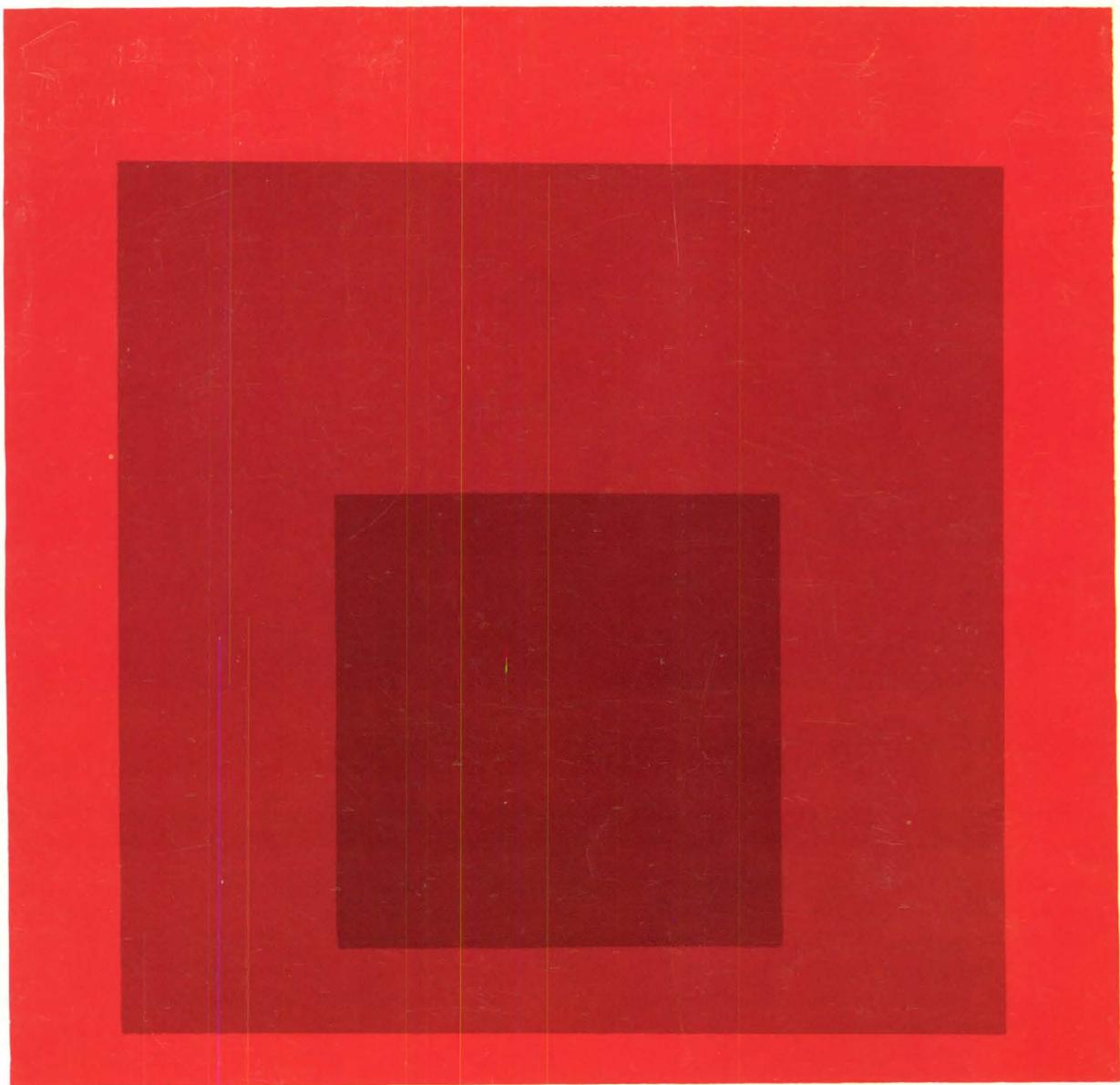


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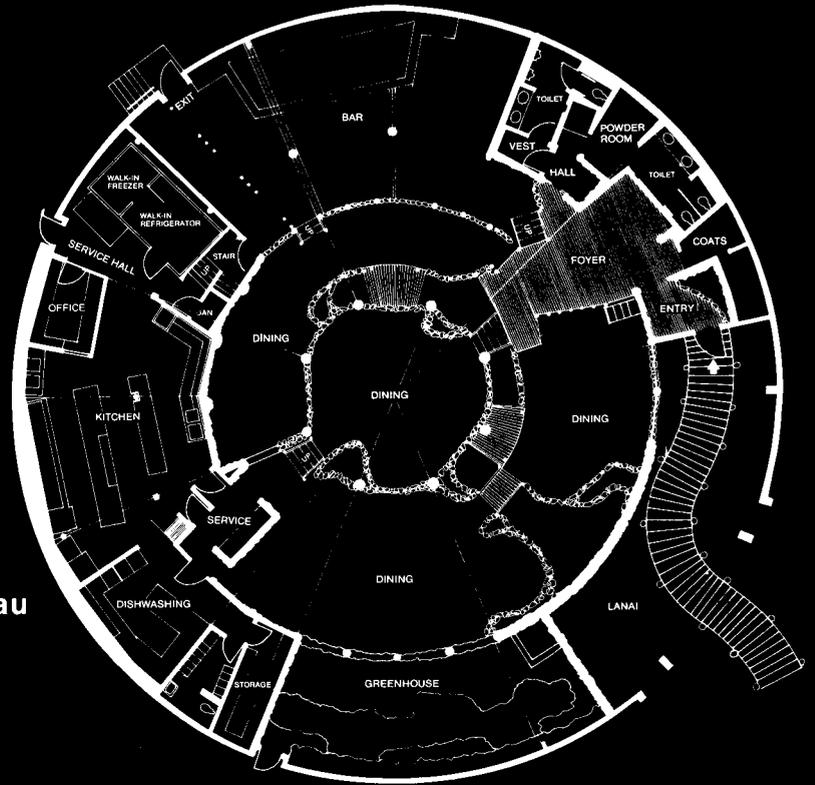
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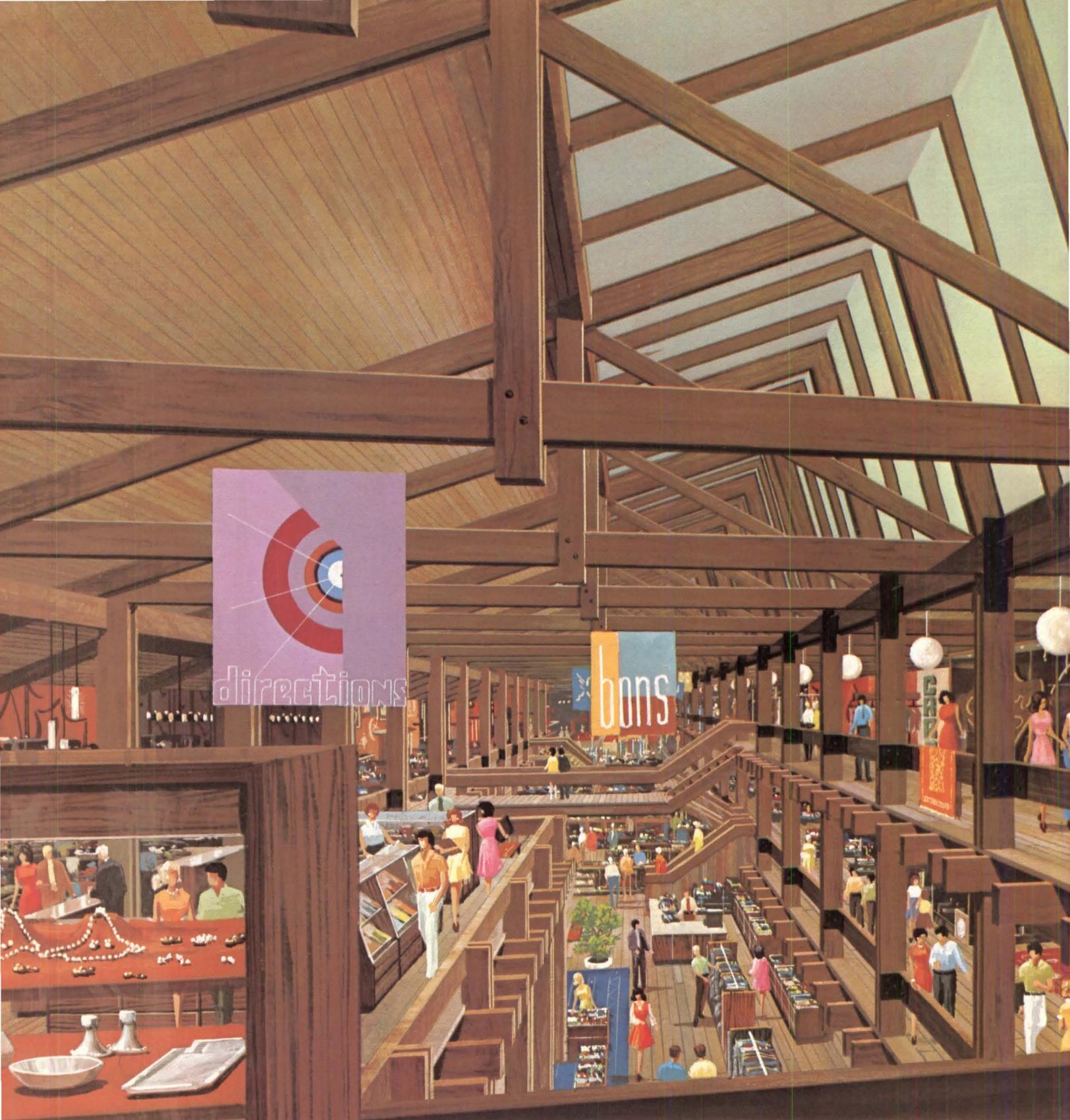
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## AIA Backs Public Works Bill as a Prime Stimulus To Economic Recovery

"We support this new program which will put carpenters back to work as carpenters, bricklayers as bricklayers, architects as architects and engineers as engineers." So said William Marshall Jr., FAIA, president of the Institute, in testimony before the House committee on public works' subcommittee on economic development.

Authorized to express support of the Local Public Works Capital Development and Investment Act of 1975 (HR 5247) by AIA, the National Society of Professional Engineers and the American Society of Consulting Planners, Marshall said that the economic impact of the program would not stop with construction workers. "It will spread quickly to other sectors of the economy where increased construction activity creates a demand for more raw materials, more industrial goods, more manufactured buildings materials, plus—and it is a big plus—it will increase the desire and ability to purchase more consumer goods and services."

The bill, which states that an unemployment emergency exists in the nation, calls for a \$5-billion federal grants-in-aid program to state and local governments "for the construction, repair or other improvement of local public facilities," to be administered by the Secretary of Commerce.

Marshall said that the program would have a three-stage impact. "First, it will immediately send money into the economy by getting already designed but financially delayed projects under construction. Second, it will start projects through the construction pipeline by enabling them to be planned and designed now so they can be built without delay when normal sources of funding are available. Third, it will retain the capability of initiating a new wave of projects six months or a year from now if the economy needs additional assistance or holding the funds in reserve if the economy improves."

Thus, said Marshall, the impact of the program can be controlled and regulated

to meet changing economic conditions. To further ensure this, he recommended that priority be given to projects that can break ground within 180 days. "At the same time, a sufficient amount of funds should be allocated to the planning and design of future projects to avoid another serious recession in construction," he said.

Marshall said that the Economic Development Administration reports more than \$3.5 billion in federally-related regional development commission projects ready for immediate funding. "These projects plus those in states and localities ready to come off the shelf at once ensure that this program will have the immediate impact it is designed to have."

He said that a recent survey of a small sampling of communities in various regions of the country revealed that "virtually every one of them has projects that could be begun in a matter of days or weeks as soon as they have access to funding."

Reporting that at least one-fourth of all construction workers are presently unemployed and that activity in many architectural firms has dropped by 50 percent or more over the past 20 months, he urged that the "dried-up pipeline" be primed at its source, "with the planning and design of new projects."

Marshall said that the Public Works Administration was "one of the most effective programs of the 1930s . . . Wherever you turn in any region of our country, the legacy . . . is there. It is a lasting legacy—a legacy that can be repeated with even greater success because of the advancement of planning and strong federal sponsorship of planning coordination at the metropolitan and regional level."

Marshall reported that AIA has issued two reports on energy conservation in the built environment. He proposed an amendment to the bill "to require applicants for funds . . . to give due consideration to the use of renewable nonfossil sources of energy in the planning and design of new buildings and facilities." The new legislation, he said, could "serve as a mechanism to spawn a whole new generation of energy-efficient buildings."

## Endowment Established To Preserve Gropius House in Massachusetts

The first building that AIA gold medal winner Walter Gropius designed in this country was a residence for his family in suburban Lincoln, Mass. The house, sited on the crest of a low hill, adapts Bauhaus principles to New England environment and materials, exemplifying the famed architect's concept of "fulfilling regional conditions rather than international precept." Lewis Mumford wrote in Gropius' guest book when he visited the house in 1939: "Hail to the most indigenous, the most regional example of the New England home, the New England of a New World!"

Not a single component was designed for the house. Everything—from clapboard siding to doorknobs—could be ob-



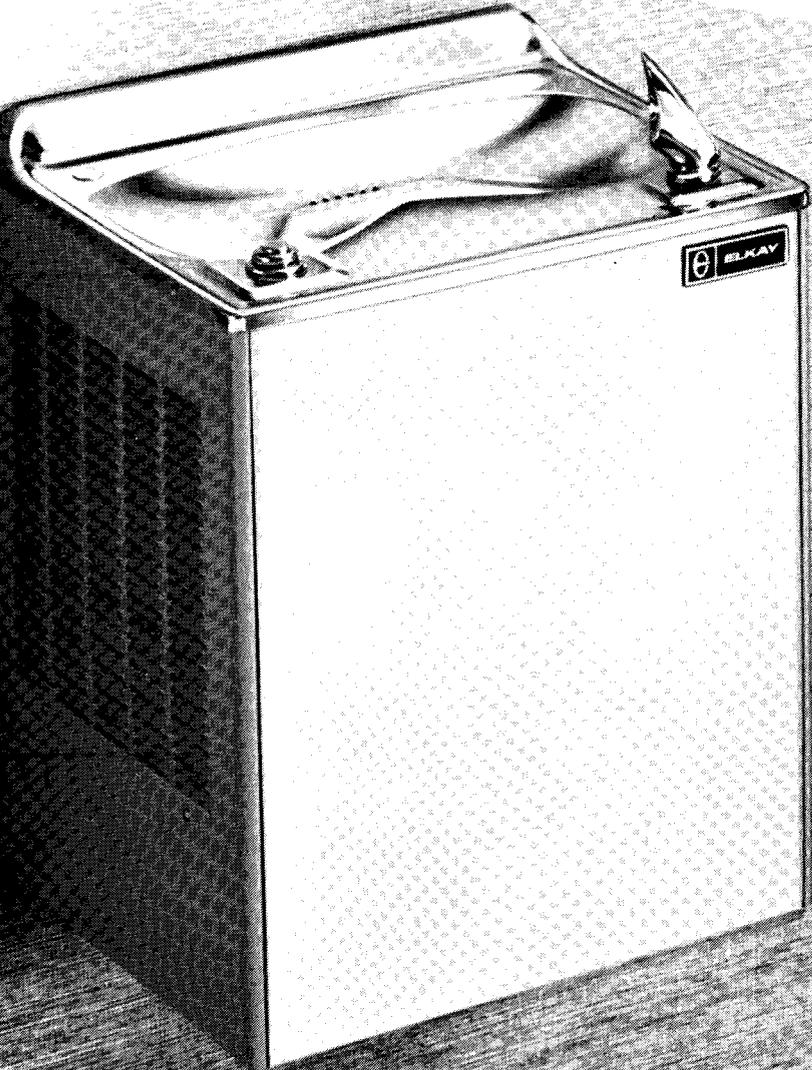
tained from a supply house or catalog at the time the house was constructed soon after Gropius' immigration to this country in 1937. The house is still in excellent condition after years of harsh New England climate.

Mrs. Gropius has now offered the house, complete with its original furniture made in Bauhaus workshops, to the Society for the Preservation of New England Antiquities. Before the society can

*continued on page 10*



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*Architect: Ulrich Franzen & Associates*

*William Street Apartments, Wesleyan University  
Middletown, Conn.*

*Architect: Ulrich Franzen & Associates*

*Photographs: David Franzen*

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Going On from page 6

accept the offer, it must establish, through gifts, an endowment fund of about \$500,000 to preserve and maintain the property.

An international executive committee, made up of distinguished architects and designers from North and South America, Europe and Asia, has been established to campaign for gifts. Its chairman is José Luis Sert, FAIA, former dean of the Harvard Graduate School of Design. The Architects Collaborative, the firm formed by Gropius and seven other partners nearly 30 years ago, is also playing a leading role in the fund-raising effort.

More complete information may be obtained from the Fund for the Preservation of the Gropius House, SPNEA, 141 Cambridge St., Boston, Mass. 02114.

## Nine Named Honorary Fellows of Institute

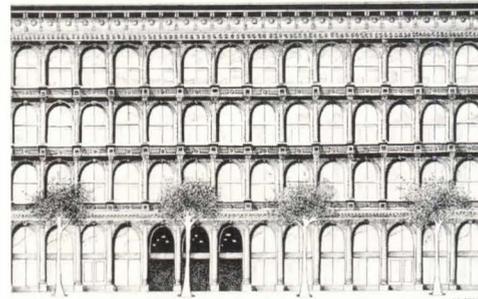
Nine foreign architects have been elected as honorary fellows by the AIA board of directors. The title of honorary fellow is reserved for "architects of esteemed character and distinguished achievement" who are not U.S. citizens and do not practice in this country or its possessions.

The architects are:

- Carlos Asensio Wunderlich, former president of the Society of Architects of Guatemala, and dean of the school of architecture of the Universidad de San Carlos de Guatemala since 1969.
- Janos Böhönyey, currently president of the Association of Hungarian Architects, and largely responsible for the introduction of factory prefabrication in Hungarian buildings.
- Juan Gonzalez Cebrian, president of the Superior Council of the Colleges of Architects of Spain.
- Giancarlo De Carlo, a practicing architect in Milan, Italy, and professor of urban design at Venice's Instituto Architettura.
- Sir Roger Talbot Walters, architect to the Greater London Council since 1971, who was associated with British government agencies for many years previously.
- Bernard Wood, currently president of the Royal Architectural Institute of Canada, and well known for his design of educational facilities.
- Rutilo Malacara, professor of architecture at the National University of Mexico, and designer of numerous award-winning projects.
- Luben Nikolov Tonev, professor of urban planning at the Faculty of Architecture in Sofia, Bulgaria, and planner of urban development for many Bulgarian cities and towns.
- Junzo Yoshimura, a member of the Architectural Institute of Japan and Japan Architects Association, and designer of

many offices, hotels, amusement parks, museums and hospitals, as well as of the basic plan for the New Imperial Palace in Tokyo.

The 1975 honorary fellows will be invested during ceremonies to be held at the 107th annual convention of AIA this month in Atlanta.



*Historic ironfront buildings on East Main Street in Richmond, Va., will be restored to their original 19th century splendor, says James M. Glave, AIA, of Glave, Newman, Anderson, who is a partner in the Ironfront Associates, developers of the project. The multimillion dollar restoration will integrate four existing buildings into a single contemporary structure behind the cast-iron facade.*

## AIA Supports Expansion Of Volunteer Programs

Since 1968, AIA has worked closely with Volunteers in Service to America (VISTA) and the University Year for Action (UYA) to recruit professionals to serve as volunteers in community design centers. CDCs are now helping provide professional technical assistance to impoverished urban and rural clients. Thirty of more than 80 CDCs in some 40 states use VISTA and UYA interns.

AIA has urged the House subcommittee on equal opportunities in its oversight hearings on ACTION "to ensure that the original goals and capabilities of the VISTA and UYA programs be continued and that expanded architectural and related design services exist for community-based organizations."

William L. Slayton, Hon. AIA, executive vice president of the Institute, expressed the position of AIA in a recent letter to Rep. Augustus F. Hawkins, chairman of the House subcommittee. Slayton indicated that AIA's experience with two ACTION domestic volunteer programs "has demonstrated that the availability of professional skills aids community groups in their participation in the shaping of their physical environment." AIA's position is that "the best way to ensure responsive community development is to ensure genuine community involvement in the development process."

Slayton pointed out that just as communities have access to legal services and health care, they also require access to

architectural and related design assistance. "This technical assistance," said Slayton, "serves to help them understand the terms and processes of community development, as well as to translate their needs and desires into working plans for that development."

## San Francisco Launches Program for Designers

As in other regions of the country, architects in the San Francisco area have been hard hit by the economic recession. The Northern California chapter/AIA conducted a recent survey to ascertain just what the situation is and found that from Jan. 31, 1974, to the same date this year that there had been a 26 percent drop in the employment of registered architects and an 11 percent drop in unlicensed personnel. An additional 1 percent drop is projected for registered architects by June 30 and 27 percent for unlicensed personnel.

In an effort to help ameliorate the situation, the chapter sent a proposal to the San Francisco mayor's office of manpower for an allocation of jobs under the Comprehensive Employment and Training Act. The proposal suggested a means whereby unemployed design professionals would be put to constructive work and at the same time provide projects of lasting value to the community.

The concept was accepted by the manpower office and by the city planning department, and on April 1, three two-man teams were employed under the program. The initial assignment will benefit the city planning department and the municipal railway, with emphasis on beautification, conservation, neighborhood improvement and historic preservation.

The proposal accepted by the manpower office is for a pilot program for the nine-month period for which funds are available. If the federal government allocates additional funds, it is hoped that more openings will occur. Meanwhile, close liaison is being maintained among the chapter, the governmental agencies and the six design professionals.

## Massachusetts Conducts Housing Competitions

The Massachusetts Department of Community Affairs is endeavoring to place designer selection for state-aided projects on a merit basis. To accomplish this aim, it organizes and sponsors design competitions in cooperation with local housing authorities within the guidelines for architectural design competitions of AIA and the Massachusetts State Association of Architects/AIA.

In the first stage, a jury of qualified

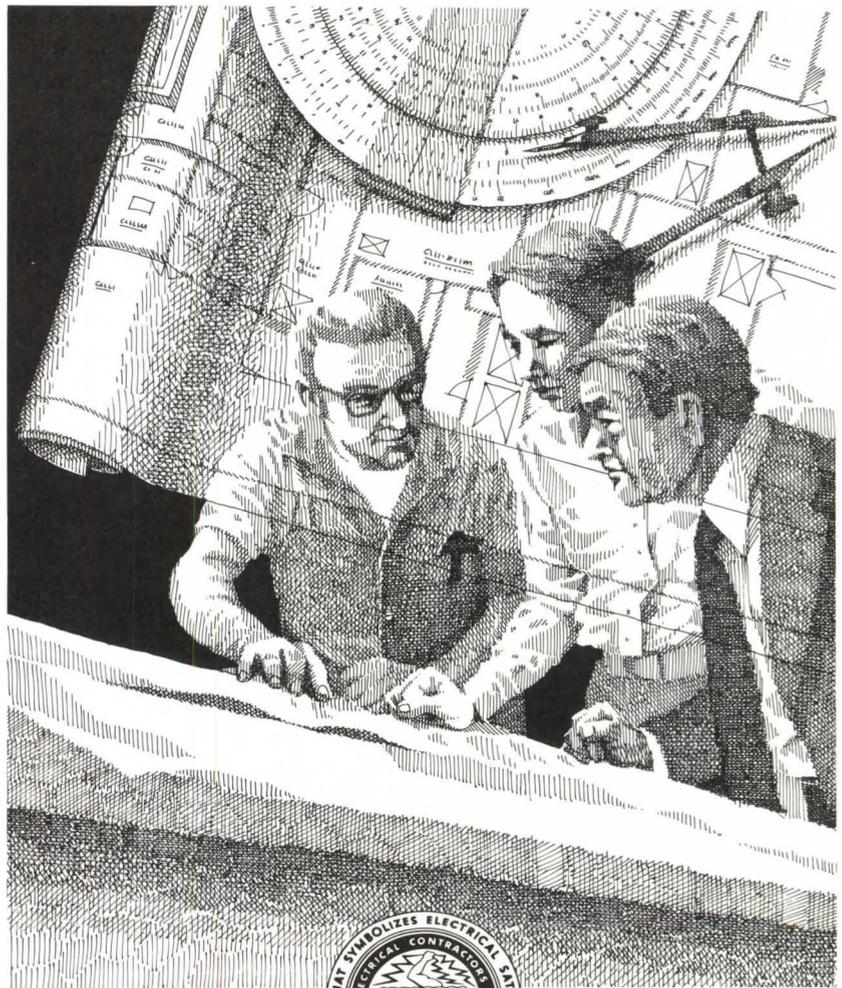
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A5

professionals and local housing authority members select a limited number of finalists from anonymous entries, and a final selection is made by the local housing authority and town officials on the basis of interviews which include the specific entry as well as presentation and discussion of past experience.

In a recent competition for the design of 80 to 100 units of housing for the elderly, plus a community center, to be built on a 16-acre site in Dracut, winners were Newton architects Gary Lowe and Steve Oles. The winning design was praised "for its respect for the user, the site and the neighborhood through an array of modest, single-level units grouped around several courtyards unified by a pedestrian way and connected to the surrounding community."

The project, to cost about \$2 million, is expected to start next spring.

The competition drew 143 entries. The concept of Lowe and Oles was one among four finalists, all of whom received monetary prizes.

## Recovery Predicted for Residential Construction

A recovery in the depressed housing market—due to improvements in mortgage market conditions—and an increase in public works construction, particularly highways and sewer projects—accelerated by the release of impounded federal funds to provide employment—will lead the nation out of its economic recession. So predicts the latest revision of the 1975 *Dodge/Sweet's Construction Outlook*. Following will be a turnaround in non-residential building late this year or early in 1976.

This revision, says Dodge economist George A. Christie, is based on one critical assumption: "Federal policy will soon catch up with events and will result in an unrestrained attack on recession, with aggressive monetary ease and stepped-up public spending." The forecast is for a total of \$98 billion in construction contract value for 1975, up 5 percent from last year's amount.

"Homebuilding is ready to go," says Christie. He thinks that a total of 1.4 million homes and apartments will be built this year with a value of over \$36 billion—up 11 percent over the 1974 dollar amount. Add to that construction of dormitories, hotels and motels and the figure tops \$38 billion.

Conversely, it is predicted that nonresidential building's value will decline 10 percent this year—to \$31 billion. "The decline in business construction isn't likely to be reversed until late in 1975 or early in 1976, some time after a more general recovery in the economy has been established," says Christie. Meanwhile,

the "main support of nonresidential building will come from schools, health facilities and other institutional buildings."

Christie, who says we're seeing a transition from "austere federal policies aimed at containing inflation" to "activist programs required to reverse the recession," cautions that the Administration's goal of energy conservation "is in competition with the goal of economic recovery. The conflict is unavoidable as long as the basis for energy conservation is punitive taxation and the basis for economic stimulation is tax reduction."

## Codes Center Seeks an Assistant Director

There is a major staff position open at AIA. The codes and regulations center is seeking an assistant director, who will be responsible for carrying out administrative assignments directly related to building regulatory and standards writing process. The staff member will provide liaison among more than 95 regulatory component codes and standards committees and coordinate activities of 18 subcommittees of the national codes and standards committee.

Requirements include a background knowledge, participation and experience in building codes and standards writing, code change hearings procedures and ability to develop and prepare technical reports and testimony at all levels of government. Mandatory is a degree at the bachelor's level in either architecture or architectural engineering; an advanced degree in architecture, law or related disciplines is highly desirable.

Complete résumés, including references and salary requirements, may be submitted to James R. Dowling, Director, AIA Codes and Regulations Center, AIA Headquarters. AIA is an equal opportunity employer.

## Competition Held for New Orleans Restoration

A nonprofit corporation in New Orleans called Piazza d'Italia, Inc., has awarded first prize in a design competition for the renovation of a warehouse district near the Mississippi River to the local firm of August Perez & Associates. Malcolm Heard and Allen Eskew of the firm were design coordinators. The site is described as a "city block containing a scattering of discontinuous low-scale 19th century buildings and one 22-story office tower." The general scheme for office and commercial use of the block has been compared to San Francisco's Ghirardelli Square.

Heard and Eskew say that in the winning design concept the intent is to intertwine New Orleans and Italian traditions



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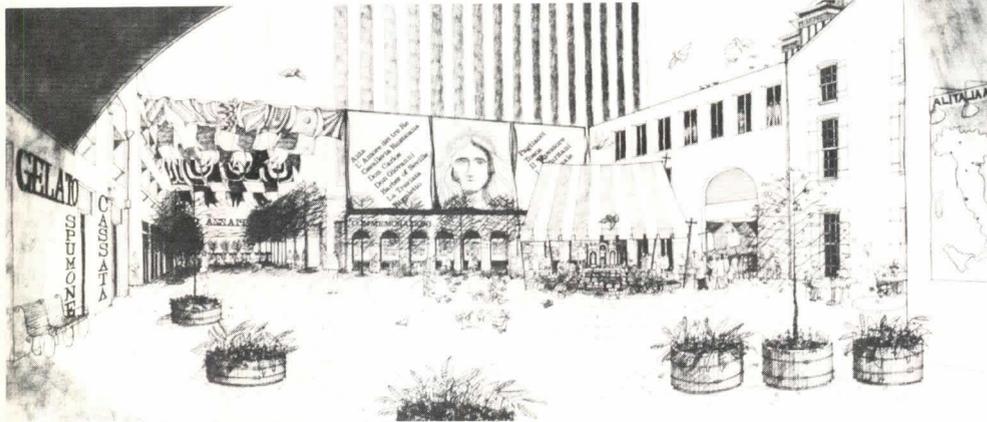
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into what will be called "Piazza d'Italia." They view this as "a fine opportunity to link the new development to the 19th century fabric still dominant in much of New Orleans' central business district."

The designers propose to retain the eight mid-19th century buildings in the area, some of which suffered damage in a fire last year. These would have new interiors; others would be renovated. The plan also calls for "sympathetic" new structures that would harmonize with the old in scale and texture.



A multiplicity of architectural devices is required to bring all parts of the proposed piazza together, say the designers, and they propose to restore unity through such elements as a central fountain, paving patterns in concentric circles and the use of reproduced cast concrete or cast-iron arches from some of the old buildings to be placed on the piazza's interior and new buildings.

Buildings will front both the surrounding streets and the piazza itself. Arcades and passageways will unite shops, restaurants, sidewalk cafes and offices, as well as link old and new. Modern decorative devices are also proposed, such as supergraphics and broad stripes in the red, white and green of the Italian flag.

A story in the local press by Jack Davis says that the committee making the selection of the winning design liked a concept submitted by Charles Moore Associates, but "chose the more conservative approach, which resembles tasteful commercial complexes proven successful in other cities."

The article says: "Though fascinated by Moore's dramatic design—which would have cut an elliptical swath through existing buildings and add strikingly angular new buildings topped by solar energy collectors—they were afraid it might offend many Orleanians and might be economically risky. They acknowledged, however, that they may be passing up an opportunity to put the city on the international map of important modern architecture."

Moore, who is quoted as saying, "It's the most exciting thing I've ever worked on," may serve as a consultant on the city-owned project, says Davis.



## Construction Costs Seen Leveling Off

Construction costs appear to be leveling off or even declining. According to George Christie, chief economist of McGraw-Hill Information Systems: "The standard indices, such as those of F. W. Dodge and the Commerce Department, indicate an actual decline only in the rate at which costs have been rising in recent years, not in actual costs, which consist of labor and materials. But, although it can't be measured, true construction costs are down; contractors are willing to cut costs to the bone."

Robert Dodds, of the *Engineering News-Record*, agrees, adding that the cost reductions are also due to "increased productivity, characteristic of recession."

In a March news story, the *New York Times* reported that "the cost of new construction is coming down sharply" as a result of "the dire need for work," citing recent bids for the Baruch Houses addition in New York City. There were 13 bidders, compared to two in August of 1971, when the project first went to bid. While the cost estimate for the project had been \$6 million, actual bids came to \$4.6 million, a full 23 percent lower than anticipated. Bids on heating and elevator installations were less than half the estimate.

Simon Breines, FAIA, of Pomerance & Breines, the firm that designed the addition and many other housing authority projects in New York, feels that these bids are evidence of a widespread trend and says, "The change has been sudden and dramatic."

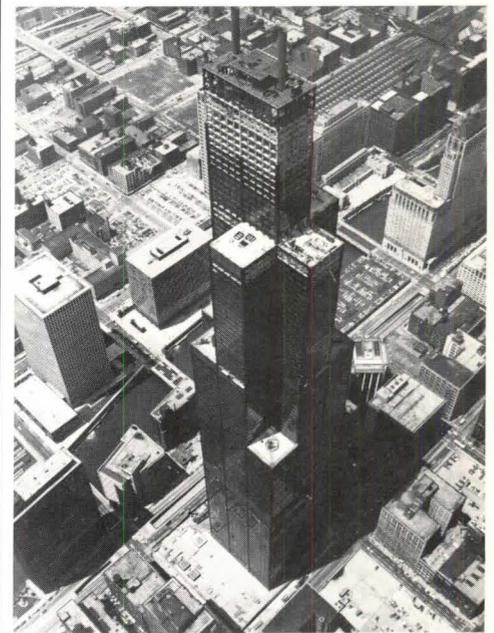
According to Alan Oser of the *New York Times*, "Schools and public works already in construction have lately been turning out to cost less than had been predicted."

However, lumber costs are currently at rock bottom, and observers predict that when they start rising again, construction costs will accelerate accordingly.

## Iron and Steel Institute Announces Design Awards

The world's tallest building—Chicago's 110-story Sears Tower—earned for Skidmore, Owings & Merrill the award of the best engineering of highrise construction in the 1974/75 Design in Steel awards program of the American Iron and Steel Institute. The structure consists of nine 75-foot-square framed steel tubes, each of which is virtually a skyscraper in itself. In the same category, Gunnar Birkerts & Associates received a citation for the Federal Reserve Bank of Minneapolis, an 11-story office tower whose main structural element is a braced suspension bridge that spans 275 feet between two massive end piers.

The awards program is conducted biennially to recognize "imaginative use of steel" by the "creative professions." More than 1,000 entries were submitted, from among which the jury selected 21 award-winning designs and cited 40 for excellence in 14 categories, such as architec-



tural and engineering achievements, medical and scientific equipment, industrial products, furnishings and fine art.

John Portman & Associates won a citation in the highrise design category for the Regency Hyatt House, San Francisco. About 11,000 tons of steel went into construction of the 840-room hotel.

A citation for excellence in housing design went to Caudill Rowlett Scott for the student apartment complex at State

University College in Brockport, N.Y. An industrialized building system was used whereby apartment-size trays were preassembled at an on-site assembly plant and lifted into place on steel columns. In the housing engineering category, citations were given to two architects. James Lambeth, Fayetteville, Ark., was cited for a stainless steel solar lens that uses sunlight to heat a swimming pool and Joe Warren Cox, AIA, Thousand Oaks, Calif., for a self-adjusting steel stair system.

Richard Levin & Associates received an award in the lowrise construction design category for the Homestead Savings & Loan Headquarters, Dayton, Ohio. The award winner's facade is of stainless steel panels which act as a huge kinetic mirror of the surrounding urban scene, making the small building stand out. Also in this category an award was given to Caudill Rowlett Scott and associate architect A. Dean Taylor, AIA, for the design of the Fodrea Elementary School, Columbus, Ind., 85 percent of which was preassembled on site. A citation in this category went to A. J. Diamond & Barton Myers, in association with R. L. Wilkin, for students' union housing, University of Alberta, Edmonton. The complex is designed like an enclosed-mall shopping center.

Among the other winners was Tippetts-Abbett-McCarthy-Stratton, an A/E firm that received an award in the design of public works construction for La Palma Viaduct, Puerto Rico. Receiving citations in this category were: Cope Linder Walmsley for Hamilton Mall, Allentown, Pa. and Wiley & Wilson, Inc., for the public elevator in the governmental complex, Lynchburg, Va. (see Oct. '74, p. 17).

Architects serving on the jury were William Marshall Jr., FAIA, president of the Institute; Archibald C. Rogers, FAIA, former Institute president, and Donald P. Schlegel, AIA, president of the Association of Collegiate Schools of Architecture.

## Architects Head Key Metric Committees

Two AIA members have recently been named to head important metric committees. Thomas Clark Tufts, AIA, of Cleveland has been named 1975 chairman of the American National Metric Council's building and construction coordinating committee. This is one of five coordinating committees representing all segments of the economy preparing for metric conversion in the U.S. Former president of the Architects Society of Ohio/AIA, Tufts also chairs the AIA national committee on office practice.

Anna M. Halpin, AIA, of New York City chairs the design sector committee under Tufts' coordinating committee. She also heads the metric task force within

AIA's committee on office practice and is active in promoting the concept of dimensional coordination for the building industry as an essential ingredient of metric conversion.

Robert Allan Class, AIA, director of Institute technical programs, who has served on the coordinating committee since its inception in 1973, says that the "expertise brought to these committees by Tufts and Halpin will initiate a new era of leadership by the architectural profession in the areas of dimensional coordination and metrication."

The council is a nonprofit, nonadvocate organization concerned with planning for metric conversion in this country. Membership of the council is comprised of representatives of all sectors of the economy.

## A Women's School of Planning, Architecture

A group of women in the design professions has organized the Women's School of Planning and Architecture which is scheduled for two weeks in August in the relaxed setting of a small college campus on the coast of Maine. The organizers of the school say that the "purpose is to create a personally supportive atmosphere for the free exchange of ideas and knowledge, and to encourage both professional and personal growth through a fuller integration of our values and identities as women with our values and identities as designers. The school is an initial probing attempt to discover and define the par-

*continued on page 61*

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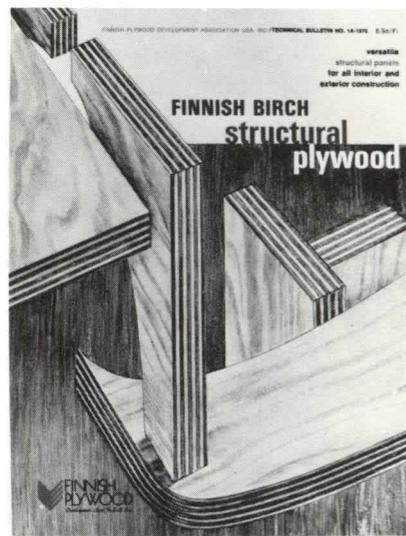
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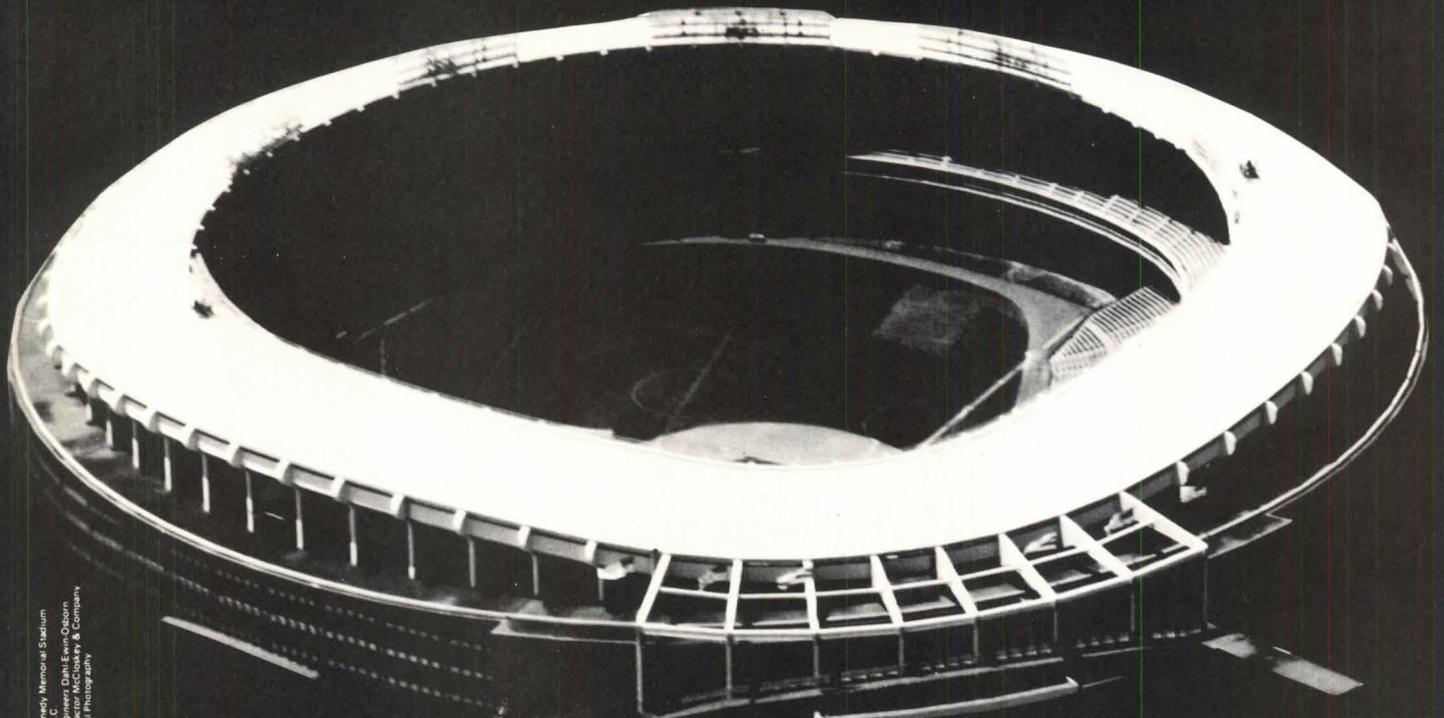
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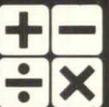
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# AIA JOURNAL

## Linking Costs, Services and Compensation

This space has not been used before for a book review. But this is a special case. The book in question is one of those deceptively dull-looking volumes that sometimes contain the seeds of revolution.

Its title is "Compensation Management Guidelines for Architectural Services," and its somewhat more direct subtitle, "A Manual on Cost-Based Compensation."

"For many years," says the preface, "the architectural profession has struggled with inequitable, arbitrary and unworkable procedures for determining compensation for professional services. Of these, perhaps the most troublesome has been the percentage of construction cost basis, which rewards the architect's efforts to reduce construction cost by a similar reduction in the architect's compensation. The primary disadvantage of previous methods . . . has been the lack of a direct relationship between the services required of the architect and the compensation received by the architect."

The manual marks a major step in a new AIA effort to build bridges between services, the costs of providing them, and compensation. Essentially, it is a management tool for use by practitioners in fashioning an effective method of determining and managing compensation. In outline, the basic steps in the method are:

First, architect and client analyze the project and agree upon the services required, item by item, and fix the responsibility (architect's, client's or consultant's) for each item of service. Next, the architect estimates the time and costs involved in each item and adds to the total a pro-

posed professional fee (profit) and an estimate of reimbursable expenses. Finally, they agree upon compensation and terms of the agreement.

The tools contained within the manual include general instructions for use of this method; a detailed list of potential services with a description of each, and a set of worksheets and forms for each step of the process.

An outgrowth of AIA's financial management system, the manual was produced in draft form in a four-day charrette last October conducted by a special task force of AIA members and staff. The task force is soliciting feedback from users of the manual and, based upon it, will produce an "improved and expanded" second edition. A companion effort is leading toward development of a national "man hour data bank," designed to provide a means of architects sharing information on personnel time expended on various types of projects, phase by phase—thus significantly shoring up estimates used in arriving at cost-based compensation. Such a resource already exists in pilot form in several Western states.

The manual was rushed to completion following the charrette. One reason for the rush was its particular timeliness at this moment of economic crisis. Its crisis-easing potential begins at the stage of architect-client agreement upon the scope of services, for it offers the means of exposing to the client a wider range of potential services than might have been thought available from the architect.

And, of course, a cost-based method of compensation deals directly with the longer-range crisis of fluctuations and inadequacies in what architects receive for their services. It provides a firmer foundation for compensation than the vagaries of the bidding process or the stress of wide-open negotiation.

It is in this regard that the impact of the manual, if widely used, could truly be called revolutionary. *D.C.*

# Designing the Renaissance Of a Proud but Decayed Neighborhood in Detroit

"I hate the word 'recycling' when it is applied to architecture," says Hugh N. Jacobsen, FAIA, of Washington, D.C., who has won national awards for his restoration projects. "A building is not a paper bag to be recycled. And what we did at the design workshop in Detroit was not to 'recycle' but to find new uses for some fine old Victorian houses."

The Detroit Bicentennial Design Retreat Workshop held in March, to which Jacobsen refers, brought together about 25 architects and some special resource people from 10 cities across the country and an array of local planning experts, community leaders and students. The purpose was to help a black low-income community make plans for the restoration and reuse of 17 historically significant houses in the inner city area of Woodward East. They all worked without remuneration at the design retreat, which was coordinated by the Detroit firm of William Kessler & Associates, Inc., under the leadership of Edward D. Francis, AIA, and David S. Evans. "Both of these men," says William Kessler, FAIA, "worked extremely hard to plan and organize something they had never done before."

Earlier, the firm had been asked to prepare a strategy for the neighborhood's renaissance and to assess the amount of funds needed. Because documentation was required in a short time-span to secure funds for the rehabilitation portion of the project, a "crash program" was suggested, and Francis came up with the idea of a design retreat, to which would be invited "the best possible architectural restoration talent available" in order to assure the integrity of the proposed rehabilitation. "The response was overwhelming," says Kessler, "allowing the scope of the retreat to be expanded to explore open space and site development alternatives."

An effective *modus operandi* was assured when Karl Greimel, AIA, dean of the school of architecture at the Lawrence Institute of Technology, agreed to have 19 of his students participate. They were well prepared by a course in preservation architecture taught by Professor Betty-Lee Francis, and their first contri-

bution was making preliminary measured drawings of the houses. Greimel thinks that he noted "some skepticism from lay people and professionals about using students as a resource," but the consensus is that they added a necessary dimension.

"If meetings could clean up the sea," a Unesco staff member once said, "the Mediterranean would look to us as it did to Ulysses." The Detroit design retreat was not just another meeting to discuss a clean-up. The design teams of one professional and one student, each assigned an individual structure, worked steadily from Friday through Sunday. The same is true of the site development team, which included Charles Blessing, FAIA, Detroit's longtime planning director,

Daniel U. Kiley, AIA, of Charlotte, Vt., and student Dvora Katanick.

The architect/student design teams were (with name of architect given first): Roger Margerum, Detroit, and Dean Rooks; Samuel Redstone, AIA, Detroit, and Bill Crooks; Donald Scheible, Southfield, Mich., and John Friedrich; Don M. Hisaka, FAIA, Cleveland, and Dave Storey; Hugh N. Jacobsen, FAIA, Washington, D.C., and Paul Roddick; Richard Frank, FAIA, Ann Arbor, Mich., and Robert Czerew; William Lyman Jr., AIA, Birmingham, Mich., and Joseph Germaine; M. Hamilton Morton Jr., AIA, Washington, D.C., and James Perkins; Nicholas Holmes Jr., AIA, Mobile, Ala., and Rick Smith; William Kessler, FAIA,



Gross Pointe, Mich., and Scott Wortman; John Stevens, AIA, Detroit, and David Perry; Giorgio Cavaglieri, FAIA, New York City, and Duane Denny; Carl Koch, FAIA, Boston, and Kenneth Hamm; Robert Mack, Washington, D.C., and John Merkle; Lorraine Chambers, AIA, Akron, Ohio, and Dick Mitchell; Harold Varner, AIA, Detroit, and Steve Branstner; Jeh Johnson, AIA, Poughkeepsie, N.Y., Louis Rossetti, AIA, Detroit, and Robert Bryce.

Documentation had been prepared for each of the houses, including historical data and a structural survey (previously completed by the Professional Skills Alliance). Henry Chambers, AIA, restoration architect of Akron, Ohio, had been retained to complete a prototypical cost estimate for one house and rectified photographs of all the structures. Other documentation, in addition to the students' measured drawings, included recommended space use standards and photographs of unusual architectural features (the nationally known architectural photographer Balthazar Korab contributed his services). And to allow for the retreat's expanded objective of site design, the American Institute of Surveyors prepared a site survey.

Three tangible objectives were defined for the teams: to produce schematic designs for the floor plans for the 17 houses; to formulate the site development concept, and to consider design criteria for 104 proposed infill townhouses.

In his description of his experience at the retreat, Jacobsen says, "My student was incredibly bright. I learned more than he did. I also learned that I'd almost forgotten how to draw, and I've never been in a drafting room before where nobody talked. We were fed adequate information about zoning and other essentials, we learned tremendously from the residents of the area and we worked like beavers to produce the schematic design-floor plan packages, creating as well as we could the best design for the particular unit and for the economics of the situation."

Woodward East, where the houses are sited, was once a vast farm owned for many years by early Detroit settlers, the Brush family. They waited to sell any of the land until the city reached out to the farm in its industrial expansion in the second half of the 19th century. The lots were sold at prices that only people of substance could afford, and because there were requirements that architecture conform to a standard of high quality, the houses erected there were as substantial as their owners, and built to last—provided they could withstand social forces and the wrecking ball of future generations. Built between 1870 and 1890 in what historians call "carpenter Gothic" (and the rest of us "gingerbread Victorian"), these single-family detached houses, sited on lots about 50 feet wide and 150 feet deep, were homes of De-

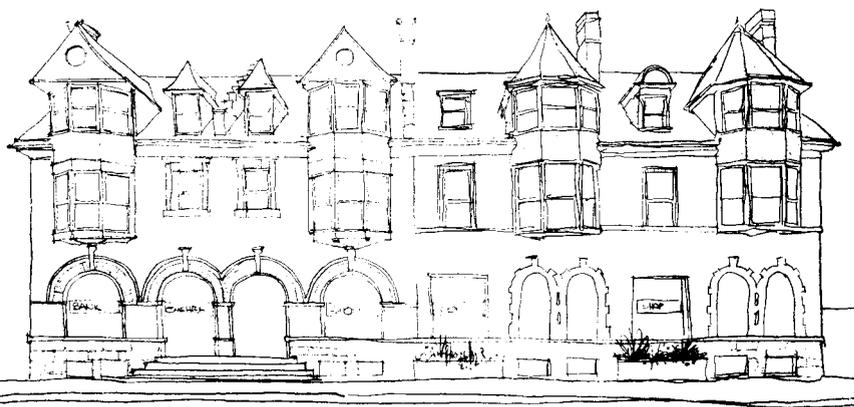
troit's leaders in those bygone days.

Following the usual pattern of inner city decline, the affluent moved out, and Woodward East became the community of the poor and the socially deprived. Many of the houses were destroyed, and destructive fires and unkempt vacant lots added to the neighborhood's dereliction. It became a place "where beer cans and weeds are more common than flowers and grass," as a local reporter once wrote. Detroit Mayor Coleman A. Young has described Woodward East as "a neighborhood severely strained by the 1967 riots, overwhelmed by the burden of one of the lowest income populations in the entire city and region, lacking in adequate . . . facilities."

The mayor also says that the most important thing about the fight to save Woodward East "is that there is a neighborhood rebuilding in spirit as well as body through community citizen effort." The citizen effort to which he refers is the Woodward East Project, Inc., a remarkable grassroots group of neighborhood residents, who sponsored the design retreat. Kessler has special praise for Mike Johnson, a Woodward East resident, who was "instrumental in the retreat's success."

Organized in 1968, the Woodward East Project, Inc. has worked ceaselessly for total community improvement "by providing for its residents better housing, full employment, indigenous business devel-





Architects Jeh Johnson and Louis Rossetti worked with students Gerry Rademaker and Robert Bryce to adapt a duplex at 2821-33 Brush Street (above) for reuse as a commercial building; Carl Koch and student Kenneth Hamm worked on the residential renovation of 231 Alfred (below).

opment and employment, increased educational achievement and reduced crime.”

The group purchased and received options on 14 of the “sorely neglected” multifamily residential buildings, all of which were subjects of the retreat; two of the three privately owned houses were also considered. The organization has maintained and operated a 109-unit rehabilitation project since 1971, and all rental receipts have been channeled back into the buildings. It also has helped provide community-owned and community-operated commercial facilities to give employment to its own. The organization “attacks every social problem it sees, and it sees many,” the local press once said in its praise. It conducts a number of programs for the “hopelessly deprived” to help them overcome environmental handicaps and to “expand their cultural identity.”

A Detroit city planning commissioner once said that “people preservation is the key to building preservation,” and the Woodward East organization works on the premise that the neighborhood is *theirs*. They have no intention of pushing out blacks and the poor to create yet another enclave of the affluent, who have a tendency to flock back to a restored inner city community of character, charm and convenience and take it over. As Mrs. Edith Woodberry, president of the Woodward East organization said, “We don’t oppose the restoration of the houses, but we do oppose being left out.” Kessler praises the group’s firm commitment to make sure that “their efforts will first benefit themselves in upgrading their community” as “noble motivations.”

Now, after years of struggle from “being squatters and victims of slum landlords,” as the local paper said, the group—with help from the city and many other sources—has launched what is called the Woodward East renaissance project, on which the architect/student teams worked at the design retreat. The project is one of Detroit’s official bicentennial efforts and has the endorsement of every spectrum of the city’s industries, institutions, organizations and individuals who have given financial help.

The extent of citywide cooperation was evident at the workshop. The automobile

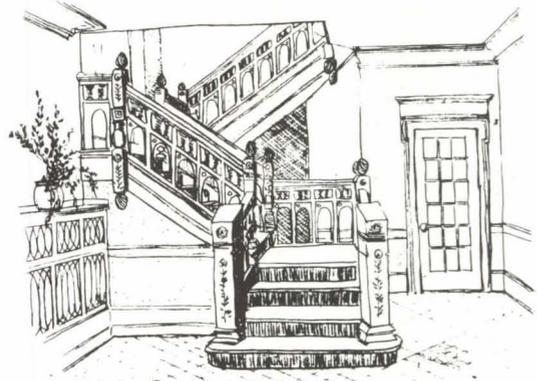
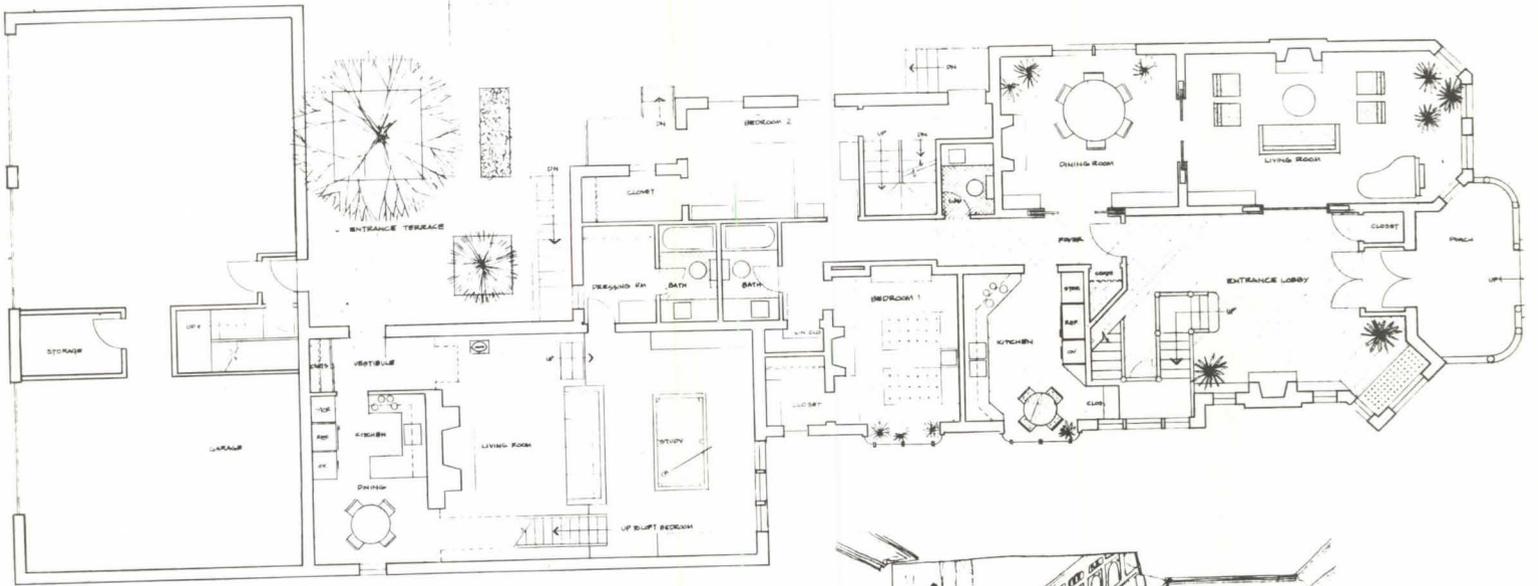
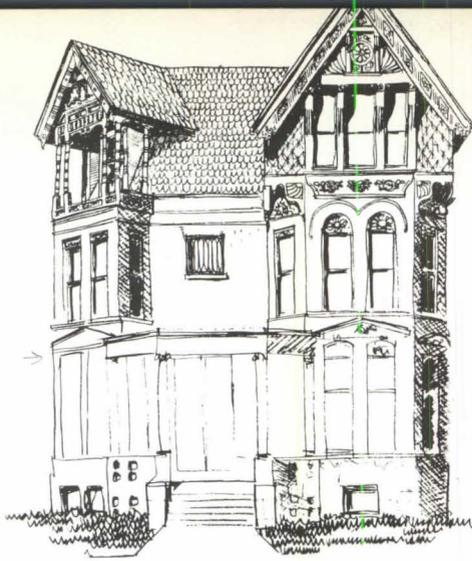
industry supplied each out-of-town participant with a courtesy car; a leading restaurateur offered to provide a dinner; the Detroit Institute of Technology contributed drafting rooms, box lunches and its dining facilities for two days of intensive use; local companies gave graphic materials; a brewery supplied “appropriate refreshment” for late work hours; the Detroit chapter/AIA agreed to provide funds to offset expenses. The list goes on and on.

The thing that made the retreat a reality, however, was a grant of \$50,000 from the National Endowment for the Arts, through its city options program. The National Trust for Historic Preservation also gave the community a consultant’s grant of \$1,000 to help assure implementation of the weekend retreat’s design proposals.

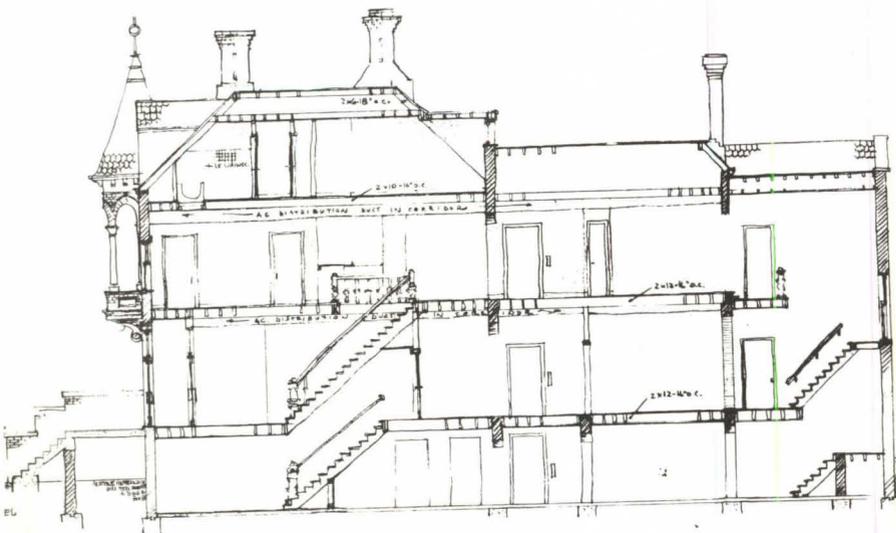
The Kessler firm reports that the teams “successfully produced schematic design-floor plan packages for the 17 houses,” indicating that the structures “readily lend themselves to adaptation for three- or four-family occupancy. The resulting plans offer a wide variety of living spaces not conventionally found in new housing construction.” Although the “average number of dwelling units per house is slightly higher than the three units per house anticipated before the retreat,” a preliminary analysis “indicates that the dwelling unit square footage are consistently higher than the minimum standards suggested by the Michigan State Housing Development Authority for new town-house development.”

Giorgio Cavaglieri, FAIA, of New York City, who is nationally recognized for his restoration work, and his student were given a rather different assignment. They were to produce an adaptive reuse plan to make one of the houses into a medical and community facilities building. Cavaglieri says, “Apart from decisions related to the layout (such as where to locate a small cafeteria, a meeting room and the various medical offices, and the needed structural repairs), the main issue . . . was the problem of how to permit access for the handicapped to and through the building with minimum changes to the appearance of the facades. The problem was solved with a ramp to the basement and





*Design packages developed at the retreat indicate that the houses readily lend themselves to adaptation for multiple-family occupancy. The house at 269 Edmund (above) demanded the attention of William Kessler and student Scott Wortman. Giorgio Cavaglieri and student Duane Denny worked on the conversion of 205 Alfred (below) into a medical facility.*



## In addition to individual design-plans, the workshop yielded an overall scheme.

a hydraulic elevator serving all levels."

Cavaglieri says that the design retreat experience taught him "that a large number of creative ideas can be generated by a dedicated group. The variety of solutions desired in a large environment necessitates the work of different minds and cannot be generated in a single office at one time."

The students at the retreat were asked to express their views on the retreat, and in a tape supplied to the AIA JOURNAL, one of them says that he was impressed with the variety of approaches to a design problem. Except for two students who expressed doubts about the design solutions of their own teams, the others found that the retreat produced "usable results, although some solutions need refinement."

One of the students commented on the competitive spirit that developed among the professionals. Another said that on Sunday, there "was an elation among the architects that something was happening. In the drafting room, there was humming and singing about the final creation." One student said that the value of the retreat to him lay in dealing with "a real problem on a one-to-one basis with the architect." And another said that if Woodward East comes off, it "will establish a pattern for all downtown Detroit."

The Kessler firm, which has been retained by Woodward East Project, Inc., to implement concepts developed at the retreat, estimates that the total monetary value of the services rendered by architects and students was in excess of \$26,000. The firm points out that "normally, it would take from one to four months for an architectural office to produce a schematic design package for one house, depending upon the amount of work the office had at the time. The amount of time required for one office to do all the schematic design packages would be substantially more than four months. It should be noted that the schematic design work could not commence until measured drawings were prepared first, requiring an additional time period of from one to three months for all the houses."

The biggest problem now, says Kessler, "is to devise a method for implementation and execution of what has been done."

There are still unsolved problems associated with the distribution of funds from local, state and federal agencies." It is estimated that mortgage loans of over \$2 million for the building of new units and \$360,000 for the rehabilitation of historic structures are required.

And what did the experience do for the professionals? "I have really no way of understanding exactly why all those architects would provide a weekend of their time for a project that to most of them was quite remote," says Kessler. "It certainly must have something to say for the personal commitment of many architects regarding the problem of decline and decay in urban areas. Perhaps this was an opportunity to vent some of these frustrations and to find a method of involvement for constructive input."

Jacobsen, who was greatly impressed by the contributions made by the residents of the neighborhood, says that there was unanimous decision among the professionals with whom he talked that the retreat was a success. He'd like to have "client reaction" to the drawings and a follow-through. So would Cavaglieri, who says, "I am certainly interested in continuing involvement in the project: first, because of the typical fatherly feeling every architect has for his brainchild; second, because the experiment is original and interesting as a community effort."

Joyce Garrett, executive director of the Detroit Bicentennial Commission, who calls the Woodward East renaissance project "a perfect blend of heritage and horizons," says that the design retreat proved to be "a workable mechanism for implementing community objectives and demonstrating how a low-income community found a way to utilize the historic heritage of an earlier urban settlement to guarantee their continued residency in the community."

Dean Greimel praises the retreat as a "pioneering effort." He says, "We may not always be fortunate enough to be in the company of the same marvelous talent involved in this first retreat, but it demonstrates a workable way for this college and the whole profession of architecture to pay our 'dues' to the cause of a better environment." *Mary E. Osman*



*The site plan formulated by Charles Blessing and Daniel Kiley, with student Dvora Katanick, is suggestive of area relationships. The plan (drawn by Blessing) uses the distinctive Victorian houses as a focal point and open spaces as a unifying element with the infill housing.*



CHARLES ABLESSING  
AP 75

# The Section 8 Program: New Beginning or Dead End For Federal Housing Aid?

*"For the purpose of aiding lower-income families in obtaining a decent place to live and of promoting economically mixed housing, assistance payments may be made with respect to existing, newly constructed and substantially rehabilitated housing."* Public Law 93-383, Title II, Section 8

Amid the usual pomp and ceremony, Gerald Ford signed his name, shook hands and passed out pens. Once again, as of August 22, 1974, the country had a housing program, this one known as Section 8 and contained in the Housing and Community Development Act of 1974. By then it had been almost two years since Richard Nixon had imposed a moratorium and taken away the traditional tools for housing lower income America—programs such as public housing and Sections 235 and 236.

Section 8 is now the only federal housing game in town, any town, and it is about to be tested. It differs substantially from its predecessors. Section 8 is touted by its proponents as the simplest housing program ever created. The language quoted above is the sole and entire statement of legislative intent for it.

Yet "the regulations are really very complex," in the view of Mary Nenko of the National Association of Housing and Redevelopment Officials. "In fact, there have never been any regulations which were more complex. The program doesn't provide that much flexibility."

Section 8 is praised as taking money out of the hands of the middlemen—developers, builders, all the scapegoats of subsidized housing criticism—and putting it in the pockets of the poor. And yet the execution of Section 8 has placed serious obstacles in the way of its stimulating housing construction.

"There's no carrot. I just don't see what the incentive is," said Washington-based consultant John Feild. "I don't know if anybody's going to build anything. We may just end up rearranging people in existing units."

The basic mechanism of Section 8 is this:

A family whose income is less than 80 percent of an area's median income can rent an apartment and pay between 15

and 25 percent of its income as rent. The Department of Housing and Urban Development then pays the difference between the amount the family pays and the rent that the landlord is asking.

There are two forms Section 8 can take, one for existing housing and one for new construction or substantial rehabilitation. Under the existing housing program a family is certified as eligible by a public housing authority, finds its own housing, pays its share of the rent and is subsidized for the remainder.

This portion of the program is essentially the same as the housing allowance experiments carried out across the country and not yet completed, and, as such, is fairly straightforward. But for new construction and rehabilitation Section 8 is much more convoluted.

HUD has spent eight months turning out reams of regulations, setting up ground rules and then changing them. The result so far is an extremely involved set of procedures embracing every level of government. HUD, of course, is the prime administrator of the program, but of the \$900 million appropriated for Section 8, \$229 million has been set aside for state housing finance agencies. Plus there are city check-offs, regional reviews, and housing and community development plans which must be considered in approving a developer's application.

A developer can finance his project through a private lending institution, a state agency, FHA or the Farmer's Home Administration, in the case of a rural development. After obtaining approvals through the several layers of government, he builds or renovates his project and then seeks tenants. Once the project is occupied, he must manage and maintain it—a big switch from previous leased public housing programs under which the local housing authority took over once a project was built.

The complications of the program begin to emerge very quickly, and chief among these is the difficulty a developer faces in obtaining financing. No longer will construction be backed up, as in the case of public housing, on the full faith and credit of the federal government. And moral obligation bonds which in the past

have been issued by state housing agencies have fallen on hard times lately, a repercussion of the crisis faced by the New York State Urban Development Corporation.

It is undeniable that building housing for the poor is, at best, risky, and even riskier in times of inflation and recession. In the past, most housing for the poor has gotten built because the federal government was willing to shoulder the risk. Now the risk is being spread out among the federal government, states and the private lending sector.

To private lending institutions the program may look pretty chancy. One problematic factor is that the HUD subsidy ceases if a unit is vacant more than 60 days, and this may make banks even more wary. "This is a key issue in terms of financing feasibility," said Susan Baron, a staff member of the National Leased Housing Association and an assistant in the Washington law firm of Lane & Edson. "There's a risk—with no insured income streams you have a subsidy that's vulnerable."

State housing finance agencies face a bleak bonding outlook these days. Last month the Massachusetts Housing Finance Agency floated one-year short-term notes at an interest rate of 7.9 percent. And the prospect for long-term bond issues isn't much better. Bonding houses have told state agencies that the best they can expect is 7.75 percent, bringing them close to the FHA and conventional market rates.

If the bonding problems are not solved, developers can pursue one of two federal insurance courses. Farmer's Home Administration interest subsidy mortgages are available for rural projects, but those building in urban areas will have to use the Federal Housing Administration's Section 221 D-4, a market rate insured mortgage program. But FHA processing ranges from glacial to slow, and developers anxious to get going may stay away despite the promise of federal insurance.

In a recent batch of regulations HUD has come up with a new fund, which it hopes will make lending institutions and bonding houses less nervous about Section 8. Called a project account, the fund

works this way: for a hypothetical unit with a \$400 rent, a hypothetical tenant will pay \$100, HUD \$300. But now HUD will put another \$100—the equivalent of the tenant's rent—into a project account. This money will cover future rent increases, rising utility costs or other unforeseeable expenses, and, HUD hopes, lend stability to the development in the eyes of a lender.

"We're trying to say to the people who lend money, 'yes we mean what we say,'" said HUD Section 8 consultant Neil Churchill. "That's about as close as we can come to making it full faith and credit."

Another federal insurance program could be put to work with Section 8—FHA's Section 202, an insured mortgage program at Treasury borrowing rates for the handicapped and the elderly. But HUD is only permitting the construction loan segment of that program to be used now. Likewise, in the 1974 act Congress reinstated Section 236, which was suspended during the moratorium, for two years, but HUD has not actively done so.

A number of states and developers are ready to go with Section 8 if financing is obtainable. The Pennsylvania Housing Finance Agency, for example, could begin processing about 500 units, which have already been designed. But for developers who have stood back until all the guidelines were in force, the wait will be longer. Carl Payne, deputy director of the Pennsylvania agency estimates a three-month minimum for all approvals.

"There isn't much pending because nobody knew what to pend," commented consultant Feild. Indeed it has been a big disappointment to anxious developers that HUD has issued Section 8 regulations in dribbles. The administrative delays have eaten up most of this fiscal year, and HUD's original estimate of 200,000 units approved by June 30 has been whittled down, at this writing, to an estimate of only 40,000 units.

State agencies have a distinct advantage in timing because they can pick their developers and are freed from many of the local approvals. HUD is required, on the other hand, to advertise for proposals for a minimum of 35 days and then choose

its Section 8 developers. The first HUD advertisement were published in mid-April.

Assuming financing is available and the initial HUD approvals go smoothly, a developer only has a couple more hurdles—an A-95 regional review and a local government check-off. In an ideal world where the public and private sectors work harmoniously toward the goal of housing lower-income America, this would be routine. But past history doesn't promise a smooth future. Developers of lower-income housing, even housing for the elderly, have always faced bitter zoning battles and entangled political squabbles. One of the selling points of the 1974 act is that it requires a local housing assistance plan detailing a municipality's existing housing problems and needs. But despite the opportunity that this offers for rational planning and coordination, chances are that some difficulties will emerge at the local level.

The legislation is virtually silent on matters of housing design, primarily because Section 8 is an allowance program and not a construction program. As a result few standards have been set. A recent regulation called for the application of FHA minimum property standards where local or state codes are not sufficient. The real guideline, however, is not minimum standards but maximum rentals—in other words, the bottom line has already been written. These maximums, known as fair market rents, have been based on HUD's estimates of the going rental rates for new, "not luxurious" construction in a given area.

How well this will work from a design point of view has yet to be tested: It could mean innovative designs since developers and architects not going the FHA route will be freed from rigid federal standards or it could mean a lot of cut corners and rock-bottom minimums.

"This is very important from an architectural point of view, having a specific kind of limit that you have to take into account no matter where you're building, no matter what the site problems are," said NAHRO's Mary Neno. "It raises serious questions about the quality of the product."

Another issue of concern is that the developer will manage and maintain his Section 8 project. This will probably not be a problem in housing for the elderly—senior citizens generally don't hit baseballs through windows or draw on walls. But once families are included, the picture changes. Few developers have much experience in managing lower-income apartment projects. And even though HUD intends to give priority to developments with no more than 20 percent subsidy tenants, it also wants 30 percent of those subsidized to be "very low income families," that is, families whose income is less than 50 percent of the area's median. This provision—intended by Congress to be nationwide and not on a project-by-project basis—may make some developers shy away from Section 8 altogether.

It is a bit early to judge how many will shy away, but some fear the worst. "We think it's a disaster," said David Dennison, executive director of Newark's Policy and Development Office. "It's a drop in the bucket compared to what we need, and a hard drop because of the problems in getting even what's available."

Despite the problems, many people are hopeful about Section 8 and are determined to do their bit to make it work. For example, Ralph Taylor, a HUD assistant secretary during the Johnson Administration and now in private development, sees Section 8 as an expedient tool for building mixed income housing.

"It's got a very sound concept at its nucleus. Anything that broadens the market is very useful, even though they (HUD) have fouled it up by making it competitive and not providing a financing vehicle," he said.

Taylor said he foresees some problems in the marketing of mixed-income apartments, particularly because his past experience has indicated the need for incentives to draw in people who will pay the full rent.

"My major question is this: Is HUD going to be sufficiently flexible and responsive to help make this difficult animal of urban rental housing work? If not, the program is going to collapse."

*Beth Dunlop*

# Honor Awards Go to Nine Buildings, the 25-Year Award to a Glass House

The 1975 AIA honor awards jury has premiated nine buildings, one more than last year, and unlike last year there are no restorations among them. The 25-year award, given each year to a building of "enduring significance," went to Philip Johnson's glass house of 1949 in New Canaan, Conn.

The jury was comprised of Richard Meier, AIA, (New York City); John Desmond, FAIA, (Baton Rouge); Gertrude Kerbis, FAIA, (Chicago); Donald E. Olsen, FAIA, (Berkeley), and Alfred Price (student, Princeton University).

The jury's overall report on the 1975 awards, which are shown on the following pages, said:

"The capability of a work of architecture to endure both as a built object and as an idea has always been the real measure of its value. The changing physical and social climates within which the building must exist serve as the harshest critic of its worth.

"The nine buildings selected from the over 650 entrants are particularly noteworthy for their high quality as works of architecture as well as for the way in which they relate to their contexts. Each one in its own way responds to its context in a manner which complements its surroundings. The general level of submittals was considered by the jury as being at a relatively high level of good design in most building categories.

"However, the jury was concerned not only with the way in which these different building types related to the sites and surroundings and the way in which they responded to the requirements of their programs and expressed an attitude toward process, but the jury was also concerned with the architectural intentions which went beyond a functionalist rationale. The jury was concerned with social and symbolic accommodation and the expression of that social or symbolic meaning in terms of its relevancy in each particular project.

"Finally, the jury was concerned, and most importantly, with architecture's capability to endure as an object and as an idea and in this enduring capability to affect the public by its idea. All of the honor awards buildings have responded

to the client's needs as an integral part of the design process as a basic ingredient to the meaning of the product, but they have all gone beyond that, so as to express in their content the art of building. Perhaps the current physical condition of some of the buildings visited, which were not given awards, was a liability which concerned the jury in terms of its criteria for excellence."

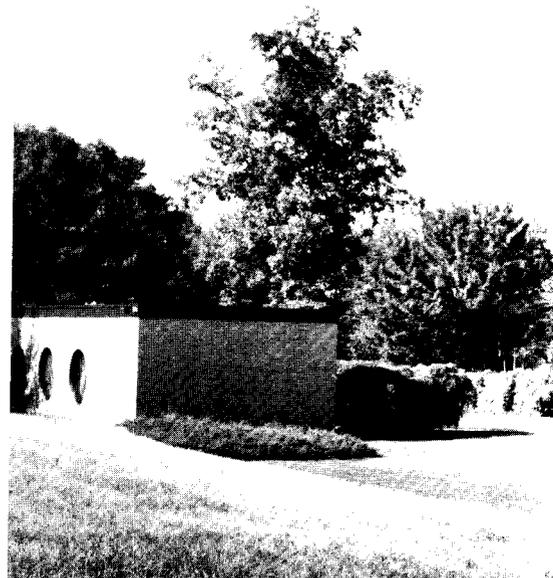
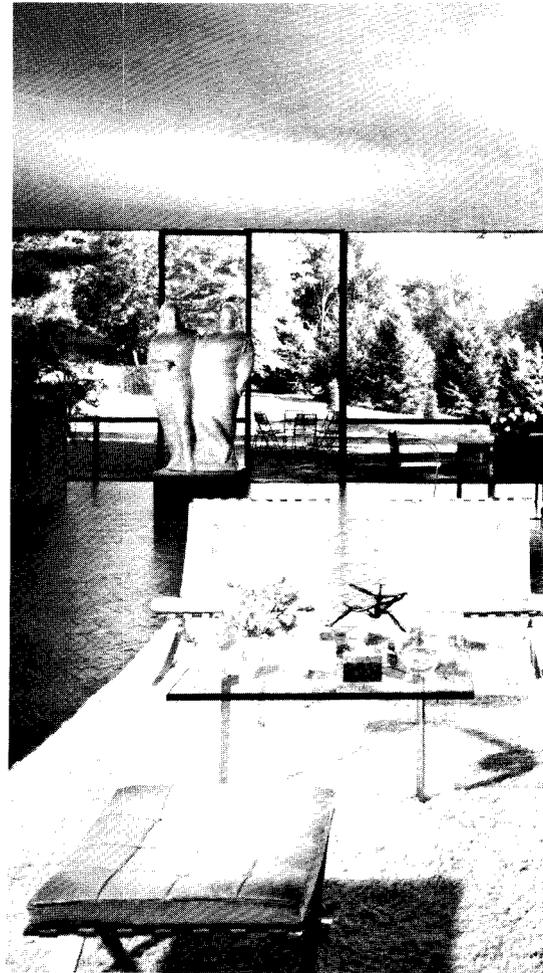
The jury was unanimous in selecting the Johnson house for the 25-year award.

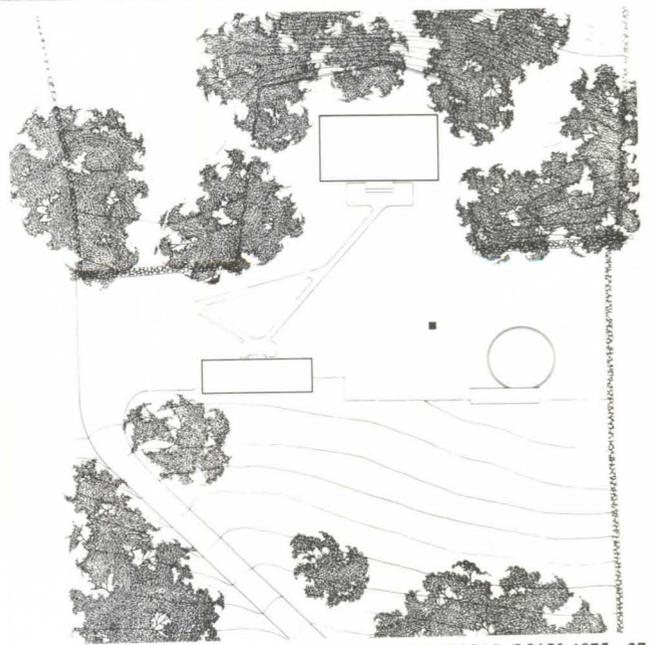
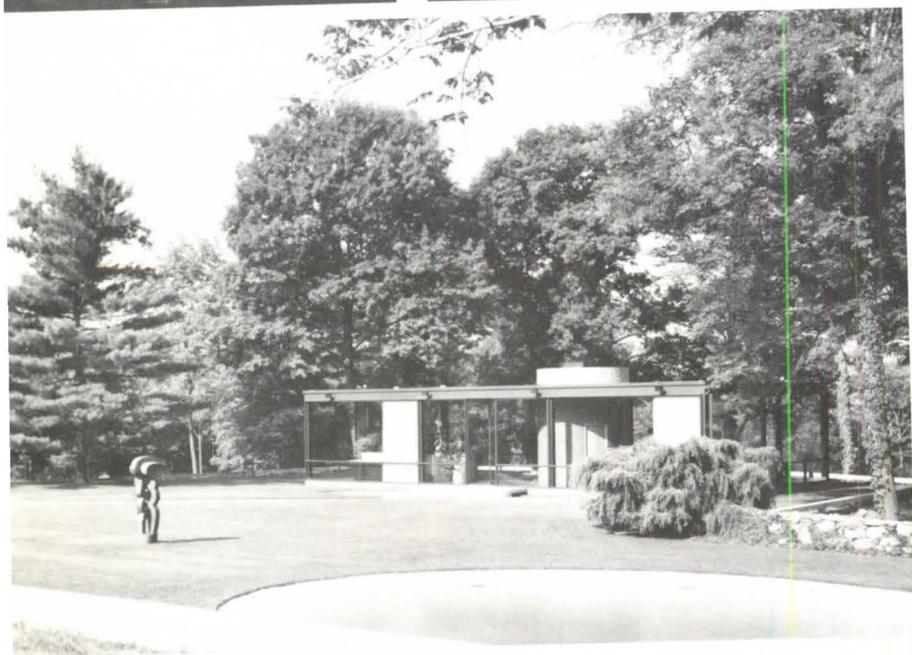
In 1949, *Architectural Forum* commented: "By surrounding his house with all glass instead of much glass, Philip Johnson has stepped through the mirror. It is unlikely that glass houses will instantly multiply, yet the curiosity and wonder that have been aroused are enormous. . . . Those who would dismiss Johnson's glass house as the sport of a wealthy, scholarly and very precise bachelor, have not noticed how far the light shines beyond the particular architect and the immediate occasion."

The 1975 AIA honor awards jury had this to say: "The choice of this house for the 25-year award reaffirms the involvement of architects who continue to be concerned with the uses of form and who use the single family house as a viable building type to study the relationship between architectural form and architectural ideas. In this superb building Philip Johnson has clearly demonstrated to younger architects one way in which the problems posed by the house is a vehicle for architectural ideas.

"Its theoretic basis has been inspired by Mies van der Rohe, and yet Johnson's intellect demands that he distort the "Miesian" idiom just enough to make this work a very personal statement, his very personal work of art."

A full four of the eight honor award winners also received the Bartlett award, which honors buildings that show a conscientious effort to eliminate barriers to the handicapped. The buildings chosen were the Kimbell Art Museum, I.D.S. Center, Cedar Square West and Park Central. The jury was comprised of Wm. Baltzer Fox, AIA; David H. Draper, AIA, and Edward H. Noakes, AIA, all of the Potomac Valley chapter. *Andrea O. Dean*





**Cedar Square West,  
Minneapolis. Architects:  
Ralph Rapson &  
Associates, Inc.; associate  
architects: Gingold Pink  
Architecture, Inc.**

Cedar Square West is the initial element of the nation's first new town-in-town, Cedar Riverside (see Dec. '74), an interconnected complex of 11 buildings. Containing 12,500 mixed-income housing units and ancillary services, it rises from four to 40 stories, and is located on a flat, eight-acre site on the west bank of the Mississippi River, between downtown Minneapolis and the University of Minnesota.

Over half of the apartments are subsidized and, in all but one of the buildings, are scattered among higher-income units.

Residents from all economic levels can choose from among three main dwelling types: the conventional double-loaded corridor apartments in high- and intermediate-rise buildings; two-story "maisonettes" in intermediate and lowrise structures, and one-two-bedroom apartments with multiple exposures.

The jury remarks: "The structures are diverse in architectural character as well as in height, effecting an apparently spontaneous urban domain."

Each of the buildings has its own community room; along the elevated plaza there are a variety of shops, a daycare center, health clinic, amphitheater and an outdoor sculpture garden. Parking for residents is under the plaza. The entire complex is dotted with parks and playgrounds, and laced by walkways at several levels: on grade, on the central elevated plaza and through "skyways," on the second floor level.

Despite its large size and high density, Cedar Square West maintains a human scale and "meshes well with the surrounding neighborhood conditions both new and rehabilitated," according to the jury. The density was challenged by a much publicized suit by environmentalists. Still pending in amended form, and having significant support, the suit is likely to result in a change of plans to diminish density in the next stage of development.

Client: Cedar Riverside Associates.  
Structural engineer: Crosier, Greenberg & Partners. Mechanical engineer: Egan & Sons Co. Electrical engineer: Hoffman Electrical Co. Landscape architect: Sasaki, Walker Associates, Inc. General Contractor: Borson Construction Co.



## 88 Pine Street, New York City. Architects: I. M. Pei & Partners.

88 Pine was built as a "spec" office building, a species of architectural structure that is characteristically dreary. In this instance, however, the owners, Orient Overseas Associates, specified that they wanted a building that would not only have flexible uses and remain within the somewhat narrow budget requirements of more typical investment office buildings, but would also be distinctive in appearance.

They asked that "spectacular views be emphasized," that a concourse be designed to connect to a future subway system and that the building be linked with existing adjacent walkways, as well as not-yet-developed neighboring sites.

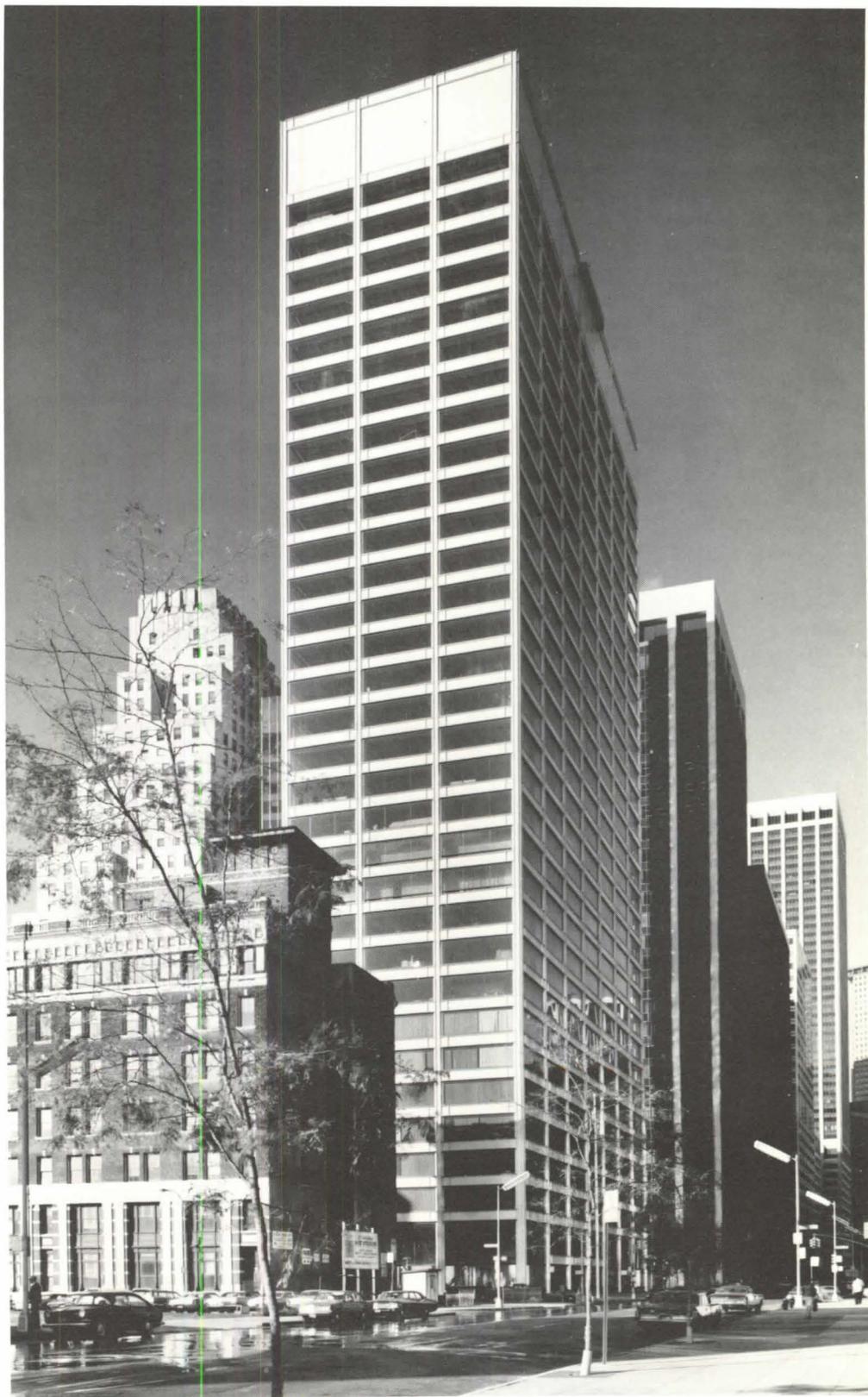
The architects met all of these requirements by creating a straightforward and elegant building clad in aluminum, organically coated in white, which gleams against a wall of dark and mainly undistinguished buildings rising from the East River beside it. Aluminum is also used on the interior on columns and beams in the lobby, banking areas and elevator cores. Bay windows, uninterrupted by mullions, extend the full width of the 28-foot structural bay. "If classical purity is an appropriate term in application to the standard rental office structure," comments the jury, "[this] building approaches that virtue."

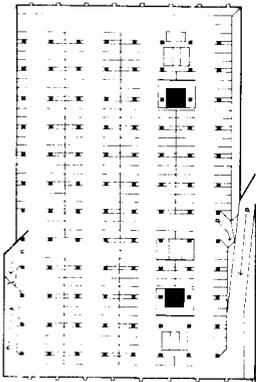
It won the Reynolds Memorial award in 1974 (see June '74).

Rising 32 stories high, 88 Pine has an elevator core with glassy lobbies, stores and banking spaces on the ground floor.

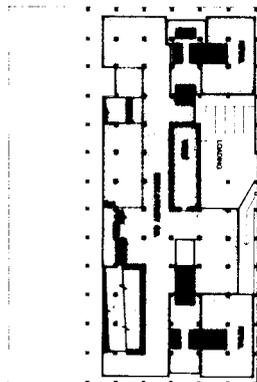
Because the ground floor elements are diverse in shape, the exterior framing patterns are similarly varied, "a welcome exception to the absolutist doctrine of unyielding consistency," says the jury. It adds: "The lower level scale and proportional articulation accentuates the purpose and beauty of the surrounding plaza." Curved surfaces of polished stainless steel in the lobby and Chinese-red elevator cabs give the building what the architects call "a touch of theater."

Client: Orient Overseas Associates. Structural engineer: Office of James Ruderman. Mechanical engineer: Cosentini Associates. General contractor: Diesel Construction Co.

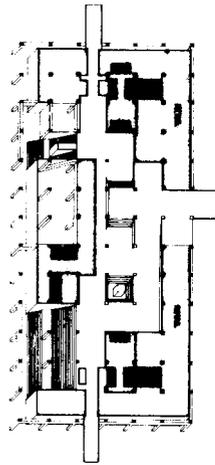




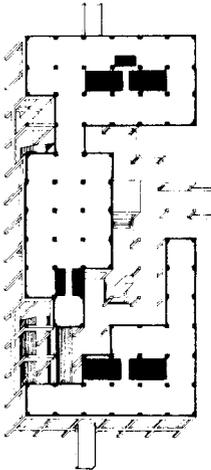
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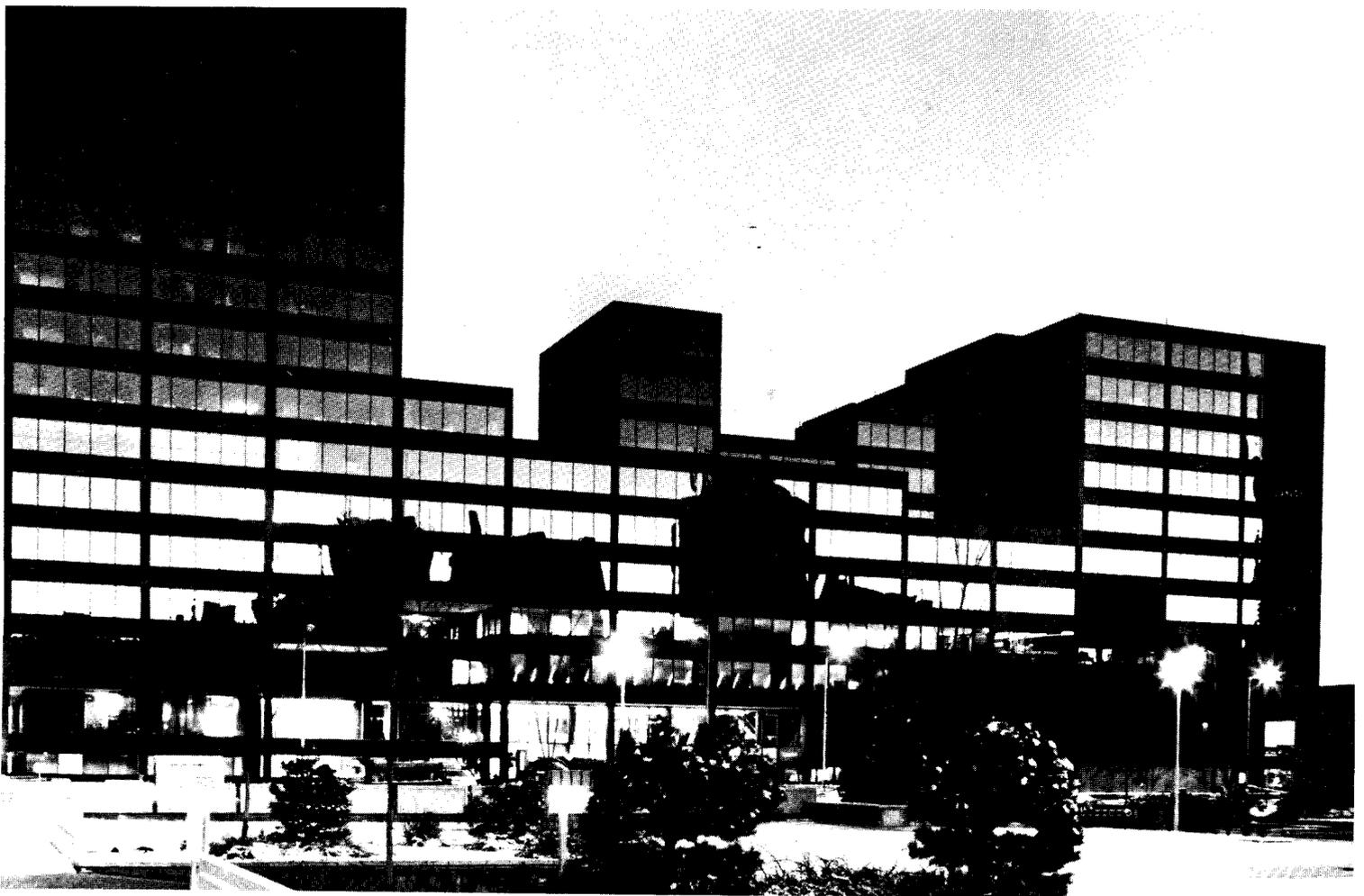
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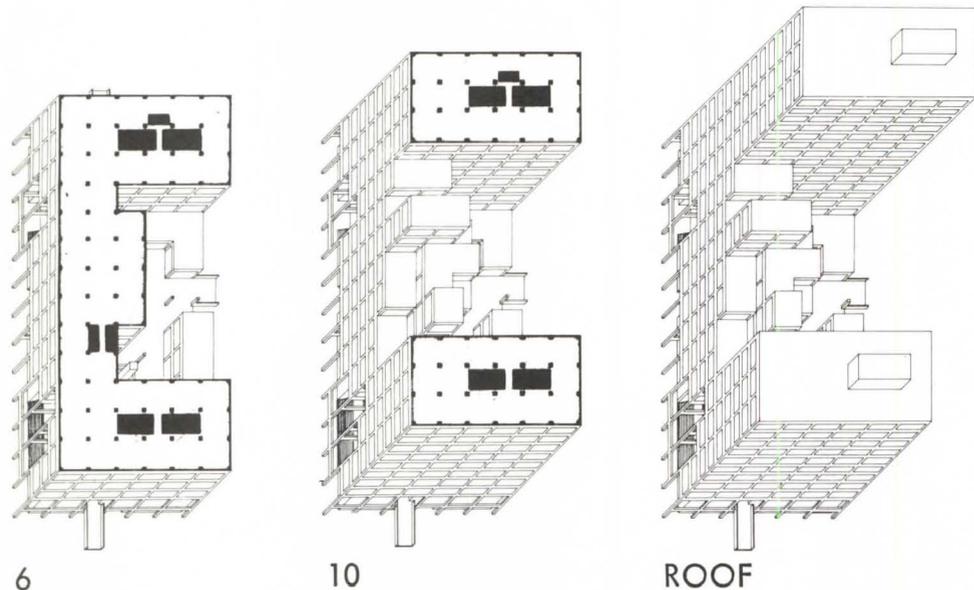
PLAZA



3



## Park Central, Denver. Architects: Muchow Associates.



Park Central is a key element in Denver's 27-block Urban Renewal Authority Skyline Project. It is a 600,000-square-foot banking, shopping and office building complex, with a 650-car underground garage.

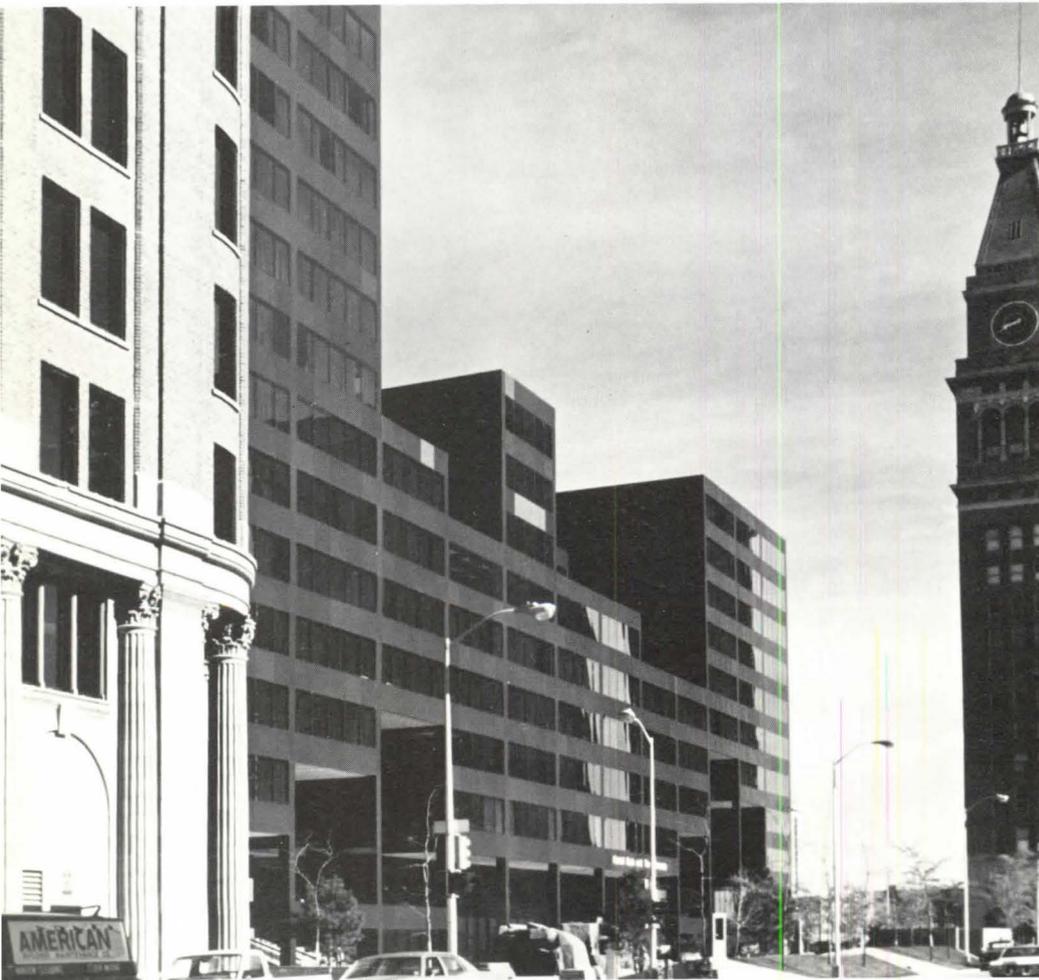
The requirements for the complex were established by rather stringent demands of the city's urban renewal authority, and called for three office/retail structures; diagonal pedestrian circulation via a second level plaza with pedestrian bridges to adjacent blocks, and a 100-foot-wide space above the garage for a park.

Instead of responding with three separate buildings, the architects housed the three elements in a unified block-long, dark metal and glass structural grid arrangement, organized to create diverse spaces within a basically simple framework. Where open spaces were desired, as in the case of plazas, roof terraces and the like, 30x30x13-foot construction modules were simply omitted. As a result, the exterior of the complex, as well as the interior, is marked by a play of differently sized and shaped rectangular elements.

The jury comments: "Remarkably consistent in detail and architectural character, the dark metal and glass structure projects a bold and richly interesting appearance. Resembling in itself a townscape, the project differs uniquely from the typical single-building or building-group image." It expresses the hope that "subsequent surrounding developments will at least equal the fine qualities of this exemplary project."

The superstructure is steel, the curtain wall is black anodized aluminum and solar bronze glass. Plaza and elevator cores are brick, while street and steps are granite. The geometric shapes of the adjacent landscaped park echo the building's rectilinear forms. The pedestrian circulation system links the complex with all adjoining buildings and situates it at their apex.

Client: Leavell-Rio Grande-Central Associates. Structural engineers: Ketchum, Konkell, Barrett, Nicket, Austin. Mechanical engineers: Hadji & Associates. Landscape architect: Chris Moritz. General contractor: C.H. Leavell & Co.



# The Republic, Columbus, Ind. Architects: Skidmore, Owings & Merrill, Chicago.

Located in an urban renewal area in the center of Columbus, Ind., this pavilion-like structure is "a showplace for the display of the community's daily newspaper," to quote the jury.

A primary design requirement, in addition to efficiency and creation of a pleasant working environment, was to reflect the paper's civic importance. Sheathed in tempered glass and framed in light steel, the building is also a stage on which the journalistic production process is continuously visible. Advertising and editorial work originate in the west end of the building and emerge as completed products at the east end.

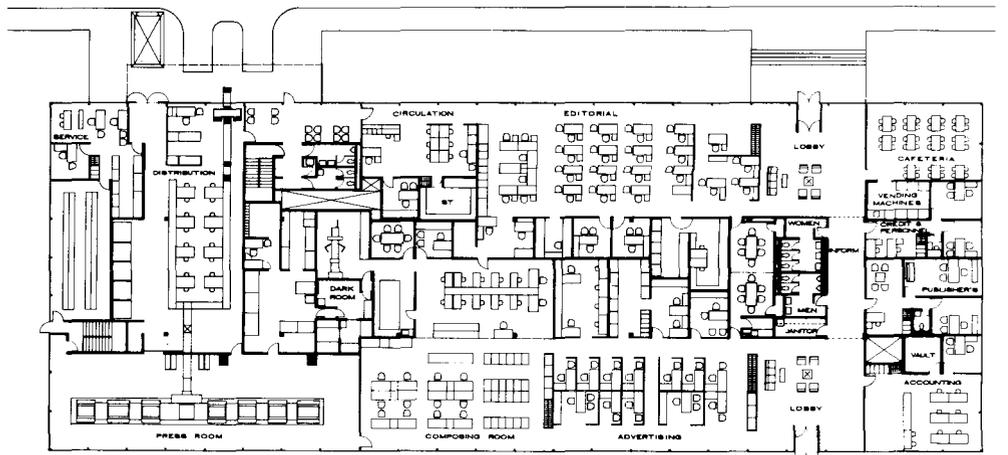
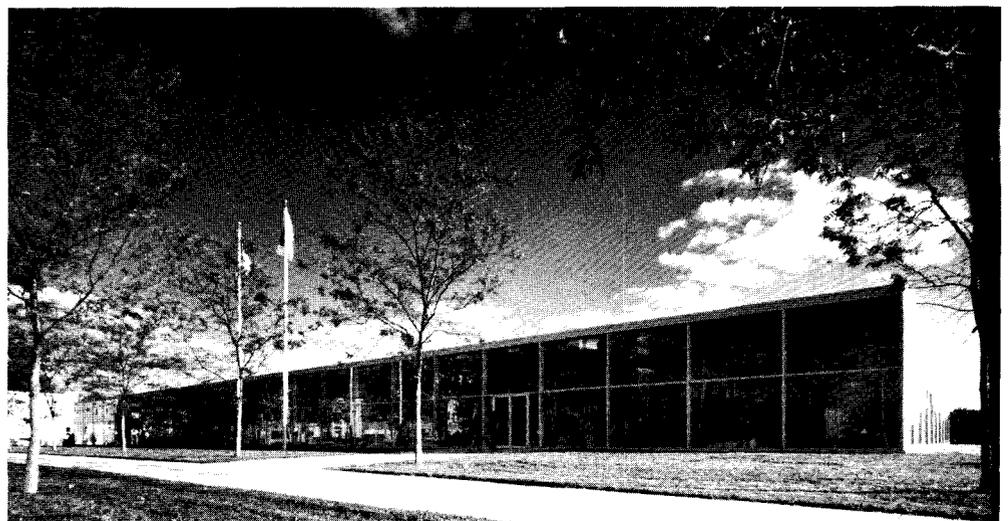
Seen through glass walls, the press is a major visual element, as are interior working spaces and furniture, which were designed by the architects and consist of movable components. Since the press is acoustically isolated behind one-half inch laminated glass, offices adjacent to it are quiet even during the daily press runs. In order to minimize building vibration, the press has been floated on a special pad with footings that are independent of the building's foundation.

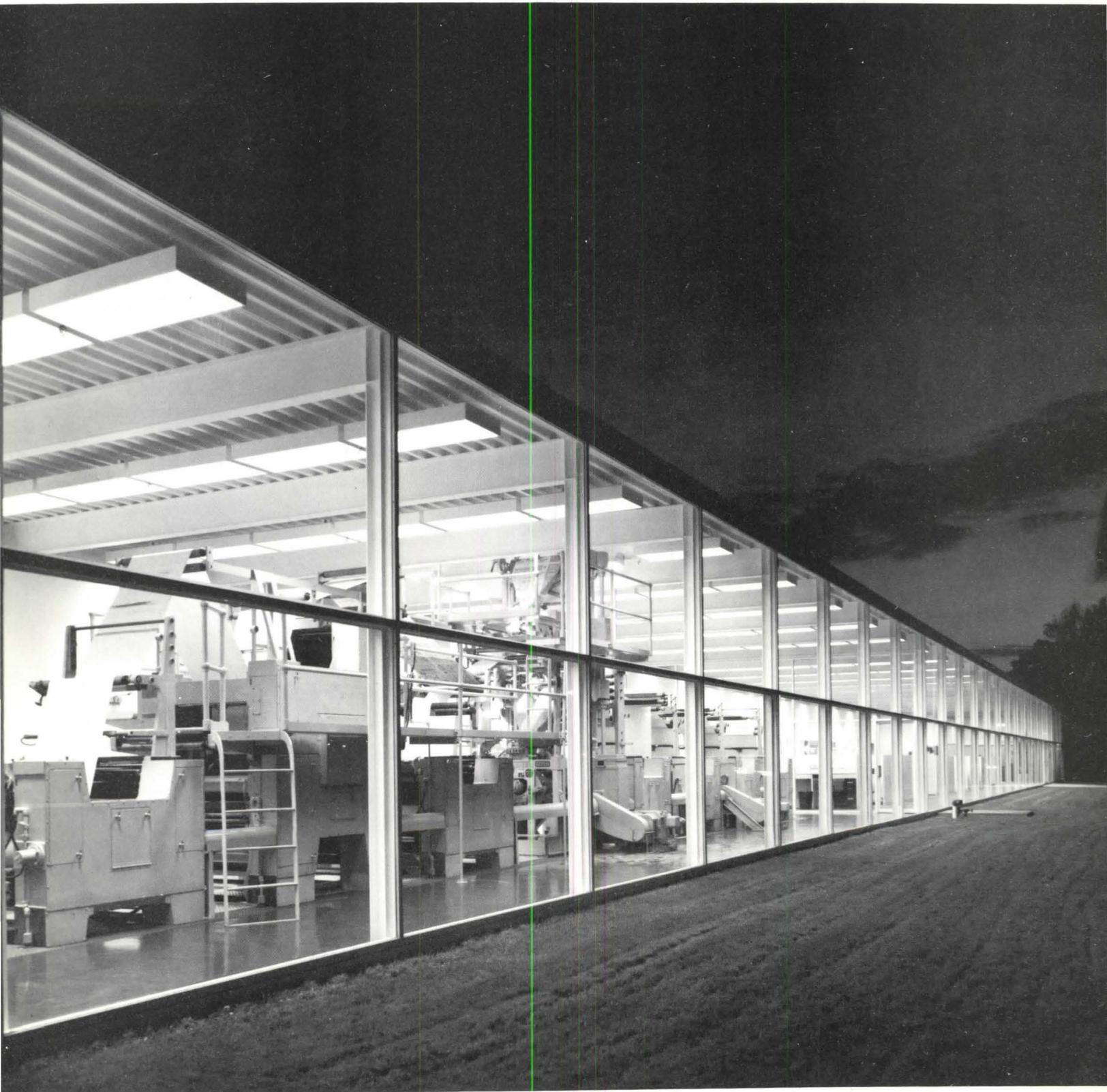
Exterior columns perform a dual purpose by supporting the roof framing members and acting as mullions for the window wall. The structural roof system consists of a three-inch deep acoustical metal deck, which also serves as a structural diaphragm, eliminating the conventional beam at the perimeter and allowing for a very shallow and elegant exterior. The upper section of the exterior wall on the east, west and partially on the south consists of insulated aluminum panels, which reduce heating and cooling loads.

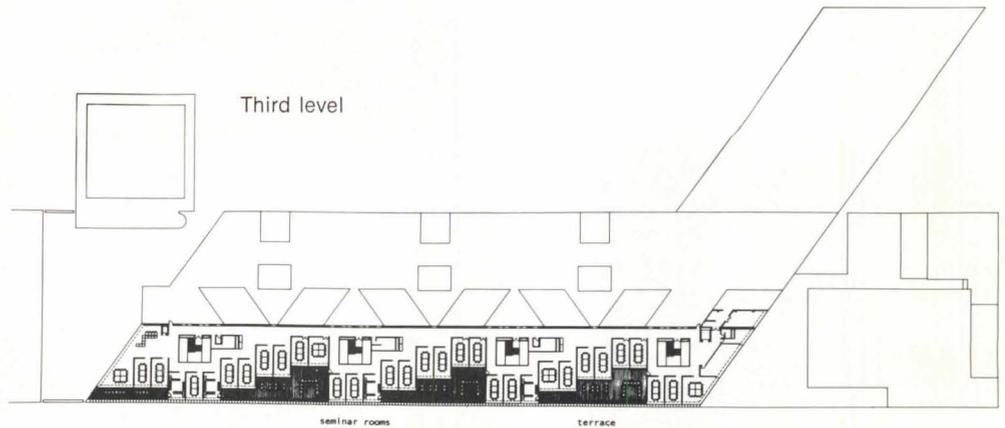
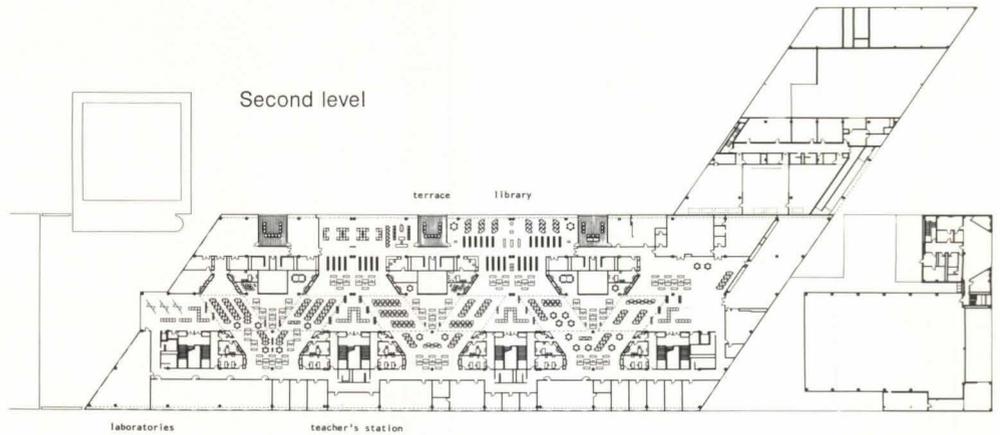
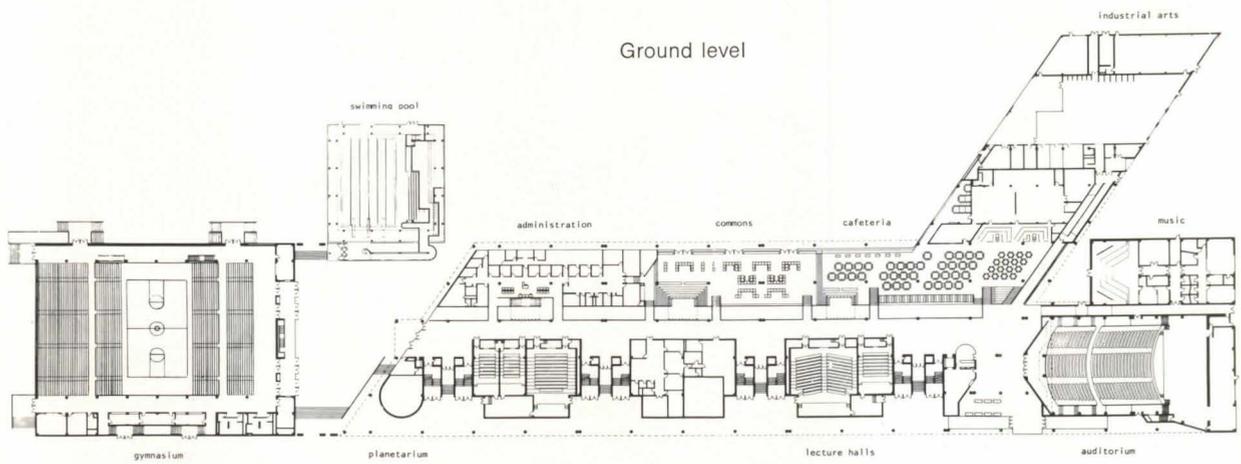
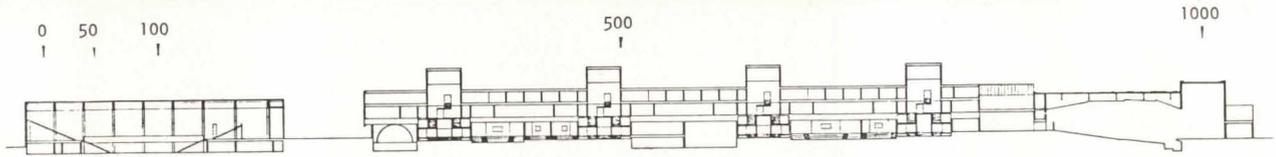
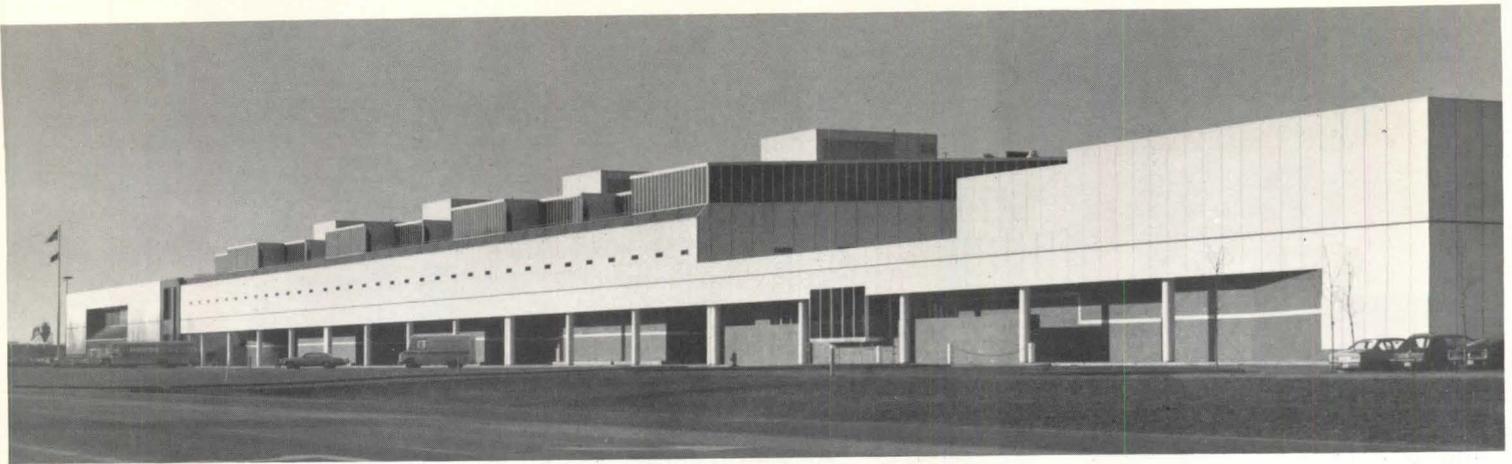
As the jury concludes: "In the historic Miesian precedent, this building illustrates the continuing vitality and unlimited variation in the use of structural expression as a basis for architectural form."

The building joins this small Indiana town's collection of superior architecture, for which the Cummins Engine Foundation was awarded the AIA citation of an organization.

Client: The Republic. Structural engineers: SOM. Mechanical engineer: SOM. Electrical engineer: SOM. General contractor: Dunlap Construction.







## Columbus East High School, Columbus, Ind. Architects: Mitchell/ Giurgola Associates.

"This large high school was perhaps the most mannered building of those selected in terms of its use of various architectural vernacular idioms," says the jury.

The building, located in Columbus, Ind., is divided vertically according to function. The areas most frequently used by the largest number of students are on the first floor: lecture halls, a bookstore, television studios and a planetarium separate the bus loading areas from those used for administration and from the open commons/cafeteria. The commons/cafeteria overlooks an open green and receives natural light through skylights. Also on the ground level is an auditorium, a music room, an industrial arts center, as well as a gymnasium and separate swimming pool building with an air-supported roof.

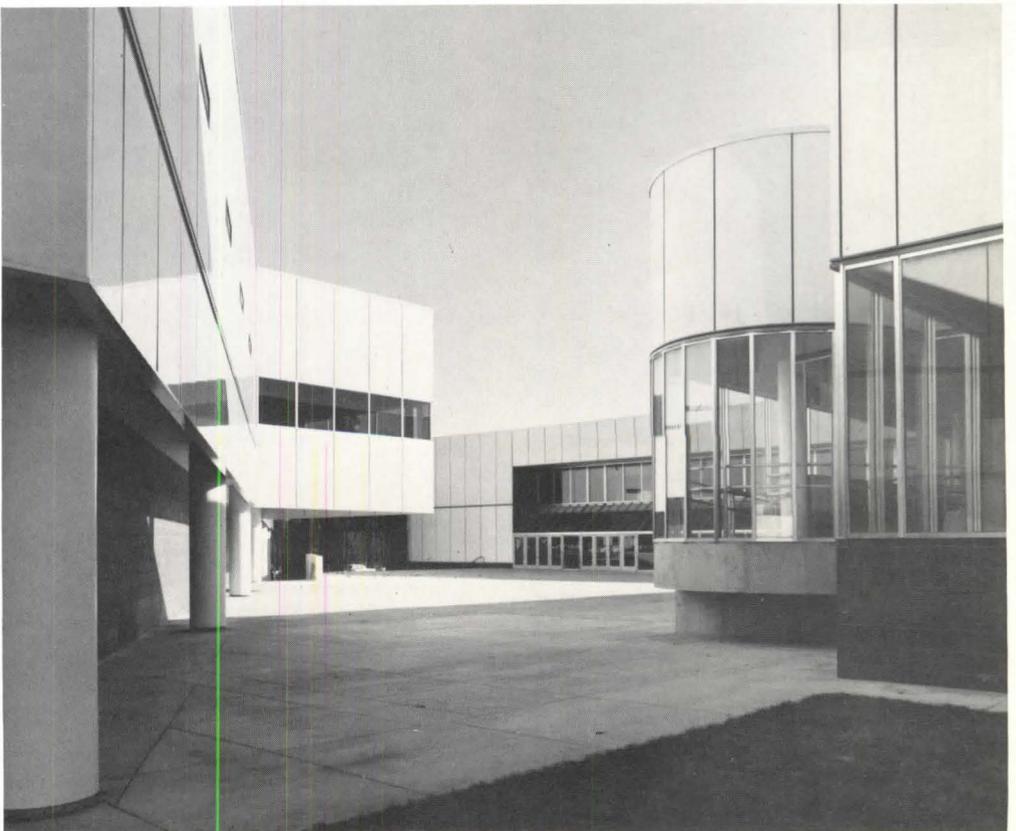
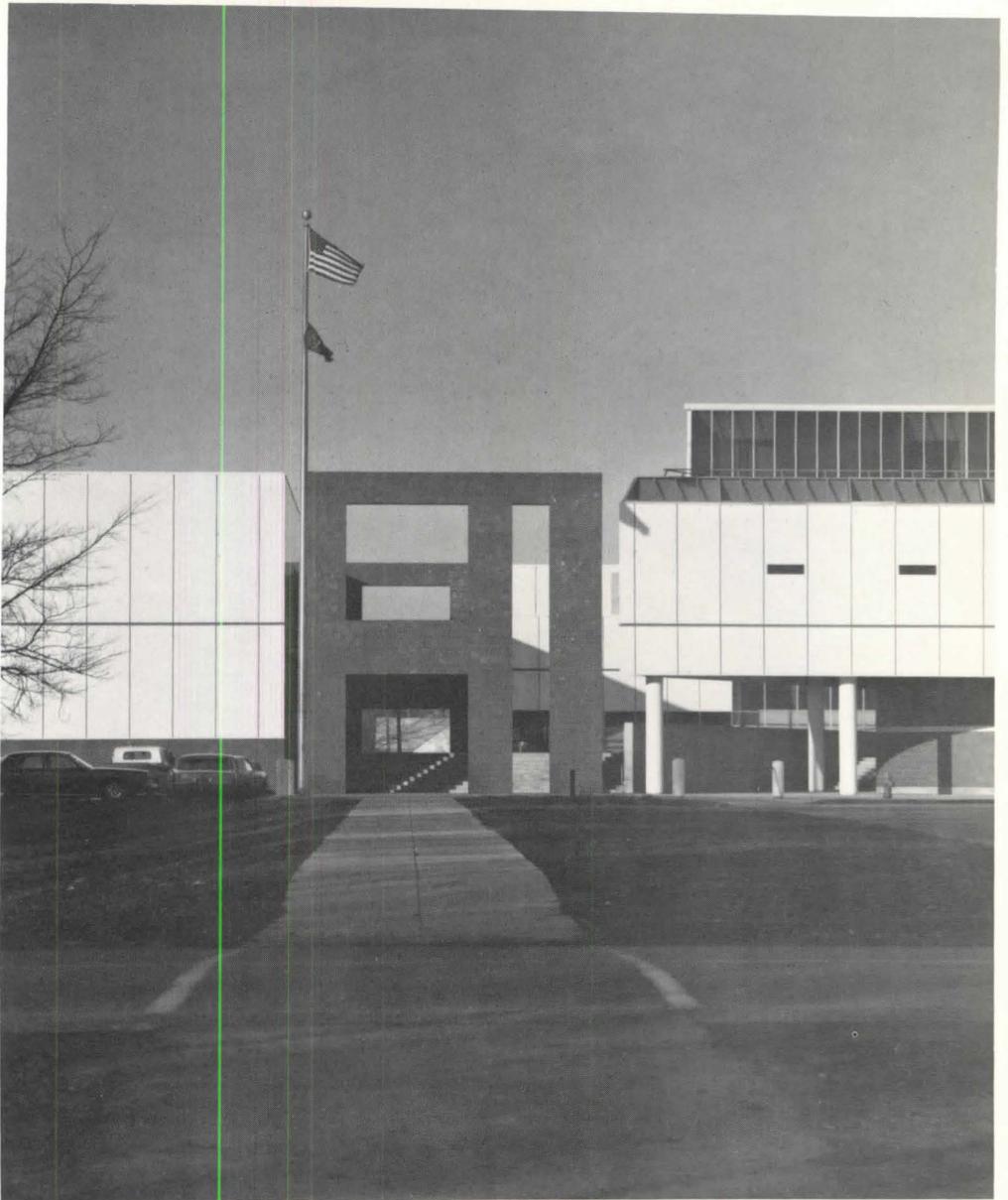
The second floor has more flexible spaces, such as studios, laboratories and carrels for independent study.

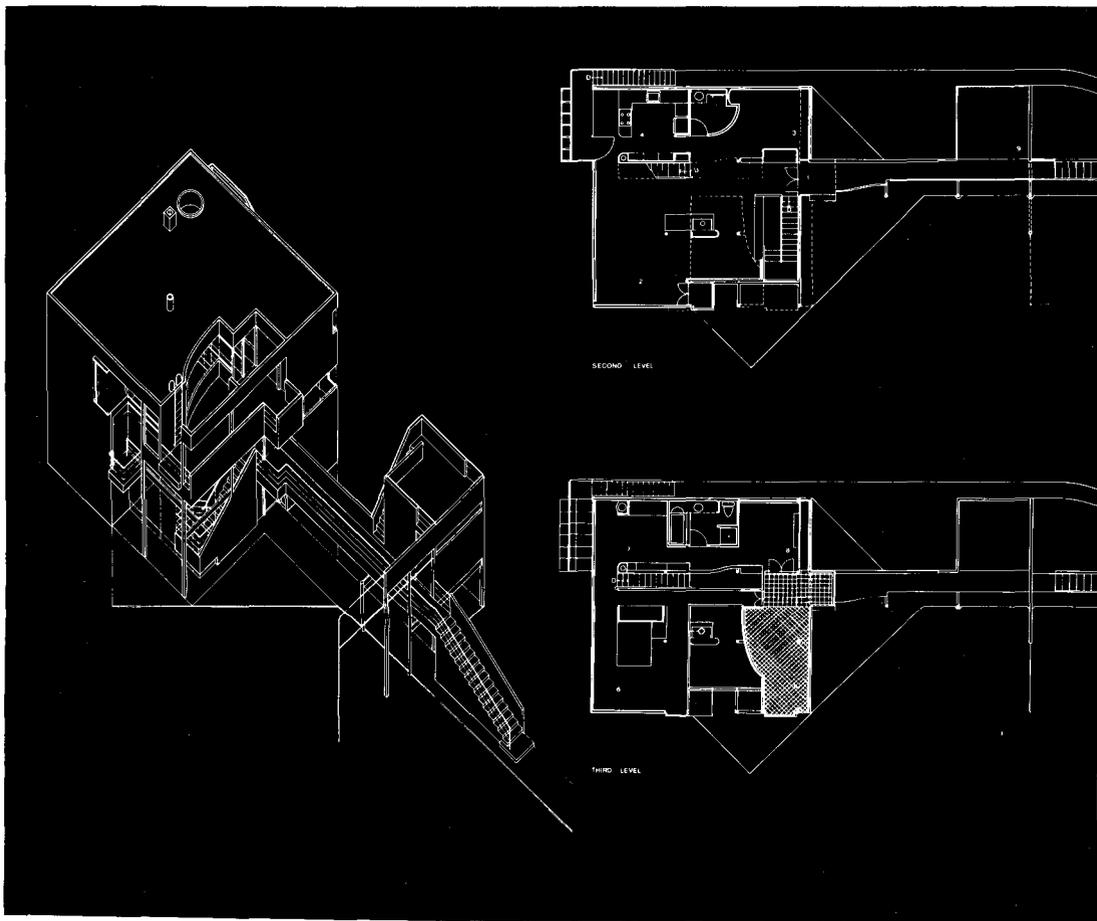
Quiet areas, greenhouses, seminar rooms and terraces for isolated study are on the third floor.

The main building component is a steel bay frame module with composite lightweight concrete and steel form decks. The upper two floors are enclosed by an aluminum sandwich panel with integral gasketed windows. Window wall areas are solar gray glass framed with aluminum. The more clearly defined ground floor enclosures are glazed structural clay tile on back-up concrete block. Interiors are painted drywall. Exterior detailing is calculated to give vertical definition to this basically horizontal building.

The entire facility and adjacent park areas are intended to serve the community as well as the school all year round.

Client: Bartholomew Consolidated School Corp. Structural engineer: Keast & Hood Co. Air structure consultant: Geiger, Berger & Associates. Mechanical engineer: Paul H. Yeomans, Inc. Electrical engineer: Paul H. Yeomans, Inc. Landscape architect: Clarke & Rapuano, Inc. General contractor: Geupel DeMars, Inc.





## Hanselmann Residence, Fort Wayne, Ind. Architect: Michael Graves, AIA.

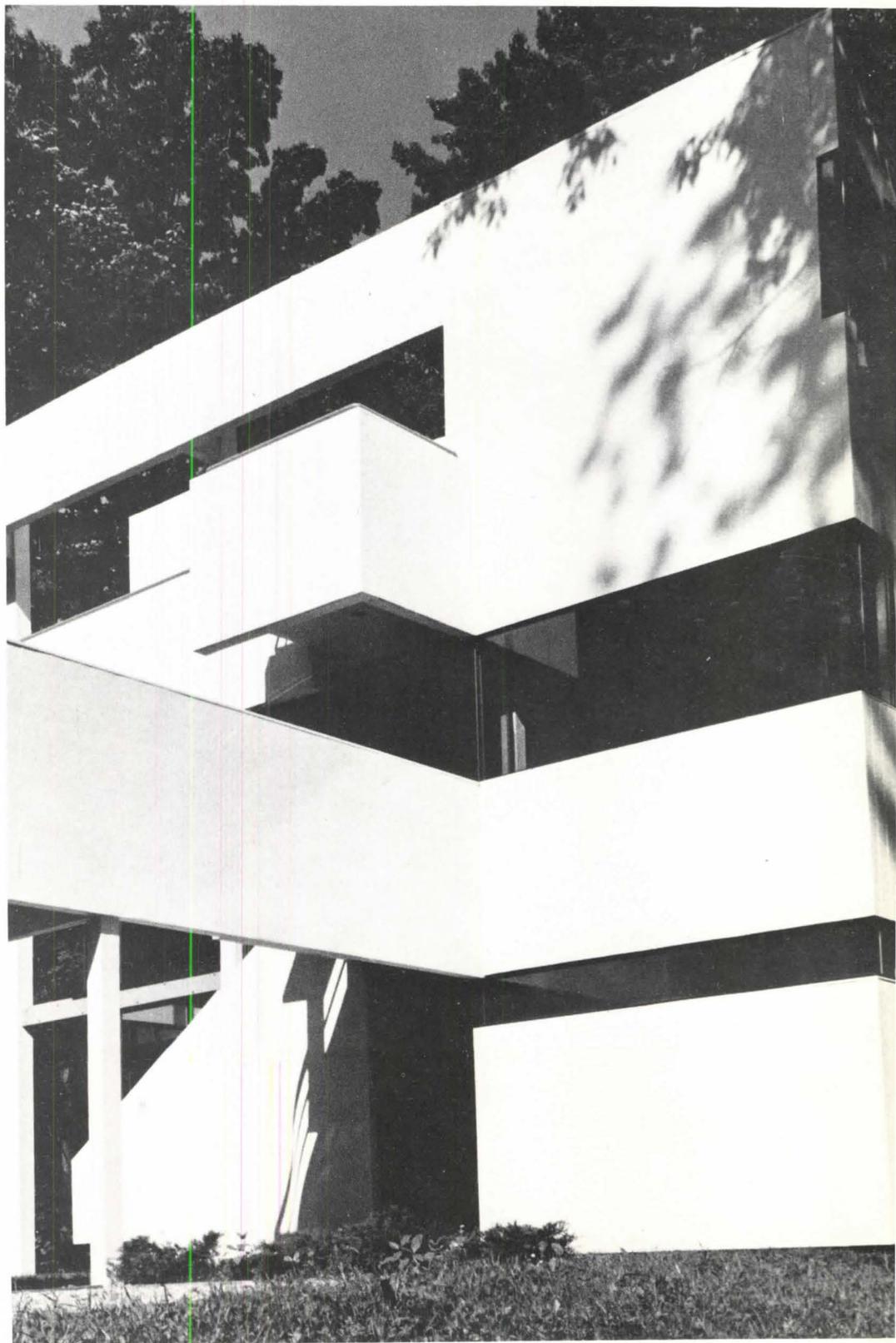
The house is located in a suburb of Fort Wayne, Ind., on a wooded, gently rolling lot with neighbors on two sides. To obtain the most privacy and best views and light, it has been placed toward the rear corner of the lot, where the land slopes gently toward a stream.

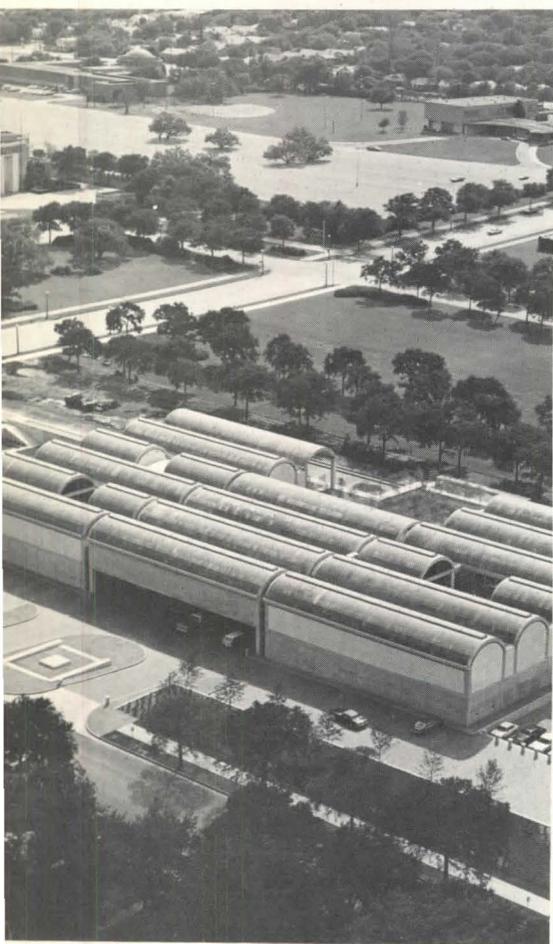
Built for a family of six and within the restrictions of a modest budget, the house is organized on a series of planes designed for different activities. The middle floor, containing the living areas, separates the parents' upper-level bedroom and study from the children's ground-floor sleeping quarters. Entrance to the middle level is from the outside, through a separate but connected stairway and bridge structure, while access to the two bedroom floors is from within. The living areas, in particular, are arranged to obtain wide views of the surrounding woods, giving the house the feel of an extraordinary tree house. "Enhancing and expanding the scale of the interior spaces," says the jury. "It's a galaxy of architectural elements, each refined with infinite sensitivity for its particular place in this building." Dark steel window frames and staircases are contrasted against painted white steel beams and columns.

The exterior skin of the house is constructed of painted vertical wood siding. The building is supported on interior steel columns and an exterior timber balloon frame. The play of voids against solid volumes, together with shadows cast by porches and outdoor stairways give a sense of lively pattern and variety to this simple rectilinear form.

"The manner in which these elements have been articulated offers fascinating richness and delight to the world weary of the pallid symbols of technology and mass production," says the jury.

Client: Mr. and Mrs. J.B. Hanselmann. Structural engineer: Michael Graves. Mechanical engineer: Michael Graves. Landscape architect: Michael Graves.





**Kimbell Art Museum, Fort Worth, Tex. Architect: Louis I. Kahn, FAIA; associate architects: Preston M. Geren & Associates.**

The architect's stated intention in designing this structure for a highly select, small but expanding art collection was that the "strength of building design should derive, above all, from a direct approach to its various uses, honesty in relationship between visible forms and means of construction, taste in proportion of these forms, quality materials and exquisite craftsmanship."

Located in a park setting in the city of Fort Worth, the building derives its simple, rhythmic quality from the repetition of cycloid, vaulted shapes, to which the visitor is introduced through open vaulted porches that give access to the exhibition rooms.

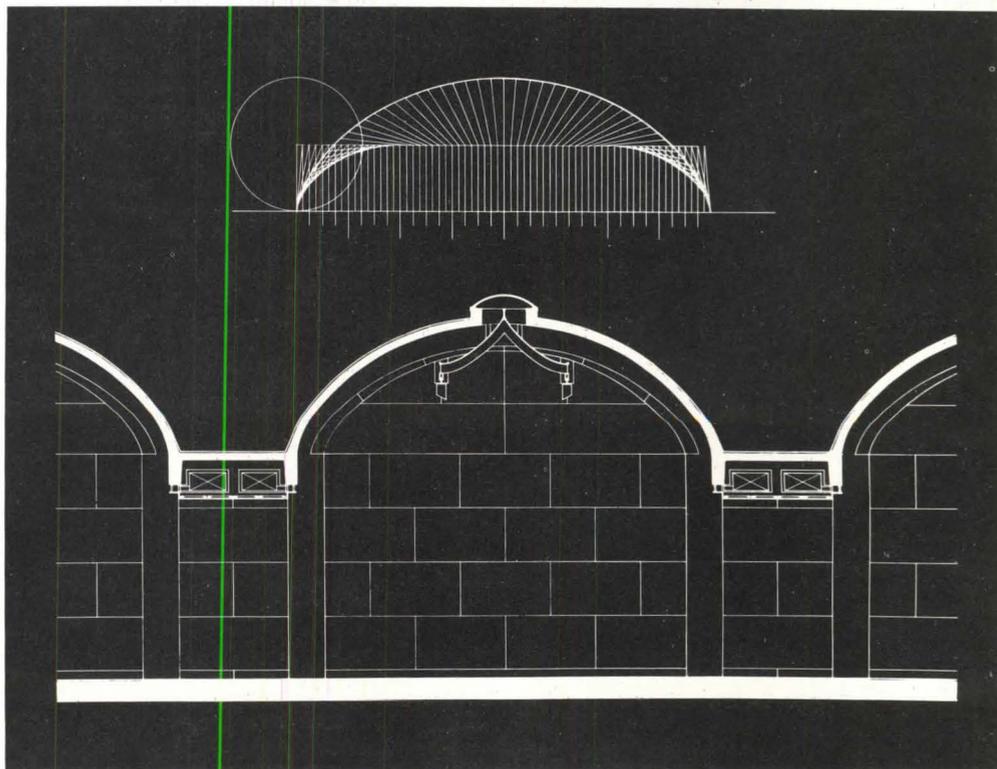
Materials of different colors and textures—wood, stainless steel, travertine, marble—give definition and visual interest to the spare forms. "Throughout this building the architect has displayed absolute integrity in the expression of a form derivative of function, true to its imaginative and daring structure which is consistently readable both inside and out," comments the jury.

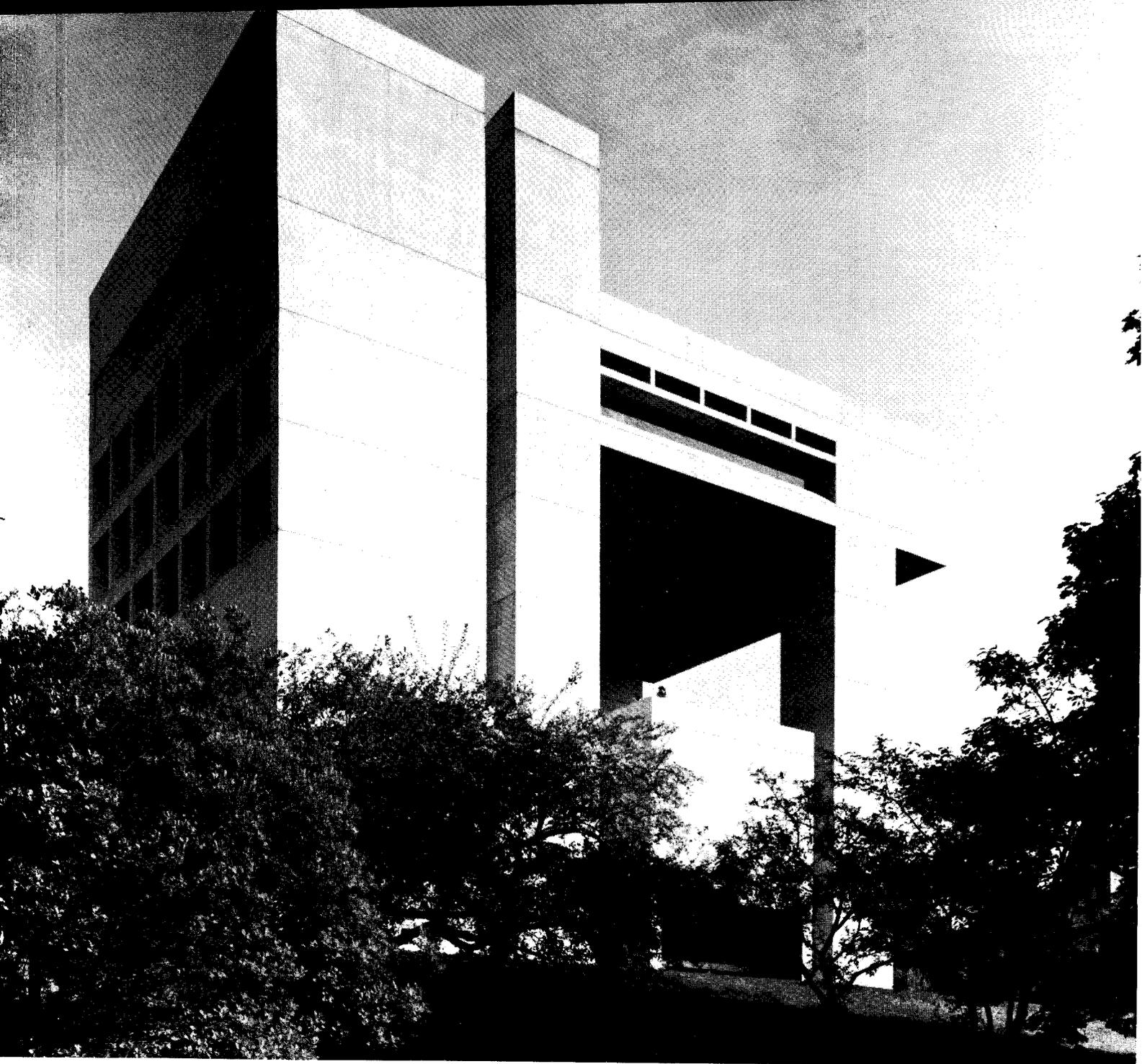
The skylight-topped vaults are designed to receive, diffuse and distribute the intense Texas sun and eliminate heat and glare effects. Using the fewest possible number of doors, they provide optimum security, flexible exhibitions areas and constant climate control.

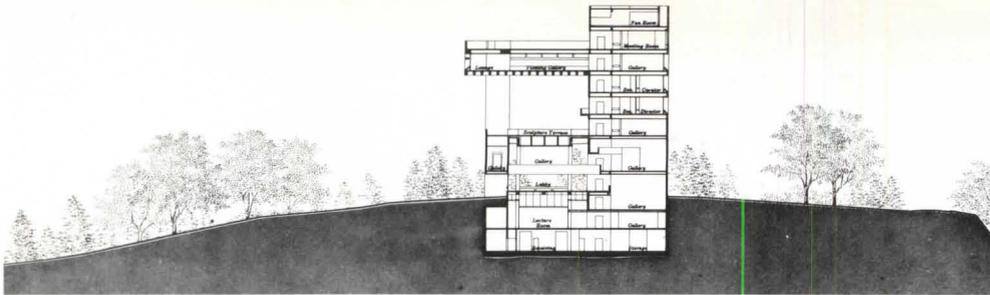
The exhibition spaces function as continuous interior streets. All are on the first floor level. None are encumbered by thresholds or steps. The display area is clearly separated from service and storage areas, located in the semirecessed lower floor.

The jury remarks: "The intangible spiritual qualities of superb space and a timeless classical quality of siting lift this building into the realm of great architecture."

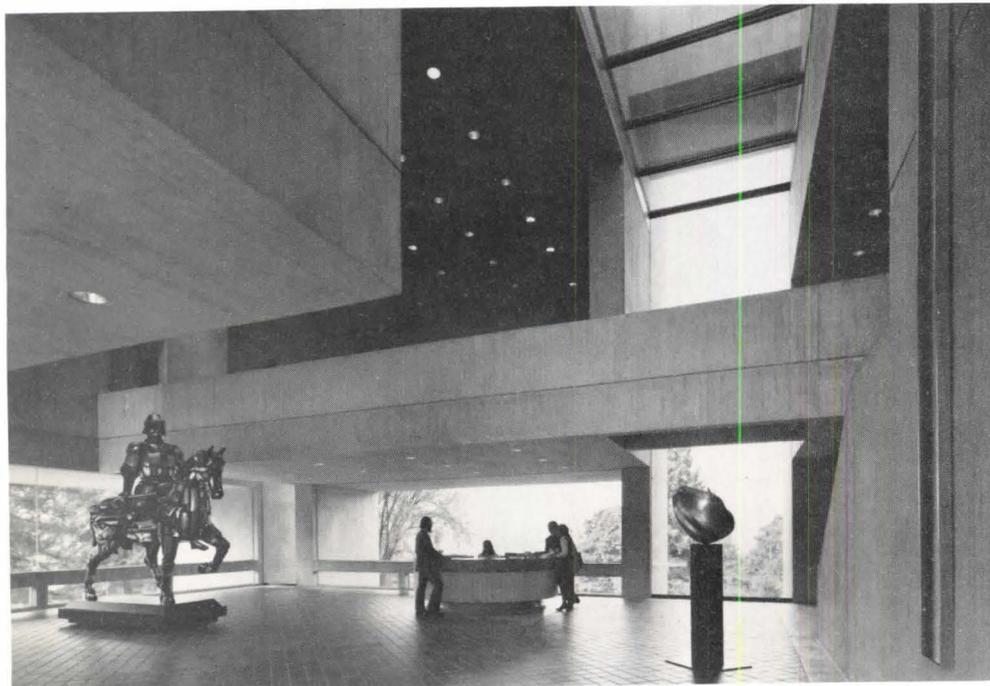
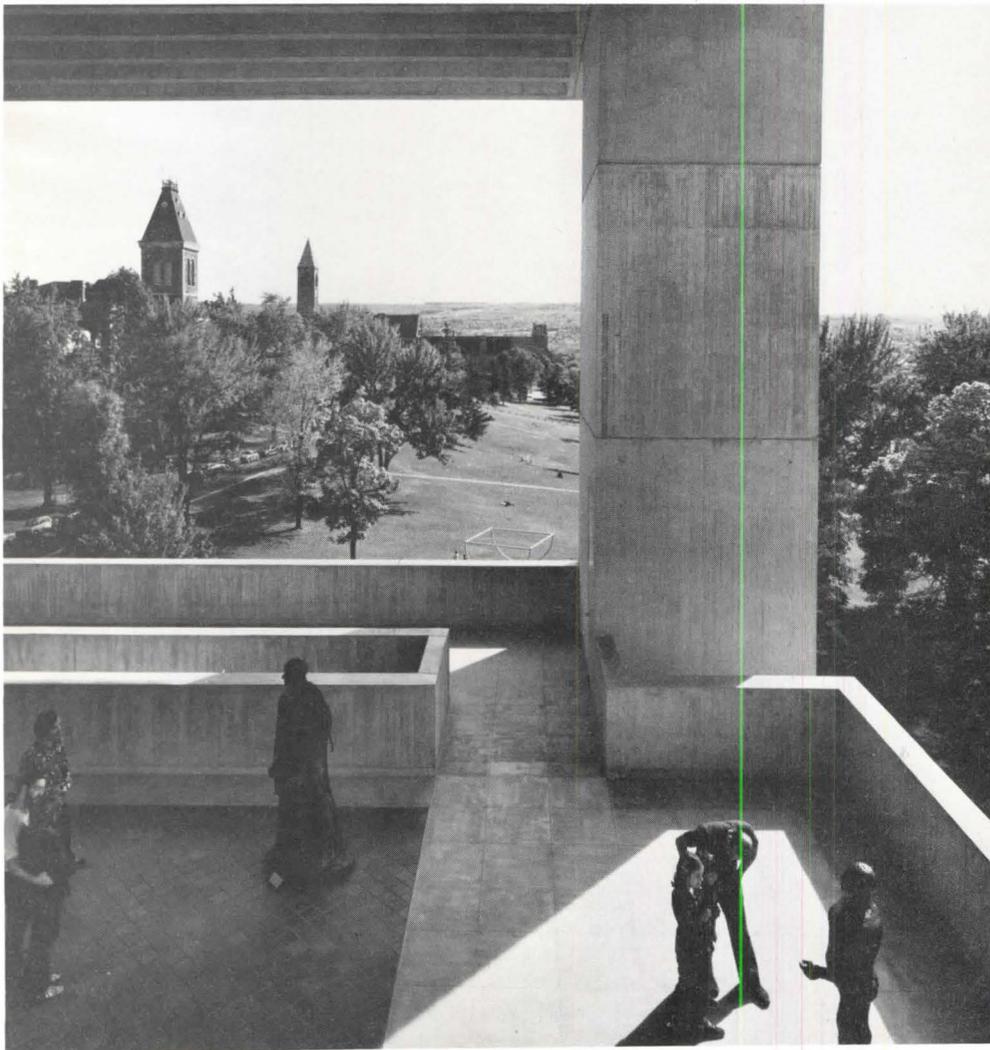
Client: Kimball Art Foundation. Structural engineers: August E. Komendant. Mechanical and electrical engineers: Cown Love & Jackson. Lighting: Richard Kelly. Landscape architect: George E. Patton, Inc. General contractor: Thomas S. Byrne, Inc.







**Herbert F. Johnson  
Museum of Art, Cornell  
University, Ithaca, N.Y.  
Architects: I. M. Pei  
& Partners.**



This teaching museum in Ithaca, N.Y., is built on the crest of a long slope that cascades into a gorge. It frames a spectacular view, providing a stopping point before the descent, as well as a kind of open punctuation mark for the line of adjacent college buildings with their stolid masonry.

"There is in this museum an appropriate use of unusual form," says the jury, "in that the building acts as a 'window,' the solids are the frame for the view, the void acts as the transparency."

The building's central element is an open sculpture gallery on the third floor level, which meets the university's requirement that the collection be beyond the reach of vandals. The interior spaces, varied in size and shape to meet the multiple needs of a teaching museum, are organized around this void in three main components:

First are public display areas on the ground level and below grade. Second is the tower on the north side containing offices, a small library and a meeting room for university trustees. Third is the study gallery, which bridges over the sculpture garden, and contains Cornell's prized Asian collection. Throughout, "the fenestration is carefully planned to reveal dramatic views," notes the jury.

The building's structure and shell are poured-in-place concrete. Exposed exterior and interior surfaces are buff-colored with a vertical board-formed finish.

Airconditioned and humidity-controlled throughout, the building contains laminated skylights in the lobby and tempered plate glass windows with bronze-finished aluminum frames in all areas. Gallery walls are covered in off-white linen, floors are white oak, ceilings are made of plaster. The building is glazed throughout with polished plate glass set directly in concrete reglets. Lobby skylights are laminated, tempered plate glass in bronze-finished aluminum frames.

Client: Cornell University. Structural engineer: Nicolet, Carrier, Dressel, Ltd. Mechanical and electrical engineer: Segner & Dalton. Lighting consultants: Edison Price, Inc. Landscape architect: Dan Kiley & Partners. General contractor: William C. Pahl Construction Co.

**I.D.S. Center,  
Minneapolis. Architects:  
Philip Johnson & John  
Burgee and Edward F.  
Baker Associates, Inc.,  
a joint venture.**



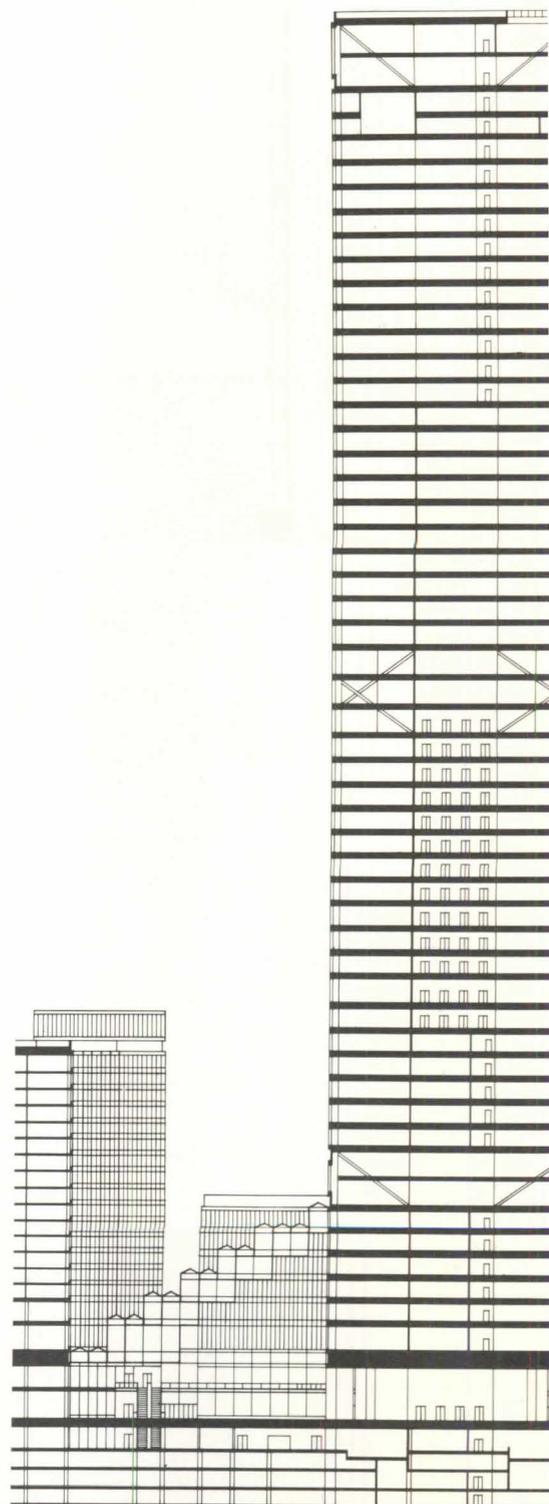
"I.D.S. Center is truly the city center," comments the jury. It provides a dramatic new landmark for Minneapolis' downtown Nicollet-Mall. I.D.S. Center consists of a mammoth, 51-story office tower connected to an eight-story office annex, a 19-story (286-room) hotel and a two-story commercial structure. These linked buildings, all surround a skylight-covered plaza, called the "crystal court," which is in turn connected to all adjacent city blocks by covered "skyways" on the second-floor level. Underground there are four basement floors, which provide additional commercial space and parking for 526 cars.

The crystal court serves the dual function of providing an intriguing public space and entrance to the complex. It is built of painted steel; clear glass is used in the vertical lights which reach 121 feet at their highest point. "This lean-to gallery," enthuses the jury, "is by no means the simple greenhouse variety, but a scintillating, crystalline, transparent, multiple reflective ambient; grand but not grandiose, exciting yet sustaining in dignity and interest."

The buildings in the complex, excluding the crystal court, are sheathed in reflective, insulated glass, divided into smaller-than-normal-size windows that create counter-reflections. The surface is defined and embellished by "zogs" (right-angled indentations), and by dark gray anodized aluminum in solid structural bands and hairline-thin horizontal and vertical strips. The result is a "cage-like visual effect," in Philip Johnson's words.

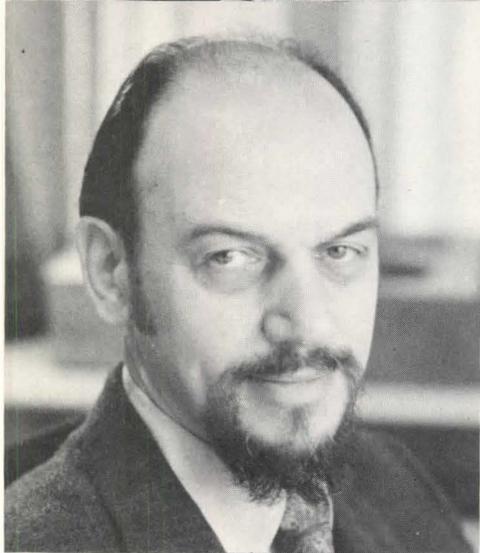
With the exception of the hotel, which is reinforced concrete, all buildings are constructed of fireproof steel. Office and hotel ground floor lobbies have travertine walls and granite paving. The crystal court and its west approach are also paved in granite.

Client: I.D.S. Properties, Inc. Structural engineers: Severud, Perrone, Sturn, Conlin, Bandel. Mechanical engineers: Cosenti Associates. Electrical engineers: Eitingon & Schlossberg Associates. General contractor: Turner Construction Co.





# Profile: Davis, Brody Of New York, the 1975 Firm Award Recipient



"The life of the office is characterized by a continuing search for ways to make the physical fabric of New York City and its region a more convenient, humane, exciting and attractive place," says a close observer of Davis, Brody & Associates, winner of the AIA architectural firm award for 1975. The award is given annually to an office in which "continuing collaboration among individual members of the firm has been the principal force in consistently producing distinguished architecture."

Davis, Brody's practice is unusually diverse, with credits ranging from the U.S. pavilion at Expo '70, to the New York State University at Buffalo and private residences. Nonetheless, the firm is best known for its subsidized and mixed-income housing. "They have changed the way people in New York think about low-income housing and have helped legitimize it as an architectural problem of note," says Ted Liebman, chief architect of the New York State Urban Development Corporation.

Davis, Brody has accomplished this despite the red tape of New York's myriad government agencies, the countless restrictions of the building industry, soaring construction costs and the prevailing attitude that subsidized housing should look cheerless and cheap.

"Most architects," remarks Peter Blake, editor of *Architecture Plus*, "would have wilted under the heat and pressures." Many wonder with Philip Johnson, "how do they do it?"

Davis, Brody & Associates was founded in 1952 by Lewis Davis and Samuel Brody. Alan Schwartzman joined the firm in 1959, became the third partner in 1965, and is in charge of administration, "to make sure there's a tomorrow," says Lew Davis. Recession has whittled the architectural staff down to 27, a quarter of its former size.

The firm's working style has remained intensely personal and is most strongly influenced by the personalities of its two founders. Lew Davis is the more gregarious and immediately open; "but ultimately he's more shy than Sam," says associate Alec Pervis. Davis is also seemingly more optimistic than Brody: "Architects are hopeful people," he says. "They don't build ruins, do they?" He talks more, gesturing with long-fingered hands. At times, his attention span seems (but only seems) shorter, as when he's engaged in the remarkable process by which he usually goes about solving problems.

He takes them around to people in the drafting rooms, paces about, mentally pushes and pulls possible solutions back and forth with people. When he isn't walking, he's talking on a phone whose extraordinarily long cord acts as a leash as he paces. Then, perhaps between two phone conversations, neither of which have any apparent relationship to the problem at hand, the solution comes to him, somehow, from somewhere, and Lew Davis announces: "Well, I think maybe we should do it this way."

Brody's approach is to agonize alone, sometimes for weeks on end, until he announces: "Well, I think maybe we should do it this way." Each in his own fashion arrives at similar answers. "We complement each other, so neither gets worn down," says



Left from top: Lewis Davis, Samuel Brody, Alan Schwartzman. Right: Waterside housing in New York City.



Brody, who is quieter than Davis, moving and speaking with more deliberation. The wit is drier and wrier; he is more the scholar.

In conversation both men are entirely present and look you unswervingly in the eye. "Both are intensely interested in people. It permeates all their work," observes Pervis. Long ago, the two made a compact not to fight or even argue with each other. "Most fights," says Davis, "are over trivia and we have enough battles with outsiders that need to be fought."

Davis, Brody & Associates is not divided into design and production departments, as are most firms. Each construction project is handled by a design team, which carries the work through all stages from programming through construction, and is headed by one of the partners and an associate.

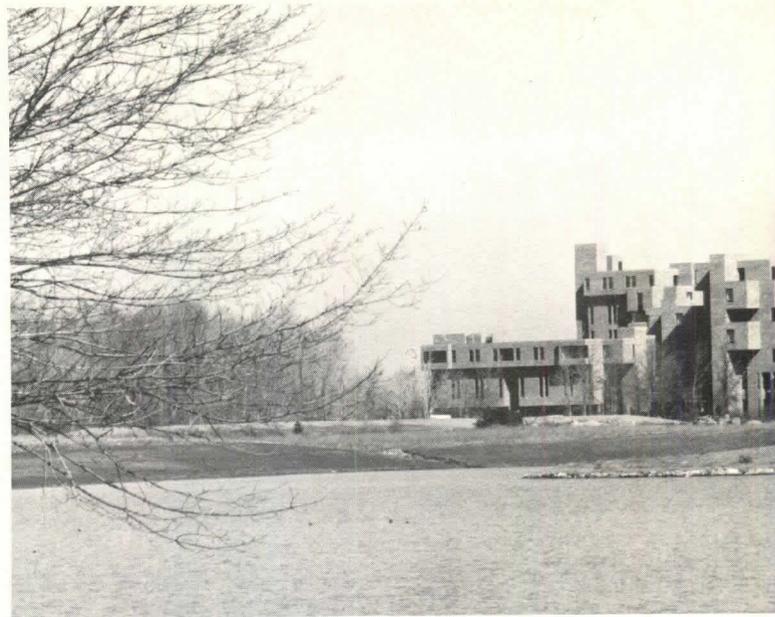
"The decision of who is going to handle the job just sort of happens," says Davis. "It depends on who's busy, who's talking to the client. You pretty well know what the direction is going to be before the other partner cuts loose entirely, and even after that nothing is done that somebody else here would be in total disagreement with."

The Davis, Brody mode of management observes no standardized procedures. Their programming is extraordinarily sophisticated, placing unusually heavy emphasis on user needs, in addition to carefully analyzing more standard concerns. But most elements of the program are stored mainly in the heads of the architects, rather than in bulky reports or formalized guidelines. "And you never quite know in what order things may be brought up or resolved. It depends on which knots in Sam and Lew's heads get untangled first," says Bernard Spring, long-time consultant and friend to the firm and dean of New York City College's school of architecture. The lack of formalized procedures and unconventional working style may make Davis, Brody & Associates appear to be a loose-jointed operation indeed. But time and again, through feats of skillful—if unorthodox—management, they have succeeded despite the heavy odds against habitable urban housing.

Describing the obstacles, Spring says: "There is the builder pushing on you, the 16 agencies with whom you've filed intentions, and if you change any specifications, you know you'll have to refile. Then there's the fact that the contractor knows that if any detail of his usual procedure is changed, several layers of people will have to learn to do things differently, and that's going to cost more money."

Sam Brody adds: "While you might satisfy the design people, it is then reviewed by maintenance staff, then by management people, and each one has an autonomous review board, and the basic stance of each is to look for something that needs criticizing and changing." Very possibly, a more formalized management style would not permit Davis, Brody the flexibility needed to break through these barriers.

Their first breakthrough was Riverbend Houses, at Fifth Avenue between 138th and 142nd Streets. Begun in 1963 and completed in 1967, it was built on an "impossible" site, consisting of a 3.7-acre triangle cut up by a highway ramp, three existing streets and a couple of city sewers, and cut off from the



Top: State University of New York at Buffalo. Bottom: Riverbend housing in New York City.

river by a six-lane highway. Budgetary restrictions were equally depressing. Yet, when completed, it became "one of the earliest revelations of how civilized low-cost housing could be," according to critic Stanley Abercrombie. For, instead of dropping the usual two or three highrise boxes, the architects designed a continuing ribbon of walkways and platforms on different levels, linked them by stairs and elevators, bridged the exiting roads, and created a series of connected apartment blocks, elevated to overlook the river.

If Riverbend chipped away substantially at the familiar mold of New York housing, Davis, Brody helped to finally break it, through such later accomplishments as Waterside, East Midtown, Lambert Houses and Harlem River Houses:

- Waterside, on the East River from 25th to 30th Streets, was built on a site over which no city housing agency seemed to have jurisdiction, and construction was made possible only through the tenacity of Davis, Brody and their client, Richard Ravitch, president of HRH Construction Co., who is now chairman of the financially beleaguered UDC. Together they spearheaded new legislation and financing procedures to make possible the creation of this mixed-income community of four towers. It is constructed on 2,000 concrete pilings going down 80-plus feet through water to bedrock; it took over 10 years to complete.
- East Midtown, at 23rd to 25th Streets between First and Second Avenues, is a mixture of a 22-floor and a 27-floor tower



and lower buildings with duplex units. The latter serve to weave the complex into the fabric of the existing neighborhood. Ironically, East Midtown was scaled to blend with a community church on an adjoining lot, which was later demolished and replaced.

- Lambert Houses, on the Boston Post Road in the Bronx, is a six-story, middle-income housing complex, occupying five blocks. According to critic Charles Hoyt, "It has gone a long way toward rescuing a neighborhood that once had little future."
- Harlem River Park Houses, at 176th to 180th Streets, is on an ex-industrial "island" in the Bronx, which has been landscaped by M. Paul Friedberg, and designated as a state park. Its two towers were built by the UDC and house a whopping 1,654 low- and moderate-income families.

"The housing 'project' is dead, and, probably more than any other single group of architects, it was Davis, Brody & Associates who killed it," wrote Abercrombie in *Architecture Plus*. They killed it with kindness, humanizing low-cost living through the creation of dignified communities.

In trying to explain how they did it, Bernard Spring says, "These are people who are naturally gifted in some spooky way, not just in design, but in relating to people and politics and bureaucracies. In the past, architects who were good at handling administrative and political matters usually produced dreary work, while those gifted in design tended to be socially irresponsible." From the beginning, Davis, Brody understood that unless they could safely navigate the rough waters churned up by bureaucracies and politicians, there was little chance of meaningfully changing the built environment. "Part of the architec-

tural process," says Davis, "is understanding the realities and regulations of society and economics." They have a way of cracking the bureaucratic shell, by drawing people in, by intuitively understanding what the shell is made of.

Davis, Brody's methods in design and production have been, above all, pragmatic. "The environment that the building is going to be in controls our approach. Each problem finds its own solution," says Alan Schwartzman.

Nonetheless, they have developed a recognizable style, whose hallmarks include the jumbo brick (5½x8 inches), the interruption of brick walls with concrete slabs, the breaking up of large masses to avoid monotony, cantilevered upper stories.

In isolated instances, Davis, Brody have introduced new building concepts, as at Expo '70 in Osaka, where they built the first lightweight air-supported structure large enough to cover two football fields. According to Peter Blake who served on the jury that awarded the Expo commission, "While other firms were associated with established concerns, Davis, Brody entered the competition with a firm that had never been heard from before." This willingness to take risks has also helped them in their daily fights over housing. In housing, however, they have, for the most part, used conventional building materials and methods and gained ground inch by inch by skirmishes with bureaucrats.

"If you give speculators and developers something they are totally unfamiliar with," says Davis, "you risk having it turned down immediately. Don't misunderstand, if we felt we weren't a threat, we would be concerned. However, you have to turn the threat around a little. Temporarily subdue it. You take the builder by the hand and show him that this building can come under the budget, because the agency won't accept our contention that it won't cost more until the builder puts his money where it counts, which he won't do without the subcontractor's agreement, and so on. It tries men's patience, not their minds. But then, when you sit down with 20 agencies who are all autonomous, you often find that they are looking for leadership and will accept it if you have a strong position."

He adds: "You have to have some idea of the historical evolution of the city; what hasn't worked, so that you can make life more pleasurable for everybody. I think that has been our goal."

Supportive clients and fortuitous events also help explain "how they do it." Richard Ravitch, who was the developer at Riverbend and Waterside and backed his architects all the way, has probably been the most influential for them. Taking a few moments out of his harried day recently, he said into a telephone: "Davis, Brody have great genius; they are fine human beings; they have a sense of commitment to the public interest you don't find elsewhere. What else is there to say?" It helps having this kind of support. In the New York government bureaucracy, Davis, Brody had the backing of Sam Ratensky, chief architect first of the New York City Housing Authority and then of the Redevelopment Agency. And there was the Lindsay administration whose emphasis on good urban design helped Davis, Brody implement their ideas.

"We've been hearing a lot about this 'magic' we're supposed to be able to create within the bureaucracy," says Davis. "The

real problem is deciding to do the job, which historically has always had restrictions."

If it is by now becoming easier to understand "how they do it," the question of "why they do it" still remains. An urgent sense of commitment and involvement explains much.

"Unless you have an intense desire to see things made better, you don't expose yourself to this kind of laceration," says Alec Pervis, adding: "Ninety-five percent of housing is still the same old junk. Perhaps we content ourselves with the fact that our work has made a difference to the people who live in it."

The engines that propel Davis, Brody are, of course, fueled by past success. "Man is optimistic and forgets past failures," says Davis. "The creation of spaces for human activity is very satisfying. You need just a little crumb to keep you going."

That they have been able to withstand temptations to make a lot of money also helps. Davis, Brody have, on occasion, been known to turn down important builders, foreseeing disagreements over fundamental issues.

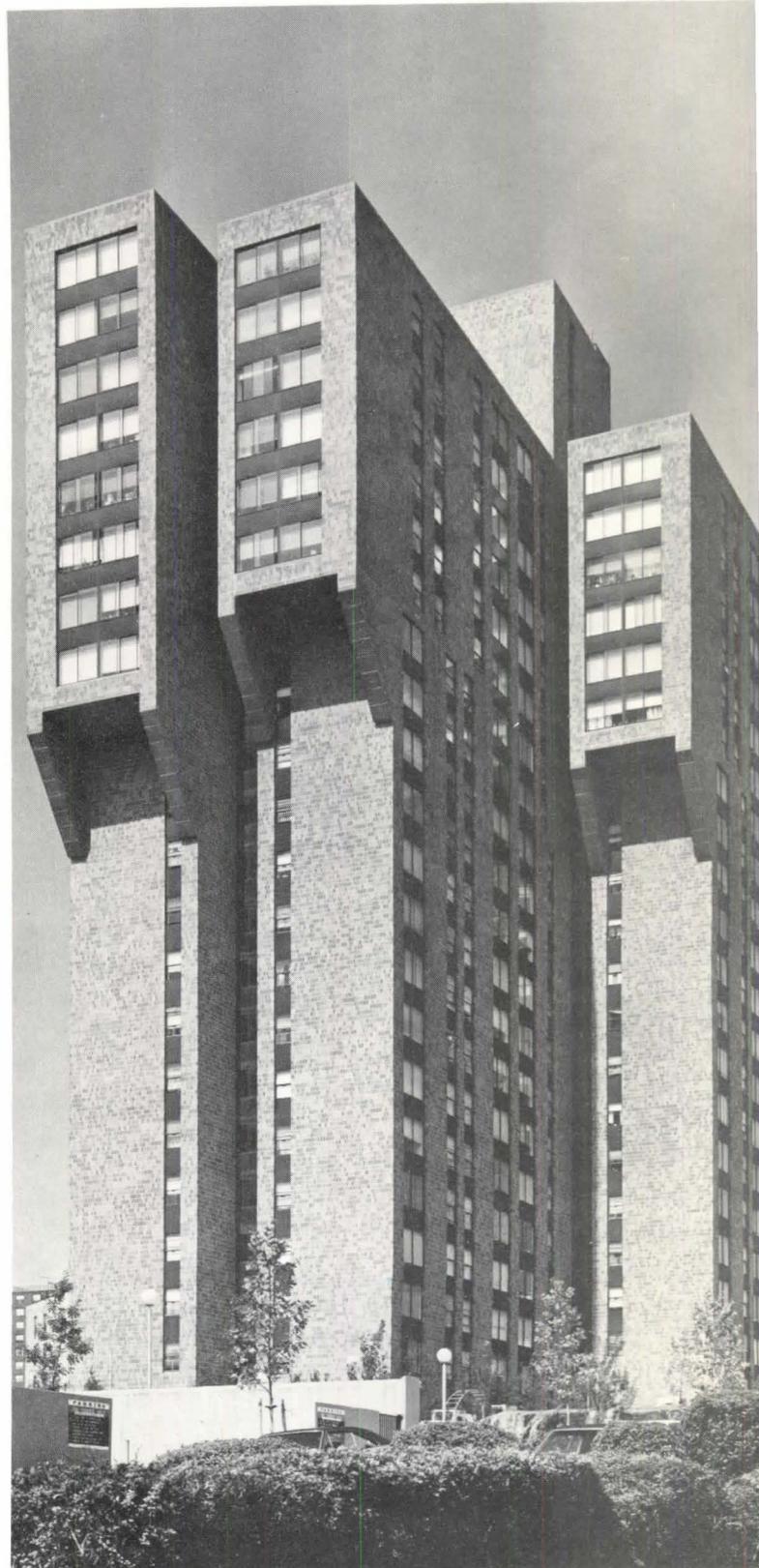
A student interning at Davis, Brody remarks about Sam Brody's seemingly unlimited fund of patience: "You don't need patience when you get as much joy out of the process of working as he does."

To many of the things you could say about them, remarks Bernard Spring, other architects would respond by saying, "Yeah, me too." "But," he continues, "Davis, Brody are more so than others, more responsive, for example, to the specific requirements of each problem, place, group of clients and users."

And as with any firm, there is room for criticism. Their work in low- and mixed-income housing is a vast improvement over the standard concrete shoebox set in asphalt, but, to quote Paul Goldberger of the *New York Times*: "For the most part they have not been brilliantly innovative. They are not harbingers of a brave new world." The layout of some of their apartments is no better than ordinary. And at least one of their complexes, Ruppert Towers at Second Avenue in the Yorkville area of New York, has major problems, being too massive and densely populated for its site.

But they never stop trying to put into practice the values they learned as architectural students, which life so easily blasts away.

Sam Brody explains: "The modern architecture which we were getting in school in the '40s—I at Harvard, Lew at Pennsylvania—was revolutionary here in the U.S. It wasn't just a question of design; it was a matter of social goals. We still feel that in order for architecture to be a meaningful practice, it has to be connected to some kind of social vision. We in this firm work in a city in which we also live, to which we happen to respond, and in which social and cultural problems of cities exist in exaggerated form. The city is the problem of modern life, certainly in America. And you begin to understand that you have the power to affect more peoples' lives by being involved in housing than you can in doing the isolated gem. What is important is the fabric of the city, the interrelationships, making buildings that relate to each other and create a sense of order to which people can respond. We simply feel a responsibility to provide better designed housing." *Andrea O. Dean*



# Energy-Related Markets for the Smaller Firm

Clint Page

*In January, AIA held an economic charrette to explore potential new markets for architects. This is the second in a continuing series of articles exploring some of these markets, one by one. Ed.*

A homebuilder recently called Heinz Trechsel of the National Bureau of Standards' Institute for Applied Technology with a small but tricky problem. In a house he was building, he was faced with an outside wall which had so many large windows that there was hardly room between the studs for the typical 16-inch-wide insulation batt. Cutting the batts down to size was time-consuming; jamming them into the less than standard stud space was going to impair their effectiveness.

This is typical of the kinds of design and construction issues which are becoming more and more prevalent as the building industry faces the need to conserve energy. And it neatly demonstrates a new role for architects, and a market which can be tapped by small firms as well as big ones. It is hardly a new field, but the imperatives for conserving energy have never before been as strong as they are now.

The standard homebuilder house is a good example of the kinds of opportunities energy conservation offers the architect in a smaller firm, noted Trechsel, who is manager of building programs in the office of energy conservation at NBS. Smaller builders, in particular, are going to find themselves faced with an increasing number of problems in which they must balance materials and construction with the requirements of energy conservation.

A consulting service tailored to the needs of homebuilders would give architects a foot in the door with potential new clients as well as experience in energy conservation design. The questions may be as specific as the insulation issue or more generalized.

The National Association of Home

**Mr. Page** is a Washington, D.C., freelance writer and frequent JOURNAL contributor.

Builders is currently making a study of retrofit contractors for the Federal Energy Administration. The study focuses on the combination of previously separate home improvement specialties into contracting firms set up to find work from homeowners who want their fuel and electric bills reduced.

In fact, old buildings may be the biggest new market related to energy conservation, especially since the amount of new construction in any given year is only a small proportion of the total building stock. And the reuse of existing buildings, given the constraints of the economy, is becoming a common alternative to new construction.

The options for architects in this field occur on several levels. There is, to begin with, the possibility of performing an energy audit—a straightforward study of a building, the way it is used and the way energy is consumed. In a study like this, which could be performed as a single contract for a building owner, the architect could identify energy saving possibilities of various types and then present the client with a list of potential changes which would give various levels of energy efficiency at various levels of expenditure.

The next level of service is operations—reprogramming a building to use energy more efficiently, consolidating areas with similar light and heat requirements, or perhaps even reducing the amount of space needed. For even greater energy savings, the architect could design and specify physical changes that could reduce the loads placed on the mechanical system—reglazing with heat-reducing glass, adding insulation or installing sun control devices.

Of course, commented Joseph Demkin, AIA, the Institute's director of energy programs, an architect moving into the refitting field may find himself answering a pointed question or two from building owners, such as: "If you're so keen on making buildings energy efficient now, why weren't you when you designed them in the first place?"

But if old buildings provide an opportunity for new architectural services, new buildings will demand them, suggested Demkin. Energy efficiency will become an

important consideration throughout the design process and could require analysis and service over and above the architect's standard services.

One new possibility is offering "energy management" as a separate service much as the way construction management is now offered. Small firms lacking either the staff or the necessary technological expertise could team up with an engineering firm and offer energy management jointly.

The technological changes fit hand in hand with research needs, too. Architects seeking new ways to harness the wind or use solar energy in a building may find themselves veering toward research. And research need not be out of reach of a smaller firm. The AIA Research Corporation and the U.S. Department of Housing and Urban Development recently got an overwhelming response to a competition for grants to do research on solar energy (see Mar., p. 21). The federal government has earmarked around \$10 billion for energy research, although only a small part of this is intended for research into more efficient uses of energy.

Nonetheless, the need for research is there and the money is there. And many projects, like the solar energy program, are small enough in scale that a firm's limited size would not be a hindrance.

Likewise, the need to conserve energy will undoubtedly provoke a need to update or redo building codes and other standards. And this opens up another set of opportunities—ranging from consulting to research. In fact, there probably could be a link between research and the use of that research in updating codes and standards.

"Architects can no longer abdicate environmental and mechanical decisions," said Demkin. "The problems are so complex and so pervasive that architects, like other design professionals, will have to increase their knowledge and skills. We'll have to rethink how to approach the problem." □

# Brochures: The Start Is Design Of a Process

David A. Johnson

Practice Aids 23

For most architects, brochures have been the *sine qua non* of marketing, but putting out a brochure can be a hassle. If it weren't for that hassle, it would be fun. It is exciting to envision a piece of literature which is graphically exciting, persuasive in its narrative and photographically representative of past challenges and successes.

But brochures that are planned to be produced in three months often take a year. And old brochures end up being mailed to prospects with an apology for their obsolescence "while our new brochure is being printed." Why?

The hardest design problem in a brochure's development is the schematic design for the decision-making process. And the process of developing a first-rate brochure is nine parts decision making. The remaining 10 percent of creativity, authorship, design, printing and distribution are for naught without basic conclusions about the purpose of the brochure, and a grasp of brochure planning decisions.

The first step should be selection of the brochure project's decision maker and defining his range of authority. Is he autonomous? Does a six-man partnership hold veto power over concept, design and text? If associates and partners are to have the opportunity to add to or review the brochure, can they accept denial of their preferences?

Recommendation: Hold a two-hour meeting to decide who will call the shots, who will observe and who will referee. That simple two-hour meeting should cut two months off delivery time and save 10 percent of the budget.

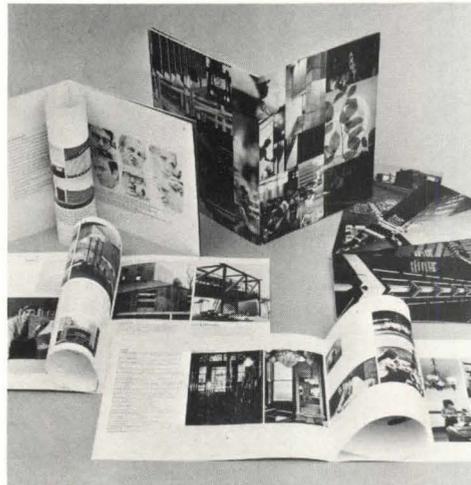
The second step establishes a profile of the firm's total communication needs and reaches some basic conclusions about how they will be met. No brochure can say everything about any firm:

- An organizational brochure can describe a firm's history, management, process and services.
- A capability brochure can reflect the firm's experience and offer evidence of its ability through pictures and descriptions of projects.

- An image brochure can describe the firm's operating style and standards.
- A selling brochure can be prepared separately to show how the firm will address a specific prospect's project.

An attempt to convey all these messages at once is doomed. The document would be too ponderous to have any impact, and producing it would overwhelm even the most experienced and efficient editorial team.

Every firm has a set of messages for its audience. Some of these messages, such as long-standing school or corporate office experience, are well suited to a bro-



chure. Other messages, such as the organization of the design team, lend themselves much better to interview presentations, newsletters or persuasive sales correspondence. A brochure should be planned as one element in a total communications repertoire, that, taken in toto, can express all of the firm's messages effectively.

Recommendation: Spend a Saturday afternoon selecting the most appropriate media for all of the firm's sales communication. This way you will not be naked if the brochure does not express all of the firm's messages. This step can also save another two months.

The Consulting Engineers Council of the U.S. has published a concise and specific handbook called *Brochure on Brochures*. This book, which costs \$7.50, deals with all of the tasks and technicalities involved in producing a brochure. It can help save another month if the bro-

chure is an in-house effort, and it can enable you to adhere to a tight program if you are working with a consultant or a public relations firm.

In past experience, I have found some general observations to hold true. These may affirm your own perspective and direct your energies toward producing your next brochure more efficiently:

**Believe.** It is hard to conceive of a prospective client who cannot be swayed by a statement of professional philosophy that crystallizes the benefits he might receive. A finished philosophical statement is nothing more or less than a clear summary of a firm's standards of practice. Your audience will not misconstrue the legitimacy of your beliefs if you are willing to put them on the line.

**Inform.** Nothing is more impressive than a genuine effort to be scrutable to your audience. Avoid rambling generalizations. In writing project summaries, for example, a lucid description of the fulfillment of specific program requirements and accurate characterization of operating procedures are both readable and believable.

**Capture.** Make mileage in the headlines and photo captions by using them to express and reinforce key elements of the text and graphics.

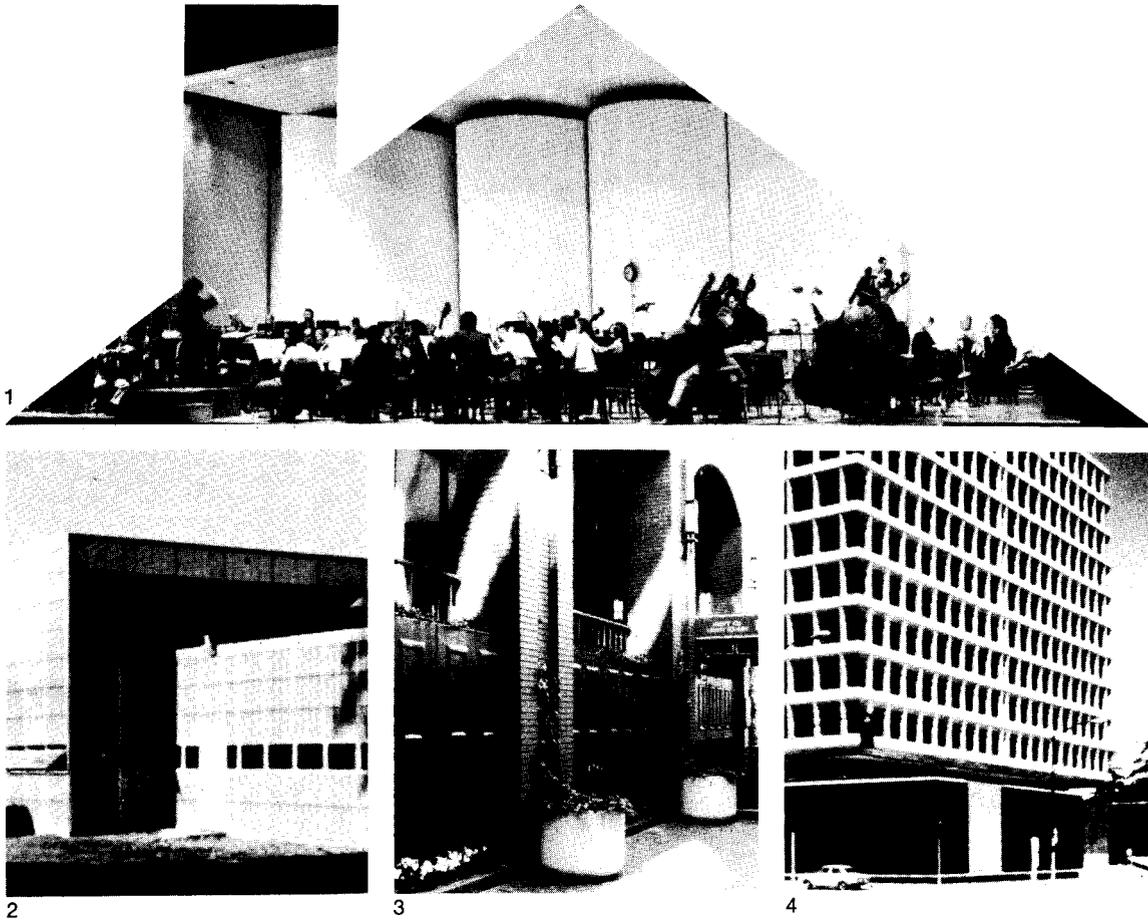
**Organize.** Flexible brochures that incorporate a firm's most current work can be an indisputable asset if they are well executed. A jacket with an aggregation of stuffers, however, can inconvenience the reader and prevent him from getting an orderly, memorable impression from reading the brochure.

Use headings, dividers, bindings and pockets to organize the elements of the brochure. It will help the reader organize the brochure in his mind as well.

**Share.** Under an appropriate cover letter, mail the brochure to past clients, prospects, professional colleagues, friends and employees. It will tell them new things and remind them of your pluses.

Finally, take notes to evaluate the brochure development experience and results. Don't ignore the sighs of "I wish we had . . ." and "why didn't we . . ." The next time you *can*, if you are able to refer to the lessons of past experience. □

Mr. Johnson is an associate in the Philadelphia firm of Coxe Associates, Inc.



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**Building with Nature: Roots of the San Francisco Bay Region Tradition.** Leslie Mandelson Freudenheim and Elisabeth Sachs Sussman. Santa Barbara, Calif.: Peregrine Smith Inc., 1974. 112 pp. \$12.95. **A Greene & Greene Guide.** Jahann Strand. Pasadena, Calif.: Grant/Dahlstrom/Castle Press, 1974. 112 pp. \$8; **Richard und Dion Neutra: Pflanzen, Wasser, Steine, Licht.** Hermann Exner and Dione Neutra. Berlin: Paul Parey, 1974. 132 pp. DM 138.

Having just returned from a lecture tour of California, I was particularly delighted to read these three books, each of which is unique in its own way in helping to expand one's knowledge of the heritage of that state. What a rich source of architecture lies there!

In *Building with Nature* is a description of the group of pioneering men and women who, from 1876 to 1910, sought to achieve an architectural expression appropriate to northern California by synthesizing and harmonizing many elements of their eclectic traditions so that there would be a full esthetic awareness of the landscape. The architecture indeed grew from the environment; and I recall my feelings the moment I arrived late at night in Maybeck's Berkeley Faculty Club—the design, materials and smell were all of Bay region. One could sense the lifestyle and the respect for nature that he and his colleagues sought to achieve there around their mutual inspiration, the Rev. Joseph Worcester. The authors of the book have put together an attractive volume, containing the work of Bernard Ralph Maybeck, Ernest Coxhead, Willis Polk, John Galen Howard, Albert C. Schweinfurth, Julia Morgan, John Hudson Thomas, Louis Christian Mullgardt, Charles Sumner Greene and Henry Mathew Greene.

The brothers Greene are, of course, the subjects of *A Greene & Greene Guide*, which is illustrated with excellent pen-and-ink sketches by Gregory Cloud. These architects appeared extensively in print beginning in 1896 in southern California, and were contemporaries of Frank Lloyd Wright. They had parallel careers half a continent apart, but each was a regional phenomenon. Had the Greens also been writers, like Wright, perhaps their works

would be even better known. This volume will help in that direction. The similarities between the Greens and Wright are great: their respect for the Orient, the elaborative renderings, the integration of furniture, specialized cabinetmakers, offices in their home communities and in big cities, house designs for popular magazines as well as for individual clients, porte-corcheres, sleeping porches, wide caves, windows in multiples and use of materials in their natural form.

The work of great masters has an enduring quality. The concept of sliding doors, initiated by Thomas Jefferson at Monticello, then developed by the Greens 100 years later, found full expression in the designs of Richard Neutra in the heart of this century, beautifully reproduced in this book, whose English subtitle would read *Plants, Water, Stones, Light*.

Neutra's background was European but his work is 100 percent Californian, influenced, as the title suggests, by nature—the same nature that inspired the architects in the other two books. One does not need to know German—I do not—to appreciate this volume, because the color and black-and-white photographs are superb and the text is at a minimum. Neutra's genius can be learned by examining and re-examining the designs. The sophistication, subtleties, nuances and details all relate to the environment. And, if by chance, you are not as lucky as I was to visit his own home for several days and see how these vary as the sun rises, as the sun sets, as one ascends the stairs or as one enters or leaves the grounds, this book is a pretty good substitute for an on-the-spot experience. *Jeffrey Ellis Aronin, AIA*

**Planning Jerusalem: The Master Plan for the Old City of Jerusalem and Its Environs.** Arie Sharon. New York: McGraw-Hill, 1973. 211 pp. \$20.

It is obvious that when Unesco decided recently to criticize and sanction Israel for its uncovering and reconstructing historic sites in Jerusalem that the politically motivated members of this world organization did not take the trouble to read *Planning Jerusalem*. Had the concern of Unesco been dominated by cul-

tural and historic considerations, the Israeli authorities would have been praised for their sensitivity and high degree of professionalism, as demonstrated in this handsome publication.

*Planning Jerusalem* is of major importance not only to architects and planners concerned with historic preservation, but to all people who believe that historic preservation and modern development are not necessarily at odds. Jerusalem provides probably the world's best example of an area of great historical and archeological treasures, but it also requires modernization in order to continue to function viably in the 20th century.

About two-thirds of the book is devoted to the presentation of data relating to the historical, architectural, physical, religious and human qualities of Jerusalem. The material is well organized and beautifully presented. The chapter describing the old walls and gates of the city and those dealing with the historical evolution of the architecture of the old city are especially noteworthy. They demonstrate that more than just professional competence was involved in preparing the material—the book is a true work of love.

The part of the book on future planning proposals for Jerusalem is, as can be expected, weaker than the descriptive section. This should come as no surprise to any reader who possesses even a vague familiarity with Jerusalem. The city has evolved over a period of almost 3,000 years, and even the most dramatic developments have been less significant than the slow evolution of a very intricate urban fabric—one which follows little geometrical form and almost no codes and regulations. Thus any attempt to make planning proposals for this ancient city is at best a most painful and frustrating undertaking.

Two of four specific proposals, presented in the final part of the book, are worthy of special mention. The scheme for the reconstruction of the Jewish Quarter, which is well into its implementation phase, demonstrates the love, care and dedication to Jerusalem by the professionals (mainly architects and archeologists) who were responsible for it. It is especially commendable that architects,

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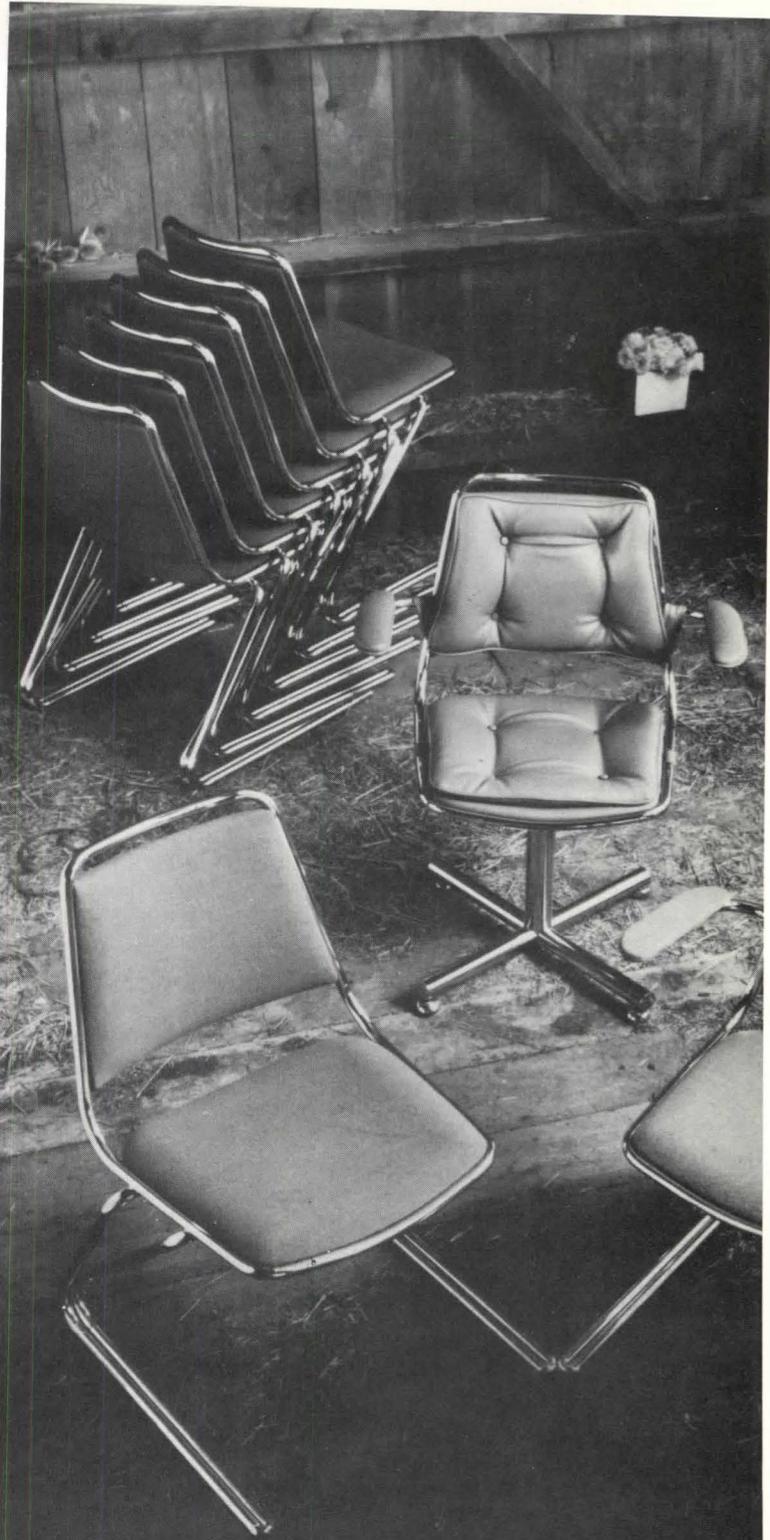


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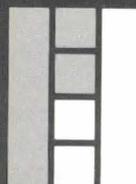
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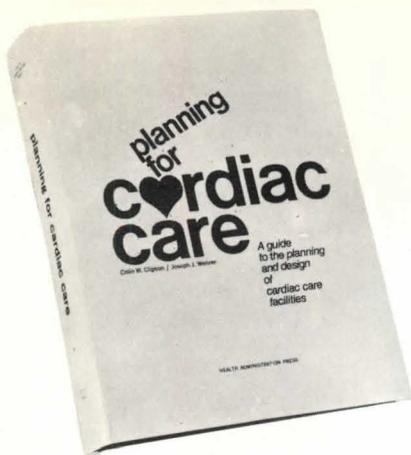
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AIA JOURNAL/MAY 1975 53



## Planning for Cardiac Care

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Based on experience in the Michigan Coronary Care Project, the authors tell architects and hospital groups how: to plan building space and equipment for a specialized cardiac care unit; to predict unit needs realistically; and to recruit proper personnel.

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who so often wish to "leave a personal mark," have managed to resist this temptation and have dedicated their skills to careful and meticulous reconstruction work.

The second project, for the Jerusalem National Park, proposes a series of open spaces which are interwoven with the dense and intricate fabric of the old city. The proposals are based on sound analysis of existing topography and landscape; they are sensitively handled, convincing and, above all, display the respect that the authors have for the city.

*Planning Jerusalem* is no doubt the most comprehensive account of the city's architectural and planning efforts. As such, it is a great pity that this volume did not include one of the most important recent contributions: the proposals drawn up by the late Louis Kahn for the Hurva synagogue and the Jewish Quarter.

While working for Kahn in 1968, I had the privilege of observing him and assisting in the preparation of his proposals for Jerusalem. Commissioned to redesign the Hurva synagogue, which was destroyed in 1948, Kahn took upon himself to study the history of the entire area in order to answer his question: "Where does one begin?" He undertook a four-month intensive study of all archeological and historical documents that he could obtain and prepared a large-scale clay model of the old city's entire area. He consulted with everyone who could provide him with further insights, and only then was he ready to draw up his plans. This kind of respect for the past, coupled with the desire not to impose one's own values, has given Jerusalem some of its best plans and proposals. Kahn's designs were never implemented, but at least they should have been documented in order to provide future architects with the inspiration required to do work in Jerusalem.

No doubt, the book's major contribution is its excellent account of Jerusalem's past and the analytical surveys. The substance of the material, as well as its excellent graphic presentation, makes the publication a welcome and timely contribution to the efforts of all who are concerned with historic preservation and the future development within historic districts. Above all, it is important to all those people who love Jerusalem, regardless of their religious affiliations. *Michael Y. Seelig, Assistant Professor, School of Community & Regional Planning, University of British Columbia*

**Concepts in Thermal Comfort.** M. David Egan. Englewood Cliffs, N.J.: Prentice-Hall, 1975. 203 pp. \$10.95.

This work assembles, synthesizes and presents in a "graphic standards" format a range of information and data on theory, concepts and principles of building design and environmental systems with respect

to attaining thermal comfort in buildings. Major sections cover basic theory; climate and shelter considerations; building materials; building heat loss/gain, and mechanical systems. A bonus section thrown in is on a vaguely related topic of mechanical system noise and vibrations. A short but useful checklist on concepts and ideas is at the end of each section.

The author draws upon many excellent sources, such as the classic studies of Ol-gagy on climate and the technical references of the American Society of Heating, Refrigerating and Airconditioning Engineers.

This work should be a welcome addition to the bookshelf of any design professional wishing to expand or refresh his or her knowledge on all those things relating to thermal comfort that have been subordinated or left to the discretion of specialized technicians over the past several decades. *J. A. Demkin, AIA, Director, AIA Energy Programs.*

**Planning for Cardiac Care: A Guide to the Planning and Design of Cardiac Care Facilities.** Colin W. Clipson and Joseph J. Wehrer. Ann Arbor, Mich.: Health Administration Press, 1974. 407 pp. \$20.

This book is an exceptionally useful planning tool and should receive wide circulation among architects and consultants. The book's organization goes far beyond simple descriptive criteria of how many square feet and how many wall outlets, following a logical sequence of a description of cardiovascular disease; the evolution of cardiac care; the definition of user needs and design features; a thorough discussion of equipment, environmental and safety requirements and, finally, layouts and relationships within and outside the cardiac care unit (CCU).

The summary and the CCU planning guide are also very thorough and well thought out, representing good planning information of the step-by-step planning process. Perhaps a shortcoming is that it represents too much of an idealized situation, which is rarely achieved in the real world because pressures of time and of dollars lead to the telescoping and acceleration of tasks. However, potential design disasters may be avoided if the planning team follows the guide and provides for the involvement of all interested parties as outlined. One further comment: The planning process as described, more often than not, is part of a larger, more extensive development and, therefore, must fit into a larger framework of planning and priorities.

Especially well done is the section on electrical safety. The clear diagrams supported by technical data demonstrate the functions and potential hazards of electronic monitoring equipment, with specific recommendations given for maintenance programs.

*continued on page 56*

## COURTS PROJECT ADMINISTRATOR

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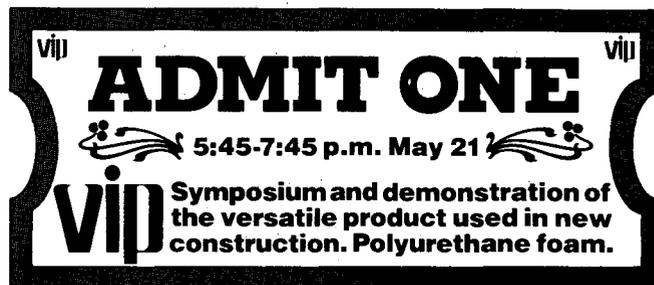
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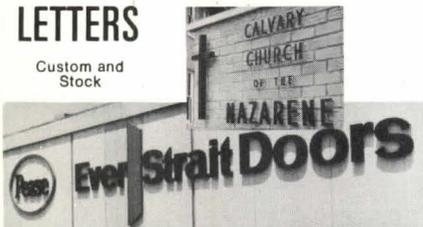


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Also useful to architects is the description of various CCU configurations. Floor plans are supplemented by photographs of actual units. These are even more appropriate when one recognizes that a great many units are designed within existing buildings. The planning and design problem is to do what is possible within the given constraints.

In summary, *Planning for Cardiac Care*, superbly researched, is richly illustrated and appropriate for its stated purpose. Not necessarily a shortcoming, but subject for further consideration, are facilities for future and evolving types of cardiac care, especially for the treatment of non-myocardial infarction (MI), representing 50 percent of admissions to the CCU, and intermediate care facilities for patients no longer requiring intensive care but not well enough for routine inpatient nursing (representing a relatively high mortality of 35 percent among MI patients). These types of facilities, while seemingly highly desirable in terms of both patient care and cost effectiveness, represent difficulties in terms of organization and further subspecialization of facilities, which is undesirable.

The book may be obtained from: M2210 School of Public Health, University of Michigan, Ann Arbor, Mich. 48104. *Richard S. Ross, M.D., 1974 President of the American Heart Association and Director of Cardiology, Johns Hopkins Hospital, and Sandor B. Csobaji, AIA, RTKL Associates, Inc.*

**Schinkel's Berlin: A Study in Environmental Planning.** Hermann G. Pundt. Cambridge, Mass.: Harvard University Press, 1972. 263 pp. \$12.50.

Professor Pundt's scholarly yet very readable study of the great 19th century Prussian architect Karl Friedrich Schinkel has much significance for students of architectural principles. Pundt points to the need to assess an architect's work not only on the basis of individual buildings as isolated incidents but also in context with the whole human and physical environment.

Schinkel's mastery of proportion, his interest in iron and other modern ways of building and his understanding of a structure as part of its surroundings had great influence on a number of modern architects, including Mies van der Rohe and Le Corbusier. Although Pundt puts much emphasis on Schinkel's restrained classicism, the evidence is clear that his eclecticism served primarily romantic attitudes. His combined abilities as a painter, engineer, architect and planner served him well to make a comprehensive approach in dealing meaningfully with the entire environment. This, however, should not be misunderstood as including our present ecological concerns. His plans always included the entire setting, thus creating a

situation which gave direction to future urban development.

It is valuable to have, for the first time, a detailed study of Schinkel in English, which gives a historical background and pictures Berlin's development from a small fishing village to the citadel of ambitious Prussian kings. After Napoleon was driven from German soil, the unprecedented development, which made Berlin a major city of the world, brought Schinkel to the fore.

Yet, Schinkel's struggle for meaningful planning met with many obstacles. Pundt gives a detailed account of Schinkel as an important city planner. The concept of "environmental planning" is, however, rather synonymous with the older term of "civic design." Obviously, Schinkel's city planning proposals, some of which filtered into the city pattern as we know it, were well conceived and based on economic feasibility. But the narrow-mindedness of the king did not allow full realization of the proposal. Schinkel promoted a master plan for the capital's core, which, he hoped, would bring order to the "intolerable hodgepodge of organization." He called for organic unity. What remains today are some of his buildings, notably the Old Museum and the New State Theater.

Pundt warmly defends Schinkel's extraordinary artistic talent and his idealistic philosophy against claims that Schinkel just served middle class comforts. Indeed, the royal interference was the major depressing influence. Nevertheless, Schinkel did put his stamp on Berlin's development, as Pundt well proves. Despite the fact that he was so often frustrated in following his bent, Schinkel's thinking was evidenced in his dictum that "architecture is the convergence of purpose and material," as was pointed out by Bruno Taut. Only one design by Schinkel reveals more clearly a premonition of 20th century modernism: the 1820 project for a department store. Strangely enough, this remarkable project—outside any accepted style of the time—is not represented in Pundt's book. *H. H. Waechter, AIA*

**How to Decorate Model Homes and Apartments.** Carole Eichen. New York: House and Home Press, 1974. 155 pp. No price given.

Model homes and apartment interiors must be more than showcases for furniture and accessories, says the author of this handsomely illustrated book. For sales appeal, the models must have an emotional appeal, a lived-in look, to sell a buyer a lifestyle.

The reader is told how to budget to make interior design costs pay for themselves, how to use color and lighting, how to design individual rooms, how to use the model to make a sale, how to maintain the model, etc. The author puts her theories into practice with case studies.



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**Playscapes.** Washington, D.C.: Association for Childhood Education International, 1973. 16 pp. \$1.50.

"Every child should have mud pies, grasshoppers, water bugs, tadpoles, frogs, mud-turtles, elderberries, wild strawberries, acorns, chestnuts, trees to climb, brooks to wade, water lilies, woodchucks, bats, bees, butterflies, various animals to pet, hay fields, pine cones, rocks to roll, sand, snakes, huckleberries and hornets; any child who has been deprived of these has been deprived of the best part of his education." So wrote the great American horticulturist Luther Burbank.

This pamphlet on out-of-door playscapes is brief in the number of pages and small in its price, but it's important. It's important because the child of today will be the decision maker of tomorrow.

The pamphlet describes two playscapes designed by Richard J. Passantino, AIA, for two Washington, D.C., organizations: the National Child Research Center and the National Children's Center, a large hospital and training center. The latter's playscape was designed for handicapped children: "children who could smell but not see, touch but not hear," and for those on crutches or handicapped by retarded minds and emotional problems.

The pamphlet contains three articles about these two well-designed playscapes where children learn through discovery. One is by Passantino, one by Dr. Janet Weaver of the NCRC, one by Dr. Erwin Friedman of the NCC. Dr. Friedman sums up the importance of play areas in quoting the 16th century French philosopher Montaigne: "The play of children is their most serious occupation." And Dr. Friedman adds, "Let us try to teach them to be more productive at it, so that they will find it more satisfying."

Anyone interested in the design of play places for children should certainly read this pamphlet. It may be obtained for \$1.50 from the Association of Childhood Education International, 3615 Wisconsin Ave. N.W., Washington, D.C. 20016. It's filled with information.

**The Place of the Arts in New Towns.** Judy Murphy. New York: Educational Facilities Laboratories, 1974. 72 pp. \$3.

This report from the Educational Facilities Laboratories is an effort "to find out what America's 20th century new towns are currently doing about the arts." To find out, EFL teamed up with the American Council for the Arts in Education and requested Judy Murphy, ACAE's director of research, to research and write the report. Actually, the work was originated in 1972 when the Architecture + Environmental Arts Program of the National Endowment for the Arts brought together a group of new town developers and art planners to investigate the place of

the arts in new towns. A freelance writer, Susan Seligson, wrote a draft report of the meeting, which became the first working paper of the present publication.

Eight new towns were selected to provide a sampling of what these communities are actually doing or planning to do about the arts. Mrs. Murphy points out, however, that there aren't enough peopled new towns in this country to make any sweeping generalizations about the status of the arts in them. She gives specific examples of what some of them are undertaking and suggests as well some programs in older cities that are relevant and well worth emulating.

The book's greatest usefulness is in its argument for the place of the arts in all people's lives—whether in new or old cities. And there's some practical advice about what any city can do to nurture the arts.

**Architectural Illustration Guides.** Larry Evans. San Francisco: Instant Landscape, 1972-74. 2 vols. \$15 each.

These drawings have been prepared by award-winning illustrator Larry Evans for use in architectural presentations. There are hundreds of sketches that may be copied, traced or cut out and pasted on architectural drawings. Included are drawings of trees, buildings, plants, human beings, automobiles, airplanes. The second volume of the set has been prepared in response to the excellent reception of the first one, says the publisher (*see* Aug. '72, p. 60).

The volumes may be ordered separately for \$15 each or for \$25 for the two. The publisher also provides transfer sheets at \$30 for 20 sheets. The two volumes plus the transfer sheets may be obtained for \$50. Orders may be placed with Instant Landscape, 20 Whaleship Plaza, San Francisco, Calif. 94111.

**Manual of Tropical Housing and Building.**

O. H. Koenigsberger, T. G. Ingersoll, Alan Mayhew and S. V. Szokolay. London: Longman Group, 1974. 320 pp. 2 pounds, 95 shillings.

Traditional housing in most of the tropics has been rural housing. Housing types, which have evolved in response to the needs of a peasant population, have been built of materials found in the surrounding countryside. Yet, say the authors, the most pressing housing need of the tropics today is for urban housing. Rural designs and materials are not appropriate for city dwellings and buildings. There are also such typical city problems as fire hazards, noise, sanitation and waste disposal.

The authors point out that the wealthy can escape the results of poor design by means of mechanical airconditioning, but others suffer. The purpose of the book, then, is to "demonstrate that this need

not be so, that it is possible to create cities that have pleasant indoor and outdoor living spaces . . . suited to the social conditions of their inhabitants."

The tropical climate is a given condition, and the authors discuss global climatic factors, elements of climates, classification of tropical climates and site climate. Discussions follow on the desirable conditions for comfort, the principles of thermal design, the means of thermal control, light and lighting, noise and noise control. They then make practical application to the design of shelters for hot-dry, warm-humid, composite and tropical upland climates. A final chapter is on design aids. There is a bibliography as well, and appendices yield such information as solar charts, recommended illumination and limiting glare index, acceptable noise levels and roof constructions and their performance.

**Architecture.** J. M. Richards. North Pomfret, Vt.: David & Charles, 1974. 151 pp. \$8.95.

The former editor of the British magazine *Architectural Review* has written this book for the layman to give him authentic information on the profession of architecture. He describes architecture as practiced in Great Britain, but the discussion has general applications.

In a final chapter, Richards takes a look ahead and predicts that the architect's role will have to be adjusted to meet changes that already threaten his position. Too many, he finds, "because of notions induced in them when they were students, still hanker after a 19th century image." He concludes, however, that because the practice of architecture "impinges on the life of the community at so many points . . . in spite of its present day failures and deficiencies, it remains one of the most worthwhile professions as well as the most fascinating of the arts."

**The Modern Chair: Classics in Production.** Clement Meadmore. New York: Van Nostrand Reinhold, 1975. 191 pp. \$18.95.

There are about 50 chairs described in this book. All are classics because they have "transcended the confines of time and fashion." Among the examples are Thonet's bentwood armchair; Mies van der Rohe's Barcelona chair; Verner Panton's stacking chair; Charles Eames' LCM chair; Giuseppe Raimondi's drum, and the surrealist sculptured hand by Pedro Friedeberg. Designer Meadmore also includes his own sling chair, which is in the collection of the Museum of Modern Art in New York City. Much of the information in the book was given in AIA JOURNAL's special issue of Oct. 1974, but perhaps the interested reader will have use for the book's many illustrations and the plans and elevations of each chair drawn to scale.

*continued on page 60*

## LETTERS

**AIA's Economic Charrette:** It is unfortunate that the economic charrette chose to throw out what was probably the best idea offered: the proposal of George Christie that the profession take a strong stand against inflation and design some of the inflation out of construction.

The big spenders in design are the most visible in terms of project size and publicity, resulting in the public concept of an architect as an expensive luxury. This is the real problem which those of us who are small practitioners (48.5 percent of architectural firms are under five people) confront.

The primary purpose of this letter is to offer a suggestion as to how AIA can be of service to the membership. Getting new work is a very difficult problem, but it is equally difficult to get paid once you have the work. A lot of time is spent trying to collect money due and, at the same time, to hold off those we owe because we can't collect.

I wanted to be an architect, not a finance company. It's very demoralizing to be constantly badgering clients about money. If you don't do it, however, you don't get paid.

I suggest that AIA, possibly in conjunction with the American Consulting Engineers Council, get the financial institutions to cover design fees in the construction loan as a matter of standard procedure. We could then draw our money when due and not have to depend on front money that is never there anyway. Shouldn't architects have equal rights with contractors?

Another approach might be for the institutions to require that the design professionals be paid prior to making final payment on the construction loan or before making the permanent loan.

These are only suggestions to stimulate ideas. I am sure that there are other creative ideas to accomplish the basic purpose of getting the architect out of the loan business. If AIA could perform this service for the membership, we could spend more time worrying about where to find new work. *M.W. Wendell, AIA  
Bethesda, Md.*

**The Subject Is Housing:** The excellent presentation in the Dec. '74 issue of the report of the AIA housing policy task force, including its attractive format, should encourage the wide reading and study that the report deserves.

The task force, headed by David F. M. Todd, FAIA, has produced a sound and comprehensive outline of a policy and, remarkably, has completed it within the time assigned for the task. The report

is particularly timely in view of a number of important factors on the national scene: There is the recent Housing and Community Development Act of 1974, just a few months old; the recent appointment of a new HUD secretary, and housing production in relation to the number of households in the nation is at the lowest level in over a quarter century.

Approval by the AIA board is only one step toward giving the report real impact. Undoubtedly, the board and the task force hope to have the membership at large respond with constructive criticism and suggestions for implementation. An important step to be undertaken by the housing committee is a review of current U.S. housing policy in light of this report.

The housing committee welcomes input by members everywhere. The committee has members from all AIA regions and many chapters, and it can logically be a conduit for transmitting members' views to the task force and board.

The task force report, with such modifications as may come out of membership study and action, should serve as a strong framework upon which AIA can build a more detailed program. With collaboration and support from other organizations concerned with America's housing, AIA can supply the dynamic leadership so urgently needed today in the housing field.

*Wallace G. Teare, FAIA  
Chairman, Housing Committee  
Cleveland*

The AIA JOURNAL encourages expressions of opinions from its readers but reserves the right to edit for length and style. Ed.

## EVENTS

**June 1-4:** International Conference on Urban Housing and Transportation, Detroit. Contact: V. Kouskoulas, College of Engineering, Wayne State University, Detroit, Mich. 48202.

**June 1-6:** Workshop on Value Analysis, Chicago. (Sponsored by AIA and the American Consulting Engineers Council in cooperation with the General Services Administration and Environmental Protection Agency.) Contact: Dale Litherland, ACEC, 1155 15 St. N.W., Washington, D.C. 20005.

**June 11-13:** Construction Management Conference, Beverly Wilshire, Los Angeles. Contact: AMR International, Inc., 1370 Avenue of the Americas, New York, N.Y. 10019.

**June 15-18:** Conference on Land Use and Urban Growth Policies, Stouffer's National Center Inn, Crystal City, Arlington, Va. Contact: American Society of Civil

*continued on page 61*

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For further information contact: John H. Schruben, FAIA, President, Production Systems for Architects and Engineers—A corporation established by the American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. Telephone (202) 785-7369.

Books from page 58

**The Book of Garden Ornament.** Edited by Peter Hunt. New York: Architectural Book Publishing Co., 1974. 298 pp. \$22.50.

For many, the ordered beauty of a man-made garden is more esthetically pleasing than unordered nature, however awesome and dramatic. This handsome and copiously illustrated book on garden ornament reveals that all over the world through history man's desire to embellish has been constant. The gardens depicted range from Brookgreen in South Carolina to a flower fountain at a private house in Lahore, West Pakistan.

Various contributors introduce each section of the book, providing historical and other information for the range of additions and adornments that make a garden pleasurable, but the major emphasis is on the hundreds of black and white photographs. There are examples of statuary and sculpture; fountains, well-heads and cisterns; steps, terraces and balustrades; colonnades and pergolas; gates, sundials and astrolabes; ironwork, treillage and paving; furniture, topiary and bridges; gatehouses, pavilions and orangeries; aviaries and dovecotes; mausoleums and memorials, and gnomes and monsters. The examples are as varied as Henry Moore's reclining figures and an old wheelbarrow filled with plants.

**Architecture for the New World: The Work of Harry Seidler.** Peter Blake. New York: Wittenborn, 1973. 264 pp. \$20.

The Australian architect Harry Seidler belongs to the third generation of architects of the 20th century, says Peter Blake. In the first generation were such giants as Frank Lloyd Wright, Mies van der Rohe and Walter Gropius; and in the second were Marcel Breuer, Kenzo Tange and F.R.S. Yorke, among others. Now in the third are such luminaries as Paul Rudolph, Craig Ellwood, James Stirling and the Smithsons.

Seidler is "special" in his generation, says Blake, for three reasons: He is a disciple of his teachers Gropius and Breuer; he has "devoted himself to the perfection of what his second-generation models attempted to instill", and he is a "true child of the international style"—born in Austria, educated in the U.S. and Great Britain and now a successful architect in Australia. And, according to Blake, "Seidler is, without doubt, one of the best architects of his generation, anywhere."

Only 51 years old, he has accomplished more in his lifetime to date than most architects achieve in a lifetime, says Blake, who analyzes the amazing array of Seidler's work over the past 25 years, emphasizing his more recent designs that range from apartment buildings to city complexes and city plans. The book is replete with photographs, plans and diagrams.

What really interests Blake, he says, is "where Seidler will go from here." Certainly, this book is a most commendable study of where he has come to now.

**Cruel Habitations: A History of Working-Class Housing, 1790-1918.** Enid Gauldie. New York: Barnes & Noble, 1974. 363 pp. \$15.75.

The term "working class" is defined by the author as including those people who are "lower than working class . . . the casuals, the unemployables, the aged and the sick . . . those for whom the provision of a decent house by their own efforts was impossible or so difficult as to be attained only by those with exceptional energy and initiative, as well as those working people whose skills ensured regular wages and whose wages made available to them, in some areas at least, houses designed especially for their needs."

The scope of this history of housing is limited to Great Britain, but the economic and social conditions are familiar, and the problems are universal: city decay, overcrowding, squalor, poverty. Mrs. Gauldie tells of the abject living conditions of the poor and then analyzes the social and economic causes of slum dwellings. She probes to find what could have been done to prevent such degradation and wretchedness.

The first legislation concerned specifically with housing in Britain was passed in 1851, and there is a detailed account of the subsequent acts and regulations, their failures and inadequacies. "The tragedy," Mrs. Gauldie writes, "is that by the time the idea of compulsorily subsidized housing had been realized, it was almost too late for anything but wholesale destruction of a centuries-old environment, for the meanest replacement of it by the cheapest houses, the barest amenities, the bleakest layout." And as she observes, if we try to understand past failures, we may come to learn to understand how society today "is affected by built-in patterns of response to poverty and slum dwelling."

**Taking Part: A Workshop Approach to Collective Creativity.** Lawrence Halprin and Jim Burns, with contributions by Anna Halprin and Paul Baum. Cambridge, Mass.: MIT Press, 1974. 328 pp. \$9.95.

If your concern is getting people to work together in groups to solve problems creatively, this book will interest you. Halprin explains that for 25 years the firm of Lawrence Halprin & Associates has aimed at discovering new ways "in which to integrate man with his environment—to design the human ecosystem as a work of art and nature." As the firm's projects became more complicated, he started looking for ways in which his own group's processes "could reflect the inter-

relationships inherent in the environmental issues" of the firm's projects.

He became disenchanted with the usual lectures and in 1966 he and his wife, who had experience in theater workshops, decided to present a summer workshop on environmental problems. In 1968, Jim Burns, the book's joint author, joined in the workshops. Since then, he and Halprin have worked together to make the workshops a meaningful experience for citizens who want to participate in the decision making about their own communities.

The book describes the workshop method, giving detailed descriptions of "Take Part Process" workshops, as Halprin calls them. The reader is given a great deal of information about how to use the method in any group or community.

**Indigenous African Architecture.** Rene Gardi. New York: Van Nostrand Reinhold, 1974. 248 pp. \$32.50.

Gardi, a Swiss freelance writer, photographer and movie producer, has long been interested in West Africa's traditional architecture. Architecture is shaped by lifestyles, he believes, and he devotes as much space in this handsome book to the people who build these beautiful structures as he does to their building techniques.

Gardi discusses such things as straw houses of cattle raisers, lake- and cliff-dwellings, castles of the Somba, a Gurunsi extended-family compound, soul jars and house altars and mosques of Sudanese architecture. Throughout the book are the eye-catching color and black-and-white photographs of the people and the beauty of their anonymous vernacular architecture. It's enough to humble the most sophisticated American architect.

**Duluth's Legacy, Volume 1: Architecture.** Text by James Allen Scott; photography and graphic design by John R. Ulven Jr. Editor and coordinator, Gerald M. Kimball. Duluth, Minn.: City of Duluth, 1974. 165 pp. \$3.50.

This is the first book in a series edited, produced and published by the City of Duluth's department of research and planning and projected in celebration of the nation's bicentennial. It has two fundamental purposes, the reader is told. "It is intended to satisfy the person who seeks a thorough knowledge of why and how Duluth grew as it did" and it also aims to give both casual observer and serious student of architecture "an understandable digest" of the city's architectural heritage.

Section 1 is given over to an account of the city's history; sections 2 and 3 are an illustrated guidebook. The informative text is complemented by useful maps and many photographs. Altogether, the book is a most commendable guide to the Minnesota city.

Events from page 59

Engineers, 345 E. 47 St., New York, N.Y.

**June 15-21:** International Design Conference, Aspen, Colo. Contact: IDCA, P.O. Box 664, Aspen, Colo. 81611.

**June 18-21:** National Council of Architectural Registration Boards annual meeting, Waldorf-Astoria, New York City. Contact: NCARB, 1735 New York Ave. N.W., Washington, D.C. 20006.

**June 21-July 18:** World Game Studies Workshop, Philadelphia. Contact: Workshop/Earth M.D., Box 2016 Yale Station, New Haven, Conn. 06520.

**June 23-25:** Construction Specifications Institute annual convention, Rivergate, New Orleans. Contact: CSI, 1150 17 St. N.W., Washington, D.C. 20036.

**June 23-27:** Principles of Color Technology course, Rensselaer Polytechnic Institute, Troy, N.Y.

**June 23-July 4:** Workshop on Theory, History and Practice of Public Celebration, Massachusetts Institute of Technology, Cambridge, Mass.

**June 28-July 4:** Inter-American Conference on Materials Technology, Le Guaira, Venezuela. Contact: David L. Black, P.O. Box 28510, San Antonio, Tex. 78284.

**July 1:** Postmark deadline, Call for papers for World Congress on Space Enclosures, to be held in Montreal July 4-9, 1976. Contact: Dr. A. Biron, Ecole Polytechnique, Case Postale 6079, Succursale A, Montreal, Quebec H3C 3A7, Canada.

**July 6-11:** Conference on Impact of Human Considerations on Design of Technical Systems, Franklin Pierce College, Rindge, N.H. Contact: Engineering Foundation, 345 E. 47 St., New York, 10017.

**July 7-9:** Design Methods Group international conference, Berkeley, Calif. Contact: Donald P. Grant, P.O. Box 5, San Luis Obispo, Calif. 93406.

**July 7-10:** Design of Open Interior Spaces program, Harvard Graduate School of Design, Cambridge, Mass.

**July 7-18:** Computer Aids to Architecture program, Massachusetts Institute of Technology, Cambridge, Mass.

**July 9-11:** Evaluating the Man-Made Environment program, Harvard Graduate School of Design, Cambridge, Mass.

**July 11-18:** Management of Design and Planning Firms program, Harvard Graduate School of Design, Cambridge, Mass.

**July 13-18:** Illuminating Engineering Society technical conference and lighting exposition, San Francisco Hilton, San Francisco. Contact: IES, 345 E. 47 St., New York, N.Y. 10017.

**July 13-18:** Perspectives in Product Liability program, Franklin Pierce College, Rindge, N.H. Contact: Engineering Foundation, 345 E. 47 St., New York, N.Y. 10017.

**Aug. 1-4:** American Society of Interior Designers annual convention, Century Plaza and Beverly Hilton Hotels, Los Angeles. Contact: ASID, 730 Fifth Ave., New York, N.Y. 10019.

## GOING ON

Continued from page 15

tical qualities, concerns and abilities which we as women can bring to our work in the architectural and planning profession."

Admission is open to women of any age; the only requirement is that they be working or studying in the area of the environmental design professions. The number of students will be limited to 60 to permit small classes and workshops, as well as schoolwide interaction.

Cost for the two-week session will be about \$400, including room, board and tuition. Child care will be available. For further information, prospective students should send a stamped, self-addressed envelope to the Women's School of Planning and Architecture, Box 311, Shaftsbury, Vt. 05262.

## HUD Schedules Community Workshops

The Department of Housing Urban Development is sponsoring a series of two-day workshops in 10 different cities in May and June in order to give governmental and planning officials and other interested persons an opportunity to study and discuss local opportunities for community development.

Among the workshop topics are: the evaluation of urban redevelopment options and issues; local neighborhood preservation techniques; the future of urban redevelopment and neighborhood preservation as part of community development, and techniques for improving redevelopment land disposition.

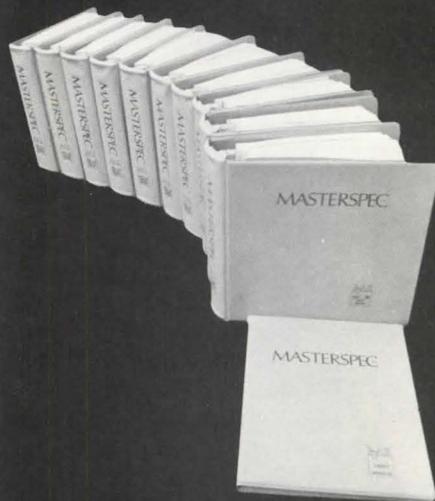
The workshop schedule: Philadelphia, Bellevue Stratford, May 12-13; Boston, Statler Hilton, May 15-16; Kansas City, Mo., Hotel Muehlebach, May 19-20; Dallas, Sheraton Dallas, May 22-23; Atlanta, Sheraton Biltmore, June 2-3; Seattle, Olympic Hotel, June 5-6; New York City, Roosevelt Hotel, June 16-17; Chicago, Conrad Hilton, June 18-19; Denver, Denver Hilton, June 23-24; San Francisco, Sheraton Palace, June 26-27.

Additional information is available from Ernest Zupancic, HUD, 451 Seventh St. SW, Washington, D.C. 20410, (202)-755-6336.

## Correction

Because of an error in information supplied AIA's director of membership procedures, the AIA JOURNAL in January reported the death of J. Raymond Corwin, AIA, of Alexandria, Minn. We apologize to Mr. Corwin, who is very much alive in St. Paul.

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## Deaths

**James E. Baird**, Utica, N.Y.  
**Allen R. Congdon**, Nantucket, Mass.  
**Charles Albert Crass**, Ocean City, N.J.  
**F. Julius Dreyfous**, New Orleans  
**Raymond A. Freeburg**, Washington, D.C.  
**John Graveley**, Jacksonville, Fla.  
**Francis A. Hollingsworth**, St. Augustine, Fla.  
**Roberval J. Hubert**, South Hadley Falls, Mass.  
**Donald S. Johnson**, Rockville, Md.  
**Warner H. Jones**, Albuquerque, N.M.  
**Vinicio Manzoli**, AIA Assoc., Washington, D.C.  
**J. George McDermott**, Lewes, Del.  
**Robert T.C. Miller**, Gaithersburg, Md.  
**Louis A. Oliver, FAIA**, Norfolk, Va.  
**Ernest V. Price**, Spokane, Wash.  
**William Lytell Redditt**, West Chester, Pa.  
**William A. Trimble**, Seattle

**Wallace William Arendt, AIA:** Eulogized in the Santa Barbara, Calif., press as a person who left his mark on the community "in both tangible and intangible accomplishments," Arendt was active in many aspects of community life, serving on such boards as the Museum of Natural History, the Music Academy of the West and the Santa Barbara Museum of Art. The press said that he "exemplified the invaluable contributions that a distinguished professional man can make to his community, both within his own field of specialized experience and in related fields of planning and working for human enrichment." Arendt, who died on Feb. 21 at the age of 57, was a partner in the Santa Barbara firm of Arendt/Mosher/Grant, participating in the design of many structures and serving as architectural adviser for the campus of California Polytechnic Institute, San Luis Obispo. He was one of the original members of the county architectural board of review, on which he served for 22 years and was chairman for 10 years prior to his resignation in 1968. He was a former president of the Santa Barbara chapter/AIA.

**George S. Koyl, FAIA:** Dean of the graduate school of fine arts at the University of Pennsylvania from 1932 to 1950, Koyl held the title of emeritus professor of architecture at the university following his retirement. Prior to joining the Penn faculty, he taught at the New York University school of fine arts. Koyl, who died on March 14 at the age of 90, was a former vice president of the Philadelphia chapter/AIA and a past president of the Association of Alumni of the American Academy in Rome, where he studied from 1911 to 1914. He held graduate and undergraduate degrees in architecture from the University of Pennsylvania, and in 1944 he was awarded an honorary doctor of fine arts degree by his alma mater.

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## Newslines

**The seventh annual congress on interior environment** will be held at Chicago's Merchandise Mart on June 18-20. Seminars, led by outstanding professionals, will cover a broad range of subjects. Among them: "The Common Sense of Recycling," "Defining Professional Responsibilities," "In the Wake of the Energy Crisis" and "The Human Criteria for Human Environment," and an array of other timely topics. Contact: NEOCON, Suite 830, Merchandise Mart, Chicago, Ill. 60654.

**John C. Worsley, FAIA**, California state architect, was the recent recipient of a unanimous commendation by the California State Assembly in the form of House Bill #14. The resolution praised his "valuable contributions as state architect." This is the first time in its history that the assembly has conferred such a commendation upon a state architect.

**The barrier-free architecture** task force committee of the Southern California chapter/AIA wants to communicate with other AIA chapters with similar programs in order to exchange ideas and experiences. Contact: Jose M. Cedeno, AIA, 2210 Nella Vista Ave., Los Angeles, Calif. 90027.

**The National Council of Acoustical Consultants** has just issued a new directory of firm members. For a free copy, write NCAC, 8811 Colesville Road, Suite 225, Silver Spring, Md. 20910.

**The National Architect/Engineer Liaison Committee** has elected George C. Frost, a South Glens Falls, N.Y., consulting engineer, as its 1975 chairman. He will help coordinate joint efforts of AIA, American Consulting Engineers Council and National Society of Professional Engineers in matters of mutual concern affecting architects and engineers.

**The National Institute for Architectural Education** will award its 1975 Hirons prize for a community/school center. The program, cosponsored by the New York chapter/AIA's educational facilities committee, is open to persons in the architectural field who are under 35 years of age and are not enrolled in full-time academic programs. Contact: Byron Bell, NIAE, 20 W. 40 St., New York, N.Y. 10018.

**A directory of New York State architectural records** is being compiled by the Committee for the Preservation of Architectural Records, 41 E. 65 St., New York, N.Y. 10021. Those who know of "the location of drawings and sketches, plans and elevations, specifications, interior renderings, photographs, correspondence and

diaries of architects" are asked to write Mrs. Catha G. Rambusch at CPAR.

**A legal/business intern** is wanted for summer work by the AIA department of professional practice. Applicants should have a degree in architecture and have completed at least one year of law or business school, being currently enrolled. Contact: Edward G. Petrazio, AIA, administrator, department of professional practice, at Institute headquarters.

**The royal gold medal** of the Royal Institute of British Architects will be conferred upon Michael Scott, Hon. FAIA, of Ireland. The citation says that Scott "combines humanity with vision, and it is a cause for pride among architects that a man of such all-round cultural activity and attainments should be a member of their profession."

**The American Institute of Planners** has presented its first national leadership awards to Sen. Hubert H. Humphrey and Rep. Thomas L. Ashley for their "distinguished and continuing contribution to planning."

**"Fires in High-Rise Buildings"** is the title of a recent publication of the National Fire Protection Association. The book is a comprehensive study of fire-safety problems in highrise structures. It may be bought for \$4.75 from NFPA, 470 Atlantic Ave., Boston, Mass. 02210. NFPA will send its free catalog that lists fire protection codes, standards and related information to those who request it.

**Edward J. Logue, Hon. AIA**, former president of the New York State Urban Development Corporation, is the recipient of the Parsons Award, the first urban planner to be so honored by the Parsons School of Design. Logue was cited for "consistently challenging age-old bureaucratic concepts of drab public buildings"

**The architect lost in the tax court**, reports a recent issue of *U.S. News and World Report*. He had deducted \$4,050 from his income tax after he made a trip to Europe and Africa, where he visited architectural sights and took photos. The tax court ruled that he "failed to establish that the major portion of his trip consisted of activities which directly maintained or improved his skill as an architect."

**The Center for Building Technology** of the National Bureau of Standards has published its first number of *News*. Edited by Neil Gallagher, its aim is to establish "a sustained flow of meaningful information to the building community." For more information, write the editor, National Bureau of Standards, Washington, D.C. 20234. □

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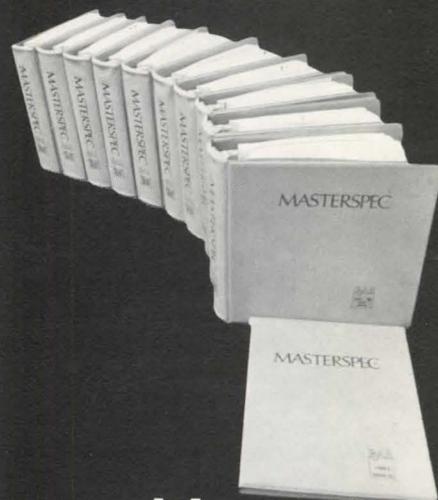
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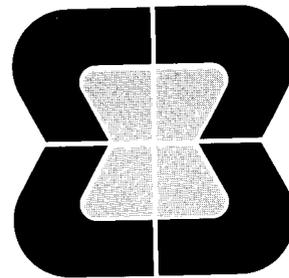
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