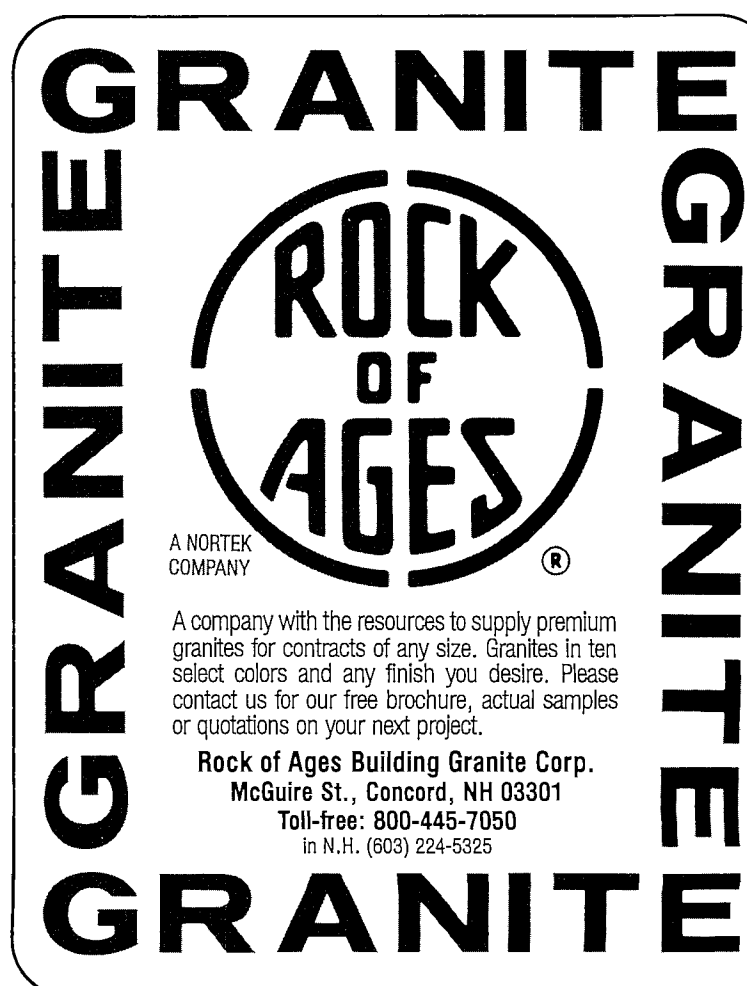


Nothing can hold
a candle to The
*Williamsburg*TM
Mouldings from
Focal Point.

A Focal Point exclusive! Cornice
mouldings and chair rails in designs
authenticated by Colonial
Williamsburg, molded from our tough,
light Endure-allTM in easy-handling
single members. Send \$3 for brochures.

Focal Point Inc.
There is only one.

Dept. a4/2005 Marietta Road, NW/Atlanta, Georgia 30318/404-351-0820
WILLIAMSBURGTM identifies trademark owned by The Colonial Williamsburg Foundation.



GRANITE

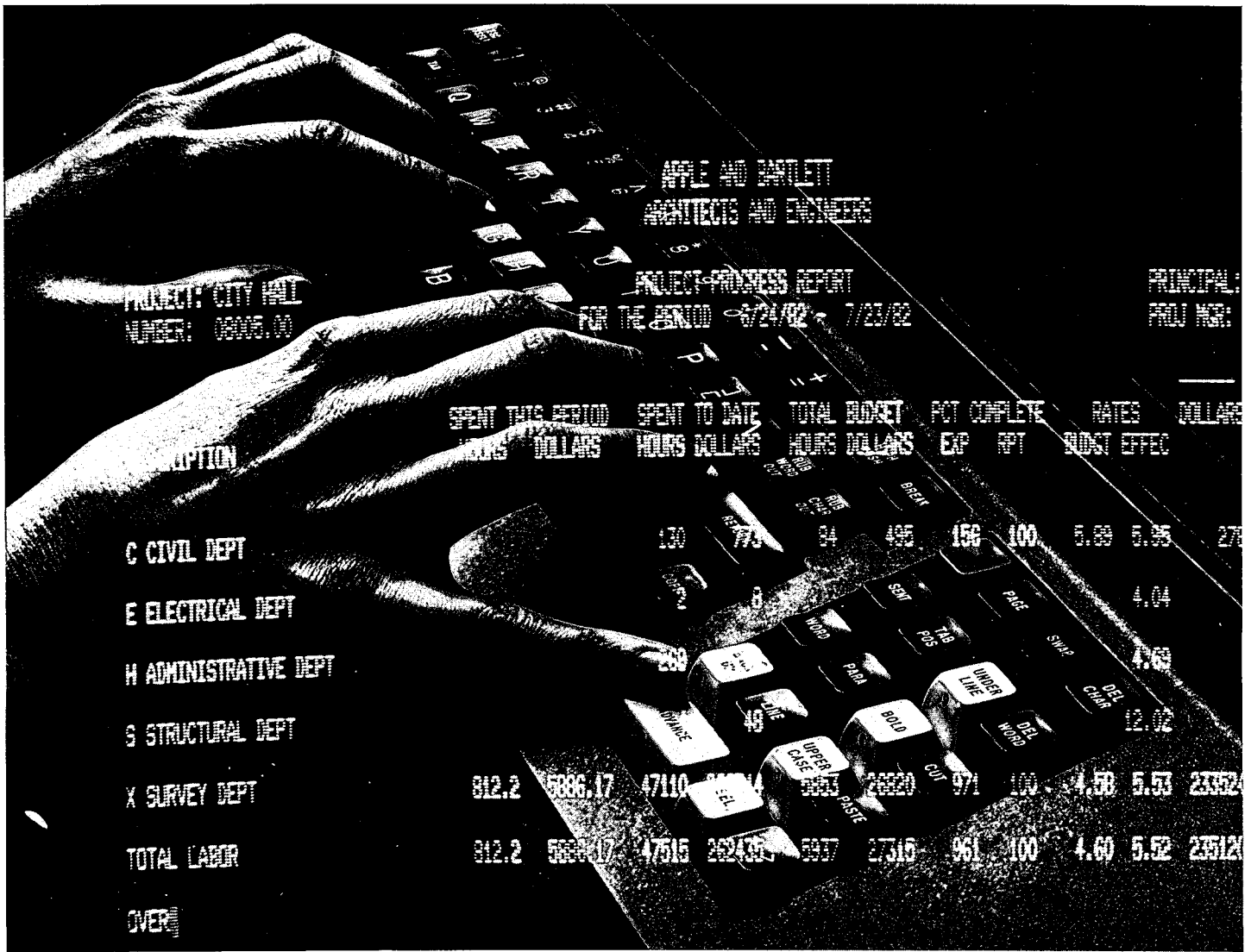
GRANITE

**ROCK
OF
AGES**®

A NORTEK
COMPANY

A company with the resources to supply premium
granites for contracts of any size. Granites in ten
select colors and any finish you desire. Please
contact us for our free brochure, actual samples
or quotations on your next project.

Rock of Ages Building Granite Corp.
McGuire St., Concord, NH 03301
Toll-free: 800-445-7050
in N.H. (603) 224-5325



Harper and Shuman and CFMS

Consider the Advantages...

The most comprehensive, fully integrated computer-based financial management system available to architectural and engineering firms.

Created by, and specifically for, design professionals.

Sponsored by AIA and endorsed by NSPE/PEPP

A company with 10 years' experience serving nearly 400 design firms throughout the United States and Canada.

Skilled financial management specialists working with you to meet the specific needs of your firm.

A broad range of products and service options from a national time-sharing service to a variety of standalone systems utilizing in-house equipment from selected microcomputers to DEC/VAX and Prime.

For all the facts on the Harper and Shuman/CFMS advantages, call us today at 617-492-4410.

Harper and Shuman, Inc.
68 Moulton Street
Cambridge, MA 02138
617-492-4410

CFMS is a Registered Trademark, jointly owned by Harper and Shuman, Inc. and the American Institute of Architects Service Corporation.

Circle 35 on information card

BRIEFS

Architects for Social Responsibility.

The New York-based Architects for Social Responsibility will hold a meeting during AIA's convention for those interested in the group or who want to form chapters. The meeting will be held at the Phoenix Hilton Hotel in the Pueblo Room on Saturday, May 5, at 3:30 p.m.

Safdie Named Professor.

Moshe Safdie has been appointed the first Ian Woodner adjunct professor of architecture and urban design at Harvard's graduate school of design.

Gold in Architecture Award.

The Gold Institute has presented the first gold in architecture award to Kohn Pedersen Fox Associates for the AT&T Communications Eastern regional headquarters in Oakton, Va. The building was cited as the best example of the creative use of gold-coated glass.

Multiprotection Design Institute.

The Federal Emergency Management Agency in Emmitsburg, Md., is sponsoring five, two-week courses July 16-27 in disaster mitigation: wind engineering, protective construction, earthquake protection designs, building firesafety, and fallout

shelter analysis. For more information, write Shelter-Rad Technology, 2000 Century Plaza, Columbia, Md. 21044.

European Summer Study Programs.

Parsons School of Design is offering two European study programs July 1-29. The Paris program, sponsored in collaboration with the Musée Des Arts Décoratifs, will focus on the history of French architecture and the development of the decorative arts in Western Europe. The Italian program will cover both the history of Italian design and contemporary architectural, interior, and industrial design in Italy. For more information, contact Office of Special Programs, Parsons School of Design, 66 Fifth Ave., New York, N.Y. 10011.

Architect of the Texas Capitol.

The State of Texas is seeking a qualified architect to direct the restoration of the State Capitol building in Austin. Applicants must be registered and have eight years of professional experience and four years' experience in historic preservation. The architect of the capitol will be responsible for preparation of plans and specifications, budget, research and documentation, and personnel management. Send resume to Karen Johnson, P.O. Box 12428, Capitol Station, Austin, Tex. 78711.

Wright in Wisconsin Tour.

A series of architectural tours of Spring Green, Wis., including six Frank Lloyd Wright buildings and local historic sites, will be held June 15, Oct. 12, and Oct. 19. For tour brochure send \$1 to Wright in Wisconsin: Spring Green, Box 370, Spring Green, Wis. 53588.

Architecture Exhibition in Atlanta.

The High Museum of Art in Atlanta will have on view until June 3 "The Experience of Architecture," a selection of works from the museum's permanent collection including original drawings by Michael Graves, Anthony Ames, and Kemp Mooney; Beaux-Arts schemes from the archives of the Georgia Institute of Technology and the Atlanta Chapter/AIA; and architectural images by graphic artists.

Sun-Reflecting Window Films.

National Bureau of Standards' studies comparing six different solar films and clear glass effects on the annual heating and cooling requirements of office buildings in seven U.S. cities showed that in all cases energy used for cooling decreased while the energy used for heating increased. The cost effectiveness of solar films, say NBS researchers, depends on the cost to purchase, install, and maintain the films, plus the cost of energy for

STO INDUSTRIES
INCORPORATED

the originator and world's leading producer of synthetic resin coatings and exterior insulation systems

sto

exterior insulation systems

STO PRODUCTS & SYSTEMS

interior and exterior coatings

member **AIMC** Exterior Insulation Manufacturers Association

COME SEE US

AIA CONVENTION '84 / BOOTH #267-268

Demora

prefabricated exterior insulation panel systems

sto

QUALITY LANE, BOX 219, RUTLAND, VERMONT 05701 802-775-4117
2189 F FLINTSTONE DRIVE, TUCKER, GEORGIA 30084 / 404-939-9590

Circle 123

National Design Competition

New Architecture Building

Roger Williams College Bristol, Rhode Island

First Prize: **\$30,000** and a commission with Roger Williams College to further develop the project

Second Prize: **\$7,000**

Third Prize: **\$5,000**

Roger Williams College and the National Endowment for the Arts, Design Arts Program are sponsoring a national one stage Project Design Competition for a new Architecture Building.

The competition is open to all Registered Architects or teams headed by Registered Architects. All registration kits will be sent to competitors on April 30, 1984. Board submissions will be due on June 20, 1984.

To register and receive a registration kit, send a non-refundable check for \$75.00 U.S. funds made payable to Roger Williams College by April 26, 1984. Send registration fee to:

Kenneth W. Paolini, Competition Adviser
New Architecture Building Project Design Competition
Roger Williams College, Bristol, Rhode Island 02809

heating and cooling; and different combinations of costs will give different results. For more information contact Jan Kosko, (301) 921-3181.

Architectural Study Tours.

Pratt Institute is sponsoring a workshop tour, May 21-June 3, of the architectural works of Andrea Palladio. Participants will visit Vicenza, Mantua, Verona, and Venice. The graduate department of urban design is sponsoring a study tour June 22-July 14, to Ostia, Rome, Florence, Sienna, Bologna, Padua, and Venice to study the historic development of the city and problems of contemporary Italian cities. Contact Marth Penzer, International Programs, Pratt Institute, 200 Willoughby Ave., Brooklyn, N.Y. 11205.

Award Winners.

The Art Commission of the City of New York presented its annual awards for excellence in design to: Ehrenkrantz Group for the Owls Head Water Pollution Control Plant, Brooklyn; Wayne Turett for a newsstand, Manhattan; Marcia Dalby for three sculptures at the Parkchester Branch Library, the Bronx; the Bureau of Open Space Design of the Department of Housing Preservation and Development for the East Harlem Art-park, Manhattan; Stein Partnership for

the renovation of a police and fire station, Manhattan; and Richard Dattner for two bridges to Riverbank Park, Manhattan.

Architectural Publication.

The latest issue of *Modulus 16, The University of Virginia Architectural Review*, subtitled "We have an urbanism still," addresses the political and cultural importance of cities. It is distributed by Rizzoli International and is available in most architectural bookstores and the University of Virginia school of architecture.

Women in Design Competition Winner.

Judith Urrutia, an interior design partner with the San Antonio, Tex., firm of Chumney/Urrutia, was named a winner in the second annual Women in Design International competition in the category of interior design. Urrutia served as the interior design principal on the La Quinta Motor Inns corporate headquarters, a winner in this magazine's first annual interiors competition (see Feb., page 58).

Grant for Wright Studio Restoration.

Steelcase Inc., of Grand Rapids, Mich., has awarded a grant to the Frank Lloyd Wright Home and Studio Foundation in Oak Park, Ill., for restoration of the 1898 studio. The work is expected to be completed by late 1985.

CREDITS

Allied Bank Houston (page 38). *Architect: SOM/San Francisco (Edward C. Bassett, FAIA, principal in charge) and SOM/Houston (Richard Keating, AIA); and Lloyd Jones Brewer, Houston. Interiors: Gensler & Associates, Houston.*

Republic Bank Center, Houston (page 38). *Architect: Johnson/Burgee Architects, New York City. Interiors: Gensler & Associates, Houston. Ceiling surfacing: Armstrong. Elevators: Schindler-Haughton, Tyler Cabs. Moving stairways: Schindler-Haughton. Paint and stain: Benjamin Moore. Windows: PPG.*

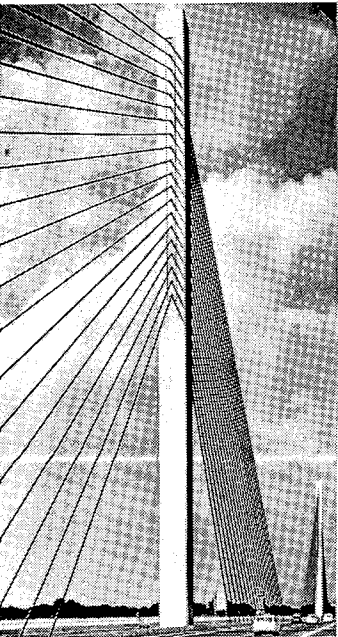
Dade County Cultural Center, Miami (page 66). *Architect: Johnson/Burgee Architects, New York City, and Connell, Metcalf & Eddy, Coral Gables, Fla. Shell limestone: Featherlite Texas Quarries. Tile pavers: American Olean. Black granite: Granite National. Ornamental metals: Metallic Engineering. Louvers: Construction Specialties, Inc. Clay tile roofing: Gladding, McBean & Co. Roof insulation: Benoit. Built up roofing: Koppers. Sealants: Termco Dymeric, General Electric Silicone. Hollow metal doors: Firedoor Corporation of Florida. Windows: Window Master. Pool: Hall Fountains. □*

New

BRIDGES

Fritz Leonhardt

"Fritz Leonhardt has been the most important innovator in the design of bridges in Europe since the Second World War... he is at his best when showing why particular design decisions have led to a satisfactory overall bridge concept and in showing how the detailing changes one's perception of a bridge's form... a beautiful and comprehensive book which I feel will be indispensable to anyone wishing to design bridges or to anyone interested in the art of bridge making."—Peter Rice, *Architectural Review* 9 x 11 1/2 647 illus., 308 in color \$50.00



And a few old ones.

27 New Commercial Ideas in Cedar. Free.

Yours free for the asking. A unique collection of cedar shake and shingle clad shopping centers, schools, restaurants, office buildings, banks and a spiritual center. All in irresistibly warm, beautiful and natural living color. Send for it:

27 New Commercial Ideas,
Suite 275, 515-116th Avenue N.E., Bellevue, WA 98004.
Or use the reader service number *Circle 39*

Respond.

Red Cedar Shingle & Handsplit Shake Bureau

The MIT Press

28 Carleton Street, Cambridge, MA 02142

Circle 38 on information card

ARCHITECTURE/APRIL 1984 95

Furnishings

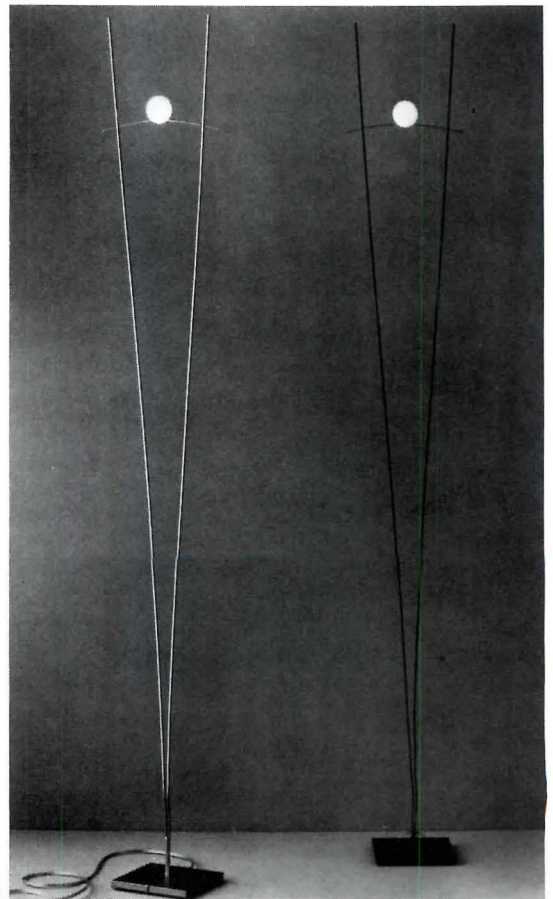
As resources for design and objects of design. By Nora Richter Greer



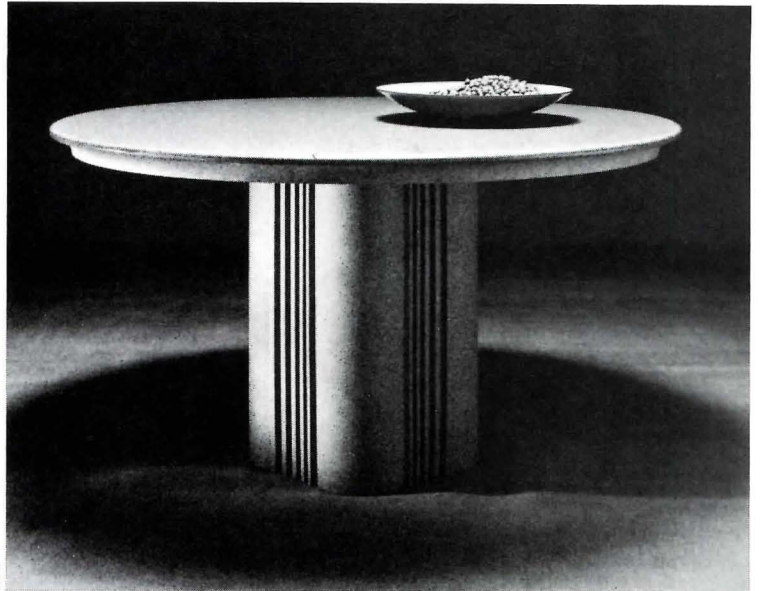
1



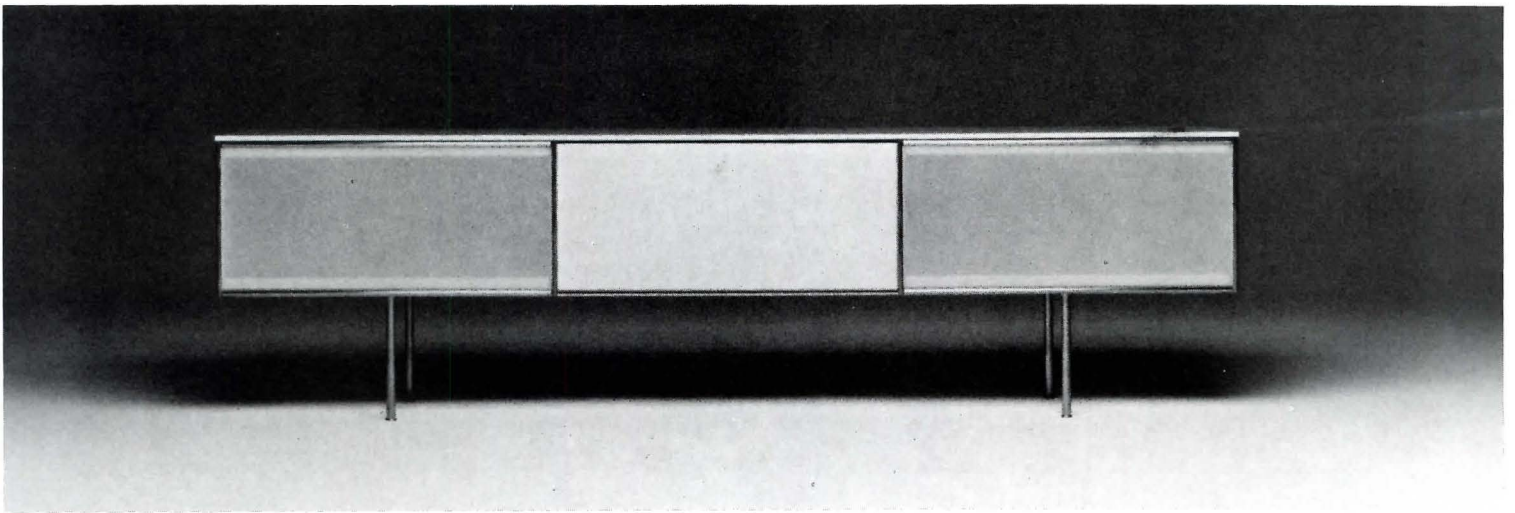
2



3



5



Bright colors and stripes distinguish the Criquet sofa beds (1), manufactured by the Parisian firm Steiner and designed by Yves Christin. The sofas are easily converted to beds by simply unfolding the polyurethane-foam backrests. A variety of colors is offered; other features are lacquered or varnished natural wood feet, a base of multilayer lath suspension, and extra cushions that can be used as armrests, back supports, or pillows. For B&B Italia's New Harmony table (2) natural wood-colored swirls culminating in circles have been etched into the black lacquered oval table top. The cushions of the accompanying chairs repeat the circular theme. A minimalist design esthetic is used in the Ilios lamps (3), manufactured by Design M/Ingo Maurer of Munich, Germany. Each lamp's small, spherical light bulb precariously balances between two ultra-thin metal rods. Lamps are available in black, silver, and dark red metallic.

The luscious-colored, stackable Ada chairs (4) have an oval steel tube structure that is chromium-plated or stove-enameled with epoxy powders. Backrests are polyurethane foam covered in leather, fabric, or vinyl. For Cy Mann Designs Ltd.'s Geo collection, designer Elyse Lacher chose synthetic granite veneer with textured paint finishes. The collection includes four pedestals, a cocktail table, card table, round and rectangular conference/dining table, and an executive desk. As seen in the round conference table (5) all pieces have channels or chamfered details. Accent trim is metal or lacquer. Simple rectangular shapes dominate the Quadrante living room cabinet (6), manufactured by Xilitalia, a division of B&B Italia. Cabinet doors can be metal or glass; the frame is steel; cabinets can vary in shape. Lumina Italia's Igloo lamps (7) are adjustable and come in table, clamp, wall, ceiling, and floor models. The metal lamps are black, white, red, gray, or yellow. □



7

Dining is finer with executive material.

Carpets of Herculon Nouvelle.™

In the realm of fine dining, presentation and consistent performance are half the art. And Herculon Nouvelle is *the* contract carpet fiber that is truly qualified to put both beneath the feet of your fine diners. With five-star critical acclaim.

Because carpets of Herculon Nouvelle give you the ultimate blend of beauty and on-the-floor performance. With a wide menu of new, contemporary styles and textures to please every design palate. And with a proven record of durability in resisting those everyday spots, wear, and spilled soups du jour—for easy cleaning.

So before you put just anything down on the floor of your fine establishment, take a look at our executive material. And give your customers the *pièce de résistance* with Herculon Nouvelle.

HERCULON
Nouvelle™
The Contract Fiber.



Hercules Incorporated
3169 Holcomb Bridge Road
Norcross, GA 30071
1-800-241-8965

™Trademark of Hercules Incorporated.

Circle 40 on information card

Products

A selection of notable offerings and applications.

By Lynn Nesmith

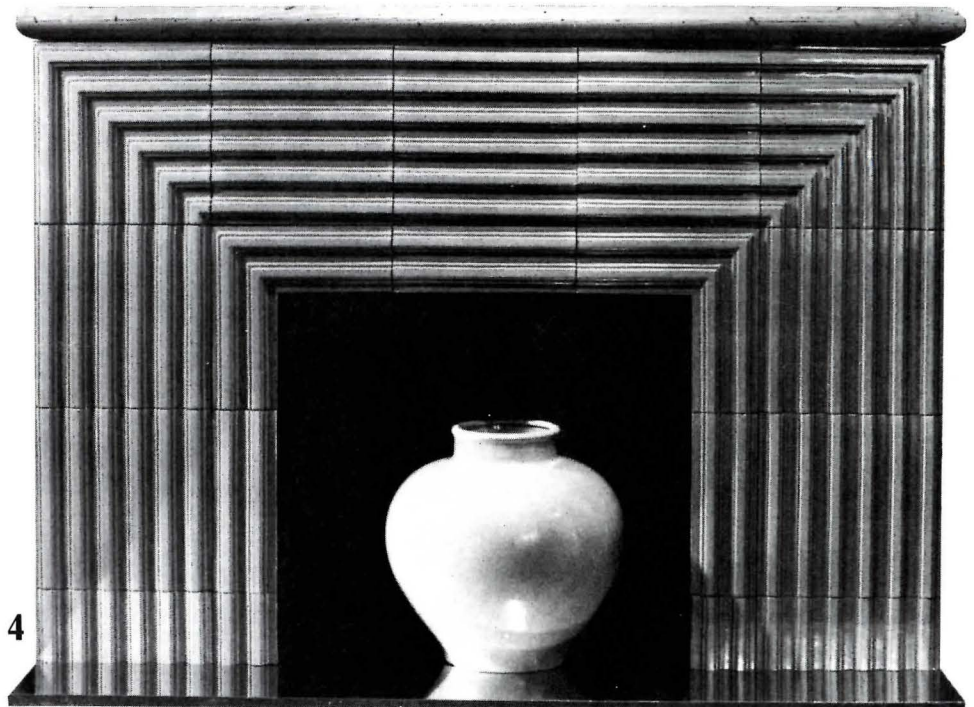
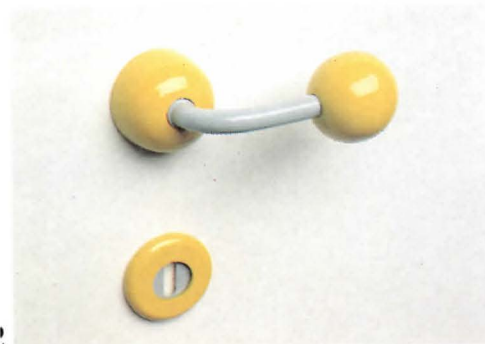
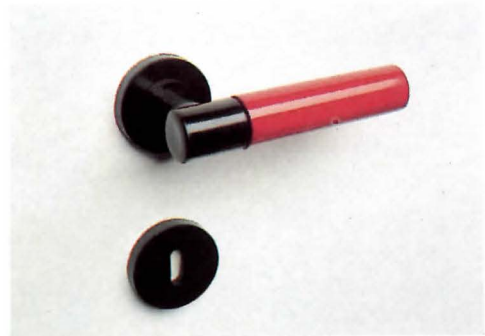
Coordinated door and window hardware designed by Davide Mercatali and Paolo Pedrizzetti for Domus include the Bikini (1), Ping Pong (2), and Baby (3). All are available in polished brass, gold dipped, and a variety of lacquered colored finishes. (Circle 161 on information card.)

Design-Technics "Deco 12" square tiles designed by George Mason are custom manufactured in a variety of matte, glossy and metallic glazed color finishes. They can be cut on-site between the ribs for a variety of framing widths. In addition to

the fireplace application (4), tiles can be used for framing doors and windows, moldings, and overall wall treatments in commercial and residential installations. (Circle 164.)

Wilsonart's Color Quest series of solid color decorative laminates is available in 108 colors with a high-gloss, matte texture, or an embossed grid pattern finish. The console table (5) is made with two complementary colors, a chiffon top and a canary pedestal. (Circle 165.)

Products continued on page 101



5

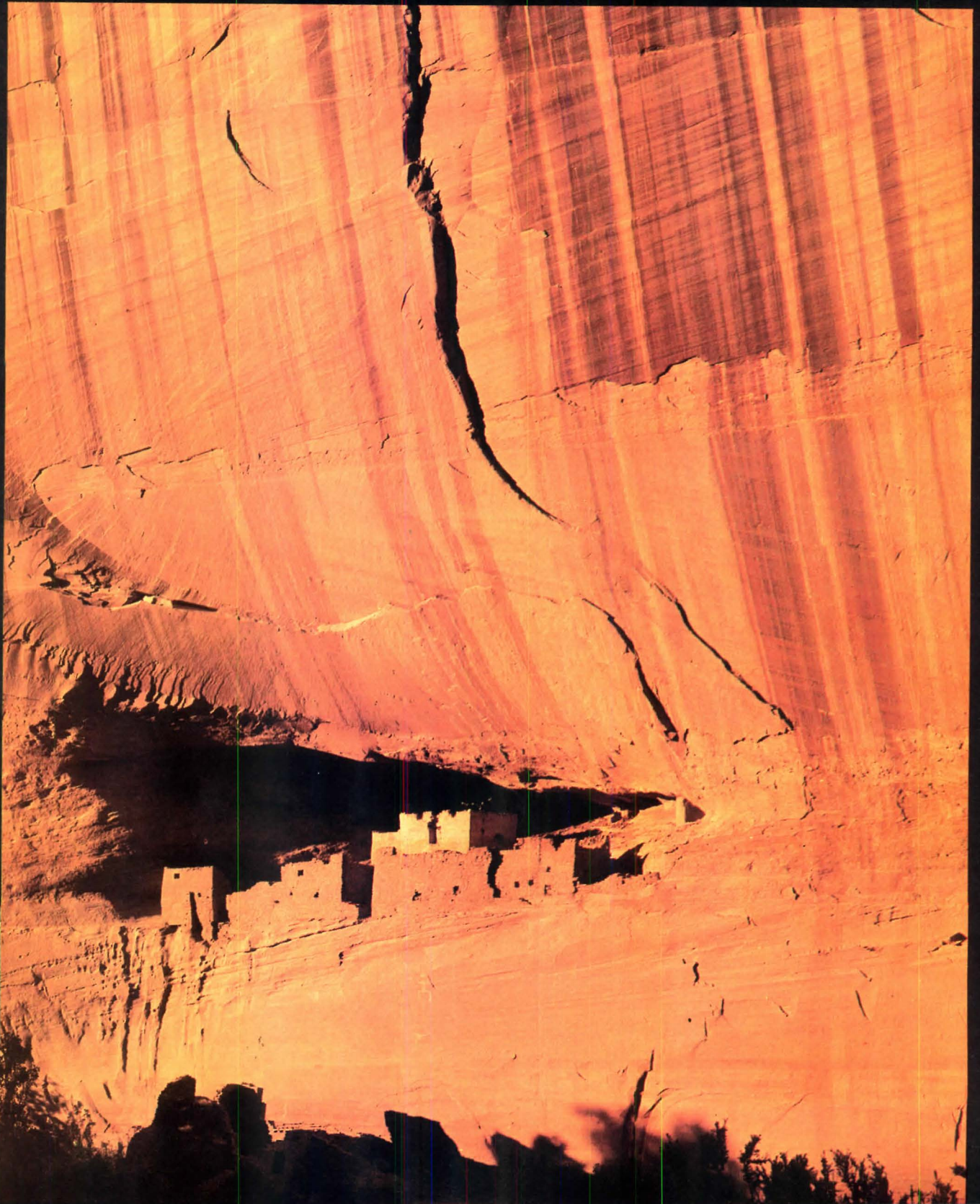
The 1984 AIA
National
Convention

May 5-9
1984

American
Architecture
and Its Public

PHOENIX

A R I Z O N A



Hardboard Planks.

Prefinished hardboard planks, measuring 16 inches wide, have a tongue-in-groove installation system with clips that attach to the tongue. Designed for commercial interior applications, planks are available in eight woodgrained patterns and a number of textured finishes. (Masonite Corporation, Dover, Ohio. Circle 200 on information card.)

Roofing System.

Single-ply roofing system of Hypalon synthetic rubber is designed to be adaptable to a variety of roof shapes and substrates with fully adhered, mechanically fastened, or loose laid installation. It is available in a variety of colors, including reflective white that reduces heat transfer into the building. (Du Pont Co., Wilmington, Del. Circle 208 on information card.)

Tubular Lighting System.

Five-inch-diameter tubular lighting fixtures are available in seven different styles of extruded aluminum housings for fluorescent and incandescent lamps and for direct and indirect illumination. Available in polished gold, polished silver, bronze, red, and white standard finishes, the fixtures may be suspended from ceilings, bracketed to walls, or spanned between walls. Lengths are from four to 16 inches,

and the fixtures may be joined together to create squares, rectangles, octagons, and grids, and other patterns. (Staff Lighting, Highland, N.Y. Circle 231 on information card.)

Wallcoverings.

Sidewalls for residential and commercial installations are available in wool, linen, burlap, cork, jute, and silk textures, in addition to coordinated prints, strips, plaids, and herringbones. Rolled wallcoverings come in widths from 24 to 36 inches. (Imperial Wallcoverings, Chicago. Circle 239 on information card.)

Replacement Windows.

Commercial aluminum sliding windows, with either white- or bronze-painted finishes, are constructed of 7/8-inch insulating glass and T-slot weatherstripping. Units have an automatic double locking system, carbon steel rollers, and a thermal broken sash. (Season-All Industries, Indiana, Pa. Circle 236 on information card.)

Interlocking Pavers.

Pavers are designed to be installed without mortar joints in a hand-tight, butt joint system for residential and commercial installations. They can be set in a bituminous system over an asphalt or concrete slab, thin set or mud set over a concrete

slab, or laid on sand. The units are available in three colors. (Endicott Clay Products Co., Fairbury, Neb. Circle 234 on information card.)

Security Windows.

Insulgard overglaze windows have aluminum extrusion mounting and transparent break-resistant polycarbonate panels. The glazing panels can be installed on either the exterior or interior of the primary window. (Commercial Plastics & Supply Co., Hyattsville, Md. Circle 196 on information card.)

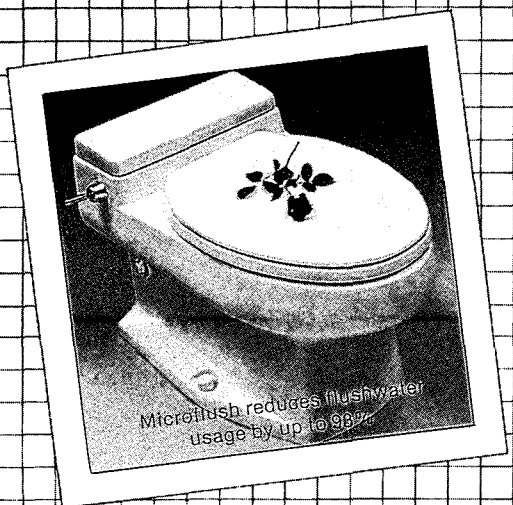
Acoustical Panels.

Group 1900 acoustical panels are available in 16 standard, fire-rated fabrics in 13 sizes with four anodized aluminum frame finishes. Curved, straight, and glazed panels may be joined by a number of connectors for varied and flexible configurations. (Conwed Interior Products, St. Paul. Circle 229 on information card.)

Wooden Signs.

Signspec standard wood identification signs are of clear heart redwood and glued with a waterproof adhesive. A variety of colors, graphics, and typography can be combined for a custom designed sign. (Southwood Corporation, Charlotte, N.C. Circle 225 on information card.) □

Solve Plumbing Design Problems At Their Source . . . The Water Closet.



The major code approved Microflush half gallon toilet offers a proven solution to building limitations while saving major installation, water and wastewater treatment costs.

Over 50,000 installations worldwide are testimony to the effectiveness of this vitreous china, air-assisted half gallon toilet. The contemporary design is competitively priced, including air system, to a standard low profile water closet and can be easily installed to new or existing plumbing systems.

For more information on Microflush and the application of flow reduction, see us in SWEET'S CATALOG NO. 15.7/Mic.

Microphor, Inc., 452 East Hill Rd., P.O. Box 490, Willits, CA 95490 (707) 459-5563

MICROFLUSH

THE FIRST INNOVATION IN WATER CLOSETS IN OVER A CENTURY

Microflush is a Trademark of Microphor, Inc., Subsidiary of Harrow Corporation.

Résumés des Articles Principaux

Houston.

Page 38: Un marché de l'immobilier compétitif, ainsi qu'une concurrence vive entre entrepreneurs, a eu pour conséquence de faire de la construction des gratte-ciel à Houston un véritable exercice de style. Le fait que la ville est dépourvue de tout plan de répartition par zones a eu pour effet de la modeler d'abord en fonction de l'automobile et des activités commerciales, et ceci, rarement dans l'intérêt de l'environnement humain, ce qui apparaît avec évidence si l'on considère le Centre de la Johnson/Burgee's Republic Bank et le Skidmore, Owings & Merrill's Allied Bank Plaza.

Gerald B. Hines

Page 48: Ayant à son actif, en 30 ans, plus de 365 projets représentant une superficie de 70 millions de peids carrés, la firme de Houston Gerald Hines Interests compte parmi les entreprises de con-

struction les plus importantes au monde. Ce qui distingue Hines, qui a 58 ans, du reste de la profession est la qualité architecturale qu'il obtient par l'intermédiaire de nombreuses firmes de design importantes, parmi lesquelles figurent Johnson/Burgee; Skidmore, Owings & Merrill; Kevin Roche John Dinkeloo & Associates; et I.M. Pei & Partners.

Dallas.

Page 56: Une croissance spectaculaire a marqué cette ville, constellée de gratteciel conçus par des architectes de renommée mondiale. Mais la ville manque d'un schéma directeur pour sa croissance et doit à présent se doter d'un plan de développement cohérent qui aille au-delà des impératifs financiers et spéculatifs liés à tous les lieux d'activité commerciale. La ville a cependant fait un effort, grâce à un investissement de 100 millions de dollars, pour créer un quartier d'activités culturelles qui s'étend sur 20 blocs, dont la réalisation la plus récente est le Musée de Dallas, conçu par Edward Larrabee Barnes.

Centre Culturel de Dade County.

Page 66: La conception de ce centre culturel, complexe de 3.3 acres, qui abrite une bibliothèque, un centre des Beaux-Arts, et un musée d'Histoire qui entourent une place centrale, a provoqué certains remous à Miami, en Floride. Les citoyens attendaient de Philip Johnson et John Burgee (associés à Connell, Metcalf & Eddy) un immeuble moderne, en verre, et du toit plat. L'oeuvre conçue par Johnson — et qui, de celles qu'il a créées, est celle qui s'inspire de l'Histoire — puise dans la tradition méditerranéenne de la Floride du Sud.

Annuaire des ressources 1984.

Page 74: Cette liste, qui compte plus d'une centaine d'informations sur de multiples sujets architecturaux, a été compilée d'après des documents (écrits et audiovisuels) fournis par l'AIA et d'autres organisations professionnelles. L'annuaire comporte des illustrations — dessins et photographies — provenant des Archives de l'AIA.

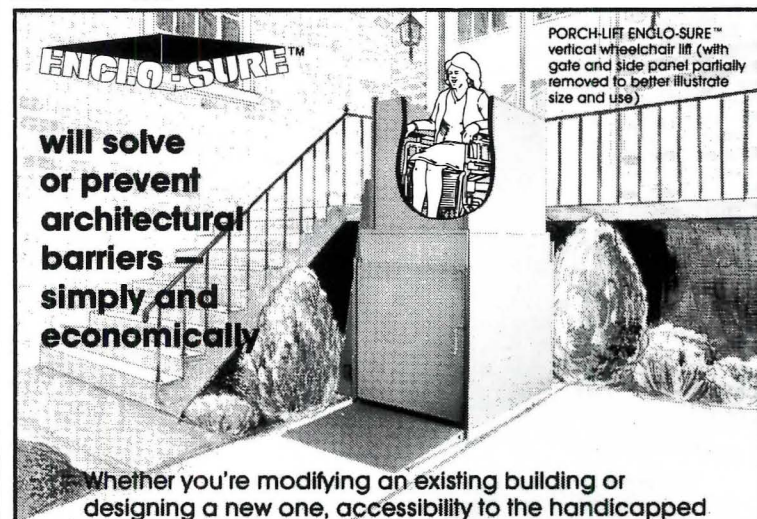
HURD R-4 WINDOWS. THE CHOICE IS CLEAR.

Hurd aluminum clad wood windows equipped with Heat Mirror™ transparent insulation cut heat loss in half, compared to standard double-pane windows. Indistinguishable from clear glass, they let visible light in, yet reflect back 85% of the escaping heat in winter and 85% of the invading heat in summer. And they do it without resorting to costly built-in shades or blinds. Hurd sheds a fresh new light on energy-conscious design approaches. The choice can be yours.



YOU DESERVE TO BE HURD
Hurd Millwork Company, 520 S. Whelen Ave., Medford, WI 54451

PORCH-LIFT



**will solve
or prevent
architectural
barriers —
simply and
economically**

Whether you're modifying an existing building or designing a new one, accessibility to the handicapped is of the utmost importance. PORCH-LIFT is the answer. Its exclusive telescoping lift design results in total enclosure of the sides of the platform and under the platform when it's elevated. Mechanical and electrical mechanisms are totally enclosed. Constant pressure control and optional "Call-Send" controls are key-actuated. Runs on 110 volt current. Available in models and varying heights to fit specific needs, indoors and outdoors. Shipped ready for installation.

WRITE FOR FREE BROCHURE AND NAME OF DEALER NEAREST YOU.
AMERICAN STAIR-GLIDE CORPORATION
4001 East 138th Street, P.O. Box B, Dept. AIA-0484
Grandview, Missouri 64030

Resúmenes de Artículos Principales

Houston.

Página 38: Un mercado de bienes raíces competitivo y la rivalidad entre los constructores han hecho los objetos de la explosión de rascacielos de Houston ejercicios en imágenes inventivas. El hecho de que la ciudad carece de un código de zonificación ha contribuido a que su configuración sea determinada principalmente por el automóvil y el mercado, y no siempre en beneficio del medio ambiente urbano humano, tal como se observa en el Centro RepublicBank de Johnson/Burgee y la Allied Bank Plaza de Skidmore, Owings & Merrill.

Gerald D. Hines.

Página 48: Tras haber construido en tres décadas más de 365 proyectos con 70 millones de pies cuadrados de espacio, el Gerald Hines Interests radicado en Houston es uno de los constructores de inversión mayores del país. Lo que diferencia

a Hines, 58, en su profesión es la calidad de la arquitectura que obtiene de una serie de sólidas empresas de diseño, entre ellas Johnson/Burgee; Skidmore, Owings & Merrill; Kevin Roche John Dinkeloo & Associates; y I.M. Pei & Partners.

Dallas.

Página 56: Un crecimiento espectacular ha caracterizado esta ciudad salpicada de rascacielos por arquitectos de renombre internacional. Pero la ciudad carece de dirección en su crecimiento y todavía no ha adoptado un plan de desarrollo urbano armonioso que trate de hacer más que satisfacer las exigencias del mercado especulativo de bienes raíces. Sin embargo, la ciudad ha hecho un esfuerzo, en forma de una inversión de \$100 millones, para crear un distrito cultural de 20 manzanas o cuadras, cuyo componente más nuevo es el Dallas Museum of Art por Edward Larrabee Barnes.

Centro Cultural del Condado de Dade.

Página 66: El diseño del centro, un complejo de 3,3 acres que contiene una bib-

lioteca, un centro de bellas artes y un museo de historia que rodea a una plaza central, produjo bastante conmoción en Miami, Florida. Lo que los residentes de la ciudad esperaban de Philip Johnson con John Burgee (en asociación con Connell, Metcalf & Eddy) fue un edificio moderno, de vidrio, con tejado plano. Lo que Johnson diseñó fue su obra más historicista hasta esa fecha, un diseño que utiliza fuertemente la tradición mediterránea de la región sur de Florida.

1984 Resource Directory.

Página 74: Esta lista de más de 100 fuentes de información sobre distintos temas arquitectónicos fue recopilada de los materiales escritos y audiovisuales disponibles de AIA y otras entidades profesionales. El directorio está ilustrado con dibujos y fotografías procedentes de los archivos de AIA. □



A mini quartz lighting fixture engineered for maximum performance.

LITE-PAK by Rambusch. Attractive, innovative, compact. (App. 4"x6½"). Wall wash, indirect and accent lighting. 150W TH lamp with reflector provide high utilization and accurate color. Available: track mount, picture arm, pedestal, and canopy mount. Single or multiple use. Die cast and extruded aluminum. UL label. For information: RAMBUSCH, 40 W. 13th St., NY NY 10011. (212) 675-0400.

LITE-PAK by **RAMBUSCH**

Circle 44 on information card



The beautiful look in home refrigeration



SUB-ZERO FREEZER CO.
P.O. Box 4130
Madison, WI 53711
608/271-2233

send for colorful brochure

Elegant yet versatile, the all refrigerator and all freezer Sub-Zero models featured above are true built-ins that fit flush with base cabinets. Providing a combined storage capacity of 41 cu. ft., these like all Sub-Zero built-in units will blend with any interior by accepting front and side panels to complement any decor. Other combination models, up to 31 cubic feet, are available including side-by-side, over-n-under in widths of 30" to 48". Sub-Zero also offers several undercounter models and ice-makers. All units are factory tested for total performance. Available in Canada.

Circle 45 on information card

ARCHITECTURE/APRIL 1984 103

ADVERTISERS

Michael J. Hanley
 Publisher
George T. Broskey
 National Sales Manager
James A. Anderson
 Western Manager
Jesse Sims
 Manager, Production and Business
 1735 New York Ave. N.W.
 Washington, D.C. 20006
 (202) 626-7484
Suzanne Maggi
 Assistant to the Publisher

ADVERTISING SALES OFFICES

Atlanta (201) 729-4937
 Thomas R. Crow
 46 Main Street
 Sparta, N.J. 07871
California (707) 762-6042
 James A. Anderson
 210 Vallejo, Suite B
 Petaluma, Calif. 94952
Chicago (312) 663-4116
 James A. Anderson, Western Manager
 Lisa Laidlaw
 53 West Jackson Boulevard, #1201
 Chicago, Ill. 60604
New England/New York State
 (617) 632-8185
 Robert L. Tagen
 87 State Road West
 Westminster, Mass. 01473
New York City (212) 697-3415
 Jeanne S. Cohen
 485 Fifth Avenue, Suite #1042
 New York, N.Y. 10017
Ohio (201) 729-4937
 Thomas R. Crow
 46 Main Street
 Sparta, N.J. 07871
Pacific Northwest (206) 621-1031
 (Washington, Oregon)
 James A. Anderson
 151 Yesler Way, Suite 317
 Seattle, Wash. 98104
Philadelphia (215) 639-3731
 George T. Broskey
 3 Neshaminy Interplex, #301
 Trevoise, Pa. 19047
Pittsburgh (215) 639-3731
 George T. Broskey
 3 Neshaminy Interplex, #301
 Trevoise, Pa. 19047
St. Louis (314) 569-3210
 Richard D. Grater
 1466 Summerhaven
 St. Louis, Mo. 63146
Washington, D.C. (202) 626-7471
 1735 New York Ave. N.W.
 Washington, D.C. 20006

Circle No.	Page No.
4	Amarlite/Arco Metals Co. 4-5 <i>Makowski & Co., Inc.</i>
43	American Stair-Glide Corp. 102 <i>Aspen Adv. Agency</i>
27	Andersen Corp. 34-35 <i>Campbell-Mithun, Inc.</i>
16	Atlas Door Corp. 22 <i>American Adgroup</i>
13	Cabot, Inc., Samuel 18 <i>Donald W. Gardner Adv., Inc.</i>
47	Clorox Cov. 4 <i>Young & Rubicam Inc.</i>
25	CNA Insurance (VOSCO) 32 <i>Frank C. Nahser, Inc.</i>
29	Columbia Lighting, Inc. 72
6	DeSoto-Coil 8 <i>Trester & Assoc.</i>
28	Donn Corp. 36 <i>Lauerer Markin Gibbs, Inc.</i>
	Dover Corp. 13 <i>John Malmo Adv.</i>
12	Ford Motor Glass Div. 20-21 <i>Wells, Rich, Greene, Inc.</i>
31	Georgia Marble Co. 86 <i>GMC ad graphics</i>
10	Graphic Horizons, Inc. 16
35	Harper & Shuman/CFMS. 93
8	Haws Drinking Faucet Co. 10 <i>Mandabach & Simms Inc.</i>
40	Hercules, Inc. 98 <i>Burton-Campbell, Inc.</i>
24	Homasote Co. 29 <i>Gillespie Adv., Inc.</i>
42	Hurd Millwork Co. 102 <i>Building Arts</i>
	Images, a division of Focal Point Inc. 92 <i>Focal Point Inc.</i>
11	Inryco, Inc. 17 <i>Melrose Adv. Assoc.</i>
17	Kalwall Corp. 22 <i>Synerjenn Adv., Inc.</i>
7	Koch & Lowy 9 <i>Ribaudo & Schaefer Inc.</i>
78	Kroin Inc. 19 <i>Kroin Architectural Complements</i>
5	LCN Closers. 7 <i>Frank C. Nahser, Inc.</i>
46	Levolor Lorentzen, Inc. Cov. 3 <i>Muller Jordan Weiss</i>

Circle No.	Page No.
14	Louverdrape, Inc. 24 <i>C and H Assoc. Adv.</i>
1	Lutron Cov. 2 <i>Lutron Marketing</i>
48	Microphor, Inc. 101 <i>Marquart Communications, Inc.</i>
38	MIT Press 95 <i>Franklin Spier Inc.</i>
20	Morton Thiokol Inc./ Morton Chemical Div. 27
15	National University of Singapore 25 <i>Miller Adv. Agency Inc.</i>
23	Norton Industrial Plastics 29 <i>PR Assoc., Inc.</i>
9	Omega Lighting 14 <i>Graddon Communications, Inc.</i>
26	Owens-Corning Fiberglas Corp. 33 <i>Ogilvy & Mather, Adv.</i>
30	PSAE 73
44	Rambusch 103 <i>R. Presser & Assoc., Inc.</i>
39	Red Cedar Shingle & Handsplit Shake Bureau 95 <i>Cedarcrest Adv.</i>
22	Rixson-Firemark Div. 28 <i>The Delos Co., Ltd.</i>
19	Robertson, H. H. 26 <i>Rob/Com Adv. Group</i>
34	Rock of Ages 92 <i>Rock of Ages Building Granite Corp.</i>
37	Roger Williams College 94
2	Schlage Lock Co. 1 <i>B. J. Stewart Adv.</i>
21	Simplex Ceiling Corp. 27 <i>Leschin Assoc.</i>
33	Sloan Valve 91 <i>Marsteller, Inc.</i>
32	Southwall Corp. 89 <i>The Capener Co.</i>
36	STO Industries, Inc. 94
45	Sub-Zero 103 <i>Hagen Adv. Inc.</i>
3	UC Industries 2 <i>Barbetta Miller Inc.</i>
18	United States Gypsum 23 <i>Marstrat</i>



Detail: Retractable 2010 Sun Tamer Awning.
Ritz-Carlton Hotel, New York City.

A grand hotel saves energy in great style. With Levolor Awnings.

Levolor Sun Tamer Awnings give this elegant New York hotel a neoclassic treatment of great warmth and charm. Happily, they also reduce solar heat gain. Used systematically they can often reduce the size and cost of air conditioning equipment.

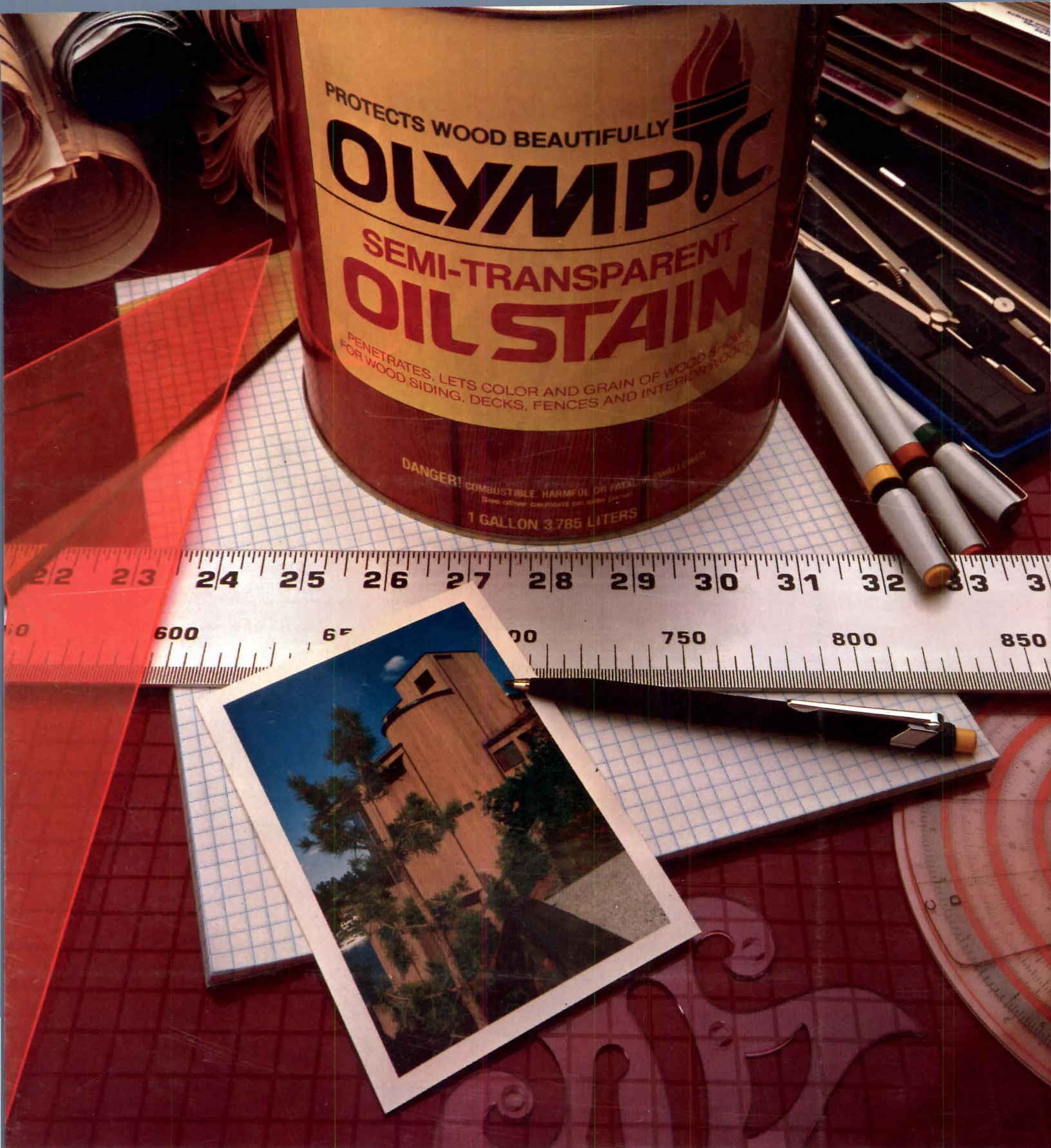
Levolor Awnings open and retract automatically, their motors activated by sun and wind sensors. The durable acrylic fabric is colorfast and mildew-resistant, available in a broad spectrum of solids and stripes.

And our five-year warranty reflects the state-of-the-art quality you expect from Levolor.

East of the Rockies call Lee Carrozzi at (201) 460-8400. West of the Rockies call Bill Will at (415) 632-7272. Or write Architectural Resource Group, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, N.J. 07071.

LEVOLOR[®]
Architectural Resource Group

Circle 46 on information card



Olympic® Oil Stain.
One of the most dependable tools an architect has.

For over half a century, architects have used Olympic Oil Stain as a tool to both protect and enhance the beauty of their creations.

Because Olympic Oil Stain is factory formulated with linseed oil and light-fast, micro-milled pigments. These premium quality ingre-

dients penetrate wood and actually strengthen the fibers.

So an Olympic finish is a beautiful finish. You can depend on it.

We have the inside on outside protection.

OLYMPIC

Circle 47 on information card