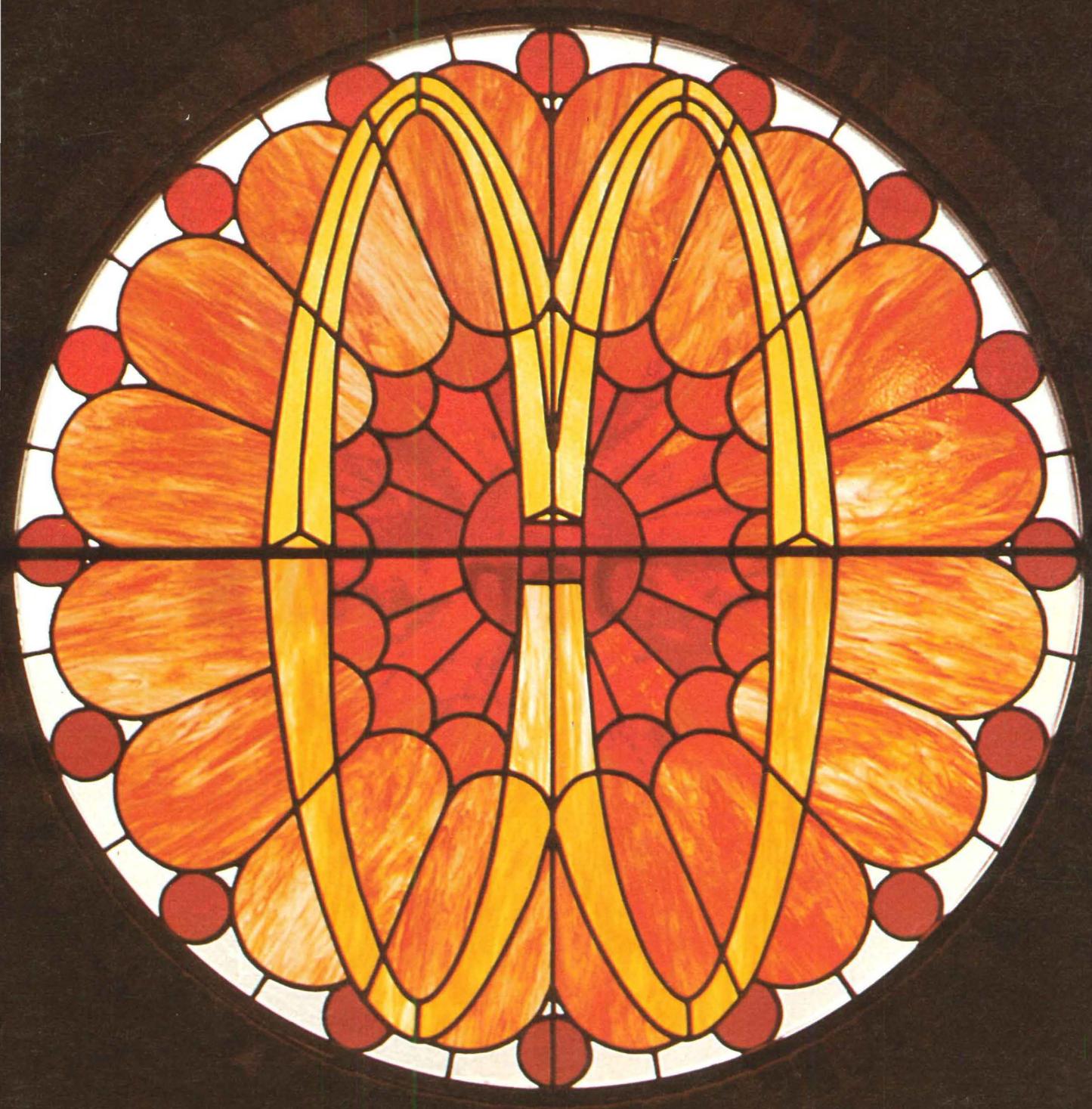


Progressive Architecture

June 1978 A Penton/IPC Reinhold Publication



Taste in America

The commercial sheet vinyl floor from Armstrong At this West Virginia school, 800 students test its beauty and durability every day.

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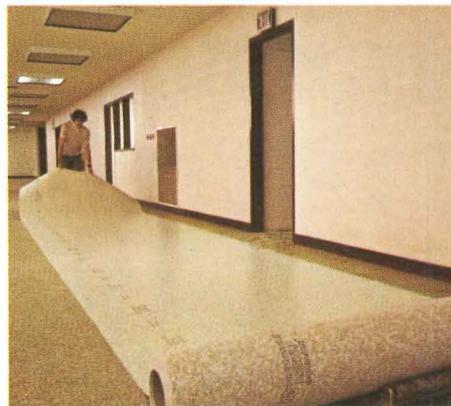
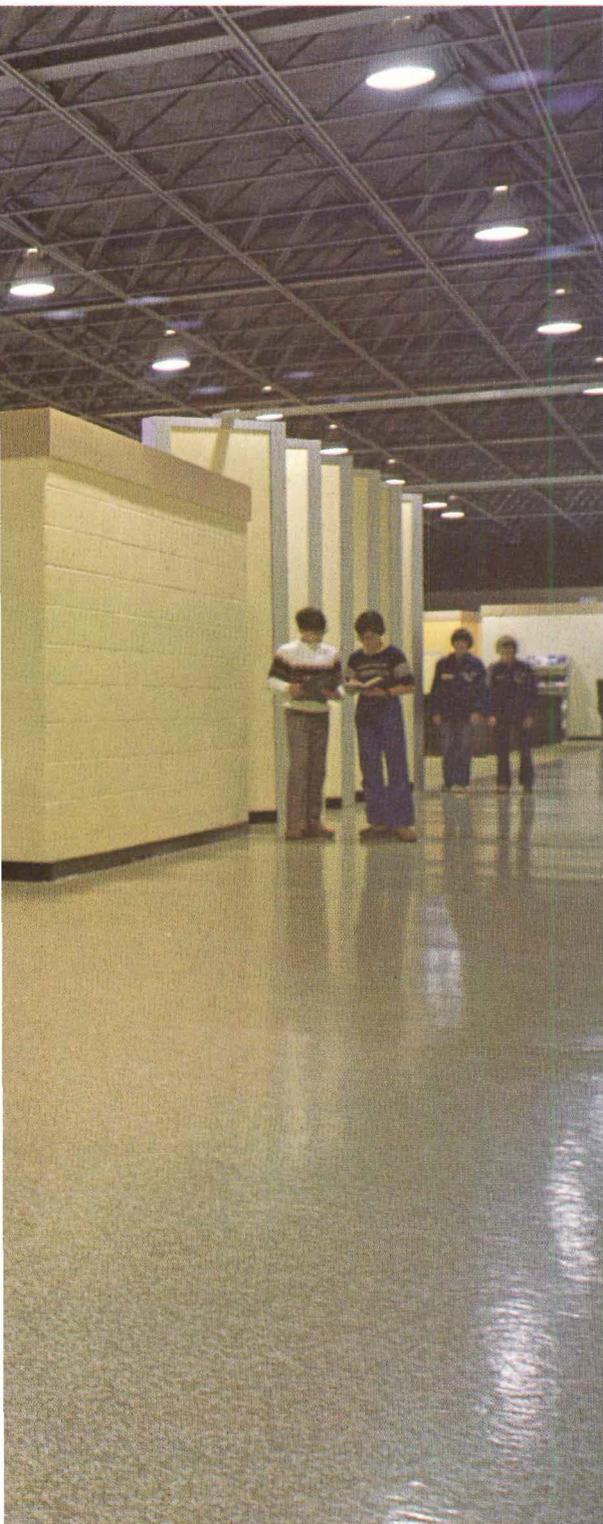
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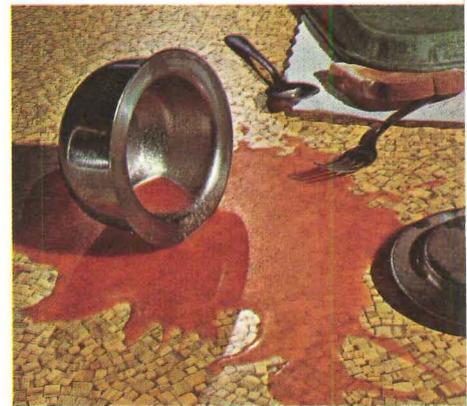
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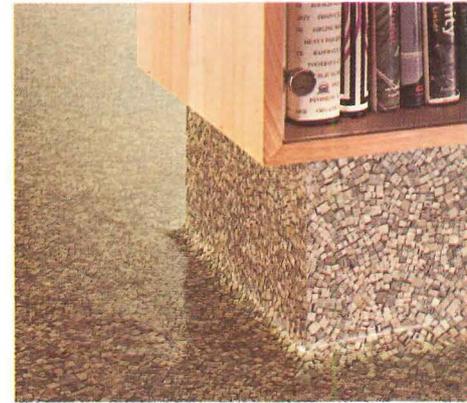
Rolls 6' wide and up to 90' long keep seams to a minimum, provide an almost monolithic look.



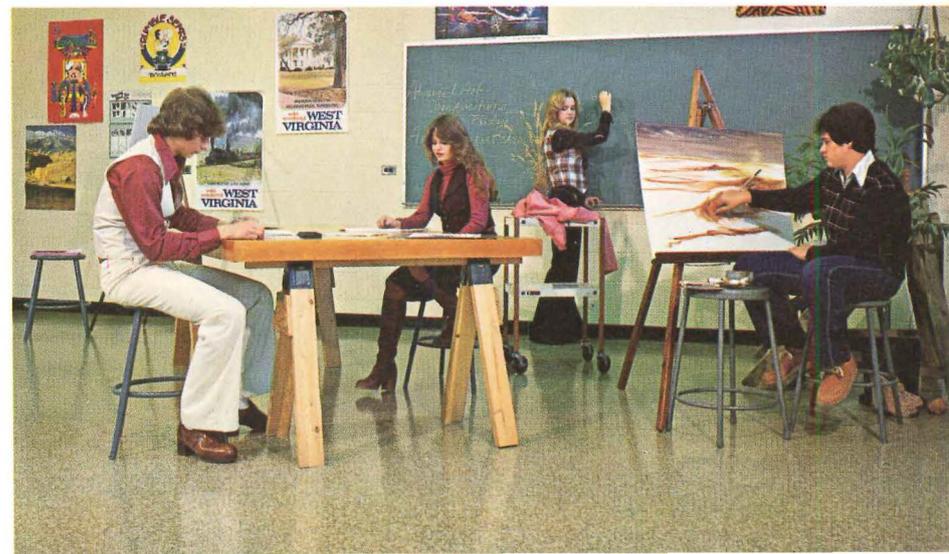
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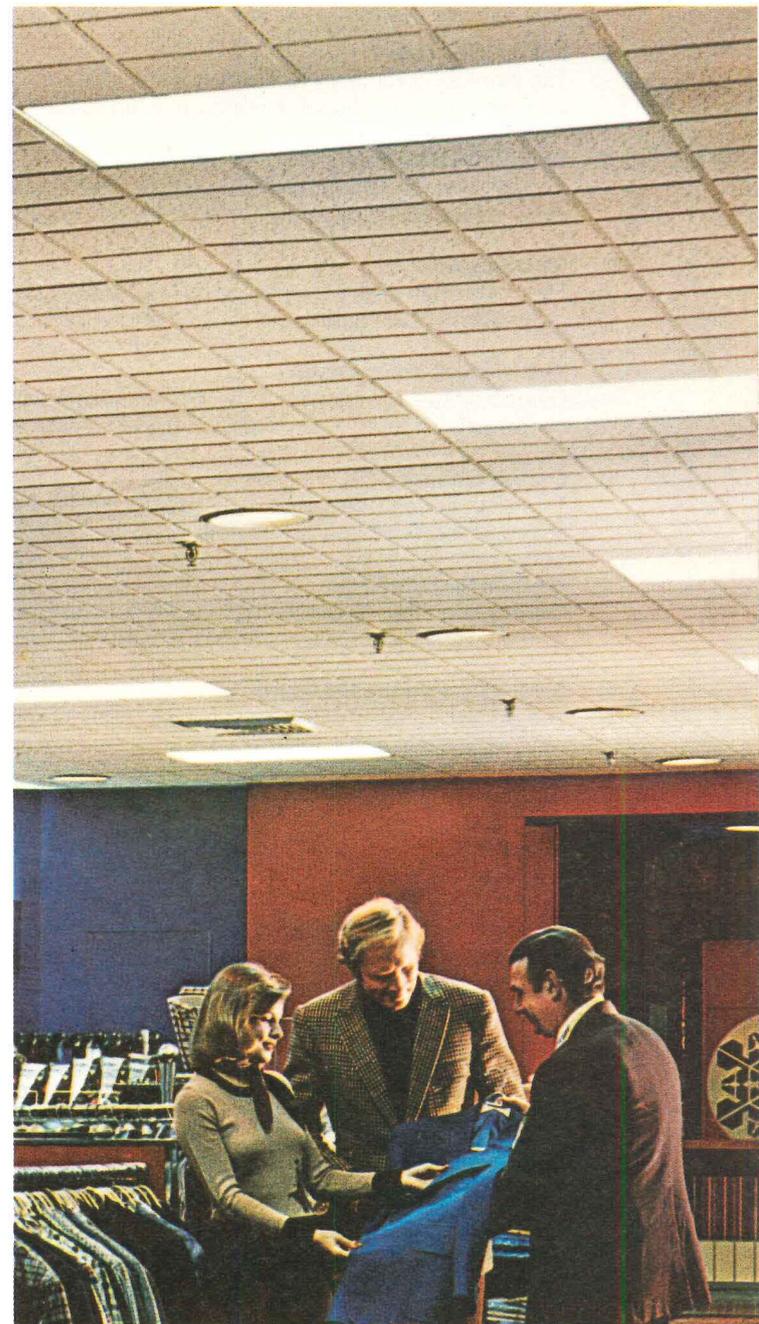
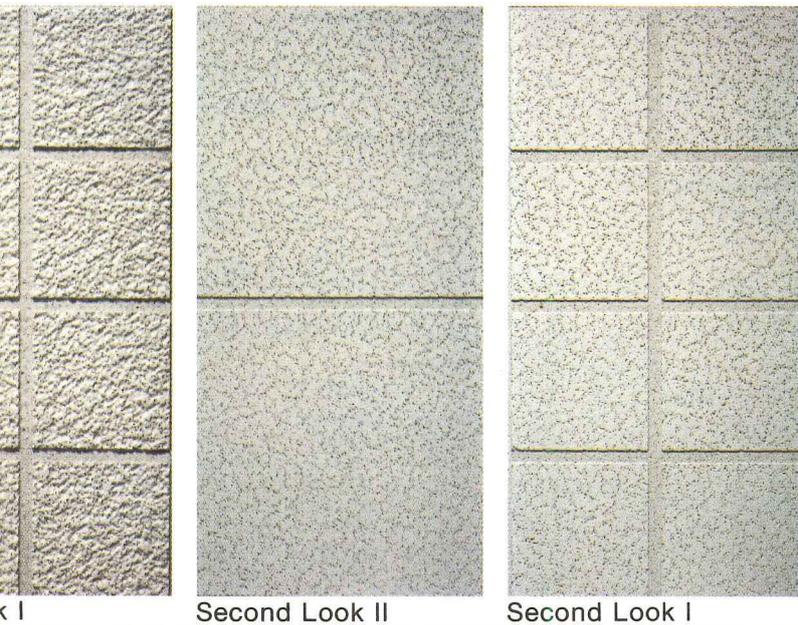
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Progressive Architecture is published monthly by Reinhold Publishing Company, Inc., a subsidiary of Penton/IPC. Philip H. Hubbard, Jr., President; Harry I. Martin, Vice-President. Penton/IPC: Thomas L. Dempsey, Chairman; Sal F. Marino, President; N.N. Goodman, Jr., Benjamin L. Hummel, Joseph Lipka, Paul Rolnick, Executive Vice-Presidents.

Executive and editorial offices, 600 Summer St., Stamford, Conn. 06904 (203-348-7531).

Subscription information: When filing a change of address, give former as well as new address, zip codes, and include recent address label if possible. Allow two months for change. Subscriptions payable in advance. Publisher reserves right to refuse unqualified subscriptions. Professional rate of \$10 per year is available to architectural and architectural-engineering firm personnel and architects, designers, engineers, and draftsmen employed in allied fields. Professionals outside U.S., U.S. possessions, and Canada: \$22 per year. Nonprofessional domestic rate: \$20 per year. Non-professionals outside U.S., U.S. Possessions, and Canada: \$35 per year. Single copy \$5, payable in advance. Send all orders and payments to Progressive Architecture, P.O. Box 95759, Cleveland, Oh 44101. Send all claims to Progressive Architecture, P.O. Box 6192, Cleveland, Oh 44101.

Indexed in Art Index, Architectural Index, Engineering Index. Publication No. 850700. Second-class postage paid at Cleveland, Oh and additional offices. Volume LIX, No. 6. Printed in U.S.A. Copyright © 1978 Reinhold Publishing Company, Inc. All rights reserved.



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Cover: Not a new Chartres, but the rose window at McDonald's in Ann Arbor, Mi (p. 67) by Hobbs Black Associates, Inc., Architects.

In any open plan environment, what you obviously want is the quietest ceiling you can find. As measured by its Speech Privacy Isolation Class (NIC') rating of 23, the obvious choice would be the sky. But since the sky presents certain difficulties, the practical choice becomes the NIC' that's next best. Next best happens to be 20. And 20 happens to belong to Silok from Armstrong.



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**Marvin
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Take it from the top

June 1978

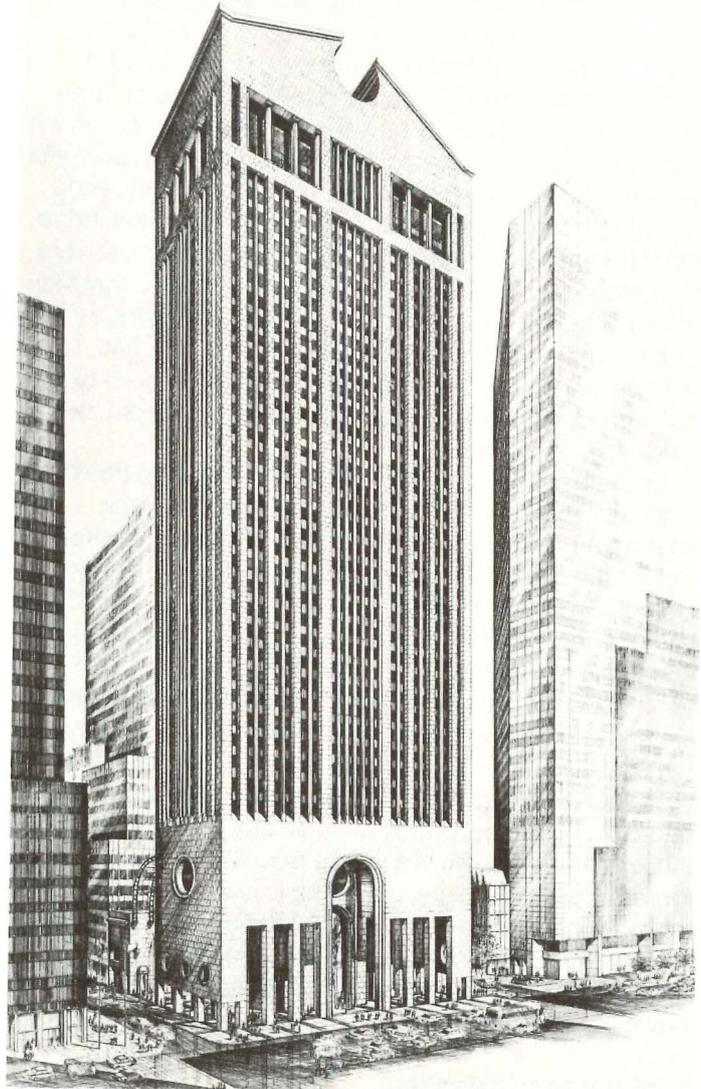
"I can't believe it!" they say. "The world's first Chippendale skyscraper." These are typical of reactions we hear—from architects and nonarchitects alike—to the proposed new AT&T headquarters in New York, designed by architects Philip Johnson and John Burgee, in association with Simmons Architects.

"Not since LeCorbusier surprised them with his chapel at Ronchamp," observed Wolf Von Eckardt in the *Washington Post*, "have Modern architects been so upset." If Mies van der Rohe were alive today, speculated Paul Gapp in the *Chicago Tribune*, he would regard this design "with nothing less than loathing, because it is the antithesis of everything he believed in." Gapp realized as well that "some designers are privately furious" about the building "because they see it as an impediment to the orderly development of a 'postmodern' architecture." "The outcry," Ada Louise Huxtable of the *New York Times* agreed, "may well be because both the knowing and the naive suspect an architectural rabbit punch."

This cunning blow to the whole sprawling body of American architecture has come from a figure of unique preeminence, Philip Johnson, who is primarily responsible for the scheme. On the eve of accepting a richly deserved Gold Medal from the American Institute of Architects (see p. 22), this 71-year-old practitioner-sage has precipitated a design crisis.

Johnson and his associates propose to give us the biggest and boldest example of Post-Modernism to date—a 660-ft-tall, \$110-million structure in Midtown Manhattan. For this is Post-Modernism, if by that we mean the deliberate, ironic application to a basically modern *parti* of historical symbolism and ornamental devices, producing ambiguous allusions and disparities of scale.

Johnson's calm and courtliness in the face of all the hubbub is simply magnificent. He has no aspirations to be a Post-Modernist, much less lead the movement, says Johnson. He remains just a liberated Modernist, "doing what comes naturally." Didn't he allude to Soane in his Port Chester synagogue back in 1956? Didn't his 1966 Kline Science tower at Yale suggest Albi, among other precedents? Didn't he produce the very archetype of Post-Modernism (in *my* opinion, not necessarily his) in his New York State Pavilion at the 1964 World's Fair, where the



Proposed AT&T tower would rise 660 ft and cover entire block front on west side of Madison Ave., between 55 and 56 Sts., New York. Structure would be clad in pinkish granite, with details of more or less Renaissance Revival character, which are still being refined. Only 37 office floors would occupy shaft between tall colonnade at base and broken pediment at roof, which would conceal mechanical equipment.

elliptical plan and titanic scale of Bernini were played off against a high-tech tensile roof clad in juke-box colors?

What he has produced here, explains Johnson, is simply "a conservative building for a conservative client." The AT&T executives loved it at first sight, he reports, "because it looks like a building" to them. And, claim Johnson and Burgee, the building belongs in New York, which once had a tradition of Classical Revival skyscrapers with clearly articulated base, shaft, and crown, with massive stone walls and awesome entrances. The best of them, such as McKim, Mead & White's New York Municipal Building, had distinctive culmination on the skyline that was clearly related to their street-level imagery.

They would never propose such a building for a city of the curtain-wall era like Houston, say Johnson and Burgee. For Miami, meanwhile, they have proposed a main library in a more or less Spanish Colonial mode (p. 26), which seems a sober and appropriate solution to us here at P/A, if not necessarily to everyone in Miami.

The consternation over AT&T is directed, of course, mainly at the broken pediment at the top, a device that most of us associate with door frames, highboys, and grandfather clocks. (The comparison to a piece of furniture, report the architects, never occurred to anyone in the office until the public reacted.) Blown up to about 50 times domestic scale, this pediment is perversely simplified to the rudimentary detail of a dollhouse doorway. Reminded that the symbolic summits of McKim's and Hood's towers had prolific small-scale detail, Johnson observes that they did not share his feeling for the "Romantic Classicism" of Ledoux, Schinkel, and other masters of c. 1800. The example of Ledoux bolstered Johnson's courage in extending a single pediment over an entire blockfront, with only the sparest detail.

"Of course," Johnson admits brightly, "the top doesn't have any functions—or nonfunctions," but the other nine-tenths of the building, he claims, is a direct embodiment of the client's program, reflecting as well the city's interest in ground-level public space and shops. Its 35 typically modern, uniform office floors, laid out on rigorous 5-ft modules, are reached from a corporate lobby-control point 70 ft above the street. Client functions touch down at street level only in a small, stone-walled elevator lobby surrounded by a vast public loggia, with colonnades 60 ft high along the Avenue, 16 ft high along the side streets. A model of this loggia, prominently displayed in the architects' office, shows this space populated with scale figures in primary colors, clustered in seating areas and around food-vendors' carts. Shops are at the rear of the site, along the through-block galleria the city favors. ("Would you want them to enter such important offices past a lingerie shop?")

Head-to-toe examination

The pediment, it seems, may be functioning as a lightning rod for criticism. That cookie-cutter break in silhouette, with its seemingly off-hand reference to folk Baroque, is far removed from Ledoux's stern example.

But even more disconcerting may be the more sober,

presumably functional base. To establish its monumental symmetry, the lower 130 ft of the structure has been treated as a granite-clad monolith; views from the upper lobby and the corporate dining facilities surrounding it have been limited to a few super-scaled portholes. Yet this composition of imperial scale and symmetry will face only the modest expanse of Madison Avenue, relating to nothing at all in the cityscape. The loggia may turn out to be a lighter, airier "outdoor room" than the initial rendering suggests, but it can offer little comfort in cold or stormy weather. And the 110-ft-high entrance arch—comparable in height to the Galleria in Milan or the great vault of New York's Grand Central Terminal—will lead only to the private offices of a "public utility" company, albeit one of the world's largest corporations.

Though more predictable and less grandiloquent, the "shaft" of repetitive office floors between base and pediment is hardly beyond question. The division of the office window grid into arbitrary panels framed in bands of masonry—a familiar element from McKim's Municipal Building and its many derivatives from Brooklyn to Moscow—remains an unconvincing expedient wherever it is used, a superficial and arbitrary effort to differentiate between like parts.

Johnson and his associates plan to execute these window walls with sturdy, thoroughly studied detail, mindful of the stereotomy of granite. Yet, ironically, they may remind many of us of the innumerable office buildings by lesser talents, where façades have been divided into similar panels to lend some vestigial Renaissance class to half-hearted Modernism. Similarly, the sparsely detailed pediment, whatever erudition may lie behind it, recalls the paper-thin Georgian styling of a thousand small-town churches and fellowship halls all over America.

No laughing matter

Flippant as this design may seem at first glance—insensitive, on further reflection—there can be no doubt about the earnest intentions of Johnson and his collaborators. This commission is of the most crucial importance to them, to the client, and to the city. It must undergo the rigors of appeal for a zoning variance to permit the tower to rise straight up from the street without setbacks—a concession of the kind the city has made in return for street-level amenities. Though he cannot discuss anything without joking—bless him—and though he would defend the proper place of humor in architecture, Johnson could not conceivably respond to such a responsibility with an "architectural one-liner."

He firmly believes that the public is ready for a "pluralistic" architecture—even the term "eclectic" is acceptable to him. We can hardly fault him for that. "Of course," he acknowledges, "it does depend on whether the architecture is good or not; there's the catch." And this time—for all his high motivation, for all his intelligence, for all of his patience and good humor in explaining the work—Johnson has left many of us snagged on that last catch.



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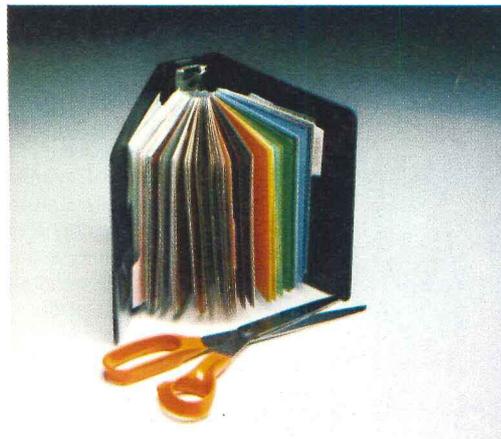
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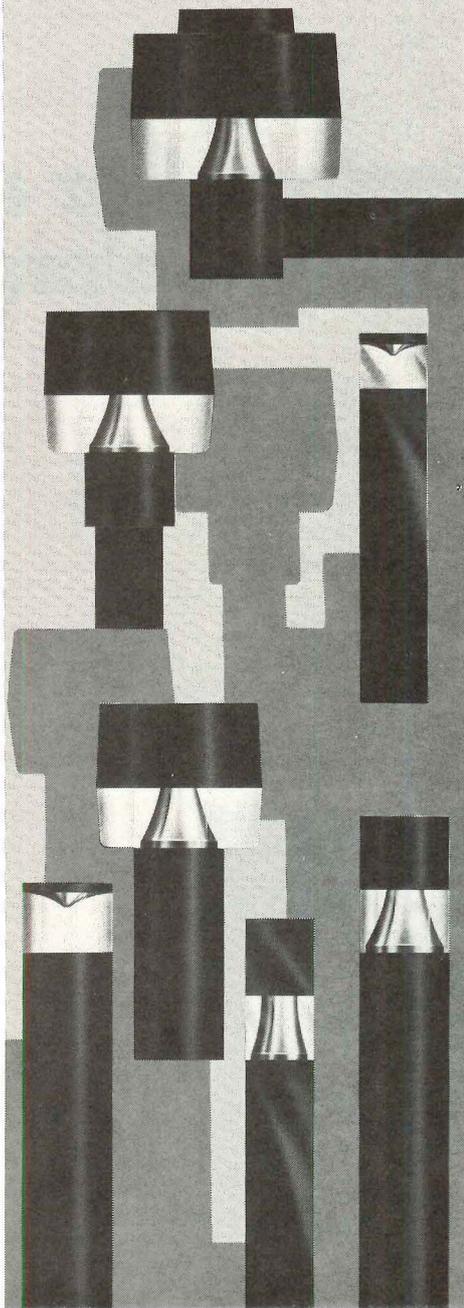
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Letters from readers

Views

Accessibility limited

Your articles and editorial in the April 1978 issue which concern barrier-free design were excellent and thought-provoking, but fail miserably on one very important point.

Now that we are making the buildings accessible to the disabled, how do we intend to provide safe egress in case of a fire or other emergency? It is my opinion that the building designer has a moral and legal obligation to provide safe refuge or exiting available for the disabled occupant or visitor in these structures. In a single-story building, provision of access will usually be sufficient (if both exits/entrances are accessible not just the main entry). What provisions can or should be made for multi-story buildings?

The Illinois Regional Library should be taken as a case in point. The floor plans accompanying the article are not entirely clear, but *no* safe exits for wheelchairs appear to be provided from the second floor. In fact, it does not appear that a second exit for wheelchairs has been provided from the first floor. I would like to see an explanation of the exiting concept for the physically disabled from this building.

I would like to challenge P/A and the professionals to immediately sponsor a symposium on this problem and report the results in your magazine at the earliest possible date.

Peter F. Daniels, AIA
Lake Oswego, Or

On behalf of all physically handicapped everywhere, I would like to say "thank you" for your April issue. As one who spends about 95 percent of my waking time in a wheelchair, I can personally verify the many, many barriers. To make the nonhandicapped aware of them is one of my personal goals.

Lee F. Wiedenhoefer
Chairman of the Board
Handicapped Workers Association of Metro
Rockford, Il.

[The matter of safe emergency egress for the disabled is a serious one. The refinement of elevator controls so that they can safely be used in emergency is one promising area of investigation; ample refuge platforms at the landings of emergency stairs might also provide a solution. No standard has, however, yet been adopted. In the case of the Illinois Regional Library, there are four widely separated exits on the first floor, in addition to the revolving door, and two separated elevators.—Editors]

Predicting building collapse

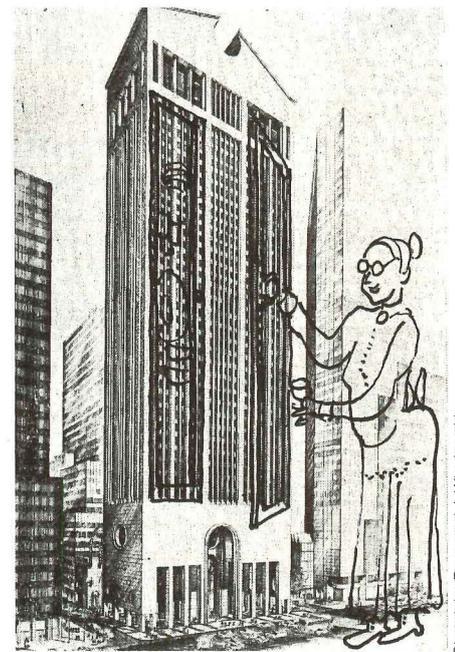
Your coverage (P/A, Mar. 1978, p. 21) of the recent roof collapse of the Hartford Civic Center is timely and will hopefully be continued.

In retrospect, it is extremely fortunate that the collapse came several hours after 4800 people left the arena. However, it is frightening that this evacuation was strictly a matter of luck, rather than planned.

With current technology, it would be entirely

possible to monitor the loads, stresses, and deflections of building structures continuously. In principle, this could work much like a smoke detector: when dangerous load and stress levels were monitored, a warning signal would sound and all occupants would be evacuated. Such monitoring would not prevent a structural failure, but it could save thousands of lives. Building codes should be amended to require continuous structural monitoring systems in all sizable public arenas, such as the Hartford Civic Center. The risk, in terms of human life, is too great to do otherwise.

Victor R. Nelhiebel
Landscape Architect
Lansing, Mi



Sketch by Raymond J. Wisniewski

Ma Bell's cupboard

It is appalling that anyone would talk "Ma Bell" into doing this; and to doing it to New York! A second-rate piece of Kitsch!

It is sad that it should be Philip Johnson who's doing it!
Raymond J. Wisniewski, Architect
Glastonbury, Ct

Metaphor invades Midwest

If the people of Fort Wayne are practicing close-order drill, preparatory to manning the battlements, it is because news from the East is bad. The metaphors are mixing, and the tautologies are, once again, on the rise. To make matters worse, the object which inspired this towering babble (P/A, Mar. 1978, p. 80) is in their midst.

One can almost hear the Fort Wayneians invoking the Deity, and the Copy Editor, to henceforth protect them from: man-made artifacts; the point of intersection; architecture informed with a certain resonance (for this should be the province of acoustical engineers, and violin makers); ephemeral walls (as the cost of errors and omissions insurance surely is high enough already); and (have mercy) three-dimensional stairways.
Fred P. Swiss, Senior Planner
City Planning Commission, Pittsburgh, Pa
[One man's babble is another man's meaning, metaphorically speaking.—[Editors]

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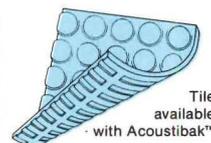
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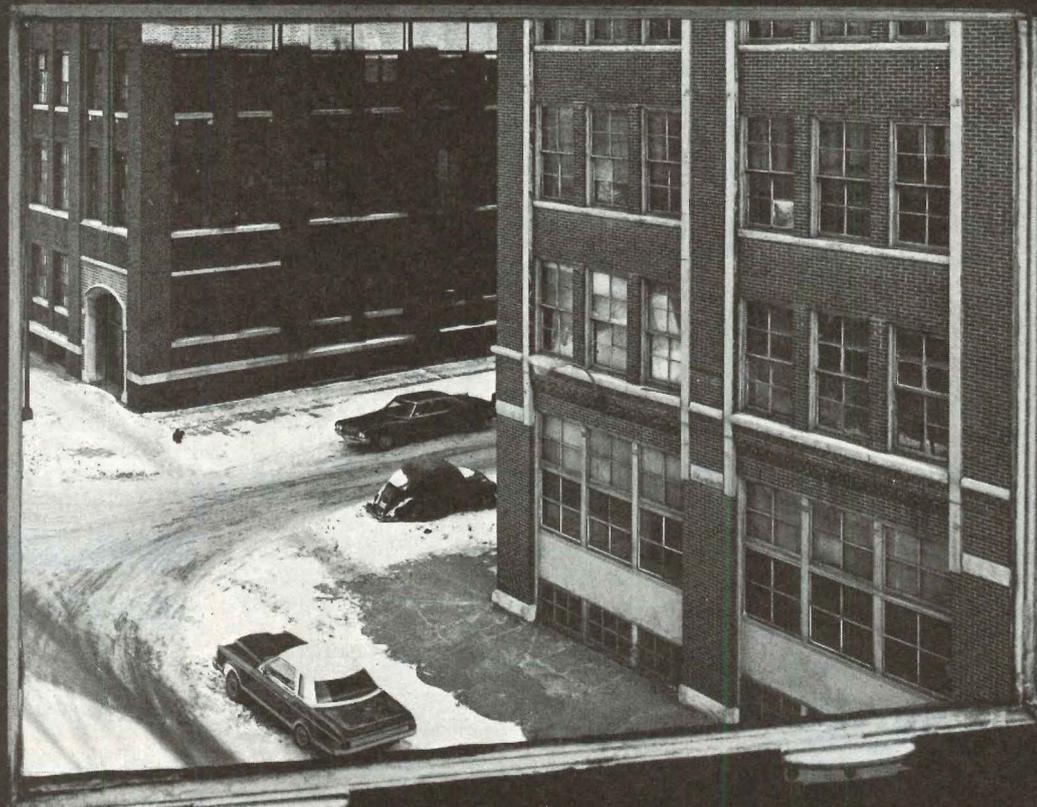
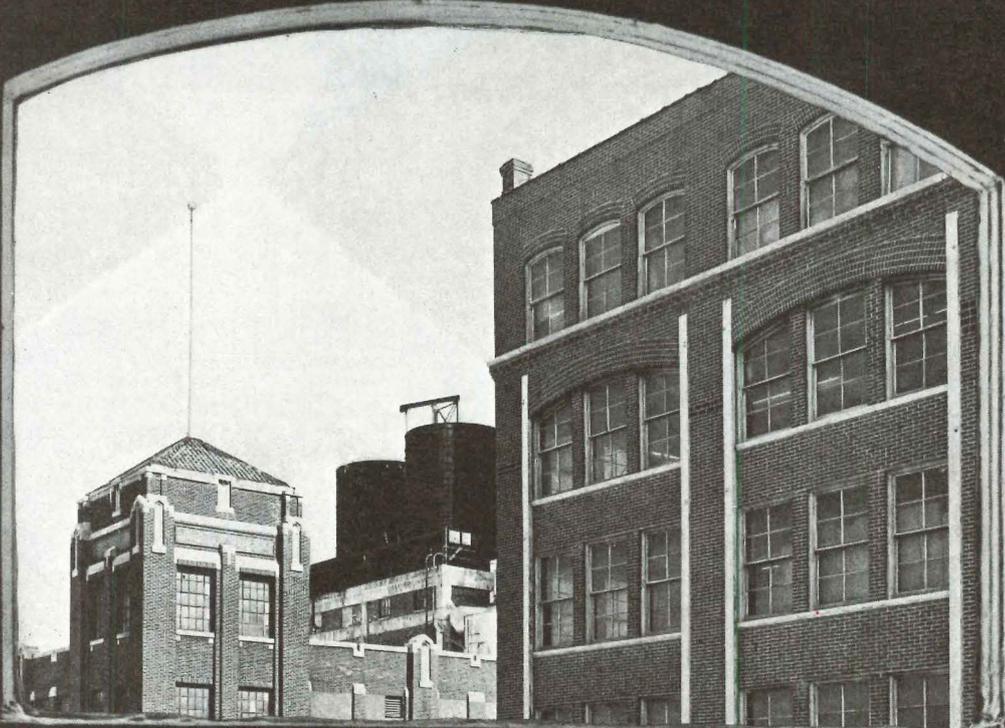
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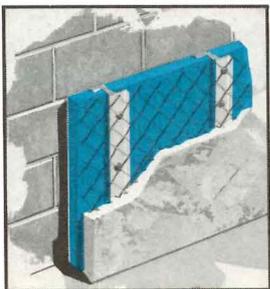
more energy efficient, contact your local salesman or write: The Dow Chemical Company, STYROFOAM Brand Insulation, Midland, MI 48640.

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Typical methods of retrofitting



Apply over exterior masonry or concrete walls with metal "Z" channels or wood furring strips. Finish with lath and stucco.



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Photograph of boardroom, George Beach, Inc. Philadelphia, Pennsylvania.

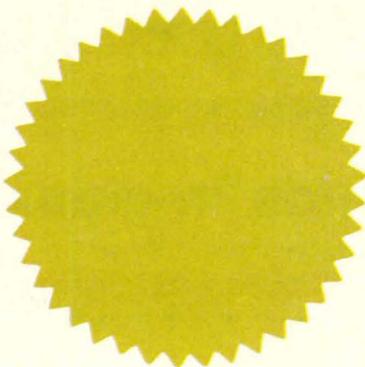
Progressive Architecture announces its 26th annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in architecture and related environmental design fields in the design phase, before it is executed. **Submissions** are invited in the three general categories of architectural design, urban design and planning, and applied architectural research. Designations of **first award, award, and citation** may be made by the invited jury, based on overall excellence and advances in the art.

The jury for the 26th P/A Awards program: **Fred S. Dubin**, PE, MArch., president, Dubin-Bloome Associates, New York and Hartford, Ct. and partner, Fred S. Dubin Associates International, Rome, consulting engineers and energy management consultants; **Barry Elbasani**, architect, vice president, The ELS Design Group, Berkeley, Ca.; **Jules Gregory**, FAIA, partner, UNIPLAN, Princeton, NJ; **Weiming Lu**, urban design program manager, Department of Urban Planning, City of Dallas; **Anthony Lumsden**, AIA, principal for design, Daniel, Mann, Johnson & Mendenhall, Los Angeles; **Constance Perin**, cultural anthropologist and planner, author of *Everything in its Place: Social Order and Land Use in America* (Princeton, 1977) and member, National Architectural Accrediting Board; **Werner Seligmann**, architect, Werner Seligmann & Associates, Cortland, NY, and dean, Syracuse University School of Architecture; **Bernard P. Spring**, FAIA, dean, School of Architecture and Environmental Studies, The City College of the City University of New York.

Judging will take place in Stamford, Ct. during September 1978. Winners will be notified — confidentially — before Oct. 1. **First public announcement** of the winners will be made at a presentation ceremony in New York in January 1979, and winning entries will be featured in the January 1979 P/A. Recognition will be extended to clients, as well as professionals responsible for the work. P/A will arrange for coverage of winning entries in national and local press.

Eligibility

- 1** Architects and other environmental design professionals practicing in the U.S. or Canada may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in U.S. and/or Canadian offices.
 - 2** Entries in all three general categories must have been commissioned by a specific client. Only work initiated on the client's behalf — *not* in fulfillment of academic requirements — is eligible.
 - 3** Architectural design entries may include buildings or complexes, new or remodeled, scheduled to be under construction in 1979 — that is, not completed in 1978 and scheduled to commence before 1980. Entries in this category must include detailed design of at least one construction phase.
 - 4** Urban design and planning entries may include only proposals or reports accepted by the client for implementation before the
- [continued on next page]



P/A 26th Annual Awards Program

for projects not yet completed
in
architecture
planning
and
research

end of 1979. Feasibility and implementation strategy should be documented.

5 Research entries may include only reports accepted by the client for implementation before the end of 1979. Submissions

should deal with programming, design guidelines, or post-evaluation for a type of project or problem. Research methodology and ways of disseminating findings should be documented.

Entry form: 26th P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 11 of instructions). Use typewriter, please. Copies of this form may be used.

Entrant:
Address:

Telephone number:
Project:
Location:
Client:
Category:

Entrant:
Address:

The undersigned confirms that this entry meets eligibility requirements (paragraphs 1-5) and that stipulations of publication agreement (paragraphs 6-7) have been and will be met. Entry has been reviewed for compliance with submission requirements (paragraphs 8-15).

Signature _____
Name (typed): _____

Awards Editor
Progressive Architecture
600 Summer Street, Stamford, CT 06904

Your submission has been received and assigned number:

Entrant:
Address:

(Receipt)

Awards Editor
Progressive Architecture
600 Summer Street, Stamford, CT 06904

Entrant:
Address:

(Return label)

Publication agreement

6 If the submission should win, the entrant agrees to make available further information, original drawings, or models, as necessary, for publication in the January 1979 P/A. The entrant will also provide appropriate slides for the presentation ceremony and reproducible black and white graphic material for press releases.

7 In the case of architectural design entries only, the entrant agrees to give P/A the first opportunity among architectural magazines for feature publication of any winning project upon completion.

Submission requirements

8 Each submission must be firmly bound in a binder no larger than 11" x 17", binders 9" x 12" or smaller preferred.

9 Submissions must include illustrations and drawings necessary to a full understanding of the proposal — all legibly reproduced. *No original drawings, actual models, or slides* will be accepted.

10 Each submission must include a one-page synopsis, in English, on the first page inside the binder, summarizing the intent and principal features of the entry. Synopsis should take up economic, environmental, energy, and user need aspects of the proposal, as pertinent. Synopsis must conclude with a statement on *why this submission deserves recognition*.

11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out — using typewriter, please. Insert entire form, intact, into *unsealed* envelope attached *inside back cover* of submission.

12 For purposes of jury procedure only, projects are to be assigned *by the entrant* to a category entered on entry form. Please identify each entry as one of the following: *Education (Higher), Education (Secondary), Education (Primary or Early Childhood), Housing (Single-family), Housing (Multiple-Unit), Commercial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research*. Mixed-use entries should be classified by the larger function. If unable to classify, enter *Miscellaneous*.

13 Entry fee of \$10 must accompany each submission, inserted into *unsealed* envelope containing entry form (see 11 above). Make check or money order (no cash, please) payable to *Progressive Architecture*.

14 No identification of the entrant may appear on any part of the submission, except on entry form. Identifying titles may be concealed by any simple means. Client and location should be identified. For the sake of anonymity P/A will seal stub of entry form in envelope before judging.

15 **Deadline for mailing** is August 31, 1978. Address entries to:
Awards Editor
Progressive Architecture
600 Summer Street, Stamford, CT 06904

P/A will take every reasonable precaution to return submissions intact, but can assume no liability for loss or damage.



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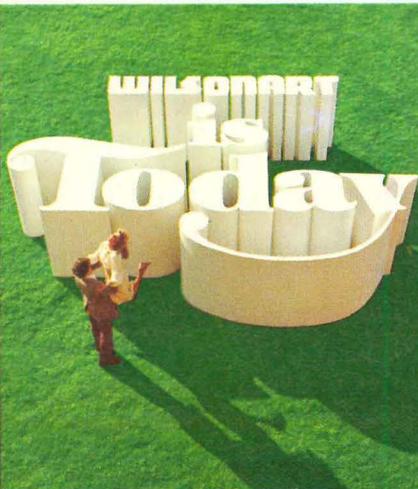
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News report

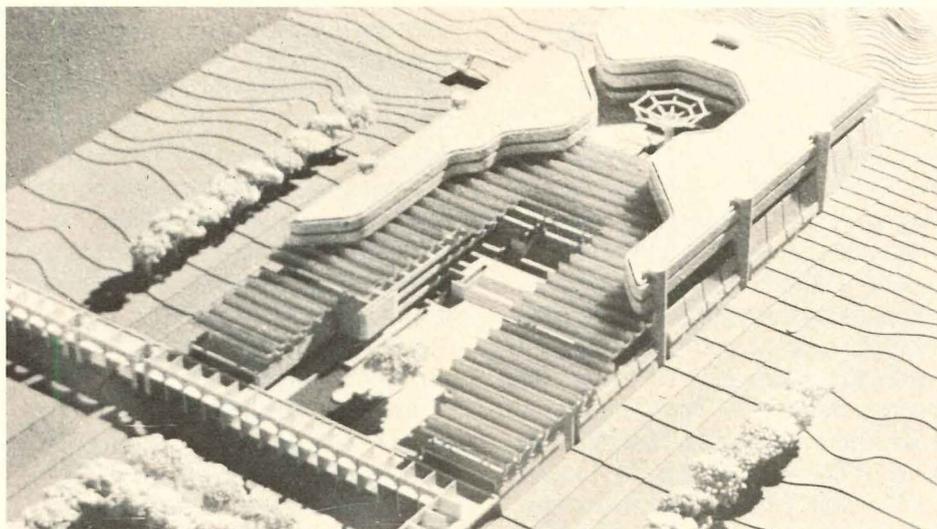
West German firm wins Iran contract

The West German firm of von Gerkan, Marg & Partners of Hamburg was selected winner of the International Architectural Competition for the design of the Pahlavi National Library, Tehran, Iran. Second-place winner was the firm of Engelbert Eder, Rudolf Weber & Reiner Wieden of Vienna, and third-place winner was William Meyer of Johannesburg, South Africa. Of the 10 submissions receiving honorable mentions, two were from the United States: from Alberto Bertoli and Daniel Herren of Santa Monica; and from Ralph Johnson of Chicago.

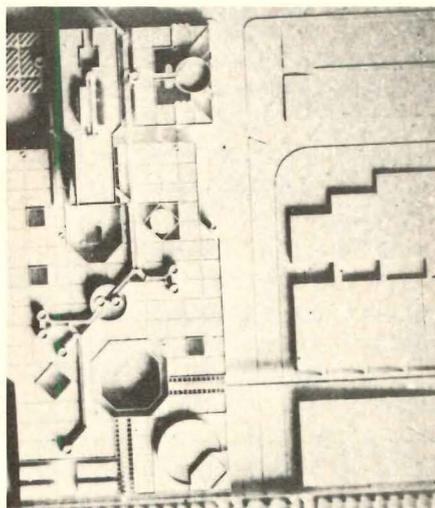
The first prize carries a cash award equal to \$50,000 plus the contract; the other winners and honorable mentions also received cash awards. The jury cited the top entry's overall concept as one reason for its selection along with such outstanding elements as the inviting nature, central courtyard, and image of a great national library without the sacrifice of human scale.

Iranian architect Nader Ardalan was chairman of the jury; Natalia Tyulina, a librarian from the USSR, was vice-chairman; of the seven voting jury members, four were architects: Charles Correa of India, Trevor Dan-natt of Great Britain, Giancarlo De Carlo of Italy, and Fumihiko Maki of Japan. Two architects served on the five-member alternate jury: Hugh Stubbins of Cambridge, Ma, and Pedro Ramirez Vasquez of Mexico.

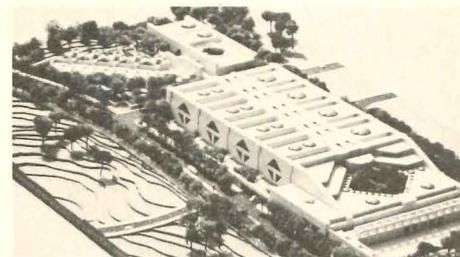
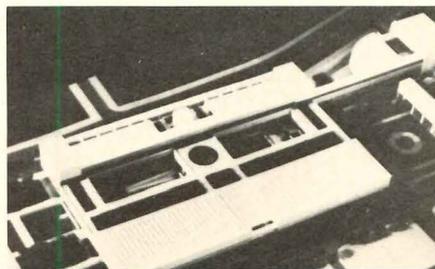
Tehran Library winning design by von Gerkan, Marg & Partners.



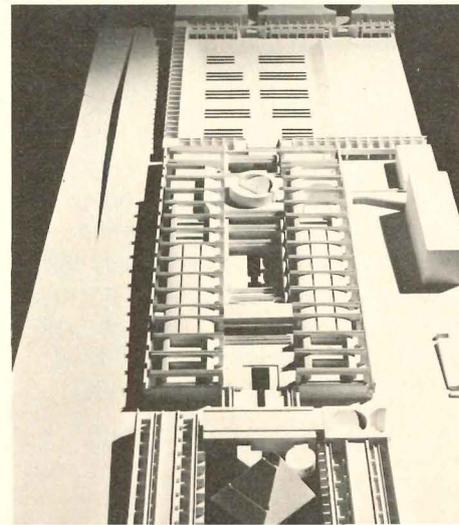
Second prize winner (below, left) and third prize winner (below, right).



Honorable mention (below) by Ralph Johnson.



Honorable mention (below) by Bertoli, Herren.



A profession in transition

This spring in Dallas, the American Institute of Architects held two conventions, one after the other. From Monday morning, May 22, until midday Wednesday, a couple of thousand delegates concentrated on the *business* of the profession; Wednesday afternoon and Thursday morning, several hundred attended sessions on *design*. Both meetings were earnest and constructive: the business sessions realigned AIA with the realities of commerce and law; the design sessions took up the need for *something* to follow Modernism. But the two events remained separate and unequal.

Before and during these main events, there were numerous essential happenings: awarding of various honors (Feb. 1978 P/A, p. 32; Apr., p. 32, May, p. 42); exhibits on building products, student projects, and other worthy subjects; two dozen "professional development workshops" on subjects ranging from solar design to marketing of services. The convention badge, marked "A Time to Learn" in bold letters, suggested that these latter sessions were the meat of the convention, and for many they may have been, but even the best of them were somewhat predictable (the worst of them becoming group siestas). What really distinguished this convention was *accomplishment* on the business front and a *start* on reconsidering design directions for the future.

Design and/or build

Can the architect involved in contracting—the architect who profits from savings on labor and materials—serve his client as a professional? This issue—debated heatedly, to no effect, at the past two conventions—was tentatively resolved at this one. In Dallas, a few hours of debate and parliamentary maneuvering yielded a surprisingly definite three-to-one vote in favor of a by-law change permitting AIA members to engage in design-build practice—or just in contracting, for that matter—during a three-year experimental



John Morris Dixon

Product display area; lounge furniture contributed by Vecta Contract, structures by Unistrut.

period. The process will be monitored closely during that time, after which members must decide whether to maintain, adjust, or scrap the rules adopted in Dallas.

Resolution of this nagging question, which involves the very definition of professional conduct, came about through thorough preparation by the task force assigned the by-law changes and through full recognition by the membership that further indecision would be intolerable.

The task force itself represented a full range of viewpoints on the subject. Former AIA president Jack McGinty saw in it "an opportunity for us to extend our professionalism and discipline of architecture beyond paper and into the execution of design, as well." Jerome Cooper, on the other hand, observed that "the workings of contemporary society are far too intricate and the construction process far too complex for the architect . . . to return himself to the once-hallowed and sometimes mythical position of the master builder." Yet he felt that the experimental plan was essential.

Task force chairman Harold Fleming stressed that this proposal not only *identified* areas of conflict in design-build, but prescribed a proper stance for the professional involved. Besides full disclosure of the potential conflict to his client, the member would be obligated to "exercise professional judgment without partiality to the interests of any affected parties" and to inform the owner fully of "the cost and other consequences of any proposed change or substitution."

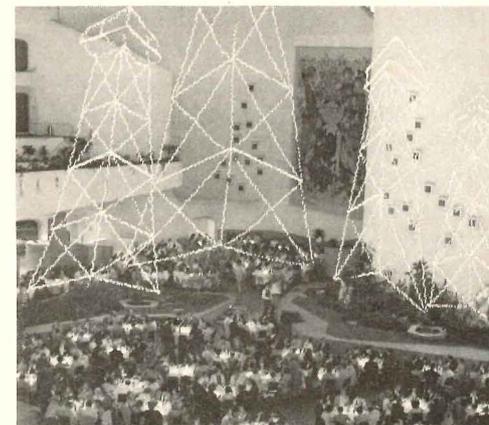
Two former presidents of AIA urged

rejection of the new rules. "Society will come to see all architects as businessmen and judge them accordingly," warned Robert Durham, asserting that architects would be unable to extricate themselves from contracting or reverse this image after the three-year experimental period. Scott Ferree raised the possibility that a splinter organization of opponents might form if the new rules were passed. Disagreement will persist, but an overwhelming vote of delegates to cut off debate permitted the decisive vote.

Architects may advertise

The other thorny issue raised before this assembly for the past three years has been de-thorned, it appears. In a resounding 82 percent answer to the question of whether architects should be allowed to advertise, the AIA said yes. The Justice department was known to be watching the action at this year's voting, following its similar in-

Host Chapter Party at Dallas Apparel Mart; Texas scenes in lights by students at the University of Texas at Arlington.



Squire Haskins, courtesy AIA

clinations with regard to the legal and medical professions. Antitrust actions by the government were to be expected if the AIA had continued to ban its members from engaging in advertising. In June, 1977, the U.S. Supreme Court ruled (*Bates and O'Steen vs the State Bar of Arizona*) that bar associations could not ban advertising by their members. As of July 1, 1978, therefore, architects may advertise in a "dignified" manner in print publications. They may not include photographs in these ads, nor may they advertise on television.

Equal rights supported

A major debate in another session was over whether the Convention site selection should be based on supporting the boycott (begun by the National Organization for Women) of states failing to pass the Equal Rights Amendment. The majority of the members voted to support a resolution proposed by Beverly Willis for the California Council and endorsed by George Notter of the New England region. That proposal would make the ERA one of the criteria in the selection of Convention site committee after 1980. The resolution passed by 1158 to 775. Some of the dissent that generated the increased attention over this issue was in reaction to next year's Convention location, Kansas City, because Missouri has not passed ERA.

New national officers elected

Voting for the new officers was led by active campaigning, as usual. To succeed Elmer Botsai as President is, of course, Ehrman Mitchell of Philadelphia; Charles E. Schwing of Baton Rouge will be the new First VP. Following him in the VP lineup will be Robert Broshar, Waterloo, Ia; James M. Harris, Tacoma; R. Randall Vosbeck, Alexandria, Va.

D-zign debated

The award of the AIA's Gold Medal to a living American architect rarely happens. The receipt of that honor by Philip Johnson, who has no strong attachment to the status quo, provided an excellent opportunity to review the fluidity of "Design in Transition" at the convention.

To this end, Johnson chose eight of the most promising "kids" at the "cutting edge" of design evolution to pre-

sent their views. He acknowledged that most of the eight (photo, right) are no longer "kids" except in spirit, but observed that they are not yet *his* competition; he acknowledged, as well, that others, such as Richard Meier and Hugh Hardy, belonged in this group.

One by one, on Wednesday afternoon, the eight presented their positions on design. The material ranged from the plain talk of Charles Gwathmey, who admitted to being the closest to an "orthodox Modernist" in the group—still concerned with space, volume, and detailing—to a pre-recorded multi-slide show by Peter Eisenman—about House 11a, the first of 11 House 11's—which was impenetrable even to most of the panelists.

What came through most powerfully was the diversity of the architects involved. Eisenman was striving to overcome the differences between top and bottom, inside and outside, while Graves insisted that these distinctions are fundamental. Pelli spoke about a new sensibility involving fragility, rather than the permanence that has characterized Western architecture. Gehry spoke of the aesthetic of the unfinished work, as in the late paintings of Monet and Cézanne. Moore spoke of juxtaposing the familiar to the surprising. Stern spoke, among other things, of the architects' neglect of suburbia. Tigerman spoke—again—about sexual symbolism. There was much more. The four hours seemed like 24, not just because the body became numb, but because the mind became sated.

In his brief talk at the Gold Medal Dinner Wednesday evening, Johnson spoke of false hopes discarded: "The International School did not make a better world," and the self-righteousness of Modernism has been abandoned. In its place are new attitudes towards history, symbolism, and place, which derive as much from the public as from architects. The situation now is "new, uncertain, uncharted, and absolutely delightful."

When all nine gathered the next morning, some points were clarified, some merely complicated, some introduced for further discussion in the years to come. Johnson, who "doesn't run things like the AIA," swore to end the seminar—and the convention—at 11:00 sharp, and he did.



Design seminar team: (back, l-r) Michael Graves, Cesar Pelli, Charles Gwathmey, Peter Eisenman; (front) Frank Gehry, Charles Moore, Philip Johnson, Stanley Tigerman, Robert Stern.



Architects in the Olympic doubles.

Olympic tournament a success

Only two years old, the annual tennis event in conjunction with the Convention is clearly a popular favorite. Co-sponsored by Olympic Stain and the Dallas Chapter, the tournament drew 100+ participants. It was managed deftly by Janet Hopps Adkisson, a highly regarded pro herself. The throng included many top architectural names, some of whom played variously from 2 pm Saturday to 12:30, due to a brief rainout around 5:30. Play resumed around 6:15, and again Sunday at 8:00 am. At noon, when the awards presentation unveiled the winners, Olympic's Clarry Trice presented cups to: Gary Blevins, Dallas, men's singles; Frank Schneider and David Body, Hollywood, men's doubles; Lawson and Linda Lott, Baton Rouge, mixed doubles; Harry Hoover, Dallas, men's singles consolation; Boyd and Ann Blackner, Salt Lake City, mixed doubles consolation. From our standpoint, special tenacity and endurance awards were in order for Paul Kennon, Houston, and Charlie McAfee and Marshall Purnell, Wichita and Washington, respectively. [News report continued on page 26]



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Johnson/Burgee stirs Miami furor

Miami is in the midst of an aesthetic controversy, and everyone seems to be enjoying the headlines and press generated by the issue of Modern vs Post-Modern. Four hundred people attended a talk by Philip Johnson, of Johnson/Burgee, Architects, New York, who explained his proposal for a \$22-million cultural center that will be part of Miami's new downtown Government Center. The Johnson/Burgee design is what the architect calls "Mediterranean." It is nearly windowless—to avoid tropical sun and dampness, Johnson said—and consists of three structures grouped around a courtyard. The dominant building is a library; the other two are an art gallery and a historical museum.

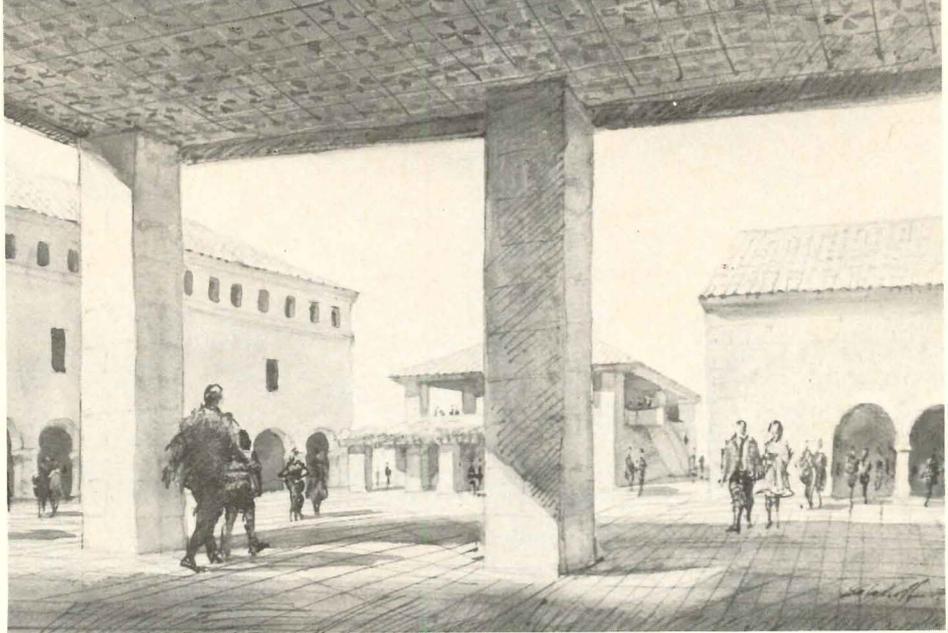
But, protest Johnson's Miami critics, the cultural center does not represent the Miami of today, nor does it fit in with other buildings in the complex: a police headquarters by Miami architect Lester Pancoast of Pancoast, Borrelli, Albaisa, Architects, and a \$3.5 million city administration building, which just entered construction, also by Pancoast. The complex will include county, state, and federal buildings.

Pancoast, whose buildings have evoked their own criticism, the response being "lukewarm," according to a *Miami News* report, said he will not pass judgment on a fellow architect's work, but suggested it's unreasonable to compare a \$3.5 million building such as his to a \$22 million cluster like Johnson's.

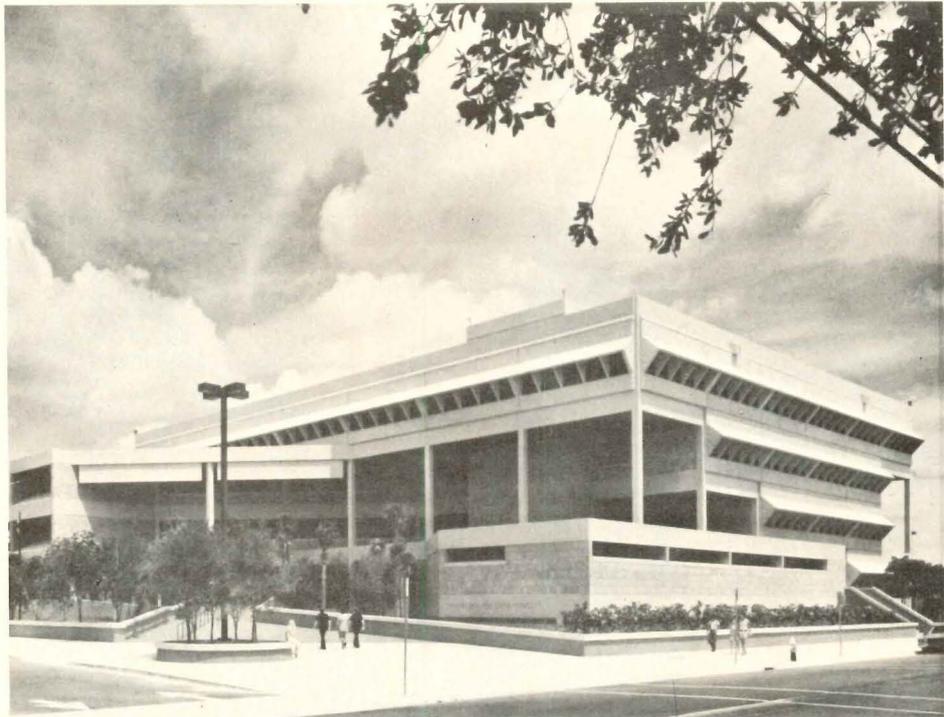
"My own feeling is," said Pancoast, "that there are four governments, and there can be four different languages, as long as they are good. Miami needs a dialogue on regionalism and Romanticism and what they mean."

Johnson told the gathering of 400, which included architects, artists, and government officials, that the cultural center is "as modern as anything I have ever done." He said he felt free working with the arches; more so than if he were trying to outdo his last building with large areas of glass.

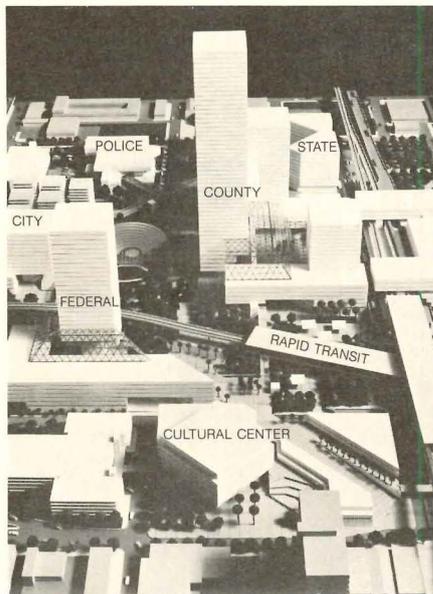
Johnson/Burgee was selected for the commission after an invitational



Miami Cultural Center by Johnson/Burgee and Connell, Metcalf & Eddy.



Police Headquarters by Pancoast, Borrelli, Albaisa (above); center master plan (below).



competition that included name architects from around the country. Johnson/Burgee is working with the Miami firm of Connell, Metcalf & Eddy, which also provided the master plan for Government Center. The cultural center is a Dade County project.

Guggenheim Museum expansion program

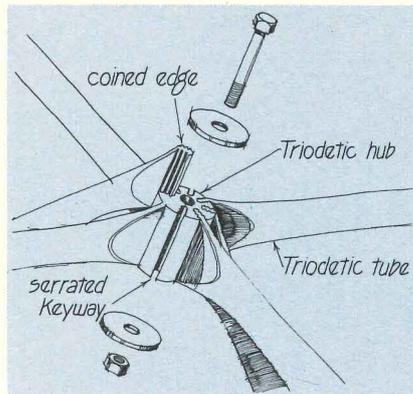
The Guggenheim Museum, New York, has announced a \$20 million, five-year fund drive to finance several efforts including construction of additional space. An architect has not been selected. The museum, designed by [News report continued on page 31]

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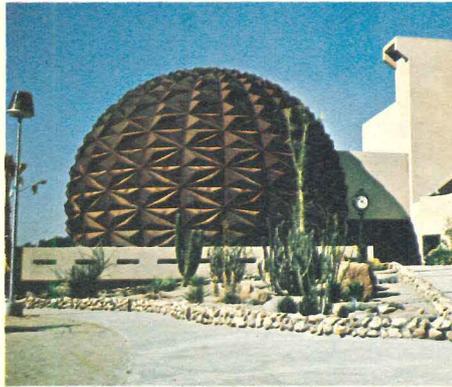


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At the heart of the Triodetic system is an extruded aluminum hub with a series of serrated keyways.

The ends of tube members are formed to fit the keyways. A single hub can



San Bernardino County Museum,
San Bernardino, California
Architect: VTN Consolidated, Inc.,
Irvine, California

join a number of tube members. And they can be formed to radiate from it at almost any angle desired.

Ordinary tools are used to make the connections. Washers and a single bolt close the hub ends. No complex bolted connections or welding are necessary.

Designing with our system gives you a definite time advantage, too. Not only is construction simpler and, thus, faster but pre-engineered parts have predictable costs. So you can

figure in-place costs from preliminary drawings and take advantage of fast track construction.

The Triodetic system is not wishful thinking. It's here. Right now. Some of its exciting applications are shown in this ad. But what you can do with it is limited only by your imagination.

For more information about Triodetic, see Sweets Catalog, Structural Framing 5.2/Bt.

We also have some other architectural systems that should interest you. We invite you to send for our free book,

"Architectural Building Systems"

Write: Butler Mfg. Co., BMA Tower, Dept. B-646, Kansas City, Mo. 64141.



Send for our free book.

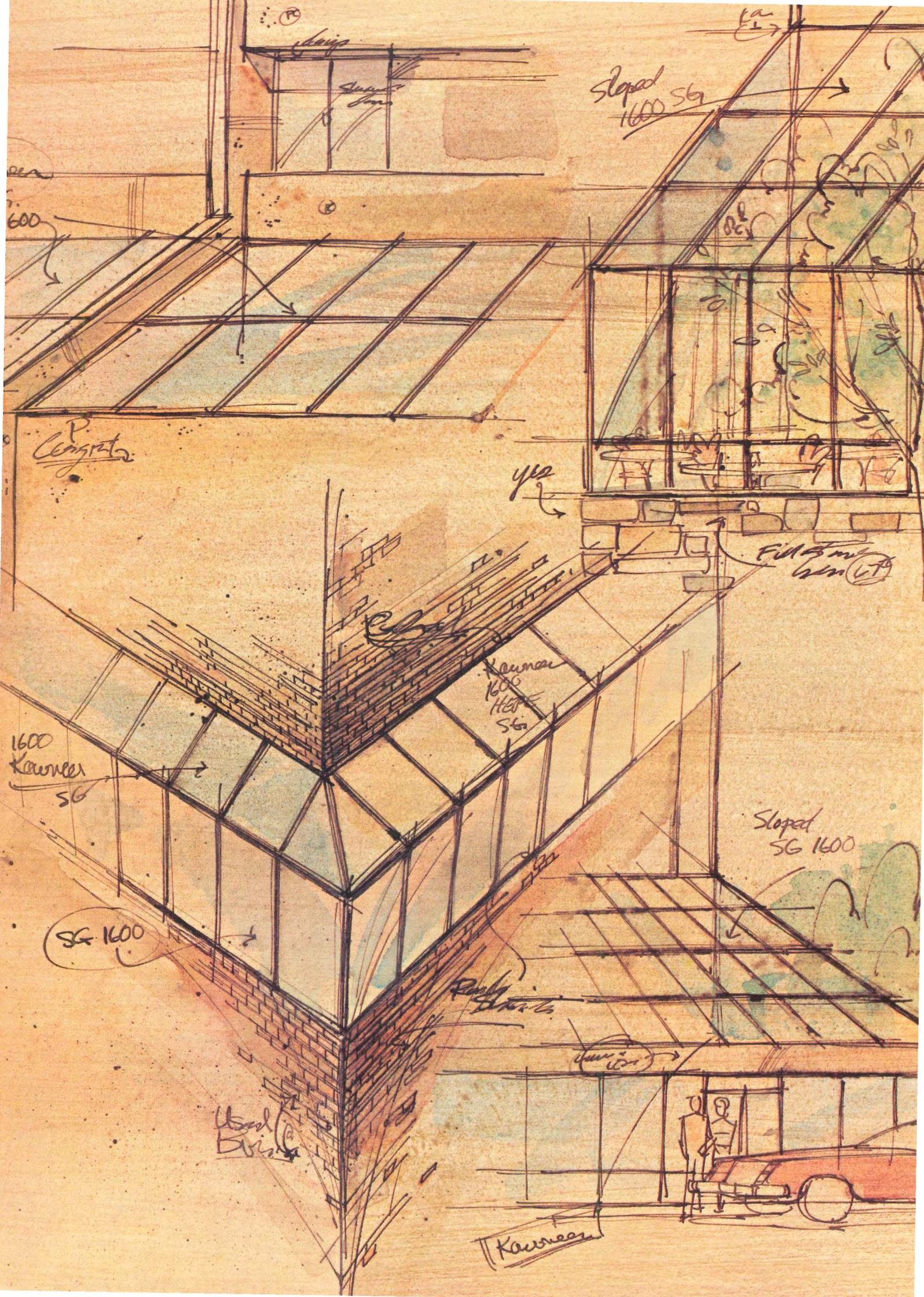


First National Bank of Pennsylvania,
Erie, Pennsylvania
Architect:
Kern•Weber•Murphy, A.I.A.,
Erie, Pennsylvania



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IMAGINATION.

The only tool needed
to design with Kawneer 1600 SG.

Sometimes, the skylight is the limit.

The addition of sloped glazing to a building's design can be a frustrating, time-consuming experience. After hours of design, drafting and consultation, the choice is often between budget breaking costs or painful performance compromise. With a large budget and custom design, the sky is the limit. But, in many cases it is the skylight which is the limit.

Introducing Kawneer 1600 SG for Sloped Glazing.

1600 SG by Kawneer is a companion system to the 1600 Curtainwall System. It can be used to easily create a variety of building skylight accents. It allows an architect an extended vista of design opportunity. And, because Kawneer 1600 SG is based on an existing wall system, it does not make the design and dollar demands of custom-engineered systems.

Kawneer 1600 SG is a pre-engineered, standardized sloped glazing system. Design, performance and life cycle savings are built in before 1600 SG ever leaves the factory. This includes features such as internal drainage gutters, a unique, baffled sill assembly* for continuous drainage and a PVC thermal barrier to minimize heat loss and to control condensation.

Kawneer 1600 SG can be integrated with vertical walls, or applied to curbs, or to structural steel sub-framing, or even used with inside and outside corners. It is not only compatible with Kawneer's 1600 curtainwall system, it can be blended with all Kawneer entrance systems for a truly unique design. 1600 SG can accommodate a variety of slopes and configurations.

Most important, 1600 SG by Kawneer is a system that performs. It has been performance tested under conditions equivalent to 8 inches per hour of rainfall and winds of more than 60 mph. These test reports are certified and available upon request.

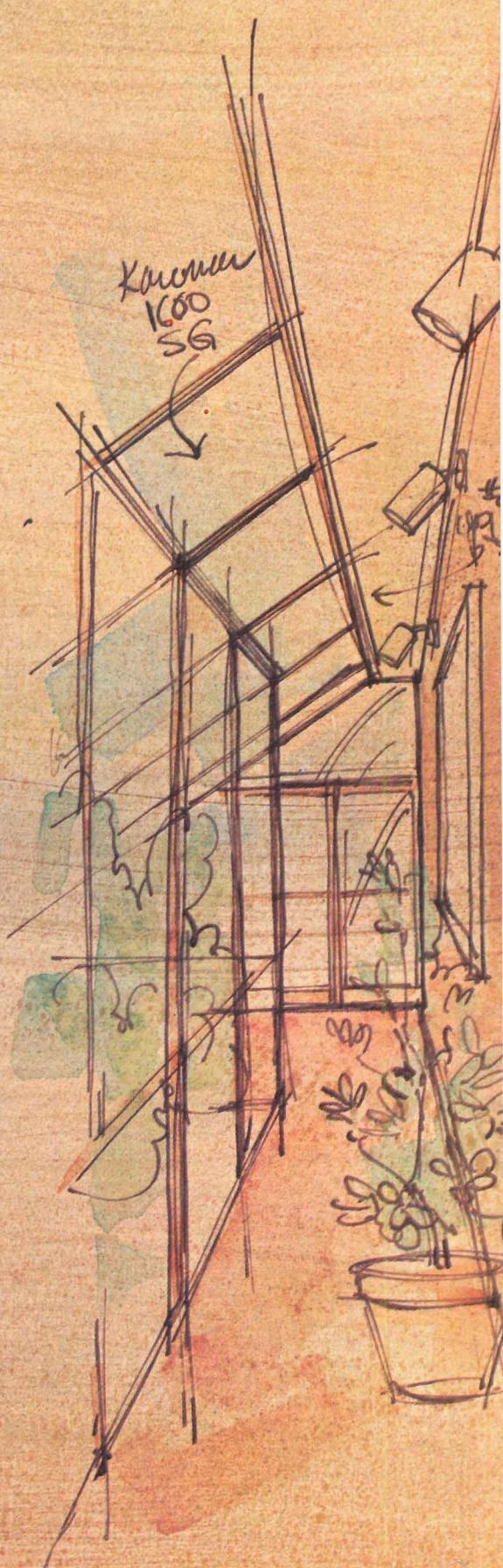
Where would you like your piece of the sky?

Kawneer 1600 SG for sloped glazing does not require extra effort, long custom-engineering lead times, expensive installation, or performance compromises. All it needs is your imagination.

Talk to your Kawneer representative about designing with 1600 SG for sloped glazing. Or for more information, write: Kawneer Architectural Products, 1105 N. Front Street, Niles, MI 49120.

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ARCHITECTURAL PRODUCTS



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Park Central III, Dallas
Developers:
The Trammell Crow Co.

Architects:
Jarvis Putty Jarvis, Inc.

General Contractor:
Avery Mayes Construction Co., Inc.
Elevators installed by
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Circle No. 331, on Reader Service Card

Frank Lloyd Wright and completed the year of his death, 1959, twice has undergone expansion. In 1968 a two-story annex designed by Wright's firm, Taliesin Associated Architects (now the Frank Lloyd Wright Foundation), was built, and in 1974 Donald Freed of New York created a bookstore and restaurant in a driveway area between the museum and annex.

Uncle Sam's welcome station

The Hodne/Stageberg Partners of Minneapolis were selected from an initial 200 architects in the Northwest invited to design prototypical border stations for the U.S. Immigration and Naturalization Service. The design competition was funded and conducted by the National Endowment for the Arts; it reportedly was the first time Immigration had gone outside its own agency for design services.

The station will be built in two locations: in Scobey, Mt, a predominantly agricultural community where farmers cross the border into Canada with various types of farm equipment; and in Boundary, Wa. The structure has a steeply sloped roof designed for solar collectors, which have been eliminated for budgetary reasons. The roof will be covered in red, white, and blue asphalt. Originally a billboard-size welcoming sign was proposed, but this also has been removed from the project for cost reasons. The buildings are modest in size—about 1400 sq ft—and are built with plywood footings and some paneling. The cost of each is \$170,000. They are under construction and should be finished this year. The requirements included a sequence of public, office, and private (search and seizure) spaces involving strict security. A portion of the building will be used by the Customs Service.

Taste for art waxes 3-D in . . .

Where else, but California, would the muses create a museum that depicts great moments in art with wax tableaux? The Palace of Living Art in



Prototypical border station by Hodne/Stageberg Partners; this one for Scobey, Mt.

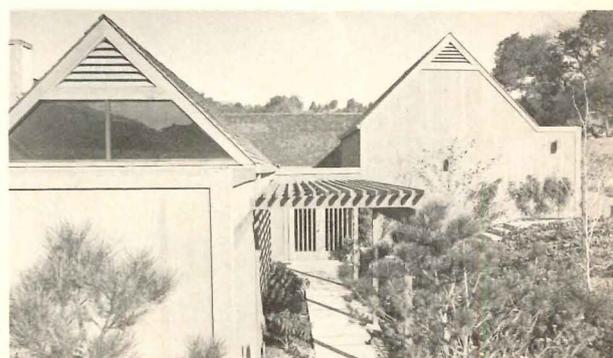


Tim Street-Porter

Palace of Living Art, Buena Park, Ca.

Buena Park, near Disneyland, is a showcase for reproductions of such famous works as da Vinci's "Mona Lisa," where the life-size setting shows Leonardo working at the easel with his subject. Another has a somber-looking Vincent van Gogh with his paintings hanging on the walls of his room. In all, there are 25 three-dimensional settings re-creating art in wax. Other masterpieces are reproduced in plaster and, in some cases, in stone from the same quarries as the original, such as the Michelangelo "David" cut in Carrara marble.

The Palace of Living Art is part of the Movieland Wax Museum, which was founded five years earlier than the Palace, in 1962, to show famous scenes from Hollywood films with the actors, in wax, dressed in original costumes, often donated by the film stars. The museum is the project of businessman Allen Parkinson, a movie fan from his youth, whose visits to London's Tussaud's Wax Museum inspired this effort.



Plywood awards: house (above) by Backen, Arrigoni & Ross; solar center (below) by Taylor & Collum.



SF, Atlanta firms win plywood awards

Backen, Arrigoni & Ross, Architects, of San Francisco, and Taylor & Collum of Atlanta each received First Awards in the annual Plywood Design Awards program that cites outstanding work using softwood plywood. The program, in its seventh year, is sponsored by the American Plywood Association and *Professional Builder* magazine.

Backen, Arrigoni & Ross received the First Award in the residential/single-family category for a speculative house in Orinda, Ca, designed for the late Herbert Beck, a developer.

Taylor & Collum received the First [News report continued on page 32]

Award in the commercial/institutional category for the Shenandoah Solar Community Center in the new town of Shenandoah, Ga.

Citations of merit were received by William Donald of Wittenberg, Delony & Davidson, Little Rock, for his own house; Roland/Miller/Associates, Santa Rosa, Ca, for the Hall house in Napa; Paul Marti of Oakland, Mo, for the Andrews house, Chesterfield, Mo; and Steven Packwood, West Palm Beach, Fl, for a house in Stuart, Fl.

In the commercial/institutional category, citations of merit went to Walz & MacLeod, Architects, San Francisco, for an office complex in Mill Valley for the landscape architects Royston, Hanamoto, Beck & Abey; to Durham Anderson Freed/HDR, Seattle, for the conversion of a factory into the Otto Miller Science Learning Center of Seattle Pacific University; and to Alan Hansen of Swaney Kerns Architects, Washington, DC, for the interior of a store in Washington for Chairs and Company.



Holidome spa at Muscatine, Ia; 10 million are expected to visit Holidomes in 1978.

A citation of merit in the vacation homes category was received by Timothy Wood, New York, for a retreat in Stillwater, NJ. No awards were made in the residential/multi-family category.

Jurors were John Bloodgood of Des Moines, chairman; and Sherwood Stockwell of San Francisco; and Victor Christ-Janer of New Canaan, Ct.

Holidome: suburban chic weekend retreat

Not everybody can pick up and fly to the Bahamas on a raw February weekend, and so the ever-enterprising motel industry has created the get-away weekend in fantasy recreational [News report continued on page 36]

Immediate reference on Bally Walk-In Coolers / Freezers and Refrigerated Buildings is in your Sweets Catalog 11.23b/Ba



It's a 28-page section of detailed technical information about Bally Walk-In Coolers/Freezers and Refrigerated Buildings, for everyone involved in design and specification. Includes over 130 photos, drawings and charts. Provides weight and size data, refrigeration and electrical capacities, details about floors and doors. And it lists the Bally representative nearest you. Or, send today on your letterhead for the 182-page Bally Working Data Catalog.

Bally Case & Cooler, Inc.
Bally, PA 19503



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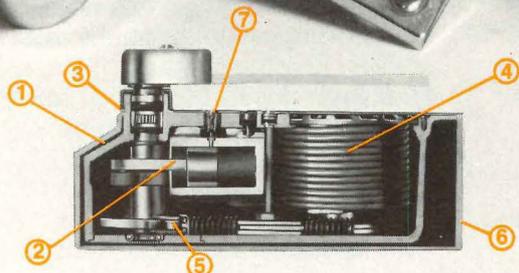
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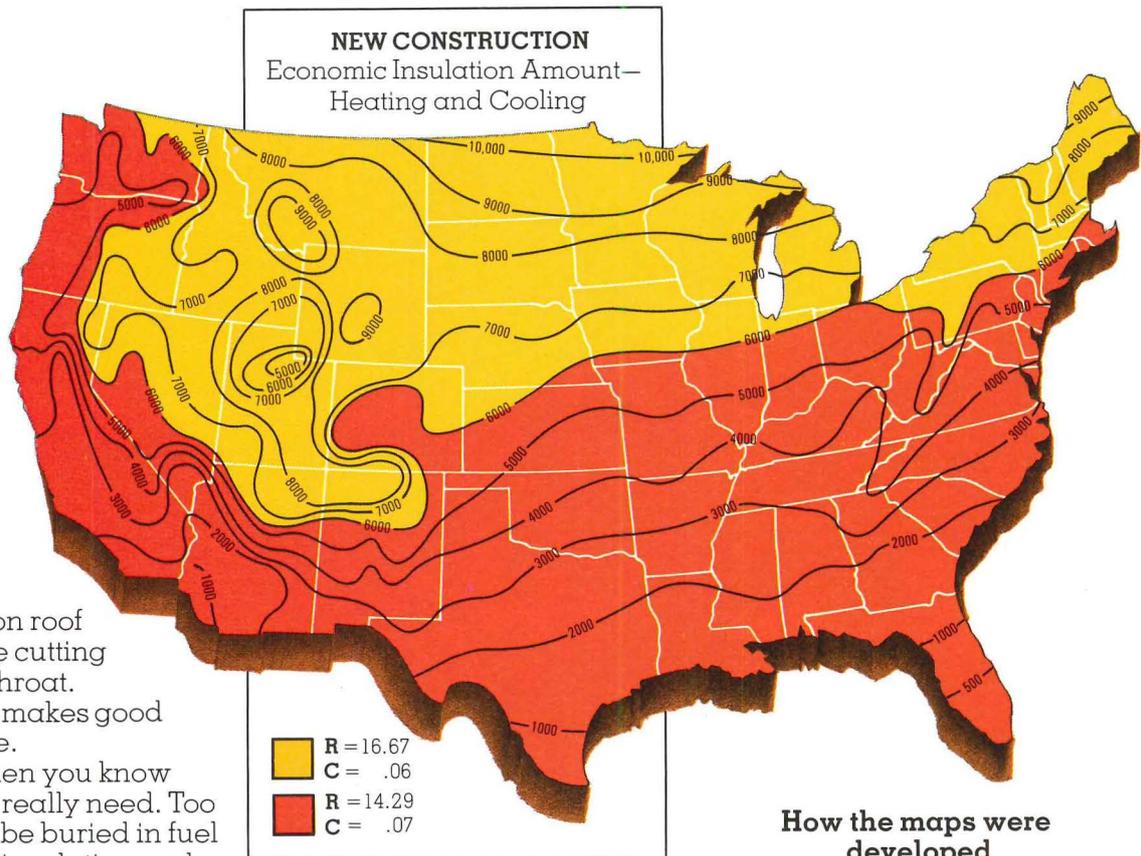


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| | ⑦ Full control panel |



How saving money on roof insulation is a quick way to go broke



Cutting down on roof insulation is like cutting your financial throat. Roof insulation makes good economic sense.

But only when you know how much you really need. Too little and you'll be buried in fuel cost. Too much insulation and it'll seem like forever before you recover the cost.

Here's a not too farfetched example to show you what we mean: A million-square-foot (1,000,000) plant with a minimum amount of roof insulation "R" 2.77 ("C"—0.36) in the northern part of the country with 7,000 degree-days and 500 cooling hours. It can cost you \$129,700 per year to heat and cool.

Assuming a 5% annual inflation in fuel costs, seven years from now the same building will conservatively cost you a whopping \$208,250 to heat and cool per year.

But there's more to come. The original equipment cost

for heating and cooling our not so farfetched example could run as high as \$1,900,000. How's that for a quick way to go broke!

How to avoid going broke

Take a hard look at these two "Economic Insulation" maps. Using 7,000 degree-days, 500 cooling hours and 80°F temp. difference. The map for a new roof recommends an "R" of 16.67 ("C" of .06). Translated into energy costs a year, that's only \$25,000 to heat and cool this building. A savings of \$104,700 the first year and a possible reduction in equipment cost of \$1,500,000.

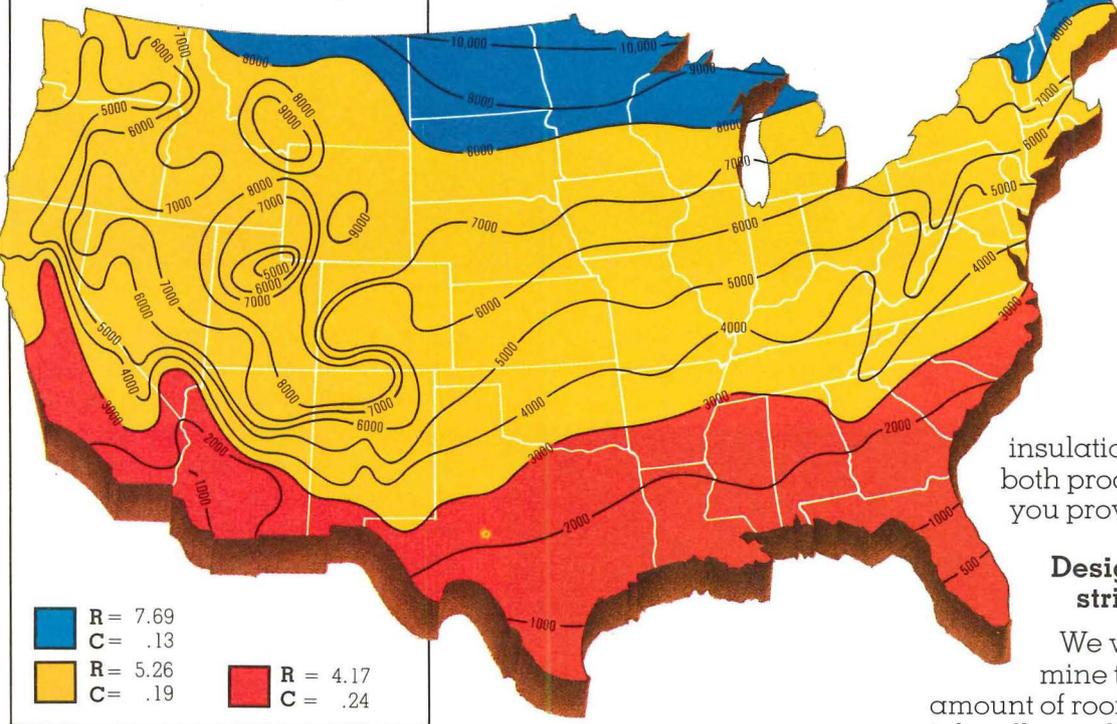
How the maps were developed

Owens-Corning has taken twenty years of energy management experience and put it into a computer.

We used a metal-deck commercial or industrial building, with gas heat and electric cooling, as our base. We did thorough calculations for degree zones throughout the country. Then we factored in a 15-year building life. A 5% annual fuel inflation estimate. We put corporate income taxes at 48%. Electric costs at \$0.03kwh, \$1.80/M cu. ft. (1 million btu) for gas. Equipment costs were pegged at \$1000/ton—cooling. \$35/1 M btu—heating. Plus 5% equipment maintenance cost. Roof resist-

RE-ROOFING

Economic Insulation Amount—
Heating and Cooling



insulation requirements, both products will give you proven performance.

Design help with no strings attached

We will help you determine the economic amount of roof insulation. EMS 3 is hardly a salesman. It's there to help owners, engineers and architects obtain energy-efficient roofs.

Of course we want to sell you our insulation. We believe if we help you find the economic amount of roof insulation you'll probably come to us for the right insulation for your roof.

What you should do now

Planning a new building or replacing an old roof? Incorporate the "economic insulation" amount from the maps into your specifications. If you're not directly involved in specifications, pass them along to the person who is. If there is anything that you don't understand about insulation, call your local Owens-Corning representative. That phone call might keep you from going broke.

Want more information on our roof "economic insulation" amount maps, or how to talk to our computer, drop us a line. Write to Q.I. Meeks, Owens-Corning Fiberglas Corporation, Fiberglas Tower, Toledo, Ohio 43659.



*T.M. Reg. O.-C.F. Corp.

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ance: 1.50—summer, 1.11—winter. Insulation 3/4" fiber glass.

For equipment design an 80°F temp. diff. and deck ETD of 62°F were used. Allowed for 10% roof insulation cost adjustment and 75% heating system efficiency. The maps are the result.

If you're designing a new roof or replacing an old one, you can tell at a glance the economic amount of insulation you should be using for your project. Pure and simple.

Talk to our computer about your special requirements

Our "economic insulation" maps should cover most of new roofing and re-roofing projects. If your roof is a special case, you can talk to our EMS 3 computer by using a touchtone telephone or computer terminal. Give EMS 3 the basic information about your project and EMS 3 will tell you the economic insulation amount based on your input. It will also give your projected first-year heating and cooling savings, equipment savings on new construction, and added insulation cost. We'll send you full details so you

Ask us about our roof insulation

We've got Fiberglas* Roof Insulation and Fiberglas Urethane Roof Insulation (FURI). Depending on your design and

Fiberglas Roof Insulation Thermal Values

"R"	"C"	Nominal Thickness
9.09	.11	2-1/4"
7.69	.13	1-7/8"
6.67	.15	1-5/8"
5.26	.19	1-5/16"
4.17	.24	1-1/16"
3.70	.27	15/16"
2.78	.36	3/4"

FURI Insulation Thermal Values

"R"	"C"	Nominal Thickness
20.00	.05	3-3/4"
16.67	.06	3-3/16"
14.29	.07	2-5/8"
12.50	.08	2-3/8"
11.11	.09	2"
10.00	.10	1-13/16"
9.09	.11	1-11/16"

environments at home. Holidome is the name Holiday Inns has given its coast-to-coast effort to provide vacationlike settings for singles, families, and convention groups. Ninety Holidomes have been built—some added to existing motels—and 16 are scheduled for completion this year. The Sheraton chain and Howard Johnson also are tapping this rising market; Holiday Inns forecasts 10 million will use the Holidomes in 1978.

Behind the concept was the recog-



San Angelo, Tx, Holidome is one of 90 built by a motel chain; 16 scheduled for this year.

nition that most people want an occasional change of pace and environ-

ment—especially in the winter; but those far removed from the traditional winter resorts or without the funds to pay for a cruise were unable to indulge their escape urges. Motor hotel operators in places like Nebraska or Iowa weren't too happy about vacant rooms and empty restaurants in the wintertime, either. Since the Holidomes began to appear in the early 1970s, their popularity has indicated that a real need is being fulfilled. No less enchanted with them are the residents in the very towns sporting a Holidome, who use them for entertaining and promotional functions—like a country club.

Holidome standards include an enclosed minimum area of no less than 10,000 sq ft; a whirlpool or sauna; three different forms of games, such as table tennis or miniature golf; food and beverage service; and landscaping (though artificial landscaping is acceptable).

The firm of Hood-Rich Associate Architects, Springfield, Mo, has designed 20 Holidomes—more than any other single firm. Others involved with Holidome projects include F.W. Pressler of Cincinnati, Oh; Worldwide Design Associates of Memphis; Archeon, Inc., of Memphis; and Lundgren & Associates of Austin.



Photo by David Hirsch

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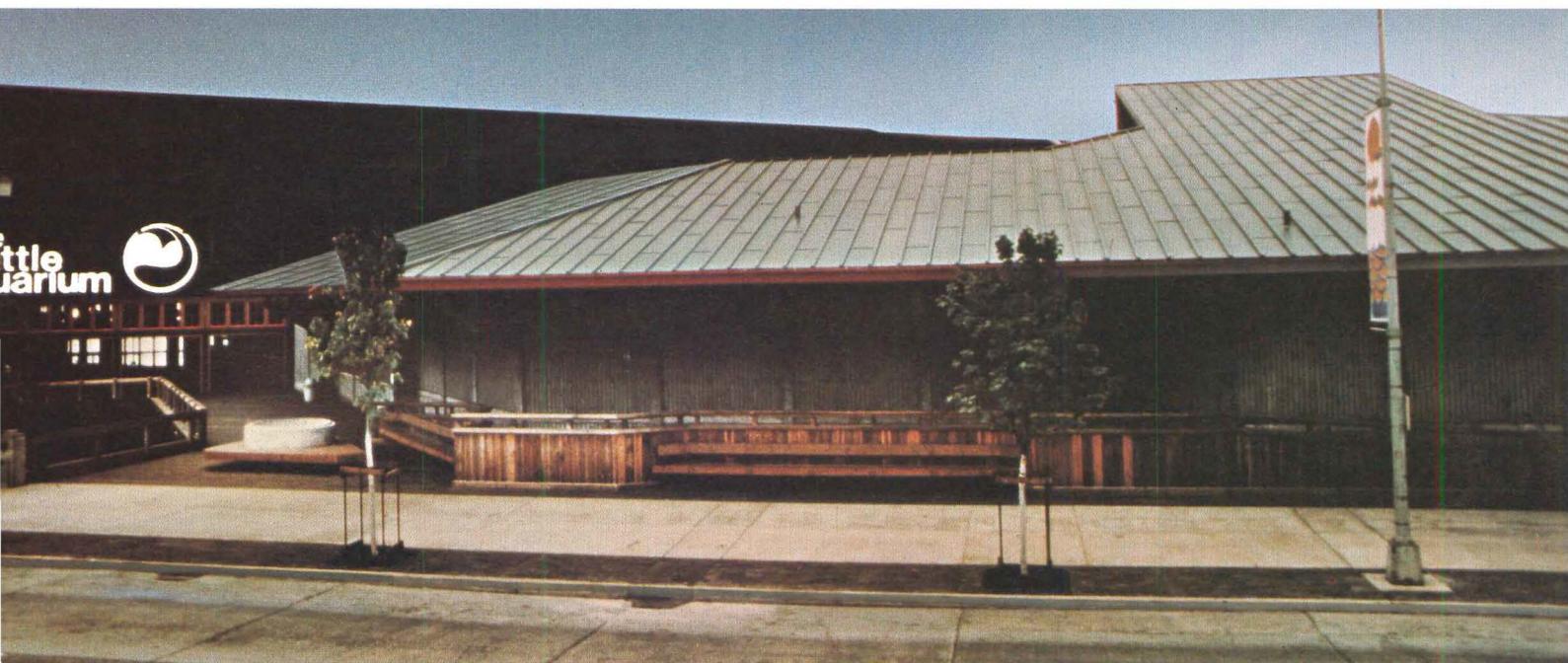
Chicago's NEOCON marks 10th year

NEOCON x will convene in Chicago at the Merchandise Mart June 14-16 bringing together producers, designers, architects, and other professionals involved in the contract interiors market. The annual gathering and exposition has become, in its first decade, a major industry event. [News report continued on page 41]

New, factory-formed zinc roofing systems



Lynwood Recreation Center, Lynwood, Wash. Architect: ORB Planners & Engineers, Seattle, Wash. Installation: City Heating & Sheet Metal, Inc., Everett, Wash.



Seattle Aquarium, Seattle, Wash. Architect: Fred Bassetti & Company, Installation: Pacific Rainier Roofing, Inc.

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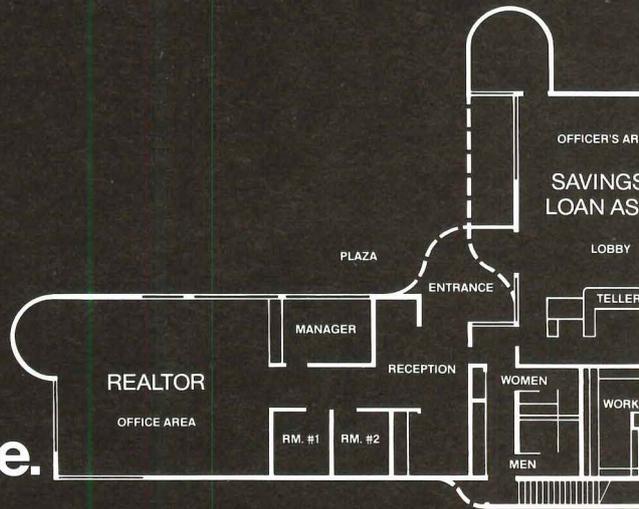
Paraline is available in a wide variety of wipe-clean standard finishes (or nearly any custom finish) for virtually any application you can think of. It's even available with a Noise Reduction Coefficient (NRC) up to .90 to control sound.

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Red Cedar takes a curve with ease.



Office Building, Puyallup, Washington. Architects: Chillless Nielsen

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Insulative ("R") values of roofing products shown below. Source: ASHRAE Handbook, and California Energy Design Manual.

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Cedar Shakes (Medium)	1.15
Cedar Shingles	.87
Built-Up Roofing, Slag	.78
Asphalt Shingles	.44
Built-Up Roofing, Smooth	.33
Asbestos Cement Shingles	.21
Slate	.05

Fortune magazine editor Paul Finney will give the keynote address—"Coming to Terms with the Future: American Industry Responds to Global Impacts on the Man-made Environment." Seminars and panel discussions will be led by key figures from the public, private, and educational sectors, among them: Jay Solomon, head of the General Services Administration; architect Harry Weese of Chicago; and presidents of the American Institute of Architects and of the American Society of Interior Designers.

John Dixon, editor of *Progressive Architecture*, will be moderator of a panel discussing renovation of educational facilities and energy considerations involved. Other major themes will include: ambient and task office lighting; interior renovation; lodging facilities; hospitals; restaurants; retail stores; and space colonies.

Calendar

Through July 19. Photographic exhibition of Art Deco interior of Radio City Music Hall, The Galleries of The Fashion Institute of Technology, New York.

June 14-16. NEOCON X, Merchandise Mart, Chicago.

June 25-July 22. The Architecture of James Stirling, photographic exhibition of four architectural works, Henry Gallery, University of Washington, Seattle. Subsequent 1978 showings:

Aug. 13-Sept. 9. Baltimore Museum of Art; **Oct. 8-Nov. 4.** Moore College, Philadelphia.

July 22-25. American Society of Interior Designers national conference, Washington, DC.

Sept. 9-12. International Interior Design Exhibition and Symposiums, Seventh Regiment Armory, New York.

Sept. 28-Oct. 1. Energy Fair '78, Los Angeles Convention Center.

Sept. 30-Oct. 4. American Institute of Planners annual conference, Hyatt Regency, New Orleans.

Oct. 8-11. NAHRO national conference, Olympic Hotel, Seattle.

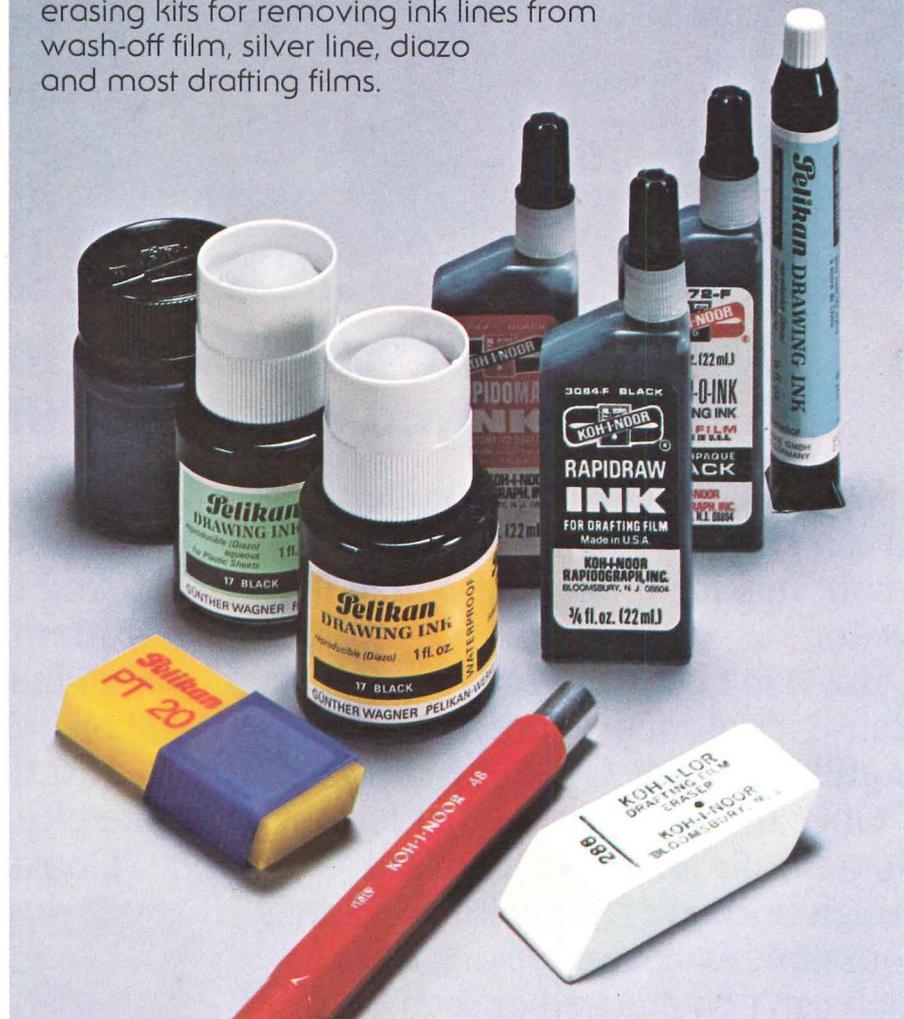
Oct. 11-15. National Trust for Historic Preservation annual convention, Drake Hotel, Chicago.

[News report continued on page 44]

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In fact, lots of Cookson strong points can't be seen. Like special bar-end caps that prevent jamming. Inserts that eliminate metal-to-metal contact. The easily adjustable counter-balance mechanism for smoother operation. Little things that add up to make a Cookson grille a lot better.

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or side-coiling. With push-up, chain, crank or motor operation.

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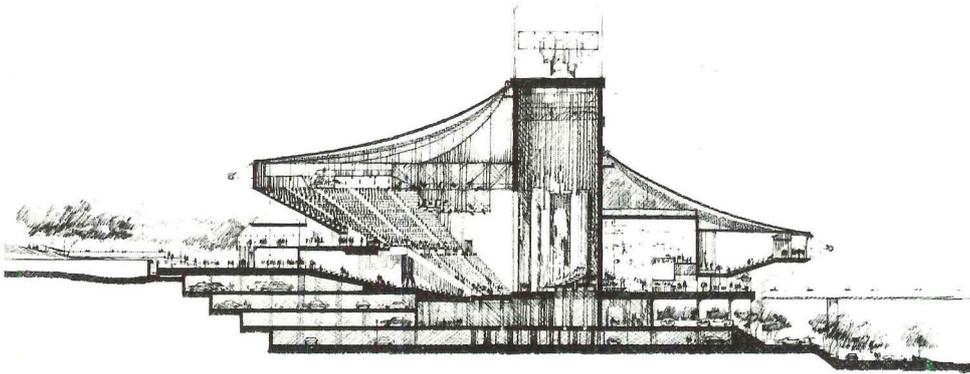
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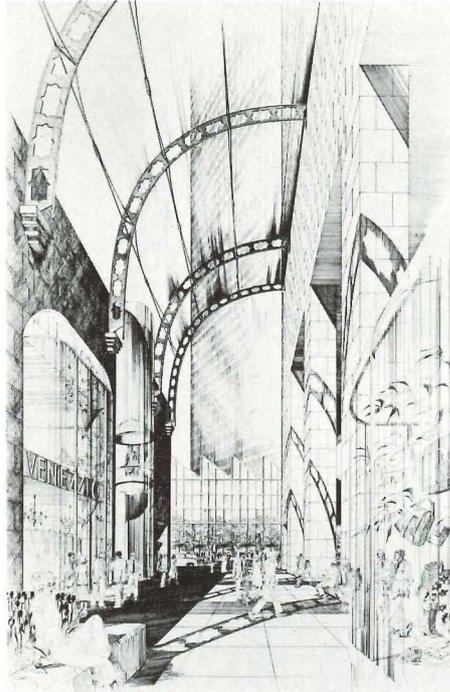
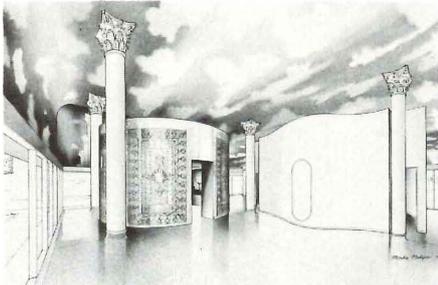


In progress

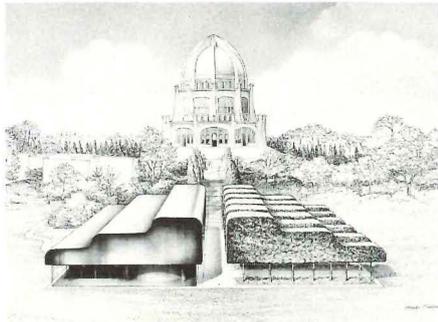


1

1 Morris Cerullo World Outreach Center—An international charismatic Christian organization led by the Rev. Cerullo is building a 228-acre community in southern California near San Diego. The complex, costing \$100 million, is by the Los Angeles office of Welton Becket Associates in association with Mosher/Drew/Watson. Phase one will include the School of Ministry—which eventually will be within the Worship Center, a 6000-seat auditorium building. Other phase-one projects will include an administration complex and the first of two retirement villages. Later projects will include a convalescent facility, 278 hillside villas, a school (K-12), and recreational facilities.



2 Baha'i Archives Center—Stanley Tigerman & Associates, Chicago, is architect for an addition to the temple of the National Spiritual Assembly of the Baha'is of the United States, Wilmette, Ill. The building, on axis with one of the sides of the existing temple, is removed from vision by an earth form so that the Temple still dominates. The archives is a square bisected into a nature half, composed of sculptured trees, and an enclosed half, representing man's perpetual home. The interior ceiling is painted to resemble a sky; functional elements within have their own roofs and appear as small buildings in a village.



2

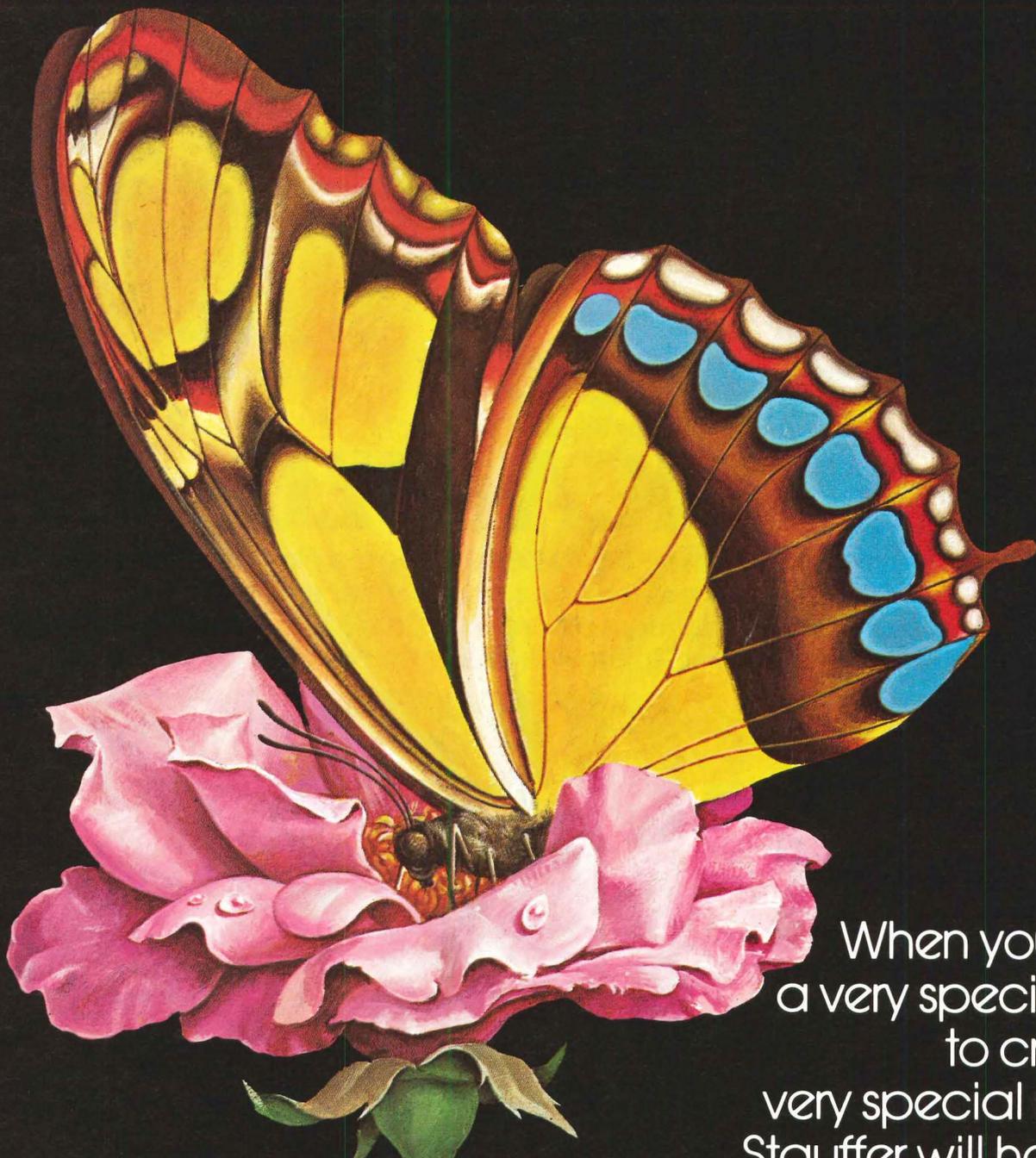
3

3 AT&T headquarters—The American Telephone and Telegraph Company has announced plans for a \$110 million, 37-story headquarters tower for a site in Midtown Manhattan, New York. The building is by Johnson/Burgee Architects, New York, in association with Simmons Architects. Corporate executive offices as well as support and service facilities will be located in the 800,000-sq-ft tower. The street level lobby will rise five stories high; there will be a through-block glass-roofed arcade with shops and a visitor center/exhibition hall. The façade of the building will be rough-textured granite. Immediately to the north of this building is the site where IBM reportedly is planning an office tower. Both will be on Madison Avenue: AT&T between 55 and 56 Sts., and IBM at 57 St. (See also p. 7.)



4

4 Community church—The Garden Grove Community Church in California has plans to build an all-glass edifice 200 x 400 ft rising to a height of 120 ft. The glass would be reflective, allowing 14 percent heat and light to enter. Seating for 4000 is planned. The building was designed by Johnson/Burgee Architects. The church, under the Rev. Robert Harold Schuller, started in a drive-in theater; the new building will recall this phase of church history by providing a 90-ft-high pivot door near the pulpit through which the minister may address people in their cars. The parking lot will be equipped with outdoor speakers.



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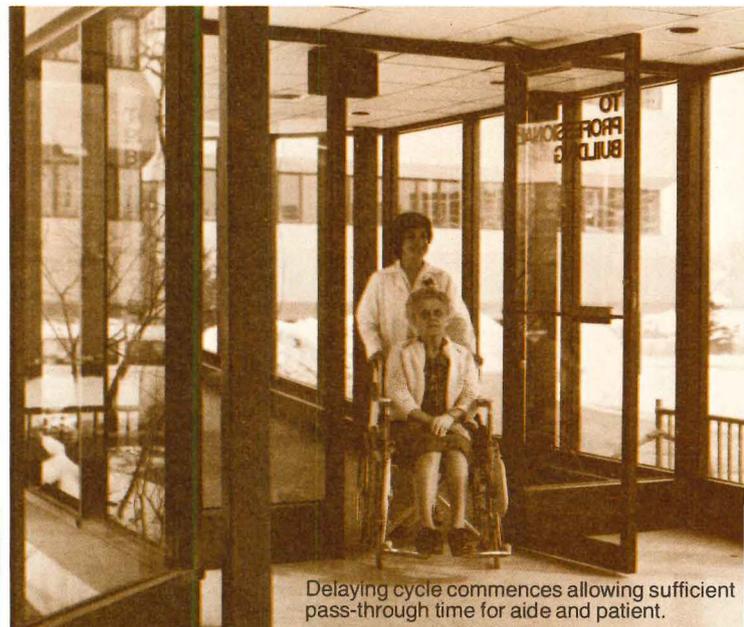
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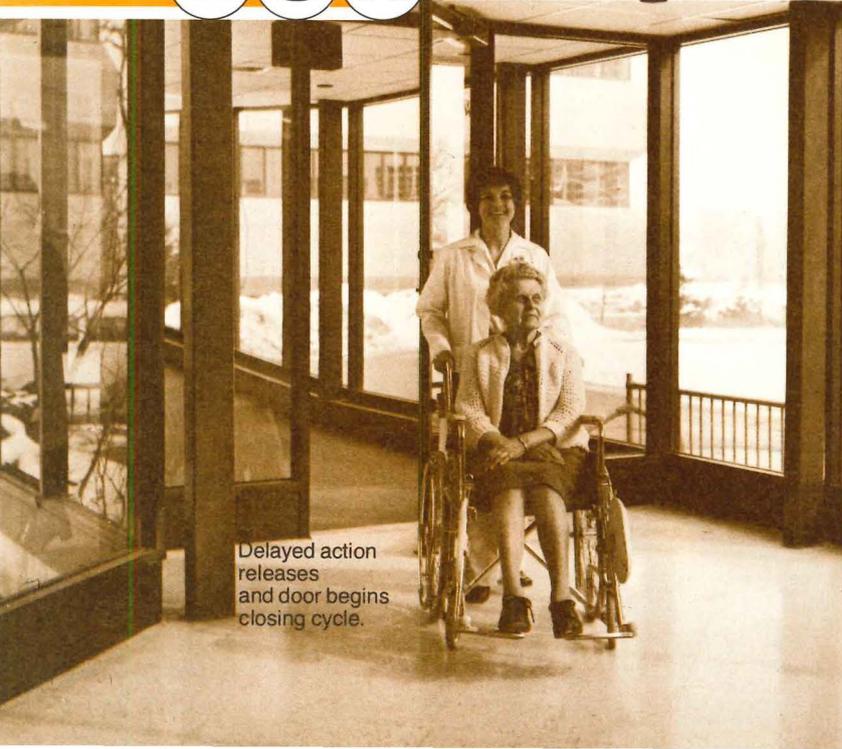


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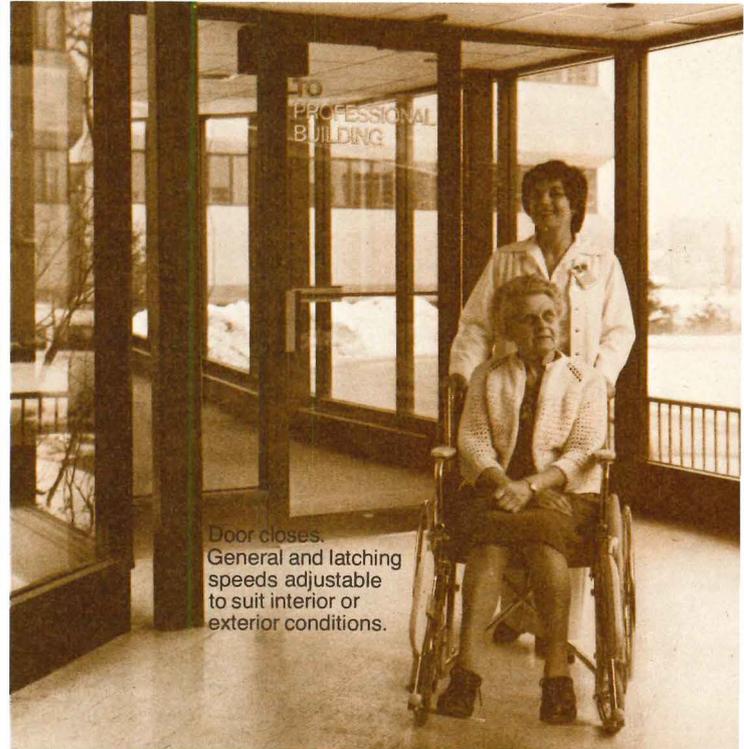


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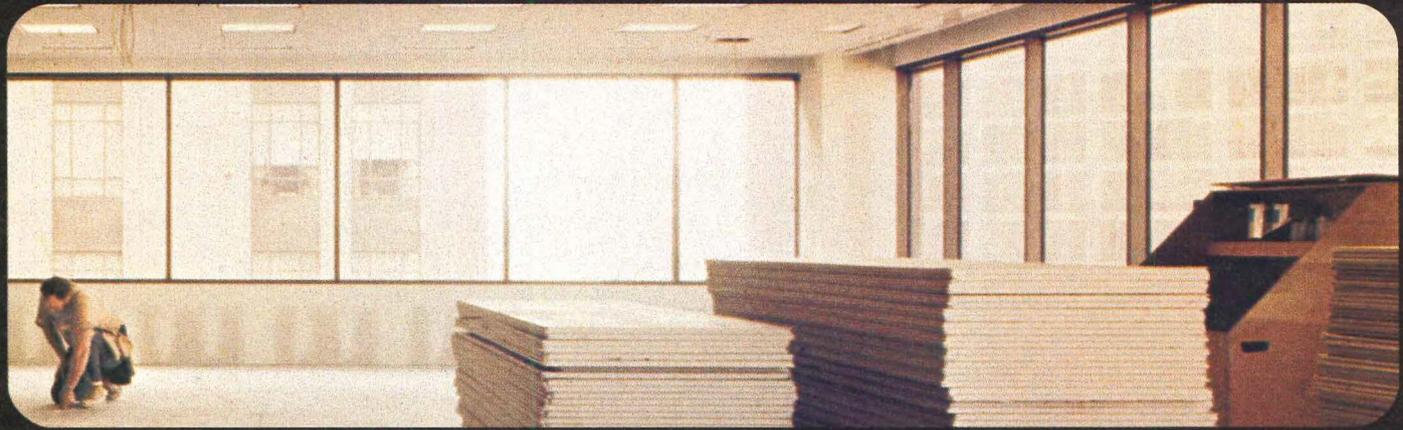
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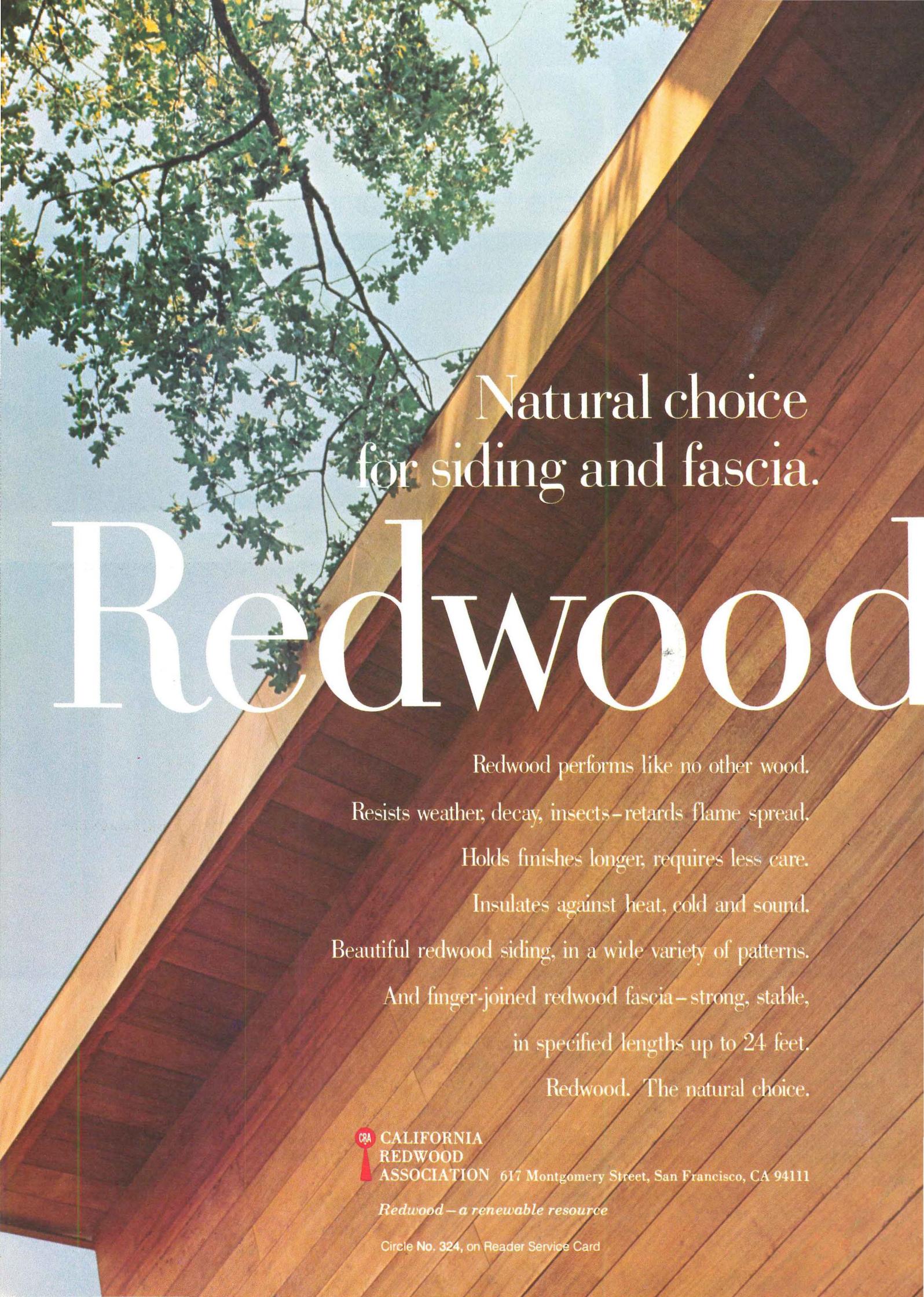
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Taste in America

It is commonly conceded that a gap exists between architects' taste and public taste. Can the gap be closed? To attempt it, architects must come to grips with the issues involved in taste, the way it operates, and forces that determine its effect.

This is a time when architects are urged to design for all sorts of "tastes," to suspend their standards of judgment about "personal" issues like taste. Anything executed according to "good" taste approaches the precious.

This issue demonstrates that taste is a fuzzy phenomenon; it can't be defined or even discussed easily. Nevertheless P/A has chosen to take on the topic, because matters of taste penetrate so much of architectural thinking, talking, and doing. If we don't drag it out in the open, or at least begin analyzing it on however inchoate a level, we run the risk of further confusion.

To illustrate the various ways in which taste operates, P/A presents a few examples of present-day expression. In one section, we illustrate some taste expressions influenced by the professional arbiters of taste, architects. In both the aggressively symbolic efforts of a campus (p. 52) and the quiet unassertive example of a new town (p. 56), the conception and perception of taste shows very direct affinity in style and principle to well-known works of modern architecture. Because taste is also influenced by popular culture, we present examples indicating the phenomenon of taste working up from the regions where it is considered "bad" to pervade all the environments of socio-economic subcultures (p. 60 and p. 64). In this situation the taste of the poor appears more authentic (p. 68).

Because some architects and clients are attempting to bridge the gap between "high-design" elitist architects' taste and "low-design" popular culture's tastes, we present several recent efforts of architects designing with and for the people. We recognize too that magazines present a certain influence—if not in forming taste at least in purveying it—by deciding what to publish. But magazines have their own tastes that condition the way in which architecture will be presented and interpreted. Therefore we have parodied six well-known public and professional magazines to make the point. Another example (p. 78) shows

Tastemakers today: clothes and soft goods designer Diane Von Furstenberg and movie critic Rex Reed in chic nightspot, Regine's.



Courtesy Women's Wear Daily

Introduction

shifting perceptions of taste over the years.

For the sake of discussion, let us allow the word “taste” to encompass both preference and judgment. “Preference,” that is personal, expressive idiosyncratic choice, we distinguish from “judgment,” the overview, the distanced perspective from which evaluation is made on impartial and less subjective conditions. Preference, we can see, operates in a fluctuating, changing, fleeting time frame; judgment operates on an enduring, unchanging scale. The pitfall is obvious: boundaries between the two become easily blurred, but attempts at definition result in a compartmentalizing of taste into two artificial categories.

This pitfall especially pertains to architecture. Architecture, dealing with visual artifacts that can be quickly created and constructed, reproduced and replicated, nevertheless remains with us for a long period of time. It operates on *both* time scales; it belongs to both fashion and culture. It represents individual expression as well as cultural values. To be accepted by a public it must appeal on a level of preference, as well as judgment. From the local and particular to the all-encompassing, architectural taste is conditioned by persons operating within the larger political, social, and economic context. The field of architecture is a subculture of a larger cultural milieu and, taste in American architecture reflects that fact.

Within the scheme of things

From the 1940s until the last decade, it seemed as if architects were finally becoming the tastemakers of record. They were more or less confident of their hegemony in formulating and fabricating an environment of “quality.” Their moment on stage was closely linked to the rise of Modern Architecture, but more directly linked to shifts in the hierarchy of tastemakers (and taste receptors). As Russell Lynes and Dwight Macdonald both observed in the 1950s, standards of taste, previously connected to a class hierarchy, were codified by the upper classes. In the 1940s and 1950s, taste entered the purview of the “high-brow,” the intellectual or artist rather than the aristocrat. Architects in the vanguard soon benefited from the taste structure. The representative par excellence of architects and architecture was the Museum of Modern Art, the institutional embodiment of modern architecture’s principles.

Despite efforts to inculcate virtues of good design in the public, lay or professional, the object without qualities, the inauthentic, and the kitsch proliferated wildly during post-war economic expansion. Dwight Macdonald, one of the critics decrying the debasement of culture in the 20th Century (along with the likes of Oswald Spengler, Jose Ortega y Gasset, T.S. Eliot, and Clement Greenberg), said of the modern design in 1953: “Bauhaus modernism has at last trickled down, in a debased form of course, into our furniture, cafeterias, movie theaters. . . .”

Yet the 1960s shift in social, political, and cultural attitudes was on the side of the common man, aided by the structuralist methods that revealed underlying patterns of behavior linking various forms of humanity. Generally, what Claude Levi-Strauss and Noam Chomsky did for the culture at large, Bernard Rudofsky and the Museum of



Tastemakers yesterday: Mr. and Mrs. Maurice Benjamin.

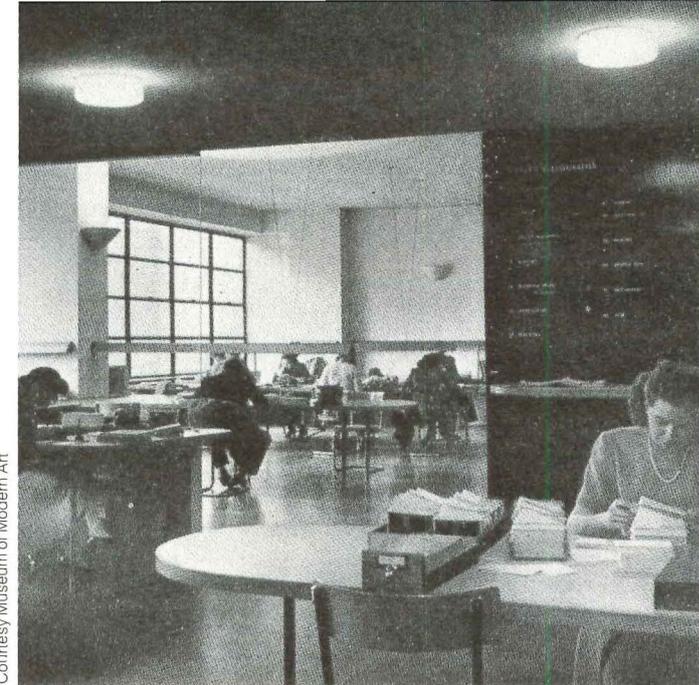
Modern Art did for architecture. In “Architecture without Architects,” the Modern presented an exhibit in 1964 that showed intriguing centuries old, timeless works of architecture executed by common men without architects’ intervention. Robert Venturi, Denise Scott Brown, and Steven Izenour in their writings attempted something more radical—to make architects look to the present-day creations of common man—the roadside architecture of the commercial strip. Their own efforts, of course, must be seen in the larger context of the U.S. in the late 1960s, when much of what was previously considered crassly commercial was being redefined as “popular culture” and sanctified by sociologist Herbert Gans and others. Incidentally, MOMA had been the first organization to publish Venturi with his *Complexity and Contradiction in Architecture* of 1966.

No wonder that architects considered the remonstrations of Venturi et al to be blasphemous. The implications were enormous: architects were being told to divest themselves of their positions as arbiters of design standards. At a time when their economic position was still secure, when the battle of Modern Architecture was barely won in their favor, they were told to be inclusivist, to learn from Las Vegas. They had been trying to determine what was most expressive of the spirit of the times that would endure. Now they were told to go ahead and wallow in the “messy vitality” of everyday life.

Lost hierarchies

The hegemony was being passed from the architect, metaphorically represented by MOMA, to the common man, let us say metaphorically represented by McDonald’s. From museum to fast-food outlet in one easy decade. Instead of total design based on cultural ideals, architects were confronting total design considered only as commodity. Instead of a system derived from a strategy for public enlightenment, they could see architecture becoming a strategy for marketing.

Now in retrospect, several things are becoming clear. One is that the common man hasn’t taken over the role as arbiter of taste. The mass audience is united only enough to consume; no particular part of it attempts to assume an active role in legislating taste. The rich or the upper



Courtesy Museum of Modern Art

The library of the Museum of Modern Art in 1954.



Courtesy McDonald's

Interior of a McDonald's "theme" restaurant 1978.

classes have not reverted to past forms of discrimination characteristic of their former role in the taste hierarchy. In fact, taste no longer seems to operate in a hierarchy where patterns of influence would sift down from above. Taste still functions as a sign-system of class and subcultural affinity in an even more complex and subtle manner. Its formation results not only from a trickle-down process, however, but trickle-up and sideways as well: the beast metamorphoses, expands and contracts too quickly to wrestle it to the ground.

These observations are not intended to deny that standardization and repetition go on. They continue vigorously as an integral part of consumption. Mainstays of mass production, standardization and replication aided Modern Architecture's ascension after World War II. At the same time, however, this production set in motion forces destructive to Modern Architecture's ideals—by virtue of the knock-off. In clothing the knock-off is the cheaper imitation of high couture. With architecture, as in merchandising, the knock-off takes only the image, the appearance of the thing itself, and imitates it.

The architectural attributes lost in the process of the knock-off—subtlety and substance, for example—present a problem. These buildings cannot be stored in the attic like old clothes; they dot our landscape and, wanted or not, become part of our culture. The carcass remains, the content disappears. No wonder that, in the 1970s, architects search for an architecture that has meaning, that can appeal to different people on different levels of communication, that can delight now, endure until tomorrow—an architecture that won't disappoint. Seeking to circumvent the problem of bowdlerization of content by replication, some architects advocate an *ad hoc* form of fabrication. Bits and pieces are collaged in place to form something different but never easy to repeat. Denying taste as anything *other* than personal, they search for many architectures to encompass all tastes, to bridge the gap between "high-design" architecture and popular culture.

Fantasy and fun

As for personal taste, popular-culture advocates claim that criteria for evaluation of popular culture cannot exist, ex-

cept on a psychological basis—whatever appeals to one's own fantasies. Fantasies obviously have a place. We don't need sociologist Henri Lefebvre, or even the local psychiatrist, to remind us of the trap of constructing a world out of, or pandering to, personal fantasies, especially fantasies and myths supported by consumption. Surround yourself with this architectural environment and you will be cultivated and chic. Enter this discothèque (or is it a McDonald's?) and life will be enriched and exciting.

Architecture, by virtue of its relative permanence, forms an external reference system from which we draw psychological and moral support. In discussing the "give-the-public-what-it-wants" ethos in her essay "Society and Culture" (Daedalus, 1960), Hannah Arendt distinguishes entertainment (circuses) from culture by proposing that objects of entertainment are consumed in a devouring metabolic way. They are not objects "whose excellence is measured by their ability to withstand the life process and become permanent appurtenances of the world." Because architecture does last and is a cultural object, architects' relegation of it to the status of entertainment or fashion would only harm it. Nevertheless, to deny the importance of the personal, the transitory, the fashionable, and the fun in architecture could stultify experiment. Experimentation should often operate on the level of the personally expressive and transitory to establish groundwork that can be applied for more enduring artifacts. Its nature, however, needs to be confronted, since it risks being consumed, used up by replication before its contributions can be incorporated into culture.

We still operate, and must, within our own cultural milieu, our perceptions subject to change. It helps for architects to be aware of the shades of the spectrum of taste, from preference to judgment, to assess where their efforts may fall. By consciously confronting varying codes of taste and their social meanings, architects may arrive at authenticity. But in addition, the adherence to architectural *principles*, a body of rules giving weight to "style," needs attention. Otherwise we risk creating pastiche out of our pluralism, plus heightened confusion out of consumption. [Suzanne Stephens]

For a bibliography of books and articles referred to while compiling this issue, see p. 102.

From the MOMA . . .

Almost from its inception, the Museum of Modern Art was not only the disseminator of modern architecture and design principles in this country, but also an arbiter of "taste" as well. By the buildings and products it chose to display and to publish from 1932 on, the Modern's architecture and design departments did more than codify and clarify design standards to an unknowing public. They began to establish the standards as well. The examples of architecture or design chosen for display were not selected because they represented interesting topics for critical discussion, but because they were *good*. They had inherent *quality*.

Considering the photographic images of buildings or the design products, the cool aesthetic- and utility-oriented descriptive prose, and the very precise drawings, one may wonder what could go wrong. The 1950s and 1960s saw the proliferation of designs that attempted to recreate the aura of those photos and texts serenely fixed in their luminous gray and white surroundings. The Modern was helping to form professional taste. The version that trickled down, however, from the professional taste elite to the larger audience, clearly lost something on the way. Architecture at several removes from the originals ranged in types of accomplishment.

Shown on the following pages are examples of two very different modern design responses now to be found in the American physical landscape. The first, an ensemble of aggressively symbolic taste, bridges geographic place, but not time. Looking as if it crystallizes the dream of a Yamasaki designing Brasilia after he had seen the Seattle World's Fair, Oral Roberts University unabashedly seizes upon a late 1950s expression for inspiration.

The other, a planned community, seeks to be unassertively timeless. It has appropriated a series of past and present American architectural styles and current planning principles to create a domain that transcends both time and place. Nevertheless this mutely "tasteful" and idyllic community represents a response very much grounded in this present culture. [SS]



Prayer Tower stands in Ralph L. Reece Memorial Gardens as central focus of flat O.R.U. campus. 24-hour prayer service is offered at this headquarters of the Abundant Life Prayer Group.



Photos: Peter C. Papademetriou

Oral Roberts University, Tulsa, Ok

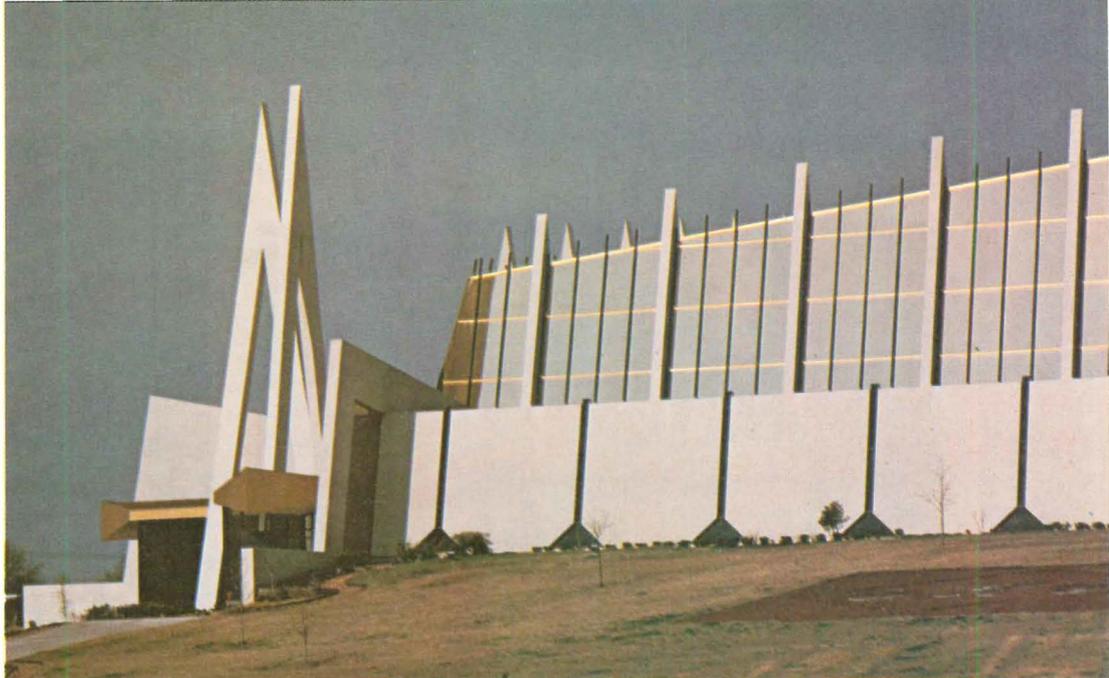
O.R.U. architecture?

The architecture of Oral Roberts University is a mirror reflection of certain popularly understood images of Modern architecture.

If Oral Roberts University in Tulsa, Ok, can be seen as the Vatican of charismatic Christianity, then the buildings on its sprawling, flat campus could be interpreted as a clear example of the Modern American Baroque tradition in architecture. This vision of a university essentially belongs to the images and values of the founder, the revivalist Oral Roberts. While the Christian liberal arts school is seen by some as a beacon to society, O.R.U. is also the physical mirror of a kind of popular understanding of modern architecture itself. In fact, it would appear to be a logical extension of the assumptions of American architecture of the last two decades.

At the time Tulsa was chosen as home base for the Roberts organization in 1947, it had the best air connections to many of the movement's supporters in the Southeast. It was also fairly close to the center of population in America, giving it an affinity to things "Middle American," in a sense. From the Prayer Tower—the central symbol of the 4000-student campus—a powerful connection emanates outward to the 3.1 million families who participate in the message of Oral Roberts. Like Rome, Tulsa is a pilgrimage point, but those who go there during the frequent gatherings have all expenses paid.

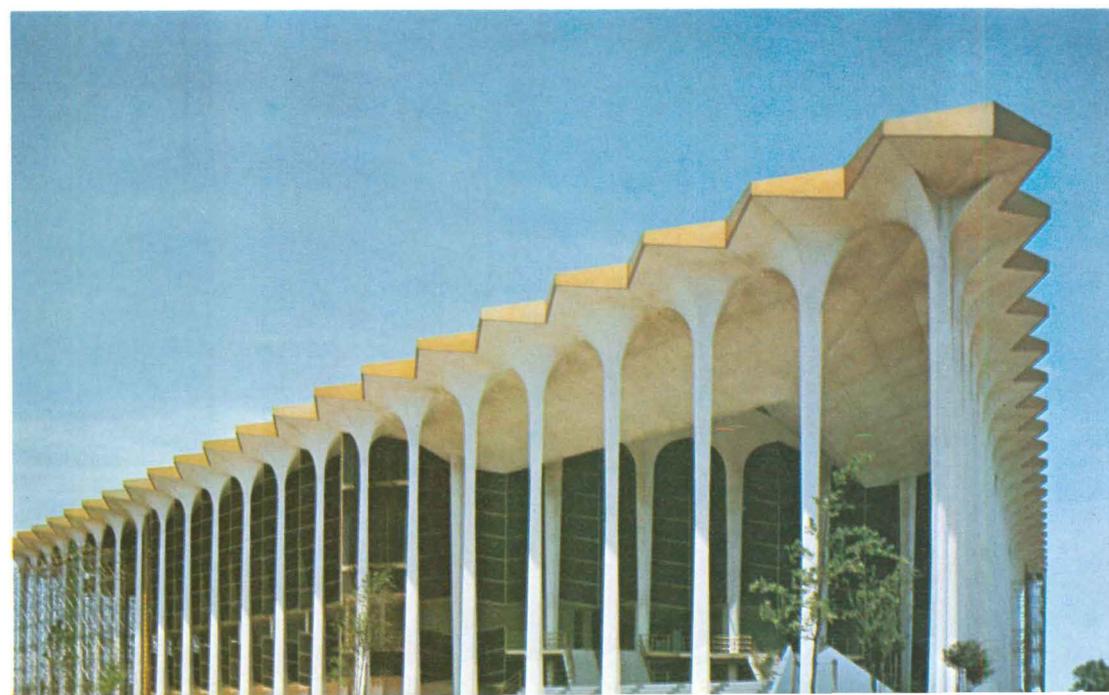
One thing immediately strikes the visitor about the O.R.U. students: they are neat, well-mannered, and extremely well-dressed. The population of the entire campus seems like one big family, and this image is reinforced by the fact that even meals are taken together at the Hewitt Dining Commons. There is no smoking or drinking on campus; there is a dress code for class, chapel (required), and cafeteria, and there are separate male and female dormitories. Dorm life still includes room checks and control lobbies. A fair portion of the campus is given over to athletic facilities that accommodate a mandatory four-



Triangles at entry to Christ's Chapel symbolize "praying hands"; silhouette reminds one of revival tent (above). Roberts Dormitories (below) are consciously designed without front or back.



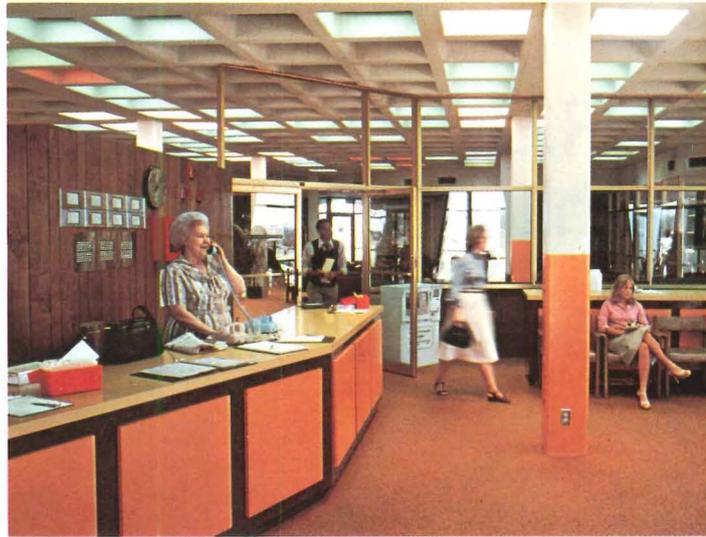
"Eternal Flame Fountain" is at the corner of the porch in the Learning Resources Center (below).



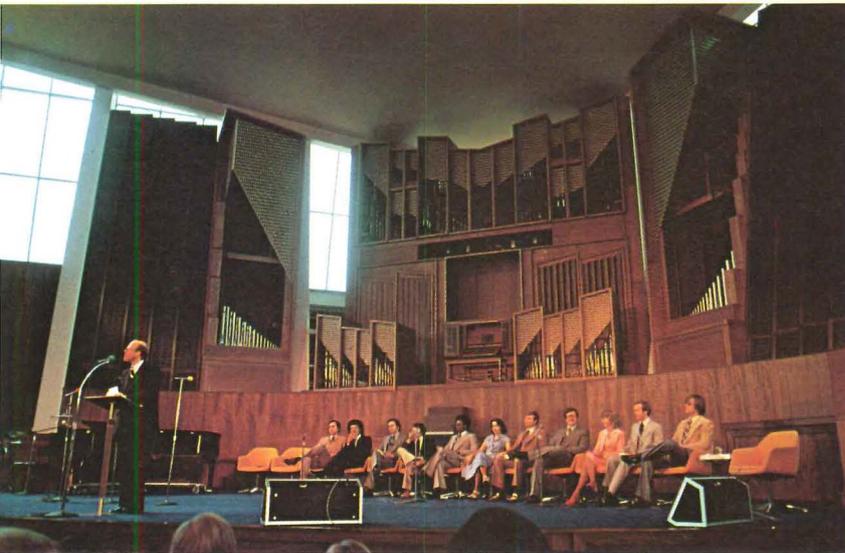
Oral Roberts University



Triangle motif expressing Trinity is used throughout campus, as seen in windows (above), organ pipes (below) in chapels inside Christ's Chapel.



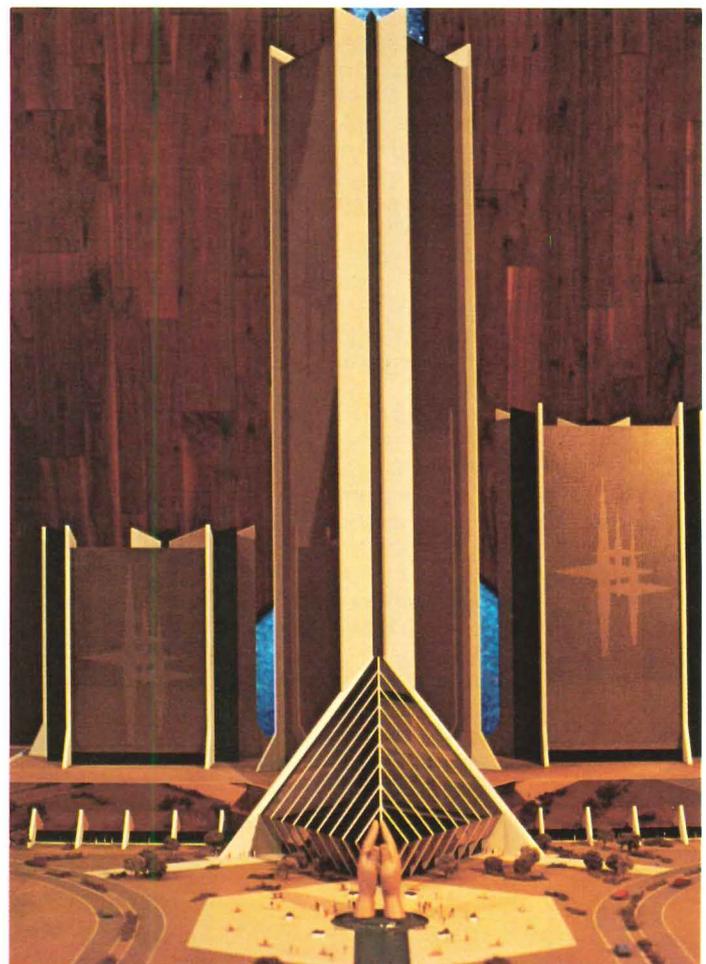
Benign grandma runs check-point at Quad Towers Dorm (above). All 4000 students eat at Hewitt Dining Commons (below) in front of Quad Towers.



In Christ's Chapel lobby, "Dove" on ceiling flies over the cross (below).



City of Faith Medical Center (below) will have a 777-bed hospital.



year physical education program. There is, in addition, a registration check-in at the Aerobics Center that requires each student to measure up to basic health standards or face dismissal. O.R.U.'s education of the whole person, in body, mind, and spirit, is presumed to be reflected in the campus itself, which is considered to be expressive of the totality encouraged by the Roberts organization: "A Miracle Life-Style" in which each adherent is designated as "Partner."

It was in the 1960s that the charismatic movement began to place greater emphasis on the concept of the Holy Spirit within the traditional Christian Trinity and, at O.R.U., this new intensity was extended to include a human trinity of equal emphasis—one of body, mind, and spirit. It is from such ideas that much of the appearance of the place is generated, and to which the architecture constantly refers.

A particular life-style

There is a motto in the brochure *Quick Facts About O.R.U.* that states, "make no little plans here." While Daniel Burnham was obviously born too soon, there is definitely a kindred spirit in Tulsa where "The O.R.U. campus, valued at more than \$150 million with 20 major buildings, is noted for its ultramodern architecture and innovative educational technology." Established in 1963, O.R.U. engages in "Educating the Whole Man" (sic) and relies on big plans, without which "carving a brand-new Christian liberal arts university out of the turbulent 1960s wouldn't have been possible." In each step of the ongoing building program, the physical reality of the campus architecture has continued to reinforce the concept of the big plan.

The campus layout is divided into quadrants, with areas for residence, athletics, learning resources, and chapel. All activities crisscross and confront the Prayer Tower. The Learning Resources Center itself is considered a symbol both of interdisciplinary "cross-pollination," since all libraries are together in one building, as well as a representation of the constant integration of charismatic Christianity in all activities.

All things in threes

Modern architecture was called upon to give form to O.R.U. and, in so doing, it has reflected the formalism characteristic of the 1960s. The dominant motif is the triangle—a constant reference to the two trinities. As a style, the use of this form reflects the preference of Frank Wallace, AIA, principal architect for Oral Roberts, for "buildings without fronts or backs." Also, Wallace had admired the work of Frank Lloyd Wright and Minoru Yamasaki, as well as a building in St. Louis that used reflective gold glass. When the final scheme was prepared for the Prayer Tower, which was completed in 1965, Wallace developed what is probably one of the first extensive uses of that material for exterior cladding.

Angularity characterizes the principal

campus buildings, some of which are actually generated by intersecting triangular systems. The dormitories, or the so-called Quad Towers, of 1971–77, are enclosed forms with corner triangular openings. Christ's Chapel employs triangles at the entry to evoke "praying hands" and results in a prickly silhouette that suggests a tent-like structure. The Prayer Tower itself is called a "modern-day cross" and evokes a crown of thorns, albeit a Wrightian one.

Modernity, therefore, is integral to the message projected at O.R.U. The contemporary style is chosen to suggest a mission for today, but one that is also "futuristic." The bright colors and implied opulence are no doubt in part due to Oral Roberts' own particular color-blindness, but they are intended to be more evocative of Abundant Life (also the title of the Roberts monthly magazine). The general idea is that prosperity is possible in *this* life, and that is what is reflected, literally, in O.R.U.'s architecture.

Zeitgeist in anodized aluminum

And so the Spirit of the Epoch is transformed in its search for form from Gropius to Rudolph to Yamasaki to Frank Wallace. Its basis would appear to represent attitudes inherited from the Eisenhower era, which clearly stand against the unrest and questioning that characterized so much of the last decade.

O.R.U. Architecture appears to be a reinforcing symbol of the taste of its users. To a great extent, its social model is suburbia, and it is the principles of suburbia that mold the architecture that in turn reflects them. The unity of purpose of the movement is representative of a non-denominational spirit. As a consequence, the images are abstracted, thereby deferring from being *specific*. In this abstraction, the images remain identifiable as modern, and in their modernity they are acceptable as symbols of a new spirit. Also, the somewhat anonymous character of the forms creates a total homogeneity.

The aesthetic reflects that of a new middle class whose aspirations are toward elegance—an elegance that is somewhat standardized and perhaps a bit gaudy to ensure that the point not be missed. It is designed to be impressive, in other words. Yet the impressiveness is as comfortably predictable as one would expect in a good motel; it is slightly overpriced "Ramadamentality."

Keeping the faith

O.R.U.'s architecture, however, only begins to suggest certain relationships when compared to the proposed City of Faith Medical Center, which is soon to rise adjacent to the campus. When the 777-bed hospital project was announced last year, a great controversy raged in overbedded Tulsa, and efforts to block construction extended up to the State legislature. In early April, however, it was announced that Tulsa had issued a building permit for two of the three components.

City of Faith may quite possibly suggest

an other-worldly image referring to Oral Roberts' wife's recent book *Heaven Has a Floor*. Three buildings, all triangular, stand on a four-square platform. As to the origin of this arrangement, that can only be known through the revelation that Oral Roberts himself described: "... and then He began to show me the buildings, the details of them, and He had me to turn in my Bible to the last book of the Bible, the Book of Revelation, and the last chapters, chapters 21 and 22, where He described the City of God, the New Jerusalem. And He showed me the River of Life running down through its streets and the Tree of Life on each side, whose fruits are for the healing of the nations. And He said, 'I want you to build towering buildings, not low scattered buildings, not places where the doctors are often misplaced and the patients are over there. I want you to build from a single base three great towering buildings where the doctors and the patients will be together. And out in front I want you to build the Healing Stream. I want this stream to run up to the building and to be joined to the building with Healing Hands, my Healing Hands, with one hand to represent the Hand of Prayer, the other to represent the Hand of the Physician. And I want these great healing hands to join the building and the stream so when people drive up and they see these towering buildings filled with physicians who are dedicated in their skill, dedicated to God and dedicated to people in their healing, and the people who will come out of the Oral Roberts University School of Theology to work with those doctors, to pray, as they see those towering buildings and the River of Life and the trees, the evergreen trees and the Healing Hands, as they see it, they're going to feel something. They're going to want to get well.' And when people want to get well, they've got a better chance. And He said, 'I've chosen you to build it.' I said, 'God, how can I build it? Won't it cost a lot of money?' He said, 'Far more than your mind can conceive. Lay your mind aside and get into your spirit and then you'll see.' 'How big, Lord? How big?' Well, He gave me the picture and I came home and had my architects and artists to paint it and I have it here." [Peter C. Papademetriou]

Just inside the front door of Christ's Chapel.



Inside 'Our Town'

A visit to a planned community reveals telling qualities that characterize this tasteful latter-day response to the small American town of yesteryear.

We began our visit to River Hills Plantation, South Carolina, one early spring weekend by attending the local production of Thornton Wilder's play, "Our Town." The staging took place in the River Hills community center (also a church), designed as a contemporary version of a barn. Its wood framing, wood siding, simple detailing, and expanses of glass we were to discover comprise the basic vocabulary of River Hills architecture, both public and residential. We noted that the play was well attended, not only by adults but by children, all sharing the similar quality of wholesome respectability that defies instant geographic placement. Dress conforms to this impression: no European tailoring on one hand; no pink polyester pantsuits on the other. (The architecture, we could argue, falls in a similar spectrum of taste.)

Following the play, we arrived at the house of a family of five where we stayed the weekend. Our host, a management executive with a nearby company, recently moved from the northeast; our hostess hopes to pursue a career now that her children—aged twelve, ten and seven—are getting old enough to take care of themselves. The couple had decided to move to River Hills so that he could be near his work in Gastonia, she near hers in the city of Charlotte, 17 miles away.

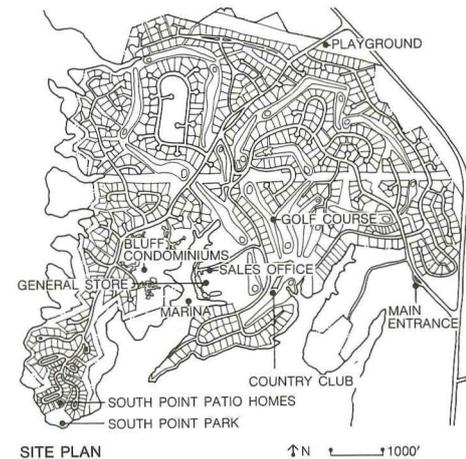
But River Hills is also a place unto itself. Like Thornton Wilder's Grover's Corners, New Hampshire, River Hills is a small community of about 2000 people, where everyone knows all the others (almost). Unlike Grover's Corners' inhabitants, most River Hills residents have lived in the eight-year-old town for only a few years. River Hills is a planned community—one recent response to a wish to maintain the values, sense of community, and quality of life characteristic of Thornton Wilder's increasingly mythic small town.

As we were shown through the wood house executed in the "contemporary" style very predominant at River Hills, the hostess told us with pride that the house "is designed by an architect" (one Emery Holroyd of Charlotte, who has built a number of houses there). Children's bedrooms and a large playroom/den are located on the lower floor where they open onto brick patios and the woods; upstairs the master's bedroom and bath are placed on the same level as the living and dining rooms and large eat-in kitchen. All rooms on this level open onto decks.

The next morning we had coffee out on the deck: it was 85 degrees and sunny. Dogwood trees and azaleas were in blossom; no sound of lawn mowers cut through the still. Our hostess explained that a general effort was made not to clear the woods, thereby reducing lawn care. There are exceptions of course: houses sited on long-existing cleared fields, the 100-acre golf course that loops through the wooded landscape, and a right of way for utility lines that cuts a swath through the middle of the community.

First on our agenda that morning was a visit to the sales offices of River Hills Plantation. River Hills was begun by Sea Pines Inc., the developers of the resort at Hilton Head, SC. It represented Sea Pines' first venture into a nonresort town, although the firm did decide to include recreational facilities for golf, tennis, and boating. There are three types of dwellings at River Hills: single-family homes that start at \$75,000 and go up to \$300,000; patio homes with zero lot lines that range in price from \$70,000 to \$100,000; and condominiums selling from about \$60,000 to \$80,000.

After putting in the roads, bike paths, golf course, utilities, and public facilities buildings, and selling a number of parcels in the 1000-lot subdivision, then initiating condominium and patio-home construction, Sea Pines felt caught in a cash crunch. Some part of the pressure resulted from the drop in demand for condominiums: Sea Pines had built 140 there, but planned a total over three times that figure. Because of the recession in 1972,



the bottom dropped out of the condominium market, and the decision was made to reduce the density. (Although the Department of Housing and Urban Development supervises any development over 50 lots to make sure that a town follows the intentions of its master plan, a *drop* in density is not seen to be a problem.) Last year Sea Pines began divesting itself of its properties at River Hills, selling the utility company, the club and golf course, and the marina to various concerns. Roads, recreation areas, and common properties were taken over by the River Hills Community Association, an organization that constitutes the only form of government in this unincorporated town. The sale of the remaining lots, one-fourth to one-third acre in size, and resale of homes and remaining condominiums, all of which is a thriving real estate enterprise, was assumed by a former oil company businessman, John Wilkerson, a resident of River Hills.

Unified but different

One of the sales representatives, Sam Ball, drove us around the community. Like several other staff members in the real estate office, he is retired and lives at River Hills. Of the approximately 950 lots sold so far, he told us, only 50 percent have been built upon, putting the number of households in River Hills at about 450. No two houses are alike, except of course among the patio homes and condominiums. While each property owner of a single-family home is responsible for contracting for the design of the house, the Architectural Review Committee must determine whether or not it conforms to covenants and bylaws.

The tour revealed architecture ranging in style from a vernacular type of farmhouse to a Connecticut colonial to California Bay Region. Yet structures are unified by a similar palette of traditional materials such as wood and brick, and earth-tone finishes for the staining and trim. The prevalence of architectural styles is discernibly "contemporary," a style showing a direct debt to Edward Barnes's single-pitched-roof houses, or perhaps to Sea



Photos: Rick Alexander

Site planning and architecture were guided by Sea Pines' architect Clarke Plaxco; commercial center (above) designed by Kurt Hermann.



Houses by Andrew Steever (above) and by Charles McMurray are typical of well-designed homes.



Ranch, sometimes with faint allusions to Prairie School architecture. Because of the careful siting of most houses, the curving roads, the cul-de-sacs and loop roads, and the forest of trees, the natural landscape dominated our view. Our tour took us past one house we were told has been a source of contention between the Architectural Review Committee and the owners: the trim of the wood house is white.

Asked why residents might choose River Hills over sections of Charlotte such as Myers Park, where stately brick and white-trim houses of the 1920s Georgian-style are grouped along its shady tree-lined streets, Ball brought up the aspect of security in River Hills. In addition to the security gate, a patrol car circulates between 3 p.m. and 7 a.m. and all day Saturday and Sunday. Parks, golf courses, marinas, and beaches offer clear added enticements.

We paused to visit the country club, designed by Savannah architect Thomas Stanley. We overheard a young man joke with Ball, saying, "You don't really sell on this job; all you have to do is take people on tour of the place."

As we continued on past more homes we asked about the residents. The majority of people, we were told, are in their forties and fifties. Most earn over \$25,000 a year; some have chosen to retire here. This and that house, we learned, belonged to former presidents or vice presidents of such and such company. Surprisingly there seemed to be little difference in the description of the owners of patio homes, condominiums, and single-family houses. We were assured that at River Hills no social stigma attaches to the denser forms of housing, since many retired executives prefer them. If this is indeed true, we figured the close approximation in price range of the various dwelling types also encouraged a "broadness of mind."

After this tour we returned to our host's house for lunch on the sun deck. There we picked up a copy of the River Hills Press, a local paper that had published the results of a resident poll on likes and dislikes about the community. The overwhelming

River Hills Plantation

majority of respondents (290 out of 430) prefer River Hills because of the "people." The natural setting ranks second, and the security third. Dogs running free was at the top of the list of dislikes, with neighbors who violate covenants next. The distance from shopping proves to be an inconvenience. Only the "general store," where we found we could buy a range of mostly frozen foods and drug items plus beer and sweet wines, offers an alternative to traveling a distance. The questionnaire also revealed that a good number of residents own boats, a majority are members of the country club. A large chunk of the respondents came from the Northeast and Midwest, following the sunbelt expansion by corporations into the area, although the largest number is still southern.

Trouble in paradise?

A separate news item reported parents' concern about vandalism and thefts in River Hills by resident teenagers, generally attributed to the availability of drugs and absence of local hangouts. Ah, we noted, even the "ideal" setting carries with it hints of the same problems we are well used to in urban areas.

Reluctantly leaving our chaise longue and our wine spritzer we decided that afternoon to go in search of some signs of urban ills by taking a bike ride with the children of our host. Only dogwood blossoms, sun glinting through trees, came into our view, plus houses, many under construction. No teenage vandals were lurking behind trees yet.

Later we drove around with Charlotte architect Charles McMurray to see the patio homes he designed at River Hills. Evoking carpenter bungalow tradition of California housing, the clustered units are tucked carefully into the site and designed so that spaces of one house do not look directly into those of another. We did observe, however, that floors are finished only in plywood, leaving residents to install wall-to-wall carpeting or synthetic flooring. This feature (or nonfeature) is apparently matter-of-course with house construction in the area, a habit that we suspect would not go over too well with taste subcultures who eschew carpeting. McMurray drove us past single-family houses he has built in River Hills, houses designed in the straightforward modern idiom typical of the better architecture at River Hills, we concluded, although they are not *unusual*. But then nothing is unusual architecturally at River Hills. That is the point.

A party that evening given by our hosts allowed us to talk at length with some residents. Asked why they preferred settling in River Hills to Charlotte, several responded that a community like River Hills encourages friendships to be formed faster than elsewhere, an important consideration to socio-economically and geographically mobile families who may live some place for only about four years. Several commented that they had difficulty moving to a



Owner-built house (above) was the first one at River Hills.



Condominiums designed by Collins & Kronstadt.



Patio homes designed by Charles McMurray.



The "vernacular" farmhouse style appears here.



Colonial styles crop up here and there.

"planned community" because it sounded so regimented. But living there they didn't feel it. Isolation, however, was something else. Their children attend public schools in the nearby town of Clover, where they are considered elitists and snobs. Their parents, meanwhile, find night life nil in the town, but the 20-minute drive to Charlotte tends to discourage their taking advantage of its cultural activities. A couple of residents who do not belong to the club pointed out that membership was not necessary as a social act. Judging from conversation topics, however, we noticed most of the guests at the party shared similar interest in boating, tennis, or golf.

The next morning we met with architect Andrew Steever of the Charlotte firm of Ogburn & Steever, who is a member of the Architectural Review Committee. Steever, it turned out, was on the design staff of Sea Pines Company which then was headed

by the architect responsible for the planning and design of River Hills, Clarke Plaxco. He explained that the governing body of River Hills is now the River Hills Community Association, Inc., run by a nine-member Board of Directors elected at the annual meetings.

The Association now owns, maintains, and improves roads, recreation areas, and other common properties of the plantation, and constitutes its basic form of government. It collects dues and enforces covenants and bylaws for the community, and supervises the Architectural Review Committee. This committee has six members, appointed by the Board. One member must be a professional architect or planner (Steever), while the others may be laymen with experience or interest in the area of design. Covenants rule out mobile homes or temporary shelters and establish 1800 sq ft as the minimum house size. The committee allows a range of ar-



Photo: Rick Alexander

Residents at River Hills all share beach and park on the lake.

chitectural styles while pushing for a continuous thread of related design elements. Only 10 percent of the houses were actually designed by an architect for specific clients, Steever estimates; the others may be designed by architects but are built from plans sold through services. The real estate office and the Architectural Review Committee will suggest names of architects to lot owners. Generally he and the real estate office find that residents who come to River Hills are reasonably aware of the characteristics they like and want to be maintained. (As Ball put it, "they respect the rules of the game.") Court cases have been threatened on occasion but, as Steever maintained, environmental awareness or sensitivity increases the longer River Hills residents stay there. Steever himself has designed some houses in the community.

That afternoon we went to the park and small beach overlooking Lake Wylie, a man-made lake, where we had a beach picnic with our host and hostess. The sun was warm, but there was enough of a breeze to take a mid-afternoon sail.

Later that day we left for the airport. And so, as the sun was slowly setting in the west over the gentle green slopes and budding trees, we had to bid a fond farewell to River Hills. As we drove past the franchise hamburger stands, filling stations, and small tract houses, the children of the host and hostess told us about their school life. The seven-year-old and ten-year-old knowledgeably and rather enthusiastically described the drug problems of the older students. The twelve-year-old admitted she had been offered "speed" a few days before, but had turned it down. We gulped and asked (ever so conservatively) why these children went to schools such as these in Clover. The twelve-year-old looked us calmly in the eye and said, "But that's reality."

Urb versus slurb

River Hills reflects current key community planning principles such as clustered housing with designated public open space, commercial and recreational ac-

tivities grouped within walking distance of places of residence, and a careful orientation of architecture to the site. Its success probably comes as much from the fact that it *doesn't* follow other prototypical planning principles for new towns: it is not very large. It is not a self-contained community providing an array of industries, a full range of housing types for diverse income groups, or life styles generic to planned communities. In addition, its emphasis on recreational facilities would generally be considered unusual for a "primary home" community.

River Hills is quite homogeneous. Knowing and being willing to abide by the same rules helps them to avoid socially conflicting situations, as Constance Perin points out in *Everything in Its Place* (Princeton University Press, 1977). An egalitarian society makes social barriers difficult to maintain, at the same time causing them to be desirable to construct, in order to provide people with a sense of a secure social identity.

Thus in this century, the suburb emerged as a forceful locus of home ownership and guarantor of the predictability that could be accorded to Americans regarding their investments, status, and notion of the good life. Aside from socio-cultural and economic underpinnings for our attachment to the single-family house is the anti-urban bias transmitted by our intellectual heritage. (See Morton and Lucia White's *The Intellectual Versus the City* (Oxford University Press, 1962, 1977).

But now the pastoral landscape from which Americans drew inspiration, repose, and support has been eroded by gross incursion of disjointed fragments of a commercialized society. River Hills represents a very modern response to this disorganized condition—it allows its inhabitants to try to re-establish consistency and coherence by creating a planned landscape as their external reference system. River Hills' use of covenants, its architectural review procedures, and many rules are all reactions—too blatant for some—to insure this cohesiveness. This cohesion is a quality of which one is made immediately

aware by its *absence* upon leaving River Hills.

Goodbye Grover's Corners

For these sociological, economic, and philosophical reasons, people are drawn to communities like River Hills, where homogeneous enclaves have replaced "our towns."

Indeed as the older suburbs are opened up by zoning changes, high-rise construction, immigration of lower income groups, arrival of corporations, it is likely that a corollary action will be *more* River Hills—more exclusion based on economics, more privatization of the American landscape. This "privatization" as Fred Hirsh explains in *Social Limits to Growth* (Harvard University Press, 1976) means a move away from providing goods and services on a communal or subsidized basis to providing them on a commercial level paid for by individual users. Suburbia—like many other commodities having meaning for our society—is a "positional good"; if accessible to all, the qualities that made it appealing in the first place would cease to exist.

Total security environments replete with private access, and various forms of closed recreation are a response that proceeds as an intrinsic part of increased growth and affluence. We solve the need or desire to offer a range of choices through marketing—a condition that pretends to offer choice, but more often restricts choice to the subtleties of packaging. Choice in America's dwelling places—and choice is an aspect of *taste*—is unfortunately still determined more by pressures of avoidance than by the exercising of a fully reasoned selection among the full range of options. On one hand, we are tempted to say, "Look at River Hills! See, a new planned community can be successful; see, modern architecture (albeit a softened version) and 'good design' can be embraced by the American homeowner!" On the other hand, we still have the question nagging at us: Yes, but what else does this manifestation portend? [Suzanne Stephens]

Where the elite meet

If taste operates on a "trickle-down" basis, then the design establishment need only be at the top of the heap in the recognized taste hierarchy. For a while, partly because of the Museum of Modern Art, it seemed as if the architect *would* finally rank at the top—when the taste hierarchy was no longer based so much on class as it was on education. Those were the good old days when MOMA was telling the public about "good design" and Russell Lynes was writing about intellectuals ("high-brows") ranking as the top tastemakers.

But that hierarchy has not been steadfastly maintained. Instead of taste trickling down from an elite, it is more and more apparent that other forces are at work.

As the following examples illustrate, the class system still links quite directly to expressions of taste. But *hierarchy* has disappeared in these taste subcultures. The rich or upper classes, as shown by the Delmonico's example, have appropriated what was long considered to be "bad taste"—the flashy, the garish, the frankly artificial—aided as well by high-status taste exemplars: the French (in the case of Regine's) or English (Christie's).

McDonald's, the representative of Everyman, is now left as the only force with a Design System. Aided by its sheer success, and therefore physical presence on the landscape, abetted by architects who advocate learning and liking what we see on the commercial strip, there it reigns. Popular culture takes command. Instead of total design legislated by snobbish architects, McDonald's packaged ambience, with its carefully thought out system of standards and design criteria, determines America's eating habits as well as its experience of design.

The final article reveals that the poor or low-income groups operate in still another taste subculture. Surprisingly, despite limited education and wealth, tacky materials, and little choice about place, they staunchly express their own taste system. Borrowed from other taste systems, their expression still contains elements of the individual, of authenticity, and *not* a purchased life style. [SS]

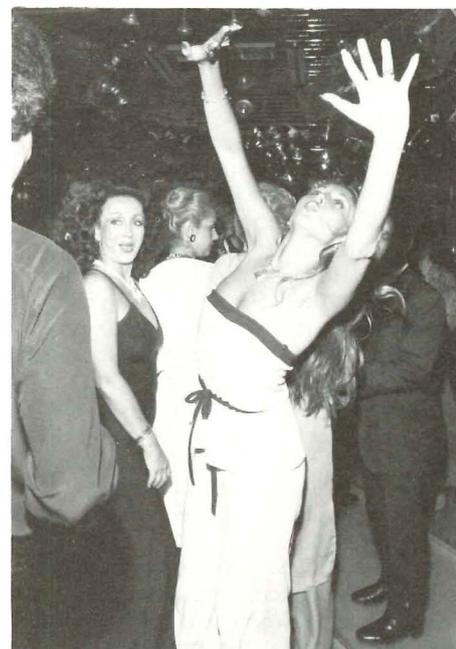
Taste is the great leveler; it spares neither rich nor poor in its pursuit. A newly renovated hotel in New York now houses a nightclub, a restaurant, and auction rooms, and conveniently allows one to avoid all three at once.

Among people who don't have money (or who don't know people who do), there is the mistaken assumption that the rich, by definition, have good taste. *Wrong!* As a quick look through the journals that record the care and feeding of the rich will demonstrate, money might buy you happiness, but it sure doesn't buy you good design. And why does that seem so much more to be the case now than ever before? For one thing, it has a lot to do with changing attitudes toward money, its display, and its enjoyment among the upper economic class in America.

Four decades ago, when the standard of social behavior for the rich in this country was still set by a WASP aristocracy, the order of the day was, "If you've got it, for Gawd's sake don't flaunt it!" This reticence was in part a reaction against the unbridled conspicuous consumption of the upper class during the Gilded Age (when most of the great American fortunes were founded), an era that remained a recent and embarrassing memory. But there was a great measure of expediency, too: for in the depths of the Depression, with its attendant fears of the "redistribution" of wealth, nothing could be more foolhardy than to make a show of money.

It was during those years that the American upper class perfected its own peculiar manifestations of style, status, and symbol, quite apart from the mere possession of money. Like the English aristocracy, it shunned the obvious and the ostentatious. Through its closed network of school, church, club, and business, it transmitted values and fashions that were not easily discerned by outsiders, instantly recognizable by insiders, providing a protective coloration that was in tune with the uncertain times.

The changes from that vanishing code



Disco fever sweeps the dance floor at Regine's.

during the past decade are most readily apparent in New York, which has long had the most accessible upper class in America. If money talks, then in New York it screams. In a country that worships the Almighty Dollar, New York is the holy of holies, its money men the high priests of the faith. But shifting patterns in world economics have changed the cast of characters lately, and thus the change in the habits and tastes of New York's getters and spenders.

Other vices, other rooms

The rise of the Petrodollar, the cloudy political outlook in Europe, and an influx of foreign investments unequalled since the outbreak of World War II have all contributed toward this move away from older standards of taste in the Eastern United States (though such other regions as Texas and California have always been a case apart). The rich in Southern Europe and the Middle East have never suffered pangs of guilt over the possession of



Photos: H. Bernard Askenazy



At Regine's, the night has a thousand eyes: a myriad of mirrored surfaces reflect light and pattern into infinity. Corner of dining room (above, left), bar (above, right) and disco room (below) are all done in Regine's free-wheeling interpretation of Art Deco, executed by designer Alberto Pinto.



Delmonico's, New York

wealth, and the heirs of the Puritan tradition in America have increasingly gotten into the aesthetic of opulence and unashamed display that has long been the standard in the countries that surround the Mediterranean. And they love it.

The other major factor in this realignment of values stems from what the French call "*nostalgie de la boue*," roughly translatable as "nostalgia for the mud." This phenomenon has been seen in many decadent societies, and surfaced once again during the 1960s in England, when styles began to be set by the lower classes and were adopted by the upper classes. This new taste migrated quickly to America, where it was assimilated even more avidly, and has become institutionalized to such an extent that one can speak of upwardly mobile fads in the transmission of taste.

This new direction of taste was bound to affect that area in the lives of the rich most susceptible to the siren song of trendiness: the nightclub. Although discothèques have existed in New York since circa 1965, the disco explosion is really a thing of the 1970s. And for the well-heeled, the name of the game is now Regine's.

Regine's is located in Delmonico's, a hotel on the corner of Park Ave. and 59th St. in New York. Built in 1929, Delmonico's was taken over at a low ebb in the city's hotel market in 1975 by real estate investor William Zeckendorf, Jr., for conversion into rental apartments (carried out by the New York firm of Beyer Blinder Belle). The building was then left with a series of unused public rooms—a restaurant, a coffee shop, a ballroom, and smaller reception rooms—but there wasn't a long wait for new tenants. Delmonico's is located in a favorite part of town among the newly-arrived rich, and it is close to both the Olympic Tower and the Galleria, two new super-luxury mixed-use meccas for the moneyed. Its proximity to the haunts of prospective customers was not lost on Regine, the shrewd *entrepreneuse* of a world-wide chain of discothèques.

Opened in 1976, Regine's has become, as its red-haired owner might say, *un succès fou*. Having been in the nightclub business for some 20 years, Regine has developed a formula for the decoration of her clubs that enables one to know (in the words of the architect-of-record of the New York branch) "that when you go from one part of the world to another and go into Regine's, that you are in Regine's." Working closely with interior designer Alberto Pinto, Regine has translated her own particular brand of taste into a style that is as personal as it is, well . . . unique.

La vie en aubergine

A night at Regine's goes something like this. An aubergine (rhymes with Regine) marquee marks the entrance to the club on Park Ave. Next to the door is a plaque with the following inscription: "Regine's/ Restaurant Disco-Folie/Gentlemen are re-



Café Reginette (above) comes complete with hanging baskets of plastic ferns. Stairway to main floor of Christie's (below) is centered with custom-designed chandelier. Tapestry is for sale.



Photos: H. Bernard Askienazy

quired to Wear Jacket and Tie at All Times/Ladies Evening Elegance/Couples Only." The ornate, trying-to-be-Deco doors have no handles, and as one knocks for admittance a peephole swings open, speakeasy style, revealing an eye that sizes up the supplicant. If one is clad in a leisure suit or anything made of pink polyester, the plaque might as well read "Abandon all hope, ye who would enter here." But if one lives up to Regine's standards, the doors part, and one is ushered into an aubergine vestibule, dominated by a poster-size photograph of the ample *patronne*. There one's status beyond the minimum entry requirements is established. For there is so much to consider. From there you are led into the club proper, to Siberia or *le côté chic*, depending on your name, face, or costume.

As for the decor, where can one begin? As dumb astonishment gives way to speechless horror, the specifics begin to emerge from the cacophonous whole. Alleged to be in the Art Deco style, Regine's bears about as much resemblance to the original as Caesar's Palace does to Hadrian's Villa. To paraphrase Teddy Roosevelt on Duchamp's *Nude Descending a Staircase*, it looks like an explosion in a mirror factory. Faceted mirrors on the ceiling and mirrored mosaic on too many other surfaces reflect a plethora of patterns that are unpleasant enough to look at directly, let alone multiplied into infinity. Banquettes and chairs are covered in aubergine velvet in the restaurant, and aubergine-and-silver lamé brocade in the discothèque, the latter so oppressive that it makes one feel that the room has psoriasis and raises fears that it might be contagious.

Centered by a translucent dance floor lit from below, the disco room is a veritable citadel of sleaziness. Regine's is an international pit-stop for the so-called Beautiful People, and though beauty is indeed in the eye of the beholder, there is here by any standard a great deal to behold. There goes Nixos Naxos, billionaire Greek shipping magnate! There goes Jack LeVenal, legendary Hollywood mogul! There goes Foofie Vandergelt, just back from Rio! (Or was it Reno?) And so it goes, on into the night, whirl without end.

A person's got to eat

During daylight hours, Regine has seen to it that we can get sustenance to prepare us for our hard night's day: Café Reginette has recently been opened in the old Delmonico's coffee shop around the corner, permitting us to lunch amidst the same standards of decor to which we have become accustomed at Regine's. Café Reginette is said to be even more its owner's design than her nightclub, and as such one can scarcely imagine what she had in mind. The small room is stepped upward in several levels (all the better to see you, my dear) and like the nightclub has lots of mirrors, too, though here they are gold-marbled, for that extra touch of Klass. Overhead hang baskets of plastic ferns (so practical), and on the walls large color

blow-ups of Dutch still-lives form murals. The original chairs—unbelievable 1950s-style gold metal catering hall jobs covered in a multicolored velvet print—have been replaced by the always-appropriate Thonet Vienna café chairs, thereby improving the ambiance considerably.

But what the place really needs is a peephole. For after food critic Mimi Sheraton's withering review of Café Reginette in *The New York Times*, the restaurant could use something to bring in more than the few couples to be seen sitting and staring expectantly, waiting in vain for the arrival of the day shift of Regine's army of the night. Even *they* wouldn't be caught dead here.

Going, going, gone

The last of Delmonico's new commercial tenants is the New York branch of the venerable London auction house of Christie, Manson & Woods. Christie's wanted a location that would be more central than the rooms of their chief rival, Sotheby Parke Bernet, and found in Delmonico's just the kind of large, columnless space that they sought for their main sale room. Zeckendorf had reserved the ground floor corner of Delmonico's for the eventual tenant of the second-floor ballroom. Behind the new bronze façade design within an existing two-story arch lies the stairway that has led some observers to wonder which Fontainebleau Christie's was looking to. Designed by the New York firm of Goldstone & Hinz, this red-carpeted stairway surrounds a sad excuse for a "modern" chandelier that would be at home in the nightclub downstairs, but not, in a place where great works of art are sold.

Things do not improve. On the second floor, offices, call desks and the like have been installed, their wood finishes contriving to look like wood-grain plastic laminate instead. Exhibition spaces are small and cramped, and the main sale room itself is barnlike and totally without distinction, though it retains its handsome, punished parquet dance floor. The main sale room is connected by a door to Regine's "Supersalle," a large upstairs ballroom used for private parties, and this adjoining space is frequently pressed into service during the numerous charity benefit auctions held at Christie's. So our journey brings us back to the eggplant and silver splendors of Regine's, though here the portal between art and nightlife does not remind its entrants about dress or escorts.

Thus the lucky occupant of an apartment at Delmonico's can descend into the silver chinoiserie wallpapered lobby of the old hotel, and within minutes can be bidding on a Braque at Christie's, biting into a Superset Salad at Café Reginette, or boogieing the night away at Regine's. Here we have a case study in how not to spend your money. Those who were so inclined can no longer look unselectively to the rich for a sense of style, and all to the good: for a critical dissection of the taste of the rich could do a great deal in effecting a needed reexamination of where our values come from, and why. [Martin Filler]



Karin Epstein/Camera 5

Regine (above, left) greets Bianca Jagger and Andy Warhol at her Russian New Year fête.



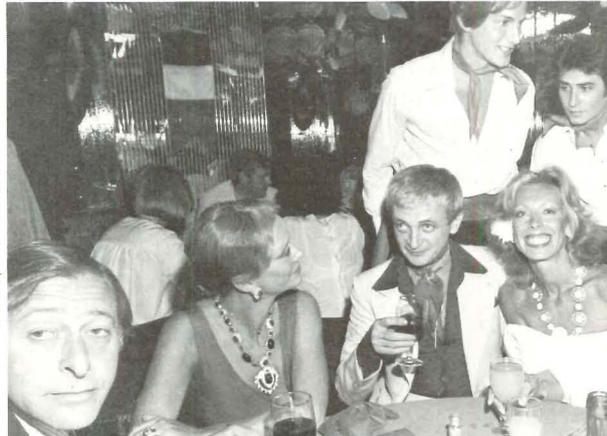
Women's Wear Daily

Guests at Regine's Bastille Day fête eat . . .



Women's Wear Daily

. . . drink, and be merry. Nightclub owner holds theme parties periodically at her various clubs.



Karin Epstein/Camera 5

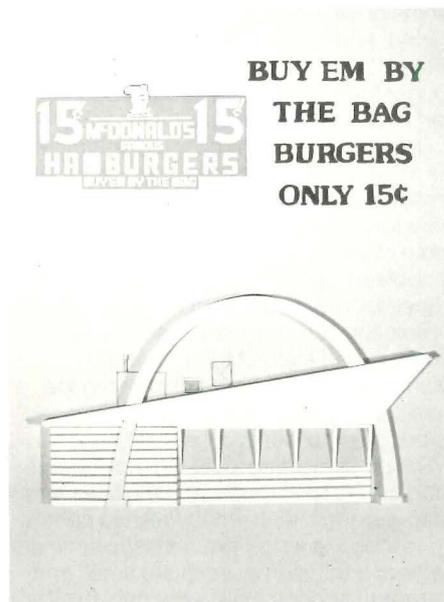
They did it all for you

McDonald's genius has been in giving the public what it wants, and that in itself can make a rich field of study.

Of all manifestations of popular architecture, the one that is being looked at most closely at the moment, because of its phenomenal success, is McDonald's. Its business activities have been discussed at length in most news media, and recently, design professionals have become interested in the fast-food outlets themselves, which have grown from one in 1955 to over 4000 today, making up a \$3 billion annual business.

The activities that take place within the restaurants have been analyzed as social ritual, and the early restaurants, or "stores" as the corporation calls them, have been discussed in terms of historic preservation. This spring, at the Smithsonian Institution's Cooper Hewitt Museum in New York, McDonald's was seen as part of an exhibition entitled "Place, Product, Packaging," along with, among others, Colonial Williamsburg. This summer, McDonald's will be the subject of an entire issue of the *Journal of American Culture*.

Why should anyone, particularly design professionals, be interested in McDonald's restaurants as architecture? They do not qualify as what we have traditionally thought of as architecture. Yet there are many people today who would argue that they are just that because these buildings embody and manifest certain popular myths, values, symbols, and ideals that are held in high regard within the society. But if the expression of these qualities does not place the buildings within the realm of architecture, it at least places them into a position that makes them worthy subjects of study for what they may reveal to us about ourselves. "Learning from popular culture . . . may alter high culture to make it more sympathetic to current needs and issues," state Robert Venturi, Denise Scott Brown, and Steven Izenour in *Learning from Las Vegas*. If McDonald's has lessons to teach, then it presents a clear case of what has been called the



1955

"trickle-up" theory of cultural phenomenon.

Two architects who have taken a very close look at McDonald's and have written an impressive document about it, entitled "Corporate Architecture and Design Theory: A Case Study of McDonald's," are James Michael Abbott of Booth Nagle & Hartray in Chicago and John K. Grosvenor of The Architects Collaborative in Boston. In their thorough paper, which was written as a Master's thesis at Miami University of Ohio, the authors look at every aspect of what they show to be a highly complex and sophisticated corporate organization. They discuss the history and evolution of its design theory and philosophy, its corporate organization, its marketing strategies, and its systems of advertising and public relations, all of which emanate from the corporate headquarters' Hamburger Central in Oak Brook, Ill.

McDonald's extensive training program takes place at Hamburger University, also in Oak Brook, where, through a systematized body of knowledge known as Hamburger Science, new franchise licen-



EARLY 1960s

sees, managers, assistant managers, and crew personnel can attain Bachelor's and Master's degrees in Hamburgerology. At the university, training centers on the virtues of Quality, Service, and Cleanliness, combined with an emphasis on personal contact. Through quality, service, and cleanliness, Abbott and Grosvenor note, McDonald's gave America just what it wanted: a unique uniformity and consistency of product, a meal in 50 seconds, and a clean place to eat it in. Those key virtues, however, pervade the whole organization, from the university to the individual restaurants and to the advertising that is aimed at all of us in Hamburgerland.

But it was the emphasis on people, the authors note, that gave the corporation its mark of distinction. The concept of personalization is encouraged throughout every facet of the organization. Drive-in windows, for instance, must stay open during service to a customer. Corporate administrative heads must spend a year working in the field, and everyone at headquarters must spend National Store Day in the kitchen of a functioning store. In

sharp contrast to most corporations, employees at Hamburger Central are encouraged to personalize their own work areas within the open-plan offices. On "short and casual Friday" employees are free to dress as they wish, and to leave as early as one o'clock. The corporation also encourages the idea of personalization within the individual restaurants themselves, as it has been shown that franchise stores with a theme usually gross twice the sales of company stores.

The main thesis of Abbott and Grosvenor's paper is that the McDonald's stores are architecture because—and this is an oversimplification of their argument—they satisfy individuals' needs, desires, and caprices; whereas a simple building need only respond to the requirements of needs and desires. Although the authors acknowledge that only

be ignored." In fact, the authors say, the corporation's enormous strength lies in its uncanny ability to match its image—including its physical image, its marketing and advertising images—to American cultural values. This is accomplished through an understanding of semiotics; through the conscious manipulation of signs, symbols, and icons.

McDonald's design process is unique when it comes to the corporation's testing of concepts and physical forms. First, demographic and psychographic data are gathered and analyzed; then, ideas and concepts are discussed by corporate executives and translated into possible physical form by the corporate architects. It is in the design feedback phase, however, that McDonald's deviates from established architectural methodology. The corporation constructs life-size mock-ups

ration's priorities and philosophies have noticeably changed to keep in step with the American temperament and milieu.

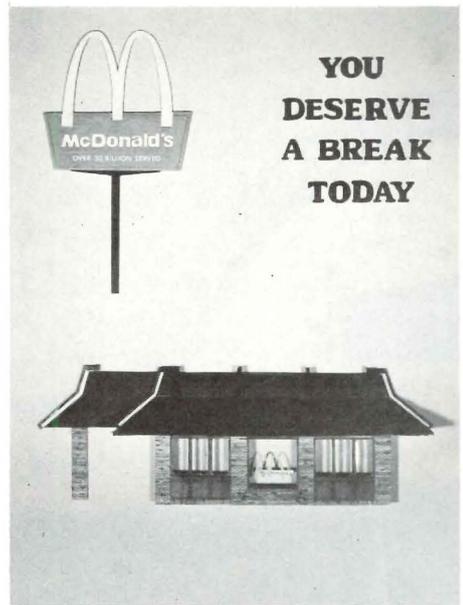
While the first McDonald's reinforced an ideology of America on the move, of time as a valuable commodity, the second prototype, of 1963, showed a drastic change. With the "good" years of the 1950s over, Americans developed some uneasiness and insecurity about the future. McDonald's response was to bolster confidence through abandoning the cold, machine-image store and developing a secure, conservative, attractive environment housed in a traditional brick building. The corporation was careful, though, to retain important aspects of the stores' symbolism. With this prototype, the golden arches remained on the building (in a nonstructural function as originally), but their image was also now incorporated into



LATE 1960s

a few elements of the simple, straightforward buildings are articulated to create enhancement and sensuality, those few elements, through their mass-produced numbers and careful design implications, have become instantly recognizable and symbolically rich to millions of Americans, thereby satisfying their caprices. The famous golden arches, for instance, never had a function other than a symbolic one of signifying threshold, of expressing progress and faith in the future. They became so well known that by 1962, when Saarinen's St. Louis Gateway Arch entered construction, the two would be compared to each other. They were, after all, similar not only in appearance, but also in function, yet it must be allowed that the 1948 Saarinen design predates the first McDonald's by seven years.

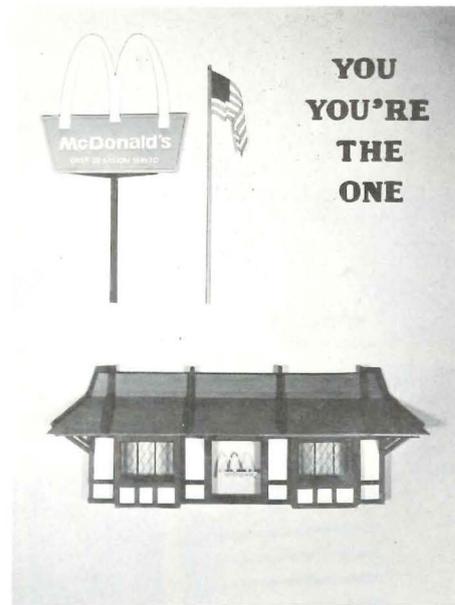
If one is not convinced that the buildings are architecture, however, one cannot argue with the authors' contention that "McDonald's philosophy does indeed cater to changing American values, and, as such, has become an important national symbol in itself which can no longer



EARLY 1970s

of both buildings and signage, which are scrutinized as to "felt" rightness or wrongness, and then modified until they are right. When a new store-type is actually built, the corporation continues to stand behind its experimentation in design by guaranteeing the franchise owner a reduction in the company's percent of gross sales share if the store's total sales fail to reach the national average. Obviously, this can and does lead to an increase in special adaptations and experimentation.

As Abbott and Grosvenor outline the history of McDonald's, the early Red-and-White stores of 1955–1963, which were drive-ins, not only catered to the automobile by being placed near busy roads and highways, but they also symbolically expressed many design elements and features of the cars of that period: the sharp geometric angles, the extensive use of metal and glass on the exterior, the streamlined form, and the placement amidst a sea of asphalt. What such signs and symbols mean, though, and how people interpret them, change over time. During McDonald's 23-year existence, the corpo-



TODAY

the design of an actual sign, or logo, for the stores. The new McDonald's gave the appearance of a safe, stable, permanent home that was not too pretentious or daring, but safe and quaint.

In recent years, in response to today's problems of "stimulus overload," McDonald's has recognized the value of fantasy and escapism and has offered stores with themes where eating becomes "fun for the whole family." While some of the themes may revolve around McDonald's own cast of fantasy characters (Ronald McDonald is second in child recognition after Santa Claus), others may show fanciful creations of the interiors of ships or airplanes.

In all of these stores, though, from the earliest days, certain elements have remained inviolate, and some, although designed originally only for functional purposes, are now retained for their symbolic value. The now-trademarked double-hip parapet roof, for instance, was originally designed in such a manner for the purpose of hiding kitchen air-handling equipment. The now-iconic roof overhang was

Photos: James Michael Abbott, John K. Grosvenor

McDonald's

originally determined by the Butler steel joist detailing employed. Another feature that has been retained is the stores' site positioning. Wherever possible, parking is arranged symmetrically around the buildings to give the structures a central focus. In stores with this plan, a symbolic central walkway still leads the customer to the front, although the real entrance to the buildings is on the side. This formal gesture is paralleled in the suburban home, which, except for special occasions, is usually entered from a side or back door.

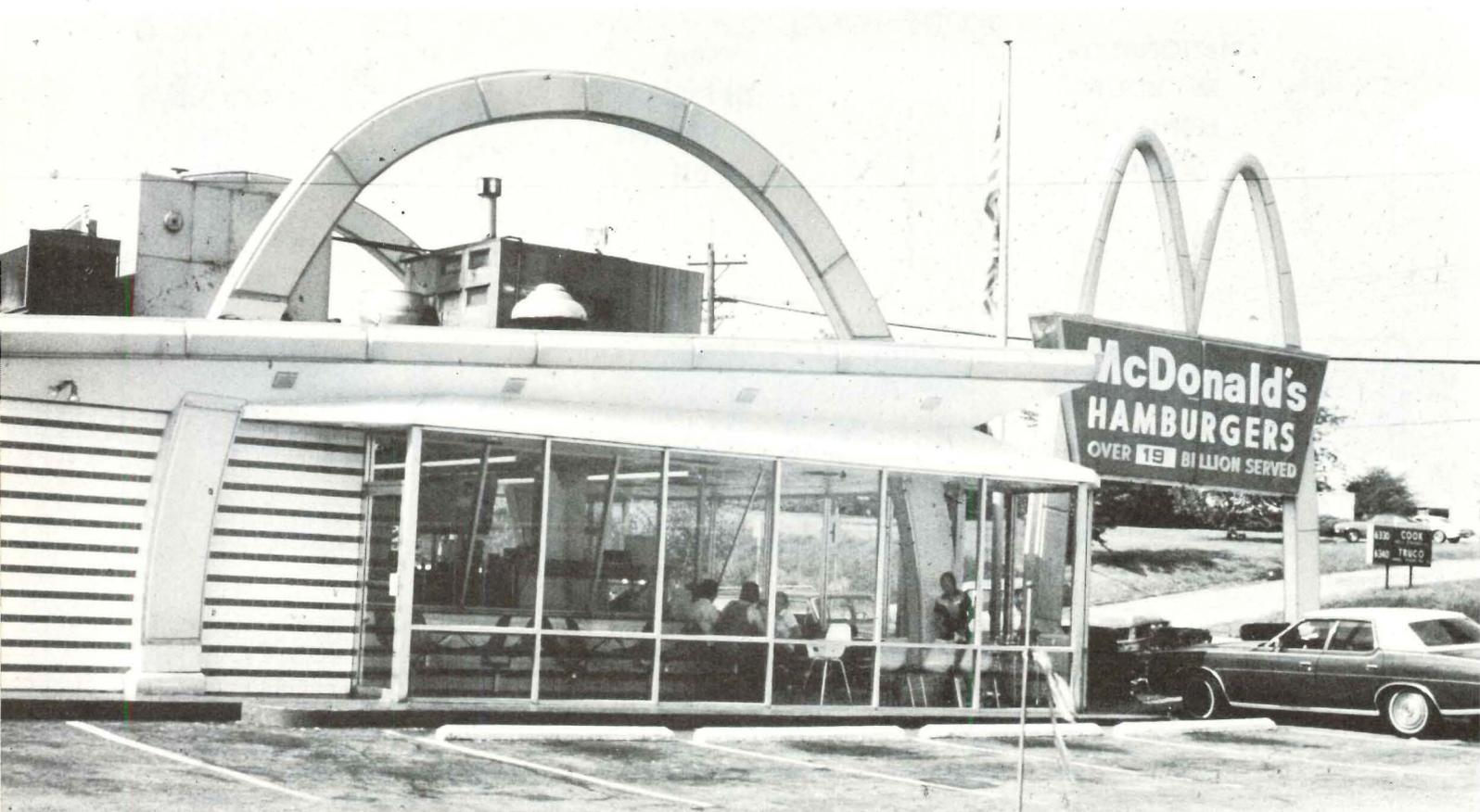
While the corporation controls site placement, it does not dictate landscape design. Nevertheless, in recent years it has encouraged certain amenities, such as special landscaping, playgrounds, and patio eating areas where the operators can

further personalize the stores, in addition to what they may do on the interior.

Throughout its history, McDonald's has used not only signage but the buildings themselves as devices to make the stores instantly recognizable. And even though the images may have changed from a futuristic vision in the 1950s to a ranch house motif in the 1960s, and then to American colonial and even English Tudor, enough elements have remained constant to ensure high recognition. When McDonald's recently moved into urban locations, where it could no longer employ its own buildings due to the unavailability of open sites or to zoning restrictions, and was required to build "suitable" new structures or to reuse older ones, it had to rely solely on signage for recognition. In some of these cases, though, the signage has been found objectionable, but McDonald's has been able to readjust and has often

shown a discretion and sensitivity that might be emulated by others. In general, the stores have become good urban neighbors in their willingness to work with a community. In some instances, their presence is less noticeable than that of the local bank or library. But the urban stores still gross more than twice as much as their suburban counterparts, which seems to prove that in the long run it is the mystique that counts more than the appearance.

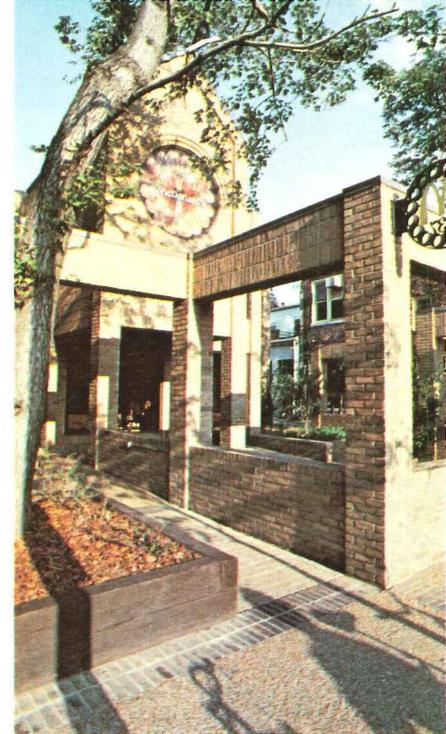
McDonald's has created clean, efficient, friendly, and in some cases even fun places to eat in. They are places where any normal American feels completely at home, where he or she knows exactly what to expect and how to act. If you don't know what a Big Mac is or if you don't clean up after yourself, you are not in the right place. You are, after all, in Mary Hartman's kitchen, not Julia Child's. But don't be sure the twain may never meet. [David Morton]



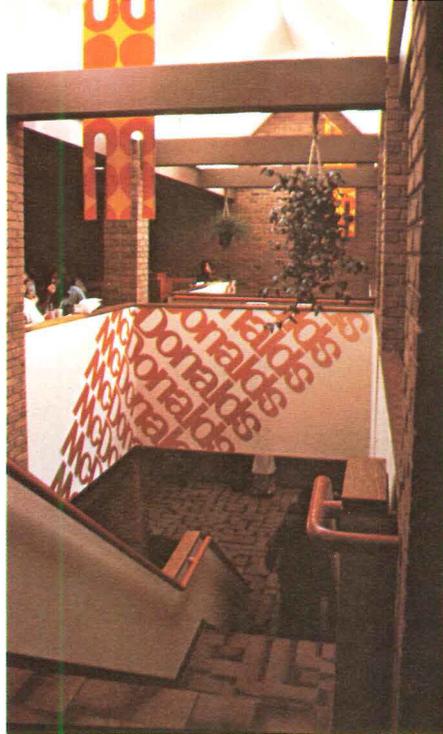
Mid-1950s first model in Cincinnati, Oh (above); arch-sign of 1963 (below left); early-1970s store and McDonald Land in Houston, Tx (below right).



Photos: John K. Grosvenor



Photos: courtesy Hobbs & Black Assocos.



In Ann Arbor, Mi, city rejected McDonald's store, but agreed to architect design by Hobbs & Black, which won 1976 state AIA chapter honor award (above and left). Religious symbolism supports theory of McDonald's meal as ritual.



Photos: Jane O'Neal



Theme stores in Union City, Ca (above) and ...

New version theme stores vary widely, as seen in Union City, Ca (above) and Los Angeles (below).



... Anaheim, Ca and Los Angeles (above, below).



The home is still a castle

Seemingly unruly growth of blue-collar neighborhoods fascinates a sociologist-photographer, who sees their pattern.

Decoding a neighborhood is the pursuit of Chilean-born sociologist Camilo Vergara, whose camera observations show an effervescent individuality bubbling through low-income uniformity. This is the central theme of his research conducted over the past year and a half, primarily in working-class neighborhoods of metropolitan New York—communities like Sheepshead Bay in Brooklyn, NY, or Paterson, NJ.

Vergara launched his investigation when he became absorbed with the vitality, fantasy, and ingenuity displayed in what are, for the most part, declining neighborhoods. The contrast between these homes and the unadorned, homogeneous working-class dwellings in Amsterdam, where he and his wife lived for a time, fired his curiosity. What he found is a pattern of symbols and resources denoting the ideals and achievements of people who consider themselves the “true” Americans.

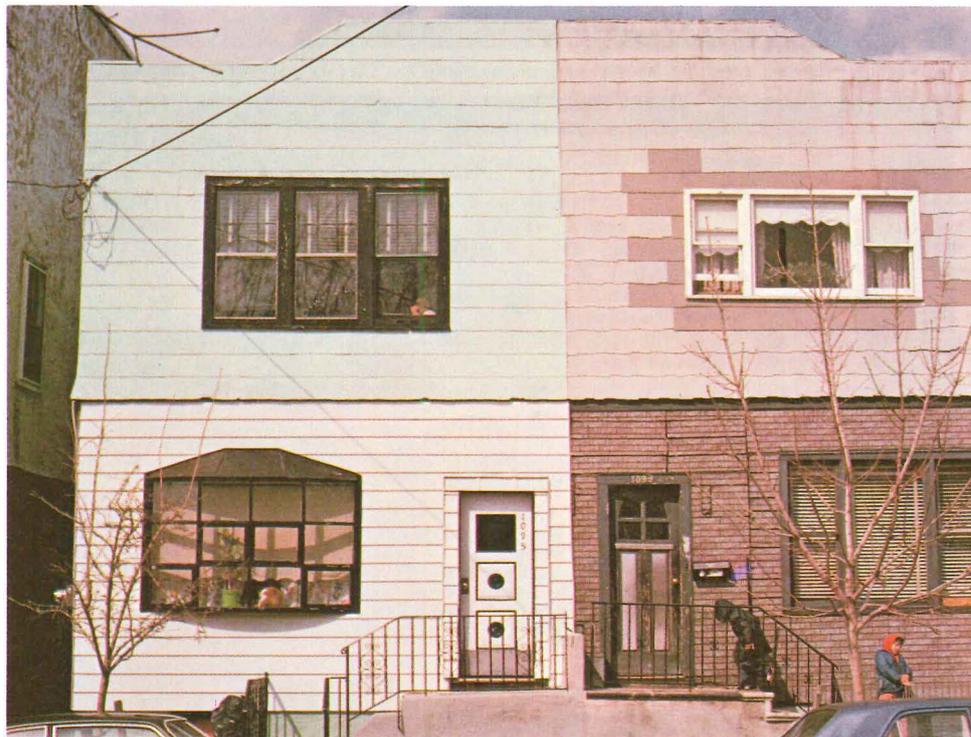
“Most of these people are unaware that their homes are different; they consider them the height of normalcy,” said Vergara. Imitating what they consider success, i.e. wealth, the workers embellish their homes with the lamppost, eagle, stagecoach, or horse and carriage. Towers, arches, columns, and other classical motifs also convey the image of being “well off.” The American flag is another favorite symbol. “When some white neighborhoods feel embattled with encroaching ethnic groups, then the flags go up.” Signs are profuse: “Beware of Dog,” “Private Property” declare the territory of the resident. The sense of private ownership is highly regarded and is often the motive behind such unwelcome elements as the chainlink fence; but people are usually friendly, Vergara has found.

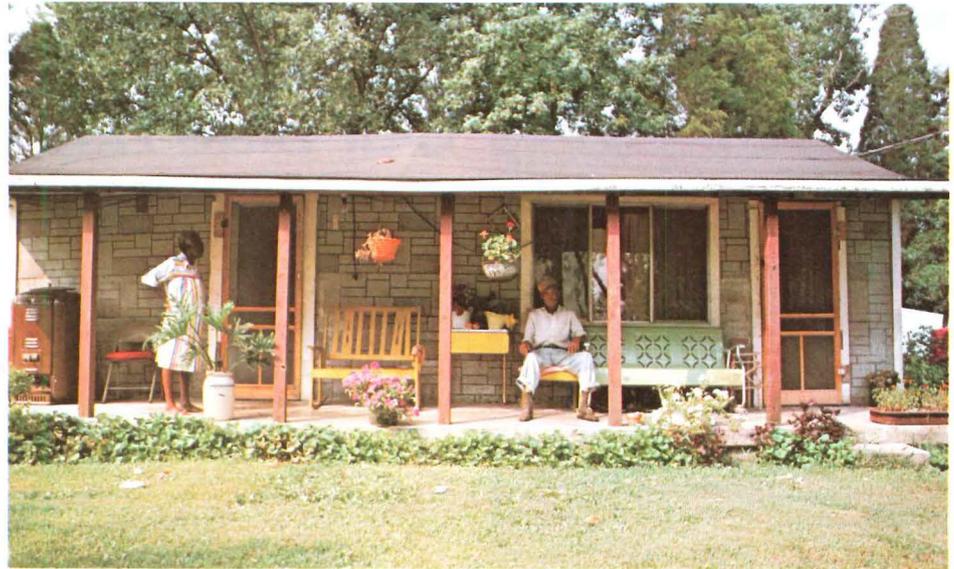
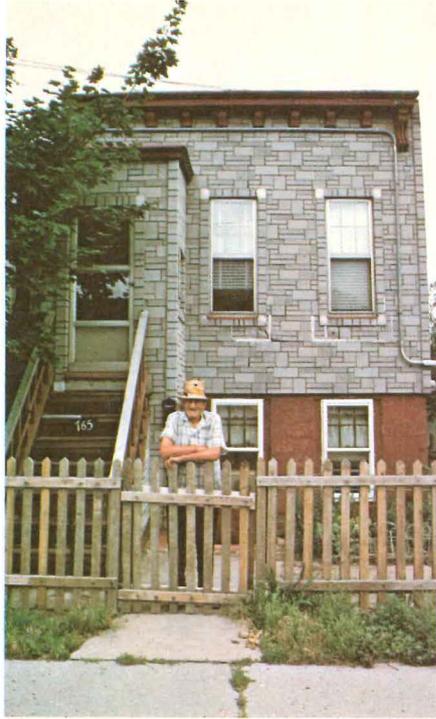
“I once showed my photos to the manager of an art gallery, who thought they were ugly. He said he didn’t like the unfriendly attitudes—the ‘hatred’—portrayed in the cyclone fences and Keep Out signs.

Flags signal a message to outsiders (below); adjoining houses (bottom) display an unusual juxtaposition of materials. A homeowner (opposite page, top, left) leans on a fence built by a relative; an Alabama family relaxes on the porch that’s fashionably decorated with plants; a man (middle) stands in the doorway of his home that was built by a cabinetmaker; individuality at its height (bottom, left) sets apart this pair of Brooklyn houses; back yards (bottom, right) show conformity.



Photos: Camilo Vergara





He didn't understand their values, and it reflected in what he thought was beautiful."

Individuality also comes out when neighbors with adjoining houses proclaim their independence by choosing different paint or finishing materials. With the recent wave of Latin immigrants comes a growing preference for pastel colors. There is much keeping up with each other, too, and these mutual influences are prevalent. Aluminum siding is a popular upgrading project these days, and the reason most people give is that they feel it's an energy saver.

Home improvement work usually is done by the resident or his friends and often with found or surplus materials, such as what can be brought home from the job at the factory. This restriction in the choice and quantity of materials produces odd juxtapositions and unfinished projects. Sometimes workmanship shows the skill and trade of the homeowner, like the house of a cabinetmaker which itself resembles a piece of furniture.

Given the basic structures, such as flat-roof houses, house with tower, and paired houses, Vergara documents with photographs bizarre transformations—"organic growth"—in which the original building is unrecognizable as one addition after another produces a lopsided jumble of protrusions, like the aftermath of a violent rupture.

Vergara's personal reaction to what he sees is constant admiration. "I've always been fond of things that aren't perfect. When I see something too beautiful I find it difficult to relate to it." [Ann Carter]



(N)ever the twain
shall meet

Armstrong Concept Houses

Our blue heaven

Efforts to understand other taste subcultures have been extended gradually by the architectural profession in the last few years. Architects want work. They see other less high-minded types getting too large a slice of the pie. They understand that the consuming public has a mind of its own about how it will determine its landscape, but not as much choice as it could have. The necessity to understand, communicate with, and obtain support of this public received much impetus from Venturi et al. in the 1960s. Venturi & Rauch had to pay for its iconoclasm at first, but others did follow suit. Fortunately, the time (late 1960s) was culturally ripe, what with the splintering of special interest groups, the political activism at grass roots level, and the questioning of information, values, and tastes received from centralized sources.

Architects began to try to merge their understanding of architecture as cultural objects with the popular desire for environments that are familiar and accessible. With all of this behind the newer generation of architects, the design expression of the future should be different. But will it be? As in the case of the three model houses designed by architects with good residential design reputations, architects still run into some obstacles getting their own symbol systems to align with those of the consumer public.

In the community center, a group of young architects seeks to create its own brand of symbolically oriented architecture that speaks to its users. It is too early to tell whether the public will notice and appreciate or support these efforts. Some of their reactions still sound suspiciously like ones overheard in the days when architecture was difficult, mute, and abstract. But then again, as architecture changes, people change, and the context changes. Maybe there will be that moment when taste, no longer ordained from above, no longer transformed from below, taste in its ineffable pluralistic guises, can be given form by those who seek to lend coherence, self-awareness, and thought to its many expressions. The architect still has a chance. [SS]

If you were a young couple buying your first house, would you know what you really wanted, and what you could have?

Because a decent single-family detached house is still what most young American couples want, and because every day it becomes something they are less likely to be able to get, the Armstrong Cork Company and *Better Homes and Gardens* magazine put their heads together to see if they could come up with an attractive, well-designed alternative to the standard type of builder/developer house.

Armstrong conducted extensive research, which made use of findings involving over 6000 potential young buyers in the annual family income range of \$15,000 to \$20,000. The company also held in-depth interviews and group discussion sessions with potential buyers to find out what they really wanted.

The young marrieds wanted a house that was within their means but that was something more than simple, basic shelter. They wanted a house that would accommodate easy future expansion, with wiring, heating, and plumbing ready for that contingency. It was important that the necessarily small houses be designed to create the illusion of more space than they actually have, and that they also have a sense of openness. Rooms were asked for that could have multiple uses without construction changes and, in order to reflect their own individuality, the couples wanted houses that could be decorated in different ways and could be altered with do-it-yourself projects and add-on options. Privacy at the family and individual levels ranked high, with special emphasis given to a bedroom retreat for adults and to compartmentalized bathrooms. Energy efficiency and low maintenance were required, as well as plenty of storage space, and materials that would denote quality.

Once the needs were known, *Better Homes and Gardens* arranged for three architecture firms highly respected for their residential work to design three "regional" models. Rodney Friedman of

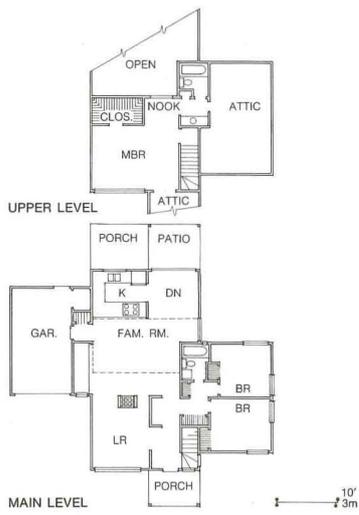
Fisher/Friedman in San Francisco designed the West Coast model; Laurence Booth of Booth Nagle & Hartray in Chicago was responsible for the Midwest version; and Alfredo De Vido of Alfredo Associates in New York City did the Eastern scheme. The core versions of these "Concept" houses, as they were named, were to cost between \$30,000 and \$36,000, but that cost would escalate with the addition of any of the available options. These add-on features, which vary among the three models, include garage, breezeway, fireplace, greenhouse, skylights, finished loft (attic), finished basement, screened porch, and extra bedroom.

Qualified builders throughout the country can participate in the scheme with plans supplied to them free of charge. To qualify, a builder must duplicate or include acceptable modifications of the key features, duplicate the interior concepts, use resilient flooring and carpeting specified by Armstrong, and promote the home.

To whet the builders' and potential buyers' appetites, the three models were built, with many of the add-on options, in Armstrong's hometown of Lancaster, Pa, where the cost of the basic core averaged about \$43,500, without land. These one-of-a-kind prototypes cost more than originally anticipated, but Armstrong figures that the cost could be brought down to a \$37,000 to \$39,000 range if the houses were mass produced.

If these houses were produced in quantity by builders, however, would they offer an alternative to the usual builder house? Considering that only the most basic type of tract house would otherwise be available in this price range, one must conclude that they would. And even though the built prototypes have been altered to varying degrees from the architects' original intentions (as outlined on the following pages), the houses nevertheless satisfy most of the basic needs identified in the original program. Two of the architects, however, wonder whether their original intentions have not been eroded too much to make the houses "more appealing" to prospective buyers. [David Morton]

Eastern version



Of the three architects involved in the Concept House program, Alfredo De Vido seems the most satisfied with the built results since his version—the Eastern one—was less modified in realization than the West Coast or Midwest examples (shown on following pages). De Vido's scheme also seems to be the most popular with the public. The architect reports that one contractor received over 400 inquiries about the house after its publication in *Better Homes and Gardens*, and De Vido himself has been asked to customize it.

The popularity of this house over the other two cannot be accounted for in terms of space or cost, since it is the smallest of the three and the most expensive in square-foot cost in both the core and expanded versions. While it is the least expensive in total cost of the three expanded versions, in that form it is still a fraction

smaller than the West Coast core version, which costs about \$3500 less.

If something other than rationality is at work here, it must be taste. Armstrong's research showed that people do not like "boxy" houses, and, of the three, De Vido's is surely the one that breaks out of that form the most. To most people, its warm, natural-wood finish and sort of mountain-lodge/New-England-barn-like appearance project an appealing image of restful coziness. Nothing is radical and nothing says you're really "different" if you live there. Even though Armstrong's research showed the young buyers wanted houses that would express their own individuality, we all know there are limits to that sort of thing. De Vido is right when he says this is a "good, clean, contemporary home of the kind people like, and of a kind not previously available for its market."

As in all three Concept Houses, the Eastern version features high ceilings and open plans to create illusion of more space than actually exists, as illustrated by kitchen/dining area (bottom left) and family room (bottom middle). Master bedroom is upstairs (bottom right). The wood-frame house with plywood exterior cladding cost \$43,507 in its 1057-sq-ft core version (\$41.16/sq ft), and \$47,257 in the 1383-sq-ft expanded version (\$34.16/sq ft). Enclosed front of house (below) contrasts with the more open but private back side (right).



Photos: Bill Maris, courtesy Better Homes & Gardens



Photo: Armstrong Cork Co.



Photo: Armstrong Cork Co.



Midwest version

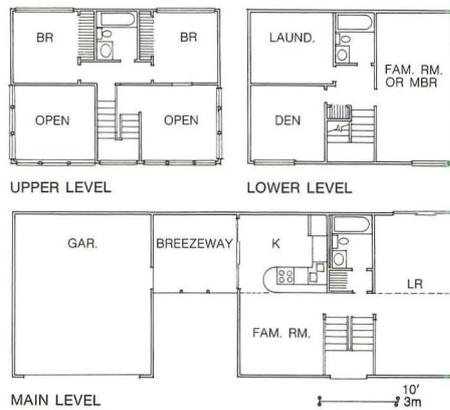
The real trouble with Booth Nagle & Hartray's Concept House is that it isn't the high-tech, futuristic model they had in mind nor is it your olde New England saltbox that Armstrong tried to turn it into. To make such a change after design completion is not as simple as altering details and using hardboard shakes for exterior cladding rather than aluminum panels with zipped-in windows. But that is exactly what happened, and both Armstrong and the architects, as Laurence Booth concedes, may have a point.

Booth wanted to design a house using an approach that would have made use of mobile home technology, and that truly would have been a breakthrough in the market for mass-produced, builder-developer housing. He wanted to use a simple, familiar plan with rooms extending off a central circulation area (which the built prototype retains). The house would be wrapped in inexpensive industrialized materials that require no maintenance. "It would have looked like an industrial shed, but would have been familiar inside," Booth says, "where the interiors would use simple modular and built-in furnishings to reflect a "utilitarian life style."

Armstrong disagreed with the concept and asked the architects for a redesign. The second scheme retained the aluminum siding and roof but had conventional windows. The third version, with shingle siding and roof, more closely reflected Armstrong's market studies, so it was the one chosen. In construction, however, this design was altered in a manner that coarsened any refinement it might have had in the drawing stage, as a comparison of the rendering and as-built photo show. When it was built, the model was furnished (and published) in a gussied-up, overdecorated fashion that had very little to do with the architects' original intentions. "Nothing was learned from this," Booth reports; "it's not too different from a typical contractor house."

As far as architectural ideas and aesthetics go, this was a case of going down the drain. But was Armstrong really wrong? Even Booth concedes they may not have been—that they knew their audience and knew what they were doing. Armstrong wanted to provide an alternative to tract housing that would find popular acceptance. The architects saw the program as a possibility for meaningful change in the housing industry. The basic conflict between the two parties' intentions, interpretations of the program, and perceptions of public taste is not resolved in the solution.

One could argue that a large corporation such as Armstrong should feel more of a responsibility to try innovative ideas. But large corporations think about such things as risk factors, and don't take chances unless they have some security in what they're doing. How secure would Armstrong be in revolutionizing the housing industry? It's been tried before.



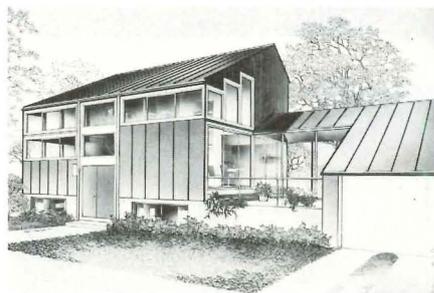
After three design attempts, high-tech version (below) ended up as shingled saltbox. 1152-sq-ft core house cost \$43,345 (\$37.62/sq ft), 1920-sq-ft expanded version was \$50,380 (\$26.23/ sq ft).



Photos: Armstrong Cork Co.

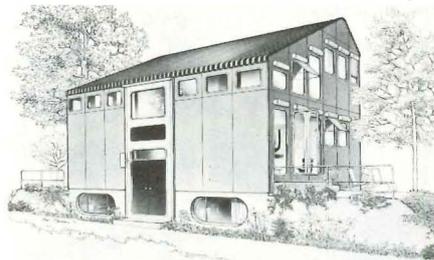


THIRD VERSION



SECOND VERSION

FIRST VERSION



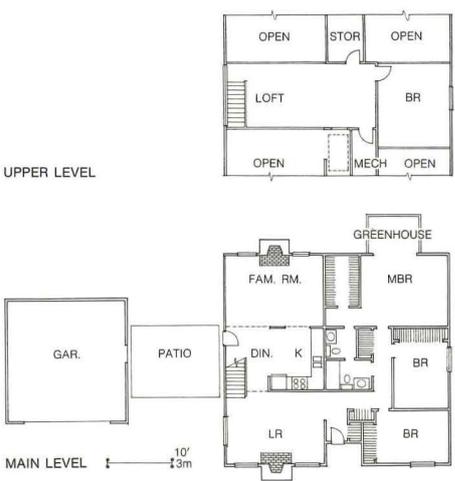
Renderings: Tom Horan



Floor-through living room (top) is opposite stairs (above) from family room/dining (below).



West Coast version



As in the Eastern and Midwest versions of the Armstrong Concept Houses, the West Coast version by Fisher/Friedman also has double-height areas that give the illusion of more space than actually exists. Also, like those models, it trades off some living room footage for a larger family room. Rodney Friedman, who was in charge of the design, says this is all right in the East, where families tend to make more of a division between a formal living room and a family room. But in the West, he notes, families use living rooms in a more casual fashion, and they generally prefer them to be large and at the rear of the house looking over the back lawn, as this one was originally designed. Although the Concept houses are actually intended to be used in any region of the country, Friedman suspects that this plan change in the model explains why he has noticed little

interest for his design in the West. Like Laurence Booth, Friedman is not entirely satisfied with the results. He wanted to create a traditional architectural form that the buying public would understand, but he wanted the house clad in unfinished aluminum panels that would oxidize. This, he said, "would have given a contemporary vision of something quite traditional, but without kitsch." The model is not kitsch as it was built, but it is also not what the architect intended. The exterior cladding was changed to painted aluminum siding, the standard chimney cap became a "designed" object, and doors and windows that once aligned do no more. Friedman's firm has designed over 30,000 units of built developer housing, and he cites that as something that gives him the right to question Armstrong's final result.



Painted aluminum siding was used on exterior rather than oxidizing aluminum panels architect wanted. Living room (below) is separated from family room (below right) by kitchen.



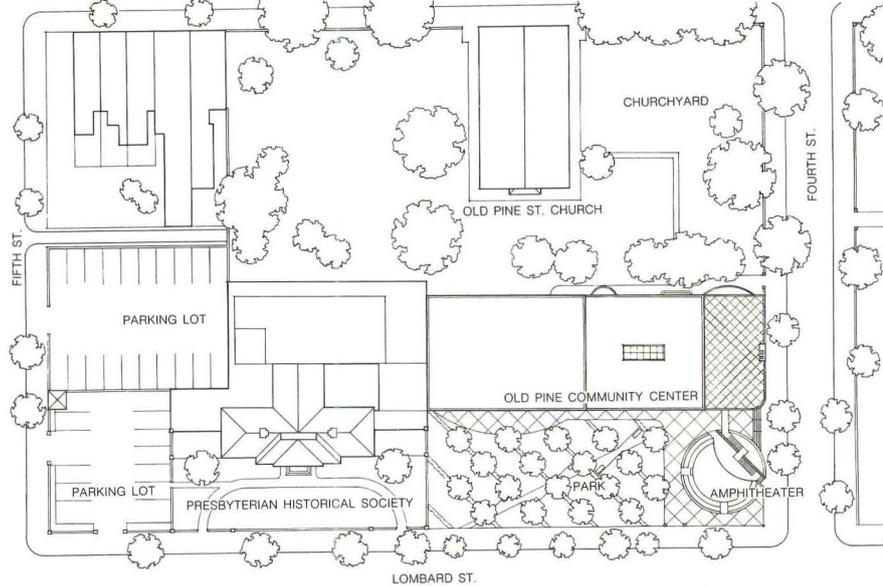
Armstrong's interior design department decorated models using "themes." 1440-sq-ft core house cost \$43,810 (\$30.42/sq ft), 1878-sq-ft expanded version cost \$50,732 (\$27.01/sq ft).



Photos: Armstrong Cork Co.



Responsive readings



SITE PLAN

Design by committee need not result in mediocrity or discord: Friday, a group of young architects, design a building for an even larger group of clients, and show that the highest form of taste is that which does the most for people.

For two decades now, the redevelopment of Society Hill in Philadelphia has represented the epitome of "tasteful" urban renewal in the United States. Under the leadership of Edmund Bacon, executive director of Philadelphia's City Planning Commission, what was once an inner-city slum has been transformed into a showcase of urban revitalization, a dramatic reversal of urban decay in a very dark period for American cities (P/A, April 1976, p. 46).

After 20 years, Society Hill has turned out to be a very nice place to live: very nice, that is, if you've got a comparable very nice income, and have a taste for very nice Colonial architecture—mixed in with what some people thought was very nice contemporary architecture (of the rather literal contextual sort). For chief among Society Hill's aesthetic failings (to segregate the nagging social issues from the argument) is its lack of diversity. No matter how lovely, how well-planned or how human-scaled all of this might be, it gets to be too much of a good thing after too short a time. One laments not only the Victorian (and later) vestiges that were expunged from this Neo-Georgian Never-Never Land, but also the attempt to make everything fit in with such relentless similarity.

The resurrection of the dead

Around the fringes of Society Hill a more enlivening spirit can be felt. To the north, the commercial loft district of Old City is undergoing a rediscovery similar to that of New York's SoHo district 10 years ago. In the opposite direction, the South St. neighborhood retains a vibrant admixture of what's left of the greening of America, and the old working class neighborhood onto which the new growth has been grafted. There in happy agglomeration coexist kosher butchers and fern bars,

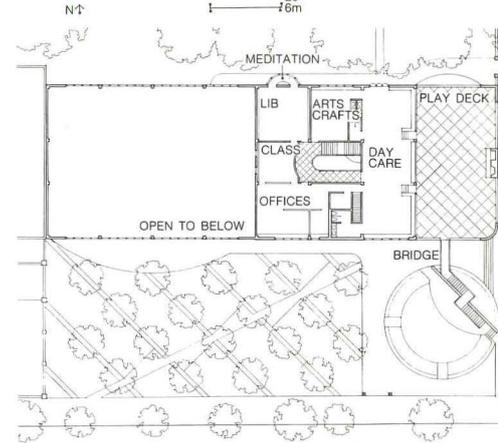
cabarets and antique shops. Like a latter-day version of Edward Hicks's *Peaceable Kingdom*, the lions of redevelopment have lain down with the lambs of affordable city life in a successful ad hoc community, making the South St. area a much more believable place in which to live than the high-rent, Good Taste purveys a few blocks to the north.

The rebirth of Society Hill also witnessed the renaissance of several institutions that somehow managed to survive decade after decade of the area's not-so-benign neglect. Among them was the Third Scots & Mariners Presbyterian Church on Pine St.—known more usually as Old Pine—which is housed in a handsome, 1840s Greek Revival temple. The influx of affluent young professional types into Society Hill during the 1960s saw the concurrent rebirth of the congregation. Not content to have their church remain another charming relic in an area already glutted with them, the new parishioners of Old Pine decided to undertake the construction of a new community center that would enhance real community. They wanted to bring to the neighborhood a variety of facilities—a gym, a day-care center, a library, arts-and-crafts studios, a meeting hall—which were not only much needed, but which were of a kind that would foster human contact and add a richer dimension to life in Society Hill.

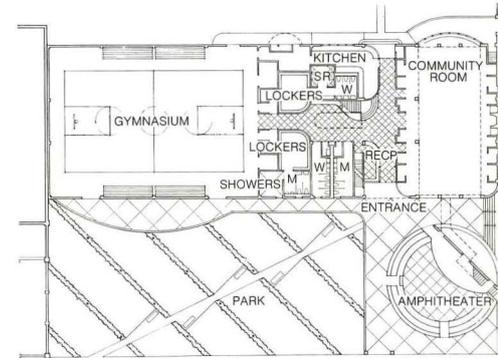
The last shall be first

One of the neighborhood residents who heard about these encouraging plans for a new community center was David Slovic, a member of Friday, a young group of Philadelphia architects whose work has attracted some well-deserved attention of late (P/A, April 1976, p. 58; May 1977, p. 70). Although Friday was not among the local firms originally invited by the architectural search committee of Old Pine to submit proposals for the project, Slovic, with admirable *chutzpah*, talked Friday into an interview. Eventually the initially overlooked firm got the job.

Friday is a fine example of the group practices that are becoming increasingly



SECOND FLOOR



FIRST FLOOR

popular (and necessary) among young architects today, and their creativity thrives in the give-and-take of a shared vision of architecture and design. That vision rests on the belief that (as Slovic has put it), "building is for human beings, not slick photographs." That outlook was very much shared by the committee that hired Friday. The Old Pine congregation wanted this building to be of, and not just in, the community, so not least of all the credentials Slovic brought to the job was his acquaintance with the context. As a neighbor of Old Pine he had the kind of familiarity with site and setting that is rarely seen today in this go-where-the-work-is profession.

Although the Old Pine congregation was the client-of-record, there were three other



Amphitheater at corner of center (above and below) shows relationship to building and surrounding neighborhood. Stairway leads to play deck.

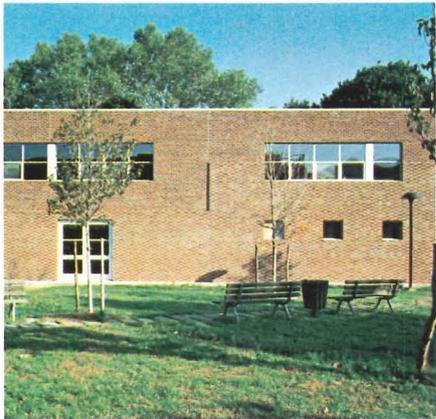
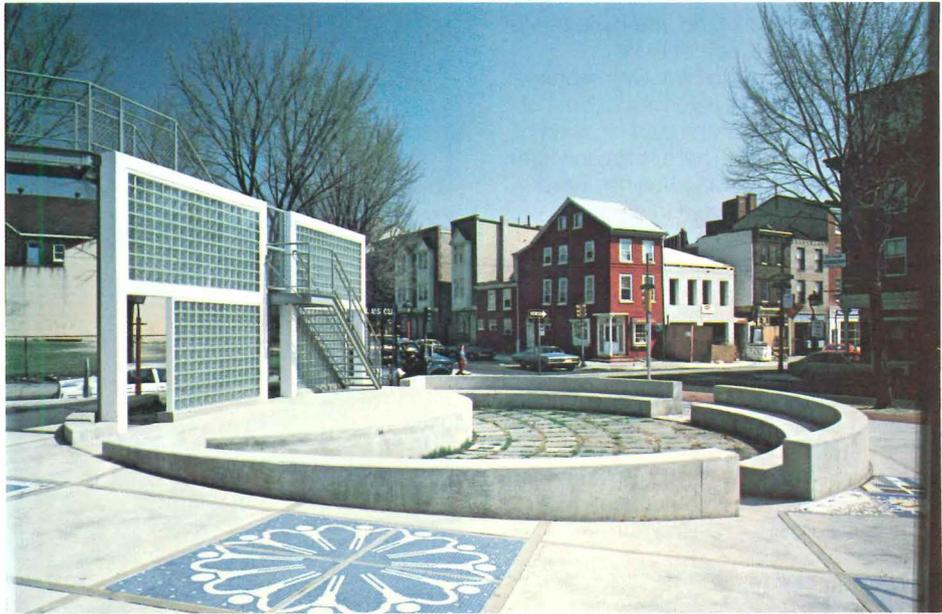


Photo: Elliott Kaufman

Subtle changes in brick pattern on façade.

groups which were in effect secondary clients: Friends of Old Pine (rich Main Line descendants of original Old Pine parishioners) were the financial god-parents of the new building, while two adjacent institutions—the Presbyterian Historical Society and St. Peter’s Day School—played crucial roles in supporting the venture. Thus the number of direct participants in the project, both architects and patrons, swelled to a number only slightly less than a low-budget Biblical epic.

The site for the proposed community center was a vacant corner lot to the south of Old Pine and its adjacent churchyard. Next to the site on one side is the two-story red brick Georgian mansion built (astonishingly) just a decade before the Bicentennial to house the Presbyterian Historical Society. That institution had gone the route of unconvincing archaeology in the design of its headquarters, and provided an easy object lesson for the parishioners of Old Pine in making them realize what they didn’t want for their own new building. Across the street to the other side of the site is St. Peter’s Day School, for which Mitchell/Giurgola Architects had prepared a never-executed expansion plan. The cooperation of those two neighbors was critical to the project, for both financial and physical reasons, and in an impressive show of common support they meshed their various interests without



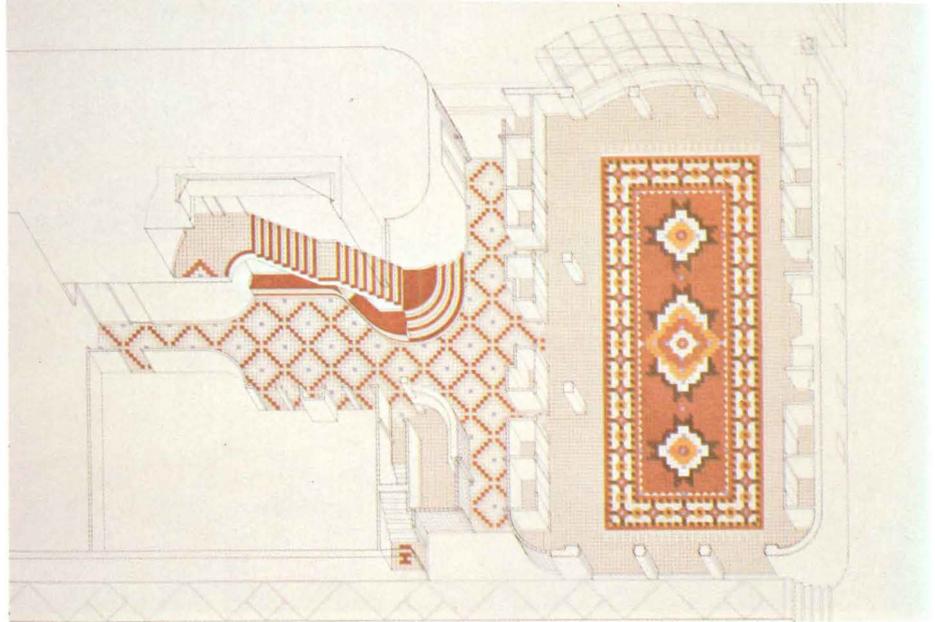
Bridge leading to second-floor deck (below) frames view of adjacent Presbyterian Historical Society.



Old Pine Community Center



Photos this page: Elliott Kaufman



Brilliant use of tile at center is seen in first floor hall (above left), in architects' rendering (above), and in community room (below).

sacrificing the overriding interest each felt in wanting the new center built.

The siting of the Old Pine Community Center was the most involving aspect of the project calling for the participation of all the client groups. There is an unwritten law in Society Hill of maintaining "hard corners"—an article of faith among Bacon and his followers. Therefore both architects and clients first thought in terms of a building that would have come right up to the sidewalk, with an inward-turning courtyard facing the Old Pine graveyard at the rear of the new building. But the rather large building that Mitchell/Giurgola was planning across the street would have made the community center seem quite hemmed in, so more and more thoughts turned to a site plan that would allow a more open prospect on the corner.

The plot thickens

One major obstacle to that new idea (which called for a wider plot than Old Pine had at its disposal) was the desire of the Presbyterian Historical Society to retain its part of the vacant lot for the projected expansion of its archives. The society wisely acceded to Friday's suggestion that the archives be housed underground, beneath the generous strip of land that fronts the finished building, and the trade-off of extra land for extra space benefited both institutions. The historical society got more storage space for less money, and the center got its more desirable siting. The unfortunate jumble of brick service buildings at the side and back of the historical society is happily diminished by the massing of the new community center, and the overall results are encouraging reminders of the gains that can come from an enlightened response to sound architectural reasoning.

Like the successful siting of most buildings, that of the Old Pine Community Center is not so immediately apparent as the design of the building itself. Here that is even more true, for hard by all this Colonial charm we have—*what?*—a full-blown example of the still-controversial aesthetic of the Ugly and Ordinary. As excellent as



this building is, it is quite clear from first glance that it would never have existed in its present form were it not for the influence of Philadelphia's very own Venturi & Rauch.

T.G.I.F.

Like that firm, which pioneered the serious evaluation and application of popular and vernacular architectural forms, Friday esteems many of the same stylistic sources that have become more a part of our visual awareness in America than the *oeuvre* of any high-style designer. Also like Venturi & Rauch, Friday's tastes are wide-

ranging, and therefore the Old Pine Community Center can (and does) look like many things to many people. To some, it might resemble a Stripped Georgian gymnasium—which it indeed, in part, is. To others, its rear elevation might be reminiscent of a 1950s elementary school in an affluent suburb. Still others might think it like a small industrial building of the 1930s. But whatever one's associations, the building's awkwardness (however winning it might be) does not fit into most people's idea of a beautiful building, especially in an area that can be as narcissistic as Society Hill.

How, then, did the clients go along with a style that has not always proved to be as accessible to people as some architects have assumed it will be? Friday credits it to the sophistication of their primary client group, the Old Pine parishioners: young, well-educated, and widely informed people who could understand that reasoning, and not mere whim, was behind the architects' design decisions. But more central to the question was Friday's neat separation of programmatic and aesthetic issues, whereby the client was very much involved in decisions about the building's function, but not so much in decisions pertaining to the building's image. When the parishioners voiced their opinions about colors or finishes (easiest for a client to deal with among aesthetic choices), the architects paid most careful attention. Otherwise they simply pursued their major goal of involving their clients in how they wanted the building to work, not how they wanted it to look.

Some place like home

The interiors of the Old Pine Community Center are designed in anticipation of people's expectations, and those designs, for the most part, seem more accurately aimed than does that of the building's exterior. The first floor of the center is covered in brilliant patterned tilework, reminiscent of the gaudy encaustic tile floors that were so popular during the Victorian Age. In the large community room that is the social heart of the center, the tiles form a giant Kilim-like rug pattern (complete with fringe), a practical, yet witty, way around the inevitable marbled vinyl asbestos tile usually found in such settings. This room also has a brick fireplace (on axis with the doorway and the hallway beyond) and a Friday-designed chandelier, all recalling icons that say "Taste" and "Class" to most people. But here those icons speak less tauntingly than the way the arbitrary assignment of popular images sometimes seems at the hands of other architects.

That attitude has been felt by those who use Old Pine, and their receptiveness to Friday's unconventional design has been best summarized in the observation of an employee at the center: "At first I wasn't so sure about it, but it kind of grows on you." It was somewhat rougher going with the Design Review Board of Philadelphia's Redevelopment Authority, which oversees each project under its jurisdiction at three key phases in the design process: schematic drawings, design development, and working drawings. At one Review Board meeting, a long-time associate of Edmund Bacon allowed as how he thought the building, with its numerous Art Deco references, was "ugly," reminding him of the 1930s, "the worst period in American architecture." "Really? The worst?" countered another board member, a Philadelphia architect of certain years whose own career had peaked during that decade. But the building is of brick, and it's got white trim, so even by Design Review



Rear elevation of center (above right) faces churchyard, has large bow window (below).

Board standards it's contextual, though a shudder might pass through individual members as they think of having allowed this second-generation decorated shed into Society Hill.

The tiles that bind

Through all this Friday kept its own faith, which includes as a basic tenet the belief that architecture must involve people in order for it to seem real to them. Aside from their weekly Tuesday morning meetings with representatives of the various client groups, or their discussions with other neighborhood institutions (such as the Mother Bethel African Methodist Episcopal Church), Friday wanted a project that would symbolize and actively engage the participation of the neighbors and potential users of the new center. They came up with the idea of the "Friendship Quilt," in which mosaic squares and triangles contributed by community groups would be set into the pavement outside the Old Pine Community Center. The individual segments were designed and set by the groups that gave them, and form a lasting reminder in support of and in tribute to the new member of the community.

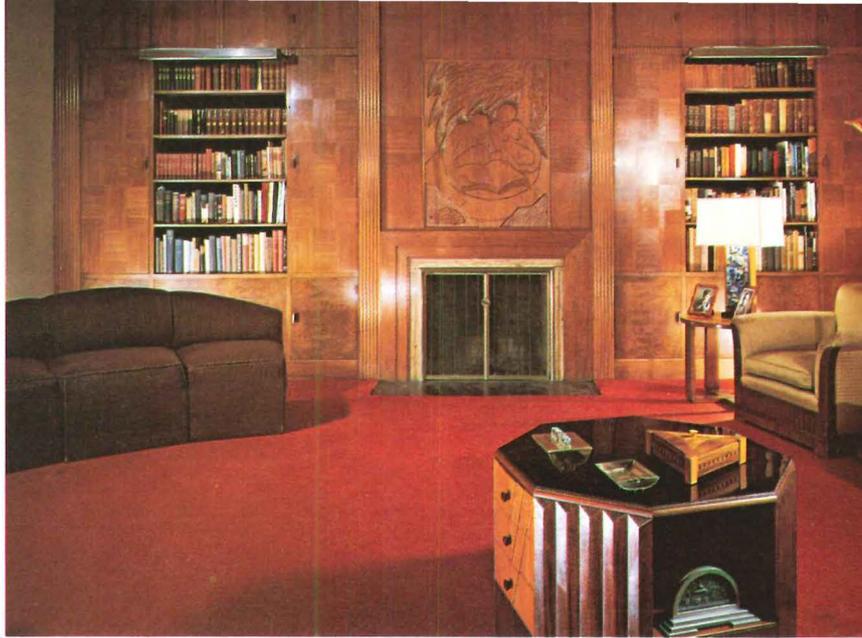
The individual tiles vary as widely as do their donors. The architects gave a triangle containing "before" and "after" views of the site, the latter a miniature rendering of the building itself; one square is patterned after an old Pennsylvania Dutch quilt motif fittingly known as "Philadelphia Sidewalk"; clasped hands, doves, and a joyous hot-air balloon are scattered elsewhere on the pavement. Like the pilgrimage pavements of the great medieval cathedrals (whereon one could simulate a trip to the Holy Land within a few feet), so does the one at the Old Pine Community Center symbolize a great journey.

In this case it has been a journey to a fine new building that is much more than a structure or a shelter. It is above all a distillation of concerns greater than which there are no others: responding to other people, making their lives better, and doing so with excellence and concern. That is real taste, that is true class. [Martin Filler]

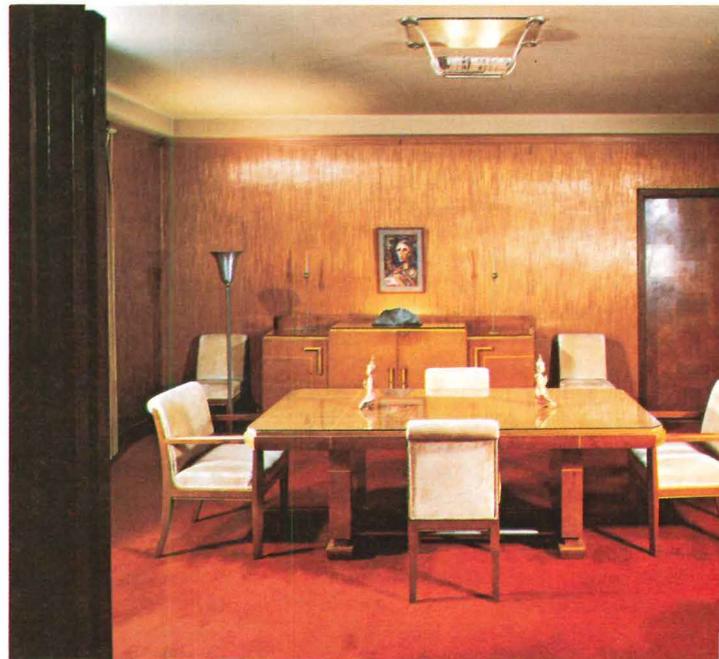
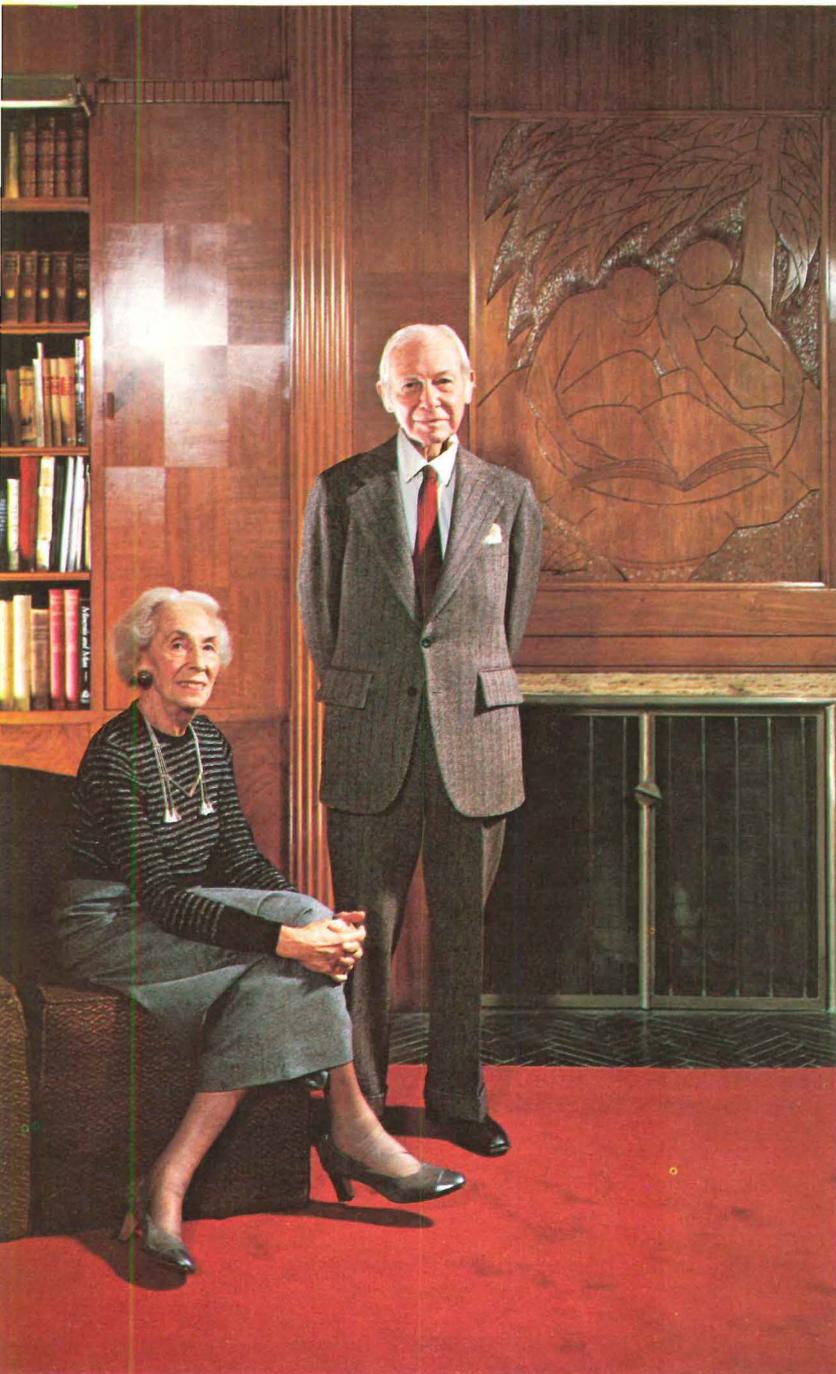


Data

Project: Old Pine Community Center, Phila.
Architects: Friday Architects/Planners.
Program: neighborhood community center containing gymnasium, classrooms, day-care center, community hall, and arts-and-crafts facilities.
Site: vacant corner lot in urban redevelopment area of large city.
Structural system: steel frame construction.
Mechanical system: heat pumps, radiant panels, cooling tower.
Major materials: brick exterior, metal stud and gypsum board walls, VAT and tile floors, exposed concrete plank ceilings, built-up roofing.
Consultants: Keast & Hood Co., structural; Vinokur-Pace Engineering Services, Inc., mechanical.
Contractor: John S. McQuade Co.
Client: Third Scots & Mariners Presbyterian Church.
Cost: \$1,216,000/\$40.39 per sq ft.
Photography: Otto Baitz, except as noted.



Maurice and Edith Bry Benjamin (below left) in their living room (above right), designed by architect Ely Jacques Kahn in 1929 and unchanged ever since.

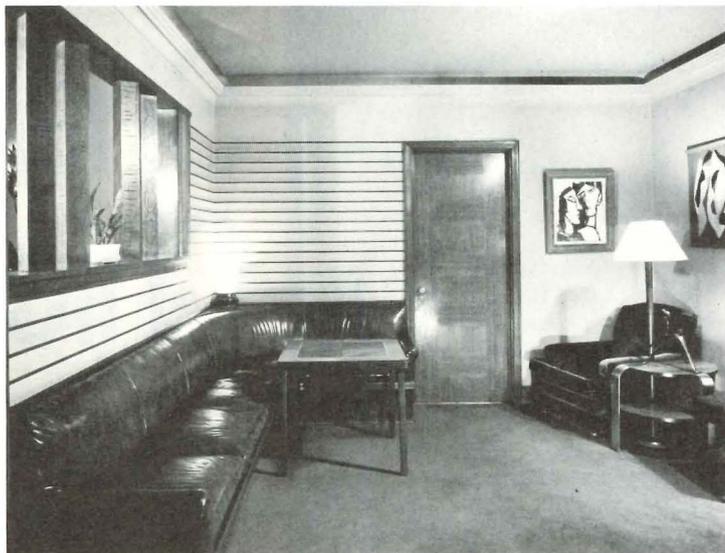


Dining room (above and top left) and corner of living room (below).



Photographs: Cervin Robinson

Getting it right the first time



Gallery has built-in leather banquette, indirect fluorescent lighting.

Since 1929, this Art Deco apartment by Ely Jacques Kahn has been enjoyed by its remarkable original owners, who have lived to see it come full circle: first "in," then "out," now "in" again, proving good design outlives fashion.

One day almost 50 years ago, a 30-year-old New York economist and stockbroker named Maurice Benjamin was walking along Central Park West and saw a sign announcing the construction of The Beresford, the mammoth, block-long luxury apartment building designed by Emery Roth that was rising on a site across from the American Museum of Natural History. Shortly thereafter, he signed a ten-year lease, and in return for that long-term commitment, the building's owners allowed modifications to be made to the plan of the 8-room apartment. For the job of designing the interiors of their new home, the new tenants turned to one of the leading architects of the day: Ely Jacques Kahn.

Maurice Benjamin and his artist wife moved in the city's highest cultural circles: George Gershwin played their piano, Marc Blitzstein was a frequent houseguest, and notables by the dozens sat for Edith Bry Benjamin's distinctive pencil drawings. The couple's previous apartment had been decorated in the "Early Italian" style that enjoyed a widespread vogue in the early 1920s. Explains Mrs. Benjamin, "We were distantly related to Fannie Hurst, and my mother took me to have tea with her one day . . . she had a long refectory table with candlesticks at either end, and a bench, and a carved monk's head. I was so impressed with all this and thought that's what I wanted."

But by the time the Benjamins leased their new apartment, the interiors they were most attracted to were those in the new Modernistic style. Those interiors were not of the sometimes garish, café society sort that have since become the stereotype of the Art Deco style, but were of a more sober cast, calmer and more dignified than what Mrs. Benjamin still describes as the "much too extremely mod-

ern" designs of such leading stylists as Paul Frankl.

Designed for living

"We had known someone whose apartment Ely had done, and I liked the quiet atmosphere there," recalls Mrs. Benjamin. "So I asked him if he would do our place, and Ely said in this very haughty way, 'Well, you know I'm an architect, I don't do interiors.' 'But you've done a few, anyway.' And he said 'Let me think about it,' so apparently he decided that we'd work well together. . . ." Which indeed they did. Kahn allowed Mrs. Benjamin an unusual degree of collaboration in the project, and the results are testimony to the wisdom of his sympathetic approach. The apartment remains virtually unchanged to this day, and demonstrates that the verities of taste transcend both time and fashion.

Entered from a small elevator vestibule, the apartment's foyer (or Gallery, in Kahn's plans) is unmistakably of its period. Horizontal strips of wood zip around a corner in true Streamline Modern fashion, over a built-in green leather banquette where the Benjamins frequently sit at cards or informal meals. Around the perimeter of the room, an early example of indirect fluorescent cove lighting illuminates the windowless space, which leads off to the right to the dining room, to the left to the living room, and ahead to the bedrooms.

The living room is richly paneled in walnut and is a reminder of the strong neo-Classical undercurrent in much Art Deco design. The vestigial pilasters, the symmetrical proportions, the muted colors, the torchère lamps, and classic Ruhlmann chairs indicate Kahn's predilection for the classicizing current in Art Deco. It was a combination that his Beaux Arts training made, for him, a logical synthesis. Over the fireplace is a carved wood bas relief designed and executed by Mrs. Benjamin. Walls not paneled are painted the characteristic rose beige of the period, and the brick-red wool wall-to-wall carpeting that is used in foyer, living room, and dining room was woven anew to the specifications of the original when it eventually had to be

replaced in the 1950s.

The dining room is the apartment's high point. The walls are covered in what at first looks like wood veneer, but are actually small pieces of bamboo, cut into thin strips and then glued onto a canvas backing. Applied like wallpaper, this unusual covering was made in China and bought in Paris by Forzina, the New York importer from whom Kahn purchased most of the apartment's appointments. The bamboo harmonizes beautifully with the elegant suite of dining table, chairs (covered in beige panne velvet), and sideboard made from exotic amboyna wood and with holly inlays. Kahn also designed the silver metal indirect lighting fixture over the table ("our cradle of light," says Mrs. B.), as he did the marble-and-mirror stepped wall console that is suspended from the ceiling.

The less things change

Has the couple ever been tempted to re-decorate their apartment, even during the middle years when it must have seemed hopelessly *retardataire* to some people? Much like the legendary Boston Brahmin lady who saw no need to travel, since she was already *there*, so Mrs. Benjamin explains, "This was the culmination of what I had wanted for a long time, and once we had this, we never wanted to change it." The Benjamins still have Ely Jacques Kahn's sketches for his designs, his presentation drawings, their correspondence with him, even the bills for every aspect of the project. (As you might have expected, it was costly, even for 1929, though it scarcely can be said that the Benjamins haven't gotten their money's worth.)

But beware the aspiring museum curator who might like to whisk all this off for a lifeless reinstallation in some decorative arts gallery or another. For this apartment is no museum piece. It is still very much lived in with great warmth and true elegance by two remarkable people, as it will be one day by their only son, a New York physician. It is not surprising that Dr. Bry Benjamin is described by his mother as being "quite sentimental about these things." [Martin Filler]

Purveyors of taste

In all its forms, taste is sold to the public most effectively by the codifiers and communicators of taste—the magazines. Through subject matter, props, photographs, text, type, and layout, each magazine purveys its own tastes.

To make the point, P/A presents a parody of six magazines that disseminate "architectural" standards. To do so, P/A has taken one previously published loft (P/A, Oct. 1974, p. 94) to present in various forms of magazine mimicry based on particular articles. But to set the matter straight, the loft owner's name is Leslina Schwarting, the architect is Michael Schwarting, photographs are by Stan Ries, props by P/A's David Morton, text and other parodic devices by Suzanne Stephens.

Shaking down Chic

By **Suzie Selavy**

The SoHo loft of Leslina Confetti Schwarting is marked by the same elegant restraint that distinguishes her designs for Confetti Creations, the well-known high-fashion Seventh Avenue salon. It is upstairs that Miss Schwarting gravitates between trips to Milan and Paris. For the decor of her bedroom/studio, she sought the advice of the Milanese fashion-cum-furniture designer, Arturo di Mortonia, whose name is a household word.

"I wanted something that would be elegant but easy," comments Miss Schwarting, born an Ital-

ian countess, then later the wife of architect Michael Schwarting who designed the loft. She wanted to eliminate as much as possible, decided to cover the bed in quilts (which she stitched herself waiting for airplanes) and added treasures found in the various markets across the world. "If we simplify our lives we still do it gracefully," she adds. "But we maintain a quality of warmth and romance by only beautiful things we can all afford or find. Treasures that are sophisticated and new."



Back from Milan, Leslina Confetti Schwarting climbs stairs to her bedroom and wardrobe. A glass-block partition separates sleeping area from stairs; white walls act as foil to multi-colored quilts, pillows, Mexican serapes, and Peruvian dolls.

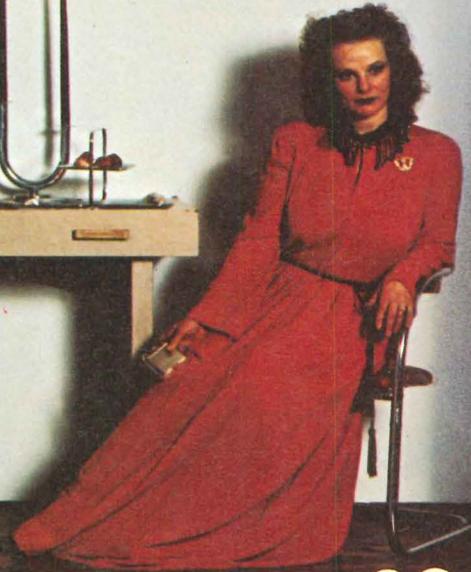


THE PRIVATE APRICOT WORLD

OF LESLEE
SCHWARTING

When Leslée Livewright Schwarting, a New Yorker with the most profound sense of *savoir-vivre* and sizzling charm, wants to escape the frenzied frenetic world of fashion (where she is *dessinatrice* for a prêt-à-porter collection for active *working* women like herself) she takes a short trip to her pied-à-terre in SoHo (between hops to her Georgian-style flat in Kensington) where behind a cast iron façade of a crumbling landmark building awaits a private spacious world. "I need something soothing," explains Leslée, "but most of all I demand some place where I can *be* myself. Here too, friends feel free to drop in, not at all like River House," adds the ever intrepid Miss Schwarting who has chosen not to rely on family name or connections in establishing her own fashion couture house. "Yes, *tout le monde* thought me terribly *folle* to move here, but after my dear old friend David of More-Toney Ltd. helped me express my innermost moods in these interiors, I cannot keep people away."

"The minute I laid eyes on Leslée years ago," confides David, "I simply said 'Apricot!' Apricot is *exactly* the color for her russet hair with its henna highlights and her collection of persimmon dresses. Of course I wanted to put apricot on the ceiling with bamboo wallpaper, limegreen floors and yellow pillows for accent, but Leslée convinced me that it was more *her* to put apricot on the chairs and leave everything else *white*. . . . She wanted it all so simple, so refreshing. . . . What better way then but to ransack Parke-Bernet for kitchen furniture from the late thirties—not too tired old Deco mind you, but *late Moderne*."



“A loft design should express your innermost being”



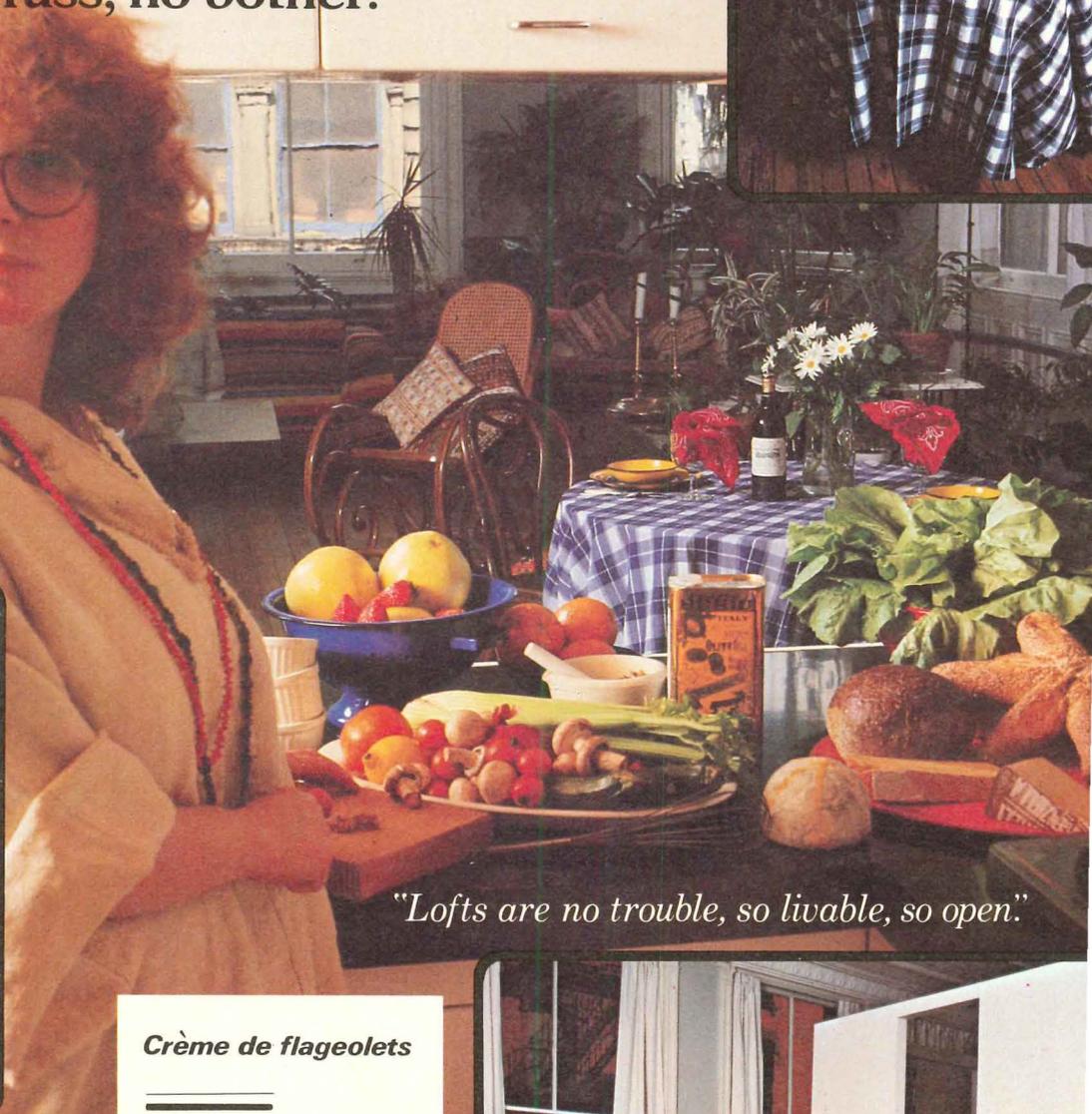
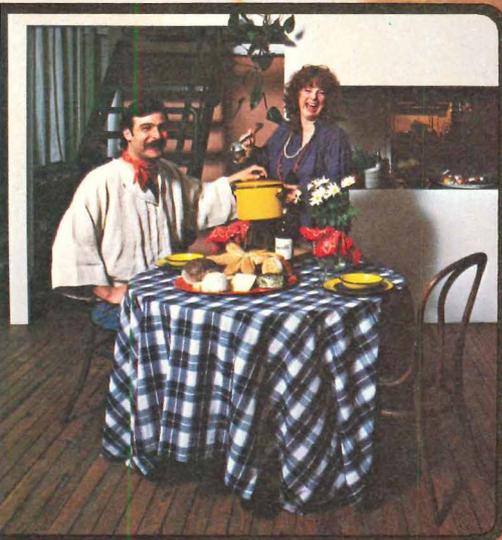
In her SoHo hideaway, Leslée casually entertains friends, including sought-after designer David of More-Toney Ltd. (above). Horsehead candy jars, very rare Leger gouache, Chase chrome candlesticks, Manning & Bowman candy dish and sugar and creamer and a Czech Deco frosted vase highlight the setting. Kitchen table and chairs were part of the Elsie de Wolfe (Lady Mendel) estate.

Clean, fresh inviting colors make this loft truly homey

A Loft for Today

"I needed an area where all activities could flow in one space," explains Leslie Ruth Schwarting, a mother, inveterate hostess, and career-woman. So she had former husband and still close friend Michael Schwarting create a kitchen that is perfectly right for her 5-foot 3-inch height (6 feet to ceiling) and has a pass-through to the dining/living area. "Life is so simple living in SoHo," Leslie Ruth remarks. "When I leave the office at the end of the day" (she is a famous designer of men's clothes on New York's Seventh Avenue) "I simply put in a call to Dean and DeLuca. By the time I get home, the sweetbread and spinach paté has arrived along with the Doux de Montagne cheese. I'm ready for guests. For emergencies I always keep Gorgonzola and Chateau d'Yquem on hand."

Designed for very natural living, a loft filled with light and plants. Luxury of room and mobility. A new domain for relaxation, entertaining with no muss, no fuss, no bother.



"Lofts are no trouble, so livable, so open."

Crème de flageolets

INGREDIENTS

Three cans of flageolets
One quart of cream
One-half pound of butter
One-half cup flour
Salt, marjoram, basil, thyme.

METHOD

Melt butter, heat cream.
Add flour slowly, thicken.
Add spices, simmer for three hours. Serve.

Above middle: "I only serve dishes the color scheme of my loft," explains Leslie Ruth, cooking her prize specialty Gigot de la clinique. "Of course I owe everything to Alice B. Toklas, but I put crème de menthe in the marinade to blend the dish visually with the ficus plants."

Above: Leslie Ruth serves her favorite dish crème de flageolets to a friend.

Right: Leslie Ruth entertains guests in her dining/living area. Blue checked tablecloth is from Bloomingdale's, table setting from Bendel's, red bandana handkerchiefs from Canal Jeans, bentwood rocker from Thonet.



A Sense of Individuality

Setting Suited for an Active Careerwoman

INTERIOR DESIGN BY DAVID MARKUPP MORTON III
PHOTOGRAPHY BY STANLEIGH VAN RIJS



"WHEN I COME HOME at night" explains Lesleigh Fairhome-Faucett Schwarting, a professional interior designer whose clients range from A-list celebrities like Uline Onassis to Lee Radziwill, "I want a place to kick my shoes off and curl up with a good book." And she adds only one caveat: "David Markupp Morton really knew how to give her the clutter-free simple setting she needed. "When I saw Lesleigh's loft,"

Mr. Morton says, "I said, 'My dear, you need something light, simple, but profound' People who come to me don't just do so because they are dear old friends, they do so because I consciously accessorize to express their individual personalities. Lesleigh is divinely down-to-earth, rustic and natural. Her loft tells all." □

—Sisi Stephens

David Morton carefully combines Louis Seize carved and gilded *fauteuils* of midnight blue silk velvet from Schumacher with dynastic porcelains and an Empire footstool supporting the Eleventh Edition of the Encyclopedia Britannica. Ficus elegantissima plants act as a foil to the Ming Chinese rug. Anchoring the ensemble is a 13th-Century wooden statue from an altar piece Mr. Morton found in a Portuguese monastery. The eyeball paperweight has been in Miss Fairhome-Faucett Schwarting's family for centuries.



Stanley Ries © ST

What More Could a Loft Be?

Over the past ten years or so a special collection of beguiling lofts, one of which is shown here, has been dotting the urban landscape of lower Manhattan. Designed by Jon M. Schwarting for Leslie R. Schwarting, this memorable loft illustrates the truly remarkable architectural qualities yielded by converting an industrial loft into a residence. This is the art of loft-making at its most caring. Schwarting began by electing not to alter the loft in any visible way to make it look new and important. Instead he elected to have the loft humble, to allude to the materials and feeling of other industrial lofts in the neighborhood. Therefore two-over-two sash windows remain with the authentic muslin curtains and exposed heating pipes. Floors were cleaned—the only gesture that could be considered capricious. The furniture is new, but nonchalantly strives to look *like* something

architects are familiar with—Marcel Breuer-designed side chairs of 1928 and his Wassily chair of 1925. Even the couch looks *like* it is sheathed in Marimekko fabric, another physical element with which architects are familiar.

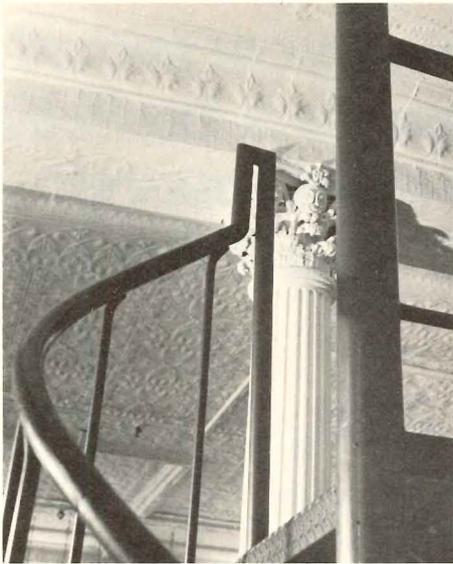
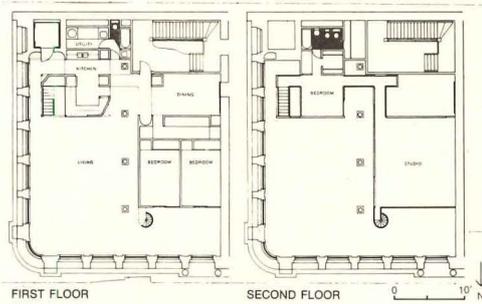
This endeavor, which might appear aberrant or at least errant to some, and absolutely avant-garde to others, introduces the whole notion of the *process* by which architecture conveys meanings. Buildings and physical objects often seem like something else to make themselves comprehensible. Here, rather than being “like” abstractions, ideals, feelings, actions, this furniture design is “like” the original Breuer pieces, just as the loft is “like” other lofts used for industrial purposes.

To make further reference in a nonverbal way to living quarters, Schwarting elected

to fit the kitchen, bedrooms and work area within a two-story structure, a house with a house, a house with its own sense of place, its memories, its meanings. It presents itself to us in a mimetic and at the same time original-of-the-ordinary way, an intriguing table of the known and unknown, vividly like a set of unlike things, we elect to surround ourselves with in our lives. It is clearly a loft design by someone who elected without malice or aforethought not to consume too much of the usual refinement of SoHo living. This domain offers to us a special view about being poor, being young, being meaningful, and being *like* something else. —Susan L. Stevens

SCHWARTING LOFT, New York City. Architect: Jon M. Schwarting.

Semiotic dimensions



A loft conversion in SoHo comments in a complex but characteristic way about its communicative role as a work of art.

In converting this loft in SoHo from light manufacturing uses to *le domaine domestique*, Michael Schwarting decided to fabricate a house within a house (a two-story volumetric subdivision of space that in turn provides the architecture with an inner core determinacy) and to fully exploit the pragmatic (functional), semantic (symbolic), and syntactic (structural) meanings within the constraints implied by the program. Thus a row of existing fluted cast-iron columns with Corinthian capitals remains to bisect the space, forming external referents to the "house" (the contained) while alluding to the original architecture (the container).

Within the cubist construct, its taut planes pierced with openings to introduce the notion of transparency—both literal and phenomenal—in a fully self-referential manner, the food-consuming and food-producing activities (dining room and kitchen) are placed on the lower level near the entry. Thus they may be legibly "read" by guests coming to dinner (or by persons viewing the loft from other buildings across the street), while quieter activities (sleeping, working) are sequestered upstairs (where they may be less easily accessible to transparency of the windows).

Schwarting painted the main stair leading to the master bedroom and studio green (to allude to trees once outside before the industrial area was developed, but now referring to the ficus plants in the double-height living room). Another stair, a spiral, links the secondary sleeping wing (for guests and children) to the upper-level work area (its form alluding subtly to the previous function of the industrial space—the manufacture of drills—and at the same time referring architecturally to the history of this form seen in bell towers of Gothic cathedrals and the stair of the Villa Savoye.) Another circulation link, the bridge connecting upstairs sleeping with studio (where walls are painted blue to signify the



Fragments want to inform the space with an instant gestalt relating to the loft as gesamtkunstwerk.

sky one used to see before the building was built), is juxtaposed with the fire alarm (painted red to allude to fire) and water pipes (green to signify water).

Thus Schwarting has orchestrated planes, lines, and colors, as well as circulation elements, to formulate a metaphorical system that refers to architecture's codes (plus the domain's past and present urban context). To dramatize the communication, he also relies on the methods of inversions: thus the interior of the kitchen ceiling is sheathed in butcher block to reverse (in a transformational way) the usual notion of placing butcher block on kitchen counter tops, while still nevertheless alluding to the pragmatic purpose of this space. This is truly architecture at its most *soi disant*.

[Suzanne Stephens]

- Data:**
- Project:** loft, New York City
- Architect:** Jon Michael Schwarting
- Program:** accommodate range of living functions in an approximately 45' x 50' open space, 13 ft high while allowing privacy. Studio and master bedroom are on second level; other bedrooms and more public living areas below.
- Site:** intersection of SoHo, an artists' living and work area, and light industrial manufacture district in Manhattan.
- Structural system:** wood stud and gypsum board for freestanding structure.
- Major materials:** paint, wood, gypsum board.
- Consultants:** Jon Michael Schwarting, structural; Jon Michael Schwarting, mechanical; Jon Michael Schwarting, electrical.
- Contractor:** Jon Michael Schwarting.
- Client:** Jon Michael Schwarting.
- Photography:** Stanley Ries.

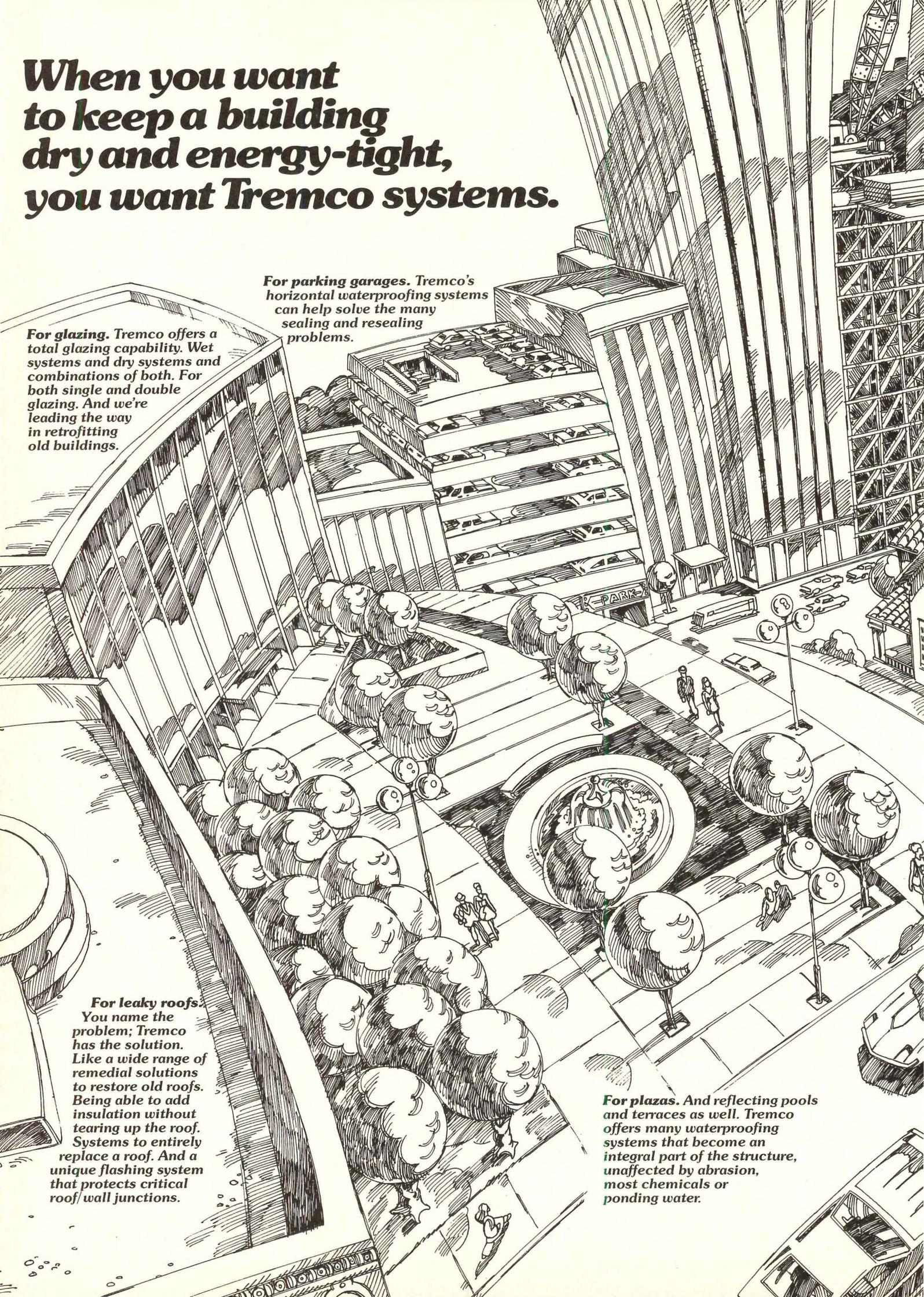
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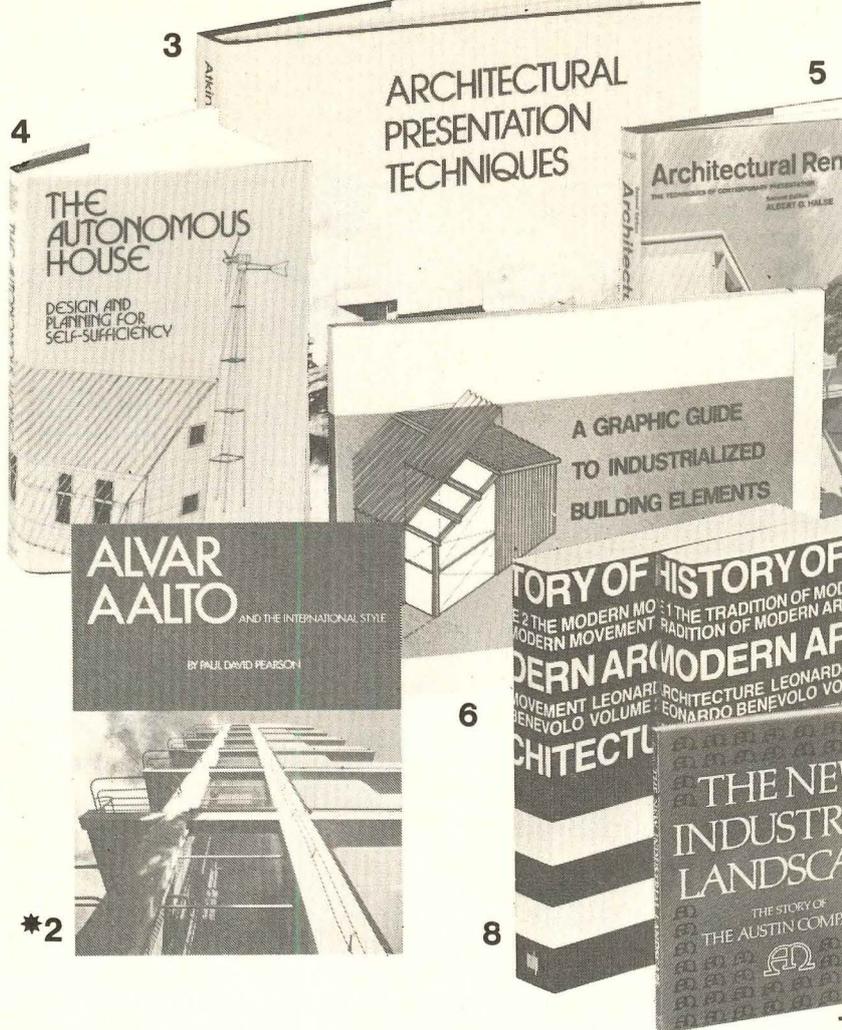
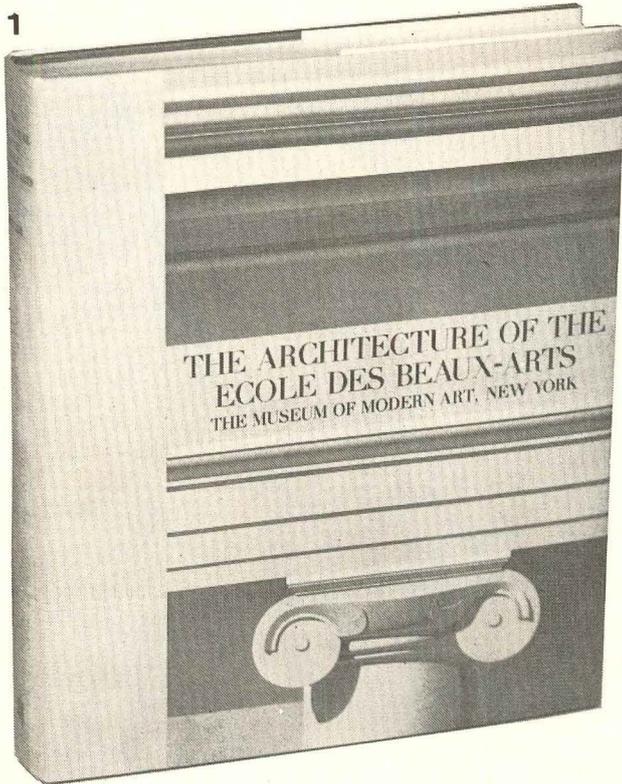
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Who's afraid of wallcoverings?

With a wider range of wallcoverings available now than ever before, architects are finally realizing that bare does not necessarily mean beautiful, and are using wallcoverings (in almost infinite variety) to an extent that hasn't been seen in many years, reestablishing an old tradition in interior design.

Ask an architect to name the part of a room wherein one can most easily discern the difference between interior design and interior decoration, and, more likely than not, the architect will answer, "the walls." For the most lasting effect of the Modern Movement on interior design has been the imposition of blank, white walls as a standard. Now, as architects and their clients begin to move away from the uncompromising decrees of classic Modern design, more and more attention is being paid to that blank slate of contemporary interiors, and walls are being given the kind of attention they haven't gotten since the 1930s.

Interior designers, of course, have never felt easy with the neglect of one of their major areas for expression; if anything, they saw white walls as a foil against which to play their bolder design schemes. Though most architects have thought of wallcoverings for years in the caricatured terms of Cockatoo Chinoiserie Chintzes and Chartreuse Cabbage-rose Cretonnes, interior designers never let the wallcoverings banner drop. And it is through their persistent use of wallcoverings—especially in the neutral tones still favored by architects—that there exists such a wide variety today.

The wall invention

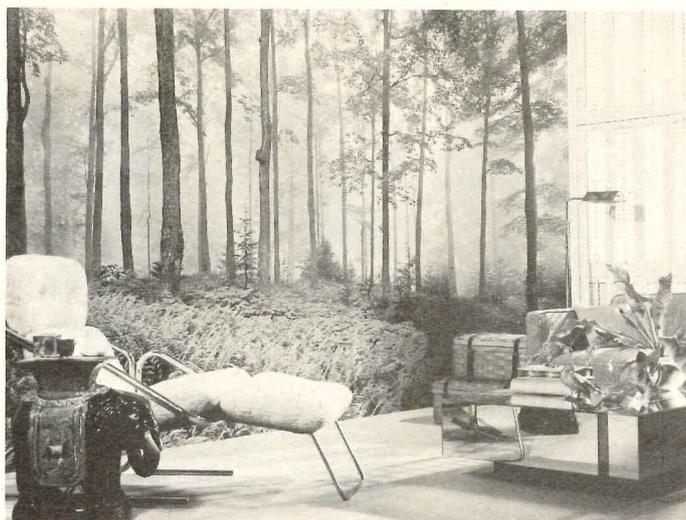
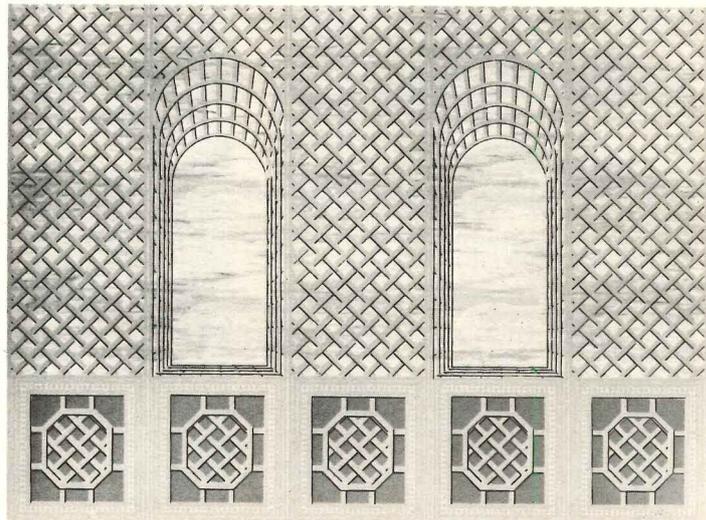
Patterned wallcoverings of any description have been seen for too long by architects to be in the province of Little Old Lady Land, as irrelevant to contemporary design as antimacassars, tea cozies, and bell domes filled with wax flowers. Yet a look at the history of interior design makes the bare walls favored by some architects the exception and not the rule. Wallcoverings represent the next stage of refinement after the construction of walls, and have existed in a variety of forms for thousands of years. For the most part they were woven, and, given the nomadic nature of many of the societies in which they were first used,



Which of the two floral-print wallcoverings shown above would be chosen by an architect, and which would be avoided? The chosen one would more than likely be the pattern at the left, inspired by the wallcovering and fabric designs of the 19th-Century designer and theorist William Morris. The pattern on the left differs from the pattern on the right in its clear, legible and logical design, while the pattern on the right is less coherent in its formal development. Both are available from James Seeman Studios, a division of Masonite Corp.

wallcoverings tended to be portable and interchangeable, as well. Thus, little distinction was made between weavings that were used on walls as hangings or on floors as carpeting. Tapestries, closely related to carpets in both technique and nomenclature, brought warmth and beauty to the interiors which they graced, but those interiors were indeed few; only the rich and powerful could enjoy the pleasures that woven wallcoverings could offer, and more humble people made do with more humble materials.

Perhaps the biggest advance in wallcoverings came at the end of the Middle Ages, when the introduction of paper from China to Europe brought with it the first significant change in wallcoverings since the discovery of weaving. Although paper as first introduced into Europe was a luxury and a novelty, its mass production soon brought it into the range of even common people. The first wallpapers were, in effect, a cheap adaptation of tile: squares of paper replicated ceramic squares in size and in applied



Trompe-l'oeil old and new: "Treillage" mural (left) is an adaptation of illusionistic wallpapers of the 18th Century. This modern version comes in vinyl, is available from James Seeman Studios. Photomural (right) is printed on polypropylene, one of many naturalistic designs by Naturescapes.

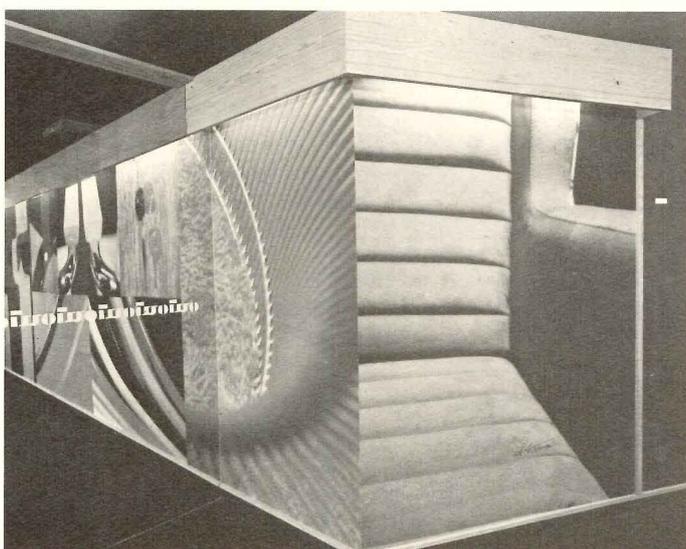
decoration, but not, alas, in permanence or in thermal qualities. The idea spread rapidly, and allowed the decoration of interior spaces on a scale not known before.

The growth of the middle classes in Europe saw the spread of woven wallcoverings in reaches of society that would never have known such a luxury previously. The 18th Century, with its development of new techniques of fabric manufacture and printing, brought wallcoverings into the modern age and into the grasp of the prospering middle classes. Whereas the aristocracy might still prefer its tapestries and gilded *boiseries*, the newly affluent might attain at least the appearance of such rich wallcoverings in papers and cheap fabrics that cost a mere fraction of their models. The widening of the moneyed classes also was responsible for the widening of fashion, and in that respect the newly developing technologies played right into the hands of the promoters of fashion. If the vogue for this or that wallcovering pattern was to last for but a season or two, did it not make sense to buy it in a disposable paper or fabric rather than to have it woven in wool or carved in wood?

The 19th Century was the great age for wallcoverings of every description, and the importance which they had by then achieved can be seen in an examination of the holdings of such decorative arts collections as New York's Cooper-Hewitt Museum, where the thousands of wallcovering "documents" (original swatches or fragments) are but the tiniest part of the outpouring of designs from that period. The increasing mechanization of wallcovering manufacturing processes (there was still much handwork even in mass-produced wallcoverings in the 18th Century) led, as it did in many other areas of the applied arts, to a lowering of artistic standards at the expense of quick and profitable production. By the second half of the century, the various design reform movements sought a return to older standards of quality and design. The best known figure among those movements in the design of wallcoverings was without doubt William Morris.

The pattern perplex

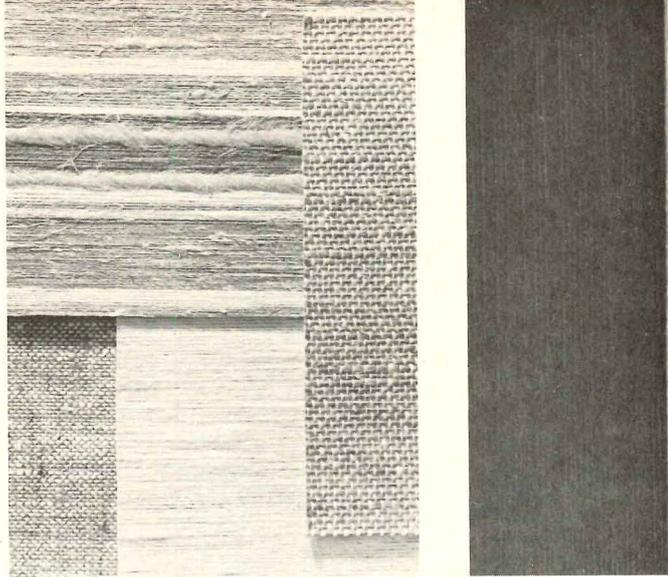
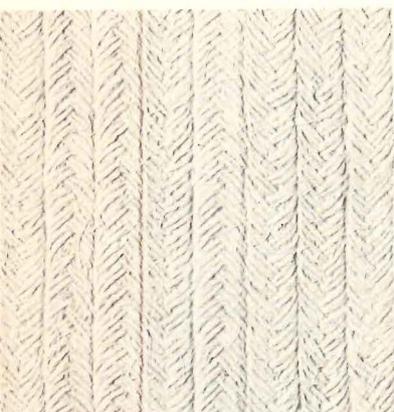
William Morris is worthy of our attention if we want to find out why architects have recently had such trouble in dealing with even the notion (let alone the use) of patterned



Other photomurals are more abstract: artist Stephen Knapp uses industrial imagery in his works, which are done in 3M Architectural Paintings process.

wallcoverings. Morris felt (correctly) that the decorative arts had lapsed into debased standards, the worst of which was the seeming absence of authenticity and logic. Though Morris's theories were based in his belief in economic and social reform, his applied art had lessons for those whose interests were purely aesthetic. Those lessons included the superiority of design that proceeds from logic and organic growth, and, in his earlier designs at least, Morris employed both to a very high degree. The revival that reproductions of his wallpaper designs received a few years ago is testament to the lasting quality of his work. Though architects had long avoided patterned (and specifically floral) wallcoverings like the plague—indeed many of the worst examples *looked* like the plague—the comeback of Morris's designs, many of them quite ornate, is a sign that marketing executives ought not to forget. For what that partial acceptance of pattern means is that, handled properly, pattern is well within the realm of architects' appreciation. What architects will not accept is haphazard pattern, poorly conceived and even more poorly executed, which is unfortunately the case with a great many of the patterned offerings available today.

The problem is put quite succinctly by Lionel J. Libson,



Textured wallcoverings—both natural and synthetic—have increased in popularity lately. From left: "Djakarta" fabric-backed vinyl from Guard Collection by Columbus Coated Fabrics; Belgian linen-warp wallcovering by CrofterCraft from Hamilton Adams; Belgian linen varieties from S.M. Hexter; Textured vinyl wallcovering "Sculpta," from Stauffer Chemical Co., Plastics Division.

merchandising manager of GTR Wallcovering Co., and an official of the Wallcovering Information Bureau. "Wallcovering design is still at the cartoon stage," he says; and he feels that an organized effort to attract talented artists to wallcovering design, combined with improving reproduction techniques (surpassing the limitations of current printing capabilities), can lead to wallcoverings that can win the respect of architects. But lest this seems to paint too grim a picture of what's available today, let it be said that there is a great deal already available for the architect and interior designer of discrimination to choose from; but one must be careful, and there could be more.

One of the easiest ways around the Scylla of silly prints and the Charybdis of creepy chintzes is to deal with natural pattern: not pattern taken *from* nature, like leaves and flowers, but pattern *of* nature. Natural fibers, like everything else natural, have skyrocketed in popularity in the past few years, and the patterns that rich natural textures create are much easier for architects to assign in their value systems based on order and logic. Natural patterns also tend, even at their boldest, to be relatively tame when compared to some of the wilder flights of designers' imaginations. Thus, architects' preference for wallcoverings that do not obscure spatial development or compete with other aspects of their interior designs is still strong. The problem lies now in many architects not knowing not only what to choose, but *how* to choose.

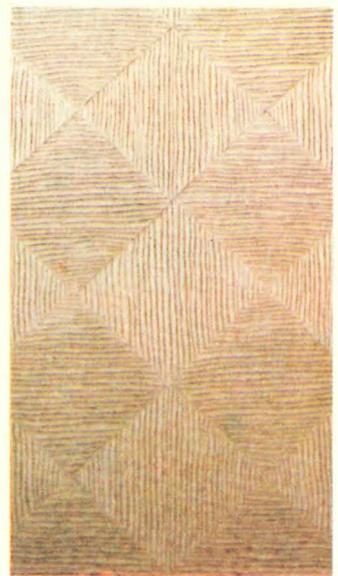
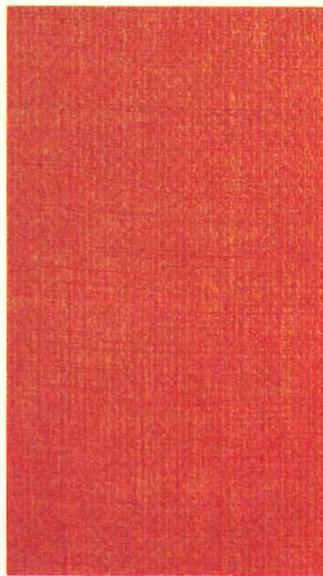
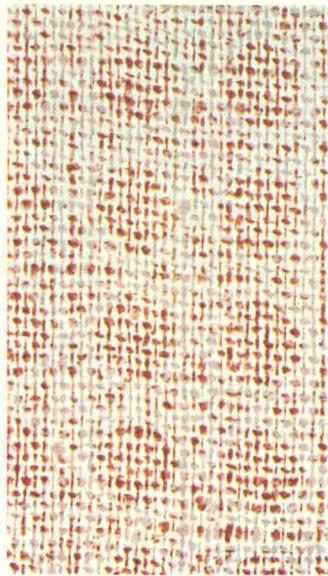
A natural synthesis

The expansion of architects into interior design work in the past decade may have been born of harsh necessity, but few who undertook interior design commissions have ceased doing them, so we are feeling the effects of a full-fledged information gap, from which architects are only now beginning to emerge. The aesthetic choices cannot be readily learned; the physical choices can, and therein should be the architect's basic education in wallcoverings. To deal at first with the question of generic materials, in light of today's preference for naturals, is to address some of the basic questions facing the would-be specifier of wallcoverings today. The stupendous popularity achieved by synthetic materials in the past 25 years has amounted to a veritable revolution in the interior design industry. And,

not unexpectedly, there has been a backlash reaction against the results of 25 years of living with those once-proclaimed "miracle" fibers and materials. Now that the returns are exhaustively in, it must be said that the "miracle" of those synthetics has been less comprehensive than was first predicted, but by no means the debacle that some proponents of naturals would have us believe. Each type has its own unduplicatable set of properties which resist imitation but which now are achieving integration.

Natural-fiber wallcoverings, therefore, are being treated with synthetic compounds and processes, and can share many of the qualities that wholly synthetic materials offer. And, increasingly, synthetics are being made in ways that make their detection from look-and-feel-alike naturals more and more difficult. Though Frank Lloyd Wright's insistence on fidelity to "the nature of materials" remains a virtually unassailable tenet among architects, the question remains what the "nature" of a synthetic is, or what it should correctly resemble. The dwindling supply of many of the earth's natural resources (not oil alone, but precious woods like teak and rosewood) is making some previous favorites of architects and designers prohibitively expensive for all but the most luxurious installations, and synthetic versions of many of those materials are at last receiving the seal of respectability. Natural materials, it has been noted time and again, have certain properties—including the all important one of wear—that sometimes cannot be mimicked by synthetics; but synthetics nonetheless are infinitely more suitable in settings where other such important properties as ease of cleaning, cost economy, and versatility of texture are required.

For while synthetics can be made to look like any variety of known substances, they can look like any variety of unknown ones, too. The astonishing range of textures that synthetic wallcoverings can express is an irresistible encouragement to the designer who needs a relatively easy means of making a surface interesting. And, given that wallcoverings are not structural, the architect or designer has great latitude of choice on strictly aesthetic grounds. As for the quality of those aesthetic grounds, it is safe to say that, as more and more architects become more firmly committed to interior design, the range of interior design products—and specifically wallcoverings—will reflect

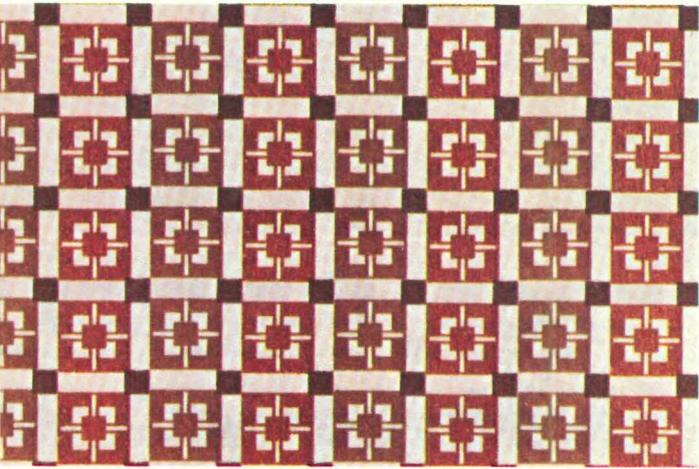


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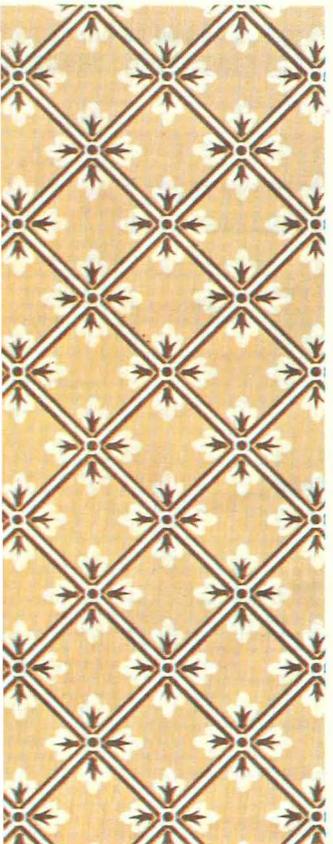
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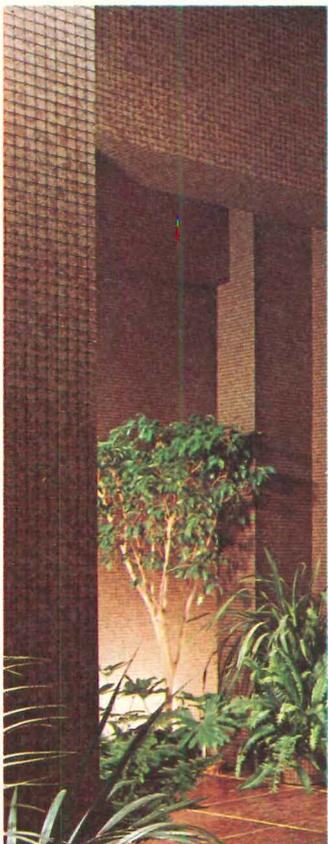
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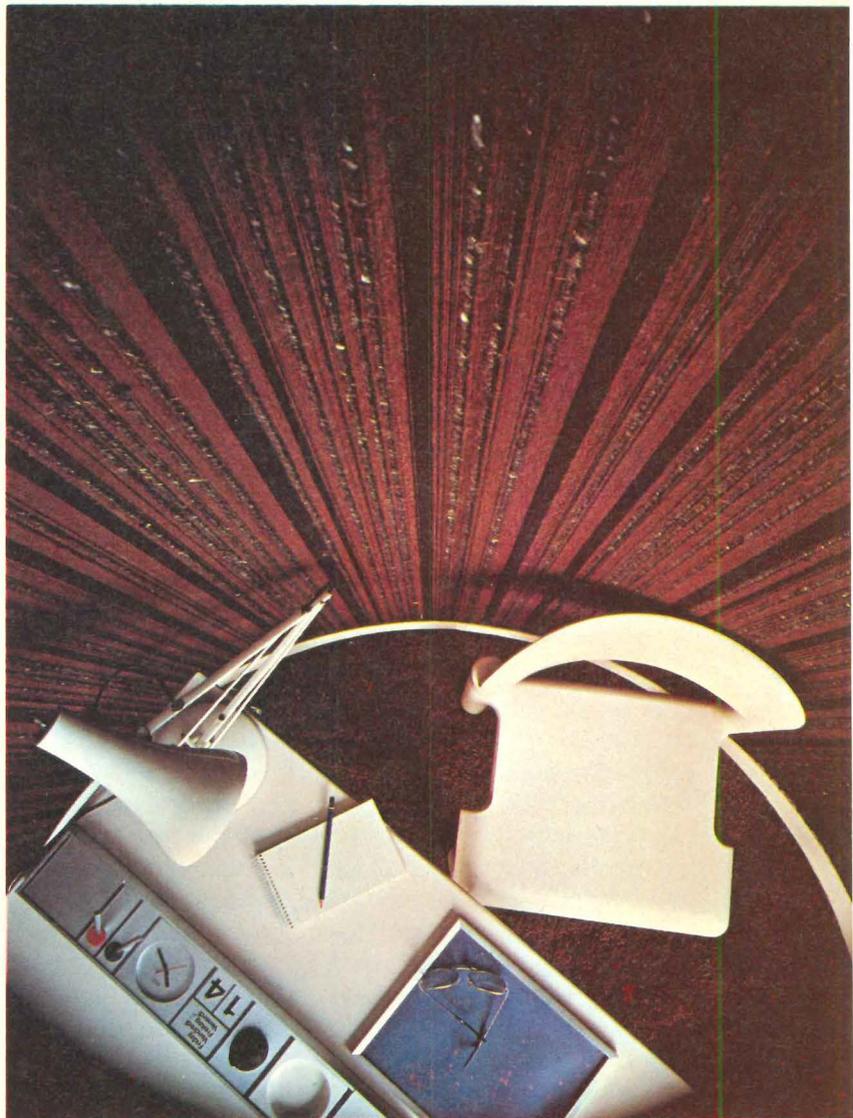
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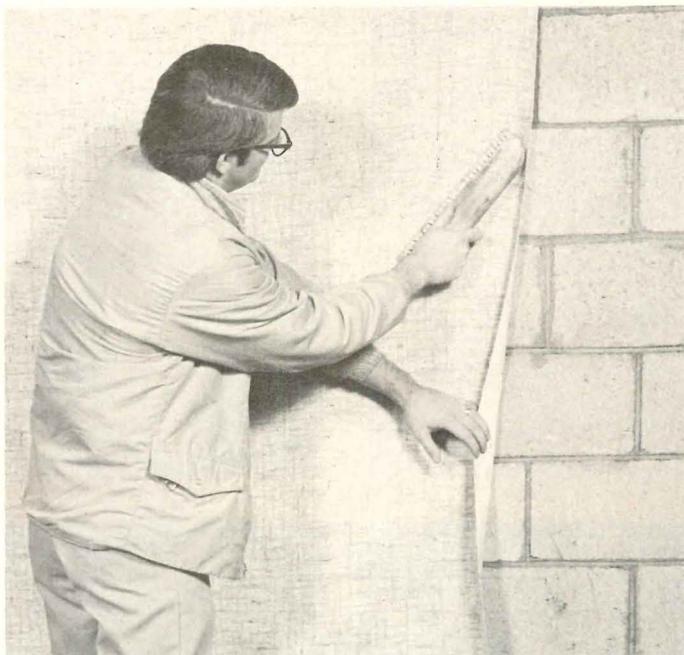
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Current wallcovering options include: **1.** "Chips" (Vinco) and **2.** "Wicker Weave" (Fabron II), both vinyl wallcoverings from Stauffer Chemical Co. **3.** "Durasan" vinyl wallcovering from Contempo-Wall Systems, a division of Gold Bond Building Products. **4.** "Vicmode" vinyl wallcovering from L.E. Carpenter Co. **5.** "Definition" vinyl coated fabric from Mini Prints VIII collection by Schumacher & Co. **6.** "Werm's House Boiserie," from Scalaman-dré's Savannah Collection, available as fabric or wallpaper. **7.** "Parade," from General Tire & Rubber Co.'s GENON line of commercial-contract vinyl wallcoverings. **8.** Installation of "Woolcovering," from Eurotex.

Interior technics: Wallcoverings



Example of a substrate material is "Flexi-Wall," a woven jute, gypsum, and acrylic material applied beneath wallcoverings and over rough surfaces.

their growing influence and their specific preferences, and quality will rise accordingly.

Undercover agents

The most important things for the user of wallcoverings to look for are the very things the manufacturers tell you about their products. With the proliferation of wallcoverings has come the useful classification by manufacturers of how their specific wallcoverings should be used. The standards set forth by the Federal government, and by such trade organizations as the Wallcovering Manufacturers Association and the Chemical Fabric and Film Association, give the specifier a good idea of how, when, and why a certain wallcovering can and should be used. Such specific areas as color fastness, washability, scrubbability, abrasion resistance, breaking strength, cracking resistance, stain resistance, tear resistance, blocking resistance, coating adhesion, cold cracking resistance, heat aging resistance, and shrinkage were among the rating criteria proposed as voluntary product standards set forth by the manufacturers of vinyl wallcoverings in the U.S. Similar ratings exist for a variety of properties of all kinds of wallcoverings, especially fire ratings, since wallcoverings are now generally treated (at least for larger commercial contract installations) with flame retardants.

Backings of wallcoverings are another prime area of concern for the specifier. Fabrics, synthetics, paper, and other materials are used to back the materials that cover walls, and are only second in importance to the major material of the wallcovering itself in determining suitability for a specific installation. The qualities of each vary and must be thought of before a successful selection can be made. Then there is the area of the substrate, the material or materials that lie between the wallcovering and the wall itself. Substrates can perform a wide variety of functions:

they can reduce noise, increase flame retardancy, allow for smoother application of the wallcovering over surfaces that are imperfect, and otherwise use the often neglected potential of the wall for other beneficial purposes. Here manufacturers are also the best source of information, since they frequently manufacture a full range of substrate options to fulfill any of the above requirements. Strippability is another important consideration in the selection of wallcoverings. In a world where the operant words are "nothing old can stay," the easy removal of a wallcovering is of great importance, since the labor costs involved in removal of unstrippable goods can be considerable. But so many combinations of qualities exist among wallcoverings that no simple formula for their intelligent selection exists, and consultation with manufacturer or distributor will yield the most useful information.

Something there is that doesn't love a wall

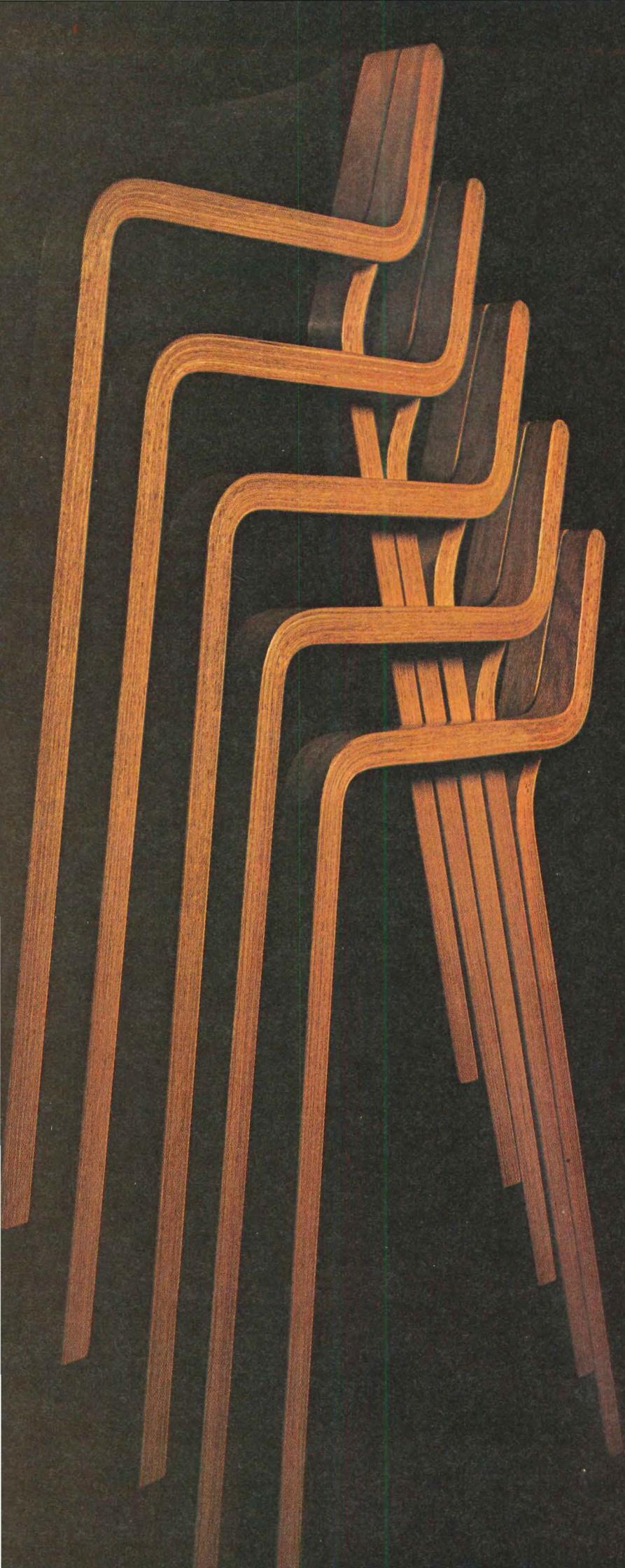
The future of wallcoverings is brighter now than it has been almost ever before. Now that the hegemony of the bare white wall is ending, the acceptance of the architectural profession for wallcoverings is being seen in full measure. Architects, who have seemed to believe that all good design proceeds from the end of a T-square, are being seen to move away from the strict orthogonal rule in their choices of wall covering patterns, and are becoming more tolerant of designs more pronounced than the merest check or the faintest stripe. The freer attitudes of today are not resulting in the kind of haphazard free-for-all that the iconoclastic approach to wall treatments of the late 1960s saw, but rather in the realization that pattern is an integral part of all design, and that the absence of pattern is no less than a statement about pattern, too.

We of the post-industrial age have a unique opportunity to pick and choose among the advances (and regressions) of technology in order to select that which can be of use to us in the future. Whether or not that future includes new discoveries or whether it scrupulously avoids them remains to be seen. But there is no need to discard that which has been gained until this point. Just as new trends in design allow (and even promote) the use of many retrieved images and inventions in design history, so can we make use of all the things that have been done in the name of progress in the manufacturing of design products. Four walls have never been enough to limit an architect's vision; neither should the covering of those walls. [Martin Filler]

Acknowledgements

We wish to thank the following individuals and wallcovering manufacturers for their help in preparing this article: Janet Adkins, Richard Baehr (Exxon Chemical Co.); Harry Banks (Hamilton Adams); Fred Belyea (Uni-Royal); Bernice Bolek (Glidden); Barbara Buckley—Gibbs & Soell, Douglas Walters (Stauffer); L.E. Carpenter; Pauline delli Carpini (Belgian Linen Association); George Cheney, Nina Klippel—Creamer, Dickson, Bamsford (Columbus Coated Fabrics); Karl Dangel, Lionel Libson, David Simonds (General Tire and Rubber Co.); Design-Tex, Inc.; H.E. Doerr, III (Eurotex); June Felber (S.M. Hexter); Michael Glynn, Don Gray (B.F. Goodrich); Robert Herring (Schumacher & Co.); Harold Imber; Stephen Knapp; Herman Kugler (Thibaut); Henry Levy (Flexi-Wall); Ralph Saltzman (Design-Tex Fabrics); Scalamandr , Inc.; Floyd Shumer (Crown Wallcoverings); MacGregor Wilson (Gold Bond).

For wallcovering product and literature information, see p. 106.



the chair skagen[™] stacking

The Skagen stacking chair by R-Way is a recent addition to the complete line of Skagen furniture.

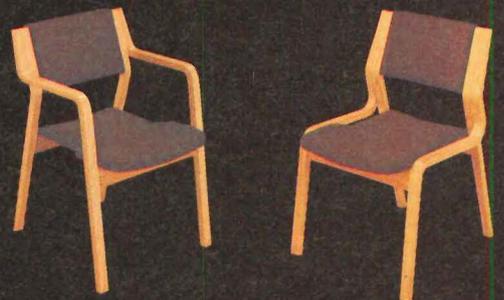
The stacking chair is constructed of many layers of red oak veneer laminated together to permit design versatility, durability and function. R-Way has combined the latest in construction techniques with one of the toughest finishes available to produce a truly contemporary design. This chair is available as a side chair or arm chair. R-Way's Skagen stacking chair is also available with a ganging device. For ease of handling, a dolly or a hand truck is available.

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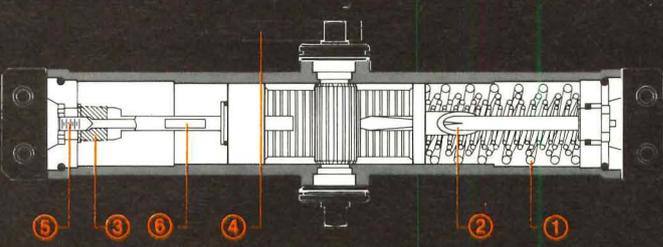
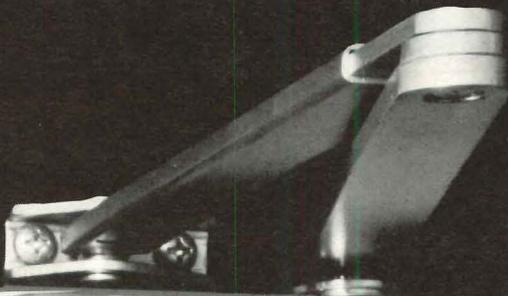
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Books

Inside design

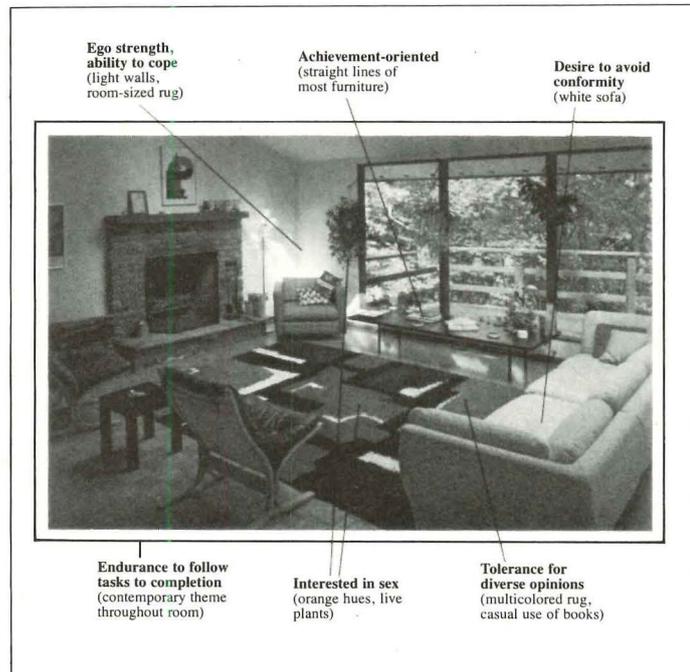


Mikel Covey



Bettina Crome

Architectural Digest's Paige Rense, A to Z's Carleton Varney.



Cover from *Psycho-Decorating, What Homes Reveal about People*.

Architectural Digest Celebrity Homes, edited by Paige Rense, New York, Viking Press, 1977, illus., \$29.95. **Carleton Varney Decorates from A to Z**, by Carleton Varney. New York, Bobbs-Merrill, Illus., \$17.50. **Psycho-Decorating, What Homes Reveal About People**, by M.H. Harmon. New York, Wyden Books, distributed by Simon and Schuster, 1977, illus., \$12.95.

Decorating is a big business. While it pretends to be about making places expressive of and responsive to its inhabitants, it is actually heavily devoted to the fabrication of myths—myths of luxury, comfort, elegance, sophistication, and cultivation. The domicile, whether house or apartment, provides the perfect *mise-en-scène* where objects and products that bolster these myths can be artfully assembled to create the dream landscape. General audience magazines and books particularly promulgate the myths by allying the images of furnishings and art objects [continued on page 101]

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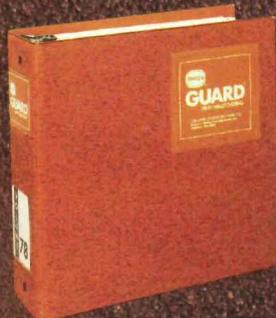


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with other mythic images—rich and famous people, fashion, and food.

The message is consumption—consumption of these images, consumption of the physical artifacts. If you can't afford the real thing, technology can provide the cheaper imitation, the knock-off on a knock-off of art and culture. In this manner, technology, publicity, and department-store promotion have helped advance the cause of artifice, to rob interior "design" of its integrity and credibility, to merge decoration with fashion. Stylistic effects replace design principles; appearances replace reality.

Nobody minds fantasy and make-believe. But as an industry it nourishes profound self-deception: by suffusing their everyday lives with the aura of make-believe, and surrounding themselves with objects that cover and console, the inhabitants of the home escape an awareness of selves *vis-à-vis* the real world. The unnamed victims are the persons for whom the domestic environment is the only space over which they have control. To some degree it is everyone, but more realistically it is the "housewife."

Several of the following books contribute to the public's entrapment in matters of taste. An outstanding example is *Architectural Digest Celebrity Homes*. The book displays the "private worlds" of the rich and famous whose homes have appeared in *Architectural Digest* magazine. The magazine, edited by Paige Rense, may have little to do with architecture, but it has a lot to do with fame, fortune, furnishings, and fashion. It is very successful.

Most of the private worlds collected in the glossy pages tell us as much about the lives and personalities of their owners as the model rooms at Bloomingdale's. The photography congeals these domains into glossy *oeufs en gelée* from which signs of personal intervention have been removed. There are so many chandeliers you would swear the photographers have them attached to the tops of their tripods.

Bearing the heavy imprint of chichi decorators, a good many homes impart socio-cultural messages. For example, the taste of the lower middle classes need not be confined to lower-middle-class incomes (the "trickle-up" theory seen so magnificently in Mary Tyler Moore's home). There are some surprises found in matching the "private worlds" with the public images of the celebrities: Barbara Walters' garishly overdone apartment; Woody Allen's aggressively WASP penthouse; Gore Vidal's rather straightforward Italian villa; Sonny and Cher's overly formal chateau; Joni Mitchell's studiously exotic home. Few dwellings are free from contrivance and inauthenticity in this promotion of the meaningful life as achievable through object-laden interiors.

Carleton Varney Decorates from A to Z has a similar point of view: The world will be better if you color your ceilings apricot, mix floral-patterned peach, coral, mint, and white upholstery with green-and-white-striped wallpaper, green-and-white geometric floors, and pleated white lampshades. This book is a scream. From the first entry, it is clearly about fashion, with "accessorize," as in how to accessorize a home the way one would a wardrobe, down [continued on page 102]



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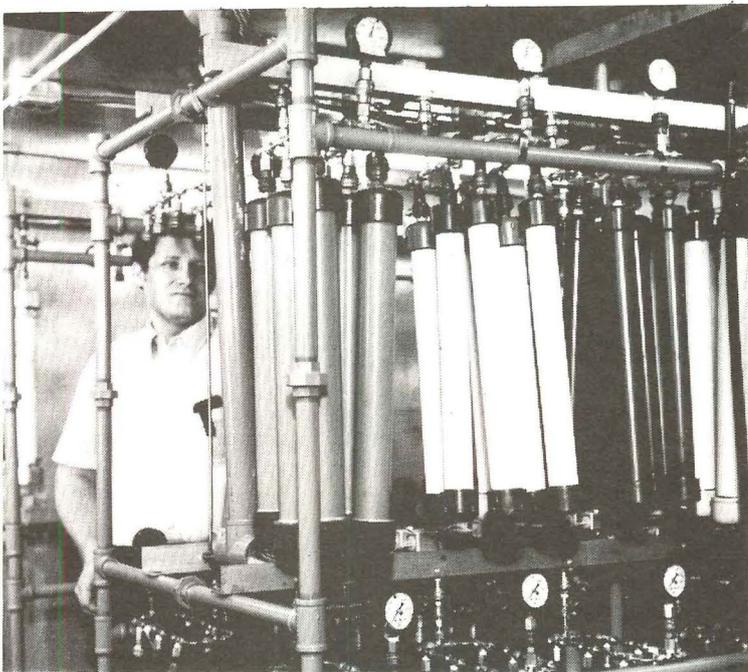
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Books continued from page 101

to "zingy colors" to help the consumer be a gifted Instant Decorator.

In *Psycho-Decorating, What Homes Reveal About People*, psychologist M.H. Harmon has serious intentions. In attempting to find the kinds of taste choices to which certain personalities are drawn, she has interviewed a sample of 100 anonymous middle-income women (only) who had not sought professional decorating help. Good taste, according to Harmon, is assembling one's personal domain in such a way as to communicate accurately one's personality to others. Her results, partly because of the severely limited range of design responses available in her questionnaire, end up in fuzzy and flat-footed psychological generalizations. Ignored in her analysis are all the forces that go into the formation of taste—sociological, cultural, and economic, plus exposure to various other forms of expression, whether through education, advertising, or media. Unexplored too is the desire by many to express their fantasy lives, not their true selves. But the cloying part of the message is the delivery. Not only is the reader assumed to be a woman, as in "the little woman"; she is assumed to have an arrested mental and emotional development of about age ten. Who can stand to read, "Patchwork-quilt patterns, with their humble origins, hold special appeal for practical women and for those who are inclined to criticize themselves. The American eagle was found in the patterns of tolerant women and those high in ego strength." [Suzanne Stephens]

Additional references used in compiling issue not previously mentioned.

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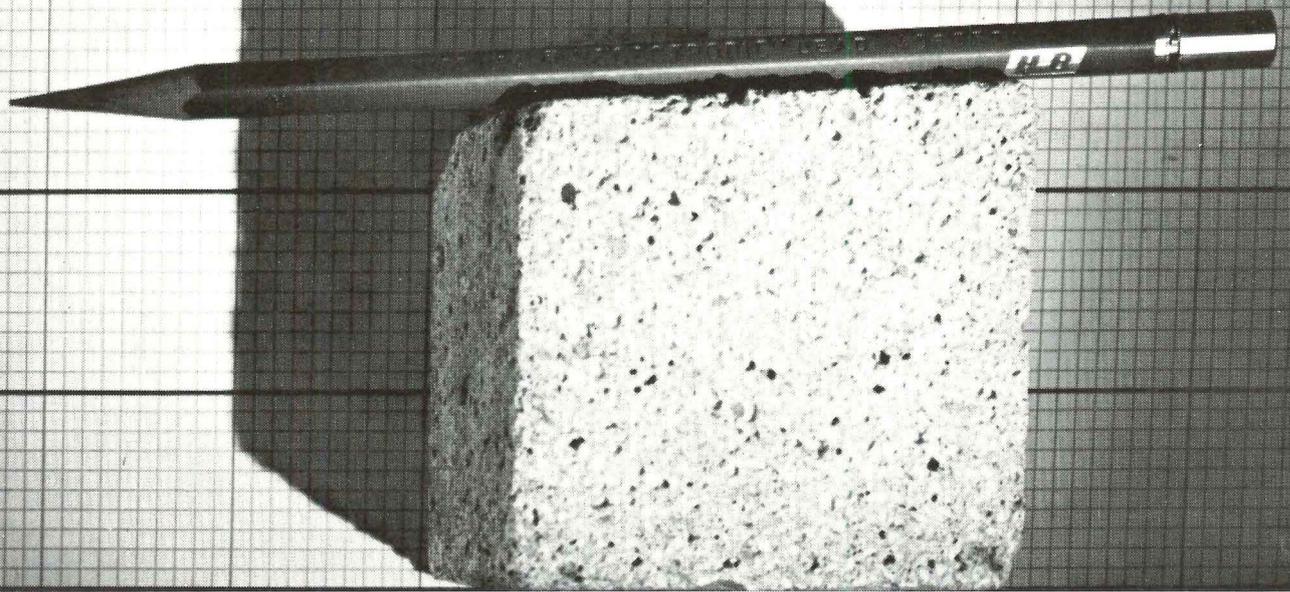
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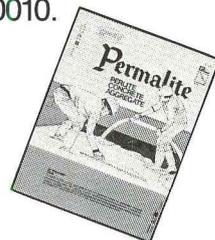
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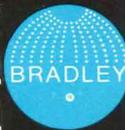
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Products and Literature



Photo murals.

Wall coverings

The items below specifically relate to the article on wall coverings beginning on page 90 in this issue. They are grouped here for the reader's convenience.

Photo murals. Six new outdoor scenes recently added to the company's collection include four that are repeatable indefinitely to cover any wall length: Ticonderoga Woods, Ski Trek (shown), Dogwood Forest, and Fall Woods. The other two are Spring and Appalachian Falls. The scenes, made up of several 3½' x 4½' panels, are lithographed on smooth, matte-finish, triple-laminated polypropylene. They are said to be waterproof, washable, resistant to tears, grease and mildew. Naturescapes, Inc.

Circle 100 on reader service card

Handprinted wallcoverings. Fifteen patterns in 85 colorways make up the Andover Collection of handprinted wallcoverings. They are on washable, vinyl and Mylar paper-backed grounds, or on fabric-backed grounds for commercial installation. Illustrated is Fox Hollow which comes in five basic colorways. Nils Anderson Studios.

Circle 101 on reader service card

Fabrics and wallpapers. In stock, or available to order, custom printed to color, are several fabrics and wallpapers designed by, or adapted from works of, freelance artists and designers. Shown here is The Apollo, one of the group of Japanese-inspired designs. Groundworks, Inc.

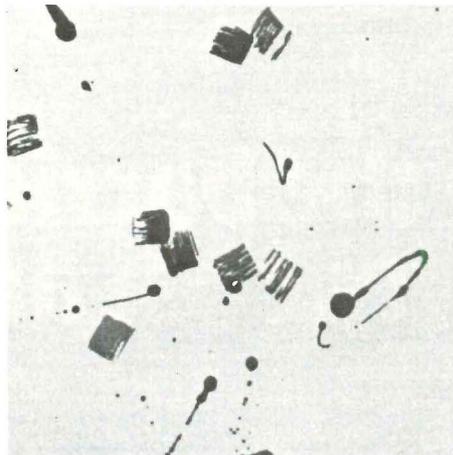
Circle 102 on reader service card

Persian prints. Designs based on Persian art are hand-printed on several fabrics. Rhodes is an Owens-Corning fabric said to be suitable for hospital use. Aroset, a blend of Monsanto's modacrylic and polyester, can be laundered or dry-cleaned. Java is a heavy-weight fabric of Eastman Chemical's Verel modacrylic yarn with good draping qualities. Nurma, 100 percent cotton, is suitable for draperies and bedspreads and can be permanently flame retarded. Design shown is Teheran, resembling mosaic designs. Ben Rose, Inc.

Circle 103 on reader service card



Handprinted wallcoverings.



Fabrics and wallpapers.



Persian prints.

Belgian linens. Paper-backed and acrylic-backed wallcoverings, made primarily from Belgian linen, make up the "Friendly Persuasion" collection. According to the manufacturer, the strong linen yarns resist tears, shocks, and friction. They have dimensional stability and good acoustical properties. The yarns have inherent resistance to soil, although some have been treated to enhance this characteristic. Gilford, Inc.

Circle 104 on reader service card

Natural fibers. CrofterCraft wallcoverings are made entirely from natural fibers backed on paper. All of them have a class A rating for flame spread and smoke density. Colors are primarily natural shades of beige through brown with some touches of other colors in subdued tones. Hamilton Adams Imports, Ltd.

Circle 105 on reader service card

Upholstery and wall covering fabrics.

Polyurethane and cotton fabrics, that can be used for wall covering or upholstery, are offered in two finishes. Suedelike Nubara is porous, yet water repellant, and may be cleaned with a damp sponge. According to the manufacturer, it is supple enough to be easily gathered, cut and sewed, yet it has tear and stitch resistance. Nubara comes in 11 light-fast colors ranging from natural to black. Anilo fabric is grained to resemble leather and comes in eight shades. Emak Coated Fabrics Corp.

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Flexi-Wall® Plaster-in-a-Roll combines woven jute with partially set-up gypsum sealed with a soil-resistant, clear acrylic coating. It is produced in a basic unbleached-jute version, and in a variety of others in which jute, gypsum, or both are colored to give a wide range of choices. Maker states it can be rolled for transport, then unrolled and applied in the same way as wallpaper; it becomes a permanent part of the wall; it can be applied directly to rough surfaces, such as bare concrete blocks and finish is not subject to delamination. Product finish is free of lead content and product meets all standards for inflammability. It comes in 4-ft-wide rolls. Flexi-Wall Systems.

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[continued on page 108]



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Cloth laminates. Genuine cloth high-pressure laminates are said to handle and wear just like regular high pressure plastic laminates. Linens and hessians in wide natural, and prints are available. Suitable for both horizontal and vertical applications. The Diller Corporation.
Circle 109 on reader service card

Literature

Vinyl wallcoverings. The varied patterns, styles, colors, weights, and constructions of vinyl wallcoverings illustrated in this brochure include: Vinco, a medium and heavy duty grade; Detron and Fabron II, both for light duty. Detailed charts of physical properties are provided for each grade and pattern shown. Stauffer Chemical Co., Plastics Div.
Circle 200 on reader service card

Wallcovering catalog. Illustrated catalog offers details of construction of vinyl wallcoverings. Describes weights, backings, and recommended uses of the three types of commercial-contract wallcoverings. Special products, such as chalkboard, markerboard, and projection surfaces, clear film, and embossing services are included. Textures and colors of each are shown, as well as some typical installations. General Tire & Rubber Co.
Circle 201 on reader service card

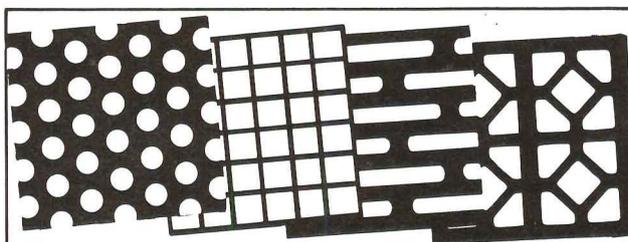
Guide to use of vinyl wallcovering. More than 500 patterns of Guard vinyl wallcoverings are available in a variety of colors, designs, styles,



Guide to use of vinyl wallcovering.

textures, prints, and woodgrains. Shown is Contours, a basketweave texture. Installation information given in the brochure includes surface preparation, application, cleaning, and maintenance. Chart shows typical properties of three different weights. Columbus Coated Fabrics, Division of Borden Chemical.
Circle 202 on reader service card

Durasan decorator panels. Vinyl-surfaced gypsum board panels, with surfaces simulating woodgrains and other textures, can be applied directly to studs or used as a finish layer. Brochure covers specifications, methods of attachment, cleaning, and painting. Charts show colors and textures available. Gold Bond Building Products.
Circle 203 on reader service card
 [continued on page 110]



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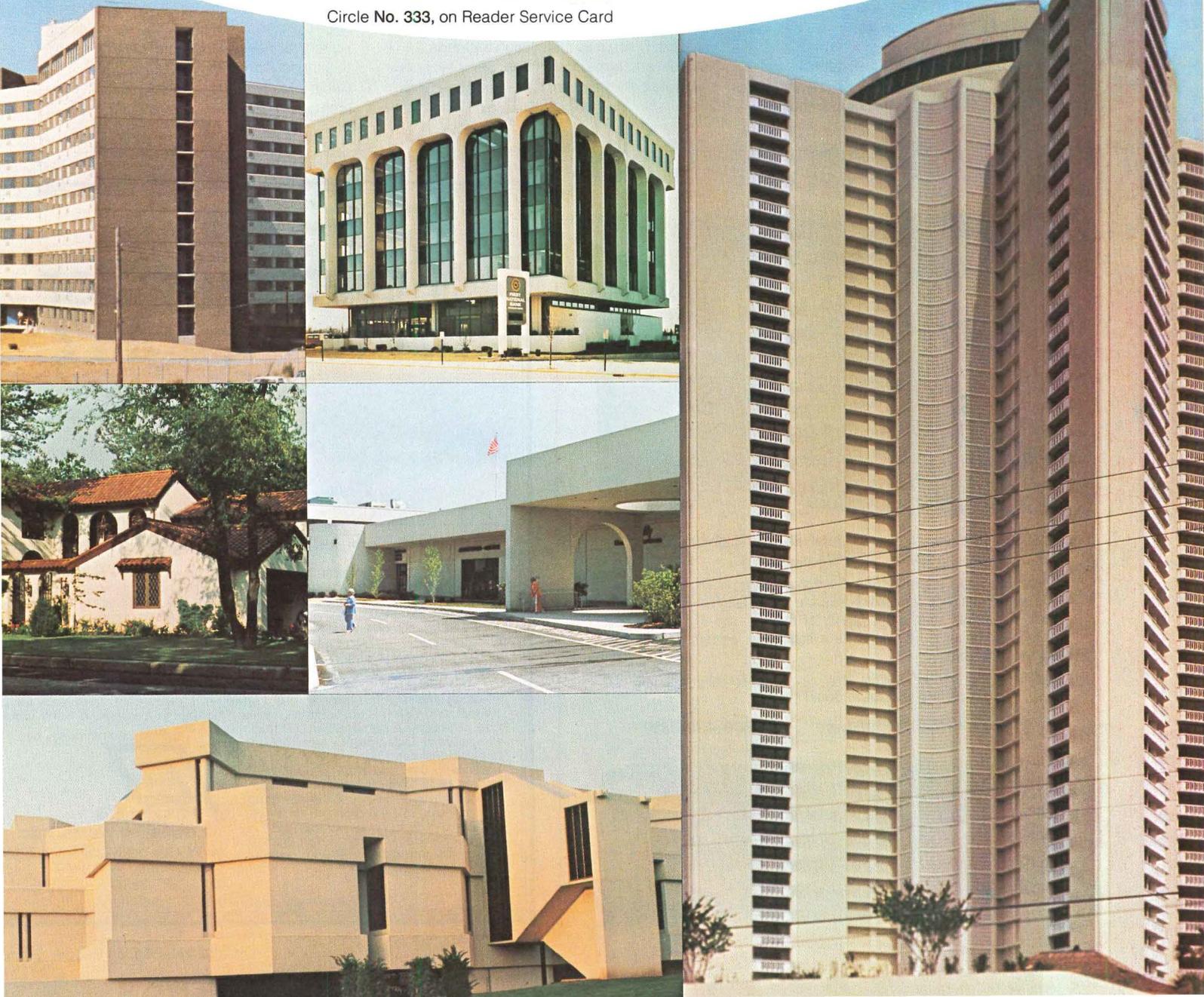
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Circle No. 333, on Reader Service Card



Products continued from page 108

Vinyl wallcoverings. Four-page brochure covers the types of vinyl coverings produced, from Type I lightweight fabrics to Type III extremely durable fabrics coated with protective vinyl film. Photographs show typical use of these products, as well as some examples of colors and textures available. Glidden Coatings & Resins. Circle 204 on reader service card

Plaster and Drywall Moldings. Acoustic molding, drip screed, channel screed, plaster molding, corner molding, and reveal molding are described and illustrated in a 4-page catalog. The moldings, extruded of aluminum, have a baked-on acrylic coating to reduce plaster stains. Cross-sectional diagrams show installation. Fry Reglet Corp. Circle 205 on reader service card

Mineral-fiber wall panels. Glasweld panels, for use as interior partitions, have a porcelain enamel finish, a matte chalkboard finish, or a markerboard surface from which felt marker lines can be removed easily. Eight-page brochure describes materials and design, construction, and results of performance tests. Chart shows sizes and colors available. GIL. Circle 206 on reader service card

Wallcoverings. This Good Earth collection of 25 washable, pretrimmed, strippable wallcoverings is shown in full-color, 4-page brochure.



Wallcoverings.

Colors featured are in the natural/brown range. James Seeman Studios, Inc., division of Masonite Corp. Circle 207 on reader service card

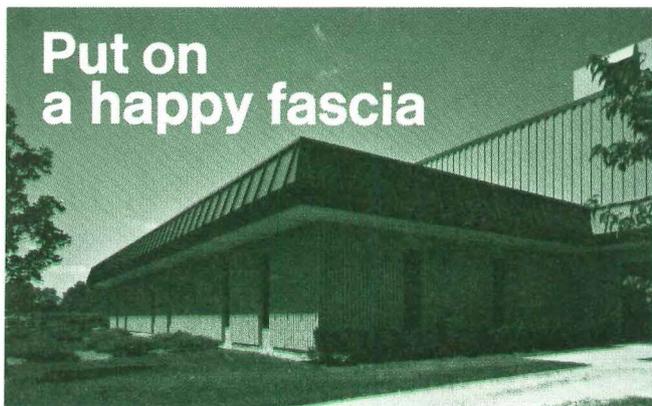
Vinyl-surfaced gypsum board. Four-page brochure describes composition, materials, and sizes of Eternawall vinyl-surfaced gypsum board. Technical data covers fire resistance: flame spread, fuel contributed, and smoke developed. Discusses installation methods, finishes, and trim accessories. Samples show available colors and finishes. Georgia-Pacific. Circle 208 on reader service card

Acoustical wall panels. Panel construction, dimensions, colors, installation, and assembly instructions are outlined in folder. The fabric-covered panels have one in. of sound-deadening Fiberglas insulation. Stain-resistant polyester fabric is secured to the board with spline-and-groove system for easy removal for cleaning or replacement. Owens-Corning Fiberglas Corp. Circle 209 on reader service card

'Paneling 1978.' Every page of this 36-page brochure contains color photographs of the various kinds of interior paneling, the color choices available, and room settings. Brochure also contains product and installation information. Georgia-Pacific. Circle 210 on reader service card

Other products

Sound-absorbing ceiling panels. Silok is a textured ceiling panel, 2' x 4', available in 1-in., 1½-in., and 2-in. thicknesses. The surface has a light reflectance of over 75 percent, says the manufacturer, for improved lighting uniformity and energy conservation. Silok panels are also said to provide moderate sound-transmission loss which helps assure uniformity of masking sound with maximum loudspeaker spacing. The panel has insulation K factor of 0.25 in 1-in. thickness. Armstrong Cork Co. Circle 110 on reader service card [continued on page 112]



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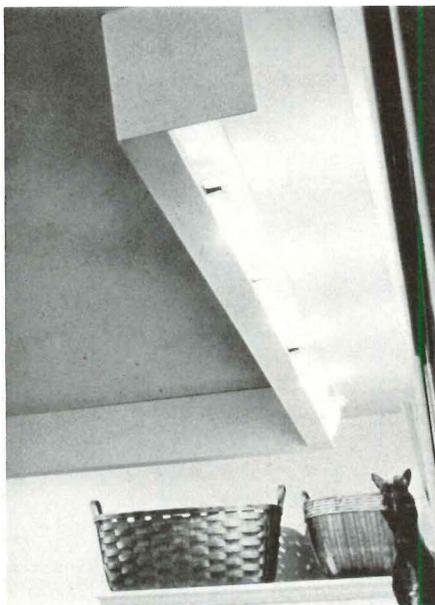
Products continued from page 110

Lytetrough is a concealed wall-washing and accent lighting system. It consists of a baffle behind which an electrified Lytespan track and lighting units can be mounted. Made of sturdy particleboard that can be cut with ordinary woodworking tools, it is clad with matte white vinyl veneer that can be painted, trimmed or covered as desired. Lightolier.
Circle 111 on reader service card

Tub planters. Architectural accessories such as planters, seats, benches, and litter receptacles in matched sets are offered in a style and size said to be suitable for almost any contemporary setting. Landscape Forms.
Circle 112 on reader service card

Open-plan office system. Panels and components-mounting apparatus of this open-plan office system provide acoustical control. Recent additions to the system are a new power panel design, component options, and design details. Panels can be set up and components added without tools. Rosemount Office Systems, Inc.
Circle 113 on reader service card

Track lighting. A power cube 17/16" x 17/16" and 3/4" deep, for a track lighting system, is said to take the place of up to eight components in other systems. Included in the Premier system are track, power cube, track lights and acces-



Lytetrough.

sories. The cube will power a variety of configurations: straight, L-, T-, or X-shaped, and square. An optional cord-plug set that may be snapped in at the end of the track can be run to a wall outlet. Thomas Industries, Inc.
Circle 114 on reader service card

Floor tiles. A large-scale design in vinyl composition floor tiles, for commercial, institutional, and residential use, is Concours. The basic cir-

cle is formed with four tiles, but there are several possible variations. The pattern helps to conceal joint lines and subfloor irregularities. It can be installed on walls as well as above, on, or below grade, over wood or concrete subfloors. Colors available are terracotta, white, beige-brown and light beige. Azrock Floor Products.
Circle 115 on reader service card

Seismically qualified lighting/ceiling system. Posts and bracing rods of a lighting/ceiling system for nuclear power plants hold the unit in place horizontally and vertically, isolating it from the walls. The system is said to comply with NCR Class I or Class IE specifications for equipment that is essential to the safe shutdown and isolation of reactors. It is designed to interface safely with seismically qualified air conditioning systems. Holophane, Johns-Manville.
Circle 116 on reader service card

Sol-Ar-Tile. Ceiling tiles for passive solar heating system are lightweight polymer concrete with a core of anhydrous sodium sulfate plus special additives. According to the manufacturer, the core material has the ability to absorb and store heat at 73 F, releasing the retained heat as the outdoor temperature drops at night. The tiles are said to maintain room temperature at 73 F, preventing overheating and providing even, draftless heat. Over a 10-degree cooling range, each 2' x 2' tile releases 465 Btu, a rate that is additive so that ten tiles, for instance, would release 4650 Btu. Solar Group.
Circle 117 on reader service card

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Modular seating.

Modular seating. Two new categories are added to "Slope" modular seating: an armless version available as straight units or wedge shapes for linear or curvilinear layouts; and backless bench units. The new units are being introduced at NEOCON in June. JG Furniture. *Circle 118 on reader service card*

Heat pumps. Two packaged Weathertron heat pumps in 15- and 20-ton capacities are produced for use as standard all-electric heat pumps or as packaged straight cooling units with strip heaters. Features include dual compressor operations, dual-circuited controls, standard 2-in. filters, belt drive, compressor heat, ball-bearing motors, and evaporator defrost control. General Electric. *Circle 119 on reader service card*



Light towers.

Light towers. For areas with little or no furniture, as well as for task illumination, the light towers have 250-watt lamps with special reflectors and lenses to provide wide distribution of reflected illumination. Finishes available are natural oak, medium oak, white, angola brown, and mushroom laminate, and mirror polished chrome. JG Furniture. *Circle 120 on reader service card*

Other literature

TheWoodBook is a 234-page casebound volume designed for anyone using wood products in residential and commercial construction. It includes design and specification information on materials for floors, walls, and roofs, plus in-

formation on treated wood, foundations, heavy timber construction, laminated beams, shingles, shakes, softwood paneling, and siding. In the book, which will be replaced annually, data are arranged according to the Uniform Construction Index. To have firm name added to complimentary distribution list for 1979 volume, request qualification information. Copies of the 1978 edition may be ordered from the same address for \$9.50 each. Wood Products Publications, P.O. Box 1752, Tacoma, Wa 98401.

Door locks. Locks, decorative trim, door pulls, key blanks, and keying kits are described and illustrated in this 44-page catalog. Shows catalog number, function, construction features, and finishes available for the many types of locks. Also shown are four boring jigs that eliminate template marking. Falcon Lock Division of Norris Industries.

Circle 211 on reader service card

Solar screens. KoolShade solar screens, composed of tiny, fixed louvers tilted at 17 degrees within extruded aluminum frames, protect against the sun's heat and glare. According to the manufacturer, installation outside sun-exposed windows keeps building interiors up to 15 degrees cooler while admitting comfortable, diffused light with up to 84 percent clear outward visibility. Four-page brochure offers performance data, specifications, and installation details. KoolShade Corporation.

Circle 212 on reader service card

[continued on page 116]

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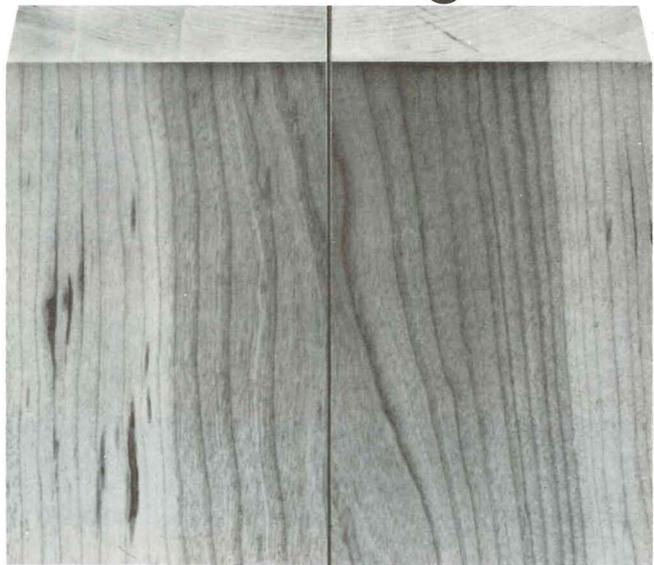
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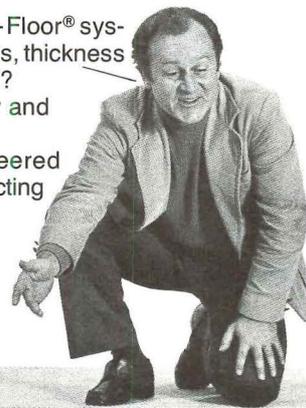
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Products continued from page 113

Rolling doors and grilles. Catalog for 1978 provides architectural details and specifications for rolling service doors, fire doors, counter doors, escalators, and rolling grilles. Includes accessories such as motor operators, releasing devices, and controls. Cornell Iron Works, Inc. Circle 213 on reader service card

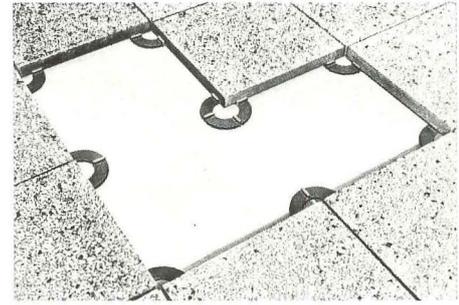
Water coolers. Twelve-page Catalog No. 177 describes and illustrates several models of water coolers, drinking fountains, and emergency safety equipment. Drawings show details of installations for each model, and a selection chart shows capacity, compressor size, extra equipment available, and weight.

Safety equipment includes eye-wash fountains, drench showers, and eye, face, and body spray. Haws Drinking Faucet Company. Circle 214 on reader service card

Solid-state fire alarm system. Four-page bulletin discusses SET/7000 fire alarm system with integrated circuit design, available in modular control units, with a wide selection of automatic sensors, manual stations, and annunciators. Plug-in modules permit expansion of system as building requirements change. Standard Electric Time Corp. Circle 215 on reader service card

Laminated Wood Products. Decking, beams, arches and bridges are included in this 16-page full-color brochure. Text describes strength and

stiffness, adhesive used, fire resistance, preservative treatment and prestaining. Details of construction and connection are described and illustrated. Color photographs show installations of the various laminated products. Weyerhaeuser Co. Circle 216 on reader service card



Paving slab supports.

Paving slab supports. Terring system, said to improve installation of paving slabs, is shown in detail. Supports are available for pedestrian and vehicular traffic areas, as well as for reinforced concrete stair elements. Included in the 84-page booklet are product description, installation data, product line, and typical installations. Wegu Canada, Inc. Circle 217 on reader service card

Rubber flooring. Provides technical properties and specifications for a variety of rubber flooring tiles, with illustrations of surfaces and colors available. Full-color photos show typical installations on floors, walls, and stairways in commercial, institutional, and residential areas. Mondo Rubber Canada Ltd. Circle 218 on reader service card

Vertical shades. Versatile window covering comes in a variety of fabrics, weaves, aluminum, metallic leaves, or custom laminations. Vertical vanes can be rotated a full 180 degrees or drawn to one or both sides. Full-color catalog is available for \$3. Holland Shade Co., 306 E. 61 St., New York, NY 10021.

Fabric structures. Design and construction of permanent Fibreglas fabric structures is described in 12-page four-color booklet. It covers the erection of air-supported and tension fabric structures and describes, in both pictures and text, the application and construction variations of several existing fabric structures. The fabric structure accommodates both horizontal and vertical expansion internally, and is said to allow shadow-free lighting during the daytime, and permit year-long usage. Owens-Corning Fibreglas Corporation. Circle 219 on reader service card

Bonded bronze designs. A collection of deeply sculptured designs is offered in bonded bronze, copper, nickel silver, or aluminum. Large, lightweight panels are made possible by casting metal granules in tough polyester resins reinforced with fiberglass. Castings are approximately 3/16 in. thickness and weigh approximately 2 lbs per sq ft. They are furnished laminated to 1/2-in. plywood backing where it is necessary to facilitate installation. Standard sizes are 3' x 8' and 3' x 10'. A brochure is available. Forms & Surfaces. Circle 220 on reader service card

Granite.

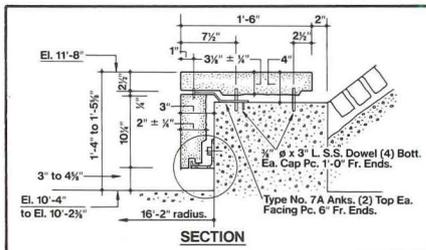
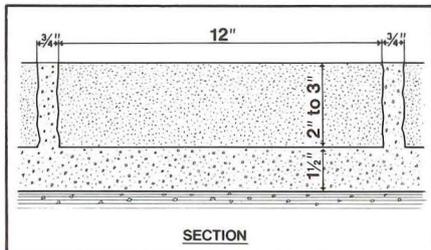
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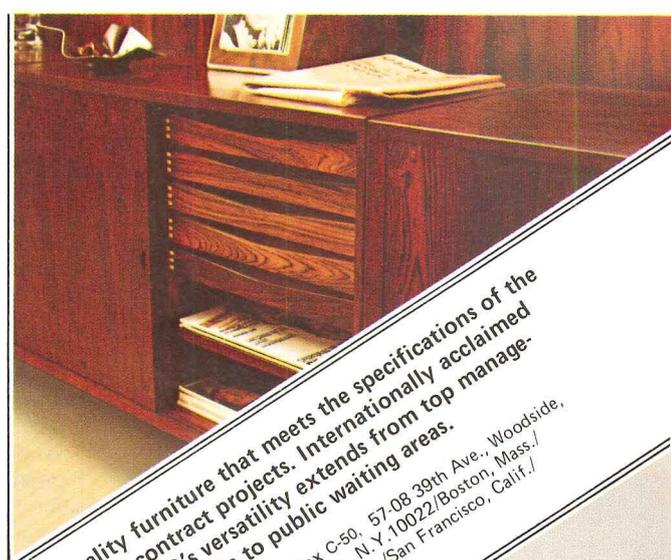
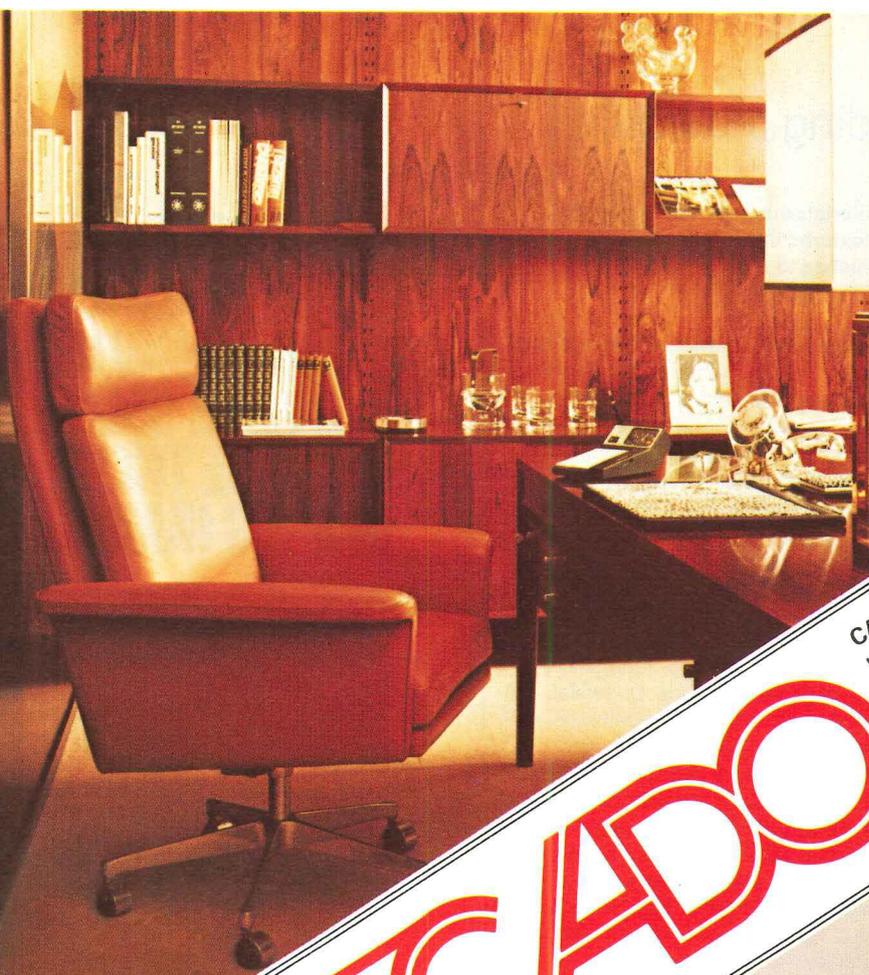
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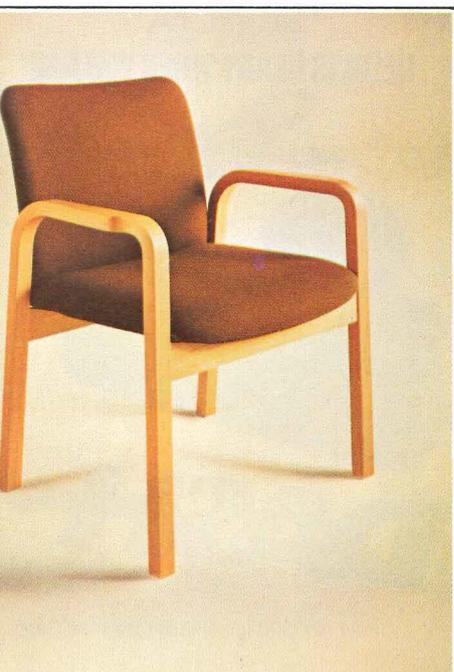
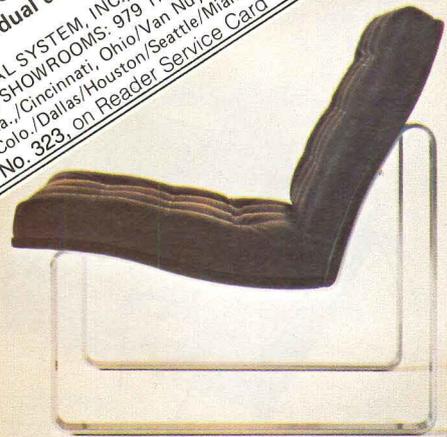
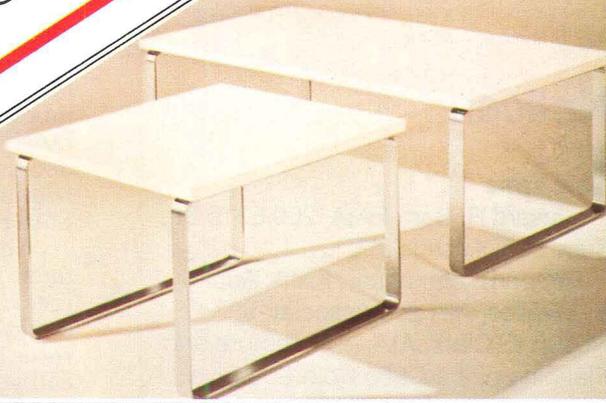
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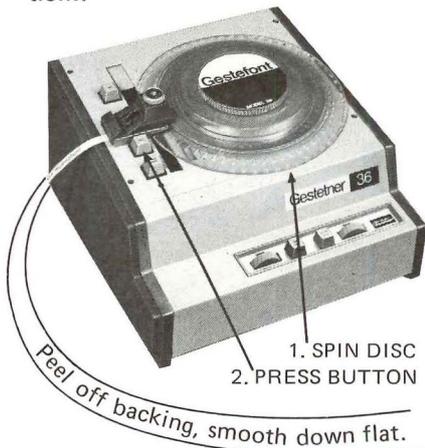
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Building materials

Major materials suppliers for buildings that are featured this month, as they were furnished to P/A by the architects.

Old Pine Community Center, Philadelphia (p. 74). Architects: Friday Architects and Planners. Structural steel: Bethlehem. Structural steel studs: Inland-Ryerson. Gypsum sheathing: National Gypsum Co. Concrete plank: United Precasting Corp. Metal Deck: Midland Ryerson. Built-up roofing: Celotex. Brick: Alwing Brick Co. Metal studs (interior): Chas. Carsi Co. Gypsum wall board: National Gypsum Co. VAT: Armstrong Cork Co. Quarry-tile: Summitville Tiles, Inc. Neoprene rubber composition floor: Crossfield Products, Inc. Exposed concrete plank: United Precasting Corp. Foundation membrane: W.R. Meadows, Inc. Underslab membrane: Celotex. Neoprene membrane: Allied Composition Corp. Rigid roof insulation: Celotex. Fiberglass batts: OCF. Rigid insulation: Pittsburgh Corning Corp. Glass Block: Pittsburgh Corning Corp. Window glass: Delaware Valley Glass Co. Window sashes: Wausau Metals Corp. Wood doors: Weyerhaeuser. Metal doors: Philadelphia Fire Retardant Co., Inc. Mortise locksets: Russwin. Door-closers: LCN. Hinges: Stanley. Panic exit: Von Duprin. Paint: M.A. Bruder & Sons. Accordion and folding partitions: Modernfold. Exterior lighting fixtures: Bronzelight, McPhilben. Interior lighting fixtures: Abolite, Lightolier, Neo-Ray, Prescolite. Plumbing & sanitary: Kohler, Sloane. Heating: Berko, Chromolux, Comman-Aire Corp. Airconditioning: Baltimore Air Coil.

Notices

New firms

Howard R. Barr, FAIA, 200 E. 10 St., Suite 525, Austin 78701.

Robert E. Alexander, FAIA; Adolfo E. Miralles, AIA and Associates; Robert E. Clark, AIA; Architecture and Planning offices, 825 Colorado Blvd., Suite 241, Los Angeles 90041.

Richard L. Hart, 3120 Piedmont, El Paso, Tx 79902.

Bernheim, Kahn & Lozano has formed Inchauste, Chavarria, Bernheim, Kahn & Lozano, International, Inc., One N. Wacker Dr., Chicago 60606, and La Paz, Bolivia.

H. James Lentz, AIA, and Wayne D. Paulk, AIA, have formed H. James Lentz & Associates, Lewis State Bank Bldg., Suite 616, Tallahassee 32301.

Frank A. Depasquale, AIA, Felix D. Markham, IV, AIA, John Frank Thompson, AIA, and Warren R. Wilson, AIA have established the firm of Depasquale, Markham, Thompson, Wilson, Architects and Planners, Ltd., 111 Corcoran St., Durham, NC 27702.

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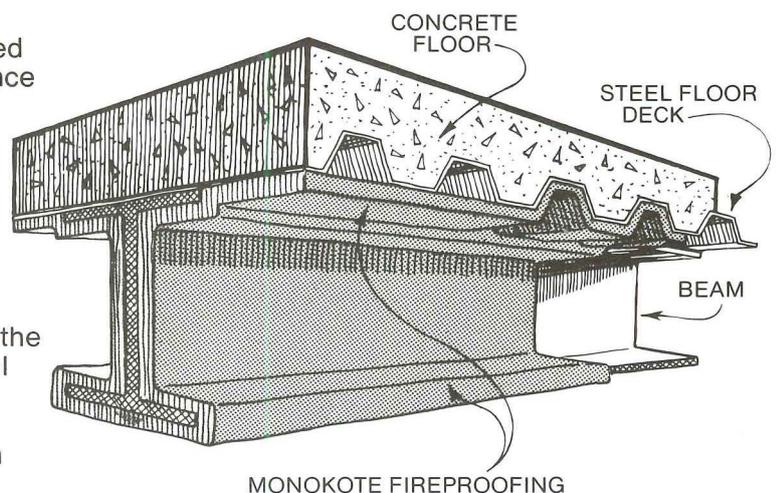
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*1974 AISI "Fire-Resistant Steel Frame Construction," second edition, p. 12.

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[continued on page 124]



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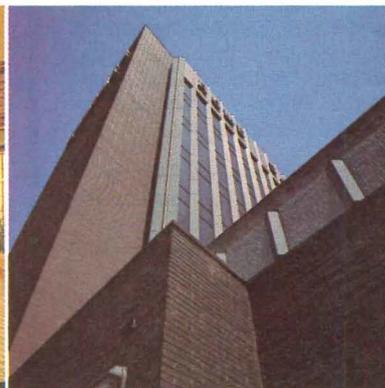
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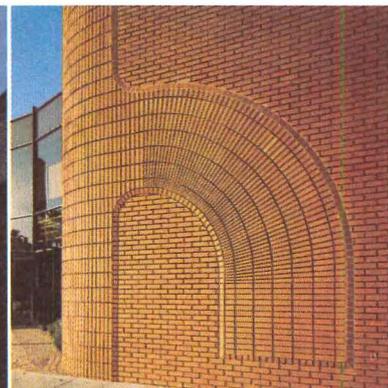
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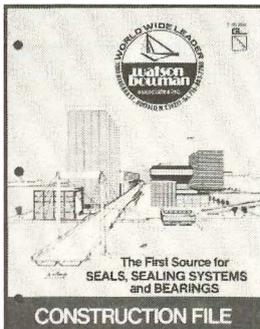
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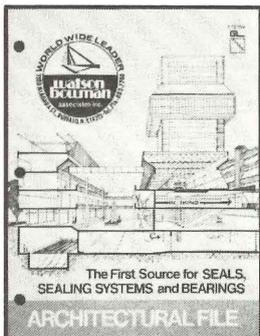
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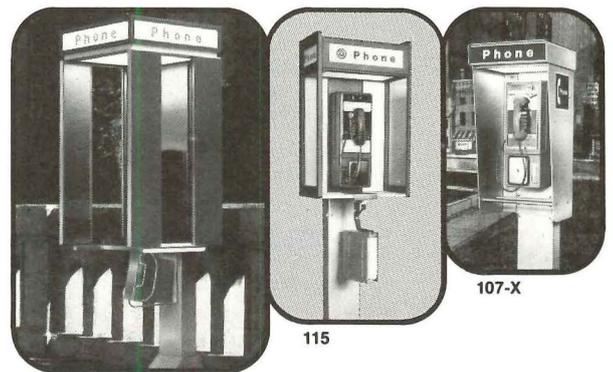
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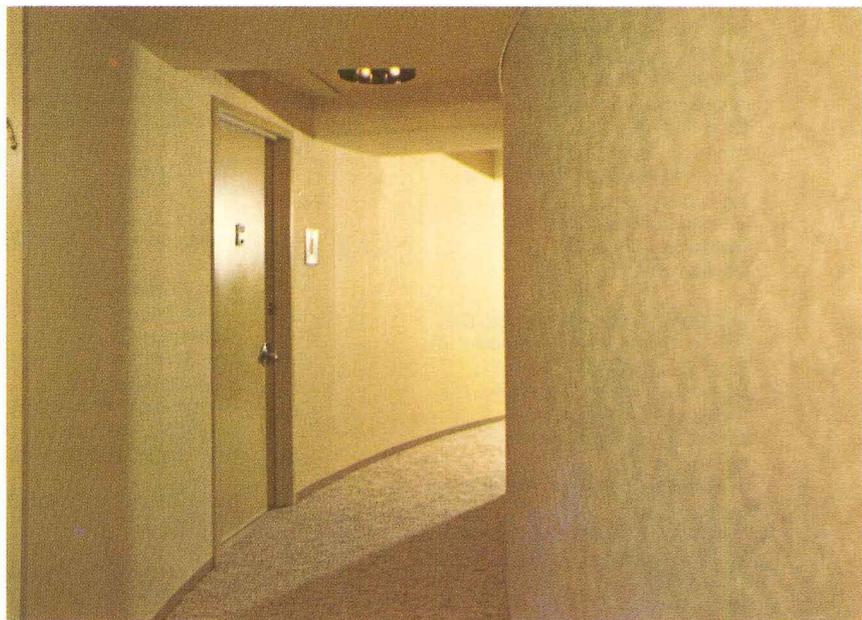
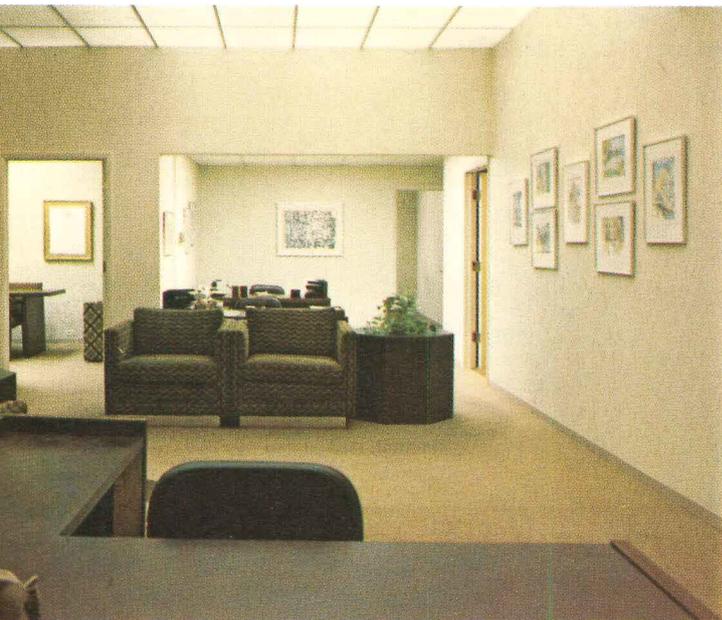


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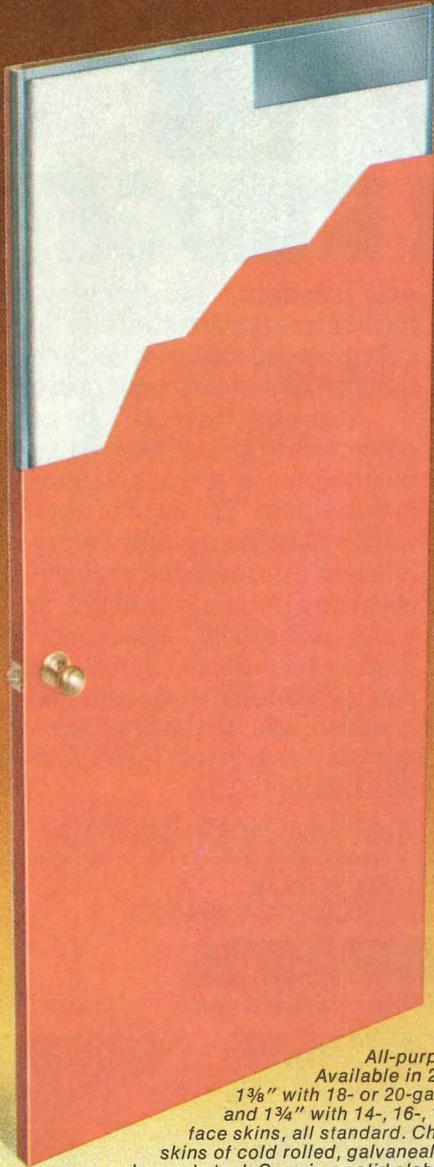
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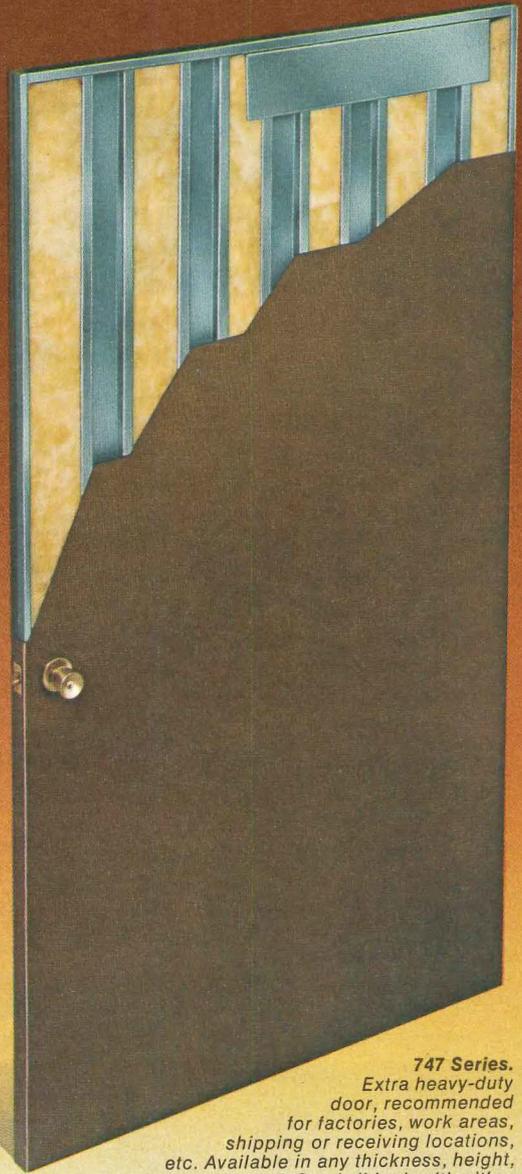
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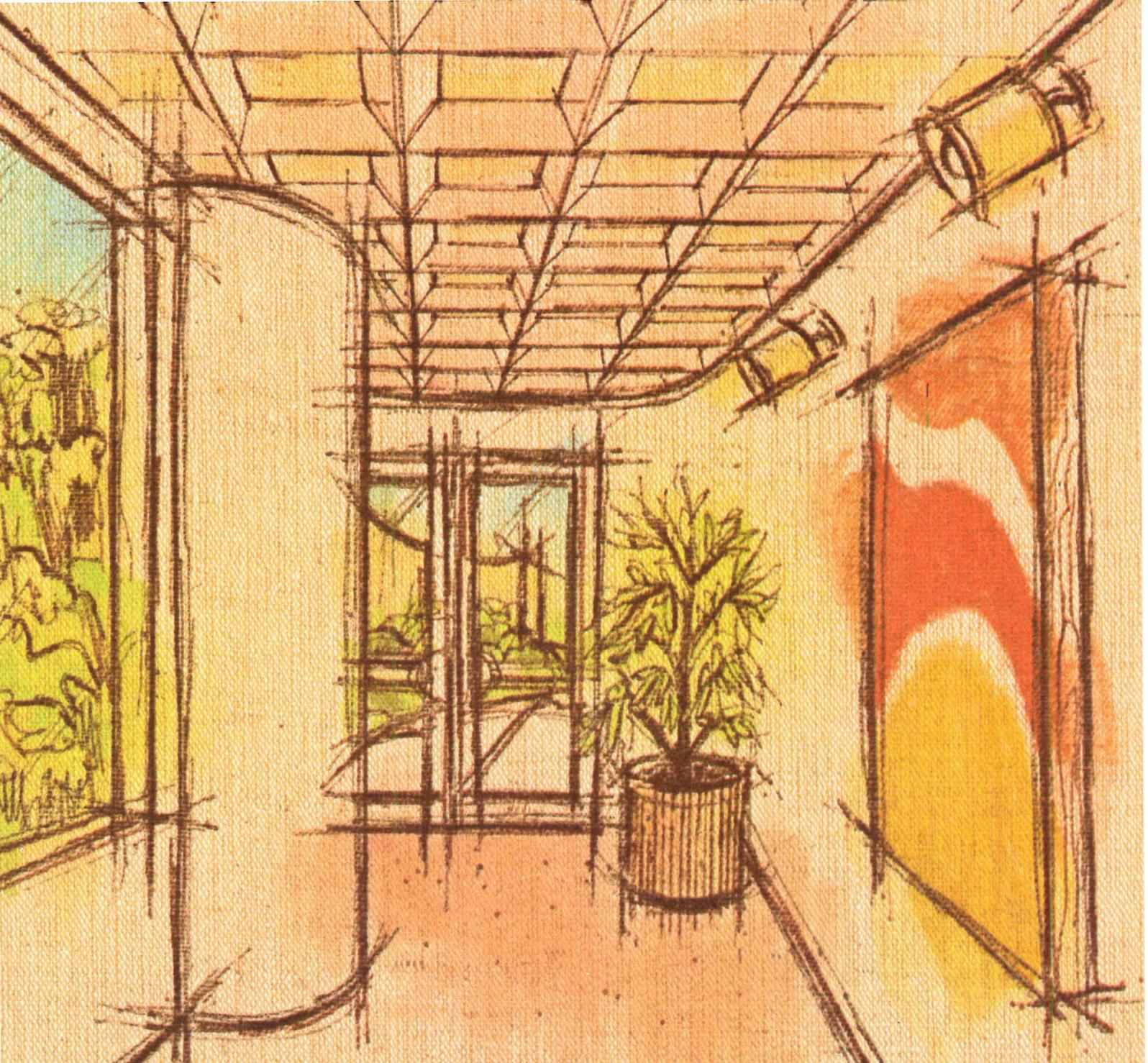


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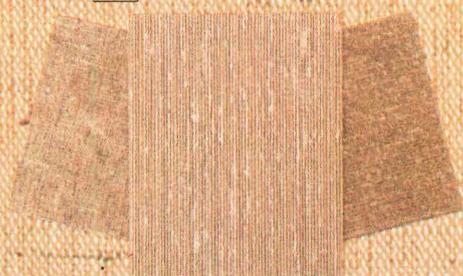
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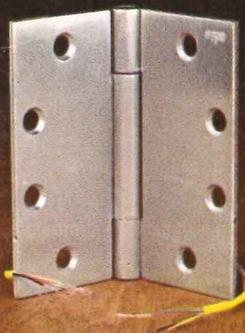
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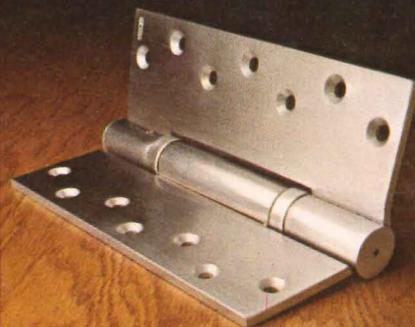
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