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Responding to a need to conserve energy while maintaining effective illumination, the Armstrong C-60 Ceiling System delivers handsomely. It provides lighting of a quality superior to that of a widely accepted 4-lamp 2' x 4' troffer installation but uses 40% less energy year after year.

The performance comparison shown below is keyed to the growing recognition that the classical footcandle is an incomplete measure of lighting effectiveness. In practical office situations, light rays strike the work surface from many angles. At any given point, some fixtures are providing high-quality illumination without glare. But other fixtures are projecting light at bad angles, producing "veiling reflections" that hinder the visual task instead of aiding it.

Classical footcandles measure only the amount of light reaching a point without attempting to identify how much of it is really useful. But there is a more sophisticated measure of lighting efficiency that does. Called Equivalent

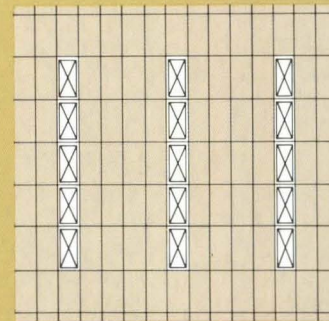
Sphere Illumination (ESI), it determines the *quality* as well as the quantity of light being supplied. It far more precisely measures how well the viewer can see what he is doing in every square foot of a specific room for a specific type of visual task.

With just one lamp per five-foot-square coffered module, the Armstrong C-60 assembly provides ESI levels greater than the conventional 4-lamp troffer arrangement but uses far less wattage.

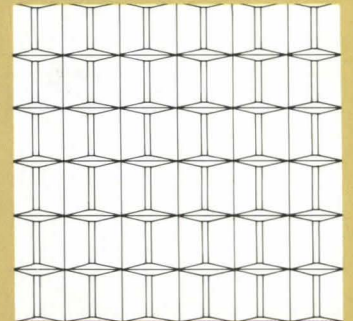
A brief comparison of the two systems is shown in the table below. That data is part of our informative new "Light Wars" show. "Light Wars" is a highly entertaining 30-minute program that includes a filmed explanation of ESI and documents how the C-60 System, in a 100,000-square-foot installation, can save as much as \$29,000 per year at today's energy costs. To see "Light Wars," or receive a free booklet on ESI and the C-60 Ceiling System, mail the coupon below.



### Systems Performance Comparison\*



2' x 4' Recessed Troffer



Armstrong C-60 Luminaire

Fixture		
Prismatic	lens	Prismatic
4	lamps/fixture	1
15	no. of fixtures	36
	classical footcandles	
127	initial	90
95	maintained	70
40	ESI level	44
3.07	watts/sq. ft.	1.84

\*30'x30'x9' room; task—ESI pencil. All test data was supplied by independent laboratories; complete information available on request.

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## EVENTS

**July 30-Aug. 4:** Architecture Summer Institute, Virginia Polytechnic Institute and State University, Blacksburg.

**Aug. 1-3:** Conference on the Future of Model Building Codes in America, Chase-Park Hotel, St. Louis, sponsored by the National Institute of Building Sciences and the Council of American Building Officials. Contact: NIBS, 1730 Pennsylvania Ave. N.W., Washington, D.C. 20006.

**Aug. 2-4:** Seminar on Energy Audits, Seattle, sponsored by AIA. (Repeat seminar: Aug. 9-11, Boston.) Contact: AIA Continuing Education Programs, Institute Headquarters.

**Aug. 3-4:** Institute on Energy Forecasting Methods for Facility Planning and Rate Design, University of Wisconsin, Madison.

**Aug. 3-5:** Michigan Society of Architects mid-summer conference, Grand Hotel, Mackinac Island, Mich.

**Aug. 7-8:** Conference on Solar Energy Business: Opportunities and Outlook, Hyatt Regency Hotel, Washington, D.C. Contact: Energy Bureau Inc., 101 Park Ave., New York, N.Y. 10017.

**Aug. 7-9:** Seminar on Personnel Management, Seattle, sponsored by AIA. (Repeat seminar: Aug. 14-16, Boston.) Contact: AIA Continuing Education Programs, Institute Headquarters.

**Aug. 9-11:** Seminar on Project Management, Seattle, sponsored by AIA. (Repeat seminar: Aug. 16-18, Boston.) Contact: AIA Continuing Education Programs, Institute Headquarters.

**Aug. 14-16:** North American Masonry Conference, University of Colorado, Boulder. Contact: Masonry Institute of America, 2550 Beverly Boulevard, Los Angeles, Calif. 90057.

**Aug. 14-16:** Seminar on the Development Process, Seattle, sponsored by AIA. (Repeat seminar: Aug. 21-23, Boston.) Contact: AIA Continuing Education Programs, Institute Headquarters.

**Aug. 15-16:** Course on Wind Loads, Tornadoes and Building Codes, St. Louis, co-sponsored by St. Louis chapter/AIA. Contact: Engineering Extension, 1020 Engineering Building, University of Missouri-Columbia, Columbia, Mo. 65211.

**Aug. 16-18:** Workshop on Life-Cycle Cost Application, Seattle, sponsored by AIA and the American Consulting Engineers Council. (Repeat workshops: Sept. 20-22, Kansas City, Mo.; Oct. 9-11, Atlanta; Nov. 15-17, Anaheim, Calif.; Dec. 6-8, Denver.) Contact: ACEC, 1155 15th St. N.W., Washington, D.C. 20005.

**Aug. 21-25:** Institute on Fundamentals of Noise and Vibration Control, Massachusetts Institute of Technology, Cambridge, Mass.

**Aug. 27-31:** Illuminating Engineering Society technical conference, Denver Hilton Hotel, Denver. Contact: IES, 345 E. 47th St., New York, N.Y. 10017.

**Aug. 28-31:** American Section, International Solar Energy Society, annual meeting, Denver Convention Center, Denver. Contact: AS/ISES, P.O. Box 1416, Killeen, Tex. 76541.

**Aug. 28-Sept. 1:** Symposium on Shells and Spatial Structures: The Development of Form, Lakeview Inn and Country Club, Morgantown, W. Va. Contact: Emory L. Kemp, Department of Civil Engineering, West Virginia University, Morgantown, W. Va. 26505.

**Sept. 11-16:** World Congress of the International Federation for Housing and Planning, Hamburg, West Germany. Contact: North American Committee for IFHP, Suite 308, 1750 Pennsylvania Ave. N.W., Washington, D.C. 20006.

**Sept. 13:** Call for papers, abstracts due, on subject of the application of technology to satisfy the world's energy needs, to be presented at the 6th Energy Technology Conference, Washington, D.C., on Feb. 26-28, 1979. Contact: Government Institutes, Inc., 4733 Bethesda Ave. N.W., Washington, D.C. 20014.

**Oct. 23-27:** World Congress of the International Union of Architects, Mexico City. Contact: Maurice Payne, AIA, Institute Headquarters (202) 785-7364.

**Oct. 24-25:** Architects in Industry Seminar, St. Francis Hotel, San Francisco. Contact: Fred Marks, AIA Headquarters (202) 785-7366.

**June 3-7, 1979:** AIA convention, Kansas City, Mo.

## LETTERS

**Upjohn Drawings and Plans:** Richard Upjohn was the architect employed by Martin Van Buren in 1849 to renovate his home (Lindenwald) in Columbia County, N.Y., along the Hudson River. The house has been set aside as a national shrine to commemorate the political contributions of Van Buren, the eighth President of the U.S. Lindenwald was designated as a historic site in 1974 and is now administered by the National Park Service. The site is currently undergoing extensive restoration and rehabilitation in order to re-create the setting Van Buren knew during his occupancy, 1849-62.

As with any comprehensive restoration effort, a lot of research goes into the development of a historic site. One of our major difficulties so far has been trying to locate the Upjohn drawings. Attempts to locate them through various repositories have proven futile. However, we will continue to try because it is paramount that we find them in order to continue our work.

Upjohn's work on the house began in 1849 and carried into 1850, ultimately transforming Van Buren's small federal styled house into a mansion, with 36 rooms and passages. The construction of a new wing on the rear of the house provided for his son's (Smith Thompson Van Buren) family. This arrangement converted the original dwelling into a two-family living zone.

If any AIA member or other person knows of the whereabouts of the Upjohn drawings, it would be of tremendous help. The drawings, plans and specifications Upjohn did was for all the improvements made on Lindenwald, i.e., two roofs, library and living quarters, Victorian portico and Italianate bell tower.

If anyone can help us in locating these extremely vital drawings, it will be appreciated. I can be reached by telephone at (518) 758-9689.

*William N. Jackson  
National Park Service*

*Martin Van Buren National Historic Site  
P.O. Box 545  
Kinderhook, N.Y. 12106*

**The Annual Review:** Your special issue "First Annual Review . . ." is a smashing number, not because of most of the architecture, nor certainly not because of what we write, but because of the dramatic photographs and Nory Miller's brilliant characterization of current directions as "high-tech, slick and historicism." The fact that much of the architecture presented was ugly only heightened the impact of the issue.

The biggest disappointment was Philip Johnson's incredibly banal AT&T building and the nonsense that was written about it.

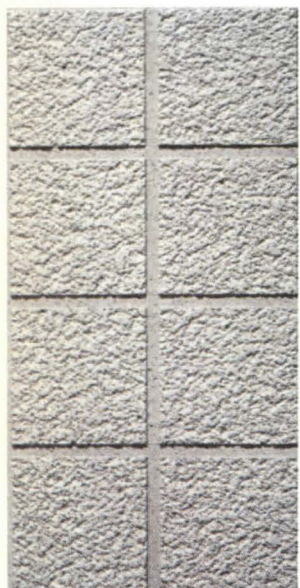
This is a worthwhile, stimulating endeavor. Architecture should be the better for it. *Charles Montooth, AIA  
Senior staff architect, Taliesin West,  
the Frank Lloyd Wright Foundation*

I would like to congratulate you and your staff on a very fine mid-May '78 issue of the JOURNAL. It is a refreshing change from the usually fine format of articles that are of significant interest to me as a professional. I find the "slick and trendy" issues of the more popular journals lacking in any substance, but your review of the year in U.S. architecture had, quite typically, some real substance to it. It's my sincere hope that this will become a regular annual feature.

Please keep up the good work.

*James P. Cassidy, AIA  
Plainville, Conn.*

*The Journal welcomes reader comment, not just on its content, but on any matters of concern to the Institute and the profession of architecture. Ed.*



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## Spaces for Selling

- Psychology, design and show biz in the retail world—Nory Miller 34
- Shopping Centers: Moving Inward and Upward—N.M.** 42  
Born of the suburbs, they are finding gold downtown, and going vertical
- Evaluation: A Shopping Center as 'Main Street'—Allen Freeman** 46  
Columbia mall turns out to be more Rouse Co. prototype than urban nucleus
- Evaluation: A Classic Recycling After 11 Years—James Burns** 50  
San Francisco's Cannery remains both a powerful and permissive environment
- Selling Fast Food in a More Subdued Setting—Nora Richter** 60  
The big chains are shedding their plastic image for 'a new sophistication'
- A Hotel Chain Built upon an Architectural Concept—Andrea O. Dean** 64  
Begun with an Atlanta atrium, the Hyatt Corp. now has Regencies coast to coast
- William W. Caudill on Lawrence B. Anderson** 86  
A former student's tribute to the third education award winner

**Cover:** Photo by George Cserna of George Ranalli's First of August boutique in New York City

## Departments

Events and Letters	2	Books	74
Going On	8	Advertisers	104

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*Circle 4 on information card*

## Convention '78: Close Attention to Work In Business Sessions and Seminars

There were 4,026 registrations at AIA's 1978 convention in Dallas, whose theme was "A Time to Learn." Prior to the convention, President Elmer E. Botsai, FAIA, had predicted that the convention would give members in attendance "ample opportunity to learn more about new skills, new directions, and perhaps . . . more about ourselves." His prediction was realized on all counts.

If any phrase was predominant in business session debates and in seminars, it was "the challenge of change." The general atmosphere everywhere was strict attention to business, in contrast with many previous conventions. An AIA member who is a veteran of Institute conventions was asked to give his impression of this one. "Well," he said, "Elmer's been telling us that we must settle some crucial matters if the profession is to be responsive to new pressures and demands, and he made us settle them here, come hell or high water."

Nine of the 18 seminars, for which those in attendance may receive .3 continuing education units in credit for each session attended if requested, were filled to capacity. Topics of the nine were energy conscious design, effective business planning, financial analysis of building projects, solar designing, managing what you market, improving interior architectural practice, design in transition (see p. 22), creative communications and the architect as a land developer. In all, there were 5,665 attendees at the seminars during the three afternoons of the convention.

The business sessions, also well attended throughout the convention, despite the fact that they ran overtime and started one day at 8 A.M., were interspersed by remarks and speeches not pertaining solely to bylaws and resolutions. It was a welcome relief, for example, to listen to remarks by Ian B. Reynolds, president of the New Zealand Institute of Architects, as he showed slides of the architecture

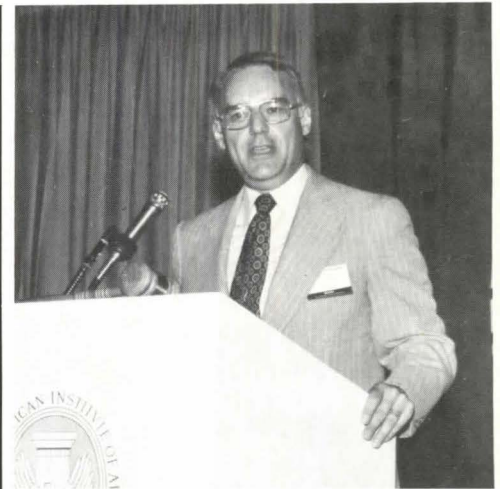
and landscape of his country. Another speaker from an English-speaking country was W. Donald Baldwin, president of the Royal Architectural Institute of Canada, who called for more cooperative efforts between U.S. and Canadian architects.

John Davidson, president of the Royal Australian Institute of Architects, mentioning the convention theme, said that what was being learned in Dallas is that architects will find that change is more challenging than it is frustrating. Gordon Graham, president of the Royal Institute of British Architects, urged that the quality of the built environment in our own time be enriched by respect for beauty and by creativity, as well as by the preservation of past values.

S. Peter Volpe, immediate past president of the Associated General Contractors of America, in a session devoted to a "view of the profession," called for architects and contractors to work together to help the construction industry survive "in the ever-changing market ahead."

In another view of the profession, Walter F. Wagner, FAIA, editor of *Architectural Record*, said that the role of architectural magazines "is not to be a super jury but to help you do your job better." He also asked practitioners to stop telling young people not to go to architectural schools. "Please leave aspiring young people with their dreams intact," he said, and help them find their roles in the profession. Never has a strong profession been needed more, he said.

The theme of a strong profession had been touched on earlier by David Olan Meeker, FAIA, executive vice president of the Institute, who reported gains in AIA membership since he took office. "In Dec. 1977, there were 23,449 members of AIA," he said. "On May 19, 1978, there were 23,810 members." In the same period, there was a gain of 2,229 associate members, which he termed "fantastic." He asked what this means "about when I



started on the job and what I am faced with now? Am I faced with trying to be involved in an organization which is rapidly plunging or not?" And he answered, "We are succeeding."

Meeker said that when he came to AIA, rather than finding himself a "small majority as a single practitioner," he found that 80 percent of the AIA membership is in firms of 10 or fewer people. He said that those who consider themselves as being from or with small firms "dominate AIA in terms of employees, in terms of representation among employees and apparently . . . in terms of business." Small firms, he said, not only dominate AIA's membership and the employment of architects, but also AIA component leadership.

Yet, he said, the bulk of letters he had received in the past months since assuming his post at AIA had complained that the convention was dominated by big firms and that changes voted were detrimental to the interests of the small firm. "If it is true that the small firms dominate the components, I don't see how the delegates can come here instructed on certain things, to do other than reflect the wishes of the small firms; and if the small firms don't instruct their delegates, I suggest it is a whole new future for all of us."

The newly elected first vice president and president elect, Charles Schwing, FAIA, of Baton Rouge, La., confirms Meeker's point about AIA's leadership coming from small firms. The president

*continued on page 12*

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Circle 6 on information card

*Going On from page 8*

of the small Baton Rouge firm of Charles E. Schwing & Associates, the newly elected president elect holds an architectural degree from the Georgia Institute of Technology and a diploma from the Ecole des Beaux-Arts in Paris.

Long involved in AIA affairs, Schwing has served as treasurer and has been a member of the planning committee and of the boards and executive committees of the AIA Research Corporation and the AIA Foundation. He has chaired the finance committee and has worked as a member of the dues structure committee and the dues-ethics-membership coordinating task force. He is AIA's liaison with the Association of Collegiate Schools of Architecture, Association of Student Chapters/AIA, National Architectural Accrediting Board and National Council of Architectural Registration Boards.

## Convention '78: Changes In Bylaws; Resolutions

President Elmer E. Botsai, FAIA, called upon delegates to the AIA convention in Dallas in May to resolve longstanding disagreements "so that we can move forward to other issues affecting our future." Subsequently, the delegates voted with decided majorities to embark upon a three-year experiment under which the bylaws are changed to permit members to become involved in construction as well as the design of projects. Delegates further changed the bylaws to liberalize AIA's ethical guidelines to permit members to purchase "dignified advertisements in newspapers, periodicals and other publications (*see* June, p. 8).

The delegates, without debate, also made bylaw changes regarding the status of members emeriti. A change made by the 1977 convention as part of the general revisions of AIA dues structure was linked to retirement under the Social Security system. The executive committee reported that this change had been difficult to administer and requested a new ruling.

The change voted by convention delegates states: "Anyone who has been a member in good standing in the Institute for 15 "successive years and has attained the age of 70, or the age of 60 and is retired from the profession of architecture, or who is so incapacitated as to be unable to work in the profession, may apply to the secretary for member emeritus status, which, when granted, shall be applicable in every component organization." The original proposal had said "if granted," and the wording was changed to "when granted" by amendment.

The final bylaw change pertains to the indemnification of directors, officers and other officials. At its March 1978 meeting,

the board voted to sponsor the proposed change to make indemnification mandatory rather than permissable. This proposal carried. Convention delegates had been informed that "only those who have discharged the duties of their positions in good faith and with that degree of diligence, care and skill which ordinarily prudent persons would exercise under similar circumstances in like positions would be indemnified."

Those who heard the convention debate on design/build and contracting activities thought that passions were surely spent. Not so. As reported in these pages in June, a resolution asking that continuing education not be a requirement for AIA membership appeared at first to be most divisive, causing probably the most emotional debate of the convention.

A proposed substitute proposal, which stated that the "merits of continuing education in itself" are recognized, but "at this time the scope and substance of continuing education requirements are underdeveloped and incomplete," and which resolved that AIA should not "at this time" require continuing education for membership, was not accepted by the Grand Valley chapter/AIA, which had submitted the original resolution.

A motion not to give consideration to the substitute proposal carried. The chair, however, was challenged on ruling that the motion had carried, and a written vote was requested. This request was denied by the chair. A motion to table both the original resolution and the substitute failed.

Finally, after many parliamentary conferences and the relinquishing of the chair twice by President Botsai, the resolution submitted by the Grand Valley chapter failed to carry. Botsai emphasized that the defeat of the resolution means that the issue will continue to be studied and will be submitted to a future convention for action.

Before debate on the above resolution, the convention voted in favor of a resolution which states that AIA will "continue the testing and refinement" of its professional development measuring system (PDMS) and "make it available for the use of individual members in evaluating their professional development."

The convention had also passed a resolution stating that AIA "does not advocate adoption of license renewal or maintenance legislation by the states." The resolution passed incorporates substitute language, the original resolution having stated that AIA "opposes any program or system designed for license renewal or license maintenance." The substitute wording continues: "In those states actively considering or establishing a license renewal requirement for architects, AIA endorses the concept of that requirement being based upon broad professional develop-

ment principles." At the behest of Scott Ferebee, FAIA, a former president of the Institute, this was amended to say that AIA "believes" that requirements "should be based upon broad professional development principles." The resolution carried as amended.

A resolution on voluntary continuing education, submitted by the Southern California chapter/AIA, and one on recertification and relicensing, submitted by the Maryland Society of Architects, were tabled. A resolution, submitted by the Architects Society of Ohio, which asked that AIA petition the National Council of Architectural Registration Boards to "cease promotion and advocacy of mandatory continuing education," was withdrawn.

Also withdrawn were three resolutions, all relating to conflict of interest and contracting. The withdrawals were made in light of the action taken by the convention the day before on design/build and contracting activities.

As reported in June, another resolution to cause conflict pertained to criteria for future convention site selection. An amendment, presented by Beverly Willis, AIA, which was submitted by the California council and cosponsored by the Boston Society of Architects, called for "the requirement that consistent with AIA public policy, location of future conventions shall only be in states that have ratified the Equal Rights Amendment." This would "take effect in 1980 and shall no longer apply after the passage or defeat" of the ERA.

The original resolution called for site selection to be considered by a standing committee to include the criteria of "cost to the Institute and its members for accommodations, transportation, meals and convention facilities, as well as the general interest of the host city." After considerable debate, pro and con, regarding the amendment, the resolution was passed, as amended, by a written vote of 2-1.

There were two resolutions pertaining to dues. One, which called for a dues structure "which is more responsive to the financial situation of young registered architects than is the current system," failed to carry. The other, which calls for the board to present an incentive program to the 1979 convention which would modify the supplemental dues structure, was passed with an amendment. As amended, the resolution states "that a study be authorized to investigate the feasibility of a revised supplemental dues structure to embrace both AIA associates and AIA members," with the study being reported to the 1979 convention for action. The resolution, as amended, carried.

Two resolutions on membership matters failed to pass. One called for AIA to re-

*continued on page 16*



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Left: Westinghouse Research Center—Administration Building, Pittsburgh, Pa. Architects: Skidmore, Owings and Merrill Chicago, Ill.

Right: Morgan Center—Butler, Pa. Architects: Burt Hill Kosar Rittelmann Assoc. Butler, Pa.



Circle 8 on information card

Going On from page 12

view associate membership requirements to give components "greater discretion" in the establishment of their own categories of membership. The other resolved that membership categories be restudied at state and local levels so that components would be allowed to keep the categories of membership in existence prior to the 1977 convention.

Passed quickly by acclamation and a standing ovation was a resolution that AIA, "as a body and by this convention, proclaim its unanimous and enthusiastic support for David Olan Meeker Jr., FAIA, as the new executive vice president" of the Institute.

Other resolutions to pass:

- That the board re-examine "the priori-

ties of the 1978 and subsequent budgets to provide for an ongoing documents program to include the revising, updating and reissuing of AIA documents to keep pace with the advancing industry of construction and profession of architecture."

- That AIA increase its current efforts to encourage public policies which will reverse the deterioration of cities.

- That AIA, "in consultation with key opinion molders in education and the media, greatly enlarge its efforts to develop and collate environmental education materials adequate for use by components in their work with schools."

- That AIA "wishes to express deepest sympathy to the family and friends of little Shannon Smith who died in the Walnut Village Church of Christ tragedy

Sunday, May 21, 1978, as well as to those injured in the most unfortunate happening"; that AIA "urges all of those involved in building structures for public occupancy, including architects, owners, contractors, material fabricators and suppliers, building and code officials, to immediately assume their individual and mutual responsibilities to safeguard such tragedies in the future"; that "all concerned with the built environment begin today to assure that their efforts shall be completely and consistently exalted in demanding [the] highest standards. . . ."

## Convention '78: Remarks By Gold Medalist Johnson

Following are excerpts from the remarks of Philip Johnson, FAIA, upon receiving the Institute's Gold Medal:

I want to talk about the old subject of the state of art, or where we are today and what is happening. We stand at an enormous watershed. We stand at a place that maybe we haven't stood for 50 years, and that is a shift in sensibility so revolutionary that it is hard to grasp because we are right in the middle of it. It is the watershed between what we have all been brought up with as the modern, and something new, uncharted, uncertain and absolutely delightful.

We do know what modern architecture is all about because we were taught it in school. We were thoroughly imbued with the doctrine that we were going to create a utopia here on earth if only people would adopt modern architecture instead of the revivalist styles all around us. That was in 1930. The flat roof was a symbol, the big glass walls were a symbol, schools looked exactly like churches and churches looked like houses. We would build, in any part of the world, a glass box sitting up proudly with a flat top on it; a faceless and scaleless object. We were extremely proud of ourselves for creating a world of these objects and leaving them in Japan, in the Antipodes, in New York, anywhere we could find. We knew we were right and going to create a better world. Well, it didn't happen.

It seems to me there have been three main switches of sensibility, the way we architects look at things, which in turn comes from a different way our public is looking at things. For years we have been teaching them that a glass house with a flat roof is the only proper way to live. I still live in one, and I enjoy it enormously. It would never cross my mind to build that house today. I'm not moving out, I'm not ashamed of the past. If I were in the Renaissance, I would not be ashamed of the Gothic. They did very creditable work.

But there are these three aspects of our

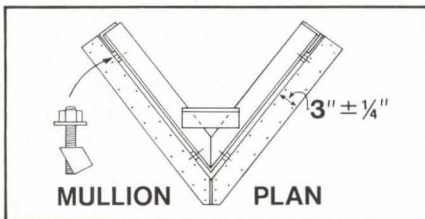
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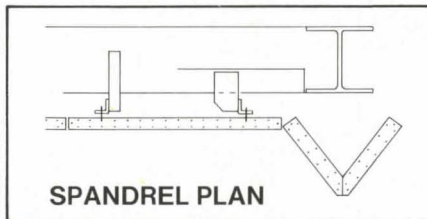
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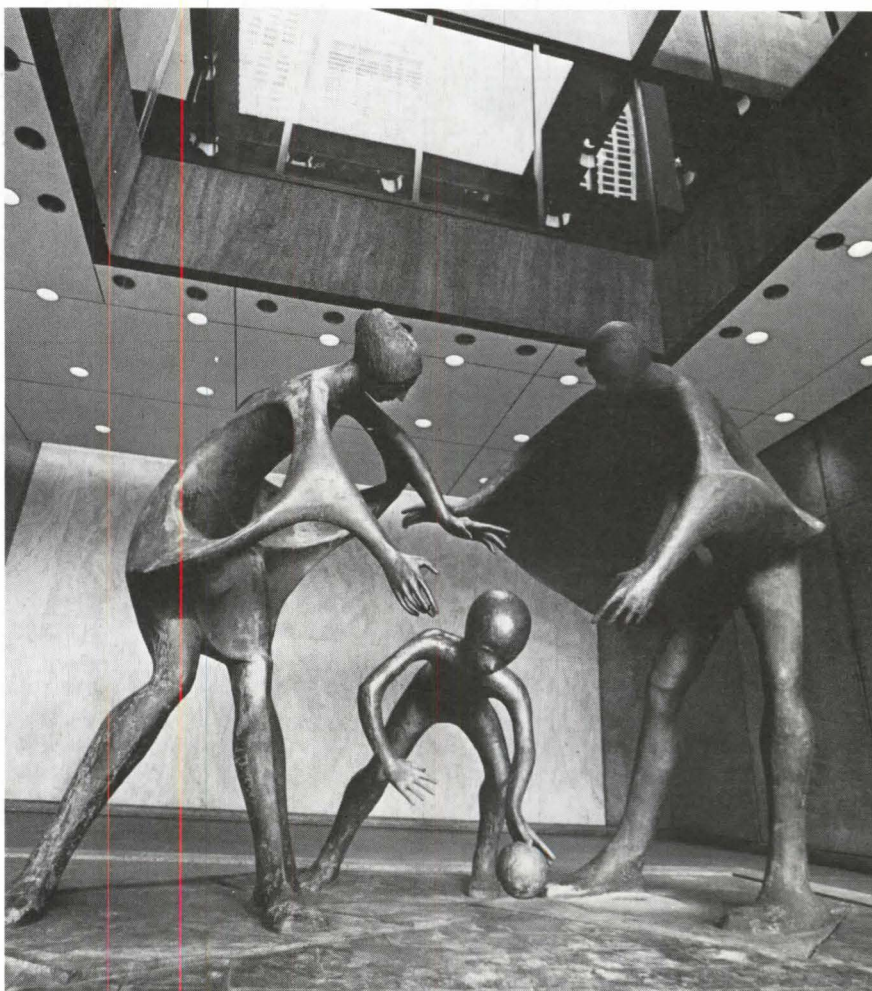
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AIA JOURNAL/JULY 1978 17

Going On from page 16

art that have changed. The first one is a change in the attitude toward history. Remember at the Bauhaus, history was the bunk, history was not allowed to be taught at the Bauhaus. It was not allowed to be taught when I was at Harvard; Gropius felt that every problem should be faced on its own merits. That is not true anymore. Every one of us looks at history all day long and you know that doesn't come from us, I'm ashamed to say, it comes from the public. It comes, for example, from the preservation movement. We can not tear down a building that only 10 years ago you could have torn down. When I was here building the Kennedy Memorial, it was moot at that time whether they should not tear down the courthouse. Thank goodness they didn't. Today it would never cross the mind of a Dallas citizen to tear down the court-

is the powerhouse, except that the powerhouse at least had a tall spire, the chimney. Today, that would be, I submit, totally impossible. We want churches once more to look like churches. We want our houses once more. The public never did really cotton to my particular idea that everybody should have a flat-roofed glass house. The public knew better than I did what they wanted. Well, do you respect that feeling?

My friend Eero Saarinen—this revolution dates back quite a ways—was the first man I knew who did the style for the job, and I thought it was a horrible thing. When he did a bird for an airport, we thought it a disgraceful expressionist mannerism of his which he'd soon outgrow. We are now allowed to use symbolic attitudes in our buildings, we are allowed to use ornament once more. Of course, the International Style was never



house. That sense of past has swept not only this country but all of Europe. Up to 10 years ago it was urban renewal, which was a ridiculous term for urban removal. All it did was to tear down our Northern cities and leave a wasteland which, in many cases, is still empty. St. Louis is totally empty in its core because nobody ever bothered to rebuild it. Today no one is going to remove a city. Today you must face the history of that city.

Another thing that has come to change is the new attitude toward symbolism. We didn't pay any attention to symbols, we built without ornament and we didn't care whether a house looked like a house or a church looked like a church. The best example I know is Mies van der Rohe, my teacher, my guru, who built, at ITT, a church and powerhouse. And as Charles Jencks has pointed out to us, it's very hard to tell which is the church and which

as harsh as it was propagandized. In Dallas itself, I built a chapel [Thanksgiving Square] and used as an inspiration an old religious symbol that I picked up from the Moslem religion, of a Mosque of 800 in Samara in Iraq. I was a little early on the history and a little late on the theory, but Sir Eero Saarinen was early on the practice and late on the theory, so it's a tossup.

John Burgee and I have never done anything that caused the stir that the AT&T design has. It's become sort of a symbol of our times which surprises us very much. Now listen, we have a tradition in New York. I wouldn't think of designing the AT&T building in that way in Dallas, Tex. The spirit of the places is different, which brings me to my third point.

The third point is the *genus loci* that we now pay attention to. See, we felt, as

Mies felt, that you could stamp a building most anywhere, like a cookie cutter. We were just glad to get the job and we just put up a glass skyscraper. But that doesn't work anymore. If you were building in Virginia you wouldn't think of paying no attention to Thomas Jefferson. Or in Chicago to Richardson. Texas is a great exception as it is in many things. Texas is a postwar state. Dallas was built overnight. You can tell that. And a glorious sight it is indeed. So, if I were to build AT&T in Dallas, Texas, it would look very different. In Dallas, I suspect you would do what my distinguished colleague Welton Becket certainly has done, the Reunion, which is a most remarkable building, an iceberg cut into handsome climbing Alpine shapes. As you drive from Fort Worth it makes the gateway to something grand.

So in many, many ways we are shifting to this sense of the space and in thinking of that when we had AT&T before us to design and we have a moral interest in our client's welfare. Now, it is always a cliché for architects to say we do what the clients want. We don't. We try to persuade them that what we want is the right thing for them, and we have been righteous up to now. I mean the modern style was perfectly clear. We said, "We'll give you what you should have, little child, you will feel much better afterward. You like all those great big glass boxes, don't you dear?" Well, that is our attitude no longer. We have a feeling for this corporation, and our feeling was one of great conservatism in the best sense of the word. And we felt the same way about New York architecture; we want to preserve New York. The great architecture of New York comes in two periods—1890s with McKim, Mead & White, and in the 1920s with Raymond Hood. So with those fine examples in front of us we decided that the glass box maybe had had it. Then our clients were so perspicacious that they gave us a clue. They said, "Oh yes, Mr. Johnson, we know you two are good architects but please don't give us a flat top." In New York, you see, all the buildings of the '20s and back to the turn of the century have lovely little tops on them, pyramids, spires, ziggurats: many shapes—gold, brown, blue—but shaped and identifiable. When you approached New York by boat and saw the different identifiable towers around you, they weren't just conjurings of cigar boxes up-ended, they were romantic symbols of the new country. We wanted once more to hook on to that. So it's quite natural that we did the bottom to copy the Pazzi chapel, we did the middle to copy the Chicago Tribune middle and we did the top . . . well I'm not sure, but it did not come from a Chippendale clock.

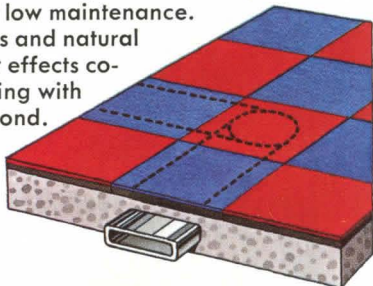
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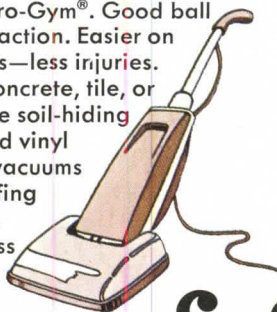
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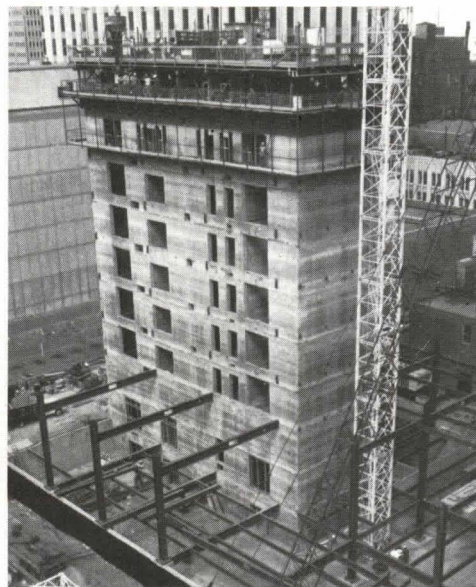
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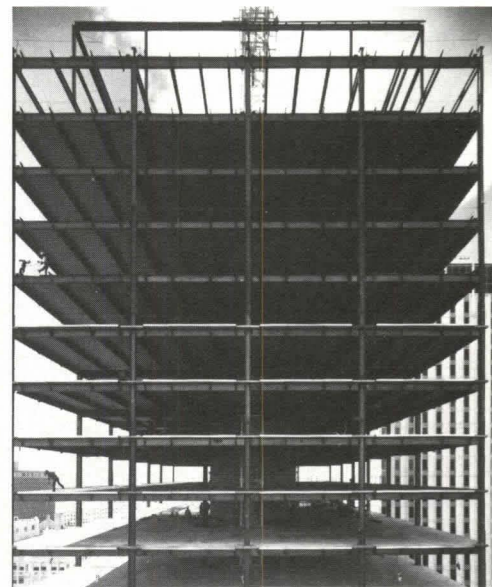
Steel erection started June 30, 1977, while work on the core proceeded independently.

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*Architect:* Muchow Associates Architects; Denver, Colorado.  
*Structural Engineers:* Ketchum, Konkel, Barrett, Nickel & Austin; Denver, Colorado.  
*General Contractor:* Al Cohen Construction Co.; Denver, Colorado.  
*Steel Fabricator Erector:* Midwest Steel & Iron Works Co., Denver, Colorado.  
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Going On from page 18

Now just why this should happen now, I don't know, maybe we got bored with the glass boxes. Maybe we feel the energy thing that's happened. Actually it's much deeper than that; it's a big shift in the whole ideology of the people in the U.S. and of the Western world. We used to have the certitude that we were going to create utopia in our lifetime. It's an American habit. We went to war to save the world for democracy—twice now—and we believe in ideals, we believe in certitudes and we are very moral, very Calvinist, about it, we Americans, very sure of ourselves. But are we today? I doubt it. How is it possible that a governor of the most progressive state in the

U.S., the governor of California, should be talking in terms of thinking small, the prophet being Schumacher? Why the new interest in Eastern religion and in all the religions all of a sudden? This whole attitude that maybe reason itself isn't the only solution? Maybe tradition, maybe things of the heart count. Maybe progress isn't the only way. How could the Club of Rome talk about zero growth? But they are talking about it right here, right now, and we are doing it.

The whole world ideology is making a subtle shift, and we're the last, the architects as usual picking up the caboose. We are entering an era that I don't know the name of, and you don't know the name of, and the kids [the architects under 50]

that say they know the name of don't know the name of. But it's a great wonderful future. I use the analogy of a river. When a river runs through a gorge it runs fast and straight and deep and single, that was the International Style. But rivers do lots of things; rivers also go through plains, they wander, they take new courses, they take maybe five or six courses at the same time. All are right. Goodness sakes, the Bible says, "The house of my Lord has many mansions." Or the more contemporary Chairman Mao: "Let a thousand flowers bloom." Diversity is the name of the game. The pluralism of our culture, that pluralism also applies to architecture, and we can welcome it. There isn't one of the kids here today speaking at the convention that would do the AT&T building the way John Burgee and I did, yet they all respect our privilege and right and beauty to design it exactly that way. God bless the kids, God bless architecture.

## Convention '78: A Lively Discussion About Design

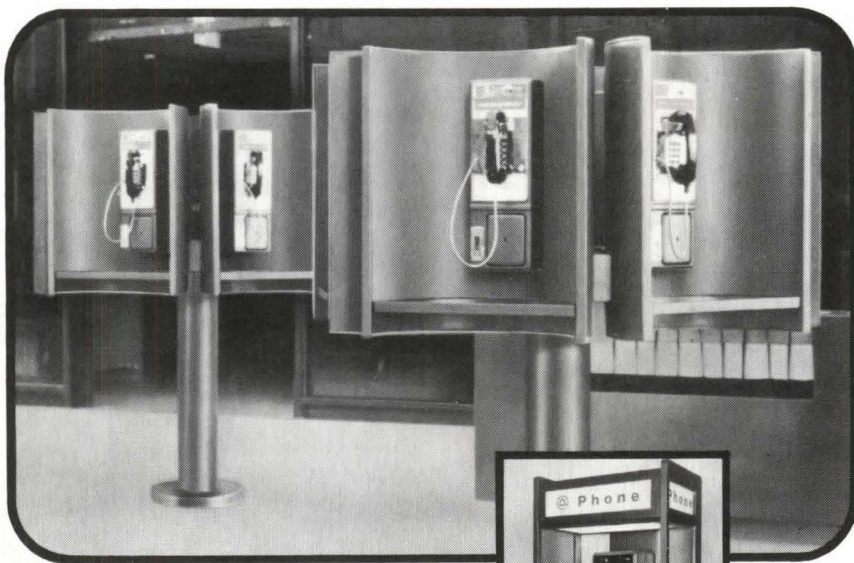
In recognition of his winning the gold medal, Philip Johnson was asked to choose a handful of architects representing a multiplicity of directions on the cutting edge of architecture to present a seminar on "Design in Transition" at the 1978 AIA convention. His eight choices (see photo, p. 28) discussed their work and points of view in an all-afternoon slideshow and, on the next morning, Johnson led them in a lively panel discussion. The events were the surprise hits of the convention with attendances of 950 and 1,200, respectively.

It was in the panel discussion that the connecting strands and deep gulfs between these designers became most apparent. And no subject divided them more than the question of just how abstract a building should be. Or if communicative, to whom and about what? Many of the current issues were touched: eclecticism, the modern movement versus postmodernism, technology, lessons from the other arts and sciences. The discussion moved quickly from focus to focus, moderated with delightful impatience by Johnson, who spared neither praise nor reprimand as he presented "the kids."

Peter Eisenman began the conversation by asserting that architecture is virtually ignored by the popular press while the other visual arts, literature, music and dance are covered extensively. Why, he asked. Because "it is one of the few arts which continues to think of itself as a service," he suggested. "Very few of us," he charged, "are talking about concepts and ideas which have to do with the broad culture at large." *continued on page 26*

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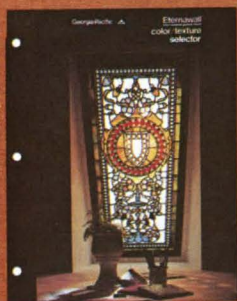
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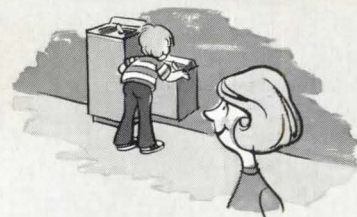
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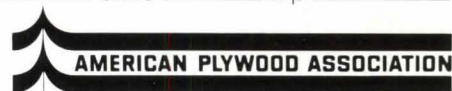
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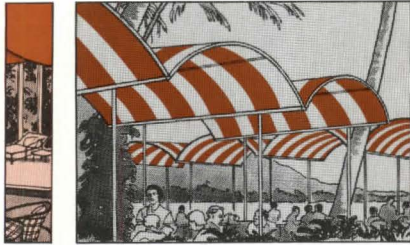
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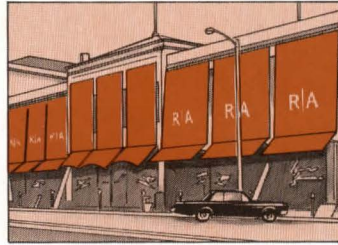


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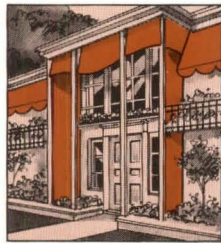
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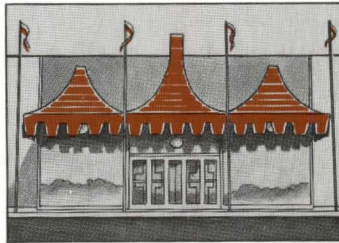
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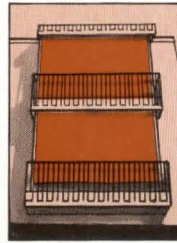
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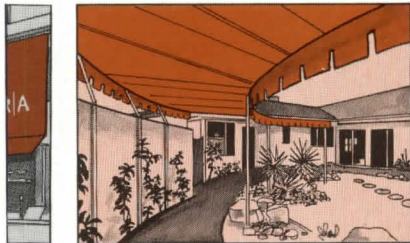
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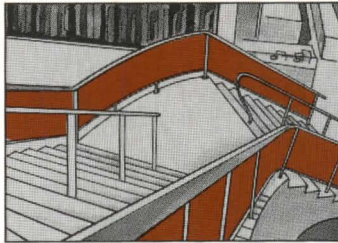
Store Fronts



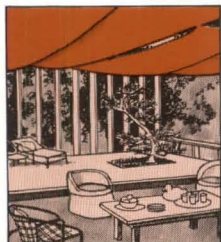
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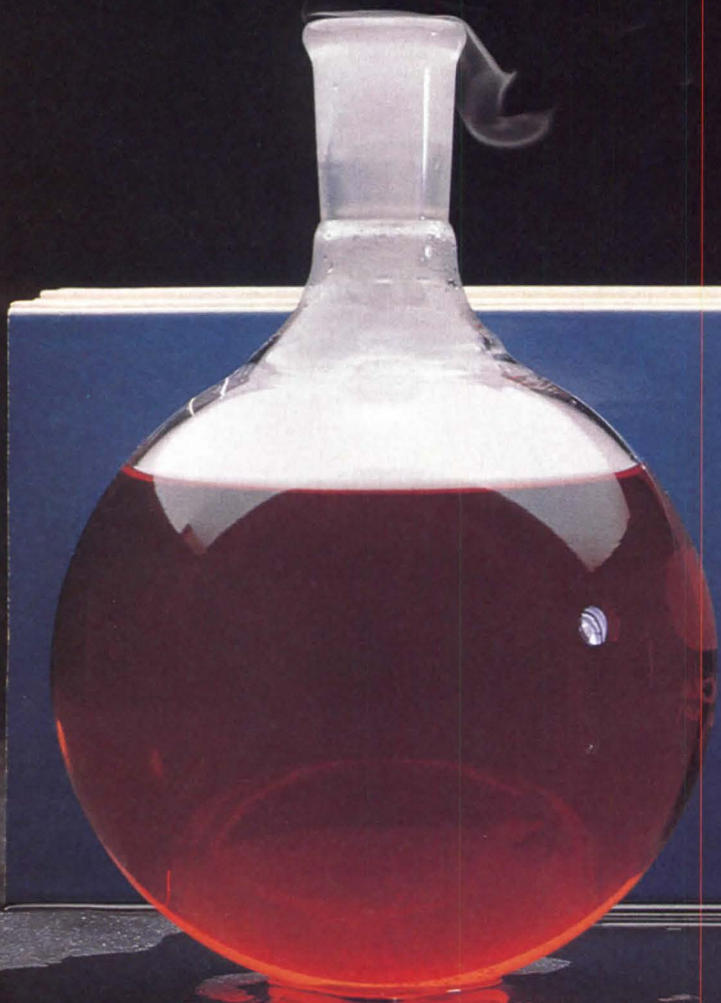
He was not referring to the conditions of the cities or national socio-economic trends, but the cultural challenge of relatively recent scientific theories such as Heisenberg's uncertainty principle. "My concern with topological geometry," he explained, "is not mere concern for the latest fashion, but a response to that condition of uncertainty that is being expressed in a lot of other arts. I no longer believe that the individual artist is a person who originates. We no longer live in an anthropocentric condition. We live in a condition where there is a new equality between nature, God, man and objects. A more relative condition which the physicists talk about, which the painters, poets, musicians talk about. Architects are the only ones still talking about 'we the originator,' we living in houses of pitched roofs—objects of our upright position in the world, figurative and representational."

Later, Eisenman carried his argument for abstraction even further. "Writing today," he said, "is about writing, painting is about painting, music is about the nature of music. I think modern architecture went off the track when it started representing machines and didn't represent architecture. And I think that is still a valid concern.

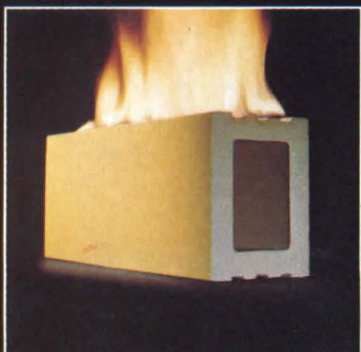
"If not," he concluded, "I want to know why not." And most of the other panelists wanted to tell him. Robert Stern immediately challenged his references to contemporary physics as irrelevant. "It's the same attitude," he said, "that was prevalent in the '20s, in which one always couches decision in architecture in a pseudo-scientific way. Heisenberg makes a discovery, therefore we run out and do things. You remember—those of you who have had the misfortune to read *Space, Time and Architecture*—the analogy that book makes between certain scientific principles and architecture. When Einstein was asked to comment on the book, he refused, which was pretty damning."

As for architecture talking only about architecture and foregoing representation, that, claimed Stern, "is the fundamental argument. You can say that Joyce opened up the world of literature to a new perception, but not only would book sales disagree with you, you still have to read James Joyce with another book next to you to figure out what he is talking about. I would say your [Eisenman's] buildings are the least representative of architecture because when I look at one I say, 'what is it?' And you say you can turn it upside down. You made a virtue of showing that your building could be turned in any way known to man. Michael [Graves] made a criticism of the Schroeder house for the same point. If you are predicting a new perception of the nature of the world,"

continued on page 28



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*Circle 18 on information card*

Going On from page 26

charged Stern, "how come Rietveld did that 40 or 50 years ago?"

Stern accused Eisenman of arguing from a modernist sensibility, "trapped at the moment when the nature is to go back to go forward." He then suggested postmodernism as an alternative, noting that architects came upon this idea a year or two ago, although it has "been debated for 15 or 20 years in the rest of the cultured world." All architecture, he argued, is perform both abstract and representational. "The question," he felt, "is what is it representational of? Sometimes it is the

discovered that his work was so abstract that it didn't attract these critics and set about to design buildings that were a little more figurative and representational, so that people would have something to relate to. And, "at the same time, allow the ambiguities of the abstractions to play so that more than one thing could be said."

In a later exchange, Cesar Pelli called, as Eisenman had done, for an architecture to express the realities of a new age, calling for different kinds of communication. Declaring that he believed in architectural evolution, he asserted that "the moment we separate container from support, we

Stanley Tigerman declared that he was much more interested at this point in his life in "communicating with people, as opposed to communicating with *no one*." Whereupon Eisenman demanded that "every artist that is worth his soul, when he sits down to *do* it, is communicating with himself. He is not worried about what the audience is going to say. Joyce wasn't. Stravinsky wasn't. And Philip Johnson isn't."

Graves immediately shot back: "To separate yourself from society is ludicrous. You're a part of it." And Stern suggested that Eisenman's position was the same as Ayn Rand's, who felt that the artist is "apart from society, making these great works. That society is a bunch of fools and they don't appreciate you."

It was Charles Gwathmey, whom Johnson introduced as the "straight shooter of our time," who both stood up for abstraction and linked its pursuit with functional problem-solving. "The real critical issues," he insisted, "have to do with program. A building has a lot less to do with a preconceived style and more to do with a process."

The idea that a building's form is derived directly and totally from the needs of the client was like a red flag to many on the panel. Johnson, whose argument for some time has been to consider the art as well as the practicality of architecture, countered by declaring that: "Gwathmey's not as old-fashioned as he thinks he is." With much praise for the work itself, Johnson nonetheless challenged: "His use of these simple forms is an act of will. He says it comes from program. My eyebrow, it comes from program. His shapes come out of his head." It was in the question and answer period when Stern took up this issue of preconceived style versus process. A member of the audience quoted him as saying architecture should go beyond personal and self-indulgent formalism, and then asked whom among the panel group that might apply to. Or if not any of them, why not?

After a few darts and parries, Stern made a definition of preconceived style that was diametrically opposed to the one Gwathmey had assumed earlier. "If you look at a building," he said, "and say this is a Johnson building or whatever, you are confronting a building of personal, self-indulgent formalism. The AT&T Building is causing such an uproar precisely because it doesn't look like a Johnson/Burgee building. It can only be understood next to all the New York skyscrapers that people admire. So it is not a personal, idiosyncratic work at all."

Gwathmey set off another wave of protest when he complained that he was worried about the borrowed images and applied references in the work of some of

*continued on page 30*



The AIA convention's design team, left to right (front): Frank O. Gehry, AIA, of Los Angeles; Charles Moore, FAIA, of Los Angeles; Philip Johnson, FAIA, of New York City; Stanley Tigerman, FAIA, of Chicago; Robert A. M. Stern, AIA, of New York. Back: Michael Graves, AIA, of Princeton, N.J.; Cesar Pelli, AIA, of New Haven; Charles Gwathmey, AIA, of New York; Peter Eisenman, AIA, of New York.

human condition. Sometimes it is the landscape. The International Style was representational of the machine. The best buildings," argued Stern, "are always the ones that are representational of more than one thing, that give you a richness of meaning. The problem for me with a lot of the architecture of the 1920s and that which it influenced is that the representation is of something that I believe is of minor interest to most people and it is abstracted to such a degree that it almost doesn't exist."

Michael Graves objected to abstraction that went so far as to make the work inaccessible to other people. We have to remember, he said, that "there is more than one actor in this play." He said that he had been seriously influenced by an article in *Forum* some years ago called "Five on Five" in which a number of architects—including some on the panel—had criticized his work along with the rest of the New York Five on the occasion of the publication of their book. Graves

leave behind all the expressions of gravity and most of the things that we use as code now, like door or entrance or top that are really nothing but attitudes as to how to express gravity. And now we don't have to." Pelli continued by calling for an architecture of change and fragility instead of an architecture that expressed permanence.

Michael Graves challenged the idea that there will ever be a time when gravity is not significant, suggesting that whatever the structural requirements, there is also the question of how people understand and relate to the building. "Buildings do have bottoms and tops," he said. And addressing Eisenman even more than Pelli: "If one's palette is so thin as to only discuss the geometry of architecture, and we leave out the things that are germane to the culture of architecture, and we leave out the window, and we leave out the gravity, and we leave out the front door, you can't get in!"

The issue became heated later when

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Going On from page 28

the panelists. Tigerman suggested that there was no architect in the history of architecture who had not been an eclectic in one fashion or another, and that the point was not whether or not an architect was eclectic, but how well he did it. Stern made an argument that part of the problem was the narrow definition of our era. The modern period goes back to 1500 or so, he said, and "you could argue that there is a continuing culture and that it is a kind of neoclassicism that is not just limited to Beaux-Arts. Then our quoting and going back to the Renaissance and Sir John Soane is not going back to some previous era, it's only going back to some previous moment within our era."

Cesar Pelli, the only architect on the dais besides Johnson with considerable experience in largescale work, brought the discussion around to technology. Even though, he said, "we don't have faith in technology having a moral effect on us anymore; modern technology doesn't go away. We cannot get masons back that work for 50 cents an hour. I'm not arguing for expression of technology. All I'm saying is that we must learn to use whatever technology is available."

Moore concurred, but countered the potential implication that this had to refer to high technology. "I would like to back up what Pelli is saying," said Moore, "but not in his steel, aluminum and glass terms but in my two-by-fours and stucco and occasional warped boards terms. One of the reasons for doing buildings that are made out of two-by-four sticks is that it is the cheapest way to build."

Moore even upheld the modernist notion of buildings expressing their structural and construction systems, but complained of the high-tech bias. "I keep getting static," he said, "from European writers who say that I don't understand the nature of the wall which is that it can't be pierced very much. If walls are made out of little mud blocks then of course they can't be pierced very much. But if they are made out of small sticks that can get some sheet material tacked over them, and then be reproduced in the studio in cardboard so you know just what you are going to get before you get it, then why not?"

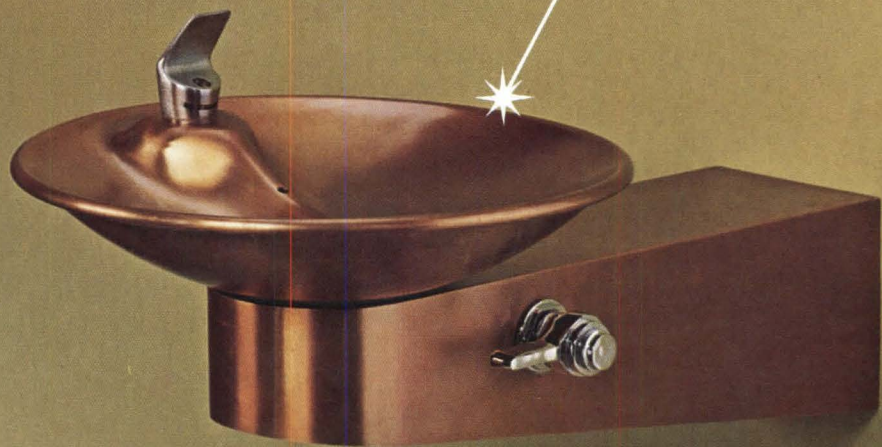
Johnson was the one who took up Pelli's presumption that the age of expressing technology was over and now it was just something to use. "None of us," he asserted, "thinks structure is unimportant just because we don't hang our hats on it. The sense of structuralism is all that is gone. Of course we use it."

He showed the same annoyance at what he felt were distractions from the issues at hand when a member of the audience asked the panel to comment about energy.

*continued on page 90*



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## Architecture in the Public Eye

It is hard to remember a time when architecture has been so much in the news. AIA gold medalist Philip Johnson's audacious post-modern message (*see* page 16) has been spread through a battery of media, and his equally audacious designs for an AT&T office building in New York City and a cultural center in Dade County, Fla., have been the subjects of protracted and sometimes heated controversy in the public print.

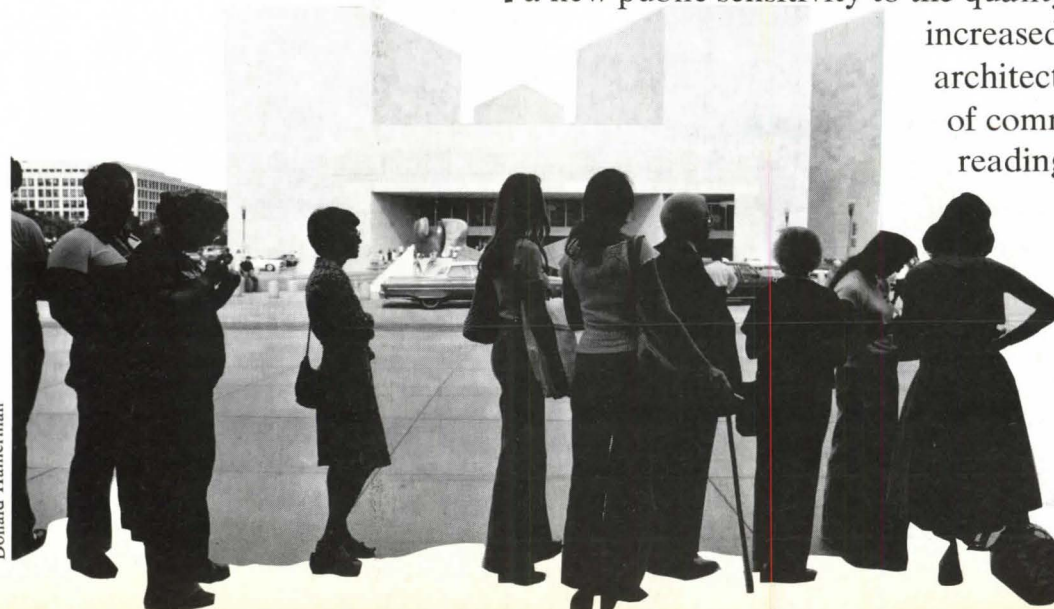
I. M. Pei's east building for the National Gallery of Art may have been seen by more people than any new work in the nation via television, magazines and newspapers. It is also well on its way to being the most popular tourist attraction in the capital this summer. And the attraction is not mainly the works it exhibits, but architecture itself. An earlier, worldwide spate of publicity followed the opening of Centre Pompidou in Paris.

Less glamorous aspects of the profession, such as ethics, also are getting unprecedented attention in the general press. More and more articles from the professional magazines are being passed on to the public. As one example, our April roundup on underground buildings has been cited or reprinted in more than 50 newspapers around in the country.

In part, this simply reflects the flow of events. It is not every year that a personality like Johnson's, or a prominent national treasure house like Pei's, emerges. But we suspect that it also reflects a new public sensitivity to the quality of the built environment, an

increased consciousness of the impact of architecture on the faces, and the lives, of communities. If this is an accurate reading of the new media attention,

it is an enormously heartening phenomenon. It is also a challenging one. It means that people are watching what architects do, and that the profession *must* satisfy not just its own (changing) standards, but the public's as well. *D.C.*





# Spaces for Selling

*Psychology, design and show biz in the special world of retailing. By Nory Miller*



Metropolitan Museum

It was the beginning of psychological awareness on a mass scale. The test marketer gave boxes of detergent to three groups of women. One group received bright yellow packages, one group blue packages and one group packages colored both blue and yellow. All the boxes contained the same detergent. When reporting back, the women with the yellow packages complained that the detergent was too harsh and had faded their clothes. The women with blue packages complained that the stuff wasn't strong enough and had left their clothes a little dingy even after repeated washings. The third group, whose boxes had both yellow and blue in their design, were delighted with the new product.

The social and perceptual sciences were proving commercially useful. They were proving sufficiently useful to arouse the kind of indignation that led to Vance Packard's 1957 *The Hidden Persuaders*, from which the example above is taken. A new branch of psychology called motivational psychology, now consumer behavior, developed.

Stores and shopping centers, being selling packages of a larger kind, one might expect consumer psychologists to have analyses, perhaps even prescriptions, for them. But, surprisingly, almost all consumer research is related to advertising and packaging. In-store behavior research has been done almost entirely on supermarkets and gives us such information as: The more time a person spends in a store, the more she buys; displays increase the likelihood of purchase 30-400 percent, even if the displayed item is priced higher than usual, and products shelved at eye level will be bought more often than those lower, unless they are heavy.

Not even this information is directly usable. For instance, if time spent means dollars spent, why not provide coffee and other distractions? Many stores do, but psychologists warn that the time/money ratio may simply reflect the additional time it takes to gather the many items the shopper intended to buy in the first place.

Similarly, there are doubts about the long-established value of display. Although all tests show dramatic sales increases, tests also show that displayed item sales decrease after the first week, and decrease even further when back on the regular shelf. Meanwhile, sales of the item's competitors have decreased all along. It is possible that shoppers, not being so dumb after all, mostly just buy one brand instead of another or stockpile a product (reducing future purchases) rather than spend, over time, significantly more money in that store. If there are exceptions to

these doubts, they are displays of new products or a group of related products.

So how does one design these *machines a vendre*? The trade books tend to give tautological advice—"make sure the store is inviting"—or duck the question entirely. Edgar Lion in his 1976 treatise on shopping centers begins: "The decor of modern shopping centers has deep psychological effects on customers visiting the mall and can create a feeling of acceptance or resentment . . ."—and then goes on to advise making light bulbs accessible for replacing and choosing materials for easy maintenance, never mentioning psychological effects again.

As for the rallying cry of "good design is good business," Olga Gueft, formerly editor of *Interiors*, used to quip that when the magazine's awards issue came out and practitioners rushed to the prize-winning stores and restaurants, all too often they would already be padlocked and for rent.

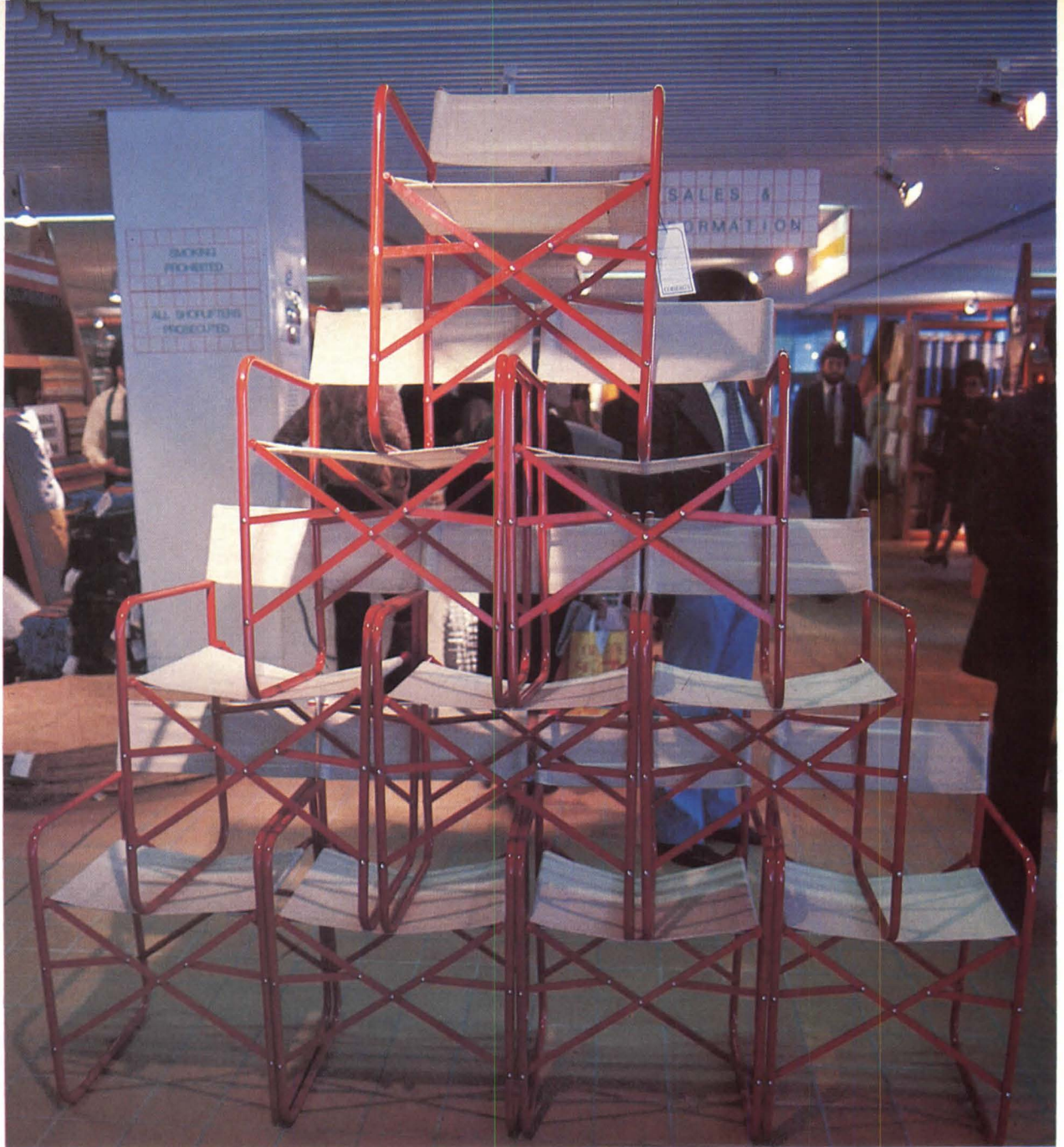
Instead of consumer studies and general theory, there is a kind of seat of the pants wisdom in store design, a follow the leader wisdom that changes as fashions change, and changes far more quickly today than it ever has before.

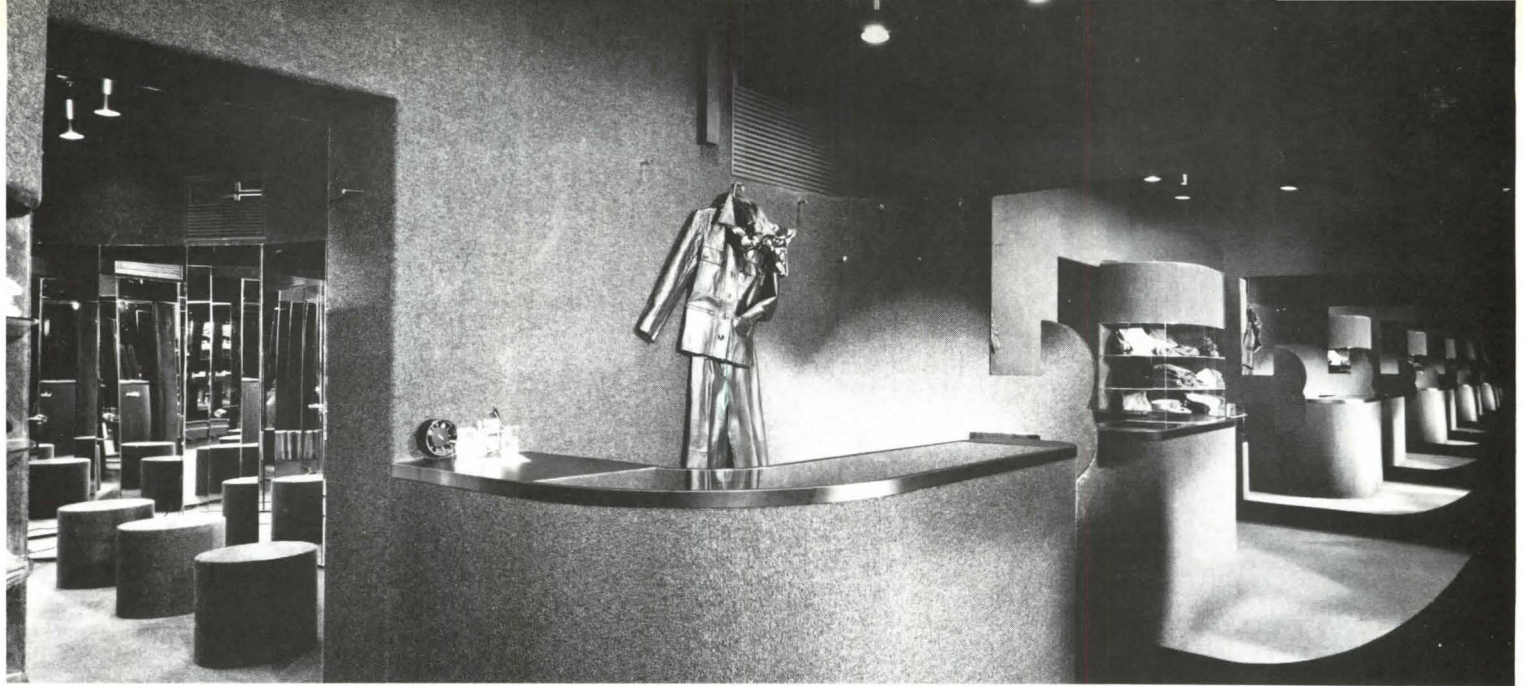
Store design is a world of its own. Above boutique size, it tends to be in the hands of specialists who know the business. Architects didn't join this world until after World War II, pioneered by the "greats"—William Snaith, Raymond Loewy, Morris Ketchum Jr., FAIA, Victor Gruen, FAIA. They work for a limited number of clients. A few developers—Al Taubman, Ernest Hahn, James Rouse, Edward De Bartolo—do most of the country's shopping centers. A few chains—Federated, Carter Hawley Hale, Allied, Dayton Hudson, May—own most of the department and women's apparel stores. They have their own organization (Institute of Store Planners); their own magazines (*Chain Store Age*, *Men's Wear*, *Stores*, etc.), and their own awards programs.

Now that most stores are at least self-selection if not self-service and an ever increasing percentage of buying is on impulse, the psychology of store design is more relevant than ever. There are a few basic rules that endure. The image of a store must be in accordance with its merchandise. An expensive store must look expensive, a low-priced store should not or it will scare customers away. This rule is being bent today as most fashion stores attempt to "trade up." In short, J. C. Penney's wants to look like Saks Fifth Avenue, and Saks wants to look like a salon.

Impulse items should be placed in the front, near exits or heavily trafficked corridors (the chewing gum and razor blades at supermarket checkout counters). Demand items should be in back or on upper floors (Woodward & Lothrop put Ticketron on the eighth floor to expose people to the store on the way). Delib-

*The span of store design, from a 14th century German counter on the street (above) to George Ranalli's First of August boutique in New York (opposite page).*





Philip Turner

## In stores, 'the merchandise is the design.'

eration items like furniture or china should be out of the way.

Entrances should be as open as possible except in those instances like Tiffany's where an image of exclusivity is a positive reinforcement for potential customers and a deterrent to idle browsing. Stores with escalators are advised not to face down escalators at the door or people will walk right out. Stores with grid arrangements are advised to arrange the aisles perpendicular to the front so shoppers can glance down them. Basements have so long connoted the budget floor that when two-story discount houses were first constructed they chose to build a first floor and a downstairs rather than a second story.

Beyond this, it's your guess against mine. And the results can be surprising. A few years ago, celebrated designer George Nelson, FAIA, did several children's stores based on the idea that if the kids had fun, they'd nag mama to bring them back. The stores had wishing wells, slides, pets, fun-house mirrors, mazes, toys and a TV where kids could see themselves. The children, as anticipated, had a great time. The mamas, as *not* anticipated, soon learned to dump their kids at this nice protected playground and shop elsewhere.

Over the years, we have seen wood paneled and chandeliered stores, setback "arcade" entries, lozenge and kidney-shaped display islands and psychedelic boutiques. The 1970s are something else again.

Ronald Leonetti, in charge of development for Detroit-based Winkelman's, an 86-store women's apparel chain in the Midwest, describes their new design goals. "Women are becoming participants, not spectators. They want to touch, they're more demanding. We sell lots of fashion trends per season now. We market on the multiple approach. Instead of lots of sweaters together, we assemble clothes in fashion looks, like furniture stores set up rooms. We have special fixtures—waterfall racks—which force the merchandise to look at you. The customer buys multiples because they're assembled for her. Noncolor colors of the store make the merchandise pop out. The drama of lighting is important to distinguish areas and pull people back into the narrow, deep stores forced by shopping center leasing policies. Perimeter walls undulate to change direction and create a series of merchandise stories. If the scale is intimate, people will want to get closer. The look these days is woody, natural, like the casual life styles of our customers. But touched up with mirror or chrome for pizzazz. Since acrylic-wool combinations became

possible, we've carpeted everything and used carpet changes to direct traffic. But there is less pattern, less bright color today."

Nor is Leonetti alone. He is square in the middle of what is going on. Shop windows have all but disappeared, but more attention than ever is placed on displays inside, these days almost always a vignette of related items whether clothes or linens or bath toiletries, for "plus" selling. The shop window lost out to higher rents and construction costs. The dearness of selling footage is also leading to smaller stores (25 percent smaller than 10 years ago) and designers who think cubically as well as horizontally. The merchandise itself is the design and the look is often cornucopian excess.

It used to be a rule that a neat display of a few items meant a higher price, and messy abundance meant cheap. No more. Sometimes the customer is even urged to rummage through overstuffed drawers for "exotic" finds. Today, the idea is to remove as many boundaries between merchandise and potential owner as possible. Fixtures have become transparent, reflective, modular systems that can be rearranged in an impressive number of ways but are never quite visible.

New York City's new Conran's at Citicorp Center warehouses its merchandise on the selling floor, leading to huge piles of purchasable stuff including a grid of chairs to the ceiling. Owner Terence Conran (also an industrial designer) involved principles similar to those for his European chain, Habitat. The store is as spare as an art gallery—white walls, tiled floors, track lighting and lots of room. A closed loop path designed for maximum exposure to merchandise and incandescent spotlighting as well as constantly changing displays is helping keep the average customer 45 minutes per visit and helping ensure a return every three weeks. (Associate architect: Andrew Blackman)

R. W. Shipley's design for Saxon's The Paperic—simply rolls of wallpaper hanging from the ceiling and terminating in wire baskets full of other rolls—helped put this paint chain ahead of Sears Roebuck in wallpaper sales.

In the absence of "decoration," lighting has emerged as a crucial element. The morgue-like fluorescents that turn leather to oilcloth and skin to clammy flesh are out of vogue. One old rule of thumb went that furs should always have a blue background and blue lighting because they are best seen in a glacial landscape. Now, says Lawrence Israel of a leading store design firm Copeland Novak and Israel, "we make the ladies look good even at the expense of the furs."

Drama is the word for lighting—drama and contrast. "It almost seems," says Robert Smith, head of design at J. C. Penney, "that the cheaper the store, the more light they've got." The favored light source is incandescent and the favored position is spotlighting the merchandise. The problem with all this is the rising cost of energy and new and impending regulations that

*Designing with merchandise (Conran's, above left), 'boutiquing' (Macy's The Cellar, below left) and the lush, neutral-colored, small-scale environment (Stanley Tigerman's Bottega Glassea in Chicago, above) are major trends in store design today.*

## Security colors and soft, lush materials.

make the wanton use of inefficient incandescent lights illegal. Israel advocates HID lighting because it is closer to the efficiency of fluorescents but, being a point source of light like the sun or incandescents, casts shadows and gives tactile definition. Others deplore the cold cast of its light, which Israel claims can be compensated.

The biggest argument about color in store design is whether the store should be neutral or monochromatic to play background for the merchandise or whether color can help sell the merchandise. The debate is as hot now as it has been for the past 30 years.

Advocates of color cite its motivational as well as perception-modifying properties. The hot colors—red, orange, peach—it is said, activate the autonomic nervous system, increasing blood circulation, muscular activity, sociability. Among other things, these are even supposed to whet the appetite and induce thirst, hence the color schemes of most fast food franchises. The more red light in a room, cites psychologist Deborah T. Sharpe, the greater the emotional stimulus and the more interference with reason and memory. Blue and violets, on the other hand, are calming and suggested for places where people are expected to stay awhile, like a nightclub. Color expert Faber Birren suggests bright orange and yellow—impulse colors—for hardware stores where the product itself is often colorless.

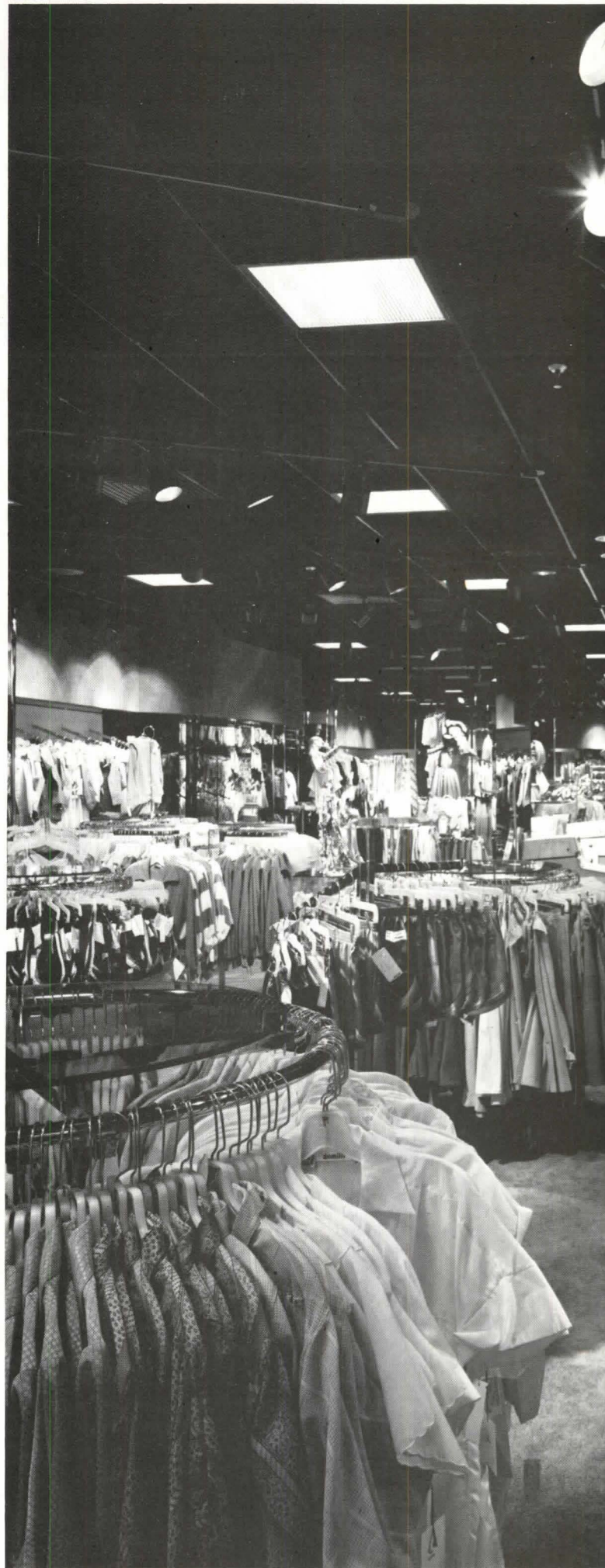
It was in the mid-'50s that designers began to be really excited about the perception-modifying properties of color. The advancing and receding properties of, respectively, red and blue as well as a wealth of figure/ground manipulations inspired designers to try to correct ill-proportioned rooms, "lose" columns and focus attention on merchandise with color.

"The biggest mistake people make," says Birren, "is to paint backgrounds to stores neutral or white to focus attention on products. People won't walk over to the wall. Colors should be strong. There should be different colors on different walls. Color has an unconscious appeal. If there's a variety, people will move around more. On the other hand, if it's a high fashion store, you don't want brilliant colors. Make it quiet and refined so people stay. People don't loiter in a brilliant environment. There should also be a relationship between the colors of a store and the colors in fashion."

In fashion today are the earthy tones (which psychologists see as nostalgia for a rustic past), the rich, dark wines and browns (security colors in an insecure age—the last time these were popular was the Great Depression) and the neutrals (images of upper class taste). In addition, black is becoming a positive color, for the first time. To confuse issues, the concept neutral background is so "in" now in store design that it is used to describe not only walls painted taupe (a word that has worked itself into common usage) but also muted red or green.

Limited vocabularies of color for any one place have also become the norm. In the 1950s, an expert cautioned designers not to use more than 12 colors per floor. Today, that would be three or four or a variety of slight inflections of one or two. Perhaps this is just a turn of the fashion wheel or perhaps, as psychologist Deborah T. Sharpe suggests, because the multi-colored patchwork stores of the last generation induced feelings of "spatial and psychological disorientation."

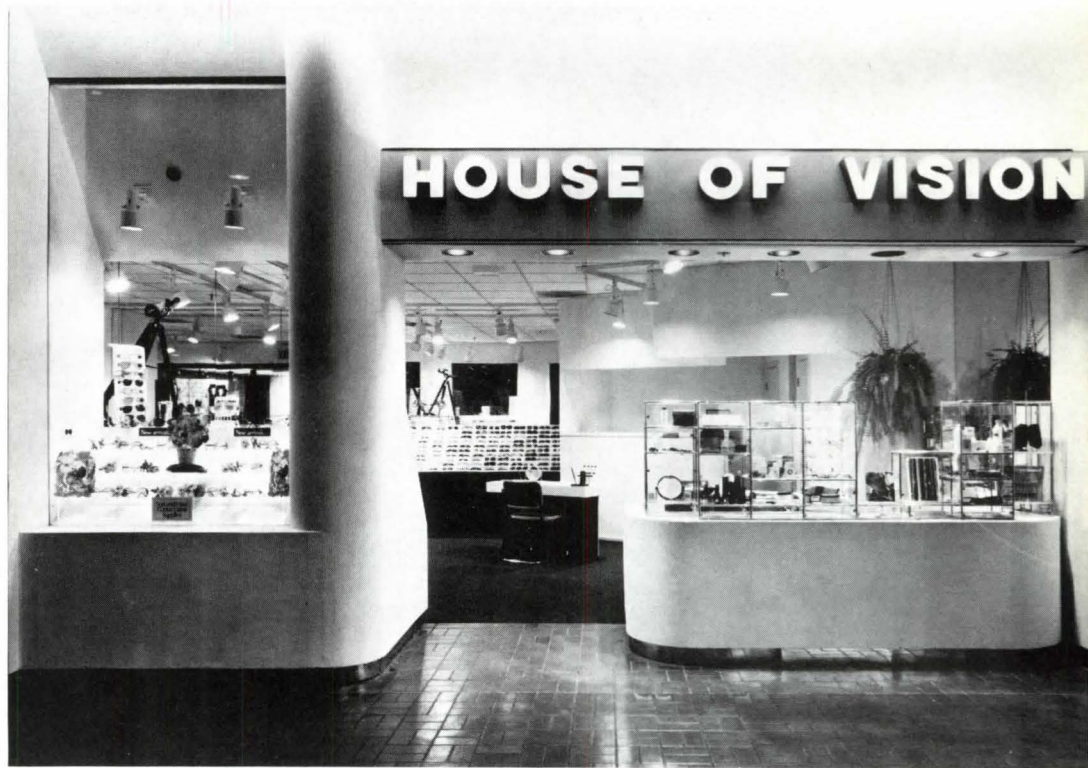
Materials in fashion stores today are soft and lush, from the carpet on the floor to the cotton suede, linen and velvet on the walls. A touch of mirror, chrome or brass is often found. In many department stores, private brand stores (Sears, Ward, Penney) as well as specialty stores, the theme is trading up. But as Leonetti said, "We sell lots of trends per season," and along with Fred Astaire—sometimes in the same store—there is a place for Roy Rogers as the many sudden slashes of diagonal timber walls and artificial skylights show. The country general store—barrels, crates and overflow intact—has been de rigueur for







Daniel Bartush



*Vignette displays push whole groups of merchandise (Louis G. Redstone Associates' Today Store, Sterling Heights, Mich., for Winkelman's, left). Top right: Richard Solomon's House of Vision in Orland Park, Ill., a prototype design that has doubled sales per square foot*

*over other HOV stores. Whether because of the salesmanship of its design or its 500 square footage, the company is planning eight more. Bottom right: Copeland Novak and Israel's Bullock Wilshire in Newport Beach, Calif., combines the shop approach with wide vistas on the diagonal.*



Photos by Otto Baitz

## 'Where I'm going is this Venturiesque thing.'

housewares departments for the last few years. Perhaps too long. Bloomingdale's just did a housewares department all in white, and industry scoop goes they're the ones to watch.

The word theater has been used in connection with stores for decades, but never more appropriately than now. "Future trends in stores," George Nelson has said, "will show a steady and probably rapid move from permanent installations to mobile interiors"—and cites rising costs and acceleration of changing styles as cause. Some, like R. W. Shipley, an industrial designer who is this year's president of Institute of Store Planners, are already there. His Elmhurst, Ill., firm is developing hanging wall panels, banners and mobiles to be rotated every few months and replaced every few years. Or convertible fixtures that can display merchandise, use up space in slack season (no store should ever look empty), or practically disappear. "That's where we are," says Shipley, "developing this kind of tool, the totally flexible environment."

Perhaps the biggest changes in store design have been in layout. The turn of the century grid pattern is not even sole king in the larger supermarkets anymore. A variety of new forms and combinations have worked their way into the vocabulary with but one purpose: catch the eye, hold the attention and awaken that latent desire.

Discount stores have only recently begun to switch from the simple grid to the racetrack, or closed loop, layout. According to Tom Cullem of *Chain Store Age*, the idea is to eliminate the center aisle H-plan and instead send customers around the periphery of the store, often making exit possible only through registers. The layout ensures that customers see more of the store. Examples? Venture, Target.

By the 1950s, department and larger specialty stores had moved to the free-form layout. The idea was to divert circulation in a seemingly random way to tempt customers into the by-ways

and corners without having actually made a decision to turn. As she wanders about, counters and displays are thrust into her line of motion, eliciting her attention without being sought.

The most recent trend is a response to the extraordinary—and therefore competitive—success of boutiques. For the past five or so years, the larger stores have been doing their best to imitate a mall lined with little shops. (Even little stores are becoming paths with pockets of merchandise.) It means small spaces, more sales help, and a concentrated array of merchandise. Men's wear becomes man's world with smoke shop, gifts for women and a greeting card corner.

Macy's remodeled The Cellar at their Manhattan store is a series of fresh food/kitchen ware/dining ware boutiques already famous for its arcane variety. The idea of fresh food is from European and Japanese department stores, the boutiquing from a myriad of frontrunners and the whole thing out of California by way of new President Ed Finkelstein. Sales have expanded as much as 15-20 percent after some remodelings, but at the high cost of additional personnel. That plus the necessity to rearrange space allotment at the drop of a cash register total has led to some pulling back and looking for compromises.

Lawrence Israel is a successful proponent of the zonal plan. The entire store is divided into large zones of related merchandise with high internal walls between. Within each zone, there are only low boundaries and a flexible range of boutiques and free-form combinations possible.

The trick is to marry the taste for small scale subdivisions with wide visibility. "We've used a good deal of angulation," says Israel, "and we often lift the little shops up a few steps."

Every field has its mavericks, and Ken Walker is as prominent as any. Regular store planners don't think anything more of his know-how than he does of theirs, but he has nonetheless won three Institute of Store Planners best store of the year awards in a row. Not long ago, he was doing Bauhaus minimalism with an occasional witty photomural. Lately, wit and exhibit technique



have become the dominant elements of his designs.

His Burdines in Sarasota, Fla., (1977 winner) is pure theater. For intimate apparel: Goya's Clothed and Naked Maya, Mae West and three tiers of David's (and Magritte's) Madame Recamier chaise. Children's footwear sports a school bus, bus benches and piled tires to display shoes. Juniors has an Edsel with taped rock and roll and a fragment of real diner named, of course, Mel's. The men's department is fantasy island—with a photomural of a locomotive rushing toward a female manikin tied to railroad tracks with a leering villain nearby. James Beard overlooks housewares, sportswear has a flock of sheep with taped baas and high-priced dresses are sold in a "French villa."

"Where I'm going," says Walker, "is this Venturiesque thing, sign and symbol." Where he's going is Superstore, a study he did for Burdines and is implementing in bits and pieces. The idea is store as world's fair exhibit with circulatory paths shooting through, two and three-dimensional matrices of audiovisual messages, selling bridges, pavilions. Meanwhile, he's been hired to redo the basement of Rockefeller Center—"with pushcarts and things, like old markets."

Old markets? Much of store design work is department store and large women's apparel shops, but the future may not deal these in. Retail institutions seem to be going full circle. For much of the past 150 years, the trend was from small individual stores to large-scale operation and from product specialization to product heterogeneity. The 19th century brought department stores, chain stores and general mail order businesses. It wasn't just economics of scale they offered, but fixed prices, advertising and a return policy. Gradually they forced out the peddlers, general stores and many of the little shops. When the middle class moved to the suburbs, department stores became regional chains, then often national affiliates.

The past decade has seen a reversal, according to Eleanor May, professor of retailing at University of Virginia. The growth of boutiques, small store apparel chains (Casual Corner, for ex-

*The Walker Group's Burdines store in Sarasota, Fla., uses props, photomurals and humor to create a series of 'events.' The Institute of Store Planners pronounced it 1977's best store.*

ample), hobby and sport chains (Radio Shack), and ministores (Design Research) indicate, suddenly, a surge of specialization. In a paper for the *Harvard Business Review* coauthored by Harvard professor emeritus Malcolm P. McNair and herself, one likely path for future store development is laid out.

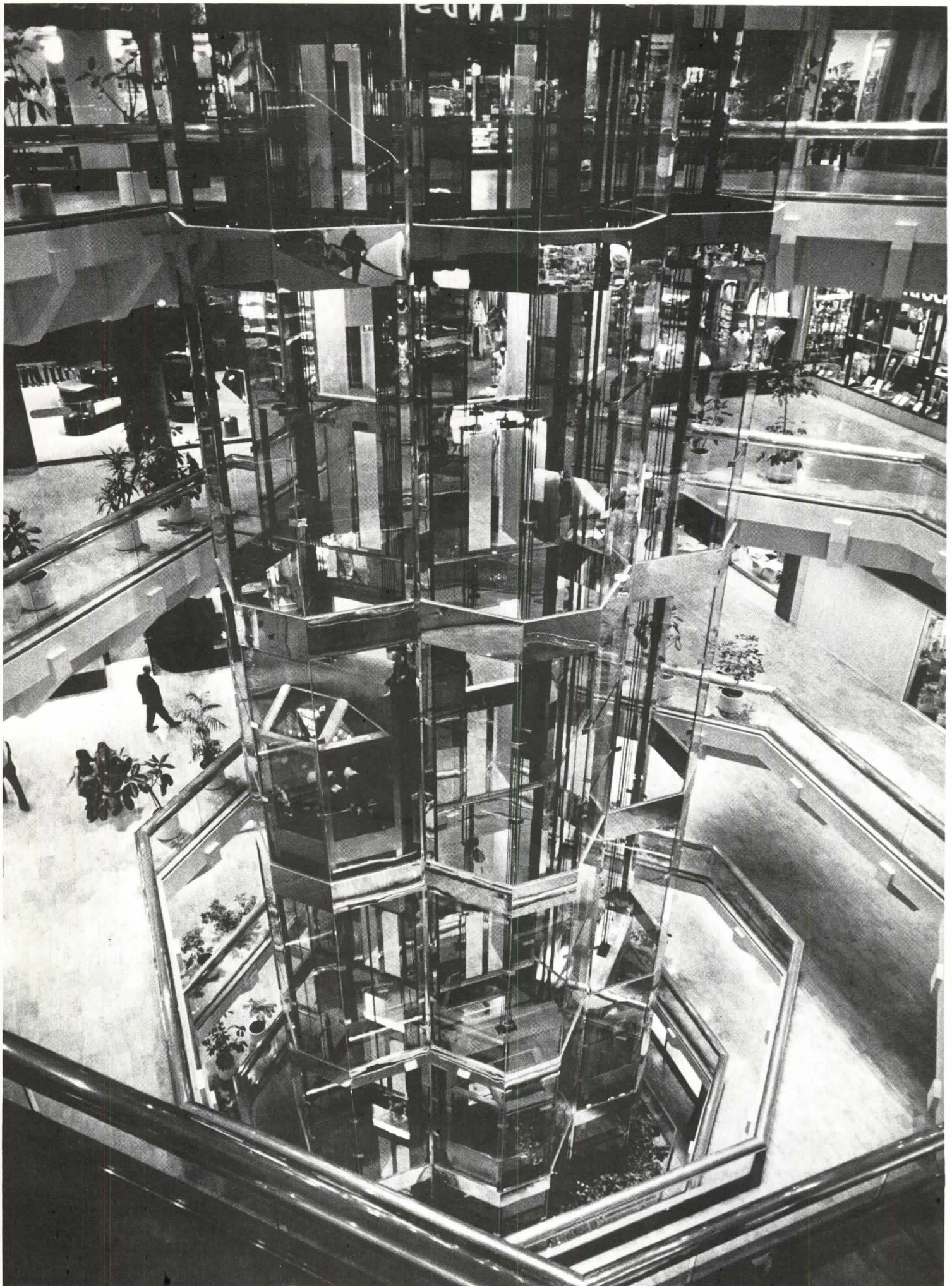
"Two things are happening," she says. "The convenience market is widening—superstores (supermarkets that carry many other items), growth in mail order volume, discount stores, emergence of catalog showrooms like Best's. Along with this, there is considerable consumer trust; no one looks at nylons through the light anymore, they drop the package into their cart. At the same time, shopping for ego-intensive merchandise is considered entertainment and not begrudged time, while convenience shopping is considered a chore."

The future, they predict, will include computer consoles preprogrammed with household patterns from which to order staples, appliances and other nonfashion merchandise. Clothes, skis, cameras and gourmet foods will be bought from small shops (probably part of chains) where informed personal service will become a necessity.

The future, they continue, is not far away, five to ten years. "There will be more working women," they elaborate. "More older people. The age of electronics is succeeding the age of the automobile as a primary influence in shaping life conditions."

Unless, they are quick to cover, the economy really becomes no-growth. Then expect a lot of warehouse no-frills stores with limited selections.

In the meantime, word is that homespun earthiness is on the way out and something cool and shimmering on its way in. As much as anything, the sages in merchandising suggest, simply: Keep things changing. □



# Shopping Centers: Moving Inward and Upward

*Born of the suburbs, they are finding gold downtown, and going vertical. N.M.*

By 2000 B.C., the two basic forms of marketplace—bazaar and shop-lined street—had come into being. And we have been fiddling with them ever since. Today, it is often the enclosed shopping mall, an indoor street but more and more in combination with touches of the bazaar. Kiosks and (immovable) push-carts have appeared in the street. So have cafe tables and chairs surrounded by an array of food stalls—offering tacos, quiche, sprouts, egg rolls—called Gourmet Fairs by the industry. Some developers are setting aside a section of retail space for horizontal and vertical grids of market stalls (West Village at Kansas City's Crown Center; Clover Square).

The current gold mines in shopping centers are the abandoned mine shafts of urban downtowns, whether new buildings or converted warehouses and farmers' markets. The Rouse Co., seventh largest shopping center developer in the U.S., reports that its number one money maker is Boston's recycled Faneuil Hall (at a whopping \$275 per square foot) and number two is downtown Philadelphia's brand new Galleria (at \$230 per square foot), this after terrific difficulties in finding tenants.

With downtown location has come a tremendous pressure to centralize plans and build taller. These trends were already appearing in suburban centers where land costs and desires for shorter sight distances had led pioneers like Victor Gruen, FAIA, to staggered, pinwheel and two-level plans. Multilevel centers present a new problem to shopping centers whose previous tricks were limited to building in contrast between mall and stores (dim mall, bright stores; hard mall, carpeted stores, etc.) and programming attention-getting "events."

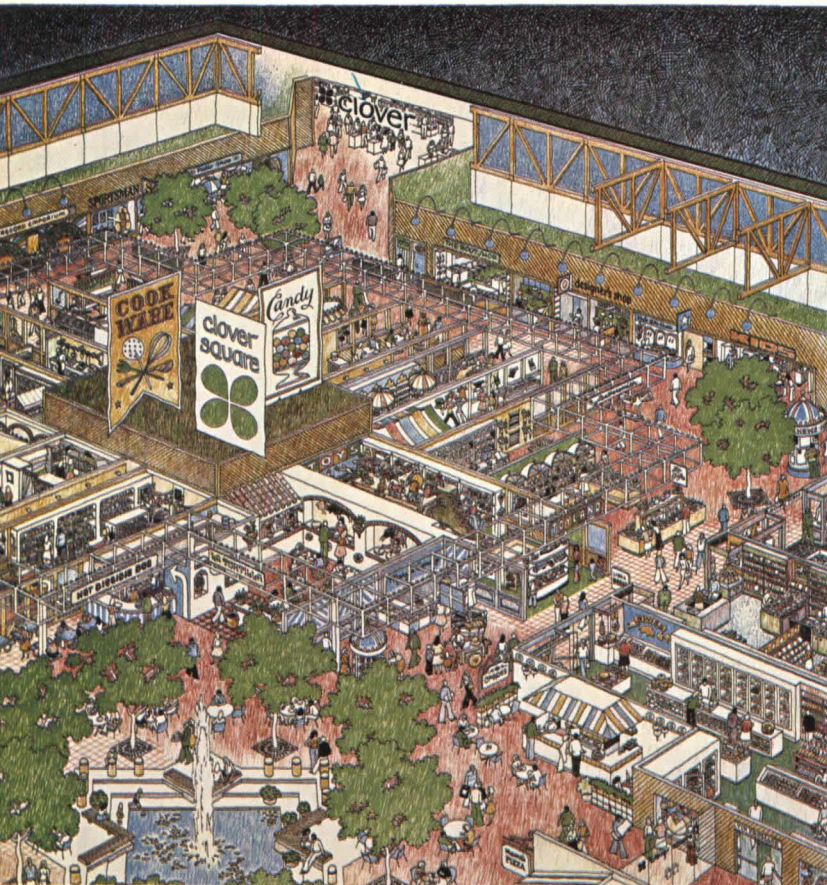
For Chicago's new Water Tower Place, Loeb Schlossman Dart & Hackl faced the challenge of a seven-story downtown mall. Their solution included: (a) a barrel-shaped central atrium for maximum visibility of stores, (b) three glass elevators and a set of escalators within the atrium from which stores might be noticed along the ride, (c) two other open wells, (d) bright lighting on the vertical movers and (e) more elevators and escalators (counting mall and stores) than were actually needed to carry the traffic.

To invite potential customers into the fray in the first place, the architects put on a terrific show at the entrance. Both anchor stores have front footage so the mall entrance is only a vehicle for carrying shoppers upstairs. But how to entice people upstairs the moment they enter the door? By overwhelming the mechanical and regular stairs with greenery and a flowing waterfall, dividing the lift into two runs and splaying the escalators to foreshorten the perception of distance.

Trade solution for the two-story mall is to put the primary entrance on the second level or at least have ground level entrances to both (by moat and bridge usually). The idea is that it's easier to get people to go down than up, even on escalators.



*Water Tower Place, a new seven-story shopping center in downtown Chicago (above and across).*



The Rouse Co.'s newest—The Gallery in Philadelphia (opposite page)—and the almost completed bazaar-like Clover Square in Cinnaminsin, N.J. (left). Below, Rouse's Paramus, N.J., center's public statue.



## The mall as theater and making shopping fun.

Beyond that, the point is to design for maximum visibility of stores and to highlight the vertical transportation. The Rouse Co. is an exponent of what it calls the keyhole cross section. Says Director of Design Laurin B. Askew, AIA: "It flies in the face of industry standards. Most put two one-level centers on top of each other because the keyhole costs more." Wherever possible, Rouse sets the upper floor back and uses a fairly transparent handrail so that the lower floor shops are not set in shadow. "You can see the most stores possible from as many places as possible," Askew says. "We've studied sightlines as if it were a theater.

"The other thing," he continues, "is the vertical. In Philadelphia, we hung banners over the escalators so you see them the minute you walk in. If we have a stair, we put in landings—it makes it seem easier to climb—and light it and make sure it has terrific views. Elevators we do in glass where we can, or in a cage affair, very open. In one center we bring it down in the middle of a water fountain. I tried to buy a Sullivan elevator one time. There should be a sense of excitement to the place." Rouse's slogan these days is "We've made shopping fun again."

On the interior of Water Tower Place, the Loeb firm—shopping center veterans—set about two tasks. First, to put forth an image of *carriage trade elegance* with marble and baroque details, under the direction of consulting architect Warren Platner, FAIA. And second, to arrange a slightly disorienting layout that "makes it easier to stay in than get out."

The Rouse Co. has made a dramatic turnabout in the past several years and now espouses the *natural* look. The company commissions outside architects to do its centers but dictates fairly detailed policy. Freely admitting a prior tendency to the varied ceiling heights and floor patterns, bright yellows and blues, hexagons and other chamfered corners leading to—their words—"geometric indigestion," they are now in the process of building new malls and remodeling old ones in a different vein.

"We try to make a center a street," says Edwin A. Daniels Jr., director of merchandising, "not a plastic environment. We use lots of natural light with skylights and clerestories. You should

know whether it's night or day, whether it's cloudy outside."

"We've moved away from raised planting beds or fountains," adds Askew. "We try not to put anything in the mall that is a wall. People don't like to walk against a wall. Trees are planted in grates in the ground. We buy 30- to 40-foot ficus trees because they look like real trees with trunk and branches, but you can grow them inside. Fountains are recessed into the floor, usually with steps you can sit on. Sometimes we paint the bottom a dark blue or a series of darkening blues to make it seem deeper.

"The structure is exposed and painted warm gray. People get tired of superbright colors in six months. The mall floor is paved in brick tile, like a street. We use natural light during the day, and sparkle lights on columns at night, like street lamps so you get shadows. We have used street lamps, but it's a bit hokey. We use 100 percent incandescent. HID has bad color and you can keep the wattage down by using less light. We also put in green spots to keep the greenery green at night. I like to put columns in front of stores. Everyone says that's wrong because it cuts visibility, but it gives a terrific sense of scale and framework.

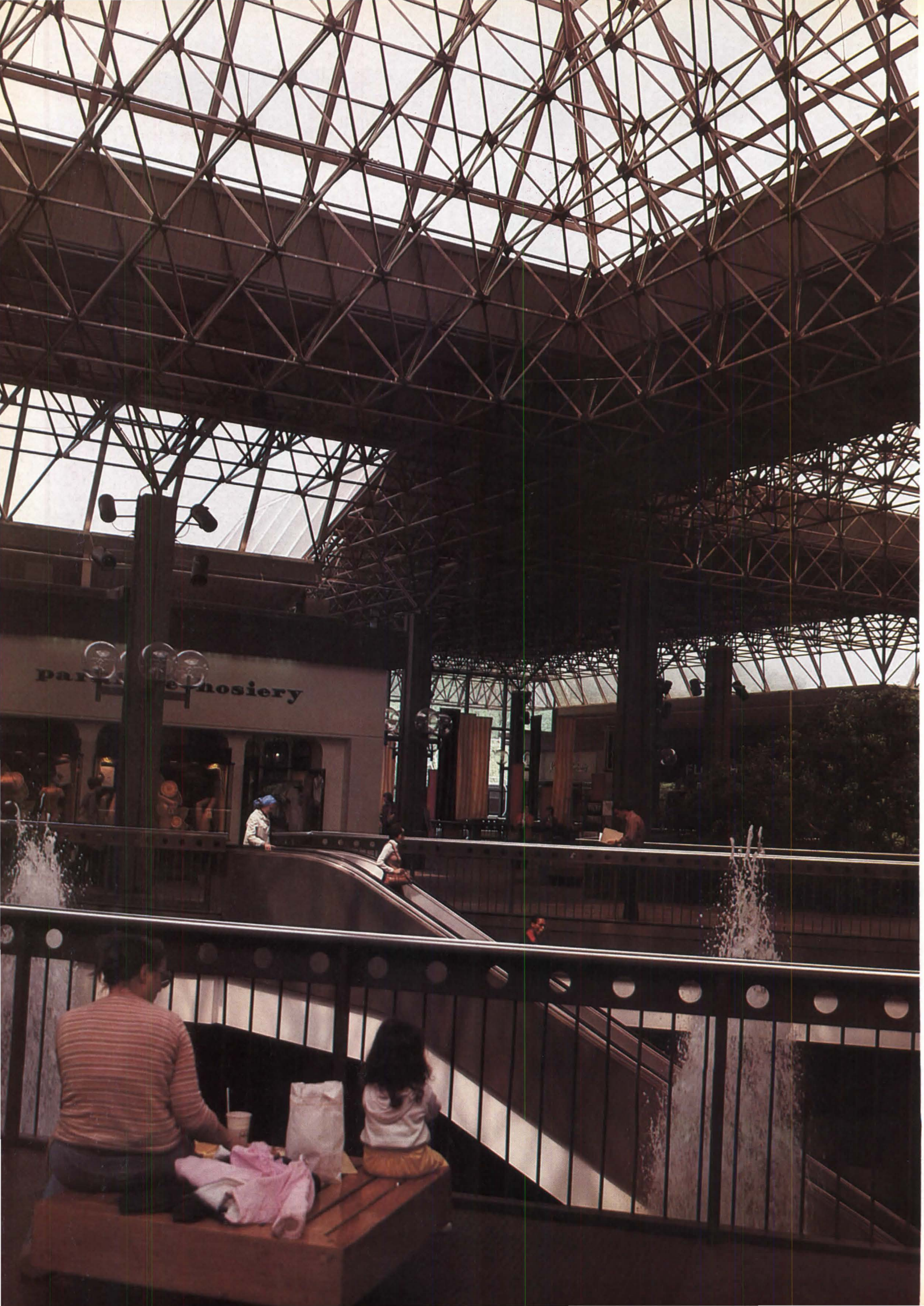
"We like design details to be light. A vermillion awning or a shiny handrail. A brass strip in a wood handrail or a line of little lights. Just ticking the edges. The structure keeps the ceiling light and airy, it hides the sprinklers and stuff. And we make it even lighter by inserting a clerestory."

Lightness of mood is the idea behind the objets d'art. Askew often indulges his taste for old clocks, and the company also commissions sculpture. At their Paramus, N.J., mall (whose town name means wild turkey), an artist made a huge Cor-Ten turkey ridden by a small Indian boy as if he were a Civil War general on his horse.

As with stores, no one seems to have done any research on the effectiveness of one kind of mall design over another. What is clear is that the current taste in mall theater is nostalgia—whether it be Water Tower Place's evocation of a long-gone carriage-trade or the Rouse Co.'s cobblestone Main Street. What is also clear is that it works. According to one recent study, of Philadelphia's Galleria, only 40 percent enter with the intention to buy anything. But 75 percent do buy and 50 percent eat. And 23 percent come from the suburbs or farther to do so. □



David Cabbage TRC



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# Evaluation: A Shopping Center as 'Main Street'

*Columbia mall turns out to be more Rouse Co. prototype than urban nucleus. By Allen Freeman*

The mall at Columbia, Md., was built by the Rouse Co. as the "main street" of its new town. Opened in August 1971, it has turned out to be a prototype of subsequent Rouse malls, although this was never the intent.

The designers of the mall believe that a shopper's attention should focus on the stores, with the common areas providing a framework, albeit a carefully worked out framework, for storefronts.

"The thing has to have a sort of timeless quality," says architect Gerald Cope, AIA, of Cope, Linder & Walmsley. "Retailing changes, but the structure has to sit there and take the variances and the changes in marketing."

The dominant design elements at Columbia mall are both straightforward and restrained: clerestories, skylights and an exposed roof structure. The roof, which seems to hover, is a five-foot module space frame on two rows of neutral colored metal columns that march down either side of the corridor. (Fire-proofing of the members was not required because they lift the roof 20 feet above the upper floor level.) At the center and two end courts, the space frame turns upward to form four pyramids, 70 feet from floor to tip, which light these areas.

"The space frame system was just some way of doing something other than a lay and tile or drywall ceiling," says Cope. "We were looking for something to let us play with neutral light and to use it in the direction of flow. Also, the frame allows all kinds of marvelous light patterns as sunlight bounces on those hundreds of parts."

The exterior is similarly straightforward: textured block and concrete with shop service doors exposed on the perimeter and pedestrian bridges leading from parking areas. There is a slightly industrial look about the mall, both inside and out, which seems to be overlooked by most patrons.

"I like the daylight streaming in, and the trees," said a recent Columbia arrival, the mother of a small boy who was climbing on an aluminum sculpture over which water flows into a pool, and which seems to fascinate children. Her reactions were typical of mall patrons and employees interviewed recently.

Cope believes people focus on the entrances and ignore the service doors as they approach from cars, and in fact no one mentioned these as unattractive aspects of the mall. From the Little Patuxent Parkway, the main road adjacent to the mall, most of the structure is hidden from view by landscaped earth berms. Most in evidence are the four glass roof pyramids.

Cope and Laurin B. Askew Jr., AIA, director of design for the Rouse Co., both dislike the clutter of benches and planters placed in many wide malls. They first used the "keyhole" section at Columbia, in which the lower mall is a relatively narrow 30 feet and the store fronts on the upper level are set back. "With 50 feet across there [the floor], you spend half your time thinking up what to put in the center 15," says Askew. "You end up with a bunch of little junk planters and other strange stuff."

They put only ficus trees, planted flush and with tree grates, in the mall corridors at Columbia. The center and end courts are also tree-filled, and in fact they have become an embarrassment of riches. Mall manager James N. Gilson says they were placed too close together to allow growing room. He's had to remove one that was crowded out and sees the same fate for another. Ficus trees must be kept trimmed, he says, or they will pull themselves apart from the weight of their own branches.

*Across page, the upper level at the central court, a popular lunchtime place for shoppers and mall employees. Below, the no-nonsense exterior of striated block punctuated by service doors, with bridged entrances expressed by the space frame.*





## The tenant mix, and atmosphere, are suburban.

Whether a mall makes money depends in part on maintenance costs, and Columbia's floors have proved expensive. Downstairs is covered in a dull, porous tile meant to simulate a street surface. "In the early days, unless we put some sheen to it, it looked filthy," Gilson says. "We tried scrubbing, and that just drew out a white substance in the tile. Everything turned white. The only way I've found to live with it is to wax it." This means a \$250 drum of wax every couple of months, plus labor to strip and apply it during mall off hours.

The carpet upstairs has been replaced once in seven years, and is about to be pulled up again, this time to be replaced with a hard surface. From a design standpoint, the carpet seemed right, says Askew. Supporting this is a 1973 study of pedestrian movement at Columbia mall that found slower speeds on the carpeted upstairs than on the paved downstairs. And, a small sample of mall customers queried this spring unanimously favored the carpet. But Askew believes it makes no measureable difference in sales, and says cost is the deciding factor. "You need to change carpet every two or three years," he says. "That's 40,000 to 50,000 square feet, a very expensive proposition." (All subsequent Rouse malls have used only hard surfaces.)

The question remains how to resurface at Columbia, with designer Askew wanting the texture and color of tile and mall manager Gilson pushing for a covering requiring lower maintenance.

Vertical transportation in the mall is by escalators at the center, and stairs in the end courts in front of the anchor stores (which also have escalators). The stairs have decorative port-holes through brightly painted drywall partitions on their landings.

Says Cope: "We first designed typical dogleg stairs, but someone at Rouse felt they were too much like high school stairs, so we decorated them to lend a sense of jollity and to make them an event—not a bad idea when you are trying to drag people from one level to another."

Design control of the stores' interiors is minimal. The feeling is that the space is the tenants' and they know their business. But there is a review of designs for new storefronts, and care is taken to keep annoying glare from brightly lighted stores out of the mall.

Temporary signs by tenants is another thing. Gilson says that if he lets one merchant get away with hand-painted signs, he'll soon find signs multiplying down the mall, diminishing in quality. Charitable and other community groups also use the common areas for displays and booths. "When some of those are set up, a designer would walk through here and go bananas," he says, admitting he is also not too happy about some of them. "But we try for community involvement, and charities don't want to spend any money. The mall could go broke dressing up their areas."

The Rouse Co. developed the town of Columbia with private funds on former farmland in the Baltimore-Washington, D.C., corridor, 17 miles southwest of Baltimore and 20 miles north-northwest of Washington. The company headquarters is across the parkway from the shopping center. When the mall opened in 1971, Columbia's population was close to 20,000. It is now approaching 50,000. Market studies show a 56 percent capture rate of Columbia residents (not particularly good, admits Gilson), and that the mall draws roughly one-third of its customers from Columbia and surrounding Howard County, and one-third each from the Baltimore and Washington areas.

Do Columbia residents think of the mall as their main street,



*Across page, the mall in use. Above, an end court accented by stairs designed to make vertical movement an 'event.'*

as Rouse intended? Their responses to an interviewer indicate that most feel little need for a traditional town center. Said one woman, the mother of two pre-teen daughters: "Two or three times a year, I go into Washington to shop, but otherwise we find what we need here." Another woman, slightly younger and the mother of three, said children's clothes are too expensive at the mall stores, but that it is a good place to bring her children for an hour's diversion.

Gilson says Columbia residents are vocal. "If something displeases someone, he or she comes in and lets me know. Usually they take a fair approach." One aspect of the mall that has not been universally appreciated is a pinball arcade located at a slow-traffic entrance. "There is a lot of bad feeling about it, that it shouldn't be in the mall because it attracts kids and some rather seedy elements," says Gilson. "But we felt it was best to have one place in the mall for the kids. The operator of the arcade supplies a security man, and we just keep them moving (in front of the arcade) because we don't want any middle-aged women getting hassled."

The tenant mix is fairly typical of suburban malls. Grocery and hardware stores and service-oriented establishments, such as laundries, cobblers and post offices, are elsewhere, in village centers. No community meeting rooms were included in the design because one is located in the Rouse Co. headquarters building across the parkway, as is a post office, but Gilson has found space for a tenants' association to meet. He wishes he had both a post office and a community room to serve the mall employees as well as the customers.

Columbia mall opened with 103 tenants, including two anchor

stores. In its seven-year life, one of the department store tenants has dropped out and has been replaced by a stronger merchant, and the number of tenants is up to 117 in the same square footage, 650,000 overall. The increase in tenants is the result of rising overhead costs and the realization by many that they can sell as much in less space. Gilson, of course, likes the trend because it means more stores paying more rent in the same leaseable area. His goal is 125 units.

Washington-based Woodward & Lothrop and the Hecht Co., which operates stores in both Washington and Baltimore, are the anchors. Hecht's took over and redesigned the space vacated by Hochschild-Kohn, which wasn't able to tolerate the slow start that all of Columbia mall's merchants experienced. Gilson says there was a change in management about the time the store opened, and that the new owners were less committed to Columbia than to a larger suburban Hochschild's located just a 10-minute drive away. He says that Hecht's has benefitted from Baltimore-Washington saturation advertising, but he gives much of the credit for Hecht's steady profit rise to a well-redesigned and well-run store.

As a result of market studies, says Laurin Askew, Rouse has increased food retailing in its malls. A merchandising mix ratio of 20/80 food to nonfood is sought now, up from about 10/90 when Columbia opened. Here, several fast food and family-style restaurants have been clustered around the central court, where patrons can munch pizza at the edge of the fountain or sit at tables under a ficus forest. It is an obvious success. The area is pleasantly crowded at lunchtime, when the center court is alive with movement and people.

At other times, and in its other aspects, Columbia mall remains more characteristic of a suburban shopping center than an urban "main street." □



## Evaluation: A Classic Recycling after 11 Years

*San Francisco's Cannery remains both a powerful and permissive environment. By James Burns*



The variegated brick 'maze' of the Cannery is located between Fisherman's Wharf and another celebrated recycling, Ghirardelli Square. Below, a restaurant balcony overlooks the large courtyard between the Cannery and an adjacent building. Its angular concrete elevator tower is reminiscent of architect Esherick's bristling Wurster Hall in Berkeley.

Photos by Joshua Freiwald



In these days of tentative return to the center city, the pedestrian precinct (usually a "mall") and the recycled older building symbolize the virtues of saving the urban network, reinforcing the cityscape, bringing life and vitality back into downtown. Together or separately, recycling and provision for pedestrian use have been seen as quick panaceas to the malaise of cities as disparate as Pomona, Calif., Boulder, Colo., Terre Haute, Ind., and Boston, where malls and recyclings have had very different impacts on the urban environment and the lives of citizens. A mall in Pomona failed to bring back people fleeing suburbanward in the 1960s, but Boulder's new Pearl Street Mall, in its first year, looks as though it will work.

**Mr. Burns**, a consultant on community planning, is author of *Connections: Ways to Discover & Realize Community Potentials* (Dowden, Hutchinson & Ross/McGraw Hill).

A contemporary classic paradigm of the pedestrian precinct/recycled older structure in the U.S. celebrated its 10th birthday last year, so let's have another look at it, to find out how it has fared over the last 11 years, what its originators feel about it now, and how it is serving its tenants and their clients.

This is the Cannery in San Francisco, located midway between Ghirardelli Square, its slightly older sister in the recycling field, and historic Fisherman's Wharf. Formerly a Del Monte peach cannery, it served time as an auto storage warehouse before being purchased by Leonard Martin and transformed by him and his architect, Joseph Esherick, FAIA, into a colorful maze of courtyards, stairs, shops, escalators, restaurants, elevators, open passageways and arcades, platforms, bars and cafes. Like Ghirardelli, it has become a landmark for tourists as well as local residents, and has served to attract more activity and rejuvenation to its neighborhood over the years. It is also a model for



## Viewing the people as part of the architecture.

creative recycling in the U.S., currently considered for certification as an historic landmark.

The Cannery has a couple of rather unlikely parents in Leonard Martin and Joe Esherick. Before becoming involved in the project, China-born Martin had been a Bay Area lawyer with a growing realization that "I'd really prefer to be doing something else." Esherick had just finished (with Vernon DeMars, FAIA, and Donald Olsen, FAIA) Wurster Hall, the College of Environmental Design at the University of California in Berkeley, an extremely muscular and hardlined concrete redoubt emphatically expressive of the brutalist design trends of the time, and very non-Cannery indeed. However, the two had worked together on Martin's own all-wood house, and had achieved what turned out to be, in Martin's words, "a very happy house."

Martin was visiting Europe frequently at the time (the 1960s) and missed the sidewalk cafe urbanity of its old cities when he returned home. Once, in Bruges, he looked out of the window of the old hotel in which he was staying and saw another old structure being taken down to the walls for reuse. On inquiry, he was told that municipal codes encouraged such activity and indeed the hotel had been similarly rejuvenated. Back in San Francisco, he prowled the waterfront area near a favorite hangout, the

Buena Vista cafe, and came upon the Del Monte cannery.

Martin and Esherick discussed what could become of the block-long brick structure and its abandoned railway siding next door. Martin expatiated on his enthusiasms for European urban places, particularly places like Todi, Italy, with its arched and arcaded stone and masonry buildings, passageways and second-level bridges in a dramatic three-dimensional environment quick with urban life. Esherick talked of the books of Erving Goffman (*Perception of Self in Everyday Life, Encounters, Asylums*), which described the concept of observing individuals and groups in the cityscape as actors in a dramatic performance; seeing how people act in environments, how those environments might be which the "supporting" actors, and how they often change these roles. Esherick saw that the designer could learn from how people act in environments how those environments might be designed and improved. These two strains—the evocation of vivacious three-dimensional urbanity and the idea of creating the environment as a stage for human performances—merged as the motivating design concept for the Cannery.

A valid concept it was, too. It has kept its integrity intact over the years. Despite changes of some tenants, rearrangements of the main courtyard (site of the former rail spur), and minor graphics problems (e.g., a standard theater marquee jutting from the southeast corner), the overall structural-environmental matrix of the Cannery is so powerful yet permissive that a lot

can occur comfortably within its embrace without destroying the total effect of the Cannery experience. "Since there were no models then, we just started from scratch and thought it through," says Esherick. "We were both doing something like this for the first time. I depend a lot in design situations on observation of what people bring to certain settings, and what the setting contributes to what they do there. People are interested in other people, people attract other people, and we wanted to make this interaction an important part of the Cannery. You come in, you look up and around, you walk around to find out what's going on. We opened up parts of the building to lift your eyes, and we put jutting little balconies, flags, elevators and escalators to move you, get you involved, let you see other people. Once you're on top, you have to have something to look back down on, so we paid attention to visible movement patterns and courtyard configurations and resting places. Movement is horizontal and vertical and diagonal. By being aware of the people as part of the architecture, as performers on this stage we set, I believe we achieved a lot of what we were after."

Not without a few friendly disagreements. Martin says that "Joe wanted to do the main passageway between the entrance court and the main courtyard in concrete. I said no. He was fresh from doing Wurster Hall, and I did not want that kind of feeling here. So we went to the brick and arches treatment that reminds me of Todi and the rest. Joe got one of his trademarks, rectangular windows in various sizes, in other parts of the place. He doesn't like to overstate, you know, and I'm a little more effusive, so it was a continual process of mutual stimulation throughout. You know, Joe's really a sculptor too. He apprenticed to his uncle who was a well-known sculptor in Philadelphia and it shows in his work." Martin was pleased when, some years later, the local public TV station did a program on architecture and, coincidentally, compared the Cannery and Todi.

Esherick basically created the matrix for everything to take place within, then let the people who designed the shops, stores and restaurants create their own places. (Ghirardelli Square, in contrast, provided hardwood floors and finished walls for tenants.) Esherick says his noninvolvement in infill design "was consistent with Bill Wurster's cooperative ideas demonstrated at

the Golden Gateway development. He gave away parts of it to other architects so there would be variety and difference, a more realistic environment like the real world. I think the homogeneous approach still used by most offices is in error. Architects should relax their grip."

Quality of the first tenant spaces was monitored by landlord Martin, who remains the arbiter of quality for the Cannery. In bringing together the first tenants, Martin was, once again, doing something he had never done before. Relying a lot on intuition and seat-of-the-pants feelings about appropriateness, he sought diversity, quality, merchandise and services that would attract local people from the Bay Area as well as the tourist and convention trade. There were some thin times in the first few years with several failures, usually because a tenant was taking a flier at running some sort of specialty shop for the first time. Today, Cannery building manager Gary Klein estimates that 72 percent of the tenants are from the original group, an impressive figure for 11 years.

Quality of design is an on-going process since the incremental units of the total environment are always changing: displays, window arrangements, graphics, strolling entertainers, and also the occasional turnover of a large-scale element such as a store or restaurant. Martin and his son Chris, a graduate in psychology and former penguin trainer who is now devoting his time to the Cannery, are always on the prowl, consulting with tenants, helping solve problems, and monitoring what happens to the designed environment, which is not only architecture and displays but design in the larger sense of the merchandise sold, the entertainment offered and the food and drinks served. They are aided in this effort by Gary Klein and a small staff, as well as an intense community concern on the part of many tenants about whatever affects their shared environment. "I'm the first to opt for more restrictions on tenant quality," says Helen Loeb of Bazaar Cada Dia on the second level. "I think bona fide quality restrictions in leases are okay and not in restraint of trade, if all parties agree. We have to have variety at the Cannery, but that doesn't have to mean trashy merchandise." Loeb is an example of an original tenant picked by Martin for her ideas and potential. "I didn't know what I was doing when I started, but Leonard wanted what my shop represents and took a chance on me, and I've learned a lot as I went along." She has learned enough to have evolved an impressive collection of Central and South American art and artifacts ranging from

*The courtyard, like the Cannery itself, was envisioned as a stage for human activity (including free performances). The screen at right partially shelters it from cool bay breezes.*



## Economic success and neighborhood stimulus.

inexpensive items for tourists to costly museum-grade pieces. She is starting a second-generation Cannery business soon, taking over a nearby shop when its 10-year lease expires to open a shop devoted to table decor.

Quality and diversity are the guiding precepts of the Cannery. As Helen Loeb says, "The poor visitor shouldn't have to go through the same mass-produced, mass-purchased merchandise in every store." The diversity that was sought in the original group of tenants has persisted, with a few dropouts because of inappropriateness. For instance, the Cannery's gourmet food and wine store originally had an excellent butcher shop on the premises. The butcher eventually found that his business would be more profitably located in a neighborhood situation, where his clients could reach him daily without having to make the special trip to the Cannery. Martin's increasing expertise in selecting tenants has diminished the failure rate, and the Cannery now has waiting lists categorized into businesses desired for diversity.

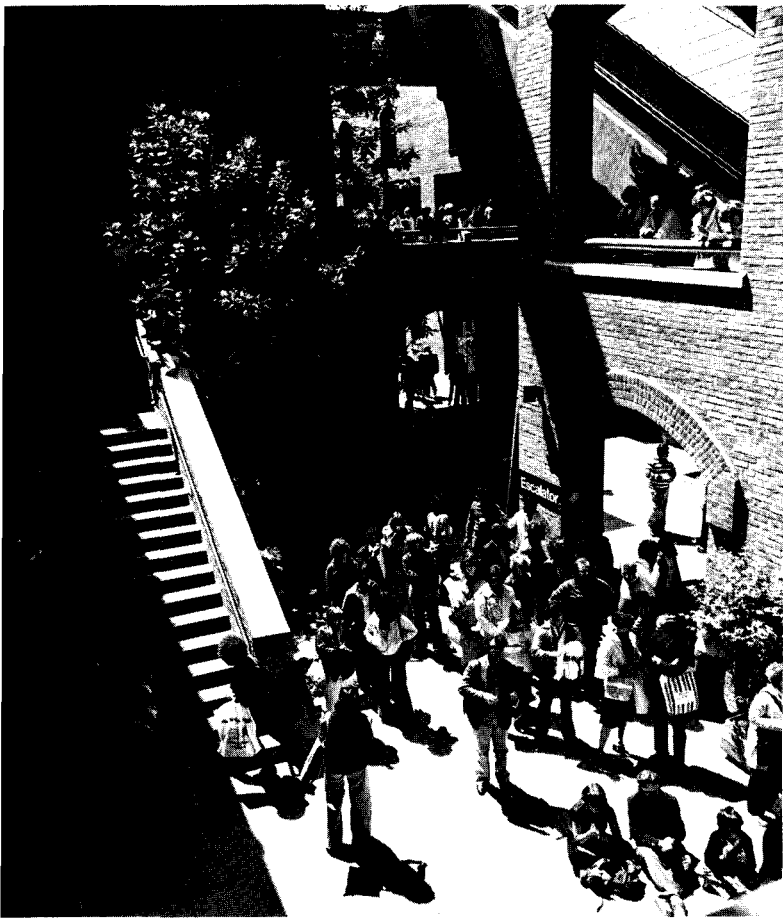
Since opening, shorter leases have been introduced as a quality-control technique. Originally, a number of 10-year leases were signed, for mutual security of a neophyte landlord and tenants who were taking a chance by occupying a new and

innovative enterprise. Since about the only clout Martin has with tenants who do not live up to the Cannery's expectations for quality of merchandise and service is denial of lease renewal, the 10-year term ultimately operated to his disadvantage. A new three-to-five year lease agreement will now give the discerning landlord more muscle in overall quality control than before. About eight old-line leases are not being renewed this year, so we can expect some interesting changes at the Cannery in terms both of variety and quality. A laudable recent change has been the new legitimate playhouse opened by former San Francisco Symphony Manager Victor Wong in the former movie house on the corner of Beach and Leavenworth. This addition will give the Cannery more of a nighttime life, which it lacks, particularly in off-season, except for a few of the restaurants.

The Cannery's planned diversity also saves it from being, like Fisherman's Wharf nearby, densely populated by tourists but shunned by the locals. In its early years, patronage by San Franciscans and Bay Area residents was higher than by tourists, according to Martin. This has changed to about a 50:50 ratio more recently, principally because of several new motels and hotels in the neighborhood. These have had another effect, that of lengthening the Cannery's day. Anabel Varga of the Cannery on the third level says that they have had to extend hours morning and evening during the summer tourist season, as well as in







*The buildings of the Cannery are woven through with a changing series of spaces and passages and penetrated by a variety of openings, with the arch a recurrent theme. The whole was conceived as a matrix for what happens within.*



the winter when conventions arrive and Christmas shopping is going on. Most shops dealing in specialized merchandise (art, designer clothing, ethnic design and artifacts, gourmet foods, etc.) now have a come-back and mail-order clientele that evolved from this resident-tourist-convention mix. Each category has particular interests in the range of what is available at the Cannery, but price does not seem to be the dividing factor. Varga says that conventioners can be expected to concentrate mostly on quality merchandise rather than the pick-up souvenir variety. "Don't think that good things have to be costly," says Martin. "The Fashion Conspiracy here is the very best and most productive of their chain of stores, and sells women's clothing that can be afforded by local students and secretaries."

Speaking of chains, Esherick thinks one of the reasons for the Cannery's success is its unorthodox nondependence on big name chain operations in the manner of a shopping center with its usual "anchors" of a Macy's or a Montgomery Ward. "If this were done by some bright young MBAs, they'd line up their triple-A tenants and the thing would soon wind up looking like any other in-town shopping center. That's what has happened to all our environments under the control of the chain mentality: airports, hotels, stores all look alike nationwide. There cease to be any regional and personal things to involve you. It is unusual to have something of as big a scale as the Cannery run by someone like Leonard who will insist on flexibility and openness at the same time, give small experimenting people a chance and resist the corporate image of the theme parks, Disneylands and the other plastic environments."

So the Cannery is an economic success; it has paid up its real estate taxes and "the bankers have been happy for a couple of years now," says Martin. Outside its own walls, the economic and environmental impact of the Cannery (and Ghirardelli Square two blocks distant) on its neighborhood and the

whole north waterfront of San Francisco has been enormous. "When we opened, Fisherman's Wharf was afraid of losing business to us," says Frank Crivello of Crivello's Oyster Bar in the Cannery courtyard, and Martin seconds him. Just the opposite happened; the more places opened, the more business appeared. It bore out Esherick's notion about people going where other people were; action attracting more action. Whether there is a cutoff point to this kind of development, an overkill by continual new projects and hotels, will very probably be demonstrated in San Francisco, where a commercial complex called the Anchorage is going up in the Cannery's old parking lot next door, and an entrepreneur named Warren Simmons is building a massive all-new "Victorian village" of shops, restaurants, stores and other merchandising facilities on the city's old Pier 39, to be known as North Point Pier.

Asked about these new developments, merchants at the Cannery say that if they are good and carry high quality merchandise, all to the better, but if schlocky environments, outlets for fast food chains, and gimcrack souvenir stands start proliferating, it will be bad for the entire neighborhood. "I'm less worried about competition than about people screwing up the whole area," says Martin. "Building 'new' collections of 'old' buildings and that sort of thing isn't the same as recycling a group of Victorians in the Fillmore, where they already exist, or doing a reuse design like Ghirardelli and the Cannery. I'm concerned about the quality."

There are four rings to the ripple effect set off by the two recyclings:

(1) New life for existing uses. The old Buena Vista midway between the Cannery and Ghirardelli bulges with tourists and locals knocking down Irish coffee at all hours. Aquatic Park sloping down to the bay from Beach Street is flecked with loungers, sandwich eaters, dope smokers, kite flyers, oglers. Part of the park around the cable car turnaround has been kitsched up into a Victorian park, but it is otherwise a handsome and popular open space. Hyde Street Pier nearby has survived a rather tatty beginning and is a worthwhile attraction of old historic seafaring craft.

## The streets and spaces are exuberantly alive.

(2) New life for the streets. This is, I think, the best and the worst of the spinoffs. The best, because people have populated and “redesigned” the streets with all sorts of activities that bring excitement and vibrancy to the neighborhood: strolling players and mimes, musicians, street artists, magicians, jugglers, comedians, dancers, craftspersons, a human jukebox, a man who has made a 3-D collage out of his '59 Buick. These people become involved with passersby and make their experience of the place something enjoyable, unique, memorable. The worst because among the real street artists and performers are brum-magen merchants who buy up cheap goods from bulk merchandisers and pass it off as legitimate arts and crafts. These ripoff artists are just deplored by their street confreres and by the tenants of places like the Cannery. “We need quality control by the city for the street artists just as we need it from Leonard in the Cannery,” says Helen Loebis.

(3) Recycling and other improvements of older places. The State of California restored Wharfside, the building across the main courtyard from the Cannery, and, now in federal hands, it is a successful multitenant operation. A number of older buildings along Beach and Columbus streets have been converted to new uses while preserving their original characters; art galleries, shops, cafes now occupy these premises and the quality ranges from quite good to pretty poor. Fisherman's Wharf, having discovered that the Cannery was a boon not a threat, has improved several buildings in its immediate neighborhood, although some deplorable tourist shill operations still exist further along Jefferson Street. San Francisco still has not managed to implement a good plan for public access to the water's edge for the northern waterfront.

(4) New buildings and enterprises. Just about all the major chains now have motels or “motor hotels” in the area. That they are successful can be seen by the fact that the Holiday Inn across from the Cannery charges top rates for the chain (\$51 single, \$62 double) and is overbooked to the extent of planning an addition next door. A commercial building including a wine museum and public garage designed by Wong & Brocchini has risen across from the Buena Vista and Wharfside. What the new Anchorage development across Leavenworth Street will bring cannot be predicted now, before the quality of the tenants can be assessed. And whether Warren Simmons' new North Point Pier will break the camel's back or prove a success by providing a kind of Disneyland atmosphere not to be found at the Cannery or Ghirardelli is likewise to be disclosed by the future.

Of course, anyone who has done any traveling around the U.S. in recent years knows that the impact of the Cannery goes far beyond Beach Street and Fisherman's Wharf. There is not a city of any size in this country, I dare say, that does not have its local Cannery or Ghirardelli Square, either opened and a hit, failed or being planned. Whether it is a marginal operation put on by a few young people to recycle a store into a saloon or a church into an art gallery, or a large-scale revival of an entire neighborhood such the Galveston, Tex., Strand area, the impulse is decidedly there. Esherick thinks that recycling in the U.S. “was going to happen anyway,” but that the Cannery did have an impact in providing a model of how to do recycling “easier, faster, more efficiently; and it also provides a success story to show nonbelievers.”

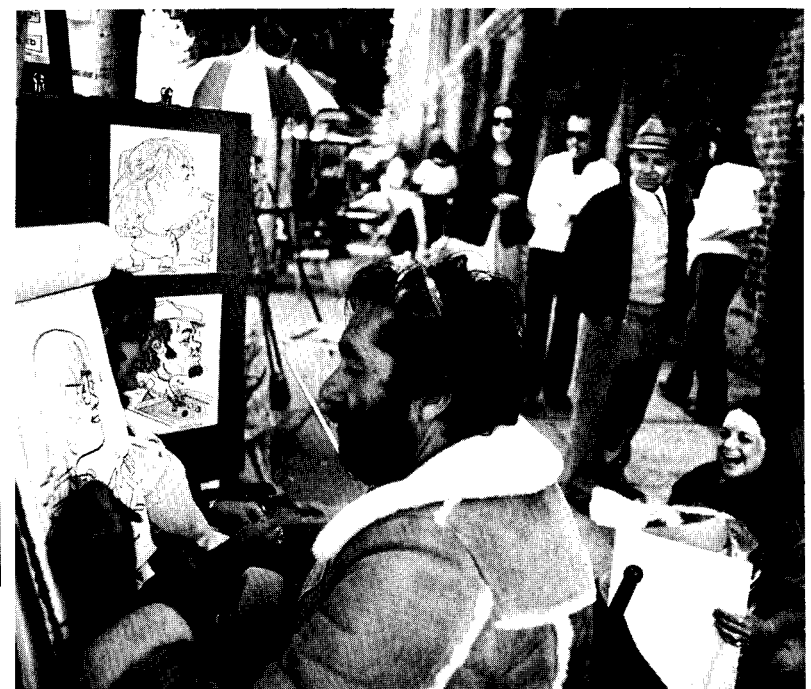
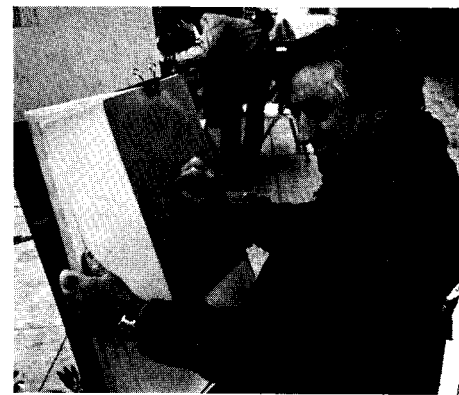
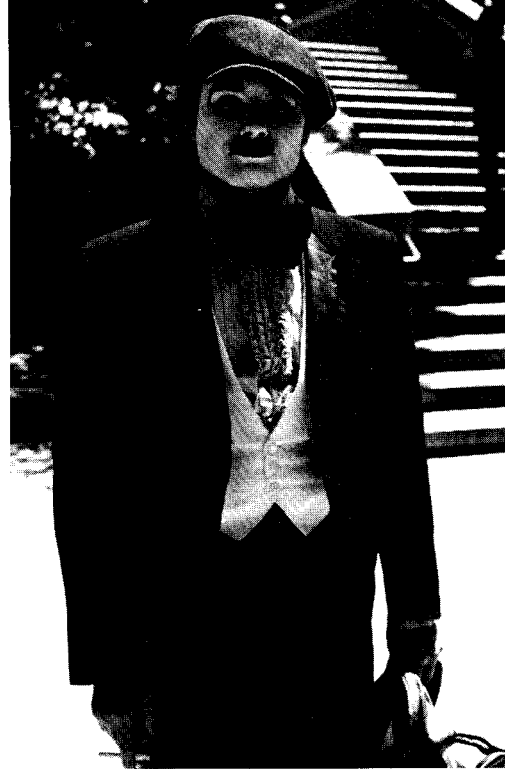
“Today,” he continues, “no one thinks of a three-story arcade of independent shops and cafes as a weird idea. When we did it, it was unheard of and chancy, so we helped by taking those original chances.” The popularity of recycling across the nation has become so epidemic, indeed, that it has lead Calvin Trillin, the Americana observer of *New Yorker* magazine, to worry about possible health hazards from extensive contact with ubiquitous exposed old brick walls.

I asked the architect, management and tenants of the Cannery



to name anything they would like done differently if it were being designed today. Esherick said the only thing he can think of is better protection from Bay winds, especially a higher screen at the north end of the courtyard and baffles here and there on the upper balconies. Tenants complained about the need for more parking (the universal urban merchant's complaint, not unjustified here) and the fact that there are not enough visible public toilets in the Cannery (there are two sets, one on the second level and one on the mezzanine, but few people can find the ones on the mezzanine). The Martins and Gary Klein comment that the HVAC mechanical system probably could be handled by one unit instead of the two that were installed (one on either end of the complex). This extravagance would be a no-no in today's energy-conscious California, and Chris Martin says they are investigating a system that will allow the two units to alternate via a system of conduits hung under the upper level bridges. Parking, wind protection and over-designed energy sources add up to a not very imposing list of complaints after 11 years of use. The old walls and their newer structural infills are holding up well together. Klein says there have been a few earthquake tremors since he joined as building manager in 1970, and he has found only a few hairline cracks in plaster and concrete surfaces. The Cannery seems set to endure.

It is difficult to walk through the Cannery with Leonard and Chris Martin and not feel you are accompanying the squire of an English village on his rounds, such is the mixture of advice, complaints, warm welcomes and smiles the landlord receives. As Gary Klien told a couple of Australian visitors, “If you scratch any of these bricks, Leonard Martin's blood would ooze out.” The concern for quality connects to everything, from what musicians and performers Cannery “talent scout” Paul Levey is choosing for performing in the two courtyards to distress over a tenant who is being recalcitrant about taking some plastic palm trees out of his show window. (“It hurts me every time I have to look at them.”) Perhaps this quality insistence can lead at times to an environment that is too policed, too designed, too neat. But in the other way lies chaos and gimcrackery, and whenever “good design” begins to pall, there is always the bosky courtyard to turn to, for some of Frank Crivello's cracked crab and wine under the old olive trees with the free music filling the air.



## Moving through involves a variety of experiences.

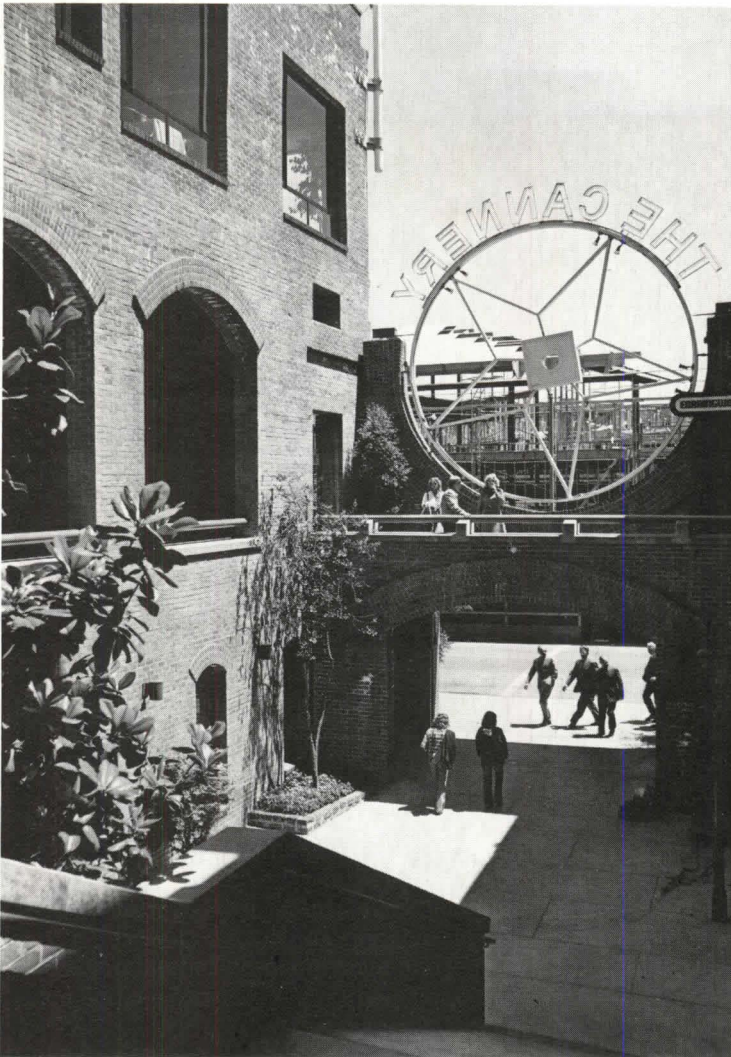
Joe Esherick was correct in designing from a viewpoint of the Cannery as a stage for people to "act" on. You feel onstage there, are conscious of making entrances through arcades, ascending to upper levels, moving through dim passages toward a Bay view, arriving in the courtyard just as the other actors and musicians are about to perform. A major part of the Cannery experience is how you feel as you move through and discover what other people are doing, what is being performed. Just occasionally there is a false note or somewhere where the circuit is not quite closed on an experience. For instance, people who glide up two flights on the escalators do not have the pleasure of gliding back down, but must go by stairs or elevator. The occasional plastic palm tree or standardized theater sign jar by their inappropriateness, but, as Esherick muses, "maybe you need a few cheesy things for contrast with the rest of it."

I am glad, Calvin Trillin notwithstanding, that Leonard Martin was firm with Joe Esherick about brick instead of concrete in the main passageway that bisects the Cannery. Particularly in a tall space like this that catches the sun only part of the day, concrete would have been a little too relentlessly Piranesi-esque for comfort. I would even like to have a few more bright banners flying and hung in this passage. The omnipresence of any material needs relief. That provided by the Cannery's graphics, flags, Benny Bufano sculptures and mosaics, and other art is almost enough; a touch more here and there in the darker corners would be even better.

The grandest place in the Cannery is free, a gift to people. It is the courtyard designed by Thomas Church on the site of the old rail spur between the Cannery and Wharfside. Church did such a masterfully subtle job that the space seems to have designed itself. The walls of the Cannery and Wharfside contain the rather high, narrow, block-long space in warm brick tones punctuated by seemingly random patterns of windows, arches, bridges, belvederes and balconies. The ground cover is simple gray pebbles. The 100-year-old olive trees (brought down from Marysville to the north) shelter and provide a delicate containment for the space. Musicians perform on a simple wooden platform and are listened to by people relaxing or eating and drinking at simple wooden tables and benches. The entertainment is also free. A couple of small food booths and Crivello's Oyster Bar stand discreetly in reach should they be needed. A Mexican cafe and an English pub are glassed in to allow patrons to look on, and other people gaze down from two levels of balconies above. What a gifted gift!

People were the crux of every conversation I had about the Cannery, whether it was as Esherick's humanizing of Goffman's intellectual observations about performance, Martin's intuitive responses to the people and place of Todi, Helen Loeb's concern that people be given variety in the Cannery, Gary Klein's pride in what his place gives to people, or the pride that Anabel Varga and her partner Sherwyn Alexander feel at being the center of a growing network of friends and customers. It even makes Frank Crivello burst into Sicilian song occasionally ("It makes me happy when I see someone smile and feel good. But I wouldn't do it if I couldn't do it okay!"). Frank sums it up: "People make places beautiful, in addition to the way they're designed. They're like food is to a restaurant. I think fine decor and prices are second in a restaurant to good food and friendly service in making a human, enjoyable environment." That's from a man whose father and grandfather were fishermen outside the Golden Gate, but who stayed ashore at Fisherman's Wharf "because I like to be with people."

Without people, the Cannery is an exceedingly handsome place, but slightly haunted, like an empty stage set for "Othello." With people, it sparks to life and the drama/comedy/performance begins. That seems to be what Martin and Esherick had in mind. It's still working. □







# Selling Fast Food in a More Subdued Setting

*The big chains seek to shed their plastic image for 'a new sophistication.'* By Nora Richter

On the strip, block after block of neon signs once drew the hungry for fast food into garish, gaudy, plastic-appearing take-outs. The strip remains, but the fast foods have a new garb. The plastic look has evolved into natural—the au jus appearance is sweeping the country. Gone too is the age of strictly take-outs as all but the newest chains are expanding their eat-in areas. Clearly, the fast food chains are “trading up.”

Fast food has become an American way of life, and the industry continues to expand. One might think that the saturation point had been reached, but as one chain designer whispered, “There are still a lot of street corners vacant.” With the eat-ins have come expanded menus; a reaching for the full restaurant image. At the same time, the take-out trade is healthier than ever.

The insignia of the new look in fast food outlets include: heavy use of wood or “wood-appearing” materials, earthy colors, subdued lighting, murals, plants. On the outside, sheet glass and metal deck are giving away to brick, shake and mansard mania. The common denominators of the “new sophisticated design” include the following:

- Colors: The movement is away from the bright reds, yellows, blues and oranges to more subdued browns, beiges and tans, and softer hues of reds, oranges and golds. The original colors at Jack in the Box were orange, red and yellow, “appetizing colors.” But the designers found these colors, while con-

*Howard Johnson's new terra-cotta tropical decor in Scarsdale, N.Y., (left) and the look of the '50s (below).*



Stephen Shore

ducive to eating, were a bit too exciting, so they've changed to a more subdued spectrum.

Pete Cervone, interior designer for Burger King, reports: “I don't use reds because of the fast action that takes place at the counter. I keep it in the warmer color tones to calm things down. I don't want people to come in the door and have a nervous breakdown and a hamburger at the same time.” Dunkin' Donuts has gone from its original cerise-pink to brown, beiges and oranges as background. Taco Bell, once described as the “circus look,” a dazzle of pastel (yellow, red, green and blue) Fiberglas seats, has joined the crowd as well.

Exceptions include Roy Rogers, which uses reds in line with its Western theme; Pizza Hut with its red vinyl seats, red-checked table cloths, red-checked curtains and red carpeting, and nautical Arthur Treacher Fish and Chips with blues, greens and yellows.

- Materials: The fast food chains are extremely conscious of durability and cleanability of materials—hence, the historic heavy use of plastic laminates and vinyl coverings. In all cases, the restaurants are to appear clean, fresh and unworn, a hard task in the fast food market. The new alternatives are brick, hard woods and ceramic and quarry tiles, or their imitations. At Burger King, it is the look of natural finishes: The tables are plastic laminate butcher block while the walls are a plastic-finished wood. Reddish brick trimmed with a medium oak adorns the walls of Dunkin' Donuts. Its new design calls for tan wallpaper bearing its name, trimmed with oak which is carried into the counters.

At Arby's, wood beams in the ceiling and wood walls set a “warm atmosphere.” A few restaurants, such as Ponderosa Steak House, carpet the floors, but generally quarry tile is chosen for its durability.

- Lighting: The once bright light has been toned down for energy conservation and for a more comfortable “restaurant” atmosphere. But where the action takes place at the counters, the light remains bright.

- Signage: Menu boards—complete with pictures, descriptions and prices—hung over the serving counter are unique to the fast food industry. Photos of food may “induce the hungry customer to buy more or try a new dish,” as one fast food designer said. At Taco Bell, the wrought-iron famed “tombstone” board has been redesigned to a “Spanish” style board of polyurethane foam, which is sandblasted and stained in walnut finish. Jack in the Box has recently added pictures of natural ingredients to dispel any impression that fast food hamburgers are less than quality foods.

Most of the older chains have traded one mien for another. Originally designed with a red and white checkerboard exterior, lights, arrows and pennants, it seemed as if a clown would pop

## Will Burger King lead a movement to modernity?

out of the Jack in the Box. Not much attention was given in the past to the interior decor; according to designer Lorenzo Forcerada, it was "plastic penitentiary architecture." The controlling idea was for "vandal-proof" interiors. "There was nothing beautiful, comfortable or esthetic about it."

Today, Jack in the Box has naturalized its interiors while toning down (or up?) the exteriors. Gone is the "insured quality hamburgers" sign. A mansard roof and prim porticoes have replaced the checkerboard red and white to denote established respectability. Inside are plants, oak seats and (plastic laminate) wood-grain tables.

McDonald's, the leader in the fast food industry with almost 5,000 restaurants, is heavily into pop theme interiors. Although some McDonald's have taken on the natural garb, others are a fantasy world of Ronald McDonald, Captain Crook, the Ham-burglar, Mayor McCheese and Evil Grimace. Customers can munch in cockpits or on mushroom seats under anthropomorphic trees. For the sophisticated crowd, hostesses wearing long gowns serve Big Macs with shakes in crystal goblets by candlelight. The image of the golden arches is so well ingrained into the American mentality—and even making its way into foreign countries—that standardization of interiors and exteriors may no longer be a factor in luring customers, suggests Joan Grez, a McDonald's interior designer.

With approximately 2,500 restaurants, Burger King is in direct competition with McDonald's. Both chains began "trading up" with the move into urban neighborhoods. While McDonald's has embraced theme interiors, Burger King has found such interiors—specifically railroad, Western and nautical—short-lived and uneconomical. "The theme ideas worked for about six months and they suddenly became old," remarked Pete Cervone. "The novelty just doesn't last." So, Burger King initiated Design 78, an interior decor with "more longevity": plastic laminated

butcher block tables, quarry tile floors with a colonial flash, plastic covered natural wood walls, plants, mirrors and stained glass ceilings. Sections of the walls are forest murals: "Everyone wants to sit in a forest now and then," said Cervone. And, as Cervone quipped, "We can't get away with a cheap shot anymore."

Pizza Hut uses a red and dark decor to project a family restaurant instead of a "pizza parlor with a rinky-dink piano." It has recently added plants, lattice on the booths and Tiffany lamps for a "homier atmosphere than what you would consider the pizza parlor," commented Neal Frumkin, a Pizza Hut interior designer. The chairs are cane-backed, the tables dark wood; lighting is low.

Serving Mexican style food, Taco Bell promotes a rustic early California image instead of a purely Mexican mien of "Montezuma's revenge, greasy, hot, tonsil toaster-type food," said Bob Jenkins, interior designer. The Spanish colonial image, conveyed by the Mission exterior, is carried inside with burnt orange colors, reddish quarry tile, exposed tan slump block walls. The original "circus" color scheme looked like a "junior high school cafeteria," according to Jenkins.

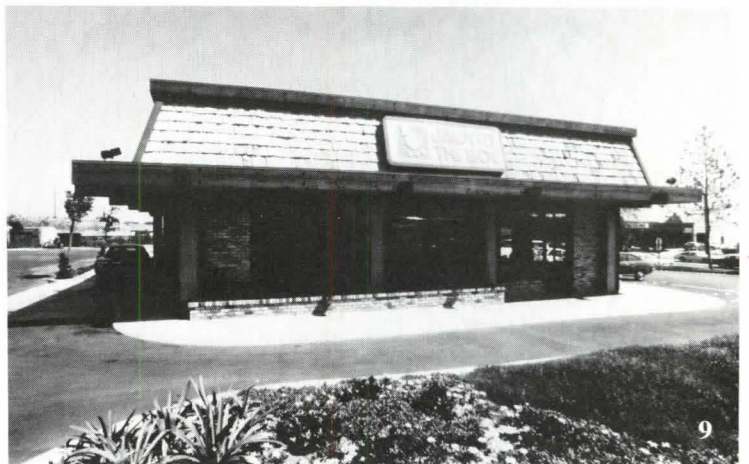
Dunkin' Donuts' early designs sought the image of freshly baked, wholesome products. Hence the pink colors and a viewing hole into the kitchen which allowed a glimpse of the baker cutting, frying and filling the doughnuts. New shops, the chain says, will be earth toned, add booths to what was formerly only counter seating, add soup to doughnuts and eliminate that intriguing hole.

Roy Rogers family restaurants are promoted on a Western

*White Tower of '20s vintage (1) and today (2); barrel seats and fence posts at Roy Rogers (3); a McDonald's theme interior at Fremont, Calif. (4) and a 'natural' decor at Lafayette, La. (5); Jack in the Box of 1970 (6) and 1977 (7) a pre-1970 checkerboard facade (8) and contemporary mansard roof (9).*







theme and Roy's image. Roy himself is a nice, clean living man, said Jim Hutchins, designer at the chain. The giant wagon wheels outside the door draw suburban drivers into its corral. Inside, food is served over a laminated travertine topped counter fronted with wooden Xs. With food in hand, the customers move to wooden benches or to red free-standing barrel seats. Red globed wooden chandeliers hang over laminated dark oak tables.

Even more Western is Rustler Steak House with an old West town facade, "like a Hollywood stage set." Inside, customers order at a "shoot" area. An enormous gold and brown mural (sometimes 20 feet long) covers one wall with cowboys gathering around the campfire at sunset for their chow.

Rustler, established in the early '70s, is now "upgrading" its design, testing four new looks. The major move is to erase the "cafeteria" image by adding booths, dividers, walls, louvered shutters. Trying for a restaurant appearance, lighting has become more subdued focal lighting, the once tile floors are carpeted and softer tones of greens, beiges and browns complement the original red. Plants, too, are found in the remodeled restaurants; one design uses cactus plants for a "Southwestern" feel. Tables are oak topped; Windsor chairs replace the "mate's chairs."

The orange tile cupola roof of Howard Johnson's colonial buildings dot the highways throughout the U.S. Starting as an ice cream stand in the '20s and adding "frankfurts and hamburgs," by the early '30s HoJo's moved to become the "king" of the highways. By the '50s and '60s, the design had changed to streamlined buildings with hip roofs, wall-to-wall carpeting, crystal and brass chandeliers, booth seating. Now HoJo's boasts three restaurant types: cafeteria and eat-ins for high speed turn-pike locations; the lower speed highway restaurant often attached to motor inns, and a more lavishly designed suburban restaurant featuring more savory dishes and cocktail lounges.

The newest design at HoJo's illustrates the "trading up" of full-service restaurant chains (distinguished from fast-foods by its fuller menu and waitress service). The new prototype, opened

in January in Scarsdale, N.Y., is terra-cotta tropical: walls of pecan, oak and other fine woods; wicker peacock-accented chairs; original paintings on the walls; bamboo blinds with strips of color; earth tones; tropical plants; ceiling high trees. In the cocktail lounge, a mirrored ceiling reflects the octagonal gazebo bar as the customers relax to live entertainment. In this tropical decor, the only visual reminders of Howard Johnson's are the orange roof and the "world of 28 flavors" ice cream.

The natural fad has not affected all the chains. White Tower, established in 1926, is one of the oldest chains, the "oasis in the dark night." The white (porcelain, brick or vitrolite) Art Deco buildings which were brightly lit in the evening varied in design but always had an asymmetrical tower over the entrance and porcelain and stainless steel interiors.

Once the bastion of city street corners, White Tower suffered as Burger King and McDonald's entered the urban scene in the late '60s and early '70s. Now, White Tower is examining what changes, if any, will help draw younger clients. The Midwest branch tried a colonial building with a red brick exterior but quickly switched back to white, this time aluminum, because "White Tower's image was lost." The Eastern branch wants to save the Art Deco flavor.

Clearly, the age of looking natural has replaced looking plastic and respectability lies beyond mere attention getting. But, what will the future bring? One can only conjecture. However, a clue may lie in the international scene. Burger King's European prototype was introduced in Madrid 2½ years ago. Its design is much bolder than the new American natural look. The "slick, contemporary" design includes carpet graphics on the wall, tile, neon lights, mirrors, chrome, bold colors of deep red, strong gold and browns. Wine and beer are sold. "Europe is further ahead in designs than the U.S." suggested Pete Cervone. "Europeans can appreciate the more sophisticated look. You can't put a very slick contemporary interior in here because it won't be accepted." Yet . . . □



# A Hotel Chain Built upon An Architectural Concept

*Starting with Atlanta, the Hyatt Corp. now has Regencies from coast to coast. By Andrea O. Dean*

Perhaps never has corporate success been so thoroughly based on architecture—and, more particularly, on architectural space—as that of the Hyatt Regency Hotel chain.

The company has built its identity, and much of its advertising, around an architectural image and experience. It is, of course, the soaring atrium lobby, which combines such 20th century hype as glass elevators and revolving restaurants with some of the urbanity of 19th century squares and plazas.

Replete with sculpture, planting and usually water, providing places to eat, drink, shop or simply be seen, these oversize, light-filled spaces look like extravagant stage sets.

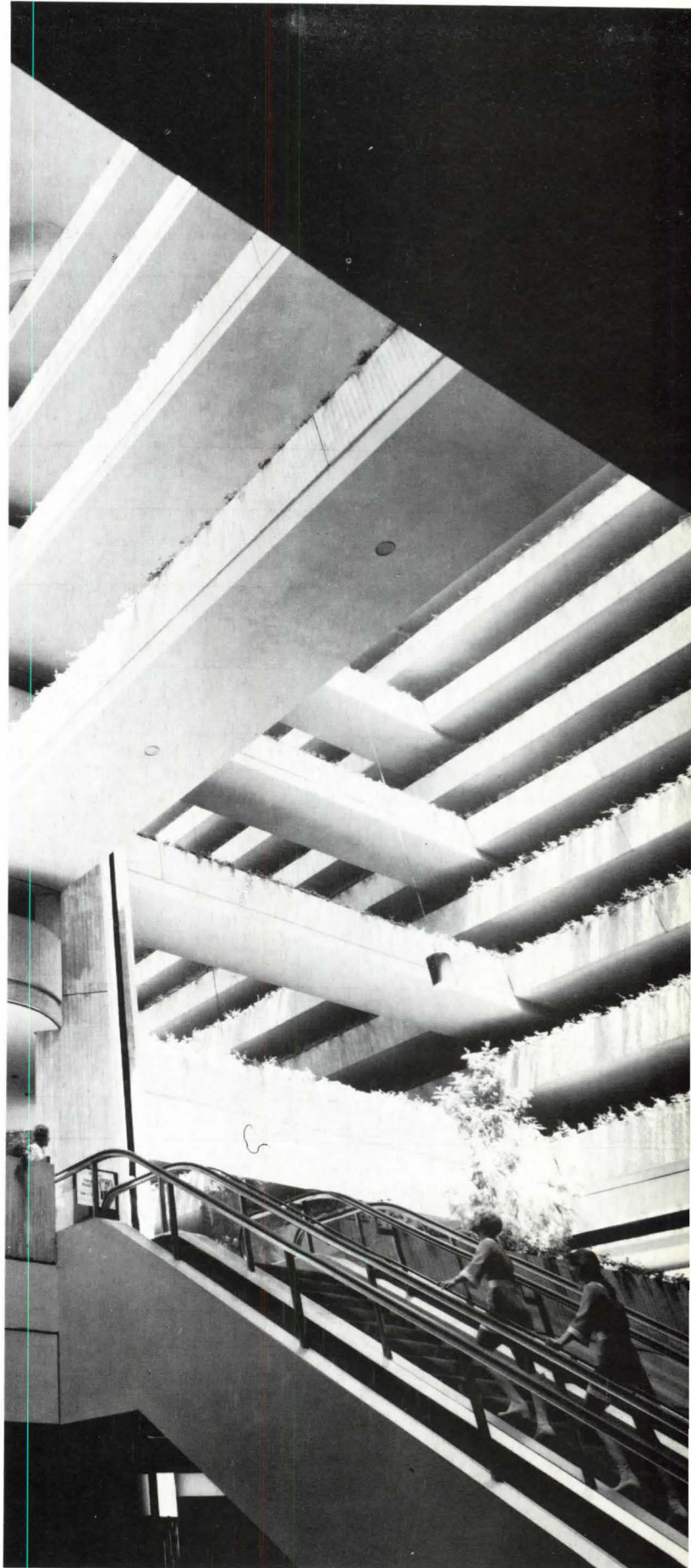
“Total environment,” “total experience” and “excitement” are the words repeatedly used by Hyatt Corporation officials to describe the purpose of such architectural fantasies. After the first Hyatt Regency opened in Atlanta in 1967, Hyatt’s founder, Donald Pritzger, perhaps unwittingly defined the “touch of Hyatt”: “If we make you feel at home, we’ve made a multi-million dollar mistake.”

The Regency concept sprang fullblown from the head of John Portman, FAIA, who designed the Hyatt Regencies in Atlanta, San Francisco and at O’Hare International Airport in Chicago. He then severed his relationship with Hyatt for reasons that can only be guessed—since neither Hyatt nor Portman will reveal them—and has since designed for other hotel chains.

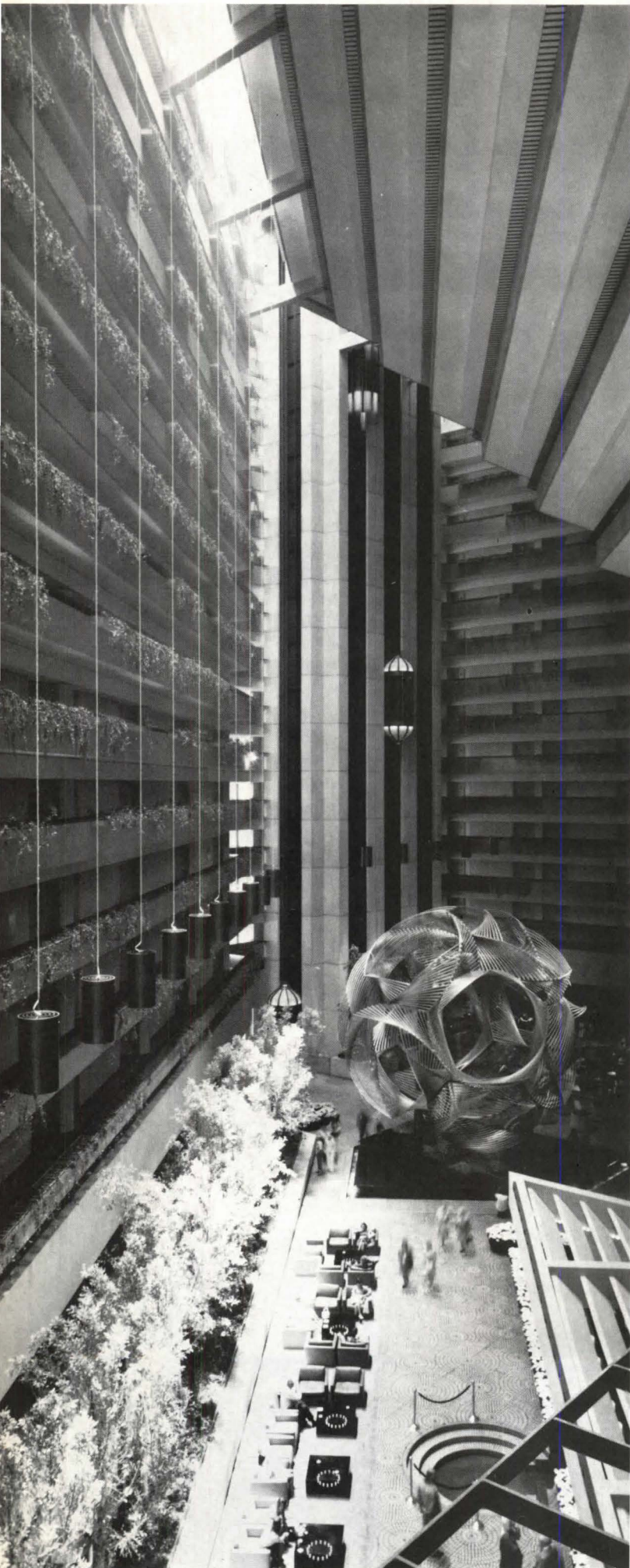
For the most part, post-Portman Hyatt Regencies are reproductions or variations on the theme of Portman’s original concept and many share deficiencies common to most reproductions of original work. However, Regencies have been designed by architectural firms as different as Charles Luckman Associates, Welton Becket and Graham Gund, and the results vary in overall quality and inventiveness. Key to the Hyatt concept is the atrium, and for reasons of site and economics some atriums have been aborted into squat appendages, while others soar the full height of the buildings. There is also great variation in the exteriors of recent Regencies, but few provide the “excitement” usually found inside.

In conceiving the Regency concept, Portman says, he wanted to “create the antithesis of what you would expect in a highly congested, dense, tight urban center. I thought that hotels were

*The prototype for Hyatt Regencies is John Portman’s 1967 Atlanta hotel (left). Its 23-story atrium lobby sports giant fountains, birdcages with live parrots, a huge Richard Lippold sculpture, umbrella trees and a suspended cocktail lounge. Portman cites as ‘subconscious influences’ St. Peter’s in Rome, Parisian sidewalk cafes, Copenhagen’s Tivoli Garden and the Guggenheim museum. His Regency at O’Hare International, Chicago (right), has a 10-story atrium surrounded by four bronzed-glass towers for hotel rooms. Pedestrian bridges from guest rooms to the central space break up the atrium and give it scale.*



Alexandre Georges



## Hilton: 'That concrete monster will never fly.'

very impersonal and becoming like the city, where we isolate people from each other and make them unfriendly." Post-World War II hotels were mostly slab buildings with low ceilinged lobbies, elevators in one corner, a bar in another. Upstairs, there were narrow, double-loaded corridors, cubicle-like rooms, a bed, little else.

Portman's idea was to "take highrise building forms, open them up, pull the elevators out of the walls, create a great luxuriousness of space and a feeling that is almost resort in nature. I wanted to make it a happy, fun place where people are aware of people," he says.

When the majority partner in Portman's Atlanta hotel joint venture withdrew financial support, Portman approached several hotel chains. Only Donald Pritzger of Hyatt saw the atrium design as anything but a liability, a waste of space. Says Hyatt Corporation President Patrick J. Foley, "A lot of people thought the hotel was way before its time, that you couldn't fill up that many rooms in that type of town. Atlanta was still a somewhat sleepy Southern city in the '60s." He explains that Hyatt was willing to "make a deal because it was such an exciting building, the competition was doing well in Atlanta, and we thought the potential was unbelievable." By contrast, Conrad Hilton's reaction to the building, as reported by Portman, was, "That concrete monster will never fly."

Not only did it fly, it launched Hyatt's success, transforming the corporation from a small operator of West Coast motels into a multimillion dollar international hotelier. Portman recalls that he bet Donald Pritzger \$1,000 to a cup of coffee that the Atlanta Regency "would be doing over 90 percent occupancy within three months after opening. Three months after opening," he says, "the hotel was doing 94.6 percent."

Pritzger died at the age of 39 in 1972, but since his first Regency, Hyatt has added 22 new ones in downtowns from coast to coast, a Regency being distinguished from more mundane Hyatt ventures by an atrium, and at least seven stories and 400 rooms. Other chains, notably Sheraton, Loews, Hilton and Western International (for whom Portman is now designer) have adopted the Regency concept.

As Hyatt's vice president for marketing and sales, Joe Kordsmeier, explains. "The idea of the open atrium is that once you walk out of your room, you're surrounded at once by that excitement, by the totality of the hotel. You're one with the people in the glass elevators climbing an inside wall. You're part of the bustle of the lobby with its conversation areas set beside indoor parks and reflecting pools. So guests simply feel glad to be in the hotel. The ambience is a status factor, good for self-esteem."

The bulk of Hyatt's business is meetings of various kinds, "and for meeting attendees," says Kordsmeier, "the open atrium has an equally positive value. They come out of the meeting tired, looking for change—and suddenly they're in an environment that offers the stimulation and excitement they need." This, he adds, keeps more people in the hotel and builds its food and beverage volume.

In every city where there is a Regency, occupancy is 8 to 10 percent higher than in "neighboring conventional properties," according to Kordsmeier. This, despite the fact that rates are

*At left, Portman's San Francisco Regency, a kind of ziggurat of angled planes and staggered surfaces. Neutral interior tones are enlivened with brilliant reds, banners, glittering bulbs and polished mirror glass. At right is Graham Gund's Cambridge Regency lobby, with Richard Haas' 21x38-foot transparent mural 'Venetian Facade.' The hotel has light, warm-colored brick inside and out. A deliberate attempt was made to avoid a 'commercial look' and to scale down elements in the atrium. A 'great window' in the atrium lobby (39x100 feet) gives riders in glass enclosed elevators a panoramic view of Boston.*

Alexandre Georges



## A well-heeled clientele willing to pay a premium.

10 to 20 percent higher than in competitive hotels of more conventional design. Building costs for Hyatt Regencies, according to President Foley, are also about 20 percent higher.

Today, most Hyatt clients are from 25 to 50 years old and earn \$30,000 plus. "We sell them an attitude," says Kordsmeier. "We all want to be stroked; we all want to be thought of as an important individual." The clientele has changed in the last five or ten years, he adds, as has presumably that of comparable hotels. People have larger incomes and less concern with saving for the future. "People don't mind paying if they get a good value for their money," Kordsmeier says.

"Five or ten years ago," he continues, "who the hell would have thought you had to have fancy biodegradable soaps and shampoos. People would have been very happy with a bar of Ivory, and they wouldn't care how it was packaged. Nor would they have been concerned with what kind of sheets they slept on. Now we have designer sheets and elegance. Believe it or not, the amenities in the bedrooms are probably the most talked about. Hyatt uses only down pillows that emanate a sense of softness, class, a personal touch that people enjoy and are not accustomed to in this day and age." Hyatt also uses only Moen Showerheads, which seems a small thing, "but the first thing on which most hotels cut costs are the inexpensive items, like replacing \$1.29 shower heads for 29 cent cheapies. We went the other route," claims Kordsmeier.

The biggest complaint you hear from people today, according again to Kordsmeier, is that they "don't want to be taken advantage of; they don't want to be pushed around; they don't want to be mistreated. They want to be handled properly. They want selection and excitement." And that, he says, is where the architecture comes in, as well as the gourmet theme restaurants, the community tea dances and other events held in Regency atriums for local residents as well as hotel clientele.

Tea dances? Well, back in the '20s, '30s and '40s, many hotels were focal points for community activities. And many held Friday afternoon tea dances for people to get together after the week's work. Two years ago, Hyatt introduced a weekly Friday afternoon tea dance at its San Francisco Regency. Kordsmeier says that it attracted 200 people at first and now draws about 4,000 each week.

Tea dances and other community events provide not only excitement for guests, but revenue for Hyatt. "It's the only way we can make full use of the open atrium," says Kordsmeier. The gourmet restaurants similarly attract local people and their dollars.

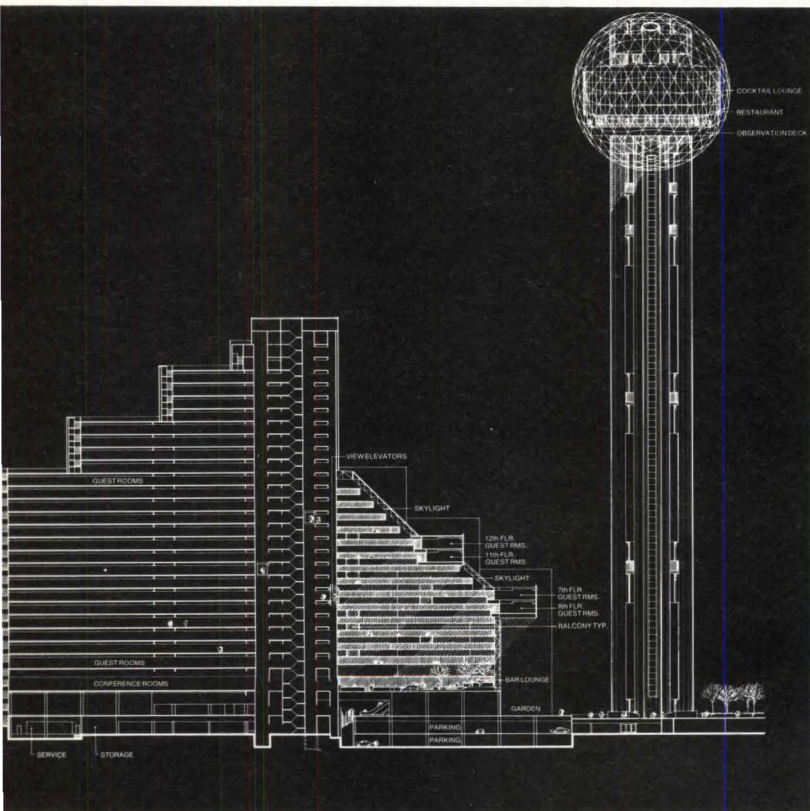
"You can't put up any major hotels nowadays without including other revenue-producing areas in the complex," says Kordsmeier. Thus, almost all Regencies are part of mixed- or multiuse complexes. The Hyatt Regency Los Angeles, for example, is part of the new Broadway Place with 27 retail shops, a 32-story office building and a massive parking garage. The Regency in Chicago is in the 83-acre Illinois Center, the largest urban development in the country.

Hyatt has also become increasingly involved with linking its hotels to major city convention and recreation centers. The New Orleans Regency has an underground entrance to the new Louisiana Superdome; the Phoenix Regency is adjacent to a new \$21-million civic and convention center; the O'Hare Interna-

*In exterior form, the New Orleans Regency by Welton Becket (left) and the Indianapolis by 3D International are somewhat ungainly highrises, giving little hint of what lies within. New Orleans' 12-room, 22-story atrium lobby attempts to convey a 'carnival spirit' with flashy supergraphics, glittering glass baubles and restaurants featuring creole and jazz. Indianapolis' 20-story atrium in red, white and blue, is, in Hyatt's own words, 'conventional Americana.'*







*With its gleaming mirror tubes and computerized light tower, Welton Becket's Reunion Regency has become a futuristic signpost for Dallas. The design is based on a system of rectangular blocks in a staggered 'Y' configuration. On the atrium's south side is a six-story glass wall.*

## Innovation is not only permitted, but encouraged.

tional Airport Regency is next door to a city-owned convention center, and the Regency in Lexington, Ky., is part of a huge new sports arena.

"It has always been a feeling from the top down at Hyatt that America's cities are still the real pulse of the nation," says President Foley. Kordsmeier, meanwhile, talks about Hyatt's "conscious decision a few years ago to help revitalize downtown areas."

But then, where except in major cities, preferably in reach of facilities that draw large numbers of out-of-town visitors, could Hyatt fill its typically huge hotels?

Hyatt attributes much of its success to decentralized management. Says Foley, "We let the managers manage their hotels and influence the atmosphere and attitude of their employees by their personalities. We're not regimented. We exemplify decentralization; Marriott probably exemplifies centralization. Somewhere in between fall Sheraton and Hilton, Western International, etc." With exceptions, Hyatt does not take an equity position in new hotels, letting the developer put up the money. Usually Hyatt Corporation leases its hotels from an owner group under a management contract.

Normally, the developer will choose the architect, often selecting from a list of three to five firms suggested by the Hyatt Corporation. "What we don't like," says Foley, "is to work with a firm that never worked on a hotel." Interior designers are chosen in a similar way. Says Kordsmeier, "We like to use a separate interior design firm, because that way we seem to get a lot of new input and a little more personal touch." There are also some things architects just don't know enough about, he adds. "We find that sometimes they don't even know what incandescent lighting is, or what two-way voltage is. It just blows my mind."

In general, Hyatt gives its architects abundant design freedom, laying down a basic, usually flexible program and "then expecting us to come up with something out of the ordinary. They welcome imagination," says Ned Jones, AIA, of Charles Luckman Associates. Jones was in charge of design for the Phoenix and Dearborn, Mich., Regencies. Says Ralph Steinglass, AIA, who was project manager for the Hyatt Regency Washington, D.C., while with Welton Becket and is now with Gruzen & Partners in charge of renovating the Commodore in New York into a Hyatt Regency: "Hyatt doesn't have a book of written standards, as some of the other operators do. They like to work with architects they've worked with before; they believe in a learning curve. One of the things that they do dictate is that projects be exciting, warm and inviting. They expect the architect to come up with a strong architectural concept. If you don't, they're not really interested."

How does Hyatt view the future of Regencies? Architecturally, the answer must be "more of the same." "The atrium is the key, some variation of it is the key," says President Foley. The early hotels were sometimes less than functional, "and we're making our hotels more operable," he says. Or, as architect Steinglass puts it, "Hyatt has become more involved with the back of the house lately."

Says Kordsmeier, "Most of our growth factor now will be in secondary cities, such as Columbus, Ohio, Baltimore, perhaps Milwaukee, Minneapolis, Denver. There are only so many cities you can build a 1,000-room hotel in, and we've basically covered that market. Hyatt also is expanding into the resort market and opening hotels abroad." He adds that "I can see packaging as a new area in the future. There are people who want to know before they leave home exactly what it's going to cost them. I'm talking about a total concept package, including tips, food, beverages and all the rest of it. And I can probably see down the road a different type of hotel for people who are more budget-conscious." □





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## Kahn Viewed as 'Artist in An Age of Methodologists'

**Louis I. Kahn, Complete Works, 1935-74.** Heinz Ronner, Sharad Jhaweri, Alessandro Vasella. Boulder, Colo.: Westview Press, 1977. 455 pp. \$77.50.

What is the importance of Louis Kahn's contributions to architecture? He is regarded by most as one of the major figures of modern architecture. Already, however, we see younger architects, such as Robert Venturi, having a greater influence on work done today. Kahn was a form-giver in an age which had announced the end of form-givers, a suffering human being in an age of corporate gamesmen, and an artist in an age of methodologists. That Kahn was an exception in our time is obvious. The question remains then, what is his importance?

The answer lies, I believe, in what he reveals to us of the human creative act. Creativity is little understood and is seldom given a role in psychology or the other "social sciences." This lack of comprehension by the social scientists is to be expected—they are primarily reductive, attempting to explain things that are more inclusive than themselves. It is creativity which can ultimately comprehend the social sciences, and not the other way around. Any understanding of creativity must come from the created work itself: the painting, the building, the novel, the poem, the scientific theory. The created work is a metaphor for the creative act, and when the work is poetry, the metaphor is in language.

Kahn was a philosopher/poet as well as an architect, and in his writing we can see his understanding of creativity. Kahn believed that everything that exists is only half of the world. The other half is that which does not yet exist, or potential. He termed the realm of potential, *Silence*, and the realm of existence, *Light*. Things move from silence to light over a threshold, which is art. Art is the means whereby things come from potential into existence.

In Kahn's words: "Silence, the immeasurable, desire to be, desire to express, the



source of new need, meets Light, the measurable, giver of all presence, the measure of things already made, at a threshold which is inspiration, the sanctuary of art, the Treasury of Shadow."

The play which Kahn sees between silence and light is similar to the play between nonbeing and being as described by the ancient Chinese philosopher Lao Tsu, who wrote that being is born of nonbeing. It is also similar to the relationship which Martin Heidegger, the contemporary existential philosopher, sees between nonbeing and being. Heidegger sees the human role as the shepherd for Being, and the responsibility of the poet as guiding things into existence. Both Heidegger and Kahn see art (or "poetry") as the source of new possibilities.

Once something is established in existence, rationality and logic can comprehend and manipulate it. But rationality and logic cannot create anything. Even in science, the actual creative act, such as Newton's development of his laws for physics, or Einstein's development of his relativity theory, is far closer to the process of the artist than it is to the "scientific method" taught in school (see Kuhn's *The Structure of Scientific Revolutions*). Scientific method can confirm and expand scientific insight. It can create nothing. This is especially true in mathematics,

which, while seemingly the most rational of endeavors, is actually the most esthetic (see Koestler's *The Act of Creation*).

Through a concern for "beginnings," Kahn developed a way of gaining access back into "silence" for the sources of his designs. He worked from "essences," that is, the eternal qualities of the buildings, institutions and materials. He sought these essences, which are to be found in beginnings, through looking into himself and through directly confronting that which he designed. Thus, his famous: "What does this building want to be?" and his conversation with the brick. Essence leads to form. Form is then played against the circumstantial and leads to design.

Kahn said: "Form has no presence; its existence is in the mind. Form precedes Design. Form is 'what.' Design is 'how.' Form is impersonal; Design belongs to the designer.

"Design gives elements their shape, taking them from their existence in the mind to their tangible presence. Design is a circumstantial act. In architecture, it characterizes a harmony of space good for a certain activity."

Ours is an age that gives little credit to the individual who reaches back to beginnings and becomes the source of new

*continued on page 78*

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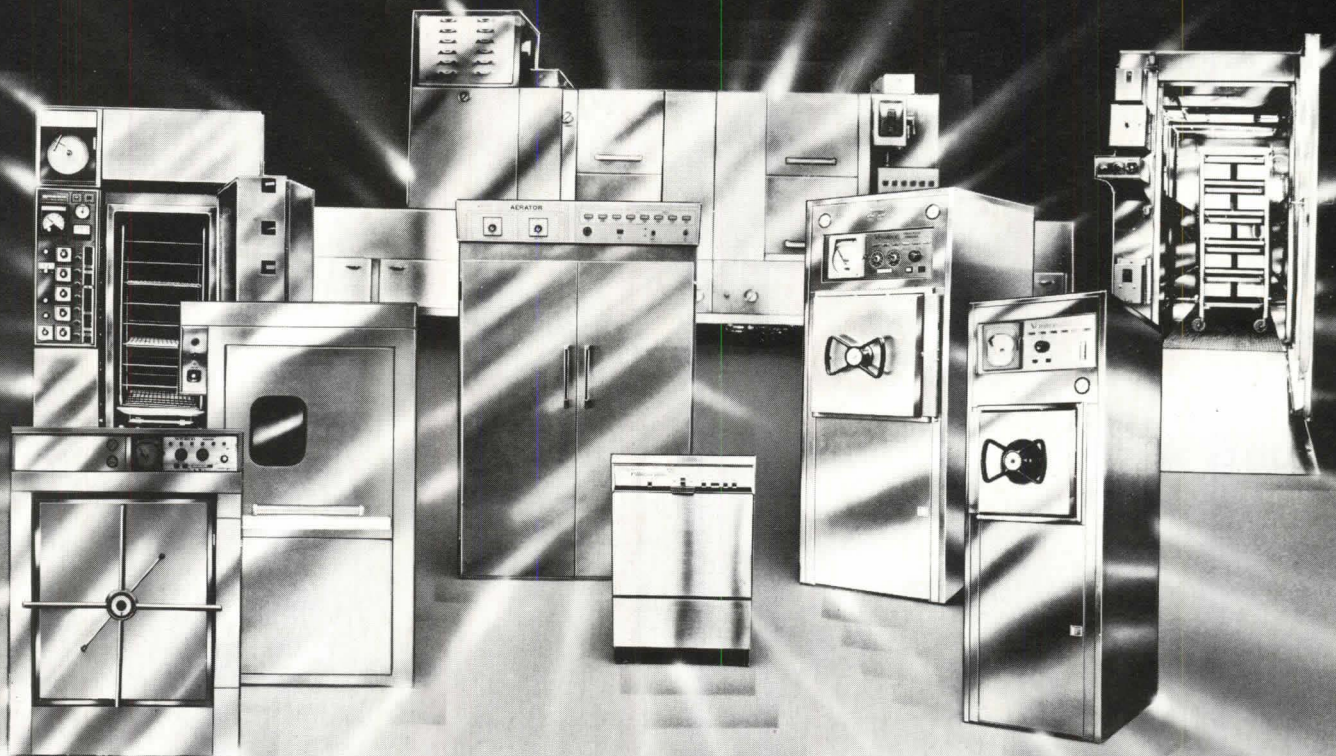
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Books from page 74

possibilities. It is against this backdrop that Kahn's importance can be seen. The spirit of creativity, the human spirit, is continuing reborn in a person who carries the burden of enriching the world. In our time, Kahn was one such person, and we are all enriched by his efforts.

The relationship of Kahn's poetic thought to his work is dealt with in *Louis I. Kahn*, by Giurgola and Metha (see July '76, p. 176). Kahn's creativity, however, is most evident in the work itself.

The book under review here is, and probably will remain, the definitive source of Kahn's complete work. An outgrowth of a 1969 exhibit organized in Switzerland, it is an expression of the original catalog and is filled with sketches, plans,

working drawings and photographs of models and buildings, covering Kahn's work from 1935 to 1974. In the margins are quotations from Kahn appropriate to the work. Also included are a biographical chronology, a project chronology, a bibliography and a transcript of a talk given in 1969. The availability of all of this material together makes the book indispensable for any library seeking to represent Kahn.

An additional feature of the book, making it a requirement for any study of Kahn's creative process, is the inclusion of early sketches and versions for many projects, such as the first scheme for the Salk Institute, which shows the laboratories as great circular forms. Also included are city planning projects from the late 1930s and '40s that show the influence of Le

Corbusier, the form and design diagrams for the Rochester Unitarian Church.

Although large, this is not a "coffee table book." Its pages are not of heavily coated stock, it has little color, the photographs are rescreened from other sources and a moire pattern over some of the sketches is evident. But for the architect or researcher who wants Kahn's complete works, this is the book of choice.

Several years ago, I was having lunch at an AIA convention at a table with Kahn. He was engaged in a lively conversation with some of his fellow architects about their work as Beaux-Arts architects. Kahn was particularly proud of his work for the 1926 sesquicentennial exposition in Philadelphia. This book does not include his earlier Beaux-Arts works done in John Molitor's office, beginning as it does with the first building of his own, his 1935 synagogue. So even with the excellent sources now available on Kahn, there still remain some small corners in need of exploration. With a person of his creative powers, such corners will remain indefinitely. *John Lobell, Associate Professor of Architecture, Pratt Institute*

## Design and Human Needs

**Behavioral Architecture: Toward an Accountable Design Process.** Clovis Heim-sath, AIA. New York: McGraw-Hill, 1977. 203 pp. \$15.50 (available to AIA members for \$13.95 from the AIA department of publications marketing).

After a postwar era of form-giving, this book is timely for architects who now have to become more comprehensive in their understanding of the man-made environment. To find a position from which to understand the problems of "behavioral architecture," however, we must first ask why most current architectural practice is being questioned and then look at the term "behaviorism," which when attached to "architecture" has become a road sign to improvement.

We are in much need of new modes of thinking. Many discussions of the "failure" of modern architecture are rather absurd in that most any kind of new approach is historically impossible without the benefit of its predecessors. So-called failures are usually the caricatures of previous advancements that are carried statically too far into an evolving world.

Behaviorism as a discipline does not deal with the philosophy of psychology nor with analytical theory, but applies empirically to the phenomenon of behavior as it occurs and can be observed. Of course, this makes it possible to pragmatically study all kinds of behavior and arrive at data which can be applied to design requirements. While much can be accomplished with the right methodology,

*continued on page 80*



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*Books from page 78*

it is easily forgotten that the architect still faces the problem of finding his own way of making behavioral information a part of his design vision.

Heimsath's book calls the architect's attention to new design approaches. We should not discourage enthusiasm about what might be called new avenues, but neither should we follow *a priori* arguments or accept heuristic promises of a particular approach without first critically assessing their tenability. It is this challenge that calls for scrutiny.

The first section of this book consists of a critique of current design methods and of the inadequacy of related theory; the second section offers a discussion of behaviorism and systems theory; the third part deals with behavioral design.

Heimsath begins by reciting with much social passion the deplorable conditions within our built-environment—from prisons, hospitals and low-income housing to the blight of inner cities. With reference to the housing in St. Louis that was blown up by HUD as an example, the reader should remember that even if an architect proves to be part of the problem, the fact that the unworkable design was accepted and built was evidently the result of poor decision making on the part of those responsible for the project. Incidentally, there must be a question raised about the wisdom of blowing up a mistake rather than recycling a costly structure.

Although architectural salesmanship has developed into a powerful art, architects are not truly frontline decision

makers. Heimsath realizes that while proper methodology should lead to better results, there is also the question of what else may be behind bad buildings, such as a "poor tax base" or "lack of political representation." It would certainly take some fundamental changes in our society to have politicians carry out better schemes for the disadvantaged than the proverbial "benign neglect."

Heimsath offers three choices as alternatives that would improve the design process. First, stop buildings as was done by irate citizen groups in the case of the proposed Columbia gym and state office building in Harlem. Although this has a dramatic impact, it is hardly a solution for general recommendation.

The second choice, better regulatory powers by government, is conditionally approved if codes and design guides would give good performance objectives and describe the intent of the building in functional terms. Heimsath cites HUD's "land use intensity charts," but says the major reason for failure seen in that scale "was not based on any systematic behavioral data."

Heimsath proposes the third choice. Change the design process because it "is the arena of building decision making, and the design process can be changed to be more responsive to human needs." In a statement not really new but much to the point, Heimsath says that there "is a direct link between social and physical decisions in society; many decisions made in the context of physical requirements become socially debilitating." Concern

about the stifling effect of insufficient design is the strength of the book. It may save us disillusion, however, if we would not expect design to create "the climate of opinion of the society as a whole."

The best section of the book is in the second part where Heimsath discusses the basic needs of people. There can be little argument that "the building should be a social servant in the broadest sense" and that we should "anticipate behavior" in order to provide for it. It is a timely suggestion to plot physical relationships according to people's role-playing. Yet, to relate behavior to the order of various social norms, as Heimsath does in a chart of "Generally Related Life Cycle Stages," ignores other psychological research on the influence of light, color, space, proportion, etc. We are still wrestling with the problem of how to translate even well-researched needs into terms of integrated environmental design. To read charts and printouts is not enough by itself.

If Heimsath wishes to improve on the solutions of problems with which the downtrodden are saddled, he cannot systematize the "constraints" imposed by our society, by building systems or otherwise.

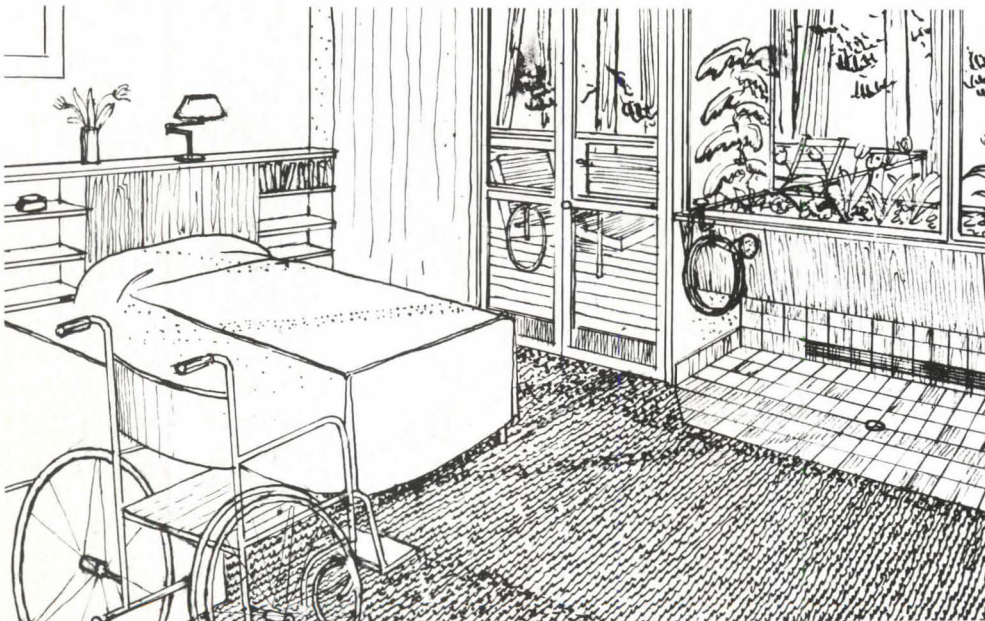
The section of the book on behavioral design must surely appeal to the practicing architect, particularly the one who has not been initiated in behavioral or any other psychological architecture. Many graphic and photographic illustrations of examples that are considered good specimens will help the reader. As Heimsath points out, "The intent in introducing a behavioral design process is to alter the current process as little as possible, in the belief that significant redirection can be accomplished by specific additions to the process rather than by radical changes."

One may doubt whether the most "correct" design can be ascertained by a pronounced nonart approach. Heimsath reveals some doubts of his own about relying so exclusively on the behavioral sciences when he says that "perhaps what is needed is a synthesis that adds economic theory, and perhaps metaphysics as well." Adding economics, particularly if it is the critique of political economy, would give the whole discussion the basis on which man-made factors rest. Adding metaphysics, however, would lead us outside the realm of scientific method, but it may provide the artist a needed back door through which to enter.

The book is important because it deals specifically with an important subject. It is an appeal to those who perhaps have had their noses too close to the drawing board. The strength of the book is in the author's fine convictions. Also, the book spans a gap. The modern movement of the beginning of the century cannot be separated from the frontier of today.

*H. H. Waechter, AIA*

*Books continued on page 82*



**The Indoor Garden: Design, Construction and Furnishing.** Margaret K. Hunter, AIA, and Edgar H. Hunter, AIA. New York: Wiley, 1978. 195 pp. The authors bring to the reader three decades of experience in designing indoor gardens. They discuss gardens of every type — from the simplest to the most elaborate — and give suggestions as well on gardens for children, the elderly and the handicapped. In addition to many photographs, the book also contains construction details in plan and section. The book is replete with information on how to plan and care for the plant environment, making it a resource to be used constantly by the architect or, indeed, anyone who wants an indoor garden.



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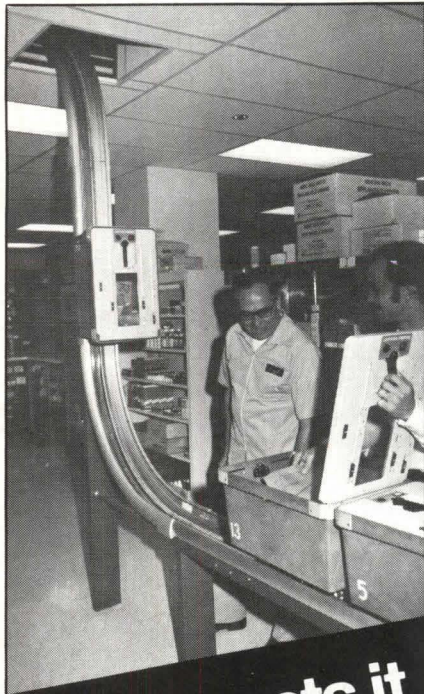
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### Books from page 80

**Grand Central: The World's Greatest Railway Terminal.** William D. Middleton. San Marino, Calif.: Golden West Books, 1977. 160 pp. \$17.95.

What is Grand Central? To me, it is—but that's a personal recollection out of place here. But if you want to know what Grand Central is, how it came to be and what it signifies, read this book.

The initial chapter relates how the railroads came to Manhattan and mentions the stations of the predecessor railroads of the New York Central and the New York, New Haven and Hartford. Then follows a lengthy discussion of the Grand Central Depot, completed in 1871 on the 42nd Street and Fourth Avenue site, and its subsequent alterations.

Pertinent to the story are the complications caused by the trains crossing the streets, magnified as the city spread northward. Finally, growth in traffic, resulting in overtaxed facilities and inadequacies, necessitated something being done.

William J. Wilgus, chief engineer of the New York Central and Hudson River R.R., came up with a proposal involving the use of electric traction. This would permit the running of trains underground and the restoration of cross streets. Essential to the plan was the concept of air rights over the yards which would provide revenue to help pay the tremendous costs involved.

The architectural concept of the terminal structure is outlined along with the role of the original architects, Reed & Stem, and the associated architects, Warren & Wetmore. The problems confronted in actual construction are pointed out, along with an indication of the phased method of construction used in order to keep service going.

Of most significance to architects today, however, is the significance of the entire development. The author states: "But it is as a brilliant and pioneering work of urban development that Grand Central achieved its greatest success. For Wilgus' concept of air rights development above the terminal tracks and commercial development within the terminal itself; the great effectiveness with which the design integrated railroad, subway and surface transportation, and its efficient system of horizontal and vertical circulation of pedestrian traffic all combined to make Grand Central the center and catalyst of a dynamic development and growth of a major urban area of midtown Manhattan." This thought is developed by indicating some of the changes that ensued.

A subsequent chapter tells of the operation as a terminal with the comings and goings of thousands. The final chapter covers the various threats to the integrity of the building, and the efforts that have been made to protect it.

The book is profusely illustrated with photographs and drawings, which include several sections as well as the plans of the track layout. (One 1907 photograph, p. 52, intrigued this reviewer as it showed the office of E. G. Soltmann, who for several years published the AIA contract documents.) A bibliography and index complete the book.

Although the book perhaps does not go into as much depth as a few would like, it is a good presentation of an architectural monument which has had and still has a vital impact on the city which it serves. *George E. Pettengill, Hon. AIA, Institute Librarian Emeritus*

### Planning Flexible Learning Spaces.

Stanton Leggett, C. William Brubaker, Aaron Cohodes, Arthur S. Shapiro. New York: McGraw-Hill, 1977. 178 pp. \$18.50 (available for \$16.65 to AIA members from the AIA department of publications marketing).

The purpose of this book, say the authors, is "to provide some useful design and curriculum options that school districts can adopt, for the most part, with the budgets and teacher staffs they now have." As they say, "What we need are ways to build on what is available."

Pointing out that we live in a far different era from the '50s and '60s, the authors say that different priorities exist in education, and it is now necessary to meet these needs by maximizing finite resources.

The authors achieve their stated purpose. They provide numerous sketches reflecting new educational concepts based on a deepened understanding of the educational process and their own extensive professional experience. They approach the dynamics of learning beginning with infancy, stressing the importance of a child's earliest years in the total process.

This is not a how-to-build manual. In fact, the authors do not even advocate building new schools. They are more interested in the total educational program and, while they say new buildings and new designs may be advantageous, they fully recognize that the physical environment is not the determining factor. "Bright kids with zest," they say, "have so many things going for them that the shape of the building, the size of the classroom, the quality of instructional materials and even a mediocre teacher won't hold them back."

The book has multifaceted messages which reflect the authors' backgrounds in education as well as architecture. Anyone involved in education, whether at the classroom, supervisory or planning level, could learn from the authors' mastery of the learning approach and their contention that there are no slow learners, just inadequate programs.

*continued on page 84*



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*Books from page 82*

The book's focus on the relationship of design and curriculum options is most enlightening for the architect. It provides many ideas that should greatly assist and improve educational facility design. The numerous sketches of on-site locations and exteriors, as well as interior relationships, give the reader an insight into the many considerations necessary in providing a high quality educational program and facility. *George Mann, AIA*

**Solar Energy Books.** Beltsville, Md.: National Solar Energy Campaign, 1977. 118 pp. \$4.50.

Out of date before it could be published because of the continuing spate of books on solar energy, this is a helpful guide

nonetheless. It notes books on the subject that may be bought from one source—the National Solar Energy Campaign (10762 Tucker St., Beltsville, Md. 20705). The books are arranged by such categories as alternate energy, government activities, engineering/design and solar businessman. The information for each entry includes title, author, a brief annotation, number of pages and price.

**A Graphic Guide to Industrialized Building Elements.** Raymond Sluzas and Anne Ryan. Boston: CBI Publishing Co., 1977. 175 pp. \$17.95 hardbound, \$9.95 paperbound.

Increasingly, prefabricated building elements are being incorporated into new structures. Preassembly of certain parts of

the building prior to delivery to the work site can range from the small, such as a window or a fireplace, to the manufacture of an entire building, such as a mobile home, that is shipped to a desired site. The authors of this book say that they are not concerned here with industrialization's impact or the implications of preassembly. Rather, the intent is to give a "clear exposition of the reality," leaving the reader to make any applications.

The authors contend, however, that industrialization, especially at the small scale, has a valuable contribution to make to the built environment. Prefabricated elements, they say, are an integral part of today's construction practices. Prefabricated elements are the "kit of parts" at the disposal of the designer. The book, then, aims to give the designer a "pattern book" of industrialized building elements.

The book is organized into four categories: total buildings, where essential features are combined into a final product; building systems, where only one of the essential features is involved; building components, or the parts that make up each system, and building elements, the smallest pieces that can be prefabricated, such as windows. The authors give the characteristics of each prefabrication, providing guidelines for application. The graphics are an essential part of the book.

**American Architecture: Westchester County, New York: Colonial to Contemporary.** Frank E. Sanchis. Croton-on-Hudson, N.Y.: North River Press, 1977. 564 pp. \$30.

Westchester County is located at the southern tip of New York State. Among the first areas in the U.S. colonized by Europeans (the initial settlements were established in the 1640s), the county contains examples of buildings from the earliest periods of architecture in this country to the present day. This book, a two-year effort, was published under the auspices of the historic preservation committee of the bicentennial committee of Westchester. As the publisher says, it documents the author's contention that Westchester County is a "living museum of American architecture."

The general plan of the book is the presentation of architecture by building types, beginning with residential structures and proceeding through ecclesiastical, industrial, corporate, commercial, public and civic and recreation buildings. There are chapters as well on such topics as engineering and transportation.

The book is copiously illustrated. The helpful appendices contain a list of sites on the National Register of Historic Places and notes on styles and their periods of popularity. There is also an index to architects, as well as a comprehensive general index. □



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# William W. Caudill on Lawrence B. Anderson

*A former student's tribute to the recipient of the third AIA/ASCA education award.*

Lawrence B. Anderson, FAIA, dean emeritus of the school of architecture and planning, Massachusetts Institute of Technology, and more recently Thomas Jefferson professor at the University of Virginia, is the third recipient of the joint award for excellence in architectural education, given annually by AIA and the Association of Collegiate Schools of Architecture. The award goes to a living educator who has taught a minimum of 10 years and has made "outstanding contributions" to the field of architectural education. Widely admired by his former students for his sound approach to teaching, Dean Anderson has taught seven deans of architectural schools, 16 AIA fellows and five past presidents of ASCA, a position which he himself has held. Excerpted remarks follow from an address by William W. Caudill, FAIA, given at the recent meeting of the ASCA when the award was announced. *Ed.*

I'm here because I was one of Andy's students. Simple as that. Socrates taught Plato. Lao-tzu taught Confucius. Rimski Korsakov taught Igor Stravinski. And Louis Sullivan taught Frank Lloyd Wright. Unfortunately for him, Lawrence B. Anderson taught me. Don't judge him by me. I'm a slow learner. I didn't learn to talk until I was 20; didn't learn to read until 30; didn't learn to fly until 40; can't remember what I did when I was 50. Didn't learn to swim until I was 60. And today, I'm still learning how to design.

I first met Andy in 1938 after I had a year of practice under my belt. Before that, I graduated from the local cow college. Then I went to MIT for the master's program. At that time, the concept of a graduate program was sixth-year design—five years of solid design wasn't enough. Working a year for Phil Wilber, then university architect at Oklahoma State University, taught me that I couldn't compete in a high-level design world. I needed more advanced skills in composing space and form. I got them—from a master teacher.

Teachers can make students fly high or can clip their wings. You have a hell of a responsibility. The top orchestra leader in Houston gives me credit for his success. I flunked him in second year of design. How many times have you failed when you passed an undeserving student, creating a dissatisfied human being later?

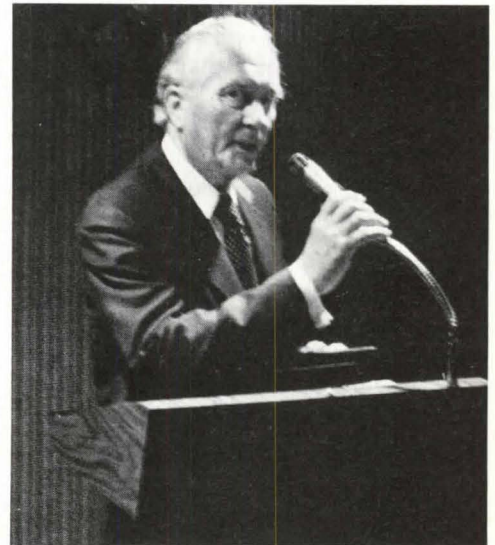
There's another side. Read the dissertation on Lawrence Anderson prepared and submitted by Dean Bill Porter and his team at MIT and be thrilled, even shocked, at what one great teacher can do to advance the profession and have such beneficial influence on so many outstanding architects. I get goose pimples when I read it.

Professor Kevin Lynch remembers the hundreds of letters of recommendation Andy wrote—"each letter conveying a detailed and perceptive sense of the person." The point here is not that he writes good letters of recommendation—most serious teachers do. But Andy can be trusted; his opinions valued.

Anderson's students? Let me name just a few: Bill Hartman, Charles Burchard, Bob McConnell, Harlan McClure, Bob Newman, John Dixon, Ted Stahl, Walter Netsch, Harry Weese, Ezra Ehrenkrantz. The list goes on and on. John Merrill Jr., another student, spoke for all of us when he said: "The highest tribute I can personally pay to Professor Anderson . . . is that the concepts and attitude he conveyed to me are still totally valid today and have had a major influence on my professional career." Amen.

Pietro Belluschi said: "There is no question in my mind that Lawrence B. Anderson stands above any and all educators who have graced the architectural scene in the last several decades." Pietro is prejudiced. So am I. Close association with Lawrence Anderson made us that way.

I shall always remember during my year at MIT an occasion I had to compare Andy with another teacher. I can't even recall the other guy's name, but he was then a "distinguished Boston practition-



*Lawrence Anderson during the meeting at which he accepted the AIA/ASCA award.*

er." One afternoon this Boston architect spent three hours over my drafting board, sitting on my stool, trying to critique my project—wasting his time and mine, just talking, saying nothing important. I do remember that he said something like this: "Why don't you envision the Plahss duh la Conecord in Pahree. Of course, you've been there." "No sir," I said, "I've hardly been out of Oklahoma."

Now let me tell you what Andy did. I was up a blind alley trying to solve a circulation problem. When Andy came by my board on his rounds, I explained my dilemma. He quietly said, "I see your situation." He just stood there, not saying a word, just looking at my study. Then he broke the silence with his usual verbal economy. "Bill, did you consider mirroring the plan?" He picked up the tracing paper study and held it to the light. I was amazed. All the pieces fell into the right places. Circulation was near perfect. He did more in five minutes than the Boston architect did in hours. That's a sign of greatness.

Andy talked in direct, simple terms. And when he talked, you listened. In-

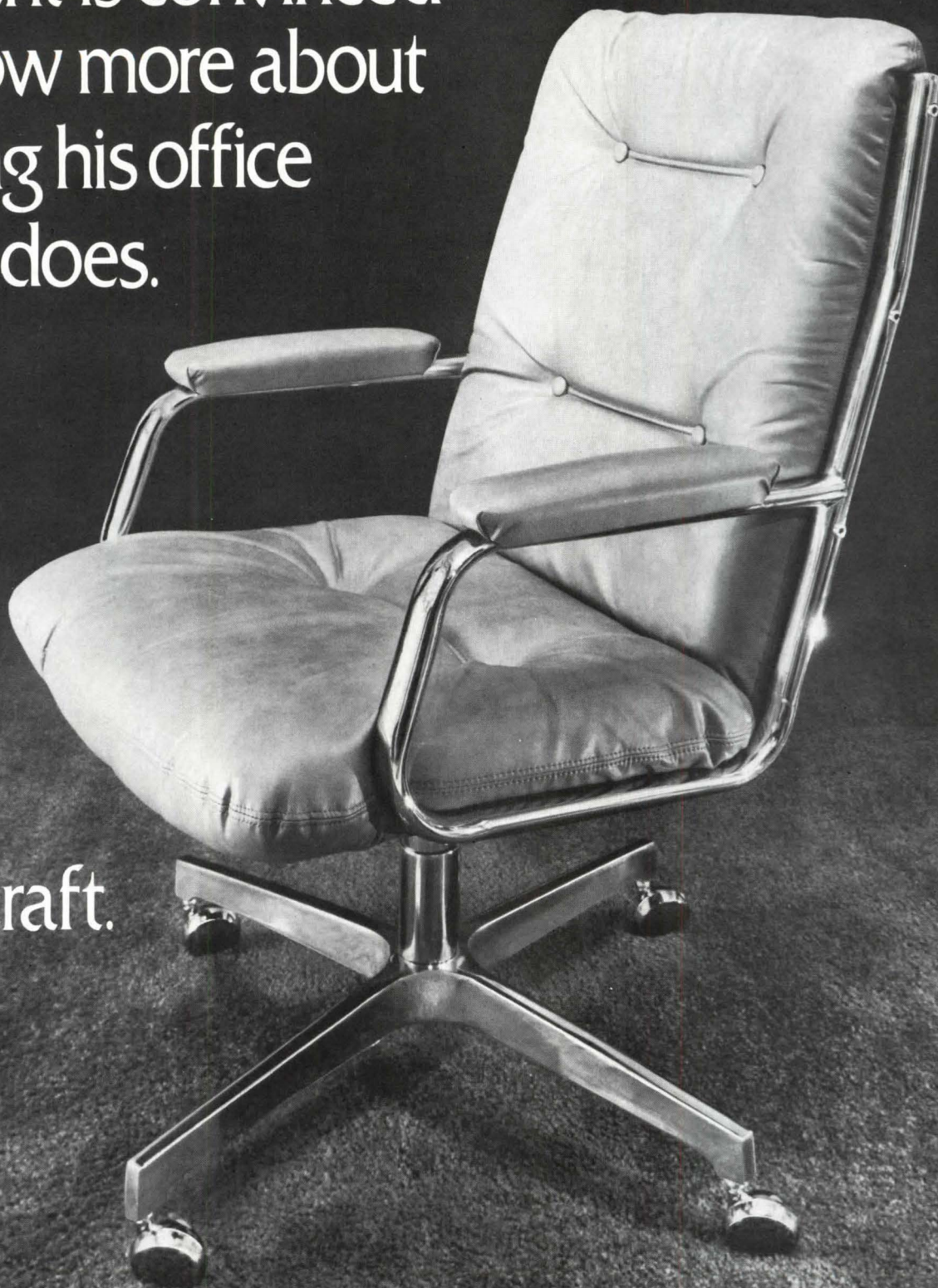
*continued on page 88*



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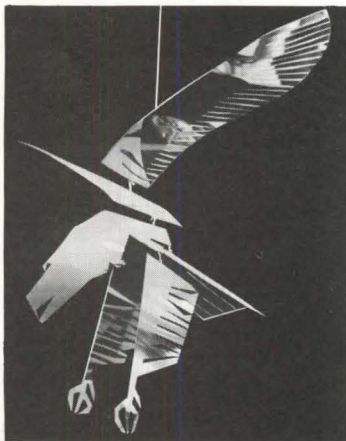


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*Anderson from page 86*

stead of plugging Falling Water or Villa Savoie, he discussed the logic of form as it applied to my problem. The individual student and the individual problem—in that order—were paramount with him. He made me feel important. He still does. He taught me to fly.

Students then were obsessed with presentation techniques. Confidentially, I was tremendous. Andy didn't say it, but he thought, "You can't see Caudill's building for the technique." He did say, "Bill, why don't you make a brick wall look like a brick wall? A tree like a tree? A scale figure like a person?" What a revolutionary idea! I had always used purple pine trees and ghost scale figures on my presentations. Now, of course, design students apply rub-on trees and trace scale figures. Eero Saarinen must have anticipated this when he required each prospective employee to sketch a horse. He believed, as I do, that there's a correlation between the designer's competence and his ability to draw.

Andy was a great teacher before deanship caught him. He made a great dean, too. A tremendous practitioner. A true leader in the profession. But to me, he made his greatest contribution as a teacher of advanced design to advanced designers. Design is the profession's weakness.

I once asked Lou Kahn: "When should a person start design?" His curt reply: "About the fifth grade." When we took away freshman design, stopped teaching sixth year design at MIT, Harvard and other places, put sophomores and seniors in the same studio competing on the same skill level, cut down design studio hours, let professors take design time to teach "their thing," the design emphasis eroded.

What happened to design? For one thing, there are not enough qualified design teachers. Too few Andys. Not enough time is spent in design studios designing. Most schools got caught in the same old numbers racket the academicians loved to play during the '60s—delaying design until the junior year, with the first professional degree being a master's in architecture. Design methodology was more related to management. Everyone was trying to find a method to take the place of a good designer. No one did.

We overreact. We overreacted in the '60s by trying to offer enough electives to produce the Renaissance man. We overreacted to functionalism. Ended up in formalism. Now, the modern movement is becoming a nasty word. We villify great contemporary architects and scorn classic modern buildings.

We do respond, and by doing so, we change. Change is life-giving. Andy has always advocated change. In a 1967 article, when formalism was popular, he

encouraged the journals to identify and publicize innovations. He charged the schools and journals to prevent "ossification into the formalism of an official business style."

Before I get down to the fun of placing Andy in our own hall of fame, let me outline my challenge to the Association of Collegiate Schools of Architecture:

- Continue to give the profession good manager-type architects, but hold down the numbers.
- Throw in a few more technologist-type architects to put us back on the leading edge. Innovation has its roots in technology.
- Give us designer-type architects, our greatest need. How great it would be if you could give us potentially skilled surgeons of the architectural profession—the kind Lawrence Anderson once produced at MIT.
- Kill, if you will, the program which gives a student a professional degree in three years. They are smart, but they lack skills. The profession can't handle the annual flood of graduates. Right now, we want graduates who are at a higher level of professional sophistication. Give us quality, not quantity.
- Help us practitioners—those misled, worn-out, frontline bastards—to fly out of the intellectual smog into clear skies toward meaningful destinations. We want more Andys to teach us to fly and to be available to teach us to fly better as we get older and professionally wiser.

Earlier, I mentioned the treatise on Lawrence Anderson prepared by Bill Porter and others. I must have read it 10 times, trying to discover the "real Andy." "My Andy" is a great design teacher. Some say he was one of the nation's best practitioners. Others view Andy as a pioneer in architectural research. Others look upon him as one of the great deans. Still others say he contributed the most as the model architectural consultant and professional adviser in the profession.

All I know is that Andy is big. He's the elephant in Aesop's Fable. I'm one of the blind men. You know the story. Four blind men found an elephant and didn't know what it was. "It's like a log," said one who had flung his arms around the elephant's leg. "No, it's like a rope," said another who had caught hold of its tail. "It's more like a fan," said a third. He was feeling the shape of the elephant's ear. "It's something with no beginning and no end," said the fourth who was walking around and around the animal, feeling its size. "What is it?" they asked.

I don't know what Andy is. He is something different to each of us. Great teacher, great dean, one of the best practitioners, our leading consultant, and, I forgot to mention, a damned good water colorist. But it's wonderful, whatever he is. □