

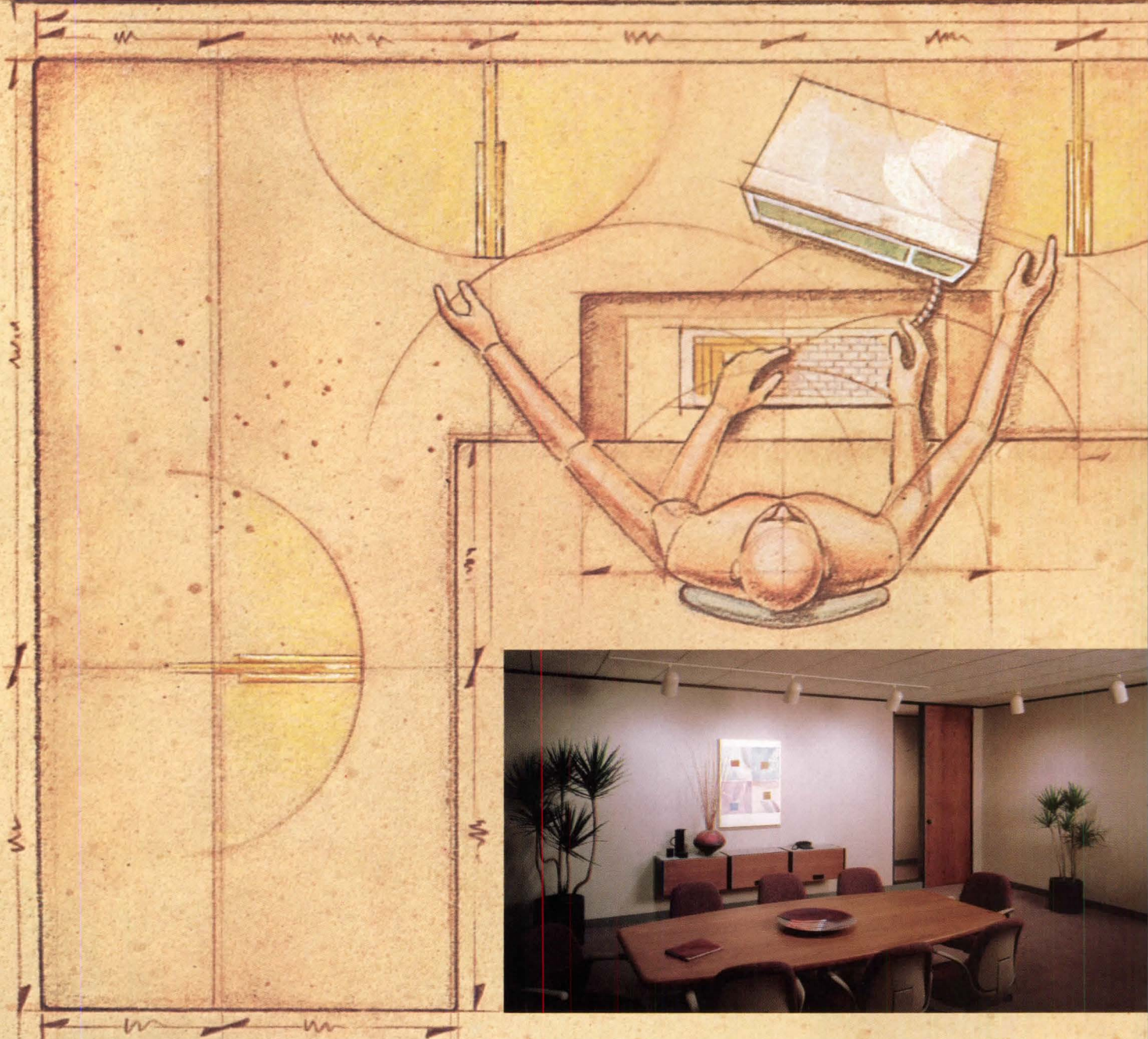
# ARCHITECTURE

February 1986 Five Dollars



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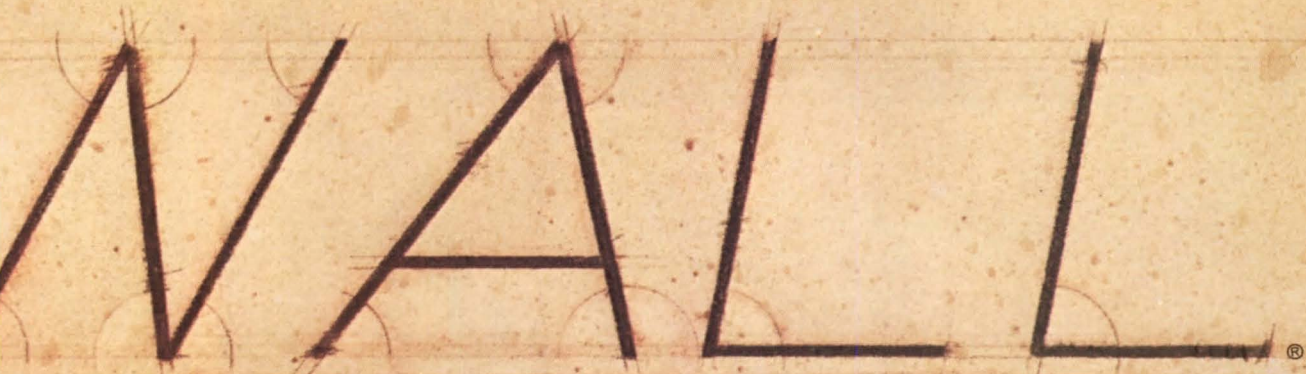
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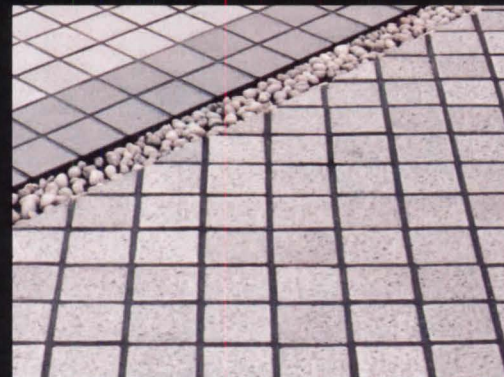
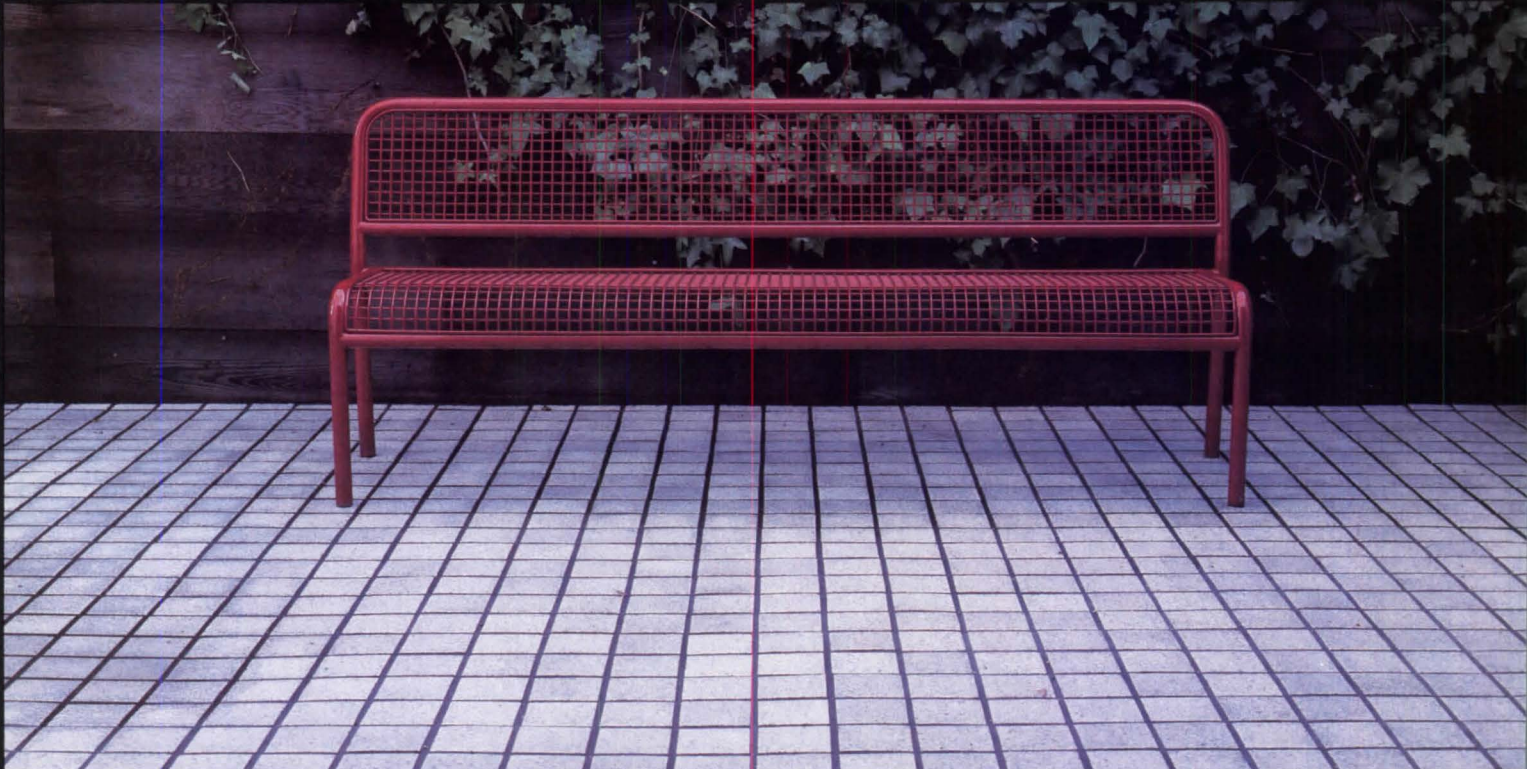
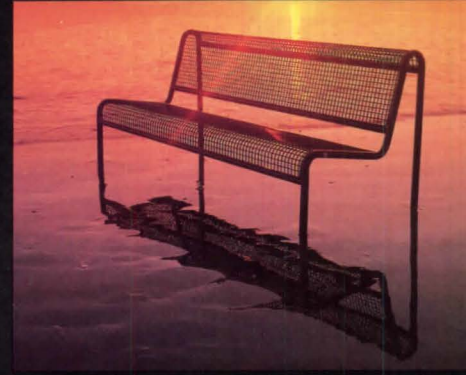
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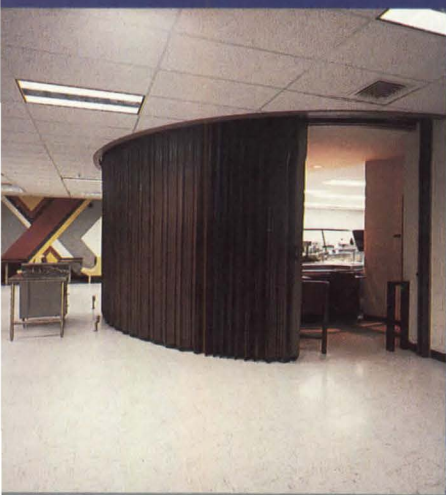
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## EVENTS

**Mar. 5-6:** Workshop on Integrating Energy Efficient Design into Your Project Without Increasing Costs, Eugene, Ore. Contact: MCC Associates, Inc., P.O. Box 7472, Silver Spring, Md. 20907.

**Mar. 6-7:** Workshops for Advanced CAD/CAM/CAE System Buyers, San Diego. Contact: Jack Sanders, CAD Report, 841 Turquoise St., Suite D, San Diego, Calif. 92109.

**Mar. 10-14:** Course in the Application of Infra-Red Scanners to Detect Building Energy Losses and Roof Moisture, San Diego. Contact: The Infrasppection Institute, Juniper Ridge, Box 2643, Shelburne, Vt. 05482.

**Mar. 10-14:** Course on Value Engineered Design and Construction, Atlanta. Contact: Trish Stolton, Department of Continuing Education, Georgia Institute of Technology, Atlanta, Ga. 30332.

**Mar. 12-14:** AIA Energy in Architecture Workshop, Atlanta. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

**Mar. 14:** Course on Energy Efficient Construction Techniques, Ft. Lauderdale, Fla. (Repeat course Mar. 15, West Palm Beach, Fla.; Mar. 21, Clearwater, Fla.; Mar. 22, Tampa.) Contact: Ken Sheinkopf, Florida Solar Energy Center, 300 State Road 401, Cape Canaveral, Fla. 32920.

**Mar. 14-15:** Conference and Exhibition on Advanced Residential Construction: Building on Experience, Hartford, Conn. Contact: Quality Building Council, NESEA, P.O. Box 541, Brattleboro, Vt. 05301.

**Mar. 15:** Seminar on the Heritage of Organic Architecture for Tomorrow, Scottsdale, Ariz. Contact: Richard Carney, Frank Lloyd Wright Memorial Foundation, Taliesin West, Scottsdale, Ariz. 85261.

**Mar. 16-20:** The International Workshop on Heritage and Conservation: Jerusalem as a Laboratory, Jerusalem, Israel. Contact: Phyllis Myers, The Conservation Foundation, 1255 23rd St. N.W., Washington, D.C. 20037.

**Mar. 17-18:** Course on Introduction to Federal Projects and Historic Preservation Law, Phoenix. Contact: GSA Training Center, Property Management Institute, P.O. Box 15608, Arlington, Va. 22215.

**Mar. 17-19:** Seminar on Reflector Design-Theory and Practice, Denver. Contact: TLA Lighting Consultants, Inc., 72 Loring Ave., Salem, Mass. 01970.

**Mar. 18-20:** CE EXPO '86, Chicago. Contact: American Consulting Engineers Council, 1015 15th St. N.W., Washington, D.C. 20005.

**Mar. 19-21:** Course on Marketing Strategies for Selling Information Security Products and Services, Arlington, Va. Contact: Carol Every, Frost & Sullivan, Inc., 106

Fulton St., New York, N.Y. 10038.

**Mar. 20:** Seminar on Technology Outlook, Madison, Wis. Contact: Gregg Johnson, University of Wisconsin-Madison, 432 North Lake St., Madison, Wis. 53706.

**Mar. 20:** AIA Professional Development Liability Prevention and Protection Workshop, Tampa. (Repeat workshop Mar. 21, Nashville.) Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

**Mar. 24-26:** Conference on Education for Landscape Planning, Cambridge, Mass. Contact: Office of Special Programs, Harvard University graduate school of design, 48 Quincy St., Cambridge, Mass. 02138.

**Mar. 25:** Baltimore Chapter/AIA Spring Lecture: Architecture and Metropolis, New York City. Contact: James Kettler, Baltimore Chapter/AIA, 720 East Pratt St., Baltimore, Md. 21202.

**June 8-11:** AIA Annual Convention, San Antonio, Tex.

## LETTERS

**Phoenix Competition Credits:** Lawrence W. Cheek's article (Dec. '85, page 15) correctly identifies Barton Myers Associates as the winner of the Phoenix Municipal Government Center competition but incorrectly identifies one of the other finalists. Our firm, GSAS Architects-Planners, made the initial contact with Michael Graves' office, which resulted in our agreement to pursue the project together. There has never been any change in the identification of our team—Michael Graves, Architect; Associate Architect, GSAS Architects-Planners, Inc.

As a further note, ours was the only USA team to make the finals, and GSAS was the only local firm to be in final contention. We are very proud of our relationship with the Michael Graves organization and found them to be extremely cooperative to work with.

*Milan Srnka, AIA, Chairman  
GSAS Architects-Planners, Inc.  
Phoenix*

**University of Virginia:** We have seen an awful lot of University of Virginia photographs over the years, and we know the campus well. [Managing Editor Allen Freeman's photographs on the December 1985 cover and pages 62-71] are among the very best we have ever seen. The relationship of the close-up detail to the larger context, natural and man-made, is stunningly composed and very moving. We thought Mr. Freeman's photograph of our building (addition to Gilmer Hall, page 68) beautifully composed and informative in the same terms. It is a vantage point from which we have never taken any of our progress photos. I can't imagine why. We will in the future.

We are, however, disappointed in one

small portion of the text, in that I was misquoted in a way that fundamentally alters the stated intention of the building. Given the construction of a sentence in the paragraph about our building (page 68), "programmatically" should read "institutionally."

In my interview with [Contributing Editor Carleton Knight III] and in the project description I gave him, I made the distinction between lecture hall and library, which constitute 10 percent of the building, as program having to do with the institution, and the labs, offices, and animal rooms, which constitute 90 percent of the building, as program having to do with the departments. The point was that lecture halls and libraries are the fundamental components of an institution of learning, and in our building they are therefore oriented toward the heart of the institution. They are not the most important parts of the building programmatically; the labs are. That's why the building is being built, and the university would be surprised to hear otherwise.

*R. M. Kliment, AIA  
R. M. Kliment & Frances Halsband  
Architects  
New York City*

**Crediting Individuals:** If creativity is the product of individual human beings, and not of more abstract entities, then I propose that you are much amiss in not strongly crediting individuals for the design excellence shown in your magazine.

For instance, the design of the Intelsat complex (Nov. '85, page 40) is presented as the issue of John Andrews International as if John Andrews International were a living, breathing, thinking entity; it is only in the credits column at the end of the magazine that the humans are briefly noted.

Although you do sometimes credit partners-in-charge (e.g., Jefferson Court by SOM on page 64), you help project the image that large, complex, multimillion-dollar buildings are designed and detailed by single heroic individuals. Humana Headquarters, for example (page 57), was conceived and detailed by Michael Graves only in concert with scores of other unnamed practitioners. Saying that the Humana building is a product of Mr. Graves is like saying that Disneyland is a product of Mr. Disney. It is also appropriate to credit the project engineers and landscape architects; this is now lacking.

I read the moving article by Ellen Perry Berkeley in the same issue, and I thought she would agree that if architects are to embrace design with their hearts and humor as well as their intellects, they must position themselves (and receive credit) as individuals, not as faceless business-entities.

*Kenneth C. Caldwell, ASLA  
Vashon, Wash.*



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Government

## Reagan Withdraws Proposal to Sell FHA to Private Sector

After a barrage of criticism, the Reagan Administration has withdrawn a proposal to sell the Federal Housing Administration to private industry by the end of the decade. Instead, the Administration is likely to include in its budget statement for FY '87 a study to determine the feasibility of selling the agency.

In December, Office of Management and Budget Director James Mill presented to President Reagan confidential documents reportedly proposing that "FHA will be sold in its entirety as a single package, including all existing assets and liabilities, to private bidders in the private sector." The sale would be financed by the federal government with 25 percent down and the balance amortized over a decade at 10 percent. OMB has estimated the value of FHA at \$3 billion. This proposal is in keeping with Reagan's two major '87 budget themes—the sale of federal assets and "privatization" (the trans-

fer of federal programs to private industry) — aimed at reducing the government's deficit to levels specified in a new law.

FHA was established in 1934 to help combat the effects of the Depression. It has provided mortgage insurance for millions of home buyers, mostly first-time buyers of moderate means. Currently it insures \$211 billion in outstanding mortgages for 7.4 million homes. Nearly half of the 11,400 people employed by HUD work for the FHA or on its projects.

Protests against the sale of FHA came fast and hard from the real estate and housing construction industries, congressmen, banks, and even HUD officials. National Association of Housing and Redevelopment Officials called the proposed sale "part of a calculated and callous attack on the last remnants of the nation's housing safety net." The Mortgage Bankers Association argued that "the sale is almost certainly going to be bad for home-

owners and everybody associated with home ownership." A staff member of the House Banking Committee's housing subcommittee said, "There will be a big fight [on Capitol Hill] over FHA. There's support for it on both sides of the aisle because first-time buyers are in everybody's district."

HUD officials said the proposed sale would be much more complex than budget officials had realized. In any event, they argued, the Administration did not have enough time to come up with a detailed proposal for inclusion in the budget before sending it to Congress this month.

## AIA Criticizes Appointees To Public Works Council

The absence of an architect, planner, or engineer on the newly created National Council on Public Works Improvement has spurred a letter of protest from their respective professional associations, calling on the council to "seek out the knowledge and experience of our organization and that of our members."

AIA's past President R. Bruce Patty, FAIA; Daniel Lauber, president of the American Planning Association; and Paul

*continued on page 1*

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Architect: The NBBJ Group, Seattle, Washington

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## Government from page 14

E. Pritzker, president of the National Society of Professional Engineers, authored the joint letter to President Reagan, Speaker of the House Thomas P. O'Neill (D.-Mass.), and President pro tem of the Senate Strom Thurmond (R.-S.C.), who appointed the council's five members.

According to the legislation establishing the council, its members are to be knowledgeable in one or more of the fields of architecture, planning, civil engineering, public administration, and public investment finance. Four of the appointees are from the field of public investment finance and one from public administration. The joint letter stated that the "exclusion of the engineering, planning, and architecture professions from the five-person panel narrows its perspective and

will hamper achievement of its goals."

The council is to examine conditions of the country's infrastructure, suggest ways to upgrade it, assess the financial capabilities of states and localities to undertake the work, and to explore alternative financing of such projects. The letter pointed out that "disciplines essential to infrastructure maintenance and improvement have been shut out of the highest level independent panel considering the future response to national infrastructure maintenance needs," concluding that the "absence of engineering, architectural, and planning viewpoints from the deliberations of the council can only diminish its range of study, reduce the effectiveness of its activities, and ultimately detract from the important place it should have in recommending national infrastructure policy."

## Cities

# Jahn and SOM in N.Y.: Contrasting Approaches to Urban Design

Within the last few months, large-scale redevelopment schemes for two of New York City's largest parcels of undeveloped land were unveiled. Although both proposals are large mixed use projects, the schemes, one by Helmut Jahn, AIA, and the other by David Childs, FAIA, take sharply divergent approaches to urban design.

Donald Trump unveiled Television City last November—a dramatic proposal designed by Jahn of Murphy/Jahn, Chicago, for the old Penn Central Railroad yards, a site covering more than 100 acres on Manhattan's west side.

Television City would have at its center the world's tallest building, Trump's fourth attempt to reclaim that trophy for New York City. The proposal also calls

for six 76-story apartment buildings, one 65-story office building, 3.6 million square feet devoted to television and film production, 40 acres of parks and plazas, 1.7 million square feet of retail space, and three levels of parking. This is exuberant planning even for Donald Trump.

Television City would be built on a platform level with the existing elevated Westside Highway. Beneath the platform would be the television and film studios, as well as three levels of shopping, and parking for 8,500 cars. Standing on the platform would be the eight proposed towers. When the site was last in the news it was called Lincoln West. Developed by

*Below, Jahn's proposal for Television City; right, current view of the site.*

an Argentinian group who later sold it to Trump, this proposal called for mid- and highrise apartment buildings designed by various architectural firms totaling 4,300 apartment units. Television City would have nearly 8,000 units for an estimated 20,000 people.

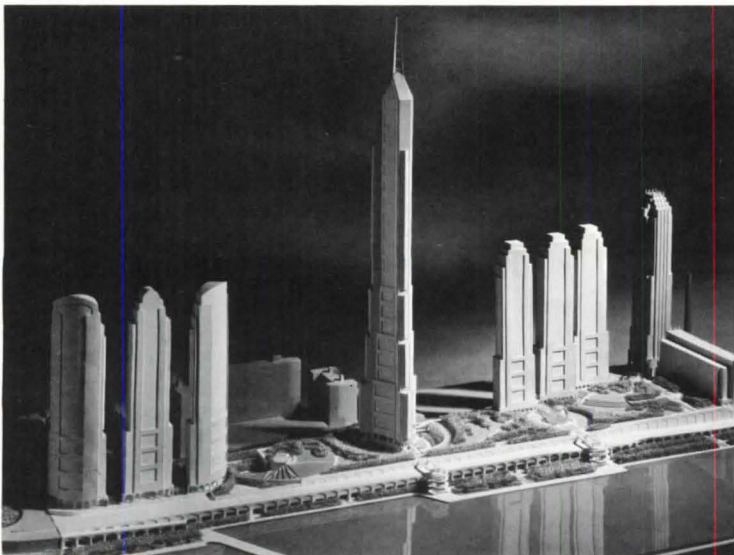
So far only the site plan and the massing of the buildings have been revealed. The materials, colors, and window systems are as yet unannounced, though it is reasonable to assume that Trump and Jahn will choose bold and sleek materials to reflect into the Hudson River. This may well be a shimmering city by the river.

The first three 76-story towers marching south from 72nd Street to the center of the site are drawn with varied geometric tops, arcaded bases, and setbacks. The central 150-story tower rises 1,670 feet with a spire and antenna reaching 1,910 feet. The tower is triangular in plan and not unlike the Trump/Jahn proposal for the Columbus Circle competition. This tower also has an arcaded base and setbacks rising to a truncated triangle below the spire. The first 50 stories are slated for commercial use; the next 100 are for apartments. It is an aggressive tower, modern and sleek as it soars to its antenna.

The southern three apartment buildings have stepped tops with flat roofs, but are otherwise similar to the northern three buildings. On the southeastern corner of the site stands the 65-story office building. According to the Trump Organization the towers "will be surrounded by lavishly landscaped plazas." The proposal also calls for a park to run along the western edge of the site, an attempt to mirror Riverside Park to the north.

The vacant Penn Central Railroad yards are isolated from the west side; Television City makes no attempt to change this relationship. The single file of towers is an abstraction of a city and has little to do with either the scale or the street life of the West side.

*continued on page 16*



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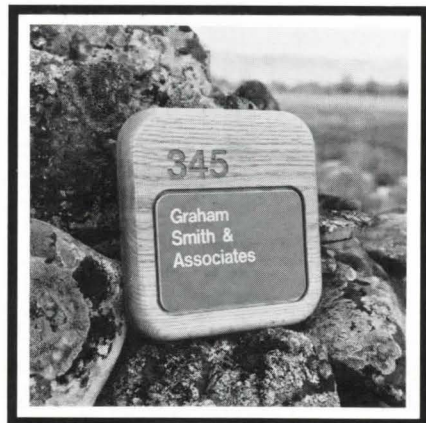
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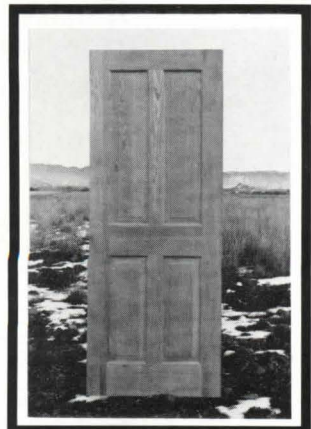
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## INDIRA GANDHI NATIONAL CENTRE FOR ARTS INTERNATIONAL COMPETITION

Government of India has announced an international architectural design competition for the proposed Indira Gandhi National Centre for Arts in New Delhi. The centre is to be located at a site on the central vista from cross-section of Janpath and Dr. Rajendra Prasad Road and Man Singh Road. The site is approximately 10 hectares. The Indira Gandhi National Centre for Arts complex will have five buildings comprising of

- (I) The Kala Nidhi Division for Information System and Data Bank for Arts and Humanities,
- (II) The Kala Kosha Division for Research Studies and Publication Projects of Encyclopaedias of Art and Reference Works,
- (III) The Janpada Sampada for Folk and Tribal Arts,
- (IV) The Arts Projection complex suitable for performing visual, literary arts with multimedia projection facilities called Kala Darshan, and
- (V) The Administrative building.

The envisaged built-up area is approximately 1000,000 square meters. The design should reflect the integration of the arts. It should also suitably reflect both Asian artistic traditions and modern manifestations.

Registration for the competition will commence on 26th January, 1986 and final day for submission of design is 15th September, 1986. All qualified architects may register for the competition on payment of a registration fee of Rs. 500/—for architects, residents in India, or US Dollars 200 for foreign architects. Request for registration for the competition together with photo copy of the architect's registration entitling him to practise in his country should be sent to Shri Ranjit Sabikhi, Professional Adviser, IGNCIA International Design Competition Secretariat, Department of Arts, Vigyan Bhavan Annexe, New Delhi-110011 by registered post. Enquiries regarding registration may also be made at the same address. Registration request should be accompanied by the fee payable by bank draft drawn in the name of Director, Indira Gandhi National Centre for Arts, New Delhi. Architects in India are advised to submit separate copy of their registration with the Council of Architects.

The International Jury for the competition consists of Mr. Fumihiko Maki, Mr. James Stirling, Mr. B.V. Doshi, Mr. A.P. Kanvinde, Mrs. Pupul Jayakar, Dr. (Mrs.) Kapila Vatsyayan and a representative of the International Union of Architects. There will be three prizes: the first prize carrying an award of Rupees 1000,000, the second prize Rupees 500,000 and the third prize Rupees 300,000.

### Cities from page 16

While it is a welcome idea to connect this slice of the city to the river, one wonders what kind of park can exist in the shadow of the world's tallest building, not to mention in the shadows cast by its six 76-story neighbors.

The proposal calls for two streets running north/south on the eastern and western edges of the site, but the activity is clearly not meant to happen on the streets. Rather, the plan looks inward to the shopping mall, an extravaganza of waterfalls and atriums, and to the television studios. Housing studios on this huge site makes a great deal of sense. Certainly Manhattan does not have this much open space to offer anywhere else. ABC and CBS both have production facilities nearby, and Trump may well lure one of the networks into his city. His schedule called for the filing of the Uniform Land Use Review Procedure in January 1986. Community Board 7 expects to begin hearings on the proposal in April. If the preliminary meeting is any indication, Trump may expect a long battle with the west-side citizens who did not seem anxious to have 20,000 new neighbors.

The site of the Old Madison Square Garden, on Eighth Avenue between 49th and 50th Streets, is the last full block of vacant land in midtown Manhattan, currently a parking lot. Here will be built a multiuse development that, in contrast with Television City, makes every effort to be part of the city.

Centerpiece of the project (whose developers include the Zeckendorf Co., World Wide Realty, and Arthur G. Cohen Properties) will be a 45-story tower by David Childs of Skidmore, Owings & Merrill/New York. This office building,

*Below, SOM scheme for the Old Madison Square Garden site; right, current view.*



Jack Horner

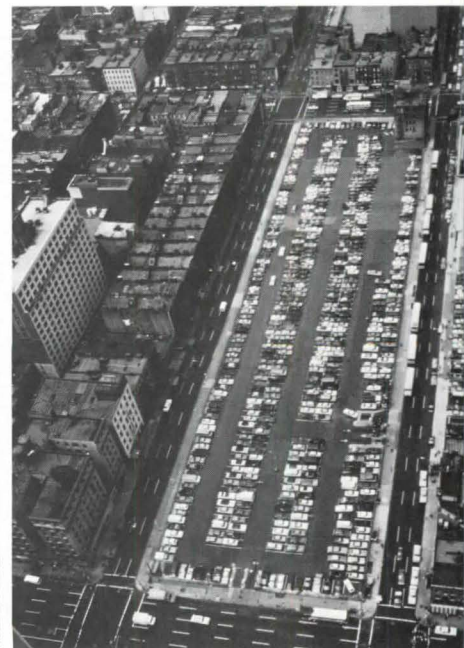
while not imitative, reflects the best of New York's early skyscrapers. It has a lively base from which the tower rises toward a copper cone topped by a crystal lantern. In the base is an elliptical shopping arcade, which opens to 50th Street and provides an internal connection between the four monumental entrances of the building. The curved entrances are flanked by 35-foot columns and marked by large ornamental clocks.

The complex will include 650 apartments. Half of them will be in a residential tower; the other half will be in low-rise buildings that form a U shape on 49th and 50th Streets and Ninth Avenue (architect, Frank Williams & Associates) modulating the development's scale to that of the neighborhood. The inside of the U is a courtyard for the apartment dwellers. The form of the apartment tower echoes that of the office building.

Between the office building and the apartments is the plaza, covering nearly 29,000 square feet. The plaza will have a large fountain, two pavilions for food service, seating, and a stage area. There is an ambitious landscape plan calling for 60 trees. A new north-south street will run at its eastern edge. Underneath the plaza is space for a major movie theater complex.

The development also calls for the improvement of the 50th Street station of the 8th Avenue IND line. The entrance to the station will be moved into the office building. A niche carved into two of the corners of the building will allow natural light to reach both platform levels. The project as a whole should be a fine addition to midtown. It may in a few years find itself to be as lively a place as Rockefeller Center. COURTY ANDREWS

*Ms. Andrews is a freelance writer in New York City. News continued on page 2.*





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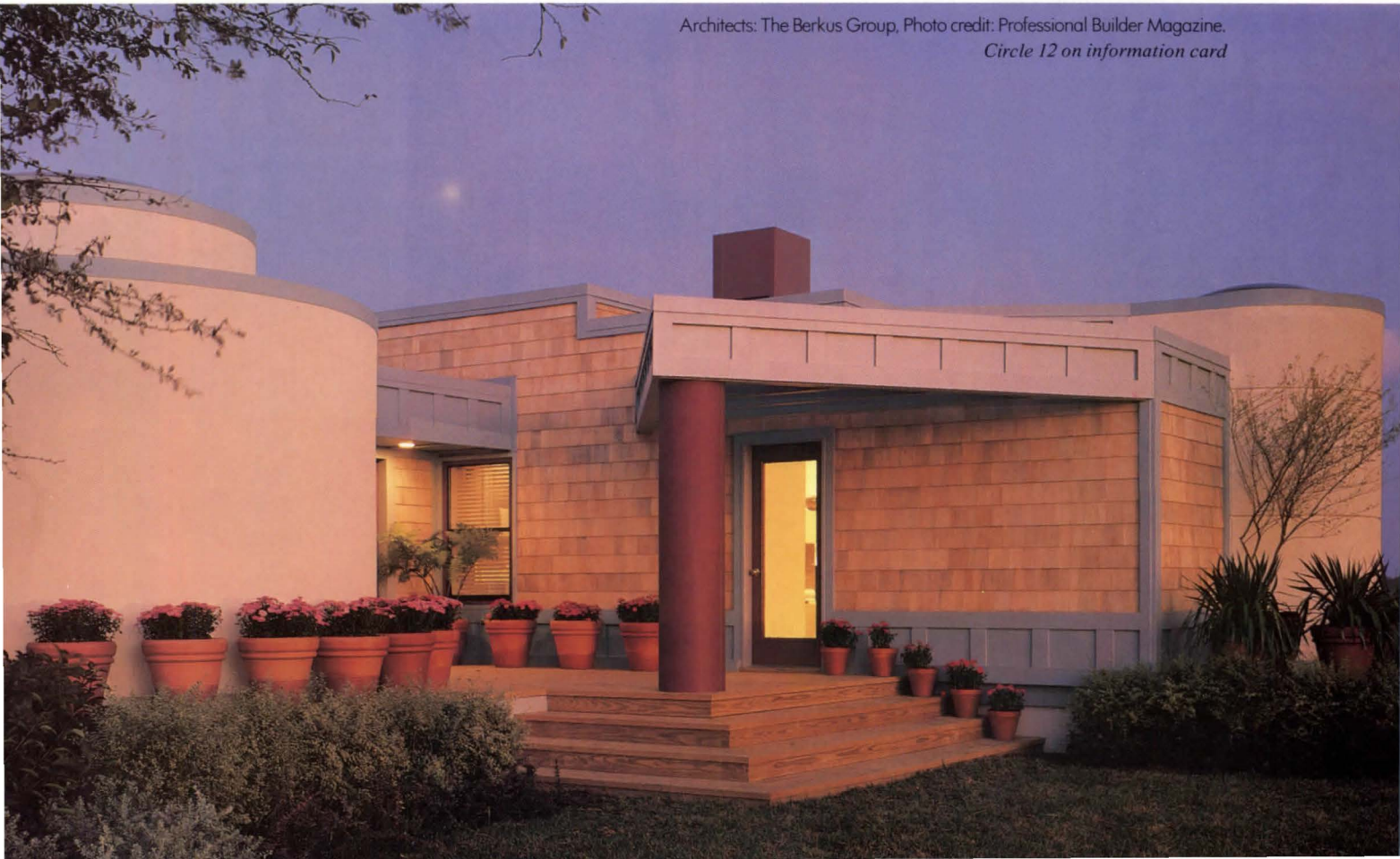
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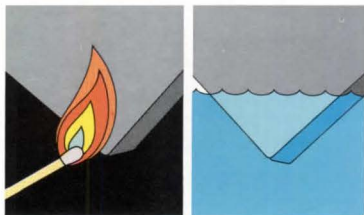
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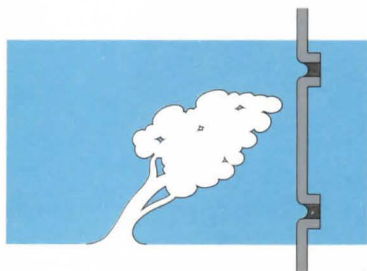
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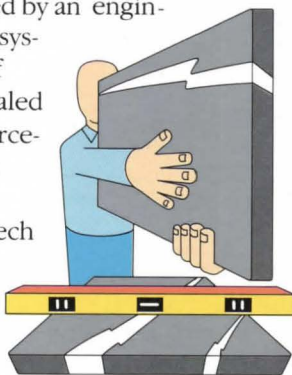
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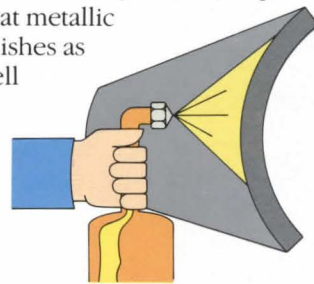
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## THECSGROUP

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# Castle Turns to Towering Clocks



Wendell Castle of wood crafts and furniture fame has turned to a new form: oversized, floor-standing clocks. Thirteen of the clocks, made of exotic woods accented with bright metals and mother-of-pearl, are on exhibit at Washington, D.C.'s Rewick Gallery (part of the Smithsonian's National Museum of American Art). All are of recent execution, and each, according to the gallery, took more than 1,000 hours to produce.

As the examples shown here indicate, some are sculptural, some mainly decorative, and some strikingly architectural. They range from elegance and power to whimsy and sheer eccentricity. On these pages:

1. The burly "Arch," one of the most architectural in character, standing nearly seven feet—typical height of the Castle clocks.

2. The swirling "Magician's Birthday," made of two kinds of ebony and ebonized cherry, its metal parts of gold-plate brass.

3. The stately "Bird," made of four woods with birds' heads at its base and black cherry birds seemingly fluttering around its top.

4. The somewhat postmodern "Sun God," another of the more architectural constructions, incorporating tulipwood, purpleheart, rosewood, and gold leaf.

5. The somewhat ghostly "Dr. Caligari," with a veneer of curly cherry, one of the exhibition's more powerful presences.

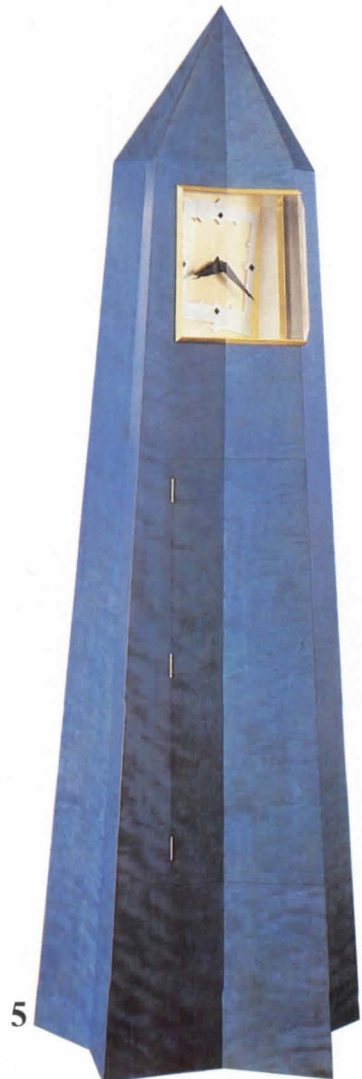
DONALD CANTY, HON. AIA



3



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# ARCHITECTURE

**I**n this issue we introduce the new Heritage section, which will be published regularly but on no set schedule. As announced last October, the section will deal 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.”

Heritage joins the Interiors section introduced last month and Kaleidoscope, from which Heritage draws its format. The three share a single basic purpose: to enable us to get an ever wider range of work into the magazine.

We are pleased and honored to present the work of major architects as often as we have come to do. But we also make a continuing and energetic effort to present the work of others not so well known. And we strive to ensure a wide geographical spread in what is published. The three sections cited above abet these efforts.

As we also said in October’s announcement, submissions for them and the magazine generally always are welcome. *D.C.*

# Firm of the Year: Esherick, Homsey, Dodge & Davis

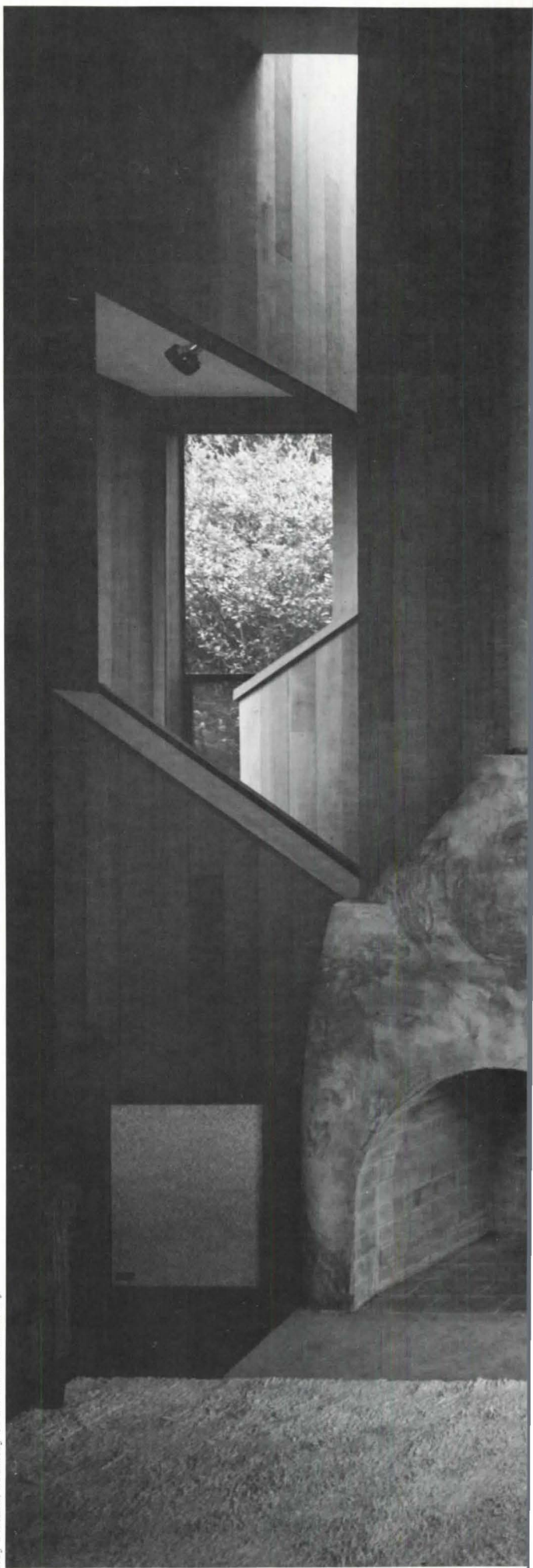
*Bay regionalists who put stock in ideas rather than style. By Michael J. Crosbie*

The work is quiet. In an oeuvre spanning nearly 50 years, each building takes its place in an evolving architecture that gradually becomes almost invisible—buildings that politely direct your attention to the life within them or the landscape beyond their walls. It's an architecture that values directness over obliqueness, mood over memorable image, structural integrity over structural expression, the ordinary over a contrived extraordinariness. The work is that of this year's AIA firm award winner, Esherick, Homsey, Dodge & Davis of San Francisco, whose principals in many ways reflect the qualities of their architecture.

The firm started in 1946 with Joseph Esherick, FAIA, a Philadelphia native who, while studying architecture at the University of Pennsylvania during the Depression, worked with sculptors (including his uncle, Wharton Esherick). After graduating in 1937 Esherick was employed by George Howe, and a year later arrived in the Bay Area and apprenticed with architects Walter Steilberg and Gardner Dailey. After service in the Navy during World War II, Esherick opened his own office. His partners are all graduates of the University of California at Berkeley and are native (or near-native) Californians. George Homsey, FAIA, joined the firm in 1952; Peter Dodge, FAIA, in 1959; and Charles Davis, AIA, in 1962.

All four architects, in one way or another, owe their association with each other to Berkeley. In 1952 Esherick was asked to fill in temporarily as a teacher for Vernon DeMars, FAIA (who later would join Esherick, Donald Hardison, FAIA, and Donald Olsen, FAIA, to design the college of environmental design's Wurster hall). DeMars was to be out of the country for about eight weeks, Esherick remembers, "so I went out there to fill in for Vernon, to give one design problem, and I never left." Esherick retired from Berkeley last year, serving as architecture department chairman from 1977 to 1981, and each of the other three partners has taught there. Teaching, in fact, is an ingredient in the work of the firm, say the partners. "We get a lot of beginning people from Berkeley," says Esherick,

*Right, interior of the Cary house of 1961, located in Mill Valley, Calif., whose skylit staircase at far left appears on the cover. Both wall and fireplace finishes are rough in texture, coming alive in detail as natural light washes over them from windows strategically placed to frame views to the northwest.*



Roy Flamm, courtesy of the Bancroft Library



“and we’ve always prided ourselves in being a teaching office. I suspect that one of the things people like about coming here is the opportunity to learn more.” This happens in the cross fertilization of ideas, nosing around over each other’s drawing boards. “There’s something of a serendipity in working together,” says Dodge. “The work that comes out is strengthened by our interaction, and it’s better than any one of us might do by ourselves.”

Sharing information and experience also extends outside the office, with some of the “graduates” of the firm. “There’s an active alumni of people who have gone through here,” explains Davis, “and we maintain contact with them.” Often this takes the form of swapping advice over the phone with architects who have run up against a problem. “Most of them are perfectly willing to call us up and ask how we’d deal with it,” says Esherick. “A corollary to that is that we’re not afraid to ask questions ourselves.” Curiosity about how things work, culling through the latest building science research, talking to experts in fields related to architecture, or testing their designs in environmental simulation are ways in which the firm asks questions.

Asking questions, in fact, is the approach to design. Not long after he started practicing, Esherick realized that collecting information about a project, designing in a back room, and then emerging to present a set of drawings limited the rapport between him and his client. Often the drawings created a barrier between the two—the client attacking the drawings, the architect defending them. Esherick developed a more open approach. Meetings with clients would be conducted over blank sheets of paper. As they talked, at times casually about why the client wanted to build in the first place and what the point of the building would be, Esherick would sketch, revealing the form and character the project might take based on the client’s impressions. No drawings would be done between meetings and at the next more drawings would come forth. Sooner or later these sketches would reach a critical mass. “The ideas pile up,” Esherick likes to explain, “and the form emerges.”

This method of design continues to guide the firm’s work. “The ideas that were developed by Joe over the years are the basic, underlying principles of this office,” says Davis, “like bed-rock. We all do it slightly differently, but the emphasis is always on two things: what is the client trying to get at, what is the problem; and maintaining a clean slate, not bringing a lot of preconceptions about what it’s going to be. It’s a process oriented toward direct communication between the client and the architect, probing for information and detail.” Adds Dodge: “We’ve all learned how to draw upside down.”

The point of all this questioning, drawing the client out, and then brooding over the answers is to arrive at a solution that matches the client’s notion of what the building might be. Often, as Davis points out, clients haven’t the slightest idea about what they want. “They’ve got some notion, but it’s our job to take it, guide it, mold it to within what they want.”

The results are buildings that have a straightforward character, which are not complex for the sake of complexity, which respond as directly as possible to the issues of site, function, resources. “How would a farmer do it?” was a question that

*Right, top and bottom, the Metcalf house of 1948, Lake Tahoe, Calif., and exterior of the Cary house. The former represents the generative elements of the Bay Area style, notably in the use of natural, rustic materials as in the barked tree columns. In the context of the firm’s work, Metcalf is an example of the controlled containment of spaces within an overriding volume as a way to give the building order. The Cary house, on the other hand, shows a freeing up of the exterior form, one that is shaped by the spaces, which are expressed outside. It represents a direction in the firm’s work of allowing the building to be fully responsive to its surroundings by extending it out into the landscape.*



Photographs by Roy Flamm, courtesy of the Bancroft Library

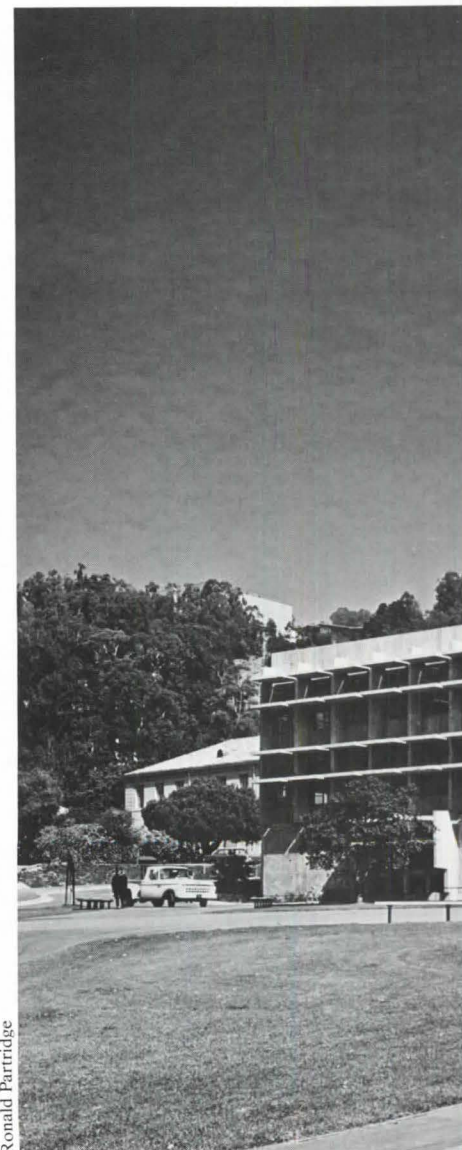
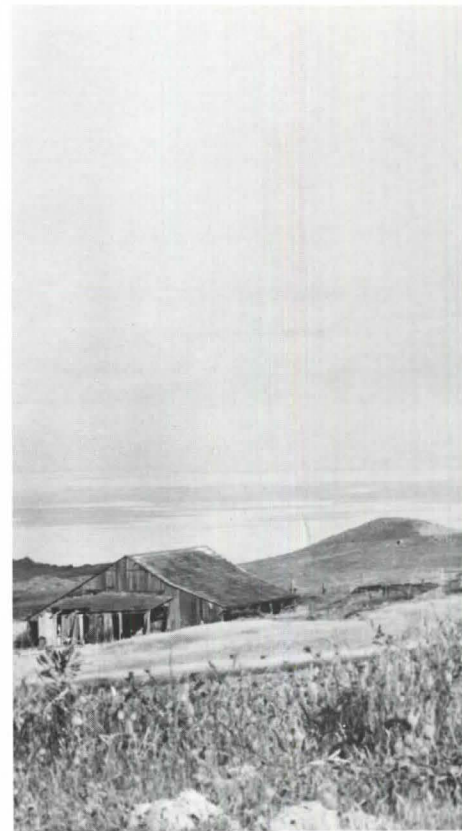


Wharton Esherick urged his nephew to ask of each problem. "There's a real healthy respect here for treating the problem in the most direct way and not trying to camouflage it," says Davis. Dodge characterizes it as a "relentless commitment to reality." It's for this reason, plus the absence of a client, Homsey conjectures, that the firm does not usually do well in competitions. "We don't have the opportunity to talk to somebody about what it is, and our habit is not to put our image of what it is before the client's. We don't feel comfortable in trying to set the image of something and then working toward it. Our habit is to understand what it is and then start putting something together that responds to that."

Delving into projects in such depth is time-consuming, and occasionally clients are frustrated with the process. The best clients are those with a capacity for self-reflection about the nature of their lives or organizations. "They're patient as hell," says Esherick, "and they're willing to spend time in dealing with the issues." Since the firm tries to approach each problem with a clean slate, it attracts clients with unconventional problems (as with the Cannery in San Francisco or the Deer Valley Resort in Park City, Utah) that require unconditioned responses. "Corporate guys who want cookie-cutter office buildings don't walk in our door," says Dodge.

The work, of course, is not simply the result of solving problems or meeting the client's expectations. Those are points of departure that are then filtered through the architects' impressions of the building as a product of human craft and how it responds to the history and life of a special place. The partners bring to design an appreciation of building, each having worked in the building trades. Esherick worked with his uncle as a cabinetmaker; Homsey and Davis each have constructed houses on their own. Dodge sees the knowledge of how things go together as tempering the design process. "We're informed

*Right, top and bottom, the Sea Ranch demonstration houses and general store of 1965 in Sonoma County, Calif., and the University of California at Berkeley's Wurster hall of 1964. Where the former represents a high point in the evolution of the Bay Area style, the latter, designed by a team on which Esherick was a member, is, for the firm, uncharacteristically harsh in its brutalist use of exposed concrete and other raw materials. Below, the McPhee university union of 1970 at California Polytechnic University, one of the many vibrant, inventive uses of color in the firm's work.*



George Homsey, FAIA

Ronald Partridge



by the mechanics in the field," he explains, "and when we have problems we call up the mechanics or the suppliers and ask, 'how does this work?' We try to find out how the mechanic would do the job to obtain the result that we want." There are other influences: Esherick has rebuilt boats and race cars, and while a student worked as an anatomical draftsman. "I had my own cadavers to tend, and I learned more about structure and the interrelationships of function and form than any other way I can conceive." Esherick adds that building brings an understanding of general principles. "You ought to be able to master a craft so that you can go beyond it; be able to talk to the craftsman and understand what his problem is. You don't want to make his task an onerous one, but you don't want to make it so dumb that he's bored."

The use of architectural ordering devices has been evolutionary in the firm's work, starting in the late 1940s with an overriding exterior form—as in the Metcalf house in Lake Tahoe, Calif.—containing densely packed volumes of space. In the late '50s, modular design was incorporated to give these spaces another level of order, as evidenced in the Kibby house in Sacramento. The tyranny of the module physically bound the architecture, however, and in the next phase volumes became differentiated, left to stand on their own, poking through the building's envelope where they needed to. The McIntyre house in Hillsborough, Calif., the Cary house in Mill Valley, Calif., and the McLeod house in Belvedere, Calif., represent an attempt to widen the ordering system. "We began to realize that there were more interesting and important ordering principles than just the modular frame," Esherick explains. Order could be derived from what he terms three "landscapes": the environmental and physical landscape—the vegetation and surrounding buildings; the diurnal landscape—the passage of the sun and the seasons; and the social and cultural landscape—the history of a place and its role in the lives of the people who would use the building.

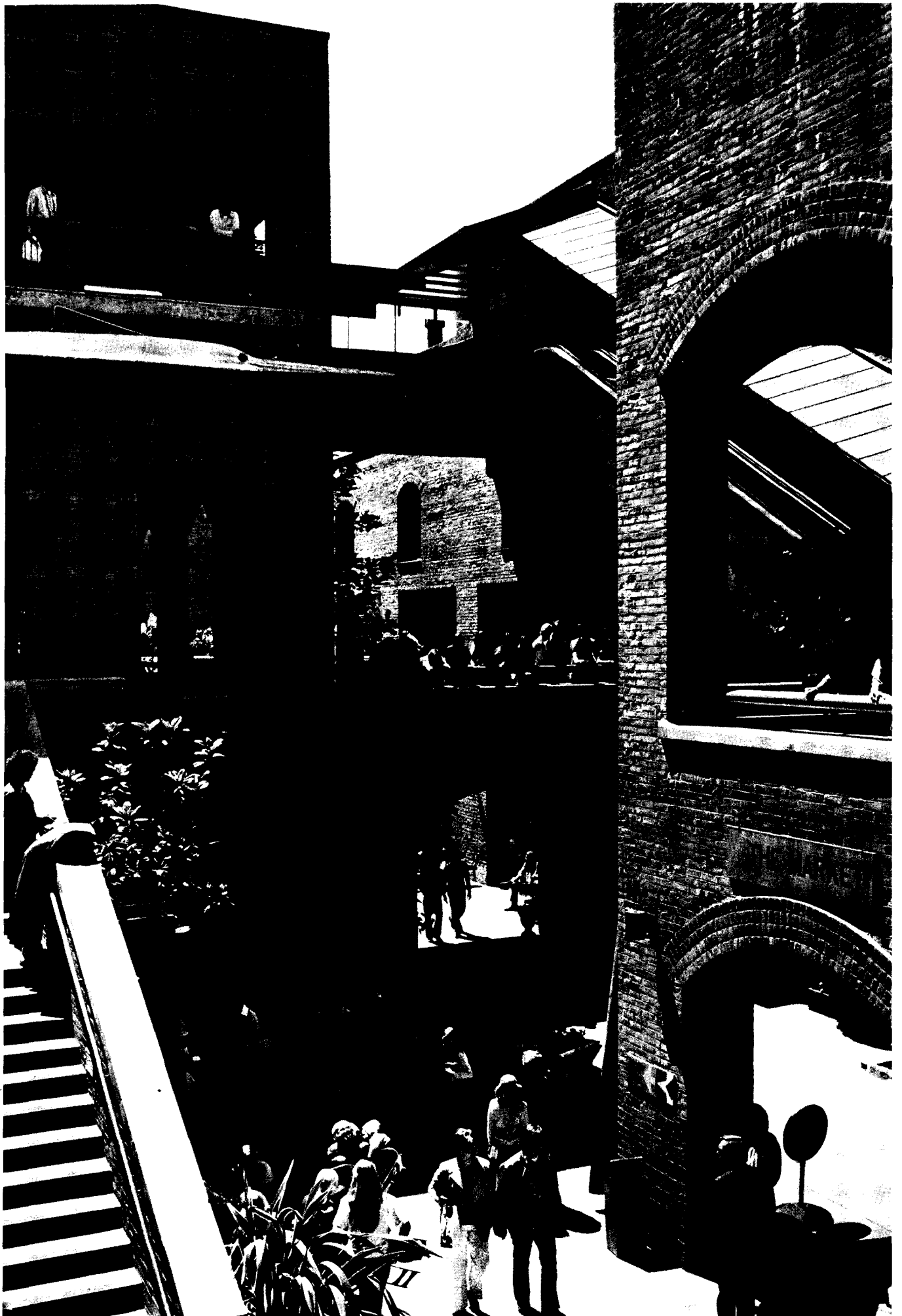
Thus, the buildings evolved to become less objects in themselves. They are like frames for the life that dwells within, notations on the culture that shapes the frame—"anti-material and anti-focal," as Esherick describes them. They rely less on architectural form to impress and more on a configuration of space, light, and materials to encourage attention to activities inside and outside the building—the Cannery and, more recently, the Monterey Bay Aquarium are refinements of the theme. Both are so well integrated with the context that they in effect disappear, receding as they become stage sets for everyday life. "The building is part of something larger and quite seamless," Esherick has written about the work, "so that what one wants to preserve is the logic of its context, wherein the building itself plays a supporting role."

Esherick has called this architecture "ordinary," a word he dislikes almost as much as "vernacular." ("Background" isn't right either.) "I don't like words that get fancy," he says. "You ought to be able to speak a language that works, and while you always adjust the language according to the person you're speaking to, at the same time I like to keep it simple." That's Esherick describing the firm's work, buildings like the Garfield School

*Across page, the Cannery of 1966 in San Francisco, one of the first adaptive use projects in the country and to date probably the best. Weaving new construction with the old cannery's refurbished brick walls, the project's theme is the movement of people through myriad levels, with arched openings framing views of the water, other visitors, and merchandise. Above, the Hermitage condominiums of 1979 sit atop San Francisco's Russian Hill. One of the firm's many residential projects in the city that take their cues from bay windowed row houses, the building's fenestration and materials reflect its historic neighborhood, populated with houses by Willis Polk and Julia Morgan. Right, Garfield Elementary School of 1979 on San Francisco's Telegraph Hill, which uses color and massing to blend into the neighborhood context.*







Peter Dodge, FAIA

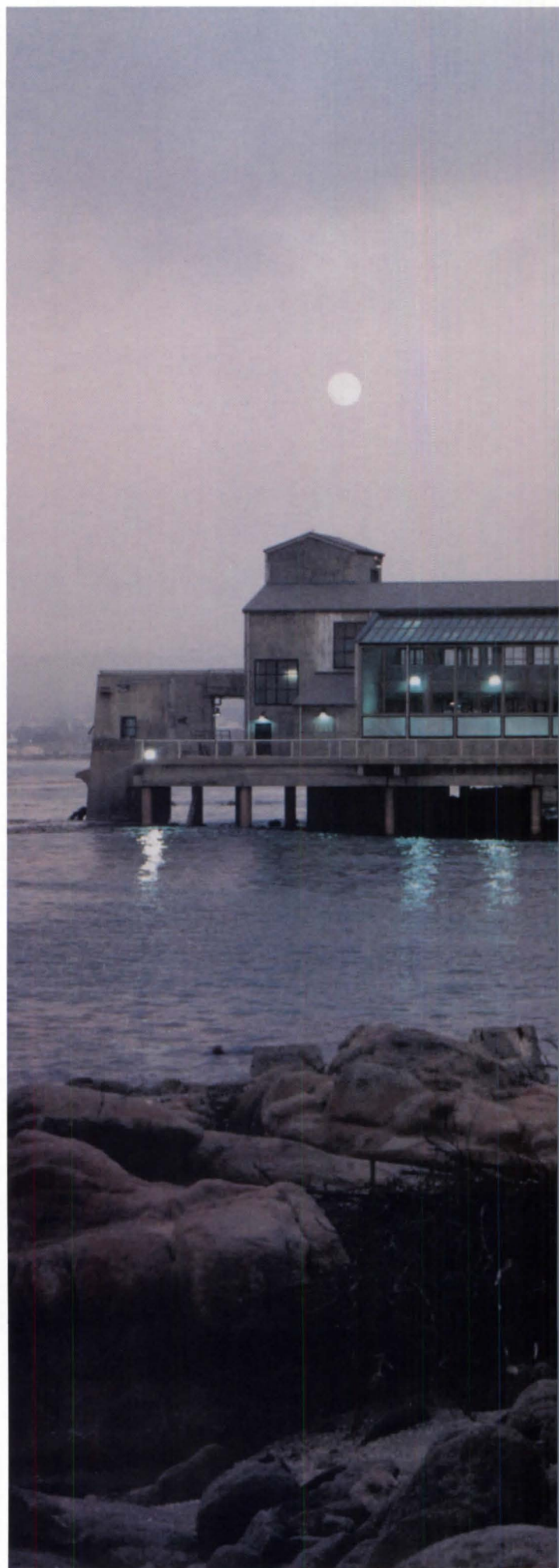
on San Francisco's Telegraph Hill, which includes in its vocabulary the massing of nearby apartment houses and old school building details such as white sash windows, ochre and orange walls, and a rusticated entry, making the school an intelligible part of the neighborhood, a building that, in Esherick's words, you don't "have to be an architectural historian to understand." Regard for the ordinary was the signature of James Joyce, one of Esherick's heroes, who had a well-tuned ear for the common banter of the Irish and took it to extraordinary heights. "We don't have sessions here where we have readings from *Finnegans Wake*," says Esherick, "but the ideas are there."

The firm's work has also been described as "regional," a part of the Bay Area style, but it is more akin to the sympathies of some of the Bay Area's architects than it is to regional imagery. The work is varied, each project taking on the characteristics of the place, be it San Francisco, Hawaii, Alaska, Portugal, or Egypt. "My contention is that the Bay Area tradition is a construct, not a formal tradition at all," says Esherick. "If you look at the work of Bernard Maybeck, Albert Schweinfurth, Ernest Coxhead, and Willis Polk, it isn't always the same. These people were trying to deal with local, environmental problems, to get a fit with the landscape and the social views and habits."

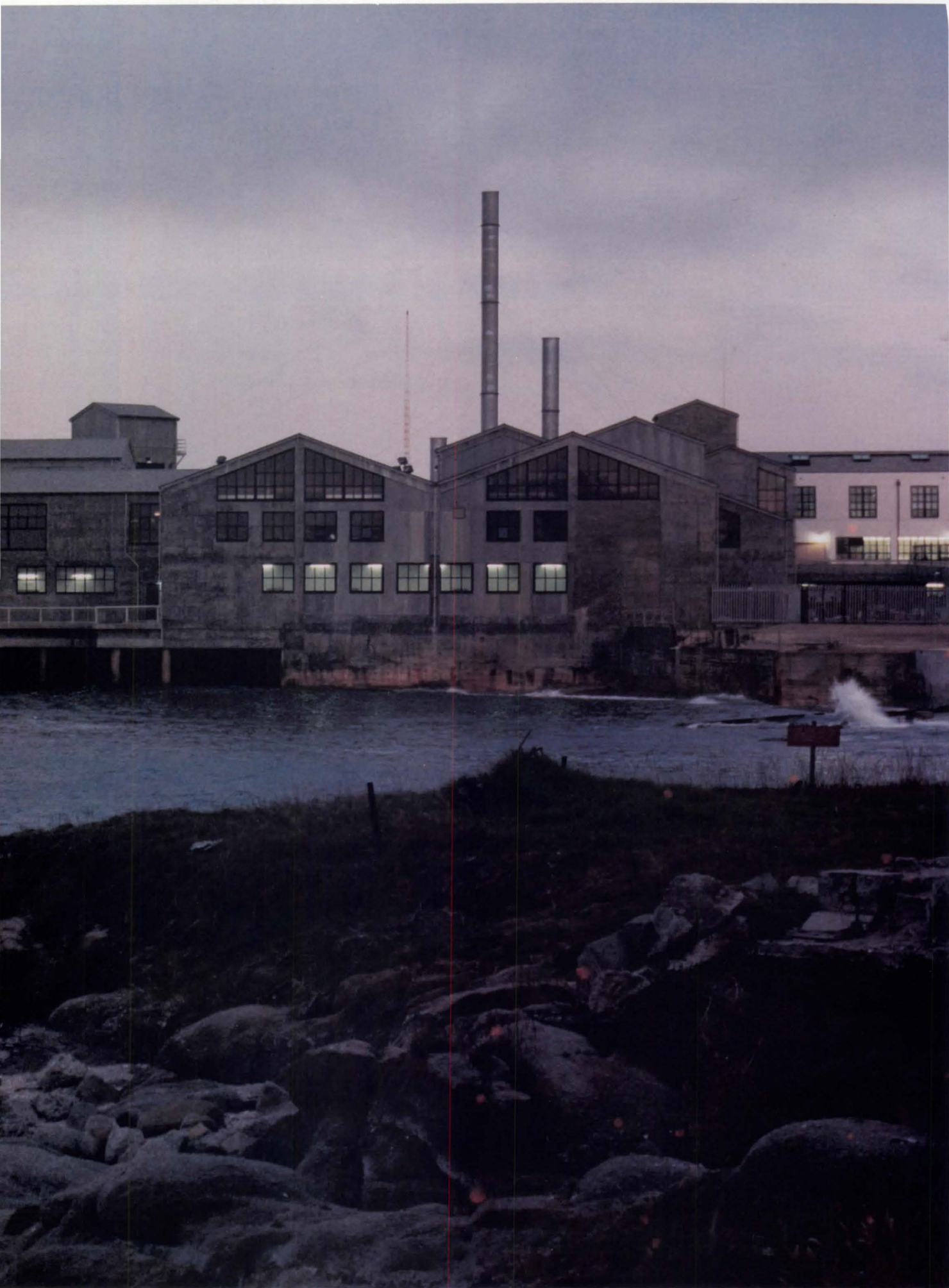
To appraise the firm's work as stylistic artifacts, removed from their contexts and the issues and processes involved in their design, is to misunderstand it. The point became uncomfortably clear to Esherick after completing a cluster of demonstration houses at the Sea Ranch. During his visit to an architecture school in Moscow, he says, "the students were showing me their projects, and we came to these beautiful drawings that were done by two North Vietnamese students. Here was this whole mass of Sea Ranch buildings in the North Vietnamese jungle, on a hillside, and I thought, 'Oh, shit.' There are Sea Ranch houses in Fresno," he continues, "and it's really discouraging."

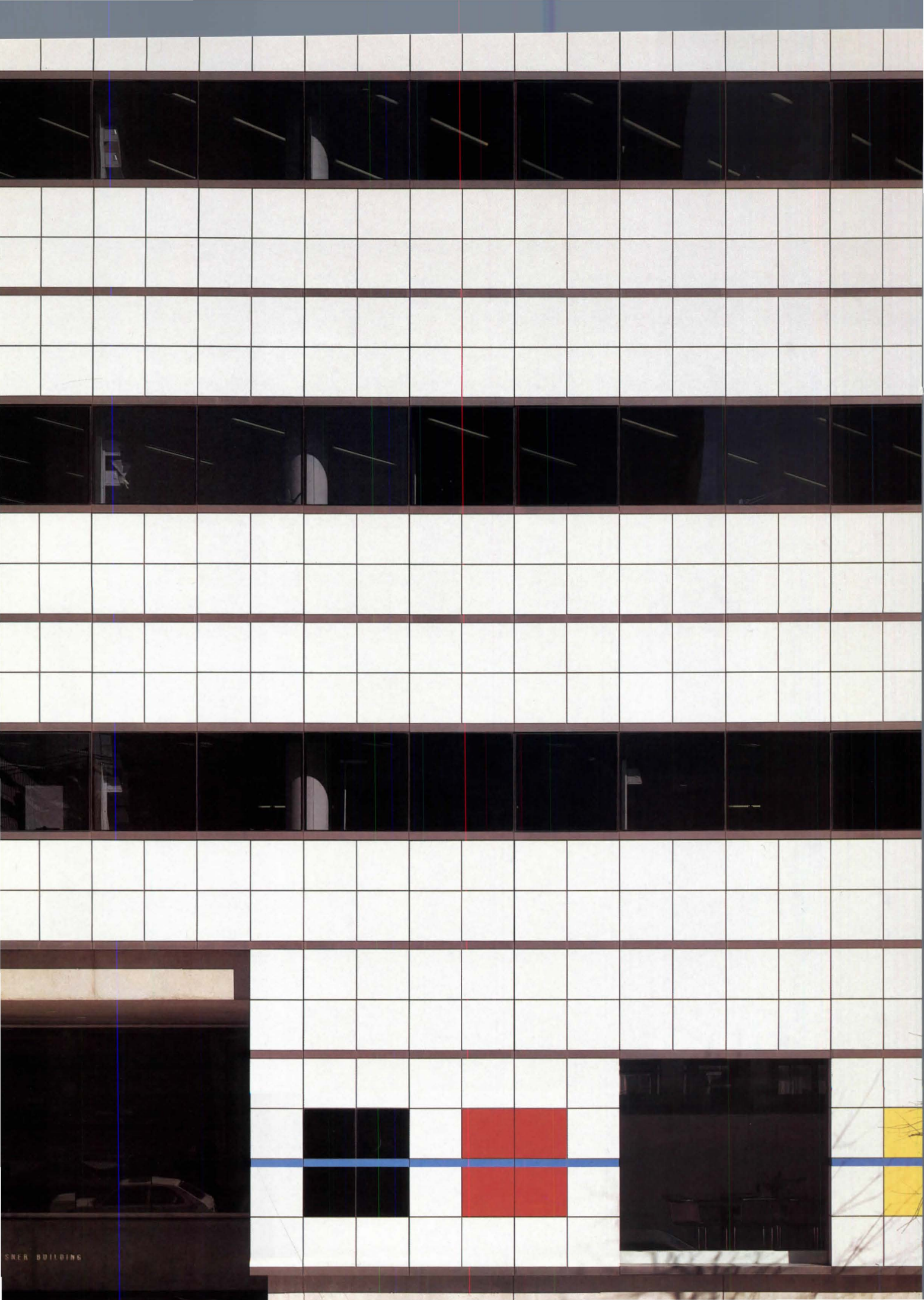
When the partners talk about their work, they are characteristically modest about it, almost to the point of deflecting attention to it. "I don't think the buildings, as such, are very important in themselves," Esherick sums up regarding the firm's work. "They have an obvious importance in that they keep the rain out and they function, but the worst thing in the world would be for people to look at the buildings in some sort of stylistic way. If there's anything important about the work, it's the ideas, and how it got that way." □

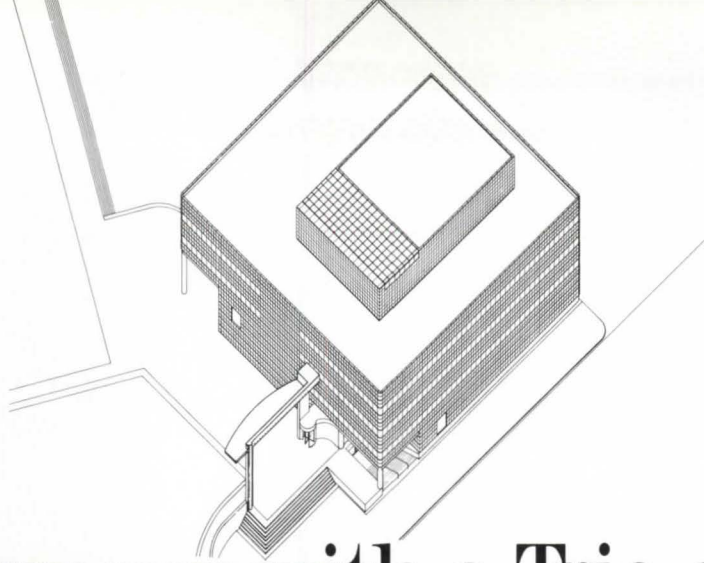
*Below, Deer Valley Resort of 1981 in Park City, Utah, is a variation on the rusticated theme of Bay Area architecture, with generous sloping roofs that echo the landscape. The resort appears to be a collection of buildings that have naturally evolved over time, a quality of the Monterey Bay Aquarium (right), which combines new construction with old. Unlike most facilities of this type, the aquarium has no predetermined spatial sequence; visitors wander casually where they may. Similarly, the building appears to have gathered itself together informally.*



© Peter Aaron/ESTO







# Pei in Harmony with a Trio of Artists

*On a building at a key juncture in the MIT campus. By Robert Campbell*

The Weisner Building at the Massachusetts Institute of Technology doesn't come off particularly strongly as a work of architecture, but it is nevertheless of great interest because of the involvement of three nationally known artists in its design.

Normally, MIT applies a standard 1-percent-for-art policy at the end of an architectural project, placing a mural or sculpture only after the building is finished. This time, though, Kathy Halbreich, MIT's arts coordinator, persuaded architect I.M. Pei and Partners to collaborate on the actual fabric of the architecture and landscape with three artists: Kenneth Noland, the well-known abstract colorist painter; Scott Burton, an artist who specializes in furniture-as-sculpture; and Richard Fleischner, a creator of landscape and site works. It is their contributions that make the Weisner significant, both as place and precedent.

The artists were not asked to collaborate on the building part that came onto the scene when the schematic design was already complete. Originally there were six; James Turrell, Alan Shields, and Dan Flavin dropped out at an early stage, all for different reasons. The six were chosen by Halbreich in consultation with I.M. Pei, FAIA, and with some of the building's sponsors.

By consensus, each artist was assigned a different part of the

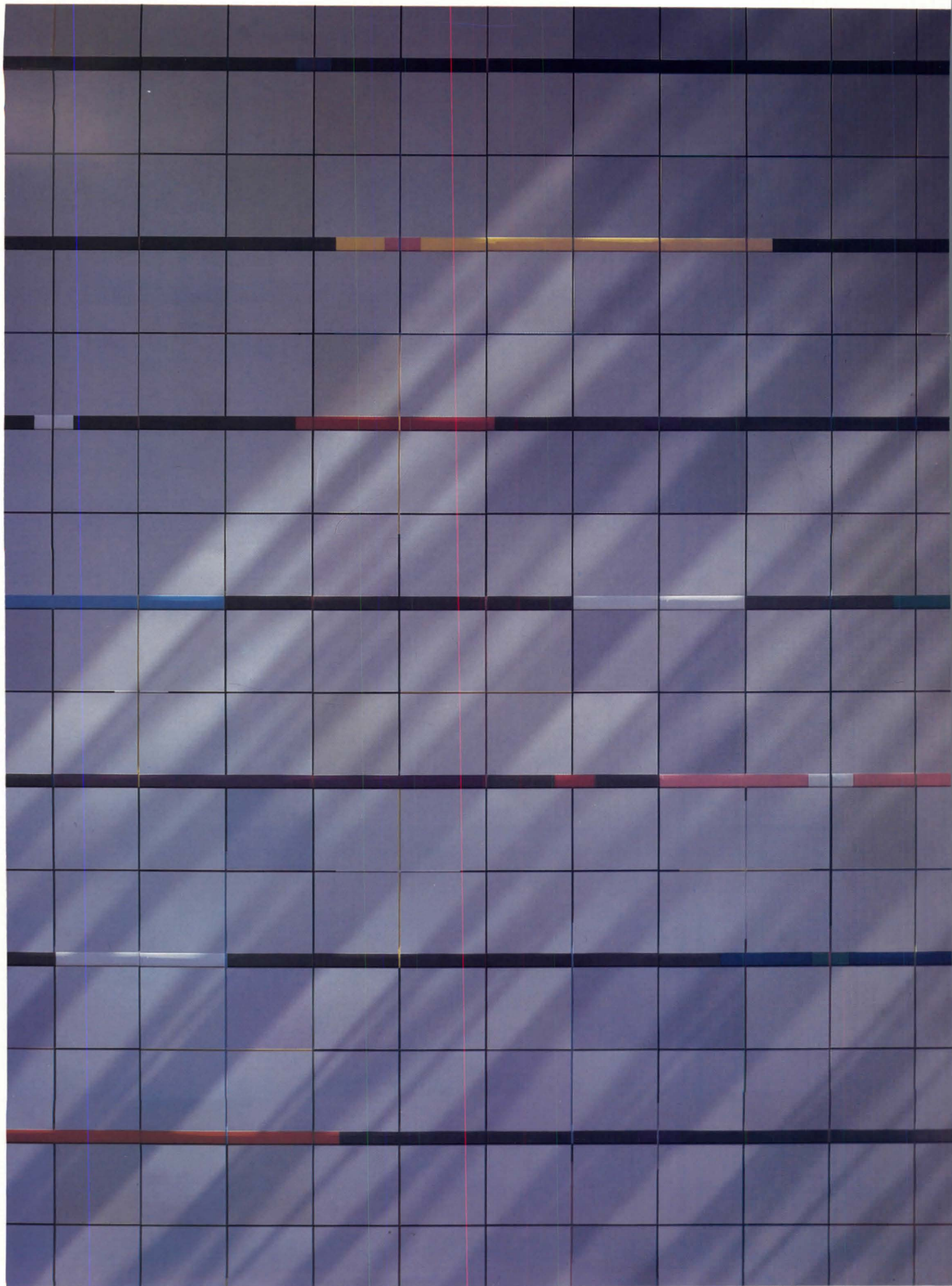
building based on his field of interest. Noland got the atrium wall; Fleischner did the landscape; Burton designed seating for the atrium. Both Noland and Fleischner proceeded pretty much independently of the architect; Burton collaborated much more intensely, with many hands-on design sessions at the Pei office in New York City. All three artists speak with warm respect of the support they received from Pei.

Noland's work is probably the most successful. He creates a system of intensely colored horizontal and vertical lines, painted into the joints between the metal panels that wall the building's four-story atrium. Frequent color changes along each line suggest the movement of electrical impulses. Some of the lines project forward from the joints in the form of splines. Outside the building, Noland provides color in the form of a blue strip at the base of part of the metal wall and a series of three panels of yellow, red, and black near the main entrance.

Noland's color, like Pei's architecture, is fully modernist, and the two marry well. Unlike the colors of postmodernism, used for atmospheric, scenographic, or historicizing purposes, Noland's

*Below and across page, Weisner from west and detail of facade.*







*clockwise from left: detail of Noland's atrium wall; stair to gallery; Burton's railings and benches in atrium; Hayden gallery.*

entirely abstract. They constitute a self-contained work of art that is nevertheless integral with the architecture. Almost everyone, at every level of artistic sophistication, seems to like what Noland has done.

Burton's contribution is far more difficult and problematic. It consists of the design of the shape of the stairwell cutout on the main floor of the atrium, the railing beside it, two curving concrete benches in front of it, and another L-shaped granite bench on the lower level. Once Burton had made his design, Pei reshaped the balconies that overlook the atrium in response to Burton's curve.

Burton's art is intellectual, not sensual and intuitive like Noland's. His railings and benches are stark and uncomfortable, meant to be appreciated in the mind, where they inspire reflection and awareness of the nature of seating, movement, viewing, and centering in a public space. They make a histrionic, self-conscious event out of sitting and out of watching or being watched. The curving benches are best thought of as a shrine that focuses the atrium space and are more useful as a semiformal setting for tourist photos and tour orientations than places for casual sitting.

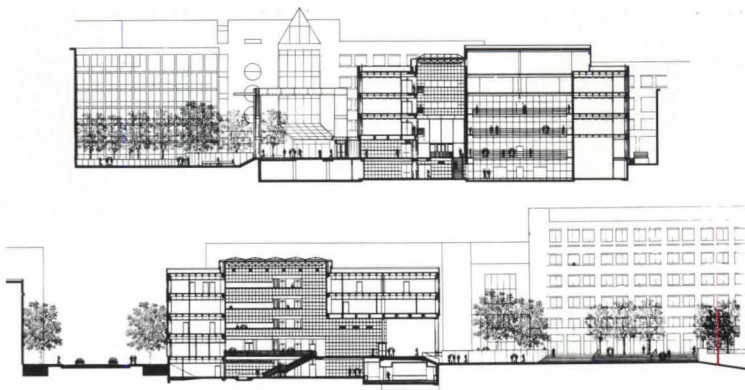
Fleischner, the most demanding and politically adept of the three artists, ended up with the largest project. He designed the entire two-acre courtyard around the Weisner, extending the way to Mitchell-Giurgola's health services building. The space is complex and shapeless, fronted by three very different buildings (the third a converted factory). Fleischner responds with an extremely elaborate design of many paving materials

and patterns, changes of level, trees, benches, and bollards. Much of the paving is granite in three shades, laid in chessboard patterns that collide at angles that reflect those of the two MIT grids, which meet here. The chessboards tend to transform ordinary pedestrians into purposeful movers and players, giving them a theatrical presence. But an overall weakness in scale, at least for me, makes the courtyard seem somewhat grandiose and empty. Perhaps when the trees grow bigger they will mitigate this effect.

Aside from the art, the Weisner Building, named for Jerome P. Weisner, former MIT president and now chairman of the institute's council for the arts, is a conventional object of the 1980s. If you looked at it and tried to guess what it was, you'd call it the home of a computer firm in a suburban office park. It's a slick, anonymous, corporate package. A skin of white metal panels, in a plaid graph-paper pattern like that of a ledger sheet, wraps tightly around the invisible contents. The tight skin is pierced only by dark slits and voids.

Perhaps the last thing you'd guess this closely wrapped, secretive building to be is an arts center. But that is, alas, its intended purpose. Even more paradoxically, the Weisner is based on a program that called for an open, interactive building, one that would encourage different arts to mix and would involve them with the public.

It is by no means the sole fault of I.M. Pei & Partners that the hoped-for open building turned into an enameled lockbox. For reasons of funding and politics, many of the proposed user groups dropped out, including a theater program, a film program, and the MIT center for advanced visual studies. What remained were two fundable but somewhat incompatible functions: offices of the committee on the visual arts and the



nationally known Hayden Gallery; and the media laboratory.

The media lab is in a part of the Weisner that is completely invisible to the public, hidden away in an area above and around a mysterious, windowless, black-painted three-story cube of space that occupies the exact center of the building. This cube is the experimental media theater, the unseen black heart of the building, a spatial analogy to the "black box" of invisible computer circuitry that is probably the nearest thing we have to a cultural symbol of divinity in our era. The cube within the larger Weisner Building is like a black box buried in a white one, intensifying the sense of secrecy. It will be home to the yet-to-be-imagined electronic light shows of the future.

If the media lab is the secret part of the Weisner, the more public parts are the atrium lobby and the Hayden Gallery. "Public" is something of a euphemism, however, since the presence of neither of these spaces, unfortunately, can be perceived from the outside.

The atrium, an abstract sculpture made of space, rises the full height of the building to a skylight at the top. It provides such internal focus and sense of public realm as the Weisner possesses, but has no real function. Balconies overlook it at each level. Otherwise, the walls are largely blank except for the Noland mural.

The Hayden Gallery, on the lowest level, is hard to find but is generously and beautifully proportioned and looks out through a large window at its own outdoor sculpture lawn. (A Boston firm, CBT, collaborated on the interiors.)

When you move to the exterior of the Weisner, you realize that its site is an extraordinary one within the MIT campus. The building is positioned on a sort of fault line that joins the old MIT campus (to the east) with the emerging new west campus. Both campuses are organized on orthogonal grids, but the two grids collide at an angle along the fault line. The Weisner, occupying the central point on this line, is thus a symbolic linchpin between the campuses.

Pei personally designed a large, idiosyncratically shaped con-

*Above, landscaping and benches by Fleischner, with Pei's gateway beyond; across page, collision of old and new campus grids.*

crete gateway next to the Weisner to dramatize the sense of linkage. The gate stands athwart a major pedestrian axis that runs from the entrance to the new health services building on the west to the main MIT dome on the east. Much foot traffic already passes through the gateway, and much more is expected as the west campus grows.

Old MIT is built either of limestone or of concrete toned to look like limestone, whereas the new west campus is mostly brick. Thus a question arose as to what material the Weisner should be. Pei's choice of white metal is a deliberate move to make the Weisner part of neither campus, but rather a special, autonomous link between them.

In hindsight, it seems clear that Pei should not have chosen this kind of skin, the natural esthetic of which leads to an architecture that looks hermetically sealed. Hermetic sealing, however elegantly detailed, was not the right response to this program or this site. Probably, too, the architects should have made the Weisner either more special or less so. As the only arts building in a university known for science, it could have been an exciting, enticing exclamation point with a message of uniqueness, even of insurrection. Either that, or the architects should have gone altogether the other way and made the Weisner merely one more link in the flexible, open-ended matrix of corridors that is the essential, brilliantly successful morphology of MIT. As it now stands, the Weisner is neither ordinary nor special, failing either to achieve a strong identity of its own or to adopt that of its context.

What makes Weisner exciting despite its drawbacks is its demonstration that artists and architects can learn from and be challenged by each other. As artists move, more and more, out of their studios and into the public arena, such collaborative projects as this one will become more common—in fact are already becoming so. Both art and architecture should gain. □



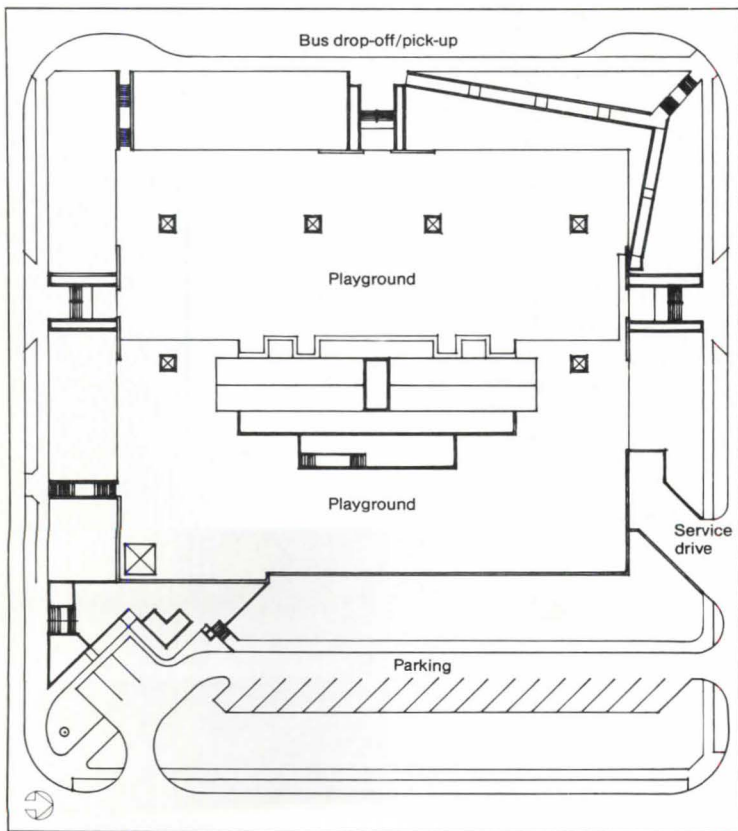


# School Peeks Out from a Bank of Earth

*Eugene Field Elementary in Oklahoma City, HTB Architects. By M.J.C.*



Photographs © Greg Hursley



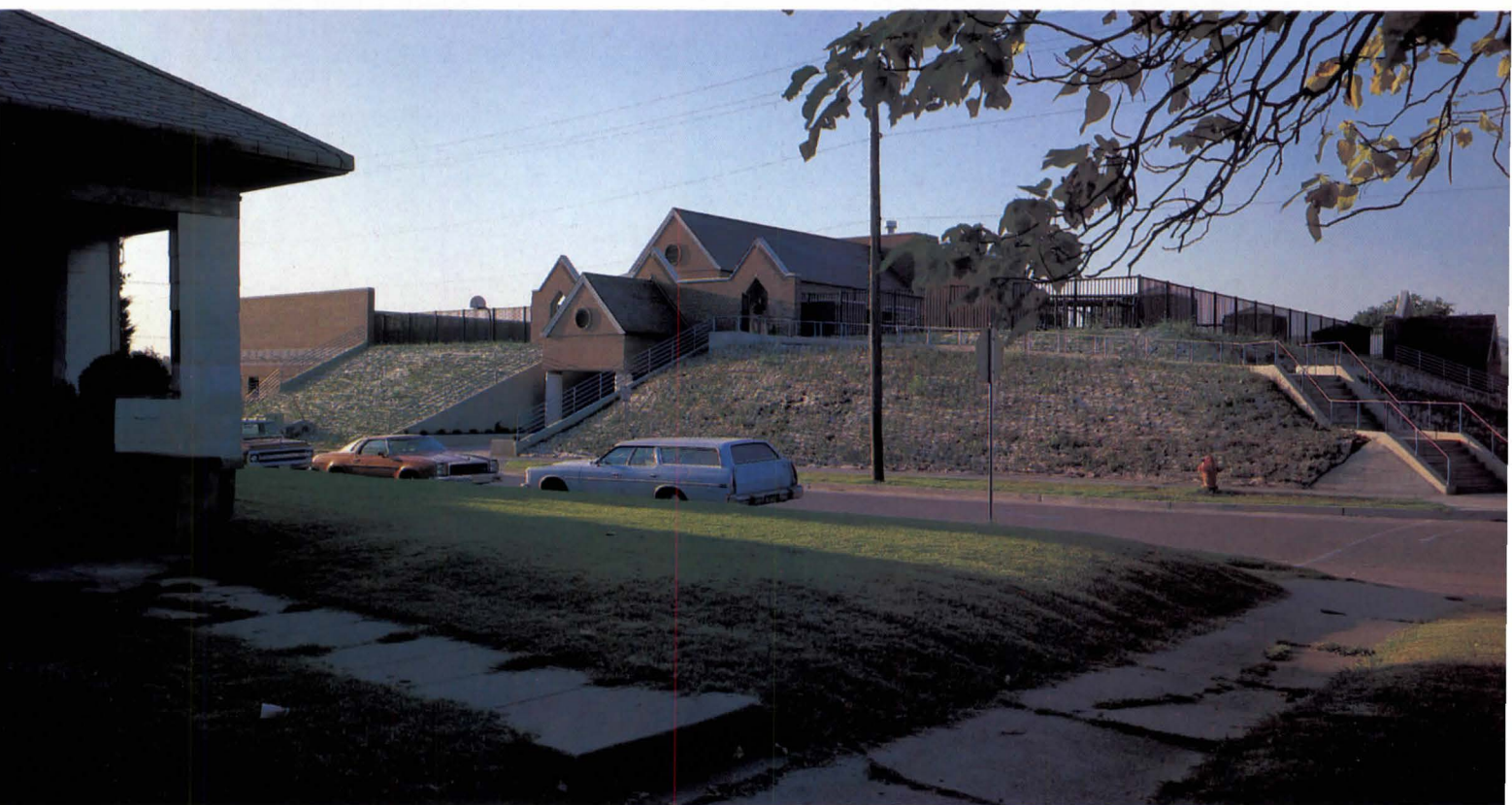
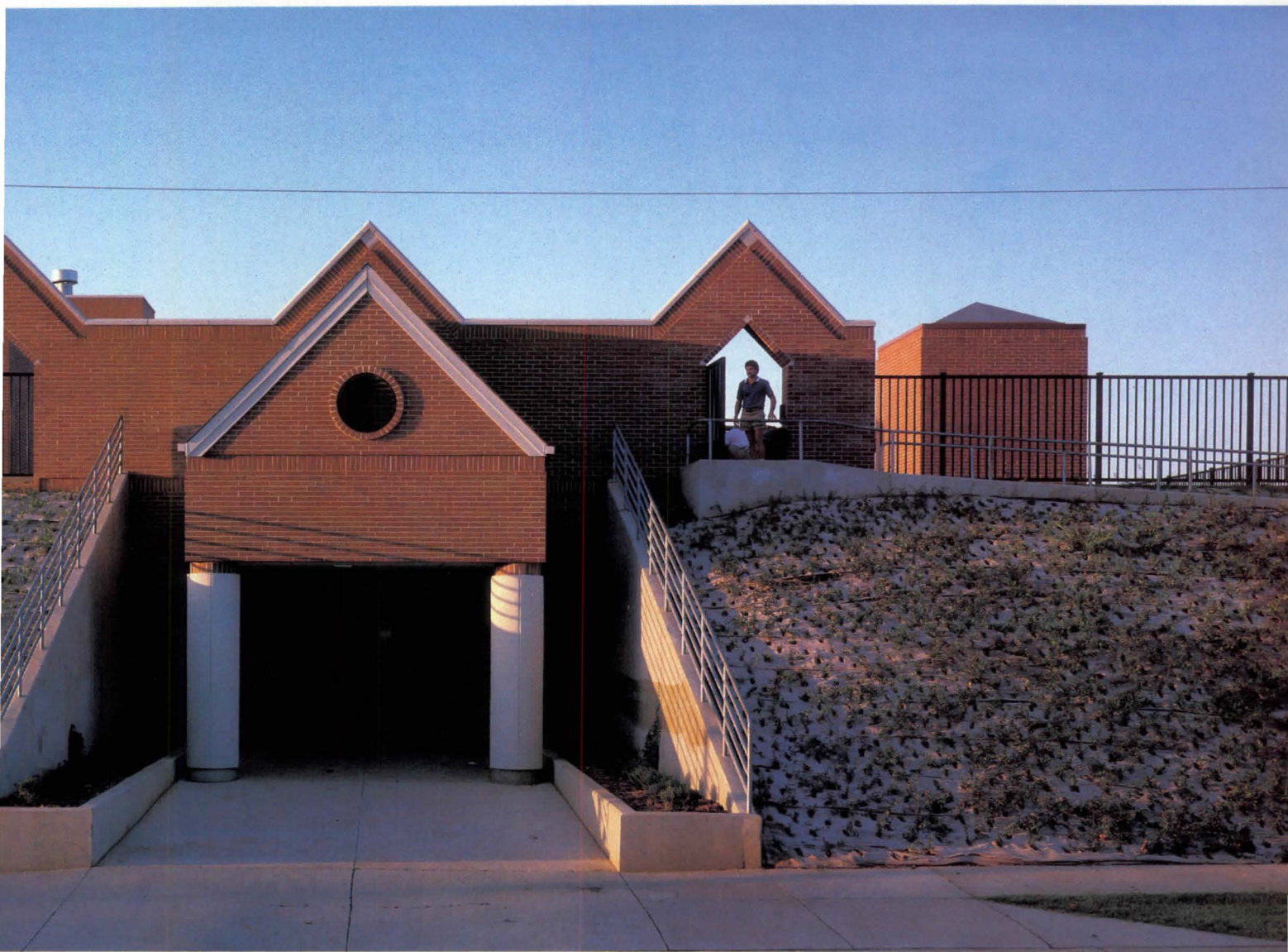
The Eugene Field Elementary School in Oklahoma City was designed by Larry Keller, AIA, and Edward J. Riley, AIA, of HTB Architects in response to both the physical and historic context. Eugene Field sits on the same block-square site as the school it replaced—a limestone trimmed brick building constructed in the 1910s—surrounded by single-family frame houses. The new school, at 65,000 square feet, is three times the size of the old and includes a playground.

To reduce its apparent size, the building was camouflaged with berms of native honeysuckle ivy, but, technically, it's not underground. The school's periphery walls are pulled back from the site boundaries, the sloped berms mediating between the two-story building and its small-scale neighbors.

Entrances on the north, south, and west sides reach out to the sidewalk as brick gables supported on two columns. They're domestically scaled gestures (with a suggestion of the little red schoolhouse), appropriate because these three sides face houses across the street. Behind each of these entrances the building pokes its crown above the berms, emerging as a brick wall punctuated with gable forms. Some of the gables frame entrances for the playground on the building's roof, while others frame views from the playground out over the neighborhood.

Half the playground is asphalt for ball sports; the other half is turf with swings and jungle gyms. Other elements that inhabit the playground are playful: The mechanical equipment enclosure recalls the gabled entrances, skylights become brick cubes.

*Above left, rooftop playground of underground school; above right and right, north elevation and its residential context.*



Courtesy of HTB, Inc.



*Left, old school that was demolished to make way for the new school on same site (below), which incorporates columns and frieze of the former school in its southeast entrance. Across page, playground on the school's roof has intimately scaled mechanical room and skylights.*

© Greg Hursley



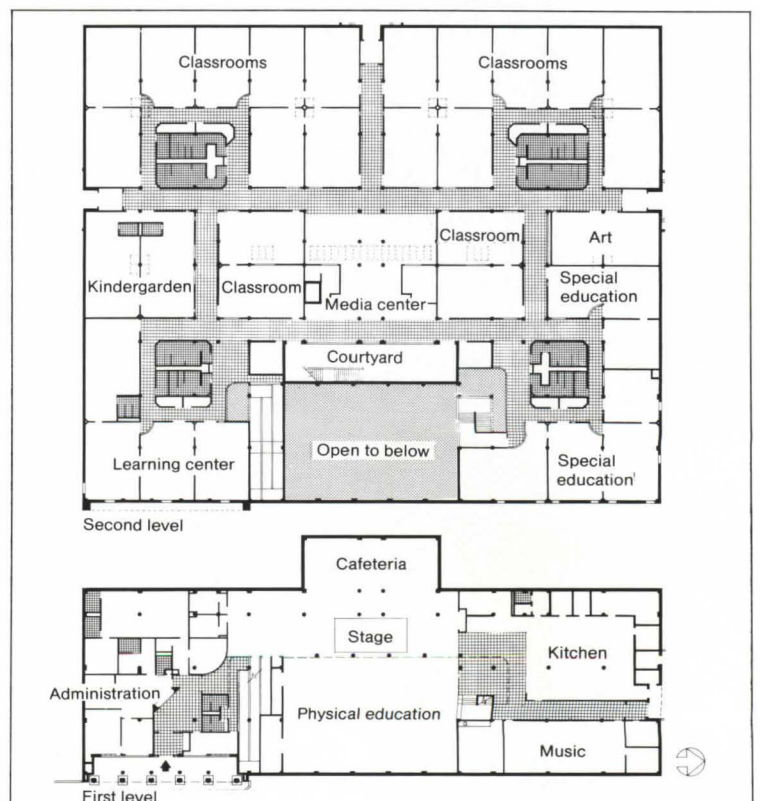


h pyramidal tops (no doubt confidants in games of hide and  
k), while at the southeast corner stands a pavilion shelter-  
a school bell.

The school's east side faces downtown Oklahoma City, and  
entrance, directly below the school bell, is civic in scale rather  
n domestic. The limestone columns and frieze that frame  
east entrance are relics from the demolished school, "to  
e the new school a sense of history and a sense of place,"  
ller says. The use of brick is also an allusion to the old build-  
s, as is the banding. Functionally, the east entrance receives  
ulty and administration; the other three, diminutive entrances  
for students.

The building's two levels are zoned to accommodate its fre-  
ent use for community activities. Through the east, "civic"  
ranchise is the first level, comprised of administration offices,  
cafeteria, a gymnasium, and music instruction rooms. The sec-  
nd level, entered from the building's north, south, and west  
ranchises, is devoted to classrooms. Thus, community access  
and use of the first level never overlaps with the instructional  
as, although there is no way to prevent visitors from mov-  
up ramps and stairs into the second level. In tornado-prone  
lahoma, the virtually windowless first level also serves as a  
lter.

Some of the building's most exciting spaces are those used  
move between the two levels. The north wall of a rather ordi-  
y gymnasium is dominated by a highly articulated staircase  
t seems to have been carved out of a concrete block wall.  
collage of zig-zags and colors, wrapped on the second level



Courtesy of HTB, Inc.



Courtesy of HTB, Inc.



© Greg Hursley



by glass block, it has the appeal of a huge climbing toy. South of the gym is a three-lane ramp contained by ribbons of green railing—another delight in moving up and down.

The second level has an expansive atmosphere, thanks to its wide corridors, classrooms without doors, and interior windows that encourage views between spaces. The architects explain that the corridors were treated as streets, and the classrooms—with their own interior windows at kid height—as buildings that look out onto the streets. A number of classrooms make up a “community,” in the architects’ parlance, and each community is highlighted in its own color, all of them bright earthtones. Centered in each community of classrooms are decoratively tiled lavatories. The scale of the corridors is broken down by strips of oak molding that order the interior windows and prevent carts from gouging the vinyl wainscoting. The molding also wraps into the classrooms, changing from oak to cork strips, saving the walls from being riddled with thumbtacks.

The center of activity on the second level (as well as the center of the plan) is the media room, where different classes are brought together and team taught. The media room faces a glazed courtyard and is punctured by a spine of skylights that flood the room with natural light. Nearly every classroom has a wall washed with natural light from above, while in other rooms light is filtered through curved, glass block walls. Interior windows also allow views of natural light throughout the building.

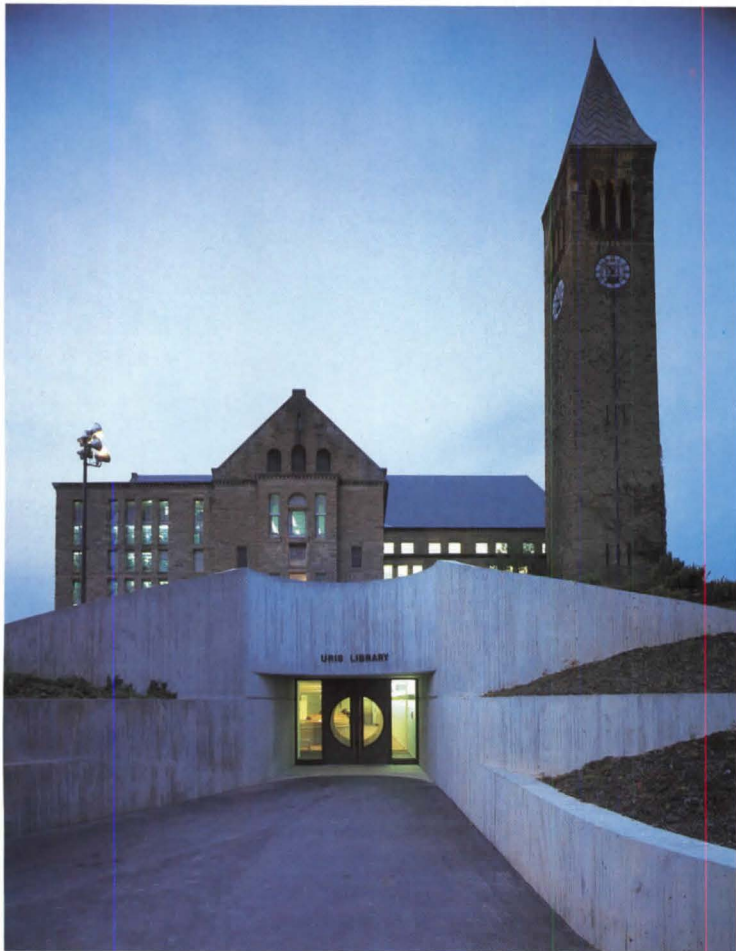
The school’s principal, Audrey S. Baker, reports that the building has been well received by the community, faculty, and students. “The students love the building,” says Baker. “We have people daily walking in off the street trying to enroll their children in our school.” □

*Left top, typical classroom interior, which incorporates skylights for daylighting, often located at wall and ceiling junctures to wash walls with natural light, while glass block walls transmit light to other spaces. Molding in classrooms has cork core for thumbtacks. Left bottom, media room where students are team taught, dominated by skylight spine. Above and right, articulated and colorful transition spaces for ramp and staircase.*



# Library Addition Inserted into a Hill

*On the Cornell campus;  
Gunnar Birkerts & Associates.  
By Andrea Oppenheimer Dean*

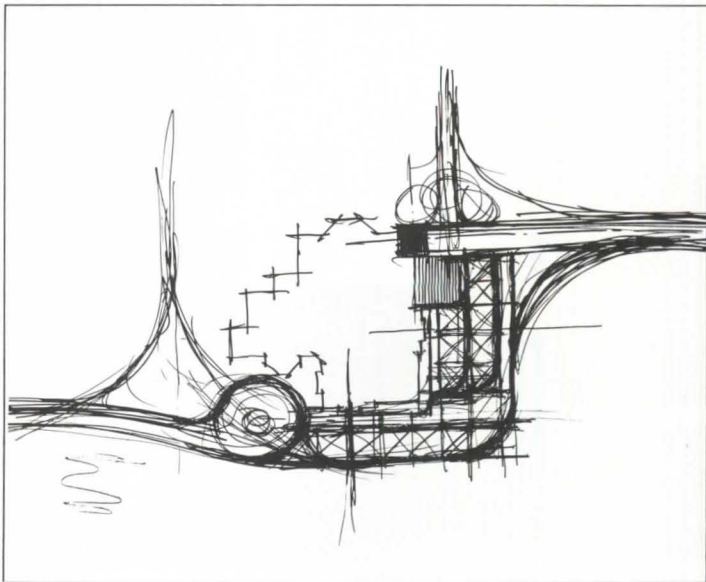


As recently as three years ago the act of building underground was considered economically sound, morally correct, and patriotic. Continued escalation of fuel prices and crippling shortages seemed a certainty. Conservation was on everyone's mind and it included safeguarding valuable green space as well as nonrenewable sources of energy. Now that fuel costs have leveled off and even fallen, the movement to conserve has lost momentum and with it much of the impetus to build below the earth's surface.

Two of the most architecturally satisfying legacies of this surge in underground construction are Gunnar Birkerts' light-bathed 1981 addition to the University of Michigan's law library (see Jan. '83, page 51) and his subsequent addition to Cornell's UR Library. With its venerable clock tower, the massive 1891 Richardsonian Romanesque library straddles Cornell's arts quadrangle on one side, its student union, store, and chapel to the other; it is the university's physical and symbolic center. Its addition, like the one in Michigan, was placed below grade to preserve a seasoned and verdant campus. Like Michigan's Cornell's extension attests to its designer's ability to augment and celebrate natural light and, also like Michigan's, forms an L-shape that wraps a portion of the base of its "mother building," as Birkerts calls the originals. But while showing obvious influences of its predecessor, the Cornell addition departs from it in significant ways.

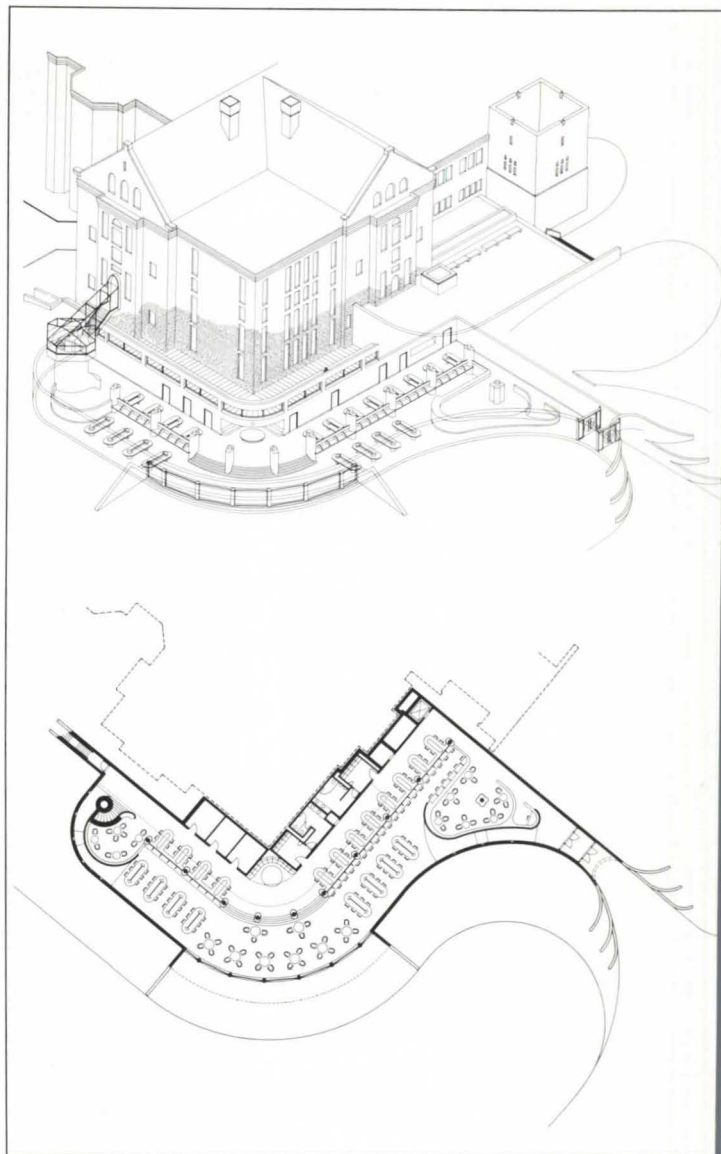
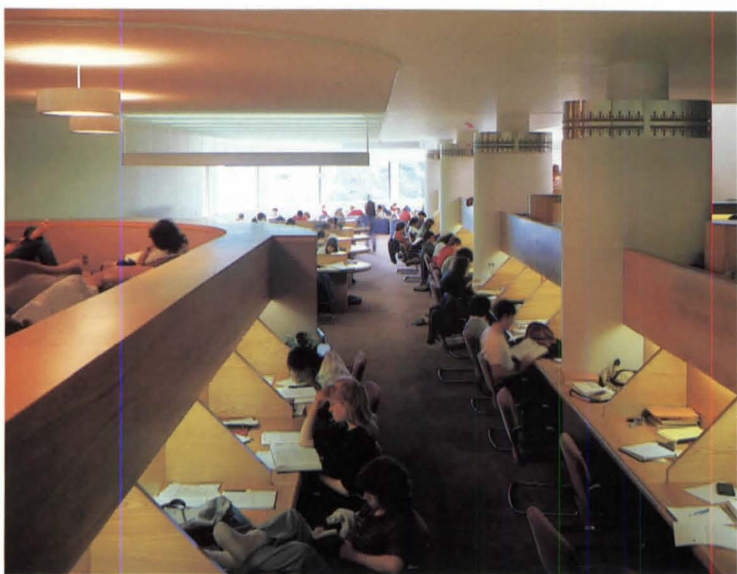
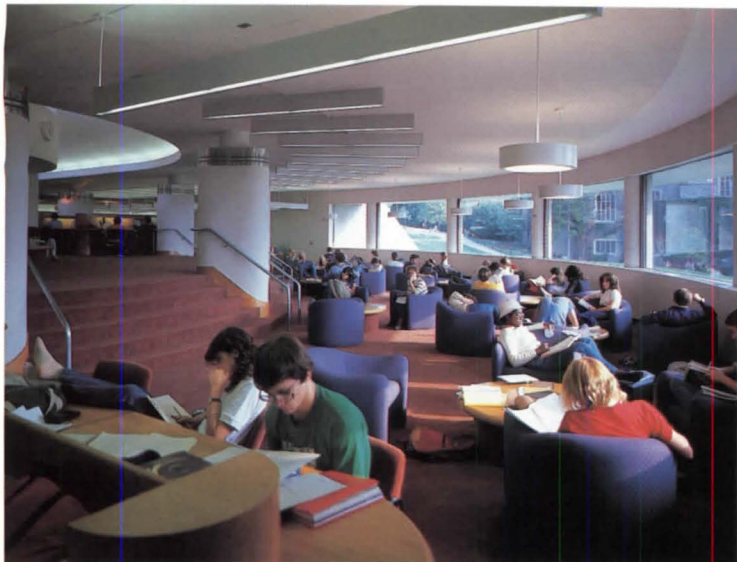
While the Michigan extension covers 65,000 square feet in

*Left, southwest entry is now closed for crowd control but serves as exterior evidence of addition's presence, as does northeast-facing skylight above reading room, left below. Right, overall curved form is indicated by large 'window' and humped outline of configuration. Plantings to underscore extension's shape were unimplemented part of original scheme, below.*









three stories, Cornell's new reading room is just 12,000 square feet distributed over a single, undivided floor vertically zoned into two shallow tiers. Outside, the building announces its presence through a composition of curves hugging the south-facing hillside. It consists of retaining walls and a cavelike entrance edged with pointy shapes pulling back into the earth. The latter has been closed to control traffic, and entry is now through the original library.

One of the main problems posed by the new reading room was to propel visitors 22 feet downward from the old library entrance without "their minding," in the words of Cornell's facility management director, Lewis Roscoe. This Birkerts did by breaking up the route into four short flights ending at the foot of the circular stair that links the new and old parts of the library. Part of his job was to restore the original space, whose character had been obliterated by a 1920 addition and previous renovations. He did so with quiet, good taste.

Quiet might also be the best description of the reading room. Its cocoonlike, calm, comfortable feeling is created and underscored by its prevailing shape, the curve. It is free of right angles and corners, which Birkerts felt are associated in most peoples' minds with basements and other dark places. He sought, on the contrary, to bring in lots of daylight by making the building a sort of drawer that slides into the hill and glazing its visible edge to create a huge, southwest "window." He also chiseled a narrow clerestory into the juncture between old and new construction on the northeast. In Cornell's addition, as at Michigan's, this gives glimpses of the original building, but here there is none of the drama of Michigan with its giant window overlook-

*Top left, reading room's focal point is window wall; above left carrel partitions create sense of privacy while curves form sheltered nooks. Right, a view at dusk.*

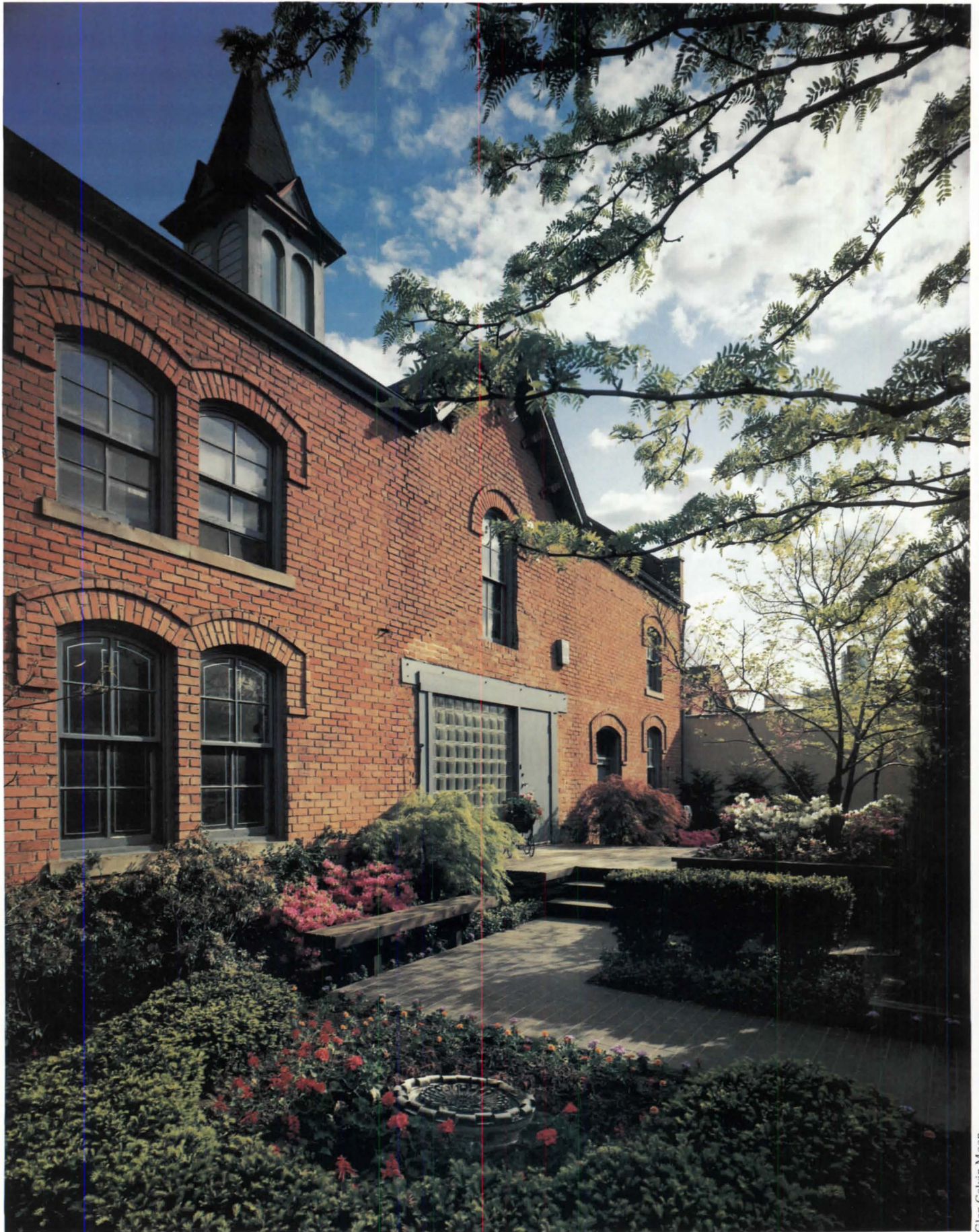
ing a canyonlike limestone walls, its mirrored baffles reflecting slivers of the "mother building," and its diagonals created by stairs converging near the window.

To again underline the feeling of tranquility in the reading room, Birkerts carpeted the entire area in a brownish mauve color—"a calming scheme," he calls it. It was also the prevalent color on the original stucco of the old library. Birkerts was asked to provide seating for 200, which he did with help from his double-tier configuration. On the lower level are long tables with partitions above them giving the illusion of privacy, plus conventional carrels. All shapes are rounded, trim is light oak and virtually all study spaces have natural light. The ceiling abutting the original building slants upward and is illuminated from below to give a sense of lightness, airiness. Distracting, however, is the excess of light fixtures near the window—some are mounted on the ceiling, others hang, some are round, others are in strips. But they do create a terrific light show at night.

Rounded blue easy chairs are scattered in front of the window on the lower level; the same chairs in brownish mauve also occupy the cul de sacs formed by the tips of the building's two arms. Students like to butt two of these chairs face to face to create snug, boatlike shapes, enclosed fore and aft. Once they are installed—reading, dreaming, sleeping—the chairs' occupants are hard to budge. That seems to be the main complaint about the Uris reading room. □



# *Heritage*



## Linking Carriage Houses Refurbished and Adapted

Detroit's east riverfront has undergone a number of changes during the past 150 years. The flat topography and the availability of abundant land led to the continued outward expansion of the city and made it difficult for downtown neighborhoods to retain their character. Large houses that served farms once located along the river were replaced by heavy industrial buildings and warehouses by the early 1900s, and many of these buildings were left abandoned and left to deteriorate as expanding manufacturers and the growing automobile industries continued theodus to the suburbs. This once-neglected downtown area is emerging as a revived commercial and residential neighborhood that has been renamed Rivertown.

The Detroit firm of Schervish Vogel Merz, with Stephen Vogel, AIA, as chief designer, renovated two of the area's few surviving horse and carriage houses, one as their own office and the other as a restaurant. Although the two buildings had been substantially altered and connected by an addition in the 1940s, the larger house, built in 1885, still had its original cupola and wood timber truss system with a suspended hayloft.

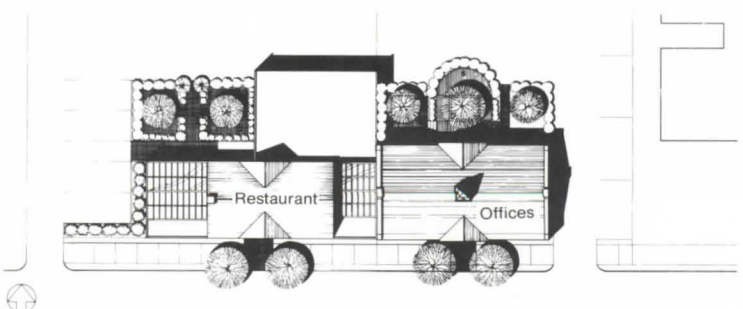
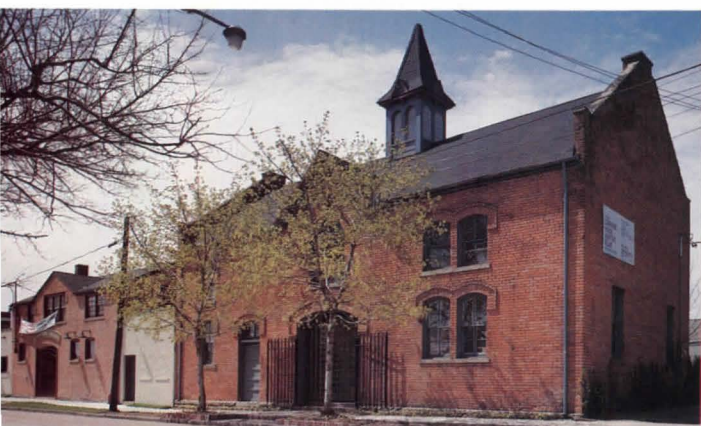
In renovating the carriage houses the architect chose an approach that would highlight the original buildings and create contrast between old and new. The two existing additions were painted a neutral cream so the "carriage houses would read out,"

in the words of the architect. To reorient both the restaurant and the architect's offices to the street, the original arched entryways and windows that had been bricked over were reopened and established as entrances.

The program for the architects' new office required more floor space than was available, so to avoid an addition, a third level was created by excavating and underpinning the existing rubble footings. The lower level was dug six feet below grade, and the main level raised three feet to get three floors from the original two. A skylit atrium created by lifting the original notched floor joist out of the center hayloft bay accommodates the stairways and exposed ductwork and serves to visually connect all levels. New elements were painted soft pastels and grays to contrast with the original exposed brick and the wood truss system. Bathrooms were located in a central freestanding component, and modular storage units divide the open space into offices. Behind the office is a landscaped courtyard with a wooden deck with seating and an exterior ramp that provides barrier-free access to the main level.

Although the project is relatively small, the Rivertown Carriage House was recently designated as a Detroit landmark, and the architect was cited by the city council for playing a major role in the rebirth of the Rivertown area. LYNN NESMITH

*Opposite page, landscaped courtyard behind office. Clockwise from below: 'before' view looking east; top floor offices with the original wood truss system; view looking west after restoration.*



## Former Jewelry Factory With a Gleaming Core

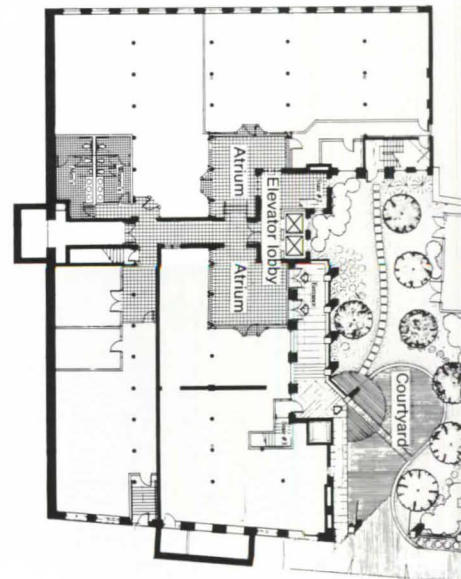


© Nick Wheeler

A sky-lit, gleaming, white, glazed-brick elevator and stair core is the gemlike centerpiece of this office retail rehab of a turn-of-the-century costume jewelry factory in Providence, R.I. Phil Hresko of Hresko Yost Associates, Boston, says that although the client was initially less than thrilled with the dilapidated building's core ("He said it looked like a men's locker room") it now serves as the entrance lobby, bracketed by new atriums that bring additional light into basement level commercial spaces. The atriums also lessen the perceived distance of an existing interior entrance hall, now brightened by interior windows that look out onto the atriums.

The building's new entrance, located at the rear, was created by excavating down to the basement level and turning two windows into doors. The lobby is paved with white tile, in deference to the old finish, and new glass block is scored with a diamond pattern. MICHAEL J. CROSBIE

*Above, glazed-brick elevator and stair core, with diamond-patterned glass block. Across page, top, two-story-high atrium; bottom, right and left, before and after views of new entrance.*





Hresko Yost Associates

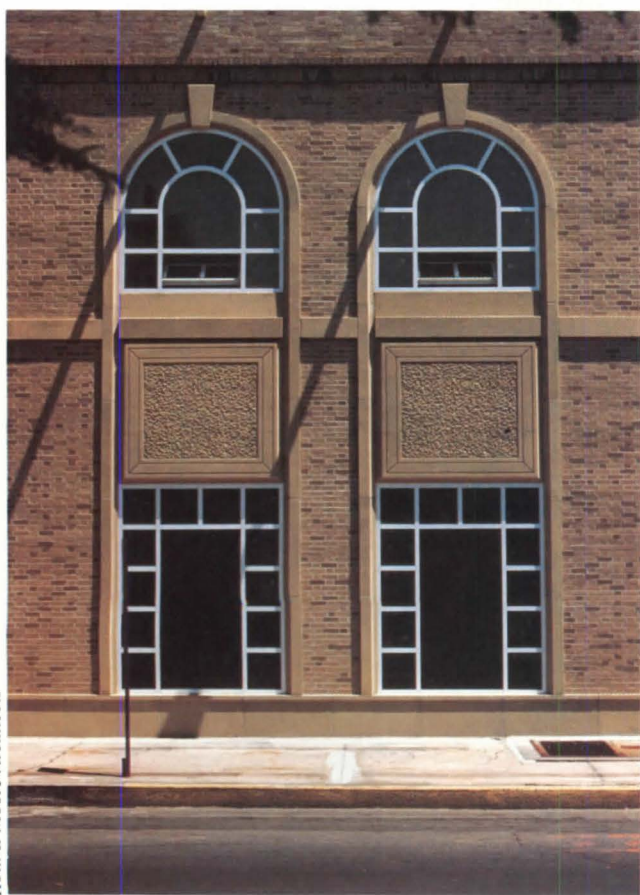
## Soaring, Vaulted Space Leads to 'Buried' Elevators



David Ottenstein



© Charles Reich



Roth & Moore Architects

In renovating a 1926 New Haven office building, Roth & Moore Architects of New Haven ran into a perplexing problem. The rectangular building sits at the corner of Elm and Orange streets, a block down Elm from the New Haven Green. To address the green's close proximity, it was decided to move the building's entrance and lobby from Orange around the corner to Elm, the building's narrower side. A veteran tenant, however, with a long-term, low-rent lease wouldn't budge, and his space—a considerable part of the fourth floor—could not be altered. How, then, to create a lobby to reach a new elevator bank that had to be buried 100 feet back from the new Elm Street entrance?

"A narrow space would look like a bowling alley," explains Harold Roth, FAIA, "and a wide space would look like a ballroom." The new lobby is a happy medium, with carefully modulated widths and ceiling heights. One enters into a two-story, vaulted space, glazed its full height to define the new entrance. The space then drops to a one-story height, likewise vaulted to create a cozy transition. The mahogany side walls follow the shape of the vault, the first bay tight, the next one wide, the third tight again. One then enters another double-height, cove-lit, vaulted space with offices off either side. Next is the mahogany elevator lobby, low again but unvaulted.

On the exterior, tin infill between the brick piers was removed and replaced with similar brick, creating bays on the two uppermost floors, which make the building slightly top-heavy. New arched fenestration with stone trim to match the original adds to the building's weighty bearing. M.J.C.

*Above left, new glazed entrance; above right, lobby from elevators; left, new fenestration. Across page, top, view from entrance toward elevators; bottom, reception desk in wider bay.*

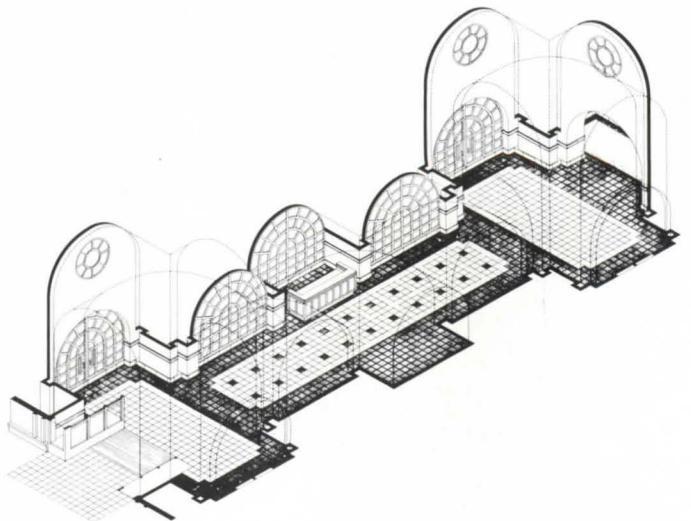




David Ottenstein



Roth & Moore Architects





*Below, before view of Orange Street facade of Roth & Moore's New Haven office rehab with tin infill, replaced with brick, in after view of Elm Street facade with new entrance (above). Projecting arms at building's midsection contain sodium vapor lamps that illuminate building at night.*

## 'Atlanta Landmark Made Richer Than Ever'

Perhaps more than any other large U.S. city, Atlanta has been precious with its built heritage. A partial list of pre-1930 downtown buildings lost to wreckers in the last 25 years includes two train stations, three ornate vaudeville-cum-movie palaces, at least two robust bank buildings, three large hotels, and an elegant brick social club. Most were succeeded by far less interesting buildings, some by parking lots. And several prominent ones have stood vacant for years while shortsighted developers with highrise dreams wait for the right market conditions, the right financing. . . .

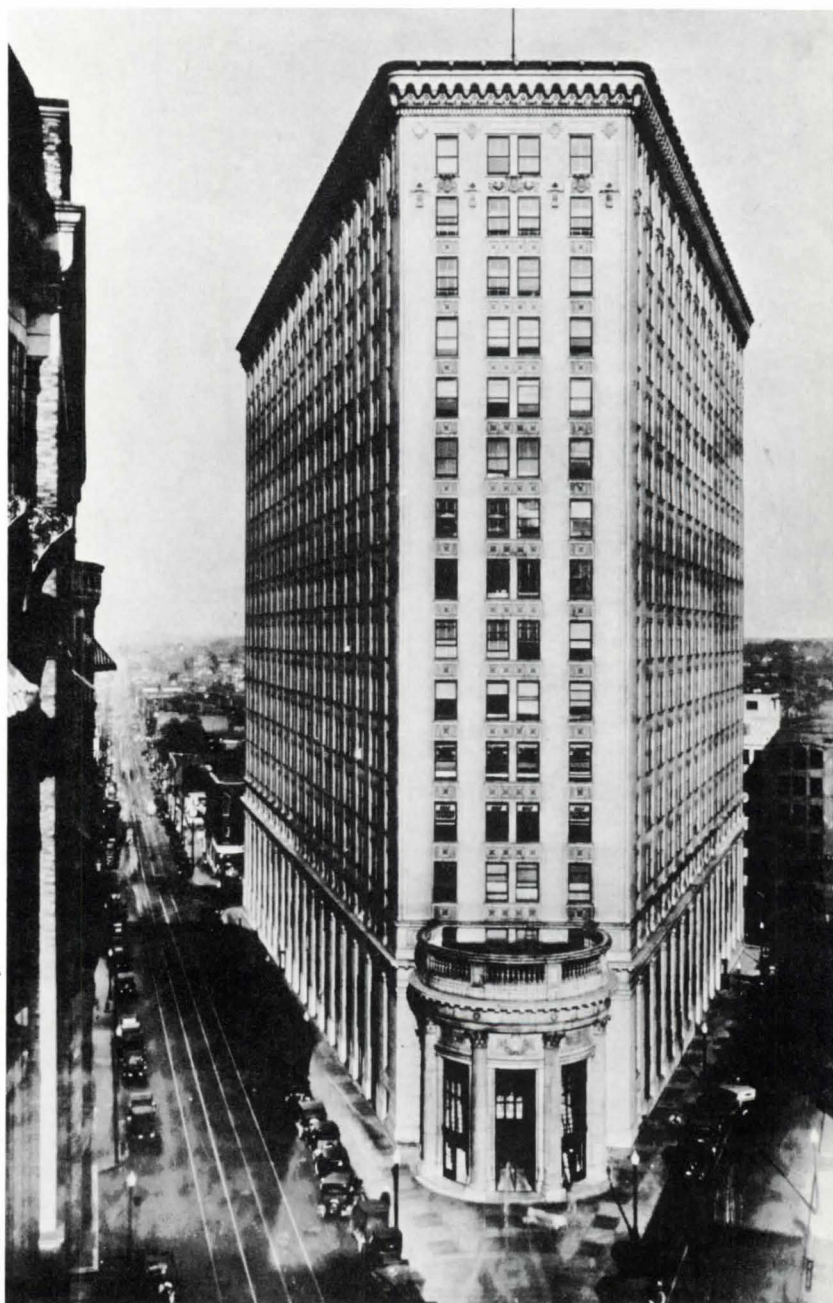
Forward Atlanta was the city's motto for a long time, and it didn't make any difference much what was demolished as long as everything went *forward*," explains Franklin M. Garrett, Atlanta's pre-eminent historian. "But I think the day is over when every new thing, just because it was new, seemed to be better." The best evidence of this is the Hurt Building, one of a handful of surviving premodernist downtown highrises, which has just undergone a sympathetic and intelligent redevelopment by the Associated Space Design of Atlanta for Atlantic Realty Co. Richard E. Stonis was ASD's principal in charge.

The original Hurt Building designer was J. E. R. Carpenter, not known in New York City as architect of apartment houses at Park and Fifth avenues. Carpenter was engaged by Joel Hurt, an enlightened developer of downtown Atlanta office buildings who also commissioned Burnham & Root to design the Trust Building of Georgia Building, demolished 15 years ago), as well as suburbs (he brought Frederick Law Olmsted to the city to plan the Mid Hills) and electric streetcar lines to connect them. Hurt built the first section of his 17-story office building in 1913 at the apex of its elongated triangular site and appended two wings exactly matching the original 11 years later to fill out the block. In 1924, it was "the world's 17th largest office building," according to the *Atlanta Constitution*, which also reported: "Recognizing the fact that women are coming more and more into the world of business, and with a desire to make this building comfortable and convenient to the ladies who will become its daily inhabitants, painstaking efforts have been made . . . to provide a maximum of comfort for them. On the 11th floor there has been installed an immense toilet room and lavatory, which aside from the beauty and convenience of its appointments, is said to be the largest rest room ever built for women in the south-states." At times, however, the elevators became crowded, so, to avoid elbow nudging by the male passengers in their effort to remove their hats in the cars, Joel Hurt requested these passengers to keep their hats on while riding the Hurt Building elevators as it conserved space. The policy was later adopted elsewhere in Atlanta.

The Hurt Building rises on a slope in a three- to four-story noble base with cast-iron infill panels. Above this is a one-story band of terra cotta, then 13 stories in light gray porcelain brick punctuated with terra-cotta panels. A projecting terra-cotta cornice crowns the building. At the apex on the west end, a two-story marble entrance rotunda contributes a classical exclamation point to the staid massing.

Important to ASD's renovation scheme was the building's original hierarchy of detailing. Carpenter lavished great attention on the rotunda's leafy exterior column capitals, its curving stair in white and Alabama marble, inner dome of plaster rosettes, gold leaf detailing. Here and on the building's exterior sur-

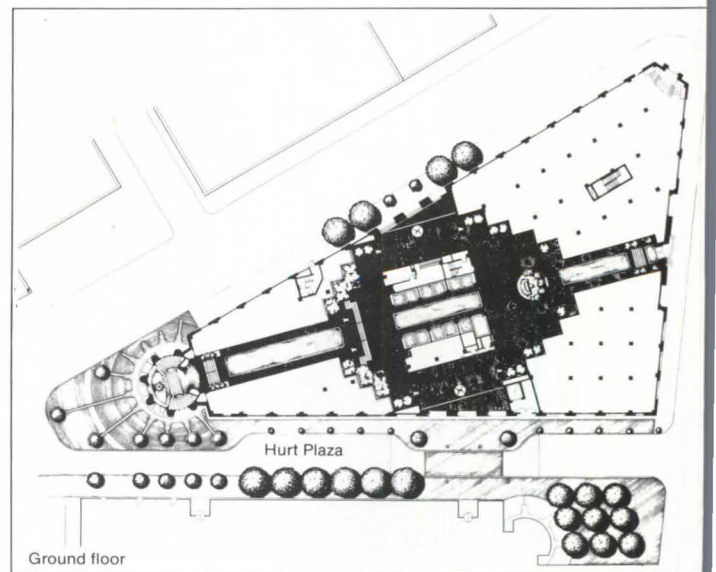
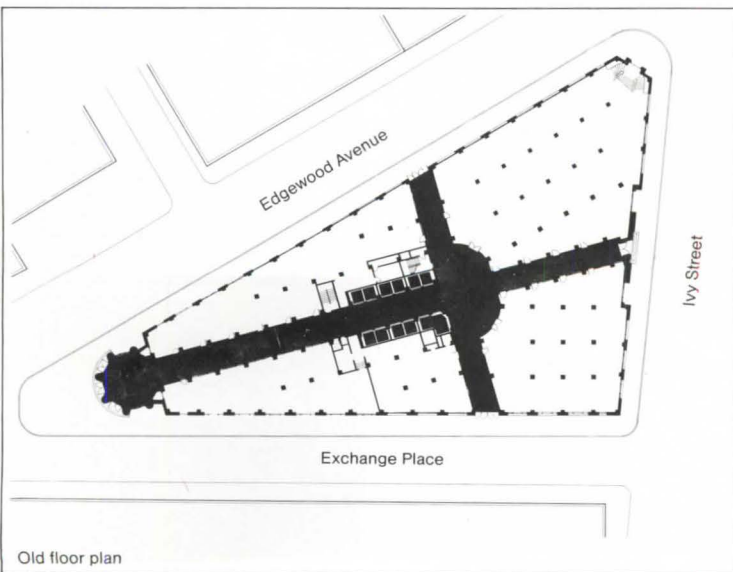
*view, 1925 view of Hurt Building, whose exterior (closeup right) remains little changed 60 years later. Burnham & Root's Trust Building of Georgia, now demolished, is at left in historic photo.*



Courtesy of the Atlanta Historical Society



Allen Freeman





Photos show increased ground floor common space, new paving and landscaping. Photos, all of ground floor, counterclockwise from top left: elevator lobby, after and before renovation; center on building's longer axis, with 'after' version above; and reception desk under the newly uncovered and enlarged skylight.

ASD did a respectful restoration. But the renovation architects took liberties with the much less flavorful interiors. By today's standards, the lobby was surprisingly cramped, and subsequent renovations had made it quite grim by covering the skylight and installing fluorescents. ASD reopened and enlarged the skylight and made the area under it the focal point of the greatly expanded space. The architects also enlarged side entrances from one bay to three, placed them on axis with the elevator banks, and recessed them, providing welcome transitional spaces. Stone for these new entrances came from the quarry used in 1913, although joints reveal new cuts as much thinner than the old. So on the ground floor, the architects opened up the longer corridor leading from the rotunda by positioning new shop fronts

behind the rows of structural columns, glazing the shop fronts to bring natural light deep into the building from street-level perimeter windows, and installing cove lights that softly illuminate new shallow ceiling vaults. (An unfortunate choice of highly polished black marble floor tile provides an excess of sparkle and looks slippery.) ASD also restored natural light to the elevator lobbies above the first floor—correcting an earlier renovation that had covered over east-facing window bays—by moving mechanical rooms to the core.

Structural alterations required particular care in the 1913 section of the building where the floor system consists of flat clay tile arches spanning five and a half feet between beams with tie rods running parallel to the arch and connected to the lower portion of the steel beams. As project architect Stephen Kippels, AIA, points out, poking large holes in such floors risked the integrity of the arches.

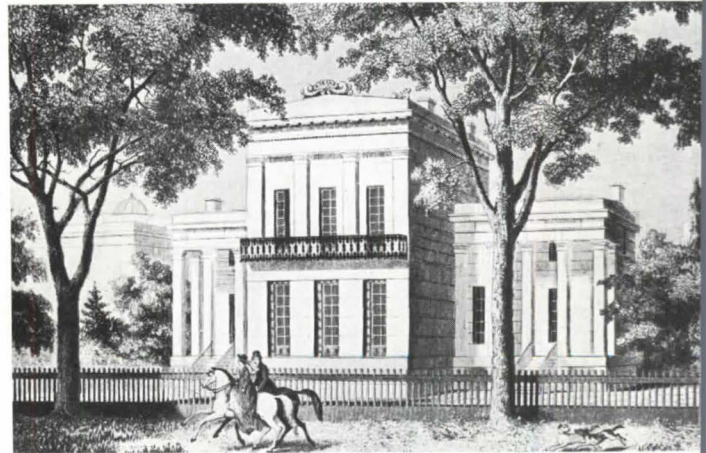
But the old building's *esthetic integrity* remains very much intact. The marble, brick, and terra-cotta facades are fresh once again, and the interiors are brighter and richer than ever.

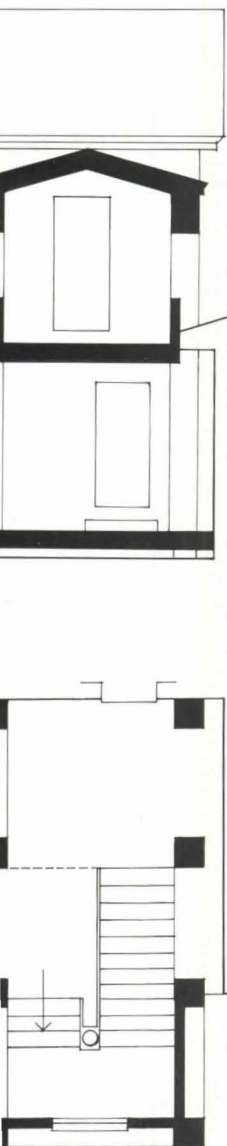
ALLEN FREEMAN

*Coming Back Full Circle  
To the Greek Revival*



Jerry Liebman



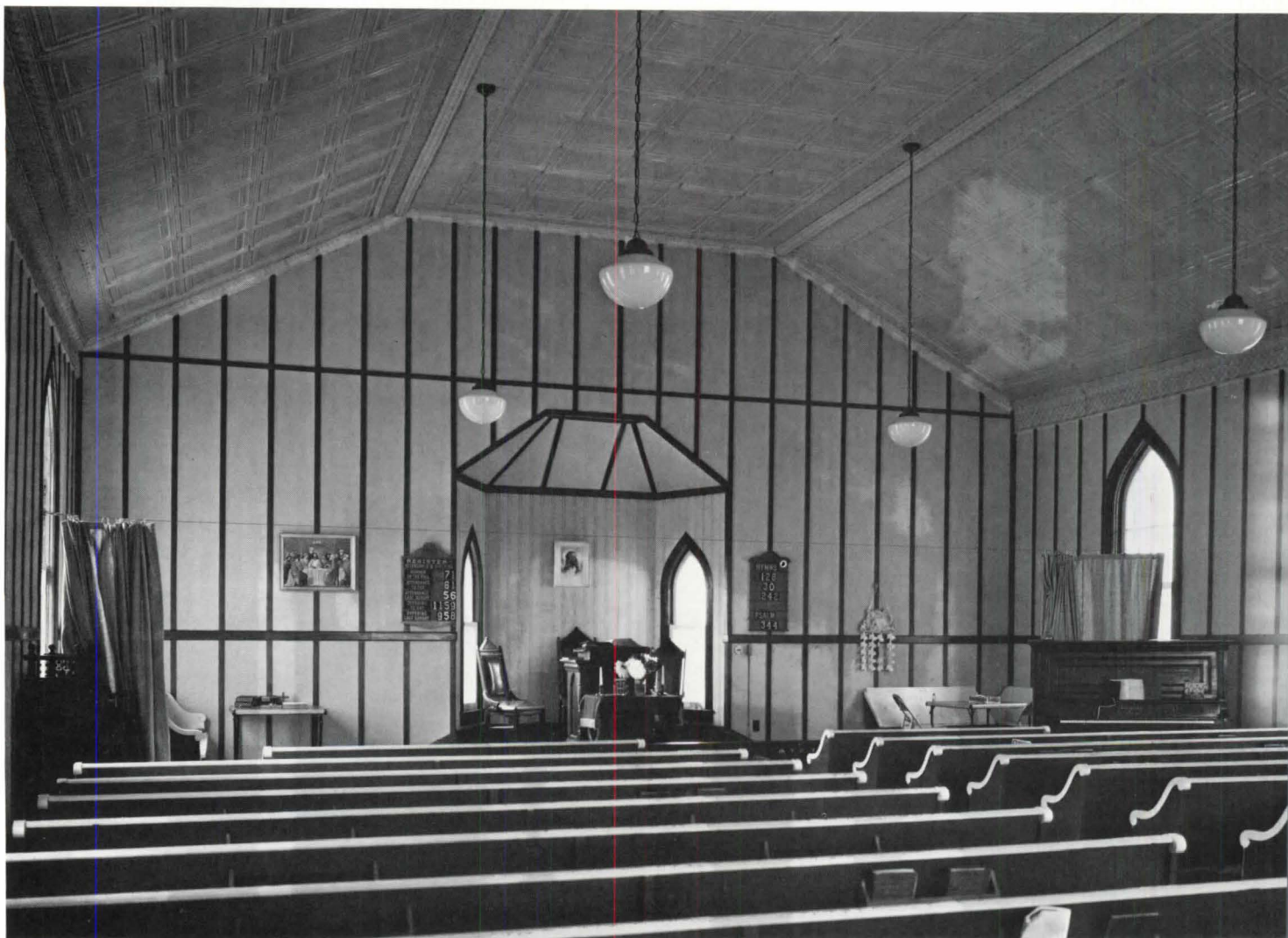


Jerry Liebman

When Thomas A. Norton, AIA, was studying architecture at Columbia in the late 1940s, he remembers, the resident Greek revival historian, Talbot Hamlin, was an old man with a flowing, white beard to whom the students, “snotty kids that we were,” paid little attention.

Nearly 40 years later it appears that Norton has come full circle, going back to Hamlin for the design of an entrance and staircase to the second story of a Greek revival building in Chester, Conn. The granite and wood building sits at Chester’s main intersection and dates from 1810. Over its long history it’s been occupied by a post office, a school, and now a liquor store, whose second-floor apartment was recently converted into a graphic artist’s studio. To replace the rickety staircase that ran up the building’s side and to provide an appropriately grand entrance to the studio, Norton consulted Hamlin’s *Greek Revival Architecture in America* and found a print of Greek revival architect Ithiel Town’s house in New Haven. The house’s wings inspired the staircase enclosure, while details such as the cornice and panel molding were taken from Norton’s own house in Chester, a Greek revival gem attributed to Town. M.J.C.

*Across page, bottom, Ithiel Town’s New Haven house, which inspired design of new wing on Greek revival building, above.*



# Architectural History on Film

*HABS photographer Jack Boucher reaches a milestone. By Allen Freeman*

Jack E. Boucher, whose photographs appear on these pages, expresses empathy for the rugged, long-forgotten photographers of 19th century America. Enduring amazing hardships during solitary sojourns, and using primitive equipment and photographic processes, they shaped our perception of the developing continent.

Like his professional forebears, Boucher, the Historic American Buildings Survey's first full-time photographer, is something of a prolific maverick. Credited with some 55,000 HABS images taken in 49 states, or about half of the entire collection, he works alone with very large-format equipment. This year Boucher's 25 years with HABS are being noted in an exhibition of 130 of his photographs. The show, sponsored by the Library of Congress, will open March 31 at AIA's headquarters in Washington, D.C., and later travel to other cities. (HABS is a National Park Service agency. The Library of Congress maintains the HABS collection, and AIA provides professional counsel through its membership.)

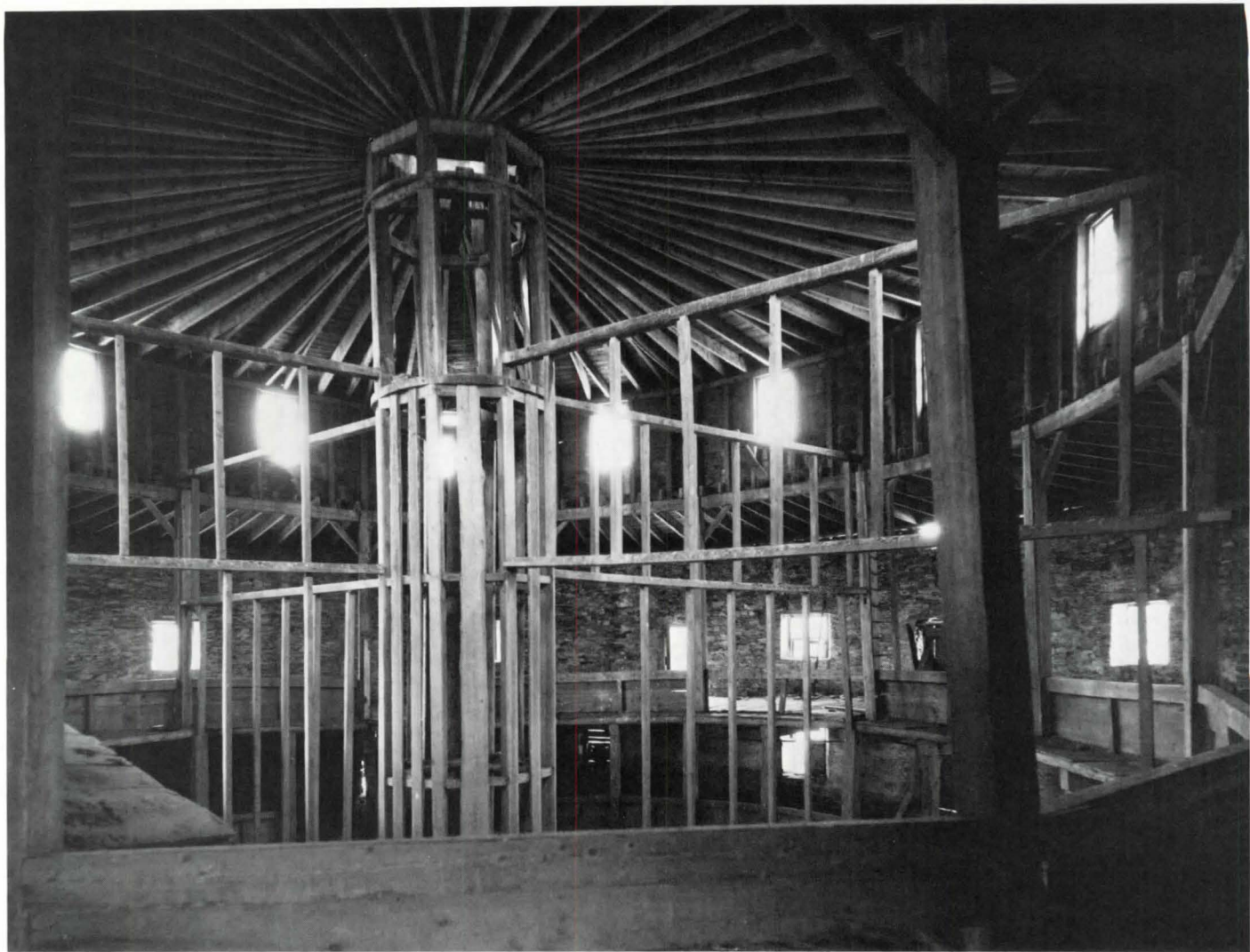
Although Boucher is fascinated with old photographs that yield clues to the ways people once lived, he tries to avoid social history in HABS photographs, taking great pains to focus exclusively on the subject. He shuns human figures for scale, believing that the architectural scholar or restorationist will find them distracting. In pursuit of "clean" and timeless photographs, Boucher may take 30 minutes or more to set up the camera and compose a shot, only to wait as long or longer for people to walk out of the scene, cars to drive away, or a jet contrail to clear from the sky.

Boucher reveals his subjects as they are, seeking neither flattering angles nor unusual perspectives. He lights interiors to inform, not to dramatize. Presented with a choice between exact recording of a building and making an esthetically pleasing image, Boucher says, "I just swallow hard" and sacrifice esthetics. He is a stickler for exact perspective correction; if a building leans in a Boucher image and he made the print, you can be certain it leans in real life.

Because color film lacks archival stability, essential in HABS documents, he shoots mostly on black and white film—5x7 sheets of it—through a Linhof view camera with Schneider lenses. The large format allows for clear enlargements from relatively small portions of negatives; fast film—400 ASA—permits maximum depth of field in shorter exposures, a benefit for a large camera with a lot of surface to the wind. Camera, lens, and tripod weigh 50 pounds, but Boucher typically takes along 900 pounds of equipment, which he packs into 12 cases.

Because he has no paid assistant, Boucher sometimes employs passersby to lend a hand. He did so when photographing the rotunda interior of the Texas State Capitol at Austin, where for a single sheet of film, he set up the camera, pulled the drawslide, opened the shutter, and had a volunteer cover and un-





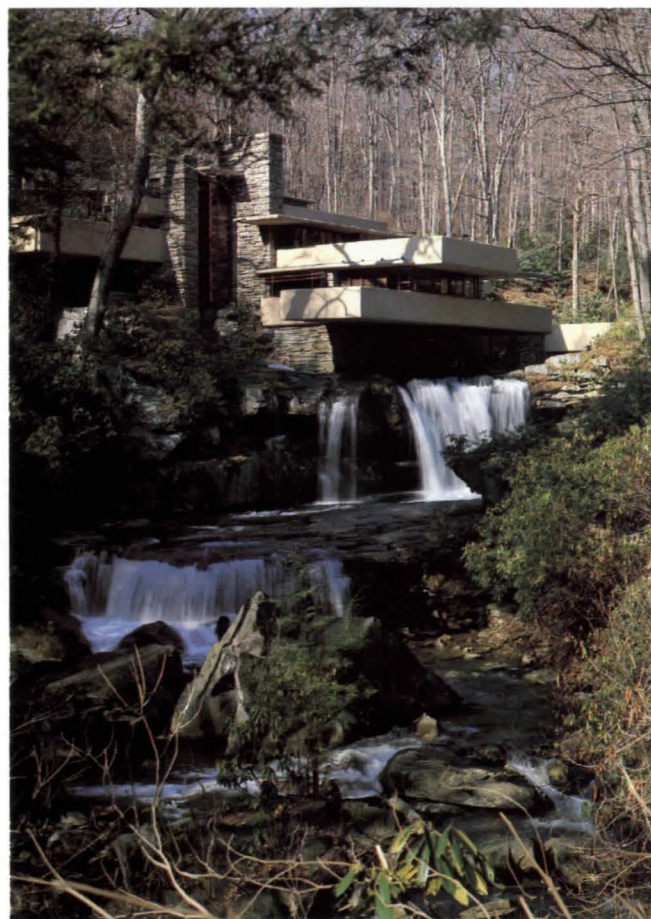
*A church, a barn, and a house, these Boucher photographs represent common HABS subject building types. The simple church interior, opposite, is the 1891 Dunmore Methodist Church, Dunmore, W.Va. Above, a large, round, 1820s wood and stone Shaker barn in Massachusetts. Right, Wright masterpiece photographed from a higher perspective than is customary. Fallingwater is one of the most recently built works that Boucher has photographed for HABS.*

the front of the lens some 65 times while he set off as many flashbulbs one at a time, in effect painting the inner dome with light.

When photographing a house, he usually works from the top level down—because the equipment seems to weigh more late in the day—recording attics (a screwy chimney is shown on the next page), bathrooms, kitchens, and cellars as well as halls and parlors. In a departure from his usual subjects, Boucher last year shot three seminal 20th century houses: Philip Johnson's 1949 house in New Caanan, Conn. (the most recently built work he has photographed for HABS); the Gropius house in Lincoln, Mass.; and Fallingwater (photo at right).

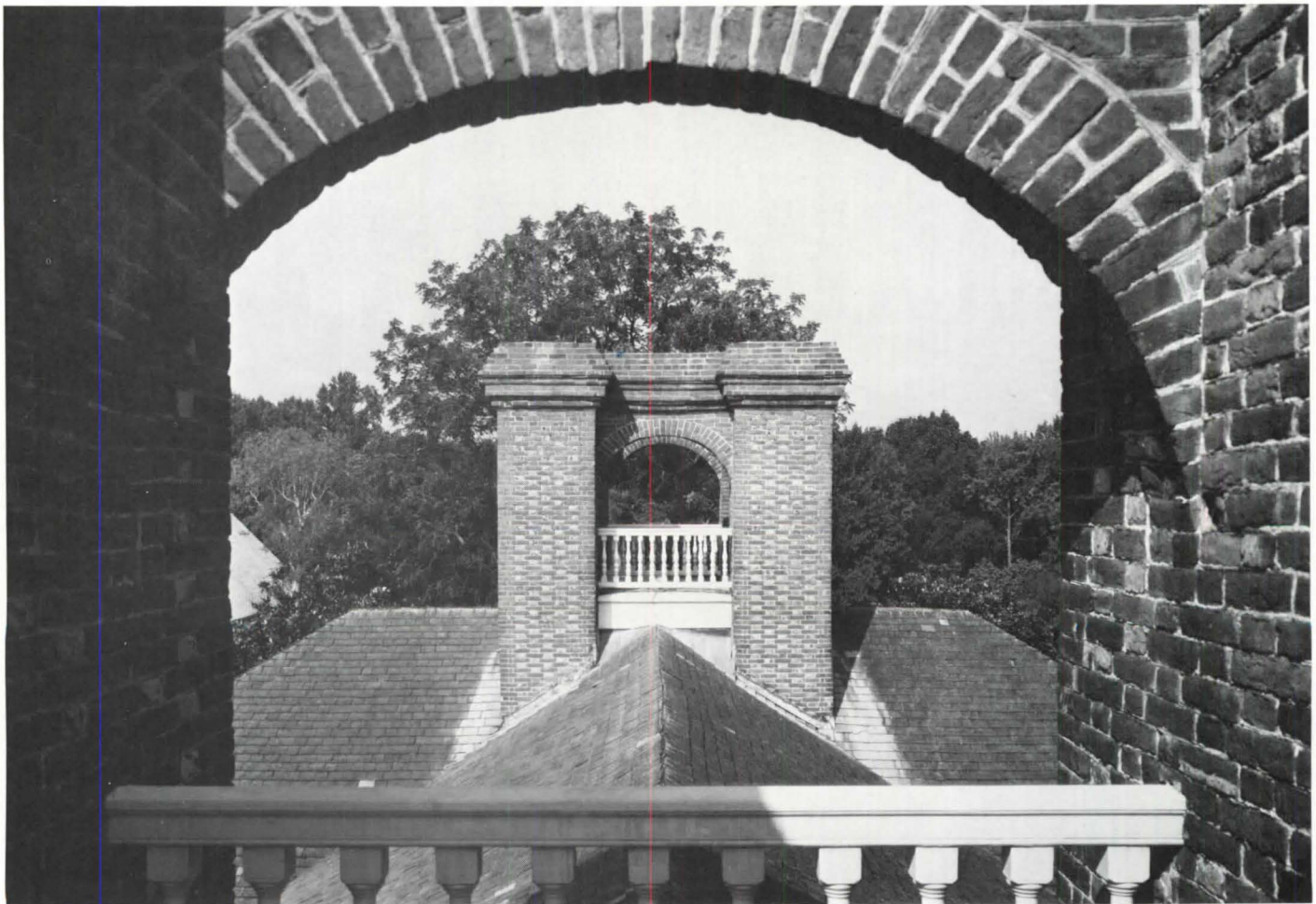
Boucher's excursions typically last for two or three weeks, during which he may photograph a wide range of historical buildings in a narrow geographic area. And once on a site, he records more than just the main buildings. "If you do a farm house, you also do the milk house, the barn, the smokehouse, the privies," he says. "I've photographed log, wood, brick, and stone privies; privies with four sides, five, six, and eight; one seat, two seats, up to 18 seats."

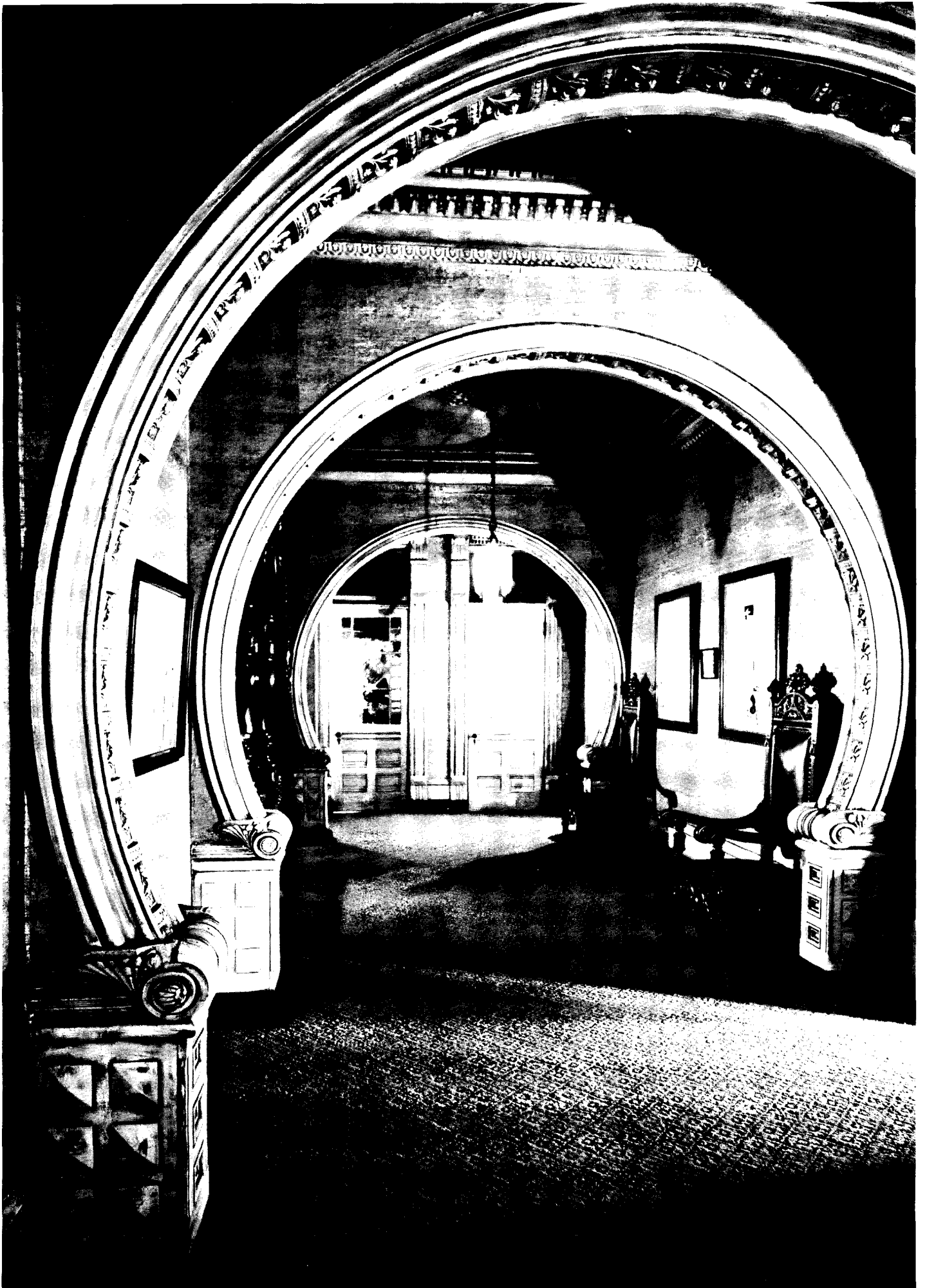
What kind of building turns him on the most? "I try to avoid that," he says. "I try to believe that whatever I am photographing is the most important building in the world."





Above, the chimney of an 1840s stone farm house near Homer, N.Y., executes a 90-degree twist in the attic. Right, another pirouette in the 1849 Captain Charles L. Shrewsbury house, Madison, Ind. Below, chimneys, roofs, and arch bridges of Robert E. Lee's birthplace, Stratford Hall, built circa 1730 in Westmoreland County, Va. Boucher framed one bridge through the other to inform as well as to compose a pleasing shot. Across page, William Carson house, constructed in the 1880s for a lumber barron in the Northern California town of Eureka, among the most extravagant of the 6,000 works that Boucher has photographed. □





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## Hoffmann's Obscure but Influential Architecture

**Josef Hoffmann: The Architectural Work.** Eduard F. Sekler. (Princeton University Press, \$130.) **Josef Hoffmann.** Giuliano Gresleri. (Rizzoli, \$12.50.)

Professor Sekler's magisterial work comes at a time when Josef Hoffmann's legacy is being brought out of the shadow of obscurity. Interest in Austria (read Vienna) from the European left (as in Switzerland from the European right) now occupies a place similar to that held by Sweden in the years between the two great wars. The historical focus remains strong in the art nouveau and art deco and further, perhaps, in the period after 1945.

The earlier publication of Carl Shorshke's cultural history, *Fin de Siecle Vienna*, tested the waters, but current historical interest covers a longer period in



which Hoffmann emerges as the central artistic figure. As the principal survivor of the followers of Otto Wagner (Josef Maria Olbrich died in 1908), Hoffmann's career spanned the years from his "pride of Rome" in 1895 to his last recorded work, a 1951 school, the final item in Sekler's *catalog raisonné*. He died in 1931, making his career roughly co-terminus with that of Frank Lloyd Wright, with whose creative efforts he interacted.

Sekler acutely observes: "The generation that followed the formative years of the modern movement and that was educated with Giedion's book [*Space, Time and Architecture*] at the drawing board knew nothing about Hoffmann." But Aa Hiltrop, Hitchcock, and Pevsner—and others—were fully aware of him. Aalto has fine said: "Without Hoffmann I personally could not imagine myself." And Sekler is specific in noting in what Hoffmann's influence comprised: the descent from clas-

# BOOKS



Three views of the Stoclet house in Brussels: opposite page top, dining room; below, anterior from west; above, music room.

ism; the predilection for the staggered repetition of architectural elements; the absolute confidence in intuition; the interest in regional individuality; and the rejection of theoretical explanation. Approximately one-half of Sekler's monograph is taken up with his "descriptive catalog" of Hoffmann's work, detailing 500 entries in drawings, photographs, and text. The other half provides the biography, organized as a series of thematic essays reflecting the significant phases of Hoffmann's career. The chapters on classicism, the vernacular, the decorative phase, and Hoffmann's relation to the modern movement are, I think, of the greatest historical interest. However, if one chooses to explore Hoffmann's significance to the present critical period in architectural

development, the chapters dealing with moral and ethical aspects of architecture, "Richness as Artistic Possibility," and the treatment of large-scale housing as an expression of social significance are of more interest. The book also contains an appendix with reproductions of 20 original documents and writings by Hoffmann.

Hoffmann's creative work embraced far more than architecture. Indeed, one of the reasons for his eclipse was his consistent loyalty to the arts and crafts movement from its origins in Ruskin and Morris through the work of Voysey, Mackintosh, Lethaby, and many individual architects like Wright and Bruce Goff who shared these sympathies.

The Vienna Secession (1898), the Werkstätte (1902), and the Austrian element of the Werkbund (1912) with their many exhibitions, publications, and designs of everything from "book decoration to bentwood furniture and from dresses to

jewelry" exercised a wide influence. Limited as it is to architecture, the richness of this outpouring is described by Sekler, but he also places it in the broader context that includes the response of the movement, its institutions, and its protagonists to the changing political climate. His scholarship is immaculate but never tiresome. The Hoffmann who designed the Stoclet mansion in Brussels (1906-1913) could become the architect of Vienna's famous municipal housing of the 1920s.

Here I should turn to the briefer but more manageable work by Giuliano Gresleri that is admirably arranged to serve as a pocket-sized work of reference, providing in some depth a closer look at selected projects. (The Stoclet house, for example, receives 21 pages.) Handicapped by the smaller format, smaller-sized photographs, and less satisfactory reproductions, it is still assembled with discrimi-

*continued on page 74*

**Books** continued from page 73

nation and includes plans and drawings that are essential to understanding Hoffmann's personal approach.

But for the decorative and design details that are central to the work of this architect, as well as the biographical detail that makes Sekler's work so compulsively readable, there is no substitute for recourse to his monograph. And in the larger work one also finds what is seldom provided even in the best of historical architectural criticism—the description of his creative process. Hoffmann never developed a plan or redrew an earlier state but took a fresh sheet of paper and began again. Nor did he ever use tracing paper to copy an earlier version of a design. This fecundity of architectural expression is never less than amazing and appears to have been sustained to the end of his life. It was also a central element in his teaching method. When criticizing a student's work, he marked with a soft black pencil that made it impossible to use the original drawing again.

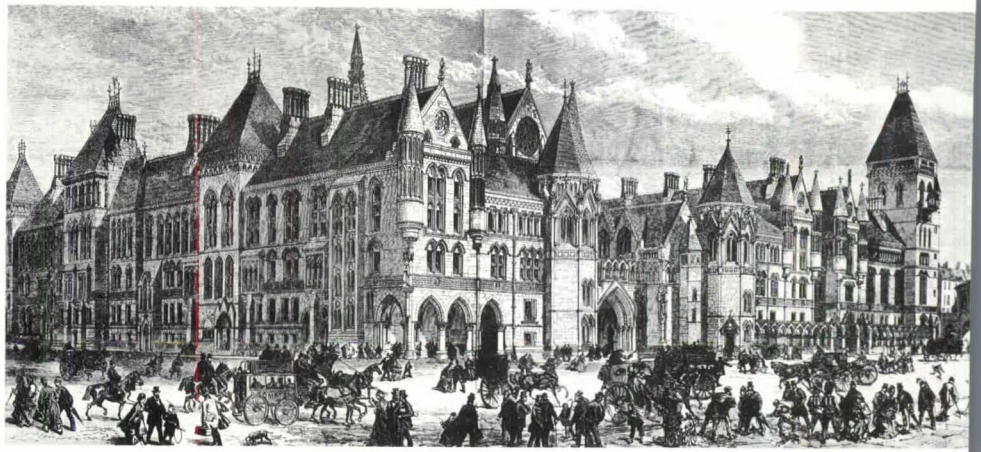
The generation preoccupied with the polemical writings of Le Corbusier, Gropius, Berlage, Sullivan, Wright, and Wagner could not accept Hoffmann on those terms but had to find him visually through his buildings and designs as they were in fact experienced, exhibited, or published—or as students. Not the least of the re-evaluations prompted by Sekler's work are such figures as Schindler and Neutra, Joseph Urban and Shepard Vogelgesang, and Goff and Wright; the interpretations offered by Esther McCoy in her *Vienna to Los Angeles*, and of Frank Lloyd Wright in various autobiographical writings; the impact of Vienna on Eliel Saarinen and Aalto; and much more. One hopes for many other studies in historical criticism of which Sekler's work is an exemplar. FREDERICK GUTHEIM, HON. AIA

*Mr. Gutheim is a Washington, D.C., author, critic, educator, and consultant.*

**The Law Courts: The Architecture of George Edmund Street.** (Architectural History Foundation/MIT Press, \$45.)

David Brownlee's study of the development of the Royal Courts of Justice in London and their designer George Street is first-rate. Unravelling the history of monumental public architecture requires patience and great detection skills, and Brownlee proves equal to the task. Of comparable value is his sensitive treatment of Street, in which we get a balanced and appreciative view of one of England's pre-eminent architects.

This book is not just a description of the making of a great building. It is a wide-ranging study that puts the building and its architect in the middle of the period's intellectual and social history. Its



*Perspective of the Law Courts published in 1872 in the Illustrated London News.*

breadth is refreshing, and, despite a willingness to deal with ideas, it pays more than adequate attention to the formal analysis of the courts as well as the design competition, building construction, and critical reception the work received upon completion.

I cannot think of another English building that reflects so well style and technical issues, politics, and social changes in the age of reform, and the struggle to embrace modernity. As for style, the courts were conceived within the high Victorian milieu in which John Ruskin, the Gothic style, and the Ecclesiological Society influenced much architectural thinking. By the time the courts opened in 1882, taste had shifted away from the medieval picturesque toward the classic. Street himself was convinced that the medievalism to which he was committed could be "made modern by extracting principles from the study of Gothic, by admitting a wider historical and geographical range of precedents than the purists allowed, and by . . . a process called 'development.'" The latter could transform the Gothic to meet the needs of the present.

Modernity as envisioned by Street included Gothic principles that stressed structural values. Arbitrary and capricious events conspired against him in his attempt to realize the historical past as a dynamic part of the architectural present, but his character and his belief in his personal and architectural principles saw him through. With attention to detail and conviction about embracing modernity, Street fused a "harmonious combination of ideas derived from different sources" and generated a building that belongs to the past and to the present. Such a building extends the significance of Victorian or revival style and, through its plan and techniques, laid more groundwork for England's modern architectural era. Few of the eclectic designers who followed Street had his personality or values, and they eroded the picturesque until it was swept away.

There was almost no aspect of the commission for the building that was not without strife, intrigue, and compromise. The competition, opened for public viewing in February 1867, finished in a deadlock between Street and Edmund M. Barry, with the judges admiring Street's elevations and Barry's plan. Street won out amid much political maneuvering but was forced to redesign his plan and elevations. Moreover, site selection was debated for a long time, and Street drew complete designs for two of the proposed sites.

Brownlee provides a thorough description of the pressures and restraints Street experienced. The struggle made him pragmatic, which Brownlee argues helped Street improve his design by finding better air and light systems, by opening the visual character of the structure, and by getting a better balance between large compositional units.

Brownlee gives us a clear reading of the political circus that surrounded Street project from beginning to end. In the hands of a lesser person, the architect surely would have failed, and both public design and the legal system would not have known reform as successfully as they did. Street brought it off by sticking to principles, compromising when he had to. He tended to work inwardly, conceptualizing a design element fully in his head before drawing. As a result, he could "think and draw in one nearly uninterrupted gesture, . . . the empirical process ended before he touched his pencil." Thus he could react to changing conditions and keep his overall conception intact.

The law courts building was a transition design. Its history reflects the continuing movement of English culture and Western civilization away from historical associations toward liberty and freedom, toward personal definitions of form and beauty that were to characterize modern life. Brownlee has brought off the story of this architecture and its architect with the same sure hand that Street employed through the development of the building. The book reflects the strength and confidence of its subject. All this is accomplished, by

*continued on page*





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**Books from page 74**

the way, with excellent book design—quality reproductions of drawings and photographs, a good physical correlation between text and graphics, and appropriate typography and page composition. In all, the book is an excellent addition to the Architectural History Foundation's "American Monograph Series."

HERBERT GOTTFRIED

*Professor Gottfried teaches in Iowa State University's college of design.*

**Seismic Design of Buildings.** James Ambrose and Dimitry Vergun. (Wiley, \$38.95.)

The authors of this book, an architect and structural engineer, present important data here for both architects and engineers, assuming that they have background knowledge regarding the general nature of earthquakes, structural behavior, and materials and methods of construction. The emphasis is upon design. Divided into five parts, the book considers first building design issues, such as design for optimal seismic resistance. Part two analyzes seismic effects, while part

three pays detailed attention to the analysis and design of elements and systems, giving information on such essentials as braced frames and foundations. Building design examples, including numerous case studies, are provided in part four, while the final section covers design data and aids.

**Housing for the Elderly: Privacy and Independence in Environments for the Aging.** J. David Hoglund. (Van Nostrand Reinhold, \$34.95.)

Europeans are superior to us in the provision of socially adequate environments for the elderly, contends architect David Hoglund. They are far ahead of us in using buildings as "therapeutic tools" and in giving the older person his due share of privacy and independence. The privacy is more than just cubicle curtains, and independence is more than sidewalk curb cuts. The concepts run far deeper, taking into account a person's total needs. Hoglund presents 16 housing projects in Sweden, Denmark, and Great Britain as examples of what can result when government goals, program criteria, and design responses are combined to pro-

vide housing for the elderly. He describes each environment, outlining its weaknesses and strengths, offering the American architect a great deal of practical and human advice.

**Geometry in Architecture.** William Blackwell, AIA. (Wiley, \$34.95.)

The author of this book believes that geometry is more important to architecture than ever. "In face of trends toward whimsy, incongruities, and bizarre associations with the past, architecture is in dire need of a solid foundation and orientation, which can be found in the principles and applications of geometry." One really doesn't have to be a mathematician to enjoy this book, which explains plane shapes (right triangle, regular polygon, circle, and rectangle) and solid shapes (prism, pyramid, classical solid, and sphere) in the context of design. Not only are basic principles explained in understandably clear language, but new insights into their application are provided. William Blackwell makes a convincing plea that geometry be taught in architectural schools, for architecture and geometry cannot exist without each other.

**Energy Conscious Residential Design for a Tropical Isle.** J.B. Jones, AIA; Stephen F. Lander, AIA; and H. Mark Ruth, AIA (Guam Energy Office; available from the AIA Guam and Micronesia Chapter, Box 24392, GMF, Guam, M.I. 96921; include \$4 for postage and handling.)

Funded under a grant from the U.S. Department of Energy and administered by the Guam Energy Office, this commendable project of the Guam and Micronesia Chapter/AIA is aimed at achieving energy efficient designs for residences of tropical isles. Principles and application for naturally ventilated, airconditioned, and partially airconditioned houses are explained clearly, with the explanations enhanced by drawings, floor plans, and photographs. Using descriptive accounts of actual houses, the authors are successful in their presentation of valuable data providing basic background for the construction of comfortable, energy efficient structures.

**Detailing for Acoustics.** Peter Lord and Duncan Templeton. (Nichols, \$27.50.)

Well versed in the practice and art of acoustical design, two British architects give their American counterparts guidance in constructional details in order to achieve good acoustics in a building. Dozens and dozens of details are drawn to scale and arranged according to the part of a building—roofs, ceilings, floors, etc. The appendices supply helpful definitions and tables, as well as supplementary information on sound absorption and insulation. □



**Latrobe's View of America, 1795-1820: Selections from the Watercolors and Sketches.**

Edward C. Carter II, John C. Van Hirne, and Charles E. Brownell, editors. (Yale University Press, \$35.) Until Latrobe arrived in America in 1795, this nation had no architect whose practice was comprehensive, national in scope, or who had a sufficiently firm grasp of design principles to innovate and to undertake new types of buildings. As followup to Talbot Hamlin's 1955 Pulitzer prize biography of the Yorkshire-born architect, this volume, one of a series, presents a closer view, more detailed and better illustrated, with selections from Latrobe's field notebooks and sketches. His pencil, pen and ink, and watercolor "View of Greenspring house" (above) shows an important center of social and political life in 17th century Virginia. The 161 illustrations in this book reflect Latrobe's broad interests in topography, nature, technology, folk life, as well as architecture, providing a major contribution to historical understanding.

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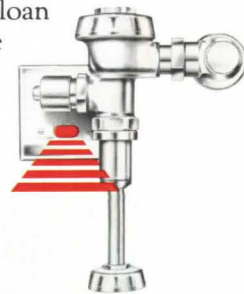
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## DEATHS

**Lawrence W. Licht, AIA:** A founding partner of Westwork Architects, Albuquerque, N.M., Licht was also president last year of the Albuquerque Chapter/AIA. A graduate of the University of New Mexico's school of architecture and planning, Licht used the forms and colors of American Southwest vernacular architecture in an interpretive way for a special brand of regionalism recognized in several design awards (see March '84, page 20, and July '85, page 68). He died last November at the age of 35.

**Robert Ingle Hoyt, FAIA:** A prominent architect, planner, and writer from Santa Barbara, Calif., Hoyt died last year during his 50th year of practice. He made many contributions to both the architecture and urban design policies of Santa Barbara, and his State Street Plaza served as an impetus for the revitalization of the city's Old Town.

**Aranyi, AIA, Virginia Beach, Va.**  
**David Baker, FAIA, Washington, D.C.**  
**H. Ball, Jr., AIA, Houston**  
**M. Barber, AIA, Willoughby, Ohio**  
**Leon Bernard, FAIA, Flintridge, Calif.**  
**Donald R. Bouterse, AIA, Coral Gables, Fla.**

**O. J. Bruer, FAIA, Montebello, Calif.**  
**Harold Bush-Brown, FAIA, Duxbury, Mass.**  
**P. E. Camburas, FAIA, Des Plaines, Ill.**  
**Richard E. Collins, FAIA, Silver Spring, Md.**  
**Herman G. Cox, FAIA, Fort Worth**  
**David E. Crompton, AIA, Pacific Palisades, Calif.**  
**W. H. Crosby, AIA, La Jolla, Calif.**  
**H. Cunin, FAIA, Chevy Chase, Md.**  
**James L. Daniel, Jr., AIA, Tulsa, Okla.**  
**Joseph H. Dindlebeck, AIA, Annandale, Va.**  
**E. Dirienzo, FAIA, Indian River Shore, Fla.**  
**Charles J. Dorman, FAIA, Silver Spring, Md.**  
**Arthur H. Feitel, FAIA, New York City**  
**Arthur Froehlich, FAIA, Beverly Hills, Calif.**  
**A. Gattozzi, FAIA, Cleveland**  
**Joseph A. Gattozzi, FAIA, Cleveland**  
**Wiles L. Gillespie, FAIA, Overland Park, Kan.**  
**N. Hamed, AIA, Akron, Ohio**  
**Emeron E. Hanson, AIA, Beverly Hills, Calif.**  
**T. B. Holcombe Jr., AIA, New Orleans**  
**Gilbert R. Horton, FAIA, Jamestown, N.D.**  
**C. E. Hungerford, FAIA, Alexandria, Va.**

**G. C. Jaka, FAIA, Silver Spring, Md.**  
**E. T. Jenkinson, FAIA, Alexandria, Va.**  
**L. E. Korn, FAIA, Los Angeles**  
**P. S. Lacy, FAIA, New York City**  
**Harry R. Lenker, FAIA, York, Pa.**  
**Daniel T. McGown, FAIA, Memphis**  
**W. K. Miller, FAIA, Lithonia, Ga.**  
**Richard C. Murrell, FAIA, Baton Rouge, La.**  
**Lance S. Nagayama, AIA, Sunnyvale, Calif.**  
**Marvin J. Neivert, FAIA, San Diego**  
**Albert H. Orthmann, FAIA, Shenorock, N.Y.**  
**Paul C. Overmire, FAIA, Tenino, Wash.**  
**William L. Pereira, FAIA, Los Angeles**  
**Mark F. Pfaller II, AIA, Milwaukee**  
**Geoffrey Platt, FAIA, New York City**  
**J. M. Radotinsky, FAIA, Kansas City, Kan.**  
**Arthur H. Rosenfeld, AIA, New York City**  
**Joseph H. Saunders, FAIA, Alexandria, Va.**  
**E. P. Schreier, FAIA, Chevy Chase, Md.**  
**Robert E. Sexton, FAIA, Glendale, Ariz.**  
**S. M. Smith, FAIA, Atlanta**  
**J. R. Snyder, FAIA, Treasure Island, Fla.**  
**W. M. Sontheimer, AIA, San Francisco**  
**Samuel T. Sturniolo, AIA, Richmond Heights, Ohio**

*continued on page 80*



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Deaths from page 79

Thomas B. Thompson, FAIA,

Washington, D.C.

J. A. Tischler, AIA, Fair Lawn, N.J.

W. H. Tusler, FAIA, Ft. Myers, Fla.

Robert F. West, AIA, St. Louis

John J. White Jr., FAIA, Chevy Chase, Md.

BRIEFS

Courses Available.

The Harvard University graduate school of design is offering 35 courses during the spring session for design professionals and members of the public interested in architecture, landscape architecture, and urban planning and design. Individual courses start during early spring and last

for two to eight weeks. For more information and a catalogue, contact the Office of Special Programs, Harvard University, Graduate School of Design, 48 Quincy St., Cambridge, Mass. 02138.

Student Competition Winners.

Ed Jenkins, an architecture student at Louisiana State University, was awarded the \$4,000 first prize in Flexiplace national student competition, which addressed the decentralization of the office workforce and the increasing use of computers for work done outside conventional office space. The \$2,500 second prize was presented to Paul Armstrong, of the University of Illinois at Urbana-Champaign. William Neidinger of the University of Wisconsin-Milwaukee was presented the

\$1,000 third prize. The competition was sponsored by the architecture in industry committee/AIA and the Florida A&M University school of architecture.

Call for Papers.

The school of architecture and the Center for Small Town Research and Design at Mississippi State University are seeking papers for the seventh annual Chautauqua in Mississippi to be held Oct. 15-17. Areas of interest are architecture, planning, politics, and geography. A two-page abstract or manuscript must be received by April 15 for consideration. For more information, contact Michael Fazio, School of Architecture, P.O. Drawer AQ, MSU, Mississippi State, Miss. 39762.

Architectural Study Workshop.

Miami University of Oxford, Ohio, is sponsoring a workshop to be held May 23-June 7 in Europe. Entitled "Historic Architecture in the Contemporary City/Contemporary Architecture in the Historic City" the workshop will focus on new buildings in the German cities of Trier, Frankfurt and West Berlin that integrate modern and historic buildings. For more information on the workshop, contact: Gerardo Brown Manrique, Miami University, Department of Architecture, Oxford, Ohio 45056.

International Urban Conference.

The Center for Urban Well-Being is sponsoring its second "Making Cities Livable" conference to be held in Venice June 11-16. Focus will be on current criteria for urban livability, recent innovations, and award winning design in several European cities. March 15 is the deadline for submitting 100-word abstracts of proposed papers. Contact Suzanne H. Crowhurst Lennard, Making Cities Livable Conference, Center for Urban Well-Being, Box 999, Southampton, N.Y. 11968.

Study Tour to Russia.

A study tour to Russia sponsored by the University of Tennessee is scheduled for Sept. 4-19. The tour will study Soviet art and architecture of the 1920s. Four hours of undergraduate or graduate credit can be earned through the school of architecture and the university evening school. For more information, contact Dr. Peter Lizon, AIA, School of Architecture, University of Tennessee, Knoxville, Tenn. 37916.

Modernism Symposium Videotape.

A two-hour videotape of the symposium "Modernism in America: 1937-41 Four Architectural Competitions" is available from the College of William and Mary. Modernism Symposium Tape, Swem Library, Williamsburg, Va. 23185. Symposium participants included Peter Pap

continued on page



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### Briefs from page 80

demetriou, AIA, Allan Greenberg, Ralph Rapson, FAIA, Hugh Stubbins, FAIA, and Suzanne Stephens. The two-hour video is available in VHS (\$15), Beta (\$15), and 3/4 U-matic (\$55) formats.

### Design Arts Grants.

The National Endowment for the Arts seeks applicants for design exploration research grants and design fellowships. The grants are awarded to individuals or organizations for projects that demonstrate excellence in architecture, landscape architecture, urban design, historic preservation, planning, and interior/graphic/fashion design. March 10 is the deadline for design fellowship applications, April 10 for research grants. For more information, contact Design Arts Program, NEA, 1100 Pennsylvania Ave. N.W., Washington, D.C. 20506.

### Call for Entries.

The Tennessee Valley Authority is sponsoring an energy design awards competition to promote the recognition of energy conscious design as well as excellence in architecture in the seven-state region served by the TVA. Institutional and commercial buildings completed since Jan.

1980 may be submitted. The deadline for submissions is Mar. 28 For more information, contact Kaihan D. Strain, 1986 Design Awards, TVA, 3S 59D Signal Place, Chattanooga, Tenn. 37402.

### Emphasis Programs in Architecture.

Students with a four-year preprofessional architecture degree or a first professional degree can apply to three emphasis in architecture programs leading to a master of architecture. The deadline for applications for the spring semester is March 1. For more information, contact George Anselevicius, Dean, University of New Mexico, School of Architecture and Planning, Albuquerque, N.M. 87131.

### Papers for Pedestrian Conference.

The Transportation division of the city of Boulder is soliciting papers, exhibits, slide shows, and films for the seventh annual pedestrian conference to be held in September. Papers that describe current work or research in the field of pedestrian planning and case studies are requested. Titles and abstracts of 250 words must be submitted by May 1. For more information, contact pedestrian conference coordinator, City of Boulder, P.O. Box 791, Boulder, Colo. 80306.

### Competition Submissions Sought.

Entries are being sought for an open design competition for the redevelopment of Pershing Square, a five-acre park in downtown Los Angeles. Deadline for submissions is May 31. For more information contact the Professional Advisor, Pershing Square Design Competition, 523 West Sixth St., Los Angeles, Calif. 90014.

### Call for Papers.

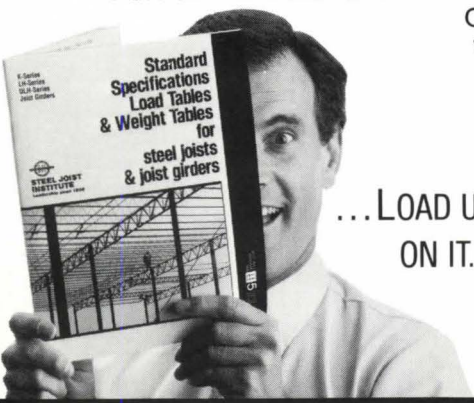
Abstracts for technical papers are sought for the National Association of Corrosion Engineers' annual conference to be held March 1987 in San Francisco. The symposium will cover aspects of corrosion in arctic and subarctic environments. Abstracts of 300 to 500 words should be submitted by Apr. 15 to E.S. Venkatesh, Petroleum Engineering Dept., University of Alaska, Fairbanks, Alaska 99775.

### Lighting Design Awards.

The International Association of Lighting Designers cited seven projects as outstanding examples of lighting design. Awards of excellence were presented to Don Felts, AIA, of Albuquerque, N.M. for his use of daylighting in the Sawyer house in Albuquerque, and Hidetoshi

*continued on page*

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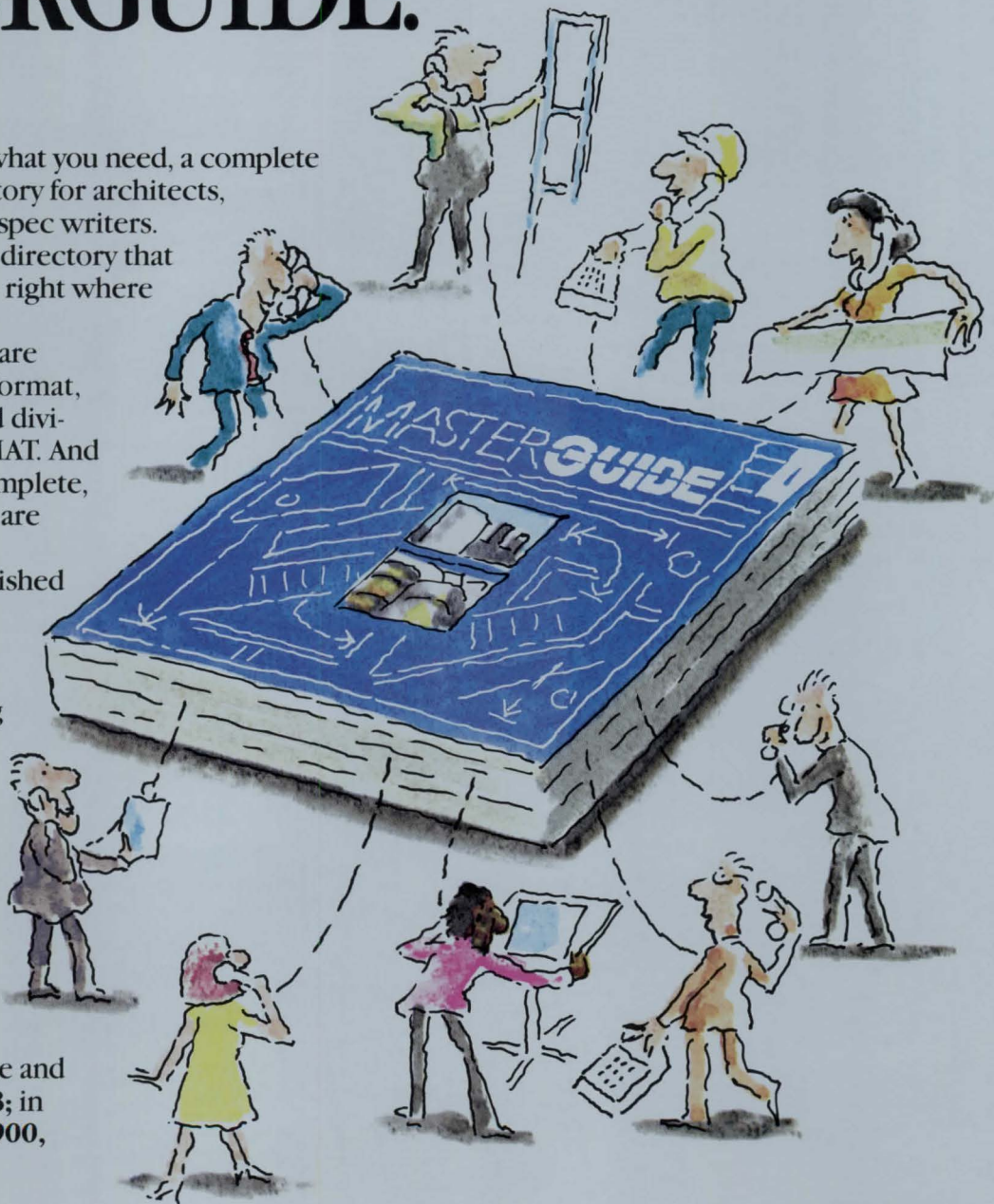
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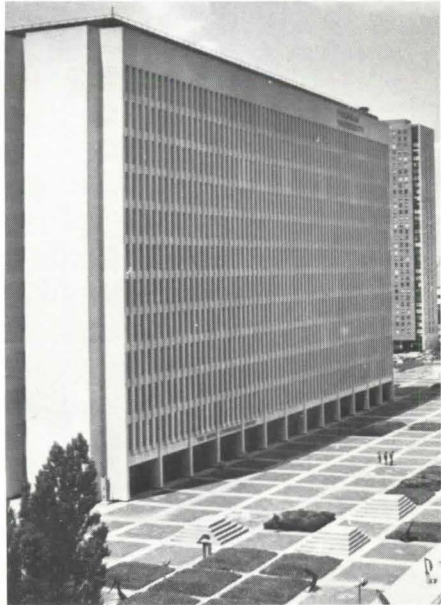
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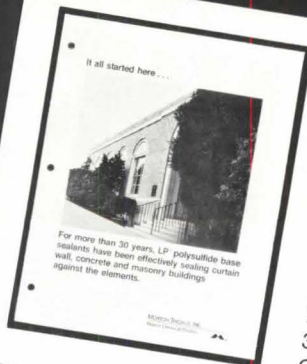
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### Briefs from page 82

Ohno of Tokyo for his lighting design of YKK 50, an exhibition center in Kurobe, Japan. Honorable mentions were presented to Francesca Bettridge of Cline, Bettridge, Bernstein Lighting Design of New York City; architect Nicholas Goldsmith of FTL Associates of New York City; Motoko Ishii of Tokyo; and Jerry Kugler of New York City.

### Optical Engineering Scholarships.

The International Society of Optical Engineers is funding scholarships and grants from \$500 to \$5,000 to applicants in the field of optics and optical engineering. The deadline for applications is May 5. For more information, contact Warren J. Smith, SPIE Education Committee, P.O. Box 10, Bellingham, Wash. 98227.

### Asbestos Newsletter.

Tufts University's asbestos information center is publishing a newsletter on current issues related to asbestos. The free publication is available from the program coordinator, Asbestos Information Center, Tufts University, Graves House, Medford, Mass. 02155.

### Registration Preparation Seminar.

The Registration Institute is sponsoring a three-day seminar in preparation for the 1986 NCARB architect registration exam. The seminar will cover all nine parts of the exam and will be given during May in Atlanta, New Orleans, Miami, and Orlando, Fla. For more information, contact Jan H. Shaeffer, The Registration Institute, 2600 Bantry Bay Dr., Tallahassee, Fla. 32308.

### Study Tour to Finland.

International Design Seminars is sponsoring a 15-day tour focusing on the work of the Finnish architect Alvar Aalto. Scheduled to begin May 20, the seminar will concentrate on Aalto's integration of traditional, classical, and modern themes. Contact Kennie Lupton, IDS, 4206 38th St. N.W., Washington, D.C. 20016.

### Publication on Corrosion.

The sixth volume of series entitled "Managing Corrosion with Plastic" issued by the National Association of Corrosion Engineers is available for \$45. The 176-page publication outlines the use of plastics as an alternative material for corrosion resistant service. Contact NACE, P.O. Box 218340, Houston, Tex. 77218.

## CREDITS

**Fiesner Building/MIT, Cambridge, Mass.** (page 38). *Architect: I.M. Pei & Partners, New York City.* Doors: Regency Architectural Metal. Elevators: Dover. Interior floor surfacing: Nora. Exterior paving:

Landscape Product. Interior and exterior lighting: Kurt Versen, Lite Control, Custom Metalcraft. Waterproofing and sealants: Carlisle. Interior and exterior wall surfacing: Regency Architectural Metal. Skylights: SuperSky, Space Structures.

**Eugene Field Elementary School, Oklahoma City** (page 44). *Architect: HTB, Inc., Oklahoma City.* Paint: Devoe & Reynolds Co. Floor: Armstrong Excelon, Bigelow Campus, Dal-Tile, American Olean Tile, Crossfield Products Dex-O-Tex Gym Flor. Rubber tile: Flexco. Safe: Diebold. Toilet partitions: Candora Marble Co. Plastic laminate: Wilson Art, Formica. C.B.: Claridge Products & Equipment. Lockers: Republic. Cabinets: Wood Metal. Folding partitions: Modern Fold. Vinyl fabric: Viortex-Laviella. Aluminum letters: A.R.K. Aluminum doors: Kawneer. Window: Alumiline. Skylights: Pecot. Ceilings: Armstrong. Acoustical panel: Simplex. Roofing membrane: Carlisle Roofing. Glass block: Pittsburgh Corning. Roof shingles: Supra Slate. Brick: Acme Brick.

**Uris Library Addition, Cornell University, Ithaca, N.Y.** (page 50). *Architect: Gunnar Birkerts & Associates, Birmingham, Mich.* Ceiling surfacing system: Armstrong, Gold Bond, USG. Doors: Philipp Mfg., Eggers Hardwood, Forms & Surfaces. Elevator: Dover. Environmental control systems: Dunham-Bush, Honeywell. Interior floor surfacing: Patrick Carpet Mills, Syracuse Mosaic, Terrazzo. Handrails: Titchener Iron Works. Lighting: Peerless, Solux, Metalux, Mark Lighting, Lightolier, G.E. Roofing: Carlisle Tire & Rubber. Waterproofing system: Koppers, W. R. Meadows, Dow. Sealants: Sonneborn. Plumbing: Sloan Valve, American Standard. Toilet partitions: Global Steel. Washroom accessories: Bobrick. Water closets: American Standard. Water fountain: Elkay. Public seating: Jack Roscoe Woodworking. Security and fire detection: Johnson Controls. Exterior and interior wall surfacing: Gold Bond, USG. Windows: Kawneer, Cortland Glass, PPG. Skylights: Super Sky Products. Hardware: Rixson-Firemark, LCN, Schlage, Sargent. Panic exit devices: Von Duprin, Sargent, Russwin.

**Hurt Building, Atlanta** (page 61). *Architect: Associated Space Design, Atlanta.* Principal in charge: Richard E. Stonis. Project manager: Steven L. Kippels, AIA. Project architect: Faro Pezeshkmehr. Designers: Paul Vogt, James Hypes, Adrian Schliessler. Consultants: Heery & Heery Engineers, Inc. and Howard Brandston. Lighting Design, Inc. Millwork: Charles Burnier (custom) and Randall Brothers. Carpet: Larsen, Harbinger. Marble: St. Laurent. Lighting: Howard Brandston (custom), Boyd, Kurt Versen, Lightolier. □

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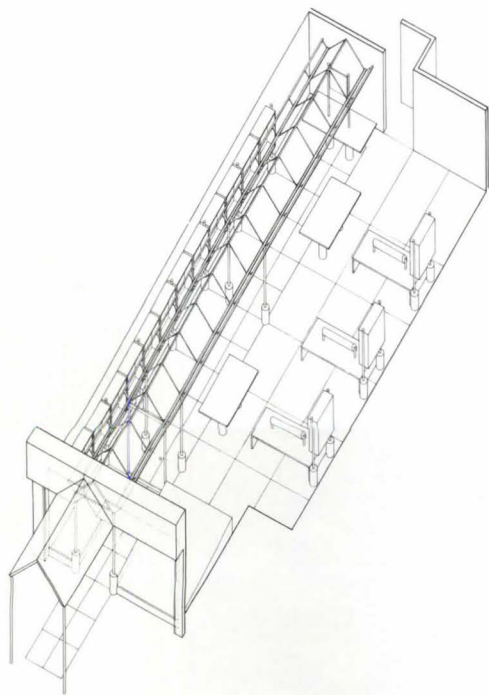


# Interiors

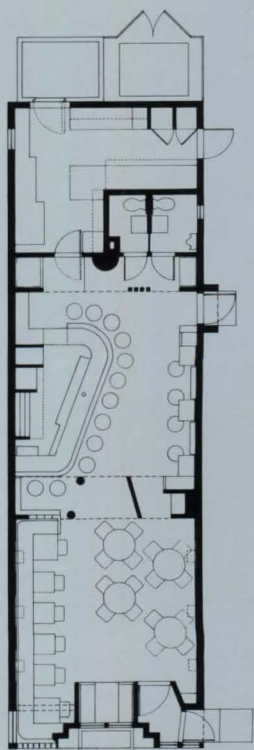
Piero Sartogo's design for the Famolare shoe shop in Manhattan is as fresh as a bright afternoon on the Lido. A gabled canopy extending over the Lexington Avenue sidewalk becomes a linear fluorescent skylight terminating at the two-legged sales desk at the back of the 825-square-foot selling area. Those skinny legs are wearing boots that are eight-inch-diameter terrazzo cylinders like those that anchor nonbearing columns along the skylight axis and display cases.

The eight-inch cylinder appears again as backrests for three benches of perforated metal. Covered in nylon sail cloth, the rolls carry a festive, Sartogo-designed, Famolare logo in red and blue. The Free-standing cases along the long walls are of simple modular design that allows single shoes to be displayed propped up, like art objects, on white, perforated backgrounds.

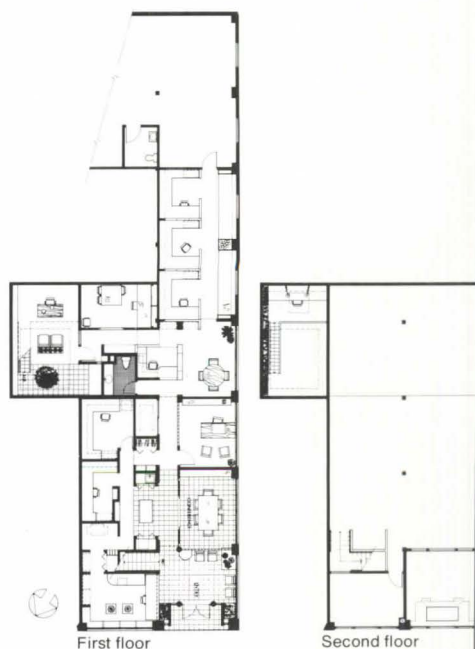
Sartogo and co-principal Nathalie Grenon, assisted by Anne Luise Buerger, John Holz, and Peter Mickle, designed the store as prototype for Brevansa USA, Inc., which plans similar shops in malls around the country. A.F.



What was once a ramshackled roadside house, sited just 10 feet off a bleak section of U.S. 1 in Fairfield, Conn., has since been redone by architect David Spiker. Six years ago Spiker/Taylor turned it into the Breakaway restaurant in a renovation requiring a lot of structural repair and an almost completely new interior. Only the tin ceiling remained. Shown here is what Spiker calls redo II, done last year by his new firm, Spiker & Turner. The basic interior design remains unchanged: a shotgun arrangement of dining room, bar, and kitchen. But the color scheme has been simplified from a play palette of 16 shades to simple, light yellow walls with black enamel trim and an oversized red-and-light-gray checkerboard floor in studded rubber tile. Mirrors deeded as windows visually expand the foot-wide interior; new materials include black and blue laminated tabletops and striped chair fabric of deep navy blue. In redo II, the owner sought a sophisticated look to complement his upgraded menu; Spiker attempted to interpret the roadside house origins in a nonliteral way. A.F.



Photographs © Peter Paige Assoc., Inc.



Sandy & Babcock of San Francisco transformed this once dingy, turn-of-the-century building in Oakland into office for the contracting firm of Zcon, who did all construction and finishing work, creating a showcase for its skills.

The two-story lobby (above) is separated from the second floor by a wall whose upper portion duplicates the building's original windows; below it is an expanse of glass block. Modern touches co-exist quite peaceably here with the curlicues and tiny panes of the replicated window.

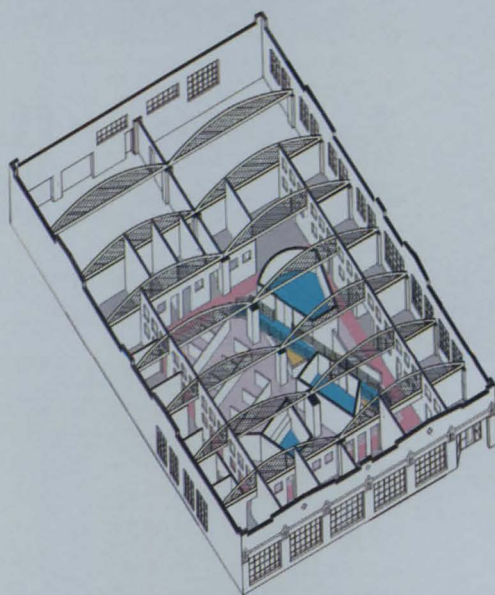
In the offices (below), the palette of materials is restricted to plastic laminate and gypsum board for the most effect at lowest cost and to obtain a white, uncluttered look. "It's like sculpting sheet rock," says associate Owen Jones.

The built-in, stepped partitions define the estimators' office. The opening above the central work space was also stepped to call attention to it. Beyond it are the partners' offices. For visual tidiness, lighting was also built in. Neat is the word for this design. A.O.D.



**B**owstring trusses of wood with light, lattice-like structural members, newly highlighted by fluorescents along the bottom cords, are all that remain of the interior of a 1920s auto showroom building on the fringe of downtown Denver. The Denver firm of Michael Barber Architecture has converted the one-story building into offices for a law firm that was bent on breaking from the traditional mahogany-desk image.

The new plan is based on that of a small town. In the center, or "village green," which was excavated to provide two levels, are such shared functions as conference rooms, files, and secretarial stations. The materials are split-face concrete block, translucent glass block in matching dimensions to enclose conference rooms, a metal bridge (providing a diagonal path between the corner entrance and the partners' parking garage at the rear), and pipe railings with custom oak handrails. A palette of purple, beige, bluegreen, and soft rose makes this town square seem Southwestern. A.F.





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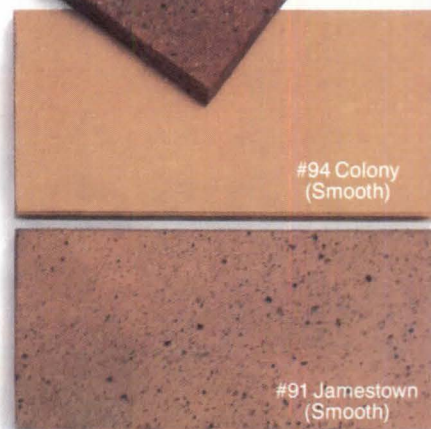
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#94 Colony  
(Smooth)

#91 Jamestown  
(Smooth)

Summitville's Olde Towne quarry and brick are available in eight plain or flashed color ranges, with smooth or wire cut surfaces. Choose from sizes 3-7/8" x 8" or 8" x 8".





# Products

selection of notable offerings and applications. by Lynn Nesmith



2

The "Aquarius" bathroom component (1) from the Italian firm Sicart includes a mirror, cabinets, a lavatory, and yellow accessories. (Circle 201 on information card.)

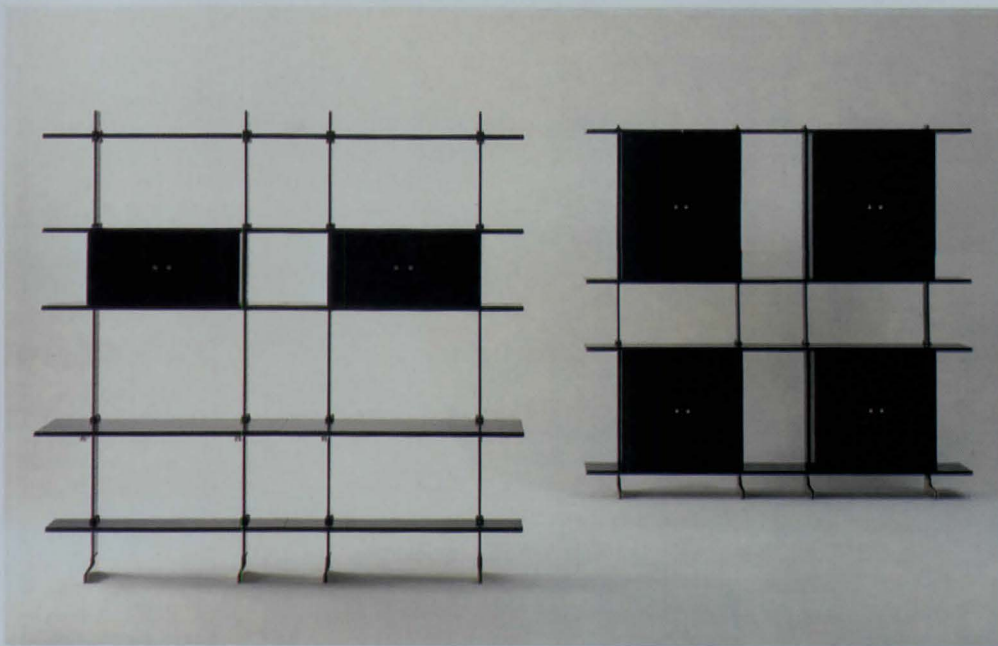


The Wool Bureau, Inc., commissioned a number of architects to design original fabric patterns and select a chair for their use. Chip Reay of Hellmuth, Obata & Kassabaum developed a pattern of clouds printed on wool (2) and chose a chair designed by Josef Hoffmann Design and manufactured by ICF. A soft blue and gray geometric pattern (3), designed by Ralph Johnson of the Chicago firm of Perkins & Will, was used on a simple ebony chair designed by Dick Tremulis for Marden Manufacturing. (Circle 202).

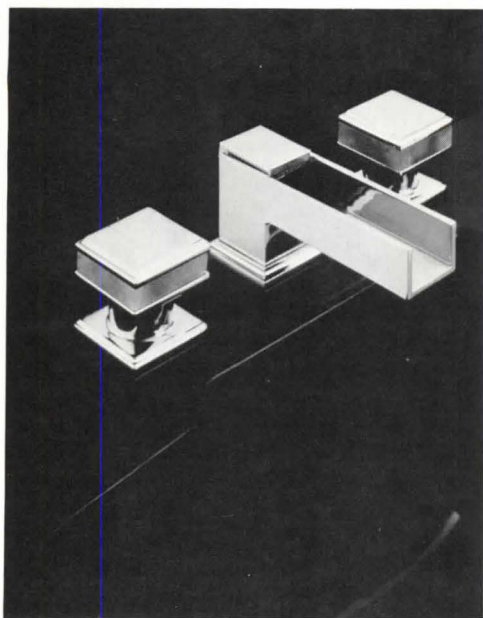


3

The Libreria Elegie storage unit (4) from Misura Emme is a new edition of Ignazio Gardella's 1949 modular wall system. The shelves have a semipolished lacquered finish and are available in five colors. (Circle 204). *Products continued on page 92*



4



#### Bath Fixtures.

Aqueduct waterfall spouts (above) are available in nickel silver, brushed nickel, gold, or a combination of these finishes. Valves in gold with rose quartz heads, lever shapes, and alternative head shapes are also offered. (Kallista, San Francisco. Circle 209 on information card.)

#### Wall Panels

Durasan vinyl-covered gypsum wall panels are available in a number of simulated finishes in 39 colors with nine patterns and woodgrain textures. Four-foot-wide panels can be applied directly to studs as a finish layer over gypsum wallboard and are suited for most demountable partition systems. Color-coated stainless steel nails are available to match most patterns and colors. (Gold Bond Building Products, Charlotte, N.C. Circle 216 on information card.)

#### Ceiling System.

The "Syllables" series of commercial ceiling systems is comprised of 22 different two-square-foot tegular lay-in panels deep-cut to blend into a narrow 9/16-inch grid. The panels have articulated in-relief patterns with edge details. The acoustical ceiling tiles are available in white, haze, parchment, and platinum. (Armstrong World Industries, Lancaster, Pa. Circle 194 on information card.)

#### Dimming System.

Series 7 control panels for dimming lights has a maximum of 12 channels of control, 11 preset scenes, a bar graph display, manual override, and a nonvolatile memory. A hinged front panel conceals controls but allows immediate access to reprogram the system. LED bar graphs are visible through the front panel and display the active scene's zonal intensities. Remote control stations are available for multiple location playback of pre-

viously recorded scenes. (Prescolite Controls, Carrollton, Tex. Circle 206 on information card.)

#### Wall Panels.

Fabric Durasan gypsum wall panels are prefinished in a choice of 20 woven fabrics. Each panel is laminated and has fabric-wrapped square edges designed for precision butting and alignment during installation. Standard, half-inch-thick panels are available in eight-, nine-, and ten-foot lengths. They can be installed directly over gypsum wallboard, onto wood or metal studs, or as components in demountable partition systems. (Gold Bond Buildings Products, Charlotte, N.C. Circle 222 on information card.)

#### Picture Lamps.

Incandescent light fixture is designed to illuminate pictures, drawings, placards, music stands, and exhibition shelves. Fixtures are installed to wall or frame and furnished with cord, plug, and line switch. Polished brass, polished chrome, Flemish bronze, and white and black baked enamel finishes are available. (Nessen Lamps, Inc., Bronx, N.Y. Circle 236 on information card.)

#### Insulated Glass.

Heat Mirror glazing has an ultra-thin, multi-layered transparent coating on clear polyester film. This coating is designed to act as a selective filter that allows light to pass through while reflecting heat back to its source—to the inside in winter, the outside in summer. It also blocks a large percentage of solar ultraviolet radiation. Designed for residential and commercial applications, window units can be fabricated with tempered, heat-strengthened, or laminated glass. (Southwall Technologies, Palo Alto, Calif. Circle 225 on information card.)

#### Storage Unit.

Mobile roll files (below) are made of woodcore board with a textured putty vinyl laminated covering. The "grandstand" configuration is designed to handle different roll sizes in square compartments, and casters allow files to be easily rolled. Storage units are available with 12, 20, 21, or 50 compartments. (Safco Products Co., New Hope, Minn. Circle 219 on information card.)



#### Lattice Panels.

Vinyl woven lattice panels are designed for balcony and porch enclosures, stair rails, area dividers, and yard enclosures. Available in standard, modular, and custom sizes, the panels are furnished with trim and installation screws. Four standard weave patterns are offered. (Double T Co., Scarborough, Me. Circle 207 on information card.)

#### Door Closers.

Floor closers are designed to be installed at the surface of the floor and concealed beneath carpet, tile, terrazzo, or floor plates. The door hardware is adaptable for handicapped access, and optional built-in positive dead stops protect the door assembly and adjoining walls. (Rixson-Firemark, Franklin Park, Ill. Circle 218 on information card.)

#### Kitchen System.

KB 541 kitchen has angular cabinetry with a drop-level cooktop, deep countertop concealed back-of-counter storage, and floor-to-ceiling cabinets. Components have white laminate fronts accented by light birch and vertical postformed edges. (Poggenpohl USA Corporation, Allendale, N.J. Circle 208 on information card.)

#### Storage Units.

High density mobile filing and storage units measure 92 inches wide, 76 inches high, and 36 inches deep. Preassembled shelving sections are designed to slide onto self-contained base. (Lista International Corporation, Long Beach, Calif. Circle 210 on information card.)

#### Residential Door Hinges.

Solid brass door hinges are designed to adapt to standard mortise door hardware. They have a stylized tip design, a non-removable brass pin, and lacquer coating to reduce tarnishing. The fixtures are available in two sizes with three corner patterns. (Stanley Hardware, Inc., New Britain, Conn. Circle 211 on information card.)

#### Wall System.

Insulated wall system is made of thin component panels of Indiana limestone assembled at the factory onto a C-stud strong back frame. Maximum unit size is 20x feet. The stone is available in a variety of colors ranging from light buff to shades of blue-gray, and exterior finishes range from smooth to a light nondirectional texture. (Harding & Cogswell Corporation, Bedford, Ind. Circle 212 on information card.)

#### Track Lighting Fixtures.

Lite Capsul low voltage track lighting system is comprised of a twin beam module that uses two MR-16 lamps in one housing.

Each lamp is independent to allow a single unit to illuminate two different objects, and the tubular housing remains equally constant regardless of the two angles of light. The system is designed for both residential and commercial installations. (Prescolite, San Leandro, Calif. Circle 213 on information card.)

**Light System.**

Rotating skylight has an insulated triple pane hinged to a single piece with self-lined molded curbs. Screens and manual operating units are standard, and optional motorized units are available. A seamless outer shell is designed to prevent leaks, drafts, and drafts. Ventable models are available in five sizes from 16x24 to 32x32 inches. (Fox Plastics Corporation, Dayton, Ohio. Circle 217 on information card.)

**Wallcoverings.**

Le-TeX collection of vinyl fabric wallcoverings for residential and commercial applications come in 133 patterns including tweeds, linens, nubby silks, and cords with geometric designs. The wallcoverings are available in widths of 27 and 54 inches. (National Gypsum Co., Wakefield, Mass. Circle 220 on information card.)

**Straightedge.**

E-Z grip mobile parallel ruling straightedges are available in seven lengths for above board mounting. They have a 5/16-inch raised handle and retractable Delrin rollers. (Mayline Co., Sheboygan, Wis. Circle 214 on information card.)

**Blinds Control.**

AR roller blind adaptor is clamped to the pull tab to allow blinds to be raised and lowered by the same remote control rod that opens and closes the window unit in out-of-reach applications. (Velux-America, Inc., Greenwood, S.C. Circle 215 on information card.)

**Wall System.**

Accenta wall system is comprised of modular components with concealed mounting that permits shelving, display areas, work surfaces, or storage units to be floated on the wall surface. Each component is supported by sturdy aluminum alloy profiles. The storage and display cases are available with glass or opaque doors fitted into flush-mounted tracks. Power cords for lamps or electronics may be concealed behind the wall at any location. An optional lighting system for display cases is touch controlled, and both

the lamp and housing rotate for precise placement of illumination. (Expo Competence, Bang & Olufsen, Mt. Prospect, Ill. Circle 221 on information card.)

**Light Fixture.**

Exterior bollard lighting fixture measures 18 inches in diameter and 24 inches high. It has spun aluminum louvers and accommodates HID lamps with a maximum of 250 watts. (TrimbleHouse, Norcross, Ga. Circle 239 on information card.)

**Door Hardware.**

Tubular nylon lever handles, designed for installation on standard mortise locksets, have a steel core and a steel underplate with concealed mounts and one-way screws for security. The handles are available in 15 colors, solid throughout the molded nylon material. (Normbau, Inc., Addison, Ill. Circle 234 on information card.)

**Wall Mirror.**

Decorative wall mirrors are made of strips of four-inch-wide, beveled mirror glass in clear, bronze, or an alternating pattern. (Binswanger Mirror Products, Memphis. Circle 235 on information card.)

*Products continued on page 94*

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Circle 20 on information card

### Cooling System.

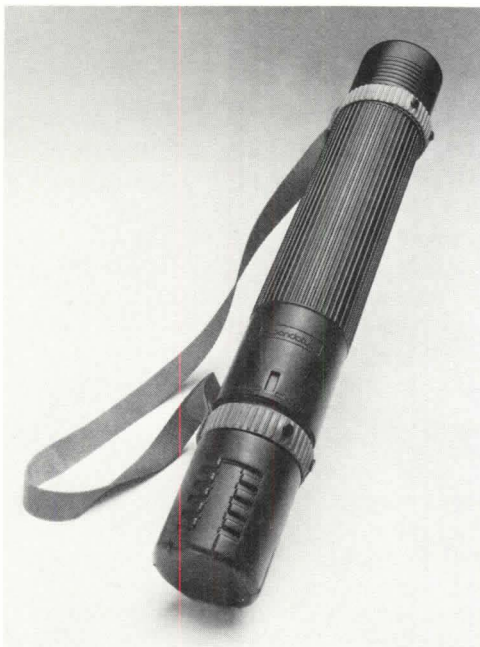
The Tri-Ad cooling system is a three-phase advanced cooling method that uses exhaust fans, louvers, and internal circulating fans. The first phase activates the exhaust fans and louvers at night to purge the building with cool night air, and phase two utilizes an evaporative roof cooling system to prevent heat penetration from the roof. The third component uses internal circulating fans. (Solar Shield, Inc., Columbia, S.C. Circle 188 on information card.)

### Wood Flooring.

Prefinished tropical walnut series of parquet wood flooring is designed for residential or commercial accent areas. (Kentucky Wood Floors, Louisville. Circle 187 on information card.)

### Insulation.

Build-R-Strip is a wall furring system designed to provide attachment of rigid foam insulation to interior masonry and concrete walls. It is made of 25-gauge galvanized steel that has been plated with an electro zinc to prevent rusting in humid conditions. The system is comprised of 12-foot panels. (U C Industries, Inc., Parsippany, N.J. Circle 186 on information card.)



### Carrying Tube.

Expandatube (above) is designed to carry and store rolled drawings, papers, plans, and prints. Developed for architects, designers, engineers, and artists, the tube has two interlocking plastic cylinders that slide into each other with a locking system at four intervals. The tube extends

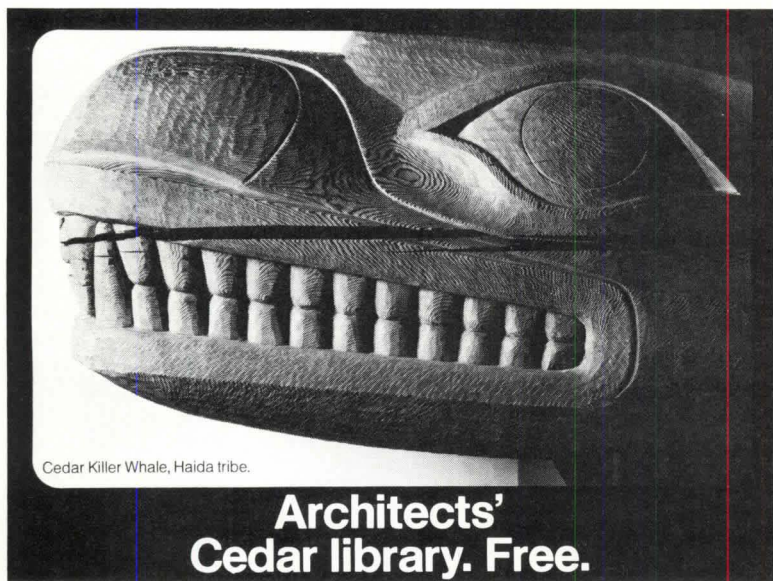
from 22.5 to 36 inches. It is molded of lightweight, high density polyethylene plastic. (Expandatube, Beverly Hills, Calif. Circle 189 on information card.)

### Door Hardware.

Lever set door hardware is available with either a round rosette or long escutcheon design with passage, privacy, dummy and mortise lock functions. The Venus dea series has simple symmetrical lines and the Athena dea series has striped accent lines with an angular design. Both lever sets are made of solid brass with polished or antique brass finish. (Vallini & Colombo, Duarte, Calif. Circle 183 information card.)

### Carpet Panel Flooring.

Tretford movable modules are made of 100 percent wool/mohair with a vinyl backing designed for loose-lay installation. No adhesive is needed except for modules around the perimeter of the installation and panels cut to fit doorways and raised electrical outlets. The panels are designed to be installed on any type of hard surface and are recommended for medium traffic commercial areas. (Eurotex, Philadelphia. Circle 193 on information card.) □



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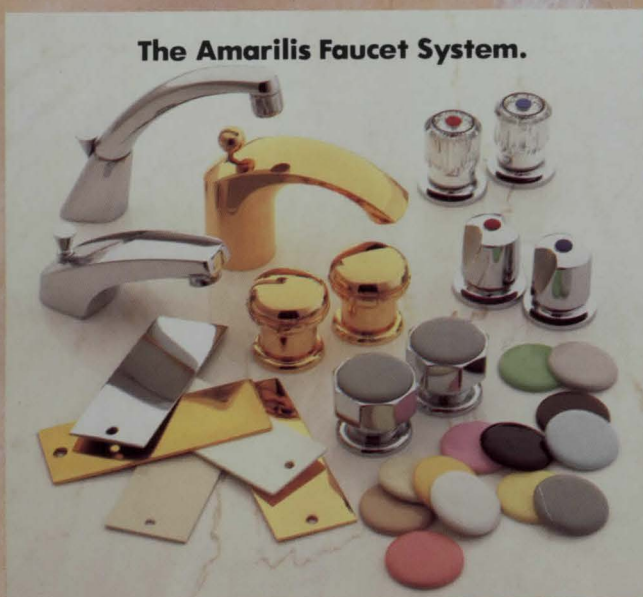
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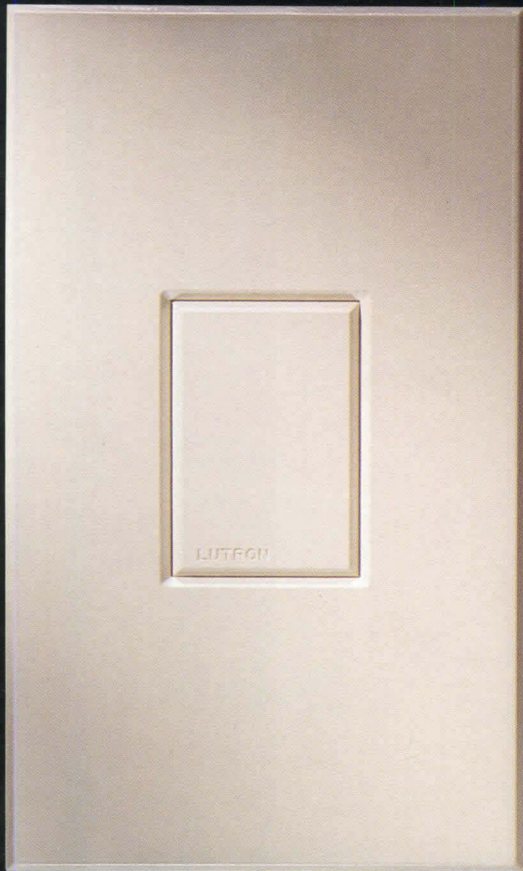
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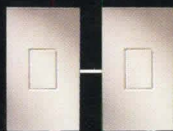
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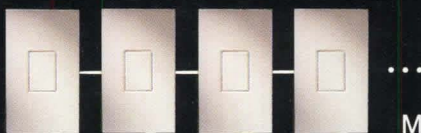
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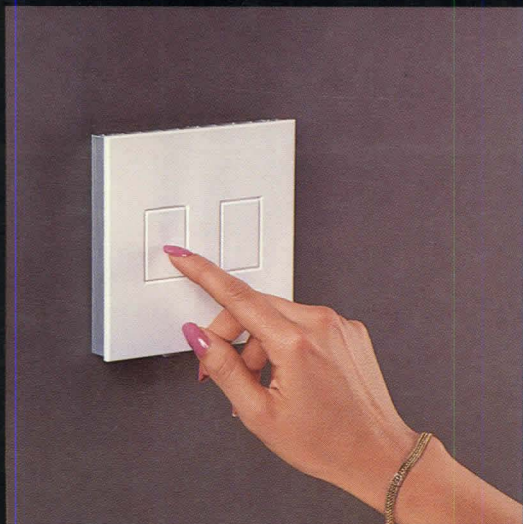
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