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Cover: Photograph © Ezra Stoller/ESTO of the Des Moines Art Center Addition by Richard Meier & Partners (see page 32).

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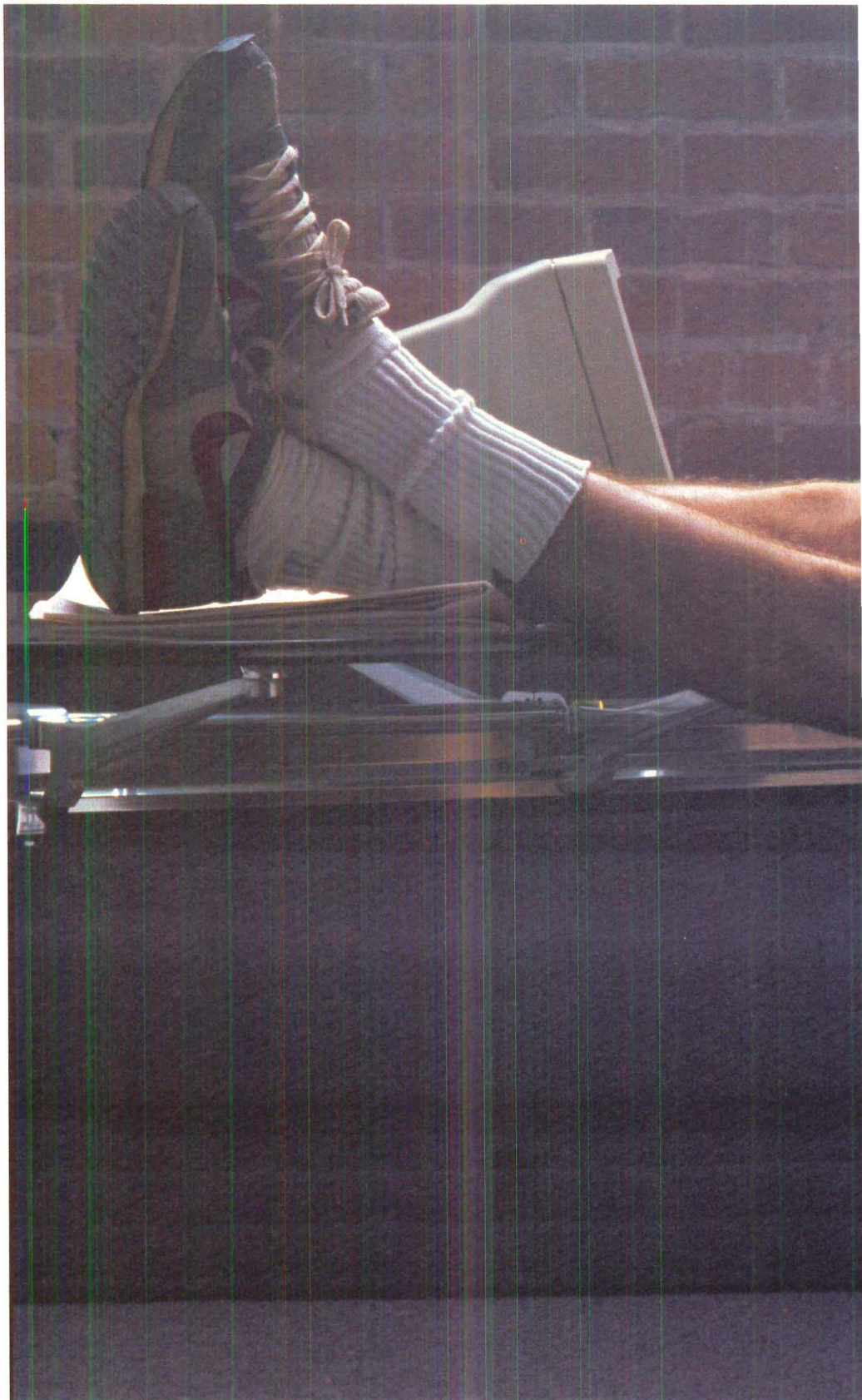
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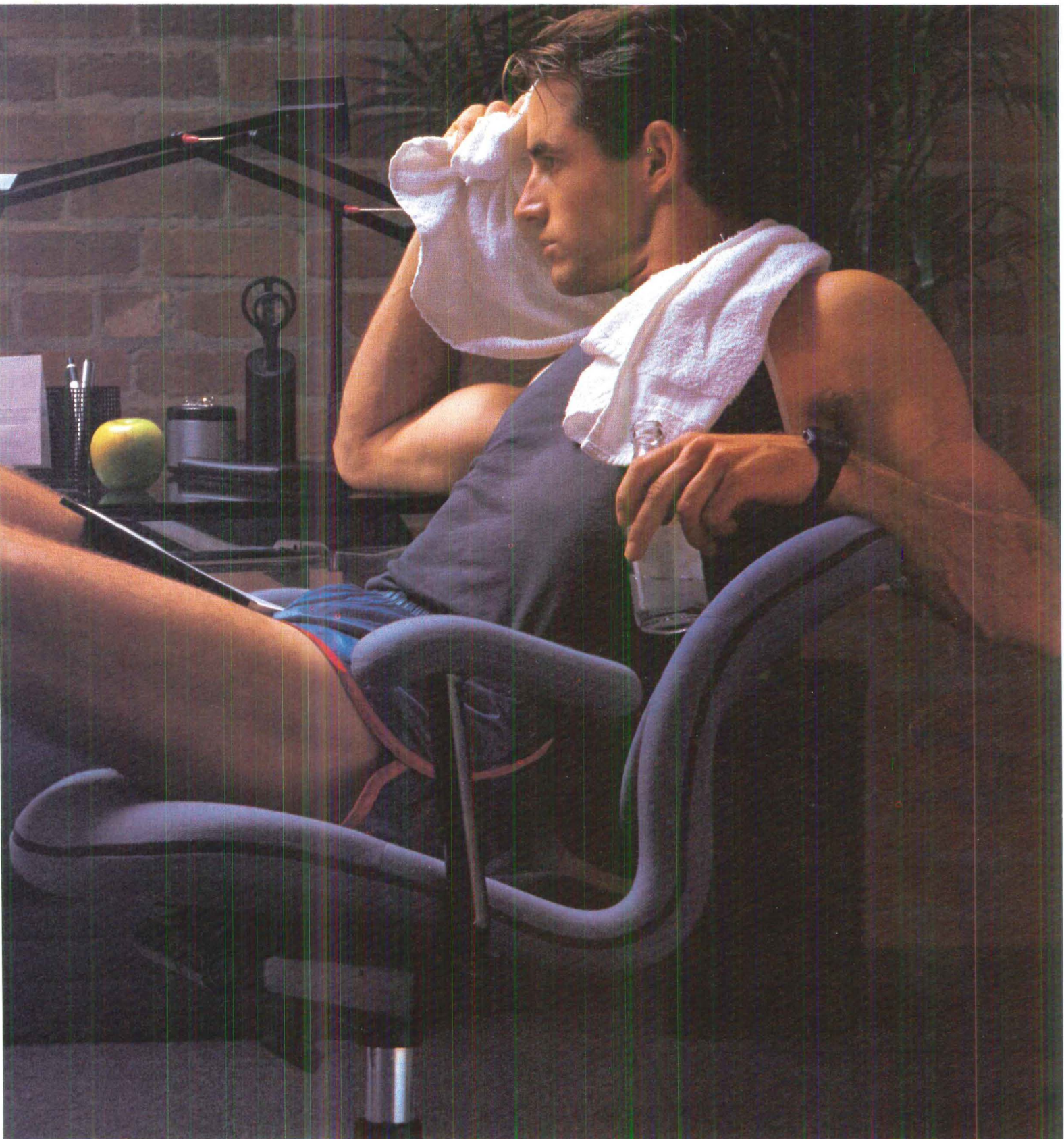
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EVENTS

Nov. 1-2: Course on Light and Color for Human Performance, Atlanta. Contact: Trish Stolton, Dept. of Continuing Education, Georgia Institute of Technology, Atlanta, Ga. 30332.

Nov. 4-5: AIA Regional Development and Natural Resource Committee Meeting with Roundtable on the Architect's Role in the Environment, Washington, D.C. Contact: Bob Meden at Institute headquarters, (202) 626-7359.

Nov. 4-7: AIA Architects in Industry Committee Meeting and Conference on Education and the Architect in Industry, Tallahassee, Fla. Contact: Mary Felber at Institute headquarters, (202) 626-7529.

Nov. 4-8: Seminar on Flat Panel and Edge Sanding, Pittsburg, Kan. Contact: Office of Continuing Education, Pittsburg State University, Pittsburg, Kan. 66762.

Nov. 5: Seminar on Design with Micro Computers, New Orleans. Contact: Education Dept., American Concrete Institute, P.O. Box 19150, Detroit, Mich. 48219.

Nov. 6-8: American Welding Society Conference on Maintenance Welding in Nuclear Power Plants III, Knoxville, Tenn. Contact: Dennis Bileca, AWS, 550 N.W. LeJeune Rd., Miami, Fla. 33126.

Nov. 7-9: AIA Historic Resources Committee Meeting on Preservation Technology, Acid Rain, Asbestos, and Preservation Tax Credits, Washington, D.C. Contact: Bob Meden at Institute headquarters, (202) 626-7359.

Nov. 9: New York University's Fourth Annual Design Symposium, New York City. Contact: Joseph Durocher, Center for the Study of Foodservice Management, 537 E. Building, Washington Square, New York, N.Y. 10003.

Nov. 10-12: Interfaith Forum on Religion, Art and Architecture National Conference, Atlanta. Contact: IFRAA, 1777 Church St. N.W., Washington, D.C. 20036.

Nov. 11-15: Value Engineering Workshop, Berkeley, Calif. Contact: Continuing Education in Engineering, University of California Extension, 2223 Fulton St., Berkeley, Calif. 94720.

Nov. 13-15: Second Annual Building Show, Dallas. Contact: Marvin Park & Associates, 600 Talcott Rd., Park Ridge, Ill. 60068.

Nov. 14-15: Seminar on Standing Seam Metal Roofing Systems, San Antonio, Tex. Contact: The Roofing Industry Educational Institute, 6851 S. Holly Circle, Suite 100, Englewood, Colo. 80112.

Nov. 18-20: Seminar on Managing Facility Projects, Los Angeles. Contact: Sue Sjogren, Facility Management Institute, 3971 South Research Park Dr., Ann Arbor, Mich. 48104.

Nov. 19-20: The Society for Computer-Aided Engineering Conference and Exhibition, Houston. Contact: Jan Dolman,

American Fabricating Institute of Technology, 7811 N. Alpine Road, Rockford, Ill. 61111.

Nov. 19-21: Conference on Asbestos Abatement in the Federal Government, Kansas City, Mo. Contact: Julie A. Jaeger, 11 Grace Ave., Suite 408, Great Neck, N.Y. 11021.

Nov. 21: AIA Energy in Architecture Workshop Microcomputer-Based Energy Analysis, Argonne, Ill. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

Nov. 21-22: Structural Bracing Program, Madison, Wis. Contact: Rolf T. Killingstad, Program Director, University of Michigan, Dept. of Engineering Professional Development, 432 N. Lake St., Madison, Wis.

Nov. 21-22: AIA Architects in Education Committee Meeting on Institute Scholars Program, Santa Fe, N.M. Contact: Mary Felber at Institute headquarters, (202) 626-7529.

Nov. 21-23: International Interior Design Exposition, Toronto, Canada. Contact: IIDEX/ARIDO, 168 Bedford Rd., Toronto, Ontario M5R 2K9.

Nov. 24-30: 41st International Building and Construction Exhibition, Birmingham, U.K. Contact: Eileen Lavine, Information Services, Inc., 4733 Bethesda Ave., Bethesda, Md. 20814.

Nov. 26-30: The National Convention of the American Institute of Architecture Students, Forum '85, New York City. Speakers will include Brendan Gill, Mario Salvadori, Robert Stern, and Denise Scott Brown. Contact: Forum Committee, New York Institute of Technology Center for Architecture, Old Westbury, N.Y. 11568.

LETTERS

Whitney 'Clutter': Allow me, an admirer of Breuer's Whitney Museum, to express a brief opinion about Mr. Graves' proposed addition (see Aug., page 11; Sept., page 48). It is a shock to me. He surmounts and surmounts Breuer's classic with a clutter of anachronic, unrelated style elements that are as out of place as the Breuer masterpiece would be incorporated into the Parthenon in Athens (Athenians would never allow it because they would consider it a sacrilege) or integrated into Notre Dame in Paris (or any other Gothic cathedral).

If Mr. Graves' design is "the kind of amalgam that this country is known for" then we are in real trouble. Uncluttered plain walls, without openings where possible, faced with granite, would do the least damage to Breuer's masterpiece.

*Stephen H. Gabrielson
Suffern, N. Y.*

Whitney 'Irony': Why don't they get off Graves' back? The current debate between popular and academic architectural critics regarding the proposed expansion of

the Whitney is both amusing and ironic. What did anyone expect from Mr. Graves? What examples of his recent work would lead anyone to believe that he would propose a building that was not "an amalgam" of "modernity" and "elaborate and figurative tradition?" Of personalized ornament and intentionally (or assumes) naive formalism? Corporate and institutional clients normally hire architects because of what they have built, and expect more of the same. There are more "discreet" architects available to the Whitney, but none was chosen.

The Whitney expansion could only disappoint those who expected Mr. Graves to experience a Damascus road conversion when brought face-to-face with Michael Breuer's masterwork. After all, Michael Graves has been made an institution based on his own personal "style," which has been thoroughly discussed by the same critics who continue to prolong their independent soliloquies regarding the stylistic merits/demerits of the tail that now wags the dog.

I must assume that Michael Graves, an architect who has clearly arrived at some conclusions about the way he makes architecture, would be trying to do just what he does even in the absence of publicity. He is required to conceive and realize a complete building, not a few paragraphs. I cannot (unlike many of Mr. Graves' critics) begin to seriously evaluate a design proposal without seeing more than the three-dimensional facade study that has been widely published. I would not presume to insist that any architect abandon a serious and principled search for appropriate architecture even though I might (and do) totally disagree with the direction taken. Michael Graves is being Michael Graves. Why should he not? He never claimed to be Sangallo or Elder, and this is not the Italian Renaissance. If the results appear unacceptable, look to the trustees. *Ferd Johns, Annapolis, Md.*

Titled Arc's Urban Space: It is indeed upsetting to see no reference to the designer of what appears to be a significant urban space in downtown New York City in your lengthy article on the "Titled Arc" (July News, page 11). It seems to me that there is more at stake than the integrity of GSA's art-in-architecture program. Has any thought been given to the integrity of the space itself, or its designer? Where is the mention of the urban designer who conceived the spatial concept of radial pavement pattern? *continued on page 43*

Addendum: Landscaping for the Primrose Center of the San Francisco Zoo, shown on the June cover and in an article beginning on page 42, was by Royston Hanamoto Alley & Abey.

Overseas Aalto Award to Ando Followed by Sometimes Heated Symposium

Tadao Ando, a self-taught architect from Osaka, Japan, was awarded the fifth Alvar Aalto medal at the recent symposium held in Hämeenlinna, Finland. Previous recipients include Aalto himself, James Stirling, Hon. FAIA, and Jörn Utzon, Hon. FAIA. Ando gave a brief presentation of his work, highlighting his attempt to combine the fragmentary composition and detail obsession of traditional Japanese architecture with a rationalistic modern building conception based on geometric forms. Ando then departed, leaving approximately 300 architects, students, and critics (from 24 countries) to spend three days listening to Michael Graves, FAIA, Charles Correa, Hon. FAIA, Herman Hertzberger, Marc Treib, and Göran Schildt discuss their work and issues of modernity and popular culture. Less formal lectures were given by Henning Larsen, Roland Wenzelberger, and representatives of Finnish cinema and literature. The theme of the conference was intended to be "modernity and popular culture," raising such issues as the role of architecture in a consumption society and

the split between architecture as entertainment and architecture as provocation. However, the widely differing personal approaches of Graves and Hertzberger were the dominant topic of discussion, while Correa managed to moderate to a certain extent and to provide a revealing glimpse of India as a culture striving for the very modernity called into question by Graves and others.

Lectures by Göran Schildt and Marc Treib attempted to discuss the theme of modernity and popular culture in terms of Aalto's work and the American pop vernacular, respectively. Schildt, author of the definitive Aalto biography, was delighted to confirm that, unlike much of the International Style, Aalto's work avoided being stylistically alienating to the general public. Aalto was sufficiently concerned with the issue of popular acceptance of modern architecture to propose

Left, Japanese architect Tadao Ando, at 44 winner of the Alvar Aalto medal. Below, canal side of his Time Fashion building in Kyoto, completed in 1984.

as early as 1939 the establishment of an Institute for Architectural Research in the United States. The aim of this institute was a multidisciplinary study of the relationship of the public, the consumers of architecture, to the built environment.

Aalto's own work, according to Schildt, provides a bridge to the popular consciousness on a number of levels. In terms of building organization, we can mention the use of the Greek theater and stoa, interior and exterior courtyards, basilica church types, and so on. Popular images such as the *complanite* or primitive hut as well as more purely naturalistic forms appear in an iconographic manner in Aalto's work. Finally, textural and material associations include the use of marble exterior facing or columns wrapped by fluted tile as links to classical antiquity. The Scandinavian use of wood (and by Aalto in particular) is remarkable in that it manages to gain associations of handicraft and warmth from machine-produced wood elements. Schildt acknowledged the debt to Porphyrios for many of these observations.

Schildt cautioned against a facile esthetic interpretation of Aalto's use of forms and materials as having associational power. He rejected any use of Aalto as a prototype either for the simplistic historical borrowings of postmodernism or for the extreme canonization of natural forms

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or morphologies in the work of Aalto's successor, Reima Pietila. Instead, Schildt emphasized the grounding of Aalto's work in a belief that civilization proceeds as a series of practical inventions, from barbarism and poverty to reason and prosperity. Graves, by way of contrast, repeatedly rejected any idea of historical progress, particularly insofar as modern abstraction is viewed as a progression from historical figurative languages.

Implicit in Aalto's fascination with invention is a base of practicality and appropriateness of use that allowed him, in Schildt's opinion, to regard "the church, the campanile, the theater, the English hall, and the monumental square as inventions in the same way as the rafter, various wall facings, ventilation systems, and so on."

Treib and Correa also spoke of convention and transformation. Treib defined "low style" architecture (specifically, the American strip vernacular) as 90 percent convention and 10 percent invention, while "high style" architecture was seen as emphasizing the transformation of convention. Much of Treib's discussion of "high style" architecture concentrated on Frank Gehry's work, which Treib saw as pragmatic, non-ideological, and embodying a classic American ingenuity. This description closely paralleled Schildt's description of Aalto earlier in the symposium. Gehry enjoys a substantial following in Finland, while Aalto of course has become a national hero-figure. His image will soon be issued on Finnish money, certainly one of the few instances of architects being so honored anywhere.

Graves did not get off on the right foot when he remarked to a national newspaper in Helsinki that Aalto's late work was not very good. This was quickly made into headline material in which Graves was quoted as denouncing Aalto's entire oeuvre. Even after ameliorative efforts had been made, Graves found himself facing

a thinly veiled hostility from the symposium audience. The still unrealized potential of modernism enjoys a strong following in Finland, and there is almost no work being done that could be linked to Graves, Venturi, or Stern. Graves appeared, in this context, to be what Correa called a "sacrificial lamb." Of course, the most heated criticism of Graves came from the Americans in the audience, even to the point of a shouting match during the question period following Graves' lecture.

Graves made several points that the audience found difficult to accept. He began by rejecting Rietveld's Schröder house and Mies' brick country villa project of 1923 as architecture. In Graves' eyes, both of these projects display an abstract architectural vocabulary that is self-referential, with no connection to commonly understood architectural conventions such as front door/back door and so on. Graves emphasized hierarchies of plan, section, and elevation, as seen, for example, in the Villa Madama or the Villa Rotunda and rejected the Schröder house by showing that the elevation could be shown upside down without changing the meaning of the house. He also rejected the mechanistic esthetic of modernism and argued for a series of forms based on the human body as having deeper associative value.

Even the use of color in the Schröder house was fallacious for Graves: The primary colors employed by Rietveld were not references to nature or anything other than themselves. (An interesting question in this connection is whether *the thing itself* is sufficient or whether it must be a metaphor for something else.)

The opportunity fell to Hertzberger to challenge most of Graves' convictions. Hertzberger accused Graves of not responding to anything other than esthetic concerns in architecture. Graves' office buildings, in Hertzberger's eyes, are not essentially different from the horizontally or vertically striped buildings that Graves criticizes. Hertzberger presented his own Central Beheer office building as one in which the ideas of decentralization and differentiation within a horizontal structuralist tartan grid system have produced a new type of office environment praised by its users. Graves acknowledged the virtues of the horizontal city, to the point of saying, "I would rather work in the Uffizi or Versailles than in my own Humana building." Correa also urged the idea of turning tall office buildings on their sides, assuming land cost feasibility.

But Hertzberger's approach was based on more than just horizontality: In his eyes the parts of the building all acquire equal value. One could detect an almost politically motivated democratization of the building itself: Front door equals back door, served spaces equal servant spaces,

etc. Monumentality, for Hertzberger, does not exist, nor does the surrounding context seem to have much importance for his buildings.

Over the course of the symposium, it proved to be just as difficult to speak of architecture philosophically as to speak of philosophy architecturally. Perhaps Bertrand Russell once wrote, "The value of philosophy . . . is to be sought largely in its uncertainty." NILS C. FINNE

Mr. Finne is a practicing architect and 1985 Fulbright fellow in Helsinki.

State Department Says Security Concerns Won't Stifle Design

Despite strong threats from international terrorism and the concomitant need for a \$3.5 billion construction program to be completed in eight years, the State Department's new security coordinator has made a strong commitment to continuing State's noted quality architecture program for America's embassies (see Sept., page 5; Feb. '83, page 36).

Robert E. Lamb, assistant secretary of administration and security whose jurisdiction includes the Office of Foreign Building Operations (FBO), said in an interview, "There is no trade-off between architectural design and saving lives," and declared, "I think we can have both." Lamb believes the new emphasis on security will provide "a fascinating challenge" for the design profession. "We don't want the buildings looking like fortresses. The issue is how to incorporate security and not make them look foreboding."

The security coordinator foresees "more standardization of features and the reduction of designs," but, he said, "We want to try to continue to present the best of the U.S. overseas."

Robert R. Blackburn, deputy director of FBO, explained, "Cookie cutter embassies are not the idea. I have trouble conceptualizing the same building in Reykjavik as in Riyadh." He pointed out that a new set of standards for the embassies of the future is being drawn up at the National Academy of Sciences. But, he said, that is not the same as stamping a design.

Blackburn reports that FBO is currently running \$500 million in annual billing. That's some five times what it was just a few years ago.

He said that FBO plans to continue to utilize its architectural review board process. Bill N. Lacy, FAIA, president of Cooper Union and former director of Architecture + Environmental Arts Program of the National Endowment for Arts, joined the panel last summer, replacing Ralph Rapson, FAIA. Other mem-

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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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Norman Fletcher, FAIA, and Anthony Soden, FAIA.

The board has approved schemes by Hermann, McKinnell & Wood for a chancery in Dacca, Bangladesh; by Gatje Christou Smith for a chancery in Damascus, Syria; by Perry, Dean, Rogerson for a compound in Amman, Jordan; by James Stewart Polshek, FAIA, for a chancery in Muscat, Oman. In the State Department's 1985 supplemental budget approved by Congress recently, 13 projects, including 10 chanceries, have been put on the go-ahead. Among the latest projects assigned to architects by the review board are buildings in Khartoum, Sudan, by William Morgan, FAIA; in Nicosia, Cyprus, by Kohn Pedersen Fox; and in Kuwait, by RTKL.

Controversies

Tulsa Tower's Historic Status Questioned by U.S. Park Service

The Mid-Century Tower, the stylish, terra-cotta-clad, highrise building incorporated behind Tulsa's historic Cosden Building (ENR, Nov. '84, page 50) is apparently too new. The National Park Service has announced its intent to remove the 1918 landmark from the National Register of Historic Places.

Architect HTB Inc. built the new portion of the tower behind the Cosden Building with the top 20 stories cantilevered over the 16-story historic structure as if an extension of it. The facade of the old building is replicated on the new building. The 100 individual pieces of terra cotta for the 30-foot tower were cast in molds lifted from drawings for the Tudor City building.

In a July 3 letter to Earle Metcalf, Oklahoma state historic preservation officer, Jerry L. Rogers, keeper of the National Register and associate director of cultural resources of the park service, the new tower and adjoining buildings "have irreversibly undermined the integrity of the original building." He added that the additions "so closely replicate the original 1918 design that they appear to be integral components of the building." As a result, Rogers said he was taking steps to "delist" the Cosden building, which include a call for comments.

Rex L. Anderson, director of corporate services for Reading & Bates, owner of the tower, called the action "precedented" and suggested that if the company had constructed "a glass box" for the addition, nothing would have hap-

As for the existing buildings designed by some of America's most prominent architects in postwar years, Robert Lamb said that to the best of his knowledge none of them is threatened. The Advisory Panel on Overseas Security chaired by Admiral Bobby Ray Inman reported that 126 of the State Department's 262 overseas posts posed security threats to their occupants, and suggested that some facilities might have to be abandoned. The department is understandably cagey about revealing the exact trouble spots lest it inadvertently disclose a potential problem area to terrorists.

Richard N. Dertadian, a career employee with the State Department, replaced Harvey Buffalo as director of FBO during the summer.

CARLETON KNIGHT III

ditional Trust for Historic Preservation for its efforts, and the building received the AIA Central States Region award of excellence.

Anderson said the company believed it had made a positive contribution to the historic preservation movement. He called the entire episode "ironic" since the company was trying its best. Noted Anderson, "We are not concerned about the tax consequences. We believe the building ought to be in the National Register."

Reading & Bates is pulling out all the stops to reverse this preliminary decision. In its four-page letter to Rogers objecting to his decision, the company states that its reading of the regulations regarding delisting say a building may be removed only if the qualities that caused it to be listed originally "have been lost or destroyed."

The letter states that Rogers did not cite any instance of loss or destruction, only that the tower "lessens the prominence of the elaborately detailed crown cornice." Reading & Bates also contends that its addition meets the Secretary of the Interior's standards for rehabilitation under the tax act, although it did not use the preservation incentives. The company's letter concludes by hoping Rogers "will personally view the Cosden Building and the Mid-Century Tower to see for yourself what has been accomplished."

HTB Chairman Rex M. Ball, FAIA, weighed in with a three-page explanation of his firm's design rationale complete with illustrations of alternatives. Tulsa Mayor Terry Young wrote to "strongly disagree" with the delisting, noting as well the congressional interest the case had brought. Sen. David Boren (D.-Okla.), Sen. Don Nickles (R.-Okla.), and Rep. James R. Jones (D.-Okla.) have all issued statements in support of the building's continued historic status.

Boren said in a letter to Rogers that he had encouraged his colleagues to visit the building and see how the new enhances the original. He suggested that if such an example of historic preservation must be removed from the National Register, then "the law needs to be changed." And Boren added, "I will personally see to it."

In an editorial, the *Tulsa Tribune* asked if the U.S. Capitol, which has undergone numerous changes since it was built, could "meet so rigid a standard?" Although the point is a good one, and there are numerous other examples less well-known, the Capitol, the Library of Congress, The White House, and the Supreme Court are all exempted by law from the National Register. The editorial concluded, "Luckily for Tulsa, integrity is in the eye of the beholder, not in the register of an official keeper." CARLETON KNIGHT III

News continued on page 16



HTB's Mid-Century Tower surmounts Tulsa's historic Cosden Building, which is in danger of losing its place on the National Register of Historic Places.

pened because there would have been no publicity in the case. He reported that the original National Park Service interest in the building came last January when Lee H. Nelson, FAIA, chief of the preservation assistance division, wrote Reading & Bates noting that he had seen the article in *ARCHITECTURE* and inquiring whether the work was done under the tax act, which it was not. Subsequently, the company received an award from the Na-

Removal of Serra's Sculpture Under Consideration in St. Louis

Less than two months after GSA's decision to recommend moving sculptor Richard Serra's "Tilted Arc" from Foley Square in New York City, a bill was introduced in the St. Louis board of aldermen to remove "Twain," a work completed by Serra for St. Louis in 1982.

The bill is currently in committee, no hearing has yet been scheduled, and Thomas Zych, president of the board of aldermen, says, "My gut reaction is we're not going to accept it. We have enough trouble deciding what's good legislation without deciding what's good art."

In its design and siting, "Twain" differs dramatically from "Tilted Arc" (see July, page 11). Situated on a landscaped public block owned by the U.S. Park Service, it borders no buildings and gets in no one's way. It consists of eight panels of steel from six to nine feet high, depending on the terrain, in the shape of an irregular triangle, each of whose sides is roughly 125 feet. It has nine door-sized openings and was intended by Serra as a place from which to look at the city; the St. Louis Arch, on axis with it, is prominent just a few blocks away.

There are other major differences between "Tilted Arc" and "Twain." The panel that decided to remove "Tilted Arc" stressed that "an elite group of so-called art experts recommended its placement in the plaza without any community or local consultation." By contrast, an outdoor sculpture for St. Louis was first proposed in 1971 by a civic group formed to develop and maintain public art. The organization obtained an initial grant of \$45,000 from the National Endowment for the Arts, which oversaw a process in which Serra was unanimously selected as artist by a jury of six, including the mayor, two art museum directors, an art critic, a professor of art and architectural historian, a businessman and art collector, and Emily Rauh Pulitzer, a former curator of the St. Louis Museum of Art.

Of the \$330,000 spent for the sculpture and landscaping, \$15,000 came from the endowment, \$15,000 from the Missouri arts council, and the remainder from 35 corporations, businesses, and individuals. The fact that "Twain" is on public land and had a mixture of private and public funding might make its ownership, and therefore removal, a complicated question. In fact, removal might be illegal

'Twain,' with new plantings and the Arch.

because of a contract between the city and the artist.

From its completion, "Twain" has prompted grumblings. As Frank Peters, arts editor of the *St. Louis Post Dispatch* says, "There's a hatred. There are educated people who are bitterly against it. It isn't just a redneck versus Brahmin thing going on."

According to aldermen president Zych, "There is a group of aldermen who have a belief that this city block should be used in some other fashion, either as a park or for development." Serra's lawyer, Gustav Harrow, has "no doubt there is a cause and effect relationship between a notorious issue like the one in New York and this situation, whether people are willing to admit it to themselves or not."

Alderman Timothy Dee, who introduced the bill for the sculpture's removal, says, "Nobody walks through that 'park.' They're scared of that damned foreboding thing that stands in the middle of it. It's imposing. It's scary. You just don't know what's on the other side."

Serra did design "Twain" with mystery in mind. As Pulitzer says, "You don't see the shape of the thing until you're inside it; it was intended to be enigmatic."

The arguments become tangled and finally beside the point. "My concern," says Richard Andrews, director of the visual arts program of the National Endowment for the Arts, "is that because of the 'Tilted Arc' decision art works may become political footballs, scapegoats for other concerns. Possibly that may be happening here."

Andrews continues, "We owe it to ourselves and to future generations to be extremely cautious about ripping things out and changing them." Our public art, he says, "is a pretty accurate reflection of the work of artists of our time, of our time itself. In a sense, it is our legacy."

ANDREA OPPENHEIMER DEAN

St. Bart's Claims Economic Hardship in Third Application

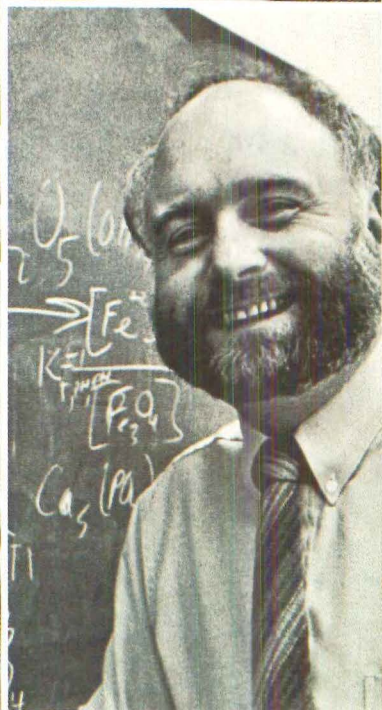
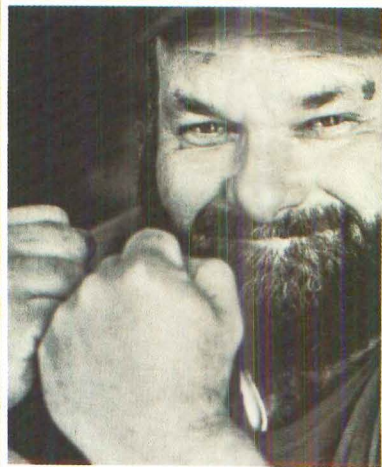
St. Bartholomew's Episcopal Church filed an application with the New York City Landmarks Commission that contends the church is facing an "extreme economic hardship" and again seeks permission to build an office building on its landmark site on Park Avenue between 50th and 51st streets.

Twice within the last two years the commission has unanimously rejected design proposals by St. Bart's (see Aug., page 16 and July '84, page 27) to demolish its community house and replace it with a high-rise tower in a continuing controversy over the city's authority over historic landmarks.

continued on page



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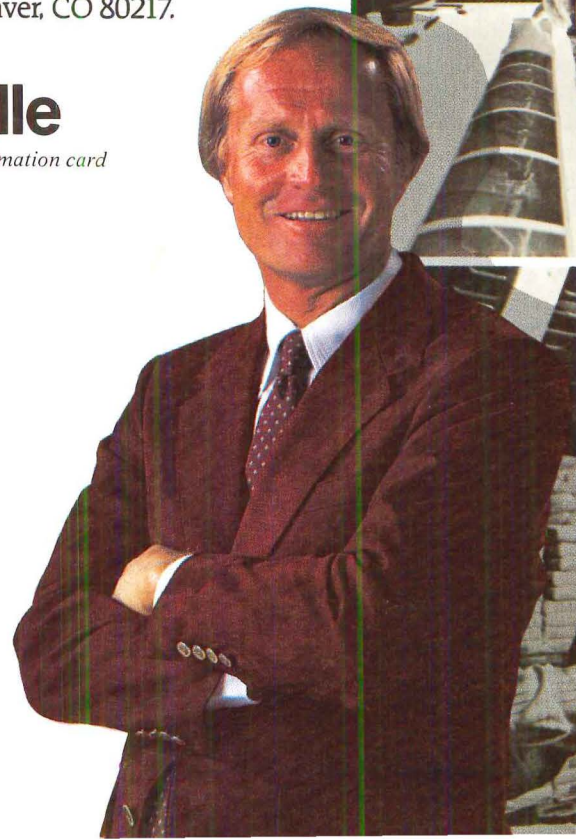
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Controversies from page 16

This most recent application before the commission, which details the church's finances, is unlike the two previously rejected requests for "certificates of appropriateness" for specific design proposals, both by Edward Durell Stone Associates. (The first was a 59-story sawtooth tower of reflective glass; the second was a similar 47-story building with a brick and limestone base.)

In the lengthy report, St. Bart's argues that the income generated from an office tower would allow the church to "carry out its mission" and solve its economic problems, as well as provide money for needed repairs that have been estimated would cost about \$11 million.

Although the church's rector, the Rev. Thomas D. Bowers, has argued that the constitutional separation of church and state allows church officials to build a tower on its property regardless of landmark status, he said a "decision was made to exhaust all of our remedies" by filing the hardship application before taking the matter to court.

Gene A. Norman, chairman of the landmarks commission, said that after the request has been reviewed by the 11-member commission to determine if the church does indeed have an economic hardship, a public hearing would be set.

The church was designed by Bertram G. Goodhue and completed in 1918. Ten years later the community house by Mayers, Murray & Phillip was completed. The complex, one of the first landmarks designated in 1967 under a new law, was noted for its "handsome modern versions of Romanesque and Byzantine architecture."

Whitney Stalls Approval Process

Trustees of the Whitney Museum in New York City have delayed the approval process of the proposed addition by Michael Graves, FAIA (see Aug., page 11). The museum withdrew its application that was before the New York City Landmarks Preservation Commission, and a date has not been set for submitting a new application.

Jennifer Russell, assistant director of the Whitney, said that the museum had originally planned to begin the review process this summer but withdrew the application because it was not as complete as the commission required. Russell said they now hope to present the Graves proposal at a November hearing of the commission.

Russell denied any relationship between the controversy surrounding Graves' design and the filing delay. "It is just that there are various questions that have to be answered internally," she said.

The museum has no idea how long the review process will take, because, as Russell said, "You never know in the city of New York."

IIT Erects, Then Removes Multichrome Library Canopy

Only hours after its completion last month, a multicolored steel canopy addition to Walter Netsch's 1962 library on the campus of the Illinois Institute of Technology in Chicago was hooted by faculty and students, causing IIT's administration to order it torn down within 24 hours.

The decision came after outraged complaints by those on the Mies van der Rohe designed campus that the rainbow canopy was nothing but a "giant tinkertoy," "a mockery," and, according to an IIT architecture student quoted by the *Washington Post*, "just another attempt for the postmodernists to attack Mies, because they all hate his style."

The "postmodernist" in this case is Robert Nevel of the Chicago firm Mekus/Johnson, who was contracted by IIT to make recommendations for repairing the library's weather-worn plaza (in prepara-

tion for the library's rededication last month).

Nevel suggested, among other improvements, a steel canopy to give the library entrance a stronger definition. Nevel's plan met swift approval, and the project, estimated at a cost of \$250,000, moved forward.

The yellow, blue, red, green, and white canopy was erected shortly after Labor Day. A few days later Nevel and institute officials met about the offending polychromed canopy. At one point there was discussion about painting it black, but the final decision was that the structure be removed.

Nevel was quoted in the *Chicago Tribune* as calling the removal of the canopy "the architectural equivalent of bookburning." Netsch praised IIT's action as "a wise decision," and added that he didn't understand why IIT had allowed it to be erected in the first place. "There seems to be a left hand and a right hand," commented Netsch, "and an institution that is forgetting its heritage."

Awards and Competitions



Design Competition for Housing On Hillside Site in Cincinnati

The Hillside Trust of Cincinnati has selected five \$5,000 first prize winners and three honorable mentions from a field of 101 entries in a national competition that recognized "environmentally sensitive design for hillside housing." The top five were Hokanson/Lunning Associates of Minneapolis; Kevin Kemp and Julie Gross of Chicago; Stanley Overton Jr. of Nashville; Charlotte Hitchcock and Arthur G. Selbert of New Haven, Conn.; and Schwartz-Kinnard, Neil Payton, and

Nelson-Byrd of Charlottesville, Va.

The program called for approximately 10 housing units to be located on a 28,000-square-foot site in an older, moderate income neighborhood in Cincinnati and stated the design should have value as a prototype for future hillside development. The entries were also judged on cost effectiveness, marketability, and environmental considerations. Developers will be invited to submit proposals for constructing one of the five winning designs and the city will sell the site of \$1.

Of the five winning designs the judge singled out the entry (above) by the
continued on page 19

Awards and Competitions from page 18
 Schwartz-Kinnard, Neil Payton, and
 son-Byrd for incorporating the most
 important programmatic requirements.
 groups of three town houses pro-
 vide a stepped facade and define the main
 entrance to four additional town houses
 including two "garden pavilions" that frame
 the sloping landscape to the north. The
 facades facing the street have a rusticated
 stone base, with upper floors finished
 in painted stucco. The jury said the
 design "utilized the entire site and seemed
 completely adapted to its hillside loca-
 tion. . . . There was a distinct sequence
 of spaces formed by the various units."
 Although the city grid of streets gives
 the credence to the natural contours of
 the site," said the jury, "all the competi-
 tors were forced to decide early on in
 their solution whether to follow the con-
 tours with a horizontal layering scheme
 or to step up the site in contradiction to
 the terrain. The winning solutions tended
 to be combinations of both approaches
 and drew special attention to and orientation
 to the views of the city."
 In addition, honorable mentions were
 presented to Adele Naude Santos Archi-
 tects of Philadelphia; Barry Stedman of
 Cincinnati; and Osler Milling Associates
 of Ann Arbor, Mich.
 Bill N. Lacy, FAIA, chaired the jury.
 Other jurors were Charles W. Moore,
 FAIA; William Pedersen Jr., AIA; Carl
 Strauss, FAIA; Steven F. Bloofield,
 AIA; and landscape architects William
 Behnke and Anne Whiston Spirn.
 Charles P. Graves, FAIA, served as the
 competition's professional adviser.
 The Hillside Trust is a nonprofit, land
 preservation group founded in 1976 to
 preserve and enhance "Cincinnati's beau-
 tiful but fragile hillsides."

Eleven Architects Recognized in 1985 Red Cedar Awards

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 The winning firms in the residential cate-
 gory are:
 Jones & Associates of Fayetteville,
 N.C., for a residence in Fayetteville;
 Mark Simon, AIA, of Centerbrook in
 Easton, Conn., for the Crowell studio/
 residence in Long Island, N.Y.;
 Izenour with Christine Matheu
 of Monticello, N.Y., Rauch & Scott Brown of Phil-
 adelphia for a residence on Long Island
 Sound, Conn.;
 Herman Jaffe, AIA, of Bridgehampton,
 N.Y., for the Hillman residence in East
 Hampton, N.Y.;



*Crowell studio/residence on Long Island
 by Mark Simon, AIA, of Centerbrook.*

- Bull Volkmann Stockwell of San Francisco for the Stillwater Cove residential resort in Crystal Bay, Nev.;
- Sandy & Babcock of San Francisco for Foxbridge at Vista Del Lago condominiums in Santa Rosa, Calif.

In the remodeling and restoration category James Cutler Architects of Winslow, Wash., was cited for the Parker residence on Bainbridge Island, Wash., and Cardwell/Thomas & Associates of Seattle was honored for the Marina Plaza office park in Sausalito, Calif.

Four firms were recognized in the commercial and institutional category: Fisher-
continued on page 24



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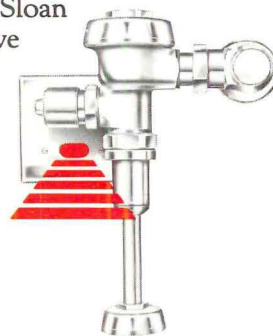
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Awards and Competitions from page Friedman Associates of San Francisco the Marina Plaza office park in Sausalito; The Robinson Green Beretta Corporation of Providence, R.I., for a Veterans cemetery chapel in Exeter, R.I.; Bul Volkman Stockwell of San Francisco Spruce Saddle Restaurant in Vail, Colorado; and Roland/Miller/Associates of Saratoga, Calif., for Mendocino office park in Santa Rosa.

The jury commented that the geographical diversity of the entries "illustrates flexibility of shingles and shakes as a building material."

Jurors were Hugh Newell Jacobsen, FAIA (chairman), Gerald L. Allison, FAIA, and Remmert Huygens, AIA.

Landscape Architects Honored in ASLA's Awards

The American Society of Landscape Architects has presented seven honor awards for 1985.

The SWA Group of Dallas received an honor award in the commercial design category for Williams Square in the planned community of Las Colinas in Irving, Tex.

In the park and recreational facility design division Lee Weintraub, HPD Landscape Architects of New York City, was cited for Longfellow Garden in Hunt Point Triangle in the South Bronx.

Daniel D. Stewart & Associates of New York City was presented an honor award for residential and garden design for deMenil house in East Hampton, N.Y.

Richard E. Chenoweth and Benard Niemann Jr. of the college of agriculture and life sciences at the University of Wisconsin-Madison were recognized in the landscape planning and analysis category for their evaluation of the Alpine Lake area.

Three honor awards were presented in the communication: William Lake Douglas with Susan R. Frey, Norman K. Johnson, Susan Littlefield, and Michael Van Valkenburgh for *Garden Design: History, Principles, Elements, Practice*; Lewis May of CRS Serrine, Inc., for *Landscape Architecture in Saudi Arabia*; and Lindley Cotton and James McNair for *Trees for San Francisco*.

Merit awards were also presented to 27 landscape architects.

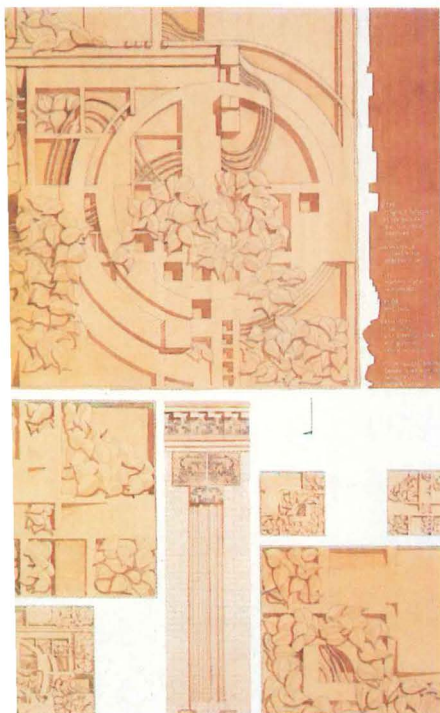
John Reynolds chaired the three award juries. The design jury was comprised of Diana Balmori, Meade Palmer, Stuart Dawson, Bronson Binger, AIA, and Fred Jacobs. The planning & analysis/communication jury consisted of Joseph Edmiston, Deborah Weldon, Willarir Marken, and Thomas F. Zarfoss. Bruce K. Ferguson, Kenneth F. Lane, and Fred Zube served on the research jury.

National Building Museum Presents Terra Cotta Winners

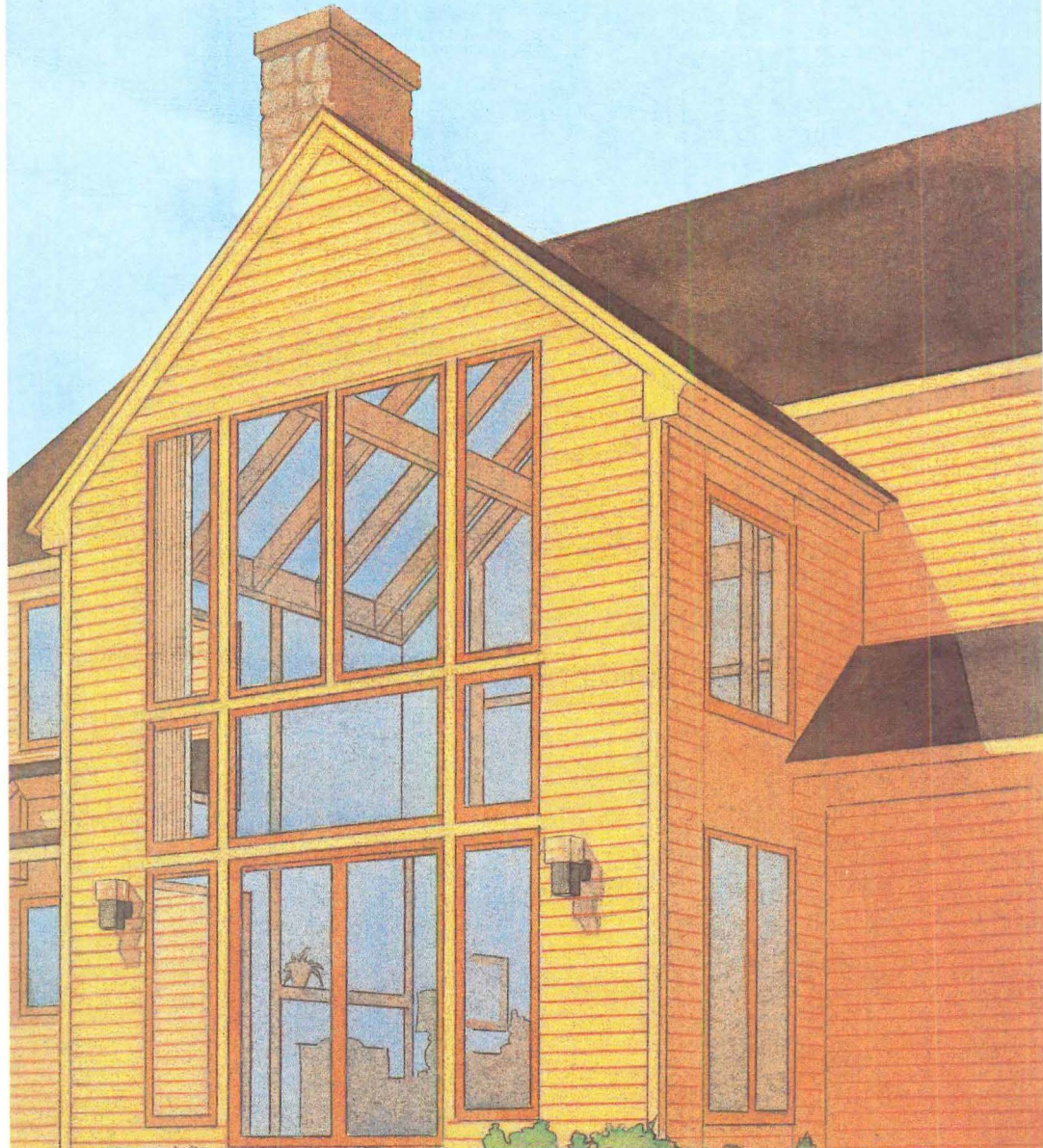
The winners, all of them architects, have been announced in a competition for new designs in architectural terra cotta. The competition was organized by the National Building Museum in Washington, D.C., with the support of Ludowici Celadon Co., Inc., a terra cotta and clay roofing manufacturer. The entries were submitted by six architects or firms—Hugh Hardy, FAIA; Robert J. Frasca, FAIA; James Wines Architects; Stanley Tigerman, FAIA; James Wines; and Robert Venturi, FAIA—each of whom was asked to choose a favorite project.

The winners, respective to the jury members, were: Giorgio M. Zigliotto of San Francisco, Calif.; Eric Gazley, AIA, of Portland, Ore.; Carl Vogtmann of Chicago; Peter J. Fortier, AIA, of Metairie, La.; H. Stow Chapman, AIA, of Louisville, Ky.; and Terry Brown with a team from Muller & Brown of Cincinnati. Each jury member is to produce a drawing of an actual or proposed application of the design chosen, while the winning designs will be added to Ludowici Celadon's line of modular panels (each winner also received \$750 and product royalties). The winning entries and their cast members, the jurors' designs, an exhibit of the use of architectural terra cotta in the United States, and other competition materials will be on display at the National Building Museum in February and then throughout the country as part of the museum's traveling exhibition program.

Now, H. Stow Chapman's competition winning entry, chosen by James Wines. News continued on page 89



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Ross Chappel



Stairs and Seats as Sculpture

The creations of Tom Luckey, an architect/sculptor in Branford, Conn., balance upon the line that separates his dual career. Whether they're sculptural architecture or architectural sculpture, the works shown here take as their point of departure the function required of them—a stair or a window seat—and then Luckey gives them a twist.

Or a slide, as in the case of a stair for a house in Vermont (above). In one form it's a rugged staircase, almost primitive with its irregular surfaces and absent risers.

With a pull of a cable the stringers pivot and slide along a track, folding and disappearing behind the hinged treads, which flatten out. The stair is now a saw-toothed slide with a soft underside filled with mysterious relief carvings. It's made entirely of cherry, chosen, says Luckey, because he "liked the honey color and it's great stuff to carve."

Another stair (right, top), this one in a house in Connecticut, doesn't move, but it's not quite at rest either. The opaque rails of cherry veneer are pinned to the

second floor structure so that the staircase is suspended above the floor, floating like a buoy in a white, partitionless interior. Luckey sees it as a room divider that creates a small space behind the fireplace, the flue of which rises through the stairs' top like a ghost.

At first this staircase appears to be simply a generous spiral, but it is actually a forced perspective that's been bent. One railing is straight while the other arcs out and back again, varying the width of the oak treads from 30 to 72 inches.

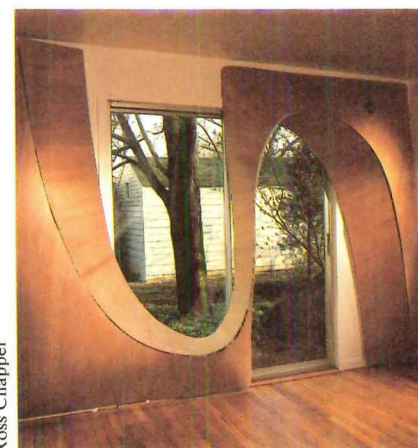
The third piece (right, bottom) gives another Connecticut interior a sculptural object that, in Luckey's words, "breaks up the total ugliness of that sliding-glass door." The arch defines the door's operable half, then swings sharply down to create a window seat.

This sculpture is actually two objects made of bent, laminated plywood with a cherry veneer. They're separated by a narrow gap of space that curves up and down, like an invisible line drawn in thin air.

MICHAEL J. CROSBIE



© Karen Bussolini



Ross Chappel



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ARCHITECTURE

This issue deals with the entire constellation of issues involving the architectural relationship between present and past—the relationship of history, built and otherwise, to what is being built today. These issues include historicism, of course; contextual fit of new to old; preservation, renovation, and adaptive use.

We keep returning to them because they are such a large and active area of architectural concern. In fact next year we will introduce a regular section of the magazine called Heritage. It will deal with buildings involved in these issues and will have the same format as the Kaleidoscope section (page 66). Submissions are, as always, welcome.

Speaking of next year, its successful beginning is up to you, our readers. In January we will announce results of our post-bicentennial poll in which readers are asked to nominate additions to the 1976 list of the best works of architecture of the nation's first 200 years. Additions would be from American buildings completed in the ensuing 10 years. The original list and other details are on page 103. Please cast your ballot now. *D.C.*

Eliel Saarinen, Then Pei, Now Meier

*So the Des Moines Art Center has grown.
By Andrea Oppenheimer Dean*

This museum in Iowa's capital city houses some 3,000 works of art in a remarkable complex of buildings. The first, by Eliel Saarinen, was completed in 1948. Constructed of native flat stone, it is U-shaped, mostly single-storied, and wends its way quietly without diversion or theatrics.

The museum's first addition, intended for large sculpture, was finished by I.M. Pei, FAIA, in 1968. It closes the U-shape of the original museum to form a square doughnut around a reflecting pool and relates to its predecessor through its horizontal emphasis and use of a concrete aggregate reminiscent of Saarinen's stone. But its brutalist style, typical of Pei during the late 1960s and early '70s, is far more muscular than was Saarinen's, and it is linked to his building only by two unremarkable connector hallways, which close the circulation system. Remarkably, though, while Pei's addition functions as an independent two-story building, it is virtually invisible from the original museum because of the slope of the site.

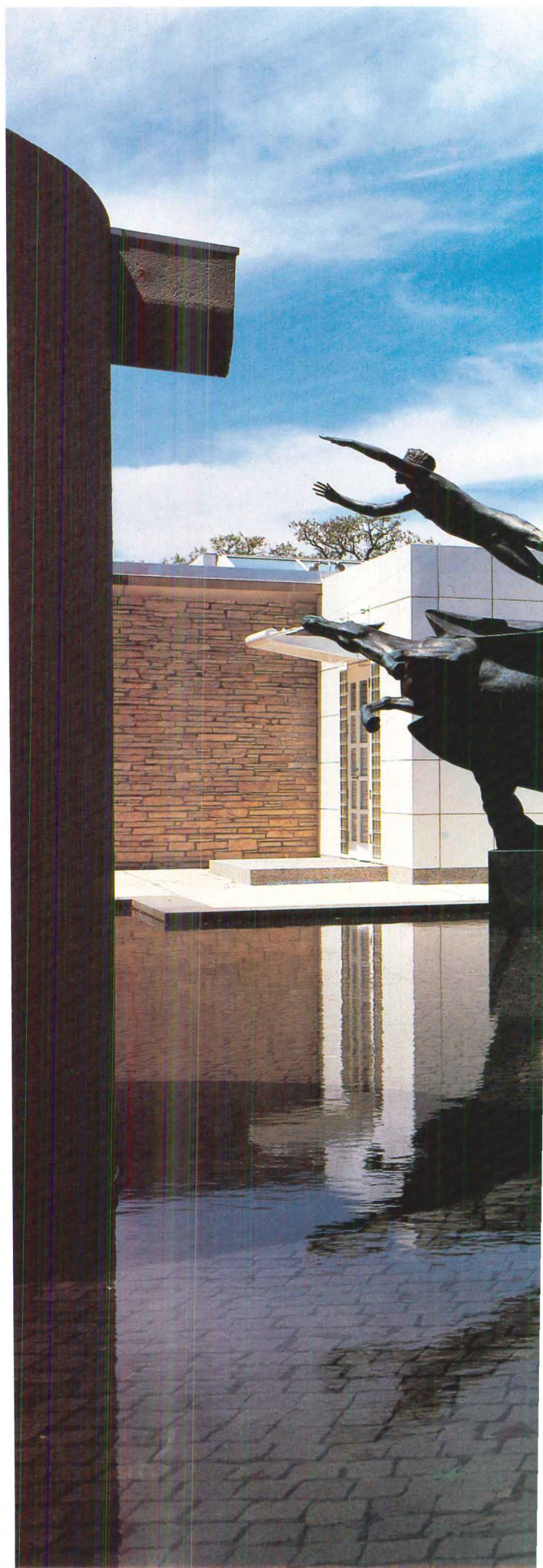
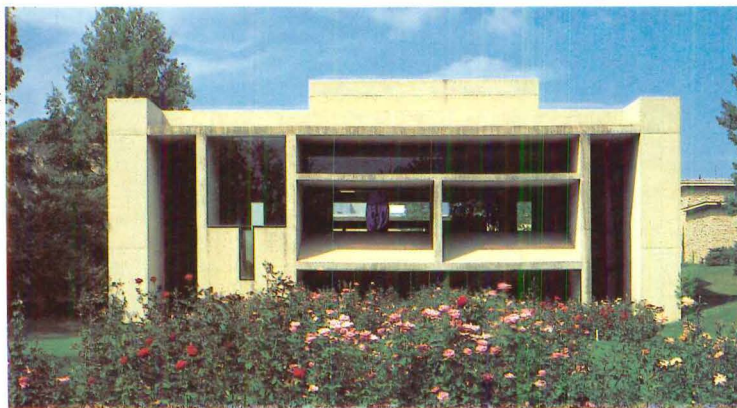
The Des Moines Art Center's latest addition consists of three buildings by Richard Meier, FAIA. They house the 20th century collection, traveling exhibits, a restaurant/meeting space, and additional storage and services areas. Their highly charged, sinuous, gleaming white porcelain shapes are vintage Meier, but even more complex and elaborate than usual. And there is a new element here—the use of granite as a major building material. Meier is the first to acknowledge that his buildings in Des Moines mark the beginning of a new development in his singularly consistent career.

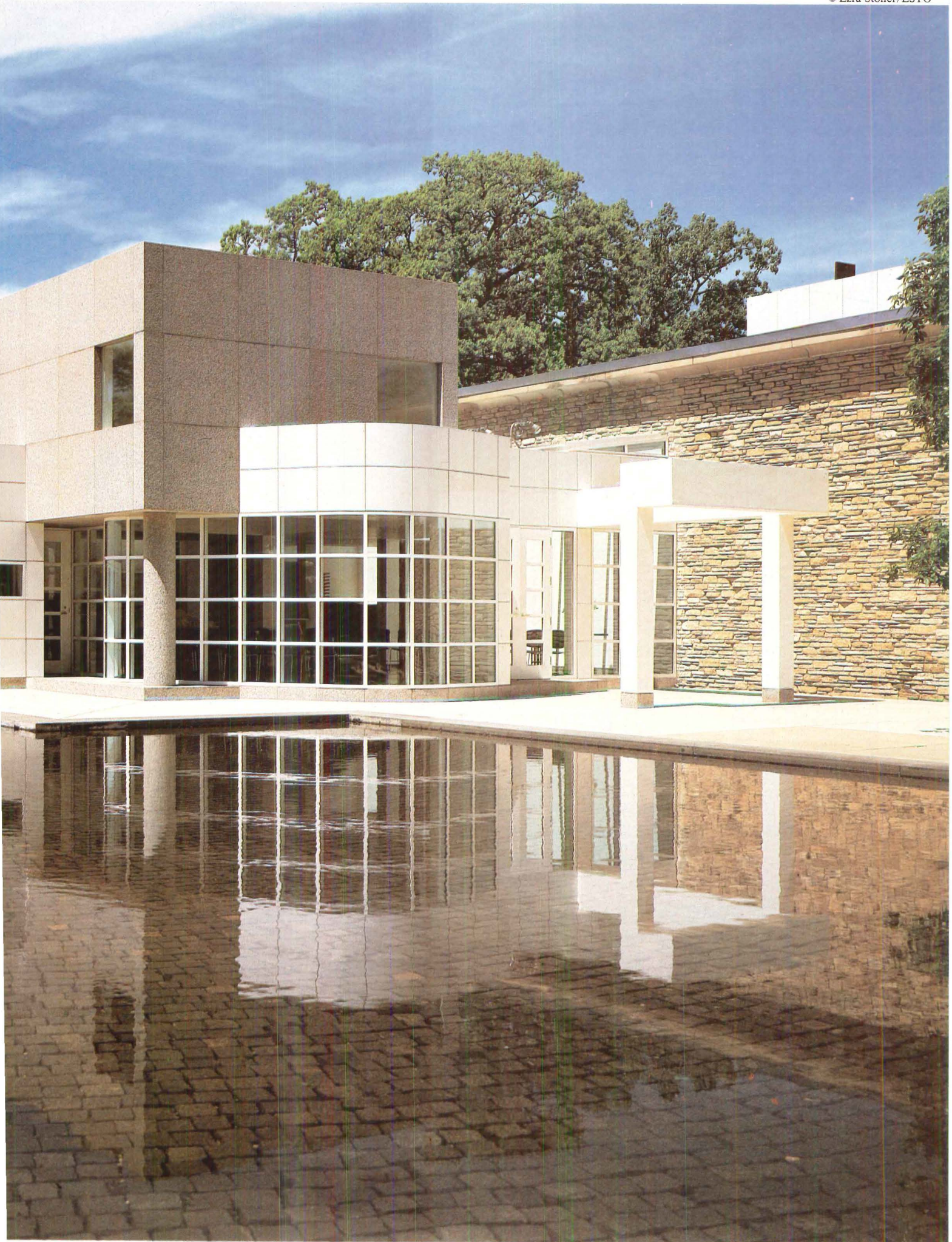
George Heinrich



Above, Saarinen's building; below, Pei's addition; right, Meier's.

George Heinrich

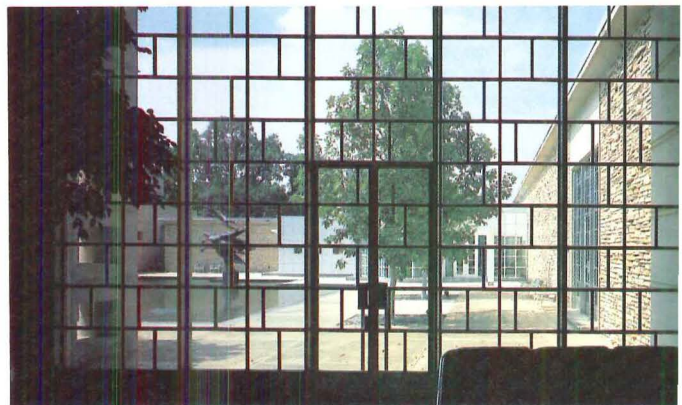


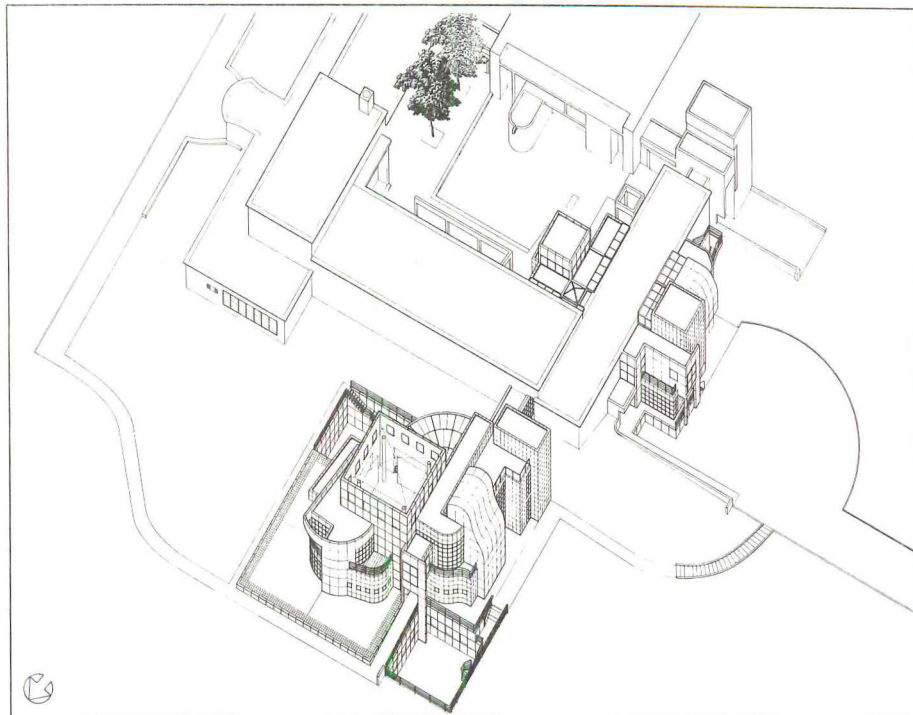
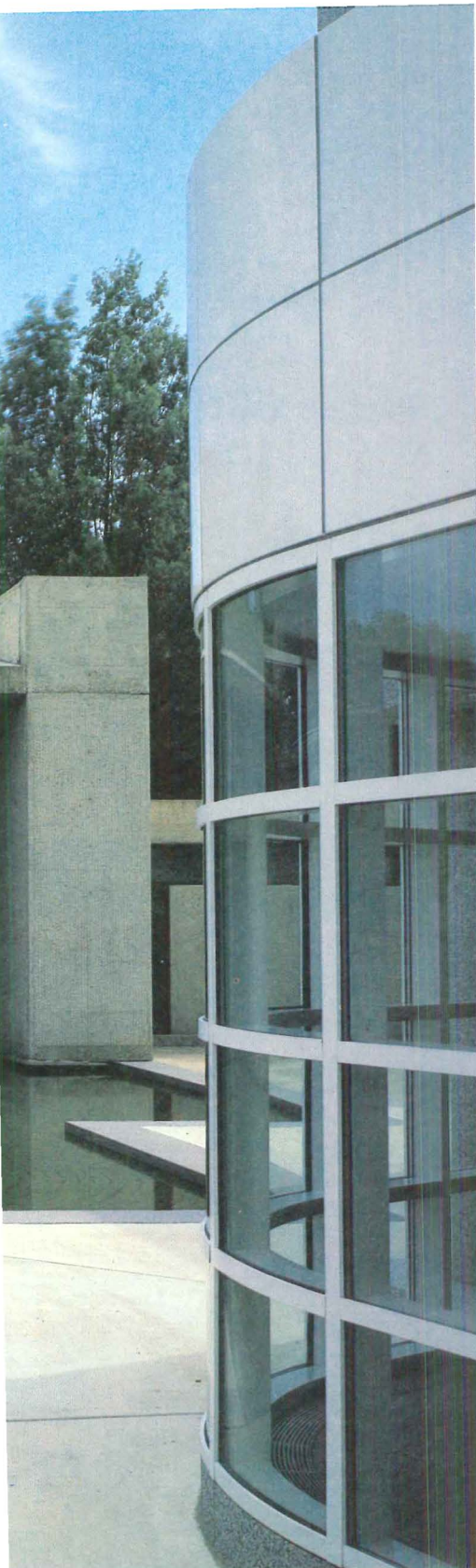




The criteria used by the center for selecting architects was established by the first building committee in the mid-'40s, which emphasized that "the Des Moines museum should be a good example of the best architecture of the period in which it was built." Less than a month ago, current president Robert E. Helmick said of Meier's appointment (and of Pei's before him), "We wanted a series of architectural monuments and we selected our architects on that basis."

In the early-'80s, some 12 internationally renowned designers were asked to submit schemes for the third addition. Among these was Michael Graves, FAIA, who, apparently, praised the Saarinen building and then suggested a scheme that would wrap a building of his own around the original museum—shades of the Whitney.





Photographs © George Heinrich



On the left, courtyard with reflecting pool is a stage for museum's three phases—in foreground, a Meier fin; at right, his pavilion designed to Saarinen; in background Pei. Left, looking west across pool from Saarinen. Above right, only spot at building's corner where all three architects meet.

Meier, when interviewed by the committee, suggested transferring to Des Moines a development of the concept he had designed for Atlanta's High Museum. David Kruidenier, chairman of the architect selection committee, visited the High and liked what he saw.

However, before recommending Meier to the trustees, Kruidenier extracted an important concession from him: that he use more stone than at the High. Otherwise, Meier was

given virtual carte blanche for the siting and design of 28,000 square feet of new space. The architect recalls that when first visiting the site he was "struck by the wonderful scale relationship which the art center had to the site, as well as by the respect Pei showed for the Saarinen design." The only way to build a single addition without violating the existing complex, he says, would have been to fill in the courtyard and its reflecting pool, which, among other things, brought natural light into the existing galleries. He decided instead to append, as though weaving, three new elements "at appropriate points" onto the original museum, respecting existing axes and the horizontal emphasis of both earlier buildings.

The smallest and simplest of Meier's three additions is attached directly to the west wing of the Saarinen building, extending its

gallery space at the main level and adding storage and service areas below.

Meier placed his second small building, the restaurant/meeting spaces, in the southwest corner of the courtyard. He thus created the only visual meeting place, a stage, as it were, for the museum's three different architectural phases and styles. Almost doll-like in scale, Meier's little complex backs right into Saarinen's flat stone wall and makes a curving gesture toward the Pei wing, enlivening what was before a dull, unused open space. His contribution consists of a granite cube, which acts as a pivot for two white porcelain pavilions, one curved and glazed, the other rectilinear. In effect, Meier wraps animated porcelain shapes around a solid core of granite in much the same way as he attached his new building elements to the stone surfaces of the original museum.

The most prominent and controversial of Meier's additions is his 20,000-square-foot, three-story building for the center's 20th century collection and its temporary exhibits. It is just north of the original building and linked to it by a glass-enclosed gallery. Its four totally different elevations are of bright white gridded porcelain in loops, lintels, posts, curves, fins, and other energized elements that in places threaten to swirl free into space but are anchored by a central rectangular volume sheathed in granite and topped by a flattened pyramid—again the theme of enclosing and folding shapes of one material over another.

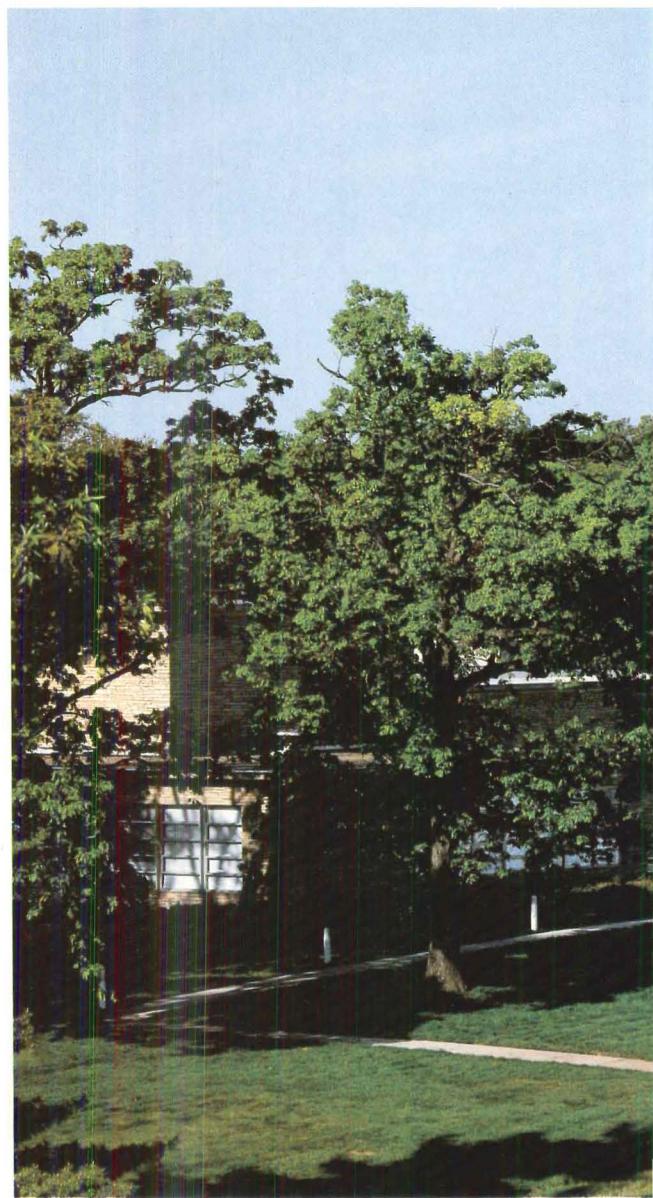
Meier chose granite, he says, because the quarries from which Saarinen had extracted his stone were closed, and granite seemed close in texture and color. Most important, however, this core of stone, which Meier sees as a form within a form, is the one constant in a complicated composition, the one element that is consistent at all three levels. It has allowed Meier to create his most elaborate, active creation yet while keeping its elements from decomposing or moving beyond a reassuring field of gravity.

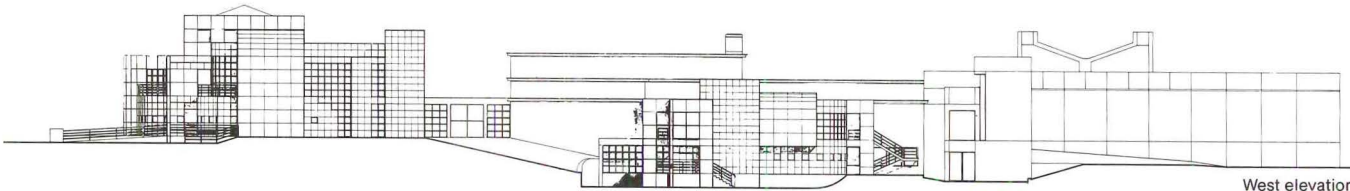
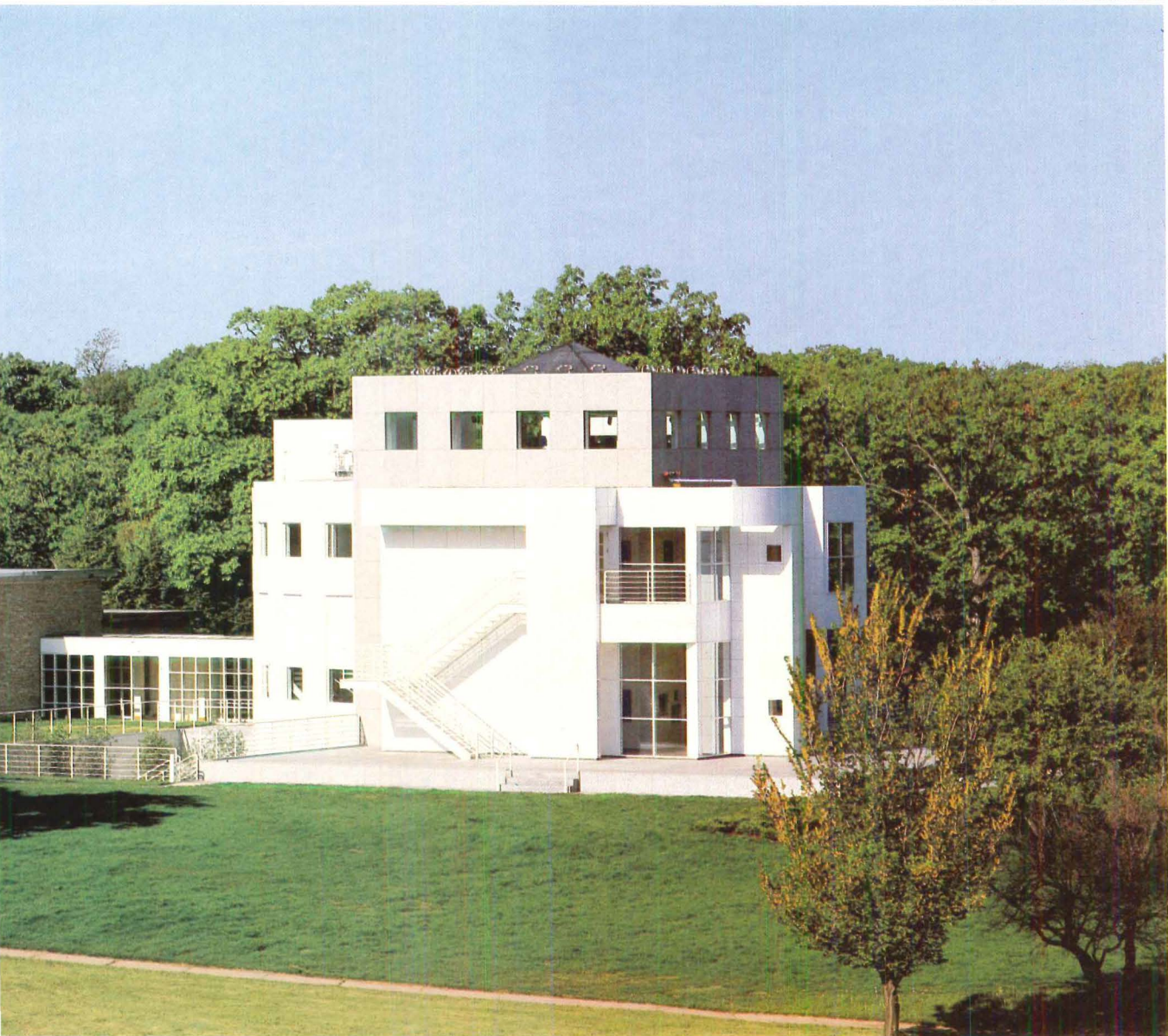
Meier describes his new gallery as "an attached villa." By contrast, he calls the High "totally introverted, self contained," and his recent museum in Frankfurt, West Germany, "a free-standing villa in the garden."

The complaint in Des Moines is that Meier's "villa" is too prominent, that, in the words of director David Ryan, "it shouts, 'see me.'" It has been called brash, overwrought, cold, industrial-looking. Meier's response is to simply say, "The reaction will fade." And, in fact, Saarinen's original museum, now treasured for its low-key simplicity, was faulted at first for looking too plain, too much like a factory. The favored "look" then, as now, was neo-this-and-that.

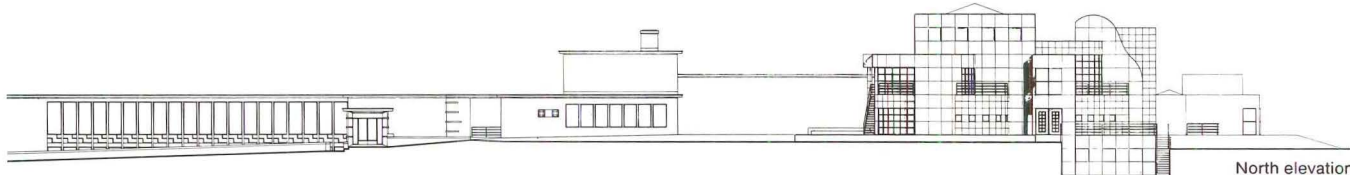
Meier justifies his building's prominence in part by pointing out that the original Saarinen scheme, larger than the one that was built, had a tower at the end of its educational wing and reached farther toward the community. "I tried to reacknowledge this intention and axis," says Meier, going on to explain, "I think what's happened is that this grand old museum faded over the

Above, the east elevation of the largest of the new buildings, described by Meier as 'an attached villa,' and the gallery linkage to the Saarinen building. Right, the west elevation with the largest building's curving, porcelain facade, left in photo, and the smallest addition, which sits directly behind the Saarinen.

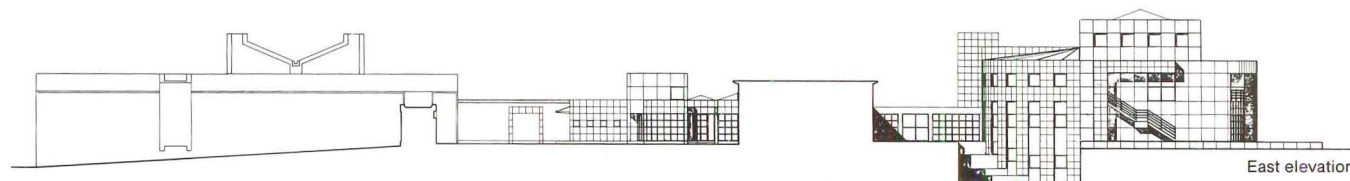




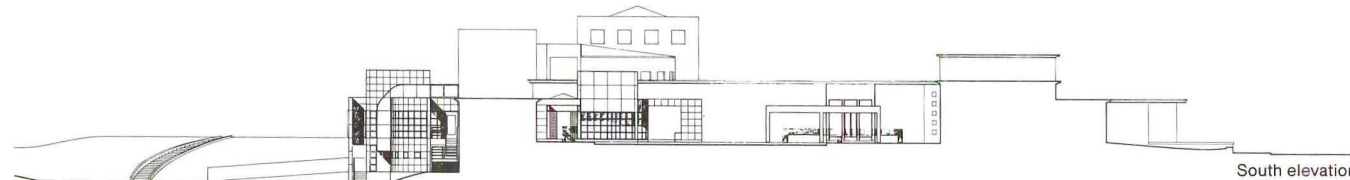
West elevation



North elevation

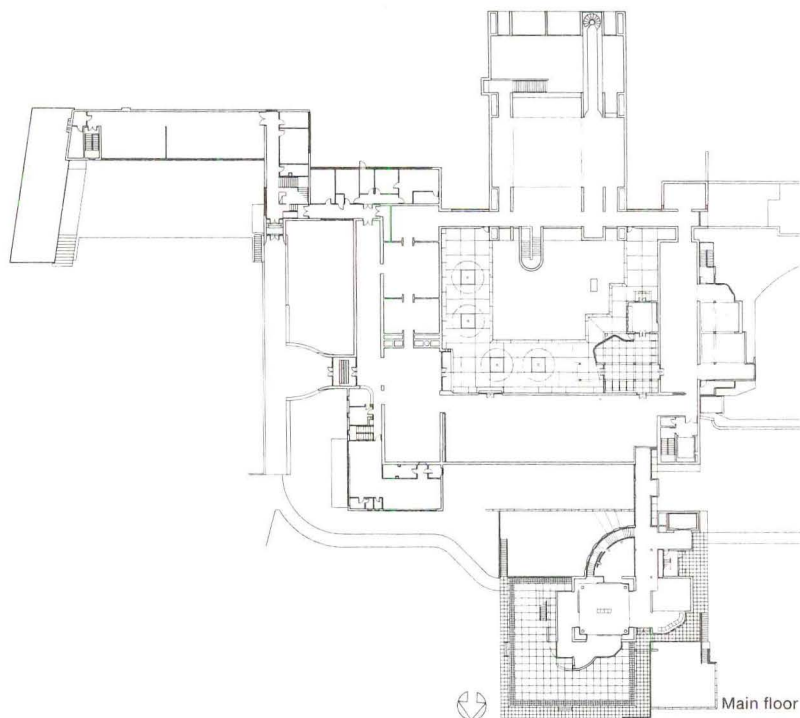


East elevation



South elevation





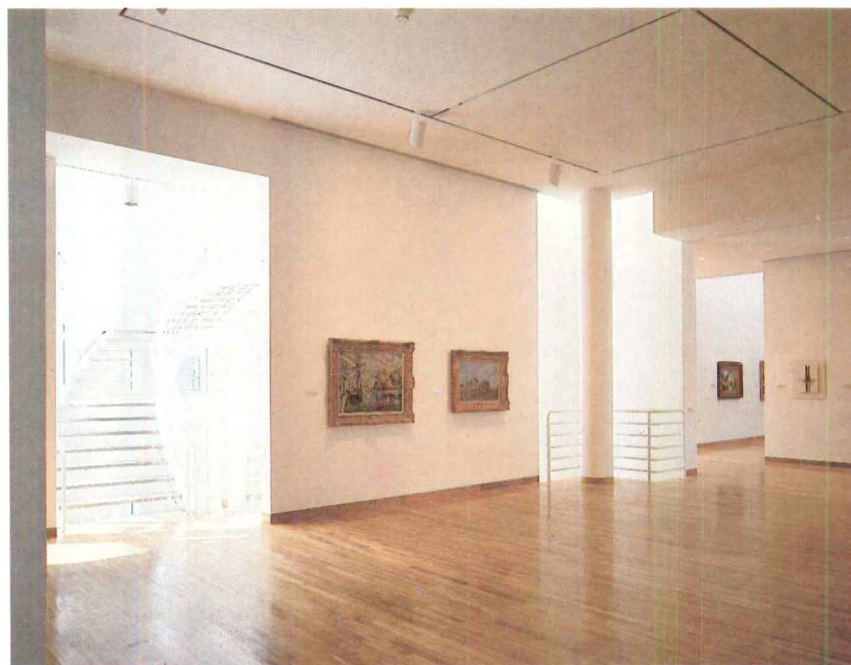
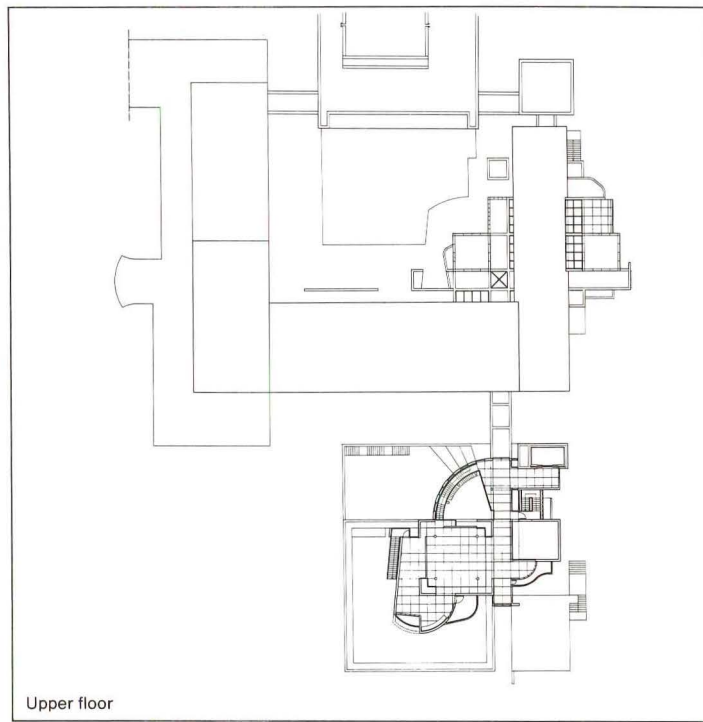
ve left, north elevation with varied white shapes—including
ard curving 'monitor wall'—anchored by granite core. Left,
ter view from northwest corner. Above right, domestically
ed, light-filled connector gallery from Saarinen building.

s. The new addition tries to say, 'Hey, we're the most impor-
institution in town. Come visit us.'" What he intended, and
; best about the assemblage, is that it transforms what existed
re into something totally new. "It's not an addition," he says.
a new place with a new life." Indeed it is, and, in the words
hairman Helmick, "Even people who don't like the addi-
realize one of its purposes is to bring new thoughts and
s together, sometimes clashingly."
'hen asked whether we should expect more complexity and
eriality from his work in the future, Meier answers, "of
se," but where it will take him he doesn't know or isn't ready
y. The Des Moines interiors, which have been almost unia-
ally applauded—except by some curatorial staff members—

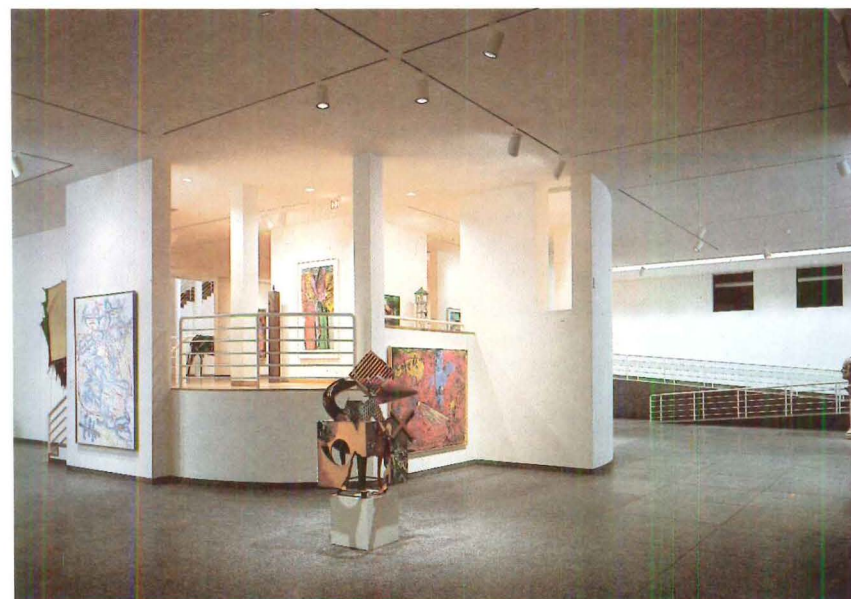
give some clues. They indicate, among many other things, that Meier will probably be as relentlessly consistent in his approach as he always has been.

Focused on a quarter-circle atrium lit by clerestory windows and perimeter skylights, the interior spaces are a drama in contrasts of scale, light, and overall feel—alternately soaring, focusing down, opening out again. And inside, Meier creates a constant awareness, absent outside, of the presence of the museum's three different buildings by framing views of the original and Pei's addition. He feels this is as important as providing wall space for hanging art.

The overall plan is similar to the High's. The light-flooded atrium is narrower and steeper but comparable in its exquisite detailing, theatricality, and shifting sun and shade patterns. Its ultraviolet light was controlled from the outset, though the eye still strains to accommodate when moving from atrium to galleries. And, overall, the Des Moines center is a better place for hanging and viewing pictures.



This page: Top, third level galleries glow with light from high square windows; center, second floor spaces with uninterrupted, floor-to-ceiling wall space; bottom, first floor gallery somewhat encumbered with diverse architectural elements. Right, atrium stairwell topped by webbed skylight.



Still, it is less flexible than the director would like, and in places does upstage its art. This is especially so where the interiors are most ethereal, namely on the top floor where a band of square shaded windows just below the ceiling gives the galleries a glassier quality, and at the so-called monitor wall, which curves up full height on the west to resemble a shimmering chapel—reminder of Ronchamp. These spaces were, Meier admits, designed for particular paintings. He then observes, “Maybe they should get better paintings.” A contradiction, of course; he simply couldn’t restrain himself from creating the most sublime space possible for art works that are earthbound and often hard-edged.

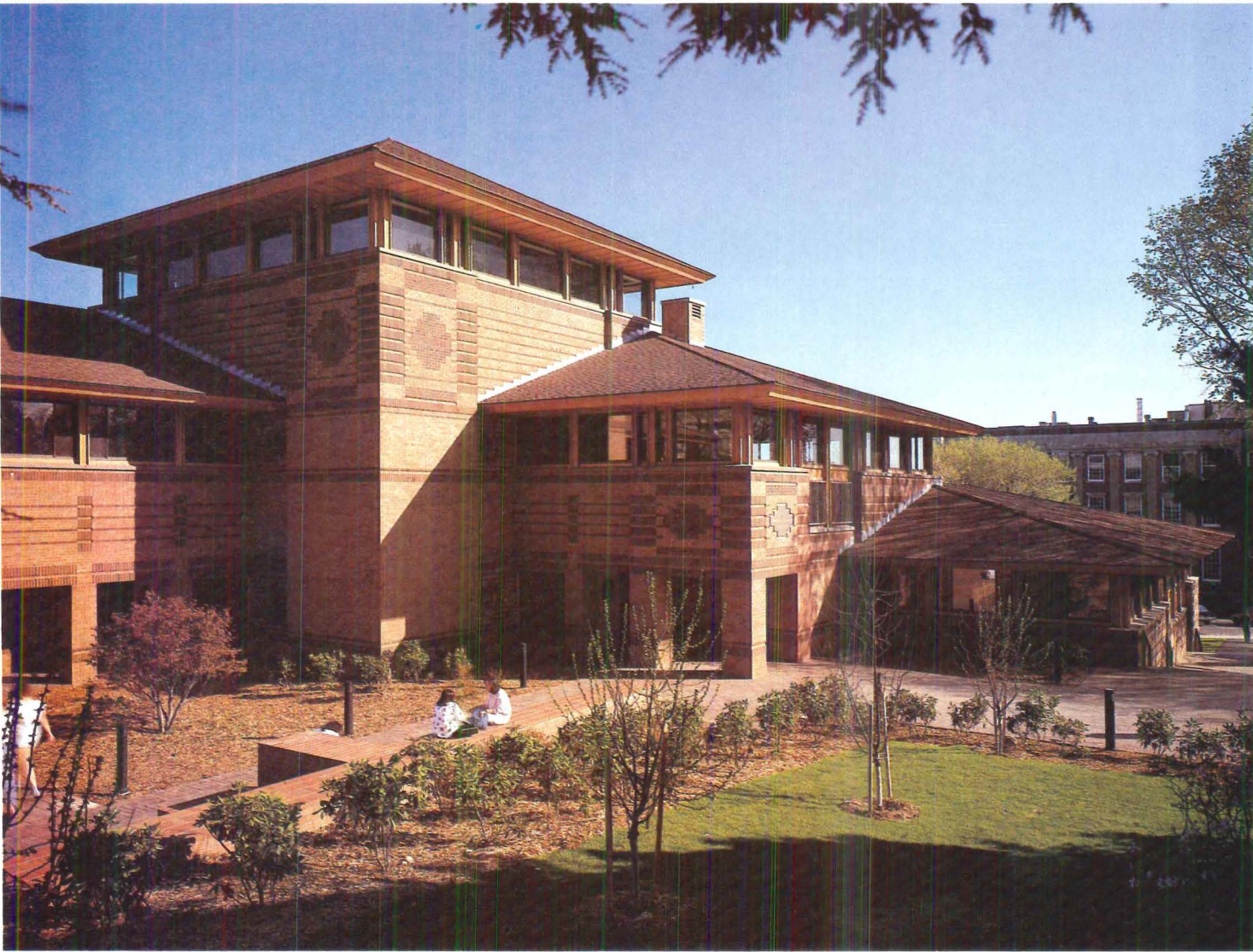
As gallery space, the second floor, with its uninterrupted and serenely beautiful wall space, is the happiest solution from a curatorial point of view. The least successful, without doubt, is the lowest story, which doesn’t have the architectural interest or merit of the upper levels and is somewhat cluttered with its curved wall, railings, and cutouts, which either defy the hanging of pictures or fight them.

Meier claims that the building’s great variety of spaces (there are some 20 ceiling heights) allows almost any painting to be hung—though not, of course, anywhere. “I’ve been through the arguments with curators many, many times,” he says wearily. “What many don’t realize is that in order to get people to look at pictures you have to give them an environment that’s exciting.” His intent, he adds, was to create a dialogue between architecture and art and people.

Meier’s additude toward museum making was, in fact, popularized by Pei, not at Des Moines but at the National Gallery East Building in Washington, D.C. The attempt there was to make the museum itself as enthralling as theater. And, ironically, the very complexity of Meier’s building makes the experience of it as an art museum easier and less daunting for most people, because there is so much to engage the senses in addition to paintings and sculpture.

One can’t help but wonder, though, how much more complex Richard Meier’s designs can become and still maintain a simple sense of integrity. The Getty museum should yield an answer. □





Echoes of the Prairie Style On a New England Campus

*Mayer Center, Tufts University
Jung/Brannen. By Robert Campbell*

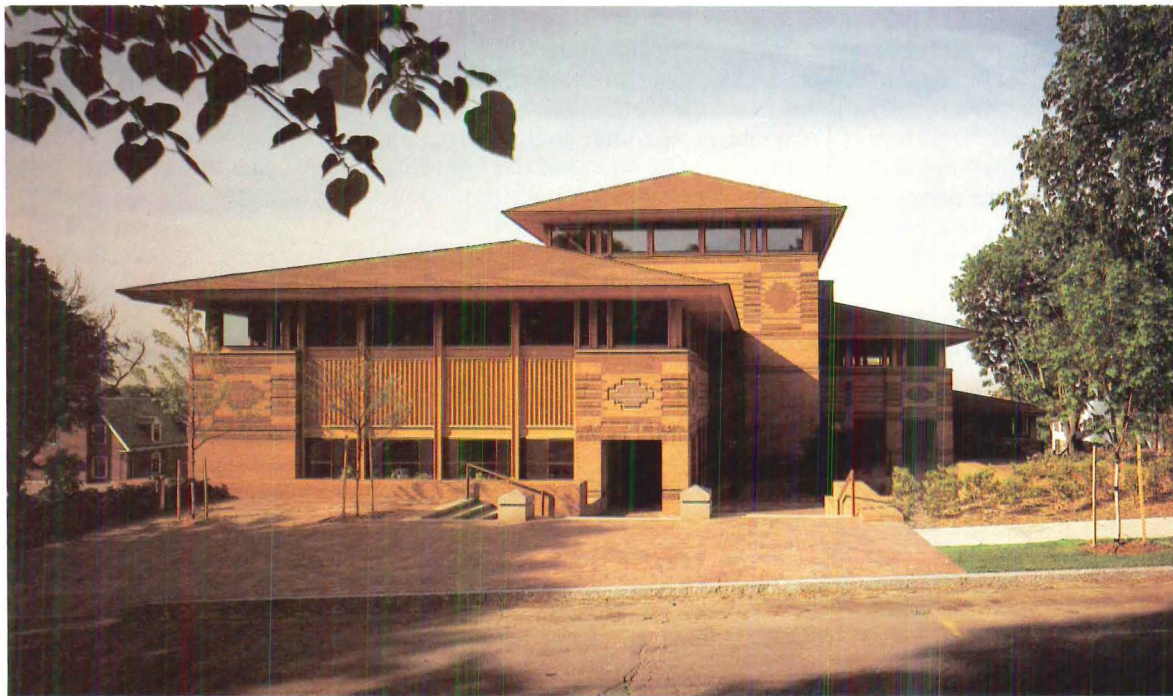
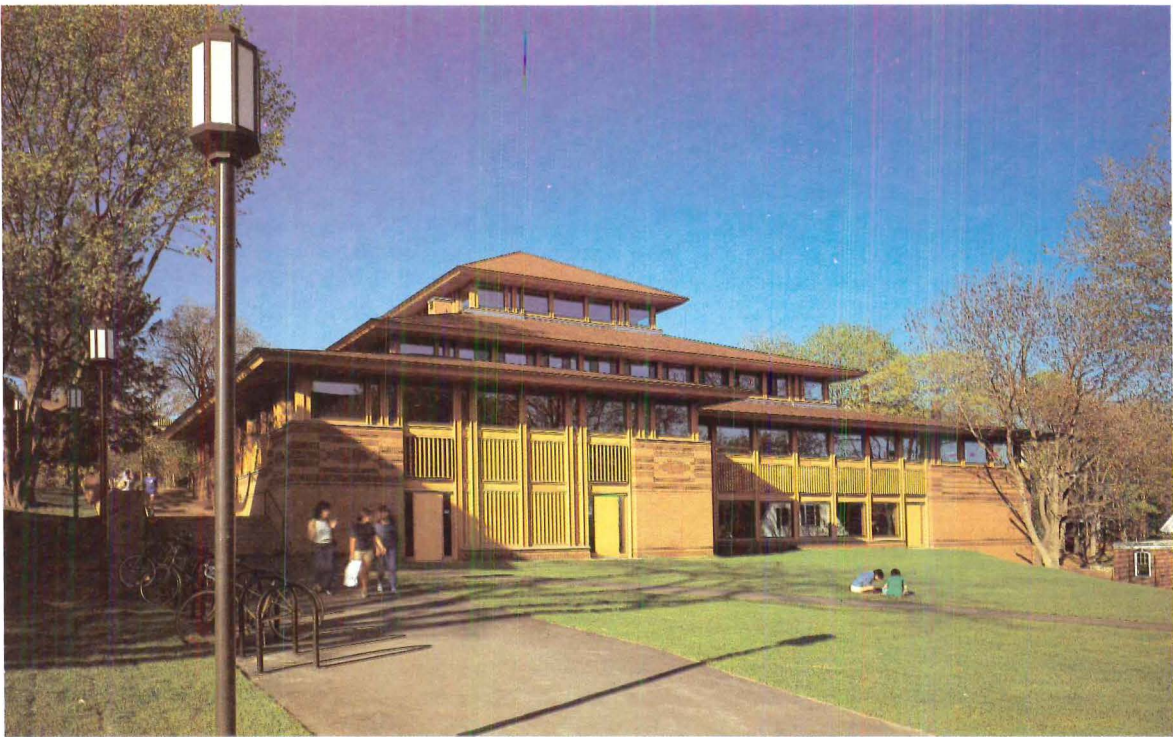
er Campus Center, the new student center for Tufts University in the Boston suburb of Medford, appears at first glance as an unusually large mansion designed by Frank Lloyd Wright and one of his Prairie Style colleagues around the year 1910. Most of the typical motifs of the early Wrightian style are present: Projecting hip roofs, piled up in a pyramidal configuration, hover over long, deeply shadowed strip windows. Paved terraces extend the building out to engage the landscape. Brick walls and piers enclose it. Even the underlying sculptural idea of the Meyer Center as a pinwheel cluster of three or four penetrating cube-like masses, anchored by the tallest one in the center, is obviously Wrightian. The architect, oddly enough, firmly denies any awareness of architectural precedent. Robert M.C. Hsiung, AIA, of Jung/Brannen Associates insists that the Meyer Center's design was derived, not from visual preconceptions, from a careful analysis of program and context. This, of course, is the kind of thing students are supposed to say in architecture school until the changes made in recent years made it O.K. to talk about precedent. Good architects have always had their sources, no doubt, but, instead of turning up to them, they have often talked pseudoscience about the building as the inevitable expression of its program. Programs, sites, and budgets don't design buildings, though. Architects do, and as anyone who has ever tried it knows in his or her heart, you can't derive architectural form from any amount of analysis of context or program or anything else. There has to be an arbitrary formal gesture at some point, or the design process can never begin. That being so, one can't help feeling that in creating this fine building, Hsiung let his talent for intuitive architectural imagery get ahead of his willingness to look for precedent—turkey—to himself or to others—about where it comes from. Besides the Prairie Style, there's another, more immediate

precedent just down the street, so to speak, from the Meyer Center. A couple of miles away in Cambridge stands the American Academy of Arts and Sciences, a notable building of 1980 by Kallmann, McKinnell & Wood. The academy is a conscious, deliberate exercise in the application of arts and crafts motifs, taken from Wright, Mackintosh, Aalto, and others, for the purpose of creating an institutional building that would look and feel like an expansive, perhaps slightly aristocratic house or club—the motifs not being treated as applique but instead thoroughly digested and integrated into the new architecture. The Meyer Center closely resembles the academy in its general massing and particularly in its use of cascading hip roofs, achieving much the same result in that, once more, an institutional building has been domesticated. Hsiung recalls visiting the academy at about the time he began designing the Meyer Center but, again, is unaware of any direct influence.

Sources aside, the Elizabeth van Huysen Mayer Campus Center, to give it its full name, is a remarkably successful building. There is, as a matter of fact, little in its context that particularly suggests the Prairie Style. But there are many pleasant houses nearby in an eclectic variety of styles, many of them occupied by Tufts professors, and it was important not to overwhelm these houses with the much larger building that the Meyer Center would necessarily be. The Wrightian style breaks down the large building into smaller pieces that step down the sloping site, and the hip roofs bring its edges down close to the ground, nearer the heights of the houses.

The building grows taller as it gently climbs the hillside site, its tallest and most solid mass being at the crest (across page). The succession of sweeping, graceful roofs (below) almost make it seem a succession of pavilions stacked one upon the other.





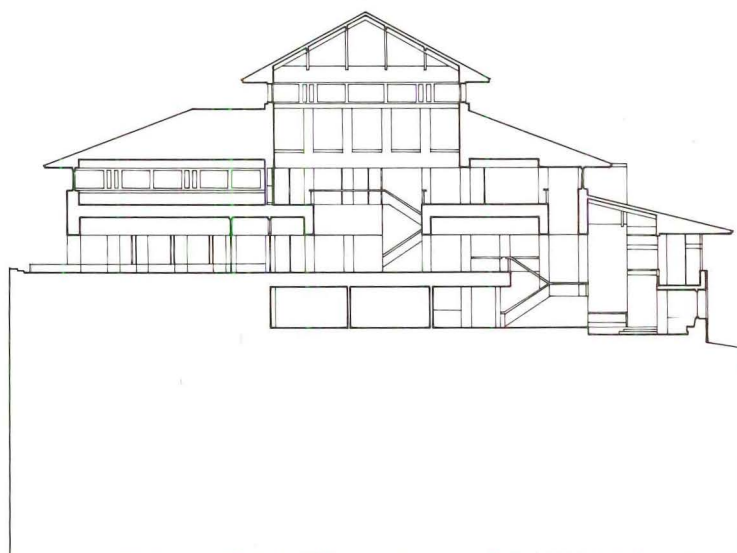
The roofs accomplish another thing. They express the building as a cluster of four hipped pavilions climbing to a peak. This is a massing that encodes metaphors of both the social and the natural worlds. Socially, the building is a close-knit family of shapes, gathered together around the tallest as if posing for a group portrait—what the critic Robin Boyd used to call the “matched luggage school of architecture,” matched luggage being another metaphor for family. At the same time, the pavilions are like a cluster of hills in the natural landscape. Both metaphors offer us ways to understand the building, and to engage it imaginatively, both are appropriate to its use and setting, both give it meaning.

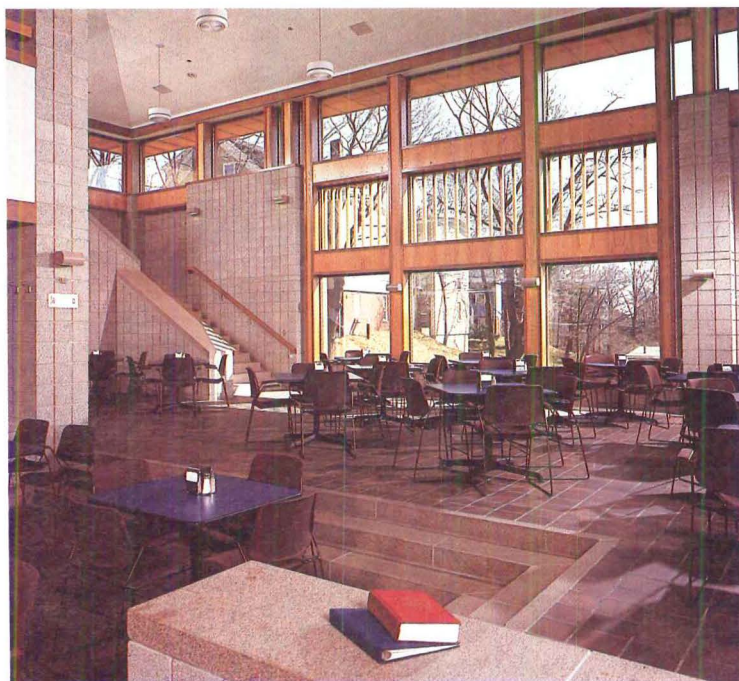
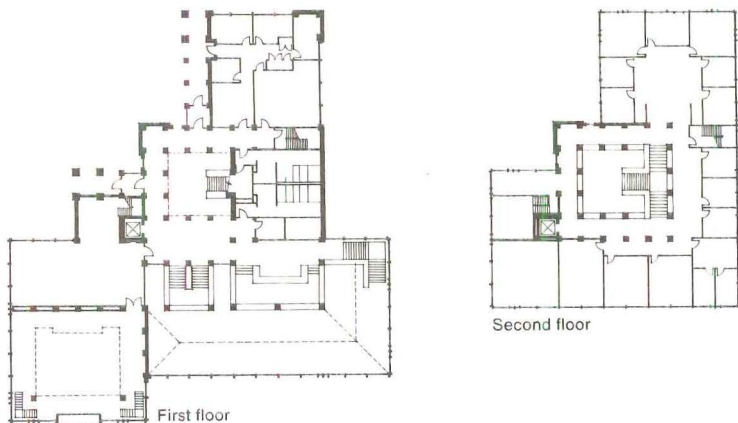
Mayer Center is at its best on its exterior. Besides its massing it possesses another level of interest in its surface and detail. A dark brown brick is set into the prevailing orange brick in horizontal stripes and in emblem patterns. The patterns provide, at little extra cost, a surprising amount of interest and a sense that the building has been thoughtfully considered and crafted. The outdoor terraces and gardens (designed by SWA Group)



*tepping of roof levels provides many opportunities for in-
cing natural light at various levels, allows for a constantly
ing series of volumes. Interior materials and finishes are
played and plainspoken in contrast to the richly decorated
or with its patterned, multicolor brick walls.*

quiet, never overdone, yet they offer a rich variety of dif-
kinds of places—enclosed nooks, like backwaters, for inti-
talk or study, courtyards for youthful strolling in a kind
eoo, and lawns for sunning or frisbie, all of them places
scale that seems to plead for human habitation and use.
doors, the Mayer Center is also successful, but a little less
stead of brick, the interiors are finished in warm-toned,
lasted concrete block, granite, and oak—three materials
nd to be too close to one another in tonality, giving an
l sense of grayness. And by putting all the richly colored
ials outside and all the plain ones inside, the architects
reated an unfortunate effect of the building as an unfin-
shell.





Spatially and functionally, however, the interior works well. The interpenetrating volumes of the pavilions make for a lot of variety inside. You enter at the middle of the three levels, at a corner under a low ceiling, then move past the reception desk out onto the floor of a double-height lobby with a rather grand granite wing stair on one side and, overhead, a magenta-colored sculpture (by Robert Brannen, AIA, of Jung/Brannen) hung from an elaborately decorative sunburst wood truss.

A square doughnut of student activity offices rings the lobby at its upper level, opening onto a balcony furnished with oak benches and planters. There is a sense of ceremony, of celebration in the generous height of the lobby and in the stair, the balcony, the sculpture, the truss. Together they give the building a feeling of dignity and permanence like those of a public building, as opposed to the kinky, ephemeral record-jacket graphics that architects sometimes think fitting for student worlds. Perhaps the dignity does go a little too far in the oak benches, massive and judicial, that line the balcony.

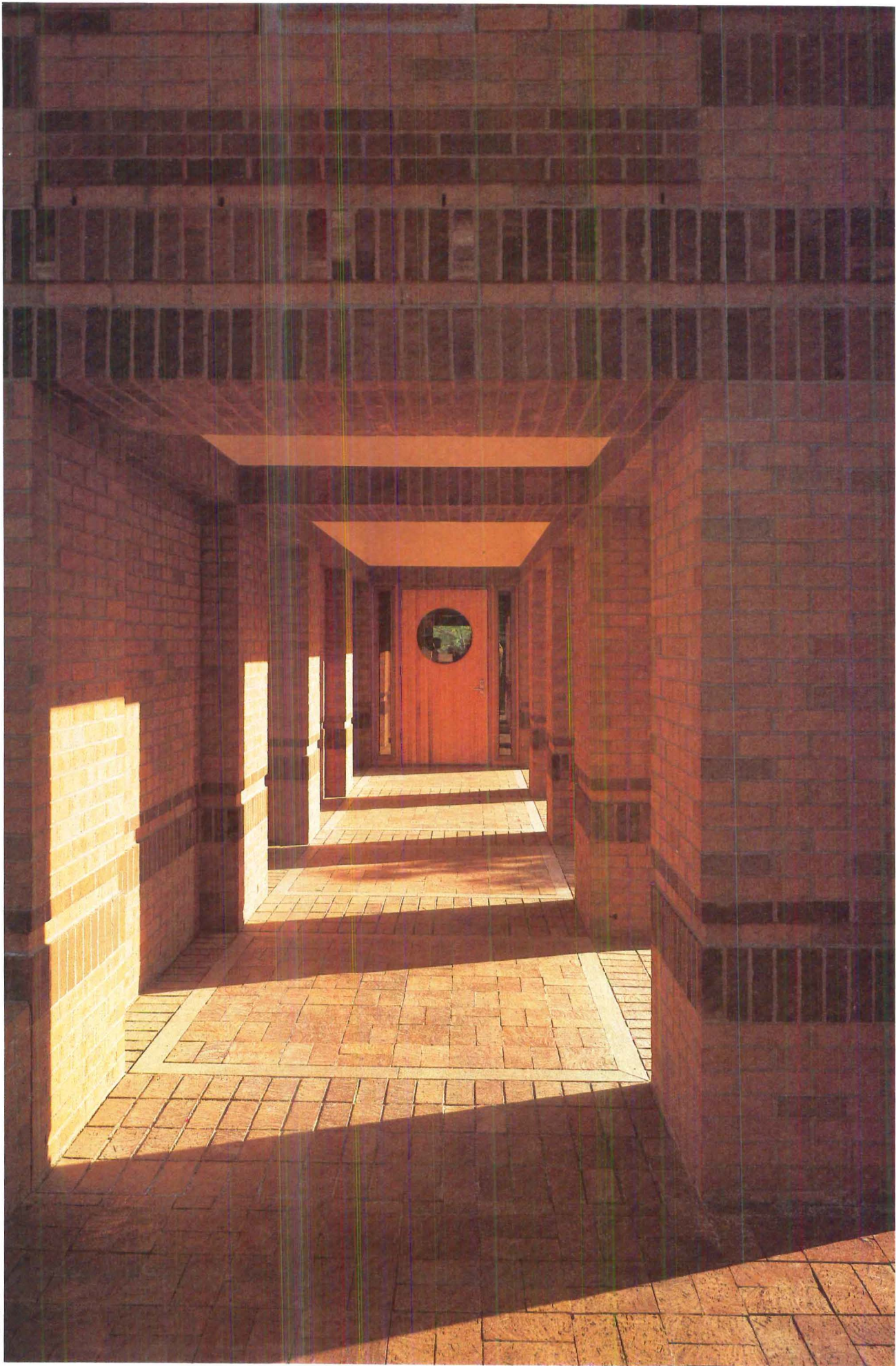
Where spaces interpenetrate as the building steps down the hill there occur many kinds of overlook, where one space becomes, at its edge, a terrace over another space. The lobby, for instance, becomes at its westernmost extension an ice cream parlor overlooking the main dining room. There are many different ceiling heights and shapes, and there are also—just as in the outdoor landscape—many different kinds of tucked-away corners, including a pub and a study loft. As a user, you have a great deal of choice: You can join the crowd in one of the big social rooms, or you can hide yourself in a private study cell.

Dining hall, the building's largest space, has broad expanse, glass (above left). Voluminous entry has a metal sculpture by the architect hung from decorative trusswork, helping to give this central space a 'sense of ceremony.'

The center is complicated. There's a lot to explore and there are a lot of opportunities for you to stake out a bit of private turf or even to feel you have found a place that only you, perhaps, know about.

The center culminates at the bottom of the slope with its largest room, the dining room, spacious and light-filled, with continuous glass facing onto a large lawn—a fine room, although southwest-facing one that looks as if it might be worrisome bright when a low December sun reflects off the snow. (When we're on the subject of practical problems, one wonders about the behavior of rain, snow, and ice on the cascading tiered roofs. Tufts' buildings and grounds confirms that both water falling onto walkways and icicle buildup are some problems that will require remedial work.)

The Mayer Campus Center as it now exists is incomplete. Three more wings have been programmed to be built in later stages. A breezeway will connect one of the existing pavilions with a new campus bookstore to the north, while to the south there will be two additions—a wing of faculty offices at the top of the slope and a faculty dining room at the bottom. The additive, agglomerative principle on which the building has been conceived should make it an ideal candidate for this kind of growth. □



Photographs © Steve Rosenthal





Varied Spaces in a Noble Shell

*Davenport Campus Center, Wesleyan University, Perry, Dean, Rogers & Partners.
By Michael J. Crosbie*

Perry, Dean, Rogers & Partners of Boston has created a buoyant interior of soft colors, layered spaces, and rooms within rooms in the renovation of a turn-of-the-century laboratory at Wesleyan University in Middletown, Conn. The new Davenport Campus Center is the crossroads of the campus, a transition point between classroom buildings and student housing filled with various eat-and-meeting places.

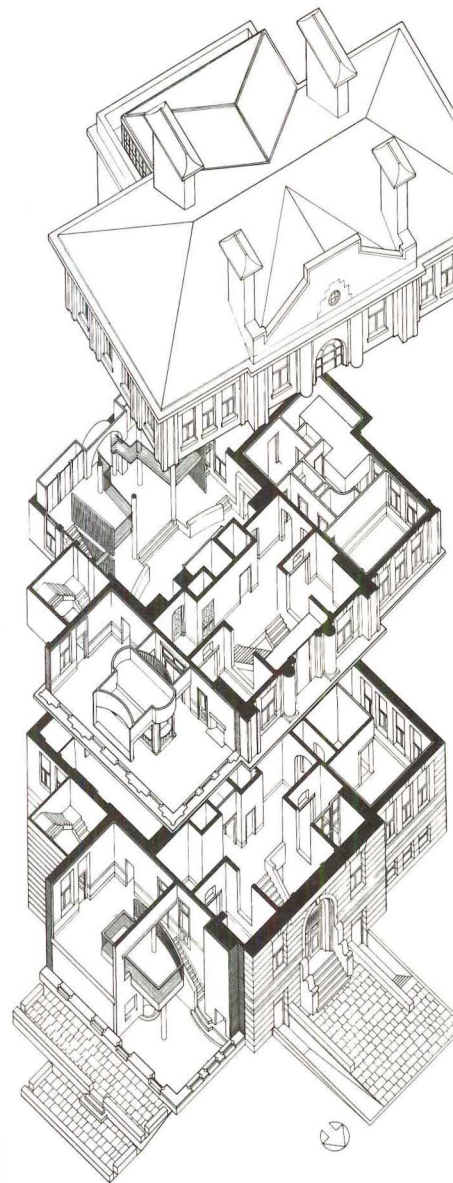
The building dates from 1903, designed by New York City architect Charles Alonzo Rich, a prolific designer of buildings such as Colgate, Smith, Amherst, Barnard, and Dartmouth (at Dartmouth alone he designed 20). The building was empty until the early 1970s when the new Science Tower emptied of faculty and students. It then sat idle for a decade. During this time the traditional form of social integration at Wesleyan—fraternities and sororities—began to fracture and the search for an environment that would bring students together was on. The dormant physics lab seemed a logical candidate. Merging the building's new functions with who would use it resulted in a collection of varied spaces—in scale, color, texture, and use—for a population just as diverse. “Stubbodies are not homogenous,” says Steven Foote, principal architect for the campus center. They consist of small groups of people, everything from jocks to theater majors, so Foote created spaces that would bring these groups together. This is done in the building's heart, where a wide, oak staircase winds its way through four levels. The staircase was enclosed in brick walls and lit with a two-story stained glass window. Generous arched openings of the same proportion as the

window now puncture the walls, allowing views from room to room and from level to level. Flanking the staircase on the two upper levels are public areas where students can chat or study or observe each other. Tucked away and accessible from only one side, these spaces have a dual public/private character; they're very open but at the same time closed because of their limited entry. The brick walls were merely painted and still bear the gouges of pipe chases that remained after the plumbing was removed. A few are now filled with neon tubing that, in Foote's words, “calls attention to a vestige of the building's past.”

Foote used a range of public and private spaces to zone the building. The spaces become more and more private as one ascends the staircase and, incidentally, more and more quiet. Starting on the lowest level, one finds the campus post office, which is a non-stop buzz of activity. The post office is directly accessible from outside via a ramp through a door that was previously a basement window, allowing for a quick stop and run. Many students check their mail at least twice daily, and down the hall is a lounge where care packages can be opened and letters read. The lounge is the first of a four-level space. The next up is another lounge, a double-height space thanks to the removal of a second-level classroom floor. The floor of this lounge is raised to the sill level of the old basement windows, which are now doors to a terrace on the building's east side. Many of the perimeter walls have been furred up for insulation, and in this lounge the window depths are exaggerated to create cozy sitting nooks.

A few more steps and you are in the third pocket of space, this one ancillary dining for the second-level grille. One last short flight delivers you to a balconied eating area, which floats like a boat out into the double-height lounge you passed through

2, exterior of Davenport Campus Center, sans its ivy, with updated stonework and new windows. Left, four-level lounge and dining spaces in the building's east wing.



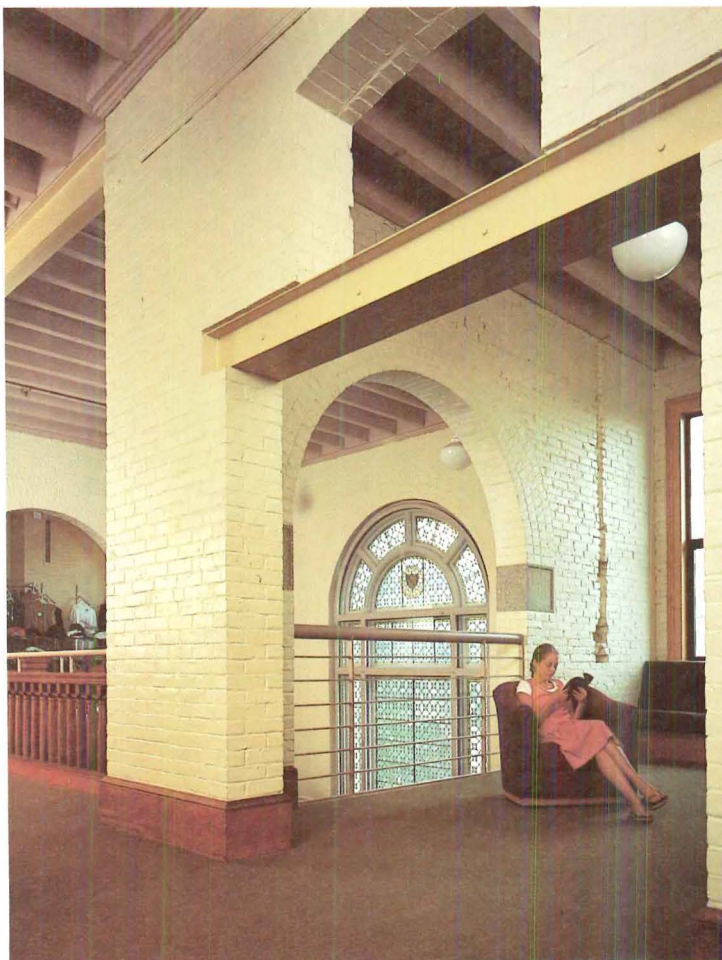
Above, post office on first level, aglow with Wesleyan's ZIP code. Across page, above, cabaret on third level with skewed glass block walls for acoustic deflection. Across page, below, coffee house dining with cornice and views.

on your way up. The grille on the second level is cafeteria-like for a quick bite. But it has a dining area that invites you to linger a bit, divided into three distinct zones. Again, there is a mix of public/private; amid the larger, free-flowing spaces sits a freestanding "room" with mirrored windows and a low ceiling upon which glows a white neon placesetting with two green peas that have slid off the plate.

The next level up has spaces frequented by fewer students. Near the building's center is a cabaret, a high-ceilinged space that was once a lecture hall. It now features a "stage" front and center and includes a framework for theater lighting and video equipment for such collegiate cultural events as "Monday Night Football." Two side stairs ascend behind skewed walls of glass block to the mezzanine level—steel platforms with metal railings. This space is the building's most "techy," and during the day usually the most quiet, drawing students who want to study while they lunch.

Beside the cabaret to the east is the pub, similar to the grille's dining area in that a new, freestanding object occupies its middle to create flanking spaces of different character. The object in this case is a bar, fabricated of salvaged lab tables (which give it that old pub feeling) and enclosed with columns and a curved glass block wall. The pub was to be one of the attrac-





Above, one of four sitting lounges for small groups that flank Davenport's central staircase, this one on the top level. Steel beamed openings into these spaces are new. Across page, stairway's open quality was achieved by inserting arched openings.

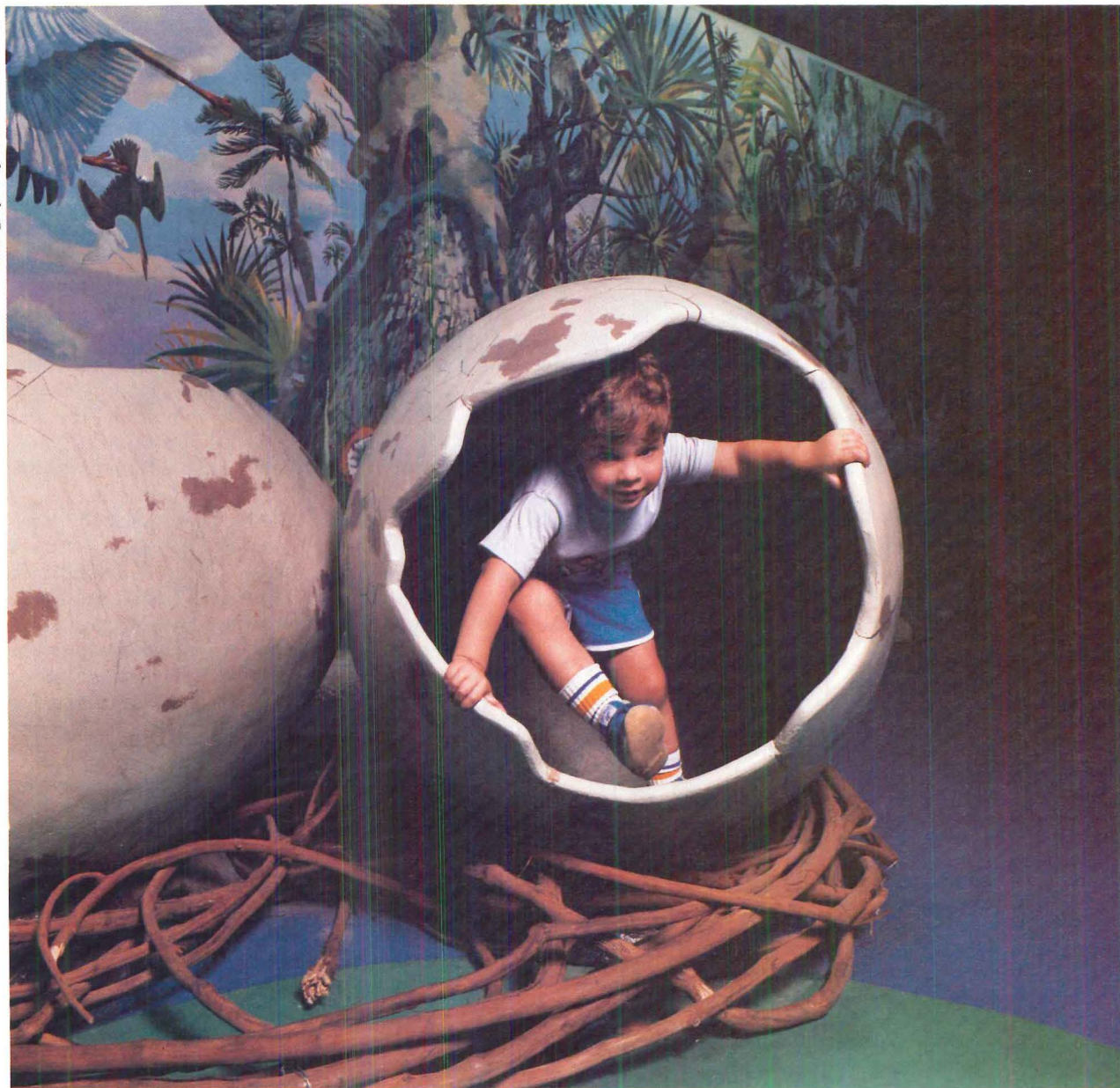
tions for faculty to visit after class for an afternoon beer or glass of wine. But then a terrible thing happened. The state of Connecticut boosted its drinking age, first to 20 and, as of last month, to 21. So now the pub serves ice cream and health food (and, less frequently, faculty). It is still crowded and noisy at lunchtime, as all good pubs should be, with table seating to the south and a lounge with a new fireplace to the north. As in other spaces where there are rooms within rooms, the pub's interior is of dark colors—grays, blues, and terra cottas—“chosen for their 19th century character,” explains Foote, who adds that they create a subdued background against which these objects contrast. The dark colors also set off the light oak woodwork.

On the top level are two meeting rooms that are spatially similar to the former physics classrooms, and a student store. Ascend a few more steps, accessible near the store or the meeting rooms, and you are in the coffee house, an oasis of light and views far from the high-pitched activities beneath your feet. The coffee house dining area is actually reclaimed roof space, enclosed with windows above brick parapet walls, with open-air dining as well. From here one can see the sweep of the Connecticut River Valley and, for a real jump in scale, the egg-and-dart moldings and dentils of the building's limestone cornice, which is now part of the interior.

The only clinkers in the Davenport Campus Center are the required fire stairs, two square towers of brick located in the reentrant corners to the south. They meet the building with little grace and seem alien to the light and sensitive touch that distinguishes Davenport's interior from top to bottom. □







The Making of a 'Magical Place'

Treehouse, Philadelphia Zoo, Venturi, Rauch & Scott Brown. By M. J. C.

How nice it would be if we could get through into Looking-glass House! Let's pretend the glass has got all soft like gauze so that we can get through.' And certainly the glass *was* beginning to melt away, just like a bright silvery mist. In another moment Alice was through the glass, and had jumped lightly down. . . ." Lewis Carroll, *Through the Looking Glass*

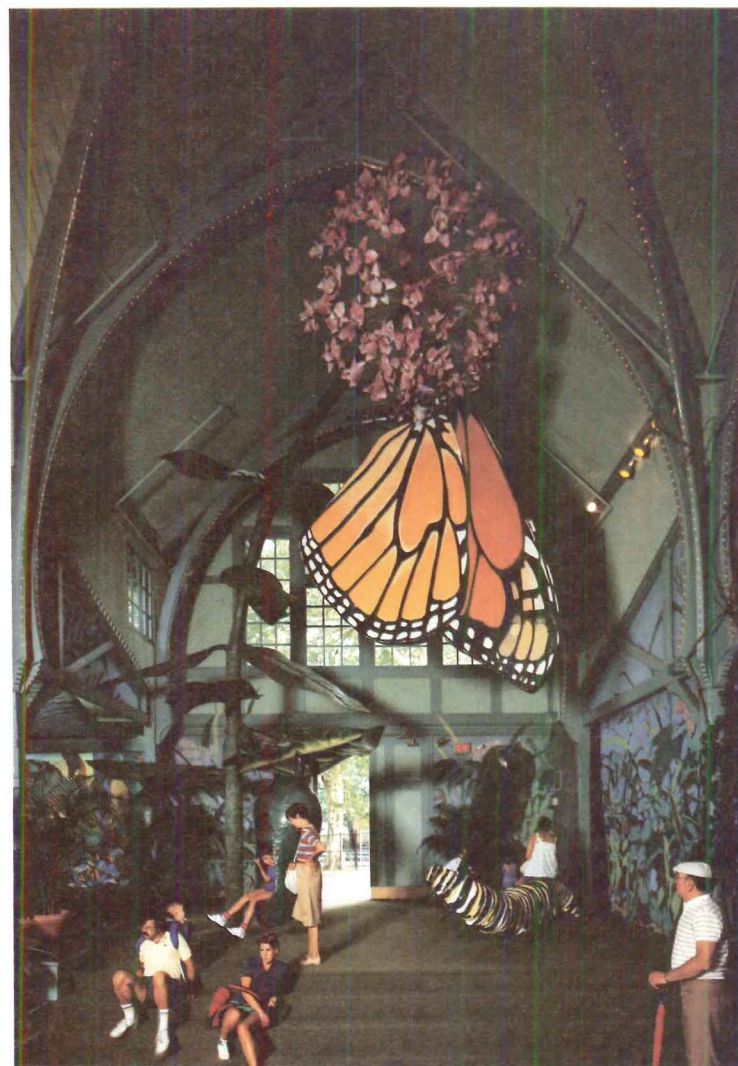
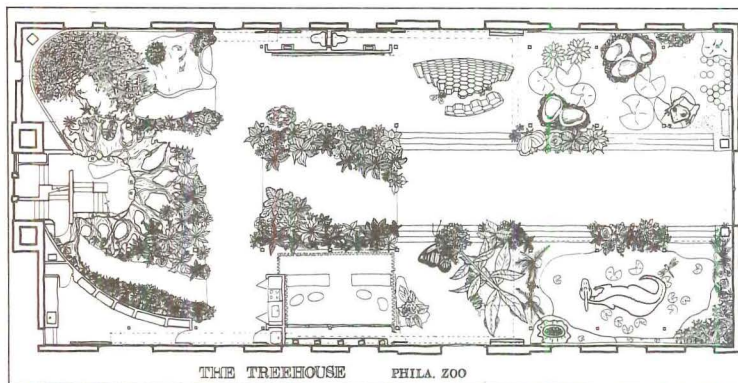
through the door of the Treehouse at the Philadelphia Zoo you will step, much as Alice did, into a world where you can become a frog or a honeybee, where you can hatch from an egg or a cocoon, where you can spy fish beneath the water, nocturnal animals beneath the ground, where you can make a beaver sing or a dinosaur roar. It's a magical space within a century-old structure, created by a team of architects, zoologists, sculptors, painters, and inventors, all coordinated by Venturi, Rauch & Scott Brown. The result of nearly four years of

visitor astride the hadrosaur in the primordial swamp. Another emerges from a bird's egg in the everglade.

design and construction, the Treehouse is a place for children to learn about the natural environment through play.

"I was searching for a way to create a setting in which kids would feel some awe or empathy for nature," says Mary-Scott Cebul, the zoo's director of planning, who developed the concept of the Treehouse. "The idea came to me that if you can pretend to be an animal, maybe you'd feel something about the animal. So why not create contexts in which kids' imaginations can take off, which would immediately transport people when they opened the door."

Cebul determined that the best way to the imagination is through the senses. Six separate environments are found in the Treehouse—a primordial swamp, a milkweed meadow, a beaver pond, a honeycomb, a ficus tree, and an everglade—and each invites the visitor to sensually explore the special qualities of the environment. Our sensory experiences of the world shape our understanding of it, so each environment is designed to be perceived by the visitor in a way similar to the way its inhabitants do—having a bee's-eye-view of a honeycomb, for



example. "Having gigantic things immediately changes the scale," says Cebul, "and gets you out of your own skin." The sensory experiences are more than just visual. The photographs on the pages cannot convey the sounds of the Treehouse—squaking birds, croaking frogs, rainfall, bats and rats, howling monkeys all amid screams and yelps of delight from the visitors. And there are scents, too. Crawl inside the beehive and there is the smell of honey. Poke your head up into that of the hadrosaur for a prehistoric view of the world and you will smell the grass that he holds in his mouth.

To translate Cebul's ideas into reality (or illusion) Steven Izenour, associate-in-charge of the project, assembled a collection of artisans and technicians—about a dozen in all—through whom the Treehouse took form. The setting for their work was the zoo's Antelope House of 1876, designed by George Hewitt (one-time partner of Frank Furness), home of the zoo's hoofed stock until the mid 1970s. The zoo considered demolishing the Antelope House and replacing it with a Butler building to serve as a "black box" for the Treehouse illusions within. That's the classic Disneyland approach to the design of such environments: the interior architecture is subdued so not to detract from the illusion being created "on stage." But the concept of the Treehouse was different from Disneyland in that the visitors would be invited to physically become part of the illusion. Besides, it would have been criminal to destroy Hewitt's marvelous interior. The building's neo-Gothic style (which, as Izenour points out, borders on art nouveau) is also appropriate because its architecture is an idealization of the natural world and creates a children's storybook setting for the six environments. Many of the more than 200 meetings of the design team during the course of the project took place in the Antelope House, and Cebul remembers the interior as a source of inspiration. "Having the tree in a certain spot, or the honeycomb, was prompted by the building," she explains. "We were looking for ways to get people into these wonderful spaces."

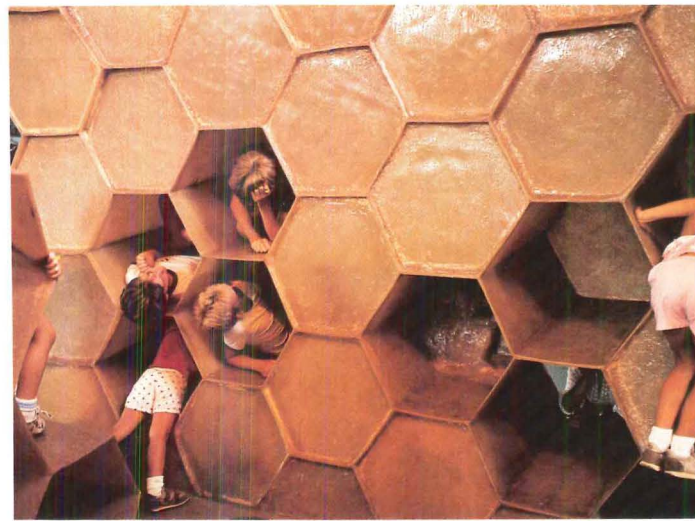
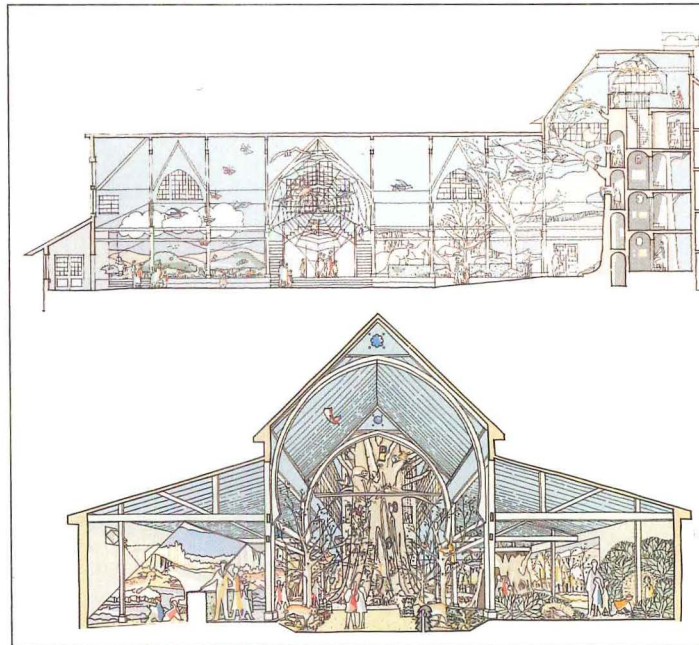
The building was restored with an eye toward function rather than historical accuracy. The exterior (which had been multicolored) was painted complementary shades of green and its stonework repointed. A new cupola, located where an original removed in the 1930s had been, makes room for the 24-foot-high, 16-foot-wide ficus tree inside. The interior, says Izenour, was always green, and the columns bow out approximately five degrees, distorted by the heavy slate roof, which has been replaced with a lighter material. "It's stable," comments Izenour of the skewed structure, braced with tie rods, "and it adds a little character."

As eccentric a project as the Treehouse could not be designed on paper. Izenour likens the process more to the way buildings were created a century ago, when artisans and craftsmen worked in unison with the architect. "We'd have squats," he says, "meeting sessions with our core group of people, and we'd work for maybe two months on one area, hashing out what we were trying to teach here, what was the goal, the best environment to try those ideas, what it would look like." The ideas were transferred to a model (which changed continually), materials were experimented with to create the effects sought, mock-ups were made, and more ideas were thrown back and forth. This hands-on involvement with the project, Izenour points out, was similar to the goal of the Treehouse—to engage imagination and creativity through physical activity.

The collaborative talents of the team are revealed in the use of new materials and techniques to bring the Treehouse to life. Fred Kreitchet, whose Sculpture Workshop did all of the environments, usually works with molds. That process was prohibitive in cost for the Treehouse, so Kreitchet and a team of 15 sculpted most of the pieces with urethane foam. "It's terrific

Above left, Treehouse's restored exterior; left, stages in life of a monarch butterfly in the milkweed meadow. Above right, ring for a frog's lunch; right, inside a tunnel of frogs' eggs.





work with because it sets up fast, and within 10 minutes you can carve it," Kreitchet says. For many of the pieces foam was applied to a wire mesh armature, sculpted, and then coated with glass fiber. For the tree, fabric sheets were hung to enclose a staircase and then sprayed with foam, which replicated the creases and folds. After coating with glass fiber, holes were cut and then color-impregnated resin was applied. When sculpting prehistoric creatures such as the hadrosaur or dragonfly, Kreitchet used information supplied by the zoo or a model. "The Philadelphia Academy of Natural Sciences loaned us a dragonfly and we just enlarged it," he says.

To create the sound effects that pervade the Treehouse, film maker and audio technician Christopher Speeth says that he relied heavily on sounds collected by naturalists all over the country. He combined their contributions and some sounds that he recorded to create a special sound track for each environment. Speeth, who studied classical violin, says that he "took the best recordings based on my musically trained ear—they were clear, clean, and crisp—and then mixed them to make musical tunes out of them. I call them animal songs." Where he couldn't obtain a sound directly from nature—in the case of the prehistoric hadrosaur—he collaborated with paleontologist David Weishampel, an expert on the animal. "The hadrosaur had a bone cavity in its head," says Speeth, "and that hollow bone chamber was actually a horn." To duplicate the sound, Speeth recorded a tuba and the breathing of zoo tigers, both slowed down an octave, and combined the two sounds.

For the overall environmental sounds, comprised of from three

Above left, Treehouse nave with ficus tree in apse, punctuated by George Izenour's lighting design. Above and right, visitors explore a honeycomb and view the world through the head of a l

to six tracks, Speeth used loop tapes that repeat every dozen minutes or so. For the short sounds like the dinosaur or the frog (which croaks when someone sits inside), the sounds were transferred to solid state computer chips—the first time chips have been used in such a way, Speeth believes. "The sound digitalized into a binary system," he explains, which is burned onto the chips and can then be "read back" by a computer to produce the sound. "There are no moving parts, except for electrons that are running through these microchips," says Speeth. This means that the sound system should last indefinitely, because there is nothing to wear out.

The animal sounds and a host of other special effects are triggered by "magic rings," given to every visitor over the age of 3. Mounted on the rings are small magnets that when held against pinholes of light found throughout the Treehouse cause a small piece of metal to move into a fiber optic light path. When the light is blocked an electric impulse is transmitted, activating a "gizmo" (the collective term used by the design team to refer to the mechanical special effects). The magnetic switches on the rings, and a host of gizmos are the creation of architect Lou Rodolico. Rodolico likes to fiddle with machines, and he designed his own or combined pieces of off-the-shelf mechanisms to make crickets sing, plants grow, bunnies pop from warrens, bees perform their waggie dance. Some gizmos, s

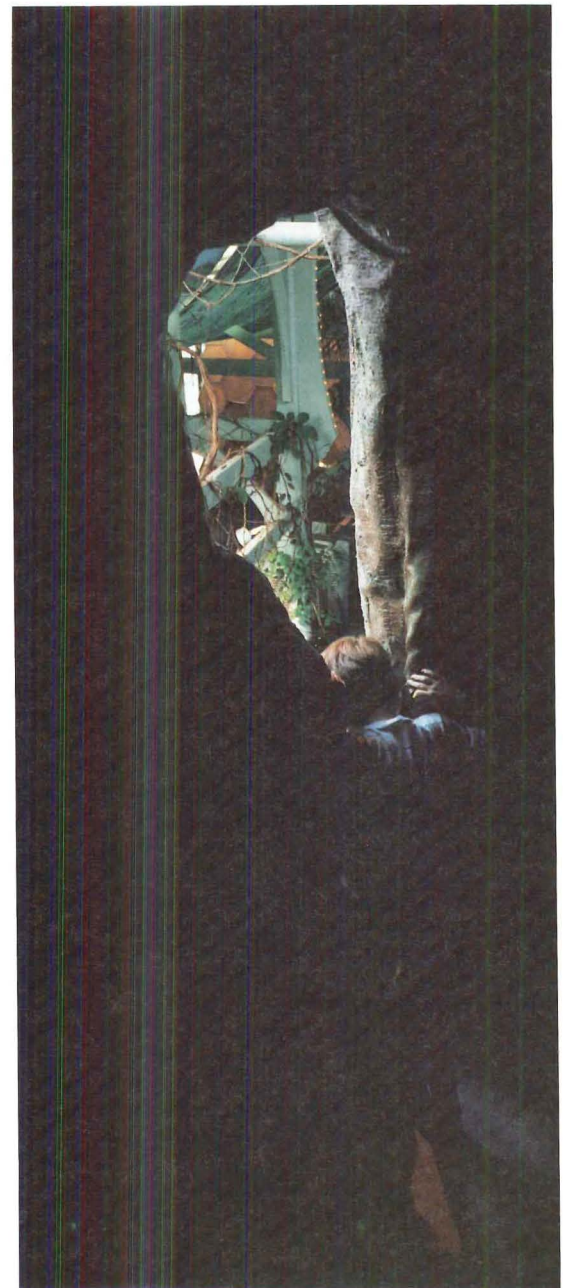
Below, lenses fitted on PVC pipe allow visitors to see live fish in the beaver dam. Right and across page, views from and of the ficus tree, which visitors can climb inside to its peak.

as the growing plants, are operated by reconditioned power steering transmissions picked up in a junkyard and guaranteed by Rodolico "for 50,000 miles or five million kids, whichever comes first."

Joyce Nathan, manager of the Treehouse, says that the gizmos have been "every bit as durable and as consistent in performance as Lou promised." Nathan is responsible for day-to-day operations and after six months' observation of the Treehouse in use says that it prompts many different reactions. For those under 3, who cannot readily distinguish fantasy from reality, the Treehouse can be frightening. "With the noises and the size of the creatures, it's more than they can separate in their own minds," she says. Visitors between 4 and 10 can spend hours pretending to be animals and role playing. "Other kids have a good time finding the magic ring lights," says Nathan, "like an Easter egg hunt." The best visits occur when kids and their parents discover the secrets of the Treehouse together. There are no signs in the building, which puts young and older visitors on an equal footing. "The kids can be as expert as the parents if what you're doing is discerning information from the clues that are given," Nathan explains. This leads to some surprising one-upmanship, as in the exchange I heard between a woman and her 5-year-old daughter, who was sitting beneath the monarch butterfly in a chrysalis: "Are you a pea in a pod?" asked Mom. "No! I'm a caterpillar in a cocoon!" There are usually five Treehouse volunteers on the floor to help kids and their parents with the discovery process. They also police the place, wary of visitors who climb too high on the beehive or grab hold of a rafter from the top of the frog egg mass. There have been only a few skinned knees, however, and only one magic ring swallowed.

The only dead space in the building, now used for storage, is right behind the beehive where an environment has yet to be installed. Climbing through the beehive and confronting a stack of folding chairs is anticlimatic, but there are plans for a fallen log that kids can climb through and spy animal life. Treehouse exhibits are to change yearly. Most importantly, the Treehouse appears to be encouraging its visitors to use their imaginations to explore the natural world. "It's really an education of the senses we're after," says Cebul.

Alice, no doubt, would feel right at home. □



Photographs by E. Harlan Hambright



Contrasting Pair of Paris Restorations

*Gare D'Orsay and
La Villette. By
James Marston Fitch, Hon. AIA*

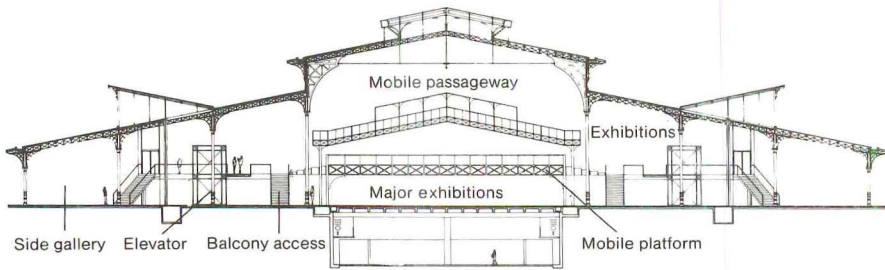
Despite her 150-year-old record in the preservation of historic architecture, France has made several bloopers in recent years, which have puzzled and dismayed her most loyal supporters: The wanton destruction of Les Halles, that grand old glass-and-metal market house that symbolized French mastery of 19th century technology in much the same fashion as London's Crystal Palace; the razing of the Bourse and its replacement by a postmodernist hole-in-the-ground of a shopping center; and the razing of a sizable chunk of the Marais, one of the oldest intact quarters of Paris, to make way for the Beaubourg—that much-touted bit of “high-tech” eclecticism that, in less than a decade, looks dated, forlorn, and shabby.

Thankfully, this disturbing tendency is reversed in two big restoration projects now being completed in Paris: that of the Gare D'Orsay, on the left bank of the Seine facing the Place de la Concorde, which will house a newly assembled collection of French art; and that of Les Halles des Boeufs at the old municipal abattoir, La Villette, in the northeast perimeter of Paris. Although both buildings were designed to serve utilitarian purposes, the two could scarcely be more dissimilar in appearance. The station is an exuberant essay in the last flamboyant idiom of the Beaux-Arts; the abattoir is an example of functionalism as free from embellishment and historicizing anecdote as a carafe of clear spring water.

Both of these Parisian structures confronted the preservation architects with the same two-sided problem: the immaculate conservation of the historic fabric on the one hand and the insertion of a new range of facilities on the other. Conservation work on both has been carried out at a very high level of expertise, but design of the new infill of the cattle hall and the railway station shows two very different philosophies at work. Of the two, that of the hall seems clearly the more successful, since it follows very closely that of the old market. The architects of that earlier building had reasoned that, since it has absolutely no ceremonial or monumental uses, it should be absolutely innocent of architectural or iconographic

Dr. Fitch, the eminent architectural historian and author, is director of historic preservation for the New York City firm of Beyer Blinder Belle.

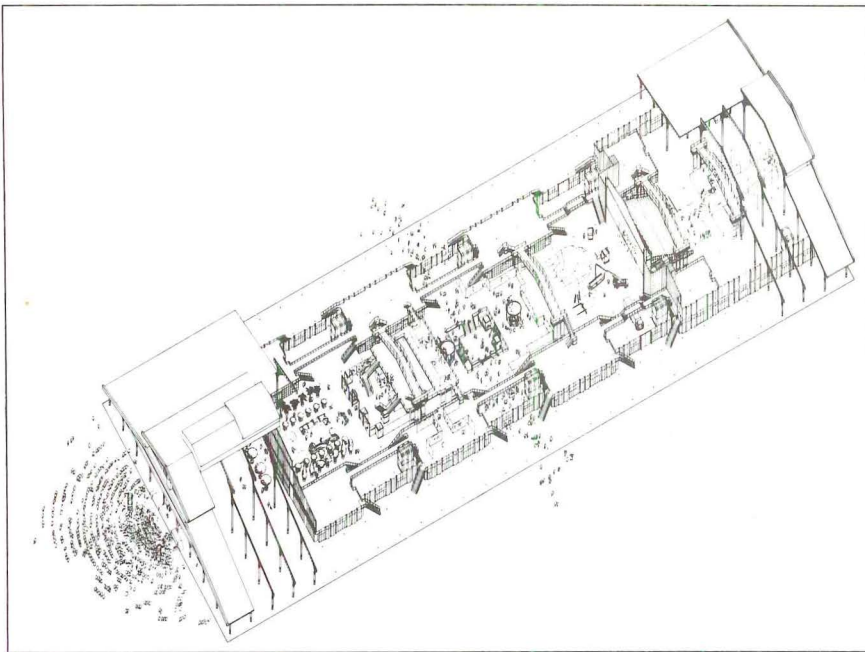




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airy elegance of the 125-year-old Les Halles des Boeufs pavilion has been preserved and enhanced by a discreet intervention.



embellishment. Reichen and Robert, the architects of restoration, have wisely followed the policy of their predecessors of a century and a quarter ago. On the other hand, the architects of the new infill in the station, headed by Gae Aulenti, unfortunately have chosen to ignore completely the essential quality of the great vaulted concourse of the Gare D'Orsay. Instead, they have chosen to "make a statement of their own" that is visually at odds with its host structure.

In their adaptive reuse of the hall into a museum, Reichen and Robert have observed the three cardinal principles for work of this type: (1) they have kept to the minimum any disturbance to the original fabric; (2) they have designed all new elements so that they are at once both visually distinct and architecturally reversible; and (3) they have detailed all new work so that it is always visually distinct from the old, but at the same time esthetically congruent with it.

From the standpoint of adaptive use, the most attractive aspect of the old pavilion was its astonishing size (32,150 square meters) and large clear spans (the central nave is 19 meters high and 241.57 meters long). The modular organization of this great hall permitted great flexibility in subdivision in the horizontal plane. And the height of the side aisles permitted the insertion of new mezzanines—all with ample "air" for pasarellas, footbridges, and moving cranes—to facilitate vertical and horizontal circulation.

All of the new structural members are detailed in the same elegant simplicity as the original ones. Yet the very difference in fabrication methods between the 1860s and the 1980s—small wrought iron sections bolted together in the former as against larger welded steel components in the latter—have produced significantly different structural systems.

As in many light, metal-framed buildings, the skeleton of the Grande Halle under its great hovering roof would have been more dramatic before the enclosing glass-and-metal curtain wall was in place. Because window glass, even when clean, is transparent when light levels are higher inside than out, most windows when seen from outside normally appear as opaque (when dirty) or as mirrors (when clean).

To maintain a sense of airy lightness in the refurbished building, the architects have recessed the new perimeter curtain wall a full bay around all four sides, thereby reducing the mirror effect—and, incidentally, producing a handsome loggia for protection against summer heat and winter rains. To bring more daylight into the center of the hall, new ranges of dormers have been inserted over the side

Grande Halle's new elements are distinct from the historic structure.

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aisles, their slope the exact reverse of the gently pitched main roof.

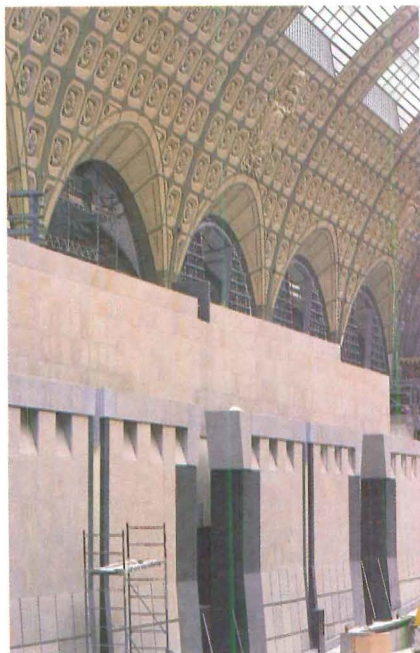
In keeping with its light framing and lack of any load-bearing masonry walls, the old Grande Halle had no continuous foundations; each column was carried on its own granite block pier. This system has been maintained, having been found remarkably intact and aligned. The only new foundations are those that surround the new subterranean auditorium and sunken utility rooms. A new concrete slab, surfaced in end-grain wood block, now furnishes an elegant platform for the entire pavilion.

One of the typical pavilions perfected by the Victorians to handle their mundane secular activities—railroad stations, market fairs, and factories—the hall La Villette is a marvel of functional clarity. It is a modular, prefabricated, glass-and-metal shed. The clear spatial organization of lofty central nave and six side aisles is perfectly delineated by the light and airy detailing of the cast iron columns and lattice wrought iron trusses—all of them now repainted again in the light gray-blue of the original. All the new structural elements—stairs, railings, glass-and-metal curtain walls—are carefully detailed to read as modern welded steel, congruent with, but nowhere mimicking, the old bolted wrought iron.

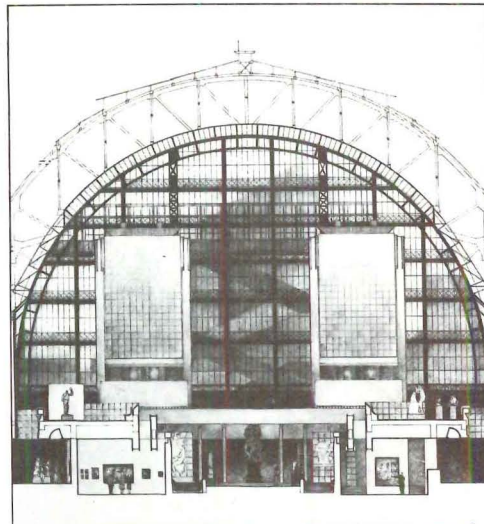
This is a “listed” historic building, itself a museologically notable artifact, and the architects have shown the greatest discretion in adapting it for modern use, even though some quite sizable interventions were required to make the building useful for a wide range of exhibitions, shows, demonstrations, and theatrical events.

The Gare D’Orsay adaptation involved two distinct interventions: (1) the conservation of the old Beaux-Arts railroad station (redundant since the early ’50s) and (2) the insertion in the great vaulted concourse of the museum itself, in the form of a series of galleries and mezzanines. The first intervention, a careful restoration, was carried out by a state agency, *Établissement Public*; the second stage was executed by a group of private architects headed by the Italian architect Gae Aulenti.

There could scarcely be two more dissimilar phases in any single operation. The government group conserved the metal-framed vault, removing and repairing all the cast plaster coffers and reglazing the skylights with insulating glass. But the private architects took quite another course. Their intervention is harsh and pretentious. Although the new galleries are framed in light concrete, they are sheathed in granite plates that give the whole thing an Egyptoid look. Perhaps these compartmentalized galleries were needed to yield the required wall space. But surely nothing in the program could have dictated such hostile and tomb-like enclosures. The result is claustrophobic. □



© W.A. Graham



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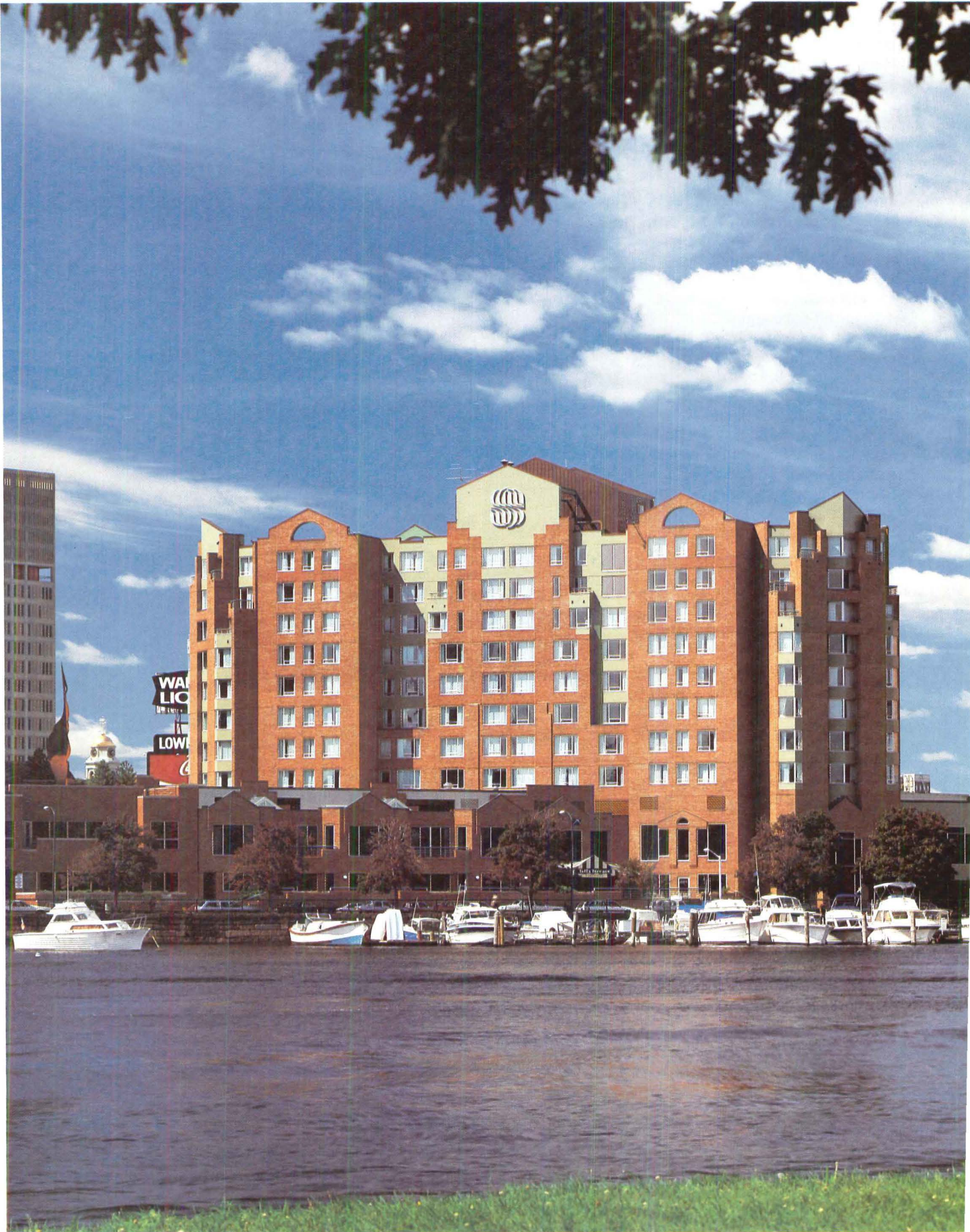
At Gare D’Orsay, granite surfaces of new galleries (left) are mannered and at odds with the metal-framed, vaulted concourse (below and in section above).



© Etablissement Public du Musée d'Orsay

Kaleidoscope

© Steve Rosenthal



Hotel's Two Wings a Textbook Example of Changing Taste

The new wing of the former Sonesta Hotel on the Charles River in Cambridge, Mass., stands next to its predecessor as if the two were a pair of slides chosen by a professor of art history to illustrate just how far architectural taste can travel in a single generation.

To the eyes of today, the old Sonesta looks like an enormous upended waffle. Yet I can recall being told by an older architect that in the 1950s, when there were no other modern buildings of any size in the Boston area, he would take his architect visitors to see the Sonesta as the only large-scale example of modernism in town. The Sonesta then must have looked radical and rational.

Eventually Boston caught up with modernism—so much so, in fact, that the proliferation of upended waffles all over town has stimulated a counterinsurgency movement. The new wing of the Sonesta is a part of that countertrend. Ironically, just as the original Sonesta was the first big modern building in town, so the new wing is the first big postmodern building—although it gains the title by a hair, since several challengers are close to completion.

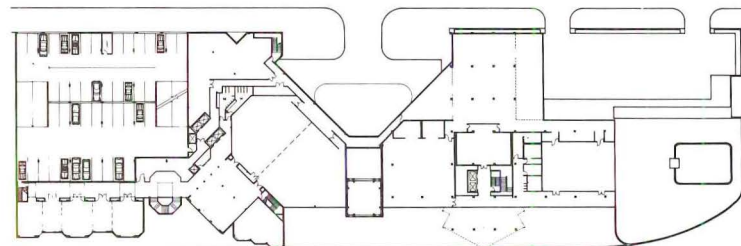
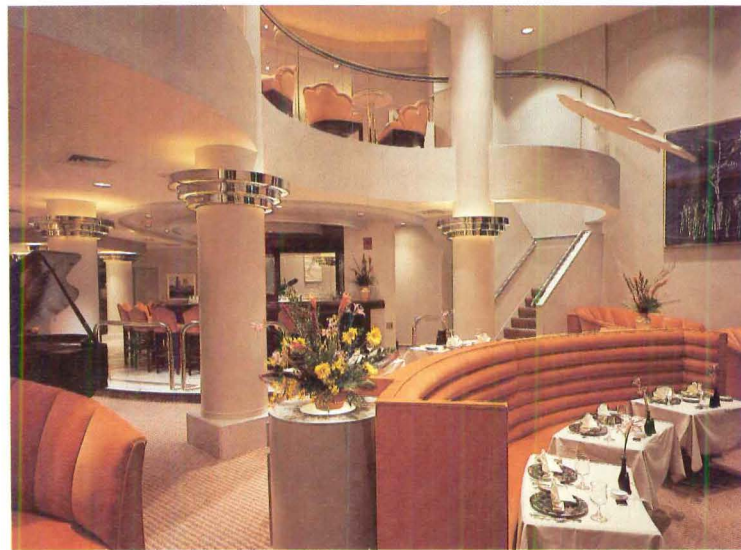
What has been accomplished at the Sonesta, by architect John Olson, AIA, of John T. Olson & Associates, is a complete interior renovation of the old hotel plus the addition of a new wing larger than the original. The name of the combined new hotel has been changed. Reflecting either its new importance or its postmodern theatricality, it is now the Royal Sonesta.

Few Bostonians have failed to notice the Royal Sonesta. Its bold, flat, cutout shapes and unexpected colors have made it an instant visual landmark, like a huge billboard seen across the open water of the river. The billboard's message, according to Olson, is one of domesticity. You're supposed to read the building as a home away from home, as something like a big apartment house topped with multigabled penthouses, instead of as an anonymous filing cabinet of identical rooms. The message is encoded largely by means of a single architectural ideogram: the gable—or perhaps we should call it, since this is the *Royal Sonesta*—the pediment.

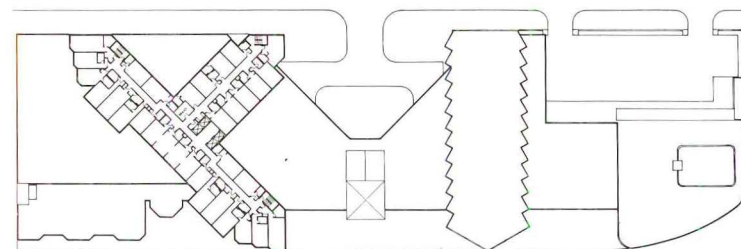
Pediment shapes are everywhere. On the exterior, they appear as false penthouses atop the hotel's many shallow projecting wings, making the whole building look like a cluster of row houses stretched to a dozen stories in height. These pediments are faced with green tile, and the walls beneath them are orange brick. The green is meant to suggest weathered copper roofs, and the combination of copper-color and brick is meant to suggest the traditional brick-wall/copper-roof construction of Boston's older neighborhoods. The green is what has most attracted the attention of the public. For a while, you used to hear people asking when they were going to peel all the green plastic off the new Sonesta. Within some of the pediments, there are half-circle cutout holes that deliberately emphasize the stagey thinness of the architecture. With this motif, the new Sonesta makes a clear comment on the old. It's all right, the cutouts say, to make form for its own sake, all right to be playful and silly, all right to put on a costume—old ideas to Charles Moore, FAIA, perhaps, but new to the world of commercial hotels. The cutouts also, by their shape, recall (while mocking) the Georgian fanlights and Roman Diocletian windows of Boston's older houses and institutions.

The pediment ideogram reappears at every point where energy





Second floor



Hotel floor

concentrates in the new building. At the main entrance, it is a copper canopy, at the garage entrance it is subtly fashioned brick set flush into a brick wall, at the garage corners it pops up as a parapet, at the main lobby it is a painted drywall vestibule and at the riverfront it is repeated both in a row of pointy-headed roofs over function rooms and as a vinyl striped awning.

On the Sonesta's interior, the architectural language tends to switch from pedimented neoclassical to curvy art deco. Muted mauves, pinks, and grays are set off against accents of black of bright metal and glass. Together with the round columns with their luminous capitals, the colors create a modish art deco atmosphere that lacks only the requisite white piano and white telephone to serve as the set for an early Fred Astaire musical.

Interspersed among these trendy effects is a remarkable collection of art. The Sonesta is one of a small chain owned privately by two brothers named Sonnabend. The Sonnabend headquarters is in Boston, and the family's attitude toward their local hotel is proprietary. The owners have decked out the public areas with an impressive array of works by Anthony Caro, Jonathan Borofsky, Frank Stella, Buckminster Fuller, Robert Longo, Andy Warhol, Paul Heroux, Katherine Porter, and numerous others. Each guest room, too, contains a signed, original work of art.

To evaluate the Sonesta fairly, you have to accept it for what it is. A hotel aimed at business people is not normally a promising opportunity for an architect. Construction cost is rigidly governed by formula: At an assumed rate of occupancy, the hotel must charge a rent of X dollars per room per night for every Y dollars spent on construction. Since the room rates must remain competitive, the margin for architectural innovation becomes very thin. Given these realities, it is not surprising that the Sonesta lacks the richness of detail possessed by the old hotels and apartment houses that it emulates. Both inside and out, the Sonesta looks like a stage set replica of such buildings—a replica made out of papier-mâché and canvas and paint, a house of theatrical cards rather than a richly modeled and detailed work of architecture. It is a nostalgic poster to another era. As such, it is successful and individual. If the exterior suggests a logo rather than a fully wrought artifact, if it is graphic design as much as architecture, it is nevertheless an improvement on the waffle esthetic next door.

The Sonesta doesn't have the luxury, of course, of being the product of an era in which society's ideas about art and architecture have achieved any degree of general resolution or consensus. Transitional is an overworked word and usually meaningless, but in this case it's appropriate because values from entirely different eras seem to cohabit in the building. The contrast is obvious in the relationship of the architecture to the works of art. The architecture is figural, theatrical, representational, and associative; the art in some cases is all of these things, and in others it is purely abstract. When it's abstract—particularly the abstract sculpture—it doesn't sit well in the building. It seems to yearn for the kind of neutral Cartesian force field that might have been created for it by a modern building: a field within which the artwork could take its accustomed place as object and foil. The Sonesta's postmodern art, on the other hand, does much better, most remarkably so, perhaps, in the case of Borofsky's "Hanging Man"—a somehow menacing figure, flat and cutout like the building itself, which hangs in the air above the patrons of Toff's Bar. The modern art seems to want spaces, but the Sonesta gives it rooms. It asks for asymmetry, and the Sonesta replies with symmetry. At the entrance court, for instance, the Sonesta seems to wish for a figure c



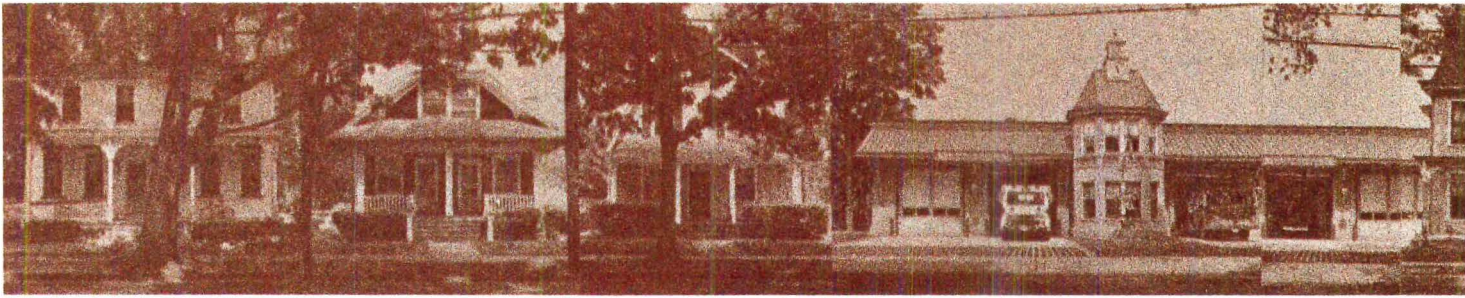
is page, above and below, the Royal Sonesta from northeast
terior of Toff's Bar. Above, addition's northwest entrance.

back, not the tangle of stainless steel that actually is there. The same tensions that exist between the art and the architecture are also present within the architecture itself. Nearly all American postmodern architects who are old enough to have completed large commissions were trained, as Olson was, to be architects. They simply didn't spend years in school studying an additional visual language of architecture, as their Beaux-Arts predecessors did. As a result, when they now attempt to speak that language, they do so rather diagrammatically and sometimes without much flair. Certainly this is true of many buildings around the country now being designed by recently constructed former modernists. Transitional, again, seems the best word for an era in which so many architects are relearning an entire visual language. Transitional architecture isn't better or worse than others, just less confidently resolved. In one important way, the Royal Sonesta remains incomplete. The road street that now divides the hotel from the riverfront is scheduled to be closed and made into parkland. The windows and terraces will thus soon overlook the riverfront directly, and it will be possible to walk through the lobby directly to the bank of the Charles with its view of the towers of

Boston across the water. And the street closing itself is no more than a small element in the larger revitalization of this whole section of Cambridge, an industrial strip known as Lechmere. The old Lechmere Canal, long unused, is being restored by landscape architect Carol Johnson to become the centerpiece of a new urban park around which offices, shops, and condominiums will cluster. Meanwhile, virtually all the former warehouses and factories in the neighborhood are being rehabbed for new ones, while several new buildings are being added in a sympathetic red-brick vocabulary. A couple of blocks from the Sonesta, the historic Middlesex County Courthouses complex has been renovated by Graham Gund as Bulfinch Square. At the same time, procedures have been established by the city to inhibit the gentrification of the abutting residential neighborhood known as East Cambridge, a moderate-income community of largely Italian descent.

The Sonesta thus takes its place as the flagship of a fleet of improvements going on all around it. If it has its debatable features, it also possesses the virtue of bravely addressing the single most persistent complaint made by the public against the architecture of recent decades: that it's boring, anonymous, and meaningless. The Sonesta is none of those. It converts a routine program and budget into a vivid and memorable image.
ROBERT CAMPBELL

Firehouse Inserted Discreetly Into a Victorian Main Street



Moorestown is something of a Victorian jewel in Southern New Jersey, a place where Philadelphia railroad executives in the late 1800s came home to hang their hats in colorfully painted houses of gingerbread. Today, the town's streets are lined with these elaborate leftovers, many restored to their former glory. Just about where Main Street turns from commercial to residential sits Moorestown's Emergency Services Building, which is part restoration and part recreation. The new building, which extends from the side of a rejuvenated house of the 1880s, is neighborly both in its appearance and its polite discretion to not reveal the controversy that preceded its arrival.

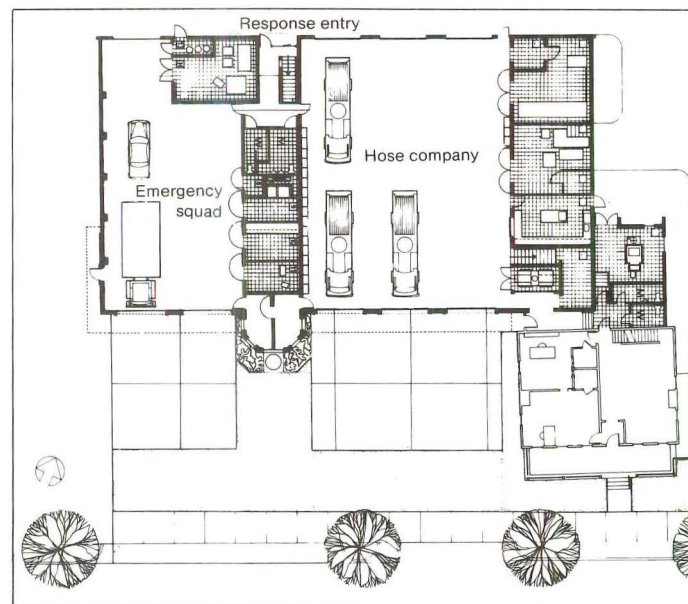
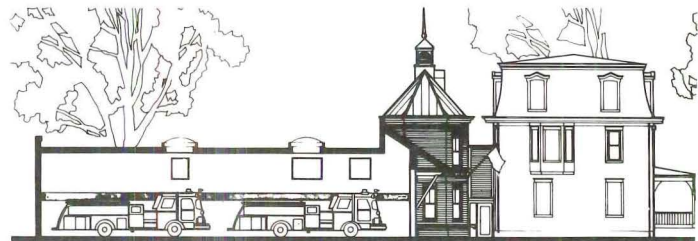
Nearly 10 years ago the volunteer fire department was bulging at its seams, housed in a narrow, old building that the trucks barely fit into. The rescue squad occupied a waterless tin shed behind the firehouse. The department proposed a "modernistic" new building to be constructed down the street, which would accommodate both companies at the sacrifice of an existing Victorian house. Still smarting from a rambling, overscaled, white "modernistic" municipal building completed a few years earlier, a vocal group of townspeople formed a coalition to block the invasion of another concrete bunker and managed to defeat a \$1.2 million bond issue. Tempers flared between residents and firemen (who only wanted better facilities), and the project was put on hold for a few years.

A new architect, Herman Hassinger, FAIA (with Gary Wagner, AIA), of Moorestown was chosen by the department to design something appropriate for Main Street. Instead of demolishing the house, the architect chose to use it to anchor the new facility. The building's exterior was restored while the interior was renovated to include new public meeting rooms, office space, and lounge areas. The new connects to the old via a hallway

that leads to an illuminated, glazed trophy case (the size of a small room) that now displays a Franklin handpumper from 1700s. The equipment rooms, one three bays wide for the fire company and the other two bays wide for the rescue squad, are bright thanks to skylights that extend the length of each room. Bands of color (red for the fire company and blue for the squad) also enliven these interiors.

Between the equipment rooms stands the octagonal-shaped command post and communications center. Behind it, on the second floor, are training rooms with views of the fire engine. The octagon's stature and decorative brickwork gives the addition its own Victorian presence, and is contrapuntal to the long horizontal character of the garages. Setting the addition back gives prominence to the existing residential architecture, and the apron is even planted with "grasscrete" (zoysia growing through perforated concrete), which provides this firehouse with its own front lawn. M.J.C.

Above, a segment of Moorestown's Main Street, with the new firehouse in context with its older neighbors. Across page, above, new facility has the quality of railroad architecture; below, trophy case with equipment room beyond.





Pulling Together a Row of Undistinguished Buildings



The city hall of St. Mary's, Ga., and an adjacent commercial building were like snaggleteeth in an otherwise fetching smile. Sited at one end of the tiny town's five blocks of early 19th century frame houses were these two 1960s buildings. City hall was an anonymous "modern" presence that could have as easily housed a printing plant or paint store, and in fact the town fire station occupied the rear. Its main facade was a symmetrical composition of surpassing boredom centered on a concrete entrance hood that projected some three feet from a brick facade. Next door stood the Davis Building, shown at right in its original, somewhat worn state.

City fathers and mothers contemplated these drab buildings for years before buying the Davis Building and inviting several architectural firms to compete with facade renovation schemes. They said the buildings should relate to downtown in some way, and the design chosen, by the Spriggs Group of Savannah, deftly picks up design elements and materials from nearby houses.

The buildings were sided with rabbeted beveled cedar, new double-hung windows were installed, and wood-framed gables with standing seam terne metal roofs were appended. A single gable extending the old entrance hood fronts city hall, a theme repeated in two other gable pairs along the Davis facade. City hall was landscaped with a strip of grass enclosed by a picket fence, while the Davis got a porch with a sitting fence where diners can wait out of the sun to be seated in the restaurant.

(Eventually, St. Mary's will convert the Davis Building into city offices.)
"We knew these should not and could not look like historic buildings," says C. Kenneth Spriggs, AIA. "The length and shape precluded any attempt at strict historicism." Instead, they recede and complement their more authentic neighbors. ALLEN FREEMAN

Right, before and after; below, the strip with city hall at far end.



Tim Rhoad & Associates



Tim Rhoad & Associates



Tim Rhoad & Associates

A Robust Old City Hall Given a New Skin and Spire



Skot Weidemann

There was more to restoring Oconomowoc, Wisconsin's 1886 Romanesque city hall (shown "before" at right) than is at first apparent. Years ago the soft brick face had been covered with who-knows-what to halt deterioration. Obliterated under this asphaltic blanket was the contrasting coursing that made the facades come alive in a brickwork syncopation.

When the restoration architects of The Durrant Group of Madison couldn't find a way to strip the brick, they resorted to skin removal in which the outer layer of brick, toothed into the bearing walls, was extracted in sections and then replaced with new closely matching the original.

The other major component of the \$1.7-million project was the addition on the north end of the building. Designed in the precise vernacular of the original, it incorporates a scaled-down version of the clock tower over a second major entrance and ends in a gabled bay like two others on the east facade.

Also new is the 30-foot-high cupola atop the clock tower. The original, made of wood, had been removed several years ago, and the architects had only a rendering on which to base its replacement. This they had fabricated in glass fiber.

Inside, a large, second-story auditorium was converted into smaller council chambers (right), yielding perimeter space with natural light for new offices. But the room regained some of its original flavor when a latter-day dropped ceiling was removed to expose handsome (original but nonstructural) beams. A.F.

Above right, the drab exterior in 1981; above, the building today seems more heroic yet friendlier. Right, new council chambers.

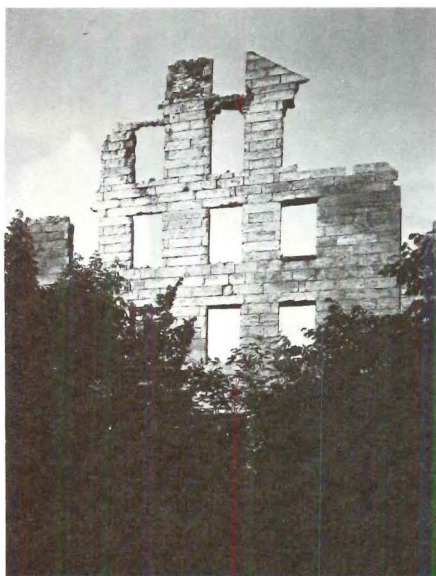


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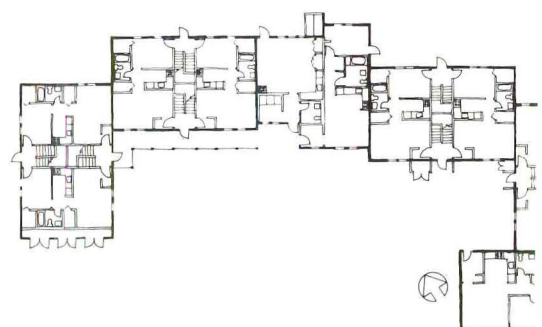


Skot Weidemann

Apartments in a Restored Rural Mill and an Intown 'Farmhouse'



Typical floor plan/Crown a



First floor plan/Millville Heights a

Top, renovated Crown and Eagle Mill spans canal whose running water offers placid feel to grounds, in contrast to fiery ruins (left) of building in 1975. Right, Millville housing reinforces country ambience of community. Plans show how simple, one- and two-bedroom units were fitted into mill (above) and Millville (below).



Just as a museum reconstructs a shattered Grecian urn by filling in missing shards of pottery with plaster, so it was with the historic Crown and Eagle Mill complex in Uxbridge, Mass., which was damaged severely in a 1975 fire. Under the direction of architects Bruner/Cott & Associates, 62 units of housing for the elderly were inserted within the burned-out walls of the mammoth stone and brick buildings that date from 1825. No effort was made to hide the fact that something had happened; new construction utilizing stucco-looking Dryvit and metal siding contrasts sharply with the old, but the original silhouette, like the Grecian urn, remains.

The 51,000-square-foot complex had been under renovation as housing at the time of the fire, and then lay abandoned for seven years before Greater Boston Community Development Corporation, a nonprofit consulting group that assists local housing agencies, entered the picture. Perceiving a need for elderly housing in the community, the corporation asked Bruner/Cott, which had experience in renovating burned-out buildings, what could be done. At the same time, a similar need for elderly housing was seen in the neighboring town of Millville, and Bruner/Cott was commissioned to undertake both projects for the Uxbridge/Millville Regional Housing Association.

The fire had so damaged the mill's walls—the granite spalled from the heat—that they were unstable. As a result, an entire new structural frame of wood was installed within the building. The differing heights of the original ceilings were made a uniform eight feet by utilizing varying-depth wood trusses spanning the interior. This standardized and eased installation of wall-board to cut costs, a significant factor in the HUD-funded project. Recycling helped too; fancy iron brackets formerly on the front were placed over the old loading dock at the rear to create an entry canopy, and old wheelhouse pipes and equipment were turned into a water garden. Landscaping and a white picket fence complement the design, which won a New England Regional Council/AIA award. Construction totaled \$2.8 million.

In Millville, the community, notes Simeon Bruner, "sought a farmhouse look, not like something dropped out of a helicopter." The design, a rambling, clapboard farmhouse painted gray to contrast with the red "barn," appears as if it has long been a part of the neighborhood. The architects realized they had achieved success when one prospective tenant selected the barn, saying, "I want to live in the chicken coop." The 12,200-square-foot project cost \$675,000. CARLETON KNIGHT III



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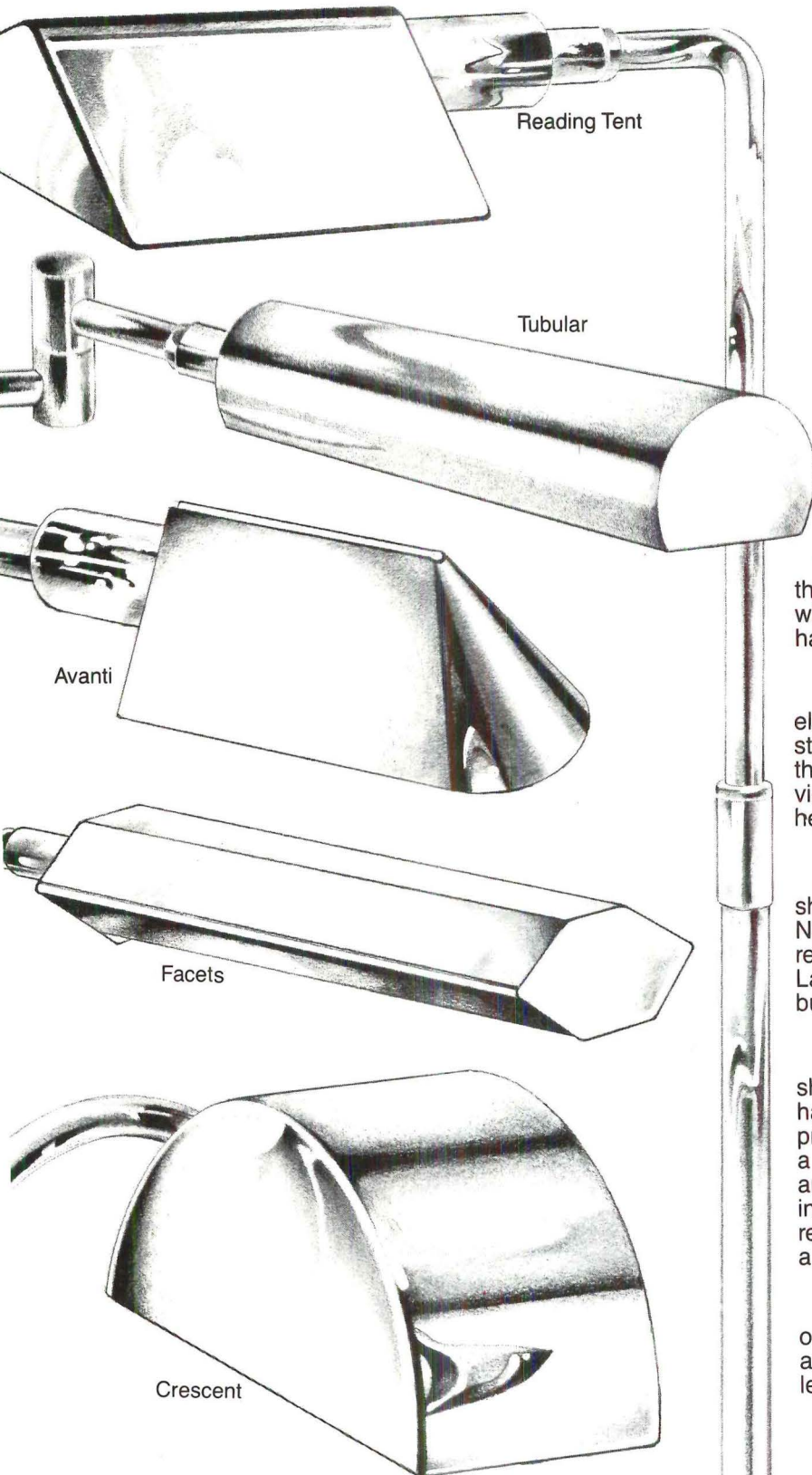
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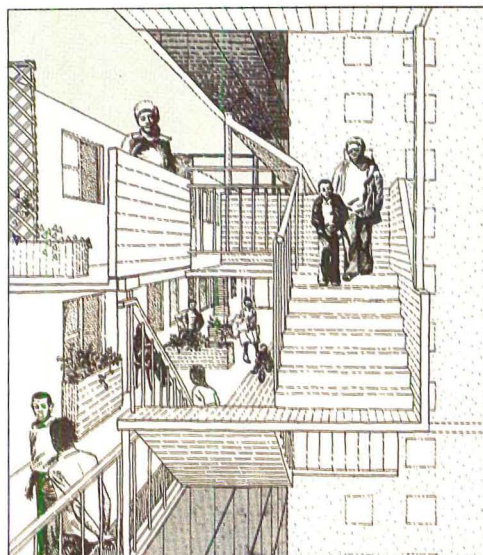
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Student Designs For Rental Housing Rehab

By Michael J. Crosbie

The National Association of Housing and Redevelopment Officials has announced the winners of a student competition it sponsored for the revitalization of postwar rental housing. Each student had to choose an actual project to work on for the competition, the only stipulations being that it had to be built after World War II and contain at least 50 units.

Each of the prize-winning schemes in one way or another addressed the issues of maintenance, revitalization, and giving the residents more control over their environment. First prize went to Daniel C. Taylor of the University of Illinois at Chicago's school of architecture for a scheme involving several public housing projects in Chicago that would strengthen grassroots organizations to give them political clout, while renovating the units themselves to provide a more human scale. The jury for the competition praised Tay-



lor's submission for its "attention to a range of concerns that would supplement the basic physical planning strategies. . . ."

Third prize was awarded to a program developed by an interdisciplinary team from George Washington University's department of urban and regional planning comprised of Kimberley P. Brown, Michele F. Burbano, Patricia L. D'Angelo, William D. Guernier, Kelley S. Roark, Lisa S. Schwartz, and Douglas J. Woods. Their scheme for Fay Apartments in Washington, D.C., presented a number of programs to assist renters to buy their units and to physically upgrade the project. The jury commented that the entry showed "the concrete commitment that will be necessary to bring any project into being, in ways that give residents an economic stake in their own environment."

Winning second prize was David Wang of the University of Wisconsin at Milwaukee's school of architecture and urban

planning, whose project is illustrated on these pages. The jury said of his scheme that it "clearly and effectively presents a set of design strategies that would address in detail how people live their lives in a hierarchy of social/physical settings."

Wang chose as his case study Chicago's Robert Taylor Homes, the largest public housing project in the world, which had some 4,300 units on 95 acres when completed in 1962. In the past 20 years the number of units has been reduced to approximately 100 as ground floor space in some of the 28 16-story super blocks has been given over to support services.

Robert Taylor Homes has come to epitomize the problems attending high-rise, high-density public housing projects. Thirty years after its completion, a resident quoted in the *Chicago Daily News* gave his impressions of life there: "We live stacked on top of one another with no elbow room. Danger is all around. There's little privacy or peace and no quiet. As the world looks on all of us as project rats, living on a reservation like untouchables."

Wang said that he chose Robert Taylor Homes not because it's the biggest project in the world, "but because it typifies a lot of problems in public housing high-rises." In researching the history of the project through articles that appeared in local newspapers and then visiting the project firsthand, Wang said that he came to the conclusion that the overcrowding, vandalism, and crime were symptoms of a larger set of problems, which he identified as economic, social, and political. "The people who live in such projects are economically dependent, there is a lack of social community and control, politically they are powerless."

Wang's proposal went beyond the provision of architectural improvements. Such upgrading would support the establishment of resident groups on a variety of scales, said Wang, through which, he would hope, the residents would mitigate their problems. "What the physical environment can do," Wang explained, "is support the stable development of a decent 'tree' structure [which] allows the residents to mobilize themselves to a proper level according to the scale of issues."

Wang proposed four levels of resident interaction: stairwell groups, block-level defensible neighborhoods, and an identifiable project community.

Stairwell groups are scaled to the site pathways, stairwells, elevators, entrances and exits among neighbors. Wang proposed elements such as widened ex-

Courtesy of Chicago Housing Authority



Left, Robert Taylor Homes shortly after completion; above, enhanced circulation spaces for 'stairwell groups'; right, strategies for improving housing project.

ies, roof terraces on new lowrise
ures, and increased vertical and hor-
l connections between floors to pro-
abundant settings to encourage the
h of local, informal networks.”

ck clubs would provide supervision
al youths and their activities in com-
areas within one building block.

proposed an assortment of such
with varying degrees of adult super-
a. In addition, he suggested “urban
structures in open spaces around
blocks. These precast concrete shells,
at public cost, would provide shel-
r community services and small busi-
s. “Home-based enterprises, cottage
tries, etc., should be encouraged to
e in appropriate positions within the
cal framework,” which can be divided
temporary partitions, said Wang.

r neighborhood defense from crime
ocal gangs, Wang proposed using
nfill structures to control access to
ommon spaces between the blocks,
g control of this no-man’s-land back
e residents. Movement within the
ct from one block club to another

would occur through secured linkages,
which would open onto green spaces, veg-
etable and flower gardens, and recreational
areas accessible only to the residents. An
alternative proposal, said Wang, would
be to use skywalk connections between
the blocks.

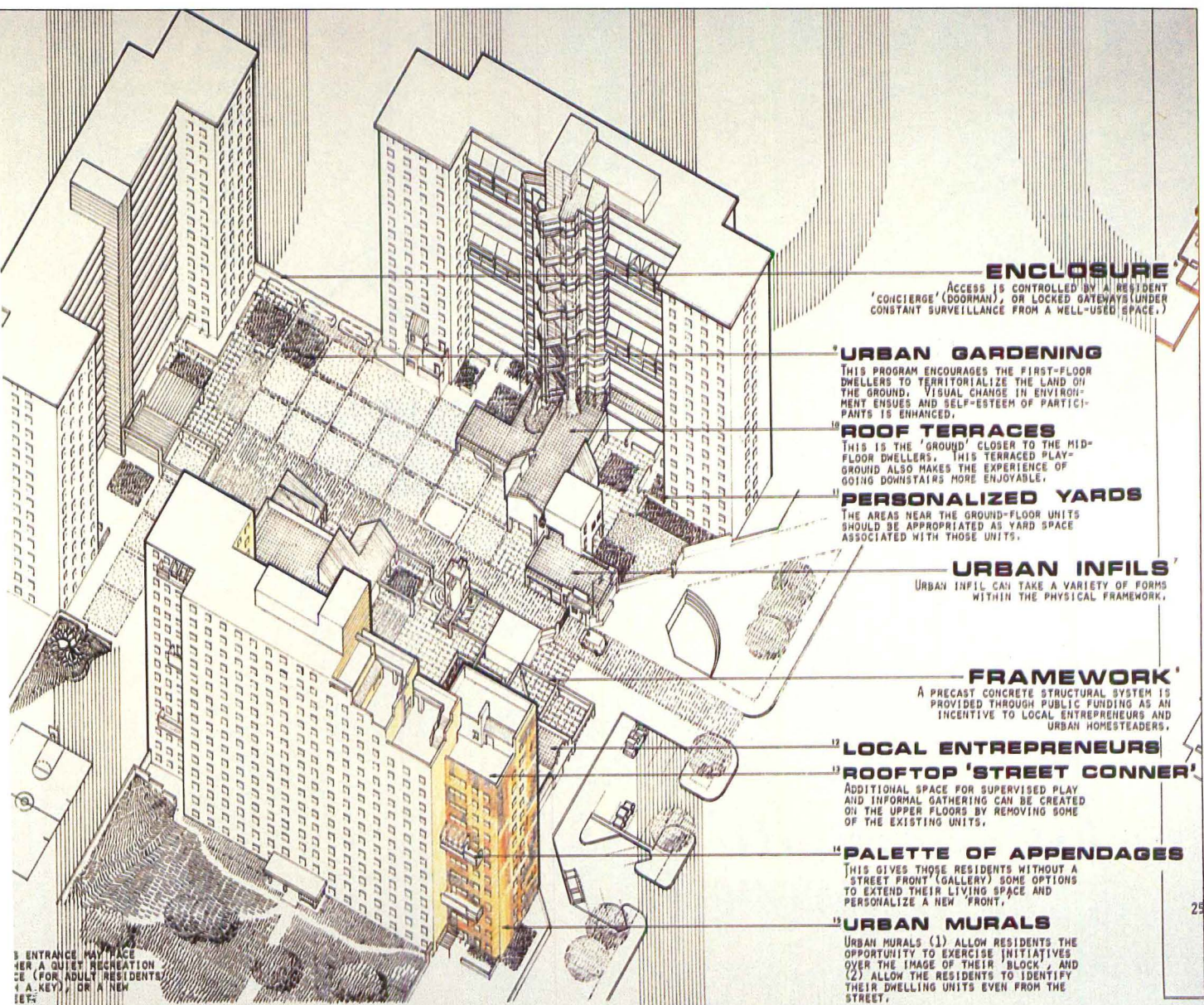
Finally, on the scale of the entire proj-
ect, Wang proposed that Robert Taylor
Homes have a positive identity and asso-
ciations with the city. He believes this
can be achieved through dividing the proj-
ect into his proposed “defended neigh-
borhoods,” whose redesign should be
undertaken by different architectural firms.
The success of the individual block clubs
would enhance public perception of the
project.

Wang said that he has presented his
competition-winning proposal to the Chi-
cago Housing Authority, whose officials
have expressed interest in many of the
strategies for physically improving the
buildings. The authority is now review-
ing the technical possibilities for imple-
menting Wang’s ideas. But, as Wang cau-
tioned, “The architectural revision is only

part of the effort. It won’t work by itself,
without someone organizing the residents.
The architecture is there to serve and to
assure the smooth operation of these
organizations.”

The competition was sponsored by
NAHRO in cooperation with the Associ-
ation of Collegiate Schools of Architec-
ture, AIA, the American Planning Assoc-
iation, and the American Society of
Landscape Architects. Jurors included
George M. Notter Jr., FAIA; Donlyn Lyn-
don, FAIA; Floyd Lapp, executive direc-
tor of the Kingsbridge Riversdale Van
Cortland Development of Bronx, N.Y.;
landscape architect Neil H. Porterfield;
and Robert J. Rigby, executive director
of the housing authority of Jersey City,
N.J. William L. Slayton, Hon. AIA, served
as professional adviser, and Mary K.
Nenno, NAHRO’s associate director for
policy development, was competition
director.

The three prize-winning designs were
entered in an international competition
on postwar housing to be held in Buda-
pest this month. □



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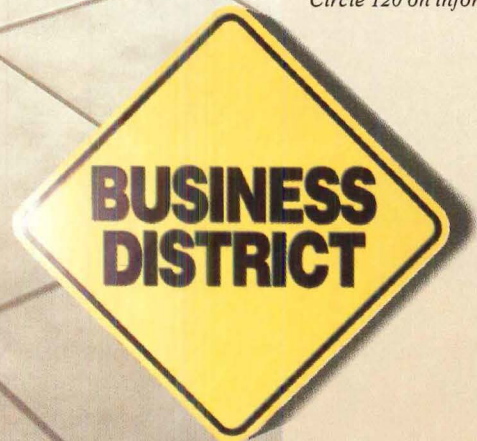
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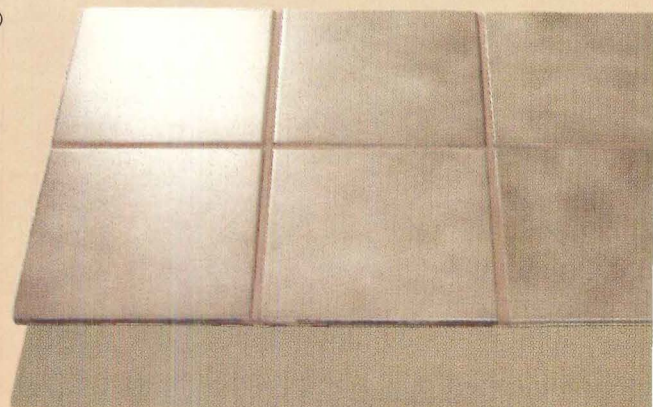
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Yale Students Build for the Community

A program becomes a tradition over 20 years. By M. J. C.

year, as they have for the past 20 years, the members of Yale University's first-year architecture class have designed a community project and have physically constructed the design themselves. The project, completed in July, is a park pavilion for the City of New Haven, comprising 1,200 square feet of covered area and an adjoining landscaped forecourt with seating. The pavilion will be used by park users who conduct summer and weekend programs for New Haven youngsters and will also serve nearby residents as a meeting place for concerts, picnics, and dances. True to the tradition of past first-year building projects, the materials and the site were provided by the local government, and the students supplied the design and construction labor. Built at a cost of \$27,500, the project also provided insurance, transportation, and food for the students, bringing the total project cost to \$35,000. Although the past two decades have witnessed many changes in architecture and architectural education, the building project has remained a staple of Yale's curriculum, an opportunity for students to consider firsthand the constituent parts of architecture—design, client and peer review, community relations, material selection, and building construction. The project started under Charles W. Moore, FAIA, who headed Yale's architecture department from 1965 to 1971. In the first two years the projects were simple—camp buildings in Durham and Torrington, Conn., respectively—but by the third year, says Moore, with mounting concern for architecture's social contribution, the students sought to move beyond the confines of Connecticut. As an extracurricular activity, several Yale students spent the summer, known as "Group Nine," working in Appalachia on low-cost housing. They found a need among the residents of New Zion, Ky., for a community center, and Moore adopted this project for the first-year class. The students worked closely with the Zion Community Association in developing the project, which was subject to the review of about two dozen local families. The class broke into six groups, committed to refine their designs, and presented the final design from three selected members of the faculty. The students then moved to New Zion, intending to construct the community center in 18 days. They still remember the first night well there," says Moore. "We were staying in some old VISTA workers' cabin with a leaky roof, and it was pouring, raining just as hard inside as it was out-

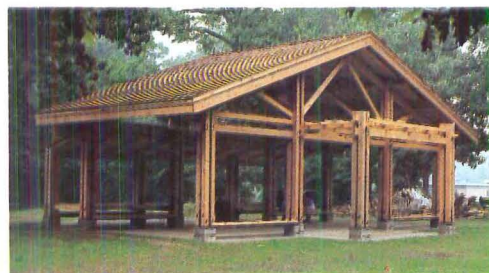
side. And some kid from his sleeping bag said, 'Mies van der Rohe would have never brought us to a place like this.'" The rain caused delays but the community center was completed in less than a month at a cost of \$4,000 for materials.

The projects are still community oriented, with students working for a public client who supplies building materials and a site. And they are still undertaken in the second semester of the three-year graduate program, the design phase beginning at the end of March and construction in May. According to Herbert Newman, an associate professor who has coordinated the building project for 10 years, the project is assigned at a point where the students have had sufficient exposure to the design of simple buildings. "At the same time," he adds, "it gives the student an opportunity to make a meaningful and real connection between the theoretical work in school and working with actual clients, materials, and budgets, dealing with structure and the ordering of simple space, and seeing the consequences of design efforts in built form."

The small scale of the projects (the most recent ones have been beach or park pavilions) is also essential, says Newman, in allowing the students to consider how the building's fabrication will affect the quality of its architecture. "A single building with a simple purpose forces the student to deal on a very intimate level with the question of *how* to build. It brings the student closer than he or she will ever be to the tradition of the master builder."

Physical construction of the project, Newman adds, is an essential part of the process. "The act of building itself generates an understanding and an appreciation for the built object," he says, "understanding the weight of materials, how heavy a 2x4 is, the effort that's required to pour concrete, learning how to use tools. There is a belief on our part at this school that learning how to build provides one with a framework for continuing on as a student for the rest of your life."

Arriving at a design through consensus and then building the project as a group has also served as a model of the collabora-



Michael J. Crosbie

tive efforts required in architectural practice. "Working together in groups is really the way we work in the profession," says Newman. "Experiencing that in one's education forces you to hear the other person's point of view, and enables you to not necessarily compromise, but to accommodate the other person's view."

This year's project for a park pavilion in New Haven's East Rock Park (below) came under the impromptu review of local residents. The park is across the street from a half-dozen early-20th century single-family houses, whose occupants consider it an extension of their front yards. East Rock is also noted as a hangout for local toughs, and there was concern that the pavilion would draw fire from vandals. (The students also feared vandalism. After the slab was poured there was a "compulsory barbecue" to keep students on watch.)

"A lot of the neighbors objected to the pavilion," said one student, "so we presented our design at a meeting so that the parks department could hear their pros and cons." Benches and tables were designed to be built in to prevent theft, and to quell concerns about the building's size one student met some of the neighbors at the site and with a tape measure plotted out the pavilion's footprint. The residents then suggested the building be moved back into the site a bit, and an acceptable boundary zone for the pavilion was finally arrived at. "We've since gotten very good reactions from the neighbors who have seen the finished product," says Paul Brouard, construction critic for the project, "particularly from the people who participated in the process."

Brouard, who has been involved with the building project for 15 years, says that the construction phase has an effect on the class as a whole. "It changes the dynamics within the class," he explains, "because there are people who have hidden talents that are brought out."

Many students see the experience as a "rite of passage" that bonds them with the upperclassmen, with whom they swap war stories about building their respective projects. "It's like a tradition that each class has to live up to," says Brouard.

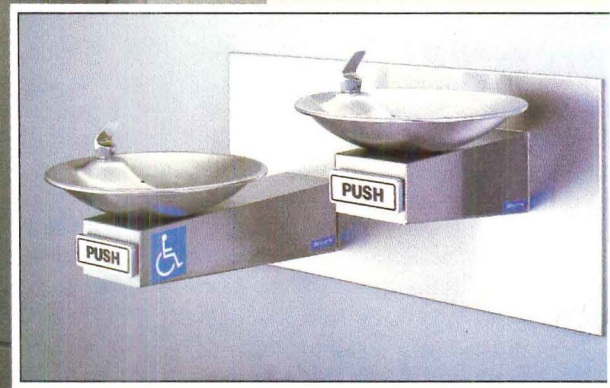
After two decades, what accounts for the building project's continued stamina? Says Brouard, "I think the idea of getting practical experience and to build is appealing to students today, who are much more career oriented than the students I worked with originally. It's also a satisfying thing to do after doing design work for a year that just ends with a review." □

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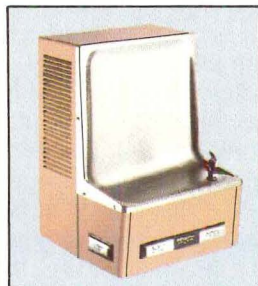
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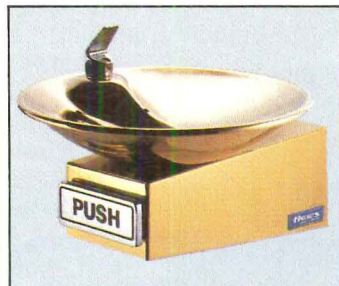
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Living 'Vernacular and Princeton-Speak'

Jersey Devil Design/Build Book. Michael J. Crosbie. (Peregrine Smith 1995.)

Michael J. Crosbie has affectionately put together the exploits of Jersey Devil, one of four designer/builders that took their name from a legendary winged devil, the scourge of the New Jersey countryside. Since the early '70s when they started building, they have moved their shipping bags twice across the continent to Northern and Southern California and Colorado, then back to New Jersey. Wherever they go, minor devils show up to give them a hand.

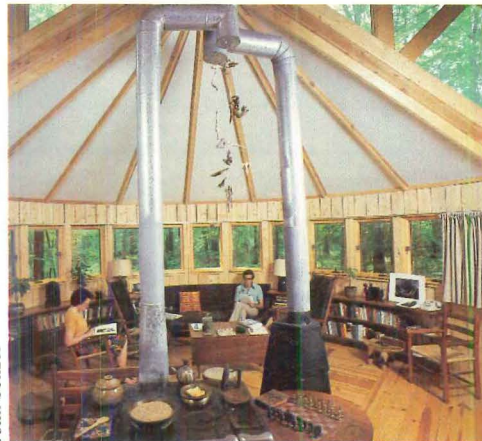
Although the work illustrated dates from the 1960s to the present, it comes out of the spirit of the '60s when youth and dissent broke the royal road to a born-again architecture. The dissenters that arose in the wake of Robert Venturi's call to rebel against the Bauhaus sometimes banded together and banished themselves from the cities to the fields with amazing grace. Indeed, there was something of a religious fervor.)

Robert Wilson's foreword recalls the 1960s start that dissent promised; he quotes Theodore Roszak, who saw the young as a matrix in which an alternative but excessively fragile future was taking shape. "One consequence of designer/builders like Ant Farm, Prickly Mountain, Jersey Devil, and others, is the rise today of the architect/developer, Wilson says. Jersey Devil buildings at their best are a mixture of the accidental, the vernacular and Princeton-speak. The accidental occurs when the Devils recognize some unexpected and felicitous connection during construction and adjust the design to take advantage of it, the vernacular comes from regional building practices and the use of off-the-shelf materials in ways not intended. As constant readers of the logs of stock parts, they discovered dillia barn rafters, made in a variety of diameters and normally employed vertically. The Devils placed them on the floor and projected them up to create a layered structure. Once when they needed a large central mass at the center of a structure, they stacked up stock manhole sections and culvert sections into concrete forms to produce portholes.

The undertow of Princeton in the buildings and in the conversations with the



Steve Badanes



John Senzer



Donna Walter

Top and middle, Jersey Devil's Silo House, constructed of three prefabricated silos for a couple who wanted round rooms with conical roofs; above, the firm's current project, the Hoagie House, under construction.

Devils conducted and transcribed by Crosbie is not surprising. Three of the four Devils defected from Princeton at a time, they note, "when Graves was big there." Most of the living quarters they built for themselves on construction sites have the spontaneity of something found on the boards of bright architecture students: the biomorphic Sphincter House, sleeping pods in a tree, a cardboard grotto built around a tree. And their commissions — although commissions is too sedate a word for something that looks like so much fun — have the mark of work from an institution that faces Europe. Certainly, it doesn't face inland, as does that of the Kebyar School, which has grown up around the teachings of Bruce Goff and leans on the organic architecture of Frank Lloyd Wright. The Devils are more apt to let their houses ride above the land than root them, as the Wrightians do. They are quick to detect a form and then press it too hard into a recognizable image — the Helmet House, Football House, and others.

The house that brings into play the best of their considerable talents is the Silo House, built in 1975 in Lambertville, N.J. The image grows out of a catalog of prefabricated silos and a plan that joins three silos with a circulation spine. The clients, who had just returned from eight years in Tanzania, were comfortable under conical roofs, so that is the way the Devils enclosed the silos. Then how to put a collector on three conical roofs? How else but to build a truss on the roofs to

continued on page 84

Books from page 83

carry it. Not content to let the truss serve one purpose, they made it a clerestory, and then they punctured that with the biggest of bull's-eyes, and left them open for the wind to howl through. That wasn't all. They designed a collector that looks for all the world like a New Jersey covered bridge. Add it up and it is form as a result of wanting too many things from one house. Sheer audacity.

You see the same audacity in a little guest house that is needlessly vertical and high for the amount of space enclosed. No one with a sense of scale would have put that barrel vaulted structure above all that slow-building underpinning. But whenever I open the book it's the first thing I look at. Someone must have had a lot of fun—and a lot of guts.

ESTHER MCCOY, HON. AIA

Ms. McCoy is a historian and critic whose most recent book is The Second Generation.

Greek Traditional Architecture. Two volumes. Edited by Dimitri Philippides. (Melissa Publishing House, 60 Madison Ave., Suite 906, New York, N.Y. 10010, \$75 for the two volumes.)

The mention of Greek architecture evokes in most American minds images

of sun-bleached ruins dating from classical antiquity. Secondary associations focus on the whitewashed plastered forms of Cycladic vernacular architecture as exemplified on the islands most tourists visit—Mykonos, Ios, and Santorini (Thera). Few suspect the extent and diversity of Greek vernacular architecture constructed from the 15th century until “neoclassicism became the predominating form.”

These first two volumes of a projected eight-volume work reveal the regional wealth of form, color, and material through an examination of the traditional architecture of four major island groups: the Eastern Aegean Islands, the Sporades, the Ionian Islands, and the Cyclades. The work, addressed to the general public and the specialist, is eminently successful, not only meeting its stated objectives, but combining them in such a manner that one does not impinge upon the other.

At the outset of the first volume, there are four papers by prominent scholars that provide a general background and identify the scope of the work. In the first paper, historian Spyros I. Asdrahas examines the social, political, and economic conditions of Greece in the 18th century, the time during which much of the country's vernacular architecture flowered.

In the second paper, Charaiambos

Bouras, professor of architecture at the National Technical University in Athens introduces the subject of Greek tradition architecture, discusses the range of building types, and delves into the influence of Byzantine, Ottoman, Venetian, and other prototypes.

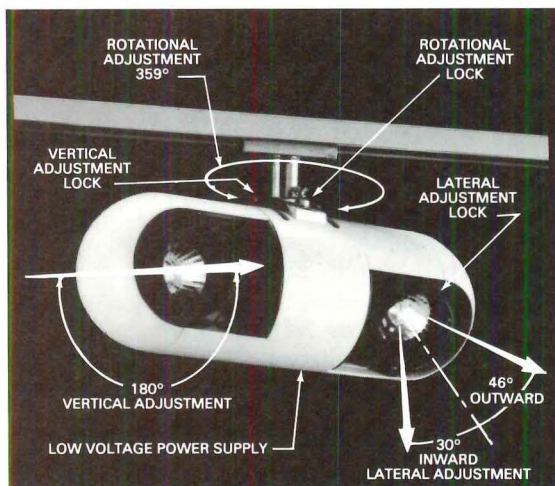
The third and fourth introductory papers are contributed by the editor Dimitri Philippides, author of *Modern Greek Architecture*, a study that covers both anonymous and architect-designed architecture since the founding of modern Greece in 1830 (to be released soon in Greek, with an English translation scheduled to follow).

As art books, these two volumes are exceptionally high quality. The set's 600 12x10-inch pages abound with photographs, the great majority in color, all documenting extensively the architecture of the pertinent regions. The scale ranged from townscape to individual buildings and to details of fenestration, pavement modulations, and ceiling textures. The light of the Greek sky radiates in photographs after photograph, reflecting the ubiquitous sea.

Beyond eliciting nostalgic memories past visits to Greece or wistful aspirations for future travel, the photographs serve a higher function. Supplemented

continued on page

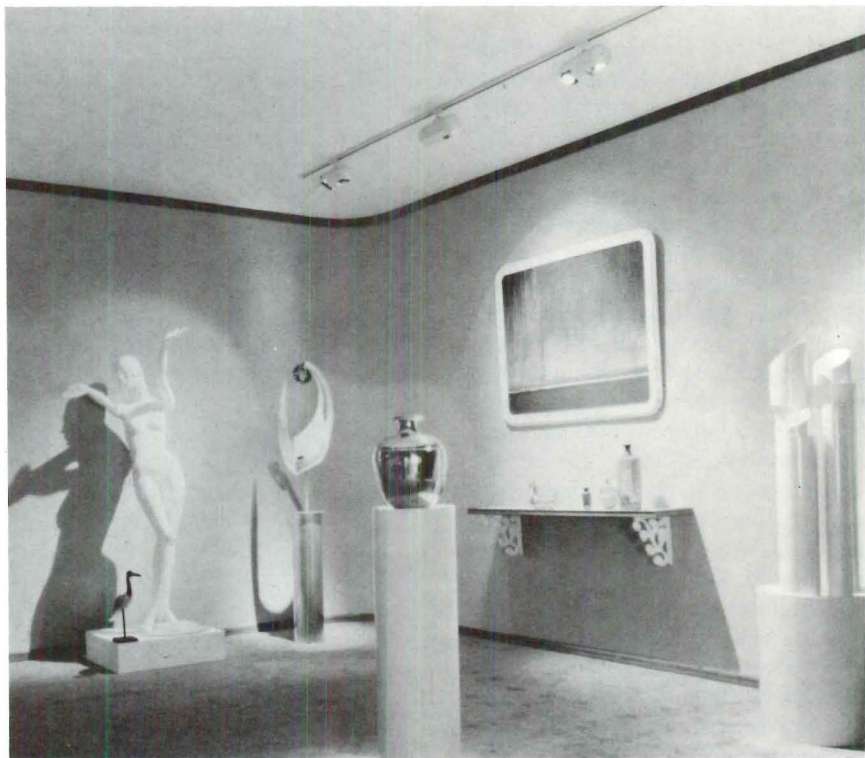
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a wealth of maps, measured drawings, sketches, and engravings dating as far back as the 17th century, they reinforce scholarly essays on each of the 15 islands covered in the two volumes.

For example, a photograph showing the whitewashed surfaces of a group of houses in the town of Oia on Santorini, perched on the edge of a cliff overlooking the deep blue of the sea-filled volcano crater, could be a postcard of unusually high quality. The reader of the accompanying essay, however, will encounter it referred to in the text as an illustration for a description of the materials and construction methods that resulted in the rounded edges of volumes, in the plastic molding of various finials, and the lightly textured surface of the walls.

Each essay follows the same general pattern of introducing the island via its geography and its political/economic history. A description of the architecture follows a descending hierarchy: It moves from the urban design of settlements, to that of neighborhoods, and from the individual buildings to interior arrangements and details.

In both content and form, these two volumes are a labor of love, difficult to fault without resort to pettiness. Philippides and his collaborators provide a wealth of

data for the academic researcher as well as an abundance of visual stimulation for the casual reader. My appetite has been whetted for the remaining six volumes, scheduled to appear within a year, covering Crete, the Dodecanese, and the mainland of Greece.

CHRISTOS A. SACCOPOULOS, AIA

Mr. Saccopoulos is an associate professor in the department of architecture, Iowa State University.

America's City Halls. William L. Lebovich, Historic American Buildings Survey. (Preservation Press, \$18.95.)

Liberally filled with black and white photographs, this book describes and illustrates 114 city halls in 40 states. Arranged generally in chronological sequence, the city halls range from the 1767 no-nonsense building in Annapolis, Md., to Skidmore, Owings & Merrill's Springfield, Ohio, building (1977-79). In addition to an instructive introduction that surveys the development of city halls, there is a concluding section on city hall features, among them domes and rotundas, skylights, and murals and sculptures. In most cases, city governments and local AIA chapters participated in the project. Fifty of the city halls were included in an exhibition by AIA and HABS.

Modern Oriels on Roofs and Facades: Planning and Design. Klaus Pracht. (Van Nostrand Reinhold, \$35.)

Oriels—projecting extensions on building faces, corners, or roofs—have been in disfavor, but now, with a renewed interest in form and ornamentation, oriels are being used to enrich interior spaces and facades. This comprehensive book a collection of more than 500 examples of oriels, arranged according to design form, terminations above and below, and position in the facade or roof of a building. They are used as corner windows and balconies, in skylights and courtyard: as display windows, and as wraparound:

Construction Regulations Glossary: A Reference Manual. J. Stewart Stein, AIA. (Wiley, \$66.95.)

A companion volume to *Construction Glossary* (1980), this equally useful reference work will be helpful for architects, land developers, the construction industry, and allied professions in its definitions of terms related to the use of land and design controls. The compiler reports that he used some 500 zoning ordinance subdivision controls, and building controls in the compilation of the glossary and that he has given every possible definition for each word, phrase, or term included in the text of 930 pages. □

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rs from page 6

focusing on a fountain was so brutally
ted? The article does not mention
her the designer of this urban space
even consulted in the development
is sculpture.

appears that artists interpret artistic
lom to include stepping over or slic-
through the creations of other design
essionals. Inordinate attention has
ocused on the controversy, which
ee is newsworthy. Not enough atten-
however, has been given to the con-
i.e. space/sculpture, and the con-
i.e. between design professions.

Henry Eng, AICP
Kailua, Hawaii

Life and History: That was a great story
arleton Knight on Ed Logue (July,
60). I enjoyed every word of it. Every
f it was true. If anything, in retro-
t, it was more positive in some areas
the cool light of history will portray.
at then, who am I to judge, for peo-
are still trying to rewrite history here
ew Haven, some of it not too flatter-
However, I have already outlived a
t number of my critics, and before
through, by God, I'm going to out-
the rest of them.

(Former Mayor) Richard C. Lee
New Haven

Life and Sin: Your July issue on hous-
was varied and valuable. I cannot fore-
adding to Ed Logue's percipient quote
e 60): "The sin of the International
e is that any jerk can do it," the
ervation that perhaps the sin of post-
ernism is that any jerk cannot do it—
so many try.

Jim Burns
San Francisco

University of Texas, Another Perspective:
graduate of the University of Texas,
in, school of architecture I must
ond to the article in the August issue
e 59) entitled "Big, Rich, and Self-
scious" by David Dillon.

st, I object to the statement that there
significant gaps in key areas such as
itecture history. . . ." The history
rtment at UT-Austin under the direc-
of Professor D. B. Alexander pro-
d me with a more than adequate
ledge of architectural history. In my
ssional employment at some of the
n's leading architectural firms (SOM,
ns & Will, HKS, and HDR) I have
et felt my historical knowledge lack-
any respect when compared to my
. In fact, I feel, at the risk of arro-
p, that my historical knowledge as
ded to me by training at UT sur-
s most in the profession.

so, I must object to the impression
rticle gives concerning the faculty
terial as being of less than great in

stature. When I was a student, one Pro-
fessor Daniel Leary recognized talents in
myself that were not clearly visible to
me. With his insight, encouragement, and
guidance, I was able to leave the univer-
sity with not only a bachelor of architec-
ture but also a bachelor of architectural
engineering. This dual degree has allowed
me to obtain my dual registration and
has had a significantly positive effect on
my growth in the profession. What more
could one want or expect but to have
faculty members who try to nurture and
expose the raw talents of their students?
I owe much to men such as these.

Alas, even architectural journalists are
not immune to the media soft spot so
aptly stated by one of my architectural
engineering professors, "If you person-
ally know anything about what's printed
in the papers, you'll know that they got
something wrong."

Daniel J. Darrouzet, AIA
Class of '76
Carrollton, Tex.

Watts Towers: Leon Whiteson's news
report in the August issue (page 20) omi-
ted a few salient pieces of information:

The International Forum for the Future
of Sam Rodia's Towers in Watts was con-
ceived and orchestrated by Leon White-
son, and largely sponsored by the Los
Angeles *Herald Examiner* as a result of
Whiteson's advocacy.

The forum was an undertaking of a
Watts Towers committee (alas, I do not
remember its official name) recently put
together by Whiteson as part of a self-
initiated six-month special project that also
yielded about eight or 10 flamboyant
advocacy articles and sidebars published
on four successive days in the *Herald*.
Prospective committee members were told
that the towers would be a *Herald* crusade,
and that the paper would support the com-
mittee's efforts to publicize its actions.
The committee membership, again largely
if not totally determined by Whiteson,
made up a good part of the conference
participants. These include Leon White-
son, Michael Pittas, Robert Harris, Ed
Helfeld, and John Outterbridge, and pos-
sibly Maureen Kindel, Martin Weil, and
others (again, I do not remember the com-
mittee membership precisely), to name
only those cited in the report. This com-
mittee apparently reconstituted itself as
"the newly formed Watts Towers Com-
munity Trust" and passed a resolution at
the forum urging that three levels of gov-
ernment recognize it as the basic body
for revitalizing the Watts Towers and the
Watts community. Leon Whiteson was one
of the three authors of this resolution.
The committee is predominantly com-
posed of whites outside the community
who have had virtually no prior involve-

continued on page 90

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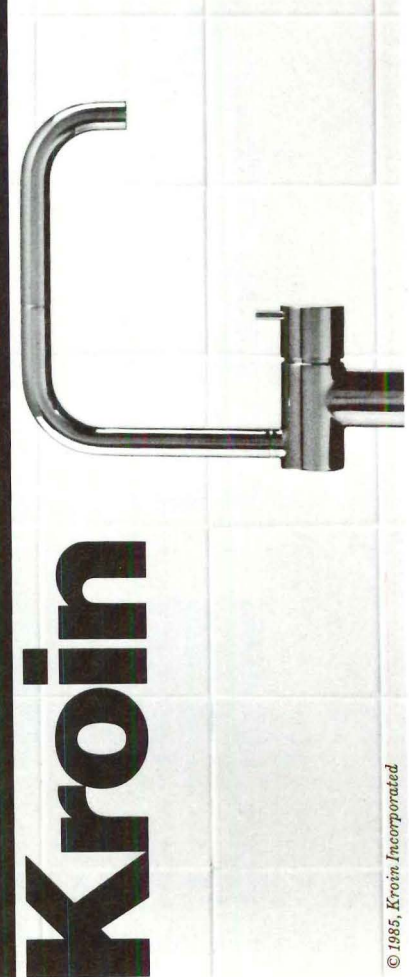
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Arne Jacobsen. Most know that it was
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MoMA. Some even know that its brass,
washerless mixing valve was designed
by Bradley Corporation.

What a lot of people don't know is that
Kroin offers an entire system of
counter and wall-mounted fixtures for
the kitchen, lavatory and bath.



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Letters from page 89

ment with the towers even though there is a long history of Watts Towers preservation advocacy in Los Angeles.

The conference seems to have been mainly a media event, or perhaps a semi-media event, since the *L.A. Times* did not cover it while the *Herald* devoted three days of stories to it. Its purpose seems to have been to legitimize and seek power for the committee that arranged the event. Whiteson's account omitted any reference to divergent opinions expressed at the event, such as the statement that the community needed a mental health center rather than what the committee was envisioning, and the more general concern that focusing Watts' concerns so strongly on the towers may not be in the wider community's best interests.

In short, Leon Whiteson is an interested party acting as a publicist for one of his own undertakings. The credit line in *ARCHITECTURE* was misleading in identifying him as just a participant in the conference when in fact he was its originator, guiding spirit, and an employee of its prime sponsor. The lack of balance and objectivity in his description of the events is evident in his prose style. Here is a sample

of honorific phrases: a wide spectrum of representatives; a resounding yes!; the first positive result; produces some rare insights; magical monument; rare and possibly unique instance; help an underprivileged community; passionate concern; officials expressing their support; expressed solidarity with the objectives of the forum. Can a forum have objective, unless it is a closed one?

The Watts Towers have just been restored, after seven years' work, by the State of California. (Although this has been the most significant positive action in the towers' history since demolition was averted 25 years ago, it earned a mere half sentence in the lengthy news report.) Whiteson has repeatedly tried to create the impression that this restoration is somehow too scholarly, and that the towers' future is more precarious than it really is. Who, outside of the Reagan Administration, can be against the towers, against Watts, against the underprivileged, or against cultural centers? The question of what this project will actually do for those constituencies seems to go unasked.

John Pastier
Contributing Editor
Los Angeles

Kent State Memorial Competition.

Kent State University is sponsoring an open design competition for a memorial to the events of May 4, 1970, when a student demonstration against the Vietnam war and in affirmation of the right of public assembly ended in the shooting deaths of four students by members of the Ohio State National Guard. Paul Spreiregen, FAIA, is professional adviser. For registration information (deadline is Nov. 30) write May Fourth Competition, Kent State University, Kent, Ohio 44242.

Fellowships in American Cultures Studies

UCLA's Institute of American Culture Studies is offering graduate and postdoctoral fellowships to support study of Afro-American, Asian Americans, Chicanos, and American Indians. The stipend for the graduate fellowship is \$5,000 per year plus registration fees and out-of-state tuition. Postdoctoral fellowship range from \$20,000 to \$25,000 per year. The date for submission is Dec. 31. For more information contact Norris C. Hundley, Institute of American Cultures, UCLA, Los Angeles, Calif. 90024.



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Architectural History from Princeton**Diary of the Cavaliere Bernini's Visit to France**

Paul Fréart de Chantelou

Edited with an introduction by *Anthony Blunt*

Annotated by *George C. Bauer*

Translated by *Margery Corbett*

Here is the first complete English translation of one of the most important sources for the history of Baroque art: the diary kept by Paul Fréart de Chantelou during Gian Lorenzo Bernini's five-month sojourn in Paris in 1665. The great Italian sculptor and architect was summoned by Louis XIV to prepare his designs for the completion of the Louvre. Although the plans were later abandoned, the diary remains as a uniquely intimate view of the most celebrated artist of the day and of the society of his time.

About 376 pages. 20 halftones. \$47.00

The Palace of Charles V in Granada

Earl Rosenthal

Like Earl Rosenthal's earlier book, *The Cathedral of Granada* (Princeton, 1961), this work is a comprehensive study of an important Spanish architectural monument. The palace of Charles V in Granada is the first realization of an ideal Italian type (the block-design residence with a porticoed round courtyard) and the first High Renaissance palace outside Italy. Describing the design, construction history, and sources of the building, Professor Rosenthal analyzes a conflict of architectural traditions: the Italian view was represented by Luis Hurtado de Mendoza, to whom Charles entrusted the design in 1526 and by his Italian-trained architect Pedro Machuca, while the Castilian view was expressed by court architects consulted by Charles.

About 508 pages. 173 halftones. 8½ x 11". \$77.50

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Women Architects Query.

Preparation for exhibits and publications to commemorate the election of Louise Bethune of Buffalo to AIA membership in 1888, the AIA women in architecture committee is sponsoring a research program on "100 Years of Women in the Profession." The committee along with the AIA members have prepared a cumulative list of women who were either honorary or members. Anyone who knows of women in architecture who should be included or significant works of women architects should contact Tony P. Wrenn, Director, at Institute headquarters, (301) 626-7496.

Prize Fellowships Awards.

The American Academy in Rome juries in architecture and landscape architecture announced the winners for the 1985/86 academic year: James B. Favaro, Designer with Skidmore, Owings & Merrill, Boston; Wesley Clayton Jones of Skidmore/Owings & Merrill, New York City; and Anna Dougherty, assistant professor of landscape architecture at University of Virginia. The Graham Foundation prize for advanced studies in architecture was awarded to Taft Architects in Houston.

Architectural Accreditation.

Walter Williams College, Bristol, R.I., announced accreditation of its first professional bachelor of architecture program effective January 1985 by the National Architectural Accrediting Board.

For Entries.

Advertising Age magazine is sponsoring an awards program highlighting the best in new home marketing. Entries will be judged according to excellence of marketing program including advertising, signage, direct mail, market research, architecture, and interior design. Deadline for entries is November 15, 1985 and the fee for each entry is \$125. For more information contact Kathy Sharp, Director, 655 15th St., N.W. Suite 475, Washington, D.C. 20005.

Roberto Botta Exhibition.

An exhibition dedicated to the work of Roberto Botta will be on display in Venice from October 12 through Dec. 8. The exhibition will include works completed between the 1950s and the present. Institutions interested in hosting the exhibition should contact Sergio Polano, Dipartimento di Architettura, Palazzo Badoer, Calle 2554, 30125 Venezia, Italy.

Courses Offered.

Twenty-three courses and workshops for architects, professionals and public members are offered this fall by the Harvard University graduate school of design. Initial courses last for two to eight

continued on page 92

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weeks, with fees ranging from \$100 to \$500. For more information contact the Office of Special Programs, Harvard University GSD, 48 Quincy St., Cambridge, Mass. 02138.

Architectural Tour

Walter Schamu & Associates of Baltimore is sponsoring an architectural tour of India and Bangladesh Feb. 12 through March 4, 1986. For more information contact Peter C. Doo, AIA, 107 East Preston St., Baltimore, Md. 21202.

CREDITS

Des Moines Art Center Addition, Des Moines, Iowa (page 32). *Architect: Richard Meier & Partners, New York City.* Design Team: Richard Meier, FAIA, Gerald Gurland, AIA, Michael Palladino. Doors: Curries. Elevators: Schmacher. Environmental control systems: Johnson Controls. Floor surfacing: Cold Spring Granite. Handrails: Ramark Industries. Exterior lighting: Street Lighting Equipment Corp., Kim. Interior lighting: Edison-Price. Waterproofing: Volclay. Flush valves: Sloan. Plumbing fittings: American Standard. Toilet stalls: Metpar. Tubs and lavatories: American Standard. Water

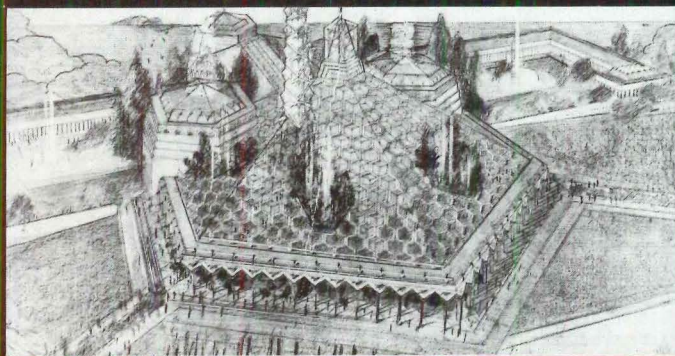
closets: American Standard. Water fountains: Halsey-Taylor. Exterior wall surfacing: Cold Spring Granite, PESCO. Windows: Marmet. Skylights: Super Sky. Door closers: LCN. Hinges: Stanley. Locksets: Schlage. Panic exit: Von Duprin. Interior paint: Iowa Paint. Stairs: Ramark. Glass blocks: Circle Redmont.

Mayer Campus Center, Tufts University, Medford, Mass. (page 42). *Architect: Jung/Brannen Associates, Boston.* Ceiling surfacing system: Celotex Texturetone, Steel Ceiling, National Rolling Mills, USG, Construction Specialties. Interior doors: Sanborn. Elevators: Otis. Environmental control systems: Johnson. Floor surfacing: Lee's, New Adventure, H.B. Fuller-Tweed Tex, Brown Campings. Exterior paving: Echicott. Handrails: Fabricated/Millwork. Lighting: Light Control, Prescolite, T-Massi. Roofing: GAF, Timberline. Waterproofing and sealants: Pecora, AC-20, Dynatrol. Plumbing fittings: Josam. Sprinklers: Central. Toilet stalls: American Metal. Lavatories: Bradley. Kitchen: TAFCO. Ayr King, Jacob Light. Interior wall surfacing: Foster Masonry. Door closers: Rixson-Firemark. Hinges: Construction Specialties, Howe Co. Stationery partitions: USG. Paint: Sherwin Williams, Cabot.

Davenport Campus Center, Wesleyan University, Middletown, Conn. (page 48). *Architect: Perry, Dean, Rogers & Partners, Boston.* Principal-in-charge: Steven M. Foote, in collaboration with Charles F. Rogers. Project architect: Frederick K. Read. Carpet: Lees. Paint: Pittsburgh Paint Co. Floor tile: Buchtal, American Olea. Woodwork: Legere Woodworking Co. Lighting: Lightolier, Appleton Electric Co. Edison-Price. Windows: Hope's Window. Plumbing fixtures: American Standard Eljer. Wallboard: U.S. Gypsum. Hardware: Russwin, Stanley, Von Duprin, LCN. Glass Block: Pittsburgh Plate Glass. Acoustic Tile: Armstrong. Elevator: Bay State. Roofing and waterproofing: Carlisle.

Treehouse, Philadelphia Zoo, Philadelphia (page 54). *Architect: Venturi, Rauch & Scott Brown, Philadelphia.* Interior doors: Curries. Environmental control systems: Enviro Fan, Green Check, H. Smith. Floor surfacing: Lee Facilities. Interior lighting: Swivelier, Tivoli. Roofing: Suprapur, SupraSlate, Follansbee. Sprinklers: Reliable. Tubs and lavatories: American Standard. Water closets: Mansfield. Exterior and interior wall surfacing: Butyl. Skylights: Cyro Industries. Locksets: Rixson. Hinges: McKinney. Panic exit: Von Duprin. □

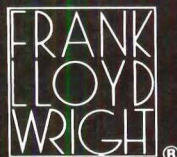
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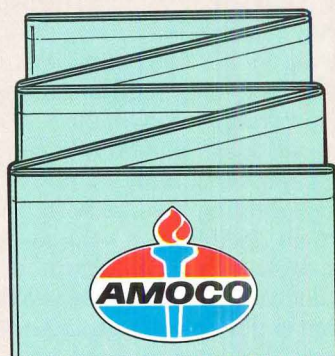
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Circle 133 on information card



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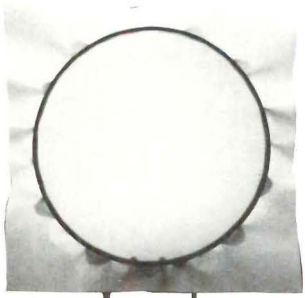
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The Ombre umbrella stand (1) comes with or without an equally playful coat rack inserted in its center. Manufactured by the Italian firm Seccose (and distributed in the U.S. by Vivere Corporation, New York City, and Luminaire Inc., Miami), its base is a black synthetic resin. The umbrella holder and coat rack are polymerized painted steel in white, black, yellow, gray, or red. Also sportive are Kartell's stools (2). A glass reinforced semi-expanded polypropylene seat rests on lacquered metal legs in front and is supported in the rear by similar legs that are connected by a loop. The loop has the dual function of backrest and handle for hanging the stools. Four heights are offered; colors are white or black or combinations of white and black or red and black. An optional cloth seat cover can be yellow, pink, sky blue, black, white, red, or green.

Lighting designer V. Lorenzo Porcelli acknowledges Shaker, Japanese, and Italian influences in his Corona Floor Lamp (3). Designed for his New York City firm Porcelli Associates Inc. and named after the white circle of light seen around the sun, the lamp's "corona" is Japanese rich paper held in place by a metal loop. The hoop is lifted 53 inches by metal rods set on a cylindrical base. Materials are satin black enameled steel and aluminum. Seccose's Terna chair (4) was designed to easily fold or stack. Its steel legs, of which the bottom pieces form two sides of a triangle when unfolded, can simply be pushed together. Its leather or cloth covered steel back is as flexible, and a small gap in the seat facilitates stacking. As in Seccose's umbrella stand, the palette is bright—red, yellow, white, or black with white or black cloth or natural or black leather backs. Arflex's Mac T (5) tip-up auditorium seating consists of three pieces: the seat, back, and arm unit. Made of fabricated steel with foam upholstery, the seat entirely folds up into the slightly curved back. Two sizes are available—54 or 60 centimeters. Accessories are a black laminated flip-up writing arm, an ashtray that fits on the front of the arm, and wiring for simultaneous translation equipment. Acrebis International's Playbox (6) is a basic cabinet designed to contain computers, refrigerators, or home entertainment centers by incorporating internal wiring for several pieces of electrical equipment. Its design is bold and straightforward: Two cabinets of the same height and depth but different widths are joined. The smaller has a circular transparent glass window; the larger a door that slides on runners and opens on hinges. □



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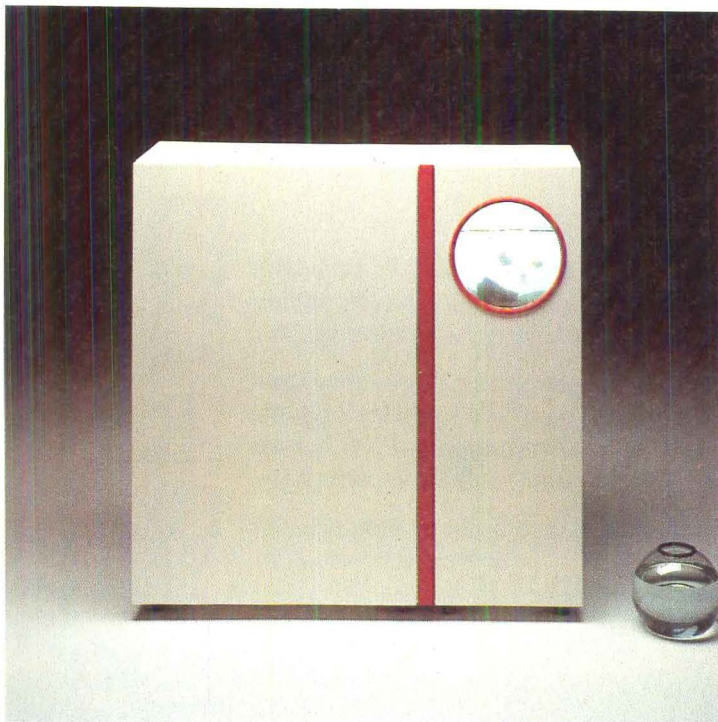
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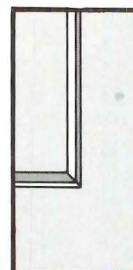
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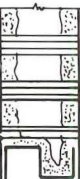
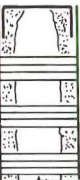
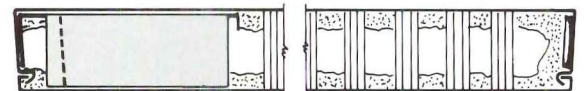
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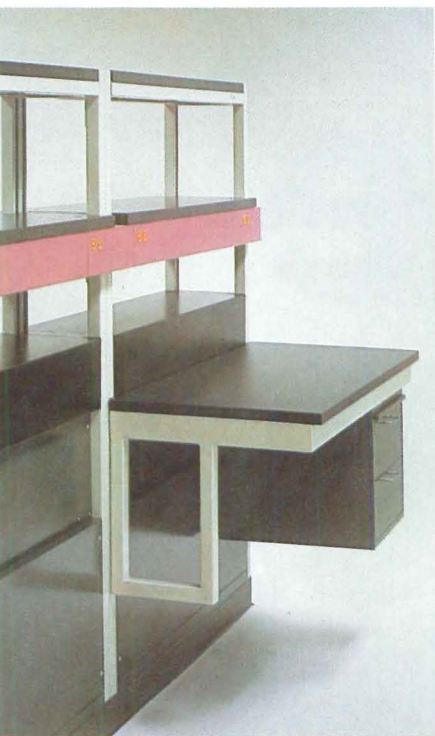
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By Lynn Nesmith



Labmarc's modular laboratory components (1) are self-supporting and independent of ceilings or walls. Work surfaces and utility ledges, available in all standard lab surfacings or optional materials, are designed to be easily adjusted to accommodate various instruments. Divided raceways manage normal power and wiring for emergency systems and communications. (Circle 151 on information card.)

The Prestige series of bath accessories (2) from Watercolors is made of $\frac{3}{8}$ -inch solid steel tubing and finished in baked enamel in 10 colors and polished chrome or lacquered polished brass. Fixtures are mounted to wall surfaces with a concealed attachment. (Circle 152.)

Roofblok's lightweight concrete interlocking ballast blocks (3) are designed for full coverage over single-ply roofing systems to protect the membrane from wind uplift. The blocks have a beveled design for lockdown, and channels in the bottom provide drainage. (Circle 153.)

Products continued on page 101 2



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l Paneling.

ustical wall system has a Velcro hook loop fastening system with large, light panels that are completely de-untable. Capstar fabric finish, availa- in nine colors, is designed to resist papes and stains and can be cleaned n full strength bleach. (Capaul Corpo- on, Plainfield, Ill. Circle 156 on infor- ion card.)

oofing Material.

M is a proprietary liquid membrane ole of refined asphalts, synthetic rubs, and extenders and is designed for in insulated roof membrane assem- applications. Joint and crack sealing esigned to be quick, detailing is re- ed, and cants are not required. (Amer- n Hydrotech, Inc., Chicago. Circle 157 nformation card.)

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Designed for residential and commercial applications, skylights have a standard venting system designed to be opened by hand or with pole operation. The copper flashing is available for pitched or flat roofs. The units are completely assem- bled and ready to install, and optional motorized fixtures are also available. (Ventarama Skylight Corporation, Hicks- ville, N.Y. Circle 158 on information card.)

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Ceramic Mosaics.

Mosaic tiles, for residential and commer- cial installations, are made of fine grained porcelain with color throughout and have an unglazed surface designed to be stain-

proof and frostproof. Tiles are available in 42 colors in five sizes: one-inch hexa- gon, one-inch square, two-inch hexagon, two-inch square, and two-by-one inch. Prefabricated "master-set" sheets are avail- able in 19 standard patterns. Trim pieces are available for both thin-set and con- ventional installations. (American Olean Tile, Lansdale, Pa. Circle 160 on infor- mation card.)

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continued on page 102

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ARCHITECTURE/OCTOBER 1985 101

Products from page 101

bonded to 5/16-inch sheathing grade plywood. The panels, which can be installed over solid decking or existing roofs, are designed to eliminate the need for a starter course. Hip and ridge tops and gable rakes are available to reduce on-site fitting, cutting, and waste. (Shakertown Corporation, Winlock, Wash. Circle 162 on information card.)

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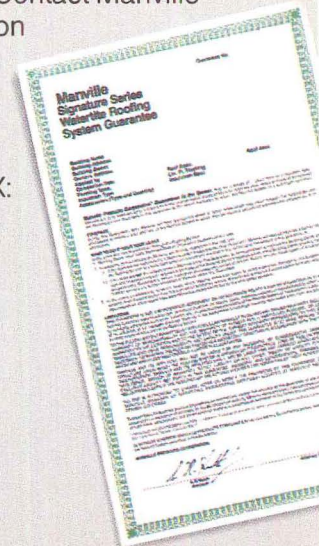
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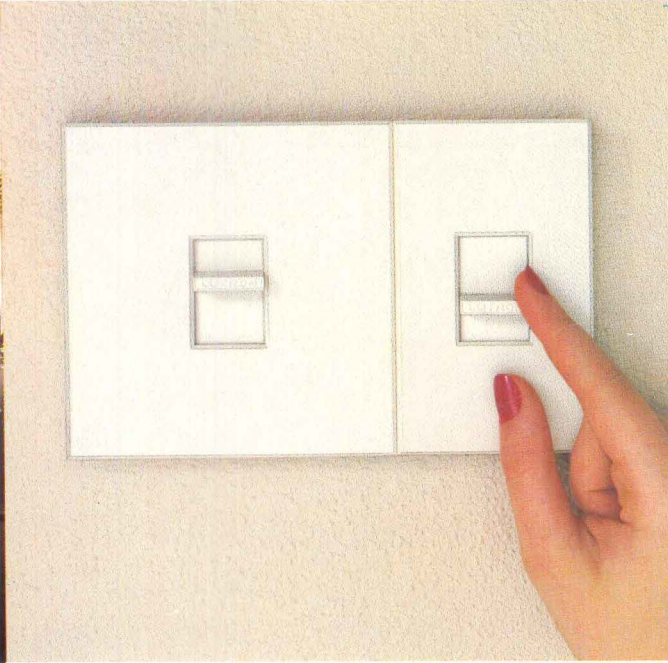
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