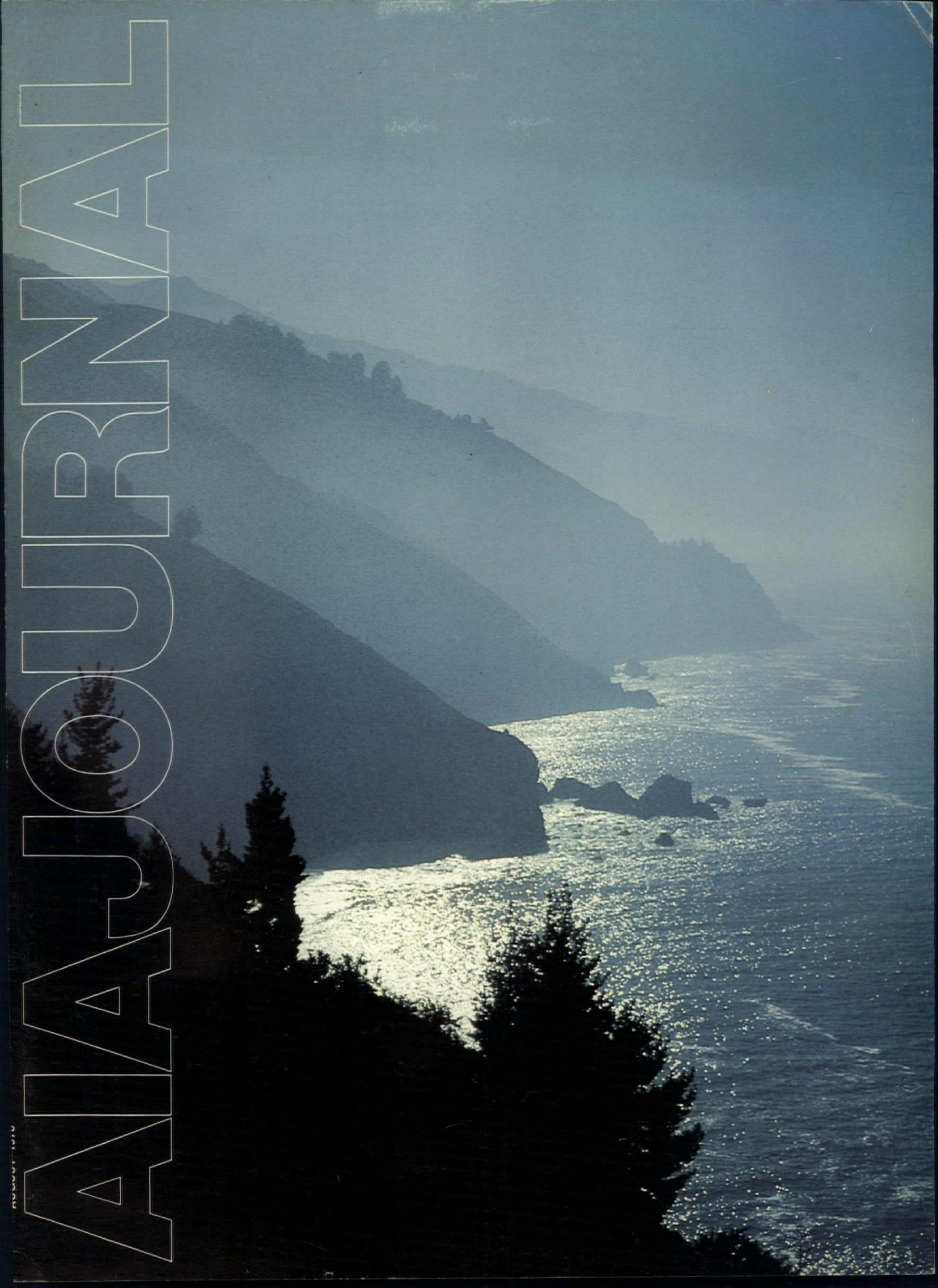


ALASKA JOURNAL

NUMBER 1 1979





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

Sept. 7-10: Arizona Society of Architects/AIA fall professional conference, Biltmore Hotel, Phoenix.

Sept. 10-13: Joint Power Generation Conference, Sheraton-Dallas Hotel, Dallas. Contact: American Society of Mechanical Engineers, 345 E. 47th St., New York, N.Y. 10017.

Sept. 11-12: Seminar on Project Management, Toronto, sponsored by the Wharton School, University of Pennsylvania. (Repeat seminars: Oct. 23-24, London; Oct. 30-31, Atlanta; Nov. 27-28, San Francisco.) Contact: New York Management Center, 360 Lexington Ave., New York, N.Y. 10017.

Sept. 11-14: American Hospital Association and Association of Western Hospitals joint annual conventions, Anaheim, Calif. Contact: AHA, 840 N. Lake Shore Drive, Chicago, Ill. 60611.

Sept. 13-15: National Conference on Standards for Solar Energy, Roosevelt Hotel, New York City. Contact: American Society for Testing and Materials, 1916 Race St., Philadelphia, Pa. 19103.

Sept. 13-17: National Association of Women in Construction annual convention, Boston-Sheraton Hotel, Boston. Contact: NAWIC, 2800 W. Lancaster, Fort Worth, Tex. 76107.

Sept. 14-15: Seminar on Marketing Professional Services, Atlanta, sponsored by New York University. (Repeat seminars: Nov. 16-17, San Francisco; Dec. 7-8, Chicago; Feb. 15-16, Houston.) Contact: New York Management Center, 360 Lexington Ave., New York, N.Y. 10017.

Sept. 18-22: Course on Solar Energy Thermal Processes, University of Wisconsin, Madison.

Sept. 20-22: Tennessee Society of Architects/AIA annual convention, Hyatt-Regency Hotel, Memphis.

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

Sept. 22: Applications deadline, National Endowment for the Arts work experience internship program. Contact: NEA, Mail Stop 557, Washington, D.C. 20506.

Sept. 25: Entry fee submission deadline, AIA 1979 honor awards program. (Completed submissions must be postmarked no later than Oct. 20.) Contact: Maria Murray, AIA Headquarters, (202) 785-7390.

Sept. 25-26: Institute on Architectural Interior Space Programming and Planning for User Needs, University of Wisconsin, Madison.

Sept. 25-29: Workshop on Historic Preservation Maintenance, Little Rock, Ark. Contact: National Trust for Historic Preservation, 740-748 Jackson Place N.W., Washington, D.C. 20006.

Sept. 27-29: Illinois council/AIA annual convention, Peoria Hilton, Peoria, Ill.

Sept. 27-30: South Atlantic Region/AIA and North Carolina chapter/AIA annual convention, Grove Park Inn and Country Club, Asheville, N.C.

Sept. 27-Oct. 1: Florida Association of Architects/AIA annual convention, Miami.

Sept. 28-29: Industrial Designers Society of America annual conference, Asilomar Conference Grounds, Pacific Grove, Calif. Contact: IDSA, Carlidge & Associates, 491 Macara Ave., Suite 1014, Sunnyvale, Calif. 94086.

Sept. 28-30: Indiana Society of Architects/AIA annual meeting, The Atkinson of Indianapolis, Indianapolis.

Sept. 28-Oct. 1: Energy Fair '78, Los Angeles Convention Center, Los Angeles. Contact: Energy Fair, Inc., 15915 Asilomar Boulevard, Pacific Palisades, Calif. 90272.

Oct. 1: Entries deadline, 1978 architectural awards for excellence competition. American Institute of Steel Construction, 1221 Avenue of the Americas, New York, N.Y. 10020.

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: Maurice Payne, AIA, Institute Headquarters.

Oct. 31: Entry fee submission deadline (\$5 per project), student design competition for "the most innovative McDonald's of the future," sponsored by Association of Student Chapters/AIA and McDonald's Corporation. Contact: McDonald's ASC/AIA Competition, McDonald's, Construction Department, McDonald's Plaza, Oak Brook, Ill. 60521.

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

LETTERS

The Hall of Fame: I read the letter to the editor in the June issue (p. 4) written by E. James Gambaro, FAIA, concerning efforts to save Stanford White's Hall of Fame for Great Americans from abandonment and possible demolition.

This building, or actually colonnade, formerly part of the New York University uptown campus, is now incorporated as part of the Bronx Community College of

the City University. As of this time, it is listed with the New York City Landmarks Preservation Commission, thus preventing demolition. Along with the Hall of Fame, the adjacent Gould library and the language and philosophy buildings are listed also.

These buildings are also about to be nominated for the National Register of Historic Places. Should this registration take place, it will be possible to obtain a grant of money from the federal government to stop the deterioration and to restore the Hall of Fame, together with the associated buildings, to a state where they can once more be a shrine visited by all Americans. *William R. Sunderland, AIA Director, Design and Construction Services Dormitory Authority State of New York Elsmere, N.Y.*

'New American Architecture': The mid-May issue is a triumph. It is inclusive, interesting, articulate, informative and a pleasure to read. *John Dreyfuss Los Angeles Times Los Angeles*

The "First Annual Review" is a formidable piece of architectural journalism. It fills a most important gap in the constant problem architects have in communicating the complexity of their design thinking, both to themselves and to the general public. I only wish that the review were more available to the general public. It would help them to understand that there is no single movement or "style" in the profession that has most of the answers. When I see the work of my peers reviewed in this annual, I am buoyed by the state of our art and become optimistic.

Peter Samton, FAIA President, New York Chapter/AIA New York City

Congratulations on the special mid-May issue. It is a triumph. It is a delight to look at and to read.

Kenneth R. Harney, Editor Housing & Development Reporter Bureau of National Affairs, Inc. Washington, D.C.

... We are very proud of our City Hall (mid-May, p. 112) and are always pleased to see it presented and discussed, particularly in such distinguished journals as that of The American Institute of Architects. *George R. Schrader City Manager Dallas*

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.

Preservationists Heartened By High Court Ruling on Grand Central Terminal

The Supreme Court of the U.S. has ruled that New York City has the constitutional right to make historic landmark designations and, further, to halt the demolition or alterations of such landmarks. The 6-3 decision on June 26 refers specifically to proposed alterations to the Grand Central Terminal (Reed & Stem and Warrent & Wetmore, architects, 1903-13).

Preservationists view the decision as a victory for municipalities across the country by supporting the validity of laws which have created more than 500 landmark and historic commissions in this country. New York City's Mayor Koch said, "This fight, waged by the City of New York in support of preserving those parts of our architectural heritage worthy of preservation, was important not only for New York but also for other cities throughout the country." James Biddle, president of the National Trust for Historic Preservation, termed the decision a victory, saying, "Approval by the Supreme Court is the ultimate test."

The *New York Times* has commented that real estate and zoning experts predict "a wave of similar designations, primarily of commercial properties, by municipalities across the country that have been hesitant because of potential legal challenges." The newspaper also points out that some major property owners say that the decision "may also have a substantial impact on construction here and in other major cities as the development potential of sites likely to be designated for preservation is re-examined."

At issue in the case of the Grand Central Terminal was whether a city had the right to preserve its landmarks and whether landmark designation through restriction of the uses of a structure or a site amounted to the unconstitutional "taking" of private property without compensation.

In 1967, the New York City Land-



marks Preservation Commission designated the Grand Central Terminal and its site a landmark. The owner of the terminal, Penn Central, five months later announced plans to lease air rights over the terminal to a developer for the erection of an office tower. Two design proposals were rejected by the landmarks commission, whereupon the railroad and the developer went to court, contending that New York City had violated their constitutional rights by "taking" the property for public use without compensation.

The court granted an injunction against the city's use of its landmarks law, but this ruling was later reversed by the appellate court. The court of appeals upheld the reversal, ruling that the city had not "taken" the property and that Penn Central's rights had not been surrendered without due process of law. Subsequently, the railroad appealed to the U.S. Supreme Court.

Speaking for the majority, Associate Justice William J. Brennan Jr. said: "It is, of course, true that the landmark law has a more severe impact on some landowners than on others, but that in itself does not mean that the law effects a 'taking.' Legislation designed to promote the general welfare commonly burdens some more than others.

"Unless we are to reject the judgment of the New York City Council that the preservation of landmarks benefits all New York citizens and all structures, both economically and by improving the quality of life in the city as a whole, which we are unwilling to do, we cannot con-

clude that the owners of the terminal have in no sense been benefitted by the landmark law."

The National Trust for Historic Preservation in its *News Service* of June 29 points out that Justice Brennan also showed "awareness of the fact that landmarks commissions may have to give permission to demolish a building when acceptable alternatives are not found. One consequence of the Grand Central opinion may be to shift the tactics of owners who do not want their buildings designated as landmarks. They may increase their opposition as expressed to the mayor and other political figures rather than relying on the fears about the constitutionality of a designation."

Duplicate printed copies of the Supreme Court decision are available free of charge from the National Trust. Write to: Director, Landmarks and Preservation Law, National Trust for Historic Preservation, 740-748 Jackson Place N.W., Washington, D.C. 20006.

NCARB Voices Support Of Development Programs

At its recent annual meeting in Los Angeles, the National Council of Architectural Registration Boards expressed its continuing support of the intern-architect development program (IDP) and of a pilot effort in continuing professional development known as the architect development verification program (ADVP).

IDP, an unprecedented structured internship program whose major supporters are AIA and NCARB (see Jan. '77, p. 18), provides prospective architects with opportunities for exposure and exploration in the issues of architectural practice.

The NCARB delegates strengthened support of IDP by the passage of two resolutions. The first incorporates specific IDP training activities and requirements for interns in the NCARB guidelines for state registration boards. The second resolution encourages all 55 licensing jurisdictions to adopt model regulations to assure uniform standards and evaluations of the

continued on page 12

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LOF

Going On from page 9

experience gained by intern-architects.

The ADVP concept, which also was given support by the delegates, calls for a series of monographs to be developed on subjects of current or emerging concern to practicing architects (see Oct. '77, p. 44). Each monograph is to be accompanied by a short, "open book," multiple choice quiz to gauge reading comprehension.

On the basis of a random sampling of about 750 NCARB certificate holders who were sent a pilot ADVP monograph on energy efficiency in buildings, delegates to the NCARB convention authorized the distribution of the monograph to the more than 17,000 registered architects who hold NCARB certification. These architects will be asked to read the monograph and take the quiz and, voluntarily, then respond to NCARB by expressing their opinions on the value of the ADVP as a mechanism for continuing professional development.

NCARB has emphasized it does not seek to promote continuing professional development as a requisite for license maintenance. It maintains that the ADVP monograph/quiz mechanism may be an adequate response in states where legislation requires evidence by architects of continued professional development for license maintenance.

The delegates further expressed continuing interest in the promotion of inter-recognition of architects through cooperation with foreign registration authorities. In October, NCARB will host the fifth international architectural registration conference in Washington, D.C. Delegates from 35 countries have been invited to discuss an inter-recognition concept based upon "a universally applicable means of equating architectural education, internship, examination, licensing and quality of architecture," according to an NCARB spokesman.

During the NCARB convention, Lorenzo D. Williams, AIA, a principal in the Minneapolis firm of Williams/O'Brien, was installed as president of NCARB. He succeeds Paul H. Graven, FAIA, who heads the firm of Graven Associates in Madison, Wis. John R. Ross, AIA, of San Luis Obispo, Calif., was elected first vice president and president designate of NCARB.

'79 Honor Awards Deadline

American architects who wish to submit projects in the AIA 1979 honor awards program are urged to note two postmark deadlines. A \$50 entry fee for each project to be submitted must be postmarked no later than Sept. 25, 1978, to be eligible; completed submissions must be postmarked no later than Oct. 20.

Projects are eligible in two categories: current use (projects that remain unaltered and in their original use) and extended use (projects that incorporate restoration, rehabilitation and adaptive use). Projects in both categories must have been completed after Jan. 1, 1972.

The honor awards program is open to American architects for projects constructed anywhere in the world. Awards will be presented to winners at the AIA convention in Kansas City, Mo., in June 1979.

All submissions will be considered by the JOURNAL for inclusion in its second annual review of architecture to be published in the spring of 1979.

GSA Cites Humaneness, Gives Ten Design Awards

Six federal buildings, two sculptures, a mural and a study for a concept in designing federal office buildings have received commendations in GSA's design awards program. Entries were encouraged from architects, engineers, interior designers, energy consultants and artists in private industry and government.

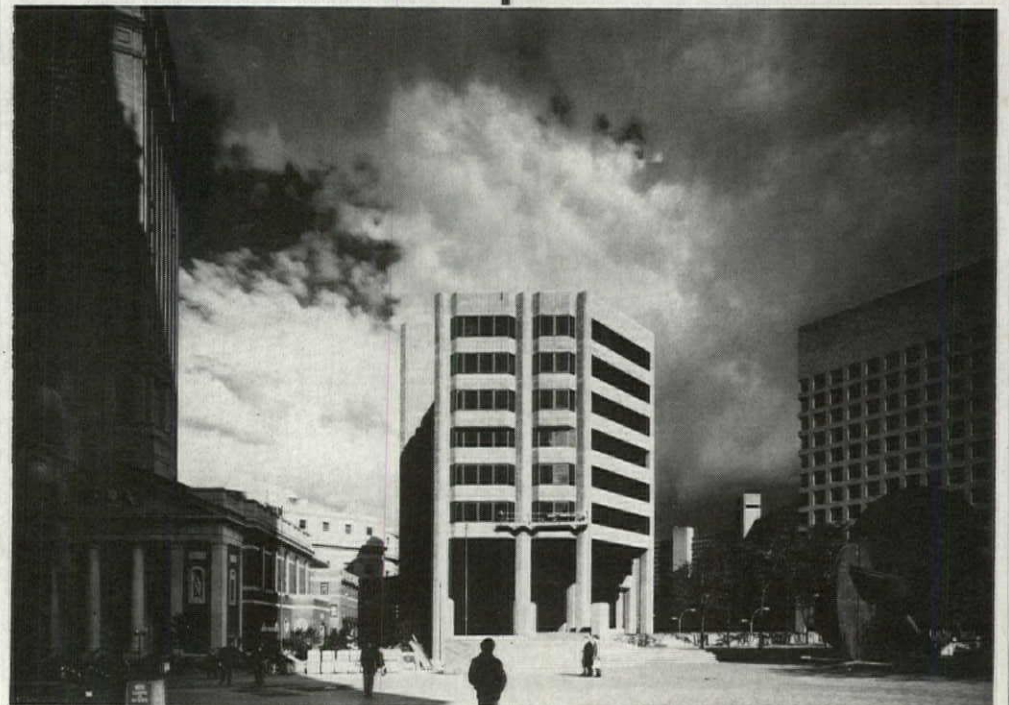
The program is intended to encourage humane and responsible designs by the architectural community and construction industry. This is the third year of the awards. Commended were:

- Pioneer Courthouse restoration, Portland, Ore.; architects Allen, McMath, Hawkins.
- Megastructure, a concept in federal office building design; a joint venture of Building Sciences, Cambridge Seven Associates and Davis Brody Associates. The concept embodies an air-supported roof constructed of light- and heat-reflecting material for energy efficiency.

- Batcolumn, a sculpture in front of Chicago's Social Security Administration building; sculptor Claes Oldenburg.
- Moonlight on the Great Pee Dee, a mural in the John L. McMillan Federal Building in Florence, S.C.; artist Blue Sky.
- Landscape of Time, a sculpture in front of the Seattle Federal Building; sculptor Isamu Noguchi.
- San Diego Federal Courthouse and Office Building; architects Wheeler/Hope (below).
- Federal Office Building and Post Office, Santa Rosa, Calif.; architects Roland/Miller/Associates and Frank L. Hope Associates.
- Metropolitan Correctional Center and U.S. Attorney's Office, New York City; architects Gruzen & Partners (bottom).
- Federal Home Loan Bank Board Building, Washington, D.C.; architects Max O. Urbahn Associates.
- Federal Building, U.S. Courthouse, Fort Lauderdale, Fla.; William Morgan Architects.

The awards evaluation panel consisted of James Chaffers; Maria Geisey, ASID; Jerome M. Cooper, FAIA; Sital Daryanani; Joseph Irwin Miller, Hon. AIA; James K. Franklin, and Ehrman B. Mitchell Jr., FAIA.

Going On continued on page 16



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Library Association/AIA Honor Eleven Structures

A public library in a blighted area of Michigan City, Ind., a new building connected to an existing library in Houston and a college library in a residential neighborhood of Bronxville, N.Y., received the honor awards in the 1978 library buildings award program sponsored by AIA and the American Library Association. Eight other libraries received awards of merit.

The awards are given every other year to encourage excellence in the architectural design and planning of all types of libraries, including academic (college and university), public, school and state.

The honor award winners are:

- The Michigan City Public Library by C. F. Murphy Associates. The building, wrapped in Fiberglas with clerestones along a jagged roofline, was designed to be a naturally light "loft space" with high energy efficiency. All materials are left exposed (below left).
- The addition to the Houston Central Library by S. I. Morris Associates. Connected to the adjacent older building through a basement beneath a large outdoor plaza, the granite and glass building includes special systems for book retrieval and return and book storage of two



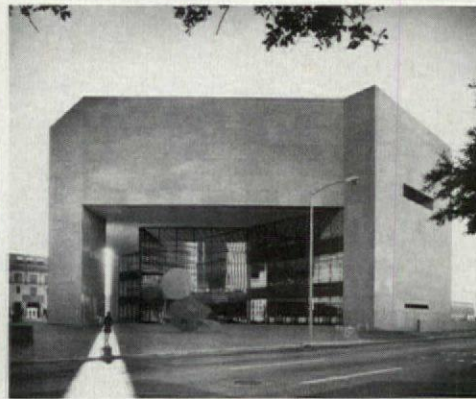
million volumes (below right).

- The Sarah Lawrence College Library, Bronxville, N.Y., by Warner Burns Toan Lunde Architects. Designed to maintain a "residential flavor," it is set deep into the rocky, sloping site; the side walls are extended to form patios. A wooden bridge spans an open courtyard at the entrance and a brick-faced stairwell connects upper and lower levels (bottom).

Winners of awards of merit are:

- The Chula Vista, Calif., Public Library, designed by Richard George Wheeler Associates; the Southside branch of the Des Moines, Iowa, Public Library, designed by Charles Herbert & Associates; the Tredyffrin Public Library, Strafford, Pa., by Mitchell/Giurgola; Selby Public Library, Sarasota, Fla., by Skidmore, Owings & Merrill; the Biloxi, Miss., Library and Cultural Center by MLTW/Turnbull Associates; the Troy-Miami County Public Library by Richard Levin Associates; the Scripps Institution of Oceanography Library, University of California, San Diego, by Liebhardt, Weston & Associates, and the Long Island University Library/Learning Center by Davis, Brody & Associates/Horowitz & Chun.

The jurors were Joleen D. Bock, Appalachian State University; Bob D. Carmack, University of South Dakota; Richard Fleishman, FAIA; Raymond M. Holt; Hugh Newell Jacobsen, FAIA, and Walter D. Ramberg, AIA.



U.S. Earmarks \$10 Billion For Deteriorating Housing

The creation of a \$10 billion fund to boost the savings and loan industry's investment in deteriorating neighborhoods was announced by President Carter in June.

To be administered by the Federal Home Loan Bank Board, the regulatory agency for the savings and loan industry, the five-year program aims to purchase and rehabilitate at least 300,000 housing units.

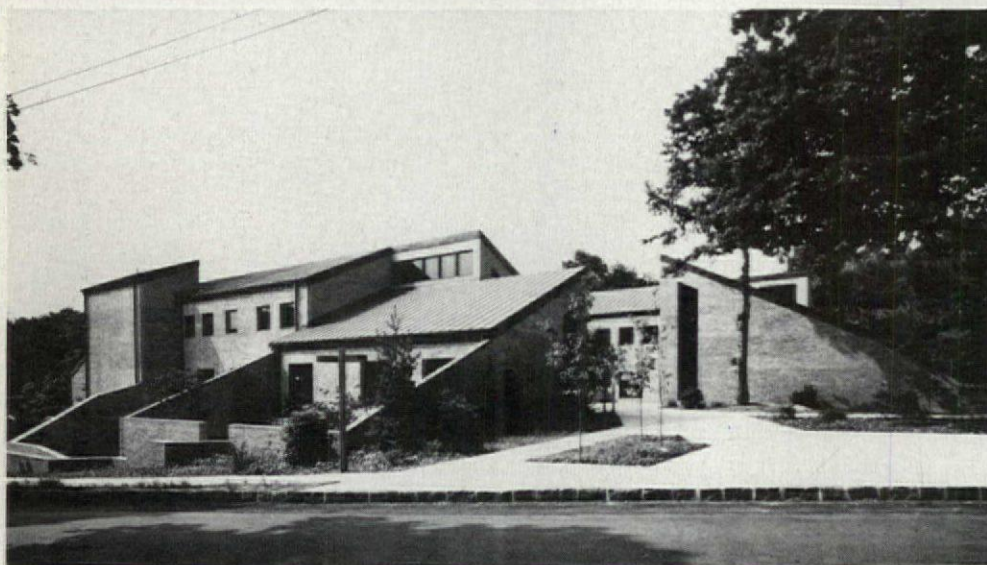
The plan calls for 12 regional banks to borrow an average of \$2 billion a year for the five years through securities (consolidated obligations) of the nation's capital markets. These long-term securities carry an interest rate of 8 to 9 percent. The money in turn will be lent by the regional banks to savings and loan associations at an interest rate at least one-half of a percentage point below the current rate. The local associations may save as much as three-quarters of a percentage point on the special loans because the regional banks will eliminate certain service fees. The savings and loans will lend money at current market rates to community groups or individuals for construction or rehabilitation of low- and moderate-income housing.

Carter said that the funds "will be a supplement to the normal monies available for lending. The funds will go to communities that are badly in need of stimulation, revitalization, beautification and financial consultation."

Also in June, the Administration submitted to Congress proposed changes in the laws for tax-exempt industrial bonds and employment and investment tax credits. These bills are to encourage the private sector to hire disadvantaged unemployed persons and give a competitive edge to distressed areas in attracting and retaining business. All of the bills are targeted to distressed areas, defined as those places that meet three of the following criteria: above average unemployment rates, below average rate for growth in employment, below average growth in population and below average change in absolute per capita income. The bills introduced include:

- Development bank. The bank will provide several types of aid to businesses located in distressed areas: loan guarantees to finance capital costs and some equipment costs; subsidies to reduce the interest payments on guaranteed long-term debt to as low as 2.5 percent; grants of up to \$3 million from the \$550 billion; projects that do not receive loan guarantees from the bank will be eligible to apply purchase up to \$3 billion of long-term

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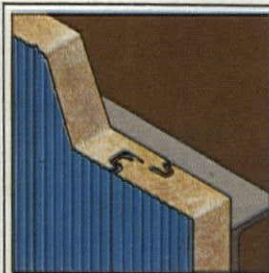
Hard Working

Inryco® Wall Panels can help you solve four tough building problems

Inryco wall panels are more than good looking. They also work hard for a living, helping you gain economies in construction, maintenance, and heating and cooling costs as well as reducing noise.

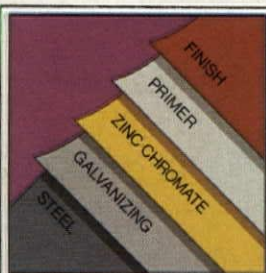
Conserve Energy

New factory-insulated Inryco/wall™ has a U-value of .064—six times as efficient thermally as an 8" block wall—and yet it's only 2" thick, with prefinished steel faces on both sides. Inryco/wall's low heat loss factor helps reduce a building's energy consumption, making possible savings in heating and air conditioning—both in equipment and fuel costs. Important savings are also possible with Inryco field-assembled panels that have U-values in the range of .10.



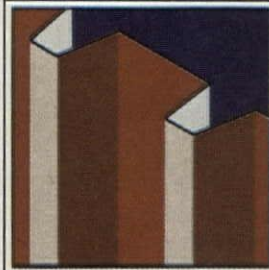
Resist Pollution

New Duofinish 700™ is one of the toughest wall panel finishes you can get—bar none. Its armorlike urethane surface resists even the most corrosive, abrasive industrial atmospheres (test data on request). And like all Inryco Duofinishes, it is a two-coat, oven-cured, factory finish applied over ASTM G-90 galvanized steel. Duofinish 700 is a wall panel finish that doesn't just put up with pollution—it fights back. For less hostile environments, Duofinish 500, Inryco's two-coat, oven-cured, Kynar finish delivers reliable, long-life performance.



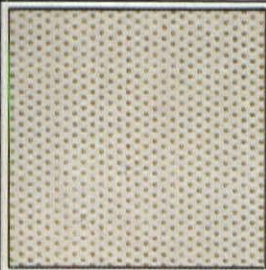
Save Through Design

New deep-profile Inryco panels have been specifically designed to make long span walls economical. Ribs up to 4½" deep provide strength that makes possible longer panels, fewer rows of panels and fewer horizontal supports on tall-wall structures. That means fewer laps, too, and erection savings, both in time and in auxiliary structural steel.



Reduce Noise

One of the best ways to reduce noise levels in a building is to provide sound absorbing surfaces. Inryco Acoustiwall™ and Acoustideck® help to provide dramatic reductions in overall decibel readings—important to human comfort and efficiency in any kind of building.



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A8-22-2

Going On from page 16

nonguaranteed loans made by private financial institutions over the next three years. (The private institutions are then to use the proceeds from the bank's purchase to make new loans to businesses in distressed areas.)

Primary consideration will be given to projects that provide employment opportunities and contribute to the economic health of the area. Other factors considered would be the degree to which the project provides employment to disadvantaged and long-term unemployed and the opportunities to expand minority entrepreneurship. The bank would be an independent entity in the executive branch and have a board of directors composed of the secretaries of HUD, Commerce and Treasury and a nine-member advisory committee.

- Small-issue industrial development bonds. Currently, securities issued by state and local governments to private borrowers are tax exempt if they are used to finance capital expenses of up to \$5 million. The proposal would increase the tax exemption to \$20 million for acquiring land or constructing a facility in a distressed area.
- Differential investment tax credit. Taxpayers are allowed a credit of up to 10 percent for investments in certain assets. The proposal would add 5 percent tax credits for certain investments in distressed areas.
- Targeted employment tax credit. Under present law, businesses with a growth in employment may receive a tax credit. The proposal would replace this with a tax credit to any business that will hire 18-24 year olds from disadvantaged families or handicapped persons. Employers would be allowed a tax credit of up to \$2,000 per worker the first year and \$1,500 the second.

Housing Concept Places The Elderly Near Family

A new concept in housing for the elderly, the "granny flat," has been developed by the housing commission of Victoria, Australia. The commission erects flats on family property and charges minimal rent, allowing "old people to maintain their independence but enjoy the social advantages of living near their families, while avoiding the tensions that often arise when people of different age groups live together in the same house," according to the Australian information service.

Since 1975, 250 units have been installed on the grounds of existing houses. Fifty units are planned annually. Each flat is a self-contained, single-story dwelling with floor space of about 378 square feet.



To qualify for a granny flat, a person must be an aged pensioner who does not own real estate. The commission charges \$10.35 weekly rent for a single and \$15.60 for a double. The rents, subsidized by the state government, are similar to the rates charged by the commission for elderly accommodations in multistory apartment blocks. The cost of the granny flat, with all services connected, is about \$12,000 per unit.

The basic design includes a bedroom, bathroom-toilet and living room with annex-kitchen. Construction takes about one week for the prefab flats, whose design is based on timber floor construction and the use of modular timber-framed wall units.

Course to Offer Advice On Government Contracts

A two-day course on "The Government Official and A/E Contracting" will be held in San Francisco on Nov. 9-10. The course will identify and explore the technical and legal requirements that affect the procurement of A/E services by federal, state and local governments. Lecturers will address such issues as project conception, A/E selection and negotiation, project administration, federal grant procedures, audits and cost estimates and legal and budgetary requirements.

The course is sponsored by the five A/E societies comprising the Committee on Federal Procurement of A/E Services (including AIA), the American Public Works Association, the American Society of Consulting Planners and the National Institute of Government Purchasing, in conjunction with Catholic University's school of engineering and architecture and school of law. The university has developed a comprehensive government contract manual on federal procedures that will be used as a reference resource for the course.

Further information about the course, which will be held at the Hyatt Embarcadero Hotel, may be obtained from Arnold Prima, AIA, administrator of government affairs, Institute headquarters, telephone (202) 785-7374.

Women Architects Select Theme for 1979 Congress

The theme has now been selected for the 1979 international congress of the International Union of Women Architects (UIFA), scheduled to take place in Seattle on Sept. 30-Oct. 5, 1979. The subject for discussion and debate will be "new design concepts from changing resources." In further explanation of the theme, Audrey Van Horne, AIA, convention program chairman, says that "buildings and cities are evolving in new directions as a result of changing expectations of people in a world of expanding population and shifting resources." Professionals are invited to share "ideas and projects on this theme of new forms and patterns in a diversified world."

The UIFA, headquartered in Paris, aims "to foster exchange between women architects and planners of all countries so as to link their professional work and achievements, and to support the expansion of women's participation in their professions." Currently, some 34 countries are represented in its membership. Most countries are organized nationally into associations; others, such as the U.S., are represented by individual members. UIFA's president is Solange d'Herbez de la Tour of France; a vice president is Jane Hastings, AIA, of Seattle.

For additional information about membership or the congress, write: Jean Young, AIA, Secretary General, UIFA, 5601 N.E. 77th St., Seattle, Wash. 98115.

Senators Hear AIA Support For Preservation Grants

AIA recently gave testimony before the Senate committee on appropriations in support of an appropriation of \$100 million for fiscal year 1979 for the historic preservation grants-in-aid program administered by the Interior Department as authorized by the National Historic Preservation Fund Act of 1976.

Speaking for AIA, Gordon D. Orr Jr., AIA, chairman of the Institute's committee on historic resources, reminded the senators that \$45 million had been appropriated for FY 1978, but the states had indicated a matching capability of about \$340 million. "The appropriation thus represented only 15 percent of the states' and territories' capability to match," he said.

He said that the President's budget request for FY '79 of \$45 million represents no increase, asking that the Senate compare this budget item with the indicated need of the states. "An appropriation of less than half the authorization

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But Is It Architecture?

At quick glance this issue of the Journal may seem less architectural than most. The lead article is about a building type, the court house, but it is treated more as a witness to human drama, and a part of the nation's cultural history, than as a problem or act of design.

Then follows a comparative evaluation of two urban spaces and their use, a report on the dramatic comeback of what has been a particularly troubled American city and, finally, two articles on coastal zone planning and management.

Yet we would maintain that all of this has a great deal to do with architecture. The best court house design has resulted from recognition of its particular role in our culture and history, and in the physical form of our communities. Some recent examples, anonymous and undistinguished from other buildings of lesser civic significance, illustrate what happens when such factors are ignored.

As to the evaluation, it scarcely needs to be noted that space and its use are among the basic ingredients of architecture. The other urban story, on Detroit, focuses on the provision of new linkages between the city and the building complex that is the symbol and namesake of its beginning renaissance. Such linkages are the stuff of an architecture that goes beyond the individual building, which is also called urban design.

The coastal couplet has to do with the most recent major extensions of the web of laws and regulations within which architecture is created—and has to do as well with the quality of the environment, which is, after all, architecture's major concern (as health is that of the medical profession and justice the law).

All of this is said not in apologia but in reinforcement of the broad definition of architecture which we attempt to follow, and also to encourage. *D.C.*



Above, Frederick County Court House, Winchester, Va. (1840). Architect, Robert Cary Long. Right, the interior of Rhea County Court House, Dayton, Tenn. (1891), scene of the 1925 Scopes 'Monkey Trial.' Architect, W. Chamberlin & Co. Center, Pickens County Court House, Carrollton, Ala. (1876-77). Far right, Woodbury County Court House, Sioux City, Iowa (1918), by William L. Steele and Purcell & Elmslie.



Geoff Wingham



Stephen Shore

Court House U.S.A.

Excerpts from a unique documentation of a peculiarly American building type.

"American county court houses, sentinels of and for the people, have played out their unique roles, sometimes inspiring, sometimes tragic, always witnessing," writes Paul C. Reardon, retired associate justice of the Massachusetts Supreme Judicial Court, in a companion essay to Calvin Trillin's, following. The judge and the journalist, who have spent much of their working lives in court houses, introduce a remarkable assemblage of photographs in a new book, *Court House: A Photographic Document* (edited by Richard Pare, Horizon Press, \$35).

The book is an outgrowth of a photography project conceived and directed by architect Phyllis Lambert, who writes in a background piece: "Those who built the county court house were not officials desiring to relate to a wider constituency, but citizens whose concern were local. The standard was the next county seat rather than a remote city, so the buildings tend to reflect those local values rather than more formal architectural concerns. . . ."

"Court days were times of great activity in the county seat," writes editor Pare, "and the population, as it does even now in the more rural parts of the country, would gather to hear the trials and exchange the news."

The 24 photographers who contributed to the project were encouraged to "take their own vision," as Pare puts it, and the results are as personal, varied and subtle as the buildings they photographed, more than one-third of the 3,101 U.S. court houses. From the 8,000-plus photographs, two identical exhibitions of 120 each are traveling through the U.S. under the auspices of the American Federation of Arts and the National Trust for Historic Preservation. *Court House* draws from more than 300 of these images; the photographs presented here are culled from the book.

"Whatever their individual histories," writes Judge Reardon, "the American county court houses together have had a deep and lasting influence on the United States and its people. They have reflected the citizens whom, as inheritors of ancient law and tradition, they have served. They are eloquent monuments to democracy."



Jim Dow



Bob Thall

Memories of Court Houses and Their Denizens

By Calvin Trillin

The county court house—the one whose picture I carry in my mind—stands in the middle of a town square, with law offices pressing in on it like cocktail party guests bellying up to the hors d'oeuvres table. The building tries for height. The wide concrete stairs on the outside are high, and the ceilings are high, and, above the third floor, a high cupola displays on all four sides a clock that comes within fifteen or twenty minutes of telling everyone downtown the right time. Just inside the front door, a bulletin board displays the schedule of the circuit court and a notice about where to obtain crop-spraying advice and a poster from the Army recruiting service and a letter from the Department of Health, Education and Welfare about food stamp eligibility and a brittle old piece of paper telling citizens what to do if they happen to be in the building paying their taxes or disputing their assessment at the moment of nuclear attack.

There are offices on either side of a broad hallway—with small signs, like old-fashioned lawyers' shingles, extending into the hall above each door to identify the county clerk or the county treasurer or the county assessor. A wooden sign on the wall indicates with an arrow the direction of the jury room. The broad wooden steps leading to the second floor are bowed in the center from use. (A narrower flight of stairs leads down to the sheriff and his radio dispatcher and his jail in the basement, where there is no attempt at height.) On the second floor, court is in session. A lawyer with carefully tended sideburns and white patent-leather shoes is trying to explain why the skinny, miserable-looking teenage boy next to him should not be forever branded a felon merely because he yielded, just this one time, to the temptation of an unlocked Pontiac. The judge looks bored. The courtroom is otherwise empty except for the court clerk and the teenager's mother and a few elderly men who like to pass the time watching trials. On a bench outside the courtroom, a couple of men with tattoos and untended sideburns sit smoking, waiting their turn. Two or three small groups of people stand in the hall, each group dominated by a lawyer who is holding a fat brown file-envelope.

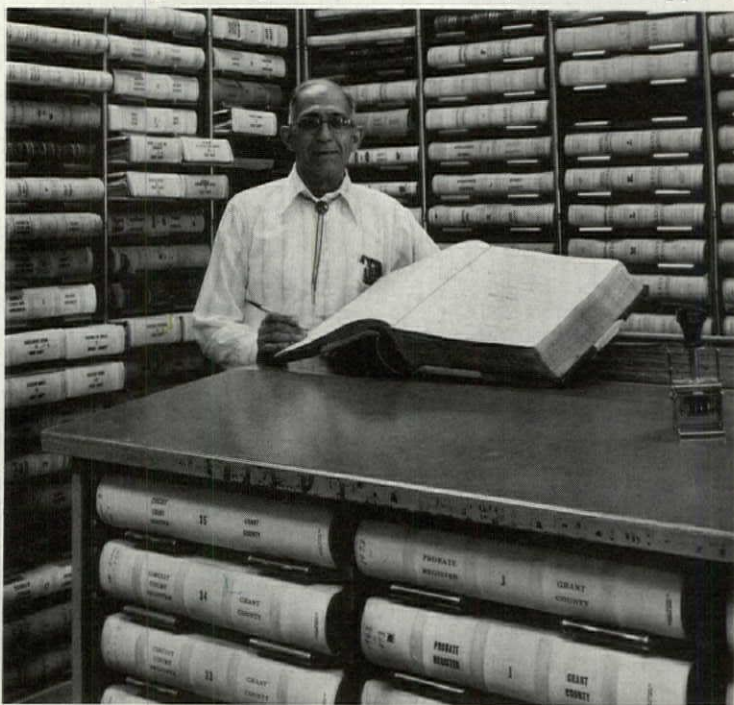
Downstairs, I enter the office of the county clerk. Printing on the frosted glass of the door identifies him once again by both name and title. I am there as a reporter from outside the county—to ask what the county clerk thinks about a dispute in the local schools or about the prospects of a murder defendant or about the fortunes of the local Democratic party (of which he happens to be the chairman). The county clerk's office has been modernized. The ceiling has been lowered and is made of white perforated squares. The walls have been covered in the sort of masonite made to simulate wood paneling. A couple of glass partitions mark off an office for the county clerk's secretary. There is no one at the secretary's desk. In a moment, the secretary returns. She has been at the vending machines that are tucked under the stairs. It is almost ten o'clock in the morning—time for her first Coke of the day.

When I worked as a newsmagazine reporter in the South, at the beginning of the sixties, everyone always seemed to be asking me where I was from. At the time, white people in the South preferred to believe that only ignorant and hopelessly vindictive Yankee reporters could portray racial turmoil as the product of genuine grievances rather than outside agitation. Loyalty to geography was assumed. County sheriffs seemed to have a particularly strong interest in my origins. "Where you from?" was

always among the first questions a county sheriff asked. Often, he spoke while studying my press identification or my business card or even my driver's license (outside reporters occasionally had difficulty keeping their cars stationary at a stop sign long enough to qualify for what the local sheriff considered a full stop), and he sometimes ended the question with my first name, just to remind me where we stood. "I work out of the Atlanta bureau" was not considered an adequate response. That would only bring a sad shaking of the head and a loud "huh-uh." (There is no way to reproduce on paper the sound of a Southern sheriff's "huh-uh," but I suspect some philologist somewhere has classified it as the "adenoidal negative.") Then the sheriff would ask his second question: "Where you really from?" That meant, "Where were you born?"

As it happens, I was born in Kansas City, Missouri. I could have done worse. The worst place to have been born was undoubtedly New York City, the Center of Evil. If an outside reporter who had been born in New York was asked by a Southern sheriff where he was really from, the only sensible course open to him was perjury. In my case—my fellow stop-signs runners and I decided—there were better and worse ways to state the literal truth. Missouri, for instance, sounded less incriminating than Kansas City, only partly because Missouri had been a border state. To a Southern sheriff, practically any state would have sounded less ominous than practically any city. A county would have sounded best of all.

For a lot of Americans, county still means country. It implies, at least, the absence of a big city. The county sheriff and the county court house are often identified with the South partly because the South remains the least urbanized region of the U.S. There are, of course, places where "out in the county" refers to a collection of suburbs that elects a slick county executive to sit in a modernistic county center and fiddle slickly with zoning laws designed to keep out people no poorer than the Southern sheriffs who were interested in my birthplace. There are huge cities that conduct the business of the county seat in a downtown office building indistinguishable from the city hall; as it happens,



Ellen Land-Weber

Mr. Trillin is a writer for the *New Yorker*.



Left, Knott County Court House, Hindman, Ky. (1930). Below, chandelier, Decatur County Court House, Bainbridge, Ga. (1902). Architect, Alexander Blair. Across page, Grant County clerk, Canyon City, Ore.

Jim Dow



Stephen Shore

In rural areas, the court house is an industry.

Kansas City is one of them. But I think the picture of a county court house that a lot of Americans have in their minds is similar to my picture of the county court house in the town square. County still means country, and my best answer to the sheriff's question—if I had ever worked up the nerve to use it—would undoubtedly have been "Up around Jackson County, Missouri."

I once visited a copper town in Arizona that was about to lose its copper mine. The town was nestled in some mountains not far from the Mexican border, and the company in charge had, as mining people say, "recovered" just about all the copper that could be taken from the mountains at a profit. Architecturally, the town looked pretty much as it must have looked in the first decade or so of the century—partly because of some preservationist sentiment that is uncharacteristic of Western towns, and mostly because of some commercial lethargy that is quite characteristic of company towns. There were residents who believed that, once mining was over, the town—because of its quaint appearance and its splendid setting in the mined-out mountains—would prosper as an artists' colony or a tourist center. There were also residents who held out hope for the town simply because it was a county seat. In rural counties, the court house is an important industry. It provides not just county jobs but also lawsuits for lawyers and stationery orders for the office-supply store and repair work for the garage. It might mean a county hospital, and it is likely to mean a county newspaper. In the last century, tiny settlements often fought over designation as the county seat on the theory that the court house could mean survival. In this century, in areas where rural counties have lost population to the cities, the theory still holds.

The district attorney is a county official even in cities so large that a gaggle of assistant district attorneys is required to keep up with the trial work. In those cities, an assistant district attorney often turns out to be a neatly dressed young man with winged-tip shoes who conducts the trial methodically, following a loose-leaf notebook he keeps on the table in front of him. Occasionally, a flashy assistant district attorney comes along to play to the courtroom buffs and cultivate the press—he is likely to specialize in pornography trials or the showier murders—but

normally assistant district attorneys are relatively cautious about what they say outside as well as inside the courtroom. In criminal trials, reporters tend to be more comfortable with defense attorneys, who are often indiscreet enough to hint that their client is, in fact, guilty—the assumption being that a defense attorney who wins acquittal for a guilty client must be particularly brilliant. At lunch with a reporter after the jury goes out, a defense attorney may raise his martini and say, "To Justice—whoops, what am I saying! To Not Guilty." A defense lawyer can afford the style of a man not haunted by the prospect of having a victory reversed on appeal; there being no appeal from Not Guilty, he only has to win once. The caution of an assistant district attorney comes not only from the danger of reversible error but also from the conditions of his employment: A defense lawyer is engaged in private enterprise and an assistant district attorney is a man who works for the government.

In large counties, the district attorney tends not to do much trial work himself, husbanding his courtroom skills for the occasional case that happens to be politically significant or particularly juicy. In the late sixties, about the only case anybody in Houston could remember the district attorney of Harris County having tried personally was one in which Lee Otis Johnson, the noisiest black militant in town, was sentenced to thirty years in the penitentiary for allegedly giving away one marijuana cigarette. The most trialwise district attorney I ever met—a commonwealth's attorney officially, since that is what the D.A. is called in Kentucky—was a man named Daniel Boone Smith, who practiced his art for thirty or forty years in Harlan County, one of the Appalachian counties in the eastern part of the state. Smith, who seemed to be called Dan'l Boone by just about everyone in the county, was said to have tried more capital cases than anyone in the history of the republic. Eight or nine years before I met him, Smith got curious about how many murder defendants he had prosecuted or defended—he did some defense work on the side in other counties—and his secretary counted up 750. Smith was able to amass a record like that partly because of longevity and partly because he was a quick worker ("Some people will take three days to try a murder case," he told me. "I usually try to get my case on in a day.") and partly because Harlan County, which used to be called Bloody Harlan, has tradi-



Ellen Land-Weber

Left, janitor and sheriff, Malheur County, Vale, Ore. Right, south wing, Ross County Court House, Chillicothe, Ohio (1855). Architects, Collins & Autenrieth.



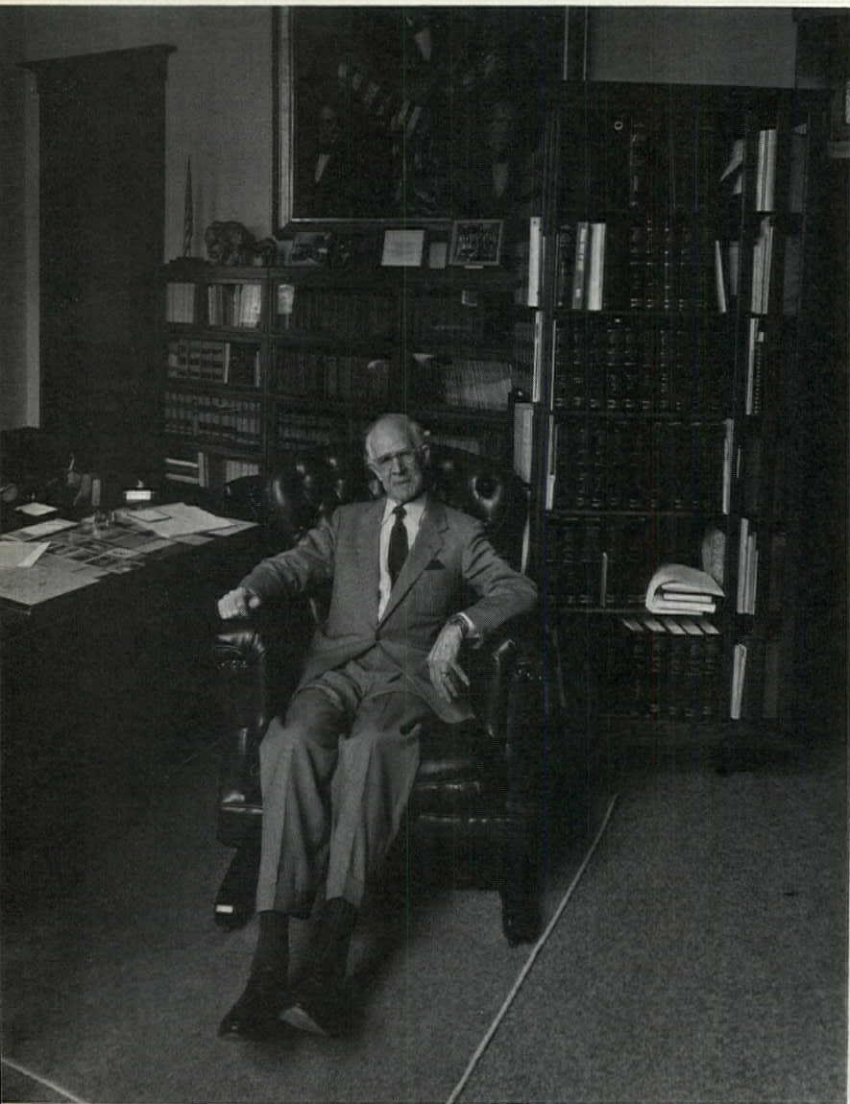
Allen Hess

tionally offered a lot of opportunity for anyone interested in murder trials. Harlan County got to be known as Bloody Harlan in the thirties, when unions were trying to organize the mines, but mountain feuds had made it bloody long before that. Thirty years after the labor wars, Harlan had murders that often seemed the product of sudden drunken anger—one member of a family mowing down another who is breaking down the door trying to get at a third.

Smith, a man who knew his county, was renowned in eastern Kentucky for his ability to select a jury. In the urbanized counties of the Northeast, jury selections sometimes seems to be an exercise in ethnic studies. Is the Irish housewife a strong enough Catholic to take seriously what the archbishop says about pornographic bookstores? Would the Polish construction worker be particularly antiblack or just normally antiblack? Does that Italian or Jewish grandfather have the sort of warm family feeling that would make him particularly sympathetic to the survivors of a young person killed needlessly in an auto crash? In a place like Harlan County, Kentucky, jury selection has a lot to do with local history—remembering which prospective juror's uncle may have a boundary dispute with which witness's grandfather twenty years before. Daniel Boone Smith knew his local history. He

also knew how to talk to eastern Kentucky jurors—how to get his point across with a personal recollection or a country anecdote that had Dan'l Boone as the butt. Hearing him talk to a jury—hearing him recall old Uncle Bob Woolford who used to work up at Evarts or describe a case he once had over at Coldiron—it was hard to keep in mind that he was, as he confessed to me shortly after we met, a graduate of Harvard Law School.

Until the early sixties, all Democratic primaries in Georgia were operated under something called the County Unit System. The Democratic primary was the only primary that counted, of course, since the Republican nomination for state office at the time was, as the county politicians would have said, "not worth a bucket of warm spit." Under the County Unit System, carrying a county, by whatever margin, gave the candidate unit votes that varied according to the population of the county—the kicker being that the largest county in the state had only six votes and the smallest county had two. There are 159 counties in Georgia, and some of them, it is sometimes said, amount to no more than a court house and a speed trap. Even the smallest one had a third the vote of Atlanta. When Gene Talmadge was running for governor, he used to say that he never bothered to campaign in a county large enough to have a streetcar.



The judge, Elkhart County, Goshen, Ind. Across page, Harlan County Court House, Harlan, Ky. (1918-21).

The years just before the federal court finally struck down the County Unit System were particularly frustrating for the civic leaders of Atlanta, who were then trying to build the city's reputation as a progressive commercial center that was, in the words of its mayor, William B. Hartsfield, "too busy to hate"—a slogan I always thought of as Babbitry Over Bigotry. Atlanta boosters were embarrassed at being represented in Congress by a distinctly nonprogressive type named James Davis, who, because of the County Unit System, could win the nomination every two years even without carrying the city. Judge Davis, as he was always called, was not too busy to hate. In fact, he struck people in Washington as the sort of man who would drop anything he happened to be doing if a good opportunity for hating came along.

In 1960, Mayor Hartsfield finally got so irritated at Davis's continual nomination that he ran an ape against him in the general election. The ape lived in the Atlanta zoo and was himself named Willie B., after the mayor. Hartsfield held a press conference at the zoo to introduce Willie B. and compare his progress on the scale of political evolution favorably with that of Judge Davis. Willie B. actually received a few hundred votes. On election night, a sign in the city room of the *Atlanta Constitution* said, "Vote for Willie B.—Let Us Begin Again."

I once attended an auction of land sold for taxes at the Costilla County court house, in San Luis, Colorado. Costilla County was settled by Spanish-Americans from around Taos and Chama, in northern New Mexico, who came in the 1850s as *pobladores*, or settlers, on something called the Sangre de Cristo land grant. The court house, a plain, one-story building of adobe, was built

County sheriff: a job that comes with a persona.

in 1870. Some of its offices have been modernized, but the courtroom, where the land auction was being held, looked pretty much the way it must have looked in the 19th century. It did have electricity—a couple of naked lightbulbs hanging from the ceiling by electric cords. The walls of the courtroom were bare except for what seemed to be a large square of upholstery fabric taped behind the judge's chair—provided, I gathered, so that the judge could, during slow summations, tilt back and lean his head comfortably against the wall.

The county clerk, who was acting as auctioneer, would describe each parcel in some detail, often continuing the description from his own knowledge after he finished reading what was on the official list. Some of the parcels went for as little as fifteen or twenty dollars. I happened to be in Costilla County because of an argument over the use of a 67,000-acre tract of land that had been purchased for \$500,000—an argument about whether the descendants of the *pobladores* had hunting and grazing and gathering rights even though an outsider had bought and obtained clear title to the land. The county clerk could also describe that tract without reference to notes. So could the county treasurer. It was all there in the court house—the deed and the surveys and the correspondence over assessment disputes and the tax receipts.

Land—real estate—is often at the center of disputes around the country, although normally not as overtly as in the Costilla County controversy. Usually, the argument seems on the surface to be about industrial development or the environment or schools or highway construction, but in the background is often the question of who owns what real estate and how its value will be affected by what happens. The county court house keeps score.

County Sheriff is a job that comes with not only a salary and a police cruiser but a persona. The folklore that clings to a county sheriff is strong—the fearless sheriff seen in Western films, the fearsome sheriff in Southern civil rights demonstrations. In New England, where the sheriff is often the man in charge of the jail, I have seen sheriffs who could be mistaken for the county clerk or an assistant district attorney, but most of the sheriffs I have met look like sheriffs. They wear a star. They wear a wide-brimmed hat. They often wear boots. They like large silver belt buckles. A lot of sheriffs walk alike and talk alike and wear their stomachs over their gun belts in the same style.

A sheriff I once knew in Cole County, Missouri, outraged an Iranian exchange student—a young man who, as a form of protest, had gone limp rather than walk to his cell—by saying, in what I have come to think of as a Sheriff Accent, "Well, jus' lay there, you damn Commanus." The student's anger at being called a Communist, I decided, was based on the assumption that the word was meant to describe political ideology; he didn't realize that a county sheriff might call a man a Communist as an alternative to calling him a sissy or a yellow dog. A lot of sheriffs—compassionate sheriffs as well as brutal sheriffs, sophisticated sheriffs as well as xenophobic sheriffs—do a Sheriff Act.

I suppose there are sheriffs these days who wear double-knit suits and sheriffs with computerized headquarters and even sheriffs who act like those coldly polite, sharply creased state troopers who call everybody "sir" while continuing to complete the required report. But the sheriff whose picture I carry in my mind looks something like the sheriff of Cole County, Missouri—a man I once described as having "an old-fashioned county-sheriff speech pattern that tends to relax the formality of his headquarters, as well as an old-fashioned county-sheriff build that tends to tighten the pressure on the lower buttons of his shirt." He is asking me where I am really from. And I am telling him that I am really from right there in Missouri—over around Jackson County. □



Jim Dow



Bob Thall

Court House Architecture

By Henry-Russell Hitchcock and William Seale

The church or meetinghouse on the green and the court house on the square are images characteristically American. In the states that were the original colonies, churches often still command the townscape, where later commercial architecture does not rival them, as it does not in much of New England. In the lands settled after American independence, the court house, not the church, became the architectural focus of a "county seat" and held its position, rarely contested, to the Pacific.

The domination of the secular is not difficult to understand. The pioneer in new country, prior to cutting trees, grubbing stumps and stacking fences, saw to it that his land was partitioned on paper. The paper might be a claim or a purchase, or in time the settler might be after squatter's rights. Whatever its kind, the resulting paper was sacred; after all, romantic notions aside, it was the paper alone that secured his ownership of land, thus making him a landholder. Housing land-deeds safely was no small concern. A place for the protection of official records and vital statistics was practically always established early, and it was usually a part of the court house, often very grand, a sort of jewel box or ark of men's covenant with the land.

Building a court house could be almost as personal an affair as building a house. Court houses were intended to please those who see them the most. But, in addition, they can be signboards for the county, using a particular architectural vocabulary in a way quite comparable to a signpainter's use of graphic design.

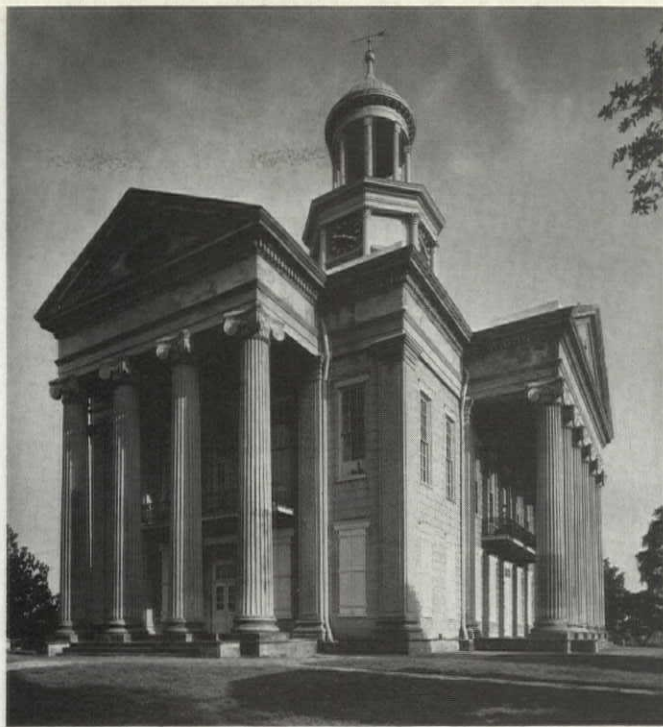
There is a quality of directness in court house architecture that has remained rather consistent since colonial times. Their openness and, often, the free spirit of their design contribute to what is seen as "distinctly American" about them. Their provinciality derives from innocence, not from hostility toward established modes; ambition manifests itself more in scale and in ornamentation than in copying what has been built in grander places. Yet judged on their own terms even the most modest court houses rarely fail as architecture; indeed less often than the more pretentious ones. □

Mr. Hitchcock and Mr. Seale are the authors of *Temples of Democracy: The State Capitols of the USA*. This is excerpted from their extensive essay in *Court House*, which describes the court house as a national entity for the first time.





Jim Dow

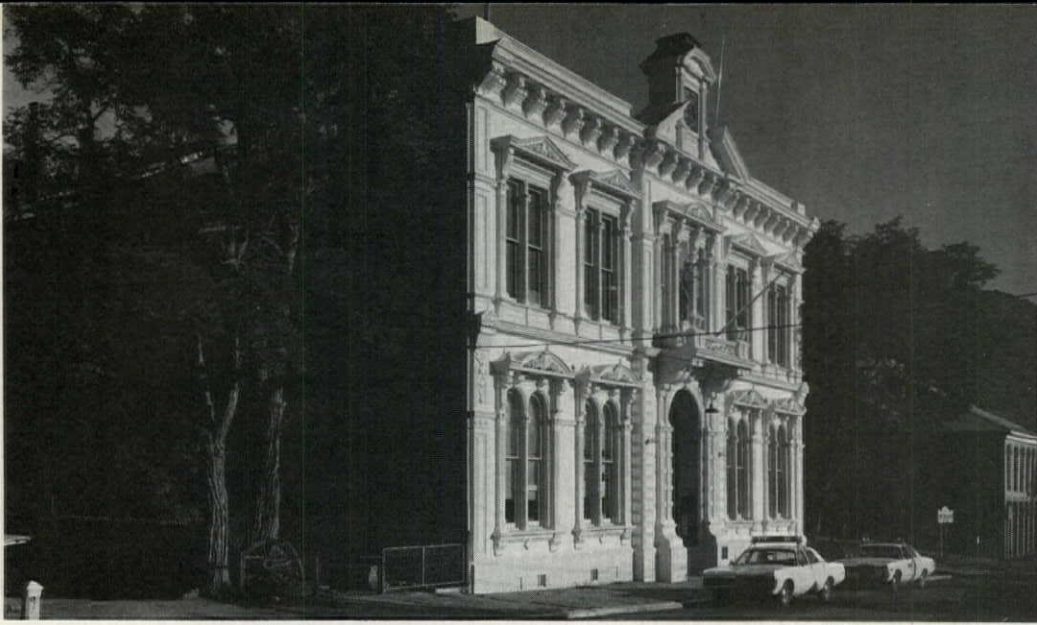


Jim Dow

Far left, lobby, Woodbury County Court House, Sioux City, Iowa. Its architect, William Steele, was a former draftsman in Louis Sullivan's office. Left, the central court of Monroe County Court House, Rochester, N.Y. (1894-96). Architect, J. Foster Warner. Above, Warren County Court House, Vicksburg, Miss. (1858-61), by architect-builder William Weldon. Below, side elevation, Davis County Court House, Bloomfield, Iowa (1877-78). Architects, Thomas J. Tolan & Son.



Bob Thall



Pirkle Jones

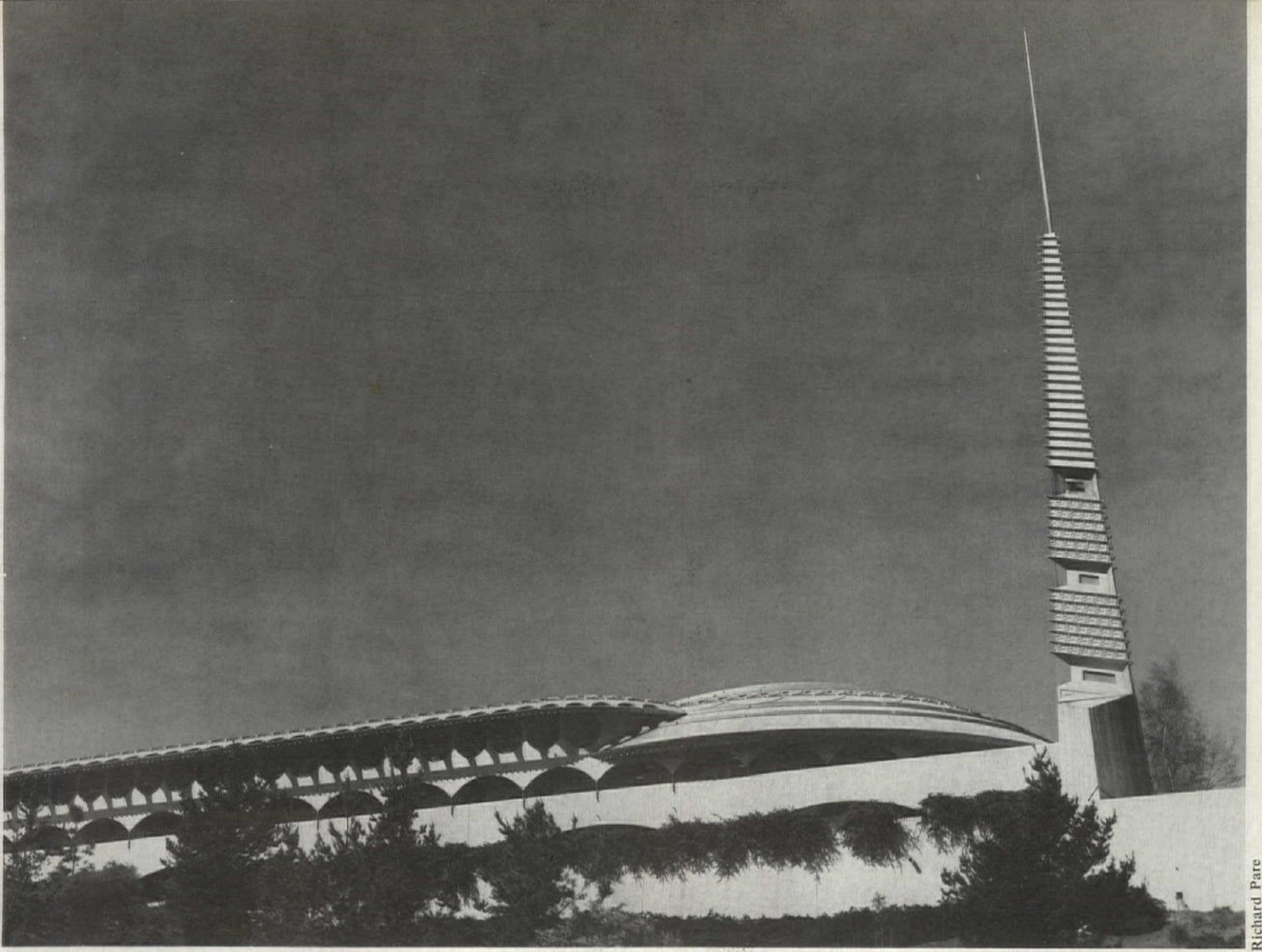


Bob Thall

Top, Storey County Court House, Virginia City, Nev. (1875-77). Builder, Peter Burke. Above, Floyd County Court House, New Albany, Ind. (1960-61). Architects, Walker, Applegate, Oakes & Ritz. Columns from previous court house by Stancliff & Vogdes (1865-67). Near right, view from 1889 court house of Hennepin County Government Center, Minneapolis (1971-75). Architect, John Carl Warnecke. Across page, top, Frank Lloyd Wright's only court house commission, the Marin County Civic Center, San Rafael, Calif. (1957-69), completed posthumously by Taliesin Associated Architects. Across page, below, Old Wakulla County Court House, Crawfordville, Fla. (1893). Architect, McGlynn.



Frank Gehlke



Richard Pare



Stephen Shore



Evaluation: A Tale of Two Spaces

Contrasting lives of a court and plaza in Minneapolis. By Clare Cooper Marcus

There are many different ways of evaluating designed spaces, including the detailed survey and the user-interview approach, employed largely by social scientists, and the less "scientific," personal critiques, written primarily by architects. Both are valid as long as the author makes clear where on the continuum from objective, data-based survey to subjective, informed critique, the evaluation lies.

Social scientists by training are largely drawn to do objective surveys. Designers, because of time constraint and lack of training in survey techniques, generally write subjective critiques. Occasionally it is educative to combine subjective and objective appraisals. Such is the critique that follows.

In the spring of 1975, I visited Minneapolis for a week-long housing seminar at the University of Minnesota. While staying at a downtown hotel, I gravitated in my rare moments off to Nicollet Mall, the city's main street, redesigned in the '60s by Lawrence Halprin, and to the Crystal Court (above) of the IDS

Clare Cooper Marcus, an urban geographer and city planner, is an associate professor in the departments of architecture and landscape architecture, college of environmental design, University of California, Berkeley. She teaches social and psychological aspects of housing and open space design.

Center by Johnson/Burgee. I was so delighted by Crystal Court that I delayed my return to Berkeley in order to attempt a brief, intensive comparison of it with another urban space at the opposite end of the mall, the Federal Reserve Bank building plaza (across page) by Gunnar Birkerts & Associates.

The two plazas are obviously different in their abilities to attract people. To find out why this is so, I became a participant-observer in both places on a Friday and a Saturday—an attempt to get both weekday and weekend views of activities. I visited each during the morning, the lunch hour, the early afternoon, the mid to late afternoon and the evening. I jotted down what I saw, along with my reactions, a method part systematic observation and part subjective response ("quick and dirty," as we call it in the trade).

Crystal Court is an enclosed, glass-roofed plaza at the base of the IDS Center adjacent to Nicollet Mall. The Federal Reserve plaza is a large, open traditional plaza. I knew nothing of the intentions of the designers of either space, nor, I'm ashamed to say, had I read anything about either. I was coming in cold. My account starts with verbatim field reports.

10 A.M., Friday, Crystal Court: The plaza is buzzing with the low hum of human activity—and airconditioners. Nine people sit around one seating cluster; seven of them are elderly men



Photos by Thomas R. Martinson

who have been there some time already. In another seating cluster, with a tree spread above, a dozen more are resting and watching the passersby: a white haired lady (waiting for a friend?); two young women sitting and talking; a young black man, alone; four elderly men sitting together. One of these old men has to stand in front of the other three to talk and be heard. As usual in most public places, few of the seats are arranged in groupings so that more than two or three can sit and converse.

At any given moment, approximately 50 people are walking across the plaza in all directions, and perhaps another 35 are walking by at the gallery level. Thirteen people in various places are leaning against the gallery balustrade, watching the activity below. Among these are two young men, one sitting dangerously on the railing edge; a smartly dressed middle-aged couple; a leather-jacketed man, smoking; a woman in a yellow pants suit. A school party has just entered from Nicollet Mall. They stare up at the eight-story, serrated glass ceiling. Wagons of plants and cut flowers were wheeled into the plaza from a neighboring florist at 9:30, and now four or five people are clustered around, admiring the mums.

In the plaza-level cafe, 21 people are sipping coffee, talking, smoking, reading the *New York Times*, going through a briefcase, writing notes. Alongside the elevator, the Minneapolis police community relations department has set up a series of booths for "police week." Nine or ten are clustered around a "Narcotics Division" booth (are they giving out samples?). A blue-coated woman walks slowly across the plaza with a wide broom, but there is virtually no litter to sweep up.

11 A.M., Friday, Federal Reserve Bank plaza: Half to two-thirds of the plaza is in shade on this, one of the first summery

days this year in Minneapolis. A young woman sits on a wooden bench near the mall; two businessmen sit briefly on the balustrade seating at the top end of the plaza; two men in a utility truck are examining the underside of the building; a middle-aged man and his daughter walk up the plaza to examine an eye-catching yellow sculpture.

I sit, taking notes, on one of the uncomfortable rounded benches which encircle the trees on the plaza. There are 40 such black-sausage benches in the plaza, plus about 900 linear feet of such seating around its boundary. On this warm, sunny weekday, there are exactly three people sitting down. A young woman comes in with sandwiches and Coke; the businessmen, talking, walk slowly through; a day care group of seven children runs excitedly down the alleys of trees.

It is not unpleasant to be out here in the sun, the linden trees just coming into leaf, the sounds of children playing in a tot lot incongruously carved out of a parking lot opposite the plaza. But there is something depressing, too, in the vast expanse of granite slabs, much of it in shade, no one passing through, virtually no one passing by on Nicollet Mall, which is the only street bordering the plaza. For at this point, the mall is bounded only by banks, a parking lot and an unfashionable hotel, none of them likely to generate much pedestrian traffic. This has none of the requirements of a successful plaza, i.e., buildings attracting lots of activity, eating places, several points of access, a variety of seating—comfortable seating. The sausage in my back is really getting to me. I am going to leave (11:15 A.M.).

Noon, Friday, Crystal Court: Plenty is happening. The sounds are warm and familiar: conversations, tables being served. A flag billows vigorously on a neighboring building; it's good to be

Peripatetic businessmen and unwelcome teenagers.

out of the wind. Is this indoors or out? It is hard to tell. Sometimes ambiguity in the environment is intriguing, captivating. I sit, eating cheese, crackers and grapes with coffee (\$1.50, refills free) at a delightful sidewalk cafe on the plaza level. Plants at the back of me, flowers on the table, a tree above, sunlight, people passing by, metal wicker-work chairs and tables—only birdsong seems lacking to complete the outdoor feeling.

Behind me, two businessmen sit, licking ice cream from Baskin-Robbins. Double decker Rocky Road gives one an excuse to sit and watch the world go by. Conservatively dressed businessmen in particular seem to need that excuse. They get up, throw something in a litter box, wander slowly past the "European Flower Market" wagons, and so, back to work. How very important for people working downtown to have a pleasant place where they can divert their minds for a precious hour each day.

A large crowd gathers around the police exhibit. People press forward as a shot is fired and a police officer demonstrates dog handling. There are about 100 people now standing in the plaza, most of them clustered around the exhibit. Another 90 or 100 are passing through, most slowing down to a saunter, a few hurrying to business appointments. Activity here is at its daily peak.



Down at the plaza level, about 60 are eating at the two sidewalk cafes, and another 50 or 60 are seated on Fiberglass cubes—eating, talking, watching, waiting, dozing. Several teenagers with bag lunches wander into the plaza-level cafe and sit at a table; a waitress comes out and asks them to leave. Too bad. A short while later, a mother and two small children with ice creams sit at a similar table; the waitress looks the other way.

The lunch hour crowds are thinning. Deaf men in a group sit and stand, conversing by sign language beside the flower wagons; a man carrying a baby walks through the group, oblivious of their conversation. The sun shines hot on the back of my neck; soon it will pass behind the IDS building and the court will receive no more direct sunlight until late afternoon.

12:30 P.M., Friday, Federal Reserve Bank plaza: The lunch hour. It is warm and sunny. Part of the plaza is in shade, but all the seats around the trees are in the sun. Three deaf office workers are sitting in the group, on the warm granite, backs against one of the black sausage benches, eating their lunch. They nod and smile as I ask if I may take their picture. Three women sit on the ground, eating and talking, their backs against the outer form of the elevator shaft.

A hip-looking young man is lying down against a piece of sculpture, eyes closed; a young woman has spread her jacket between two of the trees and is sunbathing, dozing, shutting out the city. (Well, that's something you cannot do at the Crystal Court!) There are nine people now, eating their lunches in the plaza; all but two are sitting on the ground, a good deal more comfortable than the benches. The two young men who are sitting on a bench have arranged themselves backwards, facing the back rest and balancing their sandwiches and Cokes precariously on its rounded form.

Apart from the uncomfortable seats, this is not a hospitable space. I never want to stay very long, whereas in the Crystal Court I can hardly tear myself away. Up in a corner of this plaza is a statue of a man breaking out of a bronze mold in which he seems to be trapped, but now perhaps is free. Somehow, it seems appropriate for this place, where stark, hard forms predominate and most people break away for their lunch hour to downtown, the Crystal Court and other spaces more hospitable.

7 P.M. Friday, Crystal Court: The court is quiet now, not a late shopping night, so most of the stores are closed. Three women buy ice cream and sit in the deserted sidewalk cafe. The tables and chairs are left out after hours for all to use. There are just 11 people now sitting in the plaza: a couple talking, a family (maybe tourists?), two old men in cloth caps, one of whom I saw here at 9:30 this morning. The balconies of the Marquette Inn and the Crossroads are full of diners.

It is date night and two young couples in formals float in, giggling, on their way to a prom. The police exhibits are put away, the flower wagons gone, the chain link doors of the banks pulled down, but still this does not seem like a deserted place. A half-dozen people are leaning on the gallery edge, looking down; a dozen or so are walking through at the plaza level, moving slowly. There is plenty of time. Some are elderly, the rest seem very young. Outside on the mall it is still 75 degrees; Vivaldi is playing over the bus shelter loudspeakers.

9 A.M. Saturday, Federal Reserve Bank plaza: More than three-fourths of the plaza is in shadows, cast by the massive sculptured block of the bank building. There are just two people in the plaza. One of them is a man sitting in the sun on the steps that separate the plaza from Nicollet Mall. (Another reason why perhaps few older people are seen there is the ramped slope of the plaza, which may seem out of the question to an elderly person.) The other person sits hunched in the corner at the far top end of the plaza, also in one of the few sunny spots.

Midday in the Crystal Court: socializing, eating, sitting and passing through. Left, a 'Skyway' to Nicollet Mall.

The first one looks up as I enter; when there are only two of you in a space, the arrival of a third is an event.

9:15 A.M., Saturday, *Crystal Court*: A warm morning. Not many on the mall yet. The shops will open at 9:30, but already the court has a relaxed yet busy feel to it. More than 50 people are already seated on the Fiberglas cubes—some talking, most just watching. At any one moment, about 20 people are walking through the plaza at grade level; another 15 at gallery level. About a dozen are standing along the balustrade, some watching the action below, some leaning against the rail with their backs to the plaza, watching people pass by at the gallery level, a nice vantage point with a choice of two scenes to observe. The sidewalk cafe is open and serving coffee and sweet rolls; it is doing a good business as people wait for the stores to open. One by one, the chain gates of the shops are being opened, lights are going on.

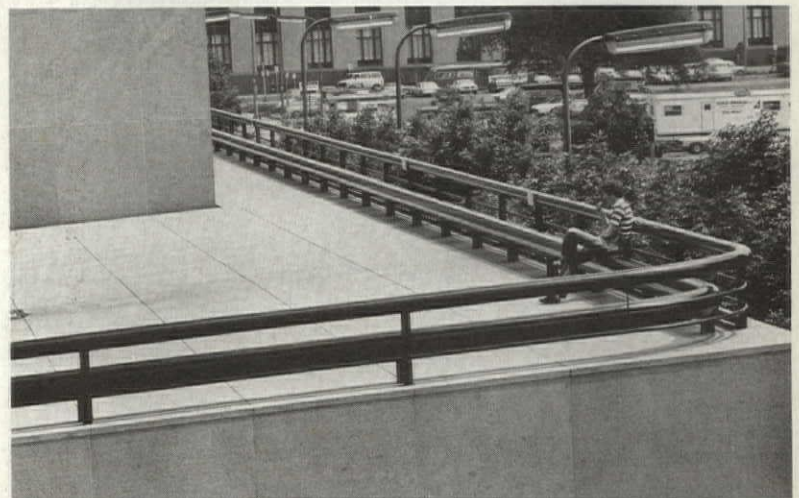
2:30 P.M., Saturday, *Federal Reserve Bank plaza*: The plaza is in full sun and the light granite flooring makes quite a glare as I walk up the sloping surface. As I catch sight of the round sausage seats lined up and receding up-slope, I am again struck with the almost surrealist qualities of this space, all right for a piece of sculpture, but of little value for a human space in the city center. At least there are places to sit down, if you should want to sit down, an improvement over the First Minneapolis Bank plaza a few blocks away, which has attractive tubs of geraniums, a rack for more than 50 bicycles and not one place to sit down!

It is a hot Saturday afternoon. One would expect little activity around a bank on a weekend, but yesterday at this time, the scene was almost identical. A couple is walking slowly down slope, eyes only for each other. Maybe this is not a bad place for them to be, as the plaza is almost deserted. At the top edge, two men are standing, talking, looking down at the traffic on Marquette Street. Remarkable how many times the few people I have observed on the plaza have been at its edge, watching traffic on the adjacent streets. A family group appears from behind the big yellow sculpture, an attractive eye-catcher in the expanse of monotonous granite that forms the upper half of the plaza. Their children climb in it and slide down the shiny curvilinear form.

Four teenaged boys on bicycles appear from behind the elevator shafts, swoop down the plaza, slaloming in and out of the trees and off up the mall toward downtown. Yesterday, I saw a group of children on a school outing, eating lunch on the plaza and squirming around the sausage seats like caterpillars. Perhaps the space has some appeal for children in its fanciful forms. At least they can ride bicycles here. (In the *Crystal Court*, that would be impossible.) I am told that kids often use this plaza for skateboarding. The sloping surface and lack of people make an ideal place for that.

3 P.M., Saturday, *Crystal Court*: The plaza is extremely busy: Couples sit drinking wine at the cafe; families stroll through, children running, calling, pointing; three old men, well-dressed in suits and ties and hats, sit and watch the action; a little old lady, really in tennis shoes, has moved for the third time today. Now, licking ice cream, she and another elderly woman for whom this court must be the best thing that ever happened, slowly, gracefully change positions throughout the day in a large-scale, low-moving version of musical chairs. A family enters from the mall and moves excitedly into the lobby of the IDS building to wait for the ride to the 51st floor and the panorama. A grandmother, mother and baby sit quietly, sipping drinks (and a bottle) at a table under an orange tree.

What are people doing in the plaza at this time of day on a warm Saturday (75 degrees in the court; 81 degrees outside on the mall)? Seventy-five are sitting and watching (one-third eating ice cream); 54 are eating at restaurants; 50 are passing through at the plaza level; 30 are passing through at the gallery level; and 28 are leaning on the gallery edge, looking at the plaza. A middle-aged couple behind me has spent the last hour



Midday at the Federal Reserve plaza: few visitors in a setting dominated by sculpture and sculptural seating.

sipping wine. They rarely speak. (People-watching can provide an excuse not to talk.)

8 P.M., Saturday, *Federal Reserve Bank plaza*: The sun is still hitting the top half of the plaza. It is a warm evening. Apart from myself, there are just two others, a pair of men in suits (businessmen visiting the Twin Cities?), leaning against the balustrade seating at the top edge of the space, talking and looking down at the traffic on Marquette. They stay a few moments, walk away down to the mall and disappear in the direction of the Sheraton. It feels a little spooky to be in the plaza alone; not unsafe (Minneapolis is the safest-feeling big U.S. city I have been in), just weird, like a figure in a De Chirico painting. Once past the trees, there is nothing to relieve the monotony of the walk across the bare granite—except the yellow sculpture. That piece saves the place. Maybe they should put several more such pieces on the plaza and rename it a sculpture garden. It might attract a few more people.

Having presented slices of life at each of these places, I shall now attempt to analyze why one is so much more successful than the other in attracting people. The features which seem to account in large part for the success of *Crystal Court* are: the



Some ingredients of the Crystal Court's success.

number and variety of entrance points; places to eat, on or adjacent to the plaza; a variety of sitting places (apart from the cafes and restaurants); large and small stores and other people-attracting commercial establishments close by; the feeling of being outside, yet inside; the provision for looking down at a crowd, and qualities that draw tourists.

One can enter the court from many directions, there being five entrances at grade, the chief one through four revolving doors leading in from Nicollet Mall. But just as important for the continued busy life of an urban plaza, there are four entrances one level above the plaza. Handsome, glass-enclosed bridges lead from department stores and office buildings in the blocks surrounding the IDS Center and open onto an upper level gallery bordered by shops from which you can look down at the activities in the plaza below. Escalators link the gallery to the plaza.

There is a variety of restaurants with eating areas in or looking onto the main plaza. A plaza level sidewalk cafe, bordered by planters, canopied by two trees, flowers on every table, caters to the quick-coffee-and-a-Danish crowd. One level above the plaza, a balcony-like extension of the Crosswords, a fashionable restaurant and bar, serves drinks and meals at medium prices. (A table by the balustrade of this restaurant proved an excellent location for observing the plaza.) An expensive restaurant in the Marquette Inn has a balcony which juts out into the plaza, three floors up. It is probably not by chance that the three eating places go from medium priced to expensive as one moves up from the plaza level.

But you do not have to buy food, or anything else, to feel comfortable sitting in the plaza. Fiberglass cubes arranged into three major clusters serve three functions: One is solid, for seating; one has a shallow area for sand to make a large, square ash-tray, and one is deep enough for planting. In one cluster, a central block of tropical plants is bordered by a serrated arrangement of seating cubes; perhaps 20 could sit there at a time. In another cluster, canopied by a tree, perhaps another 20. But unlike the usual plaza benches, these seem like individual seats. If you feel like spreading your stuff around, you can lay claim to a whole cube. Or you can share it with one or two others. The serrated edges of all three seating clusters mean you can face in any direction. However, for seats with backs, you must pay to sit in one of the restaurants. Evidently this does not deter any of the dozen or so old people I saw spending much of the day there.

The presence of stores, open long hours, is of course another prerequisite of a successful plaza. Ranged around the upper-level gallery at the Crystal Court are a candy store, card, stationery and cheese shops, clothing and variety stores, etc. On the plaza level are clothing, imports, a jeweler, smoke shop, men's outfitter, photo shop and, most important for the evening life of the plaza, an ice cream parlor that is open to 8:30 P.M. The two largest department stores in town, Dayton's and Donaldsons, are located a few steps away, by pedestrian bridges, in blocks adjacent to the plaza. No doubt their drawing power, enhanced by Nicollet Mall, accounts for a good deal of action in the court, and vice versa.

One side of the plaza space and parts of two sides of the gallery space are bounded by banks, but this is not enough to deaden the plaza. All are designed with frontages of floor-to-ceiling glass which tend to expand the visual space of the plaza. The two large banks at the plaza level are tastefully decorated with many large plants and floored with grass-green carpeting which presents restful relief from the granite floor of the plaza.

The feeling of being outside yet inside is especially well captured at the Crystal Court. In fact, there are only three trees, yet the unexpectedness of their presence perhaps makes them seem more than they are. There are many other splashes of greenery:

Left, Crystal Court. Across, the Federal Reserve plaza.

the planters of tropical plants which form the interior of two seating clusters; the same plants which border the sidewalk cafe; pots of mums on the cafe tables; the wagon of florist plants. The sun casts grid patterns on the plaza floor. Even the metal wicker furniture in the sidewalk cafe seems like garden furniture and enhances the illusion.

Once you step onto the mall, you know immediately you were inside, for the wind created in large part by the IDS tower nearly sweeps you off your feet.

It seems to be a universal human trait that people like to watch people. We are attracted to places—plazas, shopping centers, sports stadia, exhibitions—where, among other things, we have a chance to observe humanity. Better still if we can do so from a slightly elevated vantage point, since that way we can watch people while avoiding eye contact.

Another guarantee of success is that a plaza becomes a tourist attraction. The Crystal Court is close to the major hotels, adjacent to Nicollet Mall and is so unusual in its architectural form that people are naturally drawn to it. Cubes of glass and steel range from three to eight stories above the plaza floor. The top of each cube is a glass pyramid, something I would never have noticed had not my nearby hotel room looked down on the forest of crystal pyramids.

Once in the plaza, the form and space frame are not what catch your eye. It is the people who decorate and humanize the space.

Now for a look at the Federal Reserve Bank plaza. One can enter the area from only one direction, so there is no traffic generated by shortcutting or from being on the way to someplace else. The IDS Center forms the nexus of a complex series of indoor and outdoor, grade-level and above-surface pedestrian corridors. In contrast, the Federal Reserve plaza is bordered on only one side by a mall, which at this point generates relatively little pedestrian traffic. In short, the plaza is a dead-end space.

There are no shops or stores along any side of the plaza, which might generate pedestrian traffic. The bank building which dominates the space is actually inaccessible from the plaza. In order to enter, you have to circle the plaza at a lower level and enter from Marquette Avenue—enter, that is, if you have the right credentials.

There are, needless to say, no eating places bordering the plaza. Nor are there any for one or two blocks in any direction. Lack of pedestrian use has precluded any potential food kiosk enterprise from setting up here. There are plenty of places to sit down, but they are remarkably uncomfortable, possibly being designed deliberately to prevent people staying too long and to preclude “undesirables” from lying down to sleep in the sun. One gets the feeling the designer saw these forms primarily as components of a vast outdoor sculpture, not as objects for human beings to sit on.

The exhilarating feeling of being indoors while feeling like outdoors is definitely not evoked at the Federal Reserve plaza. One is unmistakably outdoors. Of course, this was the designer's intent; but in a cold-climate city such as Minneapolis, can we afford vast public spaces unusable for much of the year?

To a limited extent, the Federal Reserve can claim to be a tourist attraction. Groups of school children are brought to see it, but my guess is that few out-of-town visitors, except perhaps those in the nearby Sheraton-Ritz, go out of their way to visit it.

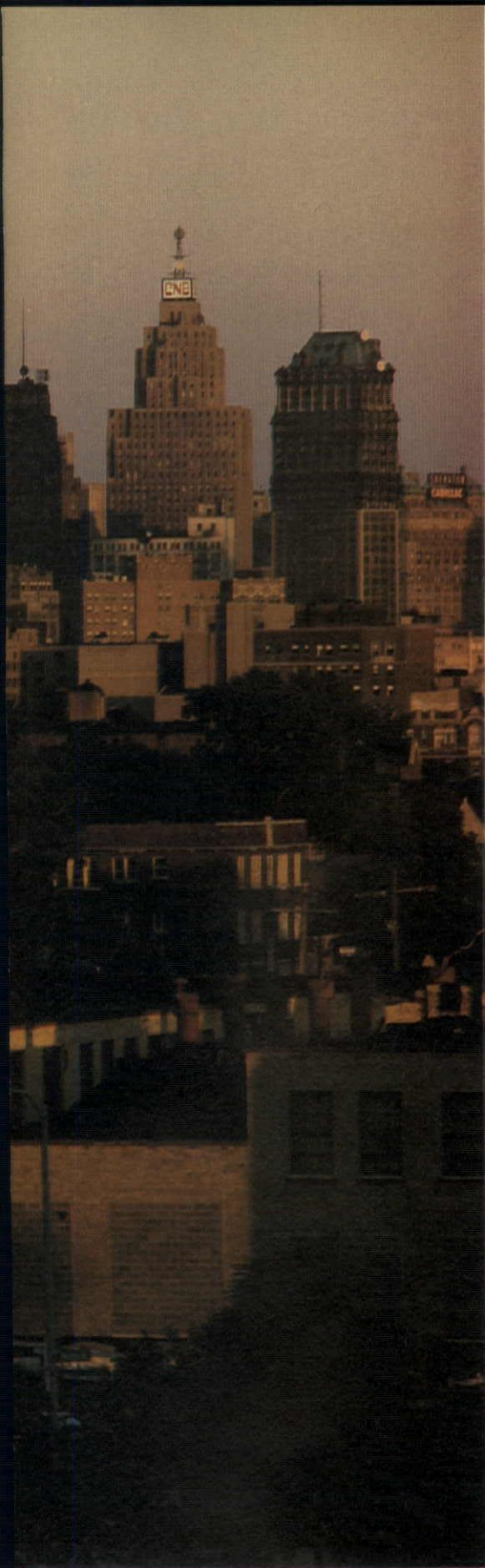
How can one assess the benefits of a plaza to those who pass it every day by bus? To be sure, the Federal Reserve building is an exciting and daring architectural concept (even to this non-designer, behavioral scientist). Perhaps the plaza is justified in enabling us to see this building at a distance, in a stage set, so to speak. But in human terms of pleasurable environmental and social experiences, there can be no doubt that the Crystal Court of the IDS Center wins hands-down, perhaps even nationwide. As an old man at the Crystal Court said to me, laconically: “It feels good to be here.” □





Linking a Civic Symbol to Its City

R/UDAT looks at Renaissance Center and resurgent Detroit. By Andrea O. Dean



Balthazar Korab

Locally, the proclamation is official: Detroit has emerged from a dark age into a period of renaissance. Perhaps more than any other, Detroit has embodied the dissolution that has humbled many once-proud American cities. Over the last 25 years, it has lost roughly one-third of its population, 291,000 jobs, almost one-third of its manufacturing plants, about 40 percent of its retail stores and almost as many wholesalers.

But now, by the near-unanimous testimony of local leaders, Detroit is rising from the ashes, as is proclaimed on local T-shirts. The physical symbol of Motown's apparent renaissance is, of course, that soaring, Oz-like, mirror citadel, Renaissance Center. Costing \$337 million, the megastructure is the largest privately financed construction project ever undertaken in the United States. RenCen, as Detroiters call it, was designed by John Portman, FAIA, and consists of five skyscraping cylinders. The central tower is a 73-story hotel, the tallest in the world. The other four contain 2.2 million square feet of rentable office space. All five sprout from a 350,000-square-foot platform with parking below and a complex above, including hotel lobby, four movie theaters (the first new ones to open in downtown Detroit in 40 years), more than 15 restaurants and 50-plus shops.

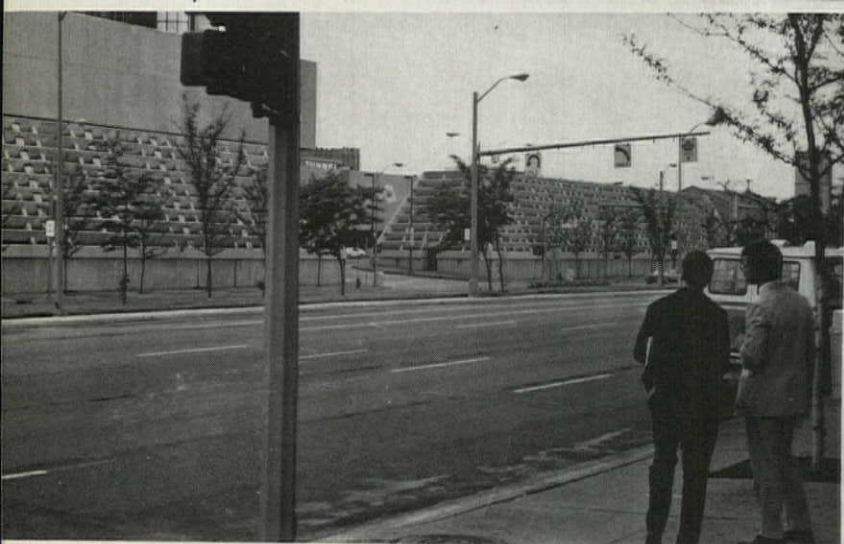
Across Jefferson Avenue, which separates RenCen from the rest of downtown, are aging buildings and parking lots. (Of the CBD's 1,500 private land parcels, 670 are devoted to parking.) But first appearances are deceptive. Detroit is in the midst of a building boom that has transformed the area around RenCen into prime real estate costing about \$25 a square foot. Nor is downtown devoid of nice old, and even new, buildings.

Renaissance Center was the brainchild of Henry Ford II, one of America's most powerful industrialists, and Max Fisher, one of the country's wealthiest businessmen. The two men began putting their heads together in 1970, in the wake of Detroit's riots which put the torch to 14 square miles of the downtown and killed more than 40 people. With help from some two dozen businessmen, Ford and Fisher recruited top executives from southeastern Michigan's largest corporations and created an organization, Detroit Renaissance, to launch what Ford called "a catalyst." The idea was to create something so massive and eye boggling as to jolt the despondent city back to life.

Since its completion and occupancy in early 1977, the most consistent criticism of RenCen has been its "deplorable insularity," to borrow the words of *Washington Post* architecture critic Wolf Von Eckardt, Hon. AIA. Located on Detroit's long-neglected riverfront, the megastructure is insulated first by a set of 30-foot concrete berms that house mechanical systems and pose more of a visual than physical barrier. Then there is the 10-lane Jefferson Avenue separating RenCen from downtown. And as Colden Florance, AIA, wrote in these pages last fall, "Probably more important than the lack of immediate pedestrian access is the absence of positive urban design links with the more distant CBD four to ten blocks away. There are no connecting vistas, no discernible architectural relationships and no integration of street patterns." Nor is Renaissance Center linked with the riverfront development to its west.

It was to explore possible ways to connect RenCen with Detroit's downtown that an AIA-sponsored Regional/Urban Development Assistance Team (R/UDAT) was invited to Detroit the first weekend in June, at the urging of Mayor Coleman Young, Detroit Renaissance and the Downtown Development Authority. Serving as team chairman was Thomas Ventulett, FAIA, designer of Omni International in Atlanta. Other members were: John Kriken, AIA, AIP; David Dornbusch, president of David Dornbusch & Co., Inc., a consulting firm in urban and environmental problems; Constance Perin, anthropologist and city planner; Michael John Pittas, director of the urban design program, Harvard University; Nicholas Quennell, ASLA; Donald Stull, AIA, and Alan M. Voorhees, FAIA, dean of the college of architecture, arts and urban studies, University of Illinois, Chicago.

RenCen's 30-foot berms are largely responsible for the sobriquet, "fortress Renaissance." Penetrating them at the Brush Street entrance (below) poses little problem, but the west entranceway (at right) is narrow and barely visible from the street.



were reporting a 5 to 10 percent increase in customers day and night, and a downtown police inspector told the reporters he hadn't seen so many people walking Detroit streets at night since the early 1950s. "If you are talking about revitalization, I don't know who the hell can't see it," he said. Nighttime pedestrian traffic was reported up 50 percent over the same period in 1976, and largely due to RenCen, Detroit convention traffic was 12 percent higher for the first five months of 1977 than for the same period in 1976.

Assessing the impact of RenCen one year after its opening, Tom Fox wrote in the *Free Press* that it was acting "more like a magnet than a catalyst. It has drawn more attention, life and people than it has generated new private investment. . . . Slowly, but with growing clarity, RenCen is becoming the focus of downtown Detroit's business activity and entertainment and retail industries." Hotel occupancy was far higher than had been expected, 84 percent of the center's office space had been leased or committed and RenCen had created some 4,500 jobs.

But much of this good fortune has come at the expense of existing downtown office buildings. The expected influx of tenants from the suburbs and other areas has not materialized, and RenCen has not attracted any non-auto "impact" companies, as was hoped. Mike Moran, vice president in charge of leasing, reports that 51 percent of the office space has been filled with locations from downtown Detroit. Ford Motor Co. occupies an entire tower. Hank the Deuce—as he is known locally—ordered the Lincoln-Mercury division to relocate from suburban Dearborn. General Motors fills 6 percent of the office space. Only 2 percent is occupied by suburban and out-of-town firms. But Moran is quick to add that many downtown companies had been considering a move to the suburbs, giving as an example Michigan's largest law firm, which chose offices in RenCen rather than suburban Detroit only after protracted in-house debates.

Says Moran, "It hasn't happened yet, but this is the perfect spot, considering that all of the main arteries terminate here, the work force is here, you're not forcing anyone to drive long distances." And he cites other advantages: "the flair of the place, the excitement, the prestige associated with it."

But there is a fear among some critics that "the downtown is sinking down into the river," as Bill Serrin, a former editor of the *Free Press* puts it. "RenCen may benefit the upper middle class, but the rest of the city isn't going to get any better." A more widespread opinion seems to be the one articulated by Mel Ravitz, a former councilman and now director of the city/county community mental health board: "If Renaissance makes it financially, that will be the spur for others to say to themselves 'Well, there's money to be made in Detroit again, let's go and do our thing.' It's momentum that counts." He concedes that for him "RenCen is like the pyramids, one of the wonders of the world to look at and then, having seen, move on. I'm not comfortable there, but I don't need to be. What's necessary is that it makes money, and it does."

Reactions to RenCen have improved dramatically.

In two days of discussions with public and private officials, architects and planners, R/UDAT members heard a pervasive theme: A near miracle is happening in Detroit—thanks to the success of Renaissance Center. Philip Nicholas, AIA, of the host chapter sounded the call the first evening when he proclaimed, "Detroit is no longer the murder capital of the world." Mayor Young repeated it, citing lower crime and unemployment statistics. Robert McCabe, president of Detroit Renaissance, insisted that "Renaissance Center has done what we wanted it to do both symbolically and economically." How much of this was boosterism? What has the impact of RenCen really been? What other development is underway in Detroit? And—the ultimate question for R/UDAT—what "linkage" requirements are implied by RenCen's place in Detroit's downtown and its projected development?

Reactions to RenCen and its apparent effect on Detroit have changed over time, quite dramatically for the better. Just after its opening, *Wall Street Journal* reporter William M. Bulkeley (not a typographical error, no relation) wrote pessimistically that Detroit was going down the tubes, RenCen notwithstanding. Three major retailers had just closed and a third was in receivership, and "so far Renaissance Center seems to be hurting some parts of downtown more than it's helping," wrote Bulkeley. RenCen office space was slow in leasing and officials were skeptical about its future. The area around the center was deserted after 6 P.M.

Just two months later, the prognosis had turned more hopeful. *Detroit Free Press* reporters Tim Kiska and Tom Fox wrote: "Renaissance Center is drawing increased numbers of people to downtown Detroit, especially at night, and in turn is creating a minor boom for RenCen area restaurants." Restaurant owners

Critic Bill Serrin and others also claim that Detroit is putting all its eggs into the downtown at the expense of Detroit's neighborhoods. Mayor Young denies it: "It is not true that Detroit is concerned only with the CBD and not the neighborhoods. But if the central business district goes, the city goes." Three out of four dollars, he told the R/UDAT, now go to the communities. Young's opponent in the 1977 run-off election tried to make a major campaign issue out of what he claimed was Young's overemphasis on downtown. Judging by the election results—62.5 percent for Young—the issue failed.

Another criticism of RenCen has been that it hasn't provided or generated housing. Mayor Young told the R/UDAT that "people interested in building say we must have housing. Every stable downtown has residential sectors." Portman's original scheme for RenCen included riverfront highrises, but they remain on the drawing boards. Detroit Renaissance's McCabe claims that he remains committed to RenCen housing and brushes aside assertions that the market may be soft by saying, "RenCen itself emerged from an idea rather than market projections. We wanted a critical mass and were convinced we could force the market. The housing market can also be forced, if you create the right product in the right place." He adds, "Henry Ford would like to see it, but he doesn't want to do the whole damned place himself." So far, developers have shied away.

Construction of some 100 privately built, free-standing units costing \$44,000 to \$75,000 is underway in nearby Elmwood. It is the first privately financed housing to have been built in the city in over a decade, and Henry Hapgood, one of the prime developers, admits that he wouldn't have attempted the project before Renaissance Center was in place. "If those Elmwood houses make it," says former councilman Ravitz, "that's going to be a signal that the middle class, white and black, is feeling free and comfortable enough to come back downtown. My own projection is that we have reached the end of the ebb and are now about to see the flow in, because there's no place else to go, except 30 to 35 miles distant from the center of the city."

And then, almost impossible to counter, is the criticism of "fortress Renaissance," as Serrin and others call it. "The separation from the rest of the city was deliberate," says Serrin. The much-maligned berms are regarded by many as a symbolic equivalent of the medieval moat, though R/UDAT member Donald Stull pointed out that they "perform a useful function in providing noise and visual insulation from the hectic activity of Jefferson Avenue."

There is also some evidence that RenCen officials remain fearful of being overrun by outsiders. A dress code (no jeans) at Ren Cen virtually excludes "undesirables," and there is a security force, "larger than the police forces of many small cities in this area," according to RenCen officials. With exception of McDonald's, the shops at RenCen cater almost exclusively to upper income people. And the very plan of the center may inhibit shoppers from outside. The circular public spaces have acres of undifferentiated, exposed concrete, endless ribbons of escalators, ramps and spiral stairways leading the visitor round and round in baffling confusion. Landmarks are all but non-existent, graphics inadequate. The ubiquitous security guards end up acting as guides.

When all is said, however, RenCen seems to have far more boosters than detractors. In the words of activist architect John Hilberry, "I don't think it's a panacea, but there is unquestionably a movement in the city now that didn't exist five years ago."

One of Detroit's strongest assets these days is that Mayor Young, an early Carter supporter, has the President's ear, and has succeeded in quadrupling federal funds for Detroit. And the mayor has been pushing and prodding the private sector to invest in Detroit. In 1974, he instituted tax breaks for businesses and privately financed housing projects. The city has also formed a number of public development corporations that resemble a cross between a government agency and a business. These new

corporations are chaired by the mayor and under control of a board appointed by the mayor. (The mayor is also on the board of Detroit Renaissance.) The new corporations can condemn land, levy special taxes and do other things to finance the purchase and improvement of land and buildings for private development.

The most influential of the new private/public corporations is the Downtown Development Authority, which can create construction projects of almost any kind within the downtown area and can siphon off nearly all increases in downtown property taxes and funnel the money into development projects in a newly formed tax district.

Detroit's private/public development policy has yielded a number of substantial building projects, all within a stone's

Woodward Avenue retail core looking north (top); Woodward looking south (middle); Cadillac Square looking east with Woodward and a Louis Sullivan gazebo in the foreground (bottom).



Coming: A long list of new downtown projects.

throw of RenCen. Some are under construction, others on the drawing board:

- A private and city-financed, four-block, \$200 million shopping center at Cadillac Square (planning stages, no financing yet).
- A \$71 million mixed use development (MXD) across from RenCen at Jefferson and Randolph Street that would include a government-financed garage and bus terminal (funds pending). Private developers have made bids to build a hotel and apartments on the air rights.
- A \$4.4 million refurbishment of decaying Washington Boulevard into an entertainment and pedestrian mall (under construction with federal funds). A housing development (not funded) is also planned.
- The Woodward Avenue retail area is being reconstructed with \$5 million in federal and city funds.
- A \$60 to \$65 million people mover, with majority funds from the federal government, has been approved in concept.
- The city-funded \$20 million Philip Hart Civic Center plaza and fountain (by Noguchi) is under construction on the riverfront.
- A \$16 million county-funded regional campus for 5,000 students at Wayne County Community College is under construction west of RenCen.
- A \$15 million federal court annex and detention center is in planning stages.

So, where Detroit for years had an abundance of plans and not a project to show for it, today it suffers from a lack of overall planning and "projectitis," as a R/UDAT member called it.

Before making suggestions for creating visual and psychological links between Detroit's many unconnected projects, the R/UDAT took a look at the general direction of Detroit's development, and made some suggestions: Think in terms of smaller rather than gargantuan scale; use existing buildings and infill where possible; spread "critical mass" horizontally rather than stacking it to the sky.



Below, the riverfront from RenCen, with Jefferson Avenue running under Cobo Hall; above, Greektown.

Detroit officials lauded these ideas, at least in concept—though a prominent member of Detroit Renaissance was heard to dismiss them. But when it came to specifics, they were less enthusiastic. The most controversial R/UDAT suggestion was to spread out the proposed Jefferson-Randolph MXD, with bus terminal, parking, hotel and apartments, over adjacent blocks and eliminate the bus terminal from it altogether. The *Detroit News* responded with the banner headline: "High Rise Project Chills Architects." Well, not exactly, but the headline surely chilled Detroit officials, who first thought the public would read "highrise project" as Renaissance Center. They also underscored the problems of dispersing the Jefferson-Randolph project, with city plan director Anthony De Vito saying, "The problem R/UDAT was not familiar with is that the law regulating land acquisition requires that land be used for public purposes. Letting some private elements come straight down to the ground instead of building on air rights would be almost an invitation to litigation." He adds that spreading out the various elements would require leapfrogging over the historic county courthouse and putting some elements "inboard of it. The willingness of some of those air rights people to be that far away from RenCen and the river becomes a question." Harold Varner, AIA, an architect for the Jefferson-Randolph project, meanwhile, objects to the elimination of the bus terminal from the project, saying, "The architects didn't understand enough about the transportation system to make a recommendation for change."

A midblock bridge had been proposed by Detroit planners to connect RenCen with the Jefferson-Randolph MXD. The R/UDAT suggested moving it to the corner of Randolph and creating a viewing platform where it met the river. The bridge would be wide enough to accommodate retail spaces, would go through the Jefferson-Randolph complex under an enclosed, glazed canopy that would open in a high dome at the entrance of the proposed county office building and the Jefferson-Randolph hotel. The bridge deck would finally terminate at the proposed \$200 million shopping mall at Cadillac Square Center in a stairway or escalator leading to a new plaza at the old county building. Many thought it a grand idea, but responses from Detroit architects and planners tended to be on the order of, "So, you shifted our bridge half a block to the west."

While the R/UDAT recommended a few second level walkways, it cautioned against "adopting them as a complete system," for they "remove a portion of the pedestrians from exposure to ground-level shops and decrease the feeling of intensive activity necessary to promote a psychology of development. Also by reducing the density of pedestrians during the evening hours, they reduce feelings of security and make supervision of the area more difficult."

In its evaluation of the proposal for a shopping mall at Cadillac Square, the R/UDAT suggested retaining the historic library on the site, wrapping the mall around it and its garden. City officials seem to prefer their original idea of a super-suburban type mall.

The R/UDAT also wanted to incorporate into the shopping center a row of old buildings that are now on the historic register, and that the city has tried to remove from it—at considerable cost to the taxpayer—to demolish the structures. Planning director De Vito commented, “I have been involved in sensitively handling preservation in Philadelphia and elsewhere, and we’re now converting some older buildings into residences, but the basic problem at Cadillac Square is that the buildings are not historic register quality. They have been brutalized; all of the Victorian and pre-Victorian architecture has been stripped out for modern storefronts. It would require reconstruction, and you would end up with romantic, two-dimensional facades.”

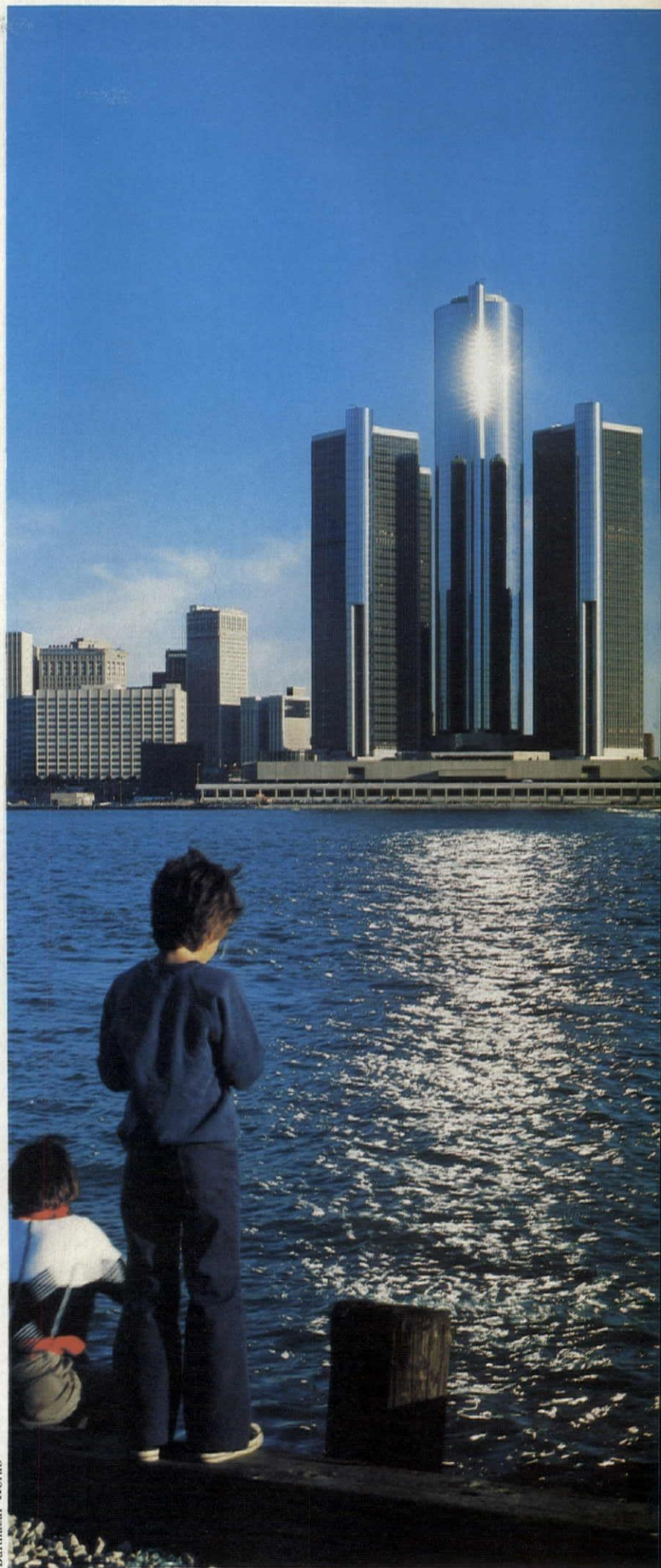
A novel suggestion made by R/UDAT was to create a ring of housing just south of Grand Circus Park. Ronald Kessler, AIA, architect for the new county courthouse, called it a “marvelous idea.” De Vito said it was “very desirable,” but pointed out that the cost of land in downtown is \$25 per square foot, and “the cost of housing being what it is, people would opt to live on the river.”

Getting down to specific “linkages,” the team recommended a two-level riverfront walkway, a narrow one close to the water’s edge, a wider, higher level path—with landscaping, cafes maybe—to connect RenCen with the rest of the waterfront. “Not a new idea,” said De Vito. “Might be a problem if we have riverfront condominiums as planned,” said Detroit Renaissance’s McCabe.

Recognizing that immediate steps are needed while longer-range solutions are being worked out, R/UDAT recommended graphics and visual information, new sidewalk and crosswalk treatment, to help the visitor venturing over Jefferson Avenue. The red light at Jefferson, for example, doesn’t last long enough for pedestrians to cross without waiting at the median. McCabe and De Vito look forward to major battles with the traffic department over the simple-seeming recommendation that the duration of the red light be lengthened. Further, said R/UDAT’s report, “The main access point into Renaissance Center through the berms is uninviting and hard to see from a moving vehicle. It is recommended that this entrance be emphasized through an overhead archway between the berms.” Cosmetic improvements were also suggested between RenCen and Jefferson at Beaubien, which leads to Greektown, a block of restaurants and shops, which attracts many RenCen visitors. For short term, the team also recommended fences or screens around parking lots and other open lots, tree planting at fence lines, cleanup of construction sites and information about street closings, car reroutings, specialty areas and local attractions.

Public and private officials were generally pleased. But some criticized R/UDAT for lack of boldness. Said Bill Kessler, “If I were on a R/UDAT, I wouldn’t mind leaving town on a railroad car if that was necessary. It might have been better to leave us with a good observation about the need to pull agencies together and establish a good cohesive unit. Planning is chaotic in this city; design review is almost nonexistent. If you’re an out-of-towner, you can say a lot of things; no one is going to lop your head off for it.” There was, he thinks, “too much emphasis on architectural sketches, too little on planning concepts.”

Another local architect who at first faulted R/UDAT’s recommendations as “unspectacular,” upon thinking it over decided that they probably shouldn’t have been spectacular. “Actually, we’ve had many too many sweeping gestures. Five or ten years ago it was necessary to shake people up, show them that something can happen. What’s needed now is to show them that what is happening can be made successful.” □



Balthazar Korab

The American Coastline: New Frontier of Planning

The balance continues to shift between protection and development. By Jane A. Silverman, AIP

During the 1970s new attention has focused on protection of the nation's fragile coastal areas, producing protracted legislative and regulatory conflicts. The articles that follow deal with the evolution of the framework for coastal planning at the federal level and in the state of California. Ed.

The U.S. coastline, including the shores of the Great Lakes, contains the nation's seven largest cities, 53 percent of the population and 90 percent of the population growth. Roughly half of all manufacturing jobs in the U.S. are located in coastal areas, and development pressures there are likely to accelerate with the pursuit of oil and gas beneath the ocean floor.

But the shore is a fragile resource of extraordinary value. Not only is the coastal environment rich in natural productivity, but the dunes, beaches and barrier islands are our first line of defense against severe storms. This natural treasure is literally

being squandered in some areas because of mismanagement and insensitivity.

The Coastal Zone Management Act tries to balance the reality of coastal development with the necessity of sensitive protection. The original 1972 legislation, titled in the protectionist direction, was amended in 1976 to make it decidedly more prodevelopment. Among other things, the amendments created the coastal energy impact program to help communities address the onshore impacts of offshore energy exploration.

This legislative seesaw reflects the great difficulty in achieving a sense of balance along the shore, where many pressing and

Mrs. Silverman, a city planner and free lance writer, is the author of two coastal zone management booklets—a strategy guide for AIA components and a guide for members—to be published by AIA this fall.



Roy Zalesky and Mike Clemmer—Black Star

competing national objectives are played out, including environmental protection, energy self-sufficiency and recreational opportunities for the broadest range of citizens. Some critics have described the combination of environmental protection and economic development embodied in the Coastal Zone Management Act as a contradiction in terms, or worse, a cop-out. In fact, the law is probably the ultimate challenge to fair, wise and realistic use of the coast.

The law is administered by the office of coastal zone management, a part of the National Oceanic and Atmospheric Administration within the Department of Commerce. It offers funds as incentives for planning and management of coastal areas, as well as state and local review of federal activities on the coast to states with approved plans.

Thirty-five states are eligible to participate, six have received approval and seven others are expected to be approved this year.

Congress has authorized more than \$116 million through fiscal year 1980. With these funds, the government will pay up to 80 percent of the cost of preparing a state's plans and up to 80 percent of the implementation costs. States are eligible for four such annual grants, which are based on a formula taking

into account the length of the state's shoreline, the population living on or near the shore and specific coastal problems.

Grants are awarded on the basis of the extent and nature of the shoreline, particular coastal problems, population and the areas covered by the state plan. To receive federal funding, state coastal zone management plans must meet certain standards. Among other requirements, the plans must delineate land and water uses which have an impact on coastal waters; set standards and criteria for designation of areas intended for preservation and restoration; establish guidelines on priority uses in particular areas; identify means by which the state will control land and water uses, and set up planning processes for energy facilities likely to be located in the zone and for assessing the effects of shoreline erosion.

The coastal energy program, created by the 1976 amendments, offers \$1.2 billion to help states and local governments minimize the social, economic and environmental disruptions that may result from offshore energy development. From two funding sources—a coastal energy impact fund and formula grants to help states mitigate onshore impacts of Outer Continental Shelf activity—the program offers:

- Planning grants for "any economic, social or environmental consequence" caused by "new or expanded energy facilities." Local governments could use such money for community development planning to locate new homes and businesses for popu-

Contrasting coastlines: The Atlantic meets the shore placidly at Wrightville Beach, North Carolina (left) and the Pacific encounters rugged rock formations at Big Sur, California (below).



The states are in various stages of making plans.

lation growth generated by energy development.

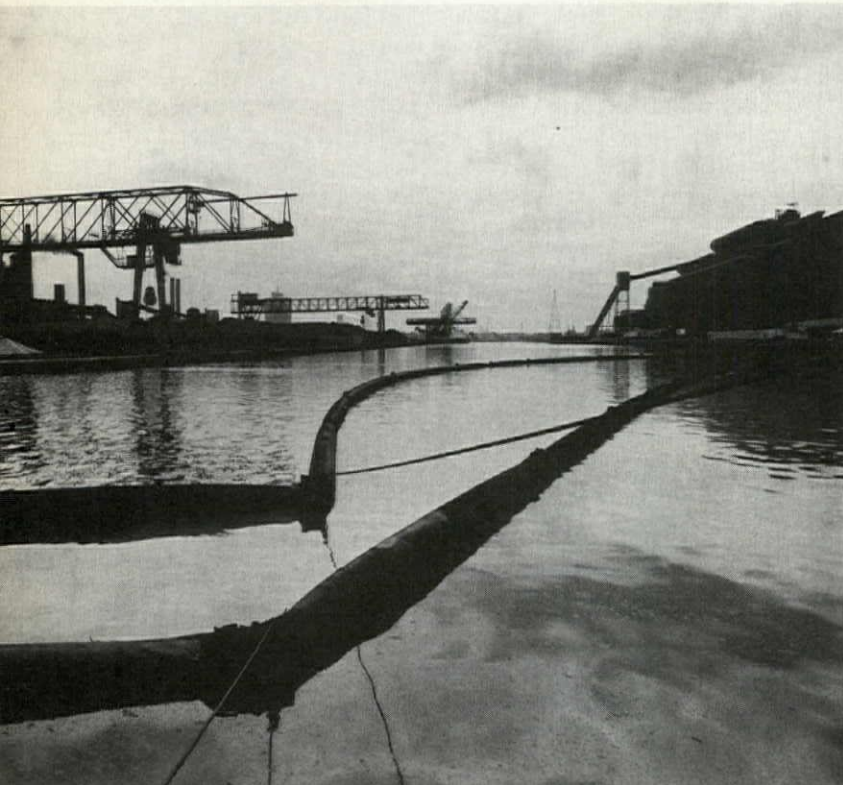
- Credit assistance, available to communities in the form of direct loans or guarantees of loans and bonds. This can help communities provide needed facilities before the increase of their tax base is able to support repayment of securities.
- Repayment assistance, provided to communities who fail to meet their credit obligations because the tax base increase did not materialize as expected as a result of energy development.
- Environmental grants, which can be used to alleviate unavoidable losses of valuable environmental or recreational resources as a result of energy development.

Under the energy impact program, the local community plans for and develops the public services and facilities necessary to accommodate new development, while the state administers the

coastal zone management program and allocates federal funds to localities. The state coastal zone management agency must develop a process for assigning priorities to local projects and involve local governments in developing the distribution process. The federal government allocates the general energy impact funds to coastal states and ensures that an adequate planning process is followed and national goals are given due consideration. Local governments can appeal if they feel the state fails to follow its distribution process fairly.

States are implementing coastal policies in two ways. About two-thirds have created new enforcement authorities, California among them (*see p. 50*). Others, such as Massachusetts, are working through pre-existing agencies.

Architects are getting involved, participating in public hearings on state management plans, becoming members of citizen advisory boards and lobbying for adequate state legislation, staff



Burk Uzzie—Magnum



Everman—Black Star

The coast is not always so idyllic. Its pollutants can include industry (above) and oil (above right, Santa Barbara cleans up after a disastrous spill). At right, a hurricane-angered sea; and far right, peace again on the coast of Oregon.



Flip Schulke—Black Star

and funding. In Georgia, architects have served on state advisory committees and have offered technical assistance in developing state coastal standards. The Virginia Society of Architects/AIA has worked for environmental and land use programs and has published a comprehensive policy paper on coastal zone management. Many of the local proposals for projects under the coastal energy impact program have been drafted by design firms.

Hazard mitigation is one example of important work yet to be done. While the Coastal Zone Management Act focuses specifically on the problem of erosion, attention to other coastal hazards is pretty much left up to the discretion of state plans. Some states have already indicated that they will take hazard control seriously, while others may need prodding to implement effective measures.

Urban waterfronts are also demanding political and design decisions. Individuals and groups have fought to preserve their

waterfronts by staving off bad development. In Jersey City, for example, citizens refused to allow the siting of a deepwater terminal along the dock front. There is no explicit reference in the Coastal Zone Management Act to planning considerations for urban areas, and, while many coastal plans obviously treat urban shores indirectly, few have articulated specific policies for urban coastal areas. The office of coastal zone management is increasingly emphasizing recreational access to urban waterfronts and has executed an interagency agreement with the Department of the Interior's bureau of outdoor recreation in this area.

While the design of coastal zone management plans—the stage at which most states are now in the process—will obviously set the framework for coastal zone uses, the real challenge for coastal zone management lies ahead in how these plans are carried out. □



California's Powerful Coastal Planning Apparatus

Its workings to date hold some lessons for the other states. By Robert G. Healy

The California coastal zone conservation commissions are collectively the nation's most powerful state land use regulatory body and most powerful coastal agency. They have processed more than 30,000 permits since they were created in 1972, making enforceable decisions on how coastal land may be used.

The state commission and its six regional branches have been charged with protecting the statewide public interest along the 1,100-mile extent of California's scenic, populous and marvelously diverse coastline.

Two trends in land use planning and regulation gave rise to the California coastal commissions. They represent the increasing involvement of state government in direct regulation of private land use, a task formerly left entirely to local officials, and they reflect a nationwide interest, fostered in part by federal legislation, in the management of coastal areas.

For decades, marine scientists and a few early environmentalists worried about the effect of California's explosive growth on

Mr. Healy is a senior associate with the Conservation Foundation in Washington, D.C., and director of its California coastal commission project. The report of that study will be published by the foundation later this year.

the near-shore ecology. Over the years, more than half of the state's original wetlands had been destroyed, discharges of sewage and industrial effluents threatened water quality and high fish harvests depleted marine populations. But the legislature considered these issues technical and remote questions, and responded by ordering a series of studies.

By the early '70s, however, changes were occurring along the coastline; not just the subtle alterations to ecosystems noticeable only to the trained eye, but obvious changes to the land along the shore. Highrise buildings were replacing smaller structures, farmlands were being urbanized and access across private lands to the water was being blocked by developers. Power plants, two of them nuclear fueled, were taking advantage of the ocean's wealth of cooling water. Nearly all the changes conformed to the planning and zoning ordinances of the local governments, which, of course, were courting new growth as sources of tax receipts.

In 1972, after the legislature had failed for three successive years to pass a coastal bill, a citizen coalition calling itself the California Coastal Alliance tried the same tactic employed this year in the successful proposition 13 tax revolt. Within a few weeks, the alliance secured 418,000 signatures, qualifying a strong coastal regulatory bill for a place on the ballot. In Novem-



ber 1972, the measure was approved by 55 percent of the electorate.

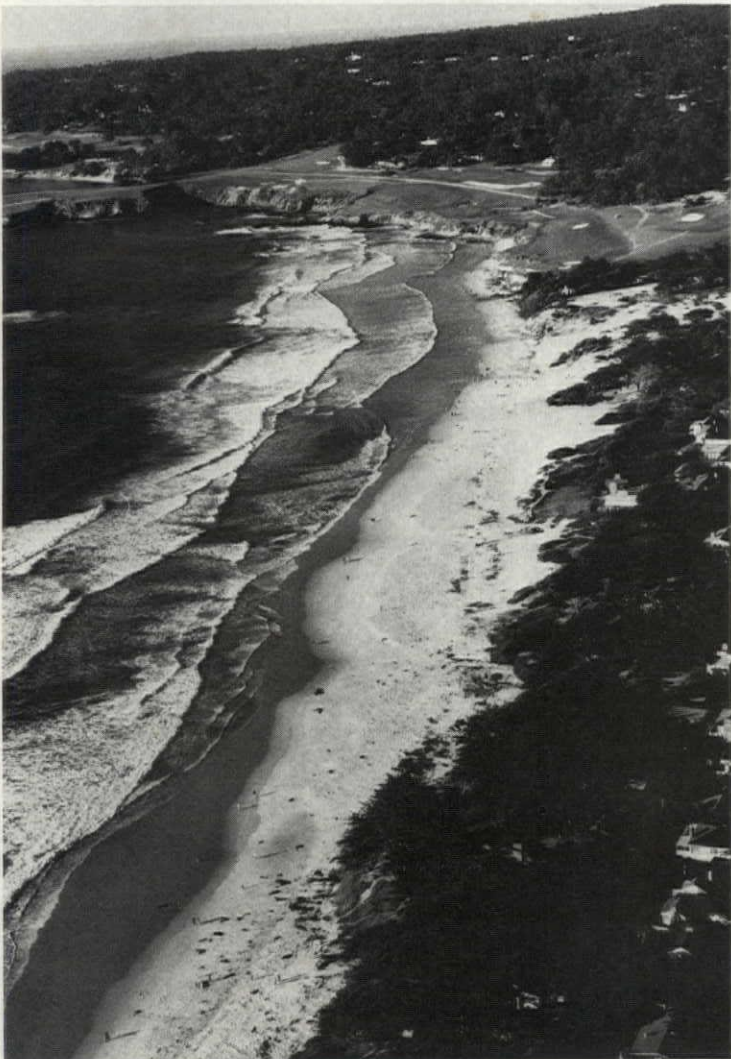
The law created one statewide and six regional coastal commissions, with memberships divided about equally between local elected officials and "citizen commissioners" appointed by the governor and legislative leadership. The commissions were to have authority over almost all forms of development in a strip extending three miles seaward and 1,000 yards landward along the state's entire coastline. Proposed developments—after they had secured the usual local government approvals—had to obtain a permit from the nearest regional commission. And, if a permit were granted, any citizen who had made objections before the regional body could appeal that decision to the state commission. (Developers could also appeal, if their projects were turned down.)

Even public agencies' own development projects were not exempt from the law's provisions. The state highway department and local urban renewal agencies, like private developers, had to apply for permits for their coastal projects.

The permit process, although the subject of the most public attention when the law was first enacted, was a holding action to protect the coast until the commission drew up a detailed plan. Most of their recommendations were approved by the legislature in 1976.

The commissions' experience during the plan-making years illustrated how complex those issues could be. Because they made instant decisions on individual cases and also incorporated what they learned into the coastal plan, the commissions amassed a considerable store of specific, tested policies. One researcher

Moods of the California coast, from left, below: Strollers on quiet Pismo Beach, restrained development farther north, and high density pleasure boats and condominiums, Los Angeles.



Charles Moore—Black Star

likened the result to a kind of "common law" for the California coast.

One early realization was that the majority of coastal controversies in California do not center on damage to natural environments. Rather they involve such matters as whether a new development is "in scale" with the structures that surround it. Or whether land in rural areas should be developed when there is still an ample supply of buildable land within the boundaries of existing towns. Or whether it is "fair" for the homes of a few hundred high-income people to cut off views and public beach access along extended stretches of coastline.

The commissions' commitment to public participation brought out these conflicts. Neighborhood groups and individual citizens found very early that the commissions were interested in neighborhoods as well as in marine life, and in traffic congestion as well as in oil spills. The Sierra Club participated frequently in the appeals process, but so did neighborhood groups and civic associations. One result was that the 1976 coastal plan included specific reference to "special communities and neighborhoods" and called for "new low- and moderate-income housing . . . within the near-coast area."

The commissions, of course, have had their share of "environmental" cases. A sample of permits appealed to the state commission showed that 23 percent involved landslide or erosion issues, 17 percent involved water quality and 16 percent involved air quality. Some of the commissions' most significant decisions have concerned the location of new industrial and energy facilities potentially damaging to the environment. In many cases, the "environmentally sound" solution was not obvious. For example, should a Los Angeles utility be prevented from expanding a fossil-fuel burning power plant at a coastal location because it would somewhat deteriorate coastal air quality? Or should the utility be encouraged to expand there, replac-



J. Eyerman—Unifoto

Learning to live with the coastal commissions.

ing inefficient old equipment that was generating far more pollution elsewhere in the air basin? Should a nuclear power plant be built along the coast, where it might damage marine life? Or should it be forced to seek an inland site, where it would compete with agriculture for scarce water supplies? Should a facility for handling huge tankers carrying liquified natural gas be built, for safety's sake, in a remote coastal area? Or should it be built in a more heavily populated place to protect scenic areas?

Other issues coming before the commissions have included competition between developments and beach goers for parking space, location of commercial facilities and protection of coastal agricultural lands. Permit applications have involved everything from building a single-family house or removing a half-dozen trees to a billion-dollar nuclear power plant expansion.

The commissioners have been busy. During their first four years, the regional commissions considered 24,800 permit applications; last year alone, 7,000. Perhaps 300 permits are appealed each year to the state commission, which tries to review only permits which raise statewide issues, hearing a complicated case involving a single house while refusing to review a straightforward case concerning a far larger project.

Generally, the commissions have strictly applied the law. The 1972 initiative required the commissions to avoid "irreversible and irretrievable commitments of coastal zone resources" during the period when the plan was being prepared. Thus the commissions turned down flatly many applications for new developments in still pristine areas. Also refused were projects on land that might later be designated for agriculture or for public recreation. They reviewed virtually every aspect of proposed projects, often requiring changes to siting, sewage disposal, pro-

vision of parking spaces and public-access corridors, and the size, bulk and even appearance of buildings.

The commissions found that even the strict standards of the law allowed them to approve the majority of coastal projects. Commission spokesmen are fond of saying that the commissions have approved 97 percent of all permits applied for. True, but the majority of permits involve single-family houses, only a few of which raise serious coastal issues.

The commissions have modified much of what was built. In 1977, for example, the south coast (Los Angeles area) regional commission approved 96 percent of all permit applications, but imposed conditions on 26 percent of the approved projects. Such conditions can range from the minor (installing a bit of landscaping) to the very substantial (cuts in density and provision for public access points).

Many builders and developers consider decisions arbitrary and exactions unreasonable. But most construction professionals have learned to live with the commissions, carefully tailoring their initial project submissions to current coastal policies.

These policies became more explicit with the publication, in December 1975, of the coastal plan, which gave a detailed diagnosis of coastal problems and proposed 162 separate policies. Although basically policy rather than a zoning map, the coastal plan often was specific as to how a policy should be applied in a particular coastal area. For example, it called for expansion of public transit to the coast as a whole—then mentioned several places where transit was most needed.

The plan also proposed creation of a permanent system for coastal management that would return day-to-day administration to local governments. Nonlocal interests would be protected by, first, requiring that local land use plans conform to the coastal plan and, second, by allowing citizens to appeal local decisions



to a permanent state coastal commission. The plan also recommended that the regulated zone be greatly expanded in area, including agricultural lands subject to the coastal climate and lands that were part of critical coastal watersheds.

The 1976 legislature chewed over the plan for nine months while environmentalists sweated it out. Had the legislature failed to act, a built-in destruction clause would have killed the commissions at the end of 1976.

Early objections came from several state agencies. California has in place, statewide, some of the nation's strictest laws governing air pollution, water pollution, power plant siting and forest practices. Agencies administering those laws had chafed under four years of coastal commission review of their activities in the coastal zone. The legislature eventually placated them, setting up clear and sometimes artfully balanced procedures for allowing functional agencies and coastal commissions to share authority within the coastal zone.

The legislature accepted the plan's most important implementation principle more or less intact. For a period of four years beginning in 1977, the coastal commissions would oversee the preparation of coastal plan elements by local governments. The result will become part of each locality's body of land use controls, incorporated in its land use plan and zoning map. These "local coastal programs" must be in accordance with a list of coastal standards (a summary of the plan) and are subject to approval and possible revision by the commissions. Until a local coastal program is approved, the commissions retain their permit power. Even afterwards, citizens can ask a permanent state

commission to review local decisions on large or strategically located projects.

This joint state-local planning process is under way. Fifty-three cities, fifteen counties and four port authorities fall within the boundaries of the newly redefined coastal zone, and each must prepare a local coastal program. Much of the work is being paid for with monies received by the commissions from the federal office of coastal zone management, and passed through to the local governments.

The commissions' work to date has demonstrated that coastal regulations sufficiently tough to protect the environment and public access can be implemented without halting coastal development. It has shown that an unprecedented degree of public participation, including appeal by citizens of disputed cases to a state regulatory body, can be incorporated into the process without creating unreasonable delays. It has shown that planning and regulation can be accomplished by the same body, simultaneously, with one activity reinforcing the other. Perhaps most important, the fact that the commissions' major policy recommendations passed their legislative test in 1976 has indicated that the public demand for coastal protection has remained strong since the voters' emotional mandate to do something to "save the coast."

Now, under the more complex mandate of the 1976 law, the commissions have to work with local governments, rather than overriding them, helping local planners translate sweeping coastal policies into the minutiae of zoning maps and city plans. It is a much less glamorous task than that accomplished between 1972 and 1976, when the commissions could mold, a permit at a time, specific building projects all along the coast. Yet it is this more permanent step that will shape California coastline development for years to come. □

Left, the coast as an intensive recreation facility: sand and water speckled with people and boats at Corona Del Mar, California. Right, a lone lighthouse at Diamond Head on Oahu, Hawaii.





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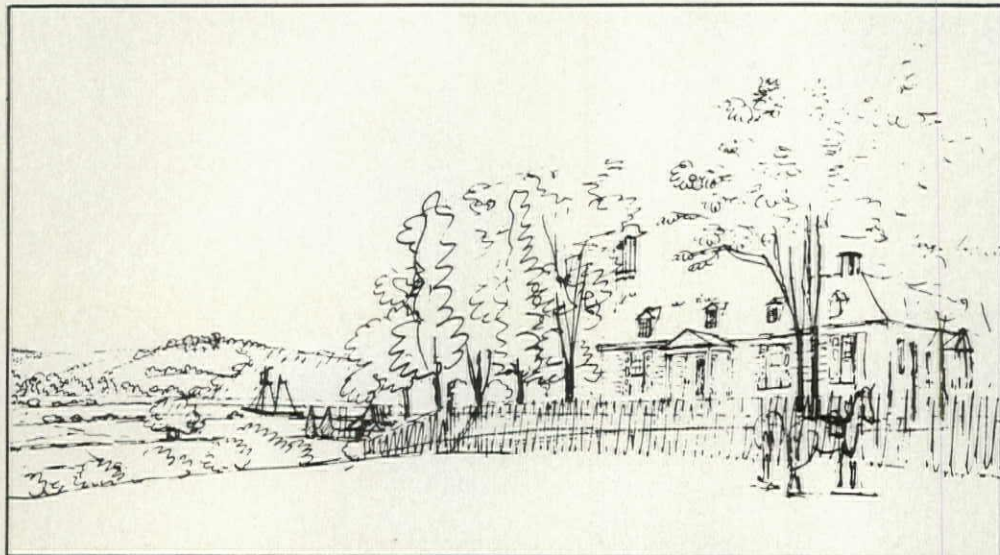
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Journals of an Architect Are 'Unique in Insight'

The Virginia Journals of Benjamin Henry Latrobe, 1795-1798. Edward C. Carter II, Editor. New Haven: Yale University Press, 1977. 2 vols. \$60.

America's first professional architect, Benjamin Henry Latrobe, looked upon the scene of his future endeavors with characteristic enthusiasm that is reflected throughout his diaries, letters, notebooks, sketches and drawings. It was indeed a new world that he saw when he landed in Norfolk in 1786.

Here, for the first time, are assembled those biographical and historical records that are unique in quantity and insight as records of the architect's life and his working environment, and as descriptions of the new republic and its cities and their society. These two volumes are the initial products of a massive publishing enterprise launched in 1970 by the Maryland Historical Society and the Yale University Press, and they will be followed by a third volume of the journals, two volumes of architectural and engineering drawings, a folio volume of sketchbooks and watercolors and from four to six volumes of correspondence and other papers. These published works amplify microfiche copies of the documents.

Here will be recorded in greater detail the substantially unaltered view of Latrobe's life already presented by Talbot Hamlin's Pulitzer-winning biography of 1955, and an architectural career that embraced the Richmond Penitentiary, the Bank of Pennsylvania, the Baltimore Cathedral, the U.S. Capitol; municipal waterworks in Philadelphia and New Orleans, canals and other engineering achievements; numerous significant private houses, and other works.

Latrobe moved in the principal cities of the young nation, was a close friend of Jefferson and other leaders and was supremely talented as an observer and recorder of these experiences. He was an artist and a scientist, an engineer as well as an architect; and on every page the modern architect will discover with the shock of recognition that his own insights, concerns and experiences have been anticipated through this window to our past.

Neither this review nor the volumes under consideration attempt the biography of a man who, when he landed at Norfolk in the winter of 1796, was a finished, experienced architect, the product of the offices of Smeaton & Cockerell, and who at his deathbed included William Strickland, Robert Small and Robert Mills among his students. Here, if anywhere, was the beginning of American architecture.

Latrobe transferred from Europe to

America the most advanced building technology, architectural practice and standards. Deeply and internationally rooted in the Moravian church, Latrobe had studied in Germany and England, traveled leisurely through France and Italy, and had several languages at his command. What the present volume makes clear is that he was not only a mature 28 years old but well connected in the artistic and literary circles of London and experienced in a number of specific architectural and engineering undertakings. In the gallery of early American architects, the gentlemen designers like Jefferson and Thornton or the professionals like Hadfield, Latrobe was incomparably the most professional in style and outlook and he left his stamp on the new world's architecture as did no other influence until the registration of architects by the French government in 1862 stimulated the rise and prestige of l'Ecole des Beaux-Arts.

At the scale of these writings can be seen the changes from day to day, the growth from project to project, and Latrobe's response to the changing American society in which he worked. "The sketchbooks, which were integrated with the journals, probably constitute one of the finest pictorial representations of the people, buildings, roads and rivers, harbors, towns and cities, landscape and the flora and fauna not only of contemporary Virginia but of America as a whole." This judgment by the editor seems excessively modest.

Of the present two volumes it may be observed that at the start of his American career Latrobe wrote more; later, it is good to be able to say, he built more. Thus, while the two Virginia years fill two volumes, only a third volume will be required for his writings during the rest of his life.

The editor's extensive introductory material contains a useful review of previous publications and scholarship on Latrobe from which emerges the extensive character of the body of materials he left, its dispersed location and the inadequacy—to put it mildly—of previous publications other than such monographs as

continued on page 58

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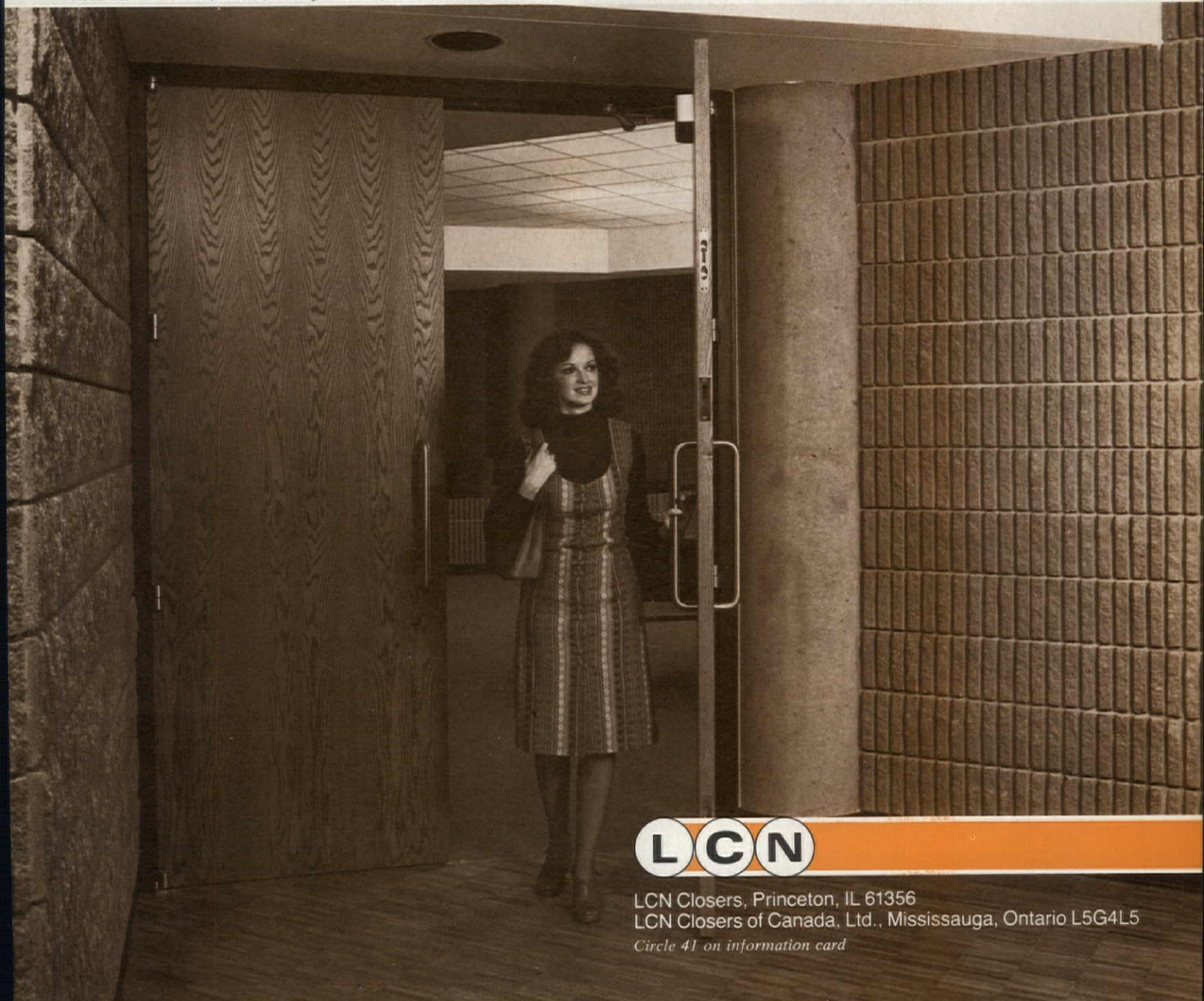
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Books from page 56

Glenn Brown's history of the U.S. Capitol, Fiske Kimbell's articles on Latrobe and Jefferson, Hamlin's biography and the more contemporary studies by Samuel Wilson Jr. and Paul F. Norton. But a clear line is drawn between these efforts and the more complete and elaborate editorial publication at a scale comparable to the Adams, Franklin, Jefferson papers that commences with these two volumes. The high quality book production is matched by the color plates which in size and detail leave nothing to be desired.

Clearly, the Latrobe Papers are off to an excellent start. Let us speed them on their way. We eagerly anticipate seeing how Latrobe's architectural drawings are

put between the two covers of a book. *Frederick Gutheim, Hon. AIA, Washington, D.C.*

Wherefores of Skyscrapers

High-Rise Building Structures. Wolfgang Schueller. New York: Wiley, 1977. 274 pp. \$22.50.

Schueller's objective is "to present an orderly survey of high-rise building structures and to translate this complex field of structural engineering into simplified language understandable by anyone concerned with the construction of buildings." The book is directed primarily to the architect (and, to a lesser degree, the engineer), and is also intended as a text for

a structure course for college students of architecture or building science.

It is most successful as a textbook and will probably serve as an invaluable addition in many schools of architecture. It is a concise compilation of basic engineering and mathematical data, first explaining the elements of a highrise structure conceptually and then giving students an opportunity to test their knowledge on specific problems.

The book would appear less successful for the practicing architect, however, for the same reasons. One questions how many practicing architects would take the time to work out the problems. As Schueller states, the complexity of highrise structures requires such thorough analysis that computer-generated data are a necessity; so one wonders how many architects would care to master these calculations on their own.

Discounting the obvious professor-to-student lecture sections, the book does encompass a great deal of useful information. Most chapters provide a workable combination of generalities and specifics that impart the type of conceptual information with which architects need to be aware. The discussion on wind loads in the second chapter, for example, is both informative and easy to understand. Although Schueller says it may be impossible to precisely predict wind behavior in scientific terms, he offers enough examples and possible reactions that the architect cannot help but know how important this is in determining building siting, design, systems and materials.

Schueller is careful not to discuss any "ideal" solutions. He includes an array of possible alternatives for every situation and offers what appear to be unbiased discussions on the relative merits of each. The chapters on adapting industrialized components to highrise structures and incorporating the newer structural systems, such as pneumatics and space frames, are particularly interesting. Here architects and students alike have a chance to think beyond conventional structural systems and see how new design methods or adaptations can complement their future high-rise designs. *George Mann, AIA*

Planning Development Projects. Edited by Dennis A. Rondinelli. Stroudsburg, Pa.: Dowden, Hutchinson & Ross, 1977. 252 pp. \$21.

So you're going to Malaysia as a member of a World Bank team. You are the urban design/architectural officer sent to advise on a massive new development to be financed by the World Bank. If you do not know what is in this book, you probably should not have been selected for the team. However, the World Bank, the U.S. assistance and development programs,

continued on page 62

Granite.

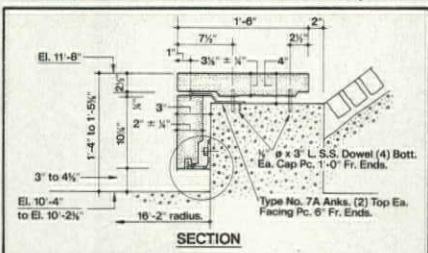
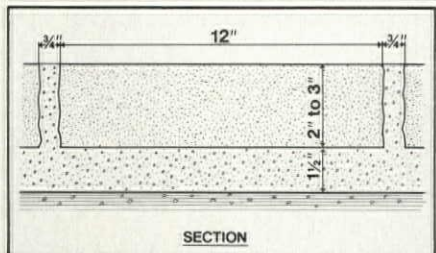
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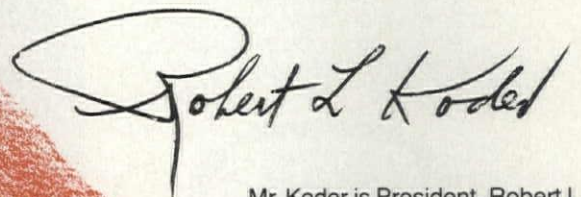
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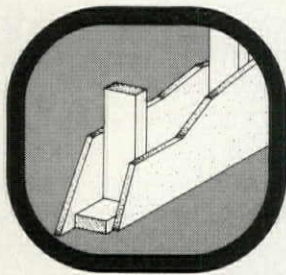
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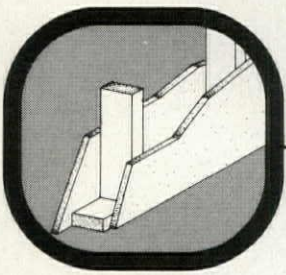
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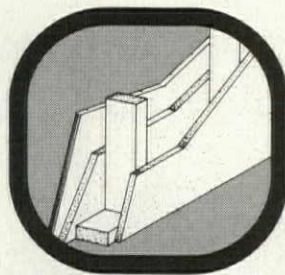
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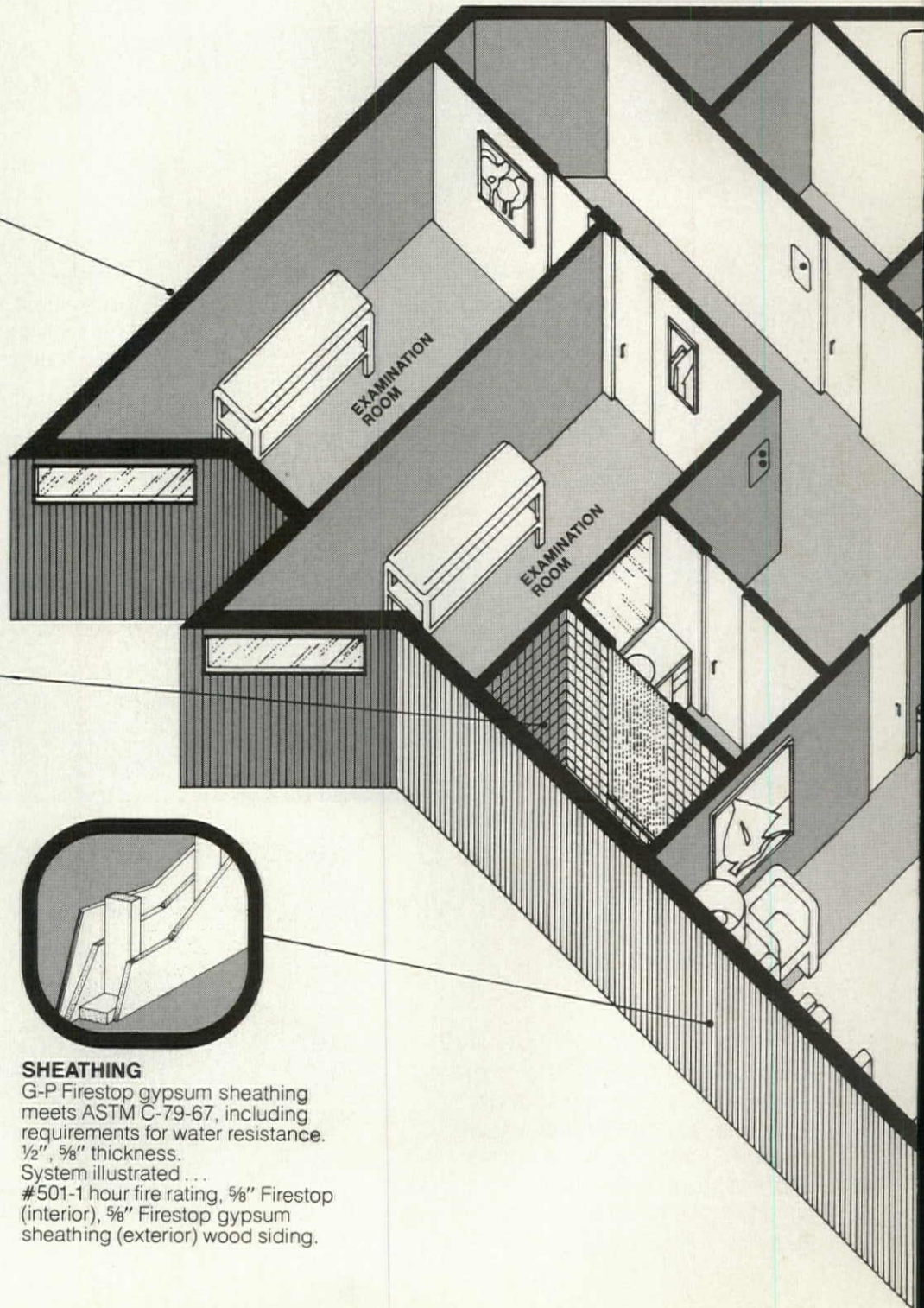
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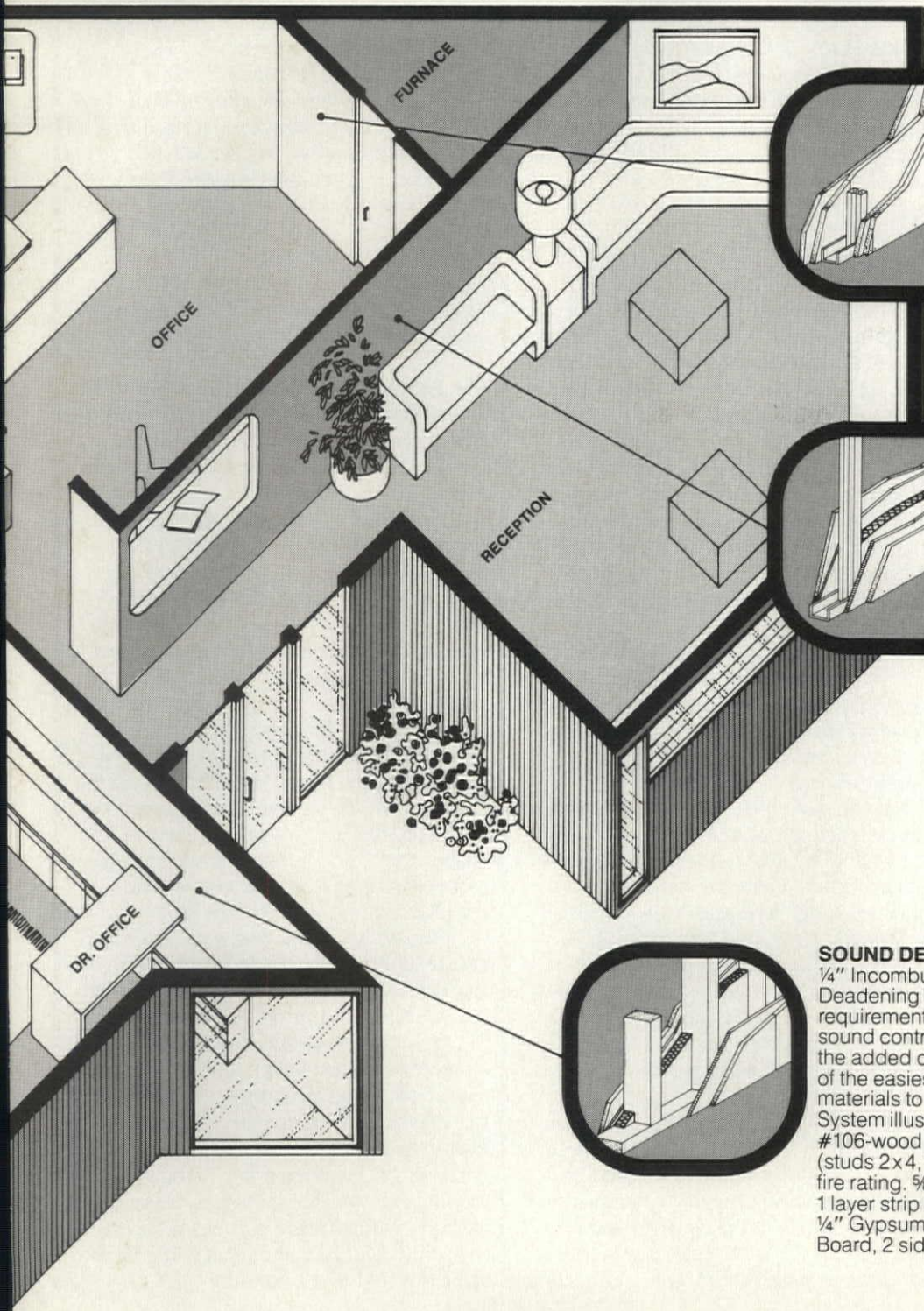


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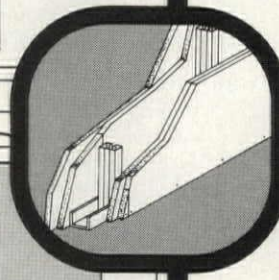


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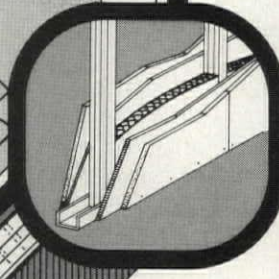


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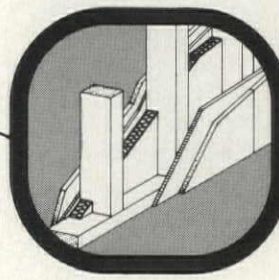


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Books from page 58

among others, have not distinguished themselves in their selection of experts any more than they have established successful methodologies to achieve good project results.

Using a series of carefully selected papers, Rondinelli has produced a useful book on planning development projects in "developing countries." The most informative and refreshing part of the book is the analysis covering the political, technical and administrative realities of international development projects. This is done through case studies.

The development project process in international organizations—and the recipient countries—is as fraught with boondoggles as the typical stadium project in a major American city. Frequently, the political rhetoric smacks of Lewis Carroll. Unrealistic timetables are established, administrative machinery is a jumble of cross circuits and motivations of individuals and their points of view are frustratingly Machiavellian. This volume takes a look at some of these difficulties and proposes methods for dealing with them—one of which is acceptance and resignation. *Michael B. Barker, AIP, Administrator, AIA Practice and Design Department.*

Pro File: Professional File, Architectural Firms/The American Institute of Architects 1978/The Official AIA Directory of Architectural Firms. Henry W. Schirmer, AIA, Editor. Philadelphia: Archimedia Inc., 1978. 669 pp. \$48 to AIA members; \$56 to nonmembers, from AIA publications department, Institute headquarters.

This reference work relates that some AIA chapters give "orchids" and "onions" to individuals and groups in their communities for their contributions, or lack thereof, to the built environment. Orchids go, then, to this book that gives an up-to-date and in-depth look at approximately 6,000 architectural firms.

Henry W. Schirmer, AIA, the editor, says in the preface that the book "was born early in 1977 when broadening architectural practices and expanding client demands indicated a missing link in both professional and client knowledge about firms practicing architecture." The first comprehensive profile of both small and large firms, this is not a one shot effort. The publisher plans to update the directory annually.

For listing in the 1978 edition, firms must have met certain criteria. They include: that the firm offers architectural services to the public; has a permanent staff at the listed location; has a licensed or registered architect on the staff at the listed location, and has at least one firm principal who is a member of AIA.

The listing of firms is alphabetical by



Architectural Drawings & Leisure Sketches. Bon-Hui Uy. Honolulu, 1978. 118 pp. (Order from Bon-Hui Uy, Box 27358, Honolulu, Hawaii 96827). Richard Meier, FAIA, in the introduction to this book says that the drawings and sketches by Bon-Hui Uy are "refreshing, sensitive and vigorous." Most of all, he says, they transmit "the feelings of an architect in an uncomplicated yet exciting way." Above is a pen and ink drawing of the proposed Sheraton Hotel in Beirut, Lebanon (Warner Burns Toan Lunde). Bon-Hui is a partner in the Honolulu firm of Media Five Ltd.

state and by city; firms with more than one office are profiled at each location where there is permanent, registered personnel. There are cross references also which give an alphabetical listing of firms and an alphabetical listing of principals.

Each profile gives the firm name, address and telephone number. It indicates where other offices are located, the organization type, year established and parent organization. There is a listing of principals and officers, with an indication of designated responsibilities and professional affiliations. There is a breakdown of personnel by discipline, work distribution by percentage of gross income and the geographical distribution of work. There is also information concerning which projects have won national, state/regional or chapter awards.

The book contains other useful information, such as a statement by AIA on how to find, evaluate, select and negotiate with architect. There are included an article entitled "You and Your Architect" by David Dibner, FAIA; a list of AIA construction documents; an article on "The AIA: From the Client's Viewpoint"; a list of AIA's board of directors, and a list of AIA chapter and state organizations, with names, addresses and telephone numbers of officers.

Users of the book, says the editor, are anticipated to be private and institutional owners planning a building project, government agencies, libraries, organizations and associations in the construction industry and A/E firms seeking professional affiliation or joint venture association. The

book bears the imprimatur of AIA, designating it as the Institute's official directory of architectural firms.

The Pleasure Garden: An Illustrated History of British Gardening. Anne Scott-James and Osbert Lancaster. Ipswich, Mass.: Gambit Publishers, 1977. 128 pp. \$7.95.

This pleasing book on pleasure gardens is a collaboration of Osbert Lancaster, who has given us such delights as *A Cartoon History of Architecture* and *Homes Sweet Homes*, and his wife, Anne Scott-James. He provides the witty drawings, she the accompanying text. The book traces gardening styles from the days of Roman Britain (the Romans invented the British country gentleman, we are told) to the contemporary patio of the town garden. In between are descriptions of such things as the monastic garden, the "pleasance" so admired by the Tudors, gardens in the French, Japanese and Dutch manner, the suburban plot.

"This book started with a peristyle and ends with a patio and may seem to be a journey from courtyard to courtyard; but the pattern is fortuitous," says the author. "In the intervening two thousand years, the garden has expanded and contracted, moved all round the house, been sheltered by walls or thrown open to the country; been a virgin site for the architect or a paradise for the plantsman." And what of the future? "All that is certain," says the author, "is that future gardens will reflect their time and that gardeners will continue to be devoted and adaptable." □



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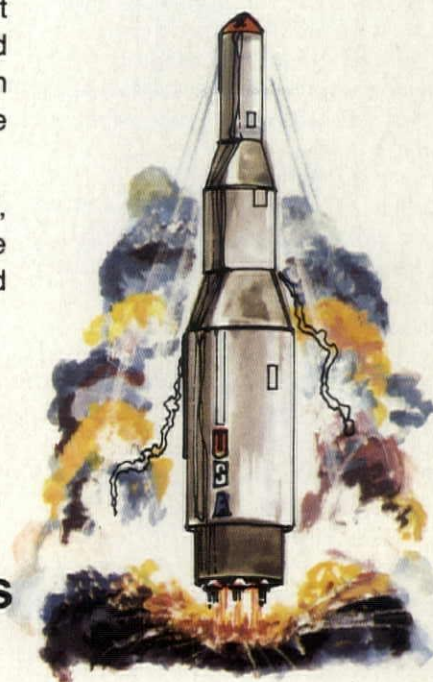
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A New Reference Source for the Profession

By Weld Coxe

The "typical/average" AIA architectural firm is a practice of 2.03 principals, each wearing 2.88 management hats. The firm operates one-tenth of a branch office and holds 20.8 percent of an AIA honor award.

Of course there is no such firm. But these are some of the less serious statistics from a new directory, *ProFile/Architectural Firms/The American Institute of Architects*. Edited by Henry W. Schirmer, AIA, and published by Archimedia, Inc., under an agreement which gives AIA a voice in editorial policy and format, plus royalties on each copy sold, *ProFile* is a serious effort to provide a comprehensive reference of architectural practice for clients, the building industry and the profession.

No one knows how many architectural firms there are in the U.S. AIA is an organization of individuals, not of firms, and state registration is by individual. Counting those who list themselves as architects in the telephone *Yellow Pages* doesn't help either, because typically thousands of partners and individuals in firms include both themselves and their firms as separate telephone listings.

For the 1978 edition of *ProFile*, questionnaires were mailed twice to every firm on the AIA headquarters' computer list maintained from tabulations submitted by chapters and state organizations. Many who failed to respond were prodded further by telephone, but some firms still did not get their information to the editors in time for the first edition deadline. Other firms simply haven't yet been located and identified. The first edition contains listings for nearly 6,000 architectural offices, which is estimated to be 80 to 85 percent of the total active practices in the U.S. The figures given here have been projected to include the missing firms.

Statistics on size of architectural offices show that large firms are not dominating the profession. And, for the first time, *ProFile* provides a picture of the legal organization of firms. It shows that unincorporated forms of practice are still leading. The breakdown goes: proprietor-

ships, 45 percent; professional corporations, 21 percent; partnerships, 20 percent; business corporations, 12 percent, and professional associations, 2 percent.

The offices employ a total staff of 70,416, and the distribution of work assignments provides a view of trends to multidiscipline practice. For example, only 16 percent of firms report having interior designers as a separate discipline, while 15 percent also report having licensed engineers on staff. The relationship of multidiscipline practice to firm size can also be tracked in the base data.

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Distribution of Offices by Size

Size of Office Staff	Number of Offices	Percent of Total Offices
1 Person	919	13.3
2-5	2,856	41.6
6-15	2,272	33.1
16-40	572	8.3
41-100	166	2.4
101 or more	75	1

Recent Work Distribution by Type of Client

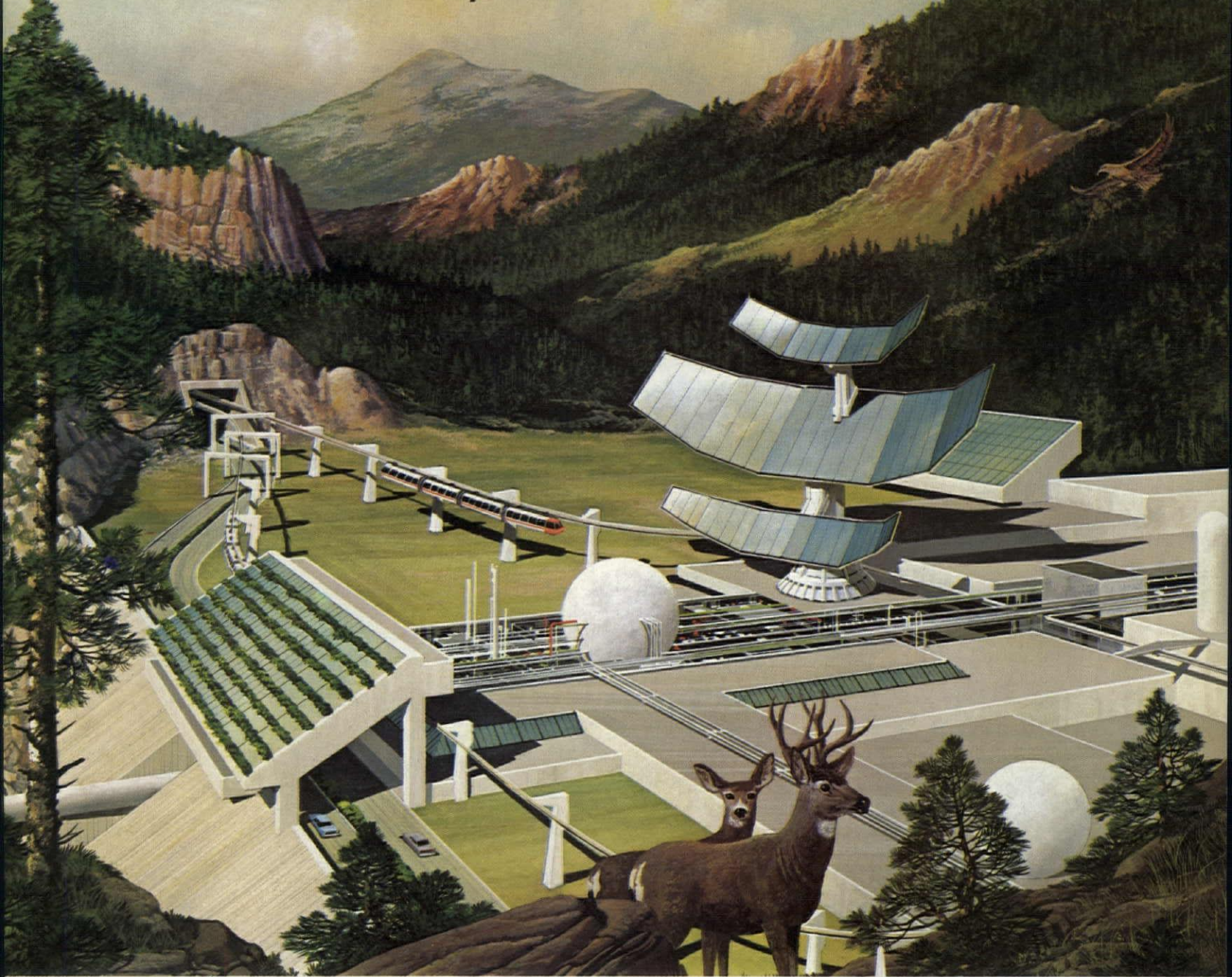
	Number of Firms Reporting Some	Percent Reporting This Market as Highest Specialty	Average Percent of Total Workload Among Firms Serving This Market
Commercial	6,080	29	29
Housing	5,325	21	26
Industrial	3,306	5	14
Educational	3,923	18	26
Medical	3,088	9	19
Other Institutional	2,980	8	17
Interior Design	2,510	1.5	9
Planning	2,647	1.5	9
Prime Engineering	508	2	19
Other	1,252	5	22

Firm Personnel by Discipline

	Percent of Offices Employing One or More	Total Number Employed
Licensed Architects	100	21,249
Other Architectural Personnel	71	17,344
Licensed Engineers	15	5,212
Other Engineering Personnel	9	6,084
Landscape Architects	5	566
Interior Designers	16	1,858
Other Technical Personnel	22	6,648
Administrative Personnel	67	11,529

Mr. Coxe is president of Archimedia.

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appears even more parsimonious when the \$100 million authorization is extended three times over by state matching fund capability. Restraining funding for FY '79 to the same as '78 means, of course, an actual decrease due to inflation," Orr said.

Pointing out that President Carter's recently announced urban policy calls for a renewed emphasis on the reclamation of cities, Orr indicated that "historic preservation projects have played a key role in a great many urban revitalization efforts, often sparking private sector investment in marginal areas by acting as anchors of pivotal points around which rehabilitation grows." He said there is no other substantial source of federal support for such activity. "Only an average of 0.8 percent of community development block grant funds has been used by entitlement cities for historic preservation over the last three fiscal years," a "small fraction of the authorization level for the Department of Interior's program."

Orr also urged expansion of the Historic American Buildings Survey program. "Not only has this service provided valuable documentation of important buildings of historic and architectural interest for use by both government and private interests in restoration and preservation projects, but it has served as a valuable training program for students prior to their entry into practice," he said. In order to undertake documentation programs, he said, HABS' limited budget of about \$462,000 has not been enough and reliance has had to be placed on gifts. "We urge the expansion of this budget," he said, "so that the availability of private funding does not become the major criterion for selection of sites for the programs."

Award Winners Announced For October UIA Congress

Among the events scheduled for the world congress of the International Union of Architects (UIA) to be held in Mexico City on Oct. 23-27 will be the conferring of various awards.

The jury will give the Sir Patrick Abercrombie award to Louvain-la-Neuve, a new town in Belgium. "Created from nothing," the jury said, "it is now one of the most interesting experiments in new towns." A university is incorporated into the heart of the city, and between its two "poles" are stretched such community facilities as the council hall, offices, restaurants and the parish center. Intermingled with these facilities are lowrise, multiple dwellings. The jury praised its "complete respect for human scale."

The Sir Robert Matthew award will be presented to John F. C. Turner of the

United Kingdom. Over the past 15 years, the jury said, he has "actively helped new communities to acquire their autonomy in the creation of a new environment." The rector and the faculty of architecture at the University of Lima, Peru, will be given the Jean Tschumi award for their lead in promoting the drafting of the Machu-Picchu Charter, an updating of the Athens Charter drawn up in 1933 by Le Corbusier and the Congres Internationaux d'Architecture Moderne (CIAM).

The Piano & Rogers Group of London, architects of the Centre Pompidou in Paris (see Aug. '77, p. 22), will be presented the Auguste Perret award. The firm gained "international renown," the jury said, "by turning technological research into a work of art." Also sharing in the Perret award will be the Kiyonori Kikutake Group in Japan "for all its architectural work."

Architectural Fellowships Will Go to Five Americans

Rome prize fellowships for 1978-79 have been awarded to 28 artists and scholars in 11 different fields by the American Academy in Rome. The fellowships include travel to Rome, a studio or study, living quarters and a monthly stipend for a year. As academy President Bill Lacy, FAIA, points out, the new fellows join a "distinguished community" of persons. During the last 85 years, architects who have been fellows included John Russell Pope, Louis Kahn and Robert Venturi.

Fellowships in architecture have been awarded for the next year at the academy to:

- Caroline Brown Constant of Princeton, N.J., a graduate of Vassar College who earned a master's degree in architecture from Princeton University. She has worked as a designer in a number of firms and plans to study mannerist architecture while holding the fellowship.
- Steven L. Forman of Ithaca, N.Y., who earned a degree in architecture at the Cooper Union school of art and architecture and is currently a candidate for a master's in architecture at Cornell University.
- Jimmy Lloyd Lambeth of Fayetteville, Ark., who holds degrees in architecture from Washington University and Rice University. He has won awards for his designs of solar heated residences and has been a consultant both to AIA and to the Federal Energy Administration.
- Laurinda Hope Spear of Miami, who has a bachelor's degree in fine arts from Brown University and a master's in architecture from Columbia University and is currently a candidate for a master's degree in planning from the Massachusetts Institute of Technology.

• James S. Stokoe of St. Louis, who holds a master's degree in architecture from Washington University. He is the winner of the Steedman memorial fellowship in architecture. Sponsored by Washington University's school of architecture, the Steedman is open to all architectural graduates from accredited schools of architecture with one year of practical experience in the office of a practicing architect. The fellowship will enable him to live and work at the Rome academy for a year. His practical work was with Charles Moore, FAIA.

Two Architectural Students Win Summer Internships

Two architectural students join three industrial design students as winners of the 1978 Knoll summer internship program. In the three years of the program, it is the first time architectural students are included.

The winners are: Erica Ling and Heather Mac Issac of Yale University school of architecture and for industrial design Frank Eichstadt of the University of Illinois at Urbana-Champaign, Diane Heggie of San Jose State University and Harold Massey, North Carolina State University.

The interns receive scholarships to attend a special, two-month study program organized to expand their understanding of industrial and facilities design process within corporate and competitive market environments. They will observe and participate in Knoll International's design and manufacturing process.

Energy Department Picks Demonstration Buildings

The Department of Energy has announced that it will give financial assistance to 83 nonresidential buildings in 41 states as demonstration sites in energy conservation. About \$10.7 million has been allocated by DOE to share in the costs of solar installations.

Among the projects, selected from 445 proposals, are office buildings, museums, banks, schools, recreation centers, warehouses and local government buildings. Some of the selected buildings are new construction, while others are existing structures that will be retrofitted for the improvement of energy efficiency.

This is the third round in DOE's five-year, cost-sharing solar heating and cooling demonstration program for nonresidential structures. This time, DOE placed increased emphasis upon solar cooling technology; consequently, about half of the funding will go to buildings that include solar cooling in the overall system design.

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Finding under-architected areas.

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For example, only 4 percent of the firms of two to five persons employ licensed engineers; the ratio grows to 18 percent among firms of six to 15 persons; it jumps to 52 percent in firms of 16 to 40 people; becomes 74 percent in firms of 41 to 100, and reaches 95 percent among the largest firms with 101 or more on staff.

One in five persons employed in architectural firms is a partner or principal officer. Of the 14,056 principals who responded, 61 percent listed their primary responsibility as general manager; 55 percent said they were mainly in design; 46 percent in production; 44 percent in marketing; 43 percent in construction administration, and 39 percent in specifications.

In the distribution of clientele among firms, a breakdown of firm workload over the past three years shows commercial and industrial clients comprised the largest segment of recent work, despite emphasis during the recession on public and institutional sectors. The *ProFile* questionnaire also asks firms to project their future clientele, and a comparison indicates that the areas expected to grow most sharply are commercial work and planning.

In terms of geography of practice, 53 percent of firms report doing business outside the state of their home office, and 7 percent report doing work internationally. To serve this widespread clientele, 474 firms (7 percent of the total) have one branch office; 103 firms have two additional offices, and 111 firms have three or more branch offices.

Architects generally practice where the people are, with the most firms in the largest states. California is far in the lead, with 869 offices. Texas, with 556 offices, has the second largest number of firms, reflecting its booming economy. The other state leaders, in order, are New York, Illinois, Pennsylvania and Florida. The states with the smallest number of architects (all less than 25 firms) are Wyoming, Nevada, Vermont, South Dakota and Delaware. Several seem to be under-architected on a per capita basis, and future practitioners and those considering relocation or branches might correlate *ProFile* listings with metropolitan area populations to locate fertile ground for a new firm or branch.

As a tool for the profession, clients are expected to use the *ProFile* to assemble lists of architects to consider for commissions, the building industry can find out more about the firms with which they do business and architects can use it in marketing and forming joint ventures. Questions and suggestions for subsequent *ProFile* editions may be sent to Henry W. Schirmer, AIA, P.O. Box 4403, Topeka, Kan. 66604. □

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As in the past, DOE's San Francisco and Chicago operations offices and the National Aeronautics and Space Administration will monitor the technical design and construction of new projects. Monitoring equipment for the collection of information on the performance of the solar systems will be provided by DOE to several of the projects.

The DOE program began with the passage of the Solar Heating and Cooling Demonstration Act of 1974. DOE solicits proposals for the cost-sharing demonstrations. Applicants outline the design and installation procedures for the solar systems they wish to install, as well as the kinds of equipment and suppliers.

Report Documents the Rise In Federal Aid to Cities

Direct federal aid to big cities has risen more than tenfold over the last 11 years. For every dollar large cities have raised from their own resources, they received 9 cents from the federal government, and it is estimated that for every dollar they will raise in fiscal year 1978 they will get 50 cents from Washington.

This insight into the growth of big city dependency on federal aid flows is given in a report entitled "Significant Features of Fiscal Federalism" (1976/77 edition, recently released by the Advisory Commission on Intergovernmental Relations). Part 3, published separately, is on expenditures and covers an array of federal aid to education, highways, public welfare, health and hospitals and criminal justice. There are included also selected city data and public employment and payrolls.

The report finds also that growth in the "were receiving on average more aid from the federal government than from their own states—\$102 per capita in federal aid to \$89 per capita in state aid." The growth in federal aid to cities can be traced to four major developments, says the report: President Johnson's war on poverty in the '60s, passage of general revenue sharing in 1972, enactment of the community development program in 1974 and the development in 1976-77 of temporary economic "stimulus" packages.

The report finds also that growth in the public sector is slowing down, no longer outstripping that of the rest of the economy. Government expenditures hit a peak in 1975 at 35 percent of the gross national product. Expenditures fell to 34 percent in 1976 and to an estimated 32.8 percent in 1977. "Both economic and fiscal factors are responsible for this rather significant decline," the report says, commenting that the private sector has grown at a faster clip than usual, "propelled by the recovery surge," and that government

spending has been "restrained by the spirit of fiscal austerity."

Scholarships Awarded

Top winner of a 1978 Rotch scholarship is Ernest F. Cirangle, Brookline, Mass., who holds a bachelor of architecture from the University of Illinois. Second place winner is Frank M. Locker, Manhattan, Kan., who earned the bachelor of architecture degree from the University of Oregon. The 1978 Rotch alternate is Michael E. Hickok, Arlington, Mass., a graduate in architecture from the University of Pennsylvania who also has a master of architecture degree from the Harvard University graduate school of design.

Hugh Stubbins, FAIA, secretary of the Rotch traveling scholarship, said that the stipend for this year's scholars has been increased to \$13,000 for nine months of foreign travel for the top Rotch fellow, and \$7,000 for five months of foreign travel for the second Rotch scholar.

Deaths

Daniel Anthony Elliott, Sherman Oaks, Calif.

Levon M. Khachadourian, Bloomfield, N.J.

Lloyd B. Knutsen, San Juan, Calif.

Ellen Kurzman, Washington, D.C.

Mason G. Rapp, Wilmette, Ill.

It is with profound regret that we announce the death on June 2 of Susan Lotery, wife of Rex Lotery, FAIA, of Santa Monica, Calif., former AIA director and past president of the Southern California chapter/AIA. Ed.

Carl F. Guenther, FAIA: A graduate of the Cleveland School of Architecture (now the Case Western Reserve University) in 1930, Mr. Guenther won a scholarship for study at the Fontainebleau School of Fine Arts, near Paris. In 1931, he won the coveted Paris prize in architecture awarded by the Society of Beaux-Arts Institute of Design, enabling him to study at the Ecole des Beaux-Arts.

Mr. Guenther, who died on July 3 at the age of 69, practiced architecture in Cleveland from 1934 to 1968. His last office was Outcalt, Guenther, Rode & Bonebrake. The projects for which he had design responsibility include the Federal Office Building and renovations of city hall in Cleveland. He was the architect as well for many college and university buildings and schools. He was project manager in 1934 for the first federal low-cost housing project in the U.S., Cedar-Central in Cleveland.

Long active in architectural education, Mr. Guenther taught at Case Western Reserve University and was a member of the university's board from 1951 to 1968.

Newslines on page 78

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"Designing Fire Protection for Steel Columns," a 20-page illustrated manual that helps architects choose economical fire protection for given code requirements, is available without charge from: American Iron and Steel Institute, 1000 16th St. N.W., Washington, D.C. 20036.

A comprehensive guide to the new copyright law is available without charge from: Copyright Office, Office of Public Affairs, Library of Congress, Washington, D.C. 20559. An article on the new law will appear in the JOURNAL in September.

"Architect of the New American Suburb: H. H. Richardson (1838-1886)" is the title of a new half-hour film on the life and work of Richardson. The 16mm color film, produced by Harvard University's Fogg Fine Arts Films, rents for \$37.50. Purchase price is \$390. Contact: Films for the Humanities, Inc., Box 2053, Princeton, N.J. 08540.

Consultants for public buildings are being sought by the state of Maryland. Those interested may forward their qualifications, including two copies of federal form 254, to: Marshal McCord, Office of Engineering and Construction, State Office Building, 301 W. Preston St., Baltimore, Md. 21201.

Harold S. Jensen, partner in Metropolitan Structures, Inc., Chicago, has been elected to a second term as president of the Urban Land Institute. Based in Washington, D.C., ULI is a nonprofit, research and educational organization founded in 1936 to help improve the quality of land use and land planning standards in the U.S.

The National Institute of Building Sciences, created by Congress "to encourage a more rational building regulatory environment and the introduction of new and innovative technology," has elected Davis S. Miller, head of his own management consulting firm in Cleveland, as its chairman. Miller succeeds Otis M. Mader of Pittsburgh, the first chairman of NIBS' board.

Gerald J. Yurk, AIA, of Flint, Mich., was the recipient of an "alumni achievement award" from the Lawrence Institute of Technology. He is president of the Flint area chapter/AIA.

Jody Tandy, a student at University of South West Louisiana, has won the \$1,000 first prize in InterRoyal Corporation's annual student design competition. The design objective was for the rehabilitation of an existing courthouse facility into a senior citizens' nutrition/day care center.

Harvard University's graduate school of design has awarded its first \$1,000 prize in the field of computer graphics to Ted Driscoll, a 1978 graduate with a master's degree in architecture and landscape architecture. His computer mapping program, FORAY, permits users to visualize specific landscapes and simulate the impact of proposed changes in topography.

Francis T. Ventre, who holds degrees in architecture and planning from Pennsylvania State University, the University of California at Berkeley and the Massachusetts Institute of Technology, has been appointed chief of the environmental research design division of the National Bureau of Standards' center for building technology.


"Architecture, Planning and Design" (dated April 1978), which contains guidelines for individuals and organizations seeking grants from the National Endowment for the Arts, has been issued by NEA. The publication explains the categories of funding procedures for application and application instructions and forms. Also recently published is a booklet entitled "By Design," which recounts the hundreds of ideas and activities supported by the architecture, planning and design program over the past decade. Contact: NEA, Washington, D.C. 20506.

Cincinnati's 100-year-old Music Hall is depicted on a postal card in the historic preservation series. It is the second structure to be so honored by the U.S. Postal Service, the first being the Galveston (Tex.) Court House.

Nelson Rockefeller's first ambition was to be an architect, according to columnist Sam Roberts. Roberts quotes Wallace Harrison, FAIA, as saying once that despite Rockefeller's desire, "his mother wouldn't let him. She said, 'You just have too important a job to do in life.'"

Savannah, Ga.'s Victorian district (see Feb., p. 50) has received a \$160,000 community development innovative grant award from HUD. "The Savannah approach is one which many cities might emulate," said Robert C. Embry Jr., assistant HUD secretary for community planning. The joint public/private historic preservation project in Savannah is aimed at saving 839 Victorian houses without mass displacement of low- and moderate-income residents.

Cesar Pelli, AIA, dean of Yale University's school of architecture, is the recipient of the 1978 Arnold W. Brunner memorial prize in architecture, given by the American Academy and Institute of Arts and Letters. □



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