JOURNAL

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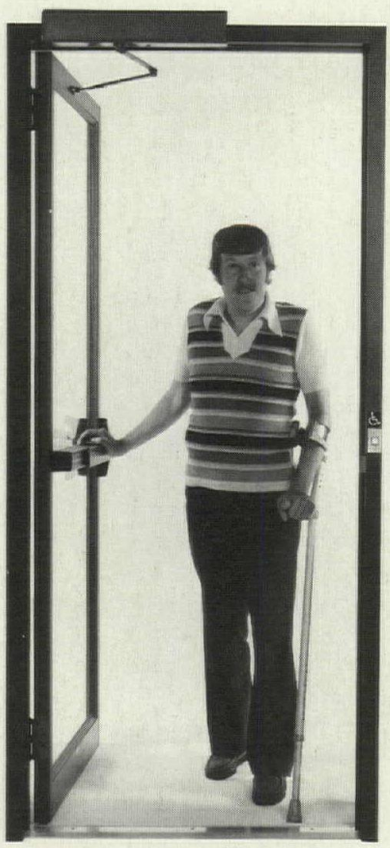

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CONTENTS

Cover: Photo by Stephen Shore of the foot of a Las Vegas sign (*see* p. 33)

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VOL. 67 NO. 14.

Complicated framing problem?

That's what the designers of Columbus County Hospital did. And it paid dividends in reduced construction time and foundation costs.

Columbus County hospital is a 166-bed (all private) acute care general hospital in Whiteville, N.C. The hospital planners conducted a study to determine the most compact nursing unit possible, using 40 to 50 beds as the optimum size.

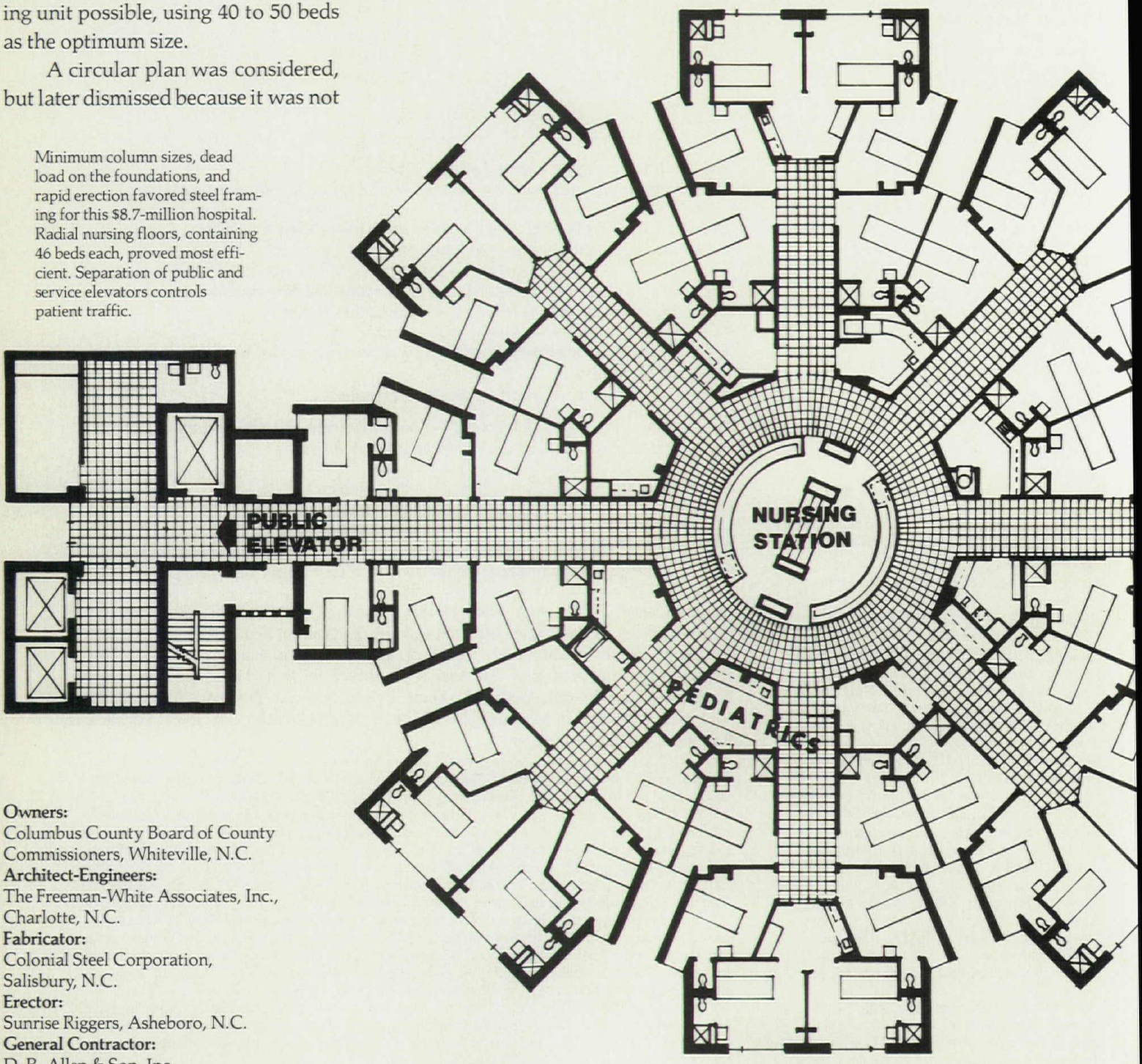
A circular plan was considered, but later dismissed because it was not space efficient. Too much space was created for support functions in the center portion of the circle for the number of beds desired.

Radial plan selected

By compressing the arrangement of patient rooms around a central nurses' station, the radial plan succeeded where the circular plan failed. Distance from nursing personnel is greatly reduced. It's only 38 ft from the nurses' station to the most remote patient bedroom.

Furthermore, the undulating exterior walls make it possible to provide windows for all patient rooms,

Minimum column sizes, dead load on the foundations, and rapid erection favored steel framing for this $8.7-million hospital. Radial nursing floors, containing 46 beds each, proved most efficient. Separation of public and service elevators controls patient traffic.



Owners:
Columbus County Board of County Commissioners, Whiteville, N.C.
Architect-Engineers:
The Freeman-White Associates, Inc., Charlotte, N.C.
Fabricator:
Colonial Steel Corporation, Salisbury, N.C.
Erector:
Sunrise Riggers, Asheboro, N.C.
General Contractor:
D. R. Allen & Son, Inc., Fayetteville, N.C.

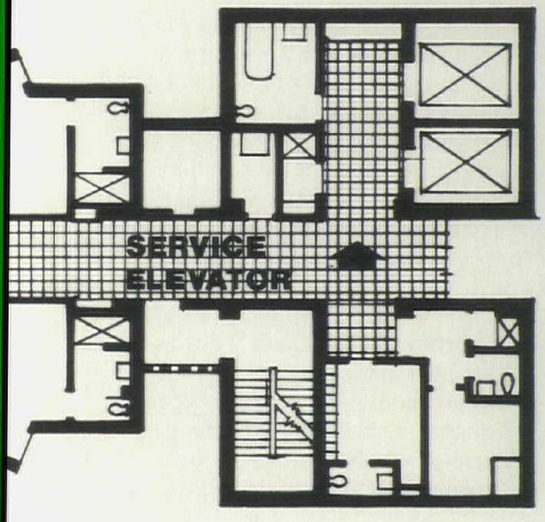
Solve it with structural steel.

even those located on the interior of the circle.

Only steel could handle the job

The architects first investigated a concrete framing system, but found it wasn't feasible because of the awkward convergence of beams and large, erratic bay sizes. And because of the configuration of the plan, column locations did not permit the use of a continuous concrete frame. They also found that concrete column sizes were too large for the limited column space available in the radial plan.

John H. Bennett, A.I.A., Freeman-White Associates commented, "Due to the nature of the radial plan, steel framing proved to be more advantageous than concrete. It resulted in reduced column sizes, as well as substantial dead load reduction for the foundation."



The combination of high-strength steel and composite design resulted in material savings and reduced live load deflection. The fire-resistant floor system consists of 3-in. composite steel floor deck topped with 3-1/4 in. of lightweight concrete. Welded moment connections are used to resist lateral forces.

Circle 4 on information card

Columns are fabricated of ASTM A572 Grade 50 high-strength steel; the balance of the frame is A36. Bethlehem supplied 950 tons of steel for the 152,000 sq ft facility.

Web of steel illustrates framing complexity of the octagonal nursing tower. A future tower can be added to the east wing.

If you have a building project coming up, be sure to consider steel framing. Our Sales Engineering Division offers a broad range of technical and advisory services, including preliminary frame analysis (PFA).

PFA is designed to help you select the most favorable steel framing system for your structure.

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Philadelphia (215) 561-1100
Pittsburgh (412) 281-5900
St. Louis (314) 726-4500
San Francisco (415) 981-2121
Seattle (206) 285-2200

EVENTS

Jan. 2: Submissions postmark deadline, R.S. Reynolds memorial award. Contact: Maria Murray, AIA Headquarters, (202) 785-7390.
Jan. 3: Entries postmark deadline, Louis Sullivan award. Contact: Maria Murray, AIA Headquarters, (202) 785-7390.
Jan. 7-11: World of Concrete Exposition, Georgia World Trade Center, Atlanta. Contact: Concrete Society, Terminal House, Grosvenor Gardens, London SWIW OAJ, England.
Jan. 11-12: Institute on Structural Design of Industrial Buildings, University of Wisconsin, Milwaukee.
Jan. 11-13: AIA Grassroots North, Hyatt Regency Hotel, Washington, D.C.
Jan. 15-17: National Energy, Education, Business and Labor Conference, sponsored by the Department of Energy, Washington Hilton Hotel, Washington, D.C. Contact: Revonda J. Williams, Education Programs Division, DOE, 400 First St. N.W., Room 307, Washington, D.C. 20545.
Jan. 18-20: AIA Grassroots South, Royal Sonesta Hotel, New Orleans.
Jan. 18-25: Built-up Roofing Conference, Phoenix. (Repeat conference, Jan. 25, Boston.) Contact: National Roofing Contractors Association, 1515 N. Harlem Ave., Oak Park, Ill. 60302.
Jan. 20-23: National Association of Home Builders convention and exposition, Las Vegas. Contact: NAHB, 15th & M Sts. N.W., Washington, D.C. 20005.
Jan. 22: Request for application forms deadline, Rotch Travelling Scholarship. Contact: Hugh Stubbins, Secretary, Rotch Travelling Scholarship, 1033 Massachusetts Ave., Cambridge, Mass. 02138.
Jan. 22-24: AIA Grassroots West, Biltmore Hotel, Los Angeles.
Jan. 29-Feb. 1: International Air-Conditioning, Heating, Refrigerating Exposition, Philadelphia Civic Center, Philadelphia. Contact: International Exposition Co., 200 Park Ave., New York, N.Y. 10017.
Feb. 7-9: Northwest Aviation Planning Conference, Oregon State University, Corvallis.
Feb. 8: Entries deadline, Reynolds aluminum prize for architectural students. Contact: Maria Murray, AIA Headquarters, (202) 785-7390.
Feb. 8-9: North Carolina Chapter/AIA winter meeting, Charlotte.
Feb. 14-16: Solar Energy Seminar, San Francisco, sponsored by New York University. (Repeat seminars: Mar. 7-9, Atlanta; Apr. 2-4, Chicago; May 14-16, Boston; Sept. 14-16, Los Angeles; Nov. 12-14, Washington, D.C.) Contact: Heidi E. Kaplan, Department 20 NR, New York Management Center, 360 Lexington Ave., New York, N.Y. 10017.
Feb. 16-18: South Carolina Chapter/AIA winter meeting, Kiawah Island.
Feb. 21-24: Conference on Architects and Critics, San Francisco. Contact: San Francisco Center for Architecture and Urban Studies, Abbott Building, 1045 Sansome St., San Francisco, Calif. 94111.
Feb. 22-23: Plant Energy Conservation Seminar, Atlanta. (Repeat seminars: Apr. 23-24, Chicago; June 21-22, Los Angeles.) Contact: Association of Energy Engineers, 464 Armour Circle N.E., Atlanta, Ga. 30324.
Feb. 25-Mar. 1: Air Conditioning Contractors of America annual convention, Hilton Hotel, Atlanta. Contact: ACCA, 1228 17th St. N.W., Washington, D.C. 20036.
Feb. 26-28: Energy Technology Conference and Exposition, Sheraton Park Hotel, Washington, D.C. Contact: Government Institutes, Inc., 4733 Bethesda Ave. N.W., Washington, D.C. 20014.
June 3-7: AIA convention, Kansas City, Mo.

LETTERS

'Unity of Style': Reading the remarks of my friend gold medalist Philip Johnson, FAIA, in the July issue (p. 16), I feel compelled to refute an attitude current in all the arts which he reflects, and which is justified as an expression of the chaos and disillusionment of our time. At the recent International Sculpture Conference in Toronto, for example, Carl Andre complained that he did not wish to be born, his work therefore being a kind of vengeance against life. And James Wines, on the same panel with me, declared that the sole function of the architect and artist today is to destroy architecture and art. When asked why, his response was that we have seen too many wars.

Too many wars? Bach and Zimmerman created baroque glories with the Thirty Years War hanging over them. In the midst of feudal codes of unparalleled brutality are the Japanese print, the Persian miniature and an architecture of sublime serenity. Gropius, Mies, Wright, Mondrian, Brancusi and many more of us have known most of the wars and monstrously stupid politics—left and right—of this century.

I am quite tired of having someone like Mies condemned for creating an art in which all the objects look alike, whether factory or chapel. Is it a criticism of other periods also that the palace and the church are indistinguishable? The sacred works of Monteverdi or Mozart are stylistically identical with their secular operas, and in Hindu architecture/sculpture the secular and sublime are one. Such unity of style marks any high culture, despite its politics and policies. Congratulations, rather, are in order to those who manage to retain in any time a spirit which can so unify their efforts.

The advocates of the "new" eclecticism, reborn, like Philip Johnson's, of a knowing-too-muchness of other times and places, might look at themselves and their places in this time rather than at past glories or sociological problems. The conquest of time and space is still the motivation of our century, propelling us toward revelations as meaningful as older religions which were their counterpart. To turn from an art/architecture derived from such sources, because one suffers from a poverty of faith or invention, is both a personal and cultural tragedy.

Philip Johnson laments the architect's not listening to "the people." May I suggest that he sit with "the people" at a film like "Star Wars" or listen in at a conference of astrophysicists if he would be in tune with what remains the essential fascination of our century, as evidenced by the very few talents who manage to keep the faith? *Richard Lippold, Sculptor*
Locust Valley, N.Y.

ERA: I am surprised and disappointed at the action taken by the Institute at the last AIA convention in regard to the threat of boycott by the Equal Rights Amendment group (*see* June, p. 12). AIA has always been open to qualified women and owes no apology to ERA. All major architectural schools are open to women. The ERA offers women no rights which they do not already have. The bill travels under an assumed name.

I have been in the profession almost 50 years and I have never encountered any prejudice or discrimination.

Women have a great deal to contribute to the profession and should think of themselves as "architects" rather than "women architects."

Ellamae Ellis League, FAIA
Macon, Ga.

Corrections: The "Louis Sullivan gazebo" illustrated in the August issue (p. 43) is actually the Bagley Fountain by H. H. Richardson. It is illustrated on page 98 of Mariana Van Rensselaer's monograph, reprinted by Dover. *Esley Hamilton*
University City, Mo.

In the October news account of submissions to the Pennsylvania Avenue Development Commission for restoration of Washington's Willard Hotel and construction of a mixed-use facility adjacent to it, there were two regretted instances of incomplete architectural credits.

Architects for the Oliver T. Carr Co. proposal were Casutta Associates/Hellmuth, Obata & Kassabaum for the Willard restoration, David N. Yerkes & Associates/Hellmuth, Obata & Kassabaum for the new building. Architects for the Hyatt Hotels' proposal were Gruzen & Partners and Arthur Cotton Moore/Associates.

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THE
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Circle 6 on information card

NEWS

Government

Endowment Names Pittas to Architecture Post

Michael Pittas has been appointed director of the National Endowment for the Arts' architecture and environment program. The program had been without a permanent helmsman for almost two years. Pittas comes to the endowment from Harvard University's graduate school of design, where he was acting director of the urban design program and has taught full- or part-time since 1971. He also heads Design Development Services, a Boston consulting firm. Pittas was director of comprehensive planning for the city of New York from 1974-76; executive director from 1972-74 of the Environmental Design Group in Cambridge, Mass., a research organization specializing in citizen participation; director of planning development for the city of Trenton, N.J., from 1971-74, and senior urban designer of lower Manhattan development from 1968-70. He received a B. Arch. from Cooper Union in 1965 and a master's degree in fine arts and architecture from Princeton in 1967. He then worked as a designer for architectural firms, including Conklin & Rossant and Paul Lester Wiener.

The announcement in November of Pittas' appointment came at a time when concern over the very future existence of the architecture and environment program had been mounting. From the start, it has been a maverick among arts endowment programs. Rather than simply responding to the stated needs of a single constituency, it has assumed the role of advocate. The ideas and projects it has supported have spilled over to affect other programs within NEA; they have had more profound social and economic implications and touched more communities and constituencies than any other NEA program.

As former director Bill Lacy, FAIA, liked to say, "Architecture is the one art that people unavoidably come in contact with every day." Under his leadership, the program was directly responsible for stimulating consolidation of the interior design profession's patchwork organizations into a cohesive national association; revision of the entire graphic standards programs of 45 government agencies; introduction of a bill calling for the reuse of older buildings by the federal government and mixed use of federal buildings; an initiative to find new uses for 20,000 abandoned railroad stations, and development of some 580 community plans.

The most apparent evidence of the architecture and environment program's recent loss of authority is that it has been the only one of NEA's 12 programs to receive no funding increases in the last three years, though the endowment's overall budget increased by more than 100 percent. With inflation eroding purchasing power, the result has been to diminish the dollar amounts and impact of grants.

Principally responsible has been the absence of a director with authority to sway NEA policy makers to sometimes unfamiliar ways of doing things, an authority which Roy Knight, AIA, could not have as acting director. Also contributing to the erosion of the program's authority has been inadequate representation of the design professions on the National Council for the Arts, NEA's 27-person advisory board. Until recently, three architects sat on the council, but the death of Charles Eames and retirement by O'Neil Ford, FAIA, have left only Harry Weese, FAIA, as spokesman for design on the council.

Morale within the program declined markedly, and rumor had it that the NEA officials were dubious about the very value of retaining architecture and environment within the endowment. At the least, it was said, they wanted to strip it down and bring it into line with other NEA programs.

Deputy chairman Mary Ann Tighe, who has been in charge of the search for a new director and of overseeing architecture and environment, insists that the endowment staunchly supports the program ("I really think it's going to be one of the best programs at the endowment") and seems to fully understand and accept its need to be a maverick ("We understand architecture has different needs"). She sees the program as playing "a role similar to the National Science Foundation in supporting pure research in the field," and counters critics who claim it is too socially oriented by saying, "People who try to divorce the arts from the sociology of the arts are making a terrible mistake. We've indicated to our new director that we will commit ourselves to his vision of the program, to increased funding if he feels it's needed—given that the Congress approves." Tighe also says NEA has sent names of architects to the White House for appointment to the National Council for the Arts, and director Pittas adds that he has assurances that NEA will entertain his own additions.

Pittas brings to his new job an apparently open mind about the program and its needs: "One of my first jobs will be to review and evaluate not only what has gone on in the past but what might become emerging themes of the program. I have no preconceptions about what they will be." What he does want to do is to create, somehow, "a program that can act as a focal point for bringing together a diffuse constituency and giving the arts of architecture, landscape architecture, planning, etc., a voice in Washington."

Pittas also says:

- "I have particular interests in the field of urban design and looking at the process

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Government *from page 9*
of design as opposed to the artifacts, though not exclusively. I'm concerned with the impacts of design on environment and social concerns.

- "The program covers landscape architecture, planning, industrial design, fashion design and graphic design. It has had a strong principal thrust in the form of architectural design, and I do think there should be a broadening of interest." (The program will, for the first time, have a standing policy panel, to be chosen by Pittas, to help search out ideas and themes.)
- "I hope to bring more sense of continuity to the program, possibly spreading money less thinly and providing a mechanism for following projects up with support grants to evaluate work and disseminate findings to the professions.
- "Now that federal agencies such as GSA are becoming more interested in the quality of what they build, as seen in the Federal Triangle competition, it may be a good time for the endowment to re-enter the field of quality federal design and act in the advising and support role it did earlier.
- "I'm particularly interested in the whole issue of education in the design professions." *Andrea O. Dean*

Pennsylvania Ave. Development

The Pennsylvania Avenue Corporation has chosen a development proposal of Quadrangle Development Corporation and Marriott Corporation for the redevelopment of a major portion of Pennsylvania Avenue between 13th and 14th Streets in downtown Washington, D.C. Architects for the proposal are Frank Schlesinger, FAIA, of Washington and Mitchell/Giurgola of Philadelphia. Three development proposals competed for the project, the first step in the plan to revitalize the ceremonial avenue from the White House to the Capitol.

The Quadrangle/Marriott plan calls for an 830-room hotel, 450,000 square feet of offices, 100,000 square feet of store space and 760 underground parking stalls. The developers plan to spend $110 million for a 16-story building, taking advantage for the first time of recent zoning changes which permit 160-foot-high structures along Pennsylvania Avenue, the limit elsewhere being 130 feet.

The proposed structure will be in competition with the Cairo Apartments at 1615 Q St. N.W. for the distinction of being the tallest nongovernment building in the city. Formerly known as the Cairo Hotel, the neo-Moorish 1894 building is 13 stories high (156 feet). The original structure was designed by Thomas Franklin Schneider and restored several years ago by Arthur Cotton Moore/Associates. Among the earliest highrise, steel-frame residential structures in the U.S., the Cairo so shocked Congress by its height that height limitations of 130 feet were put into effect.

Quadrangle/Marriott plan a mammoth complex which will surround the historic National Theatre, to be improved and have a lobby that connects with the interior facade of the larger building. The adjacent National League of Cities office building, designed by the Schlesinger firm, will also have interior access.

It is estimated that it will take about 14 months to acquire and clear the site and another three years to build the multiuse complex.

Other proposals were made by John Akridge Co. (architects: Weihe, Black, Jeffries & Straussman of Washington) and National Press Building Corporation/Portman Properties (architects: John C. Portman & Associates, Atlanta).

The Economy

A 'Stable' Construction Industry Expected in a Sluggish New Year

The annual flow of year-end economic prognostications began in late fall, and a sluggish 1979 for the construction industry was generally predicted. But some bets were hedged after President Carter's early November announcement of drastic moves to bolster the dollar.

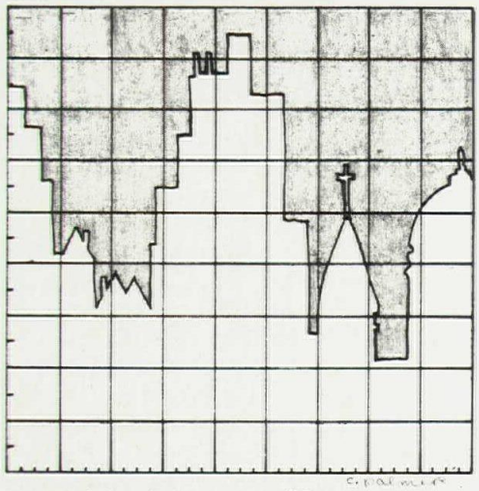
The 1979 Dodge/Sweet's Construction Outlook forecasted construction contracts totaling $155.8 billion next year, only 2 percent more than this year's anticipated level of $152 billion. *Engineering News-Record* predicted that construction contract volume, excluding homebuilding, would climb about 10 percent this year followed by an increase of up to 7 to 8 percent in 1979. However, the magazine estimated that construction cost increases of 6 to 7 percent will stunt real growth next year to slightly more than 1 percent.

"The conditions that supported the recovery of the construction market, and helped it reach full-capacity operation for the first time in five years, no longer exist," said George A. Christie, president of McGraw-Hill Information Systems Co. Christie believes that the three-year expansion of the construction market is drawing to a close due to an environment of worsening inflation, high mortgage rates, budgetary restraints and slowing economic growth (*see* mid-May, p. 18 for last year's predictions).

"This change is one from expansion to stability and marks the beginning of a sequence of things to come," Christie said. "The industry is not headed for anything like the 1974-75 collapse. But, in fact, the final years of the '70s may prove to be something of a transition period in the evolution of the construction cycle."

Dodge/Sweet's anticipates a moderate decline in housing which will "tip the balance toward a small, 5 percent decline in total physical volume of new construction next year." Inflation will boost the prices to a value 2 percent higher than 1978's amount.

However, immediately after President Carter announced actions to increase the



value of the dollar on world money markets, housing industry officials predicted quickly escalating mortgage rates, less available mortgage money and a slowdown in home building.

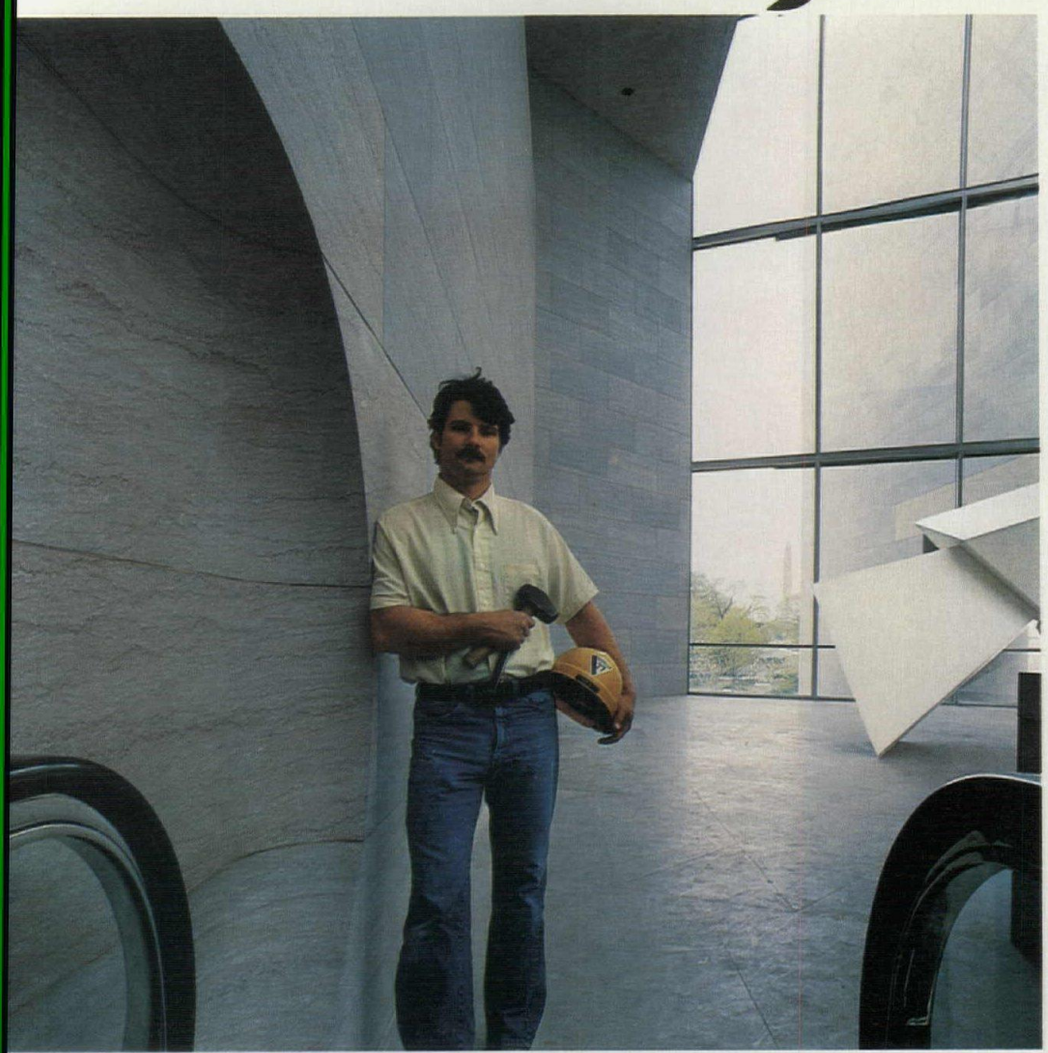
Carter proposed tightening the money supply by a sharp increase in U.S. interest rates, designed to attract back to this country more dollars now held abroad. The Federal Reserve Board raised its discount rate a full percentage point to a record 9.5 percent. The Fed also moved to tighten credit by requiring banks to hold more of their deposits in reserve. The Treasury plans to issue $10 billion in foreign-dominated U.S. securities to lure private holders of West German marks, Japanese yen and Swiss francs to lend their currencies to the U.S. And gold sales will be quadrupled to 1.5 billion ounces a month beginning this month.

The package amounted to a complete turnabout of Administration policy. Administration officials said they acted from fears that further declines in the dollar's value would raise prices on imported goods so much it would knock the bottom out of any anti-inflation efforts. But critics say that higher interest rates could reduce borrowing and choke off economic growth, possibly leading to a recession.

Raising the discount rate "will send

Economy continued on page 14

'You set stone with your hands and your heart!'



Rich Jarboe, a masonry craftsman for 20 years, knows that good stonemasonry requires both skills and commitment:

"It takes a lot of pride to set stone and marble—to do it right. It's in your heart. It's in your hands. It's what I like to do."

The work that he and other stone masons did on the East Building, an addition to the National Gallery of Art* in Washington, D.C., shows why:

"I brought my whole family here and took them through a two-hour tour of this whole place. When I walk away from this job, I'll be proud of it. I'll stand out there in the street and take a look at it. It's always going to be here for me and my family to see."

People with the kind of pride that Rich Jarboe has in his skills, and the kind of love that he has for the materials he works with ("It's natural stone. It's beautiful. It's easy to take care of.") are the foundation and strength of the masonry system of building.

Masonry craftsmen work with the finest materials ever devised for building—brick, block, stone, marble, tile, terrazzo, mosaics and plaster. Their skills match the materials. Together they create a building system that is beautiful, permanent, requires little maintenance, provides excellent fire protection, has great structural capabilities, is remarkably flexible, helps make buildings more thermally efficient, and is economical.

There are thousands of reasons why your next building should be masonry. Rich Jarboe is one of them.

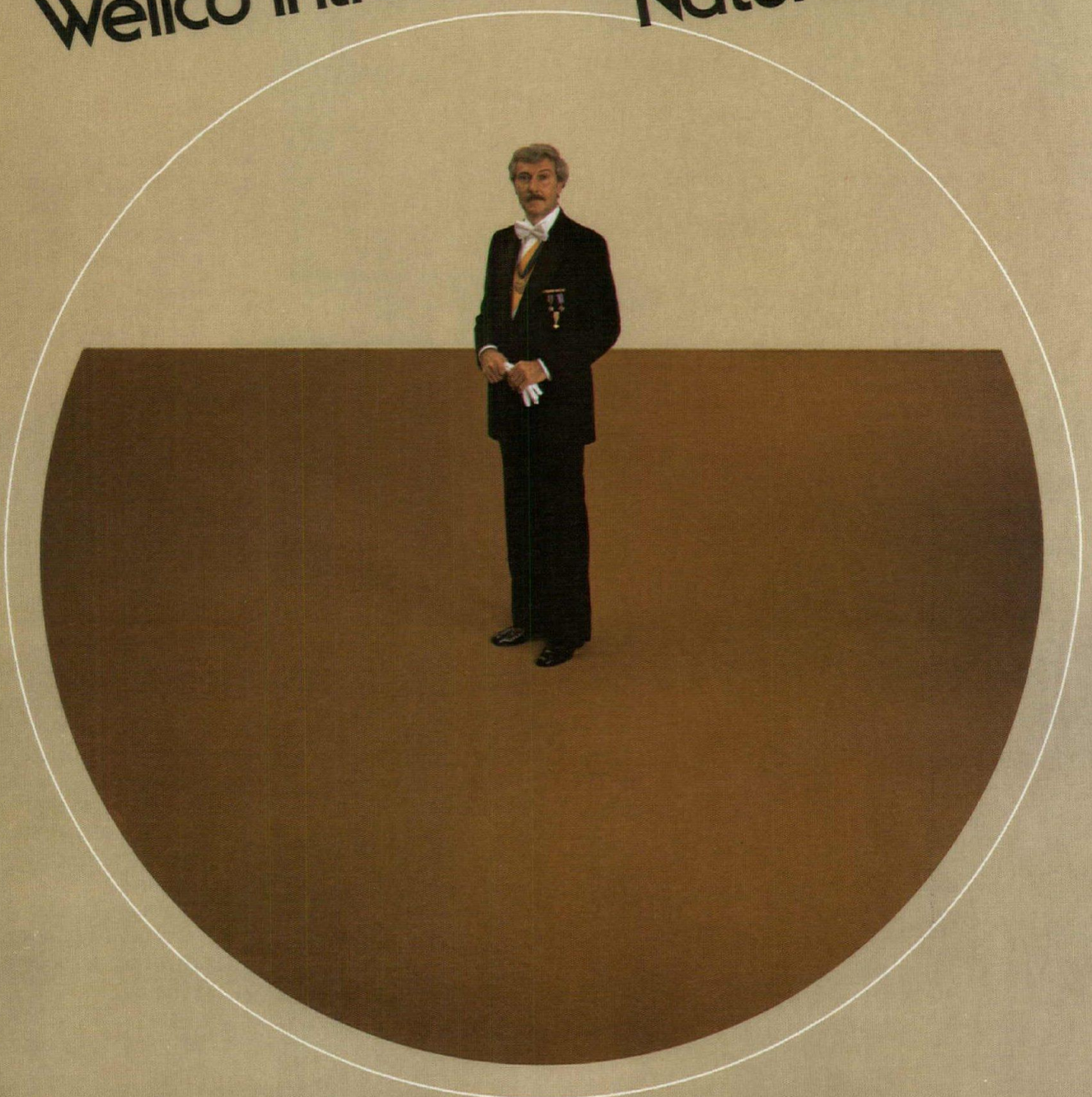
Craftsmen: The Heart and Hands of Masonry

International Masonry Institute
(The Bricklayers' International Union and the Mason Contractors of the U.S. and Canada)
823 15th Street, N.W., Suite 1001
Washington, D.C. 20005
(202) 783-3908

*I.M. Pei and Partners, architect.
Weiskopf & Pickworth, structural engineer.
Atlas Tile & Marble Works, Inc., marble contractor.
Local #2, D.C., Stone and Marble Masons,
International Union of Bricklayers and Allied Craftsmen.

Circle 7 on information card

Wellco introduces Noble NaturaLuster™...



with the enduring elegance of Anso-X® nylon

"Suede Plus" . . . a sumptuous Business Carpet from Wellco. This richly colored velvet plush provides the closest to wool look on the market today in tough economical nylon. Every decor can now have an aura of matchless elegance thru Anso-X NaturaLuster nylon.

Consider the range of twenty five colors that help make Suede Plus a designer's dream. A spectrum ranging from subtle earth tones thru vivid brights and delicate pastels. And Wellco offers special custom shades, as well. Suede Plus is dense, rich and velvety to add luxury and elegance to any installation. Heat set for appearance retention and Scotchgard protected for easier maintenance. Anso-X NaturaLuster nylon was an easy choice for Wellco's total service organization that concentrates 100% on commercial carpet. A key factor in their choice is Anso-X nylon's outstanding receptivity to dyestuffs which makes possible the fresh, vibrant color styling you'll like best about Suede Plus.

The commercial market demands both style and performance in carpet and Wellco's Suede Plus certainly offers this unique combination.

All commercial carpets made with Anso-X nylon are engineered for superior performance.

- Anso-X "reduced soiling" fibers for outstanding appearance retention.
- Permanent static control.
- Rigorous performance tests, including a 100,000 tread floor test for every cut-pile style.
- The strongest wear and static guarantees in the industry; a lifetime anti-shock guarantee as well as free replacement if any portion of the carpet wears more than 10% in five years. That's the Allied Chemical Guaranteeth™ . . . the guarantee with teeth.

Is it any wonder that Anso-X NaturaLuster nylon is Wellco's first choice when styling carpets of elegance and sophistication. For more reasons why it should be your choice — and for a free brochure on all Wellco Business Carpets, write or call Allied Chemical Corporation, Fibers Division, 1411 Broadway, New York, NY 10018 (212) 391-5079. Ask for a Commercial Carpet Specialist.

ANSO-X means enduring elegance for **wellco carpet corporation**

ANTI-SHOCK NYLON ANSO-X guaranteeth The Guarantee With Teeth™ NaturaLuster™

Circle 8 on information card

The Economy *from page 10*

mortgage interest rates to all-time highs, while housing production will inevitably drop and unemployment will increase," warned Vondal S. Gravlee, president-elect of the National Association of Home Builders. Kenneth Thygerson, chief economist for the U.S. League of Savings Associations, said that mortgage rates could hit 11 percent—or even higher—within a month or two and mortgage money could begin to dry up within two to three months. Consequently, the league revised downward its forecast of housing starts next year, from 1.75 million to 1.65 million.

The high mortgage rates are likely to prevail throughout the winter, or until some dramatic action eases inflation, industry officials speculated. In addition to higher mortgage rates, officials say that home buyers may face higher down payment requirements and other curbs in the availability of mortgage money, but they predict that the total impact on the housing industry might not be as great as in the recessions of 1974 and 1969.

The Fed's decision to raise the discount rate from 8.5 to 9.5 percent means that nationally chartered banks may charge up to 10.5 percent on home mortgages even if state laws set lower ceilings. Regulation of mortgage rates of savings and loan associations and saving banks varies from state to state. Many state banks, in states with low ceilings, have already cut back sharply on mortgage loans or have pulled out of the market altogether. In states with high rate ceilings or where there aren't any limits, banking executives agree that mortgage rates are likely to continue rising. But, even with higher interest rates, some bank executives remain optimistic that the demand for mortgages will not decrease.

An executive vice president of Crocker National Bank, San Francisco, believes that mortgage rate increases will have a "minimal" effect on housing demand in California, a feeling that is echoed in Cincinnati, Dallas and elsewhere. Officials predict that the strong demand caused by large numbers of new household formations and the incentive to buy homes as an inflation hedge will keep the demand brisk.

Meanwhile, *The 1979 Dodge/Sweet's Construction Outlook* also predicted the following for the coming year:

- nonresidential building contracts totaling $44.8 billion for a 5 percent gain over this year's estimated $42.7 billion;
- residential construction of $68.3 billion, a 2 percent decline from this year's $69.5 billion;
- nonbuilding construction of $42.7 billion, a 7 percent increase from the $39.8 billion this year;
- sharply rising interest rates, reaching a peak early in 1979, then retreating as the pace of economic activity slows;
- strengthening demand for construction and the best opportunities for growth in office and industrial construction, sewage and waste treatment facilities;
- diminishing demand, but continuing at a high level, in one-family homes, stores and warehouses, streets and highway construction;
- demand currently below potential, but some prospect for gain by multifamily housing, utilities construction, public administration buildings;
- no-growth markets, where demand is depressed and not likely to improve next year, in school and hospital construction.

Engineering News-Record predicts that both nonresidential and heavy construction markets will fail to match this year's gains, although the outlook for industrial plant and commercial projects remains good. While office building contracts may increase by 10 percent, stores and shopping center construction may be the major soft spot in commercial construction activity next year. Homebuilding is expected to decline, thwarted by rising mortgage rates and less mortgage money available, and contracts could drop by 2 percent by the end of 1979.

Medical and educational facility contracts could gain some ground next year after a weak showing in 1978. Awards could climb 10 percent and 2 percent, respectively.

Of the 206 design firms surveyed by *Engineering News-Record,* 63 percent expect hikes in the dollar value of 1979 construction starts, 17 percent less than last year's survey. Over a quarter of the firms expect the same dollar volume of construction starts in 1979 as in '78.

Nora Richter

The World

UIA Elects de Moll Its First President from the U.S.

Louis de Moll, FAIA, has been elected president of the 70-nation International Union of Architects (UIA). He is the first U.S. architect to head the worldwide organization in its 30-year history.

De Moll, president of AIA in 1976, defeated Rafael de La-Hoz of Spain for the three-year term of presidency. The election took place at UIA's world congress in Mexico City.

"The time is at hand for UIA to take a giant step forward to become a useful instrument to all architects throughout the world," de Moll said. He envisions a greater role for the international body of architects in such concerns as energy conservation, technology, housing, historic preservation and architectural education. "Never before," he said, "has a more effective, efficient and responsive UIA been needed to help architects help each other in defining changing roles throughout the world to provide a common resource to influence international governmental relations, and to exchange useful information."

De Moll, who succeeds Jai Rattan Bhalla of India as UIA president, is chairman of the board of Ballinger, a Philadelphia architectural and engineering firm. Long active in AIA, he served as vice president and chairman of many committees before assuming the Institute presidency. He has represented the U.S. on the UIA work group on working places, and participated in this group's conferences in Rio de Janeiro, Budapest and Detroit. In 1972 and 1975, he was a delegate to assemblies of the Panamerican Federation of Architects Associations.

The UIA meeting, attended by about 7,000 architects, examined the role of the architect in national development. In addition to de Moll, the six other U.S. delegates to the UIA meeting were Elmer E. Botsai, FAIA, president of the Institute; Charles E. Schwing, FAIA, president elect; David O. Meeker Jr., FAIA, executive vice president; Luis Torres, AIA, of Puerto Rico, and past AIA presidents S. Scott Ferebee Jr. FAIA, and William Marshall Jr., FAIA.

Foreign Registration Reciprocity

Delegates from 11 nations and four Canadian provinces passed a resolution at the fifth International Conference on Architectural Registration to make every effort "to simplify the international acceptability of architectural professional expertise and qualifications, while fully maintaining the legal requirements governing accountability in all jurisdictions." Sponsored by the National Council of Architectural Registration Boards and its British counterpart, the Architects Registration Council of the United Kingdom, the conference took place in Washington, D.C., in October.

The delegates also passed unanimously a resolution on exchange of registration data among participating jurisdictions. Represented at the conference were Australia, Bermuda, Denmark, Ireland, Italy, Nigeria, Spain, Singapore, the United Kingdom, the U.S., West Germany and the Canadian provinces of Alberta, British Columbia, Ontario and Quebec.

News continued on page 17

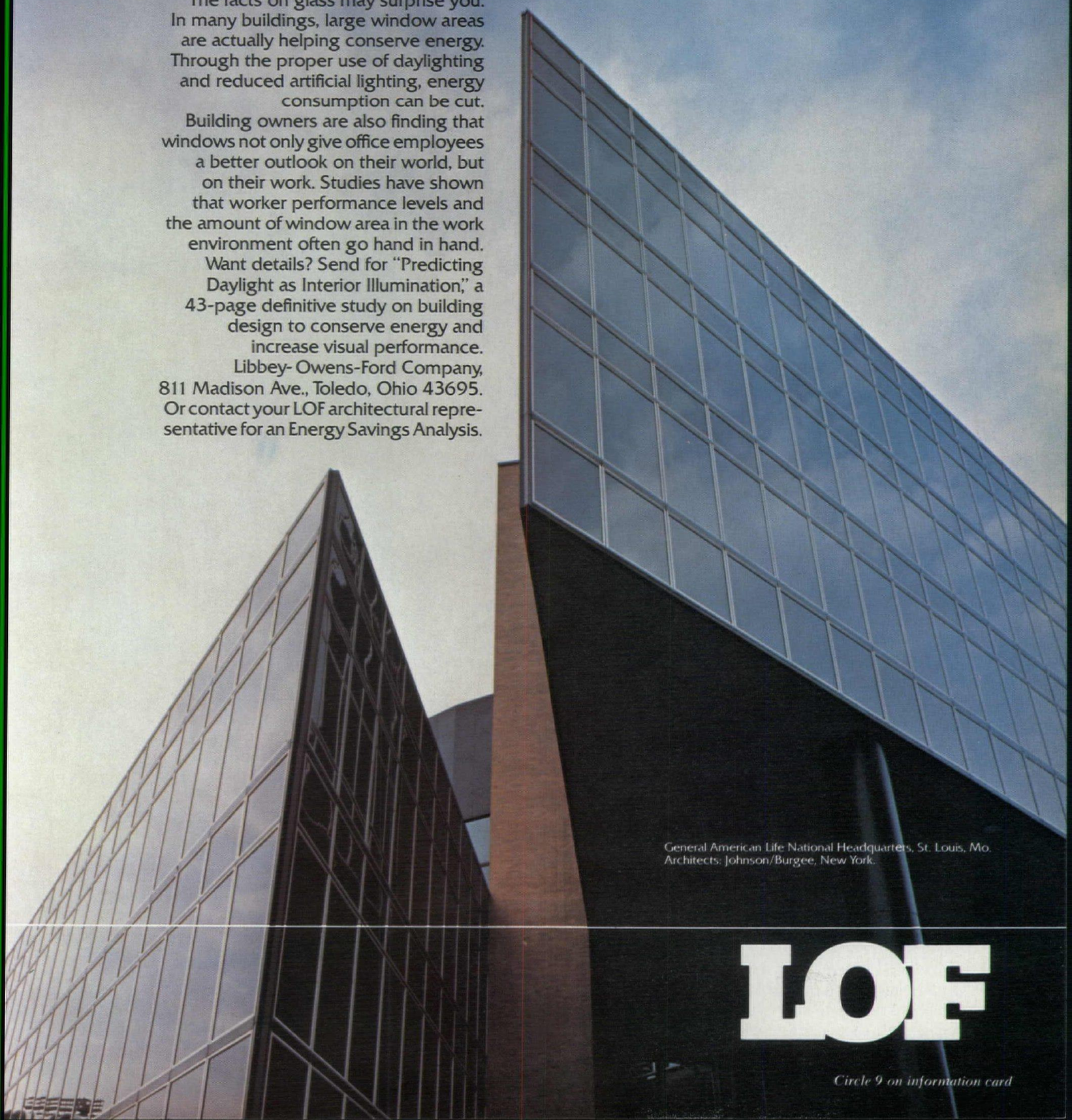
Glass can put a building in great shape for the future.

Thanks to the energy crisis, you're probably giving a lot of today's building materials a second look.

The facts on glass may surprise you. In many buildings, large window areas are actually helping conserve energy. Through the proper use of daylighting and reduced artificial lighting, energy consumption can be cut.

Building owners are also finding that windows not only give office employees a better outlook on their world, but on their work. Studies have shown that worker performance levels and the amount of window area in the work environment often go hand in hand.

Want details? Send for "Predicting Daylight as Interior Illumination," a 43-page definitive study on building design to conserve energy and increase visual performance. Libbey-Owens-Ford Company, 811 Madison Ave., Toledo, Ohio 43695. Or contact your LOF architectural representative for an Energy Savings Analysis.



General American Life National Headquarters, St. Louis, Mo.
Architects: Johnson/Burgee, New York.

LOF

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ACME BRICK

RESTRUCTURE YOUR THINKING ABOUT BRICK.

WE'VE RESTRUCTURED THE TECHNOLOGY.

Introducing Acme's Engineered Brick Design.

The oldest man-made building material is brick. For centuries, designers have been using brick as a major form giver.

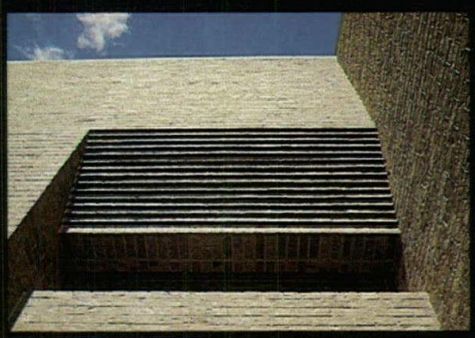
And there will always be the classic solutions to design problems. But in keeping with the advanced technology now available to you, today's architect, we have replaced the intuitive with fact.

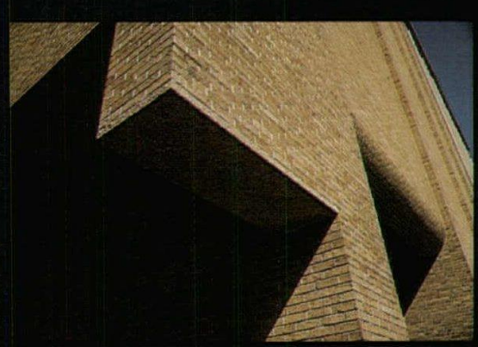
Acme Brick is pioneering the use of Engineered Brick Design. Brick buildings can now be designed taller. Composite structural systems can be employed to increase spans allowing a more flexible building layout. The use of high bond mortars have given brick design a new architectural vocabulary. The structural integrity of Engineered Brick Design walls carrying the load can eliminate entirely the need for a skeleton structural frame.

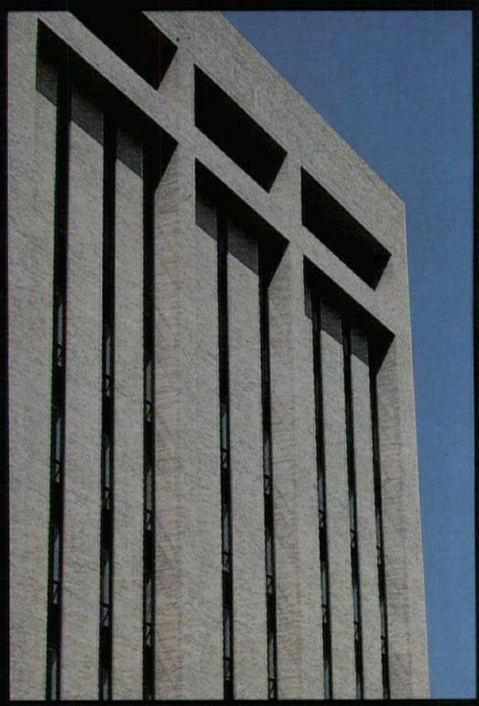
With this design purity comes economic advantages. The cost of the structural frame alone on many buildings is as much as 25% of the total construction cost. With Acme Engineered Brick Design, structure and exterior walls combined often cost just over 10% of the total building price.

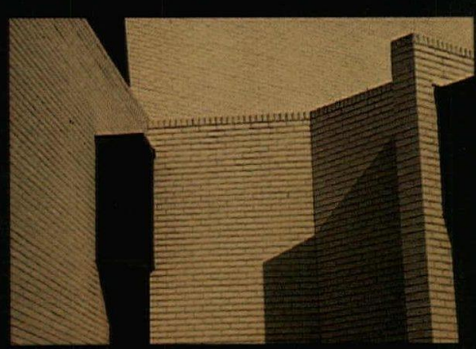
Although not all buildings lend themselves to the use of Engineered Brick Design in its loadbearing application, all buildings can benefit from the many all-around advantages of brick. Use them with great flexibility to provide the best solution to your design requirements.

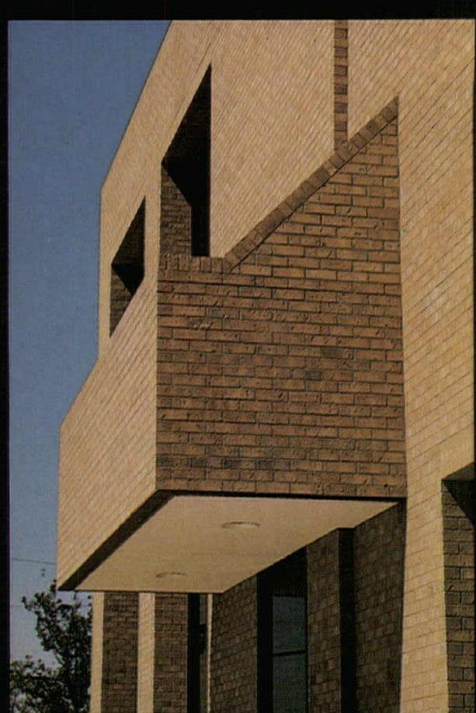
Acme Brick manufactures a building product to the highest standards in a wide range of colors, textures, sizes and shapes. We can help with your unique design problems through our extensive technical services group, new products developments or testing facilities.











Contact us if we can help on your next commission. Call collect 214-748-0276, or write Acme Brick Technical Services, 2821 West Seventh Street, Fort Worth, Texas 76107.

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Chaotic Liability Situation Found in Construction Process

There is a "lack of understanding of authority and responsibility and a lack of coordination and communication" among the persons involved in the construction process—owners, designers, contractors, manufacturers and suppliers, labor, insurer and bonder, the legal profession, all levels of government and the general public. Such differences "cause ambiguity or inequity in allocation of liability and increase the likelihood of costs in disputes." Nor, currently, is there any "adequate system or mechanism" for assigning responsibility and liability for construction risks in a clear and equitable manner. These are among the conclusions drawn in a recently issued report entitled "Exploratory Study on Responsibility, Liability and Accountability for Risks in Construction," published by the National Academy of Sciences.

The report was prepared by the Building Research Advisory Board's committee on responsibility, liability and accountability for risks in construction, chaired by John Wurz, AIA. Its conclusions and recommendations are based on three workshops and a summary conference in which knowledgeable participants discussed the risks inherent in construction which place ever-increasing burdens on society and the individual citizen. The report identifies critical problems and suggests that concerted action be initiated by all persons involved in order to resolve the issues and to bring about constructive change.

Among the other conclusions:

- There is "no clear understanding and recognition on the part of all parties to the construction process that risks are inherent in construction." Both avoidable and unavoidable risks must be analyzed, responsibility assigned and continuous monitoring undertaken to mitigate their adverse impact on the construction process.
- "Delays that cannot be known or predicted adequately result in the greatest losses to all parties—but most particularly to the owner and the general public." Even delays that are predictable have a serious impact.
- Unwarranted delays caused by governmental regulations and control "exacerbate serious losses both in time and money."
- Insurance and surety industries have suffered tremendous losses in the construction market, making premiums unacceptably high or unavailable for certain types of coverage, regardless of cost. Hence, the traditional practices of dealing with liabilities through insurance and bonding are no longer adequate.
- "The costs incurred in dispute resolution are among the most serious losses associated with risks and liabilities in construction and represent a nonproductive expenditure of time and funds." The current procedures for dispute resolution through litigation and "quasi-judicial approaches are not responsive to the economical and expeditious execution of the construction process."

All parties to the construction process, the committee says, "must recognize the imperative need and assume the responsibility for a solid program of risk analysis and risk management." Further recommendations include an examination of the responsibilities and procedures of government agencies at all levels to minimize unwarranted delays "due to overlapping, overlaying, conflicting and poorly defined jurisdictions and controls"; identification of decision-making roles at all levels of the construction process, with requisite responsibility and authority assigned; definition of contractual language for clarity and to allocate responsibility and liability for known and unknown conditions; analysis of alternative insurance modes and availability and of procurement of construction and its management, and greater emphasis in educational and training programs on risk awareness and on potential liabilities.

BRAB calls for its exploratory effort, "which involved so many creative and responsive individuals," to be continued by the initiation of a series of in-depth studies. BRAB promises "to continue its efforts in the belief that the nation must resolve the complex issues involved and to realize the benefits that can accrue to society from technological innovation and timely and cost-effective construction that is environmentally and otherwise sound."

Standardized Accounting Manual Is Fully Revised in New Edition

AIA has published a completely revised version of *Standardized Accounting for Architects,* first published in 1950 and revised in 1954. This new edition brings the accounting system presented therein into conformity with AIA's entire financial management system. It supersedes previous editions and, to the extent where there is conflict, the accounting techniques given in AIA's *Financial Management for Architectural Firms,* published in 1970.

Editor Alan B. Stover, AIA, formerly director of the documents division and now assistant legal counsel for the Institute, says that the revised edition provides "a simple record-keeping procedure that will yield appropriate financial data for routine tax and accounting purposes and for monitoring the financial operations of a firm." Designed for use by even the smallest architectural firm, the manual is applicable for the proprietorship or partnership form of firm organization and, with minor adjustments, to corporate enterprises. The guide to accounting and financial management procedures covers such subjects as basic accounting principles, standardized accounting procedures and payroll and project expense accounting.

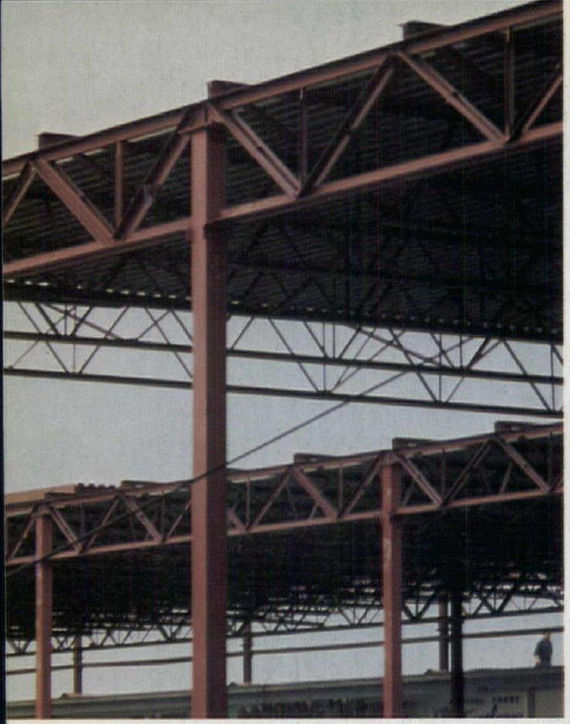
The document may be ordered from AIA's publications marketing department. The price is $16 for members and $20 for nonmembers. For information about the appropriate forms to use in connection with the manual, write the publications marketing department or telephone Kathie Davis, (202) 785-7274.

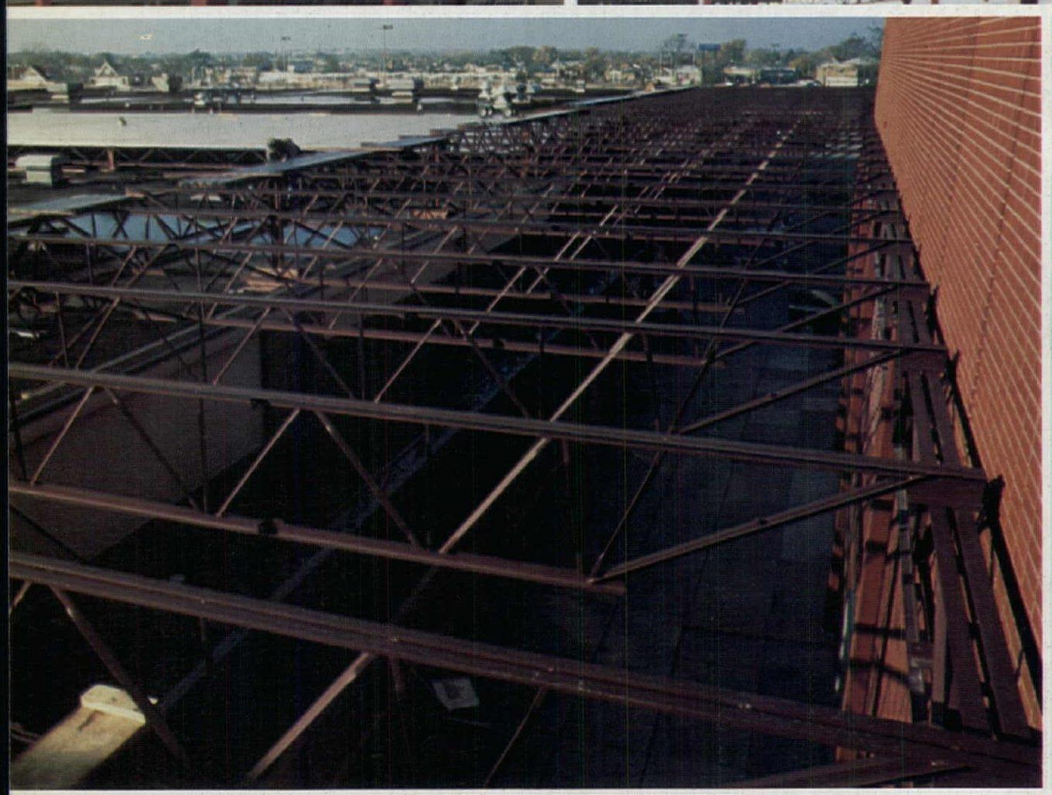
Seismic Design of Fire Stations

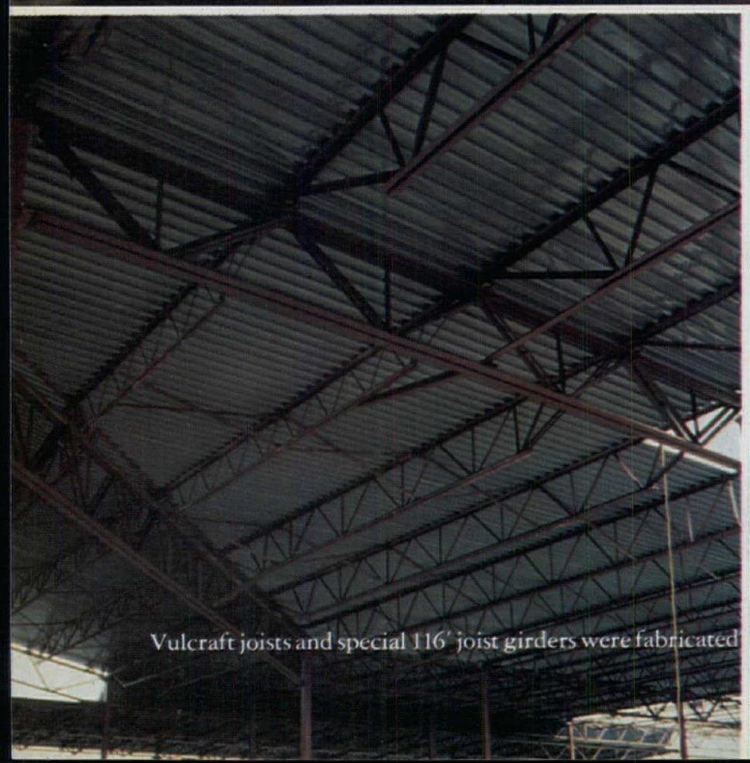
The AIA Research Corporation, under a grant from the National Science Foundation, has issued a report entitled "Seismic Design for Police and Fire Stations." During an earthquake, such community services are critically needed for fire suppression, rescue and medical assistance. During the San Fernando earthquake of 1971, for example, the need for major community services increased 300 to 700 percent. After this earthquake, as the report indicates, there was disruption of the area's fire and police services, although the earthquake was of moderate magnitude. Without complete demolition, and even in areas where there are earthquake code requirements, a police or fire station can be damaged enough to become nonfunctional.

The goal of the AIA/RC project was

Practice continued on page 20







Vulcraft joists and special 116' joist girders were fabricated to give new life to the Capitol Court Shopping Center in Milwaukee, Wisconsin.

HOW VULCRAFT HELPS OLDER SHOPPING CENTERS CLOSE IN ON THE COMPETITION.

Consider this.

Over half of all new shopping centers are enclosed malls.

Then consider the plight of older, unenclosed shopping centers. It's difficult for them to compete with a mall that protects shoppers from bad weather, is visually attractive and offers expansive space for merchants.

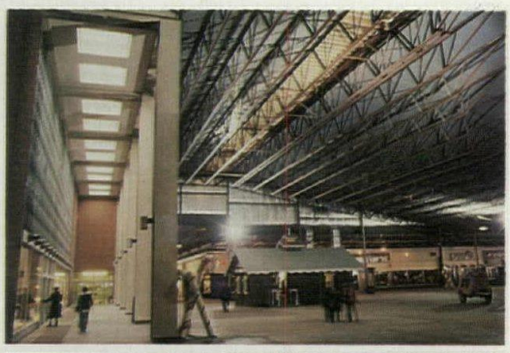
Unless they put Vulcraft overhead.

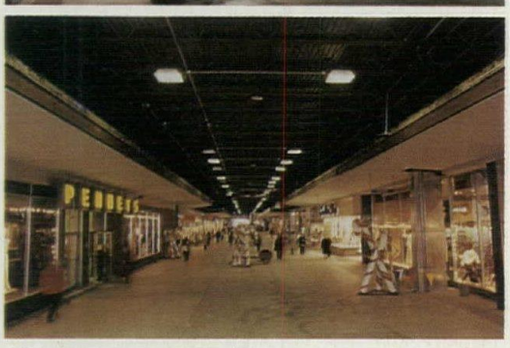
Vulcraft's lightweight steel joists and joist girders can quickly transform the appearance and appeal of an older shopping center. And in doing so, help to minimize the weight load on existing structures, while increasing the available square footage. They can be delivered and erected in less time and with lighter weight equipment than conventional steel I-beams. And they can be made to fit specific size and weight needs for design flexibility.

For these reasons, you should consider Vulcraft products and expertise if you're involved with a shopping center remodeling.

Simply contact your local Vulcraft representative, or write P.O. Box 17656, Charlotte, North Carolina, 28211, for your Joist & Joist Girder Guide (See Sweet's 5.2VU). Or call (704) 366-7000.

There's just no better way to close out competition than to close in with Vulcraft.





The Capitol Court Shopping Center finds internal youth.

Owner: Capitol Court Corp.
Joint Venture Partners: Winmar Co., Inc. and Northwestern Mutual Life Insurance Co.
Design-Build Contractor: Pankow Const. Co.
Architect: Charles Kober Associates
Engineer: Svend Sorensen, Inc.
Steel Framing System: McLean Steel, Inc.

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Practice *from page 17*
"to explore, define and develop seismic design considerations to be used by the architectural and public safety professions in the planning, design, construction and operation of police and fire stations so that they can remain functional in the event of an earthquake."

The report documents issues and possible design solutions. Among the topics covered are site design, building form, space criteria, nonstructural systems and components and equipment. A design checklist and commentary are included under each topic, along with diagrams and drawings. Other sections of the report deal with case studies, emergency operating centers, seismic renovation and multihazard design.

Copies of the report are available in limited numbers without charge. Write: Earle W. Kennett, AIA/RC, Institute headquarters.

Voluntary Mediation Approved In Construction Disputes

A new system for settling construction disputes through voluntary mediation has been approved by the American Arbitration Association's committee on national construction industry arbitration (NCIAC). The committee is composed of representatives of organizations in the construction industry, including AIA.

In commenting on the use of mediation to resolve construction disputes, Michael F. Hoellering, vice president of AAA, said that the suggestion had come from the construction industry which had recognized the need for an informal procedure by which a dispute could be resolved in the early stages before becoming a serious problem. Voluntary mediation, he said, "minimizes the adversarial approach and eliminates the need to gear up for a formal arbitration or court proceeding. The design professional on the job would supplement the contract with a mediation clause, and NCIAC members would be encouraged to use a mediation system."

Under the system, a mediator would participate impartially in the negotiations, advising all those involved. No one would be bound to accept the mediator's suggestions, and if settlement efforts fail, those involved are not precluded from requesting arbitration at a later date.

The procedure will be tested in a pilot program in the New York City area. Each party will pay a filing fee of $200, and the mediator will be compensated at a rate agreeable to all. The mediators will be selected from an existing panel of construction arbitrators and trained in mediation techniques by AAA.

Over the 12-month period, ending June 30, 1978, AAA administered a record-making number of disputes—an increase of 170 cases over the preceding period. Among the 1,850 cases administered, the greatest number of claims involved a contractor or subcontractor and an owner (1,089). The second largest category involved subcontractors and contractors (339) and the third largest was comprised of owners and architects or engineers (237). Although there were fewer cases involving design professionals and owners than previously, there was an overall increase of 32 cases involving contractors and design professionals.

At its annual election, NCIAC elected Edward S. Noble, representing the Associated General Contractors of America, as chairman for a one-year term. Carl L. Bradley, FAIA, representing the Institute, was elected vice chairman.

Energy

Conservation Aspects of New Act Include Homeowner Tax Credits

On Nov. 9 President Carter signed the National Energy Act, passed in the last hours of the 95th Congress (*see* Nov., p. 30). Under the leadership of Rep. Thomas P. O'Neill (D-Mass.), speaker of the House, what was in reality five separate bills were rolled into one, with only one vote permitted to ensure passage of the legislation that had taken 18 months to come to a vote.

The package focuses on energy conservation rather than on penalties that might bring profligate energy consumers into line, as the Administration had advocated. Nevertheless, Energy Secretary James Schlesinger called the act a "historic turning point," saying the legislation puts into place "a policy framework for decreasing oil imports" by replacing oil and gas with abundant domestic fuels, reducing energy demand through improved efficiency, increasing production of conventional sources of domestic energy through more rational pricing policies and building a base for the development of solar and renewable energy sources.

The legislation will gradually deregulate natural gas, will require that most electric power and industrial plants convert to coal rather than using oil or natural gas and will encourage utility companies to offer information and arrange financing for homeowners who want to make their dwellings energy efficient.

Some highlights of the energy conservation aspects of the act:

- **Residential buildings:** The legislation gives a nonrefundable income tax credit of 15 percent of the first $2,000 expended for insulation and energy conservation measures (maximum $300) in the taxpayer's principal residence. The credit is available for expenditures made between April 20, 1977, and before Jan. 1, 1986.

Homeowners may also get a tax credit of 30 percent of the first $2,000 and 20 percent of the next $8,000 (maximum $2,200) for the installation of solar, wind or geothermal energy equipment in the

principal place of residence. This is nonrefundable income tax credit, but a credit carry-over is provided to the extent that the credit exceeds the taxpayer's liability. The credit applies to qualified passive as well as active solar systems.

Extended to 1980 is a grants program for states to buy and install materials to weatherize dwellings of low-income families, particularly the elderly and handicapped. Among the eligible materials are insulation, storm windows and doors and clock thermostats. The maximum for any dwelling unit is $800. Both owner- and renter-occupied residences are provided for. Appropriations are $200 million in fiscal years 1979 and 1980.

The Government National Mortgage Association, under HUD, is directed to buy and sell home improvement loans for energy conservation measures, with priority given to elderly and moderate-income families. A loan cannot exceed $2,500. Also, GNMA is authorized to purchase up to $100 million of reduced interest loans to homeowners and builders for the installation of solar heating and cooling equipment in dwellings. Up to $8,000 per unit is provided.

HUD is also authorized to insure loans for energy conservation measures in

Energy contiued on page 22

Competition in the ENR 500 circuit is tough.

During the past year we won the nod from 32% of the nation's 52 largest design-constructors to supply their E&O coverage. Among ENR's top 500* firms, Shand, Morahan's share of clients grew to an impressive 28% in the same period.

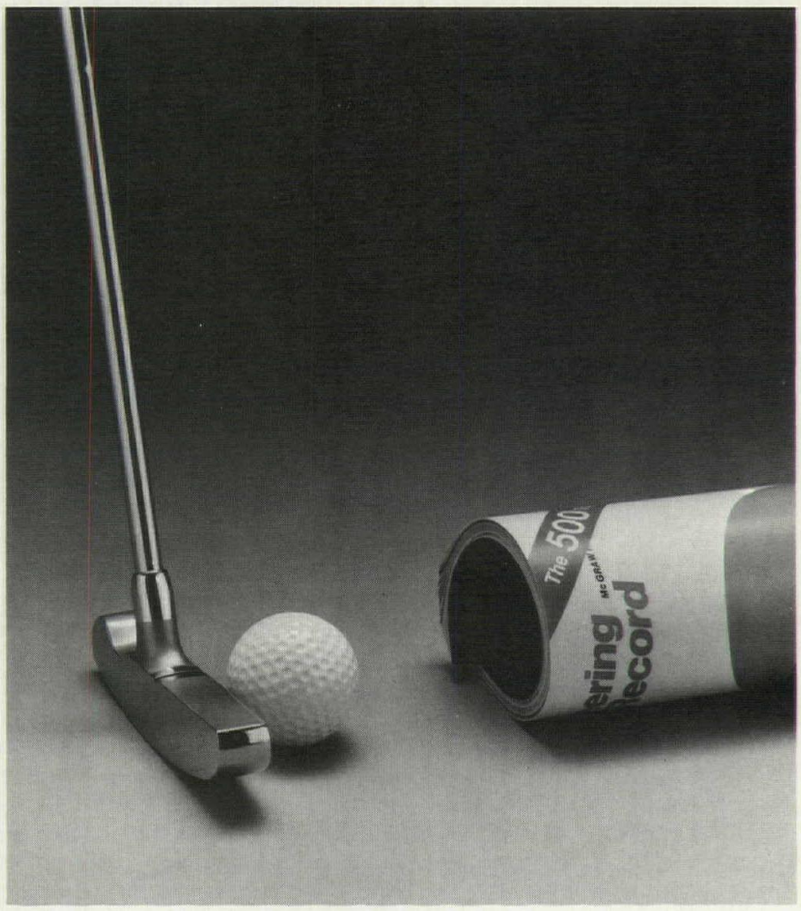
What's the competitive edge that keeps attracting not only the largest architectural and construction firms but firms of all sizes to our E&O liability program? It's insurance carefully customized by experts for the broadest possible coverage; with limits of $20,000,000 or more. Add our competitive rates and you have an E&O program that's way better than par. And our quick, courteous service makes the business of professional liability a pleasure.

Shand, Morahan & Company is already the second largest underwriting manager for Architects and Engineers Professional Liability E&O in the U.S. Is the number one pro on the tour getting worried? He should be. After all, we're winning more and more big matches from him every day.

Have your agent or broker call us and find out why.

*Engineering News-Record, May 18, 1978

But Shand, Morahan keeps winning the big matches.



Shand, Morahan & Company, Inc.
EVANSTON, ILLINOIS

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Energy *from page 20*
multifamily housing and to make grants and establish standards for such improvements in federally assisted housing. HUD also may make energy conserving improvements in public housing. DOE and HUD are required to conduct studies of energy conservation in apartment buildings and for the possible needs for mandatory standards in existing residential buildings.

- **Business credits:** A 10 percent investment credit is provided for businesses which install specified energy equipment, such as boilers for coal and recycling equipment. The credit applies to solar or wind energy equipment installed to generate electricity or to heat or to cool or to provide hot water for use in an existing structure. Passive solar installations are not included. The credit is effective for construction, reconstruction or erection of a qualified structure from Oct. 1, 1978, through Dec. 31, 1982. This is refundable credit; in other words, the taxpayer may receive a refund for the amount of credit which exceeds his tax liability. Investment tax credit and accelerated depreciation are denied for new gas and oil boilers.
- **Schools and hospitals:** Grants are authorized to states in the amount of $900 million over the next three years to assist schools and hospitals to pay for energy audits and the installation of energy conservation and solar energy measures. The grants will be made on a 50-50 matching basis. Eligible for grants are public and private nonprofit elementary and secondary schools, colleges and universities, and hospitals. Also, $65 million is authorized over two years to conduct energy audits of public buildings. Eligible institutions include buildings owned by units of local governments and nonprofit nursing homes, community health centers, neighborhood health centers and orphanages.
- **State programs:** Extended through fiscal year 1979 at an authorized total of $100 million are grants programs established under the Energy Policy and Conservation Act and the Energy Conservation and Production Act.

The governor of a state may apply for grants to conduct preliminary energy audits. A "state plan" shall include the results of the preliminary energy audits conducted in accordance with prescribed guidelines; a recommendation as to the types of energy conservation projects considered appropriate, with an estimate of costs; a program for identifying persons qualified to carry out the energy conservation projects, and procedures to ensure that the funds are allocated among eligible applicants.

- **Federal solar energy demonstrations:** Up to $100 million is authorized to demonstrate solar technology by undertaking a three-year program for installation of solar equipment in federal buildings. Designed to stimulate the manufacture of solar equipment and to help lower its costs, the program is aimed at making solar energy systems more attractive for widespread commercial use. The federal government is also authorized in the amount of $98 million over three years to purchase photovoltaic energy devices for use in federal buildings.

Energy audits are required for all existing federal buildings, and each federal agency must retrofit a certain percentage of its total square footage with energy conservation measures or solar energy systems. By 1990, all federal buildings are to be retrofitted for maximum energy efficiency. All new federal structures must be designed to minimize life cycle energy costs.

The secretary of DOE is required to establish energy performance targets for federal buildings and to take whatever action seems necessary to promote compliance to the maximum extent possible. The authorized appropriation to the secretary is not to exceed $2 million for fiscal year 1979 to carry out his duties in this regard. *Mary E. Osman*

Significance of Solar Energy Assessed in Congressional Report

Within 10 to 15 years, solar energy systems could begin to play a significant role in meeting the nation's energy needs, given current energy prices and affirmative federal action. This conclusion is drawn by the congressional Office of Technology Assessment (OTI) in a recently issued report entitled "Application of Solar Technology to Today's Energy Needs."

The report, the result of a comprehensive study, contains 517 tables by means of which the architect, builder, developer or individual homeowner can compare typical monthly energy bills for energy obtained from conventional sources in combination with a variety of solar systems.

The aim is to determine whether the use of solar units would save money and energy. Diagrams indicate the components used and estimate the effective cost of each component of the system. Charts illustrate use in buildings of varieties of standard gas, oil and electric heat and advanced energy conservation devices. Included are solar systems for heating water, for heating space hot water and for providing airconditioning as well as heat. Other systems include solar cell systems which produce electricity on site, solar equipment using engines to produce electricity and systems providing heat for industry.

The report is available from the U.S. Government Printing Office (stock number 052-003-00608-1) for $8.75. Prior to this report, OTI presented to Congress in mid-1977 a preliminary study which discussed policy, major impacts and constraints on solar markets.

New Energy Saving Buildings Hazardous to Occupants' Health?

"New buildings designed to save energy may be hazardous to your health," says a press release issued by the Society for Clinical Ecology, an organization of physicians who believe that a patient's environment is often to blame for his illness. At a recent conference, one of the doctors reported that he had two patients who "seemed to be suffering from the effects of working in a new federal building in Dallas," although he hasn't been able to pinpoint the specific cause. At another conference, a doctor said that similar problems have arisen in Florida. He thought that the problem "was rooted in the 'energy-saving' design of new buildings."

The health experts maintain that architects "are sealing buildings to limit complete inside/outside air exchange to only one or two per hour in order to minimize the amount of energy needed to heat or cool exteriors." In older buildings, they said, complete exchanges occur about eight times an hour. Cutting the air exchange cycles to one every two hours, the doctors contend, means that new building occupants are working in "stale air" that could create health problems for many employees.

$5.8 Million HUD Solar Grants

HUD has made 96 grants totaling $5,805,959 for the installation of solar heating and domestic hot water systems in 4,849 housing units in 35 states and the District of Columbia. The demonstrations are part of the national program directed by the Department of Energy for solar heating and cooling of buildings. Since enactment of the Solar Heating and Cooling Demonstration Act of 1974, HUD has funded 470 residential projects, and more than 300 nonresidential solar projects have been funded under the DOE demonstration program.

The first series of grants was made in January 1976. The current grants, made in March, with awards of $2,624,553 for 2,002 units, complete the fourth series of cycle grants. The fifth series has not yet been decided, but a HUD spokesman says that it is likely that the grants will focus upon economical solar projects that combine both active and passive solar approaches.

News continued on page 69

What Happened to the Year?

For the profession, the Institute and the JOURNAL, this has been a year of growth and change—and, in sum, a good one.

The building economy was back to normalcy, which means that it presented a mixed picture, with architectural activity intense in some areas and still somewhat stagnant in others. At least as many complaints were heard about finding personnel as about finding work, which is a good sign. The year is ending on a note of economic uncertainty, however (*see* page 10).

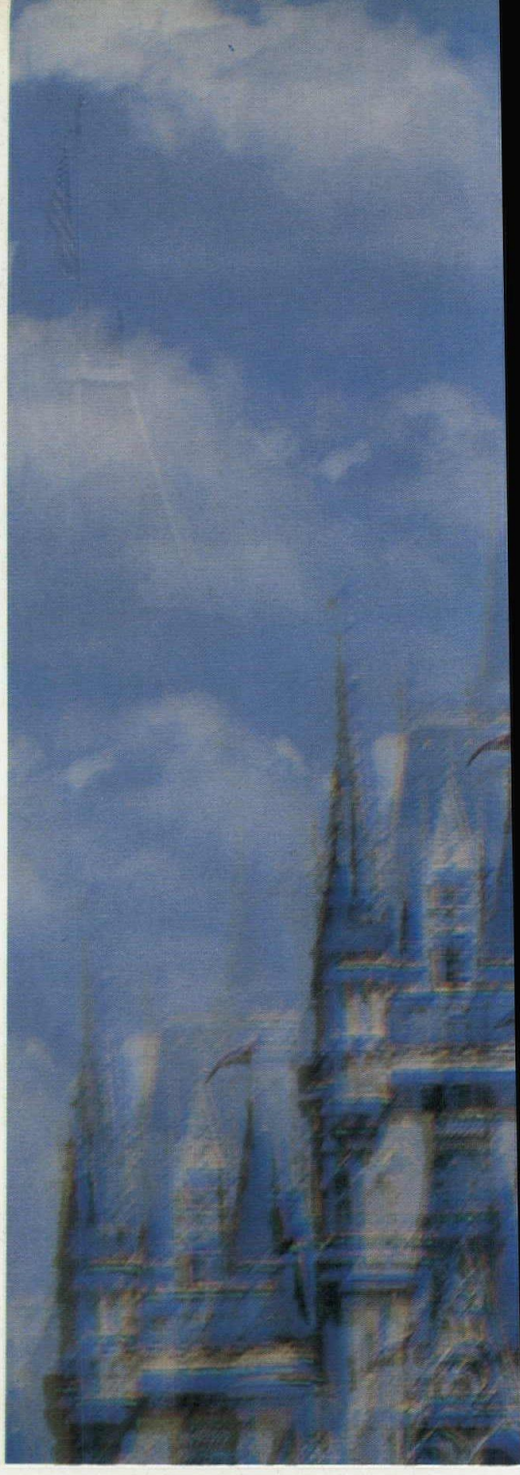
As noted earlier in this space, with an AIA gold medalist who is a walking media event and an engaging and eloquent spokesman for architecture (or his view of it) this was a year in which architecture received more public attention than in any of recent memory. The debate over postmodernism and related issues continued at full force and spilled over into the public prints (most recently in a splashy *Newsweek* treatment).

The Institute, for its part, for the first time saw its membership exceed 30,000 and, in a businesslike and widely acclaimed Dallas convention, settled issues of professional ethics that had bedeviled the profession for several years. The impact has been far from revolutionary, however. So far relatively few firms have used their new freedom to engage in contracting and advertising. (Some advice for those tempted to try the latter is on page 54). The year's other major change in the Institute was installation of architect-public servant David Olan Meeker Jr. as executive vice president.

The JOURNAL for the first time published 14 issues (which accounts for any note of weariness in this essay). Modesty forbids our mentioning awards won in 1978, but we have continued to grow in advertising revenue and (the surveys tell us) in readership. *D.C.*

The Architecture Of Escapism

Disney World and Las Vegas. By John Pastier



We pride ourselves on becoming an increasingly cultured nation. Every few weeks we get news of some heartening resurgence in the arts. We have witnessed, through the media, a steady succession of booms and boomlets in ballet, museum construction, symphonic music, traveling shows of archeological treasures, theater, book publishing and public television. In an exceptional year, such as this one, we may even be told of the flowering of architecture. Perhaps distracted by all this heady publicity, we have meanwhile forgotten that sage of the '60s, Marshall McLuhan.

He told us, and we all seemed to agree back then, that our emerging means of expression and recreation were becoming less overtly intellectual, verbal and linear (in his lexicon, "hot," and in more current jargon, "left-brain"), and more visceral, tactile and open-ended ("cool," "right-brain"). He told us that our newer and more popular forms of communication were hybrids, and that they took as their content older forms of expression, and even older cultures. In his most famous and provocative announcement, he equated the content of any communication with the peculiarities of its medium of dissemination—"the medium is the message."

McLuhan was exasperating most of the time, but he was also right most of the time, and he still is. We have forgotten his epigrams but we continue to behave as he said we did. In the self-absorbed and mellowed-out '70s, we drift away from deep meanings and galvanizing ideas toward seductive surfaces and personal gratification. We may sing the praises of opera and poetry, but when we vote with our feet we are far more likely to find ourselves standing in Disney World or Las Vegas than in Lincoln or Kennedy Center.

This is not a lament, but only an observation. We rarely stand still in America, and themed amusement parks (of which gambling resorts are a specialized form) have come to represent the cultural cutting edge of this waning and imperfectly understood decade, just as the ambitious performing arts centers of a few years ago epitomized the thrust of their own time.

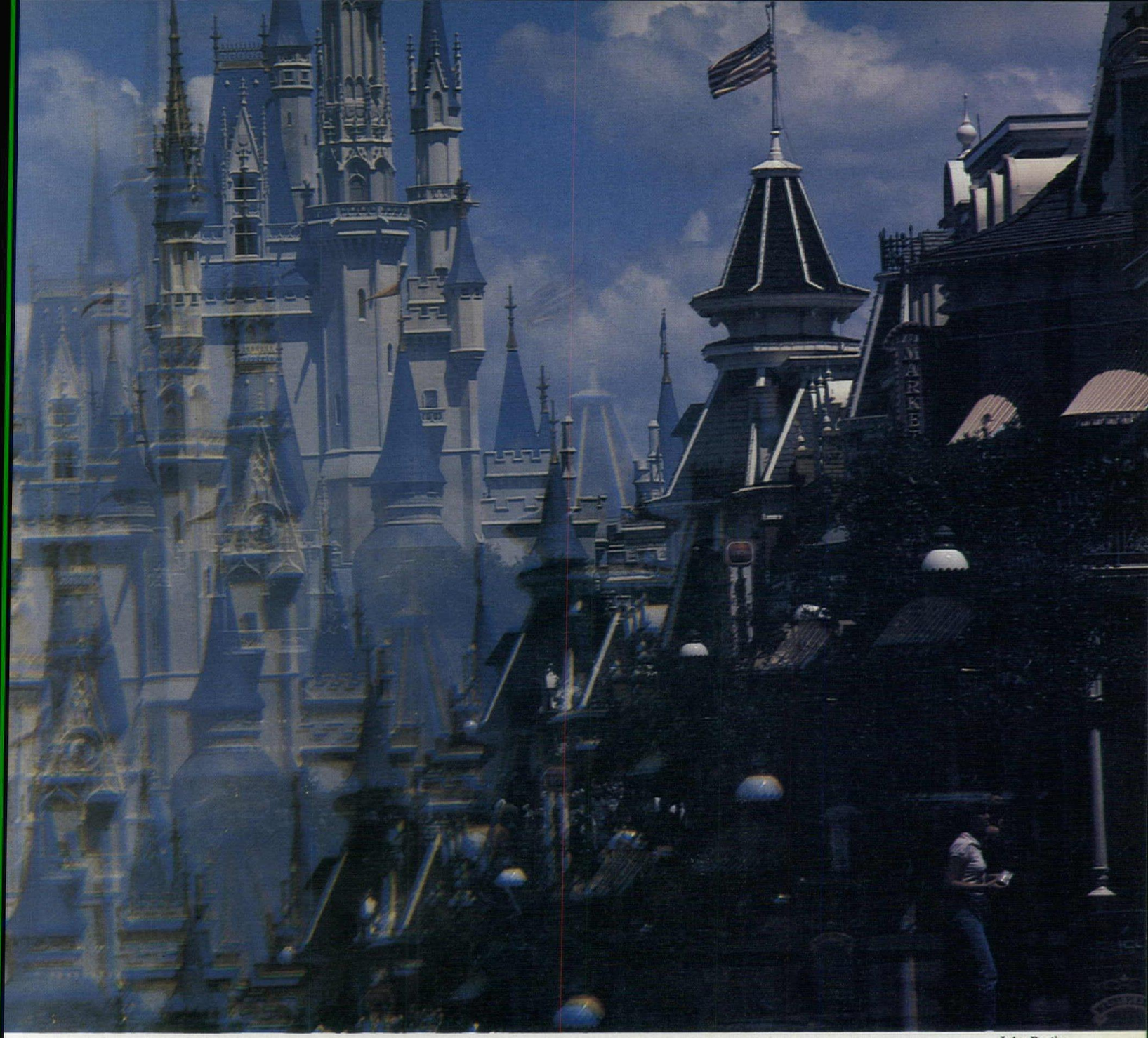
Indeed, they may be even more accurate barometers of the state of our culture, since they do better than pay their own way and will never need foundation grants nor public fund raising drives.

Just as architects were of necessity involved in the earlier phenomenon, so too are they visible in the current one. This time, however, their role is no longer as designers, but as "discoverers" and interpreters of our current grand scale environmental art form.

It was Robert Venturi, Denise Scott-Brown and Steven Izenour who, not long after Tom Wolfe's paean to Las Vegas, took their Yale students to the Nevada desert metropolis. There they recorded and interpreted the delights of the strip, the small buildings and the big signs, and those observations were sufficiently well received to justify two editions of *Learning From Las Vegas*. Likewise, architects were among the first intellectuals to find good things to say about Walt Disney's miniature universes in Orange County, Calif., and Orange County, Fla. Their encomiums have ranged from Peter Blake's uncritical praise of all that met his eye in the Florida Magic Kingdom to Charles Moore's more playful view that as we become more enlightened we will understand "the multiple realities of Disneyland," and even come to enjoy our cities as giant theme parks.

What would McLuhan say? Perhaps he's already said it, but

Mr. Pastier is a teacher and architectural writer in Los Angeles.



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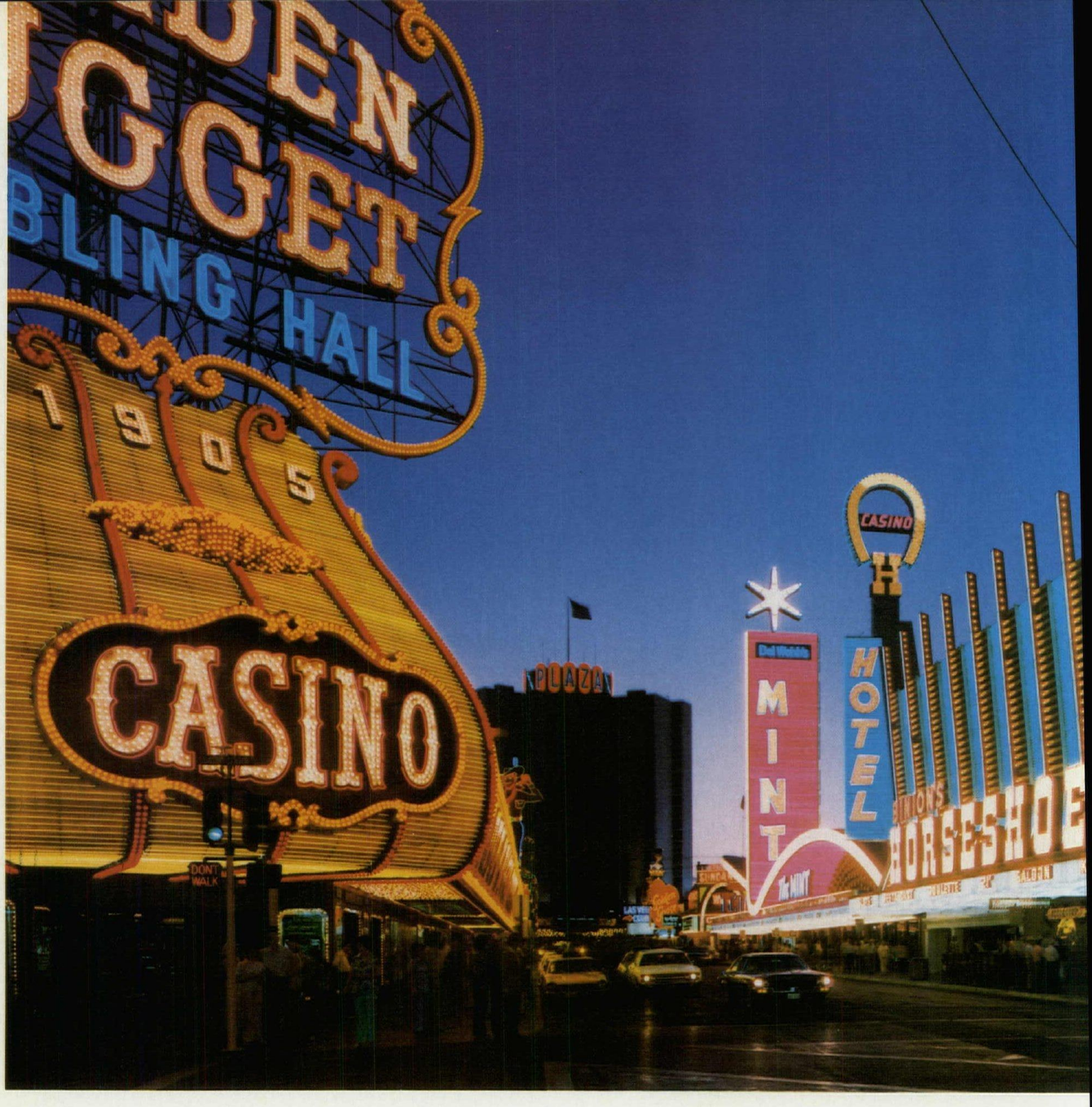
if not, the answer isn't hard to guess. Las Vegas and Disney World basically are immense and complicated mediums of communication, and take as their content earlier forms of information transfer and remnants of earlier cultures. These great pleasure places seem omnivorous in this respect, for they have appropriated every communication technology that can suit or be bent to their needs, and have borrowed as packaging an equal variety of human cultures and historic periods. They have then combined those borrowings into hybrid forms so densely layered that the phrase "mixed media" seems too ordinary and puny to do them justice.

At a time when eclecticism is returning to architecture, it would be tempting to say that these two places helped keep that quality alive and vigorous when architects deemed it somewhat disrespectable. That would be true, but for the strict definition of the word eclectic: It means not only choosing from diverse sources, but it specifically means choosing the best. Disney World and Las Vegas are not so much interested in the best as they are in the most effective. In a pragmatic nation, they are special monuments to pragmatism. Their aim is to provide the greatest pleasure for the greatest number, which means that they shoot for the middle nine times out of ten. There is no doubt that their marksmanship is good, since more than 10 million tourists visited Las Vegas last year, and Disney World's annual attendance now exceeds 13 million.

These two playgrounds, one for children and the other for adults, strive to be complete universes for all those millions of guests. They exemplify the art of environmental design carried up to certain limits which architects rarely are permitted to approach. What follows is an attempt to identify certain dimensions of those universes, not in a linear essay form, but through a series of discrete probes that are meant to be more in character with the McLuhanesque nature of the subjects.

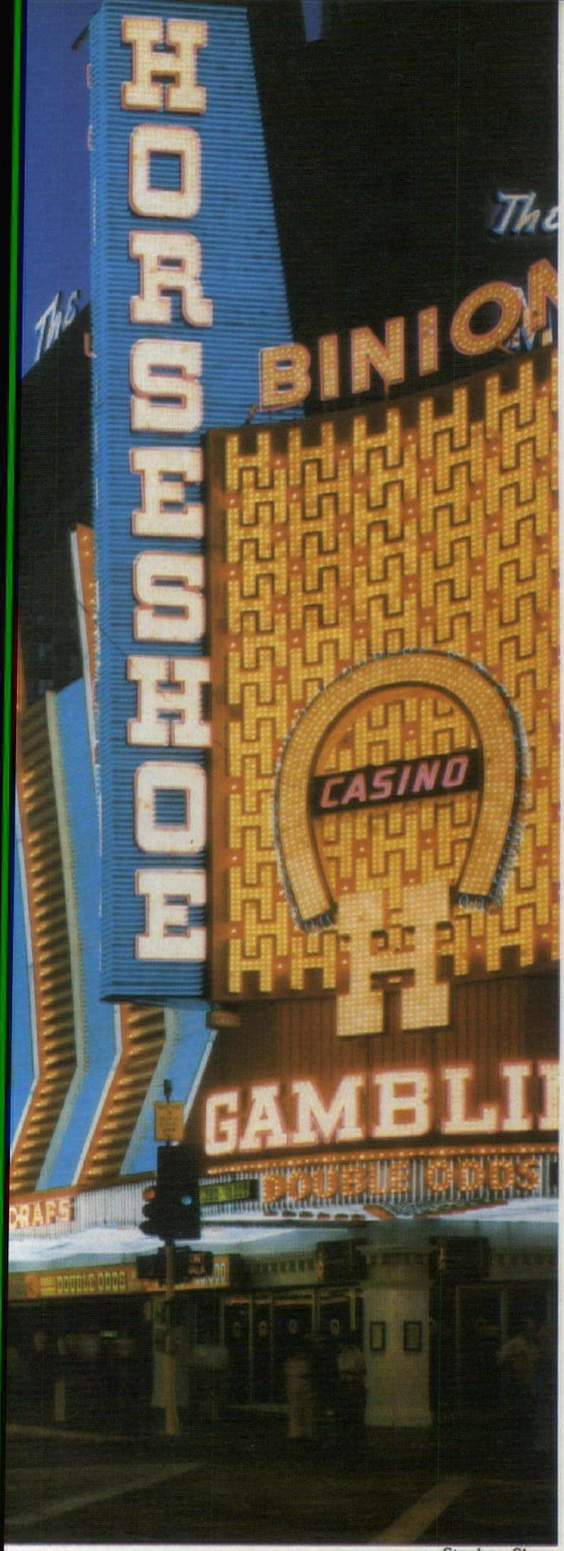
Parentage. Both places are colonies of Hollywood. Disney's films provided both the economic foundation and creative personnel for the original Disneyland, and that project's limitations of space and development control led Disney to plan a larger and more perfect place on 27,400 acres of virgin Florida land.



Hollywood provided Las Vegas with several of its early casino owners and much of its performing talent, and Los Angeles has always been the prime source of tourists for the city. Its most currently successful hotel, the MGM Grand, is owned by the film company. Given their origins, it is not surprising that Disney World and Las Vegas look the way they do.

Legendary heroes. Walt Disney is of course the reason for Disney World's existence. In a world of corporate anonymity, he has become a convenient and virtually mythical personification of all that the park contains and represents. Not since Versailles has a single person been so totally identified with such an important place, and even there, Marie Antoinette had significant design input. Interestingly, Disney could have been a Vegas legend as well, for he proposed a monorail running down the center of the Strip—an idea so public and practical that it had to be rejected by a town that caters to private fantasies. So, instead of Disney, Las Vegas is personified by one shadowy figure and many shady characters. Howard Hughes, a great acquirer of hotels but builder of none, lived most of his last days there, apparently as a tortured and emaciated recluse hopelessly dependent on codeine. Perhaps even more identified with Vegas is The Mob, easily as elusive and mysterious as Hughes himself. Whether it plays a real role in Las Vegas or not, The Mob gives the desert town a detective-story aura of terror and romance that adds considerably to the ambiance. Both places, theatrical experiences that they are, cast their prime authority figures well, although in black and white roles: solid and wholesome in the first case, ephemeral and mysterious in the second.

Time and the inverted global village. Disney World and Las Vegas are quintessential McLuhanesque settlements in that they exist purely for the purpose of producing a transitory experience rather than a tangible product or practical service. But in one sense they invert a major tenet of his faith, the global village concept that electronic communication will eliminate the effects of isolation and distance and create a single worldwide community of experience. But rather than his vision of an entire



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planet staying put in the New York City, Podunk Junction, Aspen or Katmandu yet sharing experiences and thoughts instantaneously as though within hearing of some omnipresent tom-tom, Disney World and Las Vegas require strict physical attendance.

But to offset this inconvenience of place, they efface some of the normal demands of time. The Orlando theme park remains open year-round, and offers its visitors a variety of historic periods to inhabit. But periods may not be the best way to look at Disney's treatment of the time dimension. Even though it is so much a part of our contemporary consciousness, it strives to obliterate the present by theming only the past and the future. Just as it does not include central Florida as one of the myriad choices of locale it offers guests, so too does it preclude the option of contemporaneousness in its otherwise broad offering of time frames.

Las Vegas does just the opposite. It lives for the moment, and intensifies the sense of present time by eliminating public clocks and even excluding the temporal clue of daylight from its most essential spaces, the casinos and showrooms. By insulating them from the precise measurement of time and the sense of its passage, Las Vegas allows its patrons to experience the present moments as intensely as the inhabitants of a preindustrial society.

The social contract. In the public mind, Nevada was once synonymous with divorce and Las Vegas still evokes visions of loose living. Prostitution is legal in the state under local option, and though it is barred from Clark County, one local guidebook estimates that there are 3,000 full-time prostitutes in the urban area. The classified phone book furthermore lists four pages worth of escort services. But consenting adults also enter into more conventional and permanent arrangements. In 1977, 105,000 people were married there, nearly nine times as many as were divorced. This is an amazing number for a metropolitan area having only about 250,000 adults, and it sustains a local matrimonial industry that is visible both in the Yellow Pages (28 columns) and in the form of two dozen wedding chapels located on the main boulevards in the midst of liquor stores, gas stations, motels and casinos. Bone-dry Las Vegas, almost as an afterthought, has become the Niagara Falls of our generation.

Disney World does not attract so many newlyweds, but it does cater to them a few years later when the couples have become families. The average visitor's household has between 60 and 100 percent more children than is the American norm (Disney statistics seem to fluctuate on this point), and even the on-site hotel rooms reflect that fact by being designed oversize and furnished to sleep a large family. (Since room rates are flat, couples and smaller families in effect subsidize the larger ones.)

Thus, both places share a surprising attribute: They are potent and conservative socializing forces in a generally atomized society. Their programmed entertainment also reflects this bent. As one Los Angeles show-business photographer puts it: "There's nothing new in Las Vegas. It's a place that supports all the old values." And, clearly, Mickey Mouse and Abe Lincoln yield nothing to Liberace and Wayne Newton as all American symbols. Even more than in Las Vegas, the Disney shows are dedicated to the generally comforting, if not really accurate, proposition that America is changing rapidly in a technological sense, but hardly at all socially and culturally. In an often bewildering world, Americans look to these entertainment Meccas as Gibraltars of stability, and as havens of both the familiar and the familial.

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Morphology. Disney World's theme park, its main parking lot and its two closest hotels are arranged to form a mandala of four nodes threaded together by a monorail loop that encircles a central lagoon. This classic pattern, symbolic of the universe, can be discerned in finer scale and greater detail within the "Magic Kingdom" itself. There, six paths radiate from a circular plaza centered on a small island ringed by a meandering moat. All the park attractions lie outside this water body, and that ensemble of structures is in turn ringed by the looped track of a steam railway. This cosmic diagram is completed by an underworld in the form of a subterranean corridor providing passage for workers and utility lines. Consciously or not, the Disney designers have borrowed for their site plan an ancient metaphor of creation itself.

The form of Las Vegas is also archetypical. The downtown Casino Center (photo, previous pages) lies on a squarish grid askew to the compass but parallel to the railroad that gave the town life. Here is a small American downtown grown large and specialized but keeping its regular and fine grained framework. Las Vegas Boulevard, site of the more lavish hotels and casinos, epitomizes that other essentially American street form, the strip. Called just that by tourists and residents alike, it is defined by three miles of significant development plus a fourth of lesser intensity. A pronounced bend in the center of the denser stretch accomplishes the transition between the diagonal railroad routing and the parallels and meridians of the dominant county grid.

Scale and space in the fun zone. Disney World is built on a looser scale than its California ancestor. Its streets are wider, both to carry more people and because computer analysis predicted that its more complex layout would make visitors pause at diverging paths and thus consume more space. Wider streets dictated taller building facades, and some Disney connoisseurs, including Philip Johnson, find the intimacy and crowding in Disneyland more satisfying than the larger spaces of Disney World.

Even so, one could hardly accuse the Florida park of monumentalism. Main Street is only 55 feet wide (this and all following dimensions are approximate), far less than the 80- to 100-foot widths of principal streets in America's horse and buggy days. Its blocks range from 125 to 155 feet long, a compactness far beyond Jane Jacobs' fondest dreams. The town square is only 145x210 feet, including streets, and its green space is just a sixth of an acre.

The great axial vista between Cinderella's Castle and the railroad station encompasses three plazas, two city blocks, an island and two strips of water, yet totals just 900 feet—the distance between Fifth and Sixth Avenues in New York City. The adjoining buildings are correspondingly miniaturized: Ground floors are only seven-eights full height, and successive stories diminish progressively so that the third floors are about half size.

The Disney concern with scale and space, although very effective, does not come out of any environmental design traditions. The compression of size and manipulation of relative scale stems from Walt Disney's hobby of model railroading, where space is always at a premium, and from film set design, where similar illusions are also mandated by tight quarters. The effect of such tricks is to make the viewer feel comfortable and important.

In Las Vegas, space varies. Downtown's Fremont Street is both intimate and strongly bounded by casino signs that also serve as walls. It is both humanly scaled and theatrically impres-

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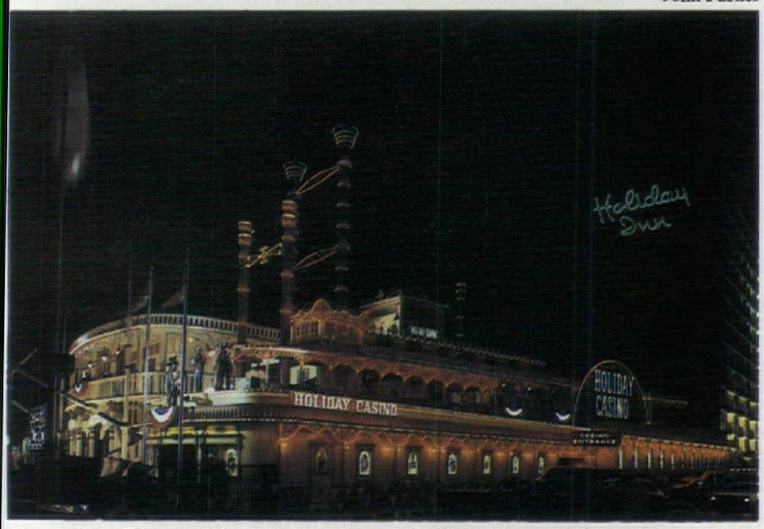

Opposite, Disney World overview and Main Street. Top, the Strip rises from sprawling Vegas. Spatially leaky by day (below), the Strip takes on bright boundaries by night (above).

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sive, and could be seen as the neon-clad counterpart to Disney's Main Street. The Strip presents quite a spatial contrast. Development, though intense, is also loose and scattered. By day, there is really little space in the architectural sense, and one must be in a moving car to discern what feeling of space there is. At night, the dark void and the bright and moving lights of the casinos and their signs transform the amorphous space into a tangible one bounded by brightness rather than surface. The scale is still automotive, but it now seems appropriately processional.

Political jurisdictions and physical form. In Las Vegas, the boundary line between city and county is nearly as evident in reality as it is on the map. The northern reaches of Las Vegas Boulevard lie within city limits, and zoning plus closely spaced streets and small property holdings all preclude the development of the characteristically immense Strip casino/hotels found to the south. The major downtown hotels occupy a relatively compact area called casino center, which has as its focus a few intense blocks of Fremont Street. In-city gambling, lodging and strolling take on a strongly urban form, while the county jurisdiction has spawned a far looser and basically linear pattern for those same functions.

Disney World has a remarkably private form of government called the Reedy Creek Improvement District, where voters and elected officials must all be property owners. Disney World owns almost all the land in this 43-square-mile jurisdiction, and it sells five-acre parcels to individuals it would like to serve as directors. (These people customarily sell the land back when their terms are over.) This means that the Disney organization has an exceptionally free hand to master-plan, zone and build on its own property, with few of the normal reviews and constraints by county or state government. Disney World has its own building code stressing performance standards, and it has thereby been able to build two hotels from prefabricated steel modules. Within the improvement district there are two small incorporated cities populated by a total of perhaps 50 Disney employees. In combination with the improvement district, this unique governmental arrangement means that the physical form of Disney World is and will be whatever the Disney organization, its participating companies and economic factors indicate is best.

John Pastier

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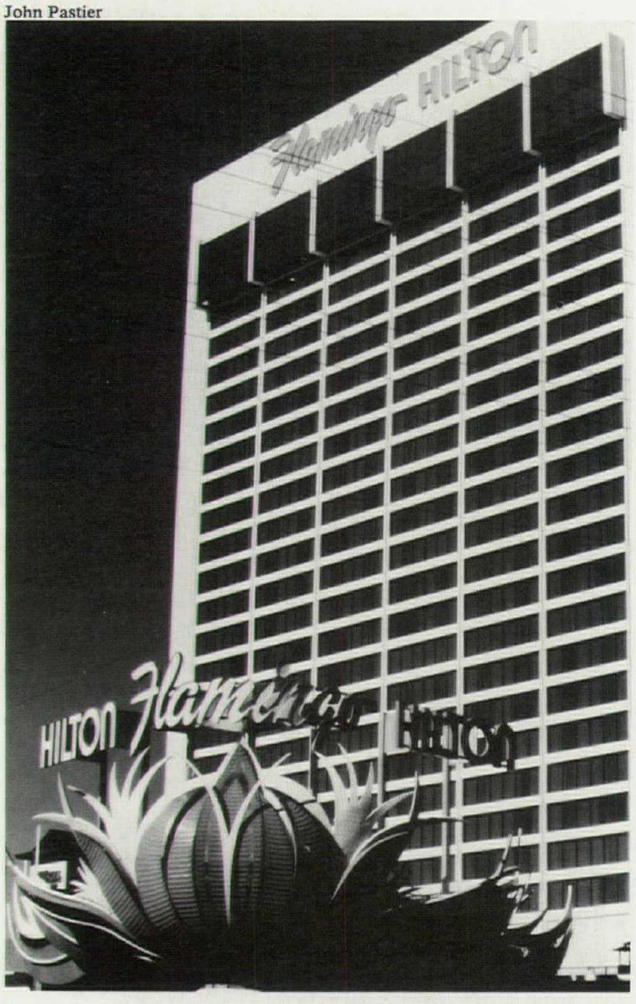


Top, mixed metaphors in Disney World as a riverboat glides by the Georgiana of Liberty Square. Left above, Disney's 'Contemporary Hotel' and castle. Above, Vegas hotel towers over sign. Opposite, casino hotel of the 'fun theme' genre.

Skylines. When Venturi observed that the typical Strip buildings were overshadowed by their signs, there were already strong exceptions to the pattern. With the passage of time, his statement becomes even less true—Las Vegas has dozens of tall buildings, one as high as 31 stories, and most major hotels have towers that loom over their signs. Downtown, these towers are close enough together to actually create discernible architectural spaces between them, and even the city hall in this town of wide open spaces has taken a tower configuration. In its randomness, the skyline of Las Vegas expresses the competitive process that is the dominant planning mechanism of the city, but in Disney World the opposite is true. In the theme park there are but two vertical landmarks, Cinderella's Castle and Space Mountain, one representing the past and the other the future. Just outside the park, the present is manifested in the 14-story Contemporary Hotel. These towers' wide, even spacing and temporal symbolism reflect the sort of formal control made possible by a single planning and development entity, and the same discipline extends to another Disney site six miles away. There, at Lake Buena Vista, four privately operated hotels form a cluster of

towers, but their siting and heights are such that no one of them dominates the others.

Theming and semiology. Walt Disney invented the theme park in California and expanded upon the idea in Florida. Within basic themed settings such as Main Street, Liberty Square, Adventureland, Fantasyland and Tomorrowland, the architecture, the costumed attendants and even the street furniture must all reflect the intended illusion. To give a classic example, the same stock metal trash receptacle is painted differently in each theme domain: In Adventureland it is given an illusionistic bamboo wrapping, on Main Street it sports P. T. Barnum calligraphy and in Tomorrowland it gets an abstract treatment in simple colors.

But even before Disney's bold invention, Las Vegas was also evolving a pragmatically themed environment. Its main theme is Neon City, but since the content of neon signs is one of words and images, there are several evocative subthemes present in the names of the various hotels, motels and casinos. Unlike Disney's, the themes are all very much reflective of some local reality, however tenuous, and prominent among them are the Old West, the Desert or the Tropics, Fun, Wealth or even Gambling itself.

The Old West lives in the Pioneer Club, Nugget, Hacienda, Frontier, Gold Dust, Hitching Post and a score of other names. The Oasis, Mirage, Sahara, Algiers and Dunes are joined by at least seven establishments with Desert in their name, and four more using the word sand. At least 20 more play on the same notion of the desert or the tropics in their titles.

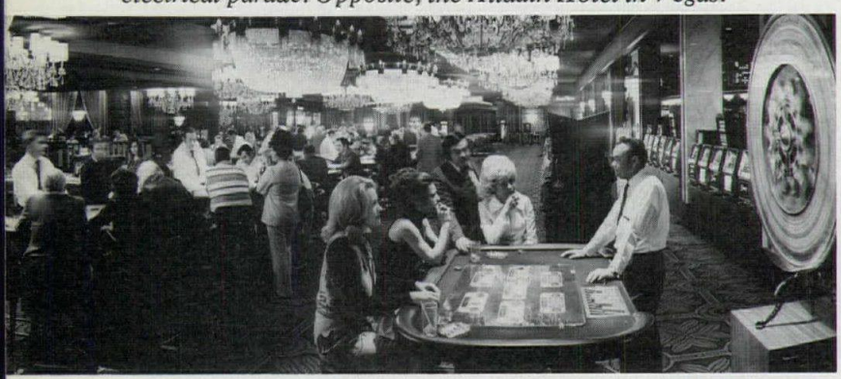
Fun is embodied in the Showboat, Circus Circus, Mardi Gras, Tivoli and Moulin Rouge, while wealth lurks in names such as Caesar's Palace, the Mint, Money Tree and Gold Strike. No less than 20 places have names derived from gambling, ranging from Honest John's and Lucky Pierre's to Four Queens, Roulette, Black Jack, Jackpot and Par-a-Dice. The same metaphor is achieved on a classier level in Monaco and Monte Carlo.

What Las Vegas has done in all this McLuhanistic absorbtion of cultural forms seems even more ingenious than Disney, for in its theming it has shuffled fantasy and actuality in such a way that detecting the boundary is difficult. As a wag once said of Hollywood, if one takes the trouble to strip away all the fake tinsel, one will find there is genuine tinsel underneath.

Roots and graftings. Although it is a parvenu city, Las Vegas does have a history. Disney World does not, in the sense that there has been an organic process of habitation, growth, change and replacement. There has been only a centrally ordained development plan, scientifically phased, and the park has been open just seven years. Las Vegas is 10 times that age, and a visitor can see authentic old buildings and signs of the passage of time. It started out as a railroad town, but only with the legalization of gambling in 1931 did it slowly embark on its true destiny. The turning point came with prosperity after World War II, and the crucial event seems to have been development of the Flamingo Hotel by Buggsy Siegel. Designed in a restrained modern country-club style by a respected Los Angeles architect, Douglas Honnold, it set the precedent for the other postwar strip hotels to follow. Few tried to emulate the idea of conscientious modern architecture, but they did abandon the older, more indigenous desert styles that had characterized the prewar city: Territorial Moderne, Arcaded Commonplace and Resort Hispanic. Ironically, modern architecture was seen as an exotic style, and it opened the gates for a departure from the authentically interesting Vegas Vernacular to the stream-of-consciousness eclecticism that would eventually produce the Aladdin Hotel.

But Las Vegas' success is based not so much on architectural effects as it is on the wholesale borrowing of cultural forms, among which architecture is the most tangible and permanent. The same is true of Disney, who has appropriated the great World's Fairs of the '30s, the main streets and county fairs of Midwestern America, the Chatauquas of the turn of the century, the studio backlots of Hollywood and the amusement parks that sprung up along the beach or at the end of the trolley line three generations ago. Las Vegas has taken the colossal electric signs of Piccadilly and Times Square, the dude ranch, Newark burlesque and the Parisian nude revue, a dozen different exotic or nostalgic architectural styles, the American evening automobile promenade called cruising and, most important, the concept of stardom: It has swallowed whole the most famous, rather than the best, output of the recording studios and the TV tube. Both places have digested their smorgasbords of sources sufficiently well to please 23 million well-paying guests a year.

Below, contrasting forms of diversion: a Vegas casino scene and a puffing (and energy-consuming) dragon in a Disney electrical parade. Opposite, the Alladin Hotel in Vegas.

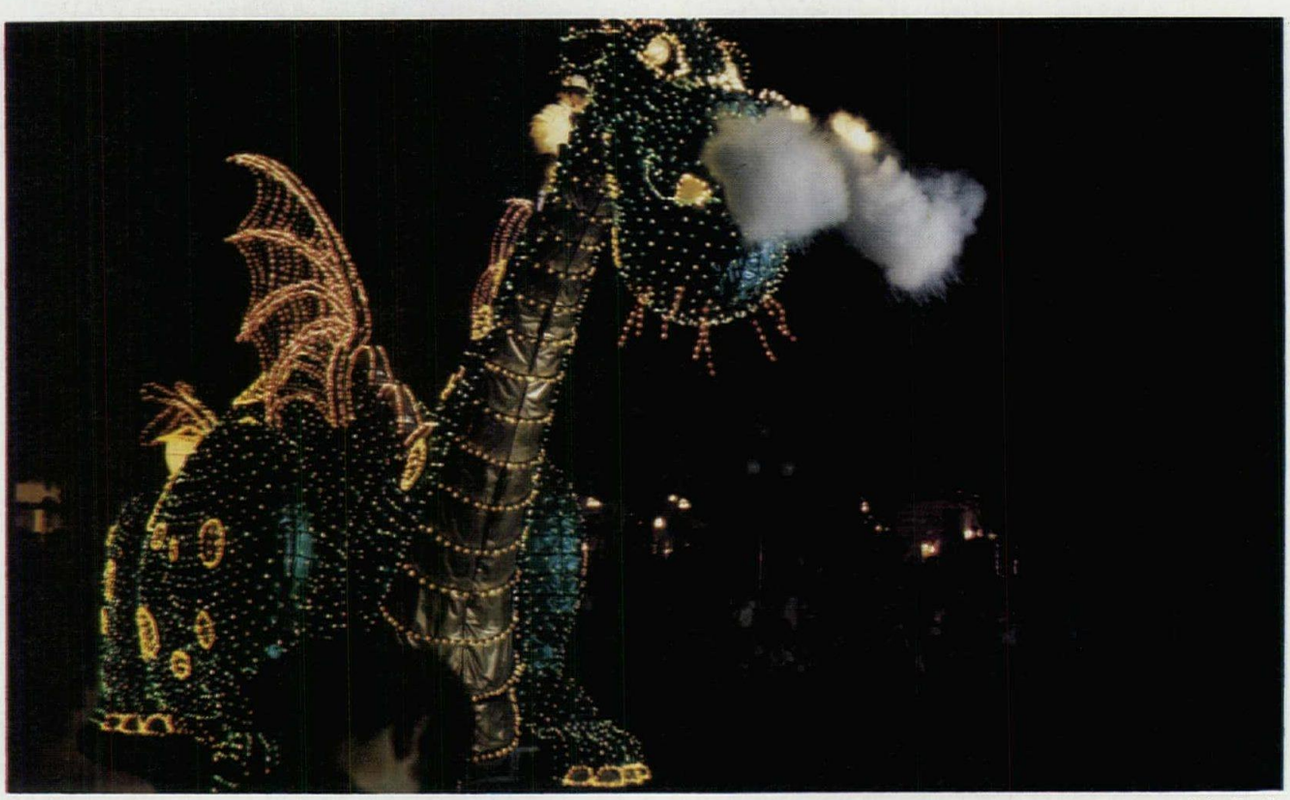


Las Vegas News Bureau

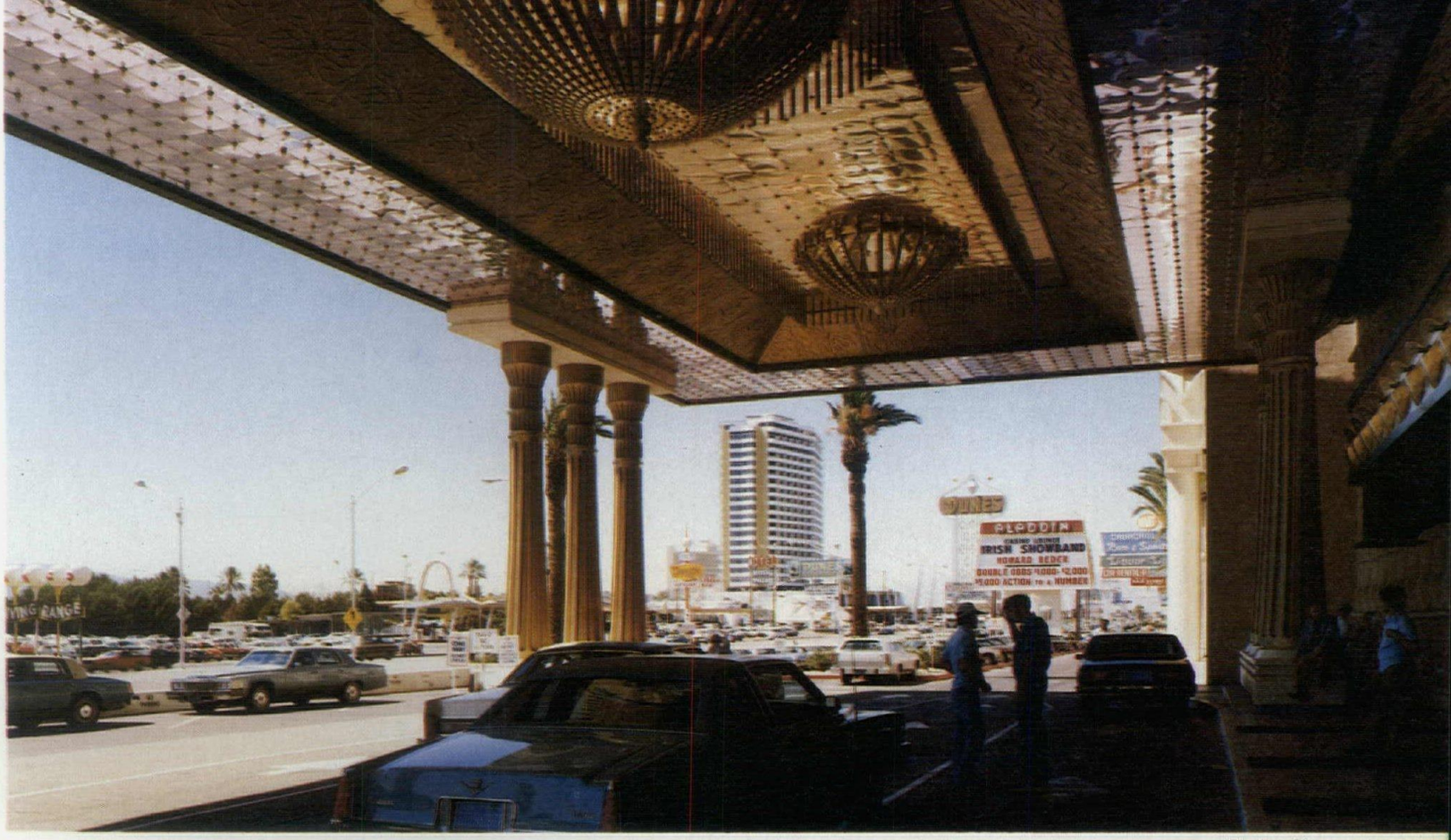
Energy. Location has made it inevitable that Las Vegas and Disney World would be highly dependent on energy. Their siting would have been commercially infeasible before the advent of airconditioning. In Las Vegas the problem is simply heat: July temperatures, even with the cooler desert nights, average over 90 degrees and the record high is 117. Orlando is not quite so hot in summer, but is wiltingly humid, and being there in midyear seems even more enervating than Nevada's higher temperatures. Condensation forms on the outside of airconditioned windows in the hotels and on the monorail cars, and even on camera lenses brought outside from indoors. The attractions at Disney World also are heavy energy users, since many of them are moving rides, and since several rely on electromechanical figures as performers. The nightly electrical parade is at least a symbolic energy consumer, for it resembles a scaled-down, traveling version of the famous signs on the Strip.

Those Vegas trademarks were briefly dimmed during the energy crisis of 1973-74, but they now blaze forth in all their accustomed glory. Some have been replaced with mirrored versions, which either reduce power consumption or provide a bigger visual jolt for the volt. Semimirrors are also appearing on many hotel windows in an attempt to cut down solar heat gain and, between the signs, windows and newly mirrored blank facades, Las Vegas now glitters by day as well as by night.

In Disney World, there has also been concern with energy



John Pastier



Stephen Shore

effectiveness. The private utility district generates much of its own power, and uses waste heat from turbines to supply energy for airconditioning as well as steam and hot water. Disney also has built and occupied an experimental solar-powered office building, unfortunately windowless, where the sun's energy meets all the space heating and hot water needs, as well as 80 percent of the cooling power.

Transportation. Once again, location equates to massive energy use, this time to get customers to destinations far removed from major population centers. Las Vegas, although ranking only about 100th in metropolitan population, has roughly as many air passengers as Houston and places 20th nationally. Since it is remote, its four million annual round-trip fliers log considerable mileage en route. Disney World entertains a comparable number of air travelers, again at great distance: Of the three most common origins, the closest is New York City, more than 950 miles away.

After flying, the most energy-inefficient transportation method is the automobile, and it is the dominant source of customers for both resorts. Here Disney World stands out, since car trips account for a higher proportion of travelers and, most likely, longer average trips. Most of the Las Vegas motorists come from Los Angeles, slightly less than 300 freeway miles off.

Internally, much of the movement in both places is on foot. In Las Vegas, downtown guests can walk everywhere, or they can take a taxi to the Strip. There are nine taxicab companies in town. Even guests of Strip hotels do considerable walking from one casino or showroom to another. Between the crowds on the sidewalks and the sheer numbers of cabs, Las Vegas at night looks very much like a horizontally stretched slice of Manhattan.

Within Disney World, transportation is amazingly diverse. In many respects, the entire place is one big ride, from the monorail that glides through the lobby of the futuristic (and misnamed) Contemporary Hotel to the aerial tramway floating above the park, to the steamboats, motor launches, sailboats, ferries and submarines that make up what is claimed to be the world's ninth largest navy, down to such nostalgic forms of ground transportation as horsecars, double-decker buses, fire engines and even miniature smogmobiles on miniature freeways.

But the most nostalgic form of transportation, and the one that is shown the most concern, is shoeleather. (Or, in these times, 100 percent man-made materials.) Not only have Disney technicians provided an auto-free zone of comfortable scale, and not only have they scientifically dimensioned the streets to accommodate as many as 85,000 pedestrians a day, but they have made the streets out of an especially resilient rubberized asphalt. Disney's greatest ride is not the Pirates of the Caribbean, not Space Mountain and not even the monorail, but the oldest one of all—shank's mare.

Looking Ahead. If there is any doubt that the worlds of Disney and Las Vegas are cultural lodestars of our decade, any such uncertainty should be dispelled by both their success and their many emulators. The equivalent of one-eighth of our populace visits these two playgrounds each year, usually traveling a considerable distance, and their numbers are increasing faster than the national growth rate.

But Las Vegas and Disney World are only part of the picture. Disneyland is essentially similar to the Florida Magic Kingdom, and Reno and Atlantic City have suddenly begun to resemble Las Vegas. Even though legalized gambling was just voted down for southern Florida, the industry is experiencing its greatest American boom. Similarly, the newborn field of theme amusement parks has over the last decade mushroomed to the point where there are 25 installations throughout the country.

Altogether, nearly one American in two goes to one or another of those places each year, and thereby experiences the architecture of escapism. In the past, such a design genre would be no more respectable than some of the young ladies who stroll the Vegas Strip at midnight, but now that postmodernism is upon us those attitudes are open to change.

Walt Disney Productions, unfortunately, shuns outside architects for most of its design work, so it will not be in a position to benefit directly from this sudden broadening of design vocabulary and esthetic sensibilities. There will be no Moores, Venturis, Tigermans nor any of the younger playful visionaries designing Disney's future. In gambling, the odds are a bit better —Robert Venturi at least made design drawings for one Atlantic City casino hotel—but here too the leading lights of the profession, whether pop architects or high stylists, seem to stand a far weaker chance than the less known specialists who have been used for such work in the past. It would be wonderful if postmodernism meant that our best regarded designers could now apply their wildest fancies to the architecture of escapism, but more likely they will have to remain content with an expansion of their old role as connoisseurs and interpreters of it.

If so, they will not lack for source material. Disney World has just announced an expansion that will nearly double the firm's present investment in the park, consisting of a permanent world's fair and future-themed trade show. This $500-million-plus project is called EPCOT Center, and thereby hangs a disappointing tale.

EPCOT stands for the Experimental Prototype Community of Tomorrow, and originally this was the title given to Walt Disney's last and most compelling vision. Not long before his death in late 1966, he had seized upon the notion of building an experimental new town of 20,000 residents on his newly purchased Florida property. It was to be an ever-changing example of the best ideas in urban technology, and its initial version was both ambitious and detailed.

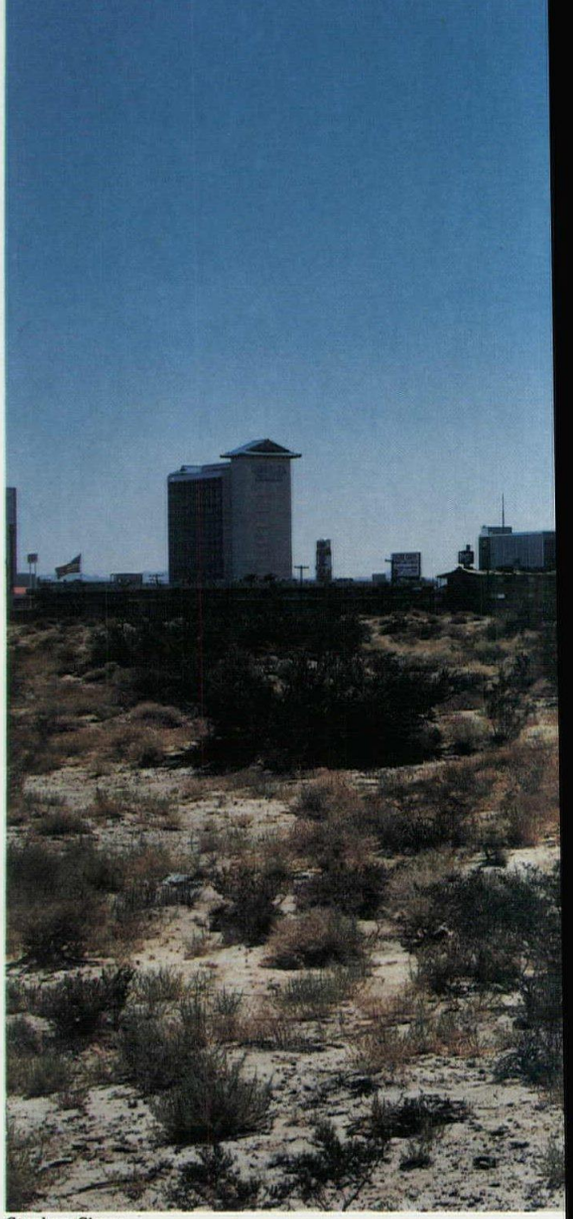
EPCOT was to be a radial city with an airconditioned, glass-domed, 50-acre downtown at its hub. Through traffic would pass below this core, and all local motor vehicles would move and park on two underground levels. The ground plane would be exclusively a pedestrian domain, and the levels above would contain short-haul "people movers" and longer range monorails going through and beyond the city.

Downtown would also encompass a 30-story hotel, offices, a convention hall, theaters, restaurants and nightclubs, and would be ringed by high density apartments. Beyond that would be schools, churches and lower density housing arranged so that every unit faced a park. In Disney's own words, "EPCOT will be a living, breathing community, not a retirement village. It will be a working community. It will worry about preschool education, home environment, employment . . . , EPCOT will be no architectural monument, but it will be a showcase of what American ingenuity and enterprise can do."

But Disney's vision was either not understood or not accepted by his successors. The EPCOT Center planned for completion in 1982 will most likely be charming and perhaps even be educational, but it will certainly not be a living community or a lesson in urban planning. Visitors will see foreign-sponsored pavilions encircling a lagoon, and they will see optimistic Disney presentations about future prospects in energy, space, food production, information processing and transportation underwritten by some of America's largest corporations, but they will not see Walt Disney's working utopia.

Perhaps that's as it should be. Robert Venturi has labeled the Disney domain as a symbolic American utopia, and it could be that we are really happier with symbolism than with any reality. It can be argued that in abandoning the field of entertainment for his last and greatest project, Walt Disney was turning his back on what he did best.

Even without the real EPCOT, Disney World's role as the greatest amusement park in the known universe seems secure. Its competitors lack the obsessive concern for quality and detail that has become a trademark of the Disney organization, and even if EPCOT Center is merely an adult version of the present theme park, it will still make a place that is the best of its kind that much better.



Stephen Shore

The continued dominance of Las Vegas over its competitors is less of a certainty. To see Las Vegas now is to see an amazing city in full flood. Most of the major hotels seem to be expanding or remodeling if they have not done so within the last few years. A major shopping mall opened earlier this year, and a second center with prestigious tenants is underway on the Strip. Retail sales, tourist and gambling revenue and construction activity have lately been increasing at an annual rate of 20 percent or better. Judging from all this activity, Las Vegas seems to be irrevocably consolidating its position as the gambling capital of Amerca and the middle-of-the-road entertainment capital of the world.

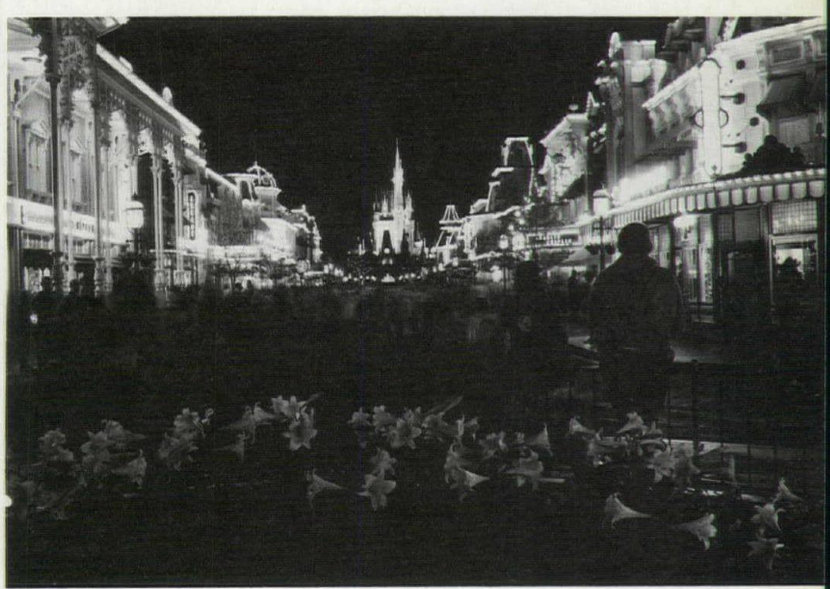
But at the same time, its competitiors are also prospering. Atlantic City's sole casino, over its first five months, is taking in revenue at almost one-fourth the rate of all the Las Vegas casinos combined. Once the other major operators get more casinos and hotels on stream, won't their closer proximity to the nation's population centers draw business away from Nevada? And once a critical mass of business is reached, won't Atlantic City be able to compete for entertainment figures that are now identified as Las Vegas acts?

Even Nevada has supplied competition in the form of suddenly booming Reno, which was the state's gambling center up to about 30 years ago. Spurred by construction of an MGM

Grand Hotel which boasts the world's largest casino (100,000 square feet), Reno is awash with expansions and new construction. With a setting that is both more scenic and richer in history than that of Las Vegas, plus its better proximity to ski resorts, Reno has natural advantages that are now being bolstered by vigorous promotion and cut-rate air fares from southern California.

The extractive industries of the West have spawned scores of boomtowns over the last century or so, and most of them have eventually shrunken or died. Gambling is arguably an extractive industry, and Las Vegas is a boomtown without equal. Perhaps it will prove itself an exception by amassing enough physical improvements and human talent to assure it continued health and prosperity. But it also could be overtaken by other cities and lose its premier position in an essentially ephemeral economic activity. Of course, none of this is clear at present.

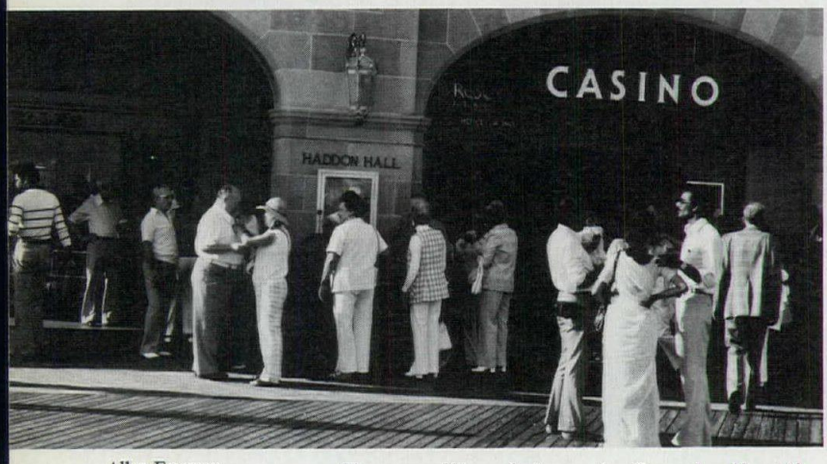
Whatever the future may bring, it seems safe to say that in Disney World and Las Vegas we are witnessing the best examples of this decade's great popular forms of environmental design. Perhaps these quintessential settings of the '70s will soon be supplanted by some new cultural form uniquely in keeping with the decade that is soon to arrive. But until they are, we can witness in them the four-dimensional realization of a great American dream: In their very different and very similar ways, Las Vegas and Disney World are places where it's Christmas every day of the year. □



Atlantic City Warily Welcomes a New Industry

Gambling comes to the shrine of Miss America. By Allen Freeman

Library of Congress



Allen Freeman

Top, a rolling chair on the Boardwalk at the turn of the century. Across page, a modern counterpart in front of the Dennis and Marlborough-Blenheim hotels. Above, the Calfonte-Haddon Hall, which Resorts International has converted into the East Coast's first legal gambling casino.

Dowdy, somnolent Atlantic City is attempting a comeback with casino gambling. But this infusion of Las Vegas is causing dramatic spasms, some quite painful, in New Jersey's fabled coastal resort of 42,000.

A casino-studded Atlantic City is suddenly the gold mine of Resorts International, the promised land of a half-dozen other casino operators and the subject of press scrutiny on organized crime activities. It is the mecca of land speculators while a threat to the elderly and poor who have found haven in seedy Boardwalk hotels and nearby rooming houses. It is a hope turned sour to some of the Boardwalk merchants of hot dogs, boat rides and kitsch, the passion of a consulting city planner and the source of opportunity for strong new architectural statements. At the same time, some of the architectural relics of the gay '90s through the roaring '20s (Atlantic City's heyday and a period of elaborate hotel construction) are available to provide an alternative to the bland norm of Las Vegas casinos—if casino builders can be so persuaded.

The voters of New Jersey approved casino gambling for the south Jersey resort in a statewide referendum on Nov. 2, 1976. It was a second attempt at passage and its success was attributable to an organization called the Committee to Rebuild Atlantic City, formed in late 1974 when the first referendum failed, and headed by a local lawyer, Joseph Lazarow, now the city's mayor. Resorts International and other prospective casino operators were major financial contributors. Local businesspeople and merchants also worked for the referendum. Martin Blumberg, AIA, chairman of the Atlantic County planning board, convinced the New Jersey Society of Architects/AIA to support the measure. It was "the only professional group with guts enough to take a stand," he says. "The lawyers didn't; even the contractors refused because they thought they'd lose some of their church clients." Blumberg lobbied hard, as did many others.

It has paid off big and fast for Resorts International, which got the jump on other potential casino operators by buying—two months before the referendum passed—the 1920s Chalfonte-Haddon Hall (Rankin, Kellogg & Crane, architects) for $5.2 million, and spending $15 million to refurbish 561 rooms, redecorate its public spaces in a Las Vegas-cum-disco decor and append acres of casino floor space with a thousand slot machines, a hundred blackjack tables and other game tables including roulette, baccarat and craps. It opened in late May. As the summer wore on, news of fantastic takes—in August, its average daily gross revenues were $759,208—was beginning to turn many of the small-time Boardwalk merchants sour. Many had a worse season than precasino 1977, a disappointment only partly blamed on excessive rain.

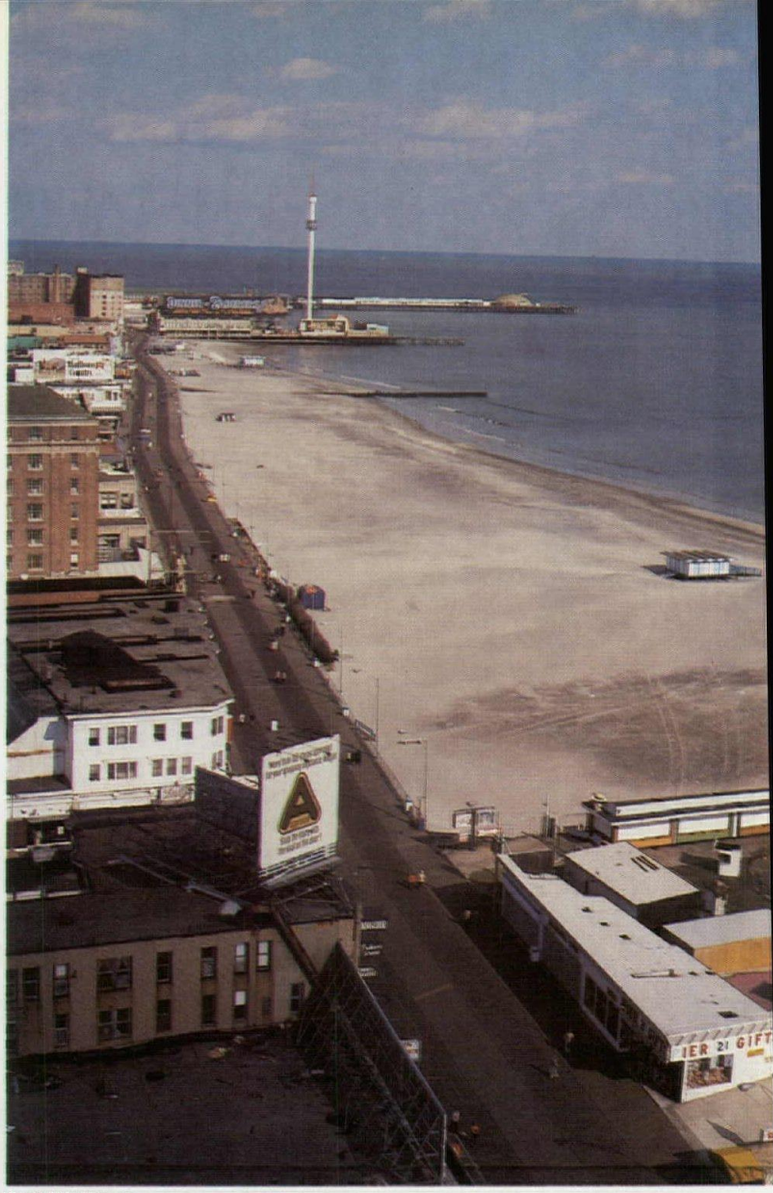
"We're dying around here," remarked a boat ride ticket seller, saying she'd like to have back the $100 she and other Boardwalk operators contributed to the campaign to promote the referendum. Explained the operator of one of the largest tourist attractions on the Boardwalk: "The local people who supported gambling thought that the daddies would bring their families, stay in Atlantic City hotels and gamble while mom shopped on the Boardwalk and the kids played on the beach. But it hasn't worked out that way. They stay at Cape May or Ocean City

Allen Freeman

where the rates are cheaper, and the parents drive in to gamble in the evening."

A more optimistic umbrella/beach chair entrepreneur conceded that business was off in some of the shops, "but this time last year you could have shot a cannonball down here," she said, with a broad sweep of her arm down the still none-too-crowded Boardwalk. This summer she had seen lifeguards saving children and cops babysitting while parents were in the casino. "You had the poorer people coming in to see what the casino was all about. Now a better class of people will come," she said, expressing the hope of many. In fact, Resorts International, which reportedly owns or controls 27 percent of the Boardwalk area property, may make this prophecy come true. It has raised rents, and others are following suit. The concession operators are in the middle, raising prices and bringing in fewer customers. Some foresee a dramatic change in the Boardwalk, from working class kitsch to kitsch for the rich. For now, there is the incongruity expressed by the umbrella entrepreneur: "I had a lady bickering over the price of an umbrella—$4.50 a day—until her husband reminded her that she had just been sitting at a $25 [minimum-bet blackjack] table."

Meanwhile, the postreferendum period's high stakes in real estate have quieted down only somewhat. Boardwalk acres are now going for $1 million to $1.5 million, still about double the prereferendum price, and a small tavern in the commercial district that in 1970 sold for $40,000 recently brought $225,000. To an outsider, rampant speculation seems appropriate in the town that inspired Monopoly. In the 1930s, its creator, Charles Darrow, appropriated Atlantic City's street names—oceans and seas for avenues parallel to the beach, states for the streets that ended at the oceanfront. The resort had been laid out 80 years before when a rail line made Absecon Island accessible to the burgeoning middle class of Northeastern cities. In 1854, the Camden & Atlantic began boarding at a pier terminal across the Delaware River from Philadelphia and unloading on sandy Absecon Island 56 miles southeast. Dependent on Philadelphia for



David N. Kinsey

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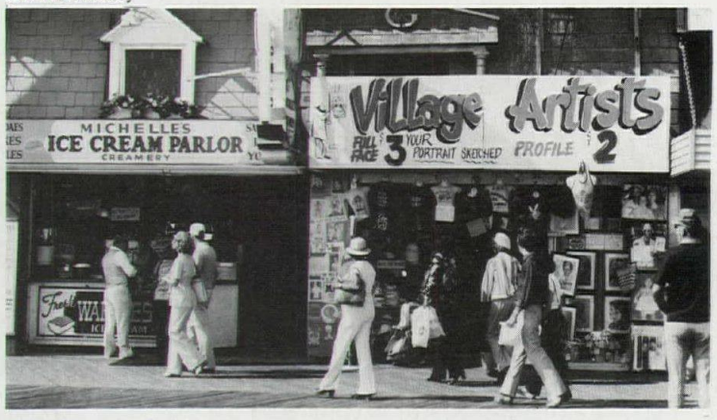


Allen Freeman

Atlantic City's promotional brochure promises ". . . you can buy anything from donuts to diamonds" on the Boardwalk. It stretches more than four miles, the width of a four-lane street, in a pleasing herringbone pattern. Above, the Boardwalk in the early 1900s.

clientele from the start, it remained so, but by the 1880s, it was enjoying patrons from around the country. (Charles E. Funnell's *By the Beautiful Sea,* published by Knopf in 1975, vividly chronicles Atlantic City from the '80s until about 1910). Wood frame hotels proliferated in this Newport of the working class. Wrote Charles Dudley Warner in the April 1886 *Harper's:*

"If the town had been made to order and sawed out by one man, it could not be more beautifully regular and more satisfactorily monotonous. There is nothing about it to give the most commonplace mind in the world a throb of disturbance. The hotels, the cheap shops, the cottages, are all of wood, and with three or four exceptions in the thousands, they are all practically alike, all ornamented with a scroll-work, as if cut out by the jigsaw, all vividly painted, all appealing to a primitive taste just awakening to the appreciation of the gaudy chrome and the illuminating and consoling household motto."

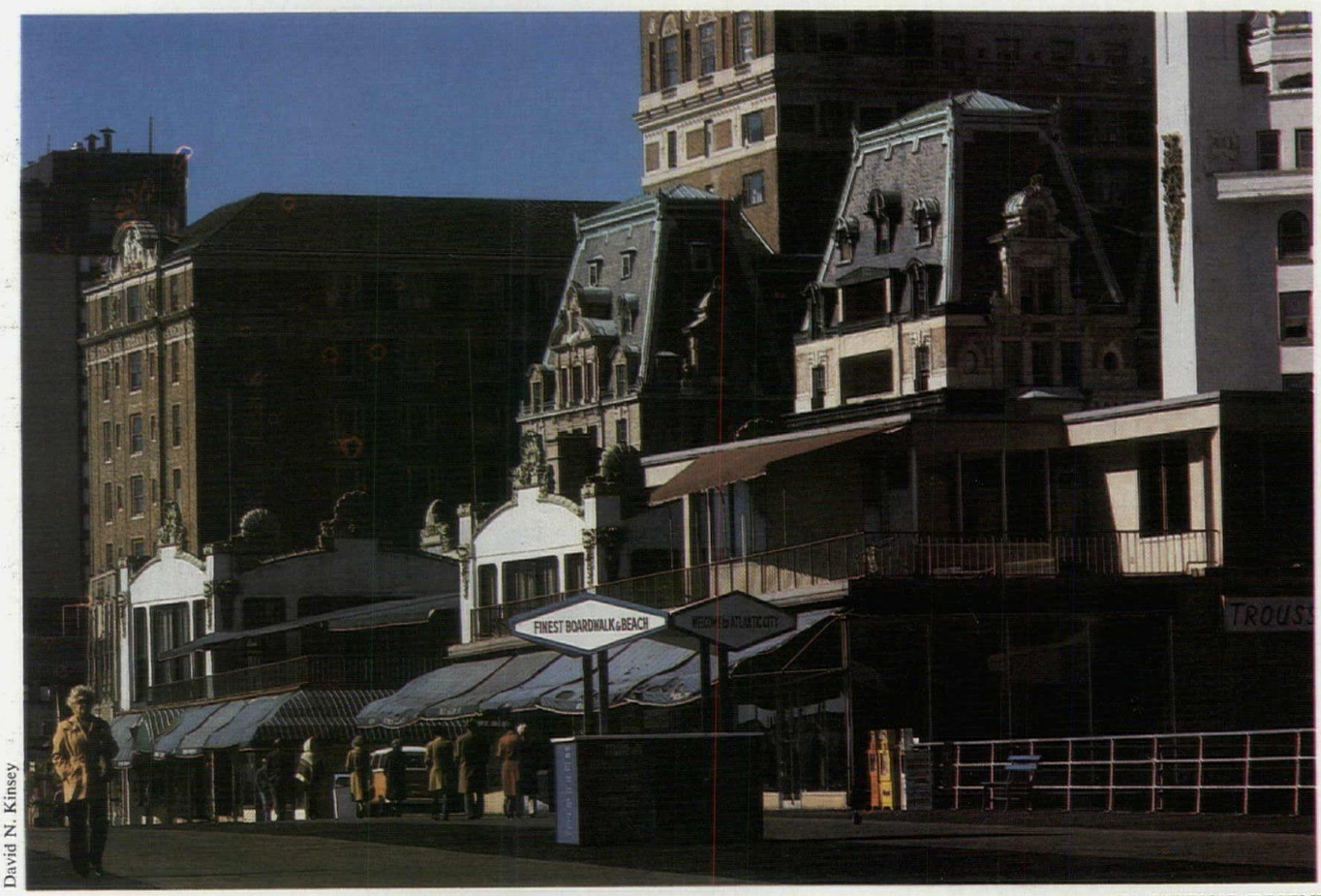
Queen Anne was running rampant, but by the turn of the century, masonry and other "fireproof" structures were beginning to replace that style. The first amusement pier was constructed in 1882, opening a P. T. Barnum era of hype. John Lake Young built as his residence a three-story, 12-room concrete "Italian-style villa" with a statuary-adorned garden on his 1906 Million Dollar Pier. His address was Number One, Atlantic Ocean.

Hotels and piers come and go but the Boardwalk endures—though in several incarnations. The first was an 1870 affair, skimpy, eight feet wide, one mile long and made in sections that could be folded away at the end of the season. Today, it is 4.11 miles long and 60 feet wide, having been substantially rebuilt after storms in 1883, 1889 and 1944. And it is unique. Angelos C. Demetriou, AIA, wants the Boardwalk placed on the National Register of Historic Places. He is the Washington, D.C., consultant commissioned by the city after the referendum to develop a master plan for redevelopment. "The Boardwalk is the most advanced urban geometry we have for a sandy beach environment," he says. "And we believe it is perfect as it is. Nobody touches it, nobody landscapes it, nobody bothers it. The beauty is in the wood and the creosote. You make it pretentious and you'll lose its heroic sort of old world force." Demetriou contrasts the avenues that cul de sac at the Boardwalk with Rio de Janeiro's grand traffic artery that isolates the splendid beaches from the city.

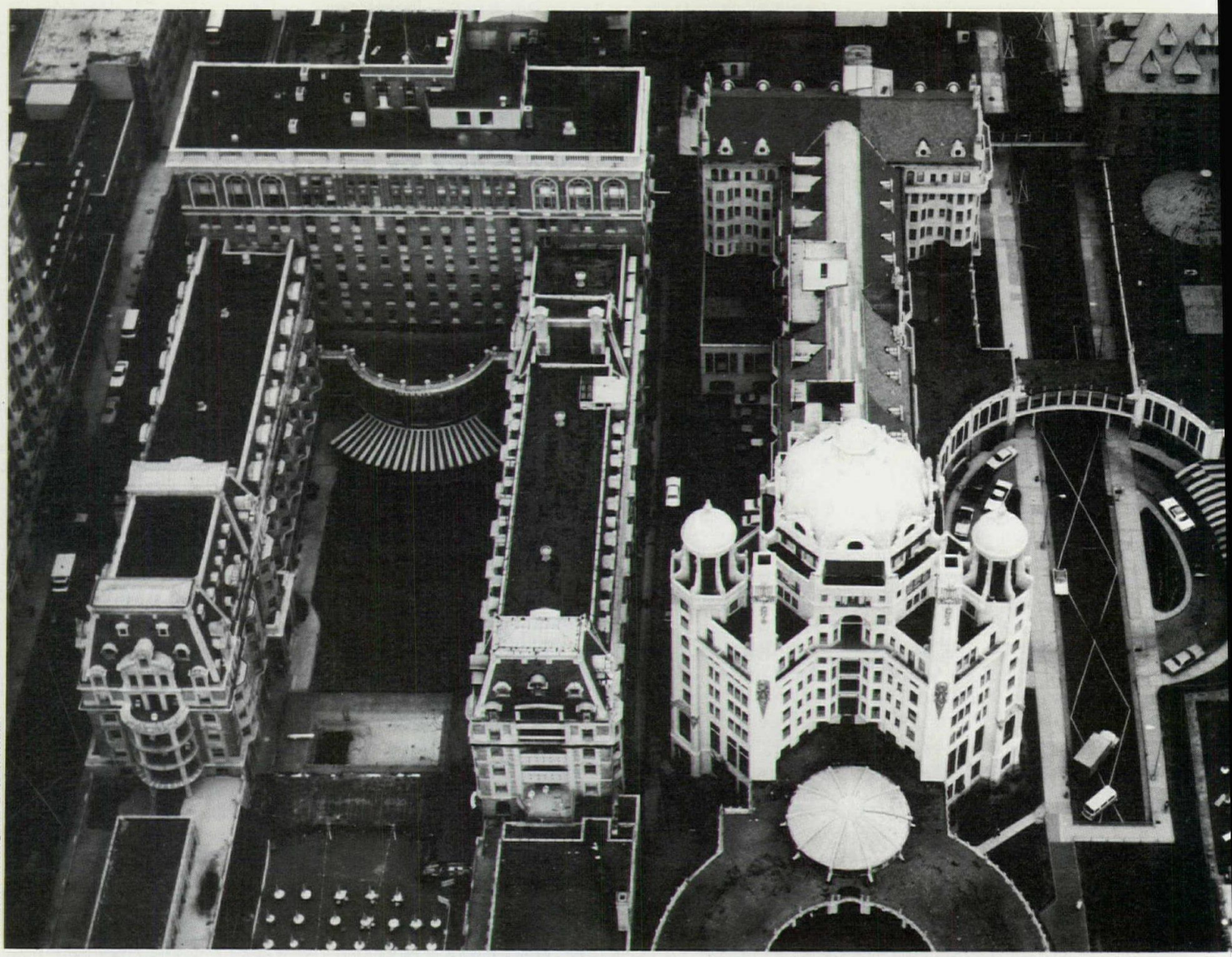
When asked how the Boardwalk will be upgraded, Demetriou says "very carefully. It is like New York City's Broadway—hideous in all its details yet magical at the same time. . . . The Boardwalk must transform in quality but not in context." For example, he wants to require every hotel-casino to develop its entire Boardwalk frontage with shops. He wants the Boardwalk to remain completely uncovered. And he wants no "pseudo plans that tell you that signs have to be parallel to this or that line or that all the letters have to be medium weight Helvetica. The result is death. In other words, the element of banality is removed at the cost of life. I prefer life."

In November 1975, an AIA R/UDAT report recommended that casinos be limited to the Boardwalk. Demetriou started with this in the early master plan. He explains the logic: "You have an elongated island physiography, so you put your most valuable and highest revenue producing uses along the waterfront. Zoned right behind them will be your service establishments—downtown retail sector—and beyond that, your living district. It was obvious." The Boardwalk-only rule for casinos was relaxed for "an area of equal exceptional environmental quality," as the planner calls Absecon Inlet at the northern tip of the Boardwalk, where Demetriou proposes "a marina casino environment" with casino grounds coming straight into the boat yards and parking on the highway. A second exception in casino placement will be in proximity to a proposed transportation center and extension to the convention hall, where the main highway from inland meets the Atlantic City grid.

But turning Boardwalk into a casino row will mean displacing thousands who live on or near it, and an estimated 30 to 35 percent of the city's population is elderly. The inlet proposal also will push out a community of Puerto Ricans (about 2,500), blacks and Jewish elderly from this run-down section that was once the city's most fashionable residential area. A city-commissioned analysis of housing needs recommends that the city expand land assemblage for low- and moderate-income housing,



David N. Kinsey



The Office of Angelos C. Demetriou

High stakes at Boardwalk and Park Place.

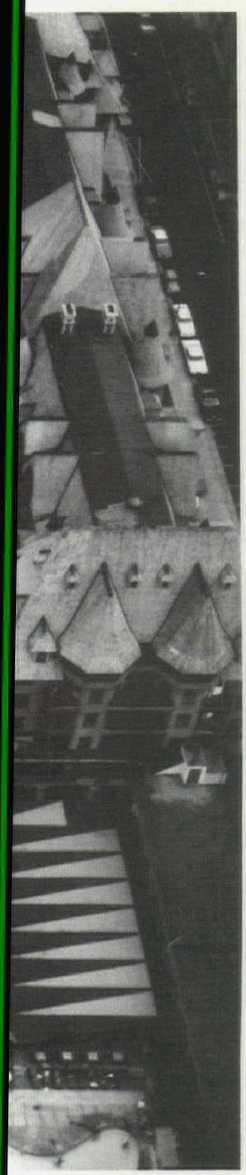
but currently there is no alternative in the city for the displaced. Landlords with prospects of selling to casino interests have been known to threaten eviction for formerly overlooked code violations, and there have even been fires of suspicious origin. Says Oliver Gerland, president of the Family Services Association of Atlantic County, "When a large apartment house is bought by a casino interest, that is put in the paper. But one of the hidden things is the people who move out, just disappear, particularly in the inlet area.

"Housing was a problem here before gambling," he continues. "We've been short of good housing stock for a long time. There are going to have to be some housing starts very quickly, but I don't now see that happening."

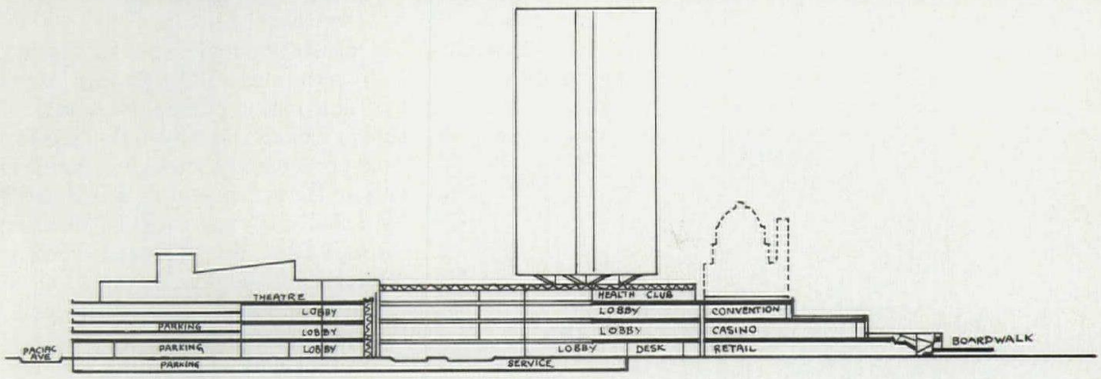
A look at Atlantic City population figures shows a leveling off during the Depression and the beginning of a decline during the postwar years. The current population is roughly that of 1910's, down more than 20,000 from the 64,000 of 1940. With gambling, the county population of 189,000 has been projected to reach 376,000 by 1990, and the city is expected to reach its 1940 level. Atlantic City virtually stopped building after 1940; a 1965 housing survey showed that 91 percent of the city's dwellings were built before 1939. There was a brief revival in the '50s, with mom and pop motels, unsophisticated zoning, lax building codes and little planning. The '60s was a downhill slide while crime, unemployment and welfare statistics soared. The 1929, $8 million Ambassador Hotel closed in 1966 and stood on the Boardwalk, forlorn and tomblike. In 1970, it was sold at bankruptcy auction for only $2 million. The fashionable resort that inspired "The Rolling Chair Song" of 1905 ("Did you ever see a maiden in a little rolling chair,/Room for two, Sue and you . . .") was the subject in 1972 of John McPhee's "The Search for Marvin Gardens" ("The dogs are moving [some are limping] through ruins, rubble, fire damage, open garbage . . ."). Nineteen seventy-two was also the year the Traymore was imploded, a shocking end to one of the best of the old hotels.

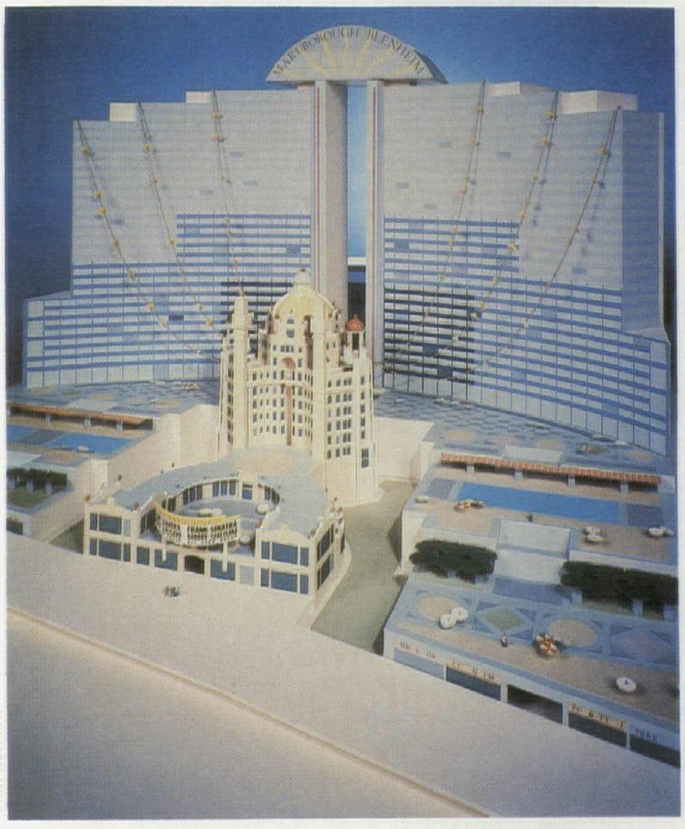
Three other grand hotels, dating from the first decade of the century, survived into the casino era. They are adjoining properties at Boardwalk and Park Place. The Blenheim was a marvel of 1906 romantic eclecticism of Churriqueresque inspiration by Philadelphia's Price & McLanahan. It incorporated an impressive Boardwalk-fronting wing with dome and twin towers and lavish interiors of ornate plaster ceilings, fireplaces and wall paintings. Thomas Edison developed and supervised the structural engineering, innovative in its use of reinforced concrete. It was listed on the National Register of Historic Places. The French chateau style Dennis was built in 1900 with additions in 1905 and 1911. Alexander Graham Bell, Herbert Hoover and Helen Keller, among other notables, slept under its mansard roof. The Marlborough, with Queen Anne ornamentation and shingle siding, dated from 1902. The Marlborough-Blenheim was operated as a unit.

The Bally Corporation, manufacturer of slot machines, holds the lease on the site of the three hotels. Atlantic City enterpreneur and art dealer Reese Palley, who owns the land package,

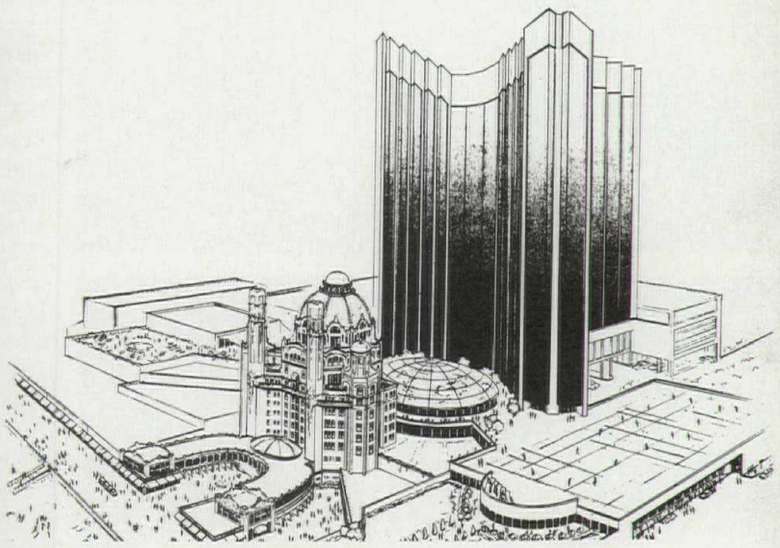


The Office of Angelos C. Demetriou





Tom Bernard



Top right, the inlet area with Boardwalk hotels on the horizon. Top left, the U-shaped Dennis with mansard roofs on the front wings; the on-axis, concrete Blenheim, and the connected, shingle-sided Marlborough. At left, Venturi & Rauch's model incorporating the Blenheim rotunda; above, the SOM (New York)/Stern preliminary study in section and an early concept by Lapidus.

Partial preservation and a rush to build.

unsuccessfully tried to sell Bally on any of several proposals he commissioned Venturi & Rauch/David Jacobson to do. One called for demolition of all but the domed front wing of the Blenheim, which was to be backed by a highrise crescent block of 1,500 hotel rooms. Festoons were to drape from the Blenheim's roof to the roof of the new structure. Instead, Bally hired Maxwell Starkman, AIA, who, with the Grad Partnership, designed an all-new casino/hotel complex utilizing no part of the old structures.

Before site work could proceed, however, the proposal needed the approval of Atlantic City's planning board and the state's department of environmental protection, an agency of the office of coastal zone management (*see* Aug., p. 46). This March, Bally sought a permit to clear the site and begin construction of an octagonal hotel tower, casino, dinner theater and parking structure. A second tower was planned for a second phase. In April, the state sent a "deficiency letter" asking Bally to submit comment of "a qualified art historian or architectural historian" on the significance of the three hotels. In response, Bally offered a feasibility study with this statement by the Grad Partnership: "The Blenheim is a poor example of eclectic style. Its function and design are inopposite; its method of construction not unique, and its recognition in architectural history minimal. In way of the foregoing, it is our view that the Blenheim is not an example of an architecturally significant building." The feasibility study also contained the opinion of hotel/casino architect Bruce Koerner: "The Blenheim receives recognition due to the uniqueness based upon mediocre rather than excellent design. This does not seem to be valid reason for giving the Blenheim recognition which should justifiably be reserved for great or at least better architecture." Bally also petitioned the Department of Interior to remove the Blenheim from the national register. The petition was rejected.

Meanwhile, the state hired its own architectural and engineering consultants, including Alan Lapidus Associates, and began collecting other opinions on the old structures. Architecture professor Frederick D. Nichols, FAIA, of the University of Virginia called the Blenheim "an outstanding example of reinforced concrete construction and a most unusual eclectic Spanish style." George E. Thomas of Bryn Mawr College called the Blenheim "one of the most important buildings in New Jersey of the past century." A state inspector found that the wood frame Marlborough and rear Dennis section, also wood frame, could not be brought up to current standards for hotels. The consultant concurred. The masonary portion of the Dennis and the concrete Blenheim were deemed most likely to meet state codes through renovation.

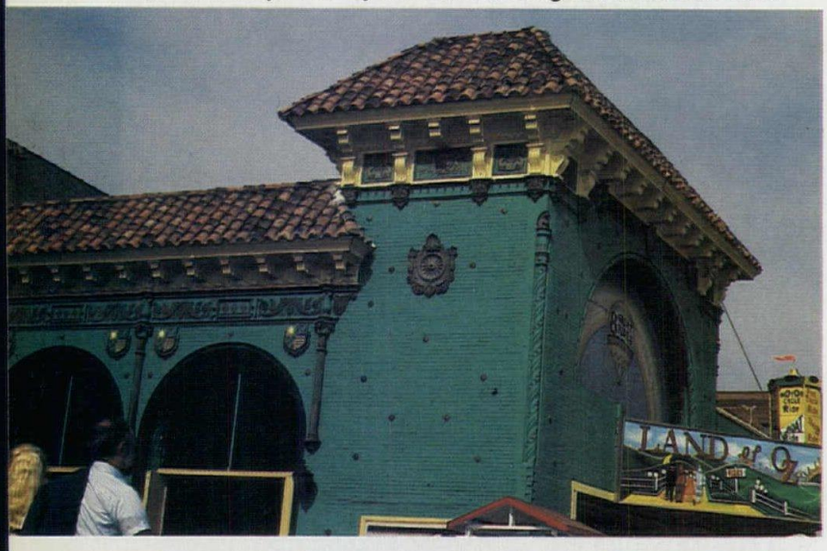
In late June, July and into August, Bally representatives and consultants (now Skidmore, Owings & Merrill/Martin Stern Jr., AIA) met with the state's people to discuss ways of using portions of the old structures. In September, after a public hearing at which 30 people testified both for and against total demolition, Bally submitted a revised design which retained parts of the Dennis and Blenheim. The state conditionally approved, and in October selective demolition began while feasibility studies of incorporating the Blenheim rotunda continued. (As we went to press, the rotunda's fate was unknown. Bally had received the support of New Jersey Governor Brendan Byrne in its ongoing fight to clear the site.)

One of the people who testified at the August hearing on the Bally permit was Jerry Kauper, executive director of the Atlantic City convention bureau. His concern is swift approval of hotel/casino facilities in a town that has lost thousands of hotel rooms, both permanently through demolition and temporarily for renovation. He is anticipating 5,000 new rooms on line by 1981. "We placed on our books $750 million in business for 1981 through 1987, 90 percent of which is attributable to the casino referendum," he says, emphasizing that most of that business is tentative and depends upon how much and how fast projected facilities are built.

Atlantic City's convention hall was completed in 1929, its Boardwalk facade inscribed with words none too prophetic of the resort's subsequent decline: "A permanent monument conceived as a tribute to the ideals of Atlantic City. Built by its citizens and dedicated to recreation, social progress and industrial achievements." The huge hall was not surpassed in size until the early '60s by Chicago's McCormick Place and Detroit's Cobo Hall. A 200,000-square-foot addition planned in 1963-'64, begun in '67 and completed in '70 was built in "a spirit of deep concern and almost desperation," Kauper says.

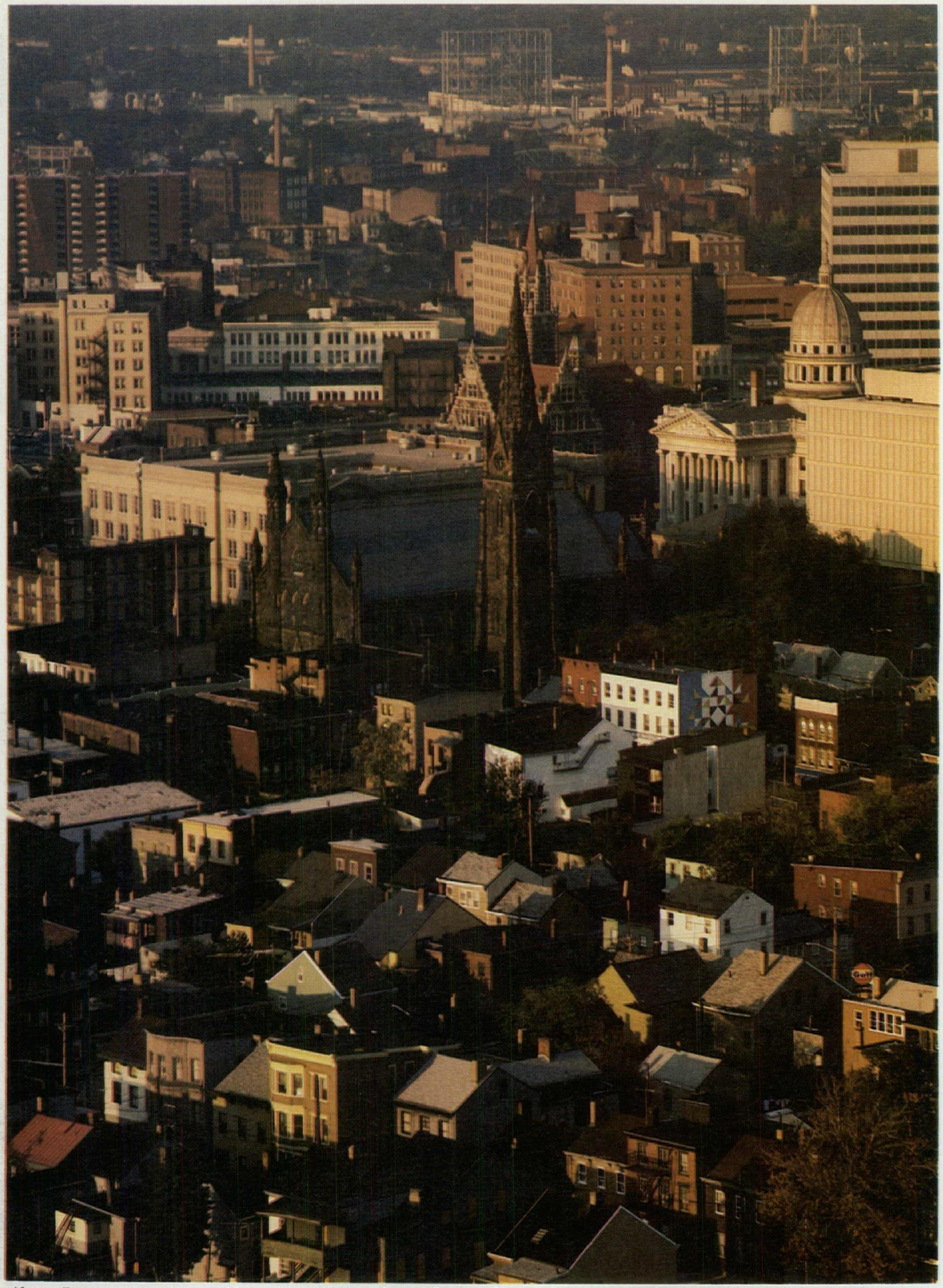
The 1929 hall has a vaulted roof with a ceiling 137 feet high, and Kauper would like to see it made into two levels, the upper level connecting by a full-width bridge across Pacific Avenue to a planned addition of 300,000 square feet, bringing the entire complex close to a million square feet and highly competitive with Chicago. Kauper says there is a good, strong movement in the city toward the new addition, although land is not yet acquired.

Atlantic City's hall has held national political conventions, football games and dog shows, but it is best known as the site of the Miss America Pageant, which began in 1921 as a Miss Atlantic City bathing beauty pageant to prolong the summer season past Labor Day and to promote the resort around the country through local contests. Conceived as an Atlantic City promotion, it has become primarily the vehicle of its television sponsors. Yet it still keeps Atlantic City in the consciousness of millions who don't see the discrepancy between the calculated wholesomeness of the contestants and the reality of its depressed host city. It remains to be seen whether the pageant's managers will want to remain in Las Vegas East. □

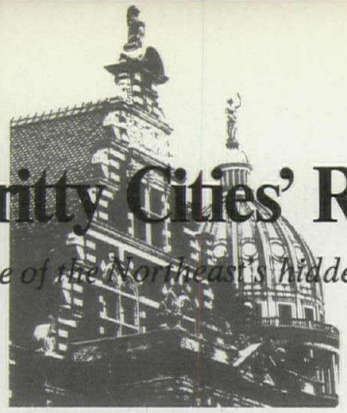


Bright architectural fantasies and a broad, sandy beach. Across page, a Boardwalk shop.

Photos by Allen Freeman



Above, Paterson from Garrett Mountain; across, its domed Passaic County Courthouse and annex.



The 'Gritty Cities' Revisited

Exploring some of the Northeast's hidden urban riches.

"Compared to bigger cities," write Mary Procter and Bill Matuszeski in the introduction to their new book, the small cities of the Northeast spawned by the industrial revolution "remain places where traditions are better remembered, the scale is more human and urban problems seem less intractable."

Procter and Matuszeski are husband and wife professionals in Washington, D.C.—she a management consultant for American Management Systems and he director of state programs for the federal office of coastal zone management—and both are amateur photographers. They began in the early '70s with weekend excursions to Baltimore where they explored the old port city's red brick neighborhoods and tumble-down industrial areas. Imbued with appreciation and their curiosity aroused, they extended their horizons farther up the highways, eventually visiting 40 or so of the smaller industrial cities, centers out of fashion but full of character. Their appreciation for Reading, Pa., Norwich, Conn., and Trenton, N.J., was first published in these pages three years ago (*see* Jan. '76, p. 23). Now, with the help of a research and photography grant from the National Endowment for the Arts, their work is available in *Gritty Cities* (published by Temple University Press of Philadelphia, © 1978, Temple University), which profiles the original three plus nine: Allentown, Bethlehem and Lancaster in Pennsylvania; Bridgeport and Waterbury in Connecticut; Hoboken and Paterson in New Jersey; Troy, N.Y., and Wilmington, Del. Their choices were subjective; their treatment is not intended to be exhaustive.

On these pages, we return to that rich source, with abridged versions of the authors' detailed looks at three more of the twelve: Paterson, Bridgeport and Lancaster.

"From about 1860 to about 1920, the development of industry in the U.S. fostered the growth of small cities," write Procter and Matuszeski. The availability of water power, the improvement of transportation and proximity to raw materials, a large labor force and market destinations combined in an era when "energetic and innovative entrepreneurs" could succeed in these smaller cities.

But, "by the end of World War I, a series of changes had taken place in the American economy which drastically reduced the role of small and middle-sized cities and gave the clear edge to the big cities," they continue. Changes included a shift in the type of goods produced, from the horseshoes, corsets, stoves and steel rails usable in an agrarian economy to capital goods like structural steel, for which a big city location was an advantage in marketing to other manufacturers. Other changes included cheaper railroad freight rates throughout an expanding country, improved communications that encouraged consolidation of firms and the situating of headquarters in big cities close to the sources of big capital.

"Beginning in about 1920, the red brick mills, from which the wealth of the gritty cities was created, began a long slide to obsolescence," write Procter and Matuszeski. Waterbury's and Bridgeport's major old industrial areas were cleared out for interstate highways, but Paterson stopped the highway builders when the city's silk mills below the falls were threatened. Paterson's mill district is now on the National Register of Historic Places. Some of the mills still standing in the gritty cities house small, low-budget manufacturing enterprises, some have been converted to modern industrial uses and still others have been adapted to new uses, such as Bridgeport's Corset Factory, a series of boutiques, factory outlet stores and restaurants.

Housing stock helps to set each gritty city apart: Allentown's scores of row houses with similar porches and awnings; Hoboken's five-story walkups with even cornice lines; Reading's stained glass windows; Troy's ornate bay windows; Wilmington's duplexes covered in gray fish-scale shingles, and Waterbury's three deckers with asymmetrical tiers of columned porches.

The biggest, most ornate Victorian houses have survived best when converted from single-family residential use. "Many beauties, sadly, can survive only in the macabre form of funeral parlors," note the authors. In other cases, "law partnerships and medical groups are doing a valuable service in keeping the porches, gables and bay windows . . . in good condition."

The downtowns of many gritty cities boast buildings of ornate facades with carved faces and brackets and hooded lintels, they observe, and public buildings are frequently impressive.

"The role of local government planning and renewal agencies in the downtowns of the gritty cities reflects the current confusion . . . in the philosophical approach of government to solving urban problems—a shift from a basic desire to tear everything down and start all over again to a commitment to maximize the use and reuse of existing structures," write the authors. Wilmington, Reading, Paterson and Waterbury all have extensive vacant land left over from the early days of urban renewal.

Bridgeport and Lancaster illustrate contrasting results of filling the vacant land with new buildings. Bridgeport built an architecturally undistinguished enclosed shopping mall which holds its own with suburban competitors. In Lancaster, on the other hand, an esthetically pleasing commercial complex has had trouble attracting and keeping tenants and in fact has caused city officials to rethink the whole purpose of downtown.

Nor have downtown malls been a panacea. Wilmington's six-block mall, centered on the ornate opera house, is "fairly bustling" and Allentown's Hamilton Mall along the main shopping street attracts shoppers from other cities. Trenton and Bethlehem, however, compromised with shorter malls that confuse and congest traffic "without creating a significant change in atmosphere."

Adaptive use, stimulated by quick turn-around federal public works programs, has become fashionable in many gritty cities. In Paterson, a locomotive works has been converted into an industrial museum. In Troy, the old Arrow Shirt bleachery has become the workshops for the New York State historic preservation programs. In Waterbury, an old clock works is now a medical and community center. In Hoboken, a precision instrument factory has been transformed into a gracious apartment building. And old factories all over Reading have been enlisted in a city-wide effort to become the factory outlet center of the East.

The gritty cities have been through decline and, in many cases, wrongheaded demolition. But if they "make it into an era of renewed value and purpose, they offer much," write Procter and Matuszeski. "They are powerful visual reminders of our history, its exuberance and its struggles. They offer human-scale opportunities for urban living, and they house treasures—ornate courthouses, grand movie houses, broad Victorian avenues, rows of stained glass windows—that enrich the lives of all who pass by."

Paterson, N.J.

There are no classy restaurants in Paterson. For an interesting evening a good bet is the Question Mark Bar on Van Houten Street. Tommy, the owner, was a small child when the bar, run by his parents, became the headquarters for Elizabeth Gurley Flynn and the other leaders of the Industrial Workers of the World (the Wobblies), during the great silk strike of 1913. It was here that the left-wing labor movement in America reached its peak. Across Van Houten Street from the bar line up eight of the 30-odd mill buildings crowded along the Passaic River a few blocks from the Paterson City Hall. The streets are dark, and the great falls of the Passaic thunder a few hundred feet away. The impression is overwhelming: Paterson is a powerful, rough town.

It did not emerge as an industrial center until the mid-19th century with two major industries, silk and locomotives. Then, Paterson grew very fast—from about 20,000 in 1860 to 135,000 in 1920. The city had an extraordinarily high rate of immigration. In 1890, the proportion of foreign-born was over 40 percent, largely from England and Ireland. By 1920, the proportion was still 33 percent, a very heterogeneous group of immigrants who now included large groups of Italians and Poles. Men still gather, speaking only Italian, in several coffee houses right down the street from the Question Mark Bar.

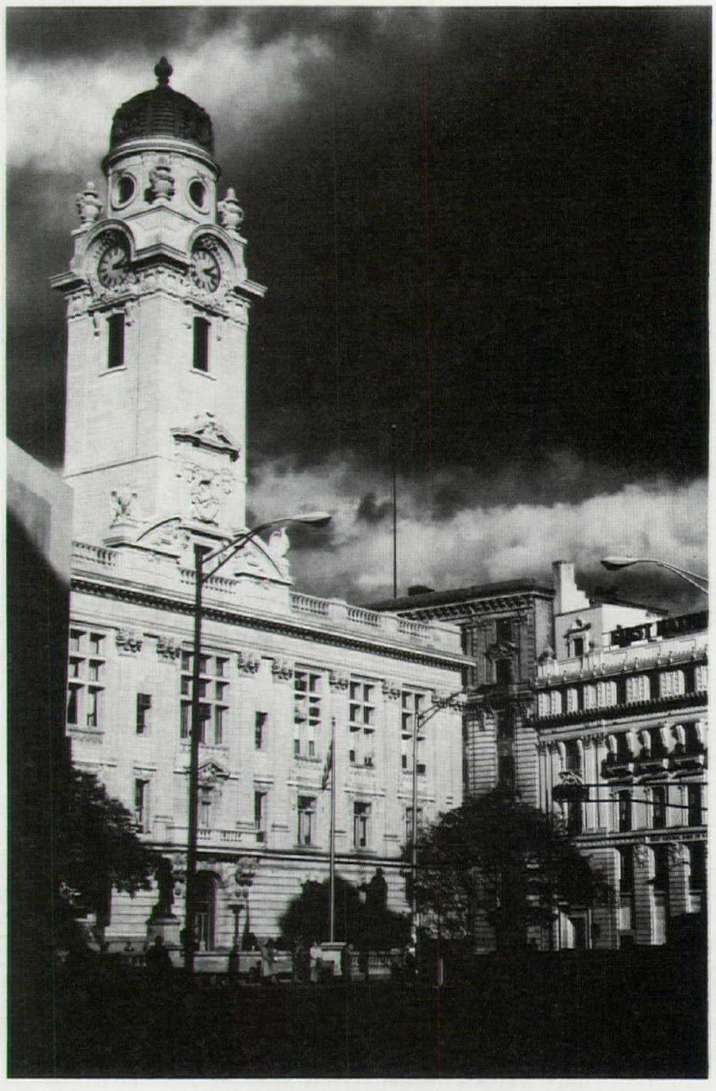
There is virtually no company housing in Paterson and very few signs of development housing. Generally the houses are one-of-a-kind detached houses of all sizes and shapes, set very close together. One of the few identifiable residential neighborhoods is Dublin, an area to the south of the historic mill district. It was settled by Irish immigrants from 1850 to 1879. The houses are plain wood, in good condition, and painted light colors; but the overall effect is something of a jumble.

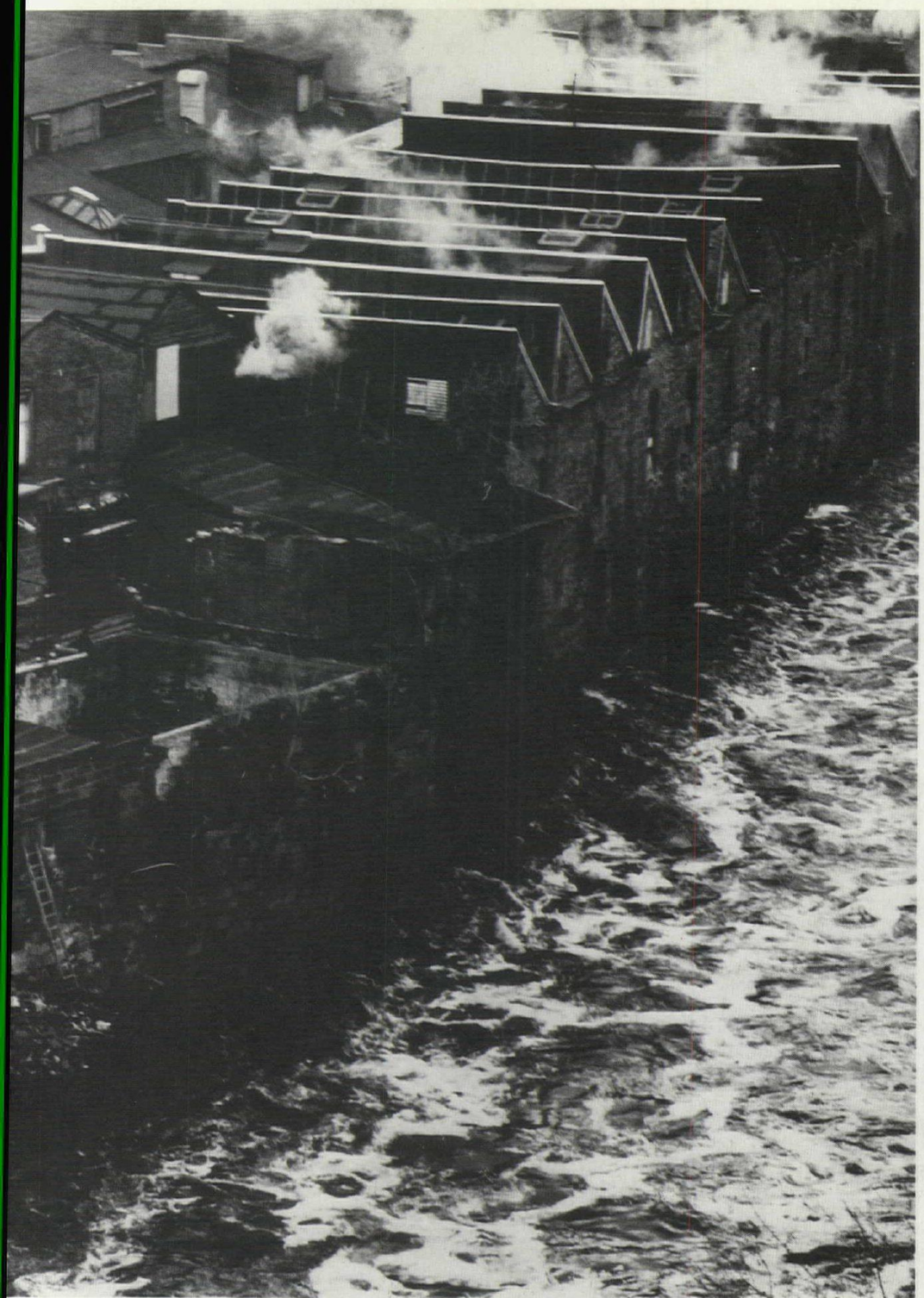
It is not by mere chance that the mill buildings are still standing in Paterson. In 1967, John Young, a Columbia student of architecture, and Mary Ellen Kramer, the mayor's wife, organized a movement to save the old mill section from destruction by a proposal to extend Route 20 right through them. The highway was stopped, and by 1970 the great falls were declared a national natural landmark. In 1971, 89 acres of the mill district (later expanded to 119 acres) were declared a national historic district. While the New Jersey Department of Transportation still owns a number of mills that are woefully neglected, the city feels confident that the future of the district lies in its restoration and reuse.

Downtown Paterson begins only a few blocks from the falls, and has great architectural potential, but is still economically shaky. Urban renewal has left its unfortunate mark on the commercial district. Too many blocks were demolished and cleared and too few planners' dreams materialized. Vast areas now serve only as parking lots, ostensibly to accommodate more shoppers, although the new shops and stores which were to attract them were supposed to go on the same sites. And that, in turn, was based on a new access road from the freeway that was never built. The whole thing sounds very confusing and has an appearance to match.

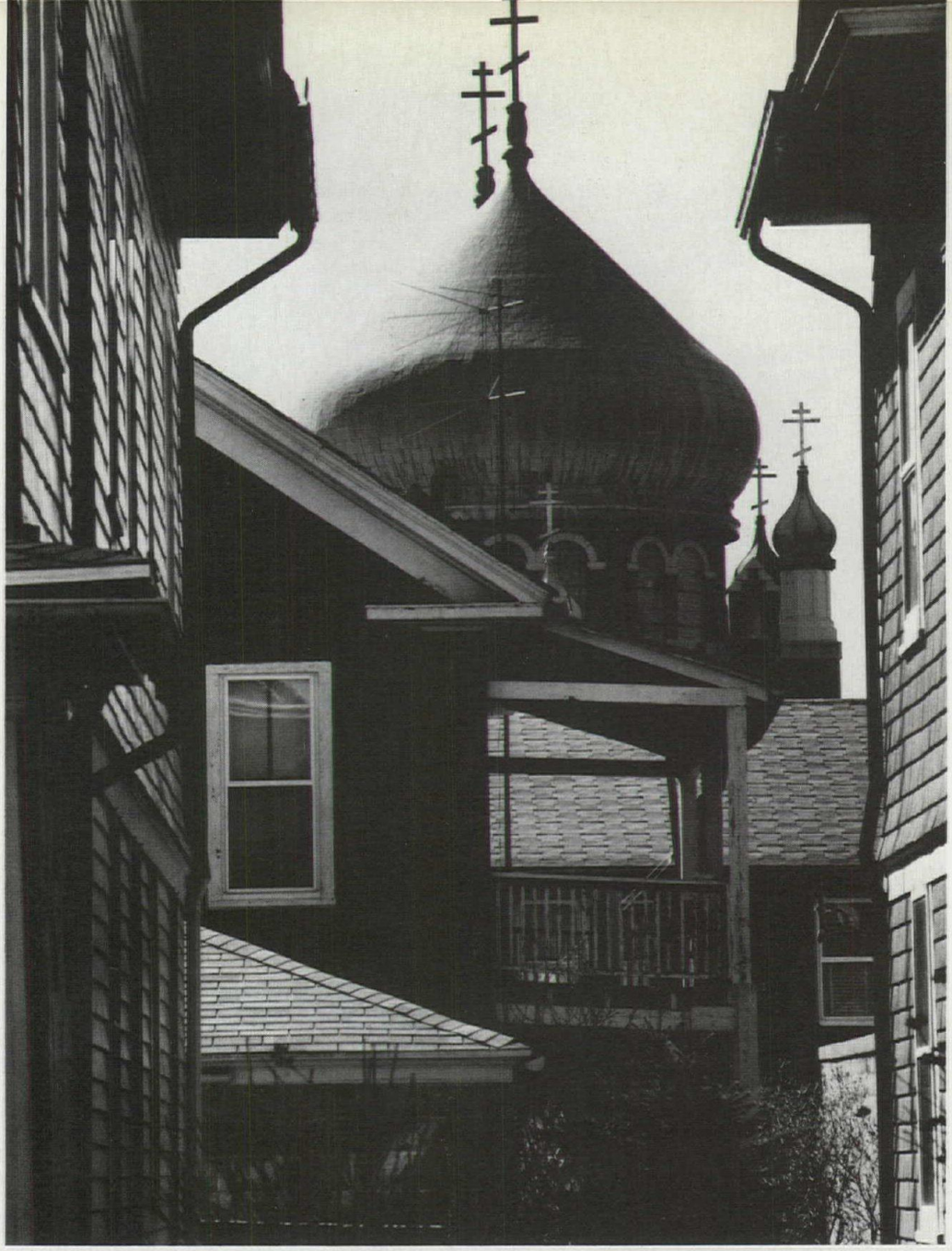
Meanwhile, just about every other stock answer to urban decline has been tried. A four lane loop road was to be built around downtown, but it wasn't finished, and the part that was has been supplied with cheap plastic light fixtures that have been badly vandalized. Huge highrise public housing projects were built, but did little to ease the decay in surrounding neighborhoods. There are even the remnants of an embryonic effort to build a covered downtown mall; about half a block of the old market district was completed before the project was abandoned. Since then, fire has gutted one of the buildings in the mall and some merchants have closed up their stores.

In short, little in the way of standard solutions seems to have had much positive effect on Paterson up to now. The rediscovery of the mill district and the successful initiation of a number of projects there holds a new kind of promise for the future—one built on Paterson's legacy as a gritty city. To some, it might appear a bit callous to focus the city's attention away from the traditional concerns of downtown revival and housing improvement. But clearly the direct approach has had limited results. That is what makes Paterson at once intriguing and disturbing. It is seeking to build a viable economic base on the use, reuse and adaptive use of the mills that once made it a great industrial city, and thereby to rejuvenate its commercial sector, provide housing opportunities, and spread the benefits of more employment to all its neighborhoods. Given the other options, it is worth a try, and it just might work.





Left, Paterson's mills downriver from the Passaic falls; below, Van Houten Street; bottom, Hamil Mill, built in 1873; across page, Paterson City Hall of 1896, Carrere & Hastings, architects.



Above, Orchard Street in East Bridgeport; right, Denver Avenue houses in the West End neighborhood; below, P. T. Barnum and admirers in Seaside Park; across page, the Crescent block with the steeple and spire of Saint Augustine's Cathedral behind, in Washington Heights.

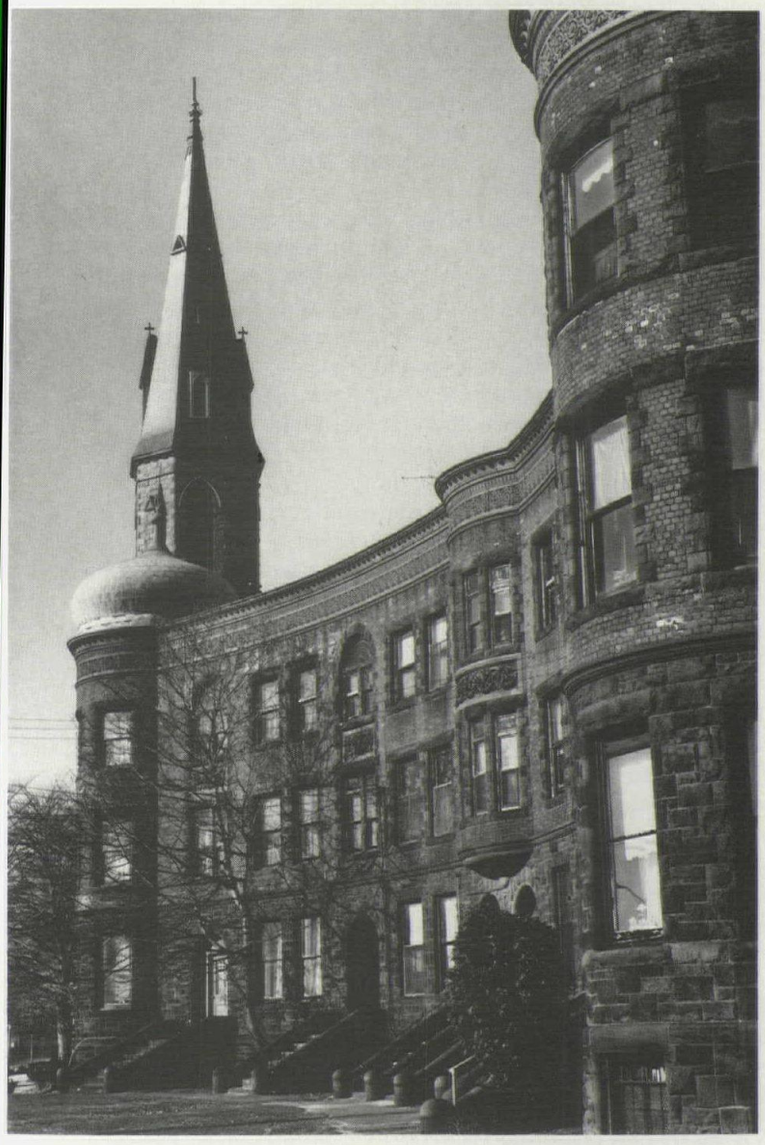
Bridgeport, Conn.

For most people, Bridgeport is just one more stretch of the Connecticut Turnpike—from Exits 24 through 30. For some five miles, the city's factories, neighborhoods and downtown are opened to the impatient glances of speeding motorists.

A better way to see Bridgeport is from Pleasure Beach, a long spit to the east of the harbor. From the long piers stretching back from the beach towards downtown, there is a clear view of highrises, factories and two huge power plants, all cut at the waist by the turnpike. The city spreads along Long Island Sound, a series of fragments held together by 15 bridges across the Pequonnock River and the mile-long Yellow Mill Channel.

Two products, guns and corsets, brought the city enviable wealth. The old corset factory buildings have found a new life as University Square, a shopping center which combines craft boutiques, a clock shop, a restaurant and factory outlet stores. So far, the enterprise is successful and the Bridgeport savings bank underwriting it is planning an expansion. The arms company, Remington, established a real estate department and constructed over 500 units in four- and six-family housing and 14 dormitories, each for 50 girls.

In 1916, the Bridgeport Housing Co. was formed as a public corporation to tackle the housing shortage with federal government help. It constructed 1,000 new housing units in about eight locations. Some of these public housing projects are strikingly attractive; for example, Seaside Village is a group of small brick two-story apartment units set around a park. The World War I public housing was a clear departure from the large wooden houses that had been built for decades.



These plain but comfortable-looking wooden houses still constitute much of the look of Bridgeport. There are blocks and blocks of them to the north and west of downtown all the way out to Black Rock. In large areas of East Bridgeport these houses have a battered look with peeling paint and rickety porches. The city is trying a counterattack with rehabilitation loans in the area around Washington Park. The program is expected to improve about 200 units in the late 1970s.

To the west of downtown, the houses are by and large kept crisply painted in pastel colors that convey a feeling of being close to the ocean. Around Clinton Avenue, there is a fine set of much larger and fancier Victorian houses that are being used for professional and institutional offices. The area was rezoned in the early '70s in hopes that these new permitted uses would save it from a process of deterioration. It seems to be working.

Bordering the ocean for about three miles to the west of downtown, Seaside Park allows one to be close to the sea yet shaded under broad trees, a combination virtually unique along the ocean front of the Northeast Coast.

By the turn of the century, Bridgeport was known as the Park City because it had more parks and more acres in parks than almost any other city of its size. The nucleus of Seaside Park was donated in 1865 by four donors who continued to add to it over the next two decades. Beardsley Park, named after its donor, was given to the city in 1878. Laid out in 1881 by Frederick Law Olmsted, it lies along the Pequonnock River to the north of downtown.

In the center of Seaside Park is a statue of P. T. Barnum, his ample form surveying all from a comfortable armchair. It is a tribute to the great showman's gifts of land to Seaside Park; but it is also recognition of his role as the entrepreneurial muse of Bridgeport in the second half of the 19th century.

Barnum found the famous midget Tom Thumb, then a child, in Bridgeport in 1841 and went on to exhibit him throughout Thumb's life. In 1848, he built an incredible residence named Iranistan, a Moorish extravaganza with dozens of onion domes. The building was featured in the nationally circulated illustrated newspapers of the time, but was destroyed by fire 10 years later. The legacy remains in the form of Iranistan Avenue, which runs from Seaside Park through the west end, and in the remarkable recurrence of the onion-dome motif in the detail of Victorian houses in Bridgeport.

The 20th century has contributed its own small bits of frivolity to Bridgeport's life. The ubiquitous Frisbee got its start in East Bridgeport at the Frisbee Baking Co., where employees used to sail pie plates across the room. The bakery is closed now, but just across the way is an enormous new jai-alai court with supergraphics that show there's still some fun left in town.

Otherwise the city comes across as solid, comfortable and unpretentious. Bridgeport is one of the few gritty cities to have essentially completed an extensive urban renewal of its downtown. In contrast to Lancaster's beautifully designed but economically shaky renewal project, Bridgeport's shopping mall, garage and franchise hotel are unprepossessing in appearance but economically sound. The future seems stable if not brilliant. Still, a city that produced P. T. Barnum and the Frisbee is worth keeping an eye on.

Right, Marion Court in downtown Lancaster; below, shops and houses along Chestnut Street; across page, Lancaster County Courthouse of 1852-55 by Philadelphia architect Samuel Sloan.

Lancaster, Pa.

The stone hitching posts that line the alleys around the Central Market in downtown Lancaster are well-kept and well-used. The Amish farmers who come to town tie their buggies there and go about their business, often at the same stalls and stores their ancestors visited. Half of the farmers in Lancaster County are Amish or Mennonites; the soil and the farming practices they inherited combine to make the value of their agricultural products greater than that of any other nonirrigated county in the U.S. There is a reflection of this solidity and sobriety in the look of the City of Lancaster.

Despite 19th-century industrialization, 20th-century suburbanization and the gross commercialization of the Amish culture that assaults the eye with endless miles of motels, restaurants and wax museums along Route 30 east of town, the city itself has never lost its sense of purpose—to serve as the market for the surrounding agricultural community.

Today many streets and neighborhoods of Lancaster look little different than they must have in the 19th century and earlier. There is a definite colonial feel without any of the cute or reconstructed look that Americans are accustomed to seeing in such places. Lancaster is not a reconstruction; its homes and shops have been in constant use and have remained because there was no reason to tear them down. By now, of course, there is a great deal of interest in preserving the character and architecture of the city; but it is not the frenetic sort of historic preservation that is evident in other cities, focusing only on a building here or there or an occasional threatened historic site. It is rather a recognition that change is an inevitable economic reality, but that much change can be accommodated without tearing down the things that make the city what it is. Thus there are officially designated historic districts in Lancaster, but they are active neighborhoods with stores and families, not an embalmed block or two. Even careful observers can't really tell when they leave a historic district, because there is care and concern for the past throughout the city.

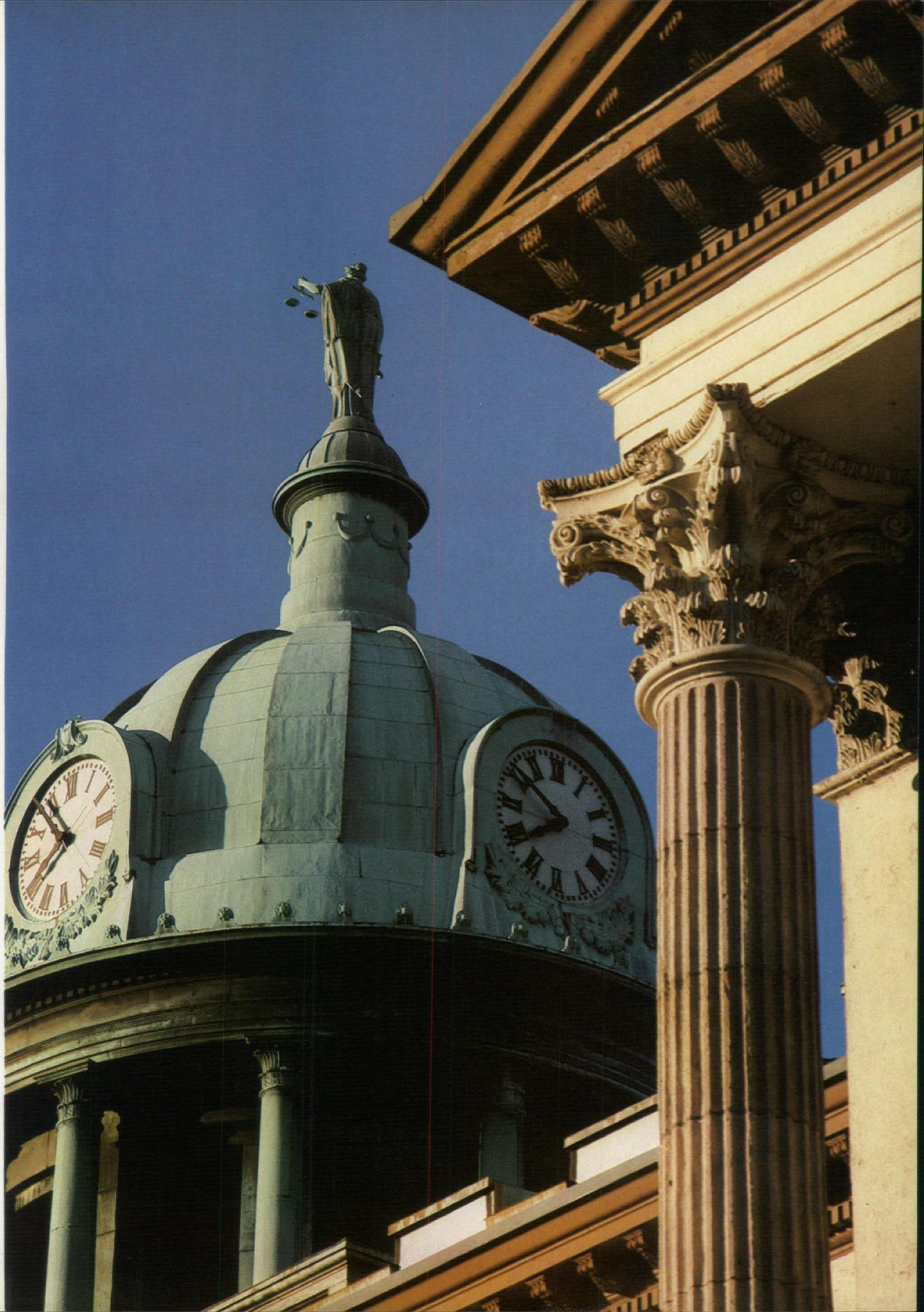
Two other touches make Lancaster an especially pleasant residential city. One is the use of grids placed on diagonals with each other. The downtown grid runs true north and south, east and west. But within a few blocks one encounters new grids set on diagonals and creating an array of angled streets and intersecting rows of colonial houses. The result is constant variety without the confusion of random pattern. The other delight is in the street names. One set includes King, Queen, Prince and Duke; another is made of Orange, Lemon, Lime, Cherry, Plum and Strawberry.

One of the most interesting areas is Hickory Town, now part of a historic district. It was originally slated for the same kind of urban renewal treatment that had demolished blocks of allegedly substandard homes in the adjacent area, only to replace them with tasteless highrises and vast empty spaces. Lancaster saw early the error in this and, unlike many other cities, had the self-assurance needed to bring it to a halt. The city was helped by the fact that Hickory Town has some of the oldest houses in the city and was the site of the original settlement. It was also helped by a visionary builder who was tired of suburban subdivisions and wanted a new challenge. The result is an exciting and innovative restoration that has retained the traditional colonial streets and converted the rear yards into common open space for the community of houses. A similar effort, on a larger scale, is underway in the triangle urban renewal area across Church Street.

The spirit of revitalization has also begun to be felt in the downtown commercial area, hard hit by a physically attractive but economically unsuccessful urban renewal effort and by the opening up of a suburban shopping mall with more stores than all of downtown. So far, the new commercial architecture downtown fits in rather well with the old. Recently, the city has begun to interest merchants in making use of the 19th- and early 20th-century facades and other parts of their buildings, by removing the "improvements" of subsequent years that have obscured them.

All this reflects a new set of apparently realistic and achievable goals for downtown Lancaster. The city has decided that the future of its downtown does not lie in fighting the surrounding shopping centers for the average shopper's business; the central business district is too disadvantaged in terms of access, parking and congestion to make that a battle on good terms. Instead, the city sees downtown as a shopping and service center for a number of specialized groups who can be encouraged—office workers, such as those that Armstrong Cork moved into the urban renewal tower; visitors to the farmers' markets and other historic attractions, and the growing numbers who are choosing to live in the old neighborhoods surrounding downtown.

It seems like a winning combination for Lancaster. And its careful formulation is typical of the way this self-assured city has tried ideas, seen how they worked and been willing to reject or modify them. There is a greater confidence about the future in Lancaster than in any of the other gritty cities, and it derives from this willingness to try things and make them fit what is special to the city. If the U.S. Conference of Mayors wants to learn what kind of a spirit can save the cities, it should resist the lure of the Astrodome or the Big Apple, and hold its next convention in Lancaster. □



To Advertise or Not to Advertise? —And If So How to Go About It

Advice to architects from an agency professional. By Alfred H. Edelson

Most architects believe that their buildings are their best advertisements. There's no argument with that—but should they be their only advertisements?

What is an architect to do if he's just trying to get established and has no buildings to point to? Or if he believes his practice should be directed to a field different from the one in which he has been working?

AIA has now given one answer to these question: Advertise, if you want to, though within certain limitations. My purpose here is not to urge architects to advertise nor to sell them on the pleasures and profits that advertising may bring, but rather to help those eager to give it a try.

To these, perhaps the first bit of advice is to not be afraid of advertising. If it doesn't work, stop advertising, or change your program. And don't worry too much about whether or not you'll appear to be unprofessional if you advertise. AIA's code is pretty specific and clear about what you can and can't do and if you stay within the code's guidelines, the chances are you'll end up with advertising that readers, and your professional peers, will perceive to be professional. The code specifies:

"Members shall not make exaggerated, misleading, deceptive or false statements or claims about their professional qualifications, experience or performance in their brochures, correspondence, listings, advertisements or other communications. . . .

"Members may purchase dignified advertisements and listings only in newspapers, periodicals, directories or other publications, indicating firm name, address, telephone number, staff, descriptions of fields of practice in which qualified, and availability and cost of basic services. Such advertisements . . . shall not include testimonials, photographs or comparative references to other architects."

The first question, then, is how does one get started? There are steps you should go through to develop an initial advertising campaign. Let's discuss these nine steps, and then come back to this basic question: Can you do all these things yourself, or do you need an agency or consultant to help you?

Establish an objective and budget. Decide what it is you want your advertising to achieve for you. Of course, everyone will hope that advertising will attract new clients and/or certain kinds of clients. But try to be more specific than that. Have some overall goals in mind and then try to figure out how advertising may help you reach one or more of those goals. But don't expect too much from advertising. Perhaps the most it can do is to establish contact with potential clients.

I would suggest that you try to lump advertising—covering space and brochures, possibly publicity efforts, photography and so on—in a marketing communications budget. This might be the point at which to remind yourself that advertising for architects is not in itself a new idea. The direct mail brochure or the planned magazine article has been with us for a long time. What is new is the acceptance of paid media programs. It's new to other professions such as law as well, so you're pioneering in a sense and it will pay you to experiment. One of the side benefits to the profession may be that in the long run advertising by architects can help establish that good taste costs no more. And sometimes less.

Define target audiences. Unless you are simply looking for any kind of client, you'll want to define your target audience or audiences. Do you want to reach public officials; businessmen; civic, religious, educational groups? You may be able to narrow your focus considerably beyond this point by breaking one or more of these groups into a number of subgroups. An architect who wants to design industrial structures, for instance, has no real need to advertise to retailers. The more specific you can be, the better your program is likely to be. It's difficult to be all things to all people; if you can carve out a specific target audience for your marketing efforts, you'll avoid a lot of lost time and effort.

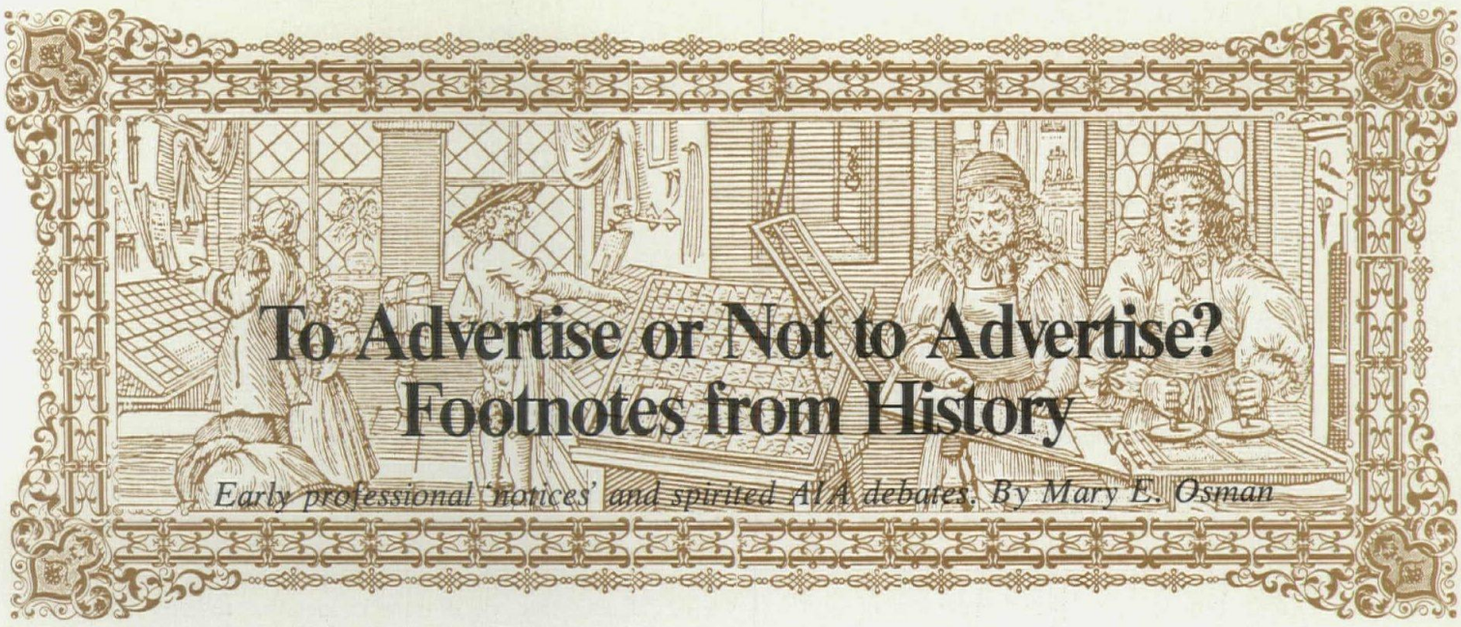
Develop a message suitable to your audience. This requires some knowledge of your audience or audiences—what are their interests, their points of view, their taboos? But more importantly, it requires some examination of what you want to say about yourself and your firm to these audiences.

In marketing jargon, this is known as positioning. Over the years certain firms have come to be known for individual qualities and styles of architecture. Often potential clients whom you might be delighted to have, if only for reasons of prestige or problem-solving interest, will hesitate to call an architect to tackle a certain job assuming, often incorrectly, that it would be "too expensive," or "not your style" or "beneath your notice."

Even if you are a generalist, most clients are comfortable with

continued on page 68

Mr. Edelson is president of Henry J. Kaufman & Associates, Inc., a Washington, D.C., advertising/public relations firm that for many years included the Institute among its clients. Recently, his firm became the first recipient of the AIA JOURNAL award for advertising excellence.



To Advertise or Not to Advertise? Footnotes from History

Early professional 'notices' and spirited AIA debates. By Mary E. Osman

"Mr. Peter Chaffereau, newly come from London, surveys Lands, and makes neat maps thereof, draws Plans and Elevations of all kinds of Buildings whatsoever, both Civil and Military, likewise perspective Views or prospects of Towns or Gentlemens Houses or Plantations, he calculates Estimates for Buildings or Repairs, inspects and measures Artificers Work, sets out ground for Gardens or Parks, in a grand and Rural manner, and takes Levels; young Gentlemen and Ladies will be attended at their own Houses to be taught Drawing. To be heard of at Mr. Shepherd's in Broad Street, or at Mr. Lawrence, Saddler." *South Carolina Gazette,* Jan. 4, 1734.

"Dudley Inman, Carpenter and Joyner, lately arrived from London in Capt. Crosthwaite, who now lives next to Mrs. Finley's in Church-street, Charles Town, undertakes all sorts of carpenters and joyners work, particularly buildings of all kinds, with more conveniency, strength and beauty than those commonly erected in this province, in which he will chiefly adhere to either of the orders of architecture: he likewise gives designs of houses according to the modern taste in building, and estimates of the charge: And hangs bells in the best, neatest and least expensive manner—A good taste in building is a talent (as all others) brought into the world with a man, and must be cultivated and improved with the same care and industry as such others: But a structure, tho' ever so beautiful, cannot be perfect, unless supplied with all the conveniences necessary to remove the disadvantages proceeding from great heat or cold, or the country wherein it is built: of such there are but few in or near this town, tho' put up and finished at a greater charge, than if they had all the conveniences and beautiful proportions of Architecture, All these shall be done to the entire satisfaction of all gentlemen that shall be pleased to employ Their most humble servant, Dudley Inman." *South Carolina Gazette,* May 6, 1751.

"This is to give Notice, that Theophilus Hardenbrook, Surveyor, Designs all Sorts of Building, well suited to both Town and Country, Pavillions, Summer-Rooms, Seats for Gardens, all sorts of Rooms after the Taste of the Arabian, Chinese, Persian, Gothic, Muscovite, Paladian, Roman Vitruvian, and Egyptian; also Water-houses for Parks, Keepers Lodges, burying Places, Niches, Eye Traps to represent a Building terminating a Walk, or to hide some disagreeable Object, Rotundas, Colonades, Arcads, Studies in Parks or Gardens, Green Houses for the Preservation of Herbs, with winding Funnels through the Wall, so as to keep them warm, Farm-Houses, Town Houses, Market Houses, Churches, Altar Pieces: He also connects all sorts of Truss-Roofs, and prevents their separating, by a new Method; and also all sorts of Domes, Spires, Cupolas, both Pile and hanging Bridges. Note, He designs and executes beautiful Chimney Pieces, as any here executed. Said Hardenbrook has now open'd a School near the New-English-Church, where he teaches Architecture from 6 o'clock in the Evening till Eight." *The New-York Mercury,* Oct. 2, 1758.

"Thomas Carstairs, Architect and House carpenter, Lately arrived in this city from London, begs leave to inform the Public, that he intends to follow his profession in all its various branches. Being regularly bred to it, and well acquainted with all its modern improvements, he flatters himself he will give satisfaction to such gentlemen as please to employ him. He is to be spoke with at his lodgings, at the house of the Rev. William Marshall next door to the 'Indian Queen,' Fourth-street, Philadelphia." *Pennsylvania Packet,* Feb. 5, 1784.

"James C. Laurance and T. Colbourne, Architects and Builders Respectfully inform their friends and the public that they have entered into partner-ship and propose to design and execute such buildings, bridges, or improvements (public or private) as may be intrusted to their management. From the experience they have had in their posession in London and in this country, and by an assiduous attention to business, they hope to merit the patronage of a discerning public, and the approbation of their employers. office No 157 Pearl street, where specimens of plans, elevation &c may be seen." *New-York Daily Advertiser,* April 5, 1796.

"Any Gentleman Who wishes to build in an elegant style, may hear of a person properly calculated for that purpose, who can execute Joining and Carpenter's business in the modern taste, equal to any now done in the city of Dublin. A specimen of his drawing to be seen, in which he flatters himself, he can please, having received different premiums from the Dublin Society, Commands directed to James Hoban, at the Printers hereof, shall be duly attended to." *Pennsylvania Evening Herald,* May 25, 1785.

These and other advertisements for architectural services appeared in 18th century newspapers, along with advertisements by slave owners, lawyers, dentists and surgeons (some of the last named boasting of their capability of "Bleeding without any Manner of Pain"). These 18th century architects, if "joyners" and carpenters may be included also, would have surely found it amazing that so many debates on advertising have occurred over the years. The last arguments took place at the 1978 AIA con-

Questions of taste and public appreciation.

vention when the ban on advertising was removed from the ethical standards and members were allowed to buy "dignified advertising" in the print media (*see* June, p. 8).

Early in the 19th century, there were many moves to form professional associations and to draw up ethical codes for their members. In 1834, the Royal Institute of British Architects was founded in England. The movement of establishing architecture as a profession rather than a business spread to this country, and in 1857 AIA was formed, making the Institute the third oldest professional association in the country. For a long time, AIA's board struggled with an ethical code. As Henry Saylor related in *The A.I.A.'s First Hundred Years,* the board first proposed that individual chapters draw up codes of ethics to be submitted for board criticism. "There was apparently no great amount of help forthcoming from the chapters," Saylor wrote. In 1909, however, the Institute agreed upon a "Circular of Advice Relative to Principles of Professional Practice and the Canons of Ethics." In this document, which the board called a "general guide" for professional conduct, there was canon four which stated that "it is unprofessional for an architect . . . to advertise." One of the principles (section 12) which preceded the canons said: "Advertising tends to lower the dignity of the profession."

The Institute experimented with the circular of advice for several years, making only minor changes in it. A reading of the AIA convention proceedings during the early 1900s indicates that the primary ethical matter that was hotly debated pertained to competitions. The proceedings are filled with accounts of heated discussions on this specific issue, and it was not until 1915 that the matter of advertising drew much comment from convention delegates.

Although the 1915 convention defeated a motion to eliminate advertising from the ethical code, the members were getting restless. One delegate said that the local newspapers advertised "the businesses of all the people in their community," including lawyers and doctors, and could not understand "why it is that architects say it is unprofessional to advertise." Another delegate said that his architectural students were always asking him, "What is advertising?" A resolution was passed to have the board or a special committee give the matter attention during the year.

Somehow, advertising was lost sight of at the 1916 convention, but board meeting accounts during the year show that the Georgia Chapter/AIA reported a matter that had come before the chapter about whether a calling card inserted in a newspaper was advertising. And at a board meeting early in 1917, the judiciary committee requested more information on advertising because the advertising cases brought before it caused the committee members to reach "diametrically opposite conclusions." During all this, the consensus of the board evidently was that advertising "is generally an exhibition of bad taste rather than bad morals."

In 1918, the committee on advertising, consisting of John Galen Howard and Thomas R. Kimball, reported to the convention that the committee had sent letters to various professional societies, asking the status of advertising. The American Bar Association and the American Medical Association, the committee said, allowed the publishing of business cards. Among all the professional societies, the committee found AIA's canon to be the most "inelastic." The committee asked that the "wholly unfortunate canon" on advertising be repealed. Its "baneful influence," the committee said, was reflected in "limited membership, in the modesty of our material success and surely so in our failure to be understood or appreciated by the public." It was difficult to draw a clearly defined line between legitimate publicity and improper advertising, and moreover it was impossible to control matters of taste by legislation, it was said, and the committee, therefore, recommended the removal of advertising from the list of "punishable offenses."

After what was evidently hot debate, with one member calling the ban on advertising an "ideal to cherish" and another saying that the public would be confused if one year AIA had a rigid canon and the next year nothing, the delegates voted to strike out canon four and directed the board to reword article 12 to "bring it into harmony." Thus, the convention of 1918 opened a door that had been closed.

The proceedings of the 1919 convention tell of further division. One of the most eloquent speakers was Daniel H. Burnham of Chicago who objected vociferously to the board's proposed rewording of article 12. The board had suggested: ". . . Publicity of the standards, aims and progress of the profession, both in general and as exemplified by individual achievement, is essential. Advertising of the individual, meaning self-laudatory publicity procured by the person advertised or with his consent, tends to defeat its own ends as to the individual as well as to lower the dignity of the profession, and is to be deplored."

Burnham said that the sense of the 1918 convention had been to permit advertising and that the proposed wording would convey that advertising was to be "very much restricted, if permitted at all." He presented the wording desired by the Illinois Chapter/AIA: "The Institute relies upon its members to keep whatever advertising they may do within the bounds of truth and good taste, and of such character as to maintain the high ideals of the Institute." Burnham said that six other chapters also wanted this wording of article 12.

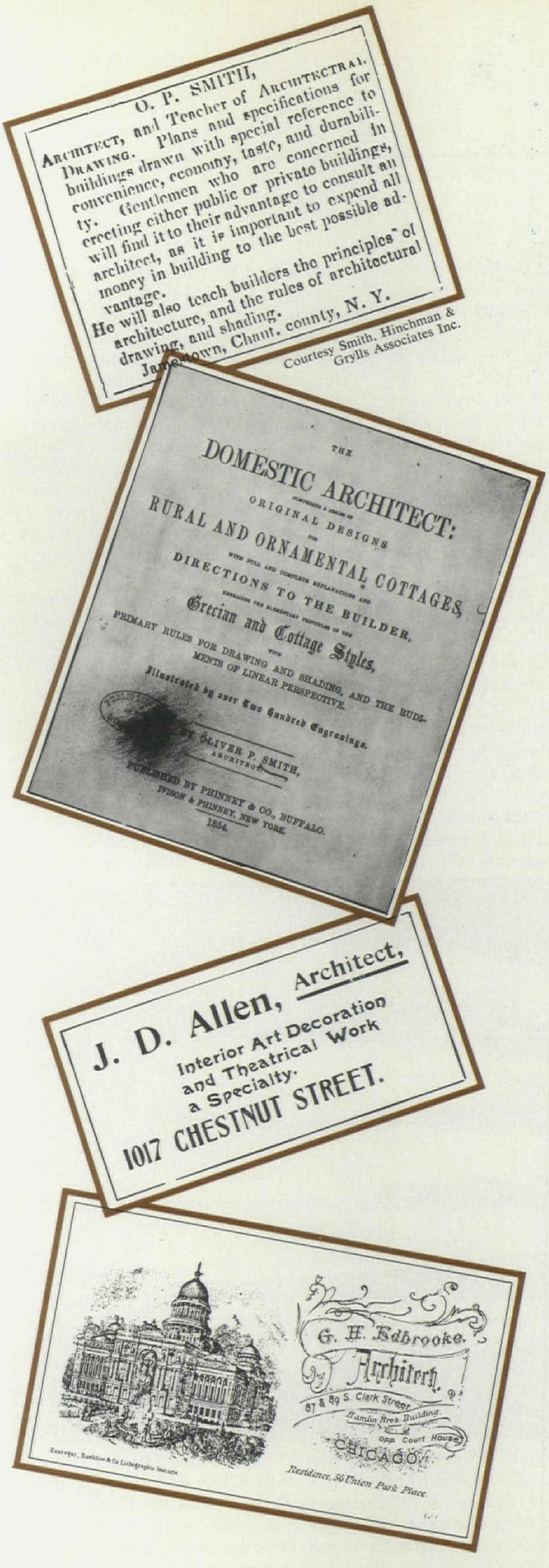
In the argument that followed, some members said that Burnham was confusing the canons of ethics with the advisory matters contained in the circular of advice. There was "absolutely nothing" in the circular "that would prevent anybody from advertising. It is deplored, but it is not forbidden," said one delegate. Burnham was insistent that the 1919 convention was changing the action of the previous convention. That convention, he declared, did not say advertising was "to be deplored," but gave permission to advertise.

In the discussion of whether the canons and the circular should be consistent, one member said that members were morally obligated to abide by both. Many nonmembers, he said, not only "suspect" that AIA members "violate their own documents, but they know that they do." He continued, "Let us just say what we mean and let us not be ambiguous."

Another delegate retaliated that there was nothing contradictory in the two statements. The suggested wording presented by Burnham, he said, "is a direct, plain statement that advertising is a pretty good thing." The board's statement, he contended, "is not that you shall not advertise. There is no prohibition against it in any shape, form or fashion. In fact, it rather recommends it for the profession at large, but it does say it is to be deplored for an individual to use bad advertising. That is all."

To this argument, a delegate responded that he did not believe "in too much dogma or restriction," favoring the Burnham statement. Members should not be "limited by any code of ethics or circular of advice as to how they are to proceed with those things that pertain to business life." AIA's secretary, William Stanley Parker, entered into the discussion, saying, "It seems to me that in this matter of detail phraseology, it is very difficult for a large body, such as this convention, to arrive at a carefully thought-out conclusion." He suggested that the board take the discussion into account "in its consideration of a complete revision." When it came to a vote on the revision of article 12 as read by Burnham as a substitute for the board's resolution, there was a divided house and the motion failed to carry. After much parliamentary discussion, carefully recorded in the convention proceedings, a motion was made for the adoption of the board's resolution, and amended to the effect that it be referred to the board for recommendation. This motion was duly seconded and carried.

During a rather quiet interim as far as convention debate goes, the Philadelphia Chapter/AIA referred to the board, in 1921, a



half-page newspaper advertisement by a local architect and asked that the board determine if the architect was still within the intent of article 12 of the ethical code. Interestingly, the board decided that the matter was not for its decision but should be decided by the local chapters. There is little on record of what chaos this board opinion must have caused.

At any rate, at the 1923 convention, a delegate said that advertising had been "freely indulged in, and advertising of an evidently unprofessional nature." He declared that it was hard to get an opinion from AIA's board. With the reference to advertising deleted from the ethical canons, "unregulated advertising under the conditions which exist . . . seem to me to be having a bad effect," he said. Some AIA members, he said, were "advertising broadcast, particularly in small towns, and we have no force with which to deal with them, because the action of the board . . . on matters of this sort is necessarily indefinite, the matter being left to the question of individual taste."

He said that on the train northward he had bought newspapers at various cities and "in very few cases did I fail to find a larger advertisement by some member of the Institute and in most every case 'AIA' was after his name." He also told of a case in Mississippi where an AIA member had advertised that he could design everything "from a barn to a skyscraper." He reported that the chapter was "at our wits' end to know what to do." The matter had been referred to the AIA board, but the response, he said, "was entirely unsatisfactory."

Getting his breath, perhaps, he went on to say that the current canons of ethics said that advertising is to be deplored. "Now if there is anything weaker in the English language than to say something is to be deplored, we cannot conceive of it. It means only you should not condone." Among other things, he asked that "deplore" be changed to "condemn." William B. Favile, president of AIA, remarked that "gentlemen do not do certain things, and if some architects are not gentlemen, I do not think we should tell them of that fact." The board, he said, thought it wiser not to have regulations "that are for the purpose of chastising or punishing or putting out of our organization any persons who advertise. We have announced that it is not desirable to advertise in a vulgar way and I think that is about as far as we can go." The proceedings duly record that there was applause.

One member made an interesting comment, saying that the membership was increasing rapidly and that AIA should "go on until we become the major force of architects in this country. After we get all these people in, we can adopt means of keeping them in line, and of regulating those who want to go off the straight and narrow path." This rather surprising statement went unchallenged. Then a Kansas delegate suggested that if an architect advertised in an improper way, he should not be permitted to use the initials "AIA" in his advertising. This suggestion was referred to the board.

It was decided that the "sense of the meeting" was that the board should seriously consider making the ethical code to "read a little stronger on the question of advertising." To this, the president responded that the board treated every letter "in a very serious way. We may not be wise in our decision, but our attention is serious."

Doubtless, serious attention was given to the issue of advertising. At AIA's 60th convention in 1927, the delegates approved a revised "Principles of Professional Practice" to supersede the circular of advice. The statement on advertising read: "An architect will not advertise for the purpose of self-laudatory publicity. . . . He will not take part or give any assistance in obtaining advertisements or other support toward meeting the expense of any publication illustrating his work." And through the years, there was never again—until the convention of 1977, perhaps, when the delegates voted to continue the ban on advertising—the heated debate that took place in the time of Burnham and Howard. Not even at the 1978 convention when the ban was removed without really much to-do. □

BOOKS

A Diagnosis of Urban Ills And HUD Efforts at Cure

Federal Government and Urban Problems —HUD: Successes, Failures and the Fate of Our Cities. M. Carter McFarland. Boulder, Colo.: Westview Press, 1978. 277 pp. $20.

"We do not know the full effects of HUD's programs and how to make the delivery of its services more effective. We have not yet conceived a coherent and consistent housing policy. We have no sensible policy on urban land and its uses. Orderly urban planning is still a distant dream. Housing costs still soar. These and many other matters discussed in this book are the gut questions that HUD and the country face."

This statement by M. Carter McFarland captures the frustration of government when it attempts to deal with our nation's pressing urban problems. This book is the most perceptive, honest and intelligent discussion of the federal government and urban problems that has been written in a long time.

From the poetically perceptive introduction by Paul Ylvisaker to the hopeful conclusion, this work is truly indispensable to students, teachers and practitioners in urban affairs. As Ylvisaker noted, McFarland "writes as a teacher, not a preacher." He is as keen an observer and analyzer now as he was a significant force as a top HUD bureaucrat in the evolution of federal programs.

The chapters describe and diagnose urban ills and the federal government's efforts to create agencies and departments to deal with these ills. The performance of institutions and key individuals is examined. Recommendations and prescriptions to improve the federal government's ability to cope with urban affairs are stressed. The author has not gone into excruciating details, as many others have; rather, he succinctly covers the essence of the problems.

The reader of this book will get a lesson in democratic government, both administrative and legislative. Although this is not a textbook, the volume is highly recommended as background reading for any course on the federal government and its dealings in domestic affairs.

In the final chapter, McFarland deals with leadership in the democratic process. He notes the contrast between democratic government and nondemocratic government, drawing on a Sir Dennis Brogan quote which says that nondemocratic government "is like a splendid ship, with all its sails set; it moves majestically on, then hits a rock and sinks forever." Conversely, "democracy is like a raft. It never sinks, but damn it, your feet are always in the water." I can think of no better way to immerse one's feet or reimmerse one's feet in HUD and urban affairs than by reading McFarland's brilliant book.
Michael B. Barker, AIP, Administrator, AIA Department of Practice and Design

Graphic Standards of Solar Energy. Spurille Braden III. Boston: CBI Publishing Co., 1977. 223 pp. $19.95 hardbound, $10.95 paperbound.

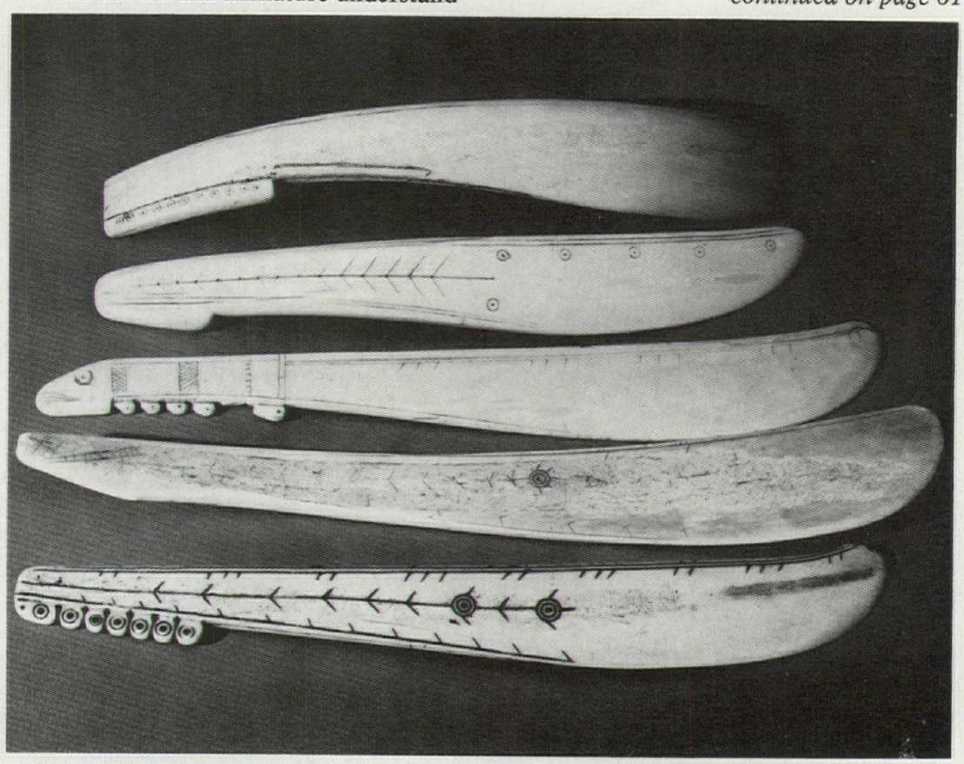
This attractive, graphically clear book is a novel and valuable idea for a timely reference guide. Unfortunately, it should be blackballed. Although it presumes to offer no new information, it cannot be depended upon, in fact, for the old.

It is a volume of continual misses. There are examples of poor judgment, ill-advised advice and immature understanding. Indeed, on virtually every set of facing pages are items that cry for a red pencil. For example, on page 78, it is stated that "the major goal of energy conscious design is to achieve a major reduction in the overall energy consumption." This is far from fact. First, energy consciousness means just that and not necessarily energy miserliness. Indeed, in practice it implies an increased performance that in some cases means an abundance of heating and cooling potential which would embarrass both the Nixon thermostat settings and the various proposals for "energy budgets."

On the next page is the recommendation that insulation should be placed beyond the depth of potential frost penetration. This is nominally uneconomical because it is potentially not thermally productive. It also does not conform to the practice of architects who are designing and building solar buildings. Quantities and locations of insulation should respond to the potentials for heat transfer because of temperature differential, etc.

Turn to page 81 to find recommenda-

continued on page 61



Eskimo Artifacts Designed for Use. Paul and Mary Thiry. Seattle: Superior Publishing Co., 1977. 344 pp. $24.95. Paul Thiry, FAIA, and his wife have collected Eskimo artifacts for many years. This lavishly illustrated book shows how the Eskimo made use of the materials at hand to construct tools essential to his rugged life. These beautifully designed snow knives are made of ivory and used by children to play at cutting and shaping snow. Other knives were made of bone or of wood.

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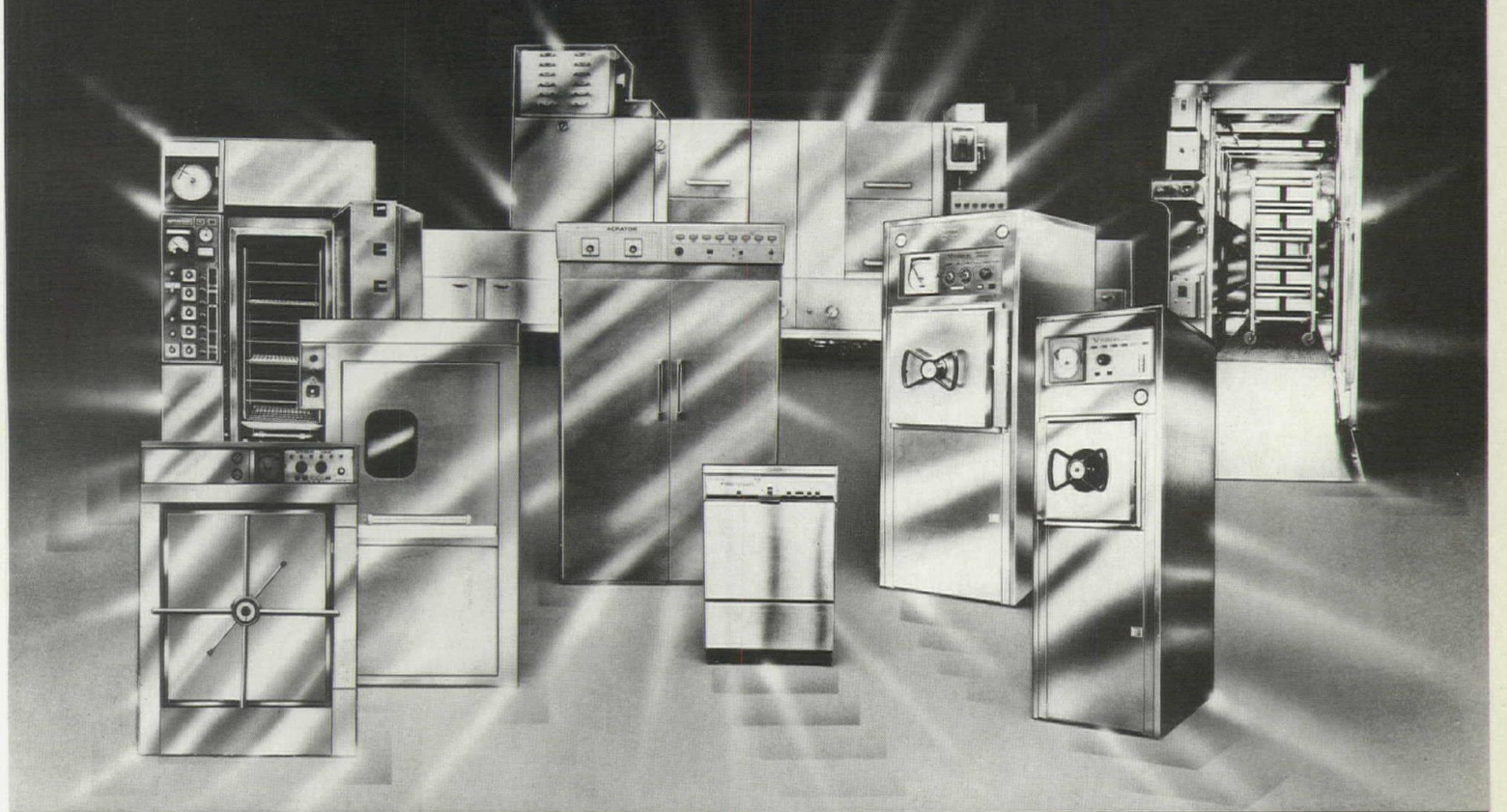

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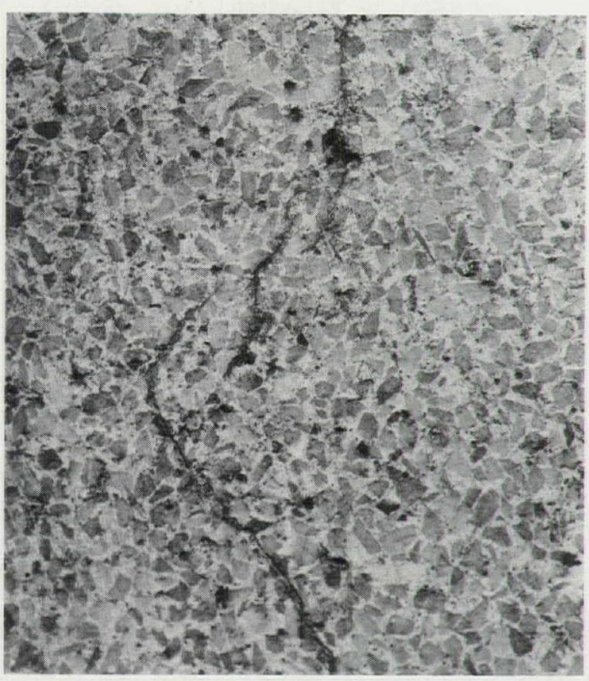

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tions for materials for insulating foundations. None of the foams is mentioned, although they are the usual specification. And the more we get to know about rigid foams, this is probably the best place in building construction to use them. Unfortunately, the author has the ignorance to recommend Styrofoam for solar collectors (p. 141). He would be lucky if it survived the first day.

This, then, is a carefully, pleasantly drawn volume whose contents are inept. There are too many facts that are too inaccurate to be excused. Even the names of the authors of the first book in the bibliography are inaccurate. "Olgyay" is misspelled, and his twin brother, the coauthor, is forgotten. Perhaps more bewildering is the evidence of lack of understanding of the basics of physics. The descriptions of conduction and convection (p. 90) are both misinformed.

Fortunately, the sunpath diagrams are accurately copied (although the rainfall map is not). The author has prudently declined to describe the Olgyays' solar shading mask, although the illustrations are included. The author does not know of any geothermal applications in the U.S., although it would not have taken much effort to discover this is the source of a substantial contribution to the electricity used in the San Francisco Bay area.

References are almost nonexistent. Even the graphics do not bear examination. Short wave radiation is drawn with long waves, and vice versa. And the graphic conventions for insulation are not solid black. The book is completed by a manufacturers' list that is safely out of date and an index that is so skimpy that it does not catch all the key words of page titles.

One must decry the professional irresponsibility of such a publication. It may be charitable to excuse the incompetence of a first-time author, or especially a new performer in a new field. But what is the position of his advisers? And are publishers so enthusiastic about solar that they cannot even correct the spelling? "Furr" is not "fur." *Jeffrey Cook, AIA*

Architecture & Critical Imagination. Wayne Attoe. New York: Wiley, 1978. 188 pp.

Criticism is something we all engage in—and a few delight in. But, as the author writes, "Unless architecture criticism develops a more purposeful bent, it will remain a peripheral, and for the most part, ineffective endeavor subject to recurring charges of everything from parasitism to parochialism."

Attoe's book is currently the only major effort at a taxonomy of critical methods in architecture. With the premise that all forms of response to the built environment can be described as criticism, and the assumption that both architects and the lay public are something less than methodical in understanding or extrapolating the essence of critical efforts, Attoe offers numerous examples by professional critics, architects and users. The amply supplied illustrations lighten the seriousness of the effort, lending comfortable surroundings to otherwise unfamiliar classifications of criticism methods. His numerous distinctions fall within three general categories: normative, interpretive and descriptive criticism.

Essential to every designer's efforts, critical judgments are not solely for the pleasure (and profit) of those deemed expert. The book will probably be most sought after by those actively engaged in or studying design. Unquestionably important are the discussions of lay (public) criticism and the influences of peer judgments, but Attoe's thoroughness with all uses and types of criticism is probably the most remarkable aspect of the book.

Those who know Attoe's personal preference for Victorian architecture and his general displeasure with anything after the demise of William Morris might wonder how he could have written quite this dispassionately about such an evocative subject. Some of us will be disappointed in his restraint in regard to many examples of criticism he includes. Were he to single out even one of the ridiculous postulations printed in the name of architectural enlightenment, the reader would not only know the author better but probably would find empathy in seeing some small measure of justice served. Also missing from this work is a thoughtful digression into the philosophical underpinnings of visual judgment. Knowing how to know whether to accept or reject a critic's values would seem essential to the full understanding of the nature of criticism. But this is probably the next book. *Roger L. Schluntz, AIA, Executive Director, Association of Collegiate Schools of Architecture*

The Prairie School in Iowa. Richard Guy Wilson and Sidney K. Robinson. Ames, Iowa: Iowa State University Press, 1977. 127 pp.

The intent of the authors is admirable: "to alert the citizens of Iowa to a unique and irreplaceable aspect of their heritage." Their success is partial. They open a Pandora's box by trying to unite the Usonian era of Frank Lloyd Wright's design with the "Prairie School" and further to the "Chicago style" without clearly defining what any of these constituted either in the way of stylistic or philosophical concept.

The book has much to offer as a survey in Iowa of what is traditionally called the Prairie School, meaning Louis Sullivan

(perhaps), Wright (definitely) and several followers (most of whom passed through Wright's Oak Park studio). More than 50 works in this category are included, and the authors give proper emphasis to the Woodbury County Court House. Had it commanded their first attention, and other works been judged by its high standard rather than the chronological approach adopted, their arguments might read better.

The authors first include the Chicago style as part of the Prairie School, then attempt to link Wright before 1920 to Wright after 1930, thereby making Usonian architecture a late-life resurgence of the Prairie ideal. Never do they define the stylistic, technical or spatial characteristics of each, nor the philosophies which impelled their coming into existence. Allan Brooks, whom they footnote so often, set Prairie School to rest before 1920. If anything, Wilson and Robinson's argument should be reversed, and Usonian architecture recognized as Wright's American national architecture, Prairie as but a regional first-try to achieve the later triumph.

Usonia should not serve as an excuse for extension of a good, short book on Prairie architecture into a more than 100-page publication on "Wright and friends," even when those friends include such important architects as Curtis Besinger and John Howe.

The authors further weaken their arguments by some erroneous documentation. The Lamberson house, for example, does feature triangular areas, but is built on a perfectly regular four-foot-square module.

Graphic quality is as consistent as the varied sources will allow. Perspective correction, however, is a simple darkroom technique; accordingly, one cannot excuse the five or six worst-possible examples of this photographic flaw.

The idea behind the publication is commendable. Would that it were a better beacon to others in the remaining 49 states to reveal their treasures. Certainly, the book will act as a guide on what to do—and what to avoid—in such future efforts. *William Allin Storrer, University of South Carolina, Columbia*

Growing Up in Cities: Studies of the Spatial Environment of Adolescence in Cracow, Melbourne, Mexico City, Salta, Toluca and Warszawa. Edited by Kevin Lynch. Cambridge, Mass.: MIT Press, 1977. 177 pp. $12.50.

Considerable concern has been raised recently about the lack of user information on which to base design decisions. Recent building failures, and many lesser mistakes, have shown that it is difficult for even the experienced designer to be effective when the level of knowledge about user spatial behavior and preferences is limited and unorganized.

To provide information on how teenagers use space cross-culturally, an ambitious study was directed by Kevin Lynch, professor of city planning at the Massachusetts Institute of Technology, under Unesco sponsorship. Research teams in four countries—Argentina, Australia, Mexico and Poland—looked at how adolescents use and value their spatial environment, suggesting public policy for improving the spatial environment of adolescence.

Approximately 20 adolescents were interviewed in a total of nine communities in the four countries. The communities included small towns, urban centers and peripheral housing projects. Each research team used the same research guidelines, which are published in full. Excerpts from the four countries' reports are included verbatim, but the main portion of the book is devoted to Lynch's overall summary impressions.

The major strength of the book lies, first, in raising interesting questions about children and their surroundings and, second, in some of Lynch's insights. The reliability of the findings, however, is in question due to the informal research methods used, marring an otherwise useful book. Architecture and urban planning need more books summarizing bodies of information on environment-behavior relations, but this information must be

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based on the best of currently available architectural research methods.

In the present case, the four national research teams were provided with a 24-page set of research guidelines, but were told to use wide latitude in interpreting them and in being innovative with them. The user study guidelines themselves are interesting; they include instructions for describing the environment itself, observing behavior, interviewing children with the use of open-ended questions and sketch maps, organizing group sessions and interviewing parents and officials. No attempt was made to ensure comparability among countries. Lynch's notion was that the research should lead to useful information for policy decisions at the national level. But studies of approximately 20 teenagers per community, with no information on age, sex, ethnic heritage, etc., of the children, combined with no attempts to be representative of different subcultural populations, unknown data analysis methods and with no apparent attempts to overcome possible interviewer biases, cannot and should not lead to national policy decisions.

The research could have been more analytic, rigorous and comparative, either a priori by firmer collaboration among all the research teams at a pilot stage prior to the formal conduct of the studies, or post-hoc by systematic structural and statistical analyses of all the data. One of the national reports (printed in part as an appendix) has the same concerns about reliability of the data, suggesting that the data "is not in a form, nor is it statistically sound enough to be used confidently as a basis for decision making. It does, the report says, "lead to a degree of enlightenment by indicating both tendencies in behavioral patterns of a particular group, and areas suitable for future research."

The emphasis on behavioral tendencies and insights into child-environment interactions is a major strength of the book. Lynch reminds architects and planners that the unprogrammed areas of streets, courtyards, the wastelands, the natural open spaces and the center of the city are the favorite places of adolescence. These are both the places they talk most about and which they draw prominently on sketch maps—not the school, the playground or even their own yards. This finding is confirmed by many other studies on child-environment relations for most children over the toddler stage. The shape of the street, the paving, the nooks and crannies, the steps, the casual meeting places, the corners, doorways and hidden places—these are the places of importance to teenagers. Community planners, architects with commissions for housing developments and others need to pay attention to this finding, for it is just these leftover places, these natural places and these connected play spaces winding around communities which are being wiped out by renewal and not replaced by new construction.

Parents, and some designers, often think that all children would prefer the benefits of suburban living with open green spaces, if only they had the opportunity. But Lynch's interpretation of this cross-national data is different. Center city children, while aware of the advantages of access to city excitements, indeed do yearn for outdoor, natural spaces in which to play, but those rather wilder than the suburbs. While appreciating the advantages of rural life, children in rural settings, however, long for the excitement, diversity and futuristic advances which they perceive as characteristic of central cities. Only the children of high density peripheral housing projects yearn for anything other than where they are, and this sentiment is echoed in other housing studies. Thus, a combination of the natural and wild spaces of rural environments with quick and free access to the center of cities seems to be what these adolescents are asking for.

In all countries, change was seen by the teenagers with a wary eye, and for good reason, as many vacant lots, old streets and alleys and natural areas had

been eliminated even during their short lifetimes, and young teenagers feel a progressive restriction on their freedom of movement and activity.

It was apparent from the interviews with officials in most countries that the places they were planning for the present generation of teenagers were very different from their own memories of their own favorite places and activities. That is, their values as administrators were considerably more conservative then they had been as children, and yet they are now planning for children. These and many other insights fill this slim volume.

Given my concern for the methodology and yet my respect for Lynch's insights as revealed in his past writings, the reader is warned not to confuse "facts" with "impressions," but to listen to the impressions for confirmation of information. Another way to use this book is to read each vignette and to ask, "Might this apply to children in the area for which I am planning or designing?" Or, "How might I survey the children here, or have them surveyed by a consultant, to find out more about their spatial behavior and preferences?" Used in this cautious way, the book is valuable as a stepping stone for a more behaviorally sensitive architecture.
Gary T. Moore, Assistant Professor of Architecture, University of Wisconsin-Milwaukee

Hector Guimard. Edited by David Dunster. New York: Rizzoli, 1978. 104 pp. $13.95.

Hector Guimard (1867-1942) was the first of France's Art Nouveau architects, and at least one critic has called him the most versatile. After a career of trying to unite architecture and decoration, he died in New York City, driven away from Paris by "vicious philosophies."

In 1898, when the famed Castel Béranger was completed, it was called

"picturesque" by some critics, since Art Nouveau at that time applied only to the decorative arts. And as Gillian Naylor notes in an essay on Guimard in this monograph, there has always been a polarization of attitudes on Art Nouveau. Naylor says that Walter Benjamin saw Art Nouveau as the "last attempt at a sortie on the part of art imprisoned by technical advance within her ivory tower," while Salvador Dali stood up for the "prophetic ornamentation of Guimard against the total lack of eroticism of Le Corbusier and other mental weaklings of the most sad modern architecture."

Naylor's essay of 22 pages is followed by a portfolio of Guimard's architecture. With photographs and captions, the reader is armed with materials to help make up his own mind about Guimard. Well known, of course, is a series of Métro entrances which he designed. The stations, like the Castel Béranger, "challenged all the accepted conventions of a Parisian urbanism: Their design seemed 'imprecise, elusive, undefined and unfamiliar to the eye'; and this 'impressionism' so totally unlike the sober sign system that was to be evolved for the London underground, or the variations on the neoclassicism that Otto Wagner was inventing in Vienna, was felt to be completely un-French. For although ingenious in design, a logical development of cast

iron and glass construction (photo previous page), and symbolic of the delights and freedom of nature, such associations ran counter to the academic iconography of Parisian architecture. . . ."

The monograph also contains an essay by Yvonne Brunhammer on the Castel Béranger, which is called the "testing ground of Hector Guimard, architecte d'art." Guimard created furniture for the Castel Béranger. An armchair is called a masterpiece of "le style Guimard," being completely functional and following the "exact round shape of the human back." He also designed the mosaic floors, carpets, wallpapers. The "interested astonishment" of the apartments at the beginning "progressively gave way to hostility, hate, contempt and finally oblivion."

The publication, beautifully designed and containing many photographs, is the second issue of *Architectural Monographs,* a quarterly British magazine devoted to the work of pioneering architects. A forthcoming issue to be anticipated will be devoted to Michael Graves, AIA.

The Architecture of J. J. P. Oud, 1906-1963: Exhibition Catalogue. Gunther Stamm. Tallahassee: University Presses of Florida, 1978. 95 pp.

The wellsprings of modern architecture, particularly of the "heroic" period in the 1920s in Europe, are sinking into oblivion in the "current shift in architectural sensibility," as Philip Johnson says. Systems designers draw the line between "traditional" and "modern" somewhere in the mid-1970s. Today, "modern" means systems and automated design; everything else, including the world from Wright and Gropius to Johnson, ends on the "traditional" composting heap.

Now, it is the historians who are doing a remarkable job of rediscovering the seminal works of the modern masters. Though stylism always carries too much weight with historians, they are discovering now the complexities of the early and energetic movements in architecture.

Stamm's essay and guide in this catalog for an exhibition of the architecture of J. J. P. Oud is noteworthy and very readable. Books on Oud's work are out of print, and his name is hardly a household word these days. Stamm casts new light on Oud's early ventures into new design, which have an affinity with the work of Hendrikus Petrus Berlage. Oud reverted to ornamental design during the '30s and '40s, but his postwar work is in the vein of generally accepted modernism. While always a most competent designer in search of true humanistic solutions, his strongest intuition, which established his international fame, showed during his "cubist" period which made him an accepted leader in Holland.

For want of a comprehensive monograph on Oud, Stamm's knowledgeable discussion and rich illustrative materials are a most welcome documentation.

H. H. Waechter, AIA

Smith, Hinchman & Grylls: 125 Years of Architecture and Engineering, 1853-1978. Thomas J. Holleman and James P. Gallagher. Detroit: Wayne State University Press, for Smith, Hinchman & Grylls Associates, Inc., 1978. 240 pp. $19.95.

Philip J. Meathe, FAIA, president of Smith, Hinchman & Grylls, says in the introduction to this book that as the research for it proceeded, "little pieces of evidence" were constantly unearthed "to substantiate the original thesis that Smith, Hinchman & Grylls might well be the oldest continuous architectural firm" in this country. The founder of the firm was Sheldon Smith, "born at a time when only a few men in the entire U.S. could claim the title of architect." His early practice was in Sandusky, Ohio, started about 1853.

This book is the story of the firm since that time. It is illustrated with projects that extend from Phoenix to Saudi Arabia.

A House Is a House for Me. Mary Ann Hoberman. Illustrated by Betty Fraser. New York: Viking, 1978. 48 pp. $5.95.

Not often are children's books reviewed in these pages, but this delightful book for children ages 5 through 9 is an exception. It gives the young reader an idea about shelter and the environment, and it's charming both for its lyrics and the colorful illustrations. It tells of homes of ants, birds, bedbugs, kings, peas and nuts, Eskimos and Indians. An example:

"A book is a house for a story.
A rose is a house for a smell.
My head is a house for a secret,
A secret I never will tell.
A flower's at home in a garden
A donkey's at home in a stall.
Each creature that's known
Has a house of its own
And the earth is a house for us all."

Millionairess: Self-Made Women of America. Lois Rich-McCoy. New York: Harper & Row, 1978. 235 pp. $8.95.

Twelve women "who rose to the top, who neither inherited nor married wealth, but were financially and professionally successful in their own right" are the subject of this book. The book is brought to the attention of readers of this magazine because one of the women is an architect —Beverly Willis, AIA, of San Francisco. The chapter devoted to Willis is entitled "An Understatement of Herself." The chapter describes her determination, her philosophy of architecture, the way she spends her time outside the office.

Bridges in China, Old and New, from the Ancient Chaochow Bridge to the Modern Nanking Bridge over the Yangtze. Mao Yi-sheng. Peking: Foreign Language Press, 1978. 39 pp., 50 plates. $4.95 hardbound, $2.95 paperbound. (Available from China Books and Periodicals, Inc., 2929 24th St., San Francisco, Calif. 94110.)

China's history of bridge building is a long one, going back to the 11th century B.C. The oldest open spandrel bridge in the world is the Chaochow Bridge, built between 605 and 617 over the Hsiaoho River. When Marco Polo visited China in the 13th century, he recorded that China had 12,000 bridges in Hangchow alone.

After the mid-19th century, however, China was "subjected to the imperialist aggression," the author says, emphasizing the political philosophy of contemporary China. The bridges of steel and reinforced concrete had "little quality." There was nothing indigenous about them, and if something broke, parts had to come from halfway around the world. The Yellow Bridge at Chengchow, he says, came to be called the "beancurd bridge," because its piers "went aslant during a flood soon after completion."

It is to the bridges built after the founding of the People's Republic in 1949 to which Yi-sheng points with pride, giving the major credit to the "wisdom and ingenuity" of the masses. "With steady and earnest adherence to the mass line, our bridge architecture will advance even further in the days to come," he said.

The book is interesting not only because of the subject, but also because it is exported by the People's Republic of China.

The 50 plates are an addendum, depicting some beautiful bridges. If the reader can get through the politics and is interested in bridges, the book is well worth reading. A point about the politics is Yi-sheng's remark: "From a bridge engineer's angle, and taking bridge construction as a case in point, I have come to understand the truth: 'Only socialism can save China.' "

Homegrown Sundwellings. Peter Van Dresser. Santa Fe, N.M.: The Lightning Tree, 1977. 135 pp. $10.95 hardbound, $5.95 paperbound.

In these days of exaggerated claims and overdrawn conclusions, it is refreshing to read a book that states what is has to say with modesty, clarity and preciseness. *Homegrown Sundwellings* is such a book. It grew out of a sun dwellings program to study the type of housing that could be built in New Mexico, primarily with owner's participation and based on a philosophical commitment to use available materials and techniques, to take full advantage of natural climatic conditions and to develop housing forms that would relate sympathetically to a method of living that made no unreasonable demands on the natural environment. All discussion and all recommendations are based on New Mexico's particular climatic conditions acknowledging differences between conditions in southern New Mexico and nothern, for example.

What is most appealing about the book is the directness with which each aspect of building is described and analyzed from a performance point of view. The analysis is well reasoned and documented, the warnings are realistic but not strident and the results predicted ought not exceed what can actually be realized.

In contrast with many books that have tended to present enormously complex solutions (and as a result, enormously expensive solutions), Van Dresser extols simplicity and economy without penalizing performance. Although the materials recommended are more readily obtainable in New Mexico than in New Hampshire—adobe, for example—the reasoning in the book is easily transferable to other parts of the U.S.

The book is modest in size. unprepossessing in appearance and not inexpensive at $5.95 in the paperback edition. It contains 80 pages of text and another 55 of appendices and index. There are a few explanatory sketches and sections which describe principles rather than detailed architectural solutions. A few sections in the appendix indicate some of the plan forms resulting from application of the information contained in the text. Yet, even this limited amount of graphic material is germane and closely related to the basic ideas.

The book addresses one simple problem and makes no attempt to overgeneralize its findings either geographically or technologically. The solution is not proposed as a universal solution and so it avoids the evangelistic tone that sometimes defeats simple messages. The book must be approached with a certain modesty of expectation, but if it is, it will be a very rewarding hour or two of reading.
Richard G. Stein, FAIA

Business and Preservation: A Survey of Business Conservation of Buildings and Neighborhoods. Raynor M. Warner and others. Editor: Frank Stella. New York: Inform, 1978. 295 pp. $22 hardbound, $14 paperbound.

In 1926, says Roger G. Kennedy, vice president of the Ford Foundation, in the preface to this book, a building could be erected for the same dollars as in 1876. For the 40 years prior to World War I, inflation for goods and services averaged less than .5 percent per year. More recently, however, inflation has made some businesses realize that it's worthwhile to look to the recycling and continued use of existing structures rather than building anew. Kennedy says that computations produced more preservation than sentiment did.

This book, researched and published by Inform, a nonprofit organization supported primarily by individual donations and foundation grants, presents 71 case studies of preservation efforts by businesses that have paid off. Among the case studies of recycled projects are a 1750s house in New Haven converted into a branch bank and an 1888 Victorian school in Dallas made into offices.

There are case studies as well of the continued use of a company's older headquarters building after appropriate modernization and of additions to older buildings. There is also a section on case studies which demonstrate how businesses have contributed to community revitalization. For example, a manufacturing company in Providence, R.I., undertook a $46 million redevelopment of the downtown. The remainder of the case studies center on business support of general preservation efforts, such as donation of funds for an archeological dig in Virginia.

Each case study gives a summary of a specific project's important aspects, the events that led the business to become involved, project execution, costs, problems encountered, short- and long-term benefits and a description of the company.

The study finds overall benefits are three: economics, esthetics and public relations advantages for the company concerned. The problems of business-sponsored preservation efforts include the availability of adequate capital, uncertainties and delays in construction due to the unconventional nature of the projects and employee and community apprehension about recycling. The author says that the case studies "inspire a closer, more serious look at preservation possibilities by the still many thousands of businesses and corporations that continue to stampede for increasingly expensive and scarce 'new turf,' remaining oblivious to a resource now too valuable to ignore."

Inform's address is 25 Broad St., New York, N.Y. 10004.

Kansas City: A Place in Time. Kansas City: Landmarks Commission of Kansas City, Mo., 1977. 288 pp.

This is a guidebook to Kansas City's significant architecture, blending history and architecture. Arranged by districts of the city, the entries give concise information on each structure, its architect and date.

There is an index of buildings, but none for architects, an unfortunate omission for scholars. The book is copiously illustrated with photographs and maps. □

Advertising *from page 54*
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Survey media possibilities. This can be an extensive search (if you are in a large metropolitan area), or a limited one (if you are in a small city or town with relatively meager communications media). It's made somewhat simpler by the AIA requirement that you advertise only in newspapers, magazines and directories. Don't stop with daily newspapers; look around for weeklies, for community newspapers and for specialized newspapers. Look also for specialized magazines. You may well be interested in general circulation magazines, but in many cases you may get better results from publications read by certain groups of potential clients.

Directory advertising can be important. The telephone Yellow Pages automatically come to mind. But in most areas there are other directories published by business, real estate or building groups.

In trying to decide which media are best for your purposes, ask yourself what audience qualities they deliver, as well as the quantity of readers they offer. Then try to match them up with your objectives and target audiences.

One of the problems here is that the small or beginning firm may need advertising the most, yet can least afford it. Regional publications by associations—realtor magazines for instance, even publications by the local Chamber of Commerce—are often inexpensive yet effectively reach specific audiences.

Decide on frequency, size and placement of ads. This may seem more abstruse than it really is. A few suggestions:

Never use an ad just once and almost never use an ad only twice. Unless you're dealing with directories which have an extended life, try to insert your ads at least three times, and space the insertions close enough together so that each one reinforces the others.

In newspapers, ads sized one-eighth or one-sixteenth of a page will probably be about right—large enough to be seen and read, but not so large as to be unnecessarily expensive. With magazines, quarter- or eighth-page ads usually are indicated for much the same reasons.

Newspaper ads should be placed in a congenial surrounding—not the sports section, not the women's or social pages. Most likely choices will be the general news sections or the business section. Special placements such as "op ed" may be considered, but they cost more and are usually hard to obtain unless you are a regular advertiser. In magazines, it is generally considered helpful to be up front, rather than in the back of the book, and to be opposite a well-read editorial feature.

Develop a placement program and engage space. Plan your entire campaign for a defined period of time. Know when and where your ads will appear. Then be sure to contract for the space sufficiently in advance of publication dates.

Write and design ads. This is what most architects may feel is the meat of the whole matter: How do you get effective ads written and designed? It's not an easy question to answer. I would suggest that, if possible, you get help in the form of a writer and a graphic artist rather than writing and designing your own ads—unless you can afford the services of an advertising agency (*see* below). But if you must do these things yourself, remember to make the writing brief and clear—don't waste words and don't use words your audience won't understand. And make the design clean and readable. Complex and overdone graphic design may rob you of readability. Besides, your loving care in devising an unusual graphic design may not survive the production methods of many publications.

For years architects have favored sans serif type set in gray, squared blocks that do not interfere with pictures. This is natural enough outgrowth of professional concerns and International style, but as a practical matter, sans serif type is tough to read, especially in copy masses. Similarly, architects are fond of square brochures and often give little thought to the envelope and filing problems this format presents or the difficulty of matching brochures with letterheads and mailing envelopes.

Produce ads. In most cases, you'll have to provide to publications either camera-ready art—a piece of artboard with all type and other elements in exact position so that it's only necessary to photograph as is—or else depend on something called pub set in which you furnish copy and a rough layout and the publication takes it from there. The former is preferable, and if you are advertising in more than one publication, you'll want to have several negatives made of your camera-ready copy and furnish negatives to each publication you're using. Before you begin the ad production process, be certain that you have the physical specifications correctly supplied by the publication. These should cover exact dimensions and other vital details.

Assess results. No conclusive way to assess advertising exists, and the simplest methods are perhaps the best. Have your office staff keep a record of telephone calls and mail that results from an ad insertion. In addition, keep your ears open for comments from your target audiences. Of course, you can send out questionnaires and survey people by telephone, but these techniques of assessment probably will be beyond the reach of all but a few architectural firms.

Remember the classic warning by the great John Wanamaker, who said he knew 50 percent of his advertising was wasted, but he could never determine which 50 percent.

Advertising requires "heart" over a long period of time. The phone will not start to ring off the hook the first time your discreet card appears in the local paper. But you can start a chain reaction. Bear in mind that you are trying for awareness, not running a sale. Inquiry six months later may lead to an acquaintance; the acquaintance may turn into a client or merely someone who recommends you to a friend.

The question that remains is, should I have an agency? I'm prejudiced, of course, but I believe you should, if you can afford it, and if you can find an agency willing to try to understand the rather special concerns of architects.

Agencies normally charge for their services in one of two ways, or perhaps in a combination of these two: by retaining the standard 15 percent advertising space commission offered by most but not all media, or by charging a fee based on man-hours. Since most architectural firms will not conduct advertising campaigns large enough to make them profitable to an agency purely on a commission basis, a fee arrangement is more likely.

If you can't find a suitable agency, or you can't afford one, you may find it helpful to look for one or more consultants and specialists to help you at various points. A media consultant, a graphic artist and a writer with some experience in advertising might be employed free lance on a project basis.

Remember, everyone is an expert on advertising, architecture and interior decorating. So the toughest problem of all may be to muster the restraint to accept advice once you've located reliable talent. A year ago we moved our offices into a new building and allowed the architect/interior designer a completely free hand in design, color and furniture selection. He thought this was remarkable since we have our own art directors and other creative people with strong opinions of their own. We just decided that we ought to take our own advice and act as we would prefer our clients to act—the greater the creative freedom, the greater the enthusiasm and cohesiveness you might expect.

We also thought we could make better use of our time practicing advertising and public relations rather than playing architect or interior designer. We were delighted with the results of our hands-off policy.

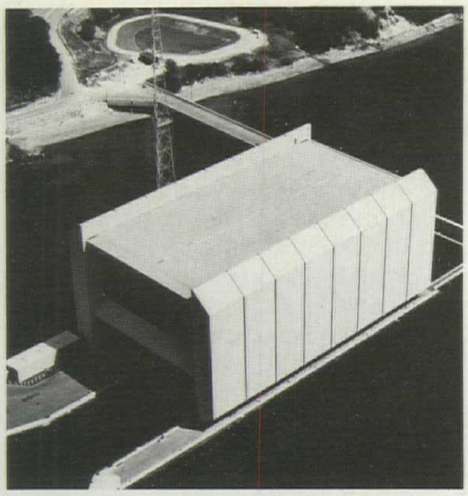
A final note: It's entirely possible that if you decide to go through the process outlined here, you'll learn some things about yourself and your firm. That's a side benefit. □

Trident Submarine Facilities Cited by Institute and Navy

Two honor awards and an award of merit have been won by facilities on a Trident submarine base in Bangor, Wash., in the sixth awards program for "distinguished architectural achievement" sponsored biennially by AIA and the Naval Facilities Engineering Command. Eight awards were given—three first honor awards and five awards of merit.

One of the first honor awards for the Trident facilities went to the Explosives Handling Wharf No. 1 (photo top). designed by Adrian Wilson Associates, a division of Howard, Needles, Tammen, Bergendoff, and ABAM Engineers Inc., both of Tacoma, Wash. (a joint venture). The other Trident honor award was won by the Engineering Services Building, designed by Daniel, Mann, Johnson & Mendenhall, Los Angeles (photo right). The award of merit for the Trident facilities went to the Trident Training Facility, whose architect was Tracey-Brunstrom/Ewing/Warnecke of San Francisco.

Also winning an honor award was the Petty Officers' Open Mess, Pensacola Naval Station, Pensacola, Fla., the design of Bullock Associates of Pensacola.



Other awards of merit:

- Dispensary and Dental Clinic, Naval Air Station, Barbers Point, Hawaii (architect: Stone, Marracini & Patterson, Honolulu).
- Reception Building, North Island, San Diego (architect: Delawie, Macy & Henderson, San Diego).
- Enlisted Men's Dining Facility, Marine Corps Development and Education Command, Quantico, Va. (architect: Odell Associates Inc., Charlotte, N.C.).
- Conversion of Building 9, 4-F, Defense Personnel Support Center, Defense Supply Agency, Philadelphia (architect: NORTHNAVFACENGCOM, Philadelphia).

Aga Khan Architectural Prizes

The Aga Khan, religious and spiritual leader of the Ismaili Moslems, has established a foundation in Switzerland which may award as many as five prizes of $100,000 each every three years, beginning in 1980, for architectural projects. The objectives of the awards are "to encourage a resurgence of true excellence in design throughout the Islamic world" and to recognize innovative designs "which fulfill the criteria of architecture that is sensitive to the Muslim society."

Awards continued on page 70

Awards *from page 69*

The Aga Khan has said that "no art form in the Muslim world has suffered from the insidious influence of alien cultures as much as architecture." In response to this concern, he is not seeking to promote any specific style nor any "falsely symbolic type of Islamic architecture." He desires, rather, to reward "fresh initiatives" that take into account local cultural and social needs.

Awards will be given to projects in Muslim countries or in countries where there is a significant Muslim population, or structures that are used substantially by Muslims. The projects may embrace public buildings, housing, landscaping and urban and rural planning. They may also include the restoration of traditional structures and monuments. The projects must have been completed for at least three years in order to evaluate their use.

Over the past two years, a steering committee has been developing the awards programs. Among the members of the committee are William Porter, dean of the school of architecture, Massachusetts Institute of Technology, and Oleg Grabar, chairman of the department of fine arts, Harvard University.

For additional information, contact: The Aga Khan Award for Architecture, University City Science Center, 3624 Science Center, Philadelphia, Pa. 19104.

Reuse of a Mill Building Wins Honors for Boston Firm

The architectural and planning firm of Steffian-Bradley Associates of Boston has won first place in a national awards program for completed health facility reuse projects. The awards program was sponsored by Columbia University's graduate school of architecture and planning and was conducted simultaneously with the recent research conference on health facility reuse, cosponsored by the American Hospital Association and Columbia's health systems and design program.

The award-winning structure is a century old former mill building in downtown Providence, R.I., which now houses the Rhode Island Group Health Association. It is located in a district listed in the National Register of Historic Places, once one of the nation's largest hardware manufacturing complexes.

The restoration architects exposed cast-iron columns, wooden beams and flooring and masonry walls. A sculptural arcade stairway was cut through the building's center to connect all four levels, providing a traffic corridor to all departments. Medical departments are located according to patient use patterns.

Briefs on page 72

Nature In Cities

Edited by Ian C. Laurie

This volume of international contributions by leading practitioners analyzes new design principles for achieving a diverse and balanced relationship between built and natural environments. Describing important innovations from around the world, this book shows ways to establish nature in cities to create new cultural values and a renewed respect for city living.

(0 471 99605-X) 1978 approx. 448 pp. $34.50

Central City Malls

Harvey M. Rubenstein

Here is complete, in-depth coverage of the process of mall development. Rubenstein analyzes the cultural, natural, economic, political, and legal factors that determine mall feasibility, size, and location—as well as design elements, street furnishings, physical factors, and image and form characteristics. Includes 22 case studies covering full malls, semi-malls, and transit malls.

(0 471 03098-8) 1978
approx. 200 pp. $22.50

Coming from Wiley →

Frank Lloyd Wright

His Life and His Architectures

Robert C. Twombly

This comprehensive, detailed study of one of architecture's most compelling figures treats Wright's *buildings* as primary sources—viewing them as biographical as well as social and aesthetic statements. Based on a wide array of previously untapped sources, this lavishly illustrated, meticulously documented book covers Wright's eventful life as well as his life-in-architecture. The author avoids the worshipful tone too often taken by writers on Wright, offering important new information on Wright's nonresidential architecture, his ideas on energy conservation and environmental preservation, Broadacre City and his ideas on urban planning, and much more. Featuring over 150 illustrations (many never before published), this book will give you many specific, practical ideas about architecture as well as a better understanding of America's most famous architect.

(0 471 03400-2) 1979 approx. 464 pp. $19.95

Financial Planning for the Independent Professional

Herbert T. Spiro

The first and only book written especially to facilitate the personal financial planning of the independent professional—including physicians, attorneys, **and architects.** Emphasizing total life cycle planning, this strategy-packed book covers investments, tax laws and shelters, retirement planning, and all other critical topics.

(0 471 03111-9) 1978
235 pp. $23.95

Architectural and Engineering Salesmanship

David G. Cooper

Here is a complete guide to effective salesmanship, one of the most important yet often overlooked aspects of practicing architecture. The author develops guidelines in the three key areas of expertise—design, technical, and nontechnical—for obtaining and keeping clients. Insights on prospecting, interviewing, and closing sales are presented in the context of the architect's special experience. For all those who want that **something extra** in today's competitive market.

(0 471 03642-0) 1978 approx. 176 pp. $14.95

Earthquake Resistant Design

A Manual for Engineers and Architects

D.J. Dowrick

At last—a complete, well-organized approach to this unique engineering design problem. The book describes in detail all the major factors relating to the design of structures in any building material. Along with thorough coverage of soils, foundations, superstructure and non-structure and their interaction, this problem-solver provides a multidisciplinary discussion of building design that is "a welcome addition to an area with few resources."—*AIA Journal*

(0 471 99433-2) 1977 374 pp. $29.95

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(0 471 02437-6) 1978
195 pp. $15.95

The Master Builders

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Henry J. Cowan

This fascinating history of building science examines the great architectural achievements from ancient Egypt through the Napoleonic era from a *technical* point of view. With over 130 illustrations, THE MASTER BUILDERS gives you the key features of the masters' techniques of architectural design in a rich, readable format.

(0 471 02740-5) 1977
299 pp. $21.50

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Caleb Hornbostel

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Circle 27 on information card

DEATHS

E. R. C. Billerbeck, Santa Monica, Calif.
Henry V. Chescoe, San Francisco
Fred M. Deardoff, Kansas City, Kan.
Alfred Green, Pennsauken, N.J.
Wing Y. Lee, Sacramento, Calif.
Charles J. Mack, Sarasota Springs, N.Y.
James J. Marley, Chicago
Charles J. Palutis Jr., Chicago
F. Herbert Radey, Collingswood, N.J.
John K. Sinclair, Farmington, Conn.
Eldridge Spencer, FAIA, San Francisco

Geoffrey W. Fairfax, FAIA: After earning a master's degree at the University of California, Berkeley, Mr. Fairfax was associated for 10 years with Wurster, Bernardi & Emmons in San Francisco. As associate partner in the firm, he was project architect for the Golden Gateway redevelopment project in San Francisco and student housing projects at Stanford University, Palo Alto, and at the University of California, Berkeley. He established his own firm in 1967 in San Francisco and Honolulu and was the architect of many shopping centers, highrise structures and private residences.

Mr. Fairfax, who died on May 28 at the age of 56, became well known for his restoration work in Hawaii, including the Iolani Palace, Queen Emma Summer Palace, Kauai Museum, Grove Farm Homestead, the Hulihee Palace and several churches. He also restored the Cataldo Mission, the oldest building in Idaho.

Formerly on the board of directors of the Northern California chapter/AIA, Mr. Fairfax was state preservation coordinator in Hawaii for AIA. He was the author of the book *The Architecture of Honolulu.*

BRIEFS

George Rockrise, FAIA, of San Francisco is the recipient of a Fulbright-Hays scholarship for four months of study in Italy. He will do research on several Italian historic communities "in need of sensitive conservation and rehabilitation, coupled with economic and social betterment."

The New Zealand Institute of Architects invites American architects to visit New Zealand and attend its biennial conference which is to be held in Dunedin, May 8-13. The theme of the conference is "alternative futures."

The National Conference of States on Building Codes and Standards, Inc., has re-elected all of the organization's 1977/78 officers to serve second consecutive terms of office. Charles J. Dinezio, executive director of Massachusetts' building code commission, remains in office as president.

An international directory of acoustical consulting firms has been published by the National Council of Acoustical Consultants. The 28-page document gives comprehensive information on each firm, most of which are located in the U.S. The directory is available for $2.50 from NCAC, 811 Colesville Road, Suite 225, Silver Spring, Md. 20910.

Wolf von Eckardt, Hon. AIA, architectural critic of the *Washington Post,* has been appointed to the Albert A. Levin chair of urban studies at Cleveland State University. The chair was held formerly by David Olan Meeker Jr., FAIA, executive vice president of the Institute.

Paul DiNatale, AIA, of Garden City, L.I., second vice president of the New York Society of Architects, gained attention in Manhattan newspapers when he returned to the city a check for $3,000 issued him erroneously. The architect was hired to inspect tenaments and other buildings at $50 per building. After inspecting six structures to determine whether they should be demolished, he received a

check for $3,000 instead of $300. "The city deserves it . . . even though I could probably use it more than the city. I also gave it back to show that there are still honest people," the architect said to a beaming Mayor Koch. "It was a nice thing to do," the mayor said.

Andrew L. Heard, AIA, president of Andrew Heard & Associates, Ltd., in Chicago, has been elected president of the National Organization of Minority Architects.

The crash of a Pacific Southwest Airlines jetliner over San Diego on Sept. 25 took the life of architect Bryce E. Bonner who was associated with the firm of Medical Planning Associates in Malibu, Calif.

Two Rotch travelling scholarships will be given in 1979. One will carry a stipend of $11,000 for nine months' foreign travel and the other a stipend of $6,000 for five months' foreign travel. Applicants must be U.S. citizens under 35 years of age with a degree from an accredited school of architecture plus one year's experience in an architectural office in Massachusetts, or have received a degree from an accredited Massachusetts school of architecture and had a year's professional experience in an office not necessarily in the state. Requests for application forms must be made in writing to be received no later than Jan. 22. Contact: Hugh Stubbins, FAIA, Secretary, Rotch Travelling Scholarship, 1033 Massachusetts Ave., Cambridge, Mass. 02138.

An "aggressive search for new product designs" which have gained "singular acceptance" in the architectural-design community has been launched by Vecta Contract, a subsidiary of Steelcase Inc., in connection with the completion within 17 months of a 300,000-square-foot plant. Before submitting design materials, interested persons should contact William H. Sullivan, President, Vecta Contract, 740 W. Mockingbird Lane, Dallas, Tex. 75247.

AIA gold medalist Sir Edwin Landseer Lutyens (1869-1944) is the subject of an exhibition at the Museum of Modern Art, New York City. The exhibition, on view through Jan. 7, is believed to be the first American retrospective of the British architect's work.

The Philadelphia Chapter/AIA is seeking qualified applicants for the positions of executive director. The position will be available in early 1979. Applicants should have experience in management and administration. Architectural background is preferred and a degree is required. Send résumé to Search Committee, Philadelphia Chapter/AIA, 117 S. 17th Street, Philadelphia, Pa. 19103.

Two faculty positions are open at the University of Hawaii at Manoa. For information, write Elmer E. Botsai, FAIA, Chairman, Department of Architecture, University of Hawaii at Manoa, 2560 Campus Road, Honolulu, Hawaii 96822.

The Connecticut Architecture Foundation is compiling a comprehensive guide to the architecture of the state, ranging from colonial times to the present. Architects who have designed buildings erected within the state are invited to submit entries. Give name of project, location, date of completion and a brief description noting special design or construction features. Photographs (of sketches) are welcome. Entries should be sent to Robert H. Mutrux, AIA, Editor, Connecticut Architecture Foundation, Inc., 85 Willow St., New Haven, Conn. 06511.

Daniel J. Sheridan, executive director of the Minnesota Society/AIA, has succeeded Melton Ferris, Hon. AIA, as executive vice president of the California Council/AIA. □

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