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Understanding the most misunderstood ceiling.

An architect's guide to Armstrong integrated ceiling systems.

Among all ceiling specifiers, architects should most appreciate the advantages of integrated ceiling systems.

Yet many architects seem to be unaware of the systems' benefits. Consequently, they consider these ceilings to be too involved. Too expensive. Or both.

This guide will help clear those misconceptions. It explains the many cost-saving features, functions, and benefits of an integrated ceiling system.

Pre-engineered elements relocate easily.

Unlike lay-in ceilings, an integrated system is totally pre-engineered. Its four major elements — acoustical panels, suspension, lighting, air handling — are fully compatible.

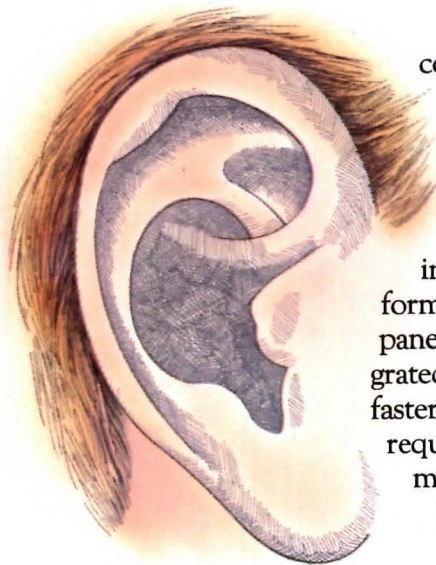
Pre-engineering saves you the time spent detailing and organizing ceiling elements. You no longer have to piece together a system during investigation. It's all done for you in advance.

Better yet, it's all done by one supplier. You won't have to call one manufacturer for fixtures, another for diffusers, then hope the components will integrate properly.

With an integrated ceiling, it's one system from one supplier.

Acoustical panels control noise to 1.0 NRC.

Large-size integrated ceiling panels provide superb acoustical control in any environment. You enjoy numerous acoustical options, including high-performance glass-fiber panels. These integrated ceiling panels are faster to install because they require no exposed sub-modular tees. And no job-site cutting.



Suspension systems conceal diffusers.

Medium-width integrated suspension systems increase your design flexibility. They allow you to locate partitions virtually everywhere. Or to relocate lighting fixtures after installation. And they handle air-diffusion requirements.

As a result, you organize your space and grid configurations much more efficiently.

CONTENTS

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Gentle Infill in a Genteel City 44
Scattered site public housing, Charleston, S.C. Architects: Bradfield Associates and Middleton McMillan.
By Michael J. Crosbie

'Combining Artistry and Compassion' 49
Public housing remodeled for senior citizens in San Francisco. Architect: Marquis Associates.
By Donald Canty, Hon. AIA

Dual Act of Integration 54
Mei Lun Yuen housing in San Francisco. Architect: LDA/Gerald Lee and Marvin Buchanan. By Allen Freeman

The Homeless: An Urban Crisis of the 1980s 56
They are growing in numbers and visibility, but more is being said than done. By Nora Richter Greer

Ed Logue, Hard-Nosed Houser 60
His reflections on renewal. By Carleton Knight III

Kaleidoscope

Piedmont Arbors. Architect: Taylor & Williams. By A.F. 62
Palo Alto Redwoods. Architect: Fisher-Friedman. By D.C. 65
Duncan House. Architect: Westwork. By M.J.C. 68
Captiva House. Architect: Roy J. Solfisburg. By N.R.G. 72
Casa della Luce. Architect: Booth/Hansen. By N.R.G. 75
Hill House. Architect: Jersey Devil. By M.J.C. 78
Quadrupod House. Architect: Gabriel Poole. By A.O.D. 80
Woodbury and Centre Village. Architect: Atelier. By M.J.C. 82
Ronald McDonald House. Architect: LS3P. By M.J.C. 84

Evaluation: Three California Pioneers 88
Postwar projects that remain landmarks. By George Rand

Events	6	Books	93
Letters	6	Products	109
News	11	Advertisers	112

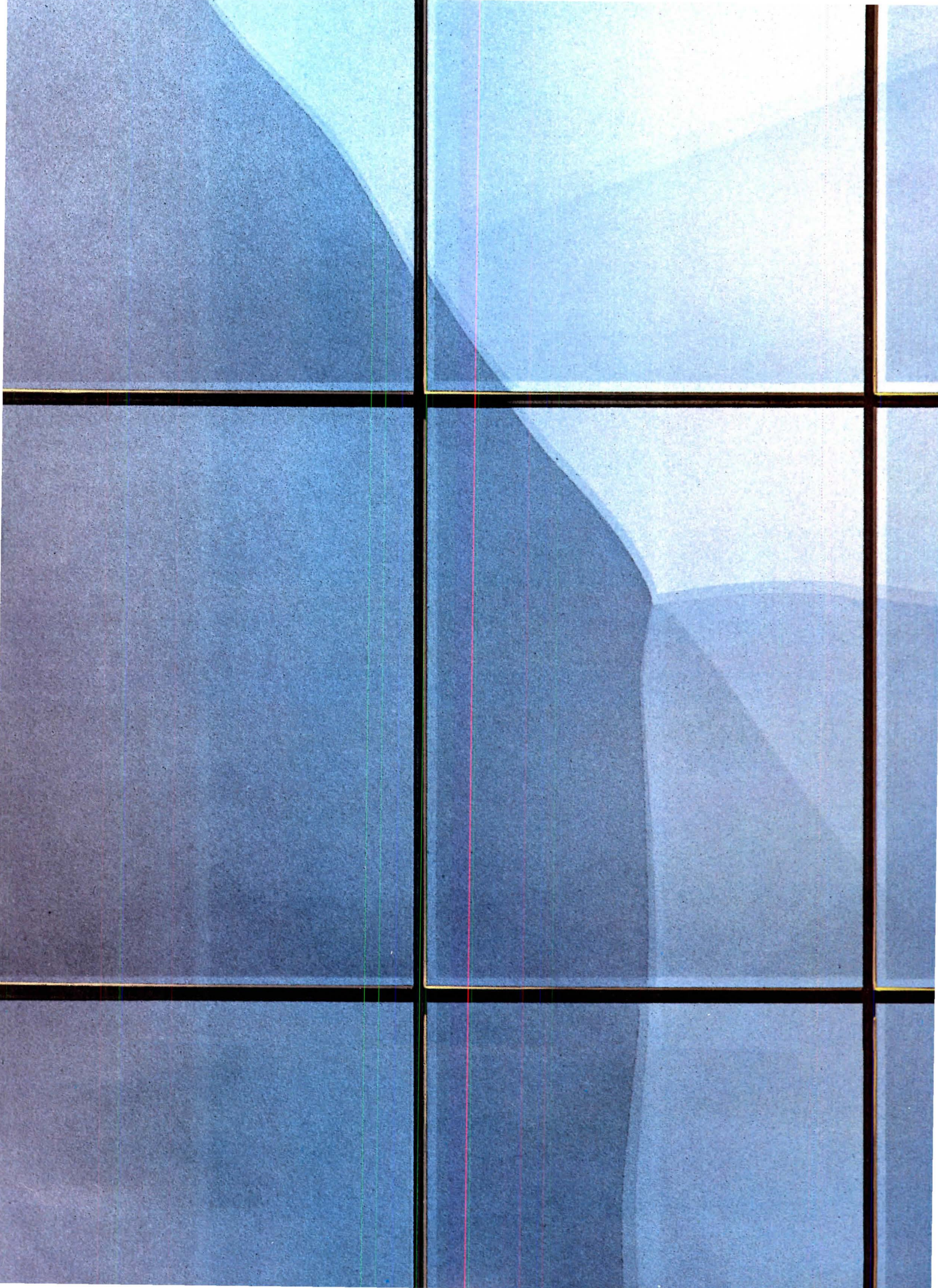
Cover: Central stairway of Casa della Luce by Booth/Hansen & Associates. Photograph © Paul Warchol (see page 75).

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EVENTS

Aug. 2-3: Seismic Design Workshop for Architects, Salt Lake City. Contact: Don Geis at Institute headquarters, (202) 626-7409.

Aug. 5-7: Course on Building Energy Performance Analysis Using the DOE-2 Computer Program. Contact: Continuing Education in Engineering, University of California Extension, 2223 Fulton St., Berkeley, Calif. 94720.

Aug. 6-8: Program on Inspection, Maintenance, and Repair of Wood Structures, Tacoma, Wash. Contact: Rolf T. Killingstad, University of Wisconsin, Dept. of Engineering Professional Development, 432 N. Lake St., Madison, Wis. 53706.

Aug. 6-8: Course on EMI Metrology, Boulder, Colo. Contact: Kent Zimmerman, Office of Conference Services, Campus Box 153, University of Colorado, Boulder, Colo. 80309.

Aug. 8-10: Project Management Symposium, Arlington, Va. (Repeat symposium Aug. 22-24, Denver.) Contact: Maryellen Mack, PSMJ, 126 Harvard St., Brookline, Mass. 02146.

Aug. 9-11: Program on Profitability Through Custom Window Treatment, Chicago. Contact: Gretchen Artig-Swomley, Association of the Window Treatment Industry, 345 Cedar Building, Suite 450, St. Paul, Minn. 55101.

Aug. 13-15: Seminar on Time and Frequency, Boulder, Colo. Contact: Judy Rapozo, Division 524, National Bureau of Standards, Boulder, Colo. 80303.

Aug. 18-24: Project Management Symposium, Santa Barbara, Calif. Contact: Paula DiFoggio, PSMJ, 126 Harvard St., Brookline, Mass. 02146.

Aug. 20-21: Workshop on Building Economics, Philadelphia. Contact: Wendy Flinn, ASTM, 1916 Race St., Philadelphia, Pa. 19103.

Aug. 20-24: Industrial Designers Society of America's Worldesign/85, Washington, D.C. Contact: The Design Foundation, 1360 Beverly Road, McLean, Va. 22101.

Aug. 21-22: First International Building Energy Simulation Conference, Seattle. Contact: Pamela Garland, 721 N.W. 30th St., Corvallis, Ore. 97330.

Aug. 21-23: Program on Preventing Building Design and Construction Failures, Ogden, Utah. Contact: Philip M. Bennett, Dept. of Engineering, University of Wisconsin-Extension, 432 N. Lake St., Madison, Wis. 53706.

Aug. 22-23: Marketing for Principals Seminar, Seattle. Contact: Carol Gosselin, P.O. Box 11316, Newington, Conn. 06111.

Aug. 23-25: Professional Development Committee Meeting, Keystone, Colo. Contact: Chip Levy at Institute headquarters, (202) 626-7458.

Sept. 1-7: American Society of Mechanical Engineers Gas Turbine Symposium,

Beijing, China. Contact: ASME, 345 E. 47th St., New York, N.Y. 10017.

Sept. 9-11: Steel in Buildings Symposium, Luxembourg. Contact: Association for Bridge and Structural Engineering, Box 32, Zurich, Switzerland, CH-8093.

LETTERS

Education of an Interior Designer: I am a student at Louisiana State University where I am enrolled in the interior design program under the direction of the school of architecture. I was disturbed on reading the article, "Architects in the Interior Design Arena," published in your January issue (page 70). The view presented in the article of the interior designer's education was rather misleading. I would like to clarify for your readers the training in which I am currently involved.

At Louisiana State the students do more than just "color picking and furniture picking." Lecture classes cover such topics as building structures, architecture history, building processes and construction materials, interior finishes and furnishings, etc. Design labs involve the student in projects that call for the application of the knowledge gained in the above-mentioned classes as well as incorporating programming research and analysis, schematic design, spatial planning, presentation, etc. The student is also required to take a certain number of approved elective hours. Electives such as accounting and business law provide the student with needed managerial skills. Art and humanities electives such as foreign languages, histories, art labs, etc. cover the esthetic and cultural considerations needed to deal with the "human factor." Speech classes allow for better communication skills needed in dealing with clients and other professionals. Computer science classes provide the student with technical knowledge necessary to face the changes and advances of the future of the profession.

It would be inappropriate to conclude that "architecture schools have done a very poor job of teaching anything about interiors but especially about interior design" after reviewing the curriculum presented by Louisiana State University's school of architecture. Any individual graduating in this program is qualified to do more than pick carpet and draperies.

Members of the American Society of Interior Designers would like to see it mandatory for interior designers to be licensed before being allowed to set up a professional practice. After receiving such extensive training in a specific field it seems only justifiable that one would wish to eliminate those who were not as qualified. But architects are opposed to such licensing. They feel that this would "threaten the role of the architect as the all-encompassing harmonizer of all the

various components of the structure—both inside and out." The American Institute of Architects opposes the licensing of interior designers because "in their proper role, interior designers do not perform services or make judgments that implicate public health, safety, and welfare, the only basis on which licensing should depend." It would seem that interior designers were only out to make a quick buck, with no consideration of the welfare and safety of the public. This is not the case. And I doubt that the public would be so naive as to believe it.

It is time for the architect to stop looking at the size of his wallet and open his eyes to the public's increasing demand for better interior spaces. The architect must learn to accept that there are those designers who are, through specialized education and training, more knowledgeable and capable of producing what the public wants. The architect is no longer the Renaissance man of the past. Like a doctor who specializes in a certain field of medicine, so the interior designer is a design professional who specializes in one aspect of design, that of interior architecture.

*Jeanne M. Gerarve
River Ridge, La.*

Rankine's View: The essay by G. W. Terry Rankine in your May issue (page 243) was a worthy evaluation: The need for time to develop our style and to bring it to refinement; respect for the Beaux-Arts system and its classical discipline; then Bauhaus—we rallied to analysis and to function. Now, "glad that change is with us" yet not to forget "all that we have learned from the past."

*Kassel S. Slobodien, AIA
Mamaroneck, N.Y.*

'Dynamic' Pei Addition: Susan Stein's article in the May issue (page 25) on the subject of I. M. Pei's Louvre project was timely for me, for I have just returned from Paris and had an opportunity to observe the site. After spending some time in the Cour Napoleon, I am fully convinced that Pei's latest creation is exactly what is needed in the monotonous courtyard. It is a sculptural form giving much needed dynamic life to the somber site. Its tremendous impact is assured.

*Kenneth Masao Nishimoto, AIA
Pasadena, Calif.*

Addenda: Site planning and landscape design for Lake Hico Park in Jackson, Miss., shown on page 208 of our May issue, was by Overton Moore & Associates of Jackson.

The architect of record of the Roger L. Stevens Center for the Performing Arts in Winston-Salem, N.C., is Newman Calloway Johnson Winfree (May, page 150).

Public Art
**GSA Plans to Move Sculpture;
 Serra May Seek Injunction**

"Tilted Arc" by Richard Serra is a sheath of Cor-Ten steel two and a half inches thick, 12 feet tall, and 120 feet long. It stands, slightly tilted and slightly bowed, on one of its longer edges, forming a wide, imperfect arc that sweeps near a large fountain on a plaza bordered by a federal office building and a U.S. courts building in lower Manhattan north of city hall.

On May 31, acting GSA Administrator Dwight Ink recommended removing "Tilted Arc" from the plaza at Foley Square, saying GSA would seek an alternate site "that will not impair the integrity of the piece." A panel to be selected by Frank Hodson, chairman of the National Endowment for the Arts, is to determine the suitability of possible relocation sites. Ink subsequently told the *New York Times* that it is possible that no acceptable location could be found, raising the possibility that the 75-ton sculpture might be removed from public view.

The next move may be Serra's. Late last month his attorney said he may seek a permanent injunction to enjoin the removal of the work in Seventh District Federal Court, whose courthouse lies across Foley Square from "Tilted Arc."

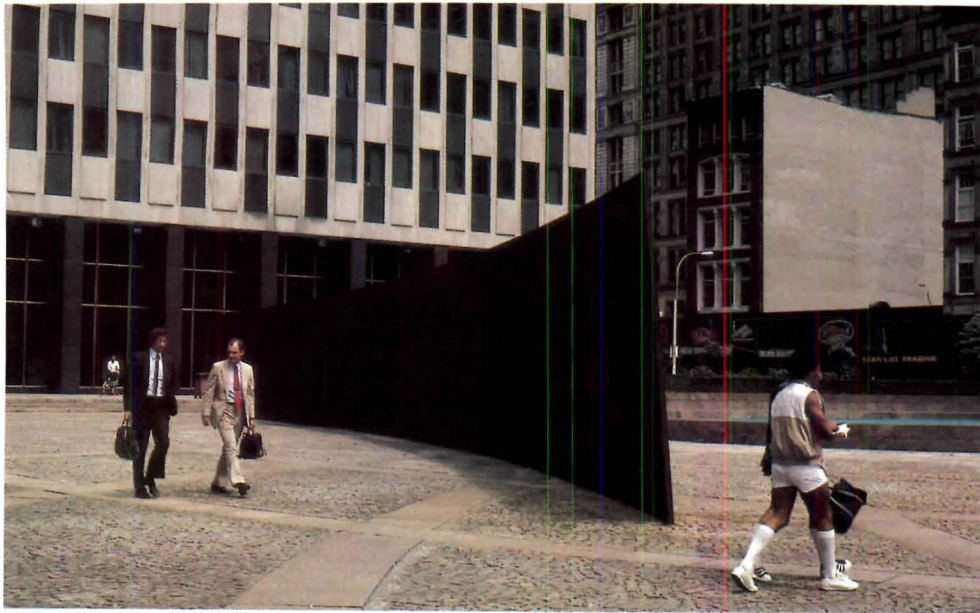
Ink's decision came after four years of continuing complaints about the sculpture by federal workers. The issue escalated into a full-fledged battle this spring between those who want it removed and those who find removal unwise, unethical, or both. At stake is the integrity of GSA's art-in-architecture program, say some observers, including Serra.

GSA commissioned the work in 1979 from Serra, who had been nominated by a committee selected by the NEA. Approved by GSA officials in Washington and New York, Serra's project was financed at a cost of \$175,000 under the art program, which, over a 10-year period at a cost of about \$6 million, has commissioned and placed, primarily in federal building lobbies and plazas, some 200 art works. Funding comes from set-asides of .5 percent of the general contracts. This year the program was one of 13 recipients of the first presidential design awards, sponsored by the NEA. The jury com-

continued on page 12

Left, 'Tilted Arc' cuts a diagonal swath across its federal plaza in lower Manhattan. Immediately behind it is the U.S. Court of International Trade; to the right is the Jacob K. Javits Federal Building. The spired Municipal building is far left.





Left, the steel sculpture in front of the Javits building.

Public Art from page 11

mended the program for its "intelligent willingness to sustain potential risks in the selection of artists. . . ."

Since "Tilted Arc" was erected in 1981, opposition has been vociferous. This spring, a questionnaire conducted in the adjoining Jacob K. Javits building produced 2,496 signatures of people who favor removing the sculpture and 166 signatures of those who favor keeping it.

But in early March at a GSA-sponsored three-day hearing on the matter, two-thirds of the 180 people who testified were pro-sculpture. Among these were sculptors George Segal, Michael Heizer, Scott Brown, William Tucker, David Novros, Stephen Antonakos, Claes Oldenburg, Nancy Holt, and Robert Murray. Sculptor George Sugarman, whose own abstract work in the plaza of a U.S. courthouse building in Baltimore was opposed several years ago by federal judges who claimed it would harbor muggers, noted that "Tilted Arc" might not appeal to "a TV taste or a McDonald's hamburger

quick taste," but the public must "live with art to understand it."

Composer Philip Glass called the opposition "an attack on artistic freedom" that is "a political act, pure and simple, and must be resisted." Edward Ames, president of the Art Commission of New York, said that removing the sculpture "would set a dangerous precedent and erode people's confidence in the government's commitment to commission permanent works of art." And for his part, Serra said, "I don't make works that can be relocated or site-adjusted, I make works that deal with the environmental components of given places. To remove 'Tilted Arc' is to destroy it."

But within the context of the hearing, Serra probably did little for his cause when attempting to explain "Tilted Arc." "This newly created concave volume has a silent amplitude which magnifies your awareness of yourself and the sculptural field of the space," he said. "Understanding the simple distinction between a plane leading toward you that is curved and concave, and a plane leaning away from you that is curved and convex, is crucial. This establishes new meanings among things."

Typical of comments by people supporting removal of the sculpture were these:

"This sculpture functions in a physically intrusive and confrontational way." — William Tucker, a lawyer for the Environmental Protection Agency.

"Depressing and overbearing . . . Transients have been urinating on the 'Arc.'" — Gregory W. Carmen, U.S. Court of International Trade.

"A symbol of artistic noblesse oblige." — Joseph Lombardi, court clerk.

Both sides presented petitions, and, after three days of testimony, a panel determined that "Arc" should be removed. That recommendation was confirmed seven weeks later by acting GSA Administrator

Ink. Meanwhile, the conduct of the hearing itself came under serious question. The five-person panel was appointed by and chaired by William Diamond, regional GSA administrator, and two of the four other panel members were GSA officials. Wrote *Times* art critic Michael Brenson, who supports the sculpture, "While a public hearing is by definition impartial, months before this hearing was convened, Mr. Diamond's objections to the installation in the plaza were well known. On March 7, before the hearing was completed, he appeared on the Cable News Network and expressed his view that the sculpture in the plaza was a mistake." And Serra's attorney, Gustave Harrow, says, "Despite the overwhelming support for the sculpture at the hearing, the recommendation nevertheless follows as preconceived to remove the work and sets forth no reasons except to say that the recommendation is based upon the hearing."

Diamond insists he made no decision until after the hearing was held. "As a public official I have the responsibility to allow the public and the community to make their views known, even on such a controversial subject as 'Tilted Arc,'" he says. "The reason that the siting of 'Tilted Arc' is so controversial is that an elite group of so-called art experts recommended its placement in the plaza without any community or local consultation."

Diamond is correct in stating that GSA did not seek opinions within the community before the sculpture was installed. The agency has since revised procedures to include public consultation before art selections are made. "Because of what has happened with 'Tilted Arc,' there will surely be community representation in the future," says GSA spokesman Mark Quigley. "What we plan to do is go and talk to people in the area of the work and, using mock-ups, give them some idea what the work will be. We will invite their comments and see if they want a work of art in the first place."

But Serra and many who support him contend that the artist complied with GSA's selection system in effect at that time, and it would be unfair to repudiate the original commitment now.

And there is the question of temporal perceptions in art evaluation. Longtime arts patron Joan Mondale reminded GSA at the March hearing that the Eiffel Tower, which was considered ugly when erected and prompted demands that it be torn down, is now the symbol of Paris. Thomas Messer, director of the Guggenheim Museum, puts it this way: "Esthetic decisions are not best arrived at by counting noses." A.F.

News continued on page 17

NEWS CONTENTS

Public Art

Serra's sculpture in jeopardy 11
New works in four Boston-area subway stations 17

The Institute

Wolfe, convention theme panels 27
Convention business; elections 34

Awards

National planning awards winners 38
Sullivan award to Thompson 101
Marble awards program 101

Deaths

GSA's Karel Yasko, FAIA 103

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



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Diverse Works Installed in Boston-Area Subway Stations

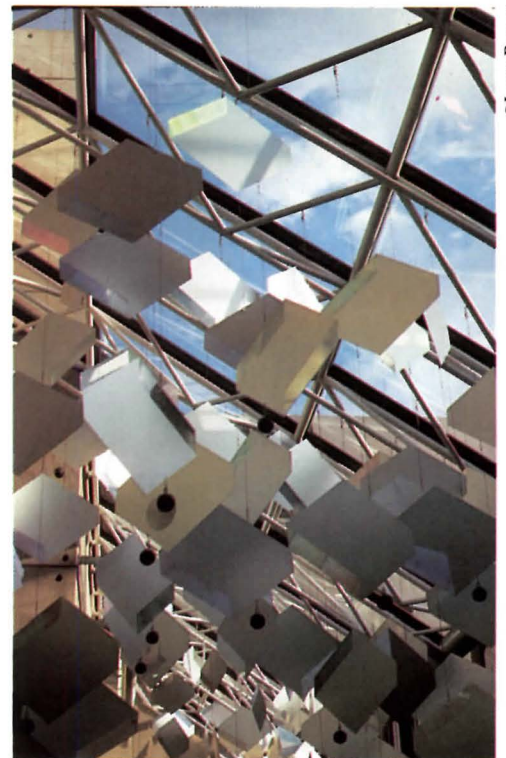
The recent dedication of 20 works of art in four new subway stations in Cambridge and Somerville, Mass., is the first phase of the Arts on the Line's ambitious public program organized to integrate art into new and renovated subway stations in the Boston area. The permanent collection, comprised of works each designed specifically for its site, is a diverse lot, including handpainted decorative tiles, landmark sculptures, neon art, intimate bronze sculptures, and poetry sandblasted into the brick floor.

A collaborative effort between the Massachusetts Bay Transportation Authority and the Cambridge Arts Council, Arts on the Line was founded in 1977 and became the federal government's pilot program for arts in transit, which earmarked one half of one percent of the construction budget for art. Additional funding was provided by the National Endowment for the Arts.

Pallas Lombardi, director of the program, said Arts on the Line used an open and democratic selection process. Approximately 650 artists responded to the group's national, open invitation to submit slides of their work, and the 20 artists selected are a mixture of renowned, lesser-known, and local artists.

Each station had a two-part committee comprised of a panel of three "art experts" and an advisory group made up of the architect, local residents, and representatives from the transit authority, commu-

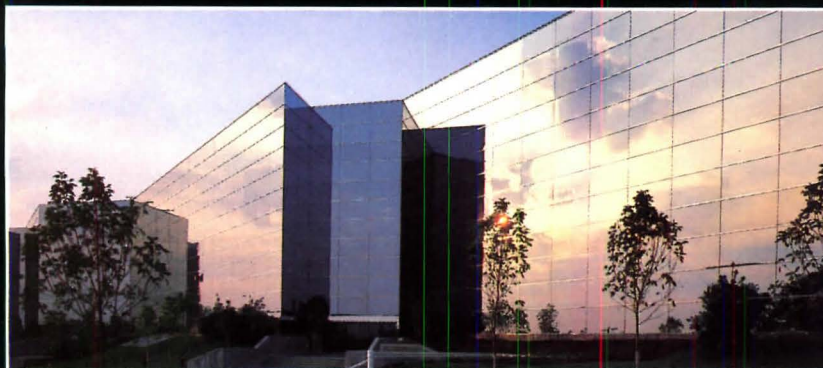
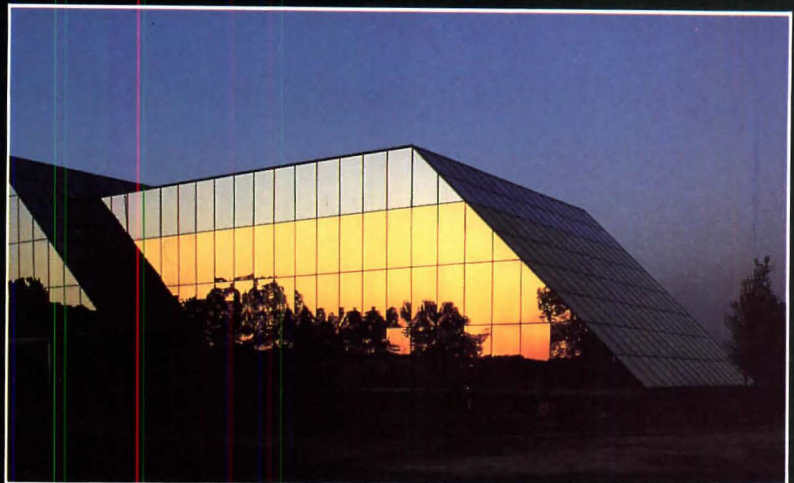
continued on page 20



© Lynn Payne

Clockwise from top left: Keyser's sculptural benches; detail of the 250-foot children's tile mural by Gregory and Wye; mobile sculpture by Wainwright; Harries' narrative sculpture beginning with bronze gloves tumbling down the escalator.

See
Washington,
9/19, 20, 21/83
oth 546-54



Top Left—DLI-63 Building, Seoul, Korea; Glass: Polarpane Gold Reflective; Architect: C. M. Park, Seoul and Som & Assoc., San Francisco; Glazier: Shindong—AH Const. Co. Ltd.; Rep: Engitech Resources, Inc., NY.
Top Right—Mary Kay Glamours Bldg., Dallas, TX; Glass: Polarpane Silver Reflective and Polarpane Gold Reflective; Architect: Foster Meier Architect, Inc.; Glazier: Haley-Greer, Inc.
Center—Kennedy Office Center, Palatine, IL; Glass: Polarpane I/ST Butt Glazing System; Architect: Linden & Linden, Waupauka, WI; Glazier: Harmon Glass & Glazing, Elk Grove Village, IL.
Above—Albuquerque National Bank; Glass: Polarpane Gold Reflective; Architect: Stevens, Mallory, Pearl & Campbell; Glazier: PPG Industries.
Left—Maryville Centre, St. Louis, MO; Glass: Polarpane Silver Reflective and spandrel; Architects: Robert L. Boland & Assoc. and M. Thomas Hall; Glazier: Rainbow Glass Co.

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Clockwise from left: Janowitz's 'Alewife Cows'; colorful, rotating windmill sculpture by Shingu is visible for blocks; life-size masonry statues by Tyler share a bench with transit riders.



Public Art from page 17
 nity development agencies, and neighborhood businesses. They were charged with developing a "site profile" based on the social and economic makeup of the community, the context of the surrounding area, and the architecture of the new station. The artist selection process started quickly to allow the artist to work with the architect during the early designing stage. (Each of the four stations had a different Boston-area architect.)

At the rebuilt and expanded Harvard Square station by Skidmore, Owings & Merrill/Boston, two large sculptures were placed outside above ground—a brick sculpture by Ann Norton on Brattle Square and a granite sculpture by Dimitri Hadzi on the Harvard Square side. Inside

the station a stained glass wall by Gyorgy Kepes and a tile wall mural by Joyce Kozloff were installed.

One of the most popular works in the collection is "The Glove Cycle," a narrative series of small bronze sculptures by Mags Harries at the Porter Square station that are placed in a seemingly haphazard manner on the turnstile, the escalator median, embedded in the floor, and piled in one corner. Other works at Cambridge Seven Associates' Porter Square station include a large aluminum mylar mobile sculpture in the skylit mezzanine by William Wainwright appropriately titled "The Light at the End of the Tunnel," and Susumu Shingu's "Gift of the Wind," a 46-foot-high windmill sculpture, a colorful landmark.

Another popular piece is the 250-foot wall mural made of eight-inch-square ceramic tiles designed by students at a nearby elementary school and fabricated by Jack Gregory and Joan Wye at the Belfast Bay Tile Works. The 250 tiles are set into the mezzanine wall of the Davis Square station designed by Goody, Clancy & Associates and arranged in thematic groupings at children's eye level. A painted aluminum sculpture by Sam Gilliam was installed above the outbound platform, and several life-size cast masonry statues by James Tyler were placed around the station's plaza.

The last station on the northwest extension and 10 miles from downtown Boston, Alewife station was designed by Ellen-

continued on page 27

Public Art from page 20

weig, Moore & Associates and contains six of the public art works ranging from Nancy Webb's decorative bronze floor tiles scattered throughout the mezzanine to large-scale environmental sculptures by Richard Fleischner placed on the south side of the garage. The two curving sculptural benches by William Keyser Jr. were designed to create, in the artist's words, "a wooden landscape for sitting," and the end wall of the bus awaiting area is defined by Joel Janowitz's "Alewife Cows," a floor-to-ceiling mural made of 10 painted steel panels.

The art has been well-received, and Lombardi credits the success of the program in part to the ongoing community outreach and education. "We have done everything we possibly can to involve the local residents from the very beginning and to actively publicize the program. If people were really adamant about a particular thing that they did not want to happen, then it did not happen," she said.

The transit authority also considered the program a success and has provided funding for the group to select art in the same manner for additional subway stations in the Boston area. Arts on the Line is now working with 15 artists on developing art works for 11 stations that are undergoing renovations.

The Institute

Tom Wolfe, Panelists Ponder Meaning of 'Value Architecture'

"The invitation to come and speak to you today made me uneasy," said author Tom Wolfe at the opening theme session of AIA's annual convention in San Francisco last month. The uneasiness, he said, was due to his recollection of the architectural profession's reaction to his book, *From Bauhaus to Our House*, in which he vilified the architectural establishment. Having relished his role as a "fearsome creature," he confessed that it was a bit of a comedown to be invited by the very profession he enraged less than five years ago.

All seems to have been forgiven. Wolfe, appearing in a cream-colored suit, was warmly received by the standing-room-only crowd in the Moscone Convention Center. Describing himself as a "chronicler of your manners, an information gatherer," Wolfe went on to give his impressions of American architecture, in which he explained that "fashion and manners have had an overriding influence."

Oddly, Wolfe's comments seemed to have

more to do with architecture and the public (last year's convention theme) than with "Value Architecture." Likening architecture to other arts such as music, dance, painting, and literature, Wolfe conjectured that, as they have, so has architecture arrived at a stage of minimalist abstraction, one with little connection to a society that had seen phenomenal growth in power and wealth in the past 40 years.

"What do we have to show for it in the arts?" Wolfe asked. Barren public plazas with alienating abstract sculpture, glass boxes, mirrored glass boxes, "whittled away" glass boxes, and austere interiors with bad thermal comfort, bruising furniture, and dying ficus trees. And not one major public building in 40 years with a front door—an element that Wolfe claimed had been banned by the Bauhaus.

Philip Johnson's AT&T building, Wolfe said, was the first in 40 years to have an identifiable front door, which made it "the great breakthrough, a 'permission

continued on page 31

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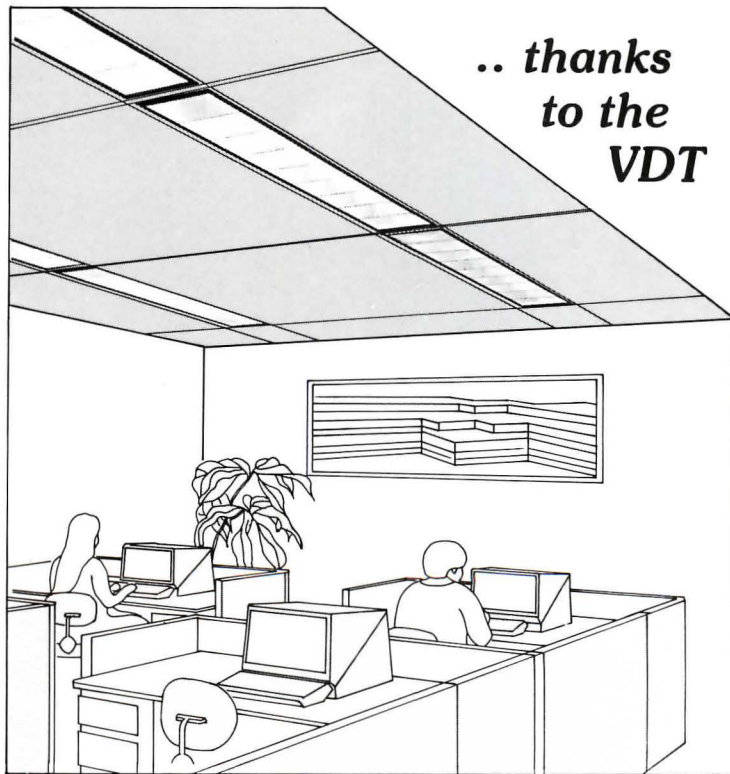
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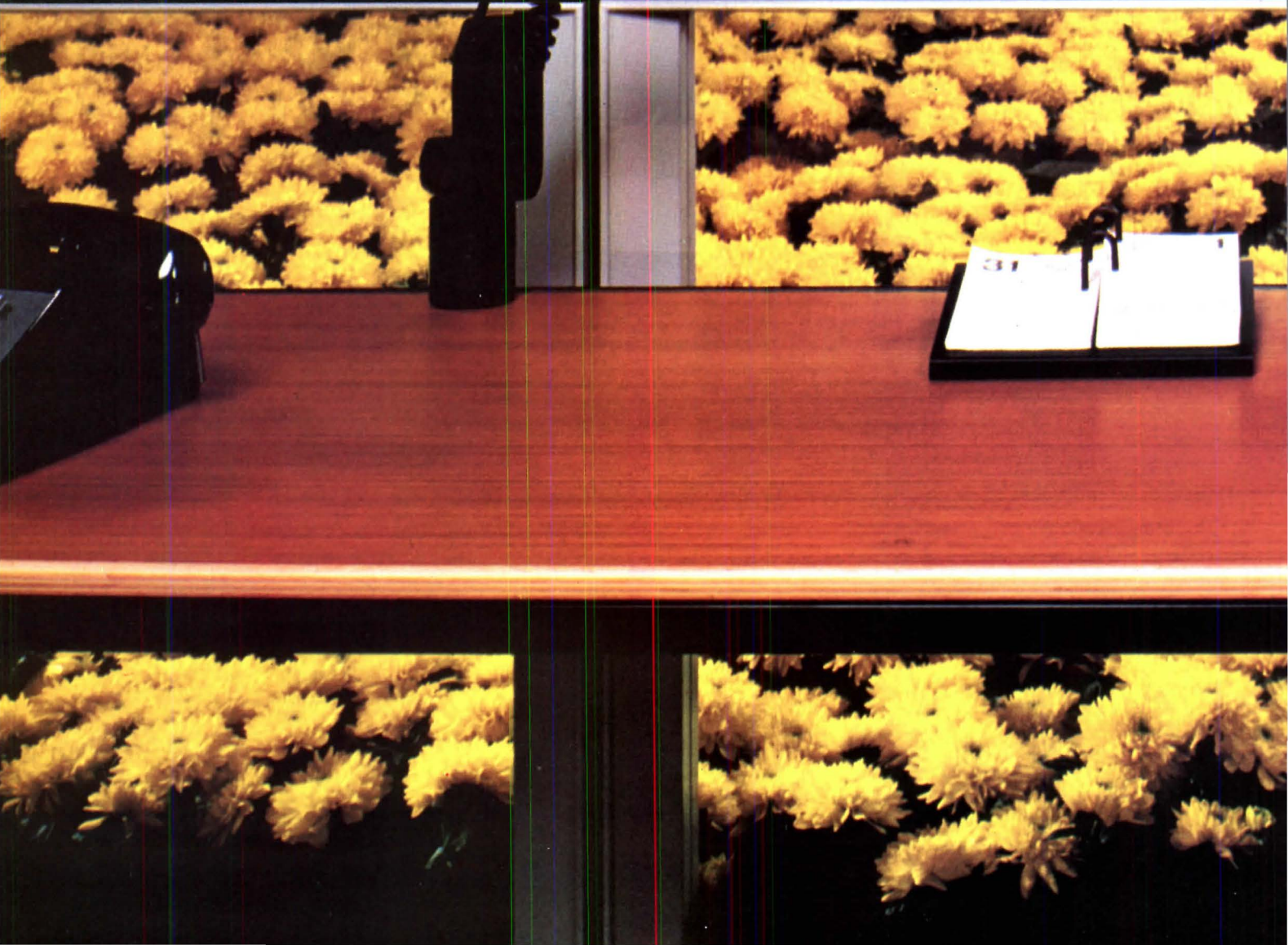
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The Institute from page 27

Islip' for architects" to rummage around in what Wolfe referred to as "the big closet of history."

Suffering with a pair of uncooperative slide projectors, Wolfe showed pictures of current building and furniture designs and their antecedents in the work of Raymond Hood, Hugh Ferriss, Josef Hoffmann, and a host of lesser knowns.

Next, for those who hadn't read the book, Wolfe gave his analysis of why architecture had lost its soul, or, more precisely, its mind. "Drawing is the mind of art," said Wolfe, and when the Bauhaus masters jettisoned the craft of good drawing, which had been present in Beaux-Arts education, architects lost their sensitivity for well-crafted buildings and ornament. During this explanation, in which he commented on the work of Moore, Pelli, Graves, Venturi, and others of "the compound" (his term for the architectural establishment), members of the audience shifted in their seats and glanced at their watches, as though they had heard it all before.

"There will be no fundamental change in architecture until a new generation of young architects obtains the drawing skills that distinguished the Beaux-Arts," allowing these architects to produce "meaningful decoration," forecasted Wolfe.

Throughout the next three days participants in theme panel discussions returned to the undercurrent of Wolfe's presentation—the architect's relation to the public and the client. Some challenged Wolfe's statements while others pondered the meaning of the convention's stated theme, "Value Architecture."

"I didn't know you started out to do the other kind," said NBC's Linda Ellerbee of Value Architecture as she opened the first theme session on the client's interests. Having overheard one conventioneer refer to clients as "the beasts," Ellerbee asked a panel of clients—Lucy Crow Billingsley of Dallas Market Center Co., Max DePree of Herman Miller, Andrew Lewis of Best Products, and, representing the public, Allen Temko, architecture critic of the San Francisco *Chronicle*—to comment on the architect/client relationship.

Billingsley spoke of the client's need to establish better relationships with architects "without having to go to cocktail parties to do it." When asked if the client gets the architecture that he or she deserves, Billingsley said yes, "but I don't know if that's what the client wants." DePree mentioned that his company looks for an architect "who's going to teach us the most, who will act as a mentor," and cited the late William Caudill as an excellent example. As spokesman for the public, Temko said that the *Chronicle* can take credit for stopping such projects as

continued on page 33

DESIGN COMPETITION SUFFOLK COUNTY COURTHOUSE ISLIP NEW YORK

Suffolk County, New York, through its Department of Public Works and in conjunction with the Special Courts Committee, is sponsoring a national competition for the design of a major new County Court Complex.

Registered architects are invited to send a letter of interest. A Request for Qualifications will then be forwarded containing details of the competition and names of jurors. Based on the response to this request, five firms will be selected to attend a briefing where they will receive a copy of the program. These finalists will be offered \$25,000 to defer submission expenses. The winner of the competition will be commissioned to be the Architect for the Complex.

Milestone Dates

Letter of Interest	August 1, 1985
Response to Request for Qualifications	August 15, 1985
Announcement of Finalists	September 3, 1985
Briefing/Release of Program	September 10, 1985
Submission of Entry	October 10, 1985
Competition Winner Announced	October 19, 1985

A detailed program for the facility is being written and developed by The Gruzen Partnership, New York City. Jordan L. Gruzen, FAIA, will serve as Professional Advisor.

Letters of interest must be received by 5:00 PM. on Thursday, August 1, 1985, and should be directed to:

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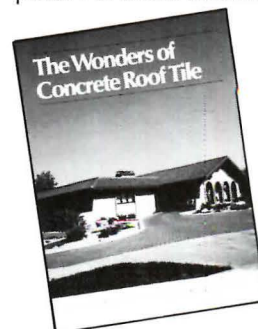


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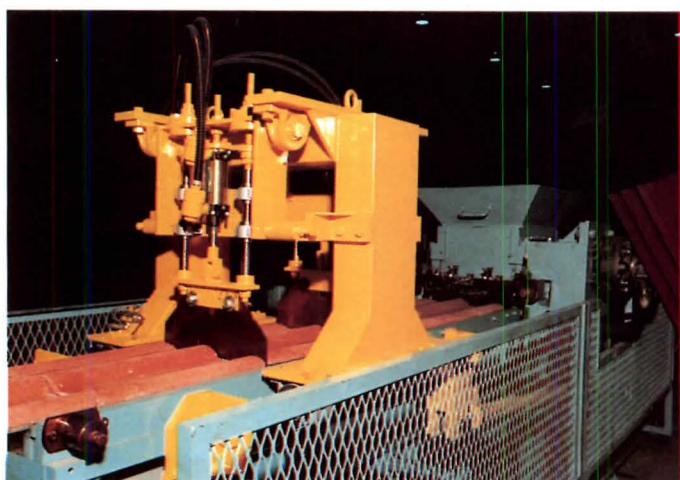
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The Institute from page 31
 highways from coming through the city. asked why he should have the right to speak for the public, Temko said because he was "better educated, more sensitive, and smarter," and went on to lambaste a public that, conditioned by the "freakishness and violence of television," sought buildings like San Francisco's spired Transamerica building, which he called an architectural dunce cap." Ellerbee pointed out to Temko that "no one in the television medium had designed it."

Consultant William Sharfman, who moderated the next theme session on the architect's interests, said that when he fed his credit card-like convention name badge into a local money machine, he received a transaction receipt that read: "No money in the account, but what is 'Value Architecture?'" Panelist Hugh Jacobsen, FAIA, of Washington, D.C., said that he didn't know whether "value" was being used as a verb or a noun and that the convention seemed to be addressing building and not architecture, "and there's a world of difference." Co-panelist Charles B. Thomsen, FAIA, of 3D International, Houston, said that there is now a plethora of architects operating on leaner fees in a profession that has become more competitive. He added that architects need to be more interested in providing good service rather than selling it. The rest of the session degenerated into a debate between Jacobsen and Thomsen about the responsibilities of the architect to the client and specialization within the profession—the latter damned by Jacobsen and supported by Thomsen. Jacobsen also saw clients as "difficult" and said that they bring "no freshness" to the architect's solution, while Thomsen praised involved clients, finding "inspiration in their insights."

A theme discussion on "what the architect invests" commenced with two presentations: one by Jean Paul Carlhian, FAIA, Boston, of his firm's design for the Museum of African Art for the Washington, D.C., mall, and the other by Stanley Kigerman, FAIA, Chicago, of his Knoll showroom in Houston. In the discussion that followed, the panelists—Joan Goody, FAIA, of Boston, John Johansen, FAIA, of New York City, Raymond Kappe, FAIA, of Santa Monica, and David Weingarten of Oakland—each read prepared statements of their architectural viewpoints. Kappe prefaced his with a denunciation of Tom Wolfe, saying that the writer did great disservice to the profession "by rendering architecture as fashion." After a long discussion between the participants of each other's point of view, Kappe said, "I think we do a great deal of talking to ourselves. We understand it, but do we communicate to people?" Syndicated columnist Neal Peirce, who moder-

continued on page 34

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The Institute from page 33

ated, appeared perplexed by the architectural discourse, particularly after Goody congratulated Tigerman on his "erudite verbal skills."

A theme session on the public's interests with Tigerman and Michael Brill of the Buffalo Organization for Social & Technological Innovation was perhaps the most fruitful contrast between architectural viewpoints. Brill stated that architects "almost never go back in a systematic way to find out if their hypotheses are true. We need such evaluation to build a body of knowledge for the profession."

Tigerman responded that such a strategy smacked of "formula making" and if used might mitigate the "freshness that one brings to the design problem each time." He added that "we have to make architecture more accessible through a comprehensible language."

Brill's impression was that architecture was becoming less comprehensible to the people who used it. "It's a hermetically sealed language," said Brill, who went on to bemoan "designer buildings," saying architecture "should be autobiographical" for the people who live and work in it, that it should reflect their world view and system of meaning, not the obscure meaning of architects. The audience applauded Brill on this point.

The final theme discussion on "what the public gains" commenced with presentations by John Burgee, FAIA, Charles W. Moore, FAIA, and Charles Davis, AIA, of San Francisco, each whom spoke of projects in which they attempted to engage the public. In the discussion that followed, panelists, who included Kathryn Anthony, AIA, of the University of Illinois/Urban-Champaign school of architecture, Steven Izenour of Venturi, Rauch & Scott Brown, and critic Wolf Von Eckardt, sided either for or against more public involvement in and review of design, with Moore, Davis, Anthony, and Von Eckardt arguing for more public involvement and Burgee and Izenour calling for less. "I'm all for genius," said Von Eckardt, "but responsibility to the public is more important. Ego gratification doesn't play anymore." M.J.C.

Officers Elected for '86; Homeless Resolution Adopted

New officers elected at AIA's annual convention are Donald J. Hackl, FAIA, as first vice president/president-elect; A. Notley Alford, FAIA, Benjamin E. Brewer Jr., FAIA, and David E. Lawson, FAIA, as vice presidents; and Harry C. Hallenbeck, FAIA, as treasurer.

Hackl is president of the Chicago-based

firm of Loeb Schlossman & Hackl and is currently AIA national vice president. He has served on several Institute committees and was a director, officer, and president of the Chicago Chapter/AIA.

Alford is principal in the Dayton, Ohio, firm of Lorenz & Williams and is vice chairman of the practice commission; Brewer heads his own firm in Houston, and has been committee chairman, director, and president of the Houston Chapter/AIA; Lawson is executive vice president of the Madison, Wis., firm of Potter Lawson Pawlowsky and was president of the Wisconsin Society of Architects/AIA; and Hallenbeck, president of Hallenbeck Chamorro & Associates of San Diego and Alameda, Calif., was national director from the California region.

AIA delegates at the 1985 convention also passed a resolution on the plight of the homeless in America, as well as other resolutions concerning professional liability, associate members, membership titles, education, and historic preservation.

Citing AIA's ongoing commitment to low-income housing through its housing policy and the need for the profession to be made more aware of alternative housing forms to aid the homeless, a resolution on special shelter needs was passed. Submitted by the Portland Chapter/AIA

continued on page 38

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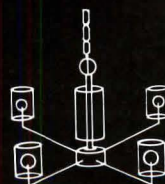
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The Institute from page 34

and sponsored by the Northwest region, Boston Society of Architects/AIA, Spokane Chapter/AIA, and Seattle Chapter/AIA, the resolution calls for the Institute's housing policy to be "expanded to include all aspects of human shelter for the homeless, the temporarily displaced, and the dying"; that the Institute support establishment of a "design clearinghouse for human shelter information, a resource of case studies for those planning such projects" with the expectation that such efforts will result "in the production of a supportive publication"; that AIA "bring the skills of the architect to bear on the needs of these special groups, taking an active role in educating the design community and the public about alternative

shelter design" and that it "actively support the implementation of such shelter projects"; and that AIA's housing committee oversee the program.

The delegates also passed resolutions:

- that AIA's board of directors should "undertake a significant effort to strengthen existing [professional liability] programs and evaluate and develop new alternatives to reduce the frequency and magnitude of professional liability claims against architects";
- that AIA recruit associate members, share with them professional programs and other resources, and integrate these associate members into component activities;
- that the membership services commission be instructed to consider returning to using the title "corporate member" for

those now called "members," and that the commission study membership categories and titles;

- that AIA "take a leadership position in studying and proposing improvements to the present system of educating architects";
- that the U.S. Congress be "urged to preserve in our tax laws those provisions necessary to continue the effort at restoration of our cultural landmarks, revitalization of our towns and cities, and preservation of the best of our past."

Venice Study Tour Planned

The AIA committee on design is sponsoring a week-long study tour to Venice, Italy, scheduled to depart from New York City on Sept. 28.

The tour is scheduled to coincide with the 1985 Venice Biennale and will include visits to six of the nine Biennale project competition sites. Designers of the winning projects have been invited to speak.

Rome architect Paolo Portoghesi, editor of the new publication *Eupalino*, is scheduled to give the opening address. Other speakers invited to address the group are Aldo Rossi, Milan architect and architectural historian; Anthony Vidler, professor of architecture at Princeton; Guiseppe Zambonini, a former student of Carlo Scarpa; Mario Botto, Swiss architect and professor; and Francisco Dal Co, professor at the University of Venice.

An optional four-day tour extension will include visits to several Palladian villas, tours of Verona and Vicenza, and a boat tour on the Brenta Canal.

For more information, contact John Tabor, AIA, Study Tour, Middleton McMillan Architects, 6230 Fairview Road., Suite 318, Charlotte, N.C. 28210.

Awards

Eleven Honored in National Planning Awards Program

The American Planning Association has presented 11 national awards for 1985. Top honors for outstanding planning went to the Southern California town of Poway and the Maryland Department of Natural Resources.

The comprehensive plan of Poway was recognized for successfully balancing development pressures with citizens' demands to protect the town's rural flavor. In 1980 residents and officials of this town of 35,000 incorporated and charged the planning department to develop a comprehensive plan to save it from becoming another example of urban sprawl in San Diego county. A 1981 poll indicated that 60 percent of residents wanted to either stop or reduce growth. The planning department developed a 511-page

continued on page 101



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This issue stands as evidence that a great many people—architects, developers, public officials—have learned to do a great many things well in the housing field. In addition to some fine individual houses, the issue contains a public housing program that has given new meaning to the phrase “there goes the neighborhood” (in this case the housing has caused neighborhoods to go upward); there is a near-Pruitt-Igoe that has become a bright showcase; there are two condominiums that accommodate the growing pressures for higher density in low-rise housing without sacrifice of amenity or quality; and there are two merchant developments that pay sensitive attention to the contexts of their respective communities.

In the midst of all this, however, we must report a darker side to the housing scene. One way to put it is that while there is some qualitative progress there is dramatic quantitative decline.

Suburbanites are pushed ever farther outward in search of an affordable house. City dwellers pay ever more for a supply of rental housing that is at best finite and in many places dwindling.

There isn't much to trickle down to the city's poor. And there is almost certainly more publicly assisted housing being left to decay or sold off than there is being built. The ultimate tally of the nation's housing deficiencies, of course, is in the growing numbers of the totally homeless. *D.C.*

Gentle Infill in a Genteel City

Scattered site public housing, Charleston, S.C. By Michael J. Crosbie



D. J. Johnson

The city of Charleston is ever conscious and proud of its history and vigilant in protecting the remnants of its past, notably its architecture. Settled more than 300 years ago, the South Carolina port adopted as its motto: "Charleston protects her buildings, customs, and laws." It is a city of "firsts," being one of the colonies' first planned cities and having America's first chamber of commerce, museum, Georgian theater, and municipal college. In the spirit of its motto, Charleston was also the first city to pass legislation designating a historic district, in 1931. It is now the largest such district in the country, encompassing 1,000 acres in which more than 3,000 buildings have been restored.

Many of these buildings are especially distinctive in that their form was an invention (another "first") of Charleston's 18th century master builders, and one that has survived to this day. The Charleston "single house" is a long rectangle in plan with its short side facing the street. As the city grew at a brisk pace (in its first dozen years more than 100 houses were built), lots became scarce. They were soon subdivided into deep, narrow-faced parcels due to the local practice of taxing property according to street width. The building form also made sense climatically, because the single-room-wide houses were easier to ventilate. In this subtropical region, prevailing off-shore breezes were coveted, and single houses soon sported grand, high-ceilinged porches (dubbed "piazzas" by highfalutin British). These piazzas, which captured breezes while providing shade, were always placed on the longer side that faced west or south. So uniquely efficient was this building style that a French visitor in the late 1700s wrote that "in Charleston persons vie with one another, not who shall have the finest, but who the coolest house."

The single house proved quite adaptable to the resources of the occupant, and today it is found in every social strata; from the fine, extravagant mansions on East Battery, to the meager, ramshackled homes of Charleston's poor. Given this history and the architectural inventiveness of Charlestonians, it seems natural to find the single house style perpetuated in new construction, especially in the historic district. But it is downright amazing to find an enlightened city government and a committed housing authority building single houses with HUD funding as low-income housing, and doing it in such a way to revitalize neighborhoods.

Charleston's scattered infill housing, comprised of 113 units on 14 sites in five different neighborhoods, began in 1978 when the city was awarded new construction funds from HUD for the first time in a decade. An analysis of Charleston's housing needs by citizens that same year revealed vacant parcels where low-income rental units could best be developed using the scattered site approach. With HUD money and the survey in hand, the city and the housing authority began their search for the most appropriate sites on which to build. Donald J. Cameron, executive director of Charleston's housing authority who over-aw the projects through completion, remembers the search as a long, involved process but one guided by a clear set of criteria. "We wouldn't build on sites in which private redevelopment was possible," Cameron explains, "we wouldn't choose sites not zoned for multifamily housing, we'd use only vacant land zoned for residential use, we'd build no more than 22 units on site, and what we built would be compatible with the existing neighborhood." During the process of looking at more than 100

cross page, detail of Charleston's scattered infill housing on Reid Street; right (top and middle), single house form in grand and modest versions and (bottom), in public housing on Cannon Street.

Michael J. Crosbie



D. J. Johnson

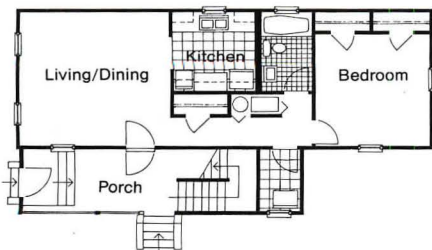
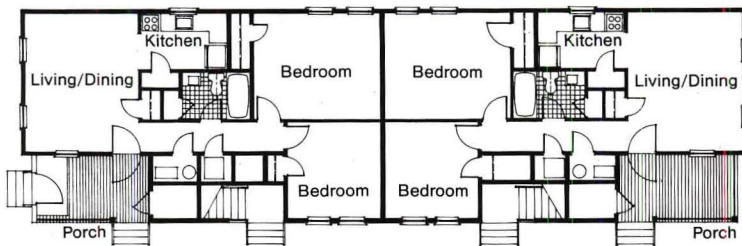


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Top and above, Coming Street project, the first of single house units built, with a view from second story porch of same project; below and bottom, first floor plans by Middleton McMillan Architects and Bradfield Associates, respectively. Across page, top, streetscape of units on Line Street; across page, bottom, free-man's house units blend with context of South Street.



sites, Charleston became eligible for another round of HUD funding in 1979, which was approved.

Originally, 139 units were planned. Some were cut because of small pockets of neighborhood resistance. Residents were concerned, says Cameron, "that we were going to build a traditional housing project with densities equal to what was permissible under zoning, which is 26 units per acre." Such an influx of low-income renters, they felt, would drive down property values and lessen their potential as homeowners to secure home improvement loans. Other units were dropped for unexpected reasons, such as the discovery of a cemetery on a site during excavation. "Being a public agency," says Cameron, sheepishly, "we can't build unless we relocate the cemetery intact, and that wasn't feasible. So now we own a cemetery."

Because funds were allocated for two separate projects the units were divided into two groups of 67 and 46 and given to two separate architects (Bradfield Associates of Atlanta and Middleton McMillan Architects of Charleston) who worked with two separate contractors. The strategy was to develop some friendly competition between the two, who worked under the same guidelines on projects that in some cases would be within sight of each other.

Both the architects and Cameron agree that the most difficult phase was developing a scheme that met the housing authority's notion of appropriateness. During the two years of site selection, Cameron became aware of the generic qualities of the five neighborhoods. He was advised by Paul Reavis, who was then city architect. Reavis was "really in tune with what was going on," explains Cameron, and suggested careful consideration of the existing fabric, what the houses on either side of the lots were like, what the units would face, what was down the street.

At the outset of design, Cameron did not say that the projects should be like single houses. "We knew what we wanted conceptually," he says, "but we had no idea what the finished product would look like." There were some false starts, but slowly the ideas of the architects and the housing authority began to coalesce. Bradfield Associates had an especially hard time, being based in Atlanta and making numerous trips to Charleston. After one particularly discouraging public review, Richard Bradfield, AIA, remembers walking around the neighborhoods for the rest of the afternoon and then sitting up all night in a Holiday Inn, sketching single house schemes on the back of his blueprints. "The next day," says Bradfield, "Don and I went to the planning people and showed them the sketches. They said, 'Now you're on the right track.'"

Bradfield then sent two people from his office to Charleston, and they measured the single houses around the Coming Street site, from entire facades to the spacing of the balusters on the railings. The Coming Street project was the first to be built and the only one actually in the historic district. It thus served as a good prototype, because it had to meet the approval of the city's board of adjustment, zoning board, board of architectural review, the state archives review, and the president's advisory council on historic places. This would assure compliance of the other units as the historic district expands to include them.

Although based in Charleston, Edgar B. Gale, AIA, of Middleton McMillan is not a native and took a similar approach, walking the streets near his office and noting single house details and characteristics, such as color. "They're very pale and soft here," says Gale, "and very earthy." Since the architects did their field work in different parts of the city there are subtle differences between the two schemes—in the use of stairs, shutters, parapet walls, and materials—just as there would be differences between the works of two master builders centuries ago, even on the same street.

The architects also picked up tips from local builders. Bradfield consulted with a contractor who had restored many single houses. "Within a few hours he taught us some tricks where we could accomplish some of the character of the older details without



actually using the molded pieces," says Bradfield. Railings are milled out of 2x4s, balusters are nominal 2x2s, and porch columns are chamfered 4x4s. The architects even found S-curved shutter holdbacks manufactured right in Charleston. Although the original single houses were clad mostly in homegrown cypress (now prohibitive in price), Bradfield chose California cedar, placing the finished side against the house so that the texture of the grain was revealed. Gale opted for a beaded masonite siding but had difficulty convincing the architectural review board to accept it because as large sheets it was often poorly installed and cracked. Clapboard-size pieces were easier to install, however, and Gale specified nails to be driven to within 1/16 of an inch and then finished with a wood block, preventing the carpenters from cracking the material.

With the preliminary plans complete, the housing authority submitted them for HUD approval, and then things got complicated. "Each state develops its own standards," says Cameron, "and in South Carolina they have an eight-page list." One standard specified brick veneer; no other material was allowed. A second required all kitchen ranges to be placed on an outside wall. Another called for curbs and gutters along every drive and a four-foot-wide sidewalk. "When you're building in a small residential neighborhood and trying to be compatible," Cameron remarks, "curbs and gutters in a driveway aren't going to make it. The standards were written for complexes with 100 or 200 units, where you need all those things." The technical staff in the state HUD office reviewed the plans and then sat down with Cameron to discuss the variances. "They had two legal pages of things that didn't conform," says Cameron, smiling. But the technical people helped us because they were in a funny position. Their job is to review designs in accordance to the





Left, side yard with flourishing plants between Marion Street units.

standards, not to make judgments." When the plans were presented to HUD supervisor William Nixon, who had final approval, the technical staff gave the pros and cons of each variance, explains Cameron. "They told him, 'It doesn't fit the standards, but then the standards don't fit this site, or this problem, or this project.' They supported almost everything we wanted."

Bid as two projects, the first 67 units came in at 4 percent under budget and the second 46 units came in at 8 percent under. "I would love to say the reason was that we were super efficient," says Cameron, but he admits that when the projects were bid in late 1981, early 1982, the construction industry was in a slump and contractors were bidding low to compete for work.

As built, the number of units per site ranges from two to 22, with an average density of $13\frac{1}{2}$ units per acre. (The density for the older residential districts is 23 units per acre.) Single houses occupy all but four sites (which are garden apartments outside the old section) with a fifth site having "freeman's houses": one-story versions of the single house, named for the house type built for freed slaves. An inventory of unit sizes breaks down in nearly equal thirds of one- two- and three-bedroom apartments, and there are three four-bedroom units. Of the sites I visited, the buildings and yards are neatly kept. According to Hewitt Dominick, who is housing manager, most residents take the initiative to repair their own units and have planted flowers and shrubs. The single house style allows efficient ventilation and cooling of these unairconditioned houses, and porches are a welcomed outdoor amenity in this urban context. One resident told me that her only complaint about her house was that she couldn't own it. "It should be mine," she laughed. "I take care of it!"

The initial resistance by some in the neighborhoods has completely disappeared. In fact, many homeowners have reacted with a flourish of repair and paint since the projects have been completed. "They don't want their own houses looking worse than the low-income projects," says Dominick, wryly, and in some areas new private construction has occurred. Charleston's achievement has also attracted about a dozen inquiries from other cities, Cameron reports, which are seeking to revitalize neighborhoods through sympathetically designed public housing on scattered sites.

And there are awards. Charleston's scattered infill housing has won a HUD recognition award in the category of innovation (prompting one HUD administrator to comment: "Pretty good for government work; break all the rules and you win a prize."), an award from the National Endowment for the Arts, a federal design achievement award for meritorious design, and, most recently, a 1984 Presidential award for design excellence.

Coming full circle, Charleston may now be a city of firsts *and* lasts in respect to this last laurel. "It's sort of ironic that President Reagan, first to recognize a public housing project with such an award," says Richard Bradfield, with 30 years' experience in public housing, "has done more to dismember the program than any other President in our history." □



© William Helser

'Combining Artistry and Compassion'

Public housing remodeled for senior citizens in San Francisco. By Donald Canty, Hon. AIA

would not have been too much of an exaggeration to call the project the Pruitt-Igoe of San Francisco, in reputation if not size. It was an 11-story, 211-unit concrete slab of public housing officially named Yerba Buena Plaza Annex but known throughout the city as the "Pink Palace."

It was known mainly as an incubator of crime and violence, deteriorating "file cabinet for problem families." In the current era, many cities are following the Pruitt-Igoe example and tearing down such projects. This is not only expensively wasteful, but it raises the specter of an actual net decline in the sup-

ply of publically assisted housing for those of low and moderate income (see page 56).

Instead, San Francisco determined to save the building and turn it into housing for the elderly, using a combination of HUD funds and proceeds from the city ordinance requiring downtown commercial developers to build or contribute to the construction or rehabilitation of housing.

Covered walkway leads from the entrance of the building to a 'gatehouse' on the street where residents can await transportation.



© William Hessel

There wasn't much to start with. The building rose abruptly from a sea of asphalt. Corridors were seemingly endless and open to the wind and fog. There was no clearly demarked entrance. Security was problematical; ground floor units were abandoned because they had been so frequently broken into.

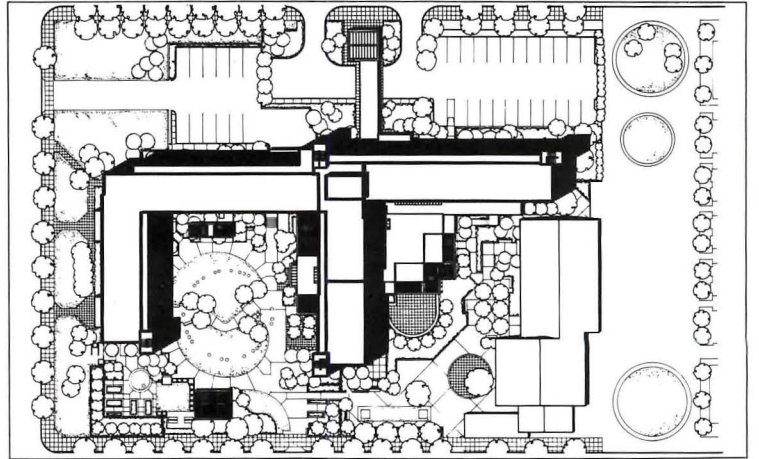
The remodeling by Marquis Associates (Robert Marquis, FAIA; Cathy Simon, AIA; and Gita Dev, AIA) is a happy combination of artistry and compassion. Contributing to these two qualities were two consultants: graphic designer Deborah Sussman of Los Angeles Olympic fame, and Clare Cooper Marcus, celebrated social scientist in residence at the University of California college of environmental design at Berkeley. Sussman was brought in for consultation on color, Marcus to represent the behavioral needs of the elderly in the design process. Marcus visited comparable highrise projects for the elderly, reviewed the existing literature on housing design for the elderly, then engaged in "design brainstorming sessions" and critiqued design elements as they emerged.

An early decision was that the corridors had to be enclosed on the north facade for the health, safety, and peace of mind of the new residents. Once a key blighting factor in the building, these corridors became the high points of the remodeling.

They are, of course, sunny and protected behind their ribbon windows. They are still long, but they are full of events that make their length less oppressive.

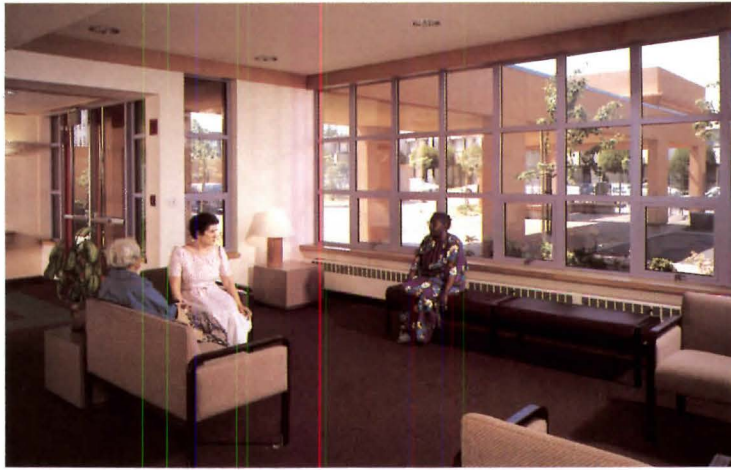
Kitchens of the units abut the corridors, and stoves required venting to the outside. The designers took the vents across the corridor ceiling, attached vertical elements to the inner walls, and presto: The corridors became arcades.

To give individual identity to the units, wooden shelves were built across the bottom of the kitchen windows along the corridors. The idea was that the residents might use them for plants and other personal touches. They are used to a fare-thee-well;



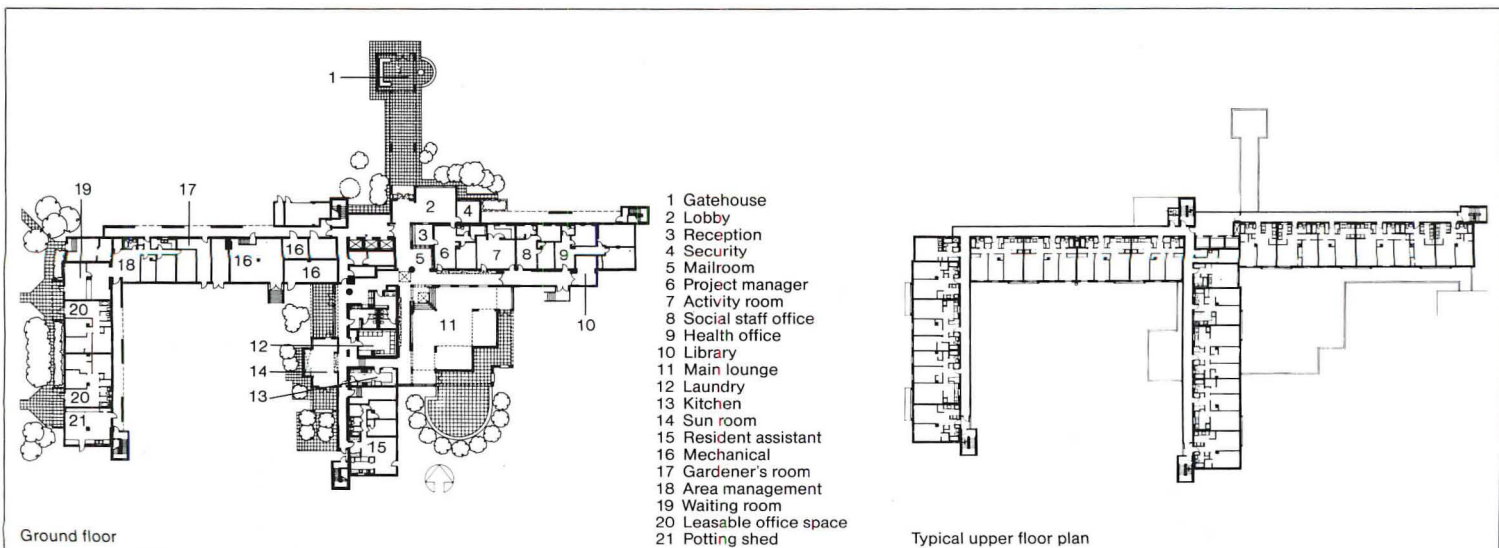
Left, north facade before restoration, with parking as forecourt. Across page, north and east facades today. At left in current photo is profile of gatehouse projection. Others come off the rear of the building into a courtyard (below), reducing its monolithic quality and providing communal spaces. Existing senior center is at lower right in plan.





Top left, the sunny entrance lobby. Left, the spacious main lounge. Across page, a typical upstairs corridor, with shelves for plants and arcade effect created by terminating vents across ceiling in vertical elements. Once bleak and fearful, corridors are now among building's amenities.

Photographs © William Hesel





some absolutely overflow with greenery. To enhance the feeling of entrance, there is also a small wooden bench in the wall beside each unit's door. Among other things, the benches serve as places for residents to put packages while opening the doors after returning from shopping.

The place is full of such warm and delightful touches. They start at street side with a canopy projecting from the building entrance to a pavilion where residents can wait for taxis or visitors to pick them up (it is hoped that some day there may be a municipal bus stop here). There is still some parking in the front courtyard to either side of the pavilion and its canopy, but it is pleasantly interspersed with landscaping.

Entering the building (visitors are met by an exceedingly helpful guard) there is a bright and cheerful lobby to the left. Its positioning and planting are such that residents can see people coming and going without being too visible themselves. Opening onto the lobby, in the manner of a hotel registration desk, is the manager's office.

To either side of the entrance, ground floor apartments have been replaced by public spaces, including a medical office and outposts of community service agencies. Toward the rear of the building, a few steps past the lobby, is one of the principal social spaces: the area where residents have their mailboxes. It is close to the elevator, at the intersection of two major hallways.

Just beyond this area at the rear is the main lounge: a large, quarish room where furniture can be arranged in a variety of ways for large or small groups. The rail on the stairs at its entrance can even be removed and a platform at the top of the stairs used as a stage, making the lounge into an auditorium.

One of the things that Marcus told the designers was that

elderly persons don't like to commit themselves to social situations without first checking them out. "Who's in there? What are they doing?" So there are openings from the adjacent hallway into the lounge. Residents can unobtrusively case the scene before entering.

The elderly, Marcus pointed out, welcome the warm sun but often avoid exposure. So the lounge has generous windows to bring in the morning sun. Another lounge on the west side serves the same function in the afternoon.

The main lounge is partly in a protrusion from the rear of the building that reaches toward a pre-existing senior center that functions as an adjunct to Rosa Parks. There is a variety of other common areas within the building. Laundries are on the main floor and the second floor, deliberately creating another point of destination. The former rooftop laundry room has been replaced by a sauna and other recreation spaces.

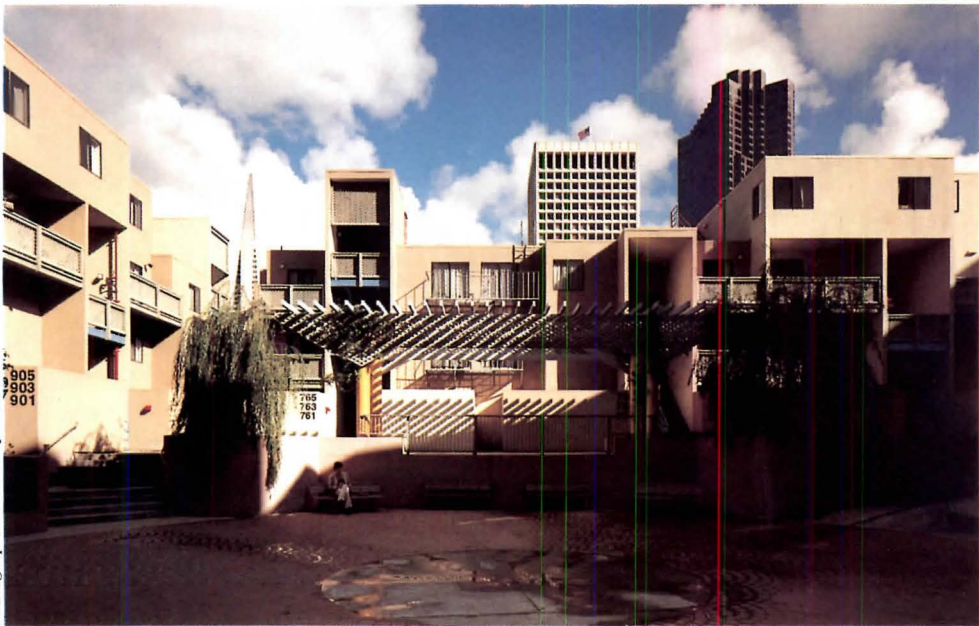
A deliberate effort was made to change the building's image as a dangerous monolith. A principal tool was paint. The building is given a distinct top and base by use of vivid color. (Sussman's original scheme was even more vivid but was toned down somewhat by the housing authority.) In between, the mass of the north elevation is further fragmented by the corridor enclosures and random, cloudlike patches of gray on the white walls.

The protrusions front and back also diminish the sense of monolith. In the rear there is also a separate checkers pavilion in the fenced courtyard formed by the L-shaped Rosa Parks building and the senior center. In one enclosure facing this courtyard is an old-fashioned porch swing suspended by a chain.

In all, this is a place of pleasant spaces, indoor and out, sensitively devised. □

Dual Act of Integration

Mei Lun Yuen housing in San Francisco. By Allen Freeman



Photographs © Christopher Irion

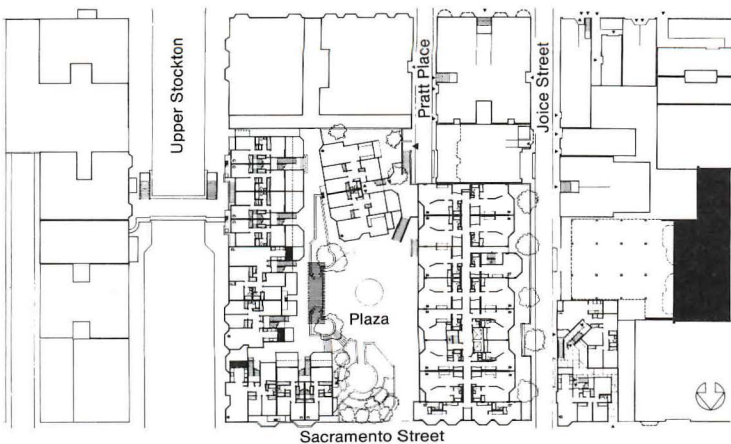
Substandard living conditions are rife in San Francisco's 20-block Chinatown core. More than 200 people per acre are packed into 20 blocks of mostly three- and four-story buildings whose first and frequently second floors are given over to commercial use. But on one edge of Chinatown, at Stockton and Sacramento streets, an interesting housing juxtaposition occurs. There, on parts of two adjacent blocks, the Mei Lun Yuen apartment complex locates 185 units of federally assisted housing adjacent to the financial district and Nob Hill—some of the most expensive urban land in the country—and affords low-income residents views of San Francisco and the bay that Nob Hill neighbors are paying fortunes for.

Mei Lun Yuen, which in Chinese means "neighbors of beautiful garden," both integrates and is integrated, combining 33 walk-up, three- and four-bedroom units for low-income fami-

lies, nine of which are black, with 152 one-bedroom units for the elderly in an elevator highrise. The five buildings also house the 15,000-square-foot Geen Mun ("nourishing the people") Neighborhood Center and resident parking for 52 cars. Total cost: \$10.5 million, or \$45 per square foot.

The architects, LDA/Gerald Lee, AIA, and Marvin Buchanan, AIA, oriented the project inward on a courtyard in a successful attempt to open up the densely built neighborhood. Four of the buildings face this space, which is entered at grade in mid-block off Sacramento. The typically steep San Francisco corner site is unusual in that Stockton goes into a tunnel adjacent to the project and has two contrasting characters: a quiet, residential cul-de-sac above and a thoroughfare below. The community center faces lower Stockton.

The architecture, too, is thematically integrated, drawing both



Above, the corner of Sacramento and Stockton. Above left, the courtyard, with financial district towers in lower photo.

from San Francisco's tradition of bay windows on street elevations and a Chinese motif of rounded fenestration at courtyard level. But it turned out that initial color selections were more to Occidental than to Oriental taste, and the exterior palette has been somewhat softened. Another minor problem, since remedied, was a deeply recessed fan-pattern courtyard paving that the elderly residents found difficult to walk on.

Today Mei Lun Yuen seems the happiest of housing projects, due in large measure to the pride of its residents and, by all accounts, a diligent and popular general manager. The most telling result is upkeep: The project, which opened three years ago, looks brand new. □

The Homeless: An Urban Crisis Of the 1980s

*They are growing in numbers
and visibility, but more
is being said than done.
By Nora Richter Greer*

You see them now in every American city—the urban nomads who warily wander from doorway to bus terminal to park bench to soup kitchen. In the bitter cold of winter, they seek refuge in the often unsafe, overcrowded, and inhumane emergency shelters that hauntingly resemble concentration camps. Public awareness of the plight of these hundreds of thousands, if not millions, of homeless people has heightened, but misconceptions still abound as to who they are, why they are living on the streets, and what is needed to remedy their grave situation. What is clear, though, is that their homelessness represents the most severe housing crisis since the Depression—a problem that by all accounts will only get dramatically worse.

“The scarcity of low-income housing appears to be the main cause of homelessness,” concluded the House intergovernmental relations and human resources subcommittee after conducting extensive hearings on the homeless late last year. “Poor people simply cannot afford the majority of available housing in the United States.” At those hearings, New York State Governor Mario Cuomo said, “We might not have a scientifically valid definition and description of the homeless—of who precisely they are, and where, and in what numbers—but we know from our own experience in New York State as well as reports around the country, and from simple observation, that never since the Great Depression have there been so many people without shelter.”

In a report to the National Governor's Association's task force on the homeless, Cuomo gives the following estimates for 1983: 60,000, New York City; 20,000 to 25,000, Chicago; 12,000 to 15,000, Baltimore; 2,500, Denver; 8,000 to 10,000, San Francisco; 2,000, Boston; 7,700, St. Louis; 22,000, Houston. The most frequently cited national figures range from 250,000 (HUD's estimate) to four million (by the Community for Creative Non-Violence, a homeless advocacy group located in Washington, D.C.). The real issue is not the precise number of the homeless, but the gravity of their situation. In New York City alone, some 25 to 50 homeless people die on the streets during each of the winter months.

The homeless crisis has spread like a cancer. In a survey of 20 cities, the U.S. Conference of Mayors found that the number of people seeking emergency shelter increased 38 percent from 1982 to 1983. Even HUD reported a 10 percent increase each year from 1980 to '83. Another barometer of the problem's seriousness is the incidence of hunger, since hunger is the handmaiden of homelessness. The National Governors Association in a survey of 181 food pantries and soup kitchens in 12 states found a “dramatic increase” in the numbers seeking emergency food aid between February 1982 and '83: “In that single year, demand in over half of the programs surveyed rose by 50 percent or more.” What looms ahead? One clue may be the number of people doubling or tripling up (living with one or two other persons or families). The National Coalition for the Homeless estimates there may be as many as 10 to 20 million doing so, with as many as 500,000 in New York City alone.

What makes the '80s feel like the '30s is the demography of the homeless population. Now, as then, the homeless represent a broad cross section of American society—the young and old, single people and families, the mentally and physically disabled and the able-bodied. This is vastly different from the homogeneous skid row population, the majority of whom were older white men suffering from alcoholism or drug addiction. Since many cities and states had anti-vagrancy laws (until the '70s), most skid rowers were sheltered—in jails, if not seedy hotels, flophouses, or missions. But, regardless, they were considered the derelicts of society, as often the homeless are today. But now, according to the U.S. General Accounting Office, the average age of home-

less persons is 34. Single women make up 13 percent of the homeless population, minorities 44 percent, and families 21 percent. (It is especially poignant to see young children as miniature bag people dragging their toys around in plastic bags.)

A present-day myth is that these street people have simply rejected available assistance. "It is an overstatement to say even a small minority of these people live on the streets by choice. There is no evidence anywhere that people live on the streets by choice," Robert Hayes, founder of the National Coalition for the Homeless, said at a recent conference on the homeless, which was organized by AIA's housing committee.

"Housing availability for the poor is going from bad to worse. Housing availability for the very poor is nonexistent," Hayes said. A major reason is urban gentrification—the displacement of low-income people from their houses or apartments, which are then renovated and put back on the market at much higher prices. The National Housing Law Project places the number of people who are involuntarily displaced from their homes each year at 2.5 million. At the same time, the group estimates that 500,000 low-rent units are lost each year. "When one realizes that the major victims of mass displacement are the poor, those with fewest resources to absorb new hardship or to recover in its wake, it is no mystery that the ranks of the homeless continue to swell," says NHLP.

Traditionally, the house of last resort has been the residential hotel, a housing type that fell into disdain in the '60s and became the symbol of urban decay. Often located on skid rows or on the fringes of commercial or industrial districts, these hotels were particularly well suited to housing the elderly, the mentally ill, and singles of all ages. But since the '70s these buildings have been toppling like bowling pins: Between 1970 and '82 the nation lost 1,116,000 single-room-occupancy (SRO) units, nearly half of its supply, first to urban renewal

and highway projects, then to abandonment, gentrification, and arson. New York City lost 87 percent of its stock.

There has also been a sharp decline in federal housing assistance. The Reagan Administration's approach has been to turn from subsidies for the construction and operation of public housing to vouchers for individuals to secure their own housing. In fact, there has been no new construction, the existing units are not being properly maintained, and operating subsidies to public housing authorities have decreased. Some of the public housing is in such bad repair that the U.S. Conference of Mayors is calling for \$1.7 billion for rehabilitation costs; the Administration's proposal for FY '86 offers about \$218 million. While 4.6 million households received housing assistance in 1984, the number of those newly assisted has diminished. From 1976-1980, there were 300,000 new households assisted each year; from

1981-84 there were only 100,000 per year.

As the affordable housing market drastically shrunk, three other concurring changes added large numbers to the ranks of the homeless: a shift in the care of the long-term mentally ill, a transformation of an industrial economy to a high-tech one, and a decline in government assistance to the poor.

Until the mid-'50s, a large percentage of the long-term mentally ill found total asylum in state hospitals. But with the introduction of antipsychotic drugs, the state institutions began to release patients in large numbers on the theory that, with these new medications, the mentally ill could return to their communities. The philosophy was that support and guidance, when necessary, would be available at community mental health centers. In the first wave, approximately 200,000 were released—those patients who responded best to the new medications and who had families or other supportive environments to return to.

In the '60s, deinstitutionalization continued amid growing public outcries over the deplorable conditions of many state institutions and the lack of civil liberties of the patients. In addition, in 1963 the disabled mentally ill became eligible to receive federal assistance and Congress passed legislation providing grants to community health centers. Hundreds of thousands more patients were released, so that today there are approximately

132,000 psychiatric patients in hospitals nationwide compared to 550,000 in 1955.

What happened, though, is that the community centers never materialized in any great numbers. "The concept of moving comprehensive treatment and care from the institution to community auspices was basically a good one. . . . But the implementation was terribly flawed," said the American Psychiatric Association's task force on the homeless. Many of the younger mentally ill have neither received adequate treatment in the community nor been helped

through hospitalization, because it is difficult to now hold psychiatric patients indefinitely without their consent. And the mentally ill are highly susceptible to homelessness; a re-occurrence or a destabilization of their condition can lead to loss of job and home, or both. They are thought to make up 20 to 50 percent of the homeless population, but as Dr. Irene Levine of the National Institute of Mental Health says, "because the very state of homelessness can cause varying degrees of mental illness in relatively short periods, there may even be larger percentages of the homeless who are mentally ill."

Another group joining the ranks of the homeless are the so-called "new poor," the industrial workers whose skills are no longer useful in the new, high-tech society. In obvious need of retraining, the only jobs available are often low-paying service jobs, so, even if working, they too are extremely vulnerable to homelessness. "What has come to be known as the deindustrialization changed American industry, the workforce, and the structure of communities across the nation," says Dr. Richard Ropers, of UCLA's basic shelter research project. "During the decade of the 1970s, at least 38 million jobs in basic industry



Annie Q.

Above and following page, drawings by a homeless woman, Annie Q., of the destitution of life on the street. Many others, like Annie Q., record the tragedy through drawings and writings, which are often printed in the homeless coalitions' newsletters.

were permanently lost." Added to this were those losing government benefits. By the late '70s, large numbers of households were believed to be on the brink of homelessness; the twin recessions of 1979 and 1982 pushed many over the edge. And in 1982 the Congressional Budget Office reported a poverty rate of 15 percent (compared to 11.4 percent in 1978), the highest in 15 years.

Once the threshold of homelessness has been crossed, the route back can be extremely long and arduous. The first step is usually to seek emergency shelter, which in itself can be a dangerous and horrifying experience. As Ellen Baxter and Kim Hopper, researchers with the Community Service Society in New York City, have written, "The frightening scale and Dickensian conditions of public emergency shelters effectively exclude those most in need of a protective setting." For example: New York City's Fort Washington Armory "shelters 960 men on a single drill floor; the hallucinations and bizarre behaviors of the mentally disturbed among them can hardly be quelled by the seven to 12 staff members on a shift. Attention to the 10 available showers does not prevent their breaking down either. Chaos prevails," write Baxter and Hopper. A shelter for men near the Bowery in New York City sleeps approximately 250 men on cots inches apart. The door is locked each night to keep people out, not in, especially in the winter. (This practice is repeated at shelters across the country.) After visiting the shelter one winter evening, Robert Hayes said, "You could actually see marks on the door where men had clawed at it to get in after hours."

Basically these shelters simply offer a temporary respite from inclement weather and the danger of the street. Most offer no food, no sense of permanency (admittance is most often on a day-to-day basis), no privacy, inadequate bathroom facilities, no place to store belongings, no help in securing more permanent housing or psychiatric counseling. There are incidences of widespread disease—from scabies and lice, to leg ulcers, to tuberculosis; there is minimal, if any, medical care. The buildings are often run-down and exceedingly unattractive. The private shelters are usually safer, cleaner, and better run facilities and offer a sense of caring, respect, and dignity to their guests.

Shelters that are "accessible, warm, soft, and treat people with dignity" are needed, said Hayes at the AIA conference on the homeless. "But they are hardly the means to ending the misery. . . . Housing, housing, housing is the answer." To solve the problem, Hayes said, "we need money and we need brains. We look to the architectural community for the brains."

Baxter and Hopper write of the three-tiered approach to finding decent shelter. The first tier consists of basic emergency shelters "made as undemeaning and accessible as security and hygiene considerations allow, which provide clean bedding, three meals, and adequate security and supervision. In addition, regular clinical attention should be available. Virtually any structure with a roof and walls, such as armories, church basements, and school buildings, can be turned into a shelter." The second tier is transitional accommodations, "which address differentiated needs of homeless individuals. Intensified efforts to secure entitlements as well as necessary clinical linkages should be made. Placement in tier two should be followed by implementation of an individualized plan for permanent housing." Tier three can be permanent housing, or for the mentally ill and the elderly can be "long-term supportive residences in the community where privacy and independence are afforded residents and where assistance in obtaining services in times of need is assured."

Long-term housing does not necessarily cost more than emergency shelters, Baxter and Hopper argue. They found in 1983 that the cost per homeless man at the Fort Washington shelter,



in New York City, was \$21.39 per day. That averages out to \$641 a month per homeless man. Elsewhere in the city, at the Travelers Hotel, which has 27 rooms for 36 women, the cost was \$16 per day; at the St. Francis Residence, 100 private rooms were developed at half the capitalization cost and operate at about two-thirds the costs of the city's shelter.

For the homeless mentally ill, community-based houses can take the form of quarterway or halfway houses, lodges, board-and-care homes, satellite housing, foster or family care, crises or temporary hostels. One example of graded care in the same building is the El Rey House in Seattle. Designed by ARC Architects, Seattle, and modeled after the Fountain House in New York City, the El Rey offers three different levels of supervised living. The first is highly supervised, with a centrally located control desk that is staffed 24 hours a day. The second level has semi-private bathrooms (for a little more privacy and responsibility), and the nursing control desk has disappeared. The third has private rooms, with private baths and small kitchenettes. Psychiatric counseling, job training, basic life skills programs, and recreational activities are offered in the El Rey's clubhouse.

It is ironic that what was once considered the core of the worst city slums is now thought to be one of the most viable affordable housing types—the residential hotels. “It’s my belief that because of the communal nature of these facilities many elderly people would be better off in well run SROs than in much more expensive Section 8 apartments where they tend to become isolated and lonely,” says Andy Raubeson, director of SRO Housing Corporation Inc., in Los Angeles. Raubeson and others have found that dilapidated residential hotels can be rehabed into baseline SROs for as little as \$6,000 to \$12,000 a unit. Rents can remain low, from \$100 to \$250 a month, and additional income can be made from renting the first floor space to commercial establishments.

Since the SRO has been a building type out of favor, local building codes may need to be rewritten for all aspects of the design: minimum floor area, spatial arrangements, essential support facilities, as well as fire and other safety requirements. Zoning laws may have to be changed to allow for transfer of development rights or perhaps to allow SROs in transition zones. And given the rapid loss of SRO units in some cities, inclusionary zoning could help stem the tide. A model inclusionary zoning law was adopted in San Francisco in 1979, after a moratorium was placed on residential hotel conversions and demolitions. It requires a one-for-one replacement of any SRO units lost. A similar ordinance is in effect in Miami.

Another possible pitfall facing developers of shelters, halfway houses, and low-income housing is community resistance. Says the American Psychiatric Association's task force on the homeless: “Since the beginning of deinstitutionalization, there has been a great deal of resistance to the development of community residences for the mentally disabled. Many citizens do not oppose the theory of community care for the mentally ill, but when faced with the reality, they often oppose the siting of such facilities near their own business or residence.” It becomes crucial, then, to work closely with the community when developing such a project. Sometimes the anti-homeless sentiment takes on a viciousness, as seen in a proposal by a deputy commissioner in Fort Lauderdale, Fla., to spray trash cans with poison to “get rid of the vermin” searching for food. Other times incaring points of view can get majority consent, such as the passage of ordinances in Phoenix prohibiting lying down in public places and declaring garbage to be city property.

Over the next several years, as the numbers of homeless grow,

the debate likewise will expand over whether people in this country have a basic right to shelter and, if so, who should provide it. That battle is being slowly fought and won for the homeless in local scrimmages, but victories are sometimes ephemerally. One leader of the struggle is Hayes, who as a young lawyer working at a prestigious Wall Street law firm became outraged over the condition of the homeless people he passed daily on his way to work. In October 1979, he filed a law suit against New York City and the state on behalf of six homeless men (*Callahan v. Carey*) charging that the government had not lived up to what he alleged to be its constitutional responsibilities to provide shelter for the homeless. At that time, the city provided a total of 1,700 beds for homeless men. As a result of the legal action and constant vigilance by the coalition, the number tripled by 1984.

Meanwhile, there has been a proliferation of homeless coalitions, task forces, conferences, and countless studies and surveys on the problem. “The heightened local and national attention has had little direct benefit for the homeless people and has hardly impinged on the forces swelling their ranks. The needs of the homeless are visible, severe, and urgent. Policies, where they exist at all have been meager and convoluted; intentions are unclear, bureaucracies rigid, and interests conflicting, and in a time of fiscal austerity little is done,” Baxter and Hopper say. After the hearings on the homeless, the House intergovernmental relations and human resources subcommittee concluded, “The national public and private response to homelessness has done nothing more than provide scant and insufficient amounts of temporary shelter for a problem that has become epidemic and catastrophic. Compared to the size of the problem, the amount of long-term assistance is infinitesimal.”

A federal interagency task force on the homeless was established by Health and Human Services Secretary Margaret Heckler in October 1983. Headed by Dr. Harvey R. Vieth, who is also director of HHS's office of community service, it includes representatives from 13 other agencies. As expected, the official mandate adheres to the Reagan Administration's policy of limited federal involvement. Homelessness, according to the task force, is a “local problem. . . . The problem originates at the community level and the focus of efforts to resolve it must be at the same level. . . . New federal programs are not the answer.”

The task force, which received no funding in fiscal year '84 and only \$325,000 in FY '85, casts about the federal agencies looking for spare clothes, food, vacant tents, or buildings. The Department of Defense in 1984 identified 600 buildings on military bases that could possibly be renovated and leased to private groups for shelters. By the end of last year, only two were secured for the homeless. GSA identified 3,874 buildings, and, according to the House intergovernmental subcommittee, only three are under agreement for use as shelters. HUD identified 9,225 vacant single-family homes in its inventory; the subcommittee could identify only 10 that are being used for the homeless. Congress has only appropriated \$280 million over a three-year period for direct aid to the homeless, an obviously inadequate amount considering that New York City alone will probably spend \$217 million for the homeless this year.

And so the battle goes. As the politicians scuffle, the advocates challenge the status quo. The general populace seems unconcerned about the homeless languishing in the shelters, in bus stations, on the street. After all it is summer, they say. It's only unhealthy for them during the *cold of winter*. The crisis expands more rapidly than the solutions. Perhaps George Bernard Shaw was correct when he wrote in 1901: “The worst sin towards our fellow creatures is not to hate them, but to be indifferent to them: That's the essence of inhumanity.” □

Ed Logue, Hard-Nosed Houser

Reflections on renewal in New Haven, Boston, and New York. By Carleton Knight III

The Roman emperor Nero may have invented urban renewal, but Edward J. Logue, Hon. AIA, has probably overseen more of it than any man now alive. "None of my colleagues seems to have stayed in the business as long as I have," he notes with a chuckle. Sitting in the living room—a former squash court—of his home on the grounds of the Carroll School in Lincoln, Mass., where his wife is head, the 64-year-old Logue estimates he "probably spent a couple of billion dollars" of public money in a career that started in New Haven in 1954 and most recently included an attempt to suburbanize a South Bronx slum. Logue thinks he has built somewhere between 40,000 and 50,000 units of housing, adding that while he doesn't know about Moses (Robert, not the original), "no one else comes close."

Working with unprecedented power from and for a number of savvy elected officials—Mayor Richard C. Lee of New Haven, Mayor John F. Collins of Boston, Governor Nelson A. Rockefeller of New York, and lastly Mayor Edward I. Koch of New York City—Logue was able to create housing and public improvements with architectural panache almost unmatched before or since.

In addition, he made extensive and often innovative use of federal funds. New Haven in the 1950s and 1960s was spending more federal money per capita (\$450-plus) on urban renewal than any other American city, and, despite its small size (population 150,000), was fourth in total U.S. tax dollars spent, following only New York City, Chicago, and Philadelphia. In Logue's first four years in Boston, 1960-64, federal urban renewal grants to the city skyrocketed from \$13 million to \$120 million.

Architectural Forum once described Logue as "a veritable Yankee La Guardia," despite the fact he was born in Philadelphia, adding, he is "never bashful or timid and is well-equipped for any intellectual or political rough and tumble." Richard Lee thinks Logue "possesses many instincts that border on genius," but adds, "he had a talent for acquiring too many enemies," something the former New Haven mayor believes comes from being engaged in "the politics of confrontation." John Collins ascribes Logue's problems in part to jealousy on the part of opponents and to general resistance to change in favor of preserving the status quo, but the real difficulty came in the 1970s, when the bottom of the federal money bucket dropped out and his patron at the New York State Urban Development Corporation, Nelson Rockefeller, left office.

Too, times changed, and Logue's hard-nosed, super-realist, results-oriented style of operation went out of fashion. In 1978, at the behest of Mayor Koch, he agreed to take on the South Bronx, but to many observers that never seemed a job up to his capabilities. Although he is pleased with the results—90 tract houses with white picket fences on 15 acres in the middle of the nation's worst slum—he has left that project and is now teaching and consulting, in addition to looking into development opportunities of his own. And he plans to write a book.

While he may be out of the public arena, the irrepressible Logue has not given up his strong opinions about the design and designers of America's cities. In the March 1962 issue of *Architectural Forum*, Logue reviewed Jane Jacobs' *The Death*



Carleton Knight III

and *Life of Great American Cities*. "Architects have a big role in renewal, yet I see dishearteningly little evidence that they are prepared to accept it," he noted, and also wrote, "City planning has been too much a branch of the fine arts, too little concerned with practical ways of improving the real world around us."

Logue, who describes himself as "an analyst, not a theoretician," says nearly a quarter-century later that some things have changed. The days of the grand designs are long gone, and now planning "has become a little grubby." He complains that HUD's Urban Development Action Grant program is "anti-planning because they only fund sure things." As for architects, he is pleased that some local AIA chapters—he mentions Boston's as especially lively—have taken an interest in cities, and says "the profession has become a lot more sophisticated."

However, Logue does not believe solving America's housing difficulties "is a design problem." He thinks "designing the product is least important," explaining that the real problems in housing are "financial, maintenance, density, systems." These are issues where architects can have input, he says, but adds sadly, "the profession has not shown much interest in housing."

"We need to rethink public housing from beginning to end," he says, and points out a number of reasons, not the least of which is "you cannot build public housing in just any neighborhood in the United States." To Logue, the real challenge is to make housing "not seem threatening to neighbors and to people who live in it." Here he sees a role for architects as planners.

Logue's introduction to planning was unusual. He learned mostly on the job from two extraordinary teachers, first Connecticut Governor Chester Bowles whom he followed to India when Bowles was named U.S. ambassador, and Mayor Lee. His formal training was limited to a single course in planning while at Yale law school, but Logue also relates a telling story. "I was a bombardier in World War II. It sounds silly," he says, but points out that a typical run up the Adriatic Sea would take eight hours flying time, and the bombardier would do 15 minutes' work. "The rest of the time I got to see the whole world spread out before me," he recalls, noting with pride, "I can find the slums in any city in a half-hour," as he has done on trips to Hamilton, Bermuda, and Moscow.

Logue admits he was a party to the trend of larger-sized housing units and thinks America should look to examples in Europe, especially England and the Netherlands, where there are markedly smaller room sizes. He is especially proud of his efforts while at the New York State Urban Development Corporation to create lowrise housing. "I strongly believe we should de-densify the ghettos," he says. "It is not healthy to live that crowded."

What are the chances of any changes in U.S. housing policy? Nonexistent, he thinks, with President Reagan around, but, he adds, "there is a lot of time to talk." He believes that "in the future we have to think small," adding it is time to abandon existing FHA size requirements and to "start with a fresh sheet of paper. No rules." He notes that the most successful projects are "the first ones, those from the 1930s, lowrise row houses, each with its own entrance." Logue also says "manufactured housing is the way to go in the future" and points out that factory-built row housing is now available.

Logue at Walter Gropius' landmark house, designed in 1937, which is down the street from his home in Lincoln, Mass.

He reports that a visit to Boston's Commercial Wharf in the early 1960s had a major impact on his thinking. Simple, open space, 60x25 feet, was leased for \$150 a month. He says that all the tenants got was a water line, a sewer line, and a power line. It was then up to them to do whatever they wanted. "Different people did different things. The answer is to give people space and let them finish it off."

He followed that approach in the South Bronx—President Carter's favorite slum, it will be recalled—where the 1,100-square-foot basements were purposely left unfinished, to the consternation of the numerous national and local politicians who saw them. Logue says the visitors all asked, "What are they going to do with them?" to which he replied, "We don't know and we don't care." He expects varied solutions and laments that loft space such as he saw on Boston's waterfront cannot be built today because mortgage-holders require conformance with building codes, which in turn require completed bathrooms and kitchens. Noting that most Americans work only 40 hours a week, Logue avers, "We are not taking advantage of our leisure time to solve America's housing crisis."

When asked why he opted for a collection of modular tract houses such as those found in suburbia to solve the slum problems of the South Bronx, the tough-talking administrator responds simply, "Why not?" Then, he adds, "I've never done anything that got such a warm personal response from customers."

He notes that the white picket fence around the houses caught many people by surprise—to celebrate the start of construction, he recalls, they used a paintbrush instead of a shovel—but the fence had a practical side. "You can't put graffiti on a picket fence," he says. Logue also notes that the Charlotte Gardens houses were sold out nearly as soon as they were announced. "It's what people like, and blacks and Puerto Ricans could buy them. I don't mind row houses—I was born in one—but the average American family wants a house they can walk around."

Logue, who frequently refers to architecture as a "noble profession," believes strongly that the client is a critical member of the team for a project. It would be harder to find a more powerful client than Logue, for he paid close personal attention to the designs he commissioned, and personally selected many of the architects, especially while in charge of UDC. "What is amazing is that I got away with it," he says now with a laugh, adding, "Needless to say, everyone was available." He relishes recalling how the New York Chapter/AIA made him an honorary member, "because I was the only one who paid bills on time."

He wishes there were more strong clients and notes, "the greatest thing we could have in this country is to clone Vincent Scully." Logue does not agree with much Scully has to say, but agrees the Yale University professor of architectural history is educated more than 17,000 students in the past quarter-century. "Some will be great clients," he says.

One disagreement with Scully is over Louis Kahn. The outspoken Logue is frank to say that he is not an admirer of Kahn's architecture. Furthermore, as one of the architect's last clients, Logue found Kahn "the single most difficult architect of my experience, and I've worked with a lot of them." Kahn had been commissioned to design a memorial to Franklin Delano Roosevelt on Roosevelt Island, but it has never been built.

Asked to pick favorites—architects and buildings—Logue responds by saying, "I tend to think of projects more than individual buildings." Logue remarks, "I thoroughly enjoyed working with Philip Johnson as a planner" for Roosevelt Island, and he is sorry the plan was not completed as designed. He recalls firmly working with I.M. Pei, FAIA, on the master plan for the Government Center in Boston, where interestingly enough his favorite building is the long, curved One Center Plaza opposite city hall, a 1966 design by the Welton Becket firm (assisted by Pietro Belluschi, FAIA, Logue notes). "It's nothing exciting, but it is the handsomest building around," states Logue. "It is my most successful background building of all time."

He is a big fan of Paul Rudolph, who designed the famed New Haven parking garage for Logue, and some housing in Buffalo. Benjamin Thompson, FAIA, says Logue, "is the number one architect at creating ambiance. Ben has a capacity that many architects don't. He can see a place with people."

Logue's nascent interest in architecture came to the fore in New Haven when Southern New England Telephone Co. was permitted to build a building on the Oak Street connector. Nearly everyone now agrees the design is abominable, but that was only realized after it was built. "That project taught me I was ignorant," he says. Logue's solution was to have design advisory panels of prominent architects in Boston and at UDC.

Gradually, Logue says, the word got around that he demanded quality design. He laments the change from masonry to glass buildings in Boston, where the former had been an unwritten rule, like the height limit of William Penn's hat in Philadelphia. He recalls approving "a handsome masonry building" for John Hancock Mutual Life Insurance Co. Then, he says, "months went by. I ran and lost for mayor. All of a sudden, a glass building comes along." Logue happened to run into Pei one day and asked him what had happened. Pei said that John Hancock had hired a real estate consultant who told them the masonry building was not big enough, and that they should use their full site. Then, according to Logue, Pei accounted for the glass skin by saying, "They wanted to make the building disappear."

Logue thinks that the Hancock Building is "very handsome on the skyline, but insulting on the ground. H.H. Richardson deserves more than a sloppy mirror." He is equally blunt on the subject of modernism. "The sin of the International Style is that any jerk can do it," he says. "I'm glad I lived long enough to see the end of it."

What of the future for cities? Logue believes strongly that the problem now is to control growth. He admits "it is hard for a city to say no to a developer who says I will spend \$100 million." But he is especially concerned about Boston, where, he says, "the street pattern gives the city its special charm. With Manhattan's rectangular grid, it's not so bad, but in Boston everyone knocks out everyone else's view. It's time to stop." At mention of the difficult time Gerald D. Hines Interests and New England Life are having over the new Back Bay office building designed by John Burgee Architects with Philip Johnson for the insurance company, Logue says fervently of the troubles, "not bad enough." He also calls the new federal building next door to Boston Garden, "a disgrace."

These days Logue has been spending some time teaching, as Thomas Jefferson professor in architecture at the University of Virginia this past spring and at MIT starting this fall. He found it fascinating, in part because "urban renewal is not part of the institutional memory" of the students, who were not born until after he left Boston. Logue taught students in planning and architecture, using his Boston projects—Charlestown, Roxbury, and the waterfront—as "urban history rather than go out and do likewise." He also reports "the levels of civility in Charlottesville are much higher than in New York City."

How does Logue want to be remembered? Unlike Robert Moses, whom Logue admired but who apparently lusted for buildings named after him, this self-described "city builder" has no such aspirations. "My satisfaction comes from ambling around, looking at the little things I accomplished," he says, mentioning the restoration of the Chapel of the Good Shepherd on Roosevelt Island and Wooster Square in New Haven, his first project. As for Boston, despite the massive public attention the new Government Center received, Logue says, "I spent more time in the neighborhoods than downtown."

Logue is also proud of his educational role. He takes a great deal of pleasure in watching "my alumni," as he calls them, in Boston and at UDC and says, "I think I can say after 30 years in the city game, I taught a helluva lot of people, after first learning it myself." □

Kaleidoscope





A Distinctly 'Homey' Quality At 65 Units Per Urban Acre

Piedmont Arbors in Atlanta looks down-homey for good reason. The project architect, David N. Marlatt of Taylor & Williams, wrote in his 1982 masters thesis for Georgia Tech: "Even though he is not designing a traditional single-family detached house, the conscientious designer should make every effort to accommodate the American concept of home in the multifamily housing environment."

Here the 40 condominium units, mostly for singles, employ a vocabulary of gables, trellises, bow fronts, and simple balustrades in a wood frame complex with hardboard siding and wood trim. Piedmont Arbors provides studied urban amenities while fitting comfortably into its traditional neighborhood, despite a density of 65 units per acre.

The site is in Atlanta's Midtown. A mile or so north of downtown, it is one of the city's most interesting areas, characterized by modest houses and two-story apartment buildings, many nestled among giant shade trees and dating from 1900 through

the Depression. Midtown borders on Piedmont Park (the city's largest greensward), is served by two subway stops, and is the location of Richard Meier's High Museum. Its commercial strip on Peachtree Street was the Southeast's Haight-Ashbury a generation ago, but the former head shops are now boarded up while awaiting the inevitable large-scale redevelopment that is yet again changing the face of Atlanta.

Three modest houses once occupied Piedmont Arbors' 0.6 acres. But in recent years the site, which sloped down 12 feet from the streets, stood vacant except for junk piles, a healthy stand of kudzu, and seven large hardwood trees.

Today the big trees remain undisturbed. A concrete deck skirts around them, providing a platform that covers most of the buildable area allowed by zoning as well as 40 on-grade parking spaces. All the units in two buildings face either the small interior plaza or the pedestrian alley leading to it from Piedmont Avenue. A wide plaza entrance also opens to 11th Street. Front doors are located in little clusters on two levels. This eliminates blind entrances and encourages neighborliness.

Arbor gateway and picket fence reinforce residential imagery. Buildings were placed on the site so that large trees were retained.



© E. Alan McGee Photography, Inc.

Facade coloration sets apart the first floor flats (beige) from the loft apartments on the second and third floors (ivory). The trim is cream colored, while a fourth color, blue, is introduced in the gable trellises, which are Marlatt's interpretation of medallions on older houses in the neighborhood.

The 19 flats and 21 two-story loft units are compact (450 to 850 square feet), affordable (they sold for \$42,500 to \$72,500), and pleasant if unexceptional inside. What sets Piedmont Arbors apart from similar developments are its residential imagery and character reinforced by welcoming, well-used communal spaces. It seems like home. A.F.

Shingled, Rectilinear Forms Sketched into a Wooded Site

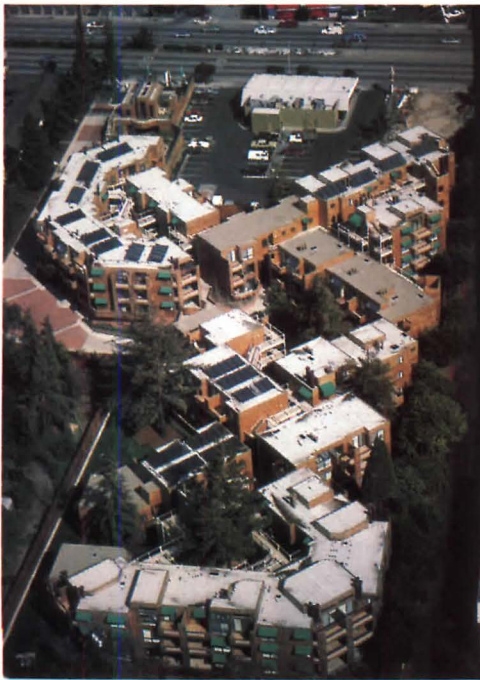


This was a site that didn't seem to want to be built upon. It had a very narrow frontage on El Camino Real, which has grown to be a caricature of roadside America. In fact its frontage was mapped around a fast-food restaurant and rent-a-car office. As the long, narrow 2.7-acre rectangle extended back from the highway it was dotted by specimen redwood trees that only the worst environmental vandal would dare disturb. The architects responded to the highway by putting as few as 117 condominiums against it as possible. Main element of the road-facing facade is an artfully composed, somewhat sculptural pool house.

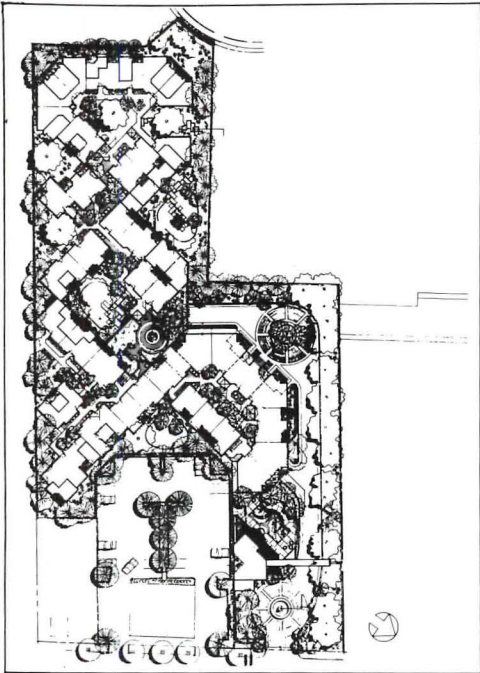
They responded to the existence of the redwoods by embracing them in a skillfully woven site plan. The buildings were placed on the diagonal around the trees, creating a variety of landscaped courts, some of which are traversed by timber bridges. Stand in one of the courts under the shade of a brace of mature redwoods and one might be miles from El Camino. The most secluded, and perhaps most pleasant, space of all is a broad lawn at the rear of the site flanked by a redwood grove on the neighboring property.

El Camino facade gives little hint of what is strung out behind.

Steve Proehl



Stephenson



Stephenson



The buildings themselves are crisp and shingled, fitting comfortably into their green setting. They have green awnings of sail canvas, and metal is a rusty maroon that the architects claim to be the original "Stanford red," the university being nearby.

The buildings range from four stories at the front of the site to two at the rear, where the site abuts a residential area. Resident and most visitor parking are in a two-story garage below grade. Density is 43 units per acre, surprising given the number and quality of outdoor spaces. D.C.

Top left, an aerial view from the highway to the residential area behind. Left, the site plan with its emphasis on diagonals. Top, pedestrian bridges traversing the courtyards. Above, the pool and recreation building that serve as buffers against the highway. Across page, typically profuse courtyard landscaping.



Desert House Resembles an Adobe Compound in Miniature

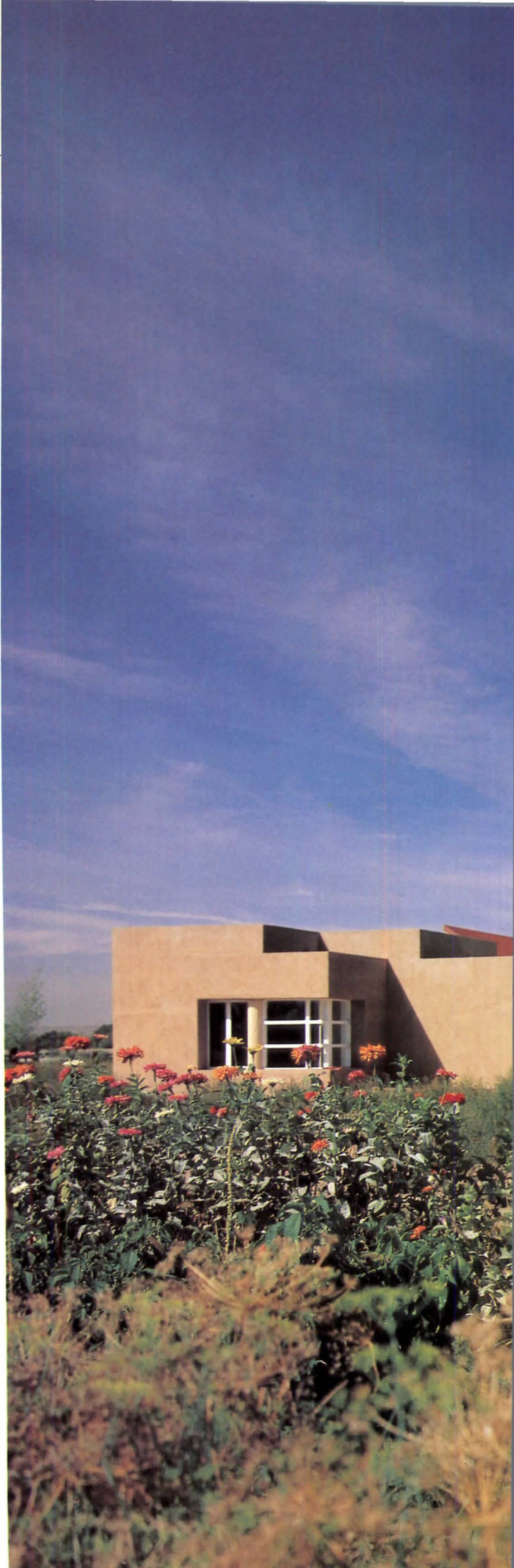
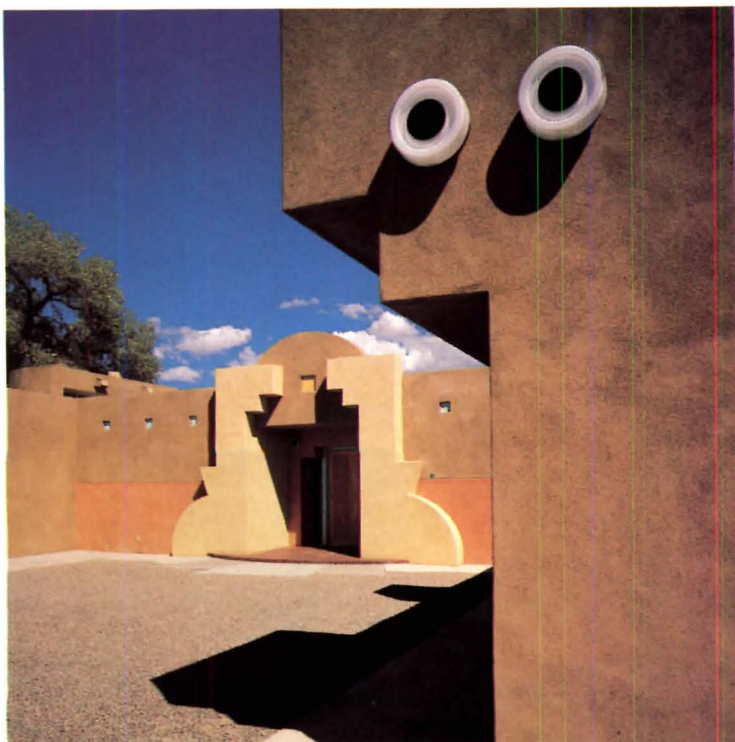
Westwork Architects of Albuquerque, N.M., finds the desert landscape and vernacular buildings rich sources upon which to draw. The Duncan house in the Rio Grande Valley, designed by Westwork's Glade F. Sperry Jr., AIA, responds to the traditions of adobe architecture, while it serves to exhibit both natural wonders and man-made artifacts.

Driving out to the site, one is constantly aware of the Sandia Mountains, which are at the end of the Rocky Mountain chain. The house is in a clearing of cottonwoods, and in approaching it from the southwest the mountains disappear, hidden by the wall of the southwest elevation, which receives the brunt of the sun and the wind. This side's memorable event is a gravel forecourt and a deep-set front door, which the architects say is derived from the design of a Two Gray Hills Navajo rug.

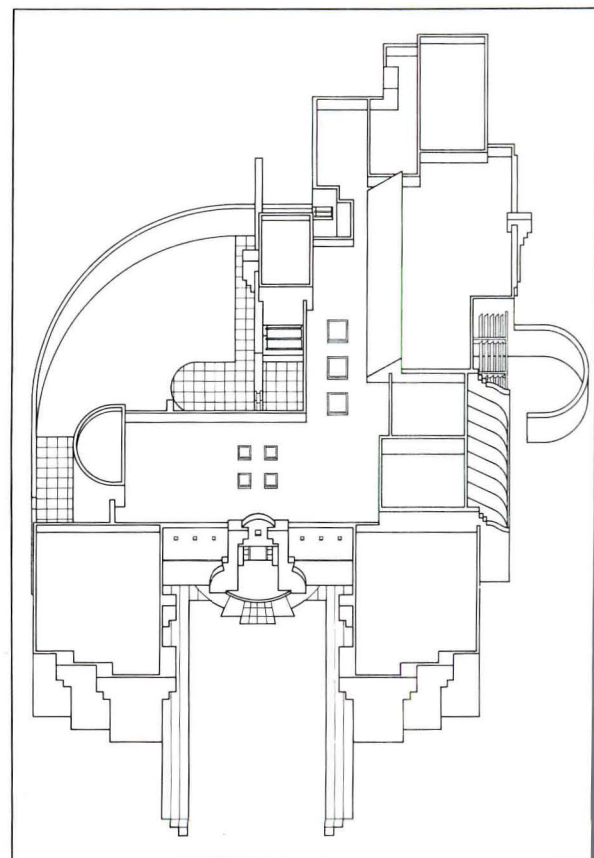
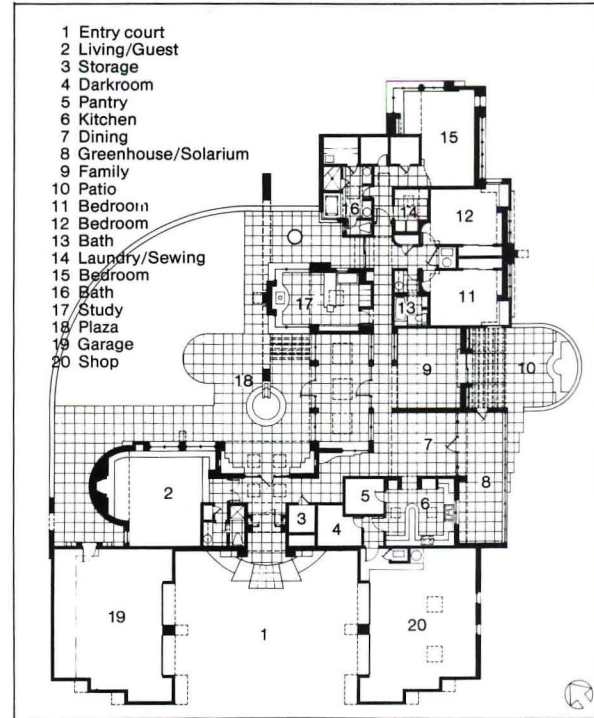
Step inside and you are outside once again, if not in fact at least in spirit. Beyond the solid west wall the house begins to fracture, its indoor and outdoor spaces flung in a radius that pivots from a circular fountain in the courtyard near the foyer. The house repositions itself, this time to frame rather than hide views of the Sandias to the north and east. The turquoise beam that rises from the pool and jumps over the low north wall is, says Sperry, "like a giant finger pointing out toward the mountains." The reciprocal inside/outside quality is present in other rooms, many of which are glazed to admit either the view or the sun, as on the south side, which has a greenhouse/solarium. The Duncans collect native American arts, and although the house is not intended as a gallery, there are many opportunities for display, such as in the living room, which has soft natural light from a clerestory and a finely crafted fir ceiling and floor. The rooms vary in character—some open, some compact—and fluctuate in height. "A traditional adobe compound is a series of linked rooms," Sperry explains, "almost like separate buildings." So, in miniature, is this house. M.J.C.

Below, approach to the gravel forecourt from the southwest, with house's deep-set front door and white, doughnut-like light fixtures. Across page, house and turquoise beam from northeast.

Photographs © Kirk Gittings/SYNTAX







Photographs © Kirk Gittings/SYNTAX

This page, clockwise from top right: floor plan and axonometric from the southwest; turquoise beam and courtyard, with view to the northeast; north corner with curved living room volume that pops up to catch light. Across page, interior of living room with shelves for art display and light admitted from above fireplace.



Playful House of Parts on A Florida Barrier Island



A vacation retreat, designed and owned by Roy J. Solfisburg, FAIA, (a partner in the Chicago firm of Holabird & Root) is a witty mixture of the classical villa and the vernacular Florida cracker box style. Located on Captiva Island, a barrier island in the Gulf of Mexico off of Fort Myers, the house was designed to be, and is, "as playful as its use reflects," in Solfisburg's words.

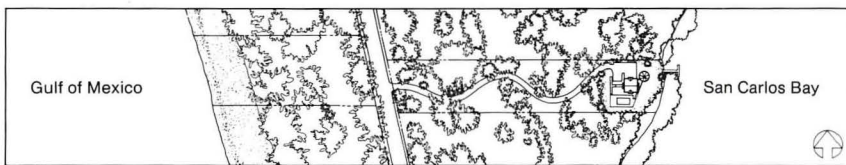
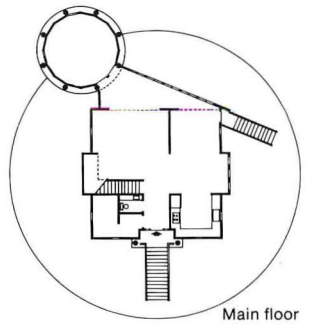
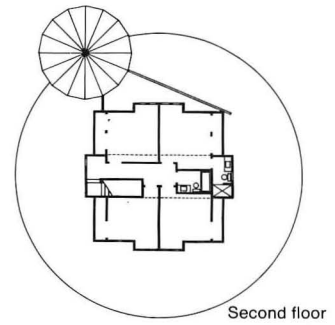
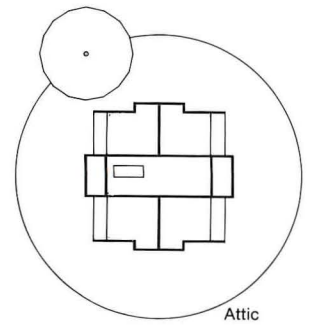
Located on a long narrow strip of land (105x650 feet) extending from the San Carlos Bay to the only road on the island, the main portion of the house is symmetrical—31 feet square with equal bays projecting on all four sides. Because the island is subject to hurricanes, the first floor of the house had to be raised 12 feet above the main tide. Solfisburg cleverly and delicately camouflages the wood pilings with latticework, a gesture that contributes to the vernacular imagery.

To add a little delight, each elevation is markedly different. The front is appropriately the most formal and has a centrally placed sweeping stairway. The south facade also has a grand stairway, but in this case, it is slightly skewed. Set at this angle it meets the dominating element of the west facade: a terracotta stucco wall that forcefully breaks the classical symmetry and anchors the gazebo-like, screened porch, another vernacular feature. On the north side, the final facade is very quiet in com-

parison and offers a peaceful respite from the hot Florida sun.

While the exterior seems at times almost an ironic juxtaposition of styles, the interior is straightforward and consistent. Upon entering, one finds a small utility room to the left, which immediately sets the mood. You know the house is here because of the beach. The living and dining rooms are partially separated by a smooth stucco wall, and the dining room opens onto the U-shaped kitchen. Outside the diagonal wall is almost cacophonous; inside it is an intriguing bit of tension. The wall leads the eye toward the porch, which is embracing with its conical-shaped ceiling and spectacular view of the bay. Placed symmetrically throughout the first floor are small, squarish windows that provide a picture frame for the dense tropical vegetation. The first floor's friendliness is carried upstairs where the four bedrooms each placed in a corner with a hallway running down the middle have uplifting cathedral ceilings and dynamic views out the bay windows. Throughout the colors are pure South Florida: aqua, marine, coral, and white. N.R.G.

Above and opposite page, the facades are delightfully different, mixing the classical and the vernacular. Right, the dining and living rooms reflect the interior's friendliness.





Steven Brooke



Steven Brooke

Left above, the gazebo-like screened porch of the Captiva house offers a spectacular view of the bay. Left, view from the porch down the diagonal wall.

*Behind a Neo-Palladian Facade,
Interiors Filled with Light*





Left, view on the second floor from the guest bedroom across the central atrium to the library and down to the living room. Across page, top, the rear brick facade, and bottom, the dining room, which occupies the center of the atrium. The front exterior is stone veneer over masonry to blend with neighboring buildings, overleaf.



The interiors of the town houses in Chicago's Lincoln Park neighborhood are typically dark and enclosed. Casa della Luce, however, is a sparkling exception. Designed by Booth/Hansen & Associates, Chicago, it is flooded by natural light that enters a central atrium and is reflected throughout the house.

Most town houses in the neighborhood are arranged with two longitudinal zones: a stair and corridor occupying the minimally allowable amount of space along one side and on the other a wider living space approximately 15 feet across. The only light would be provided through front and rear windows. What Laurence Booth, FAIA, did instead was create a stair running up the middle of the house. Living spaces were then arranged at the front or back, with the dining room at the bottom of the atrium.

Making the most of the abundant natural light, each room is painted in a different delicate color. And each has a distinct design. The first room seen upon entering the house is the dignified living room (the "martini drinking room," in Booth's words). It is set a few feet below the dining room and definitely gives the visitor the feeling that an invitation is needed to see the rest of the house. The dining room, set under the atrium, has a wonder-

fully expansive feeling. Its walls have wooden slats. At the rear of the first floor is the unrestrained and active kitchen/family room, with the kitchen counter demarcating the spaces. A sensual, Latrobe-like fireplace sits along one wall of the family room and is counterbalanced on the other by a spiral staircase. The second floor has a cool and urbane library, where a pale greenish-gray is the dominant color and the architectural accouterments are classically formal. At the rear is the master bedroom—soft, warm, comfortable but active, with what Booth calls a "rocketship ceiling." And on the third floor is the child's room, where a low ceiling offers the sense of security and coziness. The guest room at the rear is, as Booth describes it, "informal and unpredictable." Overall, like theater the varying ambiances of the rooms offer delightful entertainment.

On the exterior, Booth turned to the traditional, rejecting what he called the "loss of sensibility" of the "abstract and reductive" infill housing of the last decade or so. The front facade is stone veneer over masonry; the rear is brick. Booth used traditional coursing and details of drips, window frames, and lintels. To enliven the image, decorative wood slats were placed on the windows. N.R.G.

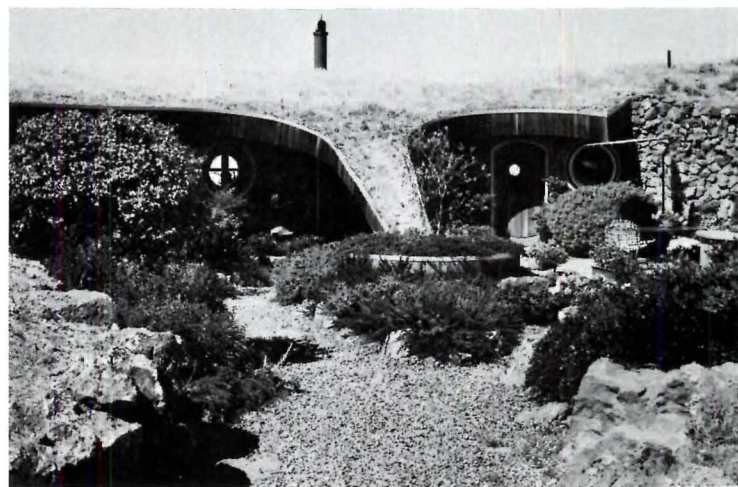
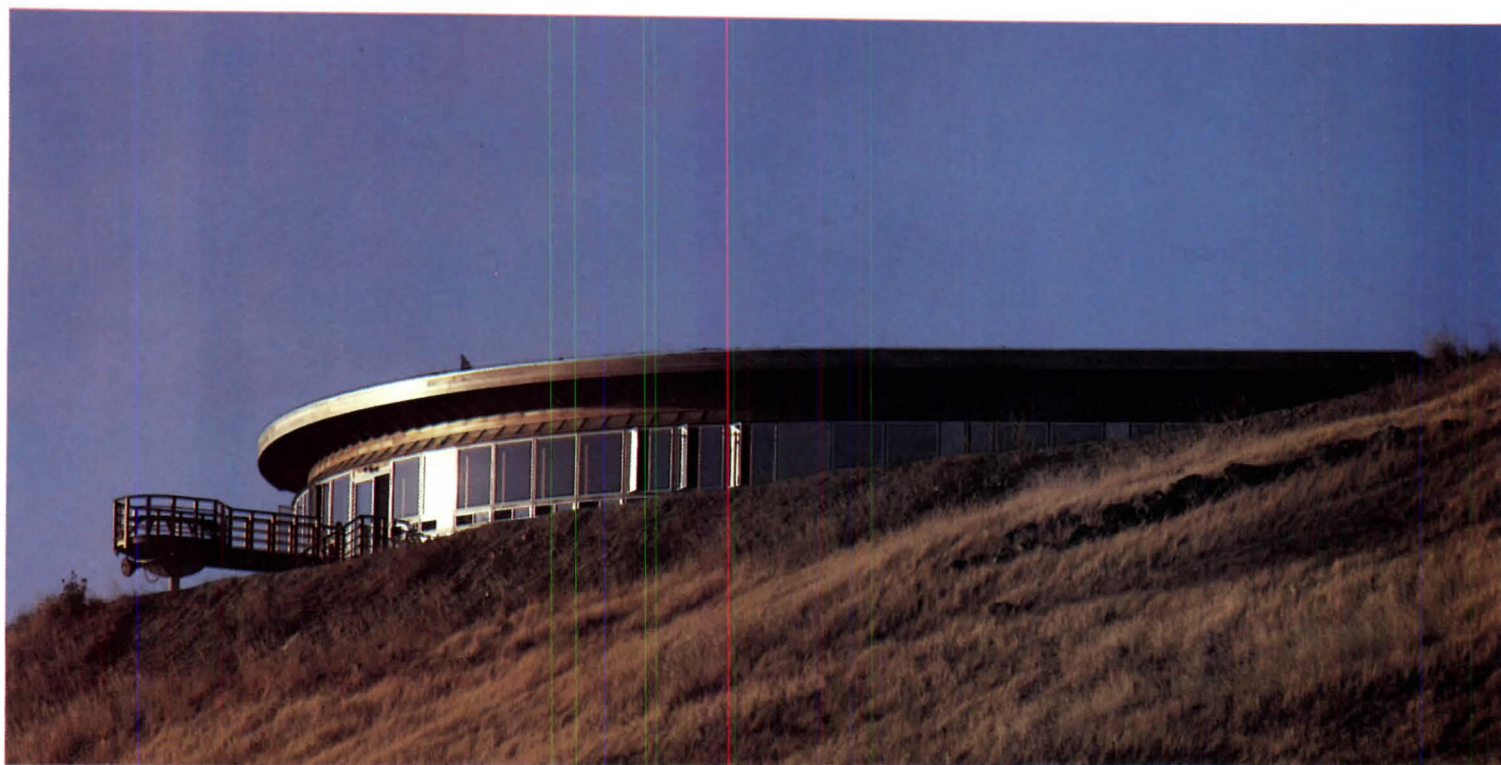


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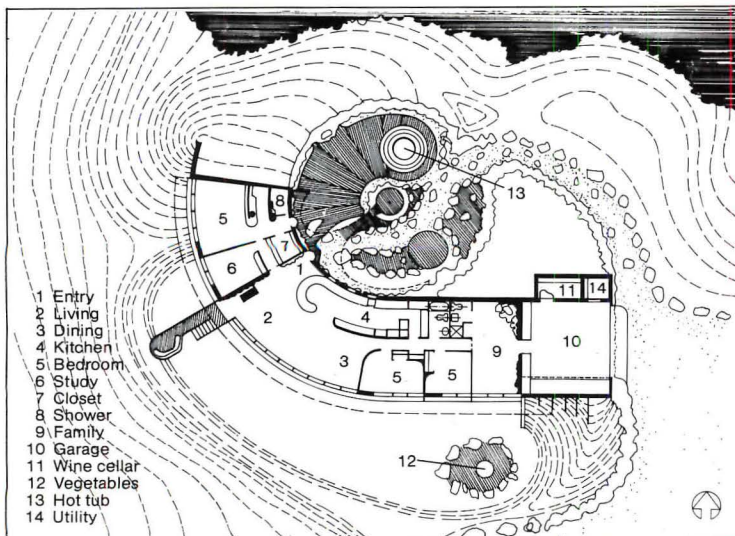


Langdon Clay © The Conde Nast Publications Inc., House & Garden, February, 1985

Earth-Sheltered House Curls Around the Crest of a Hill



Bob Moore



Frank Lloyd Wright once said that a hilltop house should be "of the hill, not on it." Architects Steve Badanes and Jim Adamson of the design/build firm Jersey Devil obviously have taken that advice to heart in this house located in LaHonda, Calif. The building commands the brow of a hill in the Santa Cruz Mountains, 2,300 feet above the Pacific Ocean, providing spectacular views of nearby Palo Alto and, 50 miles northwest, of San Francisco. LaHonda's planning commission stipulated that since the site was visible from a scenic roadway, anything built there had to be complimentary to or blend with the natural terrain.

Jersey Devil chose to make the house the hill, carving a shelf out of the hilltop into which the dwelling nestles. The house follows the natural curve of the ridge, its grass-covered roof continuing the gentle contour of the hilltop. One arrives at the entry courtyard, a quiet outdoor oasis alive with native California plants. Winds on the site (which at times exceed 100 miles per hour) are buffered by the house itself. The roof dips down into this outdoor space as a trough supplying water to a huge flowerpot at the courtyard's center, an appendage that seems to anchor the house to the hilltop.

Inside, themes of free form and nature are carried through in the stucco walls, terra cotta tile floors, walls veneered in stone from the site, and an open-web joist ceiling with bottom chords of naturally finished wood. All of the woodwork—from doors to kitchen counters to cabinets—is handmade with attention to handcrafted detail.

Of special note are several lighting fixtures and effects that incorporate unconventional materials. On the veneered living room wall, air ducts protrude and elbow down, fitted with incandescent lamps to provide light instead of ventilation. Between the open-web joists in the living area, overturned terra-cotta flowerpots serve as lampshades, casting a warm, orange glow on the tile floor. In the master bedroom, gooseneck lamps slither out of three cast-in-place concrete culverts above the headboard. A clerestory on an interior wall is comprised of a row of Almaden wine bottle bases, and in the garage and the wine room nearby colored bottles are inserted for light in a concrete wall.

The house also uses nature for thermal comfort. Earth-sheltering mitigates thermal extremes, and the curved Trombe wall beneath the window banks sends warm air into the house by natural convection. In the summer the warm air is vented out, drawing cool air inside. The tile floor absorbs the sun's warmth, and solar collectors near the garage supply hot water.

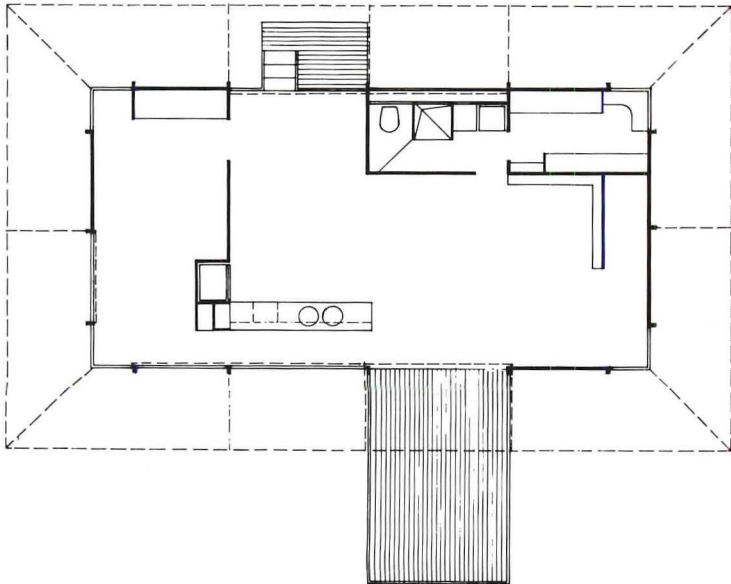
The house seems so well suited to its natural surroundings that wild goats are occasionally found grazing on the roof. From the air, it appears to be little more than the hilltop's satisfied grin. M.J.C.

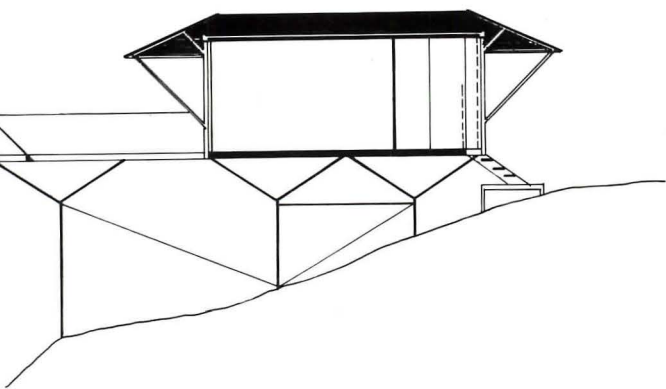
Across page, counterclockwise from top: the house from beneath the ridge as it faces south; from the same angle house appears to be part of the hill; living, dining, and kitchen spaces; entry court with native plants. Below, view of court from roof.



© Peter Aaron/ESTO

*Prefabricated House Perches
Lightly on a Sloping Site*





The "Quodrupod" prefabrication system developed by Australian architect Gabriel Poole eliminates at least two objections to industrialized housing. The dwellings it can create look neither tacky nor all the same, though the ones thus far completed share a sort of Miesian Antipodal esthetic with exposed steel framing, protruding decks, and corrugated metal overhangs.

Poole's internationally patented method is based on a system of slender underfloor footings, cross braced and fitted with extremely flexible adjusters. It was developed as a way to build attractively and economically in Queensland's rain forests, which are often accessible only by narrow dirt roads. A 93-square-foot house can be built for about \$35,000 (Australian), now worth about \$24,500 in U.S. currency. And because the thin underfloor footings supporting Poole's houses can be hand dug, no heavy construction equipment is needed on the site, which is therefore spared all but minimal damage.

Poole's own house (shown here) is supported by just nine steel cables, which allowed him to keep all but half a dozen existing trees. The rest he accommodated by setbacks in plan or holes

Across page top, the system allowed the house to be inserted into the woods with minimal disruption. Across page bottom, the plan and the open, airy central space. Below left and center, the wide, sheltering roof overhang occasionally penetrated by trees. Below right, the almost web-like steel understructure.

in the deck and roof through which they could grow. The house was built in six weeks, the first being devoted to carting materials to the site. It took two and sometimes three men another five weeks to put the elements in place. And though the house looks precariously perched on its wooded incline, it can withstand Category I cyclone conditions.

Based on a three-meter bay system, dwellings using the Quodrupod method can be tiny, as is Poole's own house, which consists of just 74 square meters of internal open space plus a 14.8-square-meter deck. Or they can be expansive and elaborate, like the large, two-story residence he designed for neighbors at Noosa Heads. Roofs can be hipped, barreled, or flat, and for Queensland's tropical climate are double paneled to induce air flow and are clad in a reflective foil. The steel frame can be left naked or dressed, and because the frame is self-bracing, walls can be of any material.

The south elevation of Poole's house is of reflective steel sheeting panels that allow rapid heat loss after sundown, a feature especially suited to the tropics where it remains hot even at night. For the walls facing down the slope, Poole used mesh screening framed in timber, which makes the interior feel like a tree house. For bad weather there is a plastic, roll-up shade cloth, which is fitted internally and can be zipped down at either side and tensioned with wing nuts at the floor. A transparent porthole in the "wall" serves as window. But, no matter what the material, wall panels are designed to be erected from the inside to eliminate the need for exterior scaffolding.

Because Poole's esthetic leanings are toward minimalism, his one-room house in the forest is very simple. Flooring is coarse grained, waterproofed chip board, sanded and polished to require little maintenance. Color is black and white, and lighting is very neutral, with concealed spots and strip lighting only over a work area and in the bathroom. For his own house, Poole decided less was best, but his system is able to accommodate client requirements that are far from modest. He is also adapting his system for a range of weather and site conditions, experimenting with a cyclone-proof house that is nearing completion, and materials, finishes, and assembly methods that would be suited to more temperate climes. ANDREA OPPENHEIMER DEAN



Condominiums Pay Their Respects To a Pair of Connecticut Towns



Woodbury Place: top, view of condominiums from across river; middle, bermed garages and upper tier units.

Besides being designed by the same architect—Drexel Yeager, AIA, of Atelier Associates, Waterbury, Conn.—these two condominium projects have a lot in common. Both are located in small, conservative, historic Connecticut towns—Woodbury and Madison—that have resisted development that would be a detriment to the local architectural heritage and scale. Both projects thereby required special zoning variance after extensive design review. Both are a result of a close collaboration between the architect and two local developers who were residents of the town they built in. Both were built on sites that restricted development to only a fraction of the land. Both were designed with a sensitivity to the character of the local architecture. And the first one prompted the other.

The first one is Woodbury Place, located in a small town that, with 7,000 residents, has three separate historic districts. Yeager and developer Karl J. Jalbert correctly felt that Woodbury deserved more than the usual contextual response in town: make the buildings symmetrical and put shutters on them. Yeager spent time in each historic district, photographing the architectural elements and details of the old houses—such as balustrades, stepped and Palladian windows, pediments, and roof pitches—and presented these images along with his design for approval at a public hearing. It was well received.

The 11-acre site slopes sharply to the Pomperaug River, across from which is an abandoned gravel pit. Only six acres were buildable, and the five remaining provide a lush, natural buffer between the project and the river, and the hills beyond. The units are staggered in such a way that one catches glimpses of the view through side yards and over rooftops as the buildings cascade down the site.

Of the 24 units, the larger ones on the upper tier are more like single-family detached houses with full second stories and their own garages, interspersed with patios and private entry courts. The smaller units on the lower tier are more like cottages, with tighter spaces, bedroom lofts, cozy front porches, and back patios overlooking the river. Their garages are located across the road, unobtrusively nestled into the hill and separated by heavily planted berms that echo the roof pitch. The overall



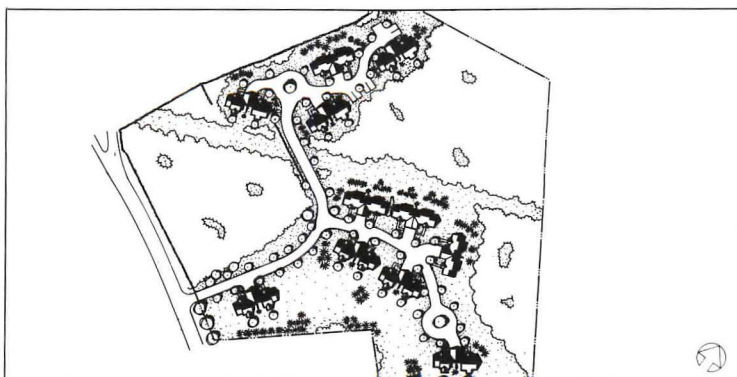
site design and landscaping is done with a light, sensitive touch, as are the units themselves.

The details are a further refinement. The entry to each unit is defined by white handrails and flagstone porches. Each building seems to hover over a gravel pad that gives it a clean base and makes a manicured lawn so much easier to achieve. Ugly protuberances such as water and electrical meters, which need to be readily accessible, are hidden behind latched doors on the fronts of the units.

A newspaper article on Woodbury Place prompted builder Robert Murphy to have Yeager design Centre Village in the Long Island Sound shore town of Madison. The farmland site of 11 acres has nearly five acres of unbuildable wetlands. A variance was granted for multifamily housing in this area zoned for single families, based on a review of Yeager's design, which is sensitive to the architecture of Madison. The 22 units are arranged on the site so that most have views of the wetlands, which will never be developed. In fact, the wetlands nearly meet across the middle of the site, separating the units into two, carefully landscaped clusters.

Each building is comprised of two units joined at their garages. As at Woodbury, the units are clad in gray clapboard siding with white trim, their scale and massing similar to the older architecture. Most of the units are two-bedroom, and all of them are two stories. The interiors are tightly designed around a central, marble-mantled fireplace, with living and dining spaces that are overlooked by a small loft, found just behind the apex of the two-story arched windows. Two-story solariums are found in some of the units, just off the kitchen, providing ample space for thriving plants, a sunny place for breakfast, and heat storage during the winter.

Many Connecticut communities, especially those along the -95 corridor between New York City and Boston, have been subjected to (and have sometimes welcomed) a hodgepodge of nondescript condos that seem to subvert the very architectural traditions that make these such coveted places to live. The architect and builders of Woodbury Place and Centre Village show that this needn't be the case. M.J.C.



Centre Village: top, two-bedroom units with double height solariums; middle, village-like clusters.

*A Strong Sense of Community
And a High Regard for Context*



Photographs by Rick Alexander Associates

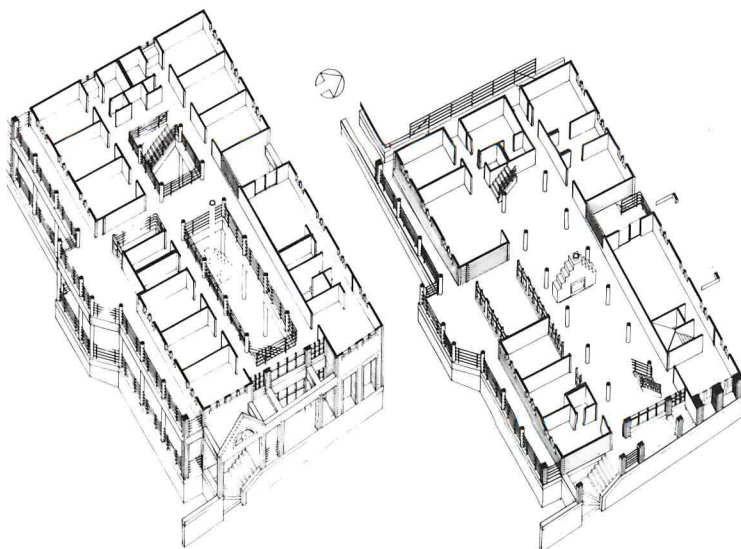
"I really think the whole concept of a Ronald McDonald House is to draw people together and get them to operate as a family," says Vito Pascullis, AIA, in describing the facility he designed in Charleston, S.C. A principal in the local firm of Lucas Stubbs Pascullis Powell & Penney, Pascullis visited other McDonald houses before designing this one. There is at least one McDonald house in every state, serving as a home away from home for children ranging in age from infants to teen-agers who are being treated for illnesses that don't require a hospital stay. Most of the facilities that Pascullis visited had adequate accommodations, "but they didn't have a 'sharing quality,'" he says.

The architect has achieved this very quality—a strong sense of community—on both a civic and personal scale. In making the building a part of the Charleston community, Pascullis chose the imagery of the Charleston single house, a residential building form that evolved in Charleston during the 18th century (see page 44). On a narrow lot running east/west, the McDonald house's twin-gabled end faces east (left and below). Its south side faces a city park and is covered by a two-story "piazza," which shades the building and captures prevailing breezes. Raised above the street because of flood plain requirements, the house invites you inside via a nearly freestanding wall that reaches out from it. The pedimented end shows you where to enter and is accented by two quarter-round reveals that suggest the golden arches.

Like the exterior, the interior is light and fresh, open and welcoming. It seems like one big room full of sun, ringed by balconies of the same white clapboard siding as outside (right). The first level is comprised mostly of service spaces such as the kitchen, laundry, television room, playroom, and sunroom, which are all used in common. Also on this level are the staff apartments.

The second floor contains bedrooms for the residents (there are also two units for disabled children on the first floor), all of which open out onto the atrium. Pascullis purposely made the units small to encourage the residents and their visitors to spend most of their time in the dominant living and dining spaces, which are two stories high. The dining area, just off the sunroom, is capped with a skylight. The living room is comfortable, with couches, plants, bookcases, reading lamps, and tables, all oriented to the fireplace—the very symbol of home—located at the heart of the house.

The atmosphere of a large and friendly house is there, just as the architect intended it. And as a further demonstration of that "sharing quality" Pascullis spoke of, the firm donated its fee to the Ronald McDonald House. M.J.C.



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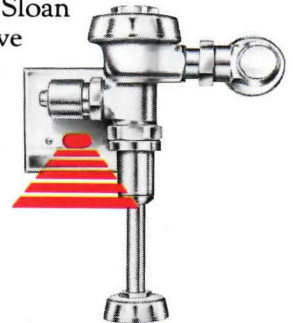
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Evaluation: Three California Pioneers

Postwar projects that remain planning landmarks.
By George Rand

The pioneering planning and housing concepts of Clarence Stein and Henry Wright reverberated in Los Angeles during the '30s and '40s. This took form in studies of planning and zoning for San Fernando Valley, an area almost half the size of the city, which attempted to build in agricultural "greenbelts" separating existing neighborhoods like Reseda, Chatsworth, and Van Nuys from one another and concentrating development on areas adjacent to existing townships.

But Los Angeles was the first city to lift wartime rent controls, and when the typhoon flood of money came to the area it swamped vestigial planning efforts. Subdivision applications flowed through in record numbers, three or more a day. As the profit frenzy grew, people who knew very little about land or housing found themselves "optioning" properties and submitting applications for zone changes from industrial to residential uses and back. Not only were the planned greenbelts rapidly eroded, but the original land uses that formed the plan for the area were radically modified with the resulting discrepancies between the general plan and the zoning map that plagues the area today.

The period of regional planning came to an ignominious end in 1951 in a fury of McCarthy-era accusations that socially planned projects were nothing more than a communist conspiracy to take over the city housing authority.

But the years of concern for orderly regional development left its mark in innovative housing, including the work of Wilson, Merrill & Alexander, Reginald Johnson, and Stein at Baldwin Hills Village; Gregory Ain and Garrett Eckbo at Mar Vista Housing; and Whitney Smith, A. Quincy Jones, and Edgardo Contini at Crestwood Hills. Their designs are representative of the best housing schemes of the period.

Baldwin Hills Village today looks much as it must have looked when it opened in 1942. Robert Alexander, FAIA, then a partner in Wilson, Merrill & Alexander, recalls that his firm first developed as many as 50 plans in a year of struggle to

meet requirements of Federal Housing Administration insurance. The final unit plans reflect Alexander's work on Parkchester in the Bronx, N.Y. Although Fred Barlow was the landscape architect of record, Fred Edmondson consulted on laying out the paths (originally decomposed granite), plant textures, shrubs, and tree massing.

Stein, who also consulted on Baldwin Hills Village, wrote that the project gave the Radburn idea its "most complete and characteristic expression." While the densities here were greater than those in surrounding communities (7.8 houses per acre versus 3.5), Baldwin Hills seems low density because the units are attached and the open space pooled into a parklike setting with no breaks for internal roads.

Baldwin Hills was conceived to create a tranquil escape from the anxieties of city life. Residences—now condominiums—are located along garden courts that extend into the body of the project as ribs along both sides of a central, 15-acre green swath running the half-mile length of the project. Cars are relegated to the periphery of the 627-unit, 60-acre superblock, with the plan divided into 17 garage courts, each serving an average of 36 dwellings.

Originally, the plan called for apartment entrances adjacent to the parking areas with private patios extending in the rear of units to the common interior park. FHA, however, had a decidedly East Coast bias and insisted on a "prestige" entrance facing the park, with a secondary "back door" adjacent to the automobiles. The unintended consequence of this is that guests have to walk around the building to find the front entrance, and residents end up using the "back door" through the kitchen as their major entrance because it is nearest the parking. The central park areas thereby became increasingly "ceremonial."

Many units are now owned by retirees, a result of policies instituted over the years to make the project more easily managed by shifting to an adult population. When ownership was shifted to condominiums in 1972, restrictive covenants were added to prohibit children under 18 and animals of any kind. Until recently, residents were almost exclusively white, middle class

Mr. Rand is associate dean of UCLA's graduate school of architecture and urban planning.



Above, Baldwin Hills Village's central green swath is half a mile in length.

retirees and scattered younger architecture aficionados with no children in their households.

The demographic contrast with the adjacent community has taken its toll. Teenagers ride through the project on bicycles and tear off a purse from an unsuspecting elderly woman or commit an afternoon burglary. A spate of rapes occurred about three years ago, and the lyrical layout of garden paths and the "formal entrances" are now perceived as an obstacle course preventing safe and direct passage from car to home.

Today a security firm provides one man during the day and two at night who patrol on motorscooters. At night, returning residents are met at the gate by a security guard who follows them to their garage and then walks them the last 50 feet to their doors. Recently, residents have begun enlisting the guards during the day as well to accompany them from their residences to their parking spaces. Fewer and fewer people are seen strolling around the grounds for the pleasure of it, and the grounds have become something to look at rather than an actively used environment.

To its credit, the project is democratically run by an homeowners' association

that elects representatives of each of the courts. Among their duties, they apply a very restrictive set of "house rules" and assess fines for violations. The price of maintaining the charming exterior appearance is that no personal expression on the exterior surface of the building is allowed. The association sees to the upkeep of the units with a staff of painters, handymen, and gardeners, from the paint surface out to the property line.

An interesting side note concerns a landmark legal judgment in which a resident family had been subject to extreme fines levied by the owners' association because a baby was born to them while residing in the project. Rather than move, they sued and after a lengthy court battle won the right to stay and to have their fines reversed. This case struck down the right of all condominiums in California to restrict children by means of covenants. Since the judgment, a small number of units has become occupied by families with children. Over time this segment is likely to grow, perhaps returning Baldwin Hills Village to the atmosphere of the war years when children played on its greens.

Despite its age, wealth has kept the face of the project pristine. Meanwhile, public housing projects built at the same time and with parallel esthetic intentions have become crime-ridden slums.



Above, the street side of Mar Vista housing, where mature trees today create large, leafy canopies.

The streets of Mar Vista housing look different from surrounding streets, but it takes a while to discern the planning principles used to produce the effect. The individual houses sit on private lots lined up as in typical suburban subdivisions. But instead of the normal 50-foot-wide lot, each averages 75x104 feet with a communal planting of trees along the street front and through adjoining backyards.

Mar Vista modifies the conventional urban grid slightly to create a parklike setting. This was the goal of the original experiment in shared backyards pioneered at Sunnyside Gardens, Queens, N.Y., in the '20s, where backyards formed a common garden. In the case of Mar Vista, the common area is limited to a different row of street trees for each block face, creating a canopy or ceiling for the street that echoes the planting theme in the backyards.

Shrubs and ground cover create a unified, continuous band of front lawn that emphasizes the linear character of the street as a whole rather than the individual lots. This creates the impression that all houses occupy a common site and allows houses to play against one another rather than strain for space to buffer from neighbors.

Mar Vista began when architect Gregory Ain and landscape architect Garrett Eckbo were employed by an enlightened

real estate developer who was intent on providing better housing using conventional techniques for mass production.

The neighborhood lies a few blocks north of Venice Boulevard, an area of undistinguished, two-bedroom stucco boxes. The objective was to produce a significant increase in quality without driving the price beyond affordability.

The project called for 52 houses, each 1,052 square feet, which sold at the time for \$11,000. The basic unit plan is an efficiently laid out rectangle rotated in various directions to form eight configurations facing the street. These variations on a common element reveal Ain's penchant for mathematics and his understanding of how much anisotropy could be produced in this mathematically rigorous way.

The design of the individual units emphasized livability rather than elegance. A feeling of extension into the landscape was produced by high, clerestory panels and by floor-to-ceiling glass in the living room to extend the space into the patio and planted area beyond. As in some of Ain's earlier projects, a built-in dining table was used to separate the living room and kitchen spaces. In addition,

sliding panels were introduced between one of the bedrooms and the living room, allowing it to serve as an alcove or to be closed off altogether. The other two small bedrooms could be combined or separated by a sliding wall.

Today, the careful maintenance of houses and yards bears testament to the intense feeling of community the architecture and site planning have inspired. This project was modeled after developer-built tracts of the period, but it has had a low turnover rate. Many Mar Vista residents have been in their houses from the beginning. Although some owners could afford larger quarters, they chose to stay on. One resident said, "We have always been extremely comfortable here. Why move?"

Ain's and Eckbo's community cuts a low profile. Despite its recognizability through thoughtful planning, it does not set itself off from less distinguished houses in the area, allowing Mar Vista homeowners to live in harmony with their neighbors even though there are significant demographic and ethnic differences.

Mar Vista occupies most of three city blocks, one of them adjacent to a major thoroughfare, where code required an alley for rear parking access. Interestingly, these houses, which are not knitted into the community as well as the houses under common canopies of trees, are having the greatest problems with crime.

It takes several visits to the hills in Kenter Canyon above the fashionable Brentwood area of West Los Angeles before it is altogether clear where Crestwood Hills begins and ends. But you begin to see differences: Outside the community, the hills are studded with exotic, cliffhanging houses, each evincing an independent conception of streetscape and vegetation.

In Crestwood Hills, the houses, which are spread along two ridges with cul-de-sacs extending like fingers into the valley between them, related more consistently to the land and to one another. They come into view as a string of jewels, each oriented differently yet complementing the others. Rather than presenting flat-on facades, the houses address the streets subtly at 45-degree angles. Gently pitched roofs give them a soaring appearance when seen from below, yet they seem earth-hugging when viewed from above. The



rooflines also allow close siting of houses so that owners look over rather than at the roofs of their down-hill neighbors. Many slopes are 20 percent or more, and small room-sized patios and gardens are clipped in with care.

Crestwood Hills grew out of the U.S. consumer cooperative movement of the 1940s and was modeled along self-help lines pioneered by mill workers in Rochedale, England. The Mutual Housing Association was a cooperative society formed in 1947 for the purpose of developing Crestwood Hills. It was started by several musicians who were joined by others with experience as organizers of the UCLA Student Co-op, and in short order the association grew to 500 members.

FHA insurance was required to finance the project, but at that time the FHA had onerous regulations that prohibited racial and ethnic integration. The Crestwood Hills Mutual Housing Association was racially integrated, and debates ensued about how and whether to accommodate FHA's rules. The issue eventually fractured the membership, with some demanding return of money they had left in deposit. Of course the funds had been spent on preliminary work for the project, and lawsuits ensued. In order to repay these investors and finance the remainder of the project, large portions of the original tracts had to be sold off. Very



Above, small Crestwood Hills patios, which afford dramatic views over gently pitched roofs below, are tightly integrated into the sloped building lots.

soon thereafter, the FHA regulation was struck down by the courts.

The association hired the architectural-engineering team of Whitney Smith, A. Quincey Jones, and Edgardo Contini. In keeping with the spirit of the cooperative, none of the designers took independent credit for the scheme. From the beginning, the program was developed with participation of members of the cooperative through questionnaires, and designs were discussed endlessly at plenary sessions and committee meetings.

The rugged topography eventually required moving more than a million yards of dirt. In an unusual move, the best site, the low saddle between the crests, was

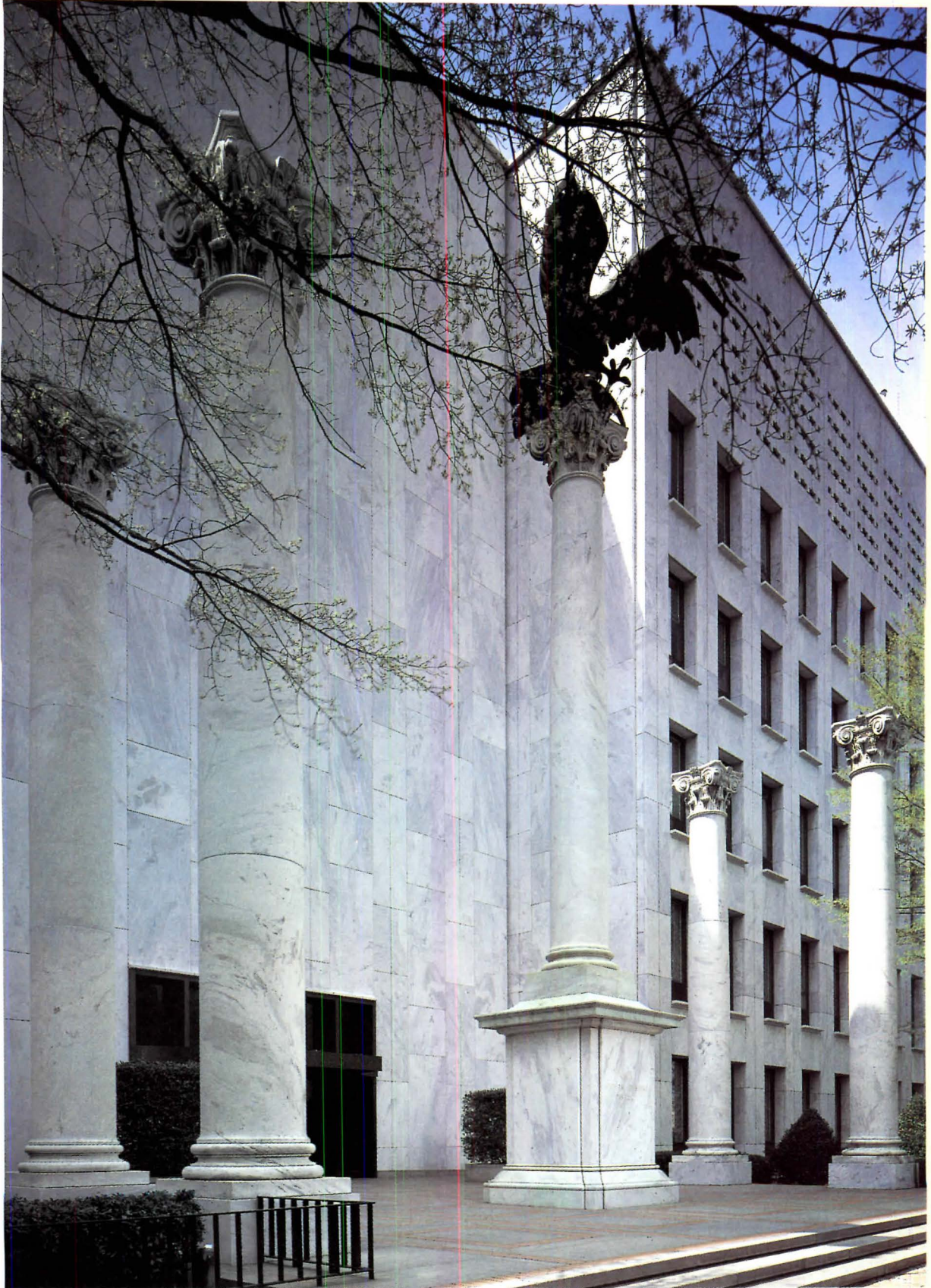
reserved for a park and clubhouse.

The architecture-engineering team developed a large number of prototypical houses ranging in size from 1,100 to 3,000 square feet. A family would select a site and then work with the architects to find a model that would best fit both the prospective owner's needs and slope conditions. Foundation walls were groomed upward to 30 inches with concrete blocks upon which wall studs rested. Plywood sheets and redwood shingles and groove siding was applied as interior finish. Some block walls were left exposed inside and then repeated at the end of a patio where a 30-inch-high wall defined a terrace.

Eventually, about 160 houses were built according to the original designs, while the remaining Crestwood Hills lots became subject to a stern set of regulations administered by an architectural review committee. There have been several tests of the covenants, but the courts have upheld the restrictions and forced people to move houses, remove a swimming pool, and make other less drastic modifications in accord with community will. The regulations were recently renewed for 50 years.

This remains an inspiring community. Although only patches of the Crestwood plan remain as conceived, they make it possible to see the benefits of communal planning that makes the most of natural beauty. □

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A 'Nice, Big Book' About the Milan Team Memphis

by George Nelson

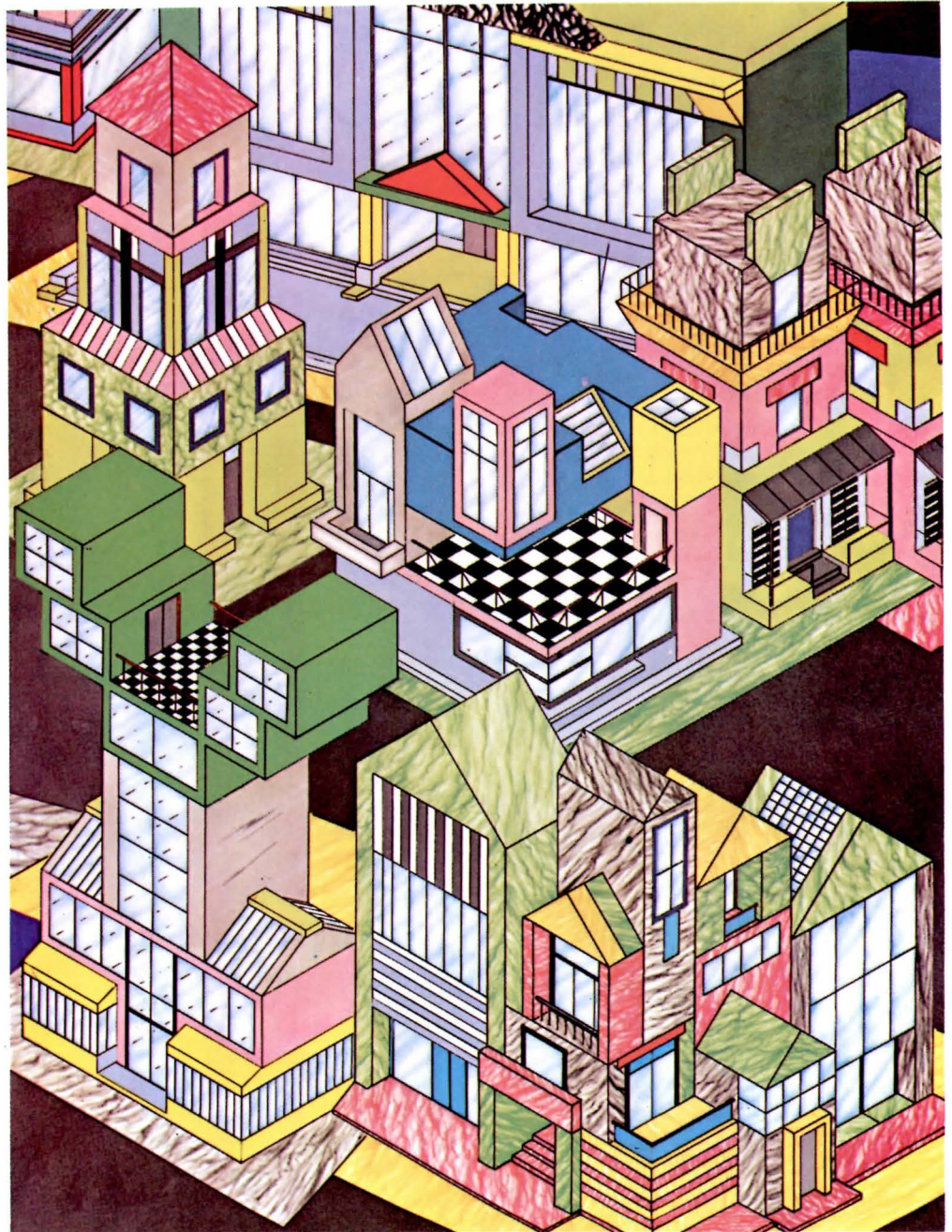
Memphis: Research, Experiences, Results, Failures, and Successes. Barbara Radice. Rizzoli, \$35.)

A few months ago, during a visit with a friend in Basel who knows all about the international furniture scene, the subject of Memphis came up. "It's dead, you know," he said. "Funny. Such a lot of noise about it in the past few years, and it's as if it had never happened. No more exhibits, no more articles about it; nothing." At the same time, I keep running into people—designers and architects—who never heard of Memphis. Apparently, publicity, these days, is not good enough even in massive doses: It has to be total.

And now, as Memphis founder Ettore Sottsass Jr. observes in the introduction, there is a book, a nice, big book. . . . This nice, big book exists and will go out into the world, and students will not be able to buy it because it'll cost a lot, but they'll find it somewhere and then they'll be able to put it on the table and it'll stay there for a while. . . . Where it will end up, nobody knows. Everyone will bury it where they want, and so goodbye book and goodbye Memphis. . . ."

Sottsass is quite right: It is a nice, big book, a very professional job, economically written and admirably illustrated. Anyone interested in this explosive and short-lived phenomenon should find this an eminently satisfying account. It is already getting hard to remember that in its heyday Memphis was creating a sensation in one world capital after another, that some 200 major articles were devoted to it in the international press. For those who missed all the excitement, Memphis is, or was, a group of architects, designers, and artists who got together under the relaxed leadership of Sottsass, architect in Milan and long-term designer for Olivetti. The group's activity became visible in the winter of 1980-81, when the appearance of its first exhibit of furniture, decorative accessories, and textiles set off a shock wave that presently reached as far as Japan, Australia, and the U.S. It was without question *the* postmodern sensation of the design world. "Postmodern" is used here simply to date it in the post-1945 period. It should not be taken as related to the architec-

George Nelson is a New York City architect, industrial designer, critic, and author.



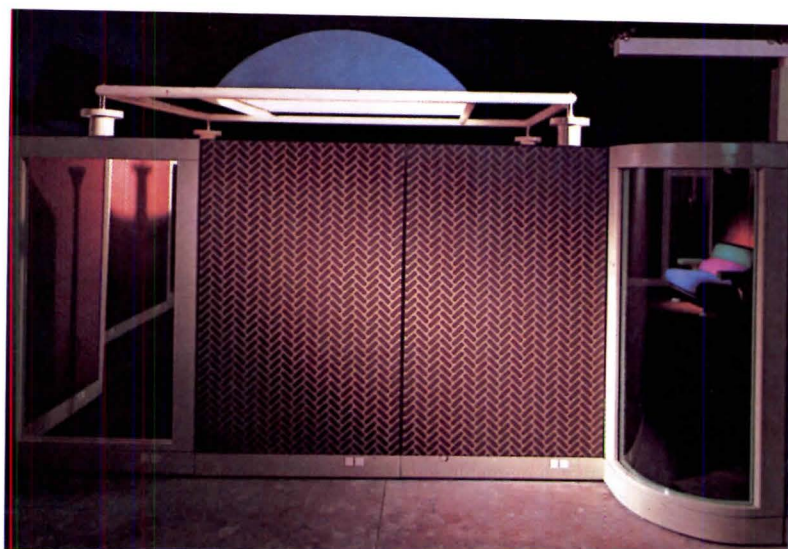
George Sowdon's 'city' drawing, 1983.

ture labeled postmodern, which identifies itself by its supposedly ironic and witty references to the architecture of earlier periods. There is nothing ironic about Memphis, and there is no historicism either; it could hardly be more unlike the doings of the tired headline hunters who have been giving postmodern in architecture a fling.

"Memphis," says the author, "like fash-

ion, works on the fabric of contemporaneity, and contemporaneity means computers, electronics, videogames, science-fiction comics, Blade Runner, Space Shuttle, biogenetics, laser bombs, a new awareness of the body, exotic diets and banquets, mass exercise, and tourism." And elsewhere: "The roots, thrust, and acceleration of Memphis are eminently anti-ideological. Memphis is anti-ideological . . . because it shows possibili-

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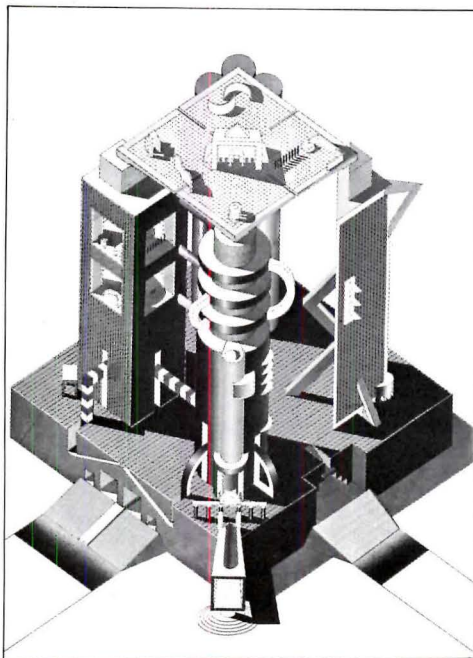
Books from page 93

ties, not solutions. . . . Memphis has abandoned the idea of progress and of a program of cultural regeneration according to a rational design."

These statements make it clear enough that Memphis is very much a child of its time: Its philosophy is by no means exclusively its own. Many people today who have no awareness of or interest in Memphis are anti-ideological (the Green Party in Germany is as good an example as any) and many others have lost the last shred of faith in progress in a society that is clearly in a state of extreme danger and disintegration.

Normally, it is the duty of the conscientious reviewer to limit himself to the material between the front and back covers of the book in question. In this instance, however, the only reason for the book is the work it presents, and it is impossible to separate one from the other. As I have already said, I find the book a very good job indeed. The author has been a Memphis collaborator from the beginning, and thus knows the story intimately from the inside. As far as I can make out, the story is honest, makes no effort to gloss over or immortalize a very human venture, and is consequently full of real information presented in a lively manner. The illustrations have been so selected and arranged that the reader who comes upon Memphis for the first time will have no difficulty in grasping the range and scope of the various activities undertaken.

In turning from the book to the work displayed, one immediately collides with all sorts of conflicting opinions. Peter Blake, in an article for *Interior Design* magazine, bestows upon it the label of "High Punk . . . junky at the core, but elegant and high-gloss on the surface. High Punk furniture is uncomfortable, useless, futurist, constructivist, borax, dazzling in its colors, dashing in its pizzazz, and outrageously overpriced . . . bristling with Milanese chic." Oddly enough, the Mem-



Top left, Montecarlo apartment—bed by Michele De Lucchi, spread by Pasquier, and lamps by Sottsass. Top right, Sottsass' and De Lucchi's 'hypotheses for an office space' from a 1983 exhibit in Milan. Above, Matteo Thun's 'building.'

phis group is not entirely in disagreement with him. They were the first to announce, at the 1981 opening, that Memphis was a fad and would undoubtedly soon go out of style. The idea that "form follows function" is considered by them "a weak catchphrase" that fails to take into account that "function is a highly complex variable that relates to cultural conditions, to public imagination, and to the thrust of historical events."

As far as I can see, Peter Blake's comments are right on the nose. The furniture, if that is what it really is, could hardly be more uncomfortable, and some of the pieces look downright dangerous. What I find interesting is not the unsurprising fact that many people do not approve of the Memphis designs (this is easy to do if only because so much of it

is so unfamiliar) but rather that the critics, unfriendly or otherwise, seem to view the collection as a group of discrete pieces that have nothing to do with anything but themselves, while for the Memphis group these same objects are an experimental expression of a philosophy, a world view, which can be stated and defended as a consistent set of premises. It would create less heat and perhaps more light if the quality of the experimental expression were taken as the core of the arguments.

When the Memphis exhibit came to New York City a couple of years ago, I went over some time before the 11 P.M. opening to see Sottsass, whom I have known for many years, and to get a quick look around before the mob arrived. The group was having dinner in the loft apartment next to the gallery, and all those young appetites were demolishing an enormous stew at an impressive rate. They all looked as young as their appetites, and everyone seemed to be decked out in what I took to be punk costume and haircuts. They seemed very attractive in their obvious intelligence and vitality.

Sottsass and I got a brief chance to gossip and, among other things, I asked him if the gallery had made any sales. He laughed. "Would you buy this stuff?" I had to admit that I would not. I already had all the furniture I could handle and anyway, even with a discount, the prices were out of sight. He laughed again. "Neither would I. We too have no space for it. Anyway, it is going to be time to move on to something else, presently."

At precisely 11 P.M., the gallery doors opened, and in no time at all there were 1,500 bodies jammed into the gallery, all checking out each other's hairdos and chattering at supersonic speed. I suppose some of them saw the exhibit, but I don't think that was why they were there.

While the critics have been far from unanimous in their approval of Memphis, the young seem to have had no such prob-

continued on page 96



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THE MAN: Mr. Lynch of Wilton, Connecticut, is known internationally as one of the foremost metal smiths of all time. Soon to be eighty years old, Mr. Lynch has created astounding pieces of architectural art throughout a lifelong career dedicated to his trade. Among his many accomplishments are the total repair of the Statue of Liberty in 1928, the creation of the magnificent eagles on the Chrysler Building and the armillary sphere over Atlas in Rockefeller Center, the Pegasus figures at the headquarters of Reader's Digest, several large sculptures at the 1939 World's Fair and so on. His weather vanes and sundials have taken on a legendary status. The tall Lynch clocks that appear in prominent locations in major cities are considered landmarks to be treasured. The Lynch studio has also created the finest garden statuary and fountains to be seen in this country. Clients have included Rockefellers and Astors as well as commissioned work for the most noted artists.

HIS CRAFT: From an early age, Mr. Lynch developed a passion for the tools of his trade. These tools — largely hand forged — are masterpieces of a craft almost unknown today. Every type of metal — from iron and copper to bronze and silver — requires special implements — tools created to bring the metal "to life." From the massive head of an eagle to a suit of armor, the delicate copper strings of Arthur Fiedler's violin weathervane to the sensitive lines of a bronze Madonna, the tools are vital to the craftsman. Today, these tools collectively represent the largest grouping of their type in the world. No museum or collector has a more extensive — and finer — assortment than the tools of Kenneth Lynch.

AND NOW it is the privilege of Guernsey's to be able to announce the auction sale of the vast collections of Kenneth Lynch. In a gesture of extreme generosity, Mr. Lynch has donated his various collections to St. Francis High School, NYC. It is at the request of and on the behalf of this fine institution that the auction will be conducted.

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THE LOCATION for all events will be the grounds of Kenneth Lynch & Sons, Route 7, Wilton, Connecticut.

THE CATALOGUES: For a complete description of the items and when they will be offered, two well-illustrated catalogues (one referred to as "Tools", the other as "Decorative/Architectural") are available from Guernsey's, 136 East 73rd Street, N.Y., N.Y. 10021. The cost schedule is as follows:

Tools \$10 (in person at the event); \$12 by mail
Decor./Architecture \$10; \$12 by mail
Both \$18; \$21 by mail

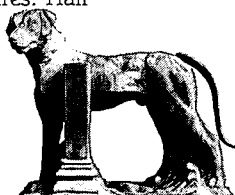
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DETAILS for this largely unreserved auction are as follows: cash, traveler's checks and certified checks will be accepted unless other arrangements have been made in advance with Guernsey's. Items paid for by bidders with personal checks without a letter of guarantee from their banks will be held until check clears. Five percent (5%) buyers premium. For additional information call Guernsey's at 212-794-2280.

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books from page 96

super-spectacles. Anyway, it's dead now, the reports are to be believed, and it is time to dust off the old Roman proverb that exhorts us to say nothing but good of the dead.

Memphis itself was a response to an immensely larger spectacle, that of an entire civilization on the toboggan. Why they picked furniture to deliver their message, I have no idea, unless it is that any high-tech alternative would have been financially prohibitive. Finally, we have to keep in mind that Memphis confined itself to the use of thoroughly modern materials, which might, who knows, have included some with a half-life measured in the thousands of years. Time will tell, no doubt.

In the meantime, we can join Sottsass in waving goodbye to Memphis. And wait for the next spectacle, which should arrive any day now.

The Italian New Wave: Après Le Déluge?

The Hot House: Italian New Wave Design. by Andrea Branzi. (MIT Press, \$25.)

The fertility of the Italian imagination is the wonder of modern design. For 20 years, Europe's boot has been pouring out a succession of innovations both arresting and surprising. "Some critics," Andrea Branzi admits, "have found the experiments . . . to be so disparate that they have been unable to discover any link between them." Branzi's admirable goal is to show us that link, and he is well equipped for the task, having been a participant in many of the movements he writes about, including Archizoom, Global Tools, Alchymia, and Memphis. Currently, he is educational director of Domus Academy and director of the journal *Modo*.

Branzi offers an explanation for his countrymen's unusual amount of attention to product and furniture design. "All our efforts," he says in the introduction, "are aimed at extracting from the corners of a domestic world a renovated and edible culture of living that can serve as the practical basis of a new architecture." And later: "The 'hot house' can give rise to the new *Metropolis*." This book lacks of somewhat trite references to skyscrapers as laboratories for the design of skyscraper buildings, and one suspects a more mundane reason as well, that the large number of architects in Italy cannot survive on the relatively small number of large-scale architectural commissions. Arata Isozaki, in a foreword, presents an original (but not very helpful) opinion that underlying both Superstudio's continuous "Monument" project and Archizoom's "No-Stop City" project are the memory and experience of the great

flood that visited Florence in 1966." Subsequent Italian movements, such as Alchymia and Memphis, he thinks, have moved beyond being "avant-garde" or "radical" to a state he calls "critical rationalism." Yet all of them, he insists, are related to the "eloquent, fluid, and fundamentally invasive idea of the flood."

Branzi's own earliest chapters go back to the proto-modern and early modern heritage (the exhibition of 1851, Ruskin, Sant'Elia, the Bauhaus, etc.) shared by all European design, but his point is to establish "that Italian design did not belong to the tradition of international functionalism." The emphasis here is not on the nature of particular works but on their social and political implications.

Finally we reach the "Italian New Wave" and, despite Branzi's efforts at clarification, we are dizzied by work that is both fertile and fervid. This is a selective survey of Italian design, not an inclusive one. Nothing by Gae Aulenti is shown, for example, except a 1962 rocking chair. There is no mention of Vico Magistretti, Paolo Piva, or the Scarpas. Mario Bellini, perhaps the most accomplished of all Italian contemporary designers, is represented only by a pattern for plastic laminate, his furniture presumably being too sedate to qualify as "new wave." And Paolo Portoghesi's "Presence of the Past" exhibition at the 1980 Venice biennale, an event of profound influence in the establishment of postmodernism, is similarly slighted: It is not illustrated, and the text implies that it was really rather timid compared to Alessandro Mendini's "The Banal Object," another exhibition at the same biennale; whereas Portoghesi only called for "the end of prohibitionism," Mendini "postulated the advent of an era which would see the collapse of any possibility of putting design back together again as a culture."

Branzi says that "cultural or technical unity in contemporary design is not what we are after," and his book's illustrations amply support him. In the end, beyond the valuable accomplishment of assembling such varied work in a single book, can he show us what links it all together? Not with much precision. The work is visually titillating, but verbal explanations of it, including Branzi's, are almost necessarily obscure, and the link appears to be nothing more concrete than a vague, sometimes rude, inclusivity. The best expression of that attitude may be from a manifesto written by the Archizoom group in the late '60s: "We want to bring into the house everything that has been left out: contrived banality, intentional vulgarity, urban fittings, biting dogs."

STANLEY ABERCROMBIE, AIA

Mr. Abercrombie is editor of Interior Design magazine.

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wards from page 38

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The Maryland Department of Natural Resources was recognized for its handbook for local governments, "Non-Tidal Wetlands Protection." The handbook offers classification and mapping systems, financing mechanisms, and a model ordinance that local officials can adopt. Since the handbook's publication in 1983, the state has actively promoted voluntary wetlands protection and developed a \$450,000 program to computerize wetlands inventory maps and monitor the wetlands. Several Maryland counties have adopted the program's recommendations.

Four honorable mentions in the outstanding planning category were also presented. The planning division of King County, Wash., was cited for its annual growth reports that monitor development in areas surrounding Seattle, the county's urban center. The planning and development commission of Hardin County, Ky., was recognized for its development guideline system, a land use ordinance designed to preserve agricultural land. The department of planning and zoning of Calvert County, Md., was honored for its "new wave" policy plan that responds to citizen concern about growth in this suburban area along the Chesapeake Bay. The Withlacoochee, Fla., regional planning council was cited for its hurricane program that gives local officials and the media a guide for shelter, public safety, and evacuation in the event of a hurricane.

Distinguished leadership awards for support of public planning were awarded to an Antonio Mayor Henry Cisneros and Allan Jacobs, professor of city and regional planning at the University of California, Berkeley, and former San Francisco city planning director. San Francisco planning consultant Paul Sedway was presented the distinguished service award for his contribution to the American Planning Association over the past three years. Guest planning consultant May Lou Henry was awarded the Diana Donald award, which is given to an individual who has furthered the attainment of women's rights. The Oregon department of energy and two consultants, Larry Epstein and Margaret Moorehead, were presented an award for infrastructure planning.

The jury was chaired by Betty Croly, assistant planning director of Alameda County, Calif. Other jurors were Margarita McCoy, professor of urban planning at California State Polytechnic University; Yvonne San Jule, planning coordinator for the Association of Bay Area Governments, Oakland, Calif.; Robert Sturdivant, acting planning director of Santa Clara County, Calif.; and Frank Wein, director of planning for Michael Brandin Associates of Costa Mesa, Calif.

Benjamin Thompson Receives '85 Louis Sullivan Award

Benjamin Thompson, FAIA, has been selected to receive the 1985 Louis Sullivan award for architecture. Sponsored by the International Union of Bricklayers and Allied Craftsmen and administered by AIA, the award honors the Cambridge, Mass., architect for the "breadth of his architectural achievements over four decades."

A native of St. Paul, Thompson graduated from the Yale school of architecture in 1941. Four years later he and others joined Walter Gropius in founding The Architect's Collaborative, and in 1963 he succeeded Gropius as chairman of the department of architecture at Harvard's graduate school of design. His present firm, Benjamin Thompson & Associates, was organized in 1966.

The jury recognized the variety of Thompson's work and singled out for special commendation his firm's recent restoration and adaptive use projects such as the Faneuil Hall Marketplace in Boston and New York City's South Street Seaport. "These projects have created a new awareness in the public of our architectural heritage and the tradition of masonry craftsmanship," said the jury.

Thompson's competition submission also included Colby College dormitories, built in the 1960s; Rauenhorst corporate headquarters in Minnetonka, Minn.; and the recently completed Ordway Music Center in St. Paul (see May, page 188).

The Sullivan award and a \$5,000 prize are presented every other year to a practicing U.S. or Canadian architect whose work over a career is judged to best exemplify the ideas and accomplishments of Louis Sullivan. Previous winners are Robert Venturi, FAIA, (chairman of this year's jury); Henry Klein, FAIA; Ulrich Franzen, FAIA; Philip Johnson, FAIA; Edward Larrabee Barnes, FAIA; and Louis I. Kahn.

The jury also included Barton Myers, AIA; Donlyn Lyndon, FAIA; Elizabeth Plater-Zyberk, AIA; Ralph R. Youngren, FAIA; Leonor Munoz; and Denise Cook, a student at University of Utah.

Five Receive Marble Awards

Five architects were cited in the 1985 USA marble architectural awards program, sponsored by the International Marble and Machinist Association of Carrara, in cooperation with AIA, for "excellence in technical and esthetic applications of marble, granite, travertine, or other stone materials."

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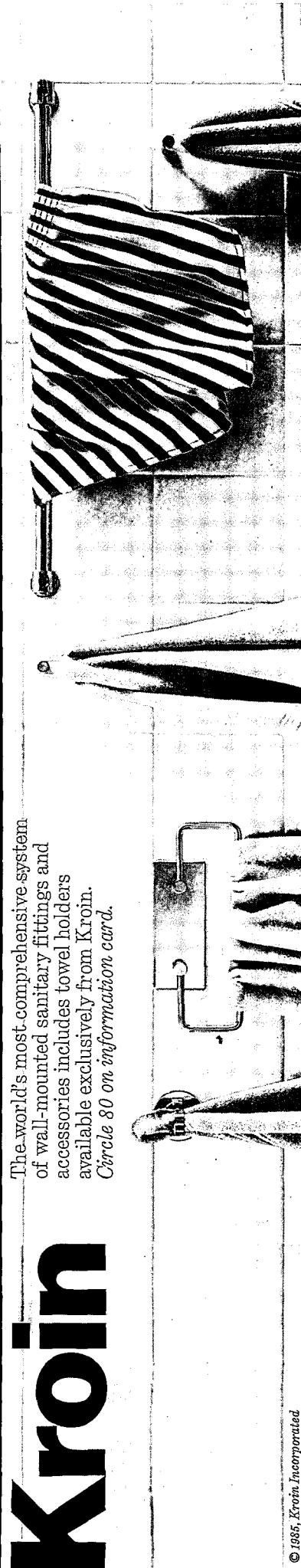
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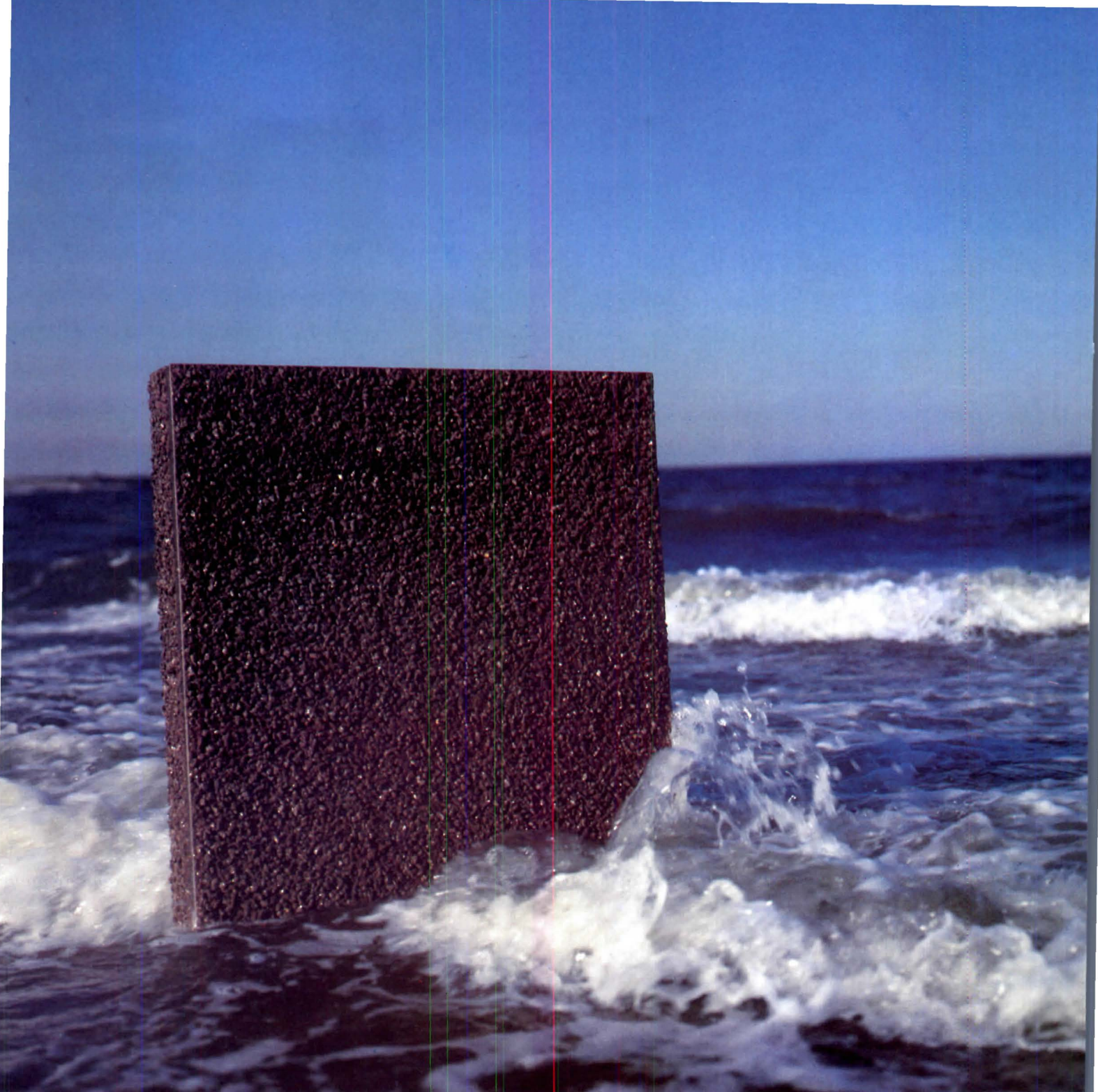
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wards from page 101

ntial buildings was awarded to Henry Cobb, FAIA, of I.M. Pei & Partners of New York City for the Arco Tower in Dallas. Special mention in this category went to Welton Becket & Associates of Santa Monica, Calif., for the 400 South Hope Street building in Los Angeles.

Jung/Brannen Associates of Boston was awarded first place in the category for use of stone in interior design for the Post Office Square building and the Court Building, both located in Boston. Special mention for interiors went to Swanke, Hayden, Connell Architects of New York City for the Trump Tower atrium in New York City.

Special mention for urban landscape design was presented to Skidmore, Owings & Merrill of Houston for the Allied Bank Plaza in Houston. There was no first prize awarded in this category.

The jury was comprised of Bruce Patty, FAIA, (chairman); Arthur Gensler Jr., FAIA; John Demonchoux, dean of the school of architecture at MIT; Gianni Perri, president of the Italian National Council of Architects; Brunetto Cartei of Pisa University; Paolo Felli and Giovanni Klaus Koenig, both of Florence University; and Giovanni Gallo, managing director of the International Marble and Machinery Fair of Carrara, Italy.

Six Cited in IFRAA Awards

The Interfaith Forum on Religion, Art, and Architecture has honored six buildings in its annual architectural award program that recognizes projects that "showed good design while at the same time met the liturgical criteria of the user."

The honor award was presented to the Naymark Holocaust Memorial Center in Saratoga, Calif., by Samuel Noily, AIA, of San Francisco. This mountain synagogue set on a wooded site at a camp retreat is used for worship, meditation, and fellowship gatherings. The jury called it "lovely small chapel" and praised its use of natural lighting.

Citation awards were presented to the Peter the Fisherman Church in Jim Thorpe, Pa., by Leung Hemmler Camayd of Scranton, Pa. (see April, page 69); St. John's Cathedral restoration in Jacksonville, Fla., by Gordon & Smith Architects, also in Jacksonville; St. Joseph Catholic Church renovation in Manteno, Ill., by Paul Straka Associates of Chicago; and Church of St. Thomas More in Lynchburg, Va., by Architectural Design Group of Shelby, N.C. An award also was presented to the Wake University Chapel organ gallery in Durham, N.C., by Robert W. Carr Associated Architects of Durham.

Jurors were James S. Rossant, FAIA (chairman); W. Kent Cooper; Densel Perkins, AIA; and Paul X. Covino.

Deaths

Karel Yasko: Federal Architect, Art Historian

Karel Yasko, FAIA, first went to Washington in January 1963 as GSA's assistant commissioner for design and construction during the Kennedy Administration's push for design excellence, and he is remembered by architects who designed federal buildings during the mid-'60s for challenging them to innovation. But he was most recently known for his efforts through GSA to search for and preserve lost art commissioned by the federal government during the Depression. Yasko was still at work on the project at the time of his death June 2. He was 74.

Born in Yonkers, N.Y., Yasko graduated from Yale in architecture in 1937. Harry Weese, FAIA, who first knew him in a fourth-year class in New Haven, says Yasko was an atypical Yalie, "a sort of diamond in the rough—broad and big and affable but doggedly determined."

After World War II, Yasko established a private office in Wausau, Wis., where he became a leading practitioner. In 1959, he attracted the attention of Gaylord Nelson, then governor, later U.S. senator, and now counselor for the Wilderness Society, who made him state architect. "Karel had a lot of talent and imagination, and our department in Madison needed some new blood and shaking up," Nelson recalls. Three years later, when Yasko was appointed head architect at GSA, the Milwaukee *Journal* commented editorially that he "dramatically ended" the state architect's office's "lethargy and stoginess. He has stimulated private architects to functional and efficient but also imaginative designing of state buildings." Says Nelson, "Karel did so well that the Kennedy people stole him from me."

In Washington, Yasko "understood how government works," says William Walton, Hon. AIA, chairman of the U.S. Commission of Fine Arts from 1963-71. "Instead of mounting noisy crusades, he used government as he found it to achieve his ends. I think it is the mark of a wise man." Gyo Obata, FAIA, of Hellmuth, Obata & Kassabaum, designer of the Air and Space Museum, says Yasko's "personality was one of a catalyst" who also "got people's blood going." And John Burgee, FAIA, who worked on the FBI Building while at C.F. Murphy Associates, remembers Yasko's "unusual sensitivity to architecture."

David Dibner, FAIA, who later became GSA assistant commissioner for design and construction, was in the '60s a partner with Fordice & Hanby, collaborator on Washington's Forrestal federal office building. "Frankly, we produced some rad-

continued on page 105

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Deaths from page 103

ical designs, and there was a lot of opposition. It looked like the governmental approving agencies would never approve anything but the mundane, but Karel kept saying things like 'Let's challenge them,' and he kept pushing."

It was Yasko's determination to "squeeze good design out of architects," a time-consuming process during a period of rapid inflation, that ultimately cost him his job, says Tom Peyton, who worked for Yasko at GSA and is now in charge of the Smithsonian Institution's building program. But Yasko carved himself another niche at GSA as counselor of fine arts, "and made the job a worthwhile thing, mainly in rescuing the art of the '30s," says Peyton. Yasko's discoveries included long-forgotten works by Ben Shahn, Stuart Davis, Jackson Pollock, and Joseph Stella.

Peyton also says Yasko deserves credit for his influence in reviving GSA's art in architecture program a decade ago. William Slayton, Hon. AIA, former AIA executive vice president, credits Yasko as well with helping to save the Old Executive Office Building, the Pension Building, and the Old Patent Office, three once-endangered historic buildings in downtown

Washington, and with "working closely with Kennedy and John Warneke to get buildings on LaFayette Square that are in scale with the historic scale of the square."

But Yasko will also be remembered as "a gentle person who never spared giving people the time to talk to them," says Dibner. "I'll remember his dedication, and I'll remember his lack of orderliness. He was a collector supreme."

Yasko operated out of a small office at the GSA headquarters piled high with WPA art work, books, papers, reports, clippings, campaign banners, old sandwiches, pipes etc. But he could easily locate whatever was needed. Dibner thinks GSA should preserve Yasko's cluttered office just as it is, as a memorial to "a light who walked through the darkness of GSA." ALLEN FREEMAN

administered jointly by the National Institute for Architectural Education (NIAE) and the American Academy in Rome. Roche received the prize for design of the General Foods corporate headquarters in Rye, N.Y. Arthur Rosenblatt, FAIA, vice president of the Metropolitan Museum of Art, reports that Roche underwrote the first year's fellowship, which was won by Ellen Dorothy Palmer of Washington, D.C., and that this gift, along with others, has fully endowed it for the future. For information on the next Dinkeloo fellowship, contact, NIAE, 30 West 22nd St., New York, N.Y. 10010.

Travel Programs to China.

Smithsonian Associates travel program is sponsoring a series of tours to China this summer and fall. For more information, contact the Travel Program, Capital Gallery 455, Smithsonian Institution, Washington, D.C. 20560.

BRIEFS

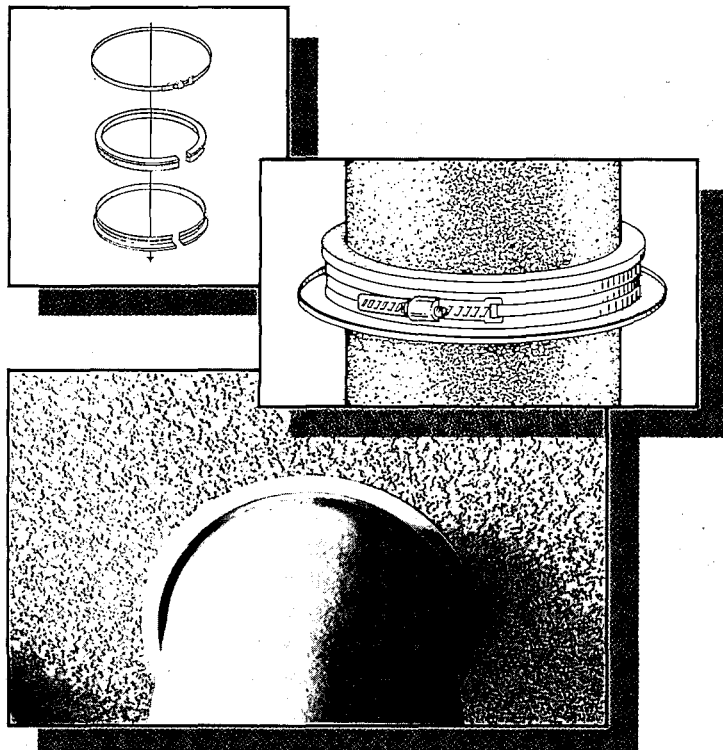
Scholarship to Honor Dinkeloo.

Kevin Roche will donate the \$25,000 honorarium from the 1985 R.S. Reynolds memorial prize (see May, page 51) to a fund in memory of his partner. The annual \$10,000 John Dinkeloo Traveling Fellowship in Architectural Technology will be

Architectural Reference Guide.

The 1984 edition of *The Architectural Index* consists of an index of ARCHITECTURE, *Architectural Record*, *Arts and Architecture*, *Builder*, *Interior Design*,
continued on page 106

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European Study Tours.

The International Design Seminars is organizing a 15-day study tour in Central Europe beginning Oct. 16. The purpose of the tour is to explore the development of historical styles in interior design, art, and architecture. For information on the tour and other tours planned for next year, contact Kennie Lupton, IDS, 4206 38th St. N.W., Washington, D.C. 20016.

Housing Design Competition.

The New York State Council on the Arts is sponsoring a two-part design competition for infill housing sites in Harlem. The deadline for the registration is Sept. 9. The competition is open to any architect registered in the U.S. The four first-stage winners will receive \$5,000 each. In the second stage, the first prize is \$15,000, second prize is \$7,500, and two third prizes are \$2,500 each. Requests for programs and registration forms are available from Theodore Liebman, AIA, Inner City InFill Competition, 330 W. 42nd St., New York, N.Y. 10036.

Landscape Architecture Directory.

A directory of educational programs in landscape architecture is now available from the American Society of Landscape Architects. To order, send a check for \$6 to the ASLA, 1733 Connecticut Ave. N.W., Washington, D.C. 20009. □

Briefs from page 105

Interiors, Landscape Architecture, Progressive Architecture, Solar Age, and Architectural Technology. General articles are listed by subject, and building articles are listed by architect, location, and building type. Copies are available for \$17 from *The Architectural Index*, P.O. Box 1168, Boulder, Colo. 80306.

Veterinary Hospital Design Winner.

A joint design by Zachary Church, architecture student of the University of Illinois, Campaign, and Richard Weaver, veterinary student at the University of Georgia, for a veterinary hospital was the first place winner in a student design competition sponsored by Hill's Pet Products. Entering teams had to be composed of a student of architecture or environmental design working with a veterinary student.

Call for Papers on Art Deco.

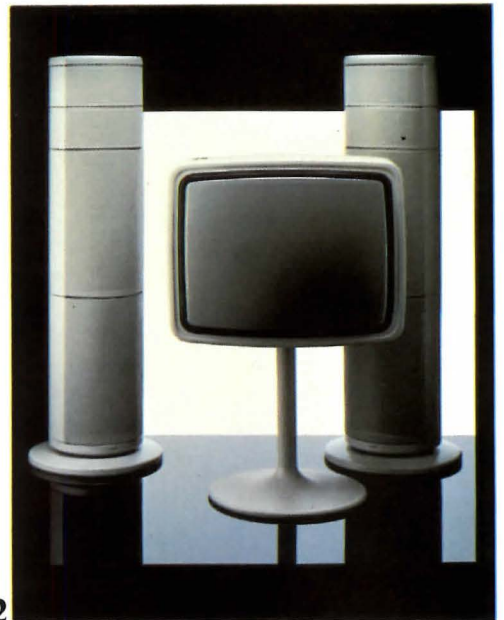
The Society for Commercial Archeology and the Art Deco Society of Washington are sponsoring a symposium on art deco commercial architecture to be held Nov. 16, 1985. Proposals for theme sessions, moderator, and papers on historical and preservation issues related to art deco are sought. Proposals, due Aug. 15, should be sent to Susan Shearer, 3900 Connecticut Ave. N.W., #202-F, Washington, D.C. 20008.

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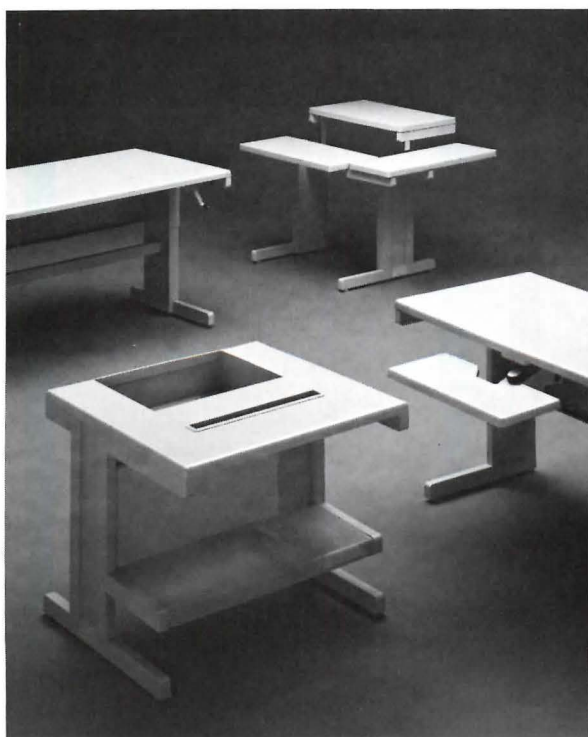
By Lynn Nesmith

The Multi-Tenant Research Facility (1) in Burnaby, British Columbia, by Canadian architect Russell Vandiver is clad in Alucobond, a lightweight composite material comprised of two thin sheets of aluminum with a thermoplastic core. Brightly colored, curved panels were also used as interior and exterior accents. The panels, which are designed to be fastened to the building's steel stud wall structure by continuous edge grip extrusions, can be curved to a minimum bending radius 15 times the material thickness. (Circle 201 on information card.)

The audiovisual home lab 5000 (2), designed by the Frogdesign for WEGA, is comprised of two cylindrical speakers and a freestanding television screen. (Circle 202.)

Shaw-Walker's line of computer support furniture (3) includes adjustable CRT tables, printer tables, and mobile pedestal storage units. The dual-surface CRT tables have a hand crank with a nine-inch adjustment range, and the single-surface computer table is available in 10 heights and a number of widths and depths. All components are offered in various colors and finishes. (Circle 203.)

Products continued on page 110



Tambours.

Contours collection of architectural tambours is available with 22 grooved surfaces in glossy and textured high-pressed laminates, metals, solid woods, and wrapped wood veneers. Standard selections are bonded to a hardboard core and backed with flexible surfacing material. Optional cloth backing is also available. (Nevamar Corporation, Odenton, Md. Circle 229 on information card.)

Lighting Fixture.

Wall-mounted light fixture is available in rough cedar, smooth cedar, or oak. It accommodates two 60-watt bulbs and is UL listed. (Idaho Wood Industries, Sandpoint, Idaho. Circle 228 on information card.)

Linear Ceiling System.

Apollo metal ceiling panels have a flat surface and a deep edge. The linear ceiling system is available in a variety of colors and reflective finishes. (Architectural Engineering Products, San Diego, Calif. Circle 226 on information card.)

Parallel Rule.

Paratrac parallel rule lifts and swings out to completely clear the work surface and has a self-aligning, floating blade designed

to help prevent smears or smudges. The rule adjusts to nearly any media thickness. The guides house tension cables to eliminate exposed wires and are attached to the side edges of the board or table. A built-in brake holds the blade in place. (Plan Hold, Irvine, Calif. Circle 231 on information card.)

Hard Surface Flooring.

Permetage reinforced marble and granite flooring is made of 96 percent natural materials impregnated with a polyester resin. It is available in both travertine and granite patterns. The hard surface flooring can be installed in prefabricated panel systems or applied at the site with approved components. (PermaGrain Products, Media, Pa. Circle 224 on information card.)

Floodlight System.

RMF modular floodlights are available in two sizes with four mounting options: slipfitter, trunnion, wall, and pole side mount. The fixture can use lamps ranging from 150 to 1000 watts. It has a variety of beam patterns and can use high pressure sodium, metal halide, and mercury vapor lamps. (Crouse-Hinds Lighting, Vicksburg, Miss. Circle 223 on information card.)

Production Printer.

Océ 7500 is a plain paper engineering printer designed to produce multiple copies from E-size originals. An automatic exposure control maintains uniform copies without operator intervention. The system has on-line folding, a transmission exposure lighting procedure, a large copy media capacity, and a pre-programmable control system. (Océ-Industries, Chicago. Circle 227 on information card.)

Wiring System.

Aluminum raceways for the distribution of power, data, and telephone communications wiring in institutional, laboratory, and commercial installations have a satin anodized finish. The low profile raceways measure 3³/₁₆ x 1⁷/₈ inches and are available with prewired power receptacles. (The Wiremold Co., West Hartford, Conn. Circle 232 on information card.)

Outdoor Lighting Fixture.

PR1100 series of exterior lighting fixtures is available in polished aluminum, polished copper, and colorful enamel finishes. The circular shape is designed to reduce heat output and to allow maximum life for both the lamp and ballast. (Trimblehouse, Atlanta. Circle 233 on information card.)

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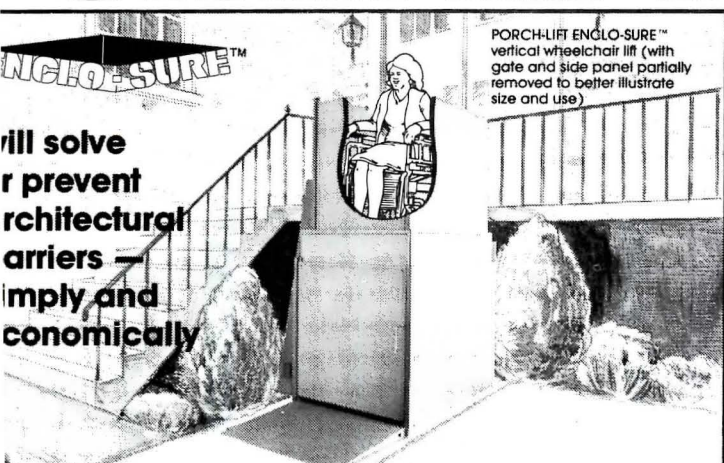
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36	Georgia Marble Co. 92 <i>GMC Adgraphics</i>
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11	Hartco, Inc. 19 <i>John Malmo Adv.</i>
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16	Kalwall Corp. 38 <i>Synerjenn Adv.</i>
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4	Koppers Co., Inc. 8-9 <i>The Advertising Center</i>
80	Kroin Inc. 99, 101, 103 <i>Kroin Architectural Complements</i>
78	Kroin Inc. Cover 4 <i>Kroin Architectural Complements</i>
6	LCN Closers 13 <i>Frank C. Nahser, Inc.</i>
43	Louverdrap 97 <i>HCM</i>
23	Lutron 34
50	Morton Thiokol Inc./ Morton Chemical Div. 110
21	National University of Singapore 33
47	ODC Inc. (Dow Corning Corp.) 107
51	Reynolds, Smith & Hills 110 <i>Nationwide Adv.</i>
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40	Rock of Ages Corp. 96
22	Simplex Ceiling Corp. 34 <i>Leschin Assoc.</i>
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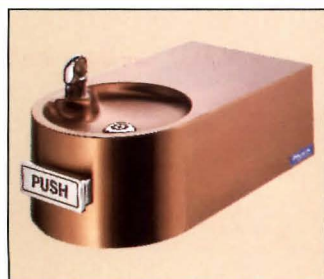
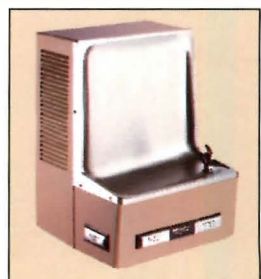
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Table of Contents

What better way to introduce our new furniture line than to give you a look at a few of the many forms it comes in. From tables to seating, trolleys to shelving, Kroin Canteen and Work Furniture offers a complete system suited to a wide variety of applications.

Design it into existing space or create around it. The simple tubular steel construction and wood or laminate

surfaces set the tone for work, dining or play. A simple mixing of colors and textures can make a dramatic impact or a subtle statement.

For a closer look at this table and its contents, look for Kroin, exclusively. *Circle 78 on information card.*

