

ALABAMA





Vinylcraft custom-design tile by Azrock. It looks like natural flooring...at a price nature can't match.

Azrock Vinylcraft combines the handsome good looks of natural flooring with all the practical advantages of vinyl composition tile.

An Azrock exclusive, Vinylcraft faithfully duplicates the tones and textures of natural flooring materials. And Vinylcraft comes in a splendid range of colors and patterns to meet virtually any commercial or residential design need.

You'll appreciate the rich, natural look of Vinylcraft. And you'll appreciate the economies it

offers—like low initial cost, simple installation and easy maintenance. For more facts, call your Azrock flooring contractor or write Azrock Floor Products, Dept. 415A, P.O. Box 34030, San Antonio, Texas 78233.



Circle 1 on information card



The elevators were running before the building was finished.

Delivered on time. Installed on time. Operating ahead of time. That's the story of the 22-elevator installation at Clinical Science Center of the University of Wisconsin-Madison, one of the most ambitious building projects ever in the state of Wisconsin.

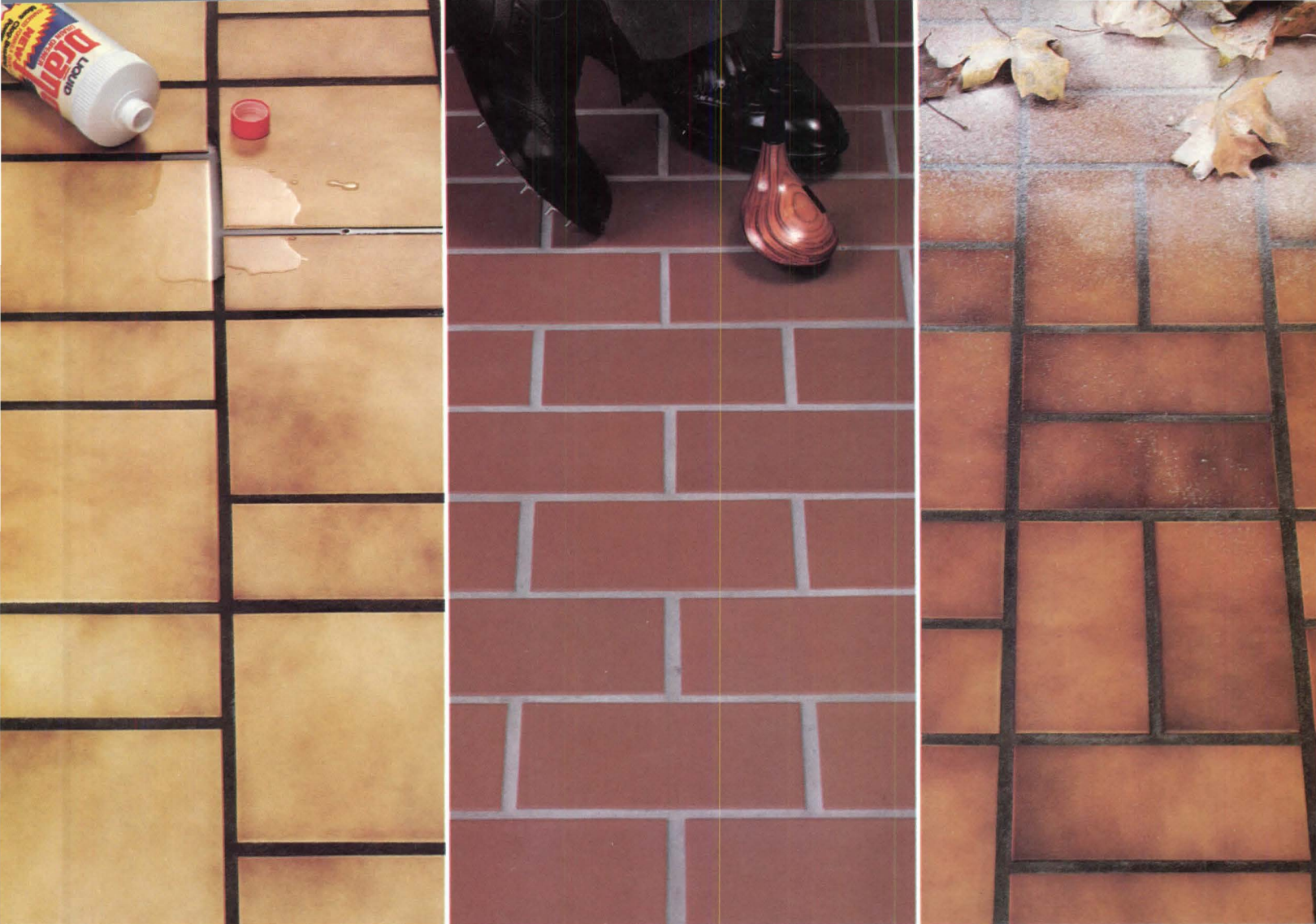
The huge building complex on a 45-acre site houses four major components of the University of Wisconsin Center for Health Sciences—Hospital and Clinics, Medical School's Clinical Departments, School of Nursing and Wisconsin Clinical Cancer Center. On a typical day 6000 patients, staff, students and visitors use the building, and enjoy quiet, efficient inter-floor transit on Dover Elevators.

Dover wants to be on your team by providing on-time elevator installations. Dover Corporation, Elevator Division, Dept. 669, P.O. Box 2177, Memphis, Tenn. 38101.

Clinical Science Center,
University of Wisconsin-Madison
Architects:
Phase 1: Hellmuth, Obata and Kassabaum,
St. Louis
Phase 2: Flad and Associates, Madison
and Milwaukee, Wis.; Gainesville, Fla.
General Contractor:
Findorff-Hutter, "Joint Venture," Madison.
Dover Elevators installed by:
Northwestern Elevator Co., Milwaukee.

DOVER®

**The elevator
expeditors.**



FOR GOOD REASONS . . . THE CERAMIC TILE YOU SPECIFY SHOULD BE "SINGLE-FIRED VITREOUS"!

- Superior wear resistance
- Denser, harder, more impact resistant tile body
- High resistance to stain & chemical damage
- Superior fusion of glaze and body
- Extra measure of frost protection

"Vitreous" means much more than an absorption rate of less than 3%.

The crystalline structure of "vitreous" tile is more completely fused than in a "non-vitreous" tile. As a result, "vitreous" tile has a denser, harder, more durable body.

"Vitreous" tile has a higher level of protection against staining and moisture-related problems that can occur in higher porosity, "semi-vitreous" and "non-vitreous" tile. Body staining can affect the appearance and durability of both glazed and unglazed tile.

"Single-fired vitreous" also means that there is superior fusion of the glaze to the tile body, virtually eliminating glaze/body separation problems that may occur with other tile.

The importance of specifying "single-fired vitreous" tile becomes even clearer when it is recognized that there are some "semi-vitreous" and "non-vitreous" tile which are classified as "frost-proof." These tiles do not have that extra measure of frost protection that is inherent in a "single-fired vitreous" tile product.

IAC combines its "vitreous" body with durable, long-lasting glazes, in a wide range of beautiful, contemporary colors and textures.

IAC unglazed tile is comparably priced with quarry tile, but its low absorption, "vitreous" body resists stains and chemical damage far better than most quarry tile available in the market.

The "single-fired" production process results in a far superior product. IAC is the only major U.S. manufacturer that produces "single-fired vitreous" ceramic tile, exclusively.

For good reasons, make sure the next ceramic tile you specify is "single-fired vitreous" . . . and to insure the highest quality . . . specify IAC . . . it's made in America!



**INTERNATIONAL
AMERICAN
CERAMICS, INC.**

P.O. Box 6600 · Tulsa, OK 74156
Call Toll Free: 800-331-3651 In Oklahoma (918) 428-3851
Telex: 79-6044

Circle 2 on information card

CONTENTS

The American Institute of Architects: Officers

Robert M. Lawrence, FAIA, *President*
Robert C. Broshar, FAIA, *First Vice President*
Ellis W. Bullock Jr., FAIA, *Vice President*
James R. Nelson, AIA, *Vice President*
William A. Rose Jr., FAIA, *Vice President*
Harry Harmon, FAIA, *Secretary*
Henry W. Schirmer, FAIA, *Treasurer*
David Olan Meeker Jr., FAIA, *Executive Vice President*

Directors (Year indicates expiration of term)

George A. Bissell, FAIA ('83), *California*
William Blurock, FAIA ('82), *California*
Harry C. Hallenbeck, AIA ('84), *California*
J. Peter Winkelstein, FAIA ('83), *California*
Larry K. Edmondson, AIA ('84), *Central States*
R. Bruce Patty, FAIA ('82), *Central States*
P. Whitney Webb, AIA ('82), *East Central States*
Ted Pappas, AIA ('84), *Florida/Caribbean*
William H. Beaty, AIA ('83), *Gulf States*
Robert V. M. Harrison, FAIA ('84), *Gulf States*
Donald J. Hackl, AIA ('84), *Illinois*
John W. Jickling, FAIA ('83), *Michigan*
Samuel A. Anderson III, AIA ('84), *Middle Atlantic*
Theodore F. Mariani, FAIA ('83), *Middle Atlantic*
John Avery Carter, AIA ('82), *New England*
Robert J. von Dohlen, AIA ('83), *New England*
Romeo Aybar, AIA ('83), *New Jersey*
Joseph Monticciolo, FAIA ('82), *New York*
Peter Thomson, AIA ('84), *New York*
Leroy Bean, AIA ('82), *North Central*
L. Jane Hastings, FAIA ('84), *Northwest*
David A. Pugh, FAIA ('83), *Northwest*
Robert Gramann, AIA ('82), *Ohio*
Melvin Brecher, FAIA ('84), *Pennsylvania*
John A. Busby Jr., FAIA ('82), *South Atlantic*
Richard A. McGinty, FAIA ('83), *South Atlantic*
William Caudill, FAIA ('82), *Texas*
James A. Clutts, FAIA ('84), *Texas*
Nancy R. McAdams, AIA ('83), *Texas*
Philip Wade Dinsmore, AIA ('84), *Western Mountain*
Thomas B. Muths, AIA ('82), *Western Mountain*
William J. Plimpton, *ex officio, President, ASC/AIA*
James P. Cramer, *ex officio, Chairman, Council of Architectural Component Executives*
John Naisbitt, *Public Director*

Headquarters

The American Institute of Architects

David Olan Meeker Jr., FAIA, *Executive Vice President/Chief Executive Officer, Assistant Treasurer*
James A. Scheeler, FAIA, *Group Executive, Program Management*
William G. Wolverton, Hon. AIA, *Assistant Treasurer/Controller*
Alan B. Stover, AIA, *General Counsel*
James A. Schuping, *Assistant Secretary*
Michael B. Barker, AICP, *Administrator, Design*
Francis X. Brown, *Administrator, Conventions/Conferences/Special Events*
Muriel Campaglia, *Administrator, Communications*
James E. Ellison, AIA, *Administrator, Education and Professional Development*
Robert T. Packard, AIA, *Administrator, Practice*
Arnold J. Prima Jr., AIA, *Administrator, Government Affairs*
Elizabeth Prewitt Chalmers, *Administrator, Member/Component Affairs*

AIA Service Corporation

David Olan Meeker Jr., FAIA, *President*
C. Christopher Kelly, *Business Manager*
Donald Canty, *Editor in Chief, AIA Journal*
David Godfrey, *General Manager, Publications Division*
John H. Schruben, FAIA, *General Manager, Production Systems for Architects and Engineers Division*
Ronald Panciera, *Administrator, Administrative Services Division*

AIA Foundation

Charles R. Ince Jr., *President*
Earle Kennett, *Administrator, Research Division*
Susan Stein, *Administrator, Arts and Education Division*

48 Art, Color and Architecture

Their synergy explored. By Anna Campbell Bliss

56 Samplings from the Current Palette

A trend toward subtlety. By Nora Richter Greer

64 Neon: Painting with Light

A once-disdained medium is treated with respect. By Andrea O. Dean

70 Gwathmey Siegel: Winner of AIA's 1982 Firm Award

'The art of architecture at its most serious, but also at its least mystical.' By Stanley Abercrombie, AIA

6	Events	82	Books
6	Letters	96	Furnishings
13	News	104	Advertisers

Cover: Detail of Dale Eldred's "Brush Creek Boulevard" (see page 52); photograph courtesy of the artist.

Donald Canty, Editor in Chief; **Carole Palmer**, Art Director; **Suzy Thomas**, Associate Art Director; **Stanley Abercrombie**, AIA, Senior Editor, Architecture; **Mary E. Osman, Hon. AIA**, Senior Editor, Books; **Andrea O. Dean**, Senior Editor, Articles; **Allen Freeman**, Managing Editor; **Nora Richter Greer**, Associate Editor; **Lynn Nesmith**, Editorial Assistant; **Michael J. Hanley**, Publisher; **Michael M. Wood**, Director of Marketing; **Jesse Sims**, Production and Business Manager; **Terry L. Peck**, Circulation Manager; **David S. Godfrey**, General Manager.

The AIA JOURNAL, publication number: ISSN0001-1479, official magazine of The American Institute of Architects, is published 14 times yearly at 1735 New York Ave. N.W., Washington, D.C. 20006. **Subscriptions:** for architects; students and faculty of architecture schools; libraries; building construction trade associations and building products manufacturers, in the U.S. \$24 and in Canada \$32. For all others, in the U.S. \$30 and in Canada and other foreign nations \$40 a year. Single copies, \$3 each. Publisher reserves the right to refuse unqualified subscriptions. For subscriptions: write Circulation Department; for change of address: send Circulation Department both old and new addresses; allow eight weeks. Quotations on reprints of articles available. Microfilm copies available from University Microfilm, 300 N. Zeeb Road, Ann Arbor, Mich. 48106. Referenced in *The Architectural Index*, *Architectural Periodicals Index*, *Art Index*, *Avery Index to Architectural Periodicals*. Second class postage paid at Washington, D.C., and additional mailing offices. © 1982 by The American Institute of Architects. Opinions expressed by the editors and contributors are not necessarily those of AIA. vol. 71, no. 2.

Glass Block for the 80's ...design with confidence



Best Products Company, Richmond, Virginia
Architect: Hardy Holzman Pfeiffer Associates
ESSEX™ and SOLAR REFLECTIVE Glass Block

Glass Block help you control light transmission from outside or from room-to-room...beautifully: they help to conserve energy, too.

Conceptual variations are encouraged by the form and function of Glass Block. Graceful or striking windows, walls and partitions may be designed. The *clean contours* of curved panels and serpentine shapes or the simplicity of straight panels may be put to use with exciting results. With Glass Block, the architect's or designer's percep-

tion and skill are employed to the fullest.

Natural and artificial light may be effectively utilized to create interesting environments. Light may be directed, diffused, reduced or reflected . . . translucence or transparency varied. A sense of space or a point of interest may be effectively enhanced . . . design with confidence.

Conserve Energy

Because of the insulating value of Glass Block, heating and air conditioning equipment with reduced capacities may be specified and future energy requirements lowered. Artificial lighting

requirements may be reduced with a corresponding reduction in energy needs.

Glass Block are made by fusing two halves of pressed glass together creating a partial vacuum. This gives Glass Block the insulating value of a 12-inch thick concrete wall (U-value 0.56, R-value 1.79) . . . design with confidence.

Design Flexibility

Glass Block are available in patterns which disperse or diffuse light, which offer maximum light transmission and others which produce light patterns at right angles or with a prismatic effect. An optional fibrous glass insert



Unigraphics, San Francisco, California
 Designer: Environmental Planning and Research, Inc.
 VUE™ Glass Block



Seymour Martinique Shoes, New York City
 Designer: Stanley Felderman, Ltd.
 ARGUS™ Glass Block



Lincoln Center for the Performing Arts, New York City
 Architect: Gwathmey Siegel
 DECORA™ Glass Block

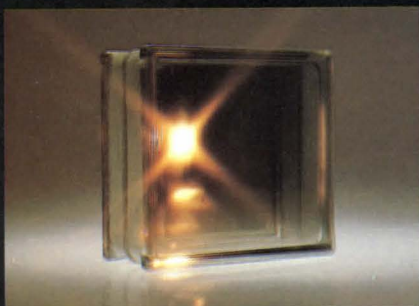
controls solar heat gain, brightness and glare.

VISTABRIK® solid glass units offer excellent light transmission and maximum protection from forcible entry.

Solar Reflective Glass Block, the maximum energy saving Glass Block, will be available in the fall of 1981.



Private Residence, Pittsburgh, Pennsylvania
 Architect: Tasso G. Katselas
 DECORA™ Glass Block



When you select Glass Block, you can design with confidence. For more information on Glass Block for the 80's, contact Pittsburgh Corning Corporation, Marketing Department AJ0282, 800 Presque Isle Drive, Pittsburgh, PA 15239, (412) 327-6100.

Circle 3 on information card



EVENTS

Mar. 4: Seminar on Time Management for Design Professionals, Los Angeles. (Repeat seminars April 6, Boston; April 15, Tampa, Fla.; April 22, Chicago; May 13, Seattle.) Contact: Judy Clausen, PSMJ Seminars, 45 Van Brunt Ave., Dedham, Mass. 02026.

Mar. 5: Seminar on Project Scheduling and Budgeting, Los Angeles. (Repeat seminars April 5, Boston; April 16, Tampa, Fla.; April 23, Chicago; May 14, Seattle.) Contact: Judy Clausen, PSMJ Seminars, 45 Van Brunt Ave., Dedham, Mass. 02026.

Mar. 5-6: AIA Energy in Design: Process Workshop, Ames, Iowa. (Repeat workshop Mar. 12-13, Indianapolis.) Contact: Brenda Henderson at Institute headquarters.

Mar. 5-6: AIA Energy in Design: Practice Workshop, Birmingham, Ala., and Washington, D.C. (Repeat workshop Mar. 19-20, Dallas.) Contact: Brenda Henderson at Institute headquarters.

Mar. 8-10: Workshop on Introduction to Automated Building Energy Control Systems, University of Wisconsin, Madison.

Mar. 17-19: Conference on Engineering and Construction Projects—The Emerging Management Roles, New Orleans. Contact: Elizabeth Yee Lurie, Manager, Conference Services, American Society of Civil Engineers, 345 E. 47th St., New York, N.Y. 10017.

Mar. 18-19: Conference on Breakthroughs in Design Firm Automation, Houston. Contact: Design Computata Exchange, 45 Van Brunt Ave., Dedham, Mass. 02026.

Mar. 22-24: Ground/Expo '82 (a conference and exhibition on underground engineering and construction), Houston. Contact: Clarence Pearson & Associates, 205 Palm Ave., Rockford, Ill. 61107.

Mar. 22-26: International Conference on Computers/Graphics in the Building Process, Washington, D.C. Contact: World Computer Graphics Association, 2033 M St. N.W., Suite 250, Washington, D.C. 20036.

Mar. 24-26: Conference on Federal Contracting, Grant and Local Programs, New York City. Contact: D. A. Buzzell, American Society of Civil Engineers, 345 E. 47th St., New York, N.Y. 10017.

Mar. 25-26: Profession Marketing Workshop, Oklahoma City. (Repeat workshops May 6-7, Atlanta; June 10-11, Chicago.) Contact: PMW Registrar, BIDS, Inc., Operations Center, P.O. Box 3344, Springfield, Ill. 62708.

Mar. 25-27: National Renewable Energy Conference, Orlando, Fla. Contact: The Energy Group, Jordan College, 360 W. Pine St., Cedar Springs, Mich. 49319.

Mar. 26-28: 1982 Monterey Design Conference, Monterey, Calif. Contact: Cali-

fornia Council of Architects, 1414 K St., Suite 320, Sacramento, Calif. 95814.

Mar. 29-31: Training Course on Downtown Revitalization, San Francisco. Contact: National Main Street Center, National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

Mar. 29-Apr. 1: National Design Engineering Show, Chicago. Contact: Clapp & Poliak, Inc., 245 Park Ave., New York, N.Y. 10167.

Apr. 16-17: Conference on International Style in Perspective, Harvard Graduate School of Design, Cambridge, Mass.

June 6-9: AIA National Convention, Honolulu, Hawaii.

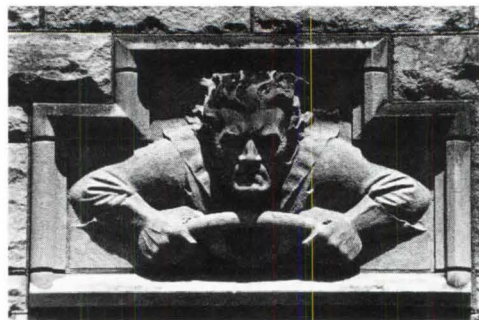
LETTERS

More on Bidding: In "Bidding for Work," an excellent letter by Bernard J. Grad, FAIA (Dec. '81, page 6), Mr. Grad says that ultimately, any initial A/E fee-saving due to A/E bidding will be negated by extras that accrue to the project during construction (and postconstruction?). This may be a possibility, but I believe that those (so-called) well-intentioned officials who take the low A/E bid will expect the same quality of architectural work as if a "reasonable and fair" fee were paid, and that these (and subsequent) officials will hold a "low bid architect" equally answerable (and responsible) for any extras, etc. generated during (and after) construction due to contract document deficiencies, just as if a "fair fee" had been paid. In addition, the "low bid" architect will have the same professional liability situation (possibly worse because of cutting his contract document's quality to meet his "bid") as if he were paid a fair fee.

Really, this situation makes our profession, collectively, look like a bunch of not very bright "drawers of blueprints."

*Arthur K. Olsen, AIA
Salt Lake City*

Photo Contest: As a result of the publication of my photograph in your September issue (page 43, bas-relief on garage), I have learned more of the origins of the stone carving. Mr. Swenson of Princeton, Ill., telephoned me and related that his brother was both the owner and contrac-



tor for stonework on both the garage and the adjacent apartment house. His name was G. A. Swenson. The actual craftsman for the detail was Ed Ellingson, a Norwegian stonemason, who set about the work by setting a mirror beside the raw stone.

The present owner of the buildings is Kent Stamford, who has been restoring the exterior and renovating the interior of the apartment building. He told me that the garage is a popular stop for photographers, some of whom bring friends to strike unusual poses alongside of the piece (some 10 feet above ground). Mr. Stamford also related that the buildings have five grades of limestone, and that the south apartment on the ground floor was intended for the owner's residence. Preliminary work has been started to make an application to the National Register.

I should correct the technical information given: I used a Canon TX with a 600 mm-hand-held lens (200 mm with 3X teleconverter) and Plus X film developed in Rodinal.

*Lar Davis
Peoria, Ill.*

Saarinens 'Tribute': I found Andrea Dean's article on Eero Saarinen to be a wonderful tribute (Nov. '81, page 37). If anyone has had an effect on my ideas on architecture, it has been Saarinen (as well as Kevin Roche and John Dinkeloo). It is a shame that such talent as Saarinen and Dinkeloo has been lost.

I believe that Saarinen did not feel that architecture was limited to a single approach. This is clearly shown in the variety of his designs. It is terrible that such a talent was so harshly criticized during his life. Unfortunately, sometimes we appreciate the better too late. Saarinen designed at a time when the Bauhaus was where the architectural "gods" were born.

Saarinens philosophy, in my opinion, was not found in the decorated shed or duck, but was simply to improve upon, not copy, what he had done before. Meanwhile, Mies thought (as have so many others, judging by the copies) he had found the perfect solution in the Seagram building. Now we see it was not as perfect as was thought.

As far as titling Saarinen a "proto-post-modernist," I would say not. While post-modernism essentially is a study in traditional forms, Saarinen's designs were studies on *different forms* opposed to the glass box.

What the future holds for architecture, I cannot say, but I am certain that the "free-mind" style of Eero Saarinen will continue to be an important force in all architecture, whether modern or post-modern.

*Peter John Russo
Student, New York Institute
of Technology
Letters continued on page 8*



Mobil System
Design: Heinz Wirth, 1971

Installation: Pershing Park, Wash. DC
Architect: M. Paul Friedberg & Partners

Selected for its functional design
and uncompromising attention to quality.
From the Kroin Series
of Park and Garden Furniture.
Produced from synthetic coated steel.

Kroin

Kroin Architectural Complements
14 Story Street
Cambridge, Massachusetts 02138
Telephone 617 492-4000
Telex 951650

Represented in:
Boston, Denver, Detroit, Los Angeles,
Miami, New York City, Philadelphia,
San Francisco, Seattle, Washington DC
Circle 55 on information card

Letters from page 6

Mr. Wolf and Mr. Nelson: I read George Nelson's review of Tom Wolfe's nasty little book with an emotion best described as joy (see Dec. '81, page 72).

No literate person took that production seriously, but Nelson's review is distinguished from the others by addressing the real point: The fault in Mr. Wolfe's book is not its tendentious misinformation, however irritating that may be, but its unrelenting, stupefying, soul-destroying vulgarity.

It would be interesting to read George Nelson on other aspects of current architectural journalism. Can you get him to write more?

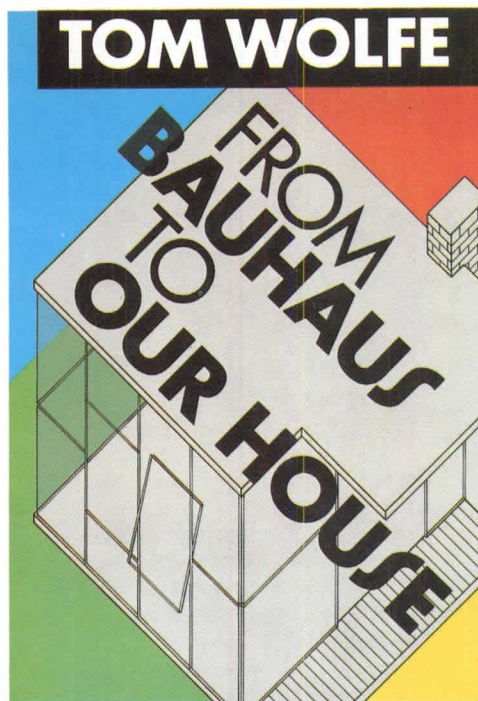
Arthur Drexler, Director
Architecture and Design
Museum of Modern Art

We are working on it.—Ed.

I found George Nelson's review of Tom Wolfe's new book most interesting, not as much for Mr. Wolfe's interpretation of our profession's accomplishments, but for Mr. Nelson's attack on the credentials of Mr. Wolfe, his approach to the review of modern architecture and its evolution, and the conclusions he draws from his unprofessional (i.e. not an architect) review of architecture. Books become "best sellers" because the public is responsive to the subject and the way it is presented. Instead of criticizing, we should take the time to interpret this message as it applies to the way we practice our profession.

Are we right to think that architects should be judged only by architects and not by the general public? We seem, so often, to concern ourselves with our own judgment of each other's work without any sensitivity to, or sufficient input from, the general public. Mr. Wolfe is not an architect. The opinion he expresses is tempered by his lack of education in the field of architecture. Based on the acceptance of his book, maybe Mr. Wolfe is in tune with the public and is accurately reflecting the opinion of the public.

Are we prima donnas? We are if we don't respond to what people think of us and our work. We don't seem to care if the general public understands what we do, what our function is in the building team or what our motivations are in the design of a building. As a result, the architect's status in the building process continues to erode. Design-build firms, construction management contracts, fee competitions and corporations with "in house" architects continually infringe into our market. When do we go to the public and explain what we do? In addition, architects need to respond to the input of persons outside the profession instead of criticizing them. We design buildings for the use of the public. We are not building monuments to ourselves and our profession.



When we begin to listen and respond to the critics, maybe then policy setters in government, corporate leaders, developers and private clients will go back to using architects instead of trying to change our position on the building team to the status of a subcontractor (producer of working drawings). I fear that if we continue in the direction we are headed, we will soon find the only service left for us to provide will be drafting. Thomas W. Kurmas, AIA
Sterling Heights, Mich.

George Nelson's review of *From Bauhaus to Our House* was a kick in the groin richly deserved. Every architect should borrow a copy for a layman's view of the profession, complete with the usual distortions.

Laymen have a difficult time trying to understand architects. Mass education has forced us to rely on words, ignoring and mistrusting other forms of communication. Politicians, lawyers, doctors and clergymen expect society to heed their words and ignore their deeds. The New Journalism has capitalized on this to the point where we no longer trust words. The new Woodwards and Bernsteins are everywhere.

Mr. Wolfe listened to his many friends in the architectural departments of the universities, many of whom are convinced that architecture is also a drawing of a building. They ought to be fed drawings of their meals! The information was used to write this "high comedy" on American architecture that is entertaining. The layman, caught in the verbal trap set with the diversionary tactics of those personalities who declare they have reinvented the wheel, becomes bewildered.

Since Inigo Jones went to Italy to obtain his copy of Andrea Palladio's *Four Books of Architecture*, every prominent

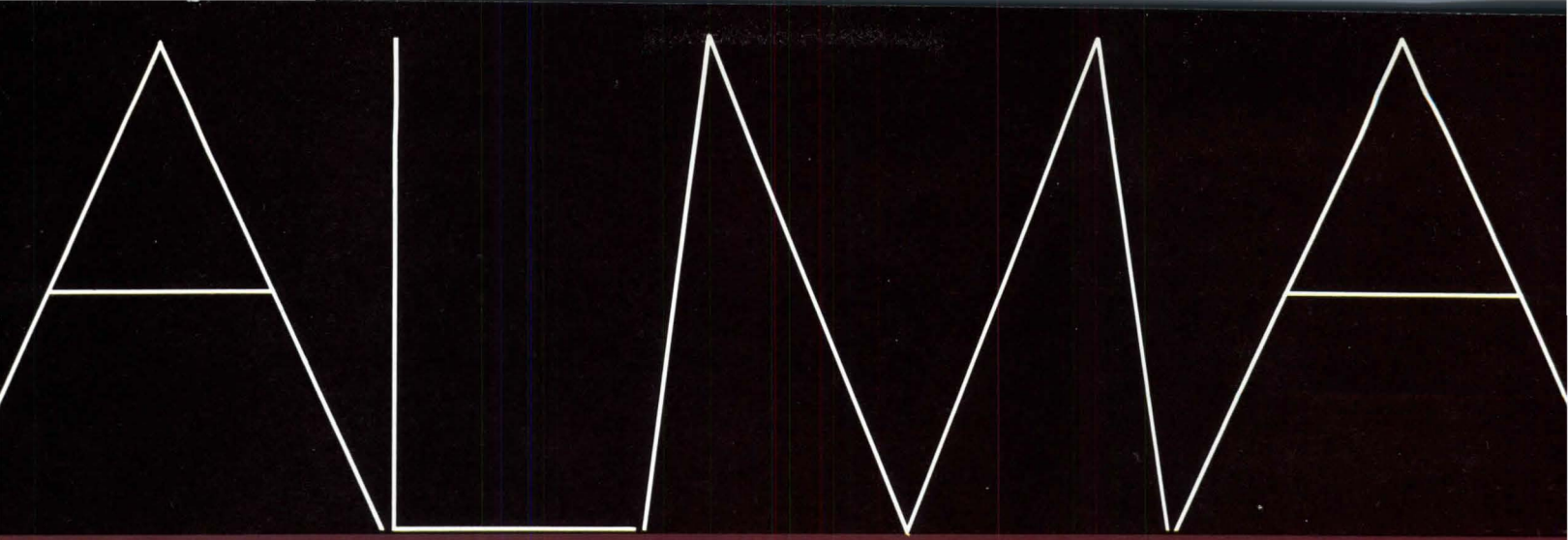
architect has coveted a copy—and that was in 1614. All of England went Palladian right down to the Palladium. That heritage was transferred to America via Thomas Jefferson, and nothing new came on the scene until the skyscraper. We were lost: Palladio never did a skyscraper! Architects everywhere were struggling for new forms. Sullivan showed the way and Wright followed; the Bauhaus method of learning through doing seemed to be the better way. Architecture is doing; it is the art of building. The books were ignored and they fell out of print. Our neo-Palladian architects had assumed the leadership. But in 1965 Palladio's books went back into print and the classic details became readily available again. Now the corporate entities—those barbarians intent on capturing the glory of ancient Rome—can once more be appeased.

There ought to be a Bauhaus for writers to learn to communicate their own ideas, from their own experiences, starting from zero. Then we may have writers we can rely on, writers who can go back a thousand years and give us a truer picture of the history of mankind from our literature. *Beowulf* would be a good beginning. Victor L. De Nigris, AIA
Tucson, Ariz.

Judging by George Nelson's excessive and vituperous review of *From Bauhaus to Our House*, it touched some exposed raw nerve ending in him. Wolfe does tend to go for the jugular. But I think more relevantly he administers the coup de grâce to happenings that are usually in an incipient stage of decay anyway. He, probably more than others, terminated the mystique of the Black Panthers and the NASA manned space program. As a cultural bellwether it might be instructive to pay attention to the vibes he is now getting from the ongoing architectural scene. The book's value is that it assaults with originality and brilliance the long accepted sanctum sanctorum of the sacred cows of the modern movement and so-called postmodern trends.

Tom Wolfe makes good use of not being an architect, architectural critic or academic. His career has not been vested in these currents of modern/postmodern so he can and does look at them with penetrating gaze and tells the world what he sees or does not see of the Emperor's wardrobe. Who are the other architectural observers, even more informed, writing as clearly, entertainingly or even candidly about these matters that influence building design so directly? The book makes no particular claim for exhaustive or microscopic scholarship; but I for one can accept the short readable grand sweep, the perspective of the analysis in trade for the codified smoke and intellectual pre-

continued on page 11



When you want more than just an office.



Impressive ambiance in
customized work space, with a
totally integrated electrical system.
Alma's AD open plan office
system; complete freedom
in design.

alma

Alma Desk Company, Box 2250, High Point, NC 27261, Showrooms: 919 Third Ave., New York;
1140 Merchandise Mart Plaza, Chicago; Southern Furniture Market Center, High Point;
Suite 200, Six Piedmont Center, Atlanta; 633 World Trade Center, Dallas;
Also in Houston, Kansas City, Seattle, Denver, San Francisco & Los Angeles.

Circle 5 on information card



Franciscan Terra Grande

There is no "or equal"

Franciscan Terra Grande is an American-made ceramic tile that has no equal. Here is a beautiful palette of rich earthtone and pastel colors that provides a freshness and a quality ideal for both commercial and residential use. The specifier's "or equal" does not apply.

This collection of complementary glazes offers you the choice of

Franciscan

creating borders, stripes, insert panels and graphic design in standard colors.

You can be sure that Franciscan Tile will maintain its beauty even under demanding conditions.

Terra Grande is available in 3" x 6", 6" x 6" and 4" x 8" nominal sizes. For further information contact your Franciscan distributor or see Sweets General Building or Interior Design Files.

2901 Los Feliz Blvd., Los Angeles, Calif. 90039 (213) 663-3361
201 E. 61st St., New York, N.Y. (212) 751-9745

Carson Mall, Carson, California; Architect-Leach-Cleveland Associates Architects

Circle 6 on information card

Member of the Wedgwood Group

Letters from page 8

tense of most architectural theory and criticism of the last two decades. That stuff causes one to think that its writers should find productive work.

Probably the most difficult of Wolfe's premises for architects to accept, but one that I believe is essentially correct, is that an original American architectural expression as a widespread cultural phenomenon was subverted by the stylish and intellectually seductive European modernist influence and by its American patsies who were its importers and purveyors from the 1930s on.

It might be recalled that a similar event happened at least once before, but with a different formal vocabulary. Around the turn of the century Beaux-Arts styles held sway, largely generated into being in this country by the Columbian Exposition in Chicago. This had an enervating effect on the continuity and timely flowering of an indigenous American architecture, although individual resistances occurred.

If we can accept that this has happened—and like someone whose pocket has been picked twice will realize, perhaps by the second time, that he hasn't simply lost his wallet—then we might get on with creating a great original American architecture not impacted by imported, historicist, moribund forms and polemics but by regional, climatic and human concerns of here and now.

*Neil Pinney, AIA
Seal Beach, Calif.*

Asked by acquaintances for a view of Wolfe's latest china shop escapade, I recognized no need to read that which would offend me. Indeed, after reading several reviews I suspected the only proper reviewer would be Ayn Rand.

But you provide a more vivacious report. Since architects are usually inversely skilled in practice and writing about it, you have found perhaps the one person who has done both so well for so long.

George Nelson properly skewers the waspish Wolfe, for whom he admits a transient admiration on subjects of vanity and less durability than architecture. More lengthy than the subject deserves, repetitious in exposing Wolfe's thin understanding and vicious charges, Nelson demonstrates a proper respect for American architecture and the many people in it.

So we are left to wonder just how and who brought our schoolmate from his ivory tower to wade through this verbal sewer and share his reaction in the proper place, our own head JOURNAL.

*Robert Ingle Hoyt, FAIA
Santa Barbara, Calif.*

George Nelson has given us an excellent review of the unscrupulous Tom Wolfe writings and interviews attacking Gropius, modern architecture and the Bauhaus.

Having known Walter Gropius for the last 30 years of his life—as his student and later as fellow teacher in the Harvard Master class and as his associate in practice—I would like to say the following:

How rare and precious is the benign genius of a Gropius. How simplistic and abominable is the destructive character of a Tom Wolfe. My thanks to George Nelson and the JOURNAL. *Chester Nagel
University of Colorado at Denver*

A nonarchitect friend recently gifted me with a copy of T. Wolfe's *From Bauhaus to Our House*, pleased that he could demonstrate being "with it" in our arcane architectural profession. I attacked it with great expectations in the peace and quiet of my bed, as a little goodie for some

nighttime reading. I found it such a bore that I fell asleep before completing two chapters. Thank you, T. Wolfe, for a good night's sleep! *Anthony R. Moody, AIA
New York City*

That was quite a job of *argumentum ad hominem* that hatchetman George Nelson produced as a review of Tom Wolfe's book, *From Bauhaus to Our House*. It is always fun to read such excited prose.

Incidentally, Nelson's claim that "*Bauhaus* contains about as much . . . slander as anyone can cram into the pages of a small book" is a bit off. Written slander is libel. Is anyone going to sue?

*Edgar Bissantz, AIA
Santa Barbara, Calif.*

Letters continued on page 101



Girl Scout Council Hdqtrs. St. Paul, MN Bergstedt Wahlberg Bergquist Rohkol, Architects

Kalwall

The most highly insulated light transmitting material.
Saving energy for 25 years.

KALWALL CORPORATION

1111 Candia Road, Manchester, NH 03103, 603-627-3861

See Sweet's 8.14/Ka, 7.8/KaL, 13.11a/Ka, 13.2c/Stu.

FORMS + SURFACES

Glass Block

Glass Block is emerging as a classic building material in today's architecture, combining unique and highly desirable functional values with versatility as a design element. A comprehensive selection of Glass Block for exterior walls, interior partitions, and horizontal surfaces is now available from Forms & Surfaces. These are manufactured by Nippon Electric Glass Co., one of the world's foremost companies in the development of high performance glass products. The selection includes plain and patterned surfaces with variations in transparency and translucency, and light directive, solar reflective and color options. Forms & Surfaces Box 5215 Santa Barbara, CA 93108 (805) 969-4767



Eric Winter

Government

Politics Threatens to Engulf Vietnam Memorial Design

Last month the competition winning design for the Vietnam war memorial, warmly received when first announced, was hit by a chill wind of criticism that threatened to make it a political issue and that apparently had made itself felt in the office of Interior Secretary James Watt.

Meanwhile, donations to build the \$7 million memorial near the Lincoln Memorial in Washington exceed \$4 million, and a March 1 groundbreaking is anticipated.

One attempt to scrap the memorial design was originated on Capitol Hill by Representative Henry J. Hyde (R.-Ill.). In Hyde's seven-sentence letter to Ronald Reagan signed by 32 congressmen—31 Republicans and a Southern Democrat—the President was urged to request Secretary Watt to deny final permission for groundbreaking. "We feel this design makes a political statement of shame and dishonor," the letter stated. "A new jury ought to be appointed. . . . We share the view that this alleged memorial is 'a black ditch that does not recognize or honor those who served.'"

Government

Vietnam memorial criticized (above) 16

Lease-back device eyed by GSA 16

Practice

Revised economic forecasts 26

AIA regional economic reports 26

Preservation

Gains and losses in 1981 37

The Arts

'Magic Flute' stage sets 44

A second letter, addressed "Dear Colleague" from Representative Lawrence J. DeNardis (D.-Conn.), urged congressmen not to sign the Hyde letter. "There is an odor of mischief in this last minute attempt to discredit the Vietnam veterans' design selection process," DeNardis wrote. "Congress has no business meddling in subjective judgments about the design of a memorial we are not financing. . . . The terms and conditions of the joint resolution permitting construction have been scrupulously met. . . ."

On Jan. 5, Secretary Watt wrote to Jan Scruggs, president of the Vietnam Veterans Memorial Fund (VVMF), which held the design competition and is raising funds to build the memorial, requesting a meeting. Watt's letter stated: "As a result of continuing modifications in the original concept, I hereby request that you advise me once the design has been finalized in order that I might proceed to a consideration of that proposal to fulfill my statutory responsibilities." A copy of that letter was obtained by critics of the design and made available to the Associated Press, which carried a story saying Watt "has raised a barrier" to construction of the monument.

The design already had been "finalized" (above), minor changes having been made to answer the needs for handicapped access and site drainage. Scruggs and other representatives of the memorial fund met with Watt Jan. 14. During the meeting there was no discussion of the design, according to Robert Doubek,

VVMF project director, who described the exchanges as "informational." Grady Clay, editor of *Landscape Architecture* and a member of the competition jury, also attended. Clay, who characterized Watt's responses as "politicized," said the secretary related that he expected a lawsuit from objectors to the design "the minute he issued the permit. Secretary Watt claimed he wanted to be absolutely protected by following regulations."

An Interior spokesman said the secretary has statutory responsibility to review the design concept and location, and to certify that funding is adequate.

The concept and site were approved last June by an agency of Interior, the National Capital Memorial Advisory Committee. Similar approval followed from two other federal agencies, the Fine Arts Commission and the National Capital Planning Commission. These last named also approved the revised design.

The competition was won last May by a Yale undergraduate, 21-year-old Maya Ying Lin (see Aug. '81, page 47). As laid out in the competition regulations, VVMF selected an architect of record, the Cooper-Lecky Partnership, and Lin has been retained as designer, approving all modifications. She envisions two polished black granite walls meeting in an oblique angle, the walls reaching 10 feet in height at their intersection and diminishing on either end. The names of 57,692 American war dead are to be inscribed on the walls, which Lin describes as "growing out of the earth." The modifications have included erecting an 11-inch-high warning curb on a main approach from Constitution Avenue; extending each wall 50 feet to provide space for all the names; flattening the entire site to facilitate handicapped access, and placing a perforated plastic turf reinforcer under heavily trafficked grass surfaces.

The design has been widely praised by art and architecture critics and also has been commended by veterans organizations, including the Vietnam Veterans of America and the American Legion, both of which are contributing construction funds. Among its most vocal critics are Tom Carhart, a Vietnam veteran who is now a civilian lawyer for the Defense Department and was an unsuccessful competition entrant, and James H. Webb Jr., also a Vietnam veteran and a lawyer, and author of the novels *Fields of Fire* and *A Sense of Honor*. In a *Wall Street Jour-*

continued on page 16





Introducing three new lamps from Sylvania.

Our new lamp is aptly called the SuperSaver™ III. You see, it's really three-lamps-in-one.

First, it's an energy-saving lamp that saves up to 15% more energy than standard 40-watt fluorescent lamps.

Second, it's an excellent color lamp that has a color-rendering index superior to both standard Cool White lamps and conventional Lite White energy-saving fluorescent lamps.

And third, it's a high light level lamp that uses a unique Lite White Deluxe phosphor system that produces a light output unsurpassed by other energy-saving fluorescent lamps.

So you can use the same SuperSaver III to enhance retailing displays as well as cut energy costs in general lighting applications.

And, SuperSaver III lamps can save up to \$15.75 in energy over the life of the lamp (based on 5¢ per KWH). So if you multiply those savings by the number of lamps you require, your bottom line will shine like never before.

For more information see your local IED Independent Electrical Distributor, or write or call GTE Products Corp., Sylvania Lighting Center, Danvers, MA 01923 (617) 777-1900 ext. 2650.



SYLVANIA

Industrial/Commercial
Lighting

GTE

Circle 9 on information card

Government from page 13

nal column, Webb called the design "a wailing wall for future antidraft and anti-nuclear demonstrators" and proposed modifications—that the wall be white, above ground and that a flag be positioned at the juncture of the walls.

This, says Clay, "would falsify the whole competition. If those are to be the requirements, we will have to hold another competition and get everybody in the country who wants to design a white, above-ground, flagged memorial to make their presentations." Scruggs, in a published rebuttal to Webb, pointed out that he had "submitted written testimony opposing the design; it was taken into consideration. He had his say and lost, fair and square."

Newspaper editorialists and columnists have seized the issue, not necessarily taking sides based on political orientation: Conservative James Kilpatrick supports the design; conservative Patrick Buchanan calls it a "mockery."

Says Clay: "The detractors have marched serenely from emotion to hyperbole and in their language have converted a beautiful design into something despicable. A tiny handful of dissidents is attempting to reopen wounds of the war and is using the memorial as a device."

Public Buildings Commissioner Proposes Lease-Back Device

GSA's new public buildings service commissioner wants to create new forms of partnership between government and the private sector to stimulate new construction of federal buildings.

Richard O. Haase, who has headed the building construction, leasing and maintenance section of GSA since December, talked about this and other aspects of his job in an interview last month.

"In the past," he said, "the government has either built or leased. This has worked fine when operating with a cost per square foot that remains constant. But building costs and rents are skyrocketing and the ball game has changed. In the private sector, lenders are no longer asking for 10 percent on the return. The insurance companies want 25 percent of the action, 30 percent of the net; they are dictating the terms."

Haase suggests that the government offer land to developers to use as equity in securing private building capital, meanwhile adjusting depreciation laws to allow developers to recapture their investments over 15 years or so. "The developer wins by getting back his depreciated costs and a lease from the government. The government wins by getting the downside of rents, putting the land in as the equity partner at no cost—not bor-



Allen Freeman

rowing money from the Treasury. And the government gets the building back at the end. It is just back and forth, and it creates a lot of work for architects.

"Of course, these ideas are subject to Congressional oversight committees. But they are really nothing new. It is what people do in the private sector all the time."

The Reagan White House presumably had this public-private approach in mind when it selected Haase, 47 (above), a realtor-appraiser and real estate broker in Washington, D.C. (see Jan., page 22). Haase is also comfortable with GSA's function of overseeing private designers of government buildings—the function of the design and construction division under David Dibner, FAIA. "We don't have the manpower to handle large architectural projects in-house," he said. "That wouldn't be efficient anyway."

How about the way architects are selected by GSA? "That is really the function of Dibner's shop," he said, implying that he has not yet formed an opinion on A/E selection. "But competency and efficiency and cost effectiveness are the things we are looking at."

This pragmatic approach was also evident when asked about his commitment to cities: "One approach is to put a federal building in a ravaged central city area and hope that the building will be the catalyst for surrounding redevelopment. But any social responsibility that the federal government takes must be calculated in terms of dollars.

"Another relevant point is that some cities outprice themselves. Can the federal government afford to pay \$40 or \$45 a square foot for space just to be located in the central city? From the government's standpoint, a good number of federal support staff could be moved outside the city centers on the beltways or subway lines, and this certainly would not diminish effectiveness."

Efficiency is Haase's priority when it comes to recycling buildings. "Adaptive use is necessary in some areas just because we are running into terrible space

requirements. If we are holding 100,000 square feet in an older building and there are no other spaces to go into, I would say it would be efficient to take a look at redoing that space."

But he says he also delights in the thought of saving old buildings like the U.S. Custom House in New York City. "The federal government kept it when it was considered a liability—much to our credit, because it is one of the most magnificent structures that I've ever seen.

"We have scheduled quite a bit of renovation work around the country. The old post office in Washington is another great building, and, with 50,000 square feet of retail space, a good example of mixing uses in buildings. This appeals to me because it stimulates the people who work in such buildings because they perceive that they are part of a living structure."

For similar reasons, Haase likes GSA's art in architecture program: "Art enhances buildings and increases their effectiveness. And we are able to give artists a prominent place to display their works. The program is progressing at a level that is certainly acceptable."

But architects are more concerned about the level of GSA's building program, and Haase sees only the possibility of promise there: "In the next year, there is a very limited amount of budget available for any kind of building activity. When you ask about two or three years down the line, I guess these things are subject to change."

ACEC, Justice Department Settle Ethics Antitrust Suit

The American Consulting Engineers Council has settled the 1980 Justice Department antitrust suit involving three guidelines in ACEC's former professional conduct code. The guidelines concerned members' acceptance of contingency contracts that might compromise their professional judgment, participation in uncompensated design competitions and provision of free services unless to civic or charitable institutions.

Under the terms of a consent decree signed Jan. 6 by ACEC's counsel, ACEC must annually certify that neither the council nor its 51 member organizations have ethical codes, guidelines or statements containing any of the three types of provisions.

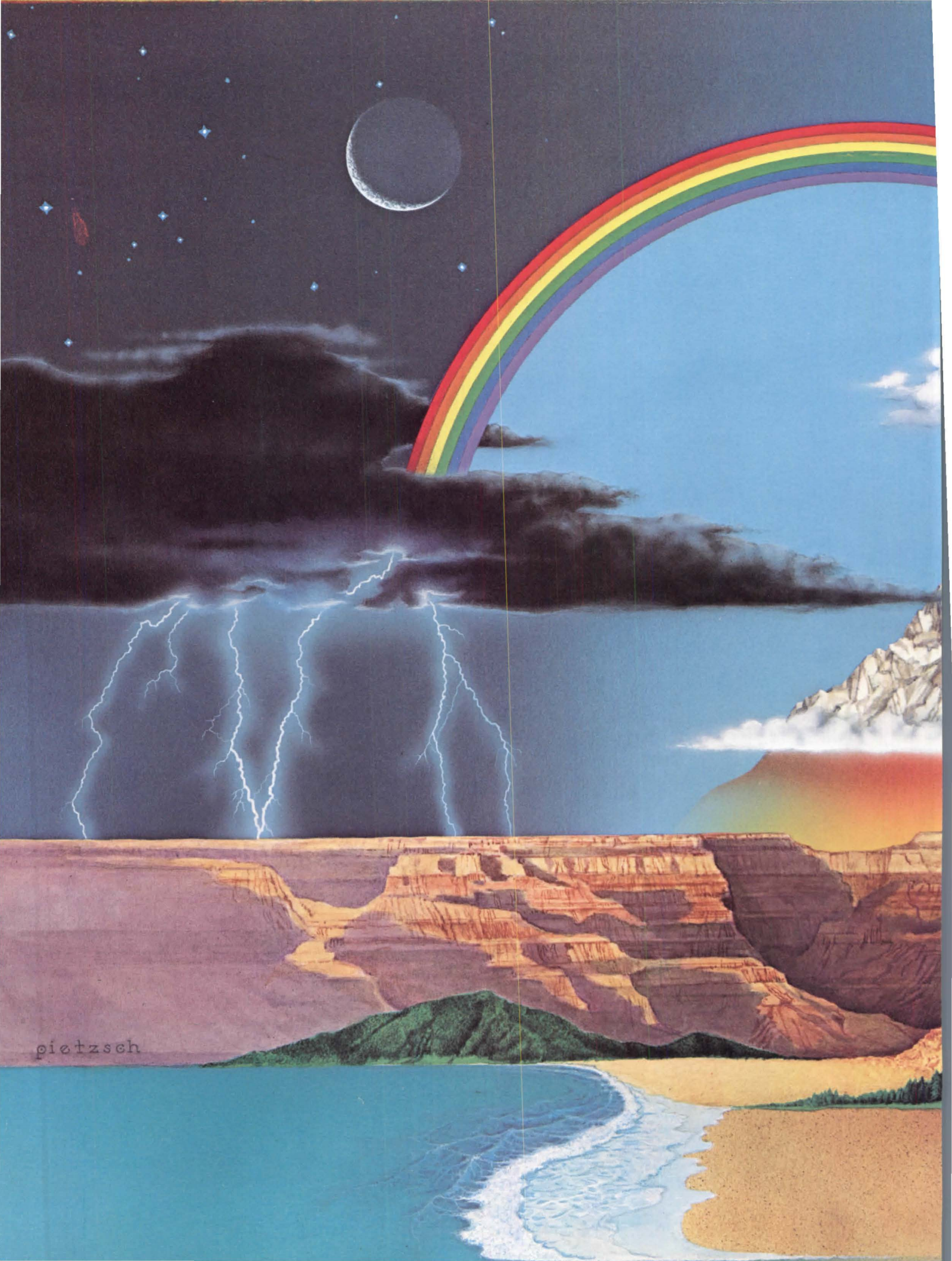
At the time the suit was brought, ACEC, which contended that the guidelines had never been enforced, informed Justice officials of its intent to replace them. Two months later, in October 1980, ACEC's board of directors approved a new ethics code that deleted the guidelines at issue,

continued on page 26

**the foundation
the application
the inspiration**

**color
is
natural**





pietzsch

Color Quest™

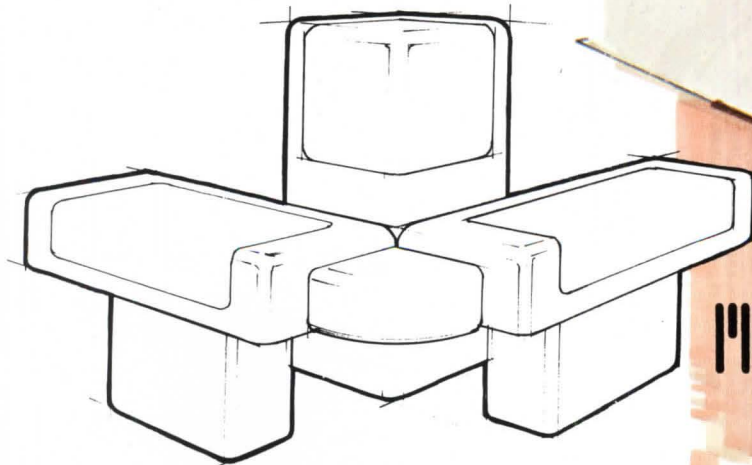
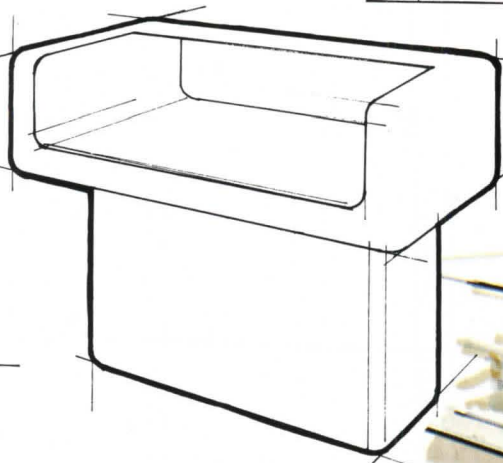
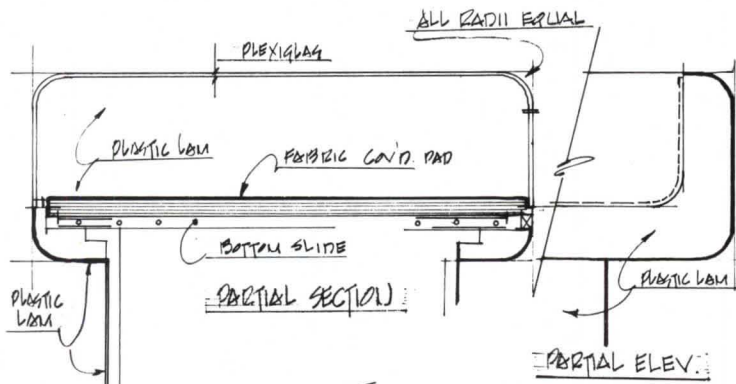
WILSONART®
WILSONART BRAND DECORATIVE LAMINATE

the inspiration

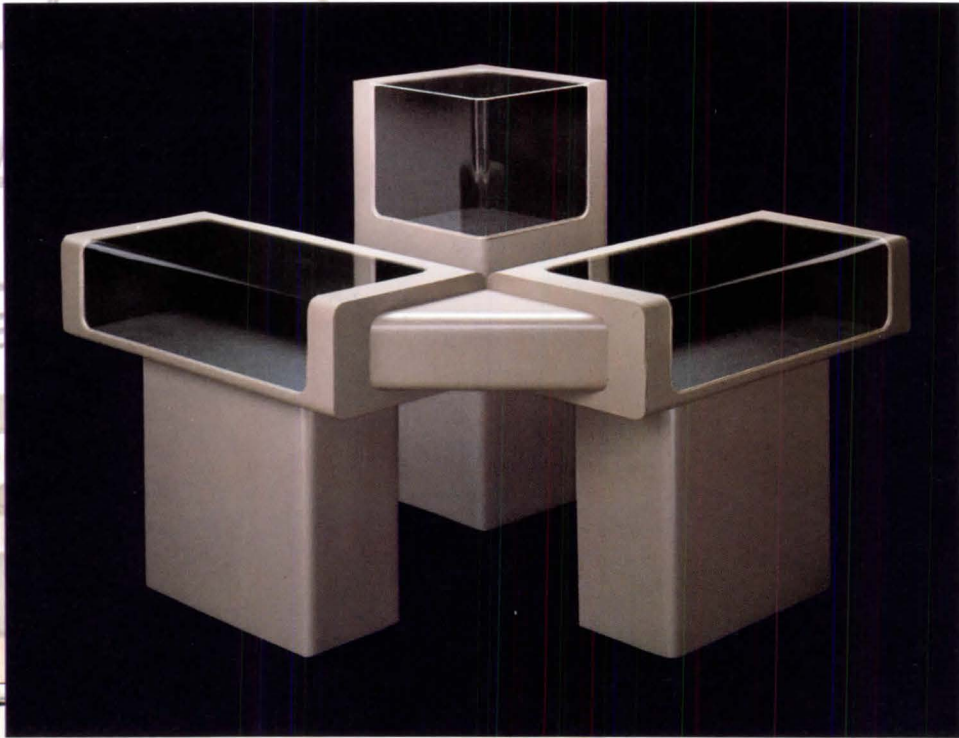


Color Quest™

WILSONART®
WILSONART BRAND DECORATIVE LAMINATE

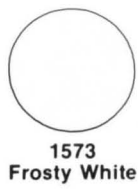


Concept and design by
RYA Retail Design Incorporated
Dallas, Texas

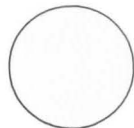


Fixture fabricated by H.C. Osbold Company, Minneapolis, Minnesota, using WILSONART Color Quest D96 Shadow decorative laminate

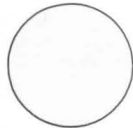




1573 Frosty White



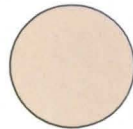
1570 White



1572 Antique White



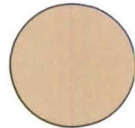
1530 Beige



D41 Chamois



1531 Light Beige



D33 Sierra



D30 Natural Almond



1503 Putty



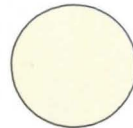
D37 Morocco Sand



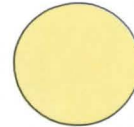
D57 Harvest Gold



D86 Sliced Avocado



1551 Ivory Yellow



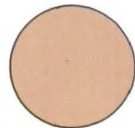
D56 Aztec Gold



D81 Vibrant Green



D43 Doeskin



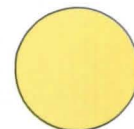
D31 Camel



D54 Honey



D55 Saffron



D59 Lemon Twist



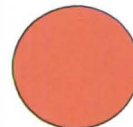
D46 Desert Sand



D96 NEW Shadow



D17 Adobe Gold



D63 Mission Orange



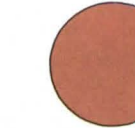
D61 Tangerine



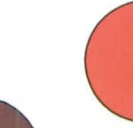
D39 Burnt Umb



D42 Seacliff



D35 Bright Russet



D18 Bittersweet



D19 Valencia



D45 Java



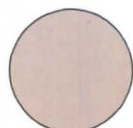
D44 Mushroom



D70 Clay



D69 Clove



D50 NEW Khaki Brown



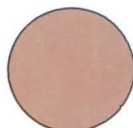
D68 Suede



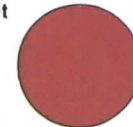
D67 Praline



D66 NEW Brick



D47 Moccasin



D71 NEW Canna



D65 Terra Cotta



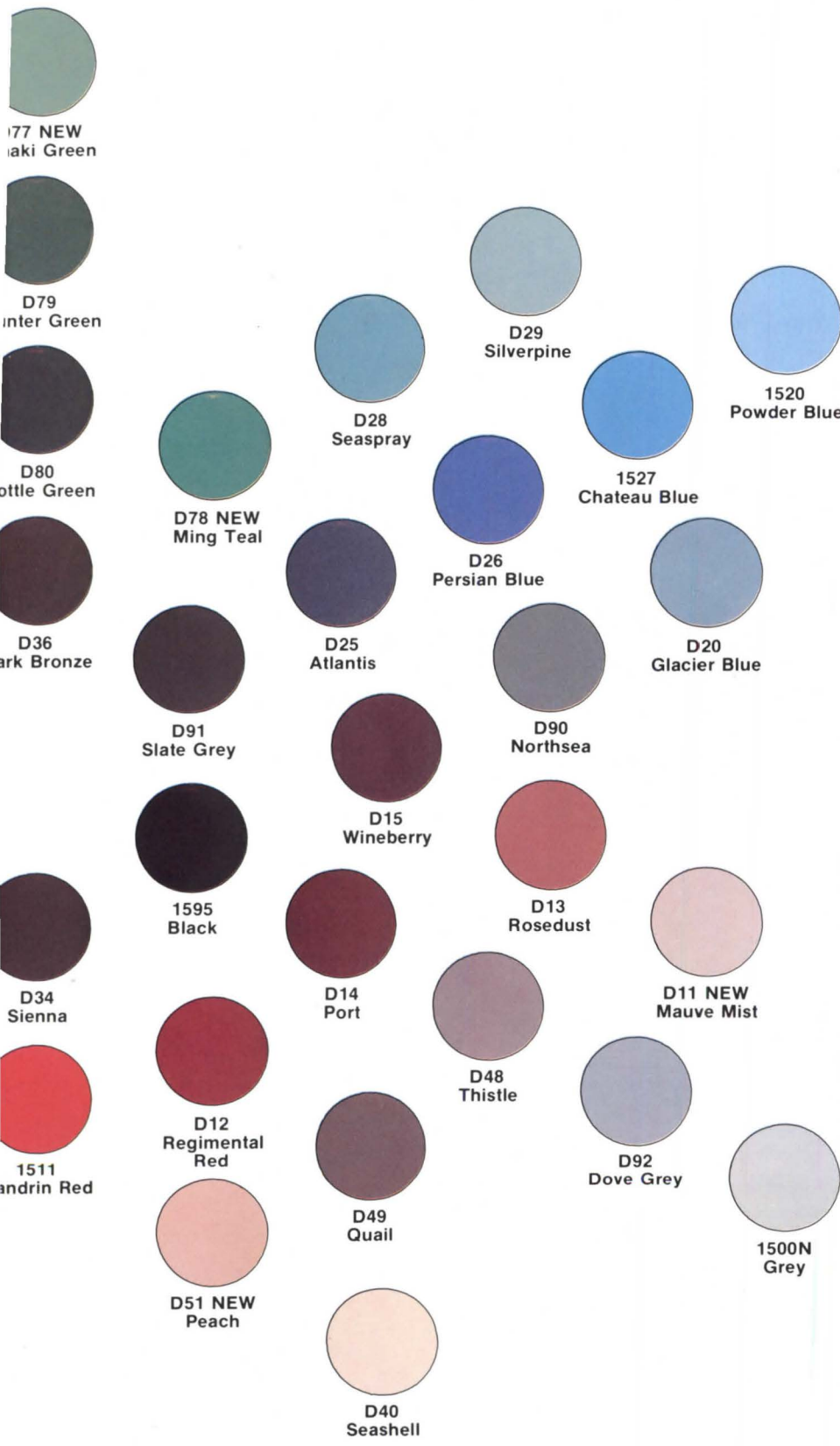
D64 Autumn Glory



D60 Mohawk



D62 Gingerspice



Color triggers dreams in all of us — ephemeral musings slipping quickly over our conscious minds. The last live blaze of flame on a floating autumn leaf can inspire a reverie. Or the first blush of unfolding cherry blossoms. Or the gold-on-silver flash of a summer storm.

But dreams for most evaporate without expression. And that's where you're a different dreamer. You, as design professional, apply your inspirations. Your creative talent powers color, shape and texture into innovative and useful concepts. Your dreams become the environments of our world.

WILSONART's Color Quest™ pledges a foundation for your applied inspirations. With color in the unique medium of WILSONART decorative laminate. For vertical and horizontal, straight and curved surfaces. For commercial, industrial and residential projects. And for every evocation of mood and atmosphere. Precise color for designs on the leading edge of creativity.

An essential fact of the Color Quest pledge to design professionals is its flexibility. Color choices will stay responsive to the fast-paced changes your work demands. WILSONART will be rigid only in its unswerving commitment to consistently prompt and accurate service.

WILSONART Color Quest is pledged to you, the different dreamer. Because as your dreams change, Color Quest will evolve. Our skill is in keeping pace with you.

WILSONART Color Quest. We march to the step of the different dreamer.



Color Quest™

WILSONART
WILSONART BRAND DECORATIVE LAMINATE

Copyright © 1982 Ralph Wilson Plastics Company,
600 General Bruce Drive, Temple, Texas 76501



Project: The Drury Lane Theatre
at Water Tower Place
Carpet Mill: **Wunda Weve®**
Fabric: Wall Street
Color: Burgundy Red

When your eye
says beauty,
but logic demands
performance...

Anso IV makes a carpet more beautiful... and keeps it fresh and newer looking far longer. Anso IV dyes deeper than other nylons so colors are sharp and clear. And they stay that way with no spray-on protective coating to dull them. Styling is rich and beautiful, patterns crisply defined; in all lusters, deniers and finishes.

Anso IV actually resists soil, spills and stains others try to hide. Only Anso IV offers built-in, 4th generation protection to make routine care faster and more effective, improve appearance retention, postpone cleaning and reduce maintenance problems and costs. No other contract nylon can match its effectiveness. **Don't settle for less than the best!**

Anso IV
ALLIED CORP. NYLON

The 4th generation nylon
that made all other
carpet fibers obsolete.

ALLIED
Corporation

1411 Broadway, New York, NY 10018
Circle 11 on information card

Government from page 16

and the council sought dismissal of the antitrust suit.

Under terms of the consent decree, the final judgment does not "prohibit an individual engineer or individual engineering firm, acting alone, from refusing to enter into design competitions, provide free services or provide services on a contingent basis, or from otherwise expressing an opinion concerning the propriety of design competitions, free services or contingent arrangements." Also, the council and members may advocate legislation, rules, regulations or governmental policies concerning the former provisions, "provided that such advocacy or discussion makes clear that [ACEC] and its members are not thereby suppressing, restraining or discouraging the members . . . from entering into design competitions, providing free services or providing services on a contingent basis."

Practice

Revised Economic Forecasts Call for Very Slow Recovery

In their early predictions for 1982, economists forecast the beginning of a recovery for the now sluggish construction industry. But recently they have grown more skeptical and envision a very slow recovery, if there is to be one at all this year.

One reason some economists now believe a slower recovery may occur is that higher than projected federal budget deficits could worsen inflation, thus causing the Federal Reserve to raise interest rates. Others believe that the confidence of builders, lenders and consumers is so shaken that lower interest rates would not necessarily fuel a construction boom, especially in housing. Interest rates would have to remain low for an extended period of time for construction to recover. (Many recall that in mid-1980, builders began construction of speculative houses and office buildings during a time of dropping interest rates. The builders ran into trouble a few months later when the rates shot back up and the buyers disappeared.)

Both the National Association of Home Builders and the F.W. Dodge division of McGraw-Hill Information Systems Co., have revised downward their predictions for housing starts in '82, due to concern over continuing high levels of interest rates. A spokesman for NAHB says that it is very likely that housing starts will be below the 1.3 million that was predicted earlier. And, the spokes-

man continued, the situation may be even worse than NAHB's prediction of 1.1 million housing starts for 1981 (2 million starts per year is considered a healthy amount).

Precedent for the suit against ACEC was the 1978 Supreme Court decision that the National Society of Professional Engineers had violated antitrust laws in promulgating its mandatory ethical standard prohibiting competitive bidding. The following year, U.S. District Court Judge John F. Sirica based his decision that AIA's former ethical standard prohibiting "supplanting" was in violation of antitrust laws on the '78 Supreme Court ruling against NSPE. Sirica's decision was in a civil suit involving architects converting Washington's Union Station into a national visitors' center (see Oct. '81, page 28).

Two months before the ACEC suit was filed, delegates to AIA's national convention in Cincinnati voted to replace the Institute's mandatory code of ethics and professional conduct with a statement of ethical principles to be followed by members on a voluntary basis.

The skeptical predictions are disputed by the Reagan Administration and like-minded economists. They foresee a general pattern of slowing recession and a reasonably vigorous recovery this year. Short- and long-term interest rates should continue to decline, they say, and then short-term rates will rise but long-term rates may continue to decline. The consumer price index is forecast to rise by 7.5 percent in '82, compared to 9 percent in '81.

But even if interest rates drop and the demand for housing increases, the number of housing starts may not substantially increase. Dun & Bradstreet reports that in the first 10 months of 1981 bankruptcies among builders were up 50 percent, and failures among subcontractors increased 120 percent. There are also more than a half-million unsold units.

But there are some that still predict a steady rise in housing starts, due to lower mortgage rates. Chase Econometrics forecasts for the first quarter of 1982 an annual rate of 1.03 million starts; for the second quarter, an annual rate of 1.21 million; the third, an annual rate of 1.30 million, and for the fourth an annual increase of 1.48 million.

Housing usually plays a pivotal role in the construction industry: If housing starts rise, generally other contracts increase. George A. Christie, vice president and chief economist of F.W. Dodge, predicted in October that all construction contracts would total \$169.4 billion, 15 percent above the projected '81 level. That number has been lowered, since housing's recovery is more doubtful.

The Dodge division still predicts that nonresidential construction will improve, however. The office boom of the past two years will continue strong, it says. If homebuilding recovers, it will be a catalyst for an upturn in store and warehouse contracting, Dodge predicts. Industrial building offers the best opportunity for expansion, if not in 1982, then starting this year and developing more fully in 1983. (This is due to the Reagan Administration's attempt to create a favorable environment for business capital spending.) Dodge also predicts decreasing amounts of public funds for schools, hospitals and public buildings, and therefore forecasts a continuation of the three-year plateau for institutional buildings.

The Dodge division sees the most growth potential in the South and the West, although it will be slower than first anticipated. In its first prediction for '82, Dodge forecast an increase in construction contracts of 18 percent in the West, 16 percent in the South, 12 percent in the Midwest and 10 percent in the Northeast. Contracts for nonresidential buildings were predicted to total \$13.7 billion in the West, \$20.5 billion in the South, \$11.6 billion in the Midwest and \$11.2 billion in the Northeast.

Most AIA Regional Directors Report Poor Economic Climate

Most AIA Regional Directors Report Poor Economic Climate

The economic climate for architects is poor in most regions of the country, AIA's regional directors said in their yearly "state of the region" reports to the Institute's board of directors. Of those reporting, the only areas with optimistic economic outlooks are Texas and the Western Mountain region.

Not surprisingly, high interest rates are the major concern in most regions. In the South Atlantic region, backlogs of work are believed to be nonexistent, while both small and larger firms await lower interest rates in order for the construction and development industry to become active again.

From New England comes the report that "high interest rates have stopped lots of work in all sizes of offices." Some firms are said to be in peril. These sentiments are reflected in the reports from New York and Ohio. And the East Central re-

continued on page 34

ENERGY-CONSCIOUS DESIGN AND ARCHITECTURE HAVE LEARNED TO LIVE TOGETHER.

Few things are more profoundly elegant than Nature's design of the pea pod. In this simple structure, she collects and stores energy, houses the peas and feeds and nurtures them.

Today, the relationship between energy-conscious design and architecture has reached beyond the sole quest for conservation of energy, to embrace a more intimate understanding and application of natural principles. Where, like the pea pod, a building can collect and store energy, house and nurture its occupants and, at the same time, be elegant architecturally.

To those architects and engineers whose work most dramatically

embodies these concepts, Owens-Corning presents the 1981 Energy Conservation Awards.

1981 Jury: Ezra D. Ehrenkrantz, FAIA, The Ehrenkrantz Group, P.C., N.Y.; Marvin W. Wiley, P.E., Heery Energy Consultants, Atlanta, Ga.; Sital Daryanani, P.E., Syska & Hennessy, N.Y.; John W. Honeycomb, IBM, Tarrytown, N.Y.; Robert G. Shibley, Architect, Washington, D.C.; Ralph L. Knowles, FAIA, Prof. of Architecture, U.S.C., Los Angeles, Cal.; Dr. Erv L. Bales, M.E., Washington, D.C.

THE 10th ANNUAL OWENS-CORNING ENERGY CONSERVATION AWARDS.

Circle 12 on information card

"IT'S EARTH-BERMED ON THE NORTH...SO WINTER STORMS ARE HEAVED UP OVER IT. THAT'S A MAJOR ENERGY-SAVING ADVANTAGE." *The Jury*

The importance of this building lies in its synthesis of historical reverence and energy conservation. Located in an area rich in

pioneer history, the school is being built partially below grade to intrude as little as possible on the site. It is earth-bermed on three sides and oriented toward the southeast for direct gain passive solar heating

and lighting during the morning. Occupants and artificial lighting will contribute enough heat in the afternoon to actually warm the interior. Heat stored in the surrounding earth and the building's mass will virtually eliminate early morning use of mechanical systems. And, in the summer, glass shading is projected to reduce cooling loads by over 30%.

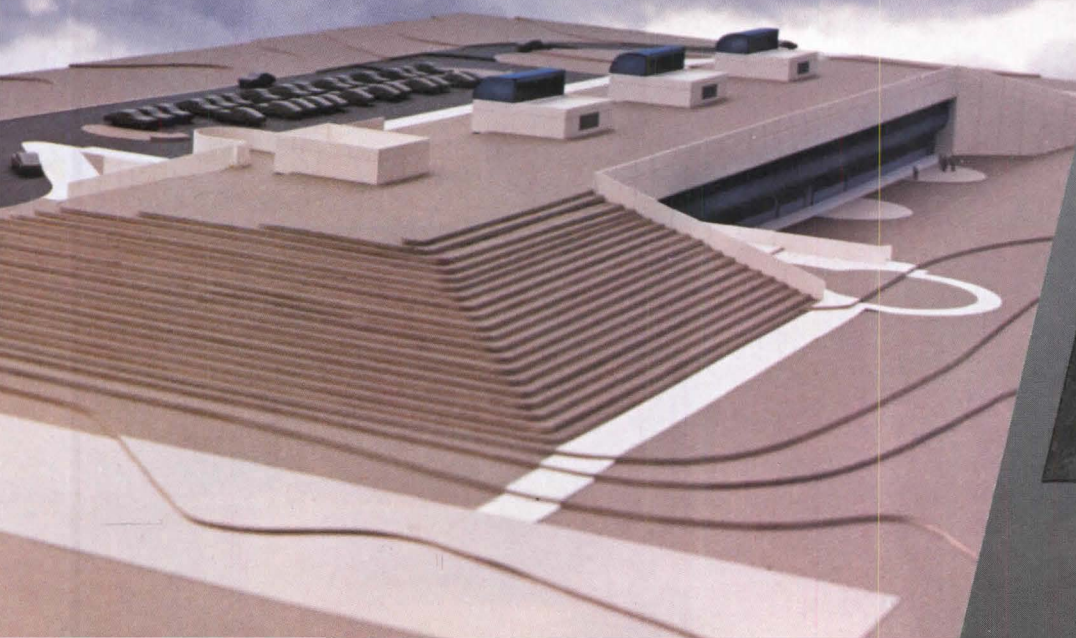
Gerald P. Adkins, Prin.-In-Charge of Design, Walker McGough Foltz Lyerla, P.S.; James W. Moore, P.E., VP, Riley Engineering, Inc.; Arthur A. Nordling, CSI, Prin., Project Manager, Walker McGough Foltz Lyerla, P.S., Spokane, Wash.



WASHINGTON/JEFFERSON SCHOOL, WALLA WALLA, WASH.

"THE FABRIC 'SKY' IS A CAMPUS LANDMARK. IT MINIMIZES SOLAR IMPACT AND PROVIDES A SPIRITUALLY UPLIFTING QUALITY OF LIGHT INSIDE." *The Jury*

The combination of rigid and air-supported fabric structures has established on this campus a symbol of vital activity and dynamic





VISITOR CENTER, ANTELOPE VALLEY POPPY RESERVE, CAL.

“THE DESIGN RESPECTS ITS ENVIRONMENT. IT USES THE NATURAL TOPOGRAPHY AND GETS ITS BACK UP INTO THE HILL AND SETTLES INTO IT.” *The Jury*

This earth-sheltered design is particularly appropriate to its desert site. Aesthetically it blends with the region's rolling buttes, while the surrounding earth mass moderates the inside temperature against the harsh climate. The building utilizes a full mixture of passive solar heating, cooling and daylighting strategies.

All electrical needs will be filled by a wind generator. And on very windy days, electricity will actually be sold back to the utility. *Robert D. Colyer, Arch., The Colyer/Freeman Group; Marvin G. Schweigert, Arch., State Proj. Mgr., Cal. Dept. of Parks and Recreation, Sacramento; S. Pearl Freeman, Arch., The Colyer/Freeman Group, San Francisco, Cal.*



spirit. The Teflon* coated fabric roof transmits natural light, all but eliminating the need for artificial light during the day. Yet it allows only about 4% solar radiated heat to enter, saving substantially on cooling. Because the fabric is much lighter than conventional structures, a larger, more open central space and activity areas are made possible. And at tremendous savings. *David H. Geiger, Structural Design Prin., Pres., Geiger-Berger, N.Y.; Paul A. Kennon, FAIA, Design Prin., Pres., CRS, Inc., Houston, Tex.*

STUDENT CENTER, UNIV. OF FLORIDA, GAINESVILLE.



*Du Pont registered trademark.

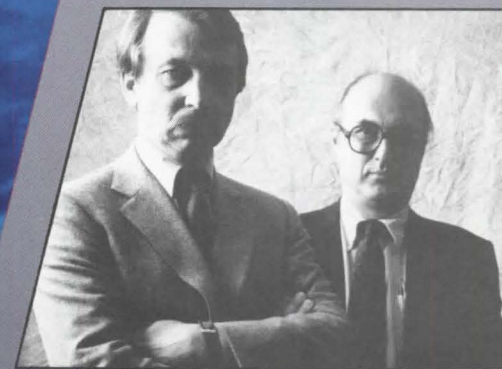


"IT'S A TALL BUILDING THAT'S SPECIFICALLY DESIGNED TO BE AWARE OF ITS ORIENTATION... A VERY EFFECTIVE, SIMPLE SOLAR MACHINE." *The Jury*

This high-rise office building has a north-south orientation to take full advantage of passive solar heating and daylighting strategies. Elevator services located on the east and west sides will block solar heat gain and provide greater open-plan flexibility inside. The east-west dimension of only 65 feet will allow a maximum amount of natural light to penetrate the interior, reducing artificial

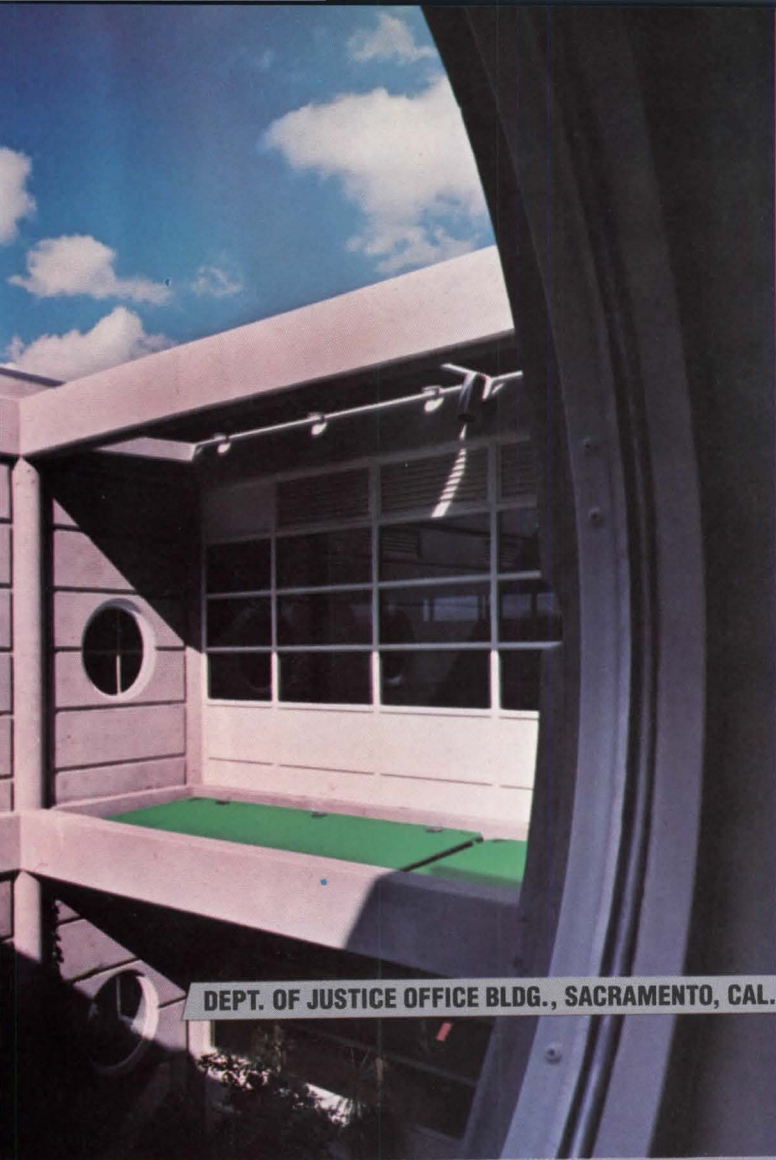
lighting and mechanical heating. A shading system that recesses windows on the south three feet from the surface of the building will prevent exposure of windows to sunlight from April through September and reduce cooling loads significantly. *Norman D. Kurtz, P.E., Partner, Flack + Kurtz, N.Y.; Vladimir Bazjanac, Ph.D., Energy Consultant, Berkeley, Cal.; Gerald P. Adkins, Prin.-In-Charge of Design, Walker McGough Foltz Lyster, P.S., Spokane, Wash.*

FARM CREDIT BANKS OFFICE BLDG., SPOKANE, WASH.



"THE GLASS BLOCK IS NOT ONLY DISTINCTIVE, IT PROVIDES GOOD DAYLIGHTING. AND RADIANT HEATING IS USED, SO PEOPLE ARE WARMED, NOT THE AIR." *The Jury*

Almost 4000 sq. ft. of south-facing skylights, roof monitors, and glass block walls communicate immediately this building's purpose, construction and operation. They also eliminate the need for artificial lighting in much of the building during the day and, coupled with the building's concrete mass, provide 45% of the heating needs. Since 90% of the heat is lost out the large vehicle doors, radiant heating was used. This allows for lower indoor



DEPT. OF JUSTICE OFFICE BLDG., SACRAMENTO, CAL.



“THE USE OF THE COURTYARD IN THE HOT CALIFORNIA CLIMATE IS TRADITIONALLY VERY APPROPRIATE.” *The Jury*

This building shows what can happen when the right “connection” is found between climate, function and energy systems. The design employs wide, two-story corridor “streets” topped with clerestory windows to provide natural light. The streets will allow people to move around easily. They’ll also serve as huge ventilation ducts. Large fans will

draw cool night air through the building, reducing its temperature. Sheltered courtyards placed throughout for recreation will also bring plants and light inside.

Robert B. Marquis, FAIA, Marquis Assoc.; Wataru Takahashi, P.E., M.E., Hayakawa Assoc.; James E. Caldwell, Jr., AIA, Marquis Assoc., San Francisco, Cal.



temperatures while still keeping personnel comfortable.

Werner Hausler and Arthur R. Cogswell, Partners, Cogswell/Hausler Assoc.; Robert J. Godding, Dir. of Trans., Chapel Hill; Edward A. Hoskins, Proj. Designer, Cogswell/Hausler Assoc., Chapel Hill, N.C.

For a free booklet with details of this year's winners, write B.F.P. Meeks, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, Ohio 43659.

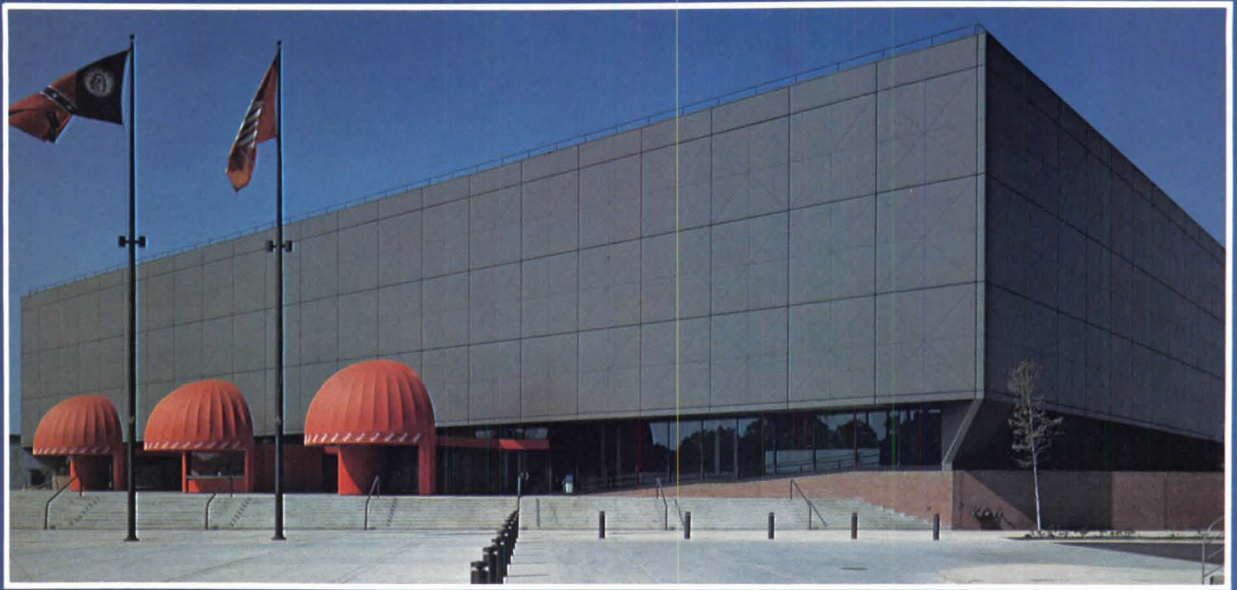
© 1982 O.C.F. Corp.

BUS MAINTENANCE FACILITY, CHAPEL HILL, N.C.



OWENS/CORNING
FIBERGLAS

TRADEMARK ©



UNPLAIN GEOMETRY

The solution for the Augusta Richmond County
Civic Center was Alcoa Alply panels.

Architect: I. M. Pei and Partners
Wall Panel Distributor: Whelan Manufacturing Co. — Trenton, N.J.

The Stolle Corporation
A Subsidiary of Aluminum Company of America

Circle 13 on information card

 **ALCOA**

Galaxy Sun Controllers

Riviera Blinds



We challenge you to find a sun control system this beautiful.

Levolor has come up with a glare-and-temperature control system for large expanses of glass that dramatizes your original design instead of detracting from it. Overhead, Levolor Galaxy™ Sun Controller blinds redirect the sun's rays, for minimum glare, maximum summer cooling, maximum winter warmth. Used with Riviera™ blinds by Levolor at the window, as shown here, you have a total sun control system that

is a visual plus, easy to install and engineered with Levolor technological standards—the highest. A system that can be operated automatically or manually. The beautiful answer to odd-shaped, hard-to-reach special glazing situations. Our Levolor architectural consultant can answer your specific questions. Write for information: Write: Levolor Lorentzen, Inc.

1280 Wall Street West,
Lyndhurst, N.J. 07071

LEVOLOR®
Sun Controller Systems.

© 1982 Levolor. A product of Levolor Lorentzen, Inc.



Circle 14 on information card

Resources... from Wiley-Interscience

SYSTEMATIC CONSTRUCTION INSPECTION

Ralph W. Liebing

The first book to put the entire inspection system into coherent perspective. Describes the functions and responsibilities of designers, construction managers, contractors, sub-contractors, owners, and building inspectors, and shows how these professionals can interact and cooperate to form a coordinated, systematic construction inspection.

1981 (1-08065-9)
119 pp. \$24.50

SIMPLIFIED DESIGN OF BUILDING TRUSSES

For Architects and Builders, 3rd Ed.

James Edward Ambrose & Harry Parker (deceased)

A major revision and expansion of the standard text on the design of building trusses of wood and steel for small to medium size buildings. Clear, step-by-step illustrations, now supplemented by algebraic analysis, clarify the analysis and design of the most popular forms of building trusses.

April 1982 (1-07722-4)
approx. 320 pp. In Press

BUILDING RENOVATION AND RECYCLING

Edgar Lion

The first major how-to-do-it guide to building renovation. This practical, step-by-step handbook covers all aspects of remodeling, recycling, and renovation, from initial analysis, assessment, and design to the nuts-and-bolts of costing, contracting, scheduling, purchasing, and project management. Illustrated extensively with examples and checklists.

February 1982 (1-86444-7)
approx. 160 pp. \$19.95

ENERGY MANAGEMENT HANDBOOK

Edited by Wayne C. Turner, Walter F. Allaire, William J. Kennedy, Lawrence J. Spielvogel, & Larry C. Witte

A comprehensive handbook covering the whole field of energy management. Explores all phases of an energy management program, including program design, initiation and management. Focuses on actual ideas and techniques useful in cost reduction/profit improvement through energy management.

1982 (1-08252-X)
approx. 784 pp. \$49.50

PLANNED UNIT DEVELOPMENTS—Design and Regional Impact

Seishiro Tomioka and Ellen Tomioka

A complete guide to the design, development processes, planning, and construction of Planned Unit Developments (PUD). Case studies illustrate important examples in many locations across the United States.

March 1982 (1-08595-2)
approx. 425 pp. In Press

THE LOGIC OF MACHINES AND STRUCTURES

Paul Sandori

Presents basic principles and methods of analysis of statics in a non-mathematical manner. Develops the topic using crucial highlights in the historical evolution of statics including discoveries of important principles in everyday experiences.

Paper: March 1982 (1-86193-6)
approx. 208 pp. In Press
Cloth: March 1982 (1-86397-1)
approx. 208 pp. In Press

Ramsey/Sleeper's

ARCHITECTURAL GRAPHIC STANDARDS: Seventh Edition

Prepared by the American Institute of Architects

Robert T. Packard, AIA Editor

✓ Chapter numbering conforms to UCI index ✓ Over 70% new ✓ Fully revised and updated ✓ New chapter on SI metric dimensions ✓ A national cooperative venture with contributions from more than 140 leading architectural firms ✓ New coverage including modern energy sources • conservation • site planning • landscaping • and much more

"... has truly become the architect's bible"—*Architectural Record*
(1-04683-3) 785 pp. \$95.00

FOR BOOK ORDERS ONLY:

Call TOLL FREE
(800) 526-5368

In New Jersey, call collect (201) 797-7809.
Order Code # 2-1647

Prices subject to change without notice. 092 2-1647

Order through your bookstore or write to
Nat Bodian, Dept. 2-1647



WILEY INTERSCIENCE
a division of John Wiley & Sons, Inc.
605 Third Avenue

New York, N.Y. 10158
In Canada: 22 Worcester Road,
Rexdale, Ontario M9W 1L1

Practice from page 26

gion (Indiana and Kentucky) reports, "There is considerable concern for the health of the profession, and that concern will not disappear until interest rates come down and inflation is better controlled."

The hard-hit areas report related problems. In Indiana and Kentucky, school construction programs are at a "standstill." In Kentucky, there are "practically no state projects being funded." The Gulf States region reports that the clientele is more limited than in the past.

On the other hand, Texas reports that the economic climate is healthy in all parts of the state and that growth continues at a rapid pace. The Western Mountain region says that the increased activity in energy production has precipitated considerable growth in Colorado, New Mexico, Arizona, Utah, Wyoming and Nevada.

Computer Graphics Conference

A five-day, international conference entitled "Computers/Graphics in the Building Process" will be held in Washington, D.C., March 22-26.

Cohosted by the National Academy of Sciences' Advisory Board on the Built Environment (formerly the Building Research Advisory Board) and the World Computer Graphics Association, the conference will feature tutorials, technical paper sessions and exhibitions that will "reflect the state of the art of computers and computer graphics technology in the building community," say the hosts.

Among the topics to be explored are computer aids to management; computer technology and its influence in education and research; computer-aided analysis for urban and land-use planning, and computer-aided synthesis in design development and construction documents.

For information, contact the World Computer Graphics Association, 2033 M St. N.W., Suite 250, Washington, D.C. 20036.

Document Suggestions Sought

In its effort to update AIA document A201, "General Conditions of the Contract for Construction," the Institute's documents committee is soliciting suggestions for revisions. Comments should address current trends and changes in the customs and practices of the construction industry and the legal climate. A201 is the most widely used Institute document.

Comments should be sent to the AIA documents committee at Institute headquarters. Specific questions can be directed to Dale Ellickson, AIA, director of the documents division, (202) 626-7440. *News continued on page 37*

HAWS

meets every need.



HAWS Model HWC8

This simple, straightforward wall-hung cooler in gray hammertone enamel complements any well-designed architectural environment. It also effectively serves the handicapped with front-positioned bubbler and effortless push-bar operation. For more information, contact Haws Drinking Faucet Company, P.O. Box 1999, Berkeley, California 94701.

Circle 16 on information card

Haws[®]
DRINKING FOUNTAINS



OMEGA, THE LIGHTING COMPANY,

are manufacturers of fine lighting equipment to complement the architectural interior.

Point source recessed and surface fixtures for Incandescent and High Intensity Discharge, designed for optimum performance with visual comfort... track lighting systems of internationally-renowned design... directional, decorative lighting systems offering the specifier the widest spectrum of choice within the same standards of excellence.

Specify Omega Lighting.
It's what the very best interior architecture deserves.



OMEGA
LIGHTING

EMERSON ELECTRIC CO.
270 LONG ISLAND EXPRESSWAY/MELVILLE, NEW YORK 11747 516-293-8500
In Canada: Emerson Electric Canada Ltd., P.O. Box 150, Markham, Ontario, Canada, 416-294-9340

Circle 17 on information card

1981 Brought Gains, Losses And a New Federal Posture

Last year had its share of wins, losses and threats in preservation. Among the encouraging events was the reopening of the Wainwright building in St. Louis, while perhaps the most extensive loss was to the historic mill area in Lynn, Mass. Headlines were made by the plans to destroy two prime Broadway theaters and the community house of New York City's St. Bartholomew's Church, while the Reagan Administration made moves toward bowing out of preservation altogether.

The rescue of the Wainwright, an on-and-off project for a decade, was a major cliffhanger of the 1970s. Louis Sullivan's 1891 metal-framed skyscraper, one of the first tall buildings to abandon direct stylistic reference to the past, was to be torn down in the early '70s and replaced by a parking lot. The National Trust for Historic Preservation bought an option on the property in 1973, which it transferred to the State of Missouri. The state held a competition for the Wainwright's renovation and design of an annex to be built adjacent. The winning scheme (right), by Mitchell/Giurgola and Hastings & Chivetta, was selected in 1974, but wrangling over funds in the state legislature repeatedly delayed the project. It was finally completed early last year and dedicated in June.

Exterior restoration included cleaning the brick and terra cotta panels and replacing the sandstone cornice between the second and third stories. Interior modifications were more extensive: The light well, open on one end, was glazed and corridors were moved to the edge of the resulting atrium. New construction, which fills out the downtown block, is low key and faced in a brick matching the original. The old/new ensemble is called the Wainwright State Office Complex. Wrote Paul Goldberger in the *New York Times*: "What [the architects] produced was a plan that understands Sullivan's genius but does not kowtow to it; it is respectful, but not slavish."

The loss of historic structures in Lynn was the work of an arsonist. The late-November fire caused \$70 million in damage to 20 buildings over five blocks. There were no fatalities. The buildings were in an area of turn-of-the-century factories undergoing restoration for reuse as apartments and small business under a 10-year-old city plan using federal and local funds. Since the fire, Lynn's leaders have

vowed to rebuild; to assist in the planning an AIA R/UDAT was scheduled to visit Lynn early this month.

The two big controversies in Manhattan were unresolved at this writing. In the theater district, several groups rallied to defend four theaters and a medium-priced hotel from demolition for construction of John Portman's long-delayed 50-story hotel, which if built will face Broadway between 45th and 46th streets. The \$292 million project involves joint participation of Portman, the City of New York, the New York State Urban Development Corporation and HUD (through a \$21.5 million urban development action grant).

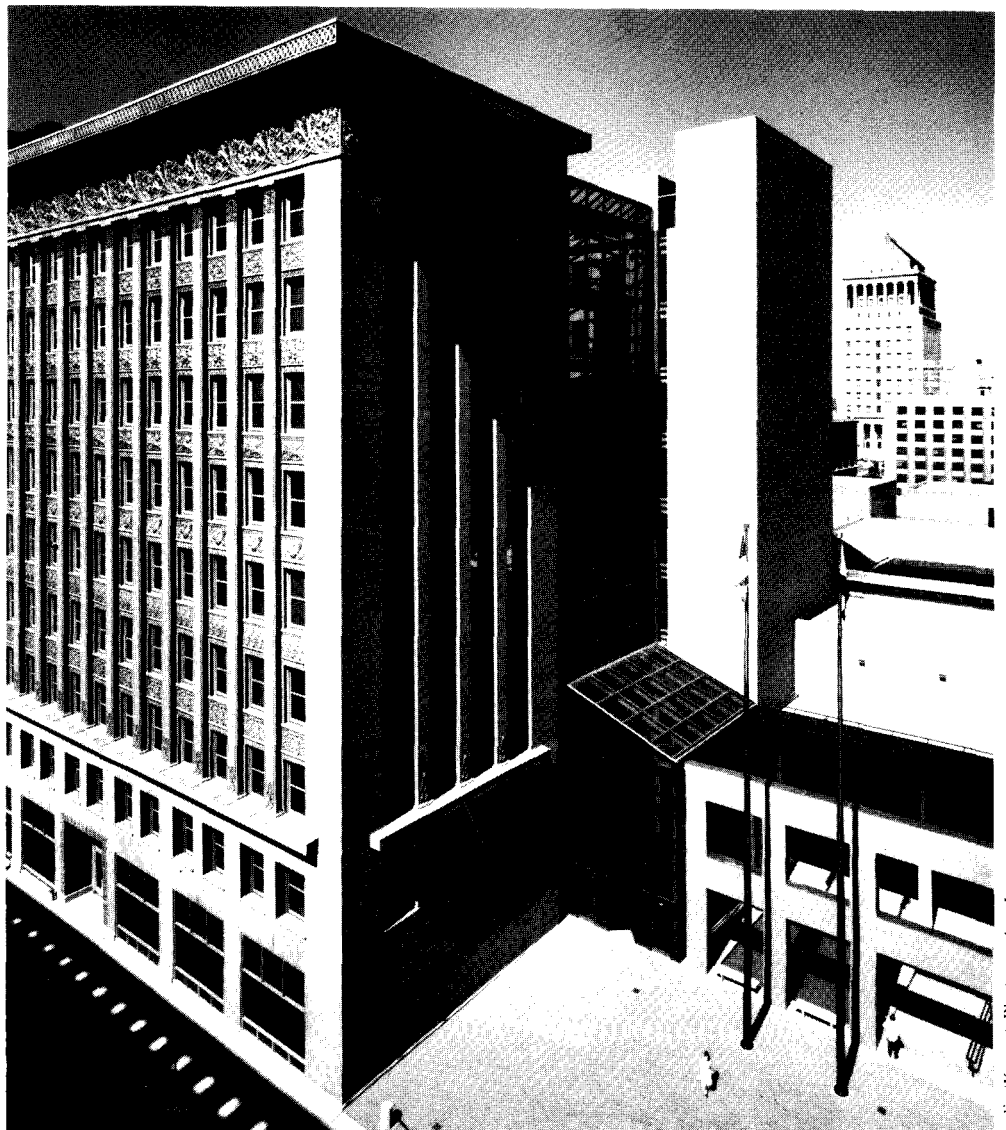
Considered particularly valuable by several preservationist groups are the Morosco Theater of 1900 and the Helen Hayes of 1910, the Morosco for its in-

terior, acoustics and history—it housed the original productions of "Our Town" and "Death of a Salesman," among others—and the Helen Hayes for its acoustics, sightlines and especially its facade, a pattern of blue and white terra cotta squares framed by fancy stonework. The proposed hotel would contain a theater suitable for large-scale musicals, but theater people see a need for these smaller houses with proven acoustics and sightlines.

The Helen Hayes had been found eligible for the National Register of Historic Places, but a 1978 memorandum of agreement between HUD and the city permits its demolition. Late last year, an attempt to place the Morosco on the register received a similar fate. In both cases, demolition would be allowed because there is "no prudent and feasible alternative." Meanwhile, a proposal to incorporate the two theaters into the new hotel design has gotten nowhere.

Early last month, proposed demolition was halted by the courts until a claim is resolved that White House influence is being used to block the preservation efforts of two groups to save the theaters.

continued on page 38



Sadin/Karant Photography, Inc.

Preservation from page 37

Actors Equity and the Natural Resources Defense Council alleged that the Advisory Council on Historic Preservation was "pressured by White House officials into issuing a recommendation by 5 P.M. on Nov. 20 . . . for a speedy resolution . . . designed to preclude [the council] from considering the feasibility of alternative plans for development." The court said, "Allegations have been made that a staff member of the Advisory Council on Historic Preservation was aware that the White House wanted the recommendation to provide for demolition."

The court later clarified that its ruling applied only to demolition of the Morosco and Helen Hayes, clearing the way for demolition of the rest of the hotel's site.

The theaters' location at Times Square is one of Manhattan's most distressed. In contrast, Bertram Goodhue's St. Bartholomew's Church (right) occupies a prime block of fashionable Park Avenue between 50th and 51st streets. The fight on Park Avenue developed in September 1980 when plans were announced to demolish the entire complex. This proposal was amended a month later by the vestry, which resolved that the church was to be saved but sale or lease of the community house property would be pursued.

Opposition to the concept of building an office tower on the southeast corner of the property was intense. When asked to take the design assignment, Philip Johnson said publicly that to tamper with the church "would be like tearing down Notre Dame Cathedral." The firms of Davis, Brody & Associates and Emery Roth & Sons also turned down the job, and Edward Barnes, Der Scutt and Cesar Pelli have joined the public opposition.

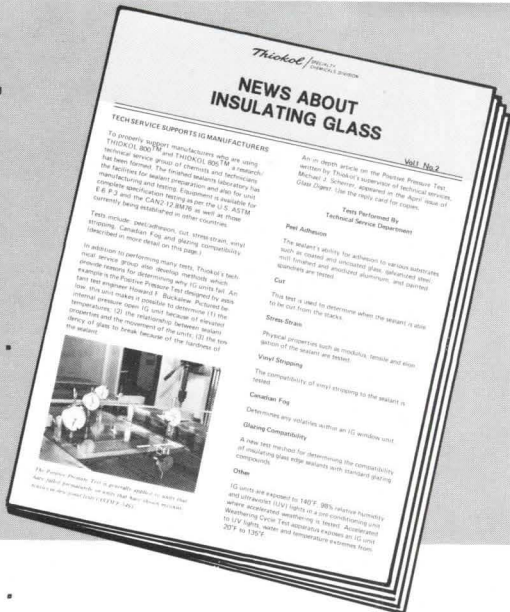
Late last October specifics of the building plan were announced. A many-sided mirror-glass tower designed by Peter Capone of Edward Durrell Stone Associates would rise 745 feet, partially cantilevered over the east apse of Goodhue's Byzantine church. The west facade of the demolished community house would be preserved and incorporated into the Park Avenue front of the tower's base.

continued on page 40



Steve Zane

**ARCHITECTS,
did you know
that Thiokol/
Specialty
Chemicals
Division
publishes a
newsletter . . .
News About
Insulating
Glass?**



It features . . .

- the IG Corner, a question and answer column for insulating glass manufacturers, and people who specify insulating glass
- industry news, literature, announcements and much more.

If you would like to receive this newsletter, write: Thiokol/Specialty Chemicals Division, IG Mktg. Comm., Dept AIA, Box 8296, Trenton, NJ 08650.

Thiokol / SPECIALTY CHEMICALS DIVISION

COLLEGE OF ARCHITECTURE & PLANNING

King Faisal University
Dammam, Saudi Arabia

Applications are invited from qualified men and women for faculty positions in the following specializations:

- Basic Architectural Design
- Interior Design
- History of Architecture
- Theory of Modern Architecture
- Building Construction—Concrete Technology
- Construction Documents & Professional Practice
- Structure—Concrete Design
- Computer Aided Design
- Solar Energy

Prerequisites: Higher degree in field of specialization (PhD or Masters Degree), teaching experience, research. Academic status and salary are according to qualifications and teaching experience.

Language of instruction is English.

Interviews will be held in the United States and the United Kingdom.

Benefits: Free furnished air-conditioned accommodations; Health services; local transport allowance; Substantial educational allowance for up to 4 children; airfare to and from Saudi Arabia once a year for husband, wife and 2 children; 60-day paid annual leave.

Salaries are highly competitive and negotiable.

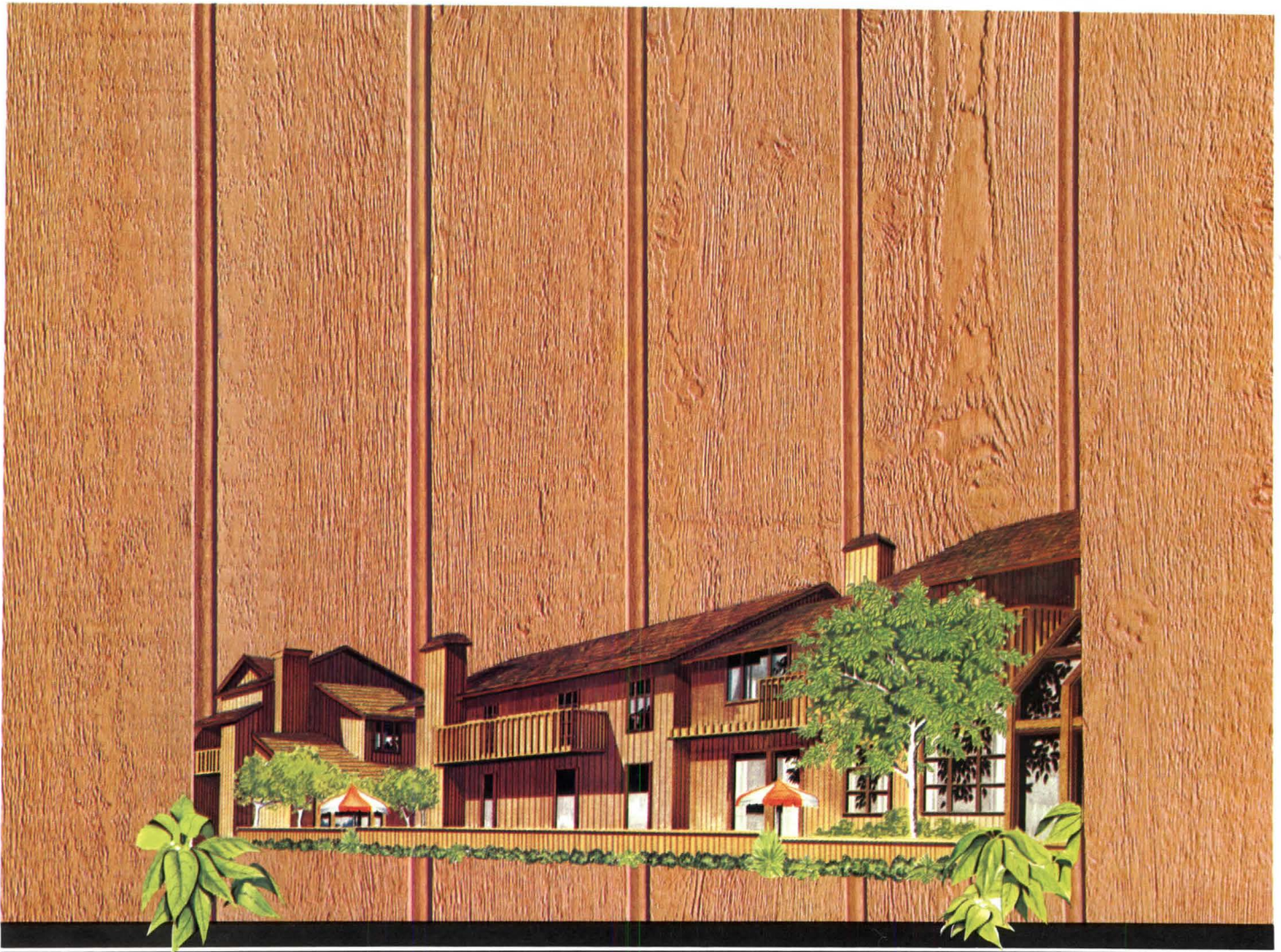
Contracts are for one year and are renewable.

Send 3 copies of complete curriculum vitae stating preference of course and names, addresses and telephone numbers of three (3) references to:

Dean
College of Architecture and Planning
King Faisal University
at the appropriate address below:

Recruiting Office
Suite 540
2425 West Loop South
Houston, TX 77027

c/o
Saudi Arabian Educational Attache
29 Belgrave Square
London SW1 X 8QB



NEW, CLASS 1 FLAME TEST® SIDING.

WOODSMAN®

WHAT YOU NEED. RIGHT WHEN YOU NEED IT.

You need a rugged, good-looking siding that complies with the strictest fire codes. And you need it right *now*. That's where new Masonite® brand Flame Test® Siding comes in . . . on time and on budget.

Flame Test Siding is made from the famous X-90® wood fiber formula that set the standard for quality, uniformity and durability and made Masonite Corporation a leader in the siding industry.

Masonite Corporation has given Flame Test Siding a long-term limited warranty. Underwriter's Laboratories, Inc. has given it a Class 1 rating.

Flame Test Siding is shown here in the deeply embossed Woodsman®

texture which looks and feels like rough-sawn cedar. Woodsman Planked Panel comes in 4' x 8' sheets, grooved for the appearance of 8" shiplapped planks. Woodsman Lap Siding comes in 12" x 8' pieces. Both are primed and ready to paint or stain. Also available in smooth surface X-90 Plain Panel or Lap Siding.

Masonite brand Flame Test Siding. You need it. We've got it. Right now.

For more information write:
Masonite Corporation,
Dept. NBD-AIA 2
P.O. Box 1048, Laurel, MS 39440

Underwriter's Laboratories, Inc.
Classified Hardboard

FIRE HAZARD CLASSIFICATIONS

(Based on 100 for untreated red oak)

FLAME SPREAD	FUEL CONTRIBUTED	SMOKE DEVELOPED
25	5	15

The Underwriter's Laboratories, Inc. 1981 Fire Resistance Directory includes our Design Numbers U026, U324 and U325.



Masonite, Flame Test, Woodsman and X-90 are registered trademarks of Masonite Corporation.

Circle 20 on information card

Preservation from page 38

Reaction from architectural critics was for the most part unfavorable, mostly for the impact of the highrise in the already densely built area. Goldberger in the *Times* called it "the wrong building in the wrong place. . . . This part of New York is crowded to the point of absurdity." C. Ray Smith, AIA, writing in *Preservation News*, said that midtown "needs St. Bart's as a low-scale jewel of an open space in an increasingly claustrophobic canyon." Meanwhile, a coalition of seven local groups, including the New York Chapter/AIA, has been formed to fight the project and the leader of a large faction within the parish has accused the vestry and rector of simple real estate speculation.

The fight continues. In December parishioners voted 375 to 354 to support the vestry and rector in the plan. But because the church and grounds are a city landmark, approval is needed from the city landmarks preservation commission. Also required is the approval of the city planning commission and the Episcopal Diocese of New York. Lawsuits are likely, and both sides promise to take the case to the Supreme Court, if necessary. It is shaping up into a battle as intense as the one centered around Penn Central's attempt to build atop Grand Central Terminal in the mid-'70s.

Two landmarks in Washington, D.C., also made news in 1981. A plan to rescue Daniel Burnham's deteriorating Union Station (below with visitor's center under construction) cleared Congress. The plan calls for completion of roof repairs

and funds both a survey of additional repair needs and a study of possible commercial development. The visitor center function of the station, part of an elaborate scheme for the building begun in the '70s and never fully realized, would be abandoned and the 1907 building would revert to its original train station uses.

There was also new promise for the Willard Hotel (see Nov. '81, page 21). Renovation of the Willard has been at a standstill for three years while its developer has tried to secure financing. In October, the Pennsylvania Avenue Development Corporation authorized participation of a second developer and reworking of the mixed use plan to include more office space. Work is to begin this spring. Hardy Holzman Pfeiffer & Associates remains as architect.

Other preservation happenings of the past year include the following.

Lost: the New Yorker Hotel in the art deco district of Miami Beach, razed to make room for a condominium development (see June '81, page 18).

Reopened at last: the Folly Theatre, Kansas City's 1890s vaudeville/burlesque theater, as a 1,000-seat playhouse (see March '79, page 59).

Demolition staved off: Lits Brothers store, a group of 13 Victorian and turn-of-the-century commercial buildings in downtown Philadelphia.

Restoration complete: The 1910 Beaux-Arts Hermitage Hotel in Nashville.

Recycled but fire-damaged: The old city hall, Wichita, Kan., reopened in May as the Wichita-Sedgwick County Historical Museum. A subsequent fire caused

extensive damage to the Romanesque building's clock tower, but there was little damage to the building otherwise.

Enlarged: Butler Square in Minneapolis. A second, adjacent warehouse has undergone renovation and has been adapted for retail and office space.

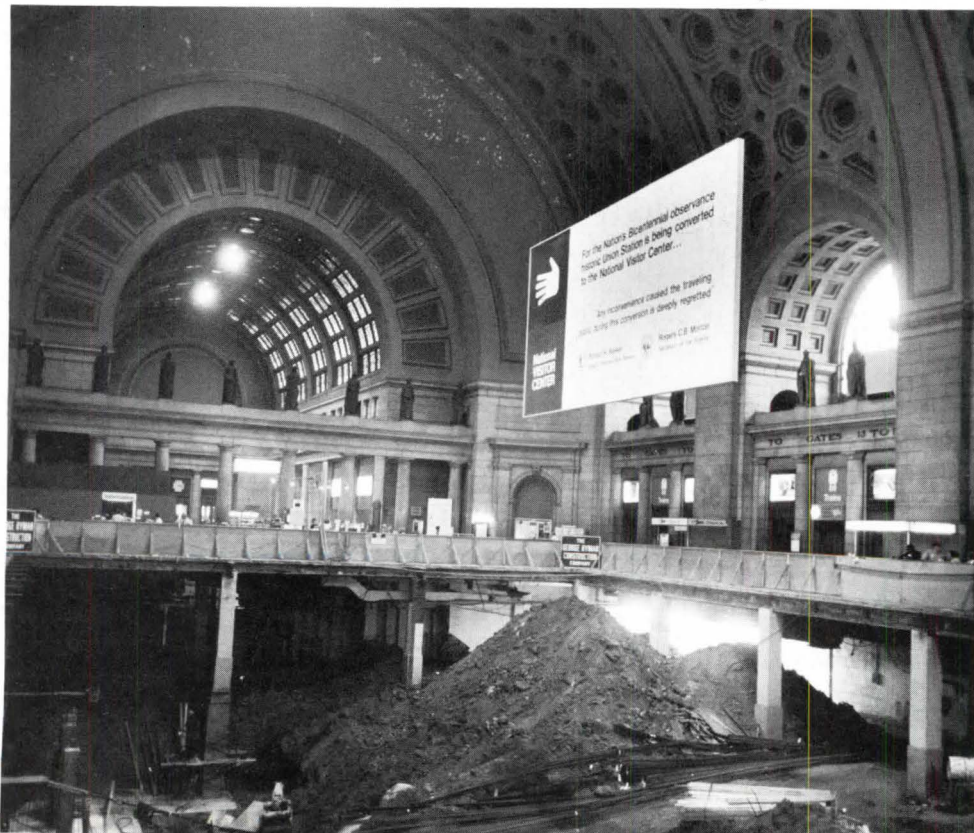
Last year more people became aware of the value of old buildings, but it was not a good year for preserving, maintaining and transforming important buildings, says Georgio Cavaglieri, FAIA, the Institute's New York State preservation coordinator. Meanwhile, the Reagan Administration's budget reductions last year have effectively taken the federal government out of a leadership role in preservation practices and policies, says John Cullinane, senior architect for the federal Advisory Council on Historic Preservation.

The Administration's tax package, which went into effect Jan. 1 of this year, included increased tax incentives for the rehabilitation of buildings more than 30 years old (see Sept. '81, page 13). A 15 percent credit is now allowed for non-residential structures at least 30 years old and a 20 percent credit for nonresidential structures at least 40 years old. A 25 percent credit applies to certified historic structures. Meanwhile, a series of Interior Department directives has the effect of giving more preservation responsibilities to the states and to the National Trust, with the Interior concentrating its efforts on national historic landmarks and federally owned property.

But, points out Cullinane, "There is a limited number of landmarks in the country, and the more significant resources are those that people live with every day." He says the most beneficial federal involvement has been in development of policies and practices at the state and local levels. The Administration is stepping back from that involvement, he says, and this emphasizes the need for strong local efforts. Asked if there is anything in the Reagan package to encourage local preservation activities, Cullinane said, "Nothing that we have seen."

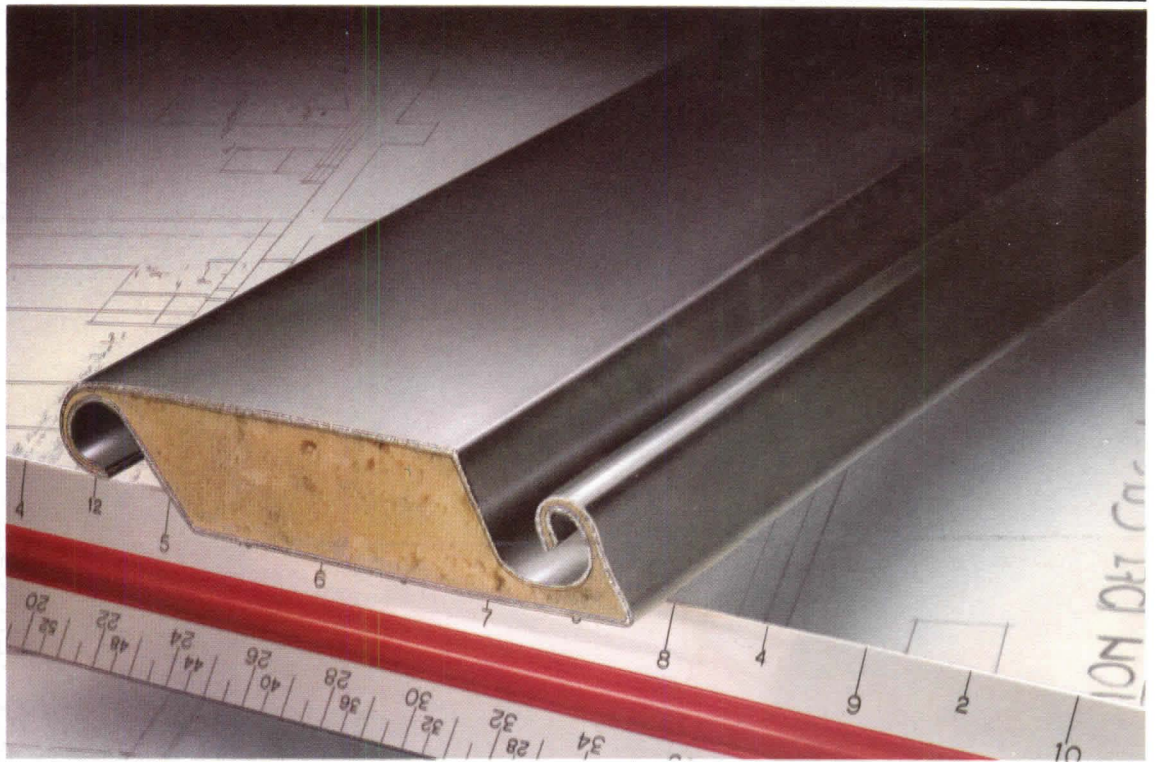
Cavaglieri says the government's laissez faire policy is no service to serious preservation efforts. "It gives speculative builders an advantage," he says, "but most of that work is incorrect historically and artistically. A lot of it is done without the benefit of architects."

Meanwhile, there were unconfirmed reports last month that the Reagan Administration is contemplating rescission of 1982 appropriations to the states and to the National Trust and that for 1983 historic preservation funds will not be earmarked for preservation uses. If these measures are taken, the federal government will be virtually out of the preservation picture. *News continued on page 44*



Paul Conklin

ATLAS THERMAL SERIES— NO OTHER INSULATED ROLLING DOOR MEASURES UP



1. "Foamed in Place" Polyurethane

Today the amount of insulation in a door is more important than ever before—but even more important is the way it's put in. That's where nobody measures up to Atlas. And that's why Atlas uses "foamed in place" polyurethane, because solid insulations can't fill effectively. Foamed in insulation reaches in and penetrates filling all the small and hard to get to places. That's the difference, it's effective and fills completely.

2. Superior Slat Design

Inside the curves, where the slat faces interlock, are the hard-

est spots to insulate—in any rolling door. It's here that Atlas makes some unique design modifications that allow them to be filled completely. This effective insulation over the entire length of the slat is a major design achievement, yielding 100% insulation coverage and performance, a real value that no other rolling door measures up to.

3. Bonding, Strength, Highest R

For strength and durability, urethane foam hardens to a solid lightweight plastic that bonds to the metal slats permanently—no falling off, warping, or wearing. It's protected from external damage and weathering by 22 gauge galvanized steel, a tough combination of metal/foam/metal. Urethane foam also has the lowest thermal conductivity (K)

and highest resistance (R) of all common insulators. These unique properties coupled with Atlas technology produce a durable, lightweight, energy barrier that will last for the life of the door.

4. "New" Atlas Options

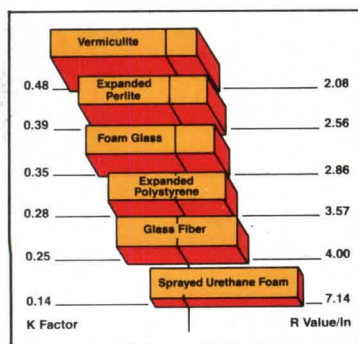
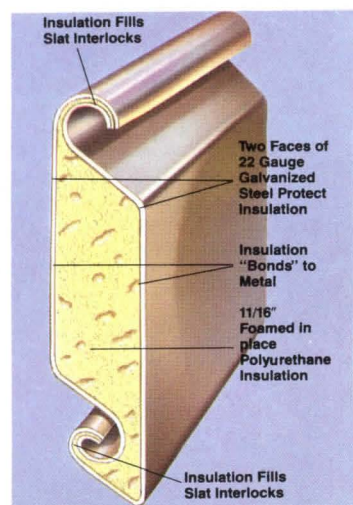
Two new rolling door options, the Atlas Safety-Stop™, which prevents the door from free falling, and the Atlas VHC™, which extends the useful life of the door, complement a complete line of rolling doors and grilles. Atlas doors are backed by a national network of distributors and in-

stallers. That's because Atlas measures up—all the way.

For more information about Thermal Series rolling doors and these new options, contact Atlas Door Corporation at 116 Truman Drive, Edison, N.J. 08817, or call (201) 572-5700.



We're meeting the challenge!



Circle 4 on information card



How to squeeze 16 hours of work into an 8-hour day.

You don't need wings on your wing tips. Or vitamins in the water cooler. What you do need is MASTERSPEC®2.

Available in both an Arch/Struc/Civil edition and a Mech/Elec edition, this extraordinarily adaptable system can cut your firm's specification time in half.

It contains hundreds of sections of comprehensive information on everything from formwork to finish hardware. It makes decisions easier by naming products and manufacturers. And since it's updated quarterly, you're always current on the latest technology and standards.

With MASTERSPEC 2, you reduce raw research and cut-and-paste confusion. You eliminate costly duplication and overlaps. You avoid problems with contractors' substitutions, improve your legal liability position, and protect your professional reputation.

Unlike other systems, MASTERSPEC 2 offers diskettes that are compatible with virtually every type of text automation. And at just \$475, the Arch/Struc/Civil Basic Version could pay for itself the very first time you use it.

Why not fill out our coupon and subscribe today. Or call Leonard Bain (AIA) toll-free at 800/424-5080 for more

information. He'll show you how to take care of your next hot job without burning the midnight oil.

Cut Specification time in half with MASTERSPEC 2



- I want to subscribe to MASTERSPEC 2. Enclosed is a check for \$475, payable to PS&E Div, AIA/SC, to cover the Arch/Struc/Civil Basic Version. I'm also interested in information on
 - Short Language Version
 - Narrowscope Version
 - Diskettes.
- I'm interested but not ready to subscribe. Please send me a brochure on MASTERSPEC 2.

Name	Title
Firm	Number of employees
Address	Phone number
City	State Zip

MASTERSPEC 2

Mail to: PS&E Div, AIA/SC, 1735 New York Avenue NW, Washington, DC 20006

Circle 21 on information card

PPG Solarcool® glass looks as good on a balance sheet as it does on a building.

You can see at a glance how good PPG Solarcool reflective glass makes a building look. But it also looks good on a balance sheet.

First, its initial costs are a lot less than you might expect for an aesthetic glass.

Second, it's an extremely economical material. Since it can be cut, tempered and fabricated in your area, it can shorten delivery times, lower installation costs and speed a job's progress.

But cost efficiency is really only half the story. Solarcool glass is also a brilliant complement for the colors

and textures of a wide range of other building materials. From wood, masonry and metal to our own Solarcool Spandrelite® units.

What's more, by reflecting the surrounding view, Solarcool glass helps a design blend naturally into its environment, while adding a striking new dimension to the overall landscape.

Don't take our word for it, though. Just take another look at the buildings on this page. You'll see how well value and beauty balance in an office complex, a technical laboratory

and a new corporate headquarters.

PPG Solarcool reflective glass can make your balance sheet look just as good. Check on us in Sweet's 8.26 Pp. Or write PPG Industries, Inc., Dept. AR-261, One Gateway Center, Pittsburgh, PA 15222.

Circle 22 on information card

PPG: a Concern
for the Future



Automatic Data Processing West Coast Headquarters,
LaPalma, CA Architects: LPA Inc., Orange, CA



Above inset: Crossroads Office Park, San Diego, CA Architects: Howard Anderson & Associates, Del Mar, CA

Right inset: Bannockburn Lake Office Plaza, Bannockburn, IL Architects: Solomon, Cordwell, Buenz & Associates, Chicago, IL



Mozart's 'Magic Flute' Inspires Three Magical Set Designs

During the 1981 holiday season, opera lovers on the East Coast had the chance to see some of the most delightful sets ever designed for Mozart's "Magic Flute."

A production by New York's Metropolitan Opera Association used the sets designed by Marc Chagall in 1967; the Houston Grand Opera Co. visited Washington, D.C., with scenery designed in 1980 by Maurice Sendak. Both artists created imaginative and colorful sets that depart from more traditional approaches represented here by set designer Beni Montresor's background for the New York City Opera's production in 1966.

Chagall has designed sets and costumes for numerous operas, ballets and plays, beginning with murals for the Theatre Julif, Moscow, in 1919. His designs for the "Magic Flute" greatly resemble his paintings in the use of brilliant primary colors, floating images and whimsical yet fantastic scenes. His forests are imaginary swirls of green and blue; his towns are images imposed upon images. "I do not understand them at all," Chagall has said of his paintings and set designs. "They are not literature. They are only pictorial arrangements of images which obsess me."

For Sendak, illustrator and author of children's books, the "Magic Flute" is his operatic debut. He said in the *New York Times Magazine*, "Part of my interest in theater is in finding things to illustrate."

Sendak calls his "Magic Flute" scenery "subterranean and bedeviled." He sees

the young prince Tamino and the kidnapped princess Pamina as young people caught in a nightmare, similar to the characters in his books. (Sendak received the Caldecott Medal for the most distinguished American picture book for children for *Where the Wild Things Are* and the Hans Christian Andersen Award for *In the Night Kitchen*.)

Since his design for the "Magic Flute," Sendak has designed the sets and costumes and written the libretto of an operatic version of *Where the Wild Things Are*, designed the sets for Leos Janacek's opera "The Cunning Little Vixen" and designed the sets and written the lyrics for the off-broadway musical "Really Rosie."

Montresor's primary activity is designing stage sets and costumes for operas, ballets and Broadway plays. He was born in Verona, Italy, in 1926 and came to the U.S. in 1960. His style has been described as light and airy fantasy.

Among the other well known painters and graphic artists who have designed "Magic Flute" scenery are Robert Israel, Oskar Kokoschka and David Hockney. □

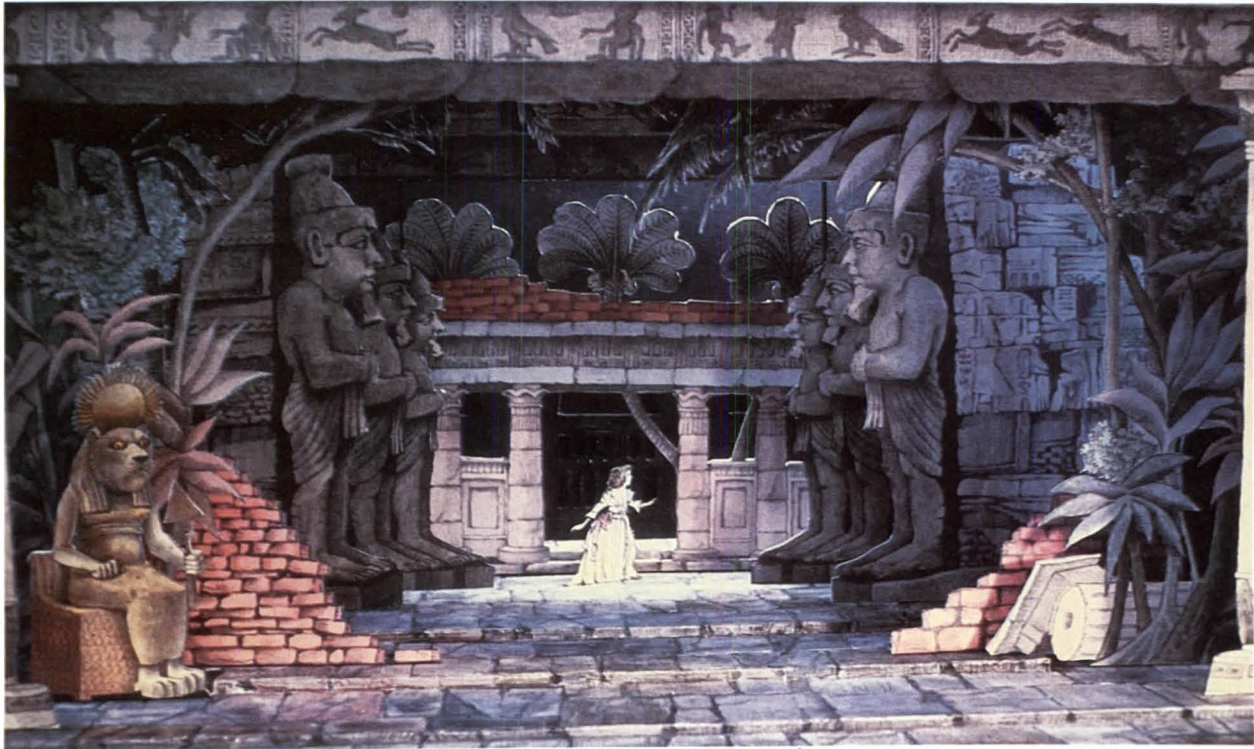


Courtesy of Metropolitan Opera Association



Courtesy of Metropolitan Opera Association

3



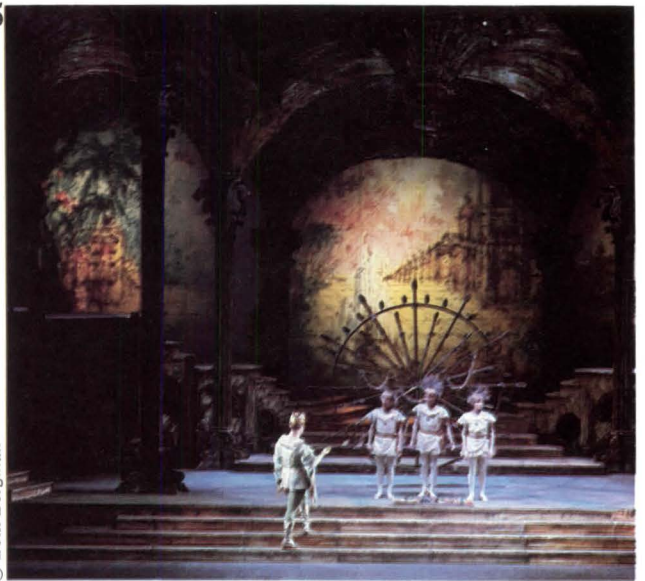
Neil Peter Jampolis

4



Neil Peter Jampolis

5



© Beth Bergman

Set designs for the 'Magic Flute' are: A scene from Act I (1) and the final scene (2) by Marc Chagall; Act II, Scene 1 (3) and the show curtain (4) by Maurice Sendak, and two Act I scenes (5 and 6) by Beni Montresor. In the Sendak show curtain three genies deliver inspiration in the form of a glockenspiel, a flute and a flower to Mozart as he composes in his garden house.

6

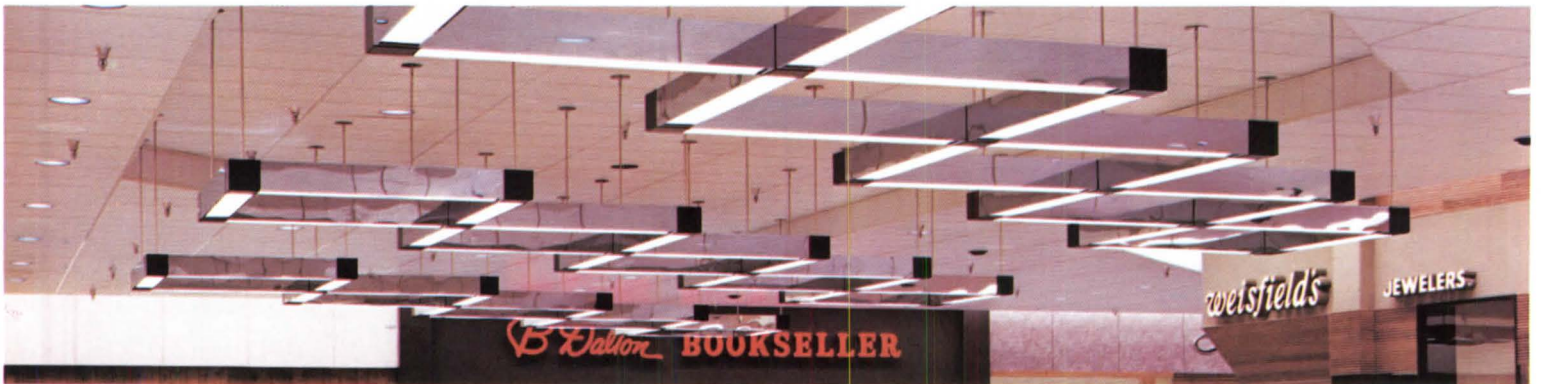


© Beth Bergman

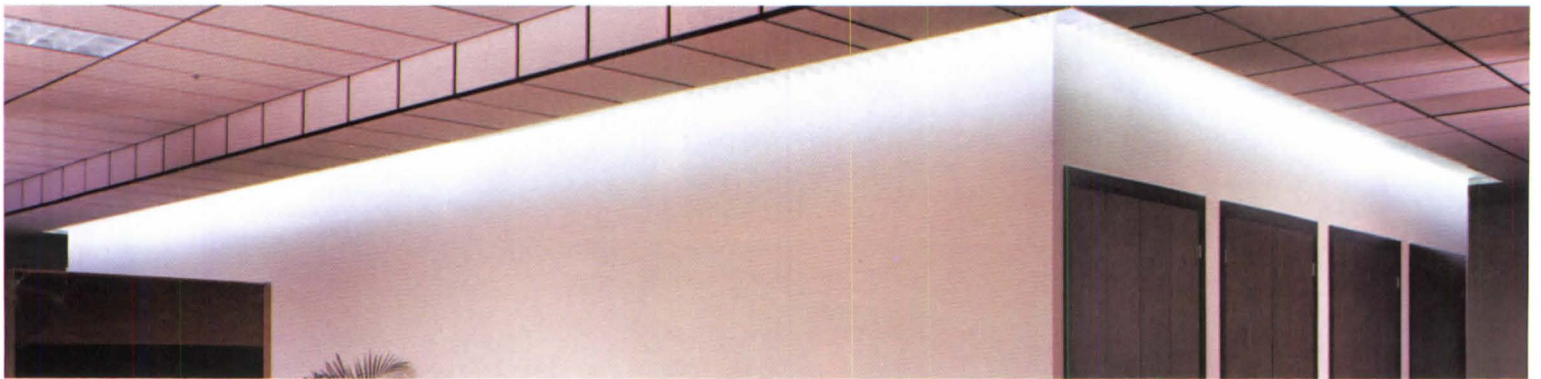
Lighting design is exciting . . . with Columbia!



Columbia SuperTube!



Columbia Form 4!



Columbia Accent Lighting!

Fluorescent lighting needn't be restricted to illuminating acres of desks. With Columbia's Designer Lighting series you can wash a wall, accent an architectural feature or differentiate a space. You can suspend the lights, bracket them on walls, conceal them in the ceiling or create attractive patterns. For information contact your local Columbia Agent or write to us.

T.A. Box 2787
Spokane, WA 99220
509/924-7000

Columbia
Lighting
Inc

usi
A Subsidiary of
U.S. INDUSTRIES, INC.

AIA JOURNAL

In April, the Institute's 125th anniversary month, we will observe the event with an unusual visual history and an update of the directory of current AIA resources. With your help, we would also like to use the occasion to observe the accomplishments of the American architectural profession that the Institute both represents and serves.

We would like to do this by recognizing the six most significant buildings of these 125 years, as chosen by you, our readers. So would you please take up pen or pencil now and send us your nominations? We need them by March 12 to announce the choices in the April issue.

Any American building completed from 1857 to the present is eligible. It need not have been designed by an AIA member (or by an architect, for that matter, although we can't think of a likely contender that wasn't).

This poll differs from the last one taken by the JOURNAL, for the bicentennial, in that it is open to the entire readership. It also covers a different time span, of course, which should not be construed as an effort to eliminate the runaway winner of the bicentennial poll, Mr. Jefferson.

At any rate, we eagerly await your nominations. *D.C.*

Art, Color, Architecture

Their synergy explored. By Anna Campbell Bliss

In the earliest days of modernism there was a synergy between artists and architects seldom seen before or since, in terms of both form and color. Dudok and Rietveld (right) shared with Mondrian (left) and van Doesberg a common visual language. Mies' country house project of 1923 is also closely related to Mondrian's vision.

This interaction is explored here in contemporary terms. Elsewhere in this issue we survey some highlights of our sister arts in the first installment of a regular series (page 44). *The editors.*

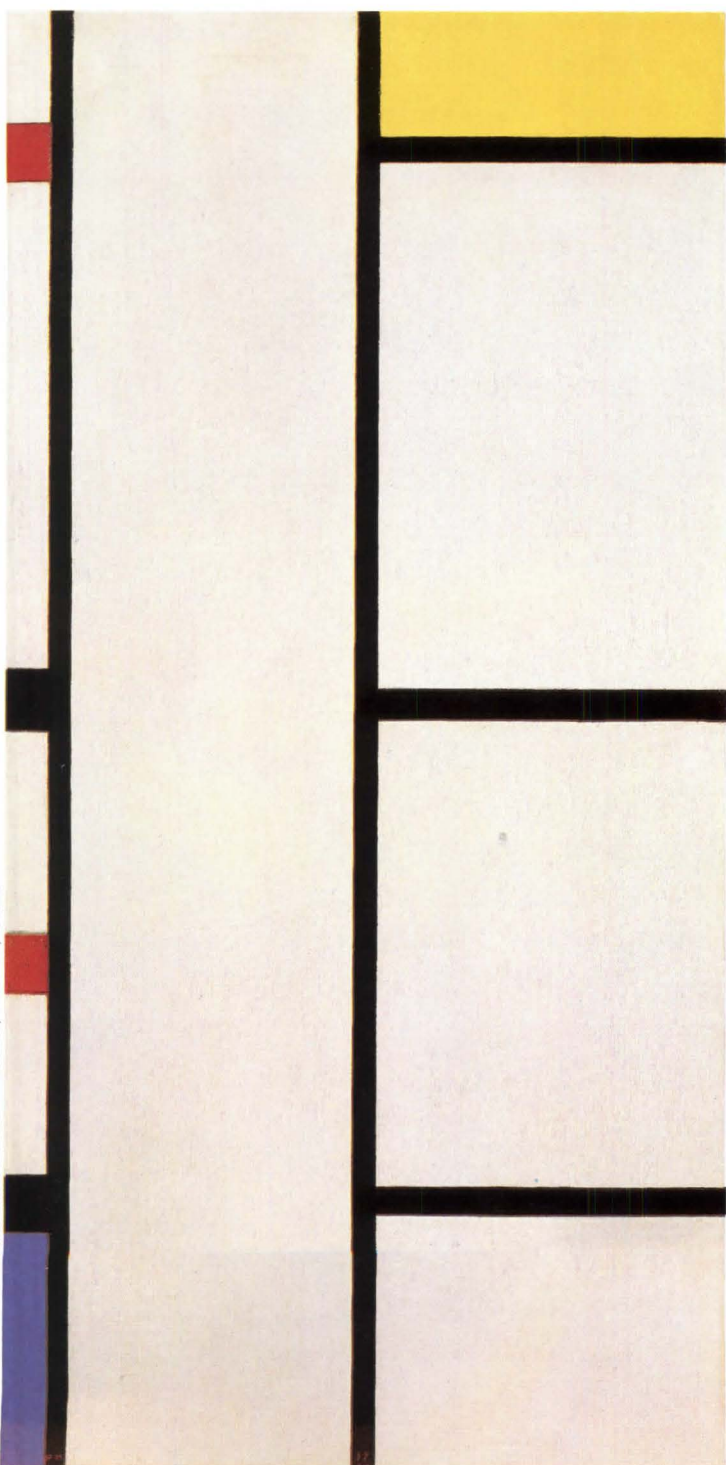
In the "Brown Decades" Louis Mumford created an image that captured the mood of the post-Civil War era. While he identified the dominant current for American arts from 1865-1895, at any one time there are many alternating routes. Behind the brown facades were often great riches and feasts of color drawing from many sources of inspiration. Some of the great interiors and glass creations of Louis Comfort Tiffany date from this period, as do the polychrome interiors and facades of Frank Furness. Well known too are the richly decorated works of Louis Sullivan with their Islamic and Celtic influences fused with his own personal view of nature.

During this period the great achievements of impressionism and postimpressionism were taking place in Europe. Monet, Renoir, Cezanne and Seurat are some of the well known masters whose work has greatly enriched our color vision. The emerging art nouveau style had its own distinctive color range, somewhat muted by today's standards but fresh, cool and clear, often with surprising contrasts. It is still a great resource for contemporary designers. Today we can see many directions for color but continue to look to contemporary artists for innovative directions.

Where Mumford could write with some assurance about a 30-year span, our color cycles have accelerated to 10 years for durable machines, two to four years for automobiles and one year for fashionable clothing. Architecture has not been immune to fashion as the recent pastel wave illustrates. We can recall earlier examples of rust brown self-oxidizing steel suddenly becoming popular across the country, followed by corrugated aluminum with and without colorful trim and numerous brown brick buildings. More recently the proliferation of mirrored glass for building exteriors has been inspired in part by considerations of energy conservation but also the very curious notion that this material will help make our super-scaled skyscrapers disappear.

Each new material can expand the architect's range of experimentation and frequently color resources, but an unthinking pursuit of fashion often creates problems for the visual context.

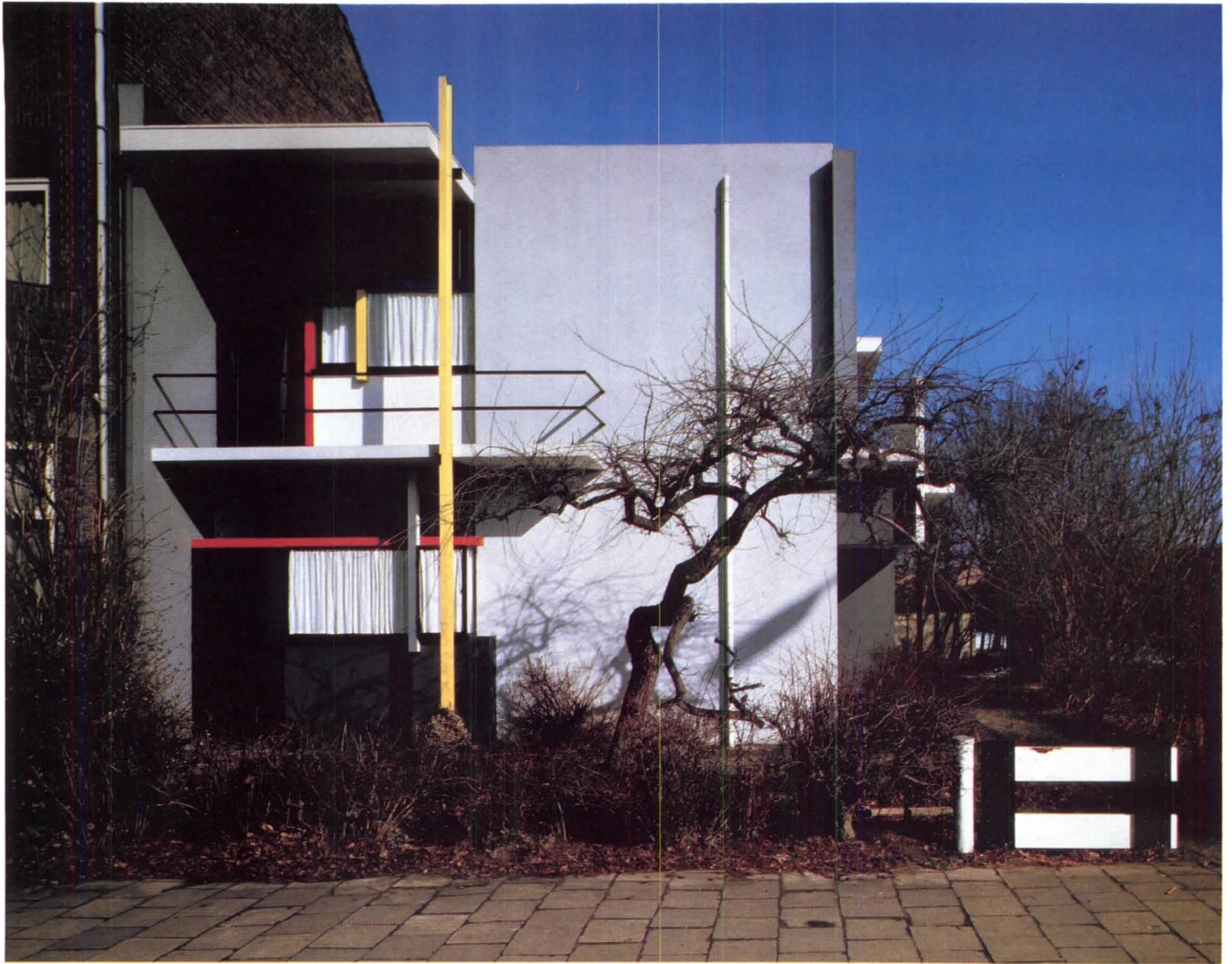
Ms. Bliss, an artist and architect, is a frequent consultant and lecturer on color. Some of her color research has been aided by a grant from the Graham Foundation.



From the collection of Mr. and Mrs. Burton Tremaine, Meriden, Conn.



Frank den Ouden



Gerrit Rietveld's 1924 Schröder house in Utrecht (shown here and in the drawing on the preceding page) exemplifies the fusion of color and architecture in the de Stijl movement. The photos were newly taken for a major exhibition on the movement that opened last month at Walker Art Center, Minneapolis, and later moves to Washington's Hirshhorn Museum. More material from the exhibition is in the Furnishings section on page 96.





Photographs by Frank den Ouden

Color concepts derived from philosophy.

Mirrored glass, by reflecting back the colors and forms of neighboring buildings, actually appears more solid in those areas than transparent glass would in a similar situation. Late afternoon sun produces a similar effect.

Two outstanding exhibitions provide exceptional opportunities to study the roots of our current concepts about color and design. The *de Stijl* show at the Walker Art Center, Minneapolis, until March 28 will move in April to the Hirshhorn Museum, Washington, D.C. The Costakis Collection of Russian constructivist art can still be studied in the excellent Guggenheim catalog. Within these movements there are some overlapping objectives. We also see, as in art nouveau, interaction and respect among artists working in different media and individuals doing significant work in more than one art form. Unity of the arts was important in seeking their social goals.

Constructivism shared with *de Stijl* the search for a new formal language. While their orientation differed they believed traditional patterns of expression were no longer meaningful. New forms were needed for new content and at times defined it. In constructivism formal experimentation was not limited to rectilinear geometry: "The artist gains complete freedom in absolute nonobjectivity, orienting and constructing the lines, planes, volumetrical elements and color weight." Some of the artists gradually eliminated color from their vocabulary to seek greater purity and emphasis on line.

Probably because Piet Mondrian's work is so well represented

in American collections, he is the best known of the *de Stijl* artists, but Theo van Doesburg, architect, artist and editor, has had great influence in architecture. Both are important for *de Stijl* concepts of color.

Was there a visual basis for limiting their color vocabulary? The primaries with black, white and a few grays became characteristic of the *de Stijl* palette. As expressed in their writings, social and philosophical considerations dominated the selections. From a new visual base they sought a new harmony that would encompass all aspects of everyday life. Eliminating representation from their vocabulary owes much to their Dutch Calvinist heritage. As Hans Jaffe points out in the Walker exhibition catalog, clean, pure and beautiful are all part of the Dutch word *schoon*. Thus the purity of spectrum colors had additional meaning for them.

The equilibrium they sought can best be examined in Mondrian's painting, although it was extended to furniture and architecture. The concept of equality of plastic means implied a sense of the visual weights of individual primary hues and varying their amounts to balance the noncolors (white, black and grays). The amount required of spectrum yellow, for example, was naturally more than that of spectrum blue. In this context darker hues have greater visual weight. It is this equilibrium of disparate elements with its underlying tension that gives Mondrian's painting its great sense of strength and clarity.

This aspect of color is often lost in the work of artists and architects who have been influenced by his art. They may capture the geometrical forms and relationships but fail in their use of

Varied influences of painters and weavers.

color because they look upon colors as interchangeable. The architect or designer selecting from books of paint chips tends to rely on personal preference rather than the color's spatial function or visual and psychological implications.

The goal of plastic unity for color and painting in architecture is best expressed in the *de Stijl* Manifesto of 1923: "We have pointed out the correct place of color in architecture and declare that painting which is divorced from architectonic structure (i.e. easel painting) no longer has a *raison d'être*." The death throes of easel painting have been with us for 60 years and speak for its durability. The problems relating to artist architect collaboration are equally durable. As Robert Welsh mentions in the catalog both Mondrian and Van der Leek had reservations about joining with architects because "developments in architecture lagged behind those in painting." Van der Leek particularly challenged architects to "grant painters the right to decorate buildings according to their own principles and aims." Eventually he abandoned the group.

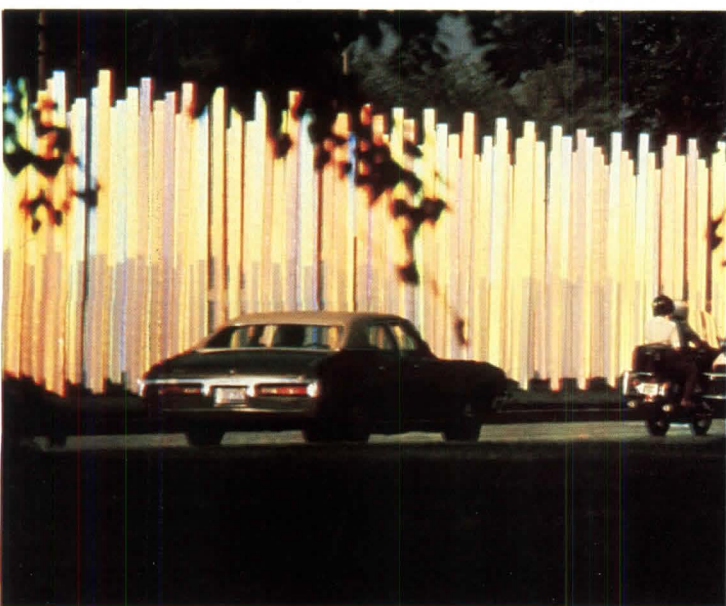
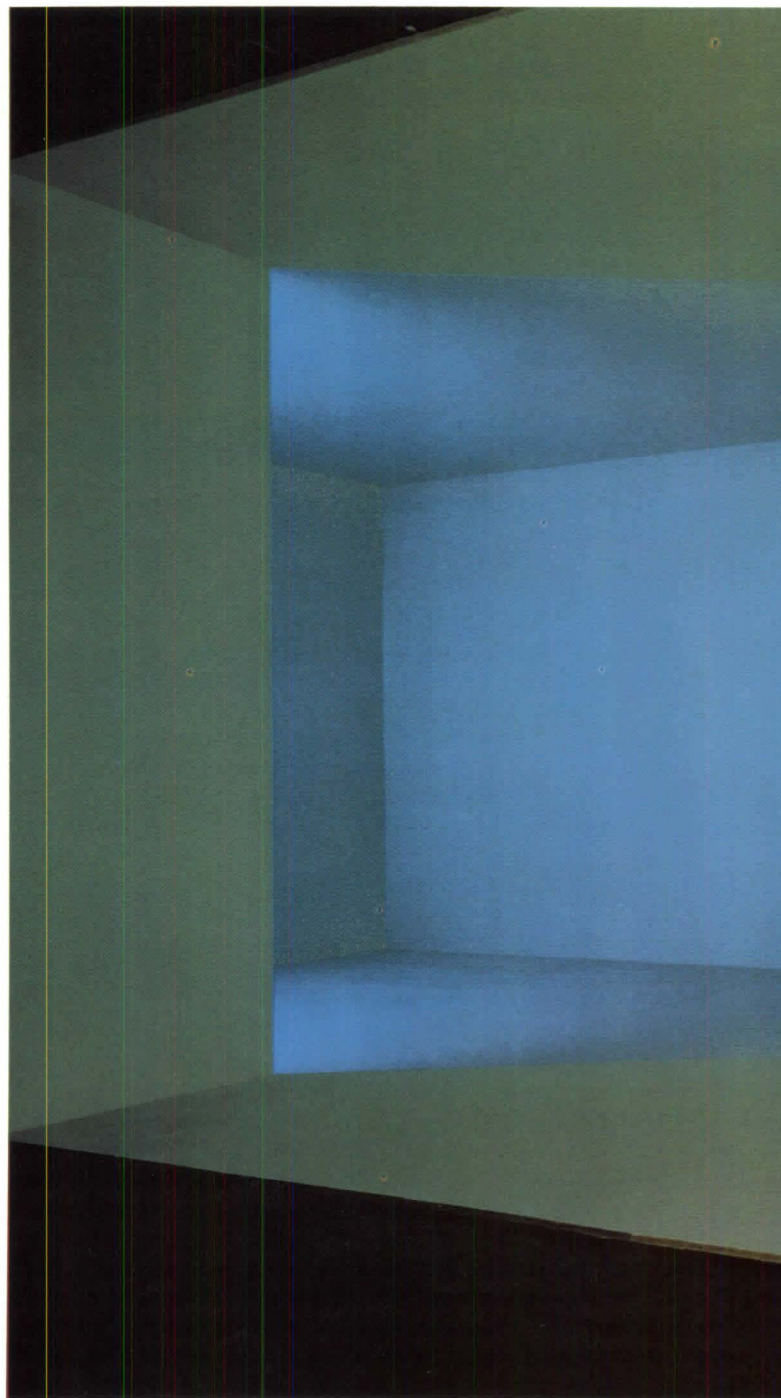
Designating colors (hues) and noncolors (white, black and grays) is also hazardous for our thinking about color in architecture as well as art. If we consider our building materials as neutral (concrete, masonry, glass, etc.) we fail to see what is actually happening visually. One should examine the paintings of Braque to observe the importance of the "neutral." It is also interesting to note the extensive use of white in *de Stijl* architecture to "dematerialize" walls and to expand a feeling of space. This concept will be examined in a different way later.

Bruno Taut, a leader of the chromatic movement in Germany, points out in *Farbe am Hause* of 1925 some of the limitations of these attitudes about color. Considering chromatic phenomena in isolation results in many erroneous psychological conclusions. Our popular literature today is filled with nonsensical interpretations of the power and influence of red versus blue or yellow, etc.

De Stijl influences continued in the teaching of color at the Bauhaus. Kandinsky emphasized the primaries because other hues could be produced from them. He also designated correspondence between the basic hues and elementary forms. This literal equation can be easily disputed as it was humorously challenged by Paul Klee at the time. Klee was aware that achieving compatibility of color and form was not arbitrary but also related to a specific context.

Through the teaching of Josef Albers, understanding of color was greatly expanded. In *Interaction of Color* he brought together much of what we know about color phenomena, and this should be part of the working vocabulary of every architect.

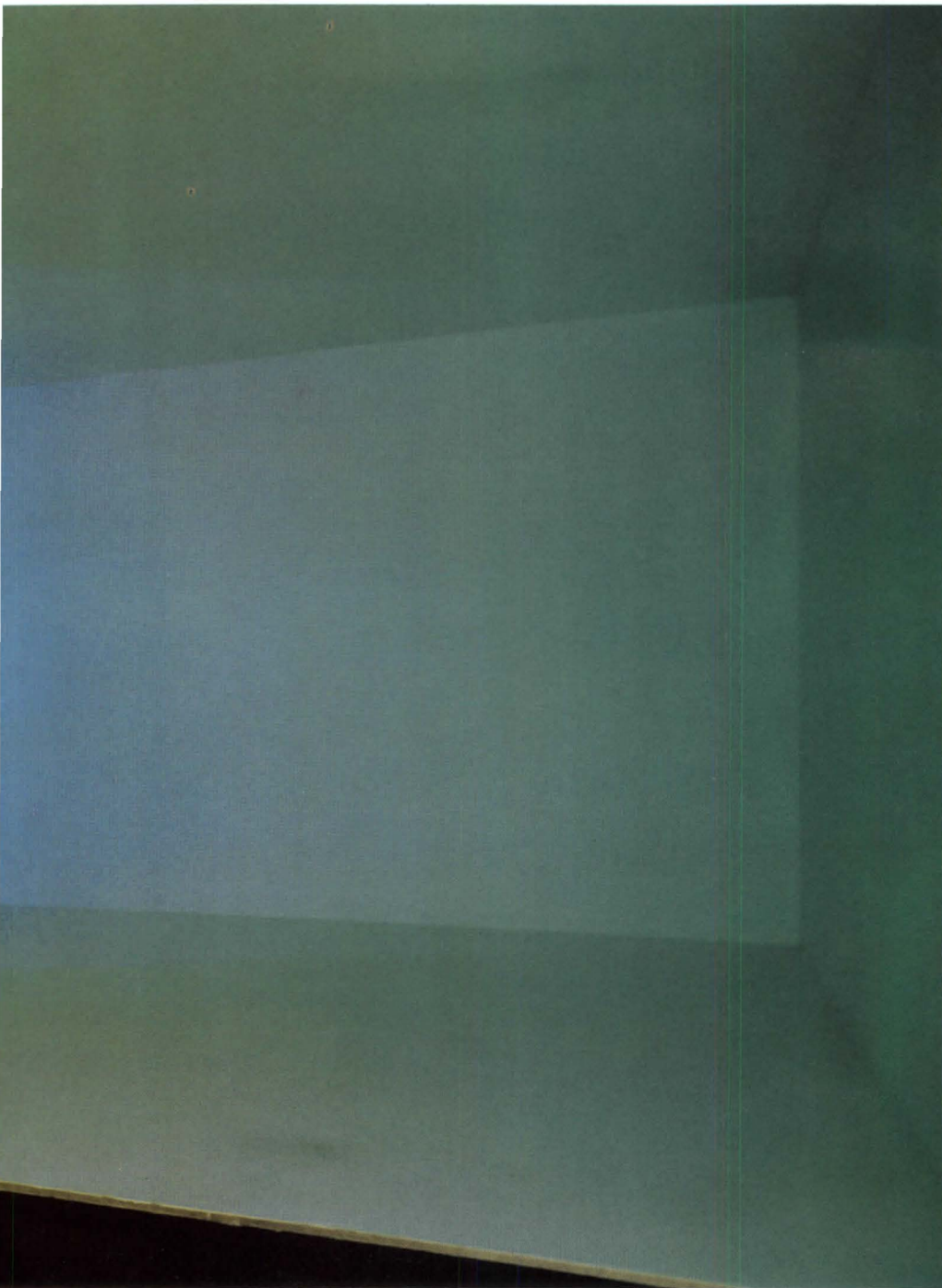
Albers' painting and prints can be enjoyed on many levels of



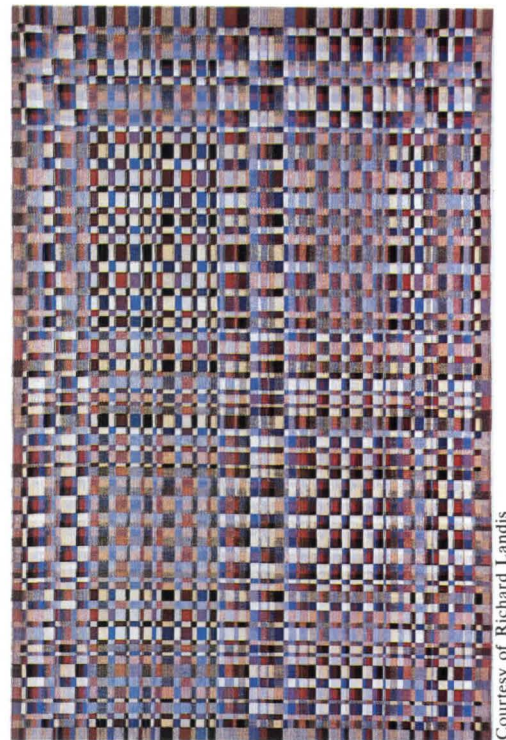
Courtesy of Dale Eldred

experience, but for the student of color it might be described as the art of interval and context. It is not about squares or abstract art in a literal sense. The forms were a vehicle for his exploration of color. In it one can observe the balancing of quantities and weights of colors as well as the importance of context.

Simple gradations help one to begin to understand interval. With experience one can appreciate the infinite number of visual steps within one hue in terms of saturation and light-dark relationships as well as between hues. But visual acuity alone does not define color quality. It is perhaps easier to think of a tonal scale in music and the quality that separates a Heifetz from an amateur. It is color quality combined with the talent and imagination to create new experiences on the level of visual poetry that distinguishes the art of Monet, Matisse, Bonnard and Albers. Where Kandinsky's designations of colors for specific forms seem arbitrary today, Matisse found an intuitive union in his late paper compositions. In his notes on "Jazz" we find: "The hand is only an extension of sensibility and intelligence. The more supple it is, the more obedient. . . . Cutting directly into color reminds me of a sculptor's carving into stone. This book was conceived in that spirit."



Left, light and space in the Whitney Museum of American Art by James Turrell; far left, Dale Eldred's mylar-covered pole sculpture, a detail of which is the cover. Both works are described on the next page. Below, an untitled double plain weave by Richard Landis.



Jon Chiett

Courtesy of Richard Landis

Only one contemporary architect of comparable sensitivity comes to mind, and that is Luis Barragán. He has made color so much a part of his working vocabulary that you feel the rightness of each color within its context.

Within the narrow concepts of art history and criticism, painting and sculpture have commanded attention as high art. Architecture is a strong competitor but still somewhat isolated. The remaining arts are identified with crafts or minor arts. We have seen photography challenge this attitude and receive critical attention. Perhaps the most dramatic change in perspective is in weaving and the art fabric which can no longer be ignored. The Milan Triennales of the '50s and subsequent international exhibitions began to reveal the range and depth of experimentation.

The boundaries between art forms became more fluid in the '60s and '70s as artists began to incorporate fabric more freely in their paintings and constructions. Weavers' off-loom constructions developed strong sculptural forms and environmental scale. They were also influenced by the techniques of early cultures and particularly pre-Columbian Peru. Experimentation continues to be extremely varied, although one can observe some traditional restraints.

Throughout its long and continuous history, weaving, including tapestry, has had a very close relationship with architecture or the earlier forms of shelter. It still provides color, warmth and texture for both domestic and ceremonial functions. It is not limited to walls or floors but can divide space, be opaque or translucent and enjoyed for sculptural as well as tactile qualities. For modern nomads it has the advantage of portability. Although essentially a handicraft tradition, it helps provide the balance we need in our industrial society.

In painting from the work of Matisse to that of Helen Frankenthaler and Mark Rothko there have been many stylistic developments, but most pertinent for color is the gradual dematerialization of the surface. An architect generally thinks of color for painted surfaces. He may also appreciate intrinsic colors of building materials such as that of stone, brick and concrete. However, the type of surface, how it is detailed, and the way materials intersect affects the way we read color as space. A colored vinyl wallcovering generally reads as vinyl rather than color space because of the surface quality. Painted concrete block has similar problems.

Frankenthaler and later Morris Louis began to stain unsized

Experimenting with color, light and space.

canvas with diluted acrylic paint, building many layers of transparent color without developing the pigmented surface common to oil painting. Material and color space became one. Rothko continued to work in oil but used thin layers, sanding and blurring the edges of his forms so that they float in an ambiguous space.

This search for union of color, space and surface recalls a similar quest by Louis Sullivan. In a letter to his client for the National Farmers' Bank in Owatonna, Minn. Sullivan said: "I am abnormally sensitive to color just now and every shade and nuance produces upon me an effect that is orchestral and patently sensitive to all instruments. . . . I want a color symphony . . . with many shades of the strings and the woodwinds and the brass. . . . There has never been in my entire career such an opportunity for a color tone poem as your bank interior."

Matisse also sought this union for painting and architecture: "Architectural painting depends absolutely on the place that has to receive it, and which it animates with a new life. Once it is placed there, it cannot be separated. It must give the space enclosed by the architecture the atmosphere of a wide and beautiful glade filled with sunlight which encloses the spectator in a feeling of release in its rich profusion."

The relationship of light and space is the particular concern of a group of present-day artists whose work is shown on these pages. James Turrell, a Californian, is interested in "the quality of light inhabiting a space, with nothing between you and it." His site-specific installation at the Whitney Museum late in 1980 gave a wide audience the opportunity to experience his work. He controls the quality by various combinations of fluorescent, tungsten and daylight. The intensity of light dematerializes the wall surfaces so that you seem to be experiencing atmosphere. As you attempt to touch the substance you realize that it is an illusion but nevertheless a very real experience.

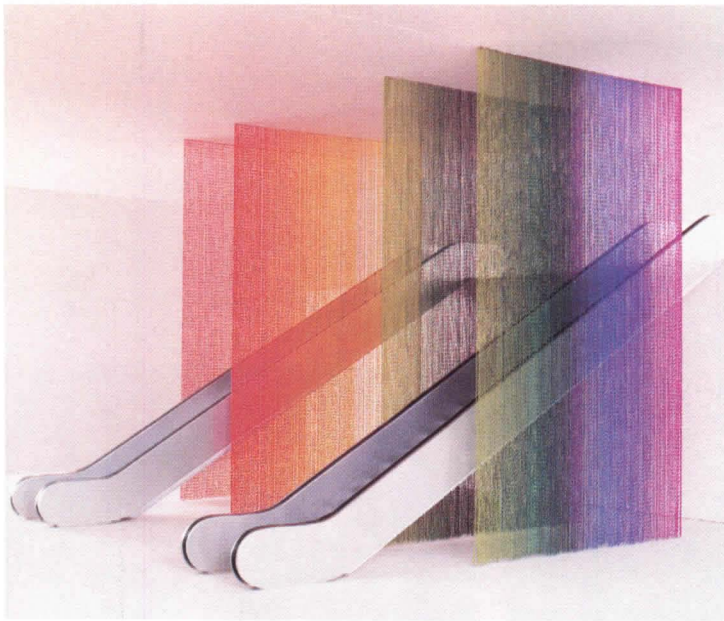
Dale Eldred extends our experience of color and light to the outer environment on a grand scale. Models of the site are built and placed in a computerized heliodome to predict the exact effect of the sun's position. The Brush Creek Boulevard sculpture was only one portion of his extensive installation at the Nelson Atkins Museum of Art, Kansas City. Five hundred 16-foot poles spaced three apart were covered with grooved mylar, a diffracting material, which broke up daylight and changed radically as the sun rose and set.

Dan Flavin has been a pioneer in experimenting with light environments. He works primarily with the color qualities of fluorescent lamps in diverse installations. From 1969 he began creating for corridor spaces where the sudden confrontation of this barrier is as compelling as the color changes that take place by the positioning of the fixtures.

Architects have generally concentrated on the form giving qualities of light. Few consider the color-rendering qualities of light or its spectral characteristics. Turrell and Flavin help us experience these aspects of light, testing our perceptions and making us question many lighting stereotypes.

Charles Ross, who works in New York City and New Mexico, explores more than one medium. From 1965 he has developed many spectrum works for architecture in which giant prisms are designed to cast bands of rainbow color through the space. Each installation is created specifically for its site as well as daily and seasonal changes of daylight. In Denver's Spectrum building the rainbow cascades down 12 stories. In addition to the joyful quality of the color, one can experience the temperature changes from the red to blue violet area.

"Passages" is one of my own works proposed in 1978 for the Salt Lake City Airport. It involved the movement of people as well as their experience moving through a gradually changing colored curtain on both sides of each escalator. Going up, one moved through a violet to green space. Descending, one passed through yellow to red orange. Colors are saturated hues and



Pat King

Above, the author's 'Passages.' Below, Charles Ross' Denver rainbow; at right, an untitled fluorescent assemblage by Dan Flavin.



Courtesy of Charles Ross



Glenn Steigelman

intervals so gradual and subtle that the change would be barely perceptible. Both color ranges could be experienced by themselves, overlapping or in relation to the more neutral building colors. Air currents as doors opened and closed and people moving through the translucent passages extended the range of experiences. Painting, printing and architecture provide other avenues for my experimentation with color.

Building a color environment in architecture is a mosaic of countless decisions about materials, textures and lighting from the grand concept to the smallest details. On large projects it also involves extensive interaction among many professional disciplines. To extend this relationship to the professional artist is hardly revolutionary.

Critical to collaboration between artist and architect is a common language for communication. With the emphasis on social problems of the '60s and '70s few architects had adequate training in color and art. Artists, too, have been pursuing many non-visual areas with little relevance to architecture. Current expressions of linguistics, punk art and German primitivism have not

yet found architectural homes. The synthesis we admired in previous eras may be impossible where consensus is lacking.

Moving from the intimate scale of the art of Richard Landis to the environmental experiments of Dale Eldred may stretch one's understanding of color and art to their outer limits. Some of the enduring qualities of architecture which Louis Mumford describes may have influenced this particular selection: respect for our artistic heritage, a sense of place, developing the inherent qualities of materials and the need for innovation. Many of the artists included here direct their energies toward similar goals. They seek that balance between creative intuition, theoretical and experimental research that is beyond style.

Looking ahead we could be tempted to clothe ourselves in brown-black shrouds as we view the economic scene and the destructive forces in our society today. Nostalgia is understandable, except that the past we admire was never so secure nor coherent as our image of it. Self-doubts, challenges to the images and accomplishments of our predecessors are aspects of periods in transition. Our age is still on the threshold of becoming. □

Samplings from the Current Palette

A trend toward subtlety. By Nora Richter Greer





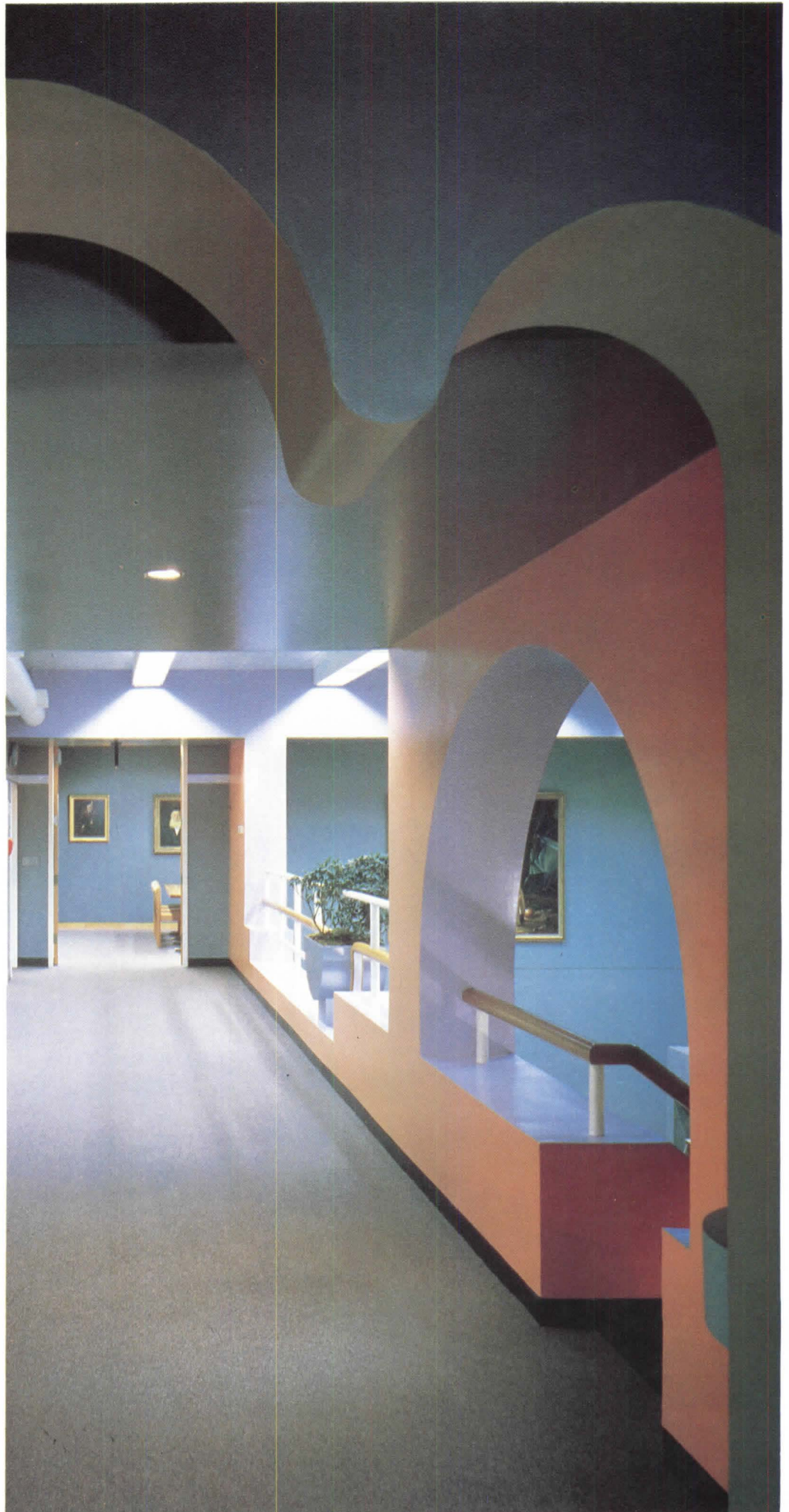
Architectural Fotografies / Paul S. Kivett

Whatever the influence of art, architecture continues within itself cyclical trends in color use. A seemingly emergent one, illustrated on these and following pages, is toward softer and subtler tones than the primaries of *de Stijl*, the Bauhaus and *fiis*. Another is the use of color for decoration and definition instead of, or in addition to, the bathing of large, flat planes.

Soft colors were used by Charles Herbert & Associates of Des Moines to create spaces with "different characters" in the Meredith Corporation office building, Des Moines. One major change in this remodeling of a printing plant into an office complex was the conversion of three exterior lightwells into skylit rooms. Shown at left is the three-story entrance court with its Richard Haas mural that enlarges the room and reflects the relationship between the old and new. A second court used as an employee lounge, above, is bathed in the restful colors of pale yellow and pink. Pink is also used to accentuate the windows and doors of the old building, to highlight the skylight and decorate one wall. Soft tones are also used to enliven what could have been a dull hall, right.



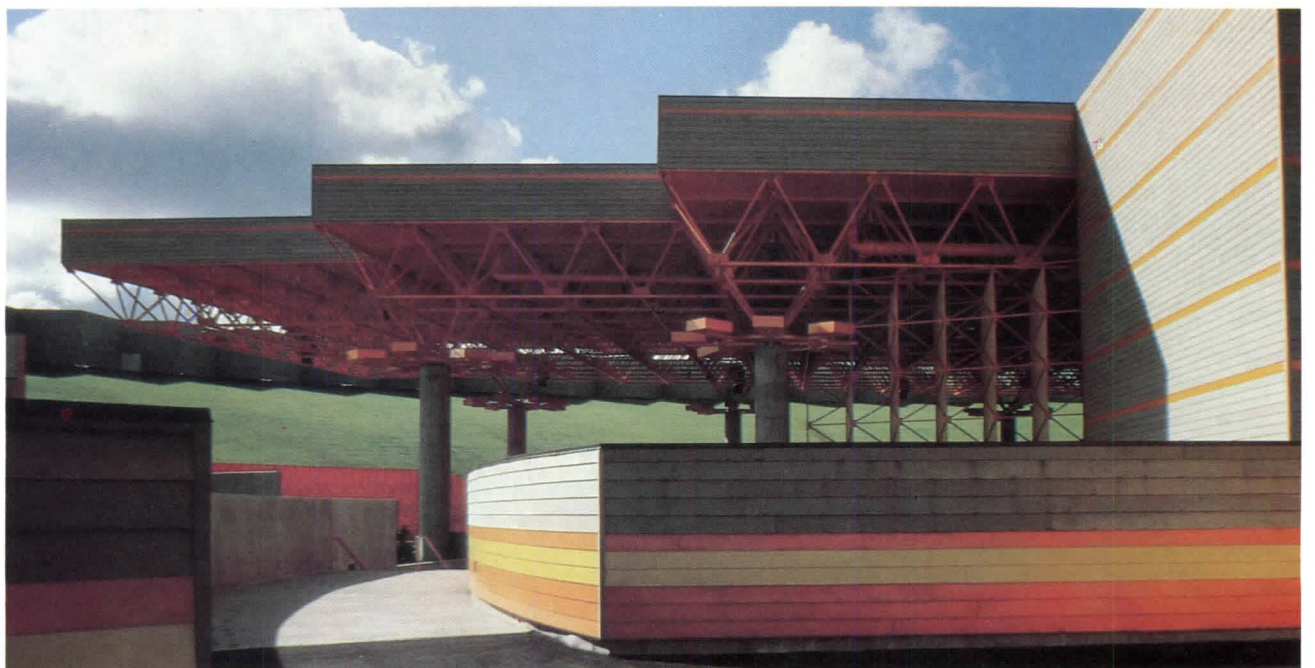
Assassi



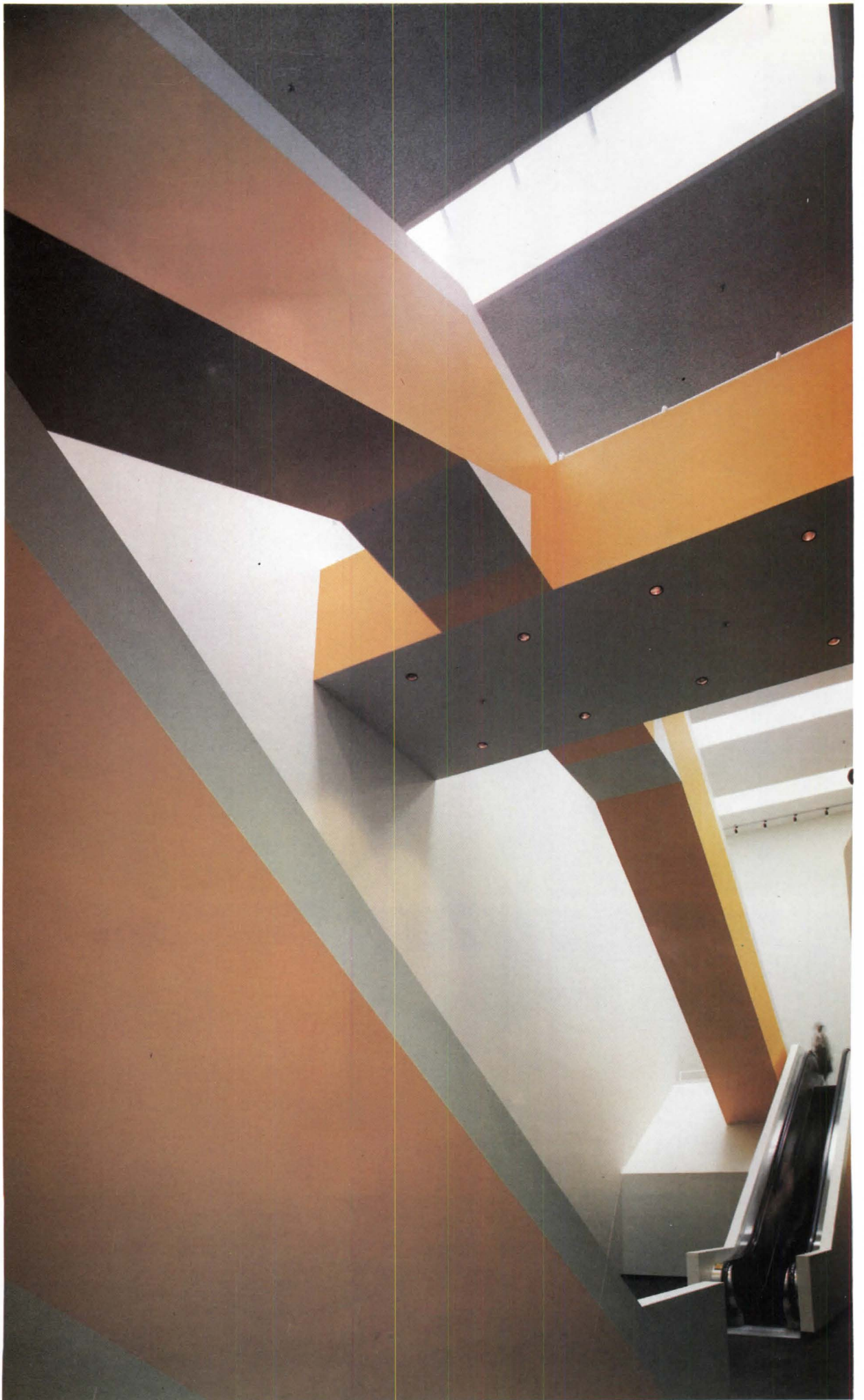
Conklin Rossant of New York City chose muted tones for the lobby balcony of the Ramaz School, an Orthodox Jewish high school in Manhattan, right. In the school's "flexible" first floor auditorium walls and furnishings are of a soft, consistent color, across page above. In contrast are the festive yellow and red-orange of the Poplar Creek Music Theatre, Hoffman Estates, Ill., across page below. Designed by Rossen/Neumann Associates of Southfield, Mich., the theater's house lights reflect off the underside of the three-inch thick wood roof and the spaceframe, both of which are painted bright red-orange. All structures are clad in bleached cedar clapboard siding with yellow and red-orange horizontal strips.



© Wolfgang Hoyt / ESTO



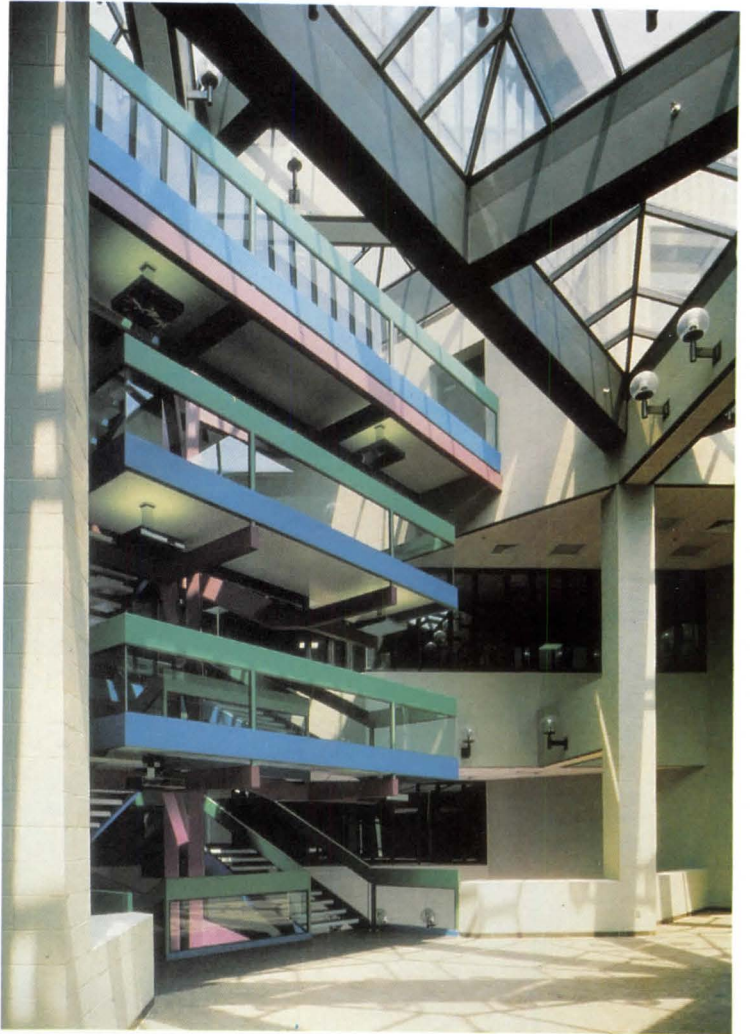
Balthazar Korab



Nathan Benn

In the main circulatory area of Bunker Hill Community College, Charlestown, Mass., color is used to enliven and define. In this otherwise admittedly "bland" building, Shepley Bulfinch Richardson & Abbott of Boston chose bright green, blue and purple to highlight the stairs leading up to the cafeteria and down to the student lounge, right. In the McDonnell Douglas Automation Co. office and computer complex, St. Louis, Hellmuth, Obata & Kassabaum of St. Louis employ color to define the circulation path through the skylit atrium to the automation center, left. The cool, subtle metallic gray of the glass wall's steel support system counteracts the warmer tones of the interior surfaces in the main lobby of the Georgia Power Co. corporate headquarters facility, Atlanta, designed by Heery & Heery, Atlanta, below.

Nick Wheeler



Paul Beswick

E. Allen McGee



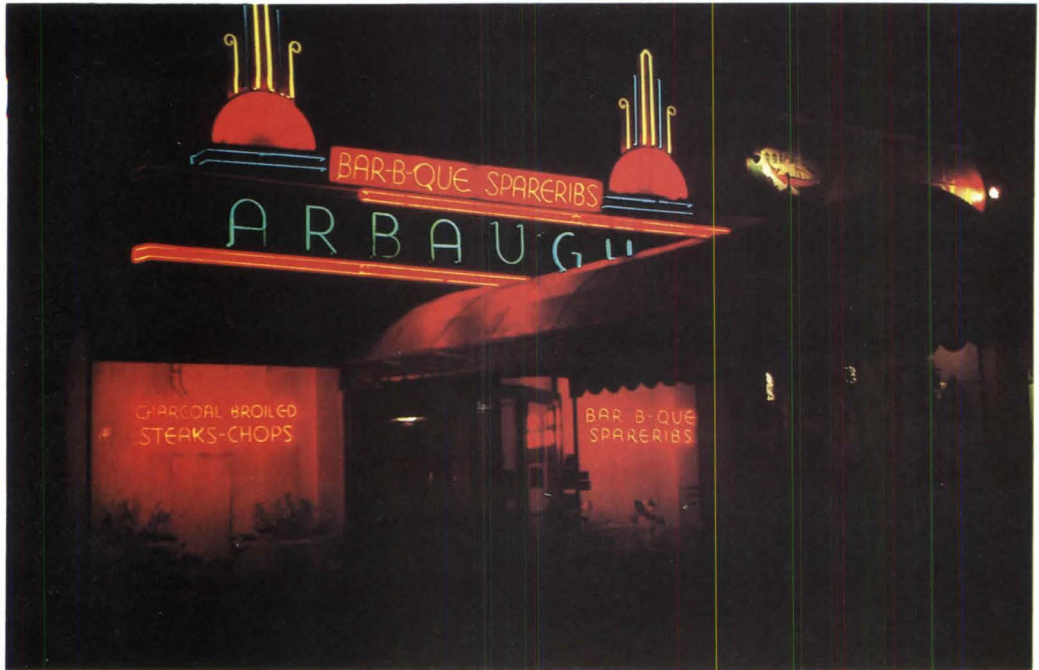
E. Allen McGee



Color is used as an “economical design resource” in the U.S. Shoe Corporation headquarters facilities, Cincinnati. Designed by Heery & Heery, Atlanta, the entrances to the plainspoken raw materials building, top, and the finished goods building, above, are defined by a pattern of painted tiles and glass and steel. In the Paul L. Barone Medical Ser-

vices Building, Nevada State School and Hospital, Nevada, Mo., right, Abend Singleton Associates Inc. of Kansas City, Mo., present a pastel fantasy. The playfulness of the one-story medical services building is meant to sharply contrast with the austere brick buildings that comprise the rest of the state institution for the developmentally disabled. □





Marilyn Feild

NEON: PAINTING WITH LIGHT



Mark Gulezian



Vulgarity and bombast, glitz and glitter, garish commercial hype, porno strips and Las Vegas. That's neon. Or that was neon after its heyday in the 1920s and '30s and before current attempts to restore it to respectability. For like any number of other formerly unfashionable, even despised objects like overstuffed Victorian furniture and floral wallpaper, neon is being resurrected as downright dignified and even lovable.

Neon made its debut in 1912 when a French entrepreneur sold an electric logo to a chic coiffeur on the Boulevard Montparnasse in Paris. In 1923, the same French firm sold two neon signs to a Packard dealer in Los Angeles, which started neon on its merry way in the U.S.A. During its early years, neon was a distinctive, fairly distinguished medium restricted to exclusive businesses that could afford to pay for good design.

The technology is simple enough. The term "neon" refers to an inert gas that glows when charged with electricity in a vacuum tube. The tubes come in four-foot, manufactured strips that are heated, bent and welded together to create the sign or graphic. Neon and argon are the preferred gases because of their availability, stability and natural color. When charged, neon glows an orange-red, argon a lavender-blue. All other colors are produced by coating the inside of the glass tube, which also produces an even illumination.

Because it is easy and cheap to make and highly visible, neon was soon exploited as the perfect medium for the commercial message. By the '30s and '40s, it was relegated to production rather than craft, signs were standardized and, to make them stand out still more sharply, brightened, made to flash, blink and otherwise affront the eyes and nerves. Neon became associated with honky-tonk, "adult" movies and casinos—nothing a re-

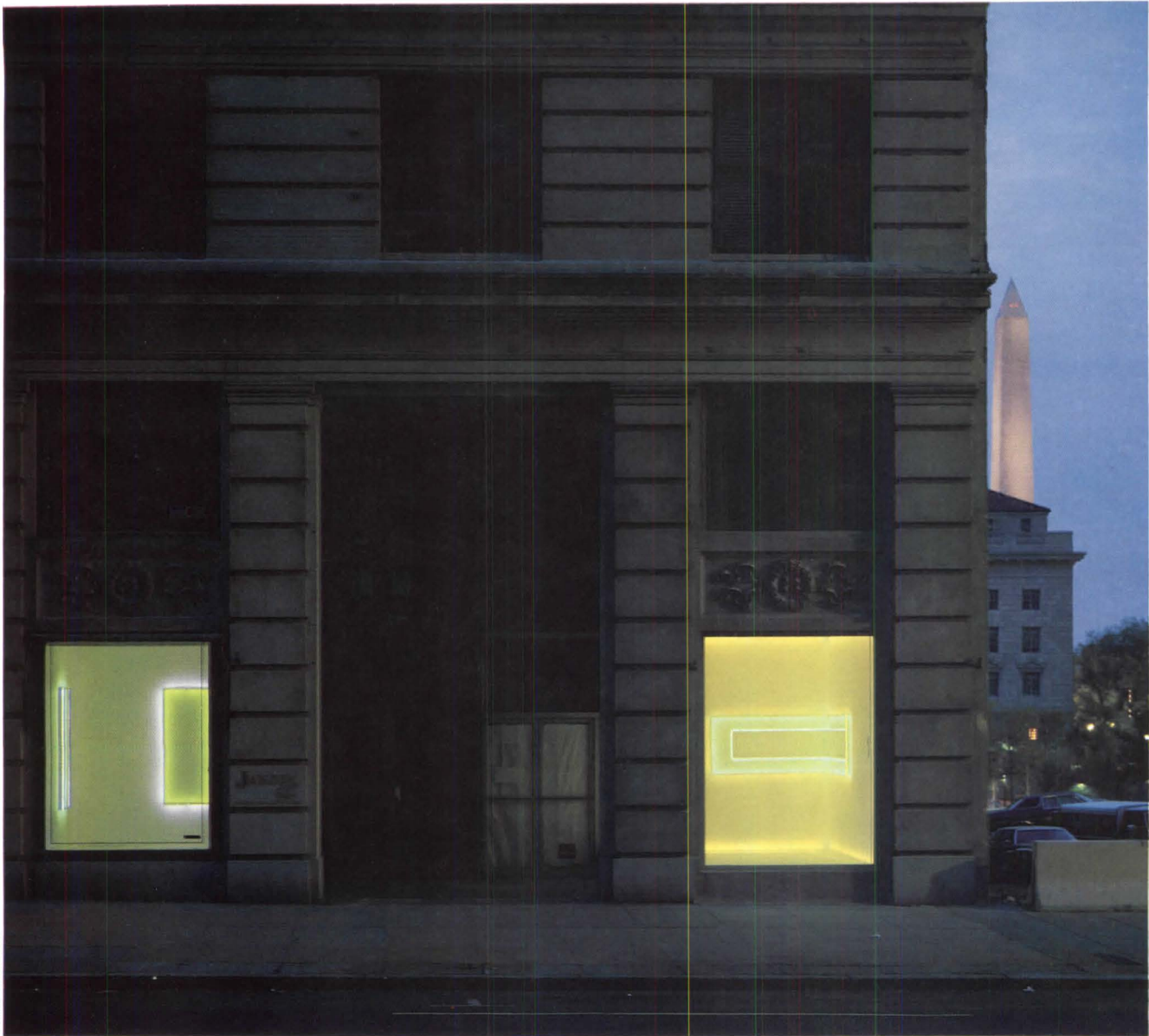
spectable businessperson would want to have much to do with.

"Now neon is making a difficult climb back to respectability," says Larry Kanter, co-owner with Ted Bonar of Neon Projects. It is one of several organizations in U.S. cities that are fascinated by yesterday's icons and are fostering neon's revival in new forms. As Kanter says, "It goes along with the nostalgia kick. I feel more comfortable on a '30s or '40s commercial strip where you can walk on a block and suddenly realize that you're in another time period and things really haven't changed that much." (One example is Arbaugh's restaurant in Washington, D.C., across page top.)

Since the '60s, neon has been used as a medium by artists as well as sign makers, a fact being celebrated by a semipermanent outdoor exhibit of glowing objects on storefronts, building facades and walls in downtown Washington. Called Neon Fronts, the show was assembled by the Washington Project for the Arts, with Olivia Georgia as curator, and the pieces were fabricated by Neon Projects. The idea, says Georgia, "was to give an historical sampling of works by known neon artists, some by new talents and to give a couple of established artists an opportunity to try neon." Among the old neon hands is Stephen Antonakas with his "Neon for WPA" (across page bottom). Robert Dick's "Inversion" (above) is one of the pieces by less-known artists.

Ironically, the objects scattered about downtown Washington for Neon Fronts do just the opposite of what we associate with neon: They actually calm the nerves; they are luminous in a quiet, self-contained and discreet way. They light up the night and then politely recede or vanish with the dawn. A genteel new kick from a once bad mannered, old horse. *Andrea O. Dean*

1

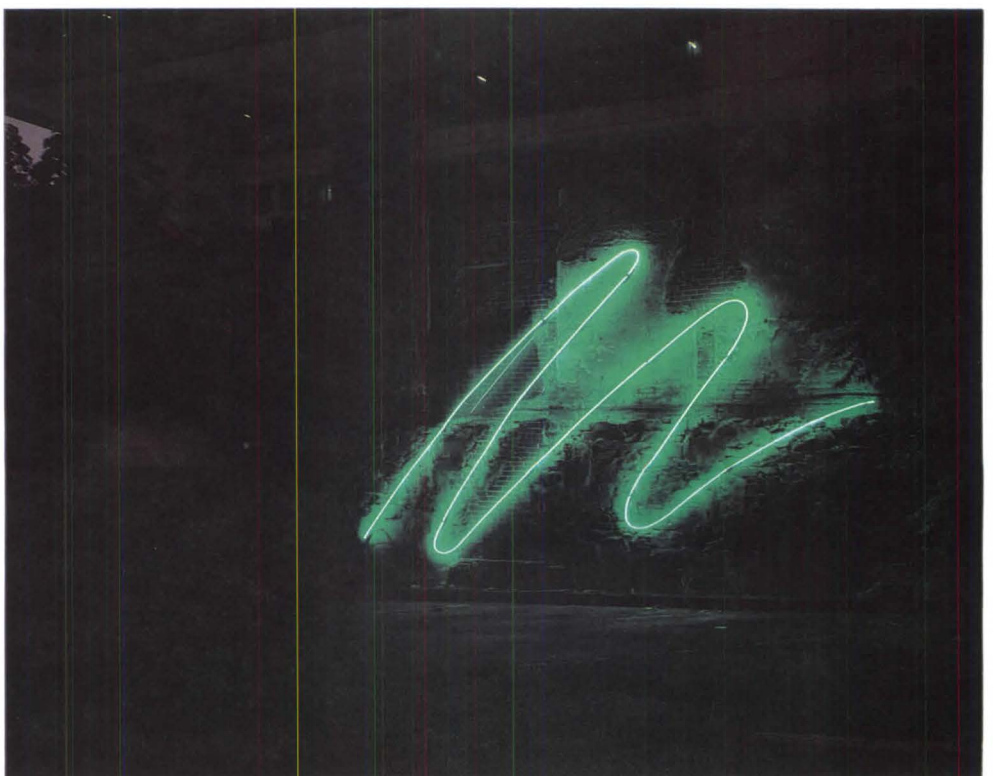


Mark Gulezian

The Washington Projects for the Arts exhibit includes: Cork Marcheschi's "Green Door" (1), which glows from the windows of the Willard Hotel, at least until its renovation starts. William Kane's untitled green scrawl-like object (2) on a downtown wall looks like a piece of luminous graffiti. Laddie John Dill's untitled piece (3) in the window of a department store combines neon, brittle and luminous, with rough, shifting sand. And William Fallon's "1957 Corvette White" (4) is like an "op" object that changes as you change your physical relationship to it; it also adds a new wrinkle by using vacuformed plastic.

The Georgetown shop "Bogart" asked Ted Bonar of Neon Projects to design and fabricate for it a virtual neon front (5).

2



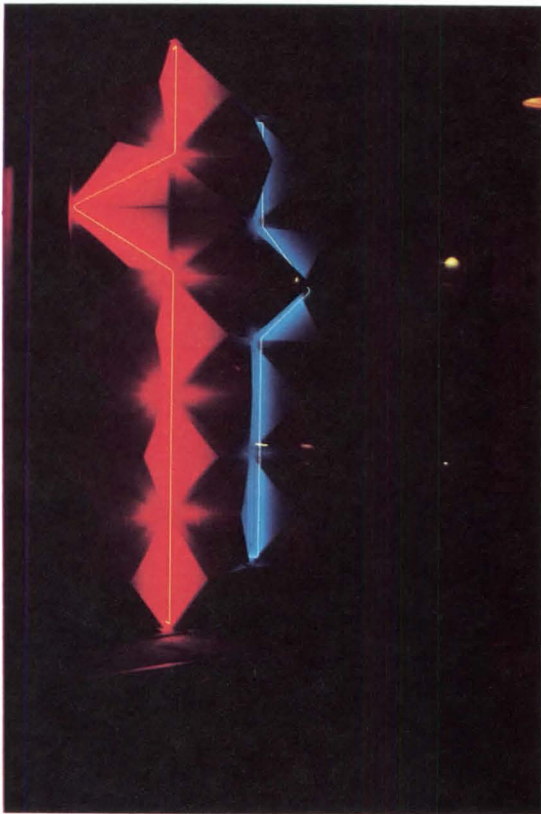
Mark Gulezian

5



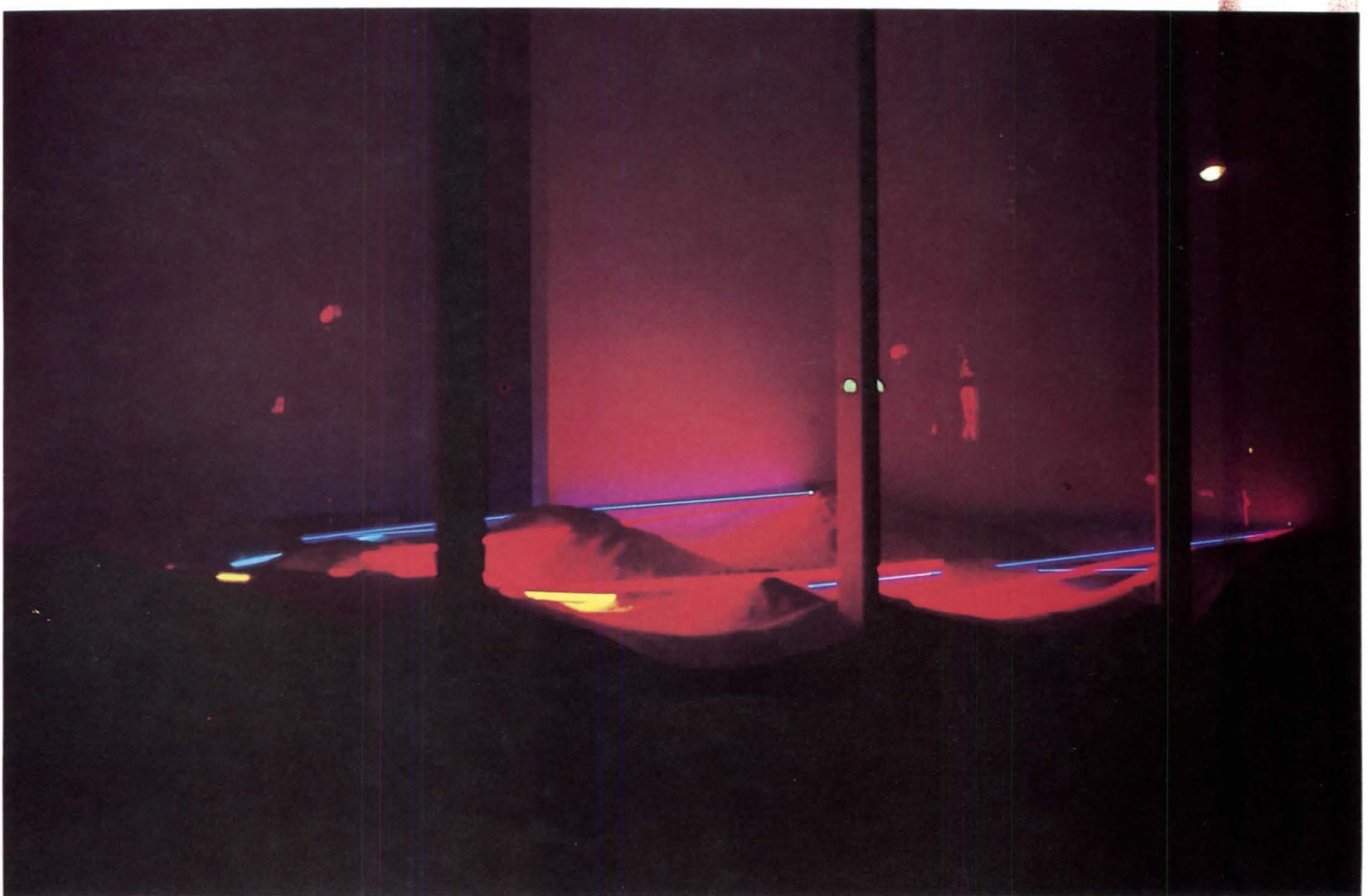
Marilyn Feild

4

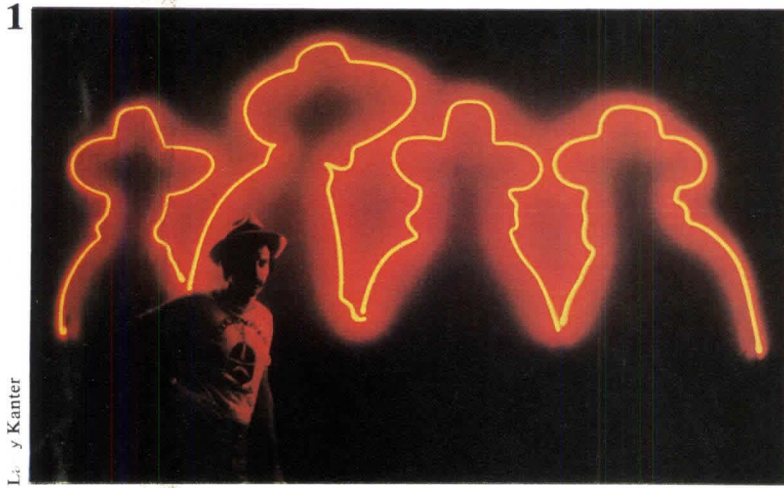


Marilyn Feild

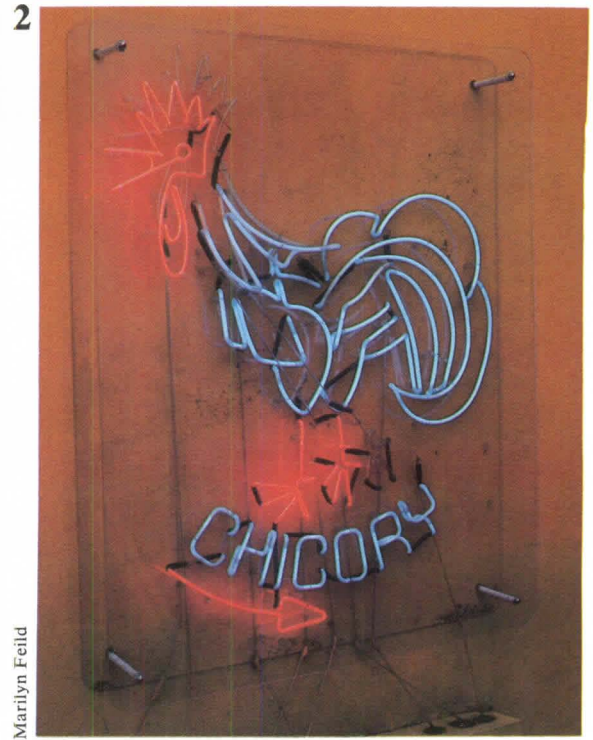
3



Marilyn Feild

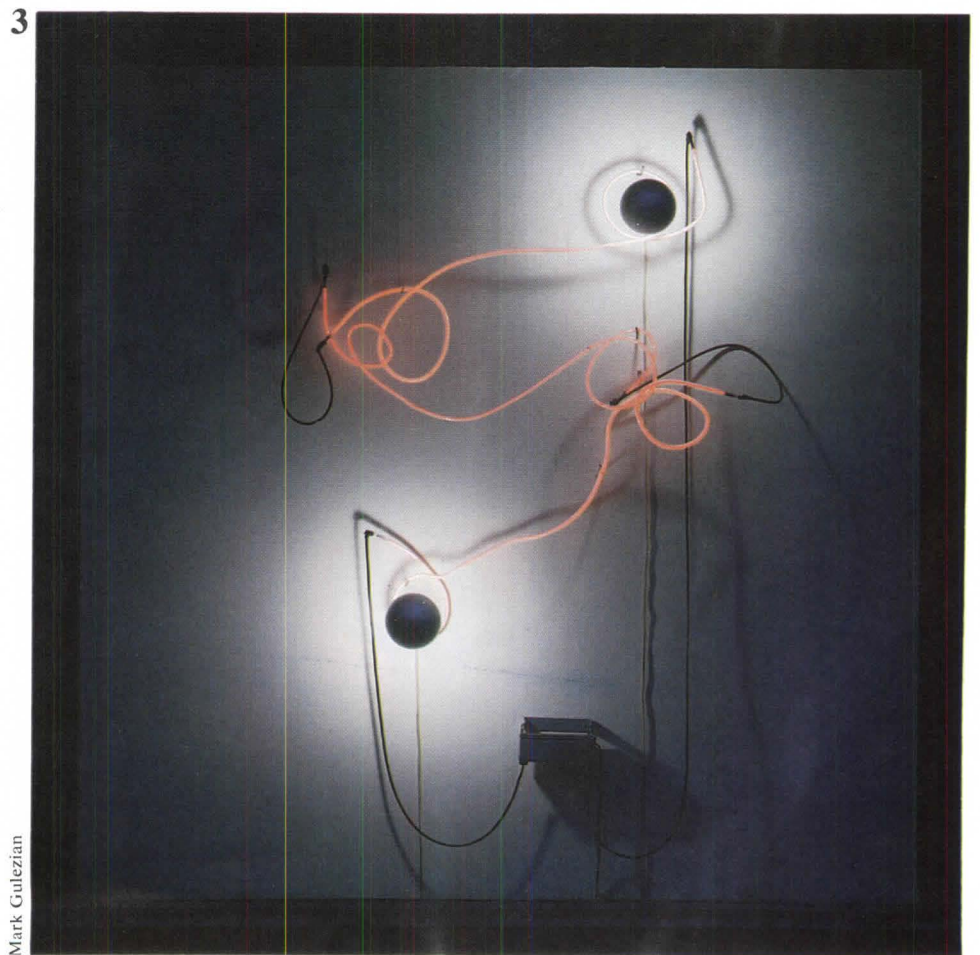


Lizy Kanter



Marilyn Feild

The Dutch Masters (1) was designed and fabricated by Ted Bonar and can be seen at Neon Projects; in the best tradition of neon, it has a sense of humor. The blue rooster (2) crows "Chicory" on an upper northwest Washington storefront; it moves and blinks and puts on a good show. From the WPA exhibit are Keith Sonnier's "Triple Lips" (3), which is a visual pun about the "shadow of lights" and bends neon tubes into lassoes, as well as Stephen Ludlum's two, spooky blue tables (4). They mark his debut in neon. Beneath them is a salamander (5), logo for a Georgetown boutique. □



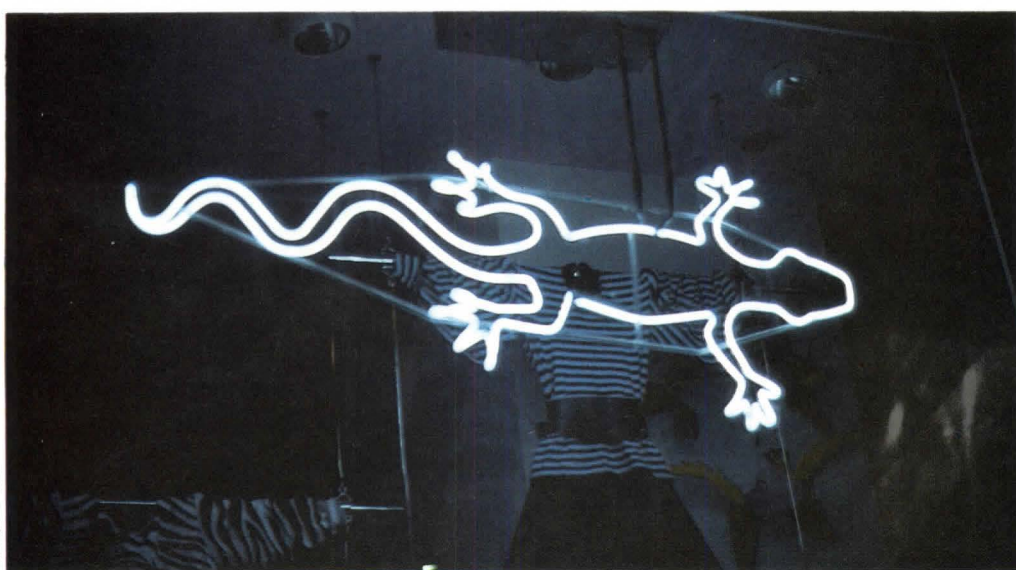
Mark Gulezian

4



Mark Gulezian

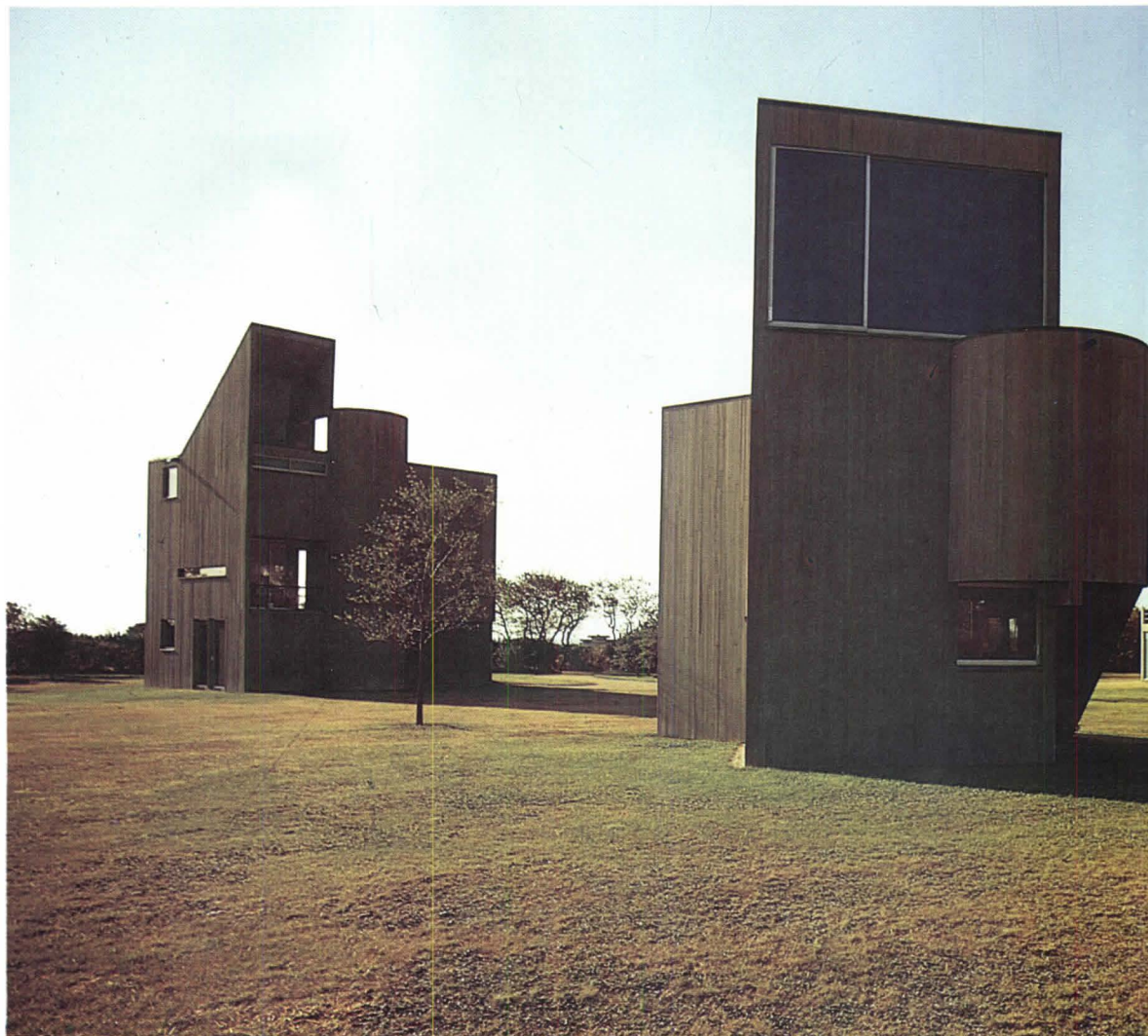
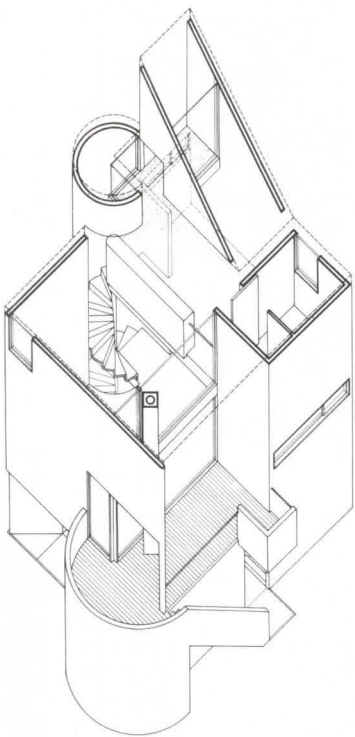
5

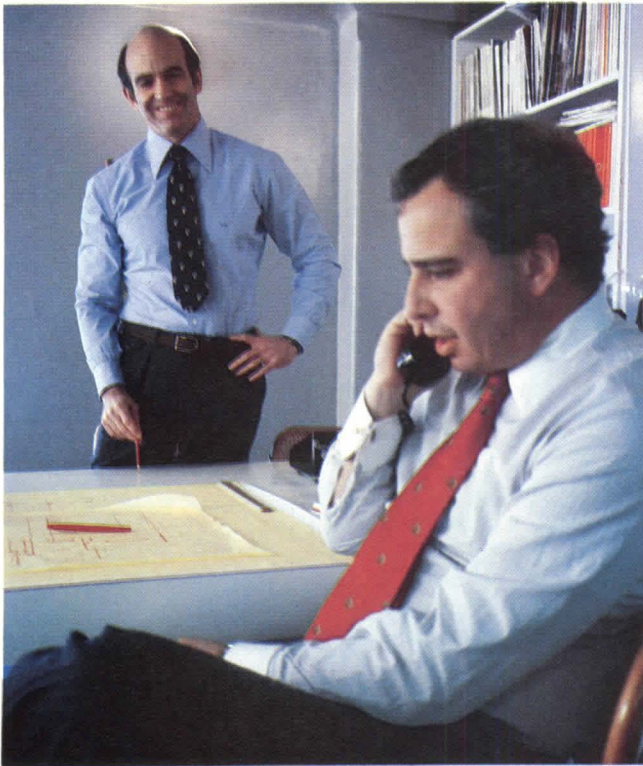


Marilyn Feild

Gwathmey Siegel: Winner of AIA's 1982 Firm Award

*'The art of architecture at its most serious, but also
at its least mystical.' By Stanley Abercrombie, AIA.*





Cervin Robinson

In school, this is the way most of us imagined it would go: some training in a good office; some first independent work that might be small but that nevertheless would attract international attention; a firm of our own with a trusted buddy from school days; an attractive office in an interesting old building—Carnegie Hall, or somewhere like that; a growing practice that would range from apartment interiors to office towers; a few honor awards; then, after about a dozen years of practice, AIA's architectural firm award. For Charles Gwathmey and Robert Siegel, it has really worked out that way.

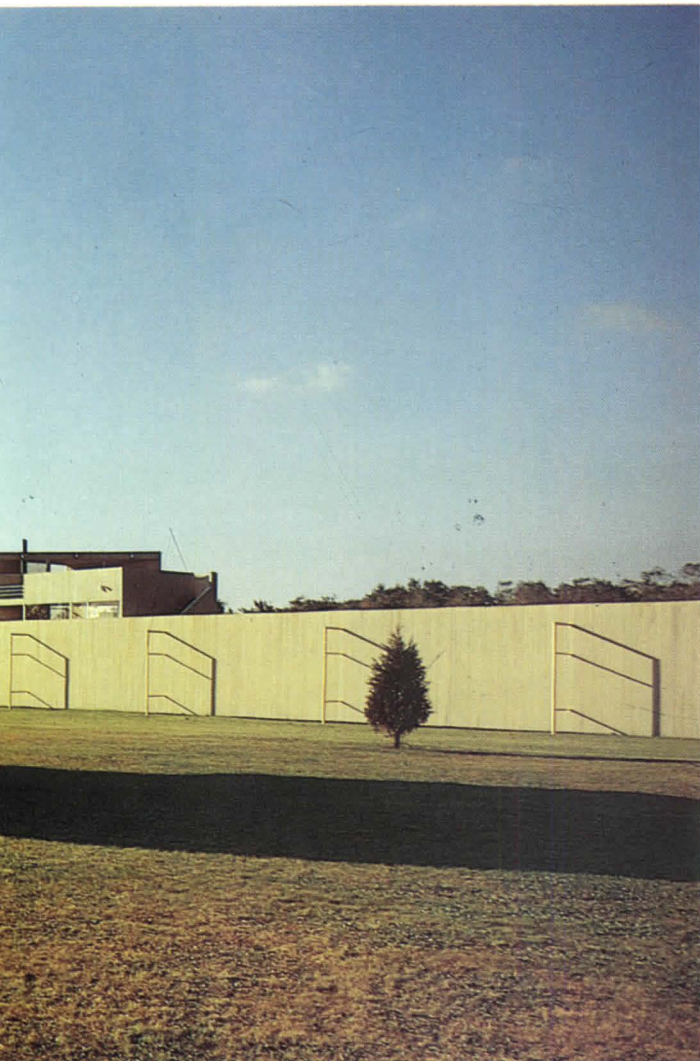
At 43 and 44, they are among the youngest principals ever to win the firm award (fellow New Yorkers Hardy, Holzman and Pfeiffer, last year's winners, also had an average age of 43), and, because the award is based on a minimum of 10 years' work, it could hardly have come to them much sooner. It comes, therefore, as a recognition of outstanding work but hardly as a climax to a long career. It comes to Gwathmey and Siegel, instead, at a time of considerable change—physical change, for example, in their office environment. Gwathmey had first moved into the Carnegie Hall building in 1966, sharing a little studio there with Richard Henderson, his first partner. In 1968, when the Gwathmey Siegel partnership was formed, the firm moved to more conventional space on East 86th Street. There it flourished, accumulating a staff of 13 and, for such a young firm, some impressively large-scale work, such as the honor award-winning dormitory and student union building at Purchase, N.Y. But the building slump of 1974 found it, like most firms, retrenching, and it returned to Carnegie Hall.

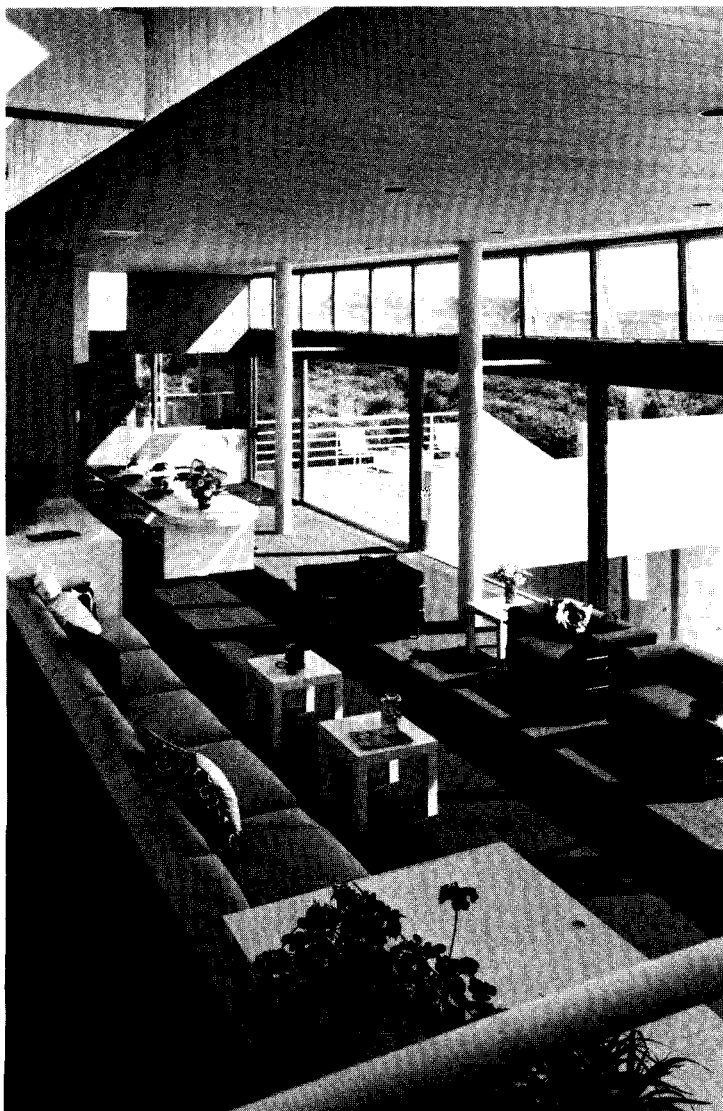
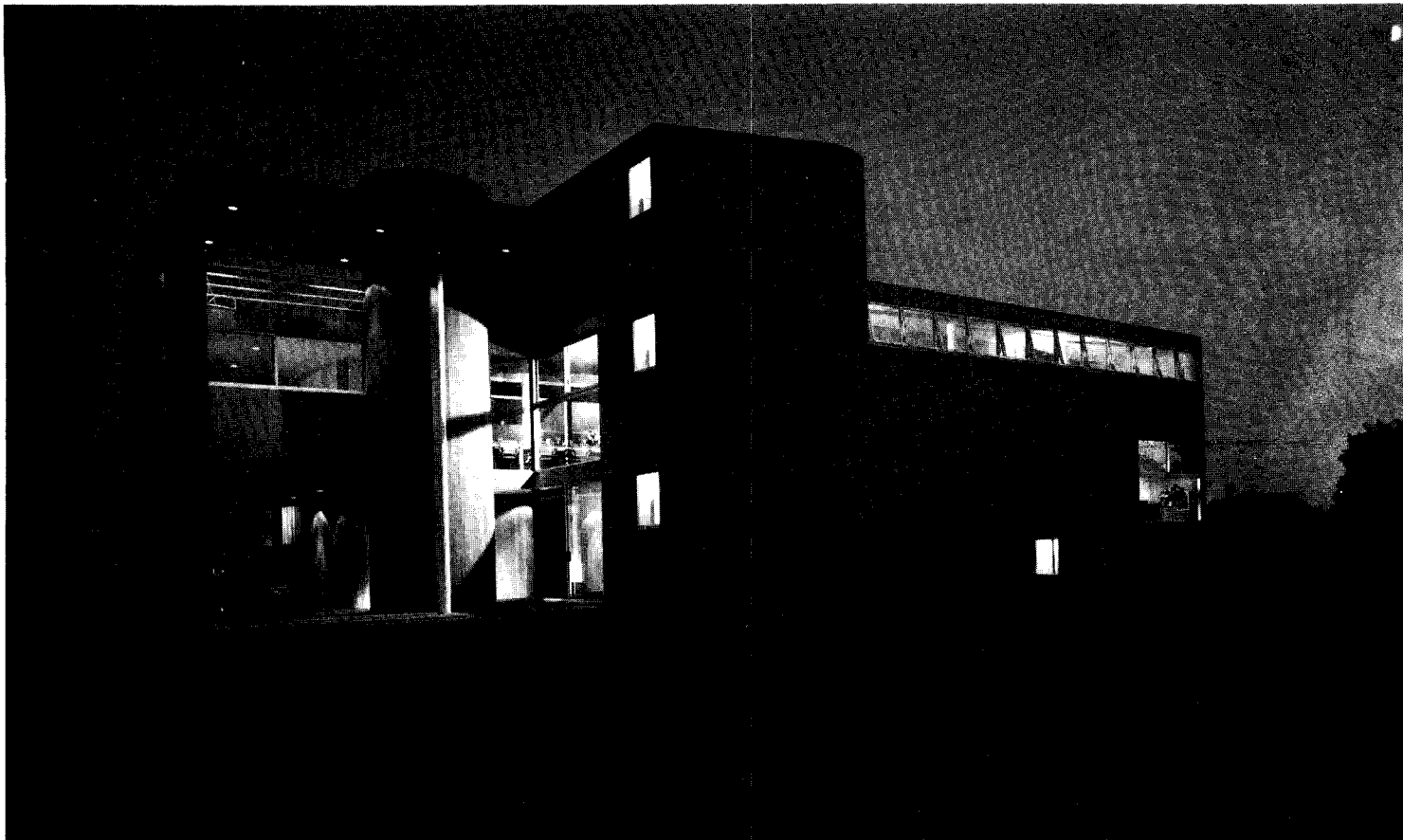
Built behind, around and over the famous concert hall, the building is an antique architectural madhouse, with circulation layouts of astonishing inconsistency, with some parts of the seventh floor mysteriously located *above* parts of the eighth floor and with tenants' students practicing their scales and *tour jetés* on every stair landing. As the firm began to grow again, Gwathmey Siegel found its space overflowing with 14 people, then acquired two more studios in other parts of the building, so that the three spaces now house a staff of 25 (of which 16 are registered architects). This arrangement has proven to have more charm than efficiency, with two groups awkwardly isolated from the main office and with no space available for expansion.

As this is printed, the whole team will be moving downtown to new quarters, a floor-through 17,500-square-foot loft at 36th Street and 10th Avenue. This location makes even limbo seem lively, but the neighborhood should begin looking up when I. M. Pei's adjacent convention center is finished, and Gwathmey Siegel's plans for the loft—a calm arrangement of six-foot partitions under a 15-foot ceiling—promise to make it wonderfully spacious and serene. There will be work stations for as many as 52, there will be ample conference and meeting rooms, a model shop and space for samples and archives. Perhaps best of all, and a feature impossible to accommodate in the old quarters, there will be a 100-foot-long gallery area where the firm's work can be displayed.

It is the work, of course, that makes the firm a winner. Gwathmey's 1966 house and studio for his parents, two compact little bundles of solid geometry on the dunes in Amagansett, Long Island, were the first to attract attention. Some attention: *The New York Times*, *House Beautiful*, *Architectural Forum* and, along with some other work, a slim volume called *Five Archi-*

Charles Gwathmey (standing) and Robert Siegel in their Carnegie Hall office, above. At left, Gwathmey's 1966 house and studio for his parents; it brought first recognition to his work. In background is a long wall attached to Gwathmey Siegel's Tolan house of '71. Far left, an axonometric of the '66 house.





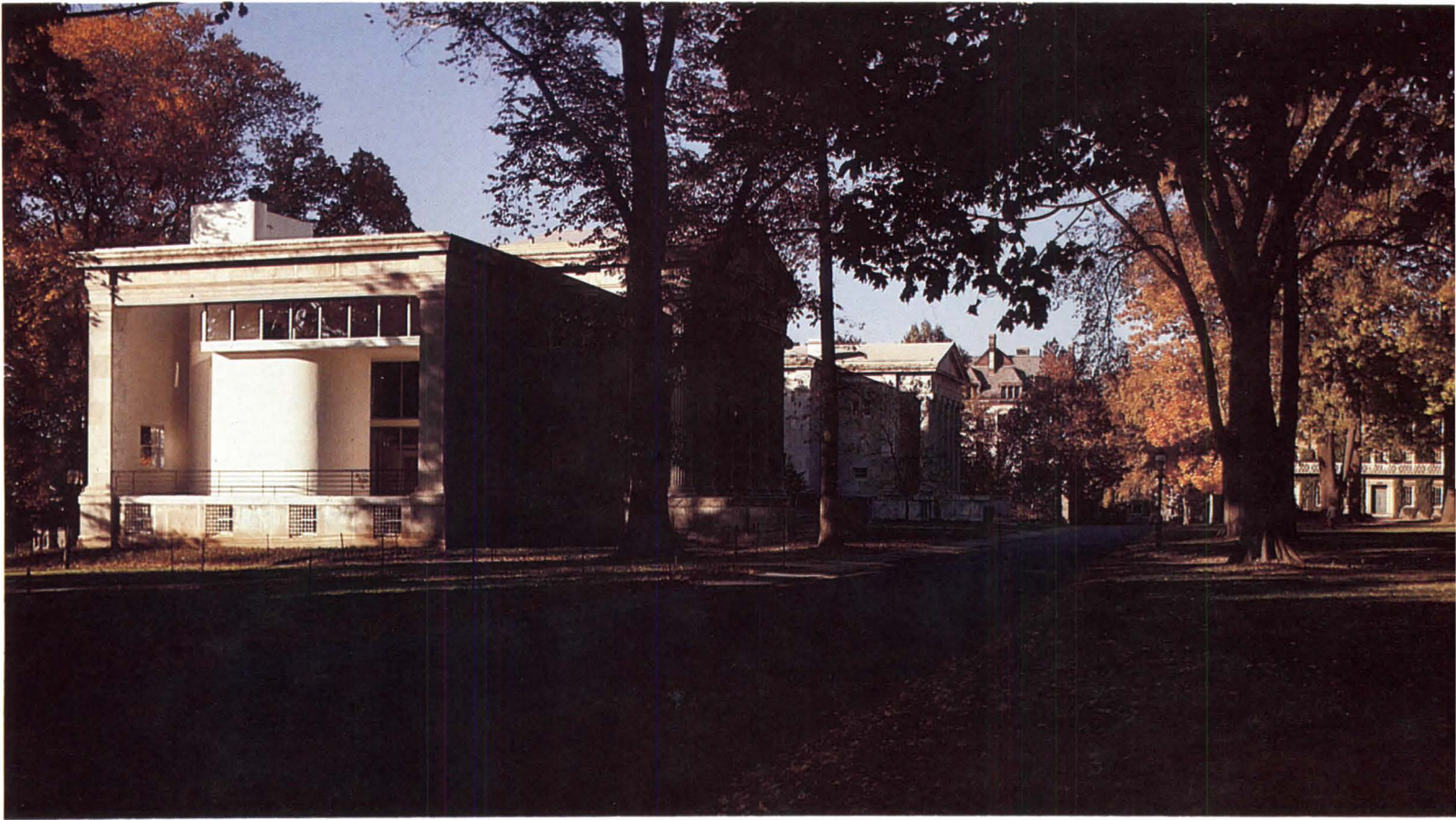
From Sassoon salons to suburban offices.

fects. The 1966 Strauss residence (Gwathmey & Henderson) won a 1968 honor award, and in the next decade Gwathmey Siegel produced dozens of residential designs that were both noteworthy and duly noted, perhaps the finest of all these being the 1972 Cogan house in East Hampton, a classically simple—in some ways, Corbusian—rectangular pavilion penetrated and animated by interior ramps and by some sinuously curved subsidiary elements. Highlights among the growing nonresidential commissions of those first years were Whig Hall (an audacious remodeling job on the Princeton campus and another honor award), low-cost housing in Perinton, N.Y., three Manhattan restaurants, half a dozen Vidal Sassoon salons, corporate office buildings in New York, New Jersey and Texas, and, in 1977, Knoll's Boston headquarters building, cleverly ingratiated into a sensitive site.

Beginning with that retrenching of 1974, the firm has also been active in interior design, a field it finds satisfying in many ways—not only more profitable than most architectural commissions, but also accomplished in a briefer period and demanding a gratifying degree of thoroughness and specificity. It is also a field in which Gwathmey Siegel has produced splendid results, some of the residential and commercial interiors serving the firm as laboratories for the use of subtle color and intriguingly lighted and mirrored effects that have then been used to enrich their larger, freestanding work.

Less heralded than any of these but a major part of the office's output is a large number of commissions for that least glamorous of building type: the lowrise office building for a suburban site. This is a design problem that must be approached with the most hardheaded common sense. Gwathmey Siegel's solutions

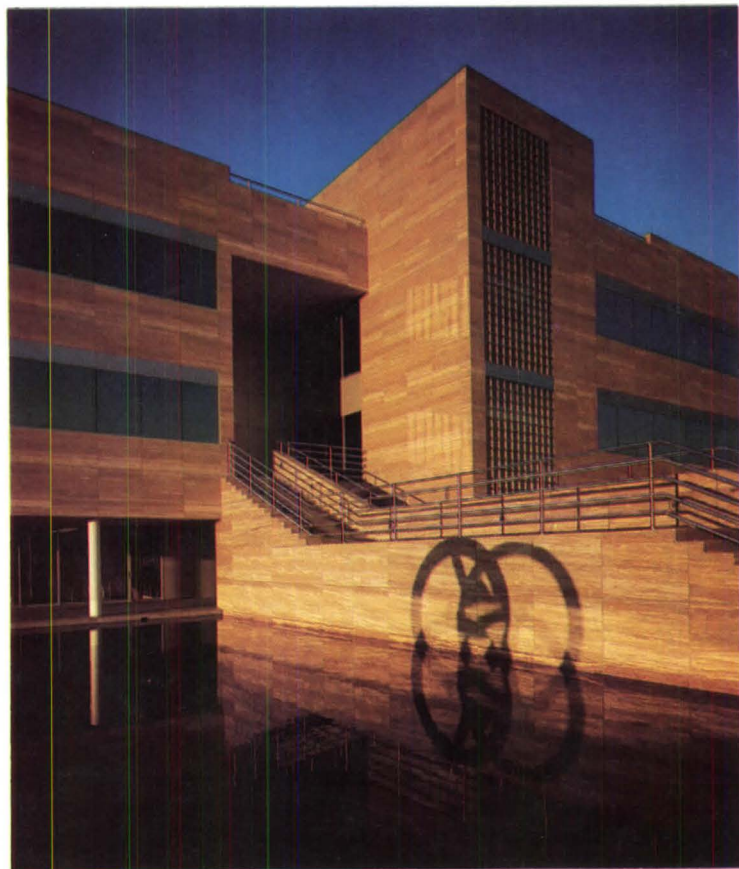
The Cogan house of '72 (north facade, above; living room, left) combines a classical rectangular form with lyrical curved elements. The '72 remodeling of Princeton's Whig Hall (top right) placed vigorously nonclassical elements within its 1893 shell. Right, the Knoll building of '77 and its Boston neighbors.



Steve Rosenthal



The firm's 1977 salon in Beverly Hills (below) is one of six done for Vidal Sassoon. Its suburban office buildings include one for AT&T Long Lines in Parsippany, N.J., 1977 (above), and the Triangle Pacific headquarters in Dallas (right) of 1980.



Richard Payne, AIA



'Never fooling' themselves about site or program.

are not among their most spectacular, perhaps, but are nevertheless among its best. Designs such as the one for Thomas & Betts, Raritan, N.J., for the Triangle Pacific Corporation, Dallas, and several office complexes for the Evans Partnership are exemplary for their pragmatism and efficiency, yet are all touched by that extra bit of grace that lifts them above the ordinary.

In these works, as well as in the showier pieces, the results of an uncommonly effective working method are clear. The method is a rather autocratic one, for Gwathmey Siegel designs are just that: designed by Gwathmey and Siegel. In most cases, the initial client interviewing and the programming sessions are conducted by the two principals alone. If there is to be a major programming effort, however, an associate will be assigned to join the partners at this first stage and will work out the program in detail—not just in written form, but with diagrams and suggested adjacencies.

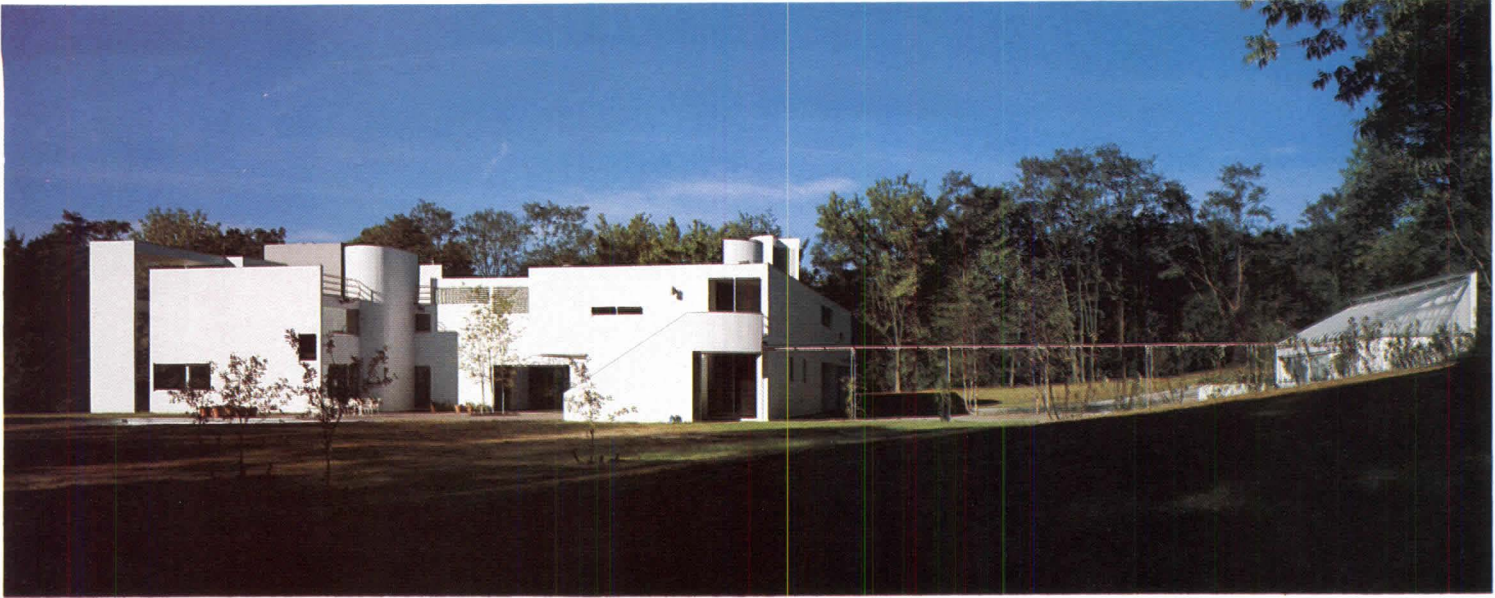
With a diagrammed program in hand, the two principals produce a preliminary design, explained in a series of sketches, some freehand, some more carefully drawn. This design, Gwathmey points out, "is more than a *parti*," and "even when the sketches are freehand," Siegel says, "we're never fooling ourselves." For the architects allow themselves very little wishful thinking away from the realities of their site and the diagrammed program; when they take their design out to the drafting room, there is no speculation about whether or not it will work; it is already working.

Two other rather remarkable aspects of this initial design stage are its togetherness and its modularity. The Gwathmey Siegel partnership is not an alliance of an artist with a technician, nor do the two partners divide the jobs between them. Gwathmey takes the major share of responsibility for the firm's public relations, and Siegel does the same for business matters, but they both design, and they both design *all* the firm's buildings—together. In the Carnegie Hall quarters, this process even takes place at a single work surface (it is also the conference table), which may be taking togetherness to extremes. The new loft space will find the partners still sharing a single room, but a



Two other lowrise suburban office buildings in New Jersey, both for the Evans Partnership. Shown above is one in Parsippany, completed in 1980; below, Piscataway, completed in 1977.

Norman McGrath



Richard Payne, AIA

The Cincinnati house shown above and in last year's Annual of American Architecture was finished in 1980. The interior photograph shows the owner's study, which overlooks the double-height family dining room. A felicitous touch of color brightens a recent house addition in Houston, facing page, top. In the photograph at right, dormitories at Columbia University, finished last year, cluster around a courtyard that is punctuated by tiled stair towers; a large slab element of the dormitory group relates to its smaller neighbors by a color change in the facade.

'Harmonious wholes from harmonious parts.'

rather large one with the luxury of four work surfaces, so that as many as four jobs can be attacked simultaneously.

A particular working method the two have developed is the use of a system of modular proportions. This they have adapted from Le Corbusier's "Modulor," and its main purpose, of course, is esthetic: harmonious architectural wholes from harmonious parts. But it serves a more practical function as well: Years of familiarity with the system (its basic unit, in Gwathmey Siegel's version, being a three-foot, six-inch grid) allow the designers to shortcut some tedious and time-consuming parts of the design process, for they know by heart the relationship of their module to building elements such as stairs, elevators, bathtubs and desks, and they know as well the character of the spaces that various combinations of modules, in height as well as in plan dimensions, will produce.

When the preliminary design does emerge from the partners' office, it is assigned to one of the firm's associates. There are three associates at present—Jacob Alspector, Bruce Nagel and Gustav Rosenlof—and every job in the office is assigned to one of them for shepherding to completion. They also have a voice in deciding which consultants will be hired for each job. "After all," Siegel says, "they're going to have to work with them."

In addition to the associates, who may be in charge of several jobs at once, each job is given a project architect, responsible to the associate for all details, and as many draftsmen as the job warrants. This team will stay intact throughout the job, doing both design development and production drawings, and at least one of the team, usually the project architect, will stay on the job through the construction supervision phase.

It's not *all* work, though. Gwathmey takes time out for teaching, lecturing and serving on juries, with commitments to Columbia University this spring, to Yale in the fall and to Harvard sometime next year. Siegel finds time for work with the New York AIA chapter, concerned particularly with the recent renovation of the chapter's headquarters (not a Gwathmey Siegel commission) and with its housing committee, and having served as a vice president two years running. And partners, associates and draftsmen alike participate in the firm's softball team. (They'd better!) In the last two years it has finished very respectably in second place in a league consisting solely of New York architectural firms, losing both times to the team from Ulrich Franzen's office.

As the Gwathmey Siegel firm gathers its award, moves to its new office and plans its revenge on Franzen, there are changes as well—subtle ones—in the firm's work. For one thing, there is a new opportunity for working at a variety of scales. The firm's

Richard Payne, AIA



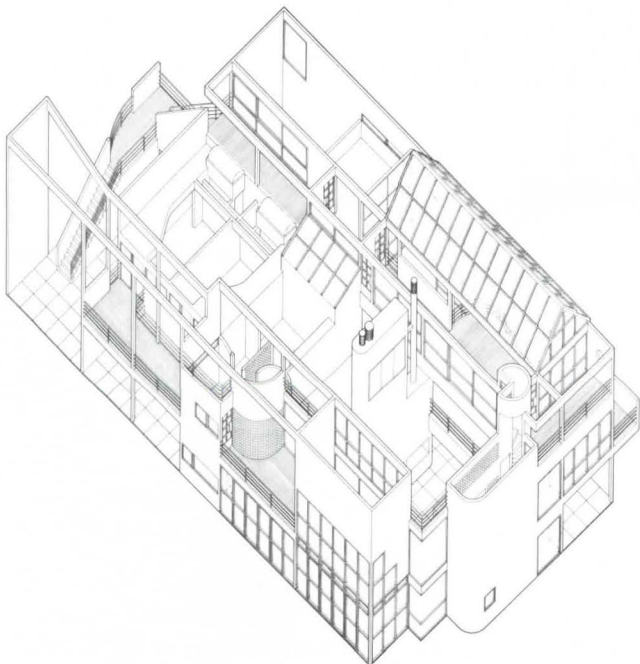
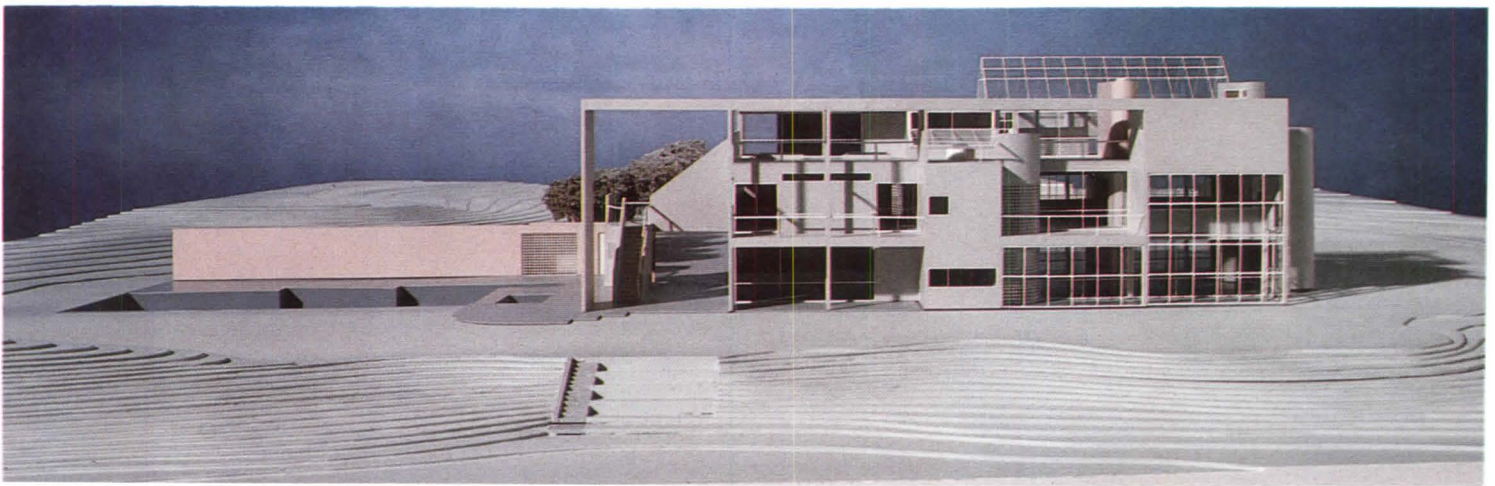
Richard Payne, AIA



The just-completed First City Bank building in Houston, right and facing page, is sheathed in three types of glass, their proportions varied to signify plan changes and to respond to orientation. The large Long Island house now under construction (model and axonometric below)



Nathaniel Lieberman



A multichrome skin and a 'summary house.'

reputation was established in residential design; it still does houses, and it plans to continue doing them. "Two a year," Gwathmey says. But there is new work at even smaller scale: furniture design. In its houses, apartments, shops and office interiors, Gwathmey Siegel has always been concerned with details of cabinetwork and built-in storage and seating units, often elaborating them into a miniature architecture that is wonderful to contemplate. Now Knoll has commissioned the firm to design freestanding contract furniture. The first of these products to be marketed is a series of desks, from secretarial size to executive size, with complementary storage units. Next to be marketed, probably some time this year, is a line of wood tables, for dining or for conferences, working height or coffee height, that can be used alone or in conjunction with the office furniture. And after that: Who knows?

Even more exciting is the fact that the firm is finding commissions at a larger scale than ever before. Some of its housing developments have been extensive, of course; the one planned for New York's Roosevelt Island has not been built, but construction has begun on a group of three-story subsidized housing



units for the elderly in architecture-rich Columbus, Ind. Fully occupied just this last fall is the 22-story East Campus complex for Columbia University, incorporating a Humanities Center and a variety of dormitory spaces for a total of 665 students. In its massing and coloring, it is carefully respectful of its neighbors; it nevertheless is Columbia's largest building.

And in Houston there is the sleek new First City Bank building. Its massing is simple: clear loft floors of 21,000 square feet, with the core elements pulled outside; but this simplicity is enriched by a distinctive, expressive skin of three types of glass—a gray tinted glass for view, a lighter gray glass in the traditional spandrel location and a white glass sheathing the core and other solid areas of the building wall. A further refinement is the variation of glass areas according to orientation, allowing a larger proportion of view glass on the building's north elevation.

Also in design or in construction now are a modern art museum in Jerusalem, two libraries in Connecticut, a television and motion picture museum inside a renovated sound stage in Astoria, Queens, and—winner of a national design competition—an alumni center for the University of Nebraska.

Perhaps the single new job that is most telling about the current state of Gwathmey Siegel's development, though, is a large

house under construction on eastern Long Island. After 12 years of investigating the problems of house design and after the actual construction of 35 such designs, it is, Gwathmey says, "a summary house." Yet, however admirably its functional needs may have been met, it is only incidentally a house, for the design addresses the formal issues that have concerned Gwathmey Siegel in all its best work at all scales, issues of arrival and procession, of circulation as an organizing element, of extension of building forms into the landscape, of separating public and private areas and of giving appropriate importance to both overall compositions and to individual spaces and elements.

This is the art of architecture at its most serious, but also at its least mystical. It accepts much from the mainstream of modernism and builds upon it creatively. It is not historical, literary, painterly or polemical; it is simply architectural. As Edward Larrabee Barnes, who won the firm award two years ago and in whose office Gwathmey and Siegel both served apprenticeships, said of them, "They deserve recognition for the consistently high standard of their work." And as the New York chapter said of Gwathmey Siegel when suggesting the firm for the current award, "We nominate them because the results of this collaboration has produced wonderful buildings." □

How to flush out the real thing in flush valves.

Look for all these precision features. And you'll be looking at the real thing—a Sloan Flush Valve. For example, look at the inside cover. Sloan's is molded of the finest thermoplastic. There's no need for regulation and water delivery is consistent and dependable.

The tailpiece is adjustable to compensate for roughing-in error. Its leakproof connection can't be accidentally disengaged.

BAK-CHEK means pressure losses—even to negative pressures—have no effect. When pressure's restored, the valve's ready to go.

Our relief valve has a sliding gland for non-hold-open operation. The valve flushes, then shuts off automatically, even if the handle is held down. That saves water. And it's been a Sloan standard for years.

We use high-grade natural rubber for the segment diaphragm. In 75 years, we've found nothing beats rubber for long service. And we mold brass segments into the diaphragm for positive closing at the main seat.

The guide is ABS engineered plastic. In combination with either of two relief valves, it'll satisfy any fixture requirement.


The lip seal on the handle needs no adjustment. And a nylon sleeve eliminates metal-to-metal contact between handle and socket.

The real thing. A Sloan Flush Valve. For real water savings and real-life dependability.



SLOAN VALVE COMPANY
10500 Seymour Avenue, Franklin Park, IL 60131

Circle 24 on information card



Manville announces the unbuilt-up roof.

Meet SPM, the latest addition to Manville's roster of roofing systems. And the answer to many special roofing problems.

The SPM single-ply membrane system consists of a single thickness of weather-resistant elastomeric sheeting loosely laid over a suitable substrate, for either new or retrofit applications.

Available in several widths and lengths together with sealants and a complete line of compatible accessories, Manville's SPM system meets a wide range of roofing requirements and simplifies and speeds installation.

The SPM system offers many benefits: Impermeability, easy, clean, all-weather application; no maintenance; flexibility to accommodate building movement; high strength with low weight; and durability and stability for many years of reliable protection.

SPM is backed by 15 years of on-the-roof experience with elastomerics, by the technical expertise of Manville's full-time staff of sales and service engineers, and by the industry's largest research facility, plus Manville's 100-plus years of total involvement in the roofing business.

For details contact Dick Ducey, Manville Building Materials Corporation, Ken-Caryl Ranch, Denver, Colorado 80217, (303) 978-2796. Produced and marketed by Manville Building Materials Corporation.

Manville

Circle 25 on information card

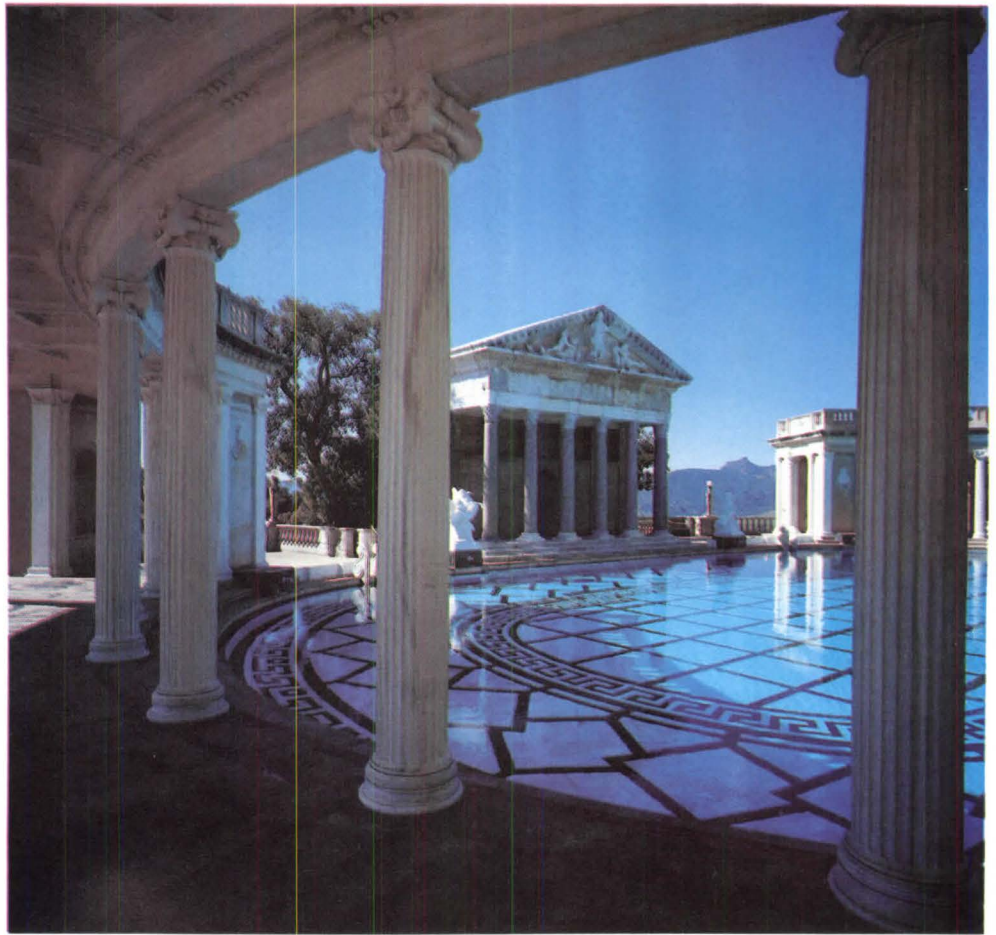
BOOKS

A Serious Look at San Simeon as Architecture

Hearst Castle: San Simeon. Thomas R. Aidala, with photographs by Curtis Bruce. (Hudson Hills Press, \$35.)

The recent architectural trend away from puritanical modern has served to release our appreciation of buildings that could never conform to conventional "modern" strictures. So it is no accident that several books have appeared to show us the marvels of William Randolph Hearst's monument at San Simeon, Calif. This museum complex is often visited but rarely perceived as architecture. For the first time since Hearst and his architect Julia Morgan began their project in 1919, Julia Morgan is given credit due her for the design and the actual construction of the remarkable set of buildings that is the California state monument called "Hearst Castle."

The subject of this book is, by its prefacing statement, about "not Hearst or Morgan but the Enchanted Hill and the roles they played in shaping it." In spite of that disclaimer, the book's first part is largely a rehash of William Swanbert's *Citizen Hearst* plus some material about
continued on page 84



Top, Neptune pool and temple facade; above, rear elevation of Casa Grande with Venetian doge's suite loggia from 16th century.

Looking for new markets, new profits in 1982?

Try this Angle.

Do you have the skills and the know-how to compete for the new business emerging in energy-conscious design?

No need to risk missing out on this important new opportunity in the marketplace. You can make sure you're ready for the demands—and the profits—easily and inexpensively by taking the AIA's "Energy in Architecture" series of workshops planned for your region soon.

The AIA's 3-level, 2-day workshops give you a comprehensive look at all the issues affecting design. It provides the broad background you want and the skills you need to move confidently from initial building and site analysis on through to final drawings.

You'll receive an information-packed workbook at each workshop (which are valued at \$150.00 when purchased as a set) that will deepen and expand the workshop experience... and give you a valuable reference tool you'll turn to again and again for ideas and guidance when you return to your office.

What's more, upon completion of the workshop series you will receive a handsome certificate issued by the Institute, identifying you to clients and colleagues as a professional who recognizes—and supports—energy-conscious design.

Register Today. Choose the Workshop That's Right For You.

Techniques Workshop. Start here if you want the fundamentals of natural energy use. You'll explore principles involved in the energy problem; learn how to do energy analyses and economic life-cycle cost analyses for choosing the best design solutions. \$150.00
No. 5104c: Palm Beach (Jupiter), Fla. Feb. 5-6 (\$170—lunch not included)

No. 5103c: Tallahassee, Fla. Feb. 19-20 (\$150—lunch not included)
No. 6105c: Syracuse, NY Feb. 26-27 (\$170—includes lunch)
No. 7103c: Cincinnati, Ohio Feb. 26-27 (\$170—includes lunch)

Process Workshop. Learn how to apply the principles. Work with an actual design problem from programming through schematic design. \$275.00
No. 3203c: Ames, Iowa March 5-6 (\$285—includes lunch)
No. 4204c: Indianapolis, Ind. March 12-13 (\$295—includes lunch)

Practice Workshop. Tackle a real design problem. Working on your own you'll examine various environmental conditions explored in the Process Workshop and apply the building performance conditions affected to design a high energy performance building. Presentation will be critiqued at the end of the workshop. \$275.00
No. 5301c: Birmingham, Ala. March 5-6 (\$275—lunch not included)
No. 8301c: Washington, D.C. March 5-6 (\$290—includes lunch)
No. 2304c: Dallas, Tex. March 19-20 (\$295—includes lunch)

Brenda Henderson, Workshop Coordinator
American Institute of Architects
Energy in Architecture Workshops
1735 New York Avenue N.W.
Washington, D.C. 20006

After processing my registration you promise to send me complete workshop information, including details about hotel and anything else I need to know.
 I enclose \$_____ for the 2-day workshop which
 Instead, please charge \$_____ Exp. Date _____
 Also, I have enclosed \$3.00 to cover shipping and handling. Please send me my Workshop workbook.

Yes! Please sign me up for no. _____ (Techniques, Process, or Practice) AIA Energy Workshop to be held in _____ (city, state) on _____ (month, days).
For instant registration call Brenda Henderson at (202) 626-7353.

I include Mastercard VISA American Express
 I do not include lunch.
About workshops in my area.

Name _____ Title _____
Organization _____
Address _____
City _____ State _____ Zip _____

Books from page 82

Julia Morgan, apparently gathered before the Morgan collection at the Robert C. Kennedy Library in San Luis Obispo, Calif., was opened to scholars in January 1981.

Aidala's real contribution, and it is a valuable one long overdue, is the serious attention paid by this working architect to the architecture itself, including the pools and grounds. He allocates 20 pages to the collection, but for full treatment of this we must wait for publication of the inventories now in progress. It is enough for this *Hearst Castle: San Simeon* to give us a step-by-step architectural tour, a contemplation and evaluation of the whole and an understanding of the remarkable combination of talents of architect and client.

The photographs by Curtis Bruce are skillfully composed and brilliantly reproduced in preternatural color. The black and whites are even more impressive except where mounting destroys composition. Bruce's work in Aidala's *Great Houses of San Francisco* showed an architectural sensitivity and an eye for detail that was further developed as he tackled this grandiose subject matter. He reveals panoramic views of the super-sensational California landscape or the Casa Grande, then turns just as lovingly to details of tiles or soffits or ornamental ironwork. Text and photographs show a collaboration between author and photographer that is almost a fusion of skills.

Handsome as it is, this is not a picture book only. There is architectural analysis



Spanish colonial south tower, Casa Grande.

and criticism as well as historical reporting, until we really perceive the buildings inside and out. The editing seems to have been hasty and uncritical, and the effects of some of the photographs marred by cross-cut mounting, even a gimmicky diamond-shape presentation divided in half by the paging. The richness of the material presented, however, and the expression of genuine appreciation of this spectacular work of architecture more than compensate for the flaws in the book's design and the reproduction of the photographs. The "Afterword," a strong polemic for improvement in the care and handling of the museum, starts a new topic that could be a book in itself.

Aidala's view of San Simeon as a work of art and an architectural museum makes earlier books about the place seem trivial in intent and in effect. These buildings demand and at last receive an appreciation as architecture. *Sara Holmes Boutelle, Director/Founder, Julia Morgan Association, Santa Cruz, Calif., and author of a forthcoming book on Julia Morgan.*

Managing Architectural Projects: The Process. David Haviland. (The American Institute of Architects, \$20.) **Managing Architectural Projects: The Effective Project Manager.** David Haviland. (The American Institute of Architects, \$10.) **Managing Architectural Projects: Case Studies.** David Haviland. (The American Institute of Architects, \$21.)

These three volumes comprise a series that is the outgrowth of the AIA practice committee's 1979 project management roundtable, in which representatives of 15 architectural firms shared their experiences. *Managing Architectural Projects: The Process* addresses the tasks and activities of "managing" projects as opposed to "doing" them, and relates the usual management functions of planning, organizing, staffing, directing, controlling and evaluating to the specific needs of projects in an architect's office.

Beginning with the organization of the firm and the critical relationship between the principals and nonprincipal project managers ("strong PMs"), the publication details responsibilities, techniques and strategies for building a project team, developing a work plan, keeping the project on track and in budget and managing the paper flow. References are drawn throughout to related AIA documents and practice aids (*Compensation Guidelines, Standardized Accounting for Architects*, etc.) The text is well illustrated with explanatory diagrams and tables and is supplemented with an organized collection of sample forms, schedules and checklists contributed by the 15 firms participating in the roundtable. The book should be invaluable to the small firm outgrowing "seat-of-the-pants" methods,

to the larger firm aware of a need for more order and better control and to the ambitious employee with management potential.

Managing Architectural Projects: The Effective Project Manager explores further the role and relationships of the strong PM, as well as the technical and personal skills of prospective PMs. Its final chapter summarizes for the overloaded principal how the implementation of a strong PM organizational approach can improve the effectiveness and profitability of the firm.

The third volume in the series, *Managing Architectural Projects: Case Studies*, consists of three publications, separately bound, which examine project management in three firms of diverse size and character. The first is a 28-person architectural firm within a complex of related corporations, which emphasizes participatory planning and scheduling as the key to its project management methods. The second, a 114-person A/E firm with three offices and three organizational patterns, uses project managers only for jobs of certain size and scope. The third firm, numbering nearly 300 persons, has an international practice in architecture and planning and provides a textbook example of a matrix organization. Each case study includes an essay by a principal of the firm on its organizational development, a description of a typical project and an array of forms, letters, charts, schedules and other devices that support the project management system for that project. The three case studies serve to personalize the principles and processes of project management presented in the first two volumes of the series, and to balance their somewhat persuasive tone.

Nancy R. McAdams, AIA

The Soul of a Tree: A Woodworker's Reflections. George Nakashima. (Kodansha International, \$52.)

What happened to Nakashima the architect that made him turn woodworker? In this book, so simply and poetically written, Nakashima tells us. Born in Seattle (his father was a journalist; his mother had been an attendant at the Meiji Court), Nakashima in addition to the usual schooling enjoyed the freedom of roaming in the mountains of the Pacific Northwest. "These solitary trips had a profound meaning for me. I had a sense of viewing creativity at its source. . . . On these climbs I had an irresistible yearning to explore the next pass, to see what lay on the other side of the mountain, to gaze at new vistas."

And explore he did. After a scholarship at the Beaux-Arts in Fontainebleau, an architectural degree from the Massachusetts Institute of Technology and a

continued on page 90



Attractive home on Cape Cod, Massachusetts; Architects Bedar & Alpers, Boston, Massachusetts; Wood siding and wood trim treated with Cabot products.

Wood and Cabot's Stains...made for each other

Cabot's STAINS



Here is a wood at its wonderful best. The architect, in specifying a finish for this home, sought beauty and more...a finish that would stand up to summer sun and winter cold, that would require minimum maintenance while protecting the wood for a long, trouble-free life. His choice: Cabot's Stains.

Cabot's Stains, in 87 unique colors, enhance the wood grain, grow old gracefully, never crack, peel, or blister...are ideal for shingles, siding, clapboards, paneling, and decking. In terms of natural beauty, economy, and ease of application, Cabot's Stains

are best for all types of wood, exterior or interior, and all wood surfaces, smooth, striated, or rough-sawn.

Cabot's patented colloidal manufacturing process assures exacting standards of color, deep penetration, and wood preservation. In a world that is constantly shouting "new," Cabot's Stains are very proud to be "old, the original, and still the best."

For color cards and information, write:

Samuel Cabot Inc.

One Union St., Dept. 245, Boston, Massachusetts 02108

"Cabot's Stains, the Original Stains and Standard for the Nation since 1877"

Circle 27 on information card

Total system efficiency. Get it with gas heating/cooling.

For space conditioning—whether in a giant structure or the smallest commercial building—it pays to look into the advantages of clean gas energy.

Gas is efficient, economical energy. And new energy-saving equipment makes it even more efficient. Modern integrated heating/cooling systems fueled by gas can provide the operating economies and reliability today's business demands.

And America's large underground gas supplies and potential new sources will mean continued supplies of efficient gas energy in the future.



Williams Center Forum, Tulsa, Oklahoma.

Gas: The future belongs to the efficient.

AMERICAN GAS ASSOCIATION © 1981



Circle 28 on information card

With Buchtal, choose the color of the skyline.



Buchtal's brilliant MONOCOLOR brightens the facade of the Cergy-Pontoise hotel complex in Paris. Architects: Claude Vasconi and Georges Pencreach.



Buchtal's UNGLAZED on the facade of the Cathay Group building in Taipei, Taiwan. Architect: Y. H. Peng/Design, Inc.

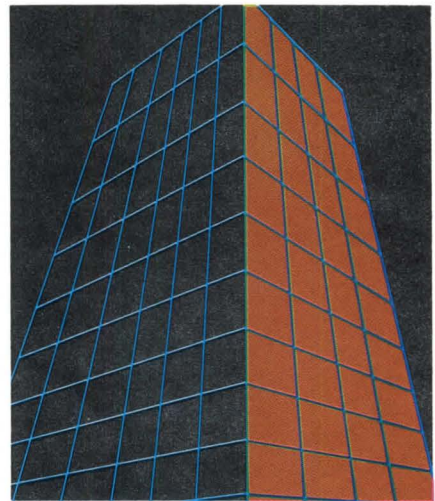


Buchtal's MONOCOLOR on the facade of the Mummer's Museum in Philadelphia. Architects: Ueland & Junker, Inc.

Architectural ceramics from Buchtal bring new warmth to urban landscapes, new life to city skylines.

Frost-proof and unaffected by acid rain, Buchtal ceramics go where most tiles cannot: in the coldest climates, in hurricane areas, to the tops of skyscrapers. Giant KERAION panels, from 4' by 5' down to 1' by 1' and only $\frac{3}{8}$ " thick, are as easy as glass in curtain walls, able to withstand even the most extreme wind loads. Shock-proof, vibration-proof MONOCOLOR has an absorption rate as low as .5%. Fine-grained UNGLAZED is specially designed for heavy-duty use and exceptionally low maintenance. And the incomparable warmth of RUSTIC'S earth-toned glazes brings a wealth of color to any surface—color that lasts virtually forever, under any weather conditions.

All Buchtal ceramics are extruded for high-density strength, frost-proof, acid- and stain-resistant and remarkably durable—with surfaces as hard as that of cutting steel. Buchtal Architectural Ceramics—for shaping new worlds that last—for bringing new color to the skyline.



BUCHTAL USA

Architectural Ceramics
Shape a new world around you.

Suite 450
5780 Peachtree Dunwoody Road, N.E.
Atlanta, Georgia 30342
Telephone: (404) 256-0999
TWX: 810-751-8485

Circle 29 on information card



Permanent mobility.

A feature-by-feature comparison with other operable wall systems shows Spacesetter™ is the one designed for the long run.

Spacesetter operable walls perform so reliably and look so permanent, they're unlike any other system in their price range.

Spacesetter panels have wrap-around finishes instead of bulky vertical trim where panels join. And hidden fasteners replace face-mounted hardware for a smooth, permanent look in meeting facilities, educational, foodservice and other multi-purpose areas. These features, standard on Spacesetter, aren't even available as options

from the competition.

In addition, Spacesetter systems use commercial pass doors, eliminating the unattractive and potentially hazardous thresholds found on most others. They also have the only panels you can specify that give you the safety advantage of a Class "A" flame spread rating plus the added strength of resilient "Z" bar reinforcements.

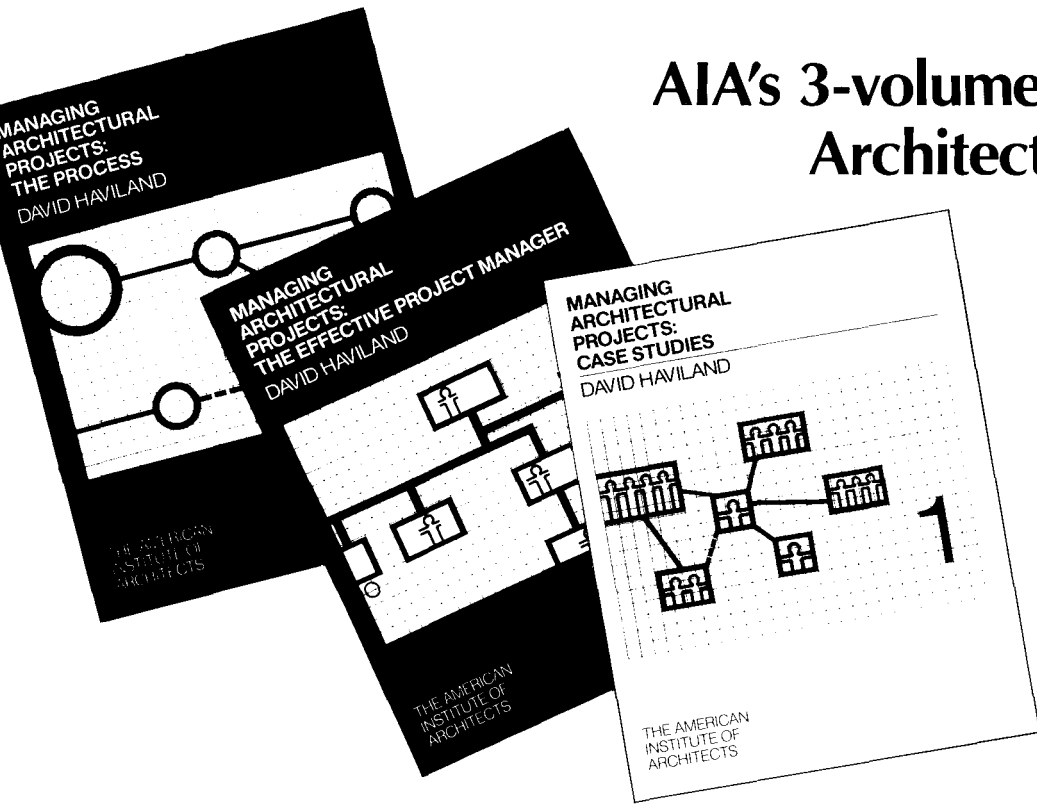
There are many more features, like all metal frame construction, that give Spacesetter the out-

standing durability to provide your designs with interior space flexibility for years to come. To find out more about the extra value you get with Spacesetter, contact the company that's first in walls that move. Write Modernfold, Box 310, New Castle, Indiana 47362. Or call (317) 529-1450. In Canada, write P.O. Box 399—Station E, Toronto, Ontario M6H9Z9, or Telex 27-2285.

Circle 30 on information card

Modernfold

An American-Standard Company



AIA's 3-volume series on Managing Architectural Projects (MAP) shows you the way to hire, train or become an effective project manager.

There are proven ways to approach managing an architectural project, and there are skills and attitudes that the successful project manager must have. The new AIA series, *Managing Architectural Projects (MAP)*, tells you how to implement an effective project management system; how to plan, organize and staff it; and how to gear the system to meet your firm's needs. The MAP series also describes the qualities a good PM should have — and it shows you exactly how these skills can be taught and learned.

The MAP series is must reading for PM's, architects and architecture students. Order these books today, either separately or as a series by simply filling out and mailing in the coupon below.

Managing Architectural Projects: The Process — by David Haviland

This book outlines essential project management activities and shows how you can organize your office for effective project management. It suggests a step-by-step approach: Understanding project management; planning, organizing and staffing; directing; evaluating and implementing the project management system.

1981/112 pp./\$16 members, \$20 non-members #2M727

Managing Architectural Projects: The Effective Project Manager — by David Haviland

This book examines in detail the skills and attitudes that characterize good PM's. It also shows how a firm can hire and further develop PM's.

Contents also include: Fitting the project manager into the architect's office, the principal's role and the bottom line: an effective project management process.

1981/42 pp./\$8 members, \$10 non-members #2M730

Managing Architectural Projects: Case Studies — by David Haviland

Each case study in this volume examines a different architectural firm as the firm takes a project from initial lead to completion. The case studies allow you to view the many dimensions of project management, and to understand how the project management process differs from firm to firm.

(Order separately or as a single volume.)

MAP 3: Complete Set Case Studies — 1981/3 volumes/\$17 members, \$21 non-members #2M732-0

MAP 3: Moreland/Unruh/Smith Case Study — 1981/approx. 36 pp./\$6 members, \$7.50 non-members #2M732-1

MAP 3: Hansen/Lind/Meyer Case Study — 1981/approx. 36 pp./\$6 members, \$7.50 non-members #2M732-2

MAP 3: NBBJ Group Case Study — 1981/approx. 36 pp./\$6 members, \$7.50 non-members #2M732-3

Please send me the following AIA publications:

Quantity	Members	Non-Members
<input type="checkbox"/> #2M727 MAP 1: The Process	\$16.00	\$20.00
<input type="checkbox"/> #2M730 MAP 2: The Effective Project Manager	8.00	10.00
<input type="checkbox"/> #2M732 MAP 3: Complete Set Case Studies	17.00	21.00
<input type="checkbox"/> # 2M732-1 MAP 3: Moreland/Unruh/Smith Case Study	6.00	7.50
<input type="checkbox"/> #2M732-2 MAP 3: Hansen/Lind/Meyer Case Study	6.00	7.50
<input type="checkbox"/> #2M732-3 MAP 3: NBBJ Group Case Study	6.00	7.50

(District of Columbia residents add 6% sales tax. No charge for postage and handling.)

\$ _____
TOTAL

Name _____

Firm or Institution _____

Shipping Address _____

Attention _____

City _____ State _____ Zip _____

Signature _____

Clip this coupon and mail to: **Publication Sales
American Institute of Architects
1735 New York Avenue, N.W.
Washington, D. C. 20006**

Please enclose full payment.

Circle 31 on information card

NEW

offer from the oldest
and largest truly
international bookclub

"A Better Way to Buy Books"

The Academic Book Club
has expanded the idea
of a traditional book club
into a completely new
and unique concept.

SAVE 20-40%
ON ANY BOOK IN PRINT!

Save up to 80%
on selected titles.

- NO GIMMICKS
- NO HIDDEN CHARGES
- AND NO HARD SELL

*Just low, low prices every day of
the year; unlimited choice of
books; and fast, efficient,
personal service on every order.*

ACADEMIC BOOK CLUB

U.S.A.: Cape Vincent, New York 13618-0399

Canada: 105 Wellington St.,
Kingston, Ontario K7L 5C7

Europe: Postbus 1891, 1005 AP Amsterdam,
The Netherlands

Asia: 78, First Cross Street,
Colombo II, Sri Lanka

Africa: P.O. Box 159, Ilaro, Ogun State,
Nigeria

Dear ABC,

Please tell me, without any obligation on my part, how I can order for myself and for my friends anywhere in the world any book in print, from any publisher, from any country, in almost any language.

Tell me in addition how I can save 20-40% on these books joining the ACADEMIC BOOK CLUB and paying a membership fee as low as 1.8c daily (\$6.50 annually).

I understand that one of the features of the club is that I am not now, nor will I ever be, under any obligation whatever to buy any particular book or quantity of books from Academic Book Club.

PLEASE PRINT:

Circle appropriate abbreviation(s):

Dr. Prof. Rev. Mr. Mrs. Miss Ms.

Name _____

Address _____

_____ P. Code _____

Note _____ Date _____

Books from page 84

stint as a designer, Nakashima went east. (He stopped off for a year in Paris.) In Japan, he worked for the architectural firm of Antonin Raymond. This experience had a profound influence on his work and on his life. While designing the Golconda in Pondicherry, India, he lived in an ashram where he became a disciple of Sri Aurobinda. This simple life appealed to him, and it was here that he started to handmake chairs and tables from giant teak timber squares. "Furniture making at Pondicherry was an elementary baptism in the art of woodworking."

Returning home at the time of Pearl Harbor on the last Japanese refugee ship from Shanghai to Nagasaki, Nakashima and his American-born wife Marion Okajima and their daughter Mira were interned in a camp in Idaho. Released a year later, they settled on three acres in New Hope and started their own woodworking establishment.

This venture makes fascinating reading. They built their shop actually stone by stone. Living in a tent during the winter and bartering his labor for tools and necessary equipment, Nakashima established a workshop that eventually became successful. He used some of the methods he had learned in India. He treated his workmen as fellow craftsmen, he did not use publicity, he did not plan to mass produce. But he did use machine tools as well as hand tools. Coming at a time when American craftsmanship was declining, his furniture filled a void, and the shop was a success. Later, he established shops in Japan and India.

The core of the book, which occurs after his "Reflections," is "The Tree" and then "Making of an Object." The tree part reads like an epic poem. The author, completely enamored of wood, makes the 10,000 boards in his warehouse come alive. Each one has an individuality. "The long fibers of the cypress contrast with the exuberance and beauty of its fine burls. The strong figuring vibrates with joy, at times through the bole, at other times only at the junction of several main limbs branching out."

This poetic language would be mere hyperbole if it were not accompanied by technical knowledge. For essentially Nakashima is a practical man. It is in this part of the book, the part on wood and the techniques applied in making the wood into fine furniture, that he makes his greatest contribution. Some of the methods learned in the East and used in his furniture were also applied to his own buildings—the Golconda in India and to the monastery of Christ in the Desert in Abiquiui, N.M., to name a few. Whatever it was that inspired Nakashima to produce products of unrivaled beauty is irrelevant. He did produce.

This is a fascinating book of 224 pages, 106 color plates, 114 black and white plates and drawings. The Sanskrit name given Nakashima in India is "Sundarana," which means "one who delights in beauty." It is apt. *Dorothy Grotz, New York City*

The Design Connection: Energy and Technology in Architecture. Edited by Ralph W. Crump and Martin J. Harms. (Van Nostrand Reinhold, \$19.95.)

Architects disagree about design; energy-conscious design requires new design principles; therefore, architects disagree on energy-conscious design principles. Only thus may one conclude anything universal about a design and energy symposium that featured six prominent architects, the proceedings of which are presented in this book. The men, speaking at a 1979 Cornell University symposium, disagreed about the relative importance of energy, the type of building worth designing, where people ought to live, what materials a designer should use and, most certainly, on the process of design.

What readers will gain by working their way through these talks depends, as always, upon their preferences. A designer following the evolution of architects' energy concerns may respond to Sim Van der Ryn and Ralph Erskine because of their more inclusive philosophies. An energy novice will understand James Marston Fitch and Richard Stein in their summaries of the argument for changes in design behavior. Planners may appreciate Ralph Knowles' exploration of design implications rising from a possible solar zoning method. Cesar Pelli will delight anyone responding primarily to elegant buildings and economic logic.

When two years elapse between event and publication, one would expect the material to seem dated. Unfortunately for society, the issues presented remain confusing and contradictory. While disagreement about design will always produce the variety that Americans relish, lack of agreement on the technical fundamentals will prolong our national orgy of consumption. *James E. Mitchell, AIA*

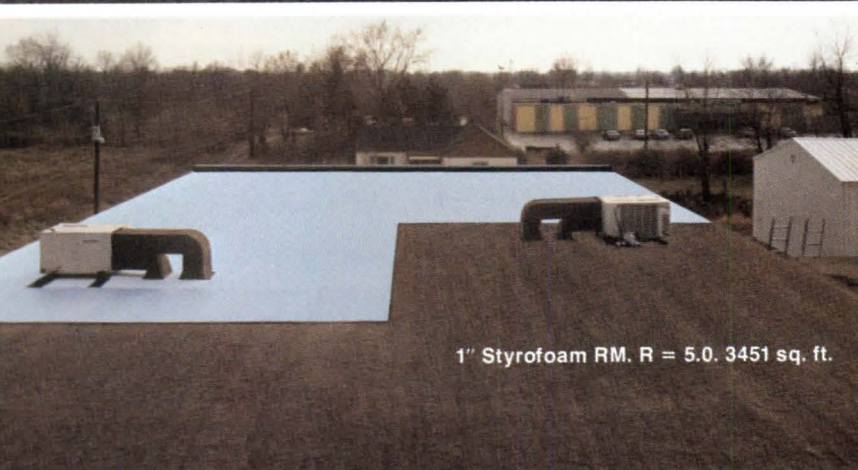
Washington: Design of the Federal City. National Archives and Records Service. (Acropolis Books, \$11.95.)

From its first illustration from the Library of Congress, a panorama of "the city of Washington" as it may have appeared in 1801, to the last, an "imaginative portrait" of Pierre Charles L'Enfant, drawn by the architect Leon Chatelain as a medallion on a bank building he designed, this volume is something more than a collection of documentation on the design of the federal capital city drawn from the National Archives. Through these often unfamiliar and occasionally

continued on page 92



2" EPS. R = 7.8. 5000 sq. ft.



1" Styrofoam RM. R = 5.0. 3451 sq. ft.



15/16" fibrous glass board. R = 3.8. 3362 sq. ft.



1" urethane foam. R = 6.2. 3095 sq. ft.

ROOF TO ROOF PROOF: YOU GET MORE INSULATION FOR LESS WITH EPS.

Dollar for dollar, you can design more R value into your roofs for less money with EPS (expanded polystyrene) insulation.

Compare for yourself. For the same cost, 2" of EPS covers 49% more area than 1" of Styrofoam RM, 49% more area than 15/16" fibrous glass board, and 62% more than 1" of urethane. And 2" of EPS insulation has a greater R value than any of the other three.

So, the next time somebody recommends an insulation based on a high number of Rs per inch . . . ask about the number of Rs per dollar.

Get more for less with EPS.

MATERIAL	COST/ SQ.FT.*	R VALUE	COVERAGE (@ \$1170)
2" EPS	23.4¢	7.8	5000 sq. ft.
1" Styrofoam RM	33.9¢	5.0	3451 sq. ft.
15/16" fibrous glass board	34.8¢	3.8	3362 sq. ft.
1" urethane foam	37.8¢	6.2	3095 sq. ft.

*Estimated average price per square foot based on a random survey of building suppliers conducted by the Bureau of Building Marketing Research, November 1980. Actual costs may vary.

Expanded polystyrene (EPS) insulation is combustible and should not be exposed to flame or other ignition source.

ARCO Chemical Company manufactures DYLITE™ expandable polystyrene.

Sturdy EPS insulation is available in a variety of densities, configurations, and edge treatments to fit just about any need. For the name of your nearest EPS producer and some design ideas using EPS, call the Sweet's Buylines.



ARCO Chemical Company
Division of AtlanticRichfieldCompany
Intelligent Solutions

Books from page 90

unique views, the city we know today is seen rising from the Potomac marshland over nearly two centuries of urban growth. A brief historical account supplements the 75 illustrations—drawings, plans, photographs. One regrets the demise of the bicentennial public document (at \$2) that preceded it; but this modest publication from a private publishing house, presumably on behalf of the National Archives and Records Service, is a significant addition to the history of Washington as a work of urban design and will be appreciated by everyone with a serious interest in the subject. *Frederick Gutheim, Hon. AIA, Washington, D.C.*

The Taliesin Fellowship, 1932-1982: A Directory of Members. Compiled and privately printed by Elizabeth Kassler. (128 Bayard Lane, Princeton, N.J., \$10.)

Tentative identification of 691 persons associated with Frank Lloyd Wright's Taliesin Fellowship is reported by Elizabeth Kassler in this question-raising directory. Following the opening inquiry in Edgar Tafel's *Apprentice to Genius* a couple of years ago, and H. Alan Brooks' collection of *Writings on Wright* more recently, it becomes more feasible now to ascertain just what was the nature of the architectural philosophy that Wright

transmitted to this large number of apprentices, and to quiet the frequent assertion that no architects of significance emerged from the experience. The 50th anniversary of the Taliesin Fellowship would be an appropriate occasion to pursue these questions further. From this present directory, one can derive the information that more than half of the Taliesin alumni are residents in California.

Solar Heating and Cooling: Active and Passive Design. Second edition. Jan F. Kreider and Frank Kreith. (McGraw-Hill, \$29.95.)

As in all technical fields, the passage of time makes first editions of treatises devoted to procedures out of date. This work, first published in 1975, has been extensively revised to provide new materials in the major solar technologies of space and water heating and space cooling. The authors say that passive design criteria have been added to this new edition because experience in many parts of the country has shown that the passive approach in solar technology can be more appropriate than the installation of an active heating or cooling system. Nonetheless, they also give emphasis to the installation of domestic hot water systems because in some places these systems are more economically attractive.

There are chapters on solar radiation calculations, solar collectors, thermal energy storage, solar energy economics, solar water heating, passive solar space heating systems, solar cooling and new materials on such topics as wood burning stoves and state approaches to solar legislation.

The book, intended for architects and engineers without prior training in solar energy systems, is by two specialists in the field. Kreider is a consulting engineer and Kreith is chief of the thermal conversion branch of the Solar Energy Research Institute.

British and Irish Architectural History: A Bibliography and Guide to Sources of Information. Ruth H. Kamen. (Architectural Press, 9-13 Queen Anne's Gate, London, SW1 H9 BY, England, 30 pounds.)

Bibliographies! The delight of every librarian's heart, and this one, with nearly 900 annotated entries, divided into sections to gain different approaches to British and Irish architectural history, will be sure to please.

Compiled by the head of the Royal Institute of British Architects' library information services, the book is an aid in reference and research, presenting descriptions of books, periodicals, in-

continued on page 94

Humanscale™

"This ingenious, time-saving, and effective tool will be of great assistance to architects, furniture designers, and others who are concerned about the comfort and safety of human beings."—*AIA Journal*

Humanscale 1/2/3

Niels Diffrient, Alvin R. Tilley, and Joan C. Bardagjy

- 1 Sizes of People
 - 2 Seating Considerations
 - 3 Requirements for the Handicapped and Elderly
- 1974 3 selectors 32 pp. manual \$37.50

Humanscale 4/5/6

Niels Diffrient, Alvin R. Tilley, and David Harman

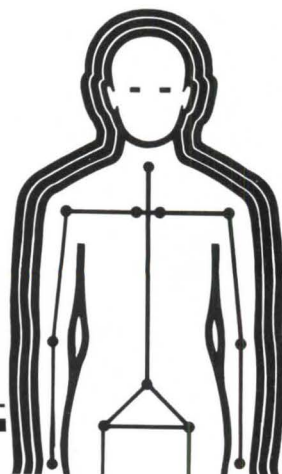
- 4 Human Strength and Safety
 - 5 Controls and Displays
 - 6 Designing for People
- 1981 3 selectors 48 pp. manual \$37.50

A project of Henry Dreyfuss Associates published by

Humanscale 7/8/9

Niels Diffrient, Alvin R. Tilley, and David Harman

- 7 Standing and Sitting at Work
 - 8 Space Planning for the Individual and the Public
 - 9 Access for Maintenance, Stairs, Light, and Color
- 1981 3 selectors 52 pp. manual \$37.50



The MIT Press

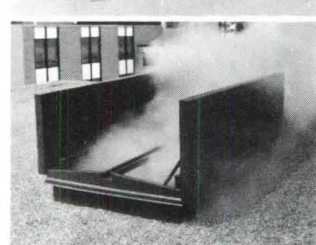
28 Carleton Street, Cambridge, MA 02142

92 AIA JOURNAL/FEBRUARY 1982

Circle 34 on information card



Bilco. The finest in horizontal doors.



When your need is for roof scuttles, floor and pit doors, automatic fire vents — any type of horizontal door — look to the leader. Every Bilco product gives you the design, the quality, the workmanship, and the operation that assures long service and complete satisfaction.

For full information, details and specifications, send for our catalog.



DOORS FOR SPECIAL SERVICES

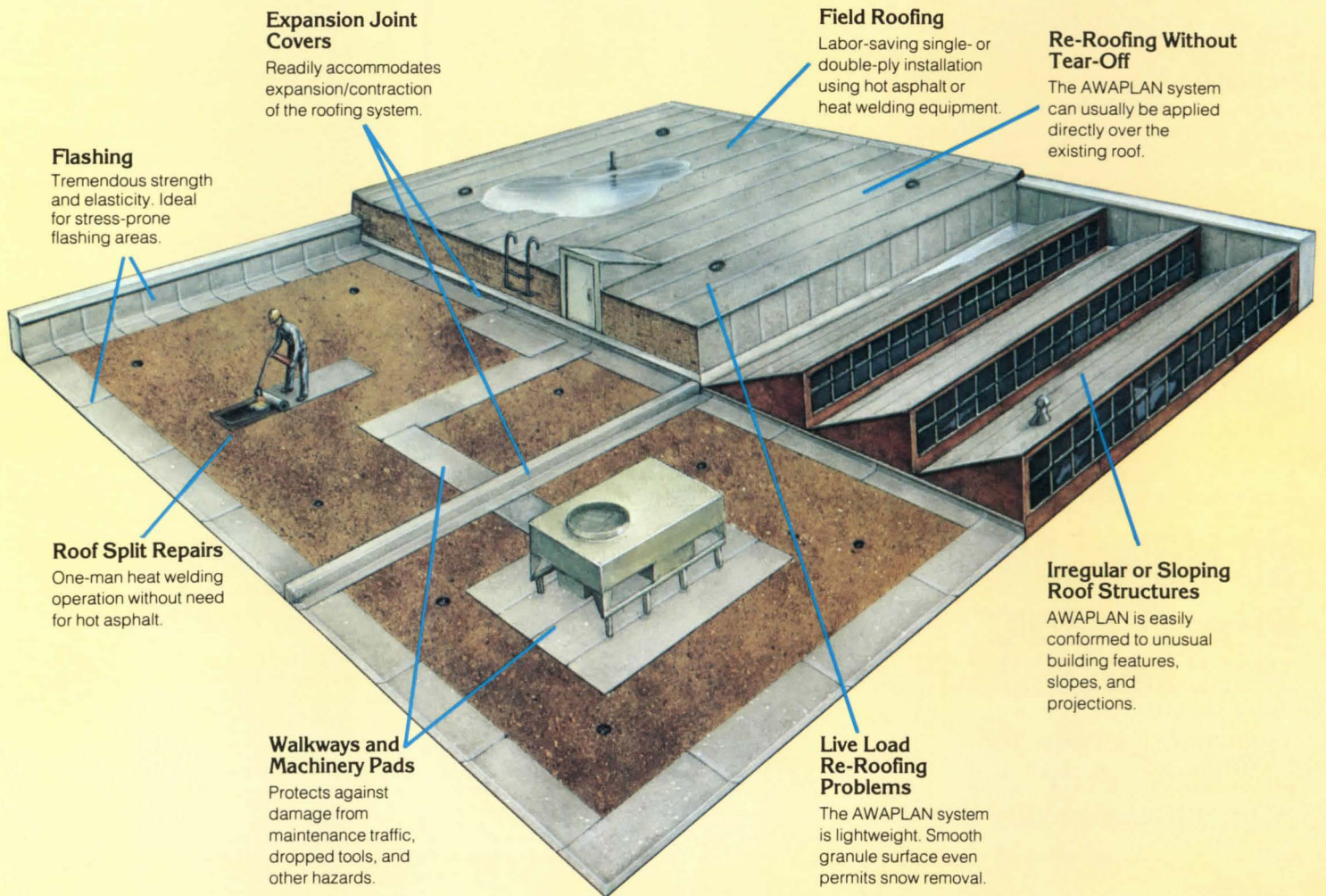
The Bilco Company, Dept. AJ-22, New Haven, Conn. 06505

Circle 35 on information card

TAMKO AWAPLAN™

Plasticized Asphalt Roll-Roofing

For virtually every built-up roofing situation or problem.



Expansion Joint Covers

Readily accommodates expansion/contraction of the roofing system.

Field Roofing

Labor-saving single- or double-ply installation using hot asphalt or heat welding equipment.

Re-Roofing Without Tear-Off

The AWAPLAN system can usually be applied directly over the existing roof.

Flashing

Tremendous strength and elasticity. Ideal for stress-prone flashing areas.

Roof Split Repairs

One-man heat welding operation without need for hot asphalt.

Walkways and Machinery Pads

Protects against damage from maintenance traffic, dropped tools, and other hazards.

Live Load Re-Roofing Problems

The AWAPLAN system is lightweight. Smooth granule surface even permits snow removal.

Irregular or Sloping Roof Structures

AWAPLAN is easily conformed to unusual building features, slopes, and projections.

Compatible with All Conventional Asphalt Roofing Systems

TAMKO AWAPLAN may be applied in combination with conventional materials — as a problem-solver for flashings and walkways, or as a total field roofing system.

Call or write for your free brochure. Or consult Sweet's Catalog File: 7.1/TAM. **1-800-641-4691** (In Missouri: 417-624-6644).



Hot Asphalt



Heat Welding



Roof Edging



Wall Flashing

TAMKO Asphalt Products, Inc. Home Office: PO Box 1404, Joplin, Missouri 64801

Circle 36 on information card

Books from page 92

dexes and abstracts, collections, organizations and services. The compiler modestly calls the book "a very modest starting point," but she is to be praised for her selectivity and knowledgeable comments.

American Picture Palaces: An Architecture of Fantasy.

David Naylor. (Van Nostrand Reinhold, \$29.95.)

"No buildings in America have been, collectively, as audaciously romantic, blatantly derivative and wonderfully original as the movie palaces. No buildings have been as loudly hyped by their owners, totally reviled by architecture critics and well attended by local populations." So says the author, who has gone all over the country collecting information for this book that tells the story of that architectural phenomenon that occurred, for the most part, between World War I and the Great Depression. Of particular interest is a major section of the book on "The Palace Architects," among them McKim, Mead & White; Rapp & Rapp; Thomas W. Lamb; Hoffman & Henon; John Eberson. "We sell tickets to theaters, not movies," Marcus Loew, head of a movie theater empire, once said. And the ticket-buyers saw replicas of Mayan tombs, Babylonian hanging gardens, royal pal-

aces, renaissance monuments, you name it.

Naylor describes them, and also tells of their fates—some demolished, others changed to new uses. Many of the old movie palaces are "now restored or transformed for some strange new career. . . . To those for whom this architecture of fantasy is a startling new find, the most bizarre transformation is easily overlooked in favor of just the slightest hint of how it must have felt to witness the theater in its days of glory." Naylor provides a chronological listing of the palaces, giving location, name of architect, seating capacity and status in 1981. The book is illustrated with more than 250 photographs, more than 70 in color.

The Beginnings of Architecture.

Sigfried Giedion. (Princeton University Press, \$15.)

Scholars and librarians will welcome this paperback edition of Giedion's classic work on the first high civilizations of Egypt and Sumer. First published in 1964, the book is the second volume of *The Eternal Presence* and the sixth publication of the annual A.W. Mellon lectures in the fine arts delivered at the National Gallery in Washington, D.C. (The lectures were given by Giedion in 1957.) Color plates for this edition have been printed in monochrome.

The Heroic Period of Modern Architecture.

Alison and Peter Smithson. (Rizzoli, \$12.50.)

"In the period just before and just after the first world war a new idea of architecture came into being. In an amazingly short time it mastered its necessary techniques and produced buildings which were as completely realized as any in the previous history of architecture." These words by Alison and Peter Smithson introduce this book, which is a collection of photographs and drawings arranged in chronological order to record "the flow of ideas from mind to mind as realized in buildings and projects. In total they try to recapture the excitement and confidence felt by architects at that time." The time spanned ranges from Adolf Loos's 1910 Steiner house in Vienna to Joseph Fischer's 1934 villa Hoffmann in Budapest. Although the selections are given without commentary, there are excerpts from the writings of the authors throughout the book, such as tributes to Frank Lloyd Wright, Ludwig Mies van der Rohe, Le Corbusier and Hannes Meyer.

An earlier version of this work was published in the December 1965 issue of *Architectural Design*. This edition contains a new introduction. The book contains nearly 300 illustrations, 24 of which are in color. □

NO MORE VANDAL DAMAGE! WITH "KICK-PROOF" FLUSH PANEL WALL AND CEILING TREATMENTS

Rugged panels for
use in security and
high abuse areas

Available
in acoustical
perforated or
unperforated



Reinforced aluminum pans
for walls and ceilings.
Especially useful for prisons
and mental institutions,
(minimum security areas)
gyms, low wall treatments.

SIMPLEX CEILING CORP.

Available Direct From Mfr.

SALES OFFICE: 663 FIFTH AVE., NEW YORK, N.Y. 10022 • PHONE (212) 349-1890
DIRECT PHONE TO FACTORY: (201) 864-6630

Sales "Reps" needed—Write to Simplex for information

CITY OF ALBUQUERQUE, NEW MEXICO PRINCIPAL PLANNER—SENIOR DESIGN SPECIALIST SALARY—\$26,499 to \$35,734

General Duties

Broad land planning—architectural background with site specific, i.e. subdivision, development plan, design, analytical capability. Must have knowledge of drainage, transportation, traffic, solar, as they relate to subdivision and site specific development plans. Involvement in long-range and mid-range planning projects as a team leader or team member.

Education and Experience

Bachelor's degree minimum requirement; preferred degrees include: City Planning, Architecture, and Landscape Architecture, Urban Development, or Urban Studies.

Must have at least six years responsible professional experience in public land development process. In addition, private sector land development and/or planning experience preferred. Experience in drafting of legislation-zoning subdivision ordinances etc. Ability and qualifications to be registered in the State of New Mexico as an Architect desirable.

CITY OF ALBUQUERQUE, NEW MEXICO SENIOR PLANNER SALARY—\$21,861 to \$29,536

General Duties

Senior Planner position with emphasis on transportation. Responsible for relating multi-modal transportation policy to the City's Comprehensive Plan and to land use/housing/environmental quality. Coordination with other transportation agencies; and identification of transportation related impacts of major private and public development proposals. Involvement in long-range and mid-range planning projects as a team leader or team member.

Education and Experience

Bachelor's degree in Planning or related field minimum requirement, and three years professional urban planning experience. Applicant must demonstrate a thorough knowledge of comprehensive planning techniques and experience with a medium/large city or county planning agency.

The City of Albuquerque is an equal opportunity/affirmative action employer.

Send resume to Mr. Tony Lovato, Personnel Services Department, P.O. Box 1293, Albuquerque, NM 87103, Phone (505) 766-7459.

Attention: Architects, Contractors, Engineers, Detailers

NEW! THE LATEST, UPDATED EDITION.

Standard Specifications Load Tables & Weight Tables for steel joists & joist girders

STEEL JOIST
INSTITUTE
Leadership since 1928

This time-saving, 52-page book has all you need for fast, accurate specification of steel joists and girders. All the essential specifications are included in a single book. So you have all the information you need—right at your fingertips.

- Saves you time—There's no searching for additional information, because everything's included.
- Saves you money—You can complete your specifications with maximum efficiency.
- Keeps you up-to-date on the latest industry standards.

—Includes everything you need for specifying open web, longspan and deep longspan joists and joist girders.

The new 1982 edition includes:

- specifications
- load tables
- weight tables
- code of standard practice

Send for your new edition today!

Just complete and mail the coupon, with your check or money order for \$7.50, to:
Steel Joist Institute
Room 204-B
1703 Parham Road
Richmond, Virginia 23229

Clip and mail to:
Steel Joist Institute
Room 204-B
1703 Parham Road
Richmond, Virginia 23229



YES, please send me _____ copies of the new, 1982 edition of Standard Specifications, Load Tables and Weight Tables for steel joists and joist girders, at \$7.50 each including postage & handling (\$8.50 outside U.S.)

Total amount enclosed \$ _____

Name _____

Title _____

Firm _____

Address _____

City _____ State _____ ZIP _____

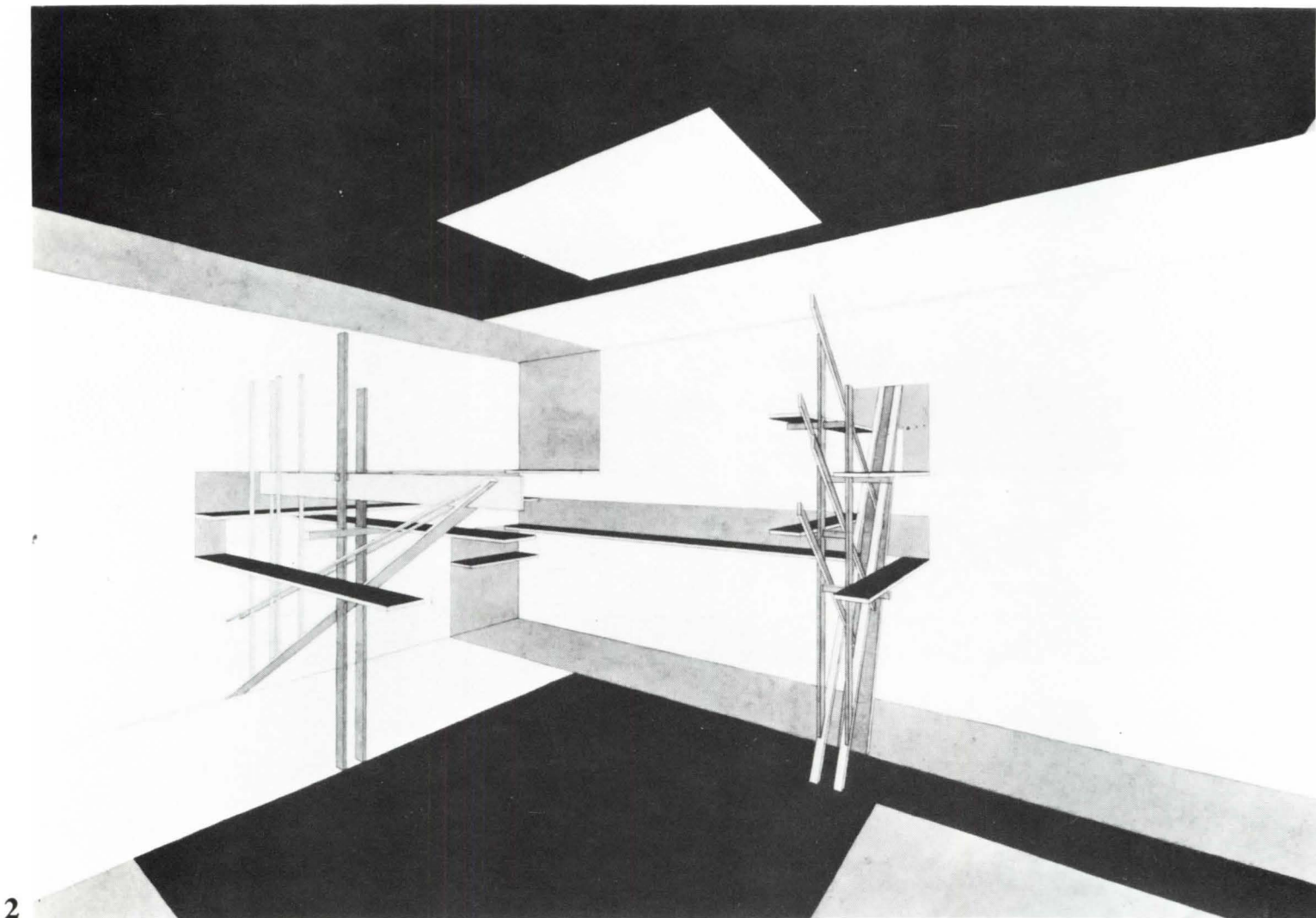
Photographs courtesy of Walker Art Center



1

Furnishings

*De Stijl: Some artifacts of
a remarkable movement. S.A.*



2

The *de Stijl* movement, which flourished in Holland in the 1920s, is best known for the work of its painters, particularly for the geometric abstractions of Piet Mondrian (see page 48), but it also produced some revolutionary furniture, interiors and buildings in the hands of architects such as Theo van Doesburg, Robert van't Hoff, J. J. P. Oud and Gerrit Rietveld.

This influential body of work, drawing its strength from severe self-imposed limitations (only elementary forms; only black, white and primary colors) is now, through March 28, the subject of a major exhibition at the Walker Art Center, Minneapolis. Curated by Mildred Friedman, the show presents over 200 objects, including reconstructions of some important *de Stijl* spaces and a collection of new photographs of Rietveld's 1924 Schröder house in Utrecht (left and on pages 50-51).

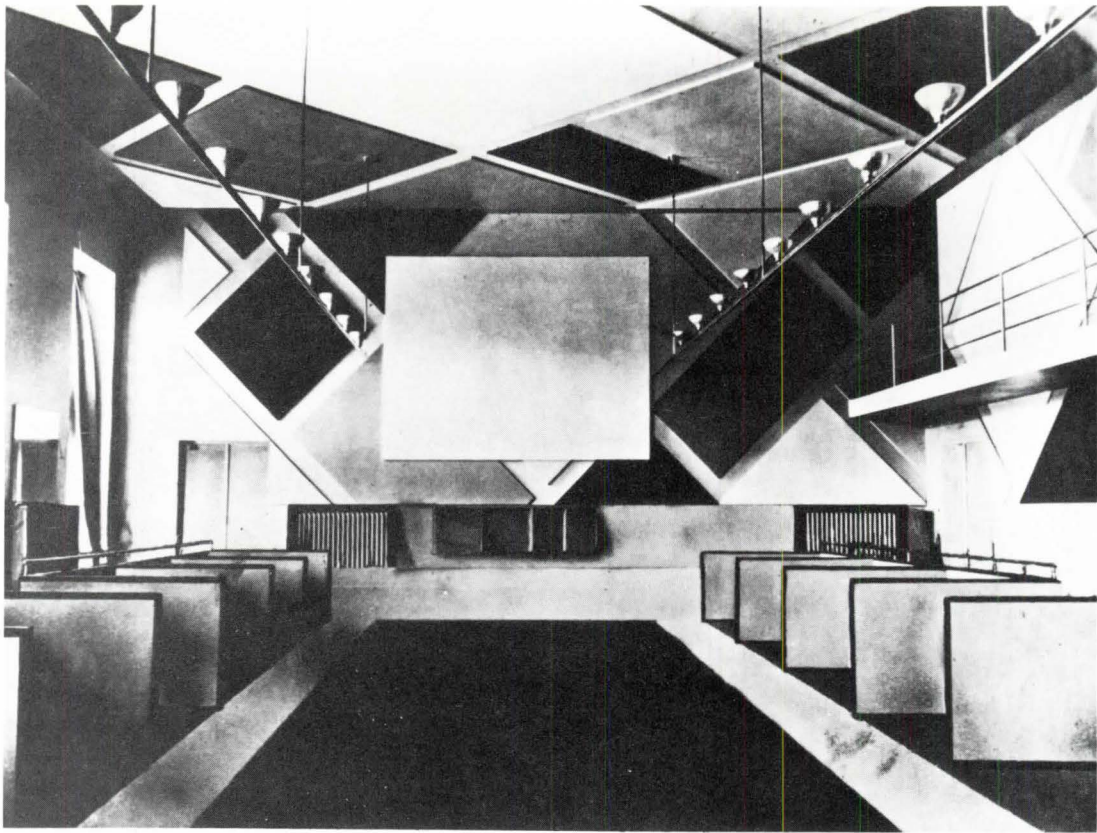
That landmark house (1), still striking in appearance, must have been shocking indeed when new. Like Mondrian's paintings, however, it offers more than just a decorative manner. In its open and closed surfaces (in contrast to traditional pierced walls) and in its interior-exterior integration, the house was truly revolutionary. In its inventive flexibility (all partitions of the upstairs rooms movable to create a single open space), it is still unsurpassed in modern architecture.

One of the interiors to be reproduced in the show is Piet Zwart's 1921 exhibition design for a celluloid manufacturer (2). And one of the furniture designs (3) is Rietveld's 1923 Berlin armchair. As Theodore M. Brown once wrote of Rietveld's more familiar Red-Blue chair, the architect conceived it "as though he had never seen a chair."

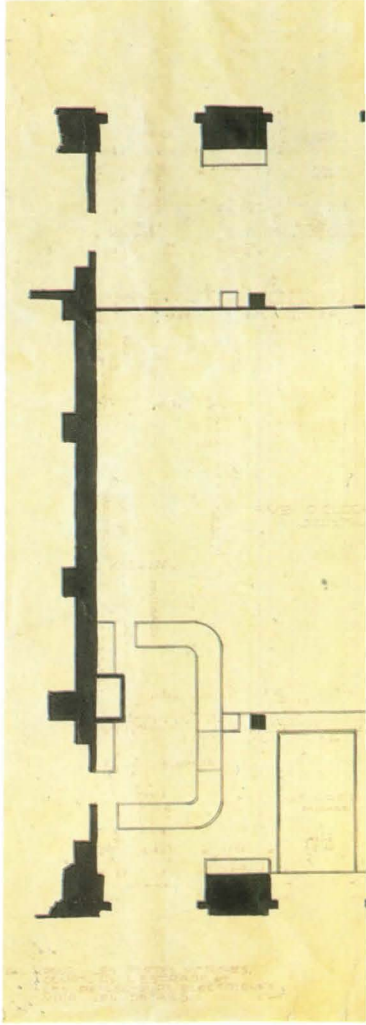


3

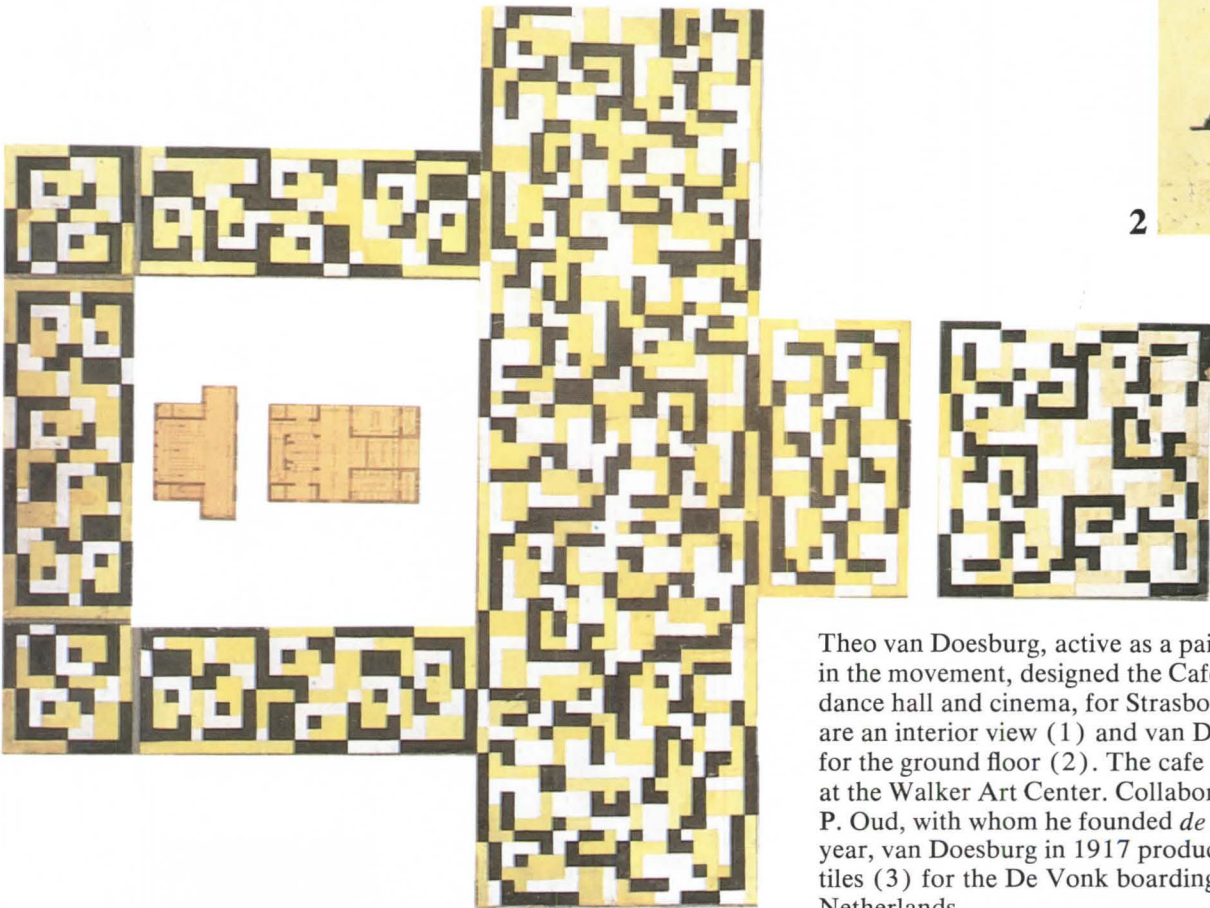
1



2



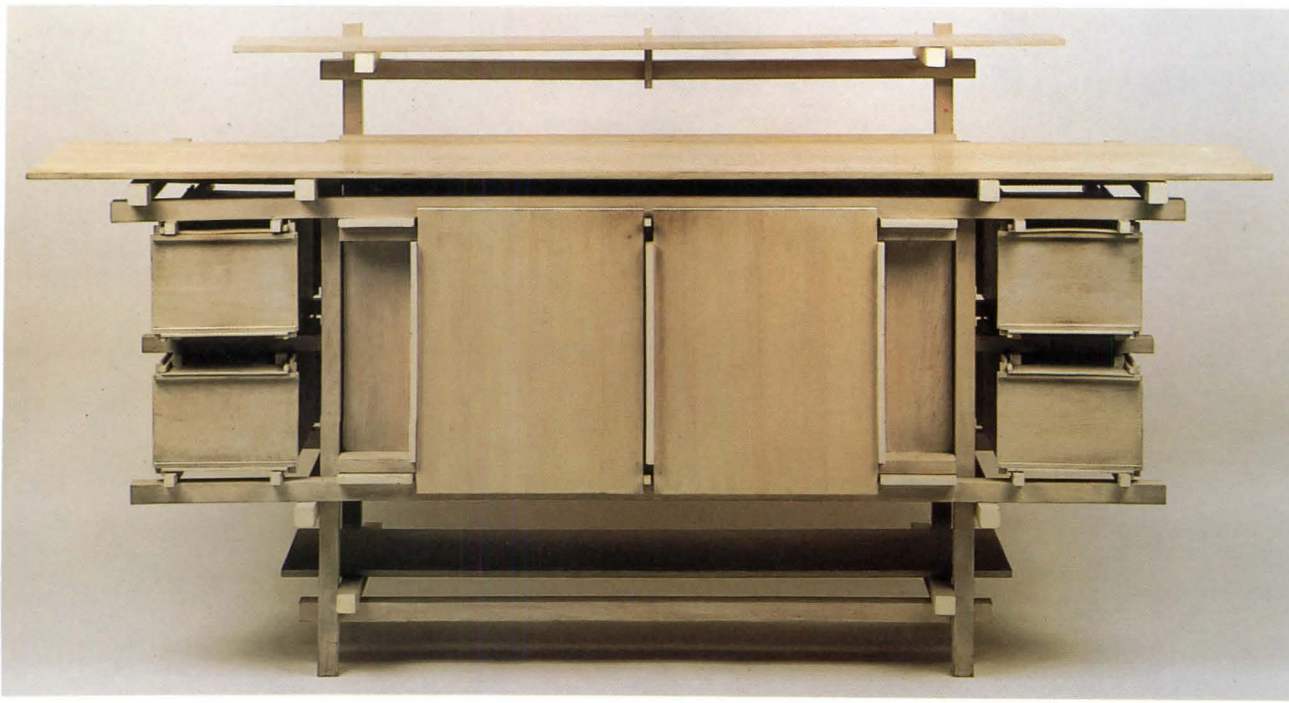
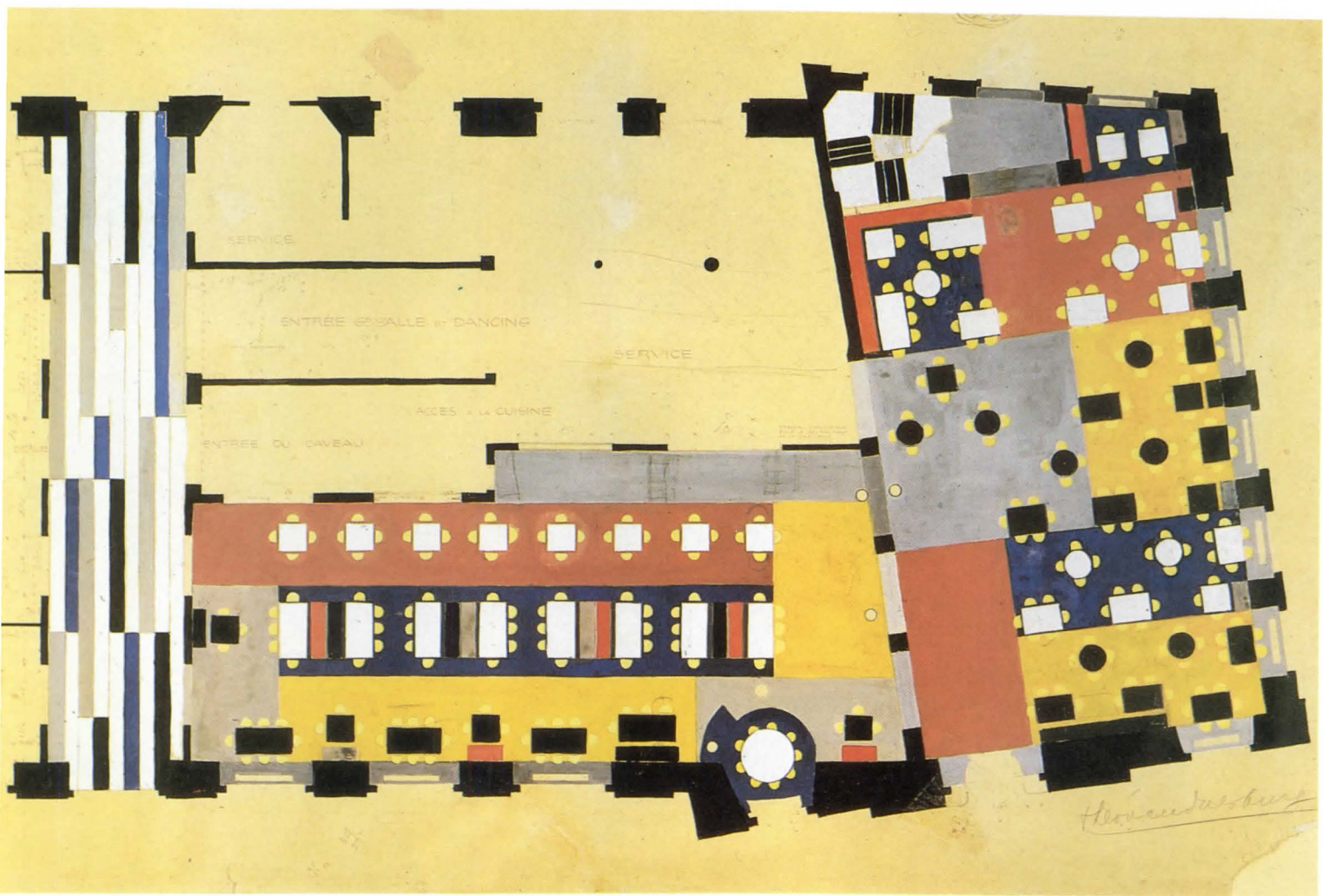
3

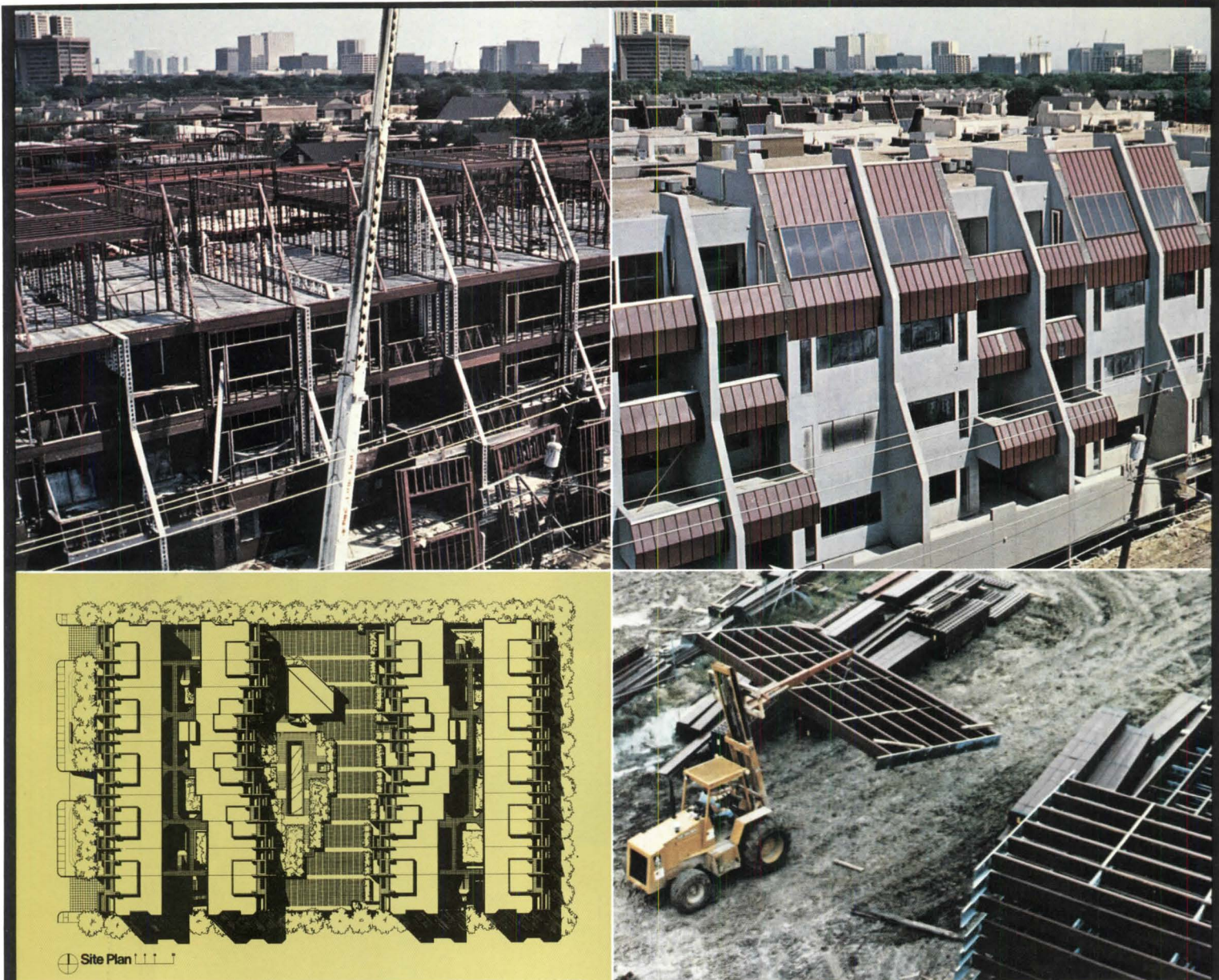


Theo van Doesburg, active as a painter, writer and architect in the movement, designed the Cafe Aubette, a combination dance hall and cinema, for Strasbourg in 1927. Shown here are an interior view (1) and van Doesburg's furniture plan for the ground floor (2). The cafe is recreated at full scale at the Walker Art Center. Collaborating with architect J. J. P. Oud, with whom he founded *de Stijl* magazine the same year, van Doesburg in 1917 produced this layout of floor tiles (3) for the De Vonk boarding school, Nordwijkerhout, Netherlands.

Another Rietveld piece in the show is a reproduction of his elaborately constructivist sideboard of 1919 (4). The original, destroyed by fire, is thought to have been made of natural oak.

Supporters of the exhibition, which will travel to the Hirshhorn Museum in Washington, D.C., and then to Holland, include the National Endowments for the Arts and for the Humanities. □





40 more units with Inryco™ steel framing

Soaring land prices are forcing architects and developers to seek creative solutions to hold down project costs. Sandy/Babcock & Associates, architects for Augusta Court Condominiums, chose a unique midrise concept instead of conventional 2 and 3 story wood frame construction. Local building codes restrict conventional wood frame construction to 3 stories. Inryco's steel stud and joist framing system was selected as an economical alternative in achieving the desired density of 65 units per acre.

Augusta Court consists of 152 units in four 4 story buildings over a subterranean parking garage. Each building pair is connected by an open steel bridge, providing access to units through open courts. This creative solution provides security, openness and 40 additional units.

We're proud of the way our Inryco steel framing system met the challenges of this innovative project. If you have a design of similar complexity, these versatile steel components offer the means to build it—soundly, attractively and within the budget.

In buildings of 4 through 6 stories, initial cost is comparable to or lower than other construction methods, and inherent features of the Inryco system produce savings in other phases of the project to reduce overall cost. Inryco steel framing has been chosen for hundreds of projects throughout the nation because of the recognized benefits offered by: design flexibility...dimensional stability...proven reliability...erection speed...light weight...structural support capability through 6 stories...seismic and wind load capacities...numerous fire-rated assemblies...efficient sound and thermal control...extensive facing options...insurance advantages of incombustible components.

Inryco offers unmatched counsel and design assistance on steel frame construction. See our data in Sweet's General Building or Light Construction Files—or write for catalogs 37-1 and 37-2. Then contact us for an appraisal of its suitability for your projects: Milcor Division; INRYCO, Inc.; Dept. B-4127; P.O. Box 393; Milwaukee, WI 53201. (TLX 26683 INRYCO A WML)

Project:
Augusta Court Condominiums, Houston, Texas
Owner:
A joint venture of David Mitchell Companies
and Mac-Carey Properties, Inc., Houston
Developer:
David Mitchell Companies, Houston
Architects:
Sandy/Babcock & Associates, San Francisco;
project architect, Steven House AIA
Structural Engineer:
M. Hourani & Associates, Houston
General Contractor:
Urban Construction Company, Houston
Framing Contractor:
Marek Brothers Company, Houston



Inryco

an Inland Steel company

Letters from page 11

Congratulations to George Nelson for writing and to you for publishing his excellent review of Tom Wolfe's *From Bauhaus to Our House*. While I'm sure that most architects would agree with Mr. Nelson, I hope that the general reader will see through the public relations hype and recognize that the book is indeed superficial, shallow and silly.

William J. Watson, FAIA
La Jolla, Calif.

Poor George Nelson, persuaded to tears and teeth-gnashing by "such asininity that it would take days to plumb its depth." Poor George Nelson, angered that Corbu and Mies "didn't mention Marxist housing" to him. Poor George Nelson, wishing the idealism and nobility of architects was an immunity from being Wolfed not granted to "hippies, custom car buffs, miscellaneous small people reaching for status."

If one of Wolfe's pleasures is to "play out the joke," it is a cynical constraint of our professional posture to not be seen laughing. The established party line for critics, academics and practitioners in architecture is rewoven by Wolfe to present an alternate tapestry. The images may appear distorted, but are we so self-conscious as to believe they are "general pollution" to the "intellectual environment?"

To "mix fact and fiction without warning" is the fair domain of all the tenured titans of our architectural Olympus. Just what is wrong with the Gods having a court jester, a Neil Simon of architecture?

Poor George Nelson, he reflects the morose rattling of a profession gone fey. We should thank Tom Wolfe for assembling a definitive assassin's guide to modern architecture. William Arno Werner, AIA
San Francisco

I have just read George Nelson's review of *From Bauhaus to Our House*. I read the book recently and suspect that it is simply an embellishment on a Scully lecture in re Architecture of the '20s in Vienna. What a nice surprise it is, however, to find George Nelson writing again with eloquence and hard common sense.

Paul Vinicoff, AIA
Philadelphia

DEATHS

- H. Joseph Brown Jr., Austin, Tex.
- Bentley J. Browning, Redmond, Wash.
- Anthony Campanaro, Las Vegas
- Luis A. Chico, Syracuse
- Merrill C. Lee, FAIA, Richmond
- John N. Highland Jr., FAIA, Lathrup Village, Mich.
- Charles Leonardi, Santa Monica, Calif.
- J. E. Muddell, New Milford, Conn.

- Paul F. Nocka, Canton, Mass.
- G. Orth, Hinsdale, Ill.
- C. C. Simmons, San Antonio, Tex.
- R. J. Wadsworth, Warrenton, Va.

BRIEFS

Energy Conference Tapes.

AIA Designing for Energy Conference, held Nov. 1-3 in Denver, was recorded and is available on cassette tapes for \$7.50 per tape from Speedy Tape, P.O. Box 39053, Denver, Colo. 80239.

Preservation Tour.

The National Trust for Historic Preservation is sponsoring a preservation study cruise May 21-June 5 along the European Atlantic coastline. The cruise will stop at cities in Spain, France, England, Belgium and the Netherlands. For information, write to the National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

Call for Pictures.

Carole Rifkind is searching for illustrative material for her sequel to *A Field Guide to Modern Architecture*. Black and white photographs, perspective drawings or renderings of buildings designed or renovated between 1940 and '80 should be sent to Carole Rifkind, 30 Sutton St., New York, N.Y. 10022. □

Questions About Your Subscription

To insure fast service on inquiries concerning your AIA JOURNAL subscription, please include the address label from the most recent issue received.

Change of Address

Eight weeks' notice required for change of address. Include address label from most recent issue and new address information in space provided below.

NEW SUBSCRIPTION

Please check here if you wish subscription rate information.

Name _____

Address _____

City _____

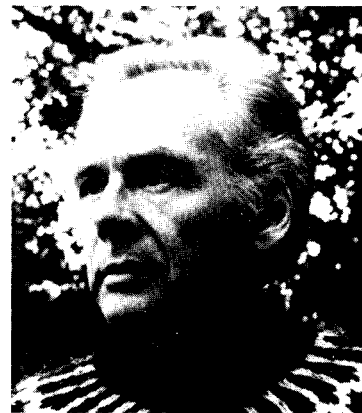
State _____ Zip _____

MAIL TO:

AIA JOURNAL
Circulation Dept.
1735 New York Ave., N.W.
Washington, D.C. 20006

Circle 40 on information card

ATTACH
LABEL
HERE



Sun Rhythm Form

by Ralph Knowles

Ralph Knowles received the 1974 Medal of Research from the American Institute of Architects for his proposals for designing buildings and communities that are in harmony with

the natural world. In this new book, he outlines some specific and immediately practicable findings while also pursuing a theoretical inquiry into the meaning of solar environments.

Sun Rhythm Form argues for people's natural right to sunlight and illustrates the ways that architects and planners can provide communities with equality of access by applying the concept of a "solar envelope," a volume-defining construct of imaginary—transparent—faces that encloses a building site and limits the size and shape of buildings within to avoid adverse shadowing of adjacent sites, and which responds not only to spatial distinctions, but to hourly and seasonal ones as well.

304 pp. 537 illus. \$25.00

The MIT Press

28 Carleton Street • Cambridge, MA 02142

Circle 41 on information card

101 AIA JOURNAL/FEBRUARY 1982

Corian® will set you long after other surfaces

DuPont CORIAN* is solid and non-porous, for easy care and durability not found in other surface materials.

When you include DuPont CORIAN in your design specifications, the special look you choose will last—because CORIAN is a completely unique surface material.

Totally unlike thin plastic laminates or gel-coated products that can be easily and irreparably damaged, durable CORIAN is solid—with color and pattern clear through.

CORIAN has a subtle, quietly pleasing look. It is satiny smooth and warmly pleasing to the touch. Neutral and compatible. But the most remarkable feature of CORIAN—a result of its non-porous, solid construction—is its ability to avoid the ravaging effects of time and hard use with nothing more than average, day-to-day maintenance.

Since it is non-porous, most stains wipe off CORIAN with a damp cloth. More stubborn stains, even cigarette burns, rub off with household cleanser. Accidental cuts and scratches can be repaired with fine sandpaper. All of this with no permanent damage to the beauty of CORIAN.

And yet, for all of its built-in toughness, CORIAN can be worked and shaped like a fine hardwood and inconspicuously seamed with DuPont's special adhesive system, for individual design effects that let you put a personal and lasting imprint on a project.

Send for more information on CORIAN

For more information about sheet and shaped CORIAN products and available colors, refer to Sweet's Architect File 6.15/Du, or phone, toll free, 1-800-345-8601 (Ext. 26) for your nearest CORIAN distributor. In Pennsylvania, call 1-800-662-5180 (Ext. 26). Also available is our 16-page booklet, "Designing with Corian." Free, when you write: DuPont, Room X39196, Wilmington, DE 19898.

*CORIAN is the trademark for DuPont's methyl methacrylate building products. Principal photograph shows ¾" CORIAN sheet finished in one of thousands of possible edge treatments.



This tabletop of CORIAN draws customer compliments at The Carvery, Toronto, Canada. Robert M. Lozowy, designer.



Vanity counter and bowl are one-piece molded CORIAN in the Mark Hopkins, San Francisco. J. Ray Baker, designer.



CORIAN steps and tub surround in the Presidential Suite, Red Lion Inn, Seattle. Tom Lyons, designer.



Unusual use of CORIAN on planters and escalators in Connecticut's Hartford Civic Center. John Alterisio, designer.

Circle 42 on information card

designs apart— show their age.



Gracious accommodations at
the refurbished Hay-Adams Hotel,
Washington, DC, benefit from
CORIAN. Custom Veneer, Inc.,
designers & fabricators.

*Corian is solid—
all the way
through!*

CORIAN



REG. U.S. PAT. & TM. OFF.

ADVERTISERS

Michael J. Hanley

Publisher

Michael M. Wood

Director of Marketing

Jesse Sims

Manager, Production and Business

1735 New York Ave. N.W.

Washington, D.C. 20006

(202) 626-7484

Lisa Hoke

Director of Operations

Suzanne Maggi

Assistant to the Publisher

Renie H. Plimpton

Advertising Assistant

ADVERTISING SALES OFFICES

Washington, D.C. (202) 626-7471

1735 New York Ave. N.W.

Washington, D.C. 20006

Philadelphia (215) 639-3731

George T. Broskey, Eastern Manager

3 Neshaminy Interplex, #301

Trevese, Pa. 19047

New York City (212) 736-2131

Jeanne S. Cohen

390 Fifth Ave., Suite #407

New York, N.Y. 10018

Pittsburgh (215) 639-3731

George T. Broskey

3 Neshaminy Interplex, #301

Trevese, Pa. 19047

Ohio (201) 729-4937

Thomas R. Crow

46 Main Street

Sparta, N.J. 07871

New England/New York State

(617) 632-8185

Robert L. Tegen

87 State Road West

Westminster, Mass. 01473

Chicago (312) 663-4116

James A. Anderson, Western Manager

53 West Jackson Boulevard, #356

Chicago, Ill. 60604

Atlanta (214) 352-9273

J. Thomas Dorsey

3840 Valley Lawn

Dallas, Tex. 75229

St. Louis (314) 569-3210

Richard D. Grater

1466 Summerhaven

St. Louis, Mo. 63141

San Francisco (415) 348-8222

Jules E. Thompson

1290 Howard Ave., #303

Burlingame, Calif. 94010

Circle No.	Page No.	
32	90	Academic Book Club
13	32	Alcoa/Stolle
11	25	Allied Corp.—Fibers <i>Bryant Press, Inc.</i>
5	9	Alma Desk Co. <i>Long, Haynes & Carr, Inc.</i>
28	86	American Gas Assoc. <i>J. Walter Thompson Co.</i>
33	91	Arco Chemical Co. <i>Kight, Haunty, Inc.</i>
4	41	Atlas Door Corp. <i>American Ad Group</i>
1	Cov. 2	Azrock Floor Products <i>Bozell & Jacobs, Inc.</i>
35	92	Bilco Co. <i>Designline Studio</i>
29	87	Buchtal USA <i>Koepenick & Horne, Inc.</i>
27	85	Cabot, Samuel, Inc. <i>Donald W. Gardner Adv.</i>
38	94	City Of Albuquerque
23	46	Columbia Lighting, Inc. Dover Corp.
	1	<i>Caldwell/Bartell/Wood</i>
42	102-103	DuPont (Corian) <i>N.W. Ayer ABH Int'l.</i>
8	12	Forms & Surfaces <i>Sherrill Broudy Assoc.</i>
6	10	Franciscan Ceramic Tile <i>Gaskins Creative Communi- cations</i>
9	14-15	GTE Sylvania <i>Doyle Dane Bernbach, Inc.</i>
16	35	Haws Drinking Faucet Co. <i>Mandabach & Simms/Pacific</i>
39	100	Inryco, Inc. <i>Melrose Advertising Assoc.</i>
2	2	Int'l American Ceramics, Inc. <i>Webb Advertising, Inc.</i>
7	11	Kalwall Corp. <i>Synerjenn Adv., Inc.</i>
19	38	King Faisal University <i>Saudi Arabian Educational Mission</i>
55	7	Kroin <i>Architectural Complements</i>
14	33	Levolor Lorentzen, Inc. <i>Muller, Jordan, Weiss, Inc.</i>
25	81	Manville (BSD) <i>Broyles, Allebaugh & Davis, Inc.</i>
20	39	Masonite Corp., Central Hard- board Div. <i>J. H. Lewis Adv. Agency</i>
34	92	MIT Press <i>Franklin Spier Inc.</i>
41	101	MIT Press <i>Franklin Spier Inc.</i>
30	88	Modernfold <i>Doe-Anderson Adv. Agency</i>
44	Cov. 4	Olympic Stain <i>Kraft Smith</i>
17	36	Omega Lighting <i>Graddon Communications, Inc.</i>
12	27-31	Owens-Corning Fiberglas Corp. <i>Ogilvy & Mather, Inc.</i>
3	4-5	Pittsburgh Corning Corp. <i>David J. Westhead Co., Inc.</i>
22	43	PPG Industries (Glass) <i>Keitchum MacLeod & Grove, Inc.</i>
21	42	PSAE (Masterspec) <i>Weitzman, Dym & Assoc., Inc.</i>
43	Cov. 3	Robertson, H. H. <i>Rob/Com Adv. Group</i>
37	94	Simplex Ceiling Corp. <i>Leschin Assoc.</i>
24	80	Sloan Valve Co. <i>Marsteller, Inc.</i>
	95	Steel Joist Insti. <i>Batz, Hodgson, Neuwoehner, Inc.</i>
36	93	Tamko <i>Noble & Assoc.</i>
18	38	Thiokol Specialty Chemicals Div.
15	34	Wiley, John & Sons, Inc. <i>605 Advertising Group</i>
10	17-24	Wilsonart <i>McKone & Co., Inc.</i>

For a new look, a new roof, or a new life...

a Robertson single responsibility retrofit is a good investment

Whatever your reasons... "too high" heating/cooling costs, water and air infiltration or simply the desire for an attractive, new appearance... Robertson's light-weight, highly-insulated, economical and durable wall and roof systems are designed to be erected right over your existing structure while allowing uninterrupted use of the facility. And the large, light-weight units keep construction time to a minimum.

Robertson will help you determine if retrofitting meets your budget. Our Retrofit Survey Team will

analyze your existing facility, recommend a new Robertson roof or wall system and provide an estimate of the cost of that system erected in place. If energy savings are a consideration, our computer-programmed retrofit survey will quickly give you fuel savings, return-on-investment and pay-back period. For additional information contact your local H. H. Robertson sales representative or write or call J. J. Flanagan, Manager of Retrofitting, H. H. Robertson Company, 400 Holiday Drive, Pittsburgh, Pa. 15220. (412) 928-7638.



Stewart Airport, Newburgh, New York
Stewart International Airport
Newburgh, New York

Architect: Abbott-Merkt & Co.
General Contractor: VRH Construction Co.
Owner: Metropolitan Transportation
Authority of New York

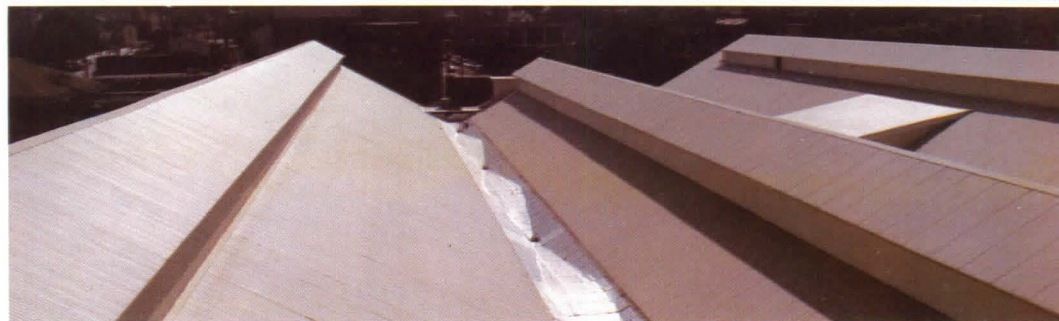
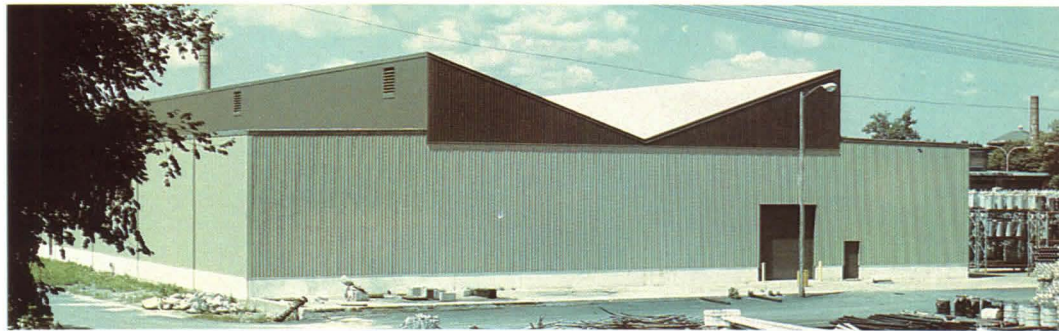
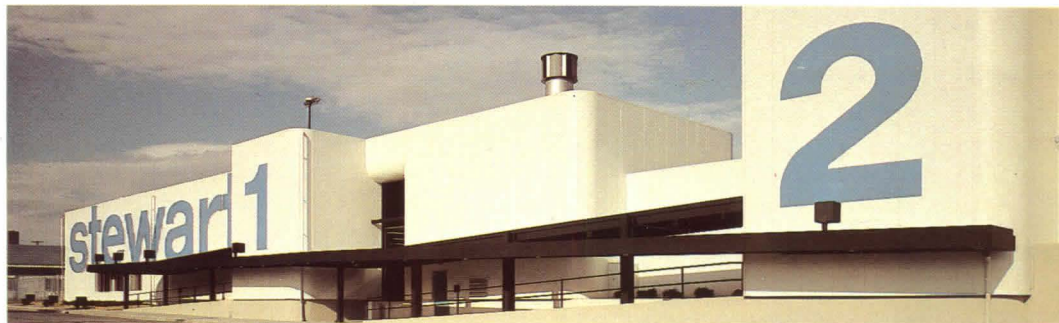


Niagara-Mohawk, Buffalo, New York
Niagara Mohawk Power Corporation
Material Management
Facility, Buffalo, New York
Architect: Owner-designed
Contractor: Siegfried Construction



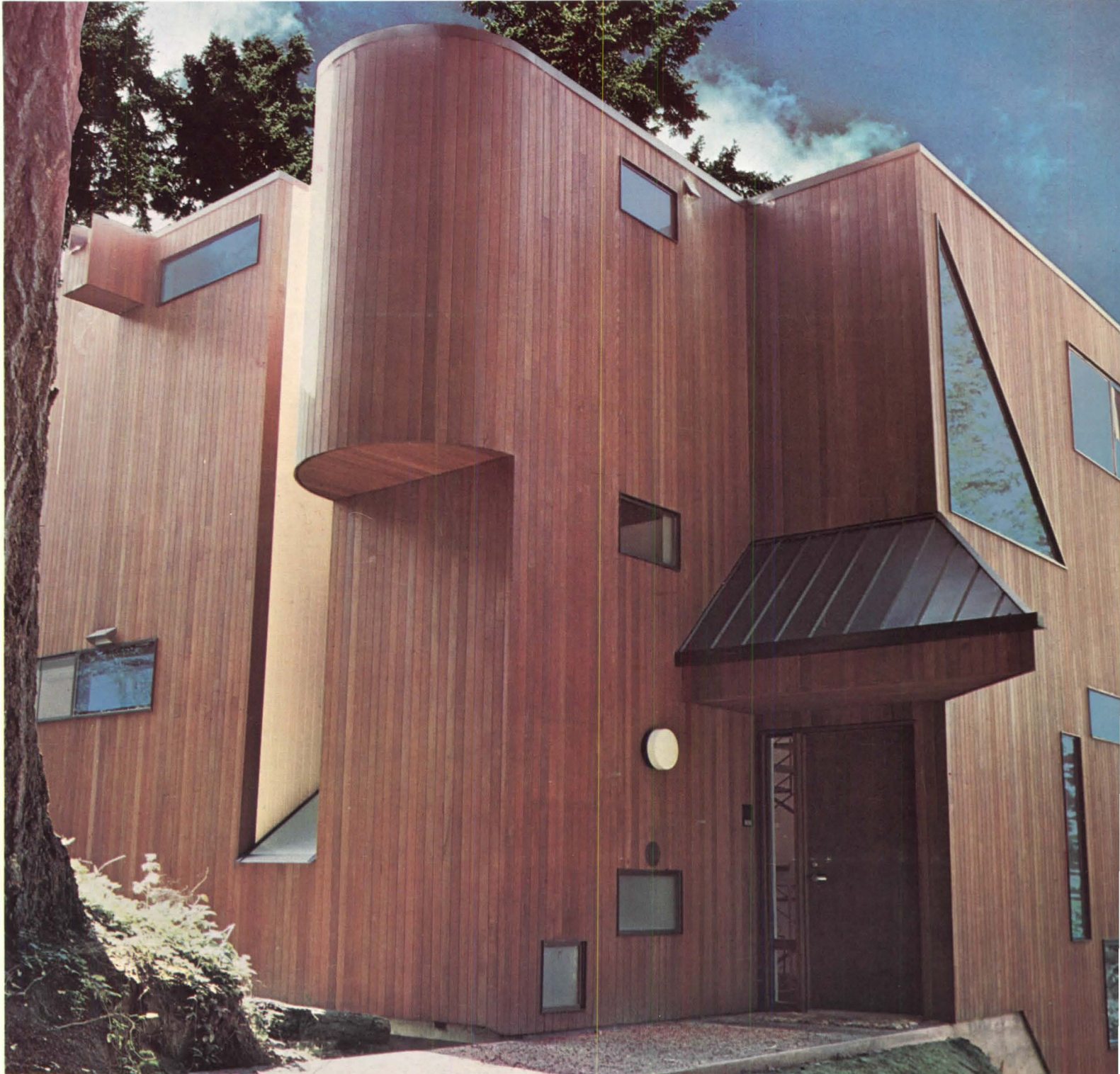
WABCO, Wilmerding, Pa.
WABCO Air Brake Division
Wilmerding, Pa.

Circle 43 on information card



Robertson

Beauty that's more than skin deep.



Architect: Wendell Lovett, FAIA, Seattle, Washington

Enhance and protect the natural beauty of wood with Olympic Oil Stain. Olympic *penetrates* wood to protect from within. Rich linseed oil and micro-milled pigments soak down into the fibers, giving wood a deep, uniform finish that stays beautiful no matter how wet or how dry the weather gets.

For additional information, consult your Sweet's Catalog. Or write Olympic: Dept. P, 2233 112th Avenue N.E., Bellevue, WA 98004.

**Penetrates to
protect wood
beautifully.**



Circle 44 on information card