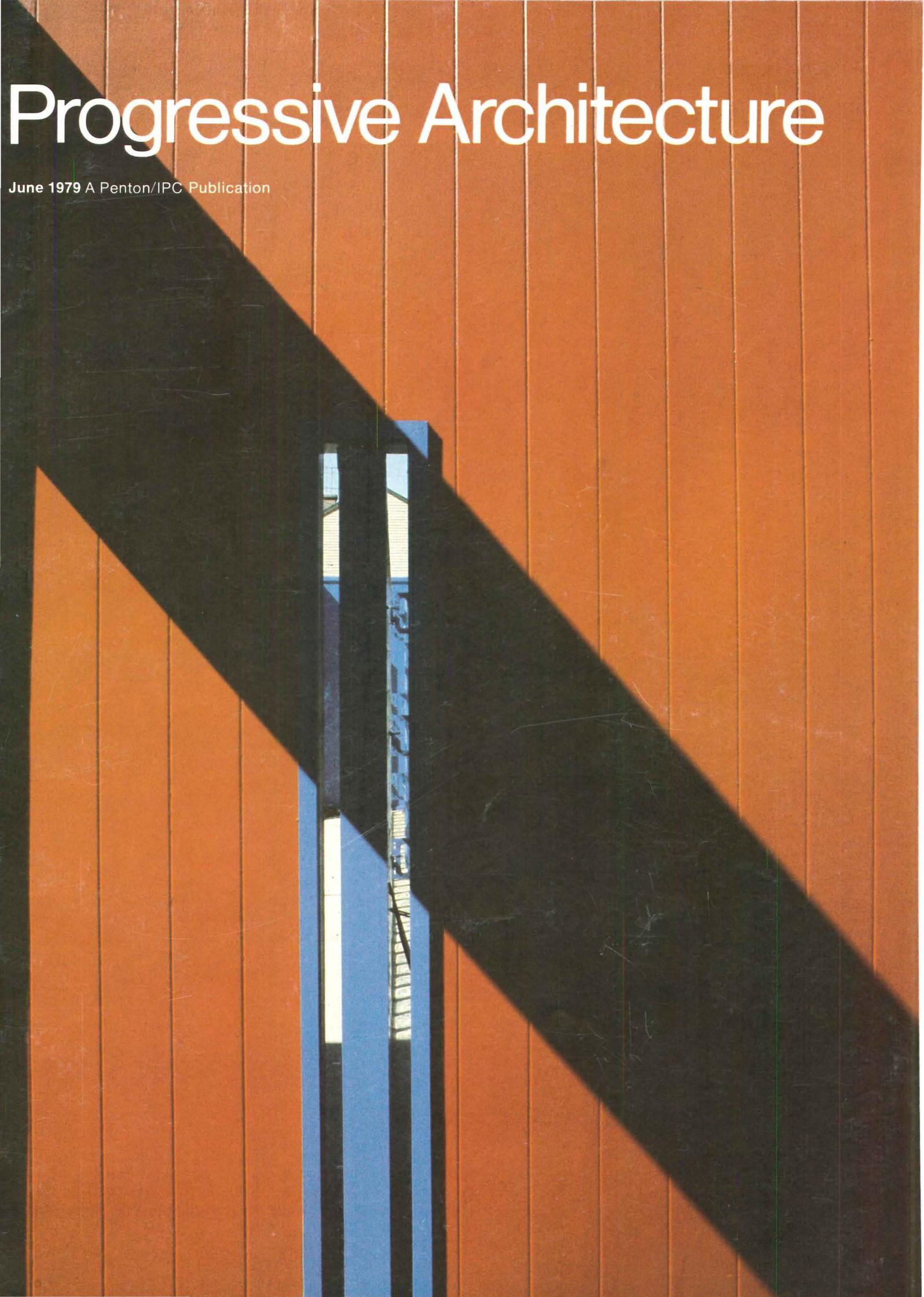


# Progressive Architecture

June 1979 A Penton/IPC Publication



# The Armstrong Commercial Corlon® Flooring System. A new concept that's been proved in use for over 20 years



Sandoval™, newest of the Vinyl Co  
is a styling breakthrough in resilient flo  
It offers the expensive look of terr  
at a sheet vinyl flooring

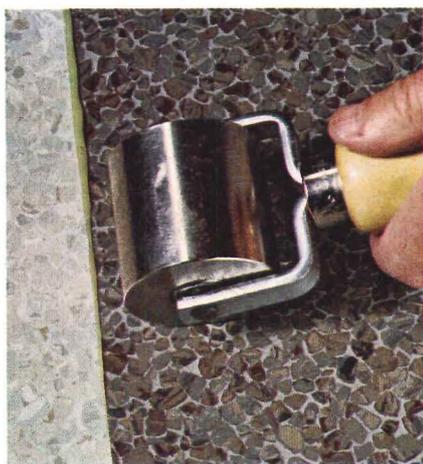
Today, all across the nation, many millions of square yards of Armstrong Vinyl Corlon are performing beautifully. And many of these installations have been in place for over 20 years. That's just one reason Armstrong .090" gauge sheet Vinyl Corlon is one of the most widely



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### It looks monolithic.

Corlon comes in 6'-wide rolls up to 90' long. You get a monolithic look because there are few seams. For example, you'll have about 93% fewer seams with Vinyl Corlon than with the same area of 12" x 12" tile.



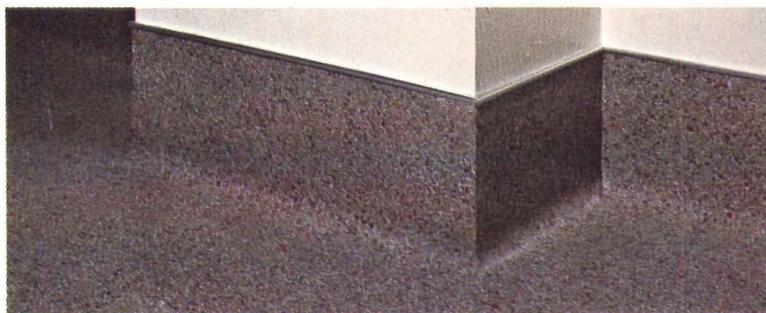
### Chemically welded seams.

An exclusive Armstrong adhesive chemically welds the seams without heat or special tools. They won't come apart. And they won't trap dirt and moisture.

### Wide range of colors and designs.

Armstrong Vinyl Corlon comes in five distinctive chip patterns and 28 colors ranging from light and modern to neutral and natural.

Circle No. 310, on Reader Service Card



### Coving where dirt can't hide.

Flash-coving makes it simple to create a gentle radius where floor meets wall, eliminating the sharp corner where dirt can hide.

### The pattern lasts and lasts.

Armstrong Vinyl Corlons are inlaid materials. Because the pattern and color go all the way through to the backing, they won't wear off like printed products. And because the inlaid construction is smooth and dense, spills wipe right up. Simple regular maintenance keeps the floor looking like new. These resilient floors meet the flame-spread and smoke-developed requirements of the most widely recognized building codes and regulations.

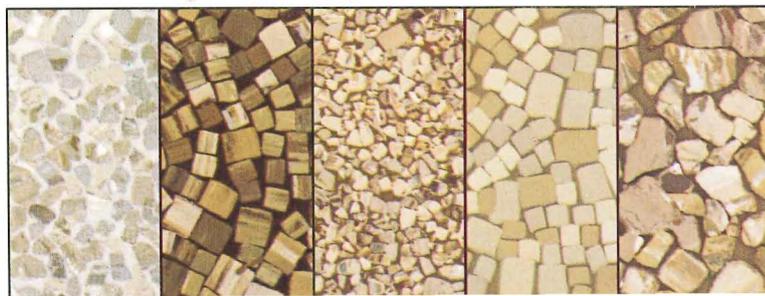
Vinyl Corlon floors can be installed with a perimeter bonding system developed by Armstrong. In most cases, you can install them right over an old floor and eliminate a lot of work and expense.

The Armstrong Vinyl Corlon Commercial Flooring System. Specify it, and you'll get one beautiful long-lasting floor. For more information, write Dept. 96FPA, Lancaster, PA 17604.

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For descriptive literature, write to Armstrong, Dept. 96NPA, Lancaster, Pa. 17604.

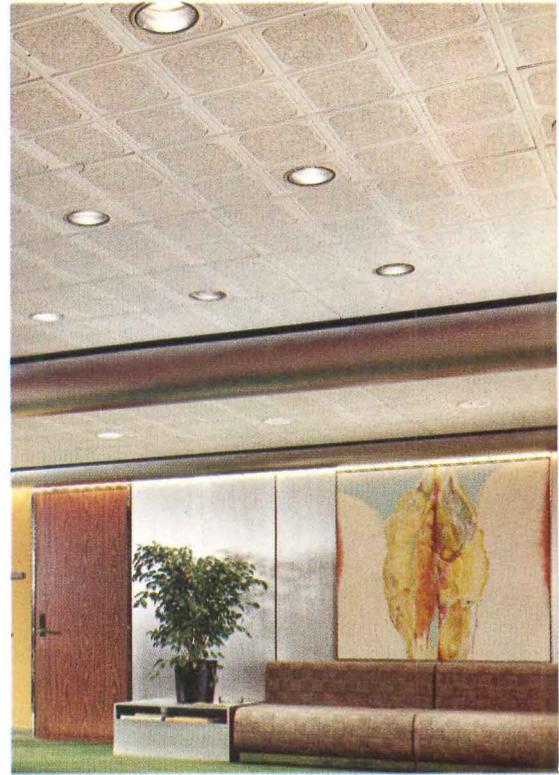


Circle No. 311



**New Registron Sahara Ceiling.** Bidirectional textured design in tilelike squares.

**Bold Look™ I Ceiling.** Handsome popular rough-textured surface in tile-sized squares.



**Registron Textured Squares Ceiling.** Tilelike image with embossed radiused corners.

**Second Look® I.** Lightly textured nondirectional design scored to look like tile.





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June 1979

# Progressive Architecture

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Devine James Labinski Myers created an unusual police outpost in Kansas City, Mo, within University of Illinois Department of Architecture guidelines.

## 62 A big toy

Perched above potential floodwaters, the Carter Clinic, Roseburg, Or, designed by Martin/Soderstrom/Matteson, pleases the client and satisfies backers.

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Architect Eric Moss and his developer client have made the Morgenstern Warehouse in Los Angeles more than just a dull, functional building.

## 70 Bathhouse revisited

Even on the small scale of the Cooper Field Bathhouse, Trenton, NJ, Clarke & Travisano have shown that low budget can still mean innovative design.

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Broome, Oringdulph, O'Toole & Rudolph have skillfully related the new Legal Research Center to existing Lewis and Clark College Buildings, Portland, Or.

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Additions to four Connecticut residences by a two-man architectural firm called BumpZoid show wit and style in meeting the clients' special needs.

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A temporary exhibition to display fabrics in the Sunar showroom in New York shows another dimension of the skill of Michael Graves: interior design.

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Information storage and retrieval systems, an important part of office design, help to cope with the quantity of paperwork today's businesses generate.

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**Cover:** Detail of wall, Cooper Field Bathhouse, Trenton, NJ, designed by Department of Planning and Development in Trenton, with John Clarke and Fred Travisano, principal architects (p. 70). Photo: Mark Sherman.

# Testing beliefs against experience

June 1979

Everything we know about architecture can be split into two bodies of knowledge: on one side is a set of principles, concepts, and standards that we apply in our work, whether we practice architecture, teach it, or write about it. On the other side is our experience of architecture as we observe the built world that we inhabit. Each of these two bodies of architectural knowledge—the theoretical and the empirical—influences the other, but we tend to build up barriers between them. Since our beliefs constitute our professional identities, we tend to screen out perceptions that undermine them. At various times, whole generations have been desensitized to the glories of the Gothic, the Baroque, and the Classical Revival styles.

The recent AIA Design Conference in Chicago, in which I took part, was an attempt to relate the theories, critical standards, and historical perspectives of some speakers to tours of the city's architectural riches (see News Report, p. 40).

The most vivid recollections of that meeting for me—and for most others there, I sensed—will be of the buildings, rather than the talks or discussion. Actual structures can affect our beliefs more deeply than arguments from the lectern, provided of course that we are open to their messages. The thoughts of others function in this process as catalysts, affecting our reactions to the works we experience, but in unpredictable ways.

One of the most memorable parts of that Chicago event for me was a tour of Adler and Sullivan's Auditorium building, completed in 1889 and still undergoing restoration that commenced in the late 1960s. The visit was conditioned, admittedly, by years of anticipation. Daring as it was in its technology and its mix of uses, the Auditorium is, as I knew, a terribly inconsistent work, imitating Richardson rather clumsily on the outside, introducing a

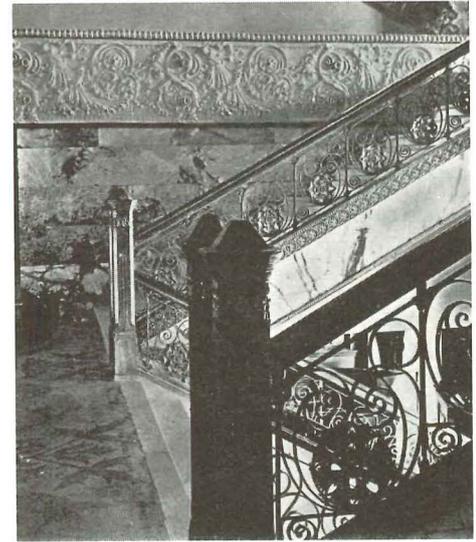
superabundance of Sullivan's own design ideas on the inside. Now I can remember it as a work of glorious energy, of jostling themes and subthemes, incidents and ornament—rather like a Tolstoy novel or a Tchaikovsky ballet score.

How can we reconcile this reality with our historical perspective? How can we relate the obsessive ornament of the Auditorium's interiors—excessive even though not fully restored—with Sullivan's august position as a pioneer of the Modern Movement and the prophet of "Form follows function"? We just can't. But we can nevertheless marvel at their spatial and ornamental inventiveness.

As we consider other Chicago landmarks, how do we accept the fact that the magnificent, totally unadorned form of Root's Monadnock building is based on a technically backward structural system, and that its Brancusi-like purity was reportedly imposed by the client? Whatever determined their design, I can revel just the same in the swelling of those sooty brick walls. Nor can I resolve the opposite situation with the Reliance Building: this product of the minds of Burnham, Root, and Atwood is in many respects the very embodiment of the technical and aesthetic aspirations of the first Chicago School, yet its physical reality leaves me unimpressed.

Writers and speakers on the subject of architecture dwell overmuch on principles and categories, too little on perceptible results. Historians with viewpoints to support may suppress some of the most obvious aspects of certain bodies of work, as Henry-Russell Hitchcock and his contemporaries minimized Sullivan's ornament.

Other writers have, of course, made the experience of architecture their subject—most often in works intended to quicken the awareness of nonprofessional readers. A classic work of this type is Steen Eiler Rasmussen's *Experiencing Architecture* (Copenhagen, 1957; Cam-



Stairwell, Auditorium Building, Chicago.

bridge, 1962), for which the author is receiving a medal at this month's AIA Convention. Other serious efforts of this kind—lesser ones, in my opinion—include Caudill, Pena, and Kennon's *Architecture and You* (New York, 1978) and Sinclair Gauldie's *Architecture* (London, 1969). There are, as well, the opinionated guidebooks, of which *Nairn's London* and *Nairn's Paris* (Harmondsworth and Baltimore, 1966 and 1968 respectively) offer some of the most perceptive, if sometimes perverse, observations. In this arena, one cannot ignore Venturi, Scott Brown, and Izenour's *Learning from Las Vegas*, yet their choice of such a culturally arid example and their typically 1960s nonjudgmental treatment of it fail to justify learning from that particular place; fortunately, their work shows how we can learn from more pertinent paradigms. In *Dimensions* (New York, 1976), Charles Moore and Gerald Allen make an admirable effort to show how lessons can be extracted from experience.

The experience of architecture is not, I realize, solely the experience of buildings. It can be the experience of concepts through drawings, models, or other media, but we must be aware that books, magazines, or exhibitions are giving us prefiltered perceptions.

Whether we are looking at material reality or visionary renderings, we must acknowledge the potential rift between what is there and what we are conditioned to perceive. That is why there are so many interpretations of history, such divergent opinions on current developments, so many fallacies of all kinds. To keep from compounding errors of judgment that we may have developed or inherited, we must continually recheck our architectural beliefs against the evidence around us.

*John Morris Difer*

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# Views

## Energy consciousness raising

Your April issue on Energy-Conscious Design is just terrific . . . in breadth and depth.

Michael Brill, President  
BOSTI  
Buffalo, NY

I found your issue concerning Energy-Conscious Design most interesting. It is commendable that you did not feature all the handmade, tacky construction which is usually associated with this effort and instead concentrated on buildings which affect public and commercial clients.

You raised the issue of form as it relates to energy conservation. Since we no longer believe that form follows function and technology, or are preoccupied with formal efforts of "Late Modern" or "Post-Modern" Architecture, we can achieve a synthesis into a new and integrated Architecture, by turning our designs more toward the performance of our buildings, in order to respond to the energy demands.

In this respect, the projects you featured stood out through more or less inventive applications of a variety of hardware and equipment in often bizarre combinations without a clear answer to the issues of PERFORMANCE or COST EFFECTIVENESS.

Not a single project listed annual energy consumption in BTU/SF/YEAR as a measure of these criteria. If we do not learn to base our designs on knowledge and understanding of these principles and their results, we are only paying lip service to the problem and end up merely "expressing or symbolizing" it, rather than finding a solution.

Helmut Jahn  
C.F. Murphy Associates  
Chicago, Ill

[Though Btu per sq ft per year was mentioned in this issue, as were other statistical measures, it was not consistently reported. The point is valid.—Editors]

## No offense intended

Does Larry Flynt now publish *Progressive Architecture*?

There's an archaic mentality reflected in this ad [April 1979, p. 57] that doesn't fit your normally high professional standards.

Harry Murphy  
Harry Murphy & Friends  
Mill Valley, Ca

Your April 1979 issue of P/A is an exceptionally thorough and informative discussion of a vital topic, one which should reach a significantly wider audience than usual. For this reason it is

particularly ironic that it includes an advertisement (Sport Seating Co.) on page 57 which will certainly offend at least three quarters of your readership. It is not only tasteless, but totally incongruous in a publication that is ostensibly dedicated to the improvement of the human condition in the modern world.

Jack Quinan  
Associate Professor of  
Architectural History  
University of New York at Buffalo

I have never seen, in any professional magazine, an advertisement as offensive as the one by Sports Seating seen in P/A's April issue. Surely in this day and age architects won't be sold a product because there's a female bottom in the ad! There was enough other advertising material in the magazine to suggest that you didn't have to accept this one to remain solvent.

Peter S. Conrad, AIA  
Zane Yost & Associates, Inc.  
Bridgeport, Ct

We are writing to protest the appearance of the advertisement from Sport Seating Co. that appeared on page 57 of your April, 1979 issue. This ad is vulgar, sexist and belongs in magazines such as *Penthouse* rather than a responsible professional publication, if it "belongs" anywhere.

We were very disappointed to see an ad of this type in your magazine. As a rule, the ads in P/A are of high quality and we hope material of this type will not be seen again.

Patricia Anne Buard  
Michael Rabbitt  
Plans & Structures  
Philadelphia, Pa

Since my first search for information in a Sweet's Catalogue, I have been painfully aware of just how sexist and unenlightened the profession of architecture has been and still is. I realize that it is the advertisers who pay largely for the publication of journals but I still think that it was a cheap shot on the part of the advertiser that was responsible for the ad on page 57 of your April issue, and that it was highly irresponsible of P/A to publish it. The ad is blatantly sexist in content, and, as such, I find it highly offensive. With a mentality such as this, is it any wonder that the AIA Convention is being held this year in a state which has not yet ratified the ERA? I hope in the future, you are more responsible in your reviewing of ad copy.

Albert L. Oliver, Jr.  
Martha L. Rothman-Elliot Paul Rothman  
Boston, Ma

[The above is only a small sampling of the many letters we received regarding the Sports Seating advertisement in our April issue. We are gratified that most of them contained favorable comments on P/A generally, while objecting to the ad.

One of the most succinct communications we received on the subject was from a male architect, who sent us a photo of himself, from the same angle, in briefs. It made a point about human dignity quite effectively. We decided, however, not to print the photo, since it might only compound the offense.

We apologize to our readers for including that

advertisement in P/A. We do have a procedure for screening ads for potential offense. This one was reviewed and accepted. There were second thoughts about accepting it, even before letters began to arrive from readers.

We have been in touch with the advertiser about our concerns, and we hope they have reconsidered running that ad in any publication. The seating company did not, of course, intend to offend. They tell us, in fact, that before deciding to use it, they showed the ad to several architects, none of whom reported it to be offensive.

In any case, it is obvious that a substantial proportion of our readers found it offensive, and we agree with their judgment. This ad will not run again in P/A, and we shall be more watchful for material of any kind that might demean or exploit any group.—Editor]

## Arboretum addenda

Daniel F. Brown, AIA, Capital Projects Manager of The Cary Arboretum informs us that the target, not actual, annual energy budget for the building was \$.43/sq ft/year. Actual energy use for heating, cooling, light, and power will be more like \$.36/sq ft/year, or 16 percent better than predicted.

Sylvan R. Shemitz & Associates, Inc., were responsible for the electrical lighting design and the daylighting, including the movable skylight baffle.

## Energy study sponsorship

There is a small misrepresentation in the otherwise excellent article by Suzanne Stephens in your April energy issue. While I agree with Mr. Kelbaugh that the government should do more to address the formal issues of energy conscious architecture, the article credits certain institutions with initiating what efforts there are, viz., the Harvard Graduate School of Design and the Energy Conscious Design Seminar last summer.

In fact, the Summer Institute, as it is called, was supported by the Department of Energy and managed by the AIA Research Corporation. It was held at HGSD in conjunction with their office of special programs. The Summer Institute Program is part of genuine and enlightened effort by a branch of DOE (headed by one of DOE's few high level architects) to address energy as a design issue, and to focus these efforts at design faculty from the nation's schools of architecture.

Last year's Summer Institute involved over forty faculty members from twenty schools in an exploratory program to develop ways to integrate energy concerns into the schools' curricula. This year, a second Institute is to be conducted at MIT, again for forty teachers. This Summer Institute on energy and design will use many of the methods and techniques developed last year to encourage participating teachers to address energy in the context of their teaching responsibilities—including design instruction, technical support courses, history and theory. The MIT Summer Institute is supported by DOE, and is run jointly by the Association of Collegiate Schools of Architecture and the AIA Research Corporation.

I am sure that most of your readers are aware of the problem in DOE and other agencies with [continued on page 12]

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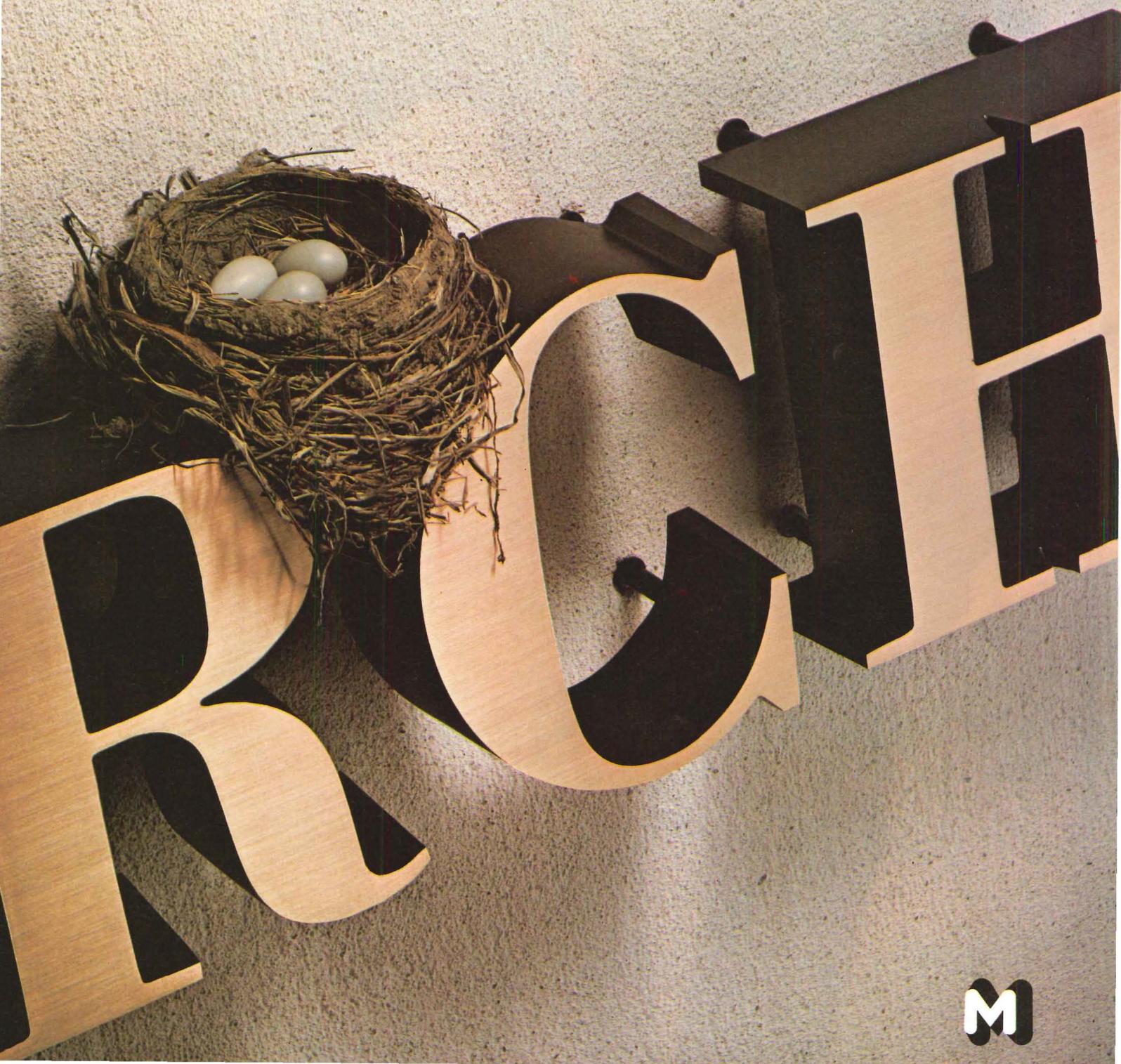
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Views continued from page 8

supporting this type of activity—without a real "product," programs like this are hard to justify, and are likely to be the first eliminated in the budgetary process. Groups like the ACSA and the AIA/RC continue to encourage government program people to support efforts in which the direct benefits in terms of fuel saved cannot easily be measured. It is these types of long-range programs which, if supported by practitioners and educators, can help shape the course of architectural practice.

*Peter H. Smeallie*  
Vice President  
Thomas Vonier Associates, Inc.  
Washington, DC

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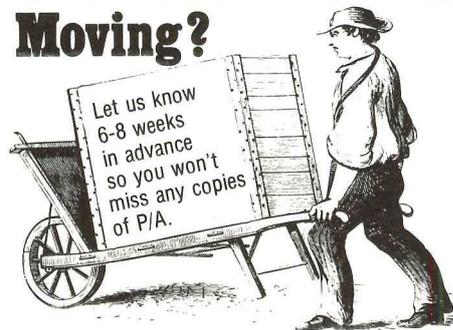
Color photographs of Honeywell Plaza (P/A, Apr. 1979, p. 137) are the work of Phillip MacMillan James.

The correct photo credits for the apartment in New York by Piero Sartogo and Michael Schwarting (P/A, May 1979, p. 114) are all photos by Edmund Stoecklein, except p. 117 and p. 116 center left by Norman McGrath.

#### Credit due

The concept of Beadwall (P/A, Apr. 1979, p. 83), for which Zomeworks is primary licensee, should be credited to David C. Harrison, president of Solar Bead Systems, Inc.

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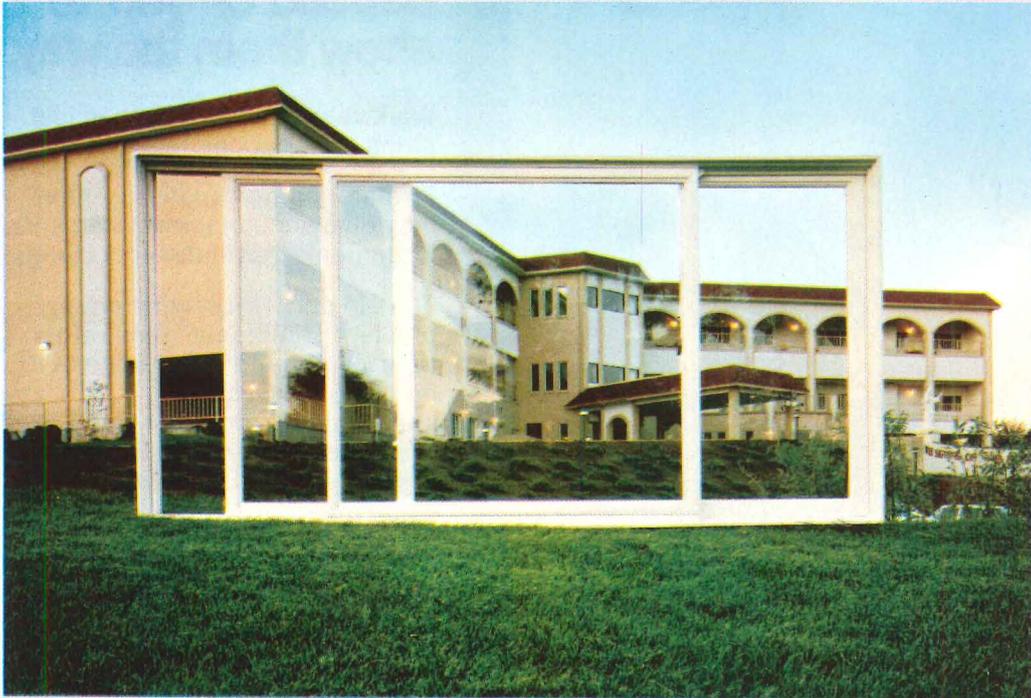
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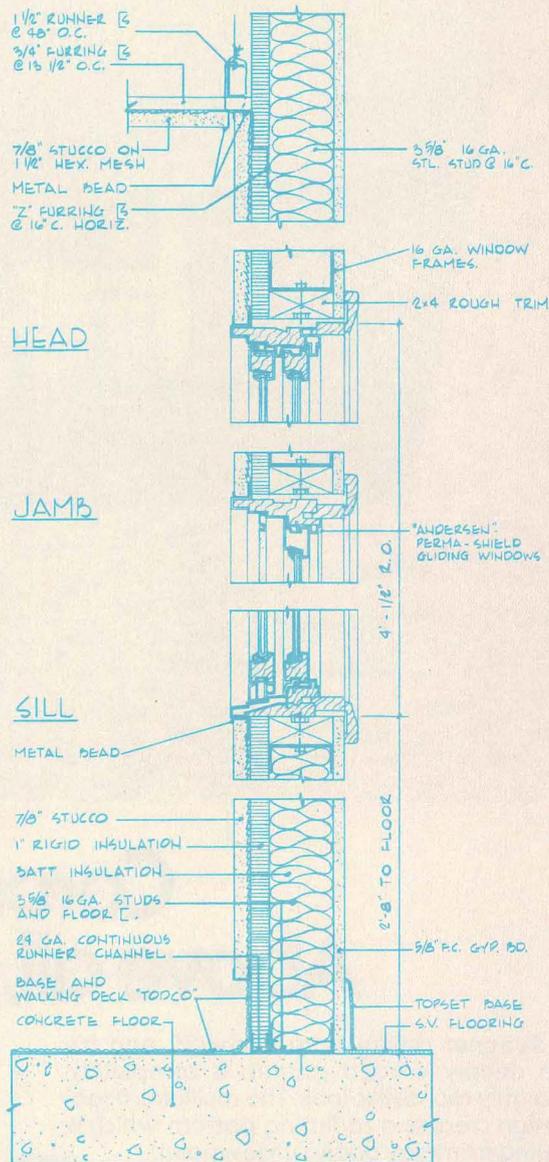
And these windows are a comfort. To residents and management. The union of wood, vinyl and double-pane insulating glass—in a tight-fitting design—brings snug winters to the old folks. Year-round fuel savings to the owner folks.

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Denver, Colorado  
Architect: Henry J. De Nicola, A.I.A.  
Denver, Colorado

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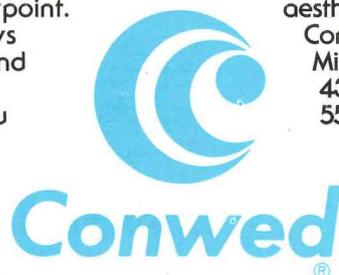


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**Progressive Architecture** announces its 27th annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in architecture and related environmental design fields in the design phase, before it is executed.

**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 27th P/A Awards program: **Frank O. Gehry**, FAIA, president, Frank O. Gehry & Associates, Santa Monica; **Helmut Jahn**, AIA, partner in charge of design, C.F. Murphy Associates, Chicago; **John L. Kriken**, AIA, AICP, associate partner, director of urban design and planning, Skidmore, Owings & Merrill, San Francisco; **Wolfgang F.E. Preiser**, Dipl.-Ing., MArch., Ph.D., partner in charge of research, Architectural Research Consultants, Inc., Albuquerque; and associate professor, co-director, Institute for Environmental Education, School of Architecture and Planning, University of New Mexico, Albuquerque; **Charles F. Rogers II**, principal, Perry, Dean, Stahl & Rogers, Inc., Architects, Boston; **Robert A.M. Stern**, AIA, Robert A.M. Stern Architects, New York; **Blanche Lemco van Ginkel**, professor, director, University of Toronto School of Architecture and partner, van Ginkel Associates, Toronto; **Francis T. Ventre**, chief, Environmental Design Research Division, Center for Building Technology, National Engineering Laboratory, National Bureau of Standards, Washington, DC.

**Judging** will take place in Stamford, Ct, during September 1979. 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 1980, and winning entries will be featured in the January 1980 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.

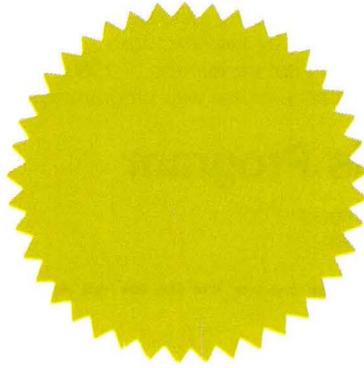
#### **Eligibility**

**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** All entries must have been commissioned by a specific client. Only work initiated on the client's behalf—not in fulfillment of academic requirements—is eligible (but design teams may include students).

**3** Architectural design entries may include buildings or complexes, new or remodeled, scheduled to be under construction in 1980—that is, not completed in 1979 and scheduled to commence before 1981.

(continued on next page)



# P/A 27<sup>th</sup> Annual Awards Program

for projects not yet completed

in  
architecture  
planning  
and  
research

Entries in this category must include building design for 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

end of 1980. Feasibility and implementation strategy should be documented.

**5** Research entries may include only reports accepted by the client for implementation before the end of 1980.

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.

#### 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 1980 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 are 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 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 \$20 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, 1979. 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.

## Entry form: 27th 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

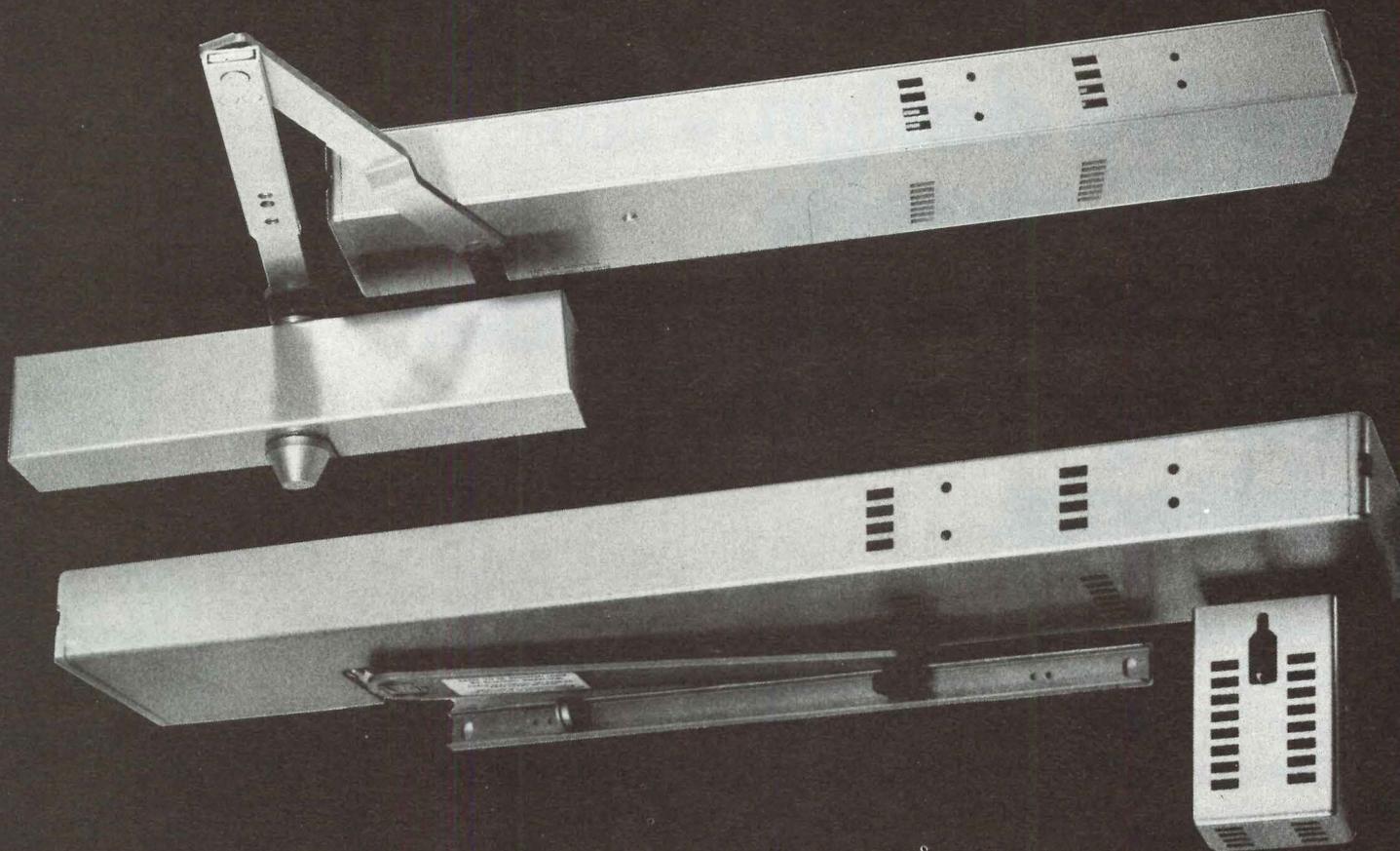
### Progressive Architecture

600 Summer Street, Stamford, CT 06904

Entrant:

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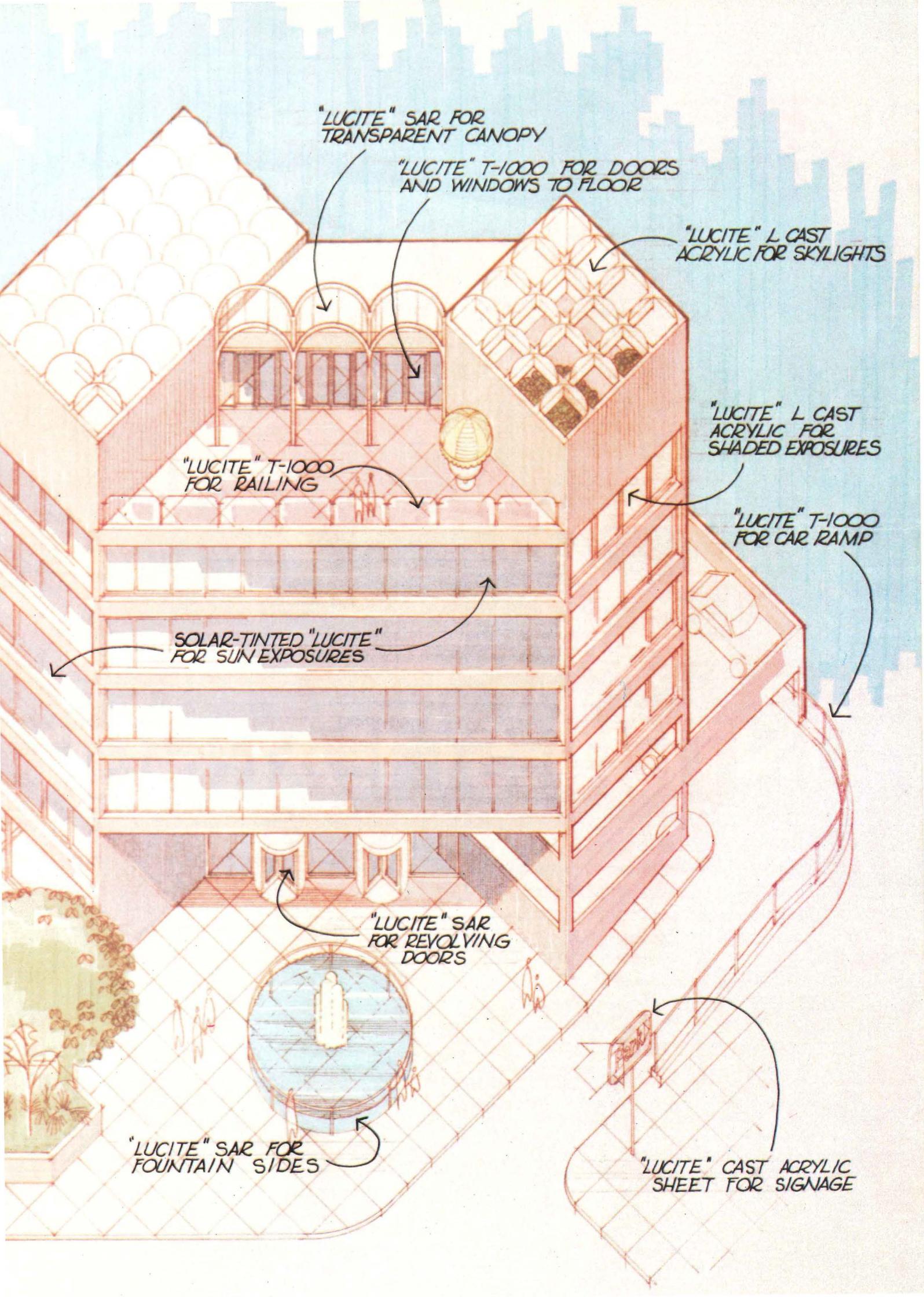
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# News report

## Stirling to design Fogg addition

English architect James Stirling has been selected to design a 60,000-sq-ft, \$6.6-million addition to Harvard University's Fogg Museum. A committee chaired by fine arts professor Seymour Slive selected Stirling from eight architects interviewed after a lengthy winnowing process. According to Professor James Ackerman, an advisor to the committee, there was initial disagreement between committee members on various art and architecture faculties of the University and those from the planning office and administration. "The planning people wanted someone they could control, who worked in Cambridge and would cost less," said Ackerman. "But we felt that museums have not been well done by 'good solid architects'; we wanted someone noted in the international press." Among Stirling's well-known buildings are the 1964 History Faculty Building, Cambridge University, U.K., the Arts Centre, St. Andrews University, U.K. (1971), and the 1975 Wallraf-Richartz Museum, Cologne. He has also received recent commissions from Columbia University, New York, and from Rice University, Houston.

The Fogg addition, on which construction will begin in early 1980, will be located on a 28,000-sq-ft, L-shaped plot across Broadway from the old Fogg, a prominent site on a major intersection. The old building, designed in 1922 by the Boston firm of Coolidge, Shepley, Bulfinch & Abbott, wraps a Georgian exterior around a reconstruction of the courtyard of a Renaissance Italian palazzo. Stirling's work will have to mediate between this Good-Humor-bar composition of two harmonious sedate architectures, to the south, and Gund Hall, a 1968-1972 design by Canadian architects John Andrews, John Simpson, and Edward Baldwin to the north.



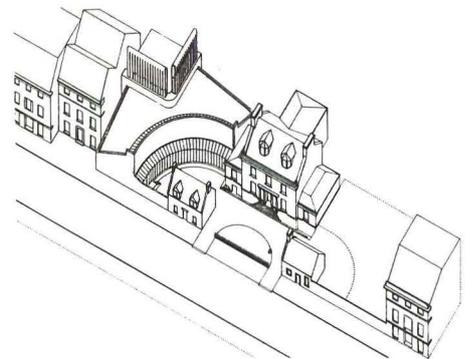
Above, Fogg addition site, below, Stirling's addition for the Arts Centre, St. Andrews.

The Fogg site is an architectural collision point. Though the addition will be flanked by works of no architectural distinction—an imitation Georgian fire station on the west, and a six-story brick 1920s apartment building on the east, Le Corbusier's Carpenter Center for the Visual Arts is down the block, Sert, Jackson & Gourley's Science Center is adjacent, and Yamasaki's William James Hall dominates the skyline. Interspersed among the modern megaliths are several small older buildings, each with a distinctive architecture.

The planned addition is to house the Oriental, Islamic, and Classical curatorial departments, and the museum's conservation department, relieving the Fogg of what acting director Sydney Freedberg calls "absolutely insufferable space pressures." Included in the program are seminar rooms, a lecture hall, teaching galleries for temporary exhibits, and office space for offices and the museum's service functions.

Some design controls are imposed: to most efficiently utilize the height and bulk allowable under Cambridge's zoning laws, the building height will be 40 ft—probably three above-grade stories and a below-grade level.

Though Stirling's commissioned work will not cover the entire site, it will have to take future expansions into consideration. "We want to be able to build to the maximum allowable on the site at a later date," explains Suzannah Doeringer, assistant



director of the Fogg.

Another design parameter is the connection of the new building to the old Fogg. To save money and directly connect the upper-level gallery spaces, the University planning office wants to put a connector over the intervening street, but this must be approved by the Cambridge City Council.

The site of the planned addition is presently occupied by Burr Hall, a 1952 creation of Coolidge, Shepley, Bulfinch & Abbott that is one of the uglier buildings belonging to the University, and two frame houses from the late 1800s, all of which will be razed for the new construction. The Cambridge Historical Society must approve the demolition, but the buildings have not yet been submitted to it for the review, which could take up to six months.

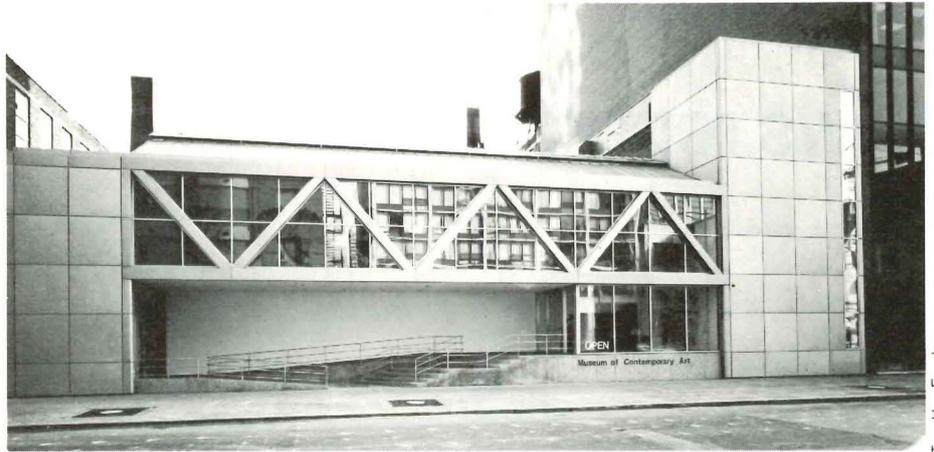
Most of the funds for the new building—\$5 million—were given by Arthur M.

Sackler, the well-known collector of Oriental art. Sackler's donation was revealed by the Harvard *Crimson*. The Fogg intends to raise \$17.3 million for an expansion project that includes the new construction, renovations and the installation of a climate control system in the old Fogg building, the payment of outstanding debts, and funds for staffing and operations. Over \$14.8 million has already been raised.

## Chicago MCA's renovated image

Chicago's Museum of Contemporary Art opened in 1967 as a gallery to exhibit contemporary and avant-garde art. The museum's role in the community, its decision not to form a permanent collection, and even its self-image as "young and exciting" were defined in contradistinction to Chicago's Art Institute.

Like New York's MOMA, the Museum of Contemporary Art began as a "storefront" operation. In this case, the storefront was an old bakery on Ontario St. remodeled for them by architect Daniel Brenner. In the years that followed, the museum literally created public interest in contemporary art



Tom Van Eynde

Booth Nagle Hartray renovation of Museum of Contemporary Art, Chicago, 1979.

in Chicago, began a permanent collection, and rapidly outgrew its 8000 sq ft of space. Late in 1976, in the midst of the museum's search for potential new locations, the old townhouse directly to its west was put up for sale. The museum's trustees decided to buy it in order to expand their existing facility while remaining in the same location—an area just off north Michigan Ave. in the heart of Chicago's art galleries.

The architectural firm Booth, Nagle & Hartray Ltd. was selected to completely renovate the two buildings, connecting and unifying them with a new front and

doubling the gallery space from 8000 to 16,350 sq ft. The architects cleverly truncated the long, narrow townhouse space by placing a service elevator at the rear and the museum's "grand stair" at the front, in a zone of totally new construction containing the primary circulation link between the buildings and a new entrance. By putting the major circulation on the building's exterior and opening it to the street (resulting in the space the museum calls their "promenade gallery"), architect Larry Booth solved the architectural problem usually posed by the exterior wall of artificially lit exhibition space. Early versions

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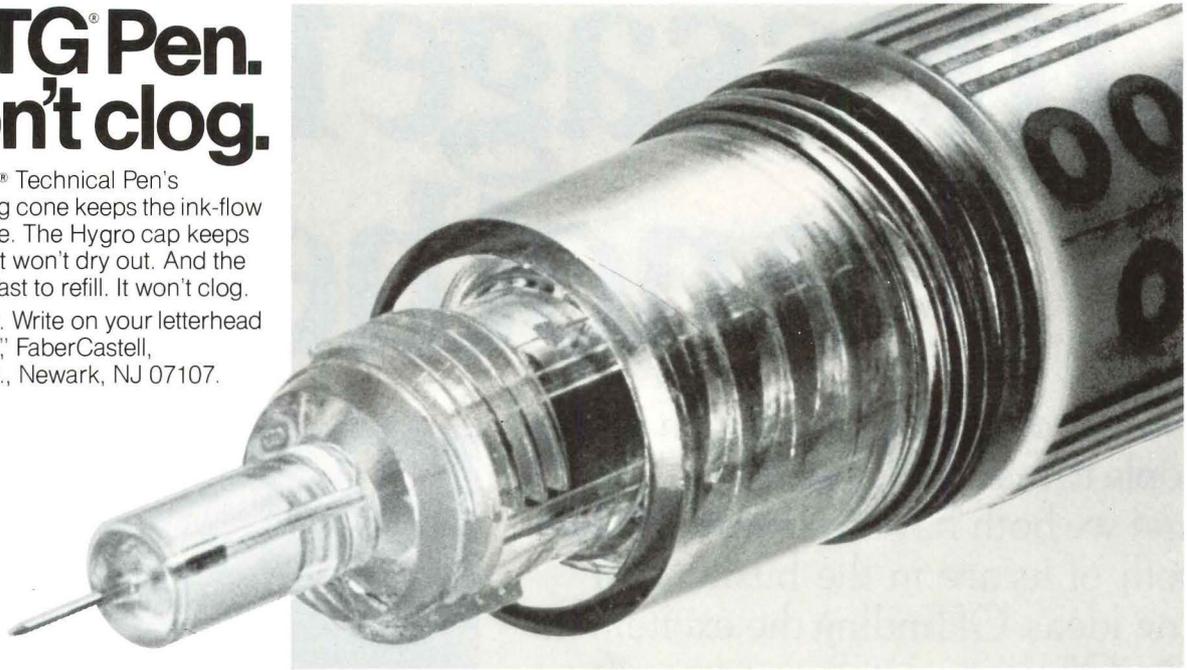
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of Booth's design for the exterior show a "high tech" metal panel building with the truss structure of the promenade gallery made of painted steel tubes like the Centre Pompidou. The final result, however, owes more to Chicago's tradition of structural expression than it owes to Beaubourg.

The Museum of Contemporary Art's renovated building has been awaited with great curiosity because of its continuing interest in the overlap between architecture and fine art. In 1969, Christo wrapped the entire building, inside and out, like a giant package—the first building wrapping he had actually executed. In 1978, the townhouse to the west was spatially transformed (prior to its reconstruction) by the late Gordon Matta-Clark, an artist trained as an architect, who cut away sections of the building's floors and walls. The museum's new main stair hall has a permanent "sound sculpture" by Max Neuhaus which constantly emits a low-frequency rumbling sound oddly at home with Larry Booth's nautical reinterpretation of the classic Miesian stair; and this June, Michael Asher will create an installation piece that will involve temporarily removing metal panels from the façade.

Thus the architectural conservatism of the museum's renovation comes as somewhat of a surprise. While the museum is constructed much as Booth designed it,



Main stair, BNH renovation

clearly something happened along the way. Where the architect may have intended a Midwestern meeting of Piano and Rogers and Mies van der Rohe, the museum's trustees clearly wanted something less daring—a case in point being the finish of the exterior metal panels. Bright colors were rejected because of impermanence (with respect to fading and fashion) and burnished stainless was rejected as imitation David Smith. The ex-

terior cladding selected was an anodized gray hand-burnished aluminum panel.

If architecture can communicate image and status as well as its client's functional and aesthetic aspirations, then the Museum of Contemporary Art's elegantly tailored gray flannel suit should tell us something about how the museum wishes to be viewed in relation to the rest of Chicago's cultural community. [Stuart Cohen]

## Eames awarded Royal Gold Medal for 1979

The Royal Institute of British Architects and Queen Elizabeth II of Britain have conferred the Royal Gold Medal for Architecture on the Office of Charles and Ray Eames. The international award, instituted in 1848, is given by the RIBA and the Crown for architectural excellence and/or for the advancement of architecture. The citation to the American design firm, begun in 1941 by the late Charles Eames and his wife Ray, recognizes the Eameses' achievement in the fields of architecture, furniture design, and communications. Jurors for the 1979 award were: Gordon Graham, Peter Aldington, Lord Esher, Norman Foster, Bryan Jefferson, and William Whitfield. [News report continued on page 29]

Tom Van Eynde

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pays the bills, you know how far "Because I like it that way" will get you.

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Cali Associates Building, Maplewood, N.J. Jerome Morley Larson, Architect.

And now I want to talk to you about using ceramic tile. Because that's what my clients are paying me to do.

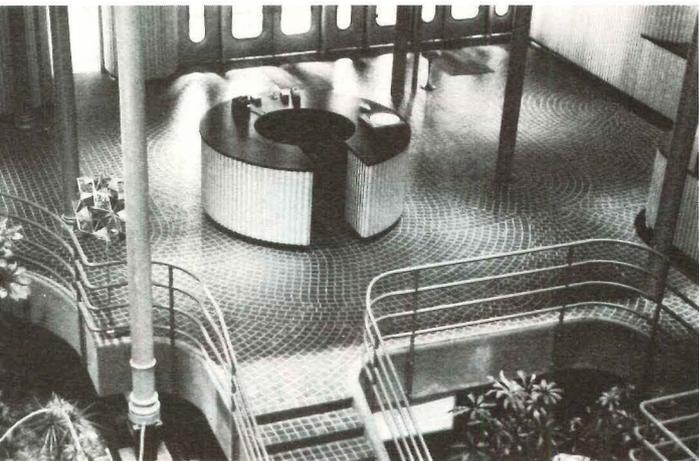
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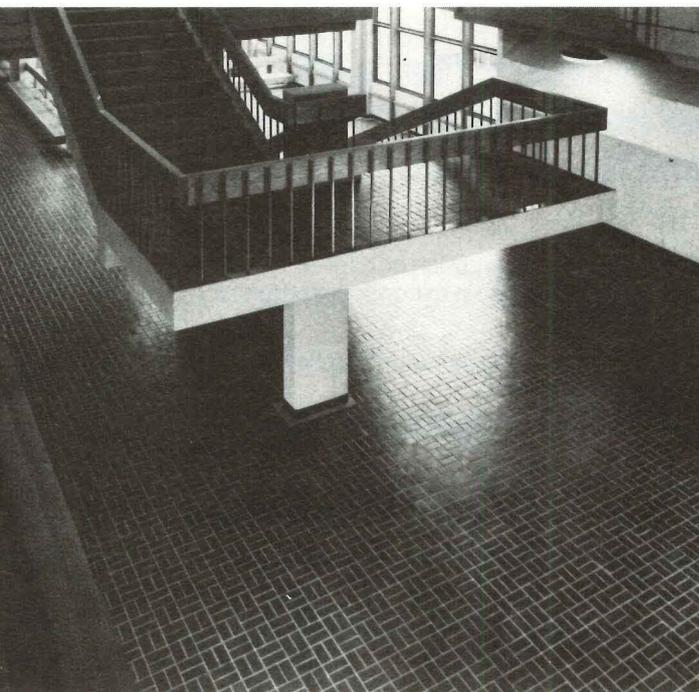
Museum of Natural History & Science, Louisville, Ky.  
Louis & Henry, Inc., Architects.

ms? When you could use any one of  
dozen or so other materials that, in the  
ort run, would probably cost less?

That's where I can offer you some  
p. As one creative person to another.

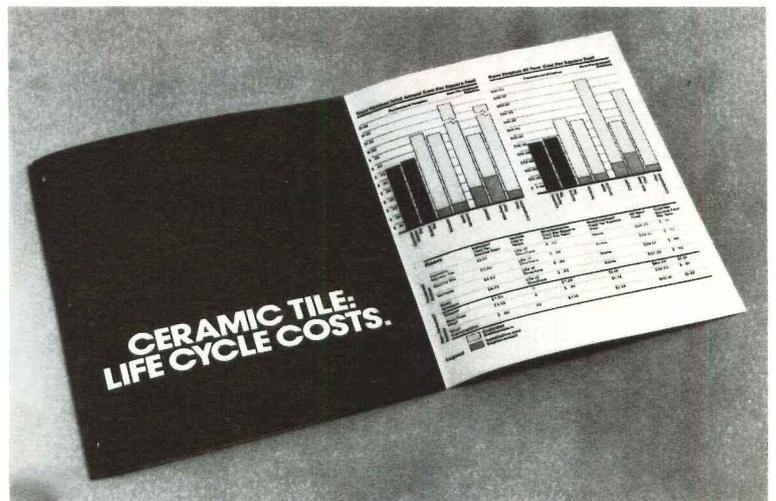
My clients have published the results  
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Technical Institute of Alamance, Alamance, N.C. Six Associates, Architects.



study comparing ceramic tile with the most  
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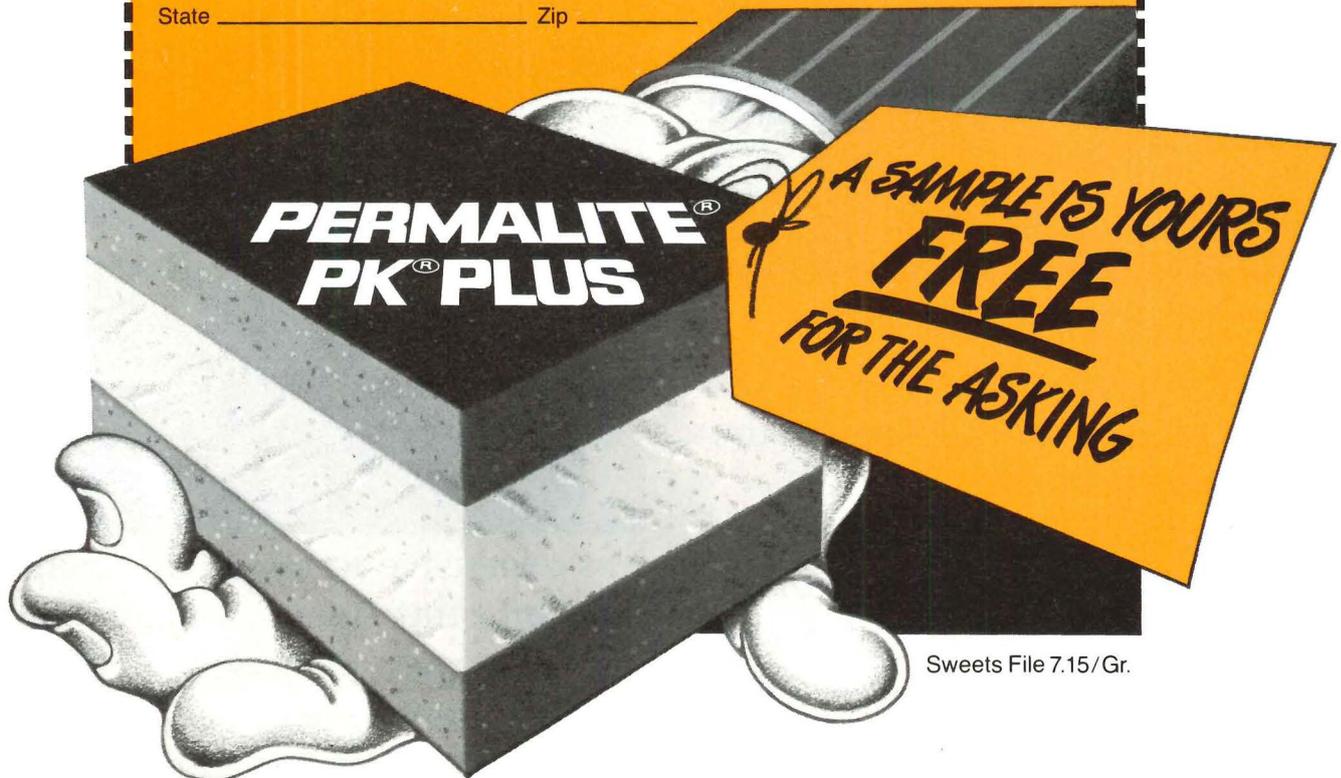
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## Architectural exhibits in review

**Ma, Space/Time in Japan**  
**Cooper-Hewitt Museum, New York**  
**April 3–May 27**  
**Chanoyu, The Japanese Way of Tea**  
**Japan Society, New York**  
**April 27–June 17**

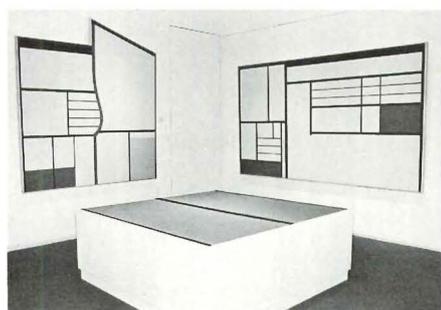
**Kimbell Art Museum, Fort Worth, Tx**  
**July 14–Sept. 2**  
**Honolulu Academy of Arts, Ha**  
**Sept. 17–Nov. 12**

The aesthetic that informs Japanese architecture and art is predicated on a philosophy of perception so comprehensible that it could be called a world-view: "Ma." Translated as "space/time," "Ma" is more accurately a set of ideas about the nature of space and time and their relationships to each other, to man, and to the world. Obviously, then, the Cooper-Hewitt exhibit is a conceptual keystone of the nationwide "Japan Today" arts festival.

Organized by Japanese architect Arata Isozaki, the show is intended as a presentation of the philosophical concepts that make up "Ma" and a demonstration of some of them as evinced in traditional and contemporary Japanese design. It's an intent whose merit is only outdone by its ambition. One would rather congratulate the show for effort than carp about shortcomings. The visual material and the concepts it illustrates largely compensate for the disjointed installation and badly translated, inadequate accompanying text. Ironically, these flaws were pointed up at the Cooper-Hewitt by the stunning three-part companion exhibition, "Japanese Collections," mounted by the museum—an exhibit that aimed at, and completely achieved, more limited and familiar goals.

Nine conceptual aspects of "Ma" are presented in separate installations. "Himorogi," a sacred place awaiting a divine presence, is represented by four bamboo poles set in white pebbles and connected with string. Placed in the Museum conservatory behind a triple fence, the suggested shrine conveys perfectly a sense of a place apart from normal space and time.

"Suki," the way in which a group of disparate objects makes a whole by being collected, and "michiyuki," the sequential perception of a series of moments, are illustrated in a complex installation. A half-scale model of a teahouse introduces the themes, a paper model teahouse restates them, and a path of carefully spaced stones passing through a low door articulates them, and they are summed up by a full-scale teahouse whose entrance is



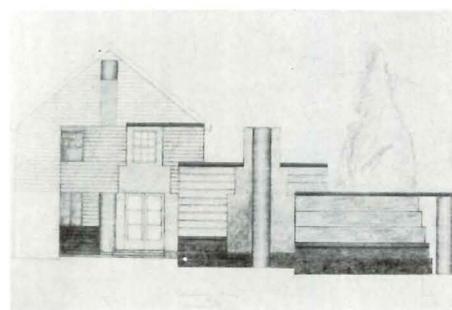
Isozaki's representation of a teahouse in "MA."

constructed but whose interior, represented by two tatami mats and four painted canvases, is exploded onto the walls of the museum. As explanation of "suki" and "michiyuki," the installation is insufficient. The viewer who lacks an understanding of the ceremonial usage of the teahouse space, isn't going to understand the teahouse's significance in this context. (Fortunately, concurrent recreations of the tea ceremony, "chanoyu," are being sponsored by the Japan Society, accompanied by a splendid display of antiques used in the tea ceremony. On loan from the Goto Museum, Tokyo, these exemplify the Japanese art of refining a basic, natural object, process, or structure into a work of art.)

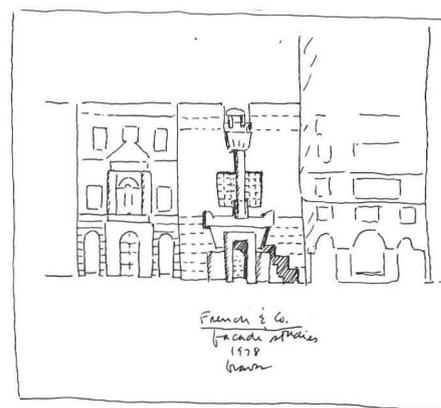
What the Western viewer will catch, however, is the larger impact of "Ma" on Japanese design. The Japanese construct and experience space in planar, not volumetric terms, as the teahouse models make clear. This additive architectural composition can be seen in the work of modern Japanese architects, Isozaki thinks. In a recent P/A interview, he cited Kenzo Tange as an example of a Japanese architect "who seems to make volumes, but his buildings are really plan and proportion."

Isozaki chose the teahouse to illustrate "Ma" concepts because the teahouse, whose rigid walls stand in contradistinction to the flexible walls of traditional Japanese buildings, plays a special role in the development of Japanese design, as shown in the photographic sections of the exhibit.

"Ma" presupposes that time and space are not a continuum but an alternation, a series of beginnings and endings. Perception is thus an ordered sequence of shifting views. To take an architectural example, additions to a house are traditionally made at right angles to the original unit, creating a series of alternative axes (which can also be read as overlapping planes) and articulating the spatial experience in a measured time. To express "Ma" in a philosophical and structural situation based on the continuity of time and the infinite volume of space (i.e., the Western tradition and the Cooper-Hewitt) is therefore incredibly difficult. This show's degree of success is commendable.



Above, Graves's drawing of Schulman house; below, sketch for French and Co. façade.



**Michael Graves**  
**Max Protetch Gallery, New York**  
**May 8–June 8**

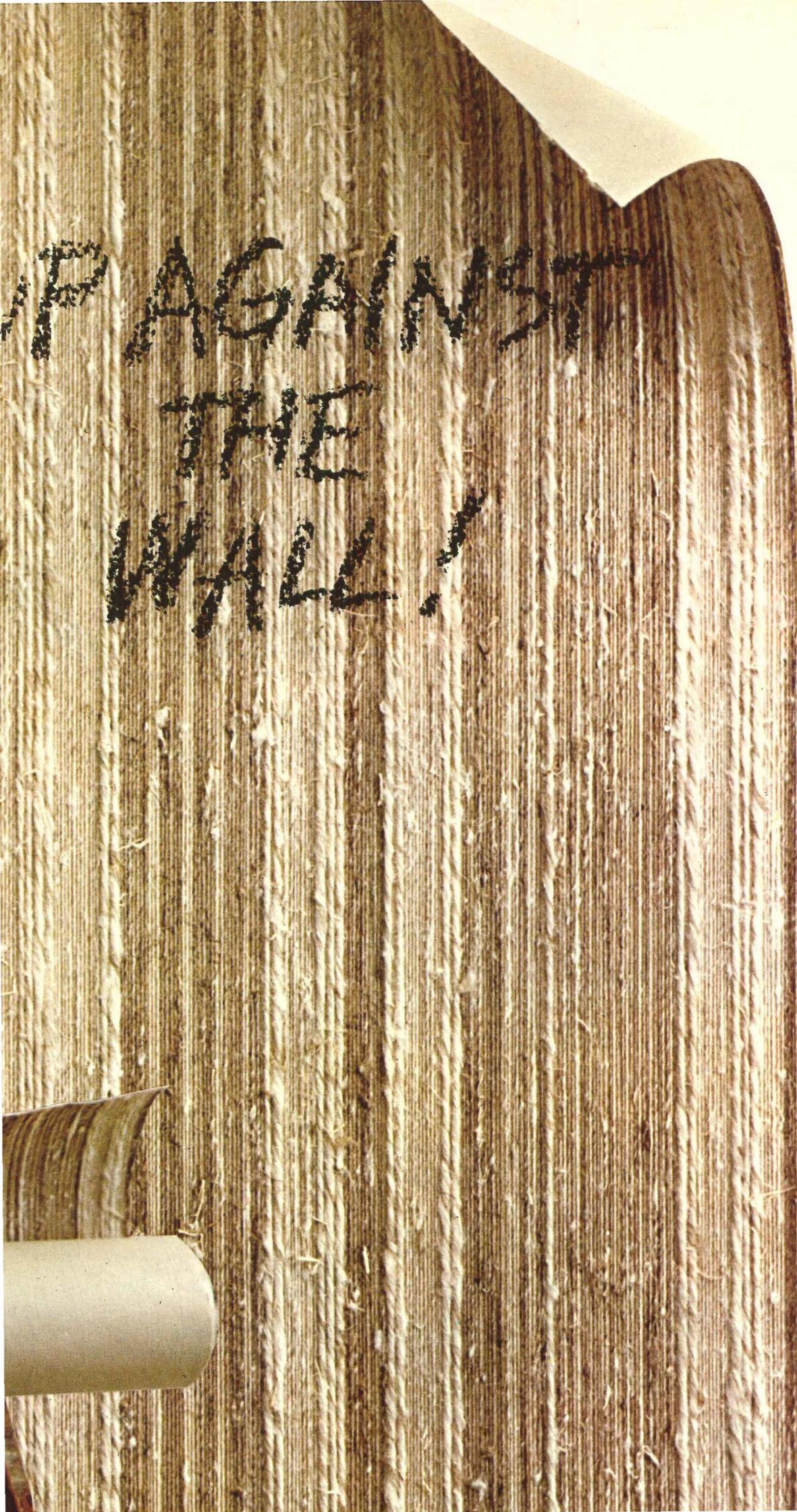
Michael Graves has been deceiving us all for some time, but this collection of some fifteen years of his brilliant drawings shows him in his true colors. What "modern architect" but Graves has produced enough consistently outstanding art to fill a solo show in a commercial gallery? And although Graves selected the works "not as drawings, but to show the process by which things are made in this office," with what ease they accommodate themselves to their new status as gallery object! What this profuse glory of sketches, collages, murals, and models illustrates beautifully is that to call Graves a modern architect—of any school—is to describe only the peripheral aspects of his work. Where Graves is an architect, he is classical; where modern, an artist.

Graves's architecture has always manifested exclusively artistic concerns. Moreover, in the last five years, he has operated in an increasingly planar mode. The four current projects for residences, of which the show furnishes a preview, are each a manipulation of elevations, a juxtaposition of planar compositions, not a testing of volumes, as was Graves's earlier work, briefly reviewed here in photos.

The drawings, ranging from sketch-book studies to poised finale, show the primacy of the surface clearly. Each elevation is worked and reworked, referred to the murals, watercolors, and sketches, then disengaged from these. The volumes of the [News report continued on page 32]

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structures represent what the planes require behind them; the interiors derive logically from the façades—in what would appear a reverse of Modernism.

In a manner reminiscent of a classical architect, Graves builds his planes of discrete elements, defined in strong colors. The forms are uncompromising; they remain inviolate or are intentionally broken in the process of assemblage. In these recent projects, Graves has used elements from a classical vocabulary, and the subject of the architectural statement has

shifted accordingly. "There's an equity in the later work between abstract and figurative," Graves says in typically painterly terms, "but it's all part of the same process." Now as always, Graves's architecture acquires and conveys meaning through the classical architectural syntax, alternately asserting or contradicting the familiar order, but never denying it. The Plocek house, for example, extends the house into the landscape by removing what is expected to be the keystone of the colossal portal and setting it on the hill behind and above the house, as a studio. It's a formal play Vitruvius would appreciate, a pun on perspective Braque would love.

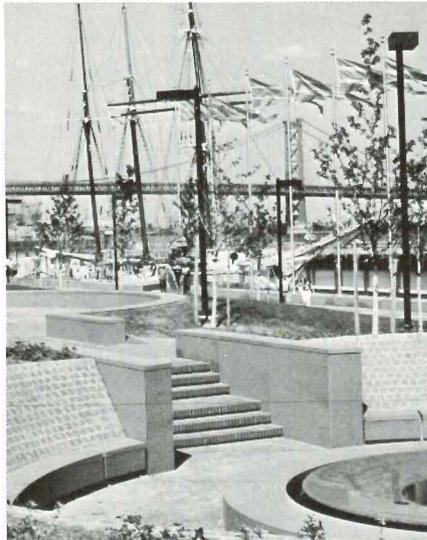
Graves's design process and its products have a magnificent disregard for the world beneath them. It seems inconceivable that these building-block compositions in Mediterranean colors should stand in places like Warren Township, NJ, under the 1980s U.S. sun. (Indeed, the only new project built, the Schulman House in Princeton, NJ, refuses to acknowledge the ground, sitting off it on abbreviated stilts.) But the specific context of place and time is not particularly relevant to Graves; his work reaches for the immortality of art.

# Granite.

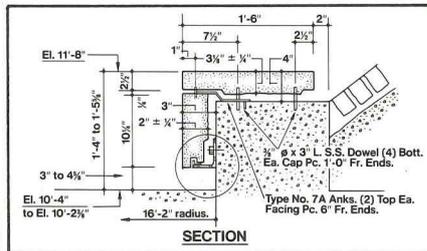
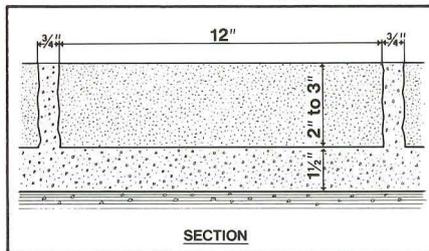
## Not-so-pedestrian plazas for pedestrians.



Architect: Joe Karr & Associates, Chicago, IL  
Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA  
Project Architect: Vincent Maiello, Philadelphia, PA

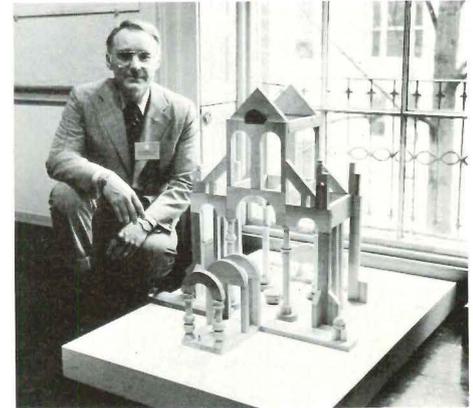


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David Meeker with "Executive Office Structure."

**Just for Fun**  
**April 3–June 17**  
**The Octagon, Washington, DC**

Architects, it would appear, just love to play. The AIA Foundation invited a number of them to play and the result is a delightful exhibit at The Octagon, "Just for Fun."

Toys used and displayed range from the 18th Century to the present day, and the exhibit documents their evolution. For the opening, Washington architect Hugh Newell Jacobsen, FAIA, constructed a mountainous sand castle in the garden.

Among the architects' creations were a reinterpretation of Philip Johnson's Glass House done in Lincoln Logs by Nicholas A. Pappas, AIA, the game Monopoly adapted for Washington by M. Hamilton Morton, Jr., AIA, and Dean Knott, and the Octagon in Tinkertoys by Donald B. Myer, AIA.

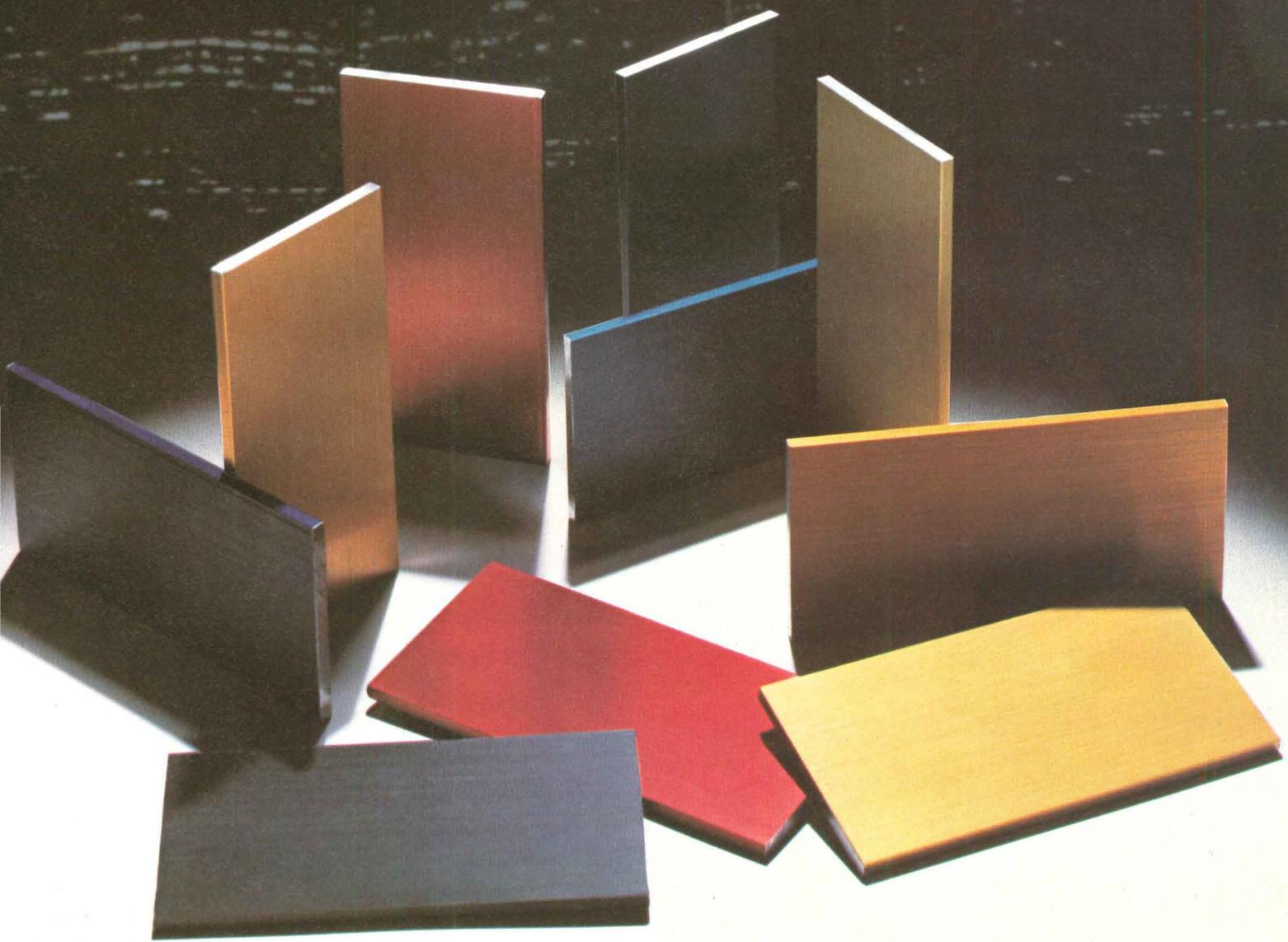
David O. Meeker, FAIA, executive vice president of the AIA, created "An Evocative Office Structure for an International Communications Corporation" from Castle Blocks—so AT&T might have the benefit of another view as to how their new headquarters could look. A font in the nave has a telephone-shaped basin.

[Carleton Knight, III]

**Arthur Cotton Moore**  
**Atlantic Gallery, Washington, DC**

In a show reminiscent of the old French Salon des Refusés, Arthur Cotton Moore [News report continued on page 36]

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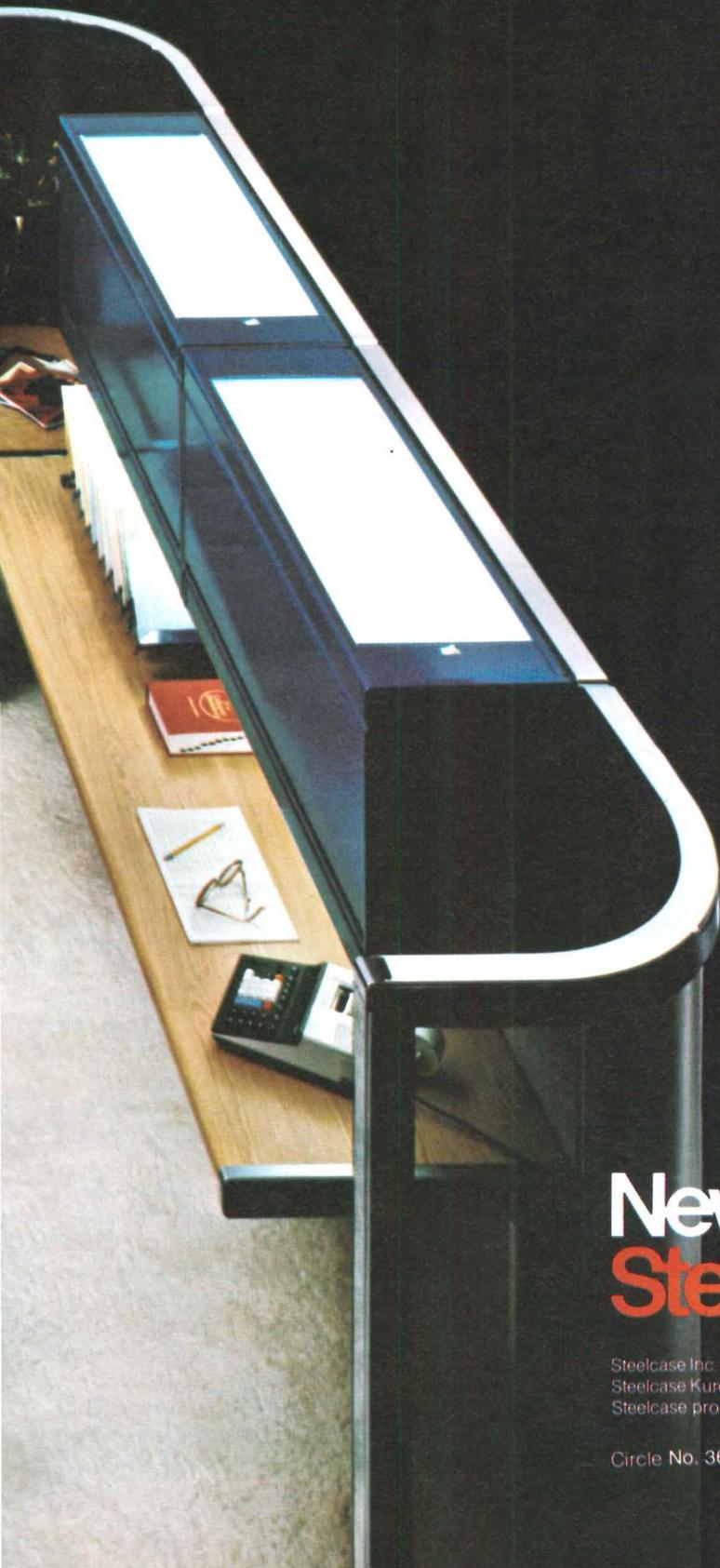
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had his own show in Washington, DC, in April. Moore had withdrawn his material from the Barbara Fiedler Gallery show in February after a dispute with Fiedler.

The show, made up of plans, models, renderings and photographs, included more than two dozen of Moore's projects. Work ranged from city planning to new office buildings and from dreamlike visions to recycled old buildings. One interesting project was a nearly finished contemporary Georgetown rowhouse complete with bridges, skylights, curved walls, and central courtyard with pool—all hidden behind the original façade of an old laundry.

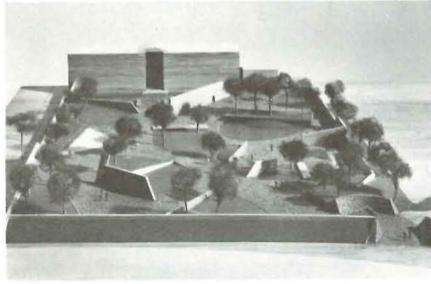
Moore is working on a book, *Architecture of the Absurd*, which will include his pen-and-ink drawings of what he calls the "transmogrification" of old Victorian buildings. These "adapted" structures boast new signs and façades in what might be called a kind of architectural cover-up. Moore's delicately detailed drawings of these buildings, particularly a "ham 'n'egger" restaurant, are a striking commentary on our civilization. [Carleton Knight, III]

## Houston sculpture garden by Noguchi

Houston's "cultural corner" consists of the Contemporary Arts Museum by Gunnar Birkerts, the Brown Pavilion extension to the Museum of Fine Arts, Houston by Mies van der Rohe, and the Alfred C. Glassell, Jr. School of Art by S.I. Morris Associates, dedicated last January. While adjacent, these buildings are isolated in an urban landscape of heavily trafficked streets, parking, empty lots, and unrelated buildings. In the commission for the Lillie and Roy Cullen Sculpture Gardens for the Museum of Fine Arts, Houston, sculptor and designer Isamu Noguchi was given the task of providing a varied exterior setting for works of art, connecting the activities between the Glassell School and the Museum of Fine Arts, and thus making the buildings function as an art complex.

The Noguchi garden will occupy the currently open one-acre corner lot at the intersection of Montrose Boulevard and Bissonnet Street, on which both the Contemporary and Fine Arts museums front. The design consists of a Carnelian granite plaza broken by curving "islands" of grass, trees and, in two areas, gravel, articulated by vertical walls. The Sculpture Gardens abut the Glassell School, with the remaining three sides enclosed by an eight-foot concrete wall.

Rather than drawing the separate buildings into a whole, the design actually creates another object in a collection of ob-

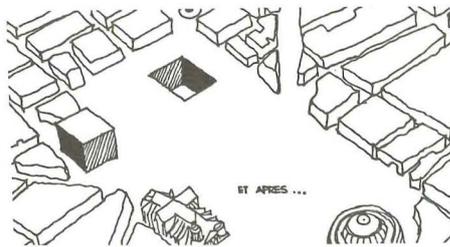


Allan Mewbourn

Model of Noguchi garden for MFA, Houston.

jects. The forms of the court spaces relate only to each other, disregarding the immediate exterior realities. One might argue that the desire for an intimate scale and contemplative mood warrants this stance under the circumstances, but the potential for generating a positive urban space which interrelates the museums will not be exploited.

While the Museum of Fine Arts will maintain the Cullen Sculpture Gardens, the project is in essence a city park, since the land for the project belongs to the City of Houston. Only part of the \$2.5-million gift by the Cullen Foundation is for actual construction of the Gardens; the balance includes costs for site improvements associated with the Glassell School and an endowment for the future acquisition of sculpture. Construction will begin in early summer with completion expected within a year. [Peter Papademetriou]



## Competition announced for Les Halles

An "architectural counterproposal" for development of the site of Les Halles, Paris, will be the subject of an international competition sponsored by the magazine *L'Architecture d'Aujourd'hui* and the organization Syndicat de l'Architecture. Terming the city's current scheme for this 37-acre cleared space at the center of Paris "an insipid nonentity," the sponsors call upon architects and students of the world to demonstrate the potential of urban architecture through this competition.

The current official plan for Les Halles does not, it should be pointed out, follow the initially adopted design by Taller de Arquitectura (P/A, Sept. 1975, p. 82), but offers some commercial facilities and a vast lawn over the concrete lid of an underground transit interchange. The win-

ning entry will be presented as a realistic alternative for Syndicat-initiated debate.

The competition program calls for certain housing and community facilities in addition to the activities planned by the city for the site. Particular attention is to be given to the development of a major urban space within the project and to interaction with the surrounding urban fabric.

Registrants will receive historical notes on the city and the site, in both French and English, along with plans and other necessary data. Submissions must include only basic drawings and an explanation.

The jury will include, among others, Philip Johnson, Giancarlo de Carlo, Diana Agrest, Tomas Maldonado, Roland Barthes, Marc Emery of *L'Architecture d'Aujourd'hui*, Haig Beck of *Architectural Design*, Bruno Zevi of *L'Architettura*, and John Dixon of *Progressive Architecture*.

The first prize will be 50,000 francs (about \$11,000 U.S.), and there will be several honorable mention prizes of 10,000 francs each. A public exhibition of the entries will open in mid-November, immediately after judging, and detailed commentary will be published.

Registration deadline is July 31; deadline for submission of entries is Oct. 17. Registration fee is 240 francs (\$60 U.S.), 120 francs (\$30 U.S.) for students. Address registration requests or inquiries to *L'Architecture d'Aujourd'hui*, 67 Avenue de Wagram, 75017 Paris or to L.A.C.I.H., 50 Rue de l'Arbre Sec, 75001 Paris.

## Well begun is half done

Squeezed out of their former home at 29 West 53 St., next to the Museum of Modern Art, by MOMA's expansion program (P/A, Feb. 1979, p. 21), the Museum of Contemporary Crafts of the American Crafts Council (ACC) has moved across the street, taking a new space which creates a fresh image, and a new name to match. The American Craft Museum, as it's now called, opened on May 3 at 44 West 53 St., a townhouse owned by the ACC and newly renovated by Fox & Fowle Architects of New York. Like the new name, the renovated space is designed to engage viewers more directly, to be more accessible and more versatile.

Working within an extremely limited budget (\$120,000), Fox & Fowle have managed to provide the museum with a flexible, open, and attractive exhibit area. The renovation, basically a process of clearing out and opening up the lower two floors of the five-story building, is a simple, logical piece of work.

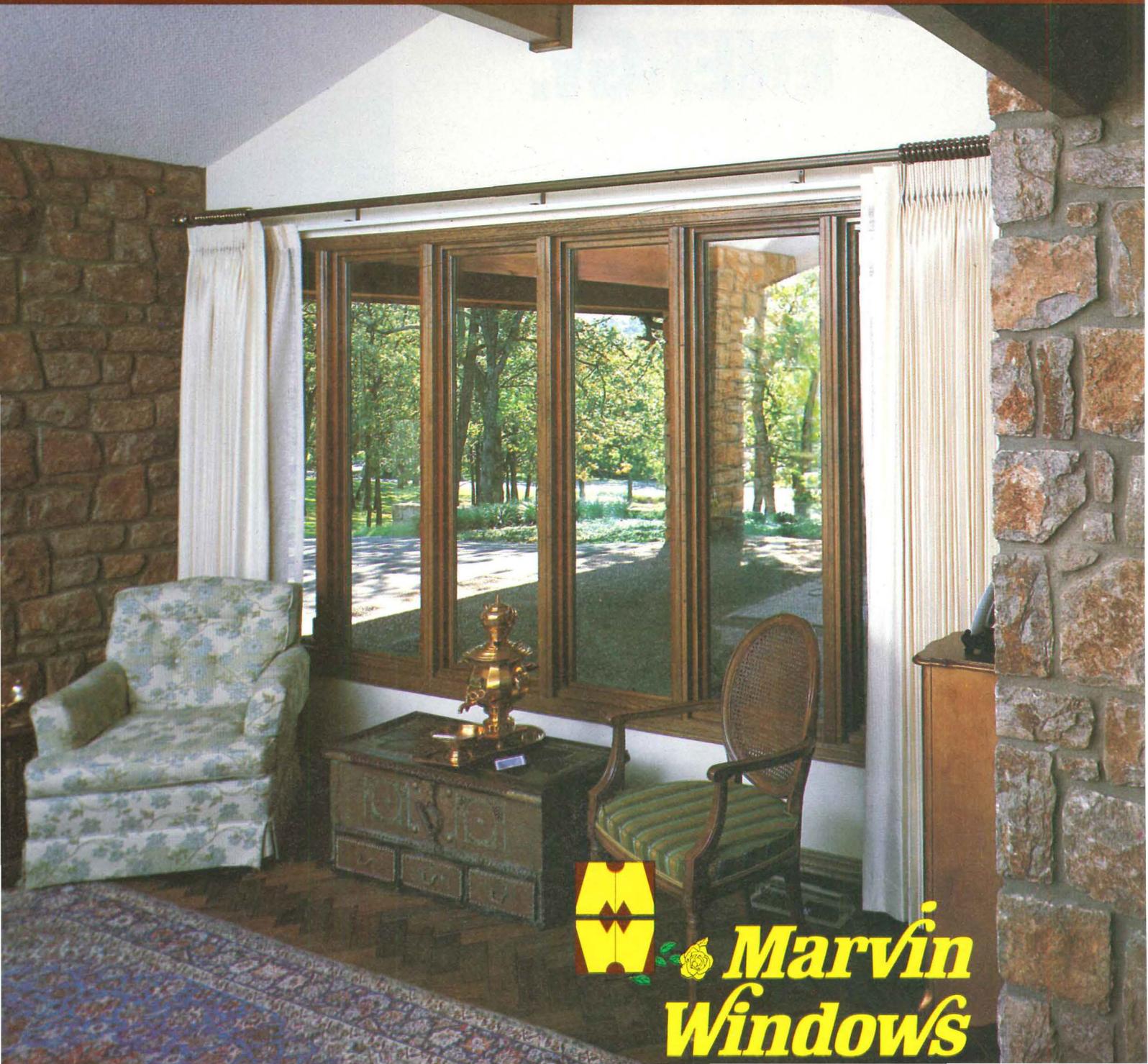
An earlier renovation, done in 1959 by David Campbell, then president of the [News report continued on page 40]

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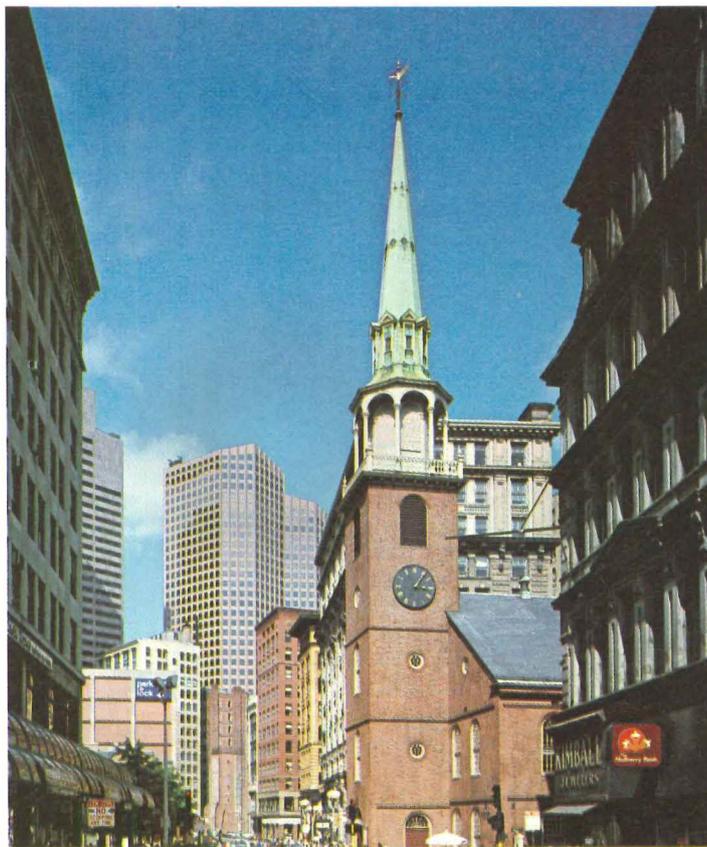
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Renovated interior, view through rear to patio.

William McGilvray

ACC, to adapt the building for America House, a retail outlet for American crafts, applied a front of bronzed aluminum slats to the residential brownstone—a rather innovative façade treatment for a public building. When America House closed in 1972, the interior was partitioned into offices to house the national headquarters of the ACC, but the exterior was preserved. The Fox & Fowle renovation, which began last December, removed all the partitions, adjusted several open wells created in 1959, and installed a public stair at the rear of the building, thus achieving a maximum of visual space. Extending the gallery space further in the rear is a

framework of beams over a gravel patio.

There are some nice touches: a three-part sales desk that can be repositioned to suit the needs of various shows; the extension of the front marquee into the gallery as the railing of a second-floor balcony. One redesign, on the other hand, seems to have gone awry: the substitution of translucent panels at the top of the glass doors in the rear lowers the apparent height of the ceiling at the perimeter, so that the thrust through the building is telescoped into the patio and truncated at the rear wall, creating a feeling of contraction at odds with the openness achieved in most of the space.

The design's snags, however, seem to have resulted primarily from a certain shortsightedness on the museum's part. The third floor, which houses the library, is an illogical assortment of angles—a door here, a dent there—which could easily have been adjusted. The museum is off to a good start. It is to be hoped it is brought to a proper conclusion.

## AIA Chicago event: half tour, half talk

At AIA's second national design conference, held in Chicago on May 3 and 4, the subject was buildings, not personalities. The first of the AIA Design Committee's current series of conferences, held in Washington in the fall of 1977, had featured two foreign architects of increasing stature, Arata Isozaki and Norman Foster, along with several Americans (P/A, Dec. 1977, p. 20). Last year, the committee organized the colloquy at the Dallas Convention between Philip Johnson and the eight "kids" he chose to represent the rising generation (P/A, June 1978, p. 23).

If buildings were to be the stars of this conference, Chicago was an obvious site. The opportunity to see and discuss landmarks by Sullivan, Wright, Mies, and others was one of the main attractions.

The conference schedule was divided equally between tours and sessions. Speakers were divided equally, too, between Chicagoans and outsiders, and their content was roughly half theory and half buildings. Many efforts were made to establish links between these pairs, but most of the connections were left to be made by those who attended.

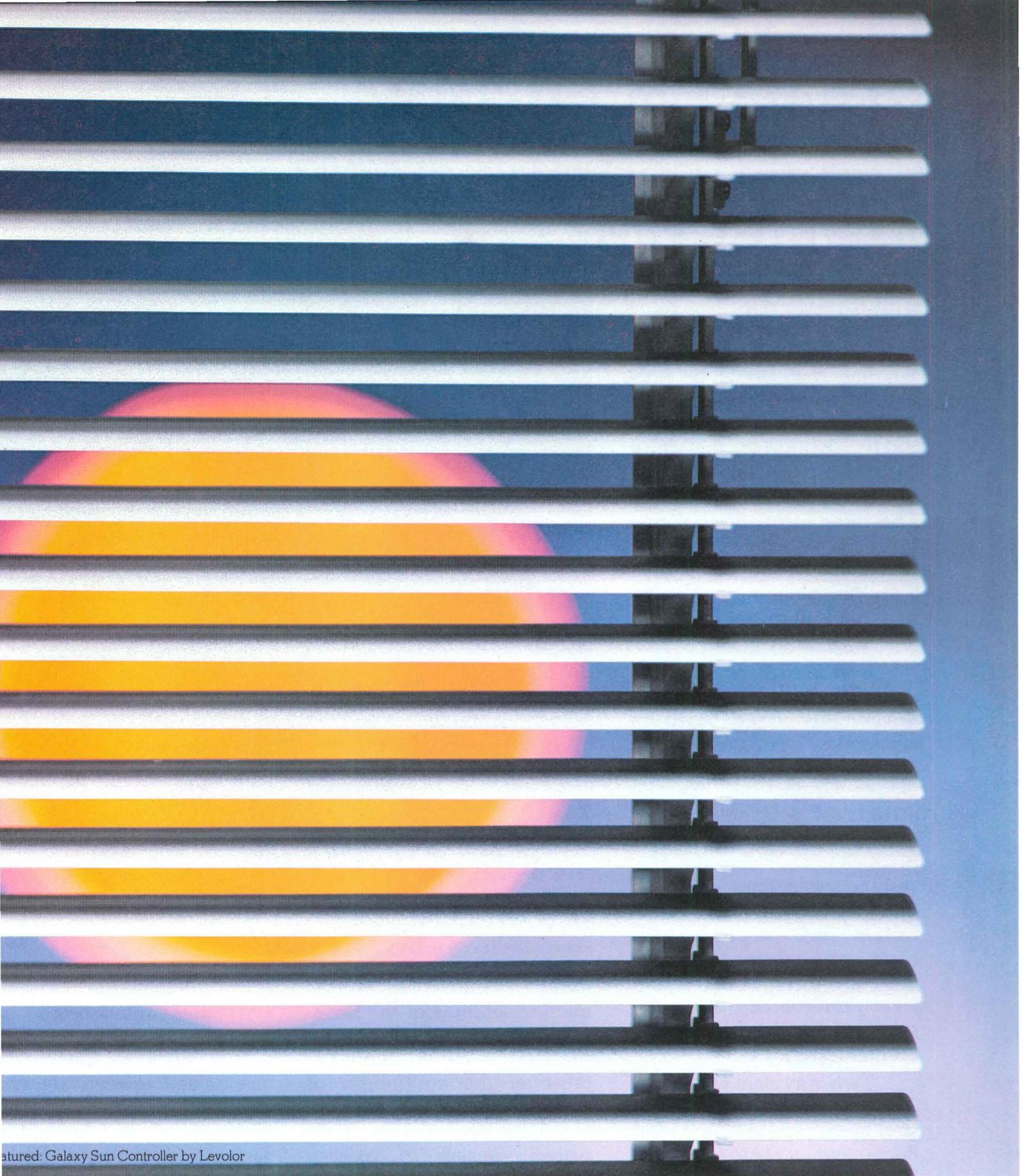
Dean Robert Geddes of Princeton led off the speakers, saying that the history of Chicago architecture could be charted as a rise of Modernism in the 1880s, followed by a slump into Eclecticism after the 1893 fair, then a rebirth of Modernism after World War II, which may now be subsiding; he then drew a complementary graph, with Modernism in the troughs and a peak [News report continued on page 44]

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Project: Christopher Columbus Plaza

The owners of this 151-unit housing project wanted a building that would be economical and functional, yet be sensitively designed for its elderly inhabitants. The 155,000-psf structure also had to satisfy HUD requirements. The prominent Boston historic site demanded that the new building be compatible with the neighboring buildings and Waterfront Park.

#### Steel offers lowest overall cost

“Structural steel was chosen for this project based on economics,” explains Eugene W. Hamilton, P.E., Engineers Design Group, Inc. “Several structural alternates were compared, including a cast-in-place concrete frame and pre-cast concrete floor units on masonry bearing walls. When factors such as foundation costs, parking requirements, and speed of construction were considered, structural steel was found to be the most economical choice.”

#### Two-way steel frame

The structure consists of steel open-web joist supported floors and a structural steel frame. Lateral forces in the longitudinal direction are taken totally by the exterior wall frames. Full moment connections are required in this portion of the design. Lateral forces are taken into partial moment connections at the exterior columns and full mo-



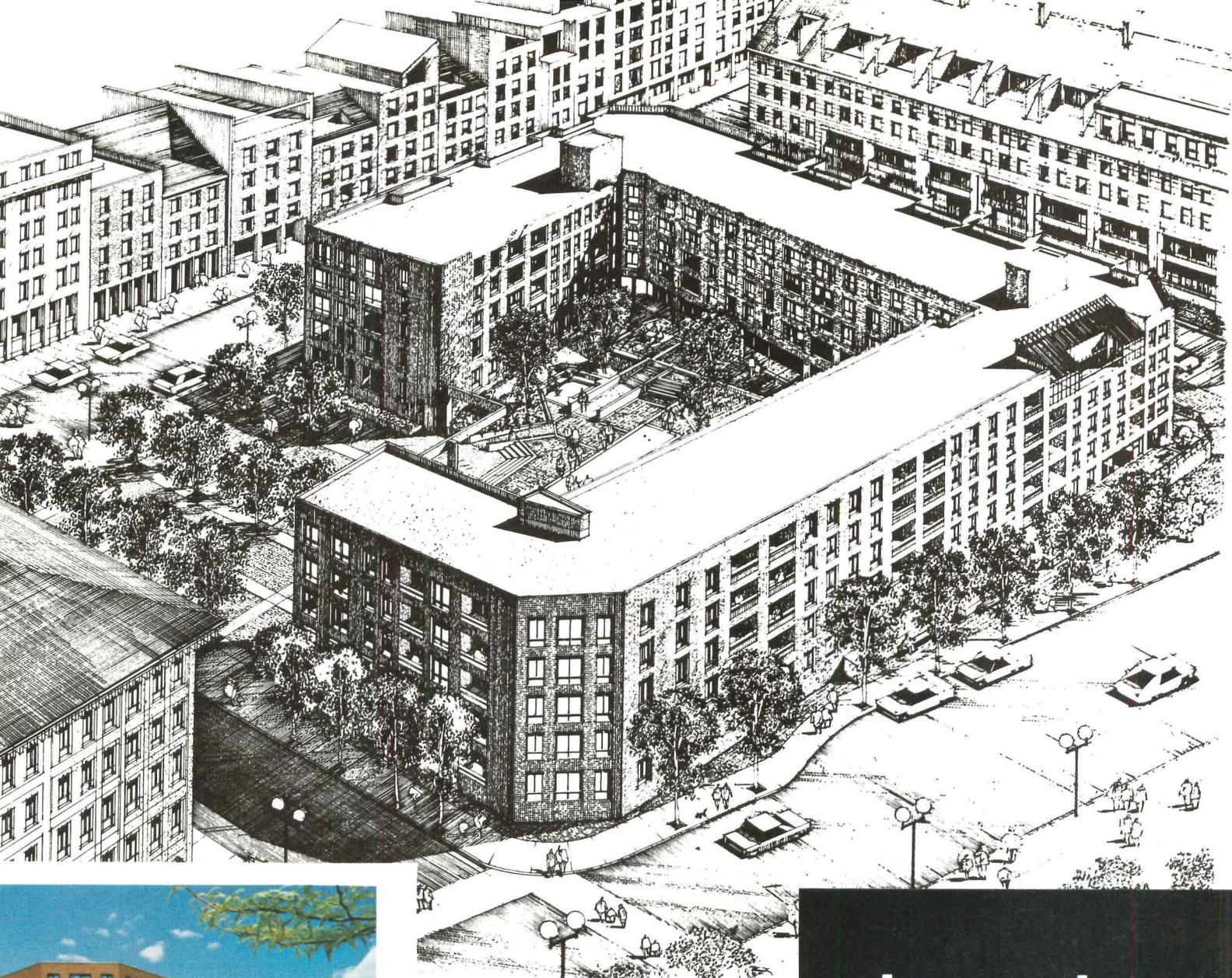
“Steel permitted construction to take place in severe winter weather,” says Mr. Mintz. “If cast-in-place concrete had been used, we would have had to delay this much needed and long-awaited project an additional three to four months.” Bethlehem furnished more than 400 tons of structural shapes for the \$4.4 million project.

ment connections at the interior columns of the transverse frames. Partial moment connections are adequate because of the multiplicity of transverse bents.

The fire-resistive floor system consists of 28-gage steel centering supported on H series steel open-web joists, spaced at 2 ft on center, topped with 3 in. (total thickness) of reinforced concrete. A gypsum wallboard ceiling is attached directly to the joists to complete the fire-resistive assembly.

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"The use of structural steel with bar joists enabled this project to be completed ahead of schedule, thereby reducing the cost of construction interest." Edward A. Fish, President, Peabody Construction Co., Inc.

The exterior treatment of the new housing unit is designed to be compatible with the older buildings in the historic district.

A glass solarium and greenhouse provide for viewing and socializing on the fifth floor.

**Credits:**

- Owner:** Ausonia Associates, Inc., Boston, Mass.
- Architect:** Mintz Associates Architects/Planners, Inc., Boston, Mass.
- Structural Engineer:** Engineers Design Group, Inc., Cambridge, Mass.
- General Contractor:** Peabody Construction Co., Inc., Braintree, Mass.

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News report continued from page 40

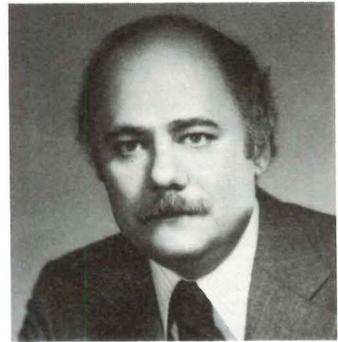
of Eclecticism in the 1920s. Toronto architect-historian George Baird reminded the conference that Modern Architecture can decline into kitsch as readily as Eclectic or Post-Modern—and frequently did.

Chicago historian Carl Condit praised the compositional and ornamental sophistication of the first Chicago School, claiming that Modern Architecture in Chicago had declined to mere technological solutions. Architect Jacques Brownson—best known as project architect of the Chicago Civic Center—maintained that great architecture can emerge from engineering, as in airplanes, transmission towers, or bridges such as the Ruck-A-Chucky (P/A, Jan. 1979, cover).

The relationship of theory to practice was taken up in many ways. Architect Jean Paul Carlhian of Boston asserted that the first Chicago School of the 1880s, in its response to the new program of the high-rise commercial building, was closer to the teachings of the Beaux-Arts than much of the design usually identified with it. Chicago architect Bertrand Goldberg called the propounding of an International Style in 1930 an academic tactic that obstructed the evolution of Modern Architecture as severely as had the Classical Revival fair of 1893. Architect Diana Agrest of New York stressed the complementary values of theory, which generate architectural *language*, and practice, which generates architectural *types*. When theory and practice converge as they did in the Chicago School, new paradigms emerge.

Architect Gerald Horn of Holabird & Root, Chicago, credited the continuity of the city's architecture to its clients; unlike their New York or Los Angeles counterparts, they seem to value refinement over novelty, and they trust their architects. His older Chicago colleague, Harry Weese, touched on a related point when he called Chicago "just provincial enough" to allow a local school to flourish.

Notably absent from the discussion—if not from the tours—was Frank Lloyd Wright. In answer to a reminder of this from the floor, panelists acknowledged that he had little impact on other Chicago work; his example never seemed pertinent to urban situations. At a concluding "celebration" in the Rookery Building—at which newly elected Mayor Jane Byrne accepted a citation from AIA president Ehrman Mitchell—there was a mock design debate among costumed ghosts of the Chicago School. As the Wright ghost launched into rhetoric about organic design—swinging both cape and cane—Root turned prophetically to Sullivan and asked, "Why did you have to bring him along?" [JMD]



## Hoverman appointed publisher of P/A

James J. Hoverman has been appointed publisher of *Progressive Architecture*, published by Reinhold Publishing Division of Penton/IPC. Hoverman joined Reinhold in 1968 as P/A Chicago district manager (for sales). In 1973, he was transferred to its sister publication, *Heating/Piping/Air Conditioning* as sales manager and, in 1975, returned to the P/A staff as director of sales based in Stamford. He was named publishing director in 1977.

## SAH report cites 'dire emergency'

Victimized by inflation and spiraling operating expenses, the Society of Architectural Historians is in the midst of a "dire emergency," according to a report made by SAH treasurer Robert W. Jorgensen at the group's annual convention, held in Savannah April 4-7. Citing a \$10,000 deficit in the SAH budget for the past fiscal year, Jorgensen noted that the society's modest endowment was being gradually eroded, and predicted dire results for the organization unless income is increased. (Contributions may be sent to SAH, 1700 Walnut Street, Philadelphia, Pa 19103.)

The three-day convention attracted some 700 historians from across the United States, Canada, and Europe to Savannah, James Ogelthorpe's charming and well-preserved 18th-Century essay in orderly town planning. Although some visitors commented on the somewhat unreal atmosphere of the historic section of the city, Savannah avoids the antiseptic and homogenized feeling of such restored towns as Williamsburg, Va, despite a remarkable lack of human traffic on the streets. The admirable efforts of the Historic Savannah Foundation to maintain the fabric of the original town plan and its often noteworthy architecture made this an ideal location for a gathering of architectural historians. But a pervasive and unsettling aspect of the physical setting is the stench [News report continued on page 46]

# An apartment tower on the waterfront. **ELEVATORS BY DOVER**

Marina Tower rises twenty stories beside the Intracoastal Waterway in North Palm Beach, Florida. The luxury apartment building is part of the 60-acre Old Port Cove community, which also includes Cove Plaza shops and offices, a yacht club and dockage for 300 boats. Residents of Marina Tower are served by high-speed Dover Geared Traction Elevators. For more information on Dover Elevators, write Dover Corporation, Elevator Division Dept. B, P.O. 2177, Memphis, Tennessee 38101.

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(attributed to a paper mill) that makes one wish Savannah would address itself to its olfactory environment as diligently as it has to its visual one.

A series of lecture sessions (the main activity of the convention) was held on a wide variety of topics, during which a distinguished group of scholars gave 30-minute presentations on specific aspects of architectural history. The SAH's Alice Davis Hitchcock Book Award was given jointly to the Architectural History Foundation and Myra Nan Rosenfeld for their publication of a facsimile edition of Sebastiano Serlio's *On Domestic Architecture*, a previously unpublished 16th-century manuscript in Columbia's Avery Library (P/A, Jan. 1979, p. 49 and p. 104, this issue). The SAH Founders' Award was given to Richard J. Betts, whose chronology of Francesco di Giorgio, the Renaissance architectural theorist, was judged the best article of the year in the Society's publication, the *SAH Journal*. [MF]

## Annie Damaz 1919-1979

Annie Damaz, an art consultant known for her selection and placement of art in public buildings and open spaces, died in February after a long illness. Mrs. Damaz was the wife of architect Paul Damaz of New York City. Educated in France, she had lived in the U.S. for a number of years where she served as an advisor to architects and a consultant to public agencies such as the New York City Board of Education, the Port Authority of NY and NJ, the Philadelphia Redevelopment Authority. For a time she acted as the technical director of the nonprofit arts organization, City Walls, in NY. She also was for many years the U.S. art correspondent for *L'Architecture d'Aujourd'hui*.

The straight facts do not reveal Annie Damaz' personal influence on architecture and the arts. Because of her intelligence, curiosity and gregariousness, Annie Damaz constantly brought together people in all the arts (and other disciplines as well) from various parts of the world. An effortless sensitivity showed in the mix of people, the scope of the conversations she encouraged at her home, even in the cuisine she served. This *savoir vivre* exercised on all tangible and intangible aspects of everyday life, was as distinctly characteristic of Annie Damaz as was her personal magnetism and her vitality. She served as a model for us all: she had a design for living. [SS]

[News: Eleni Constantine except as noted]  
 [News report continued on page 50]

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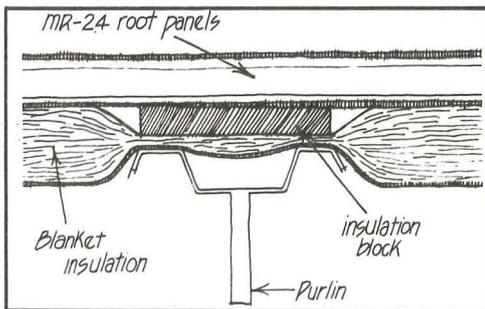
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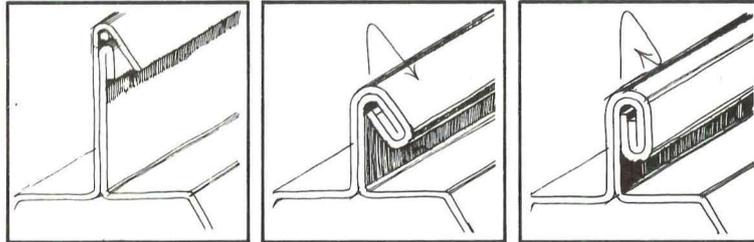
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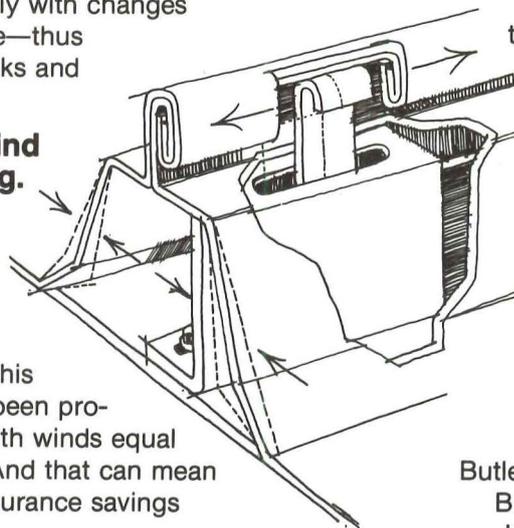
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4" insulation	.06	.12
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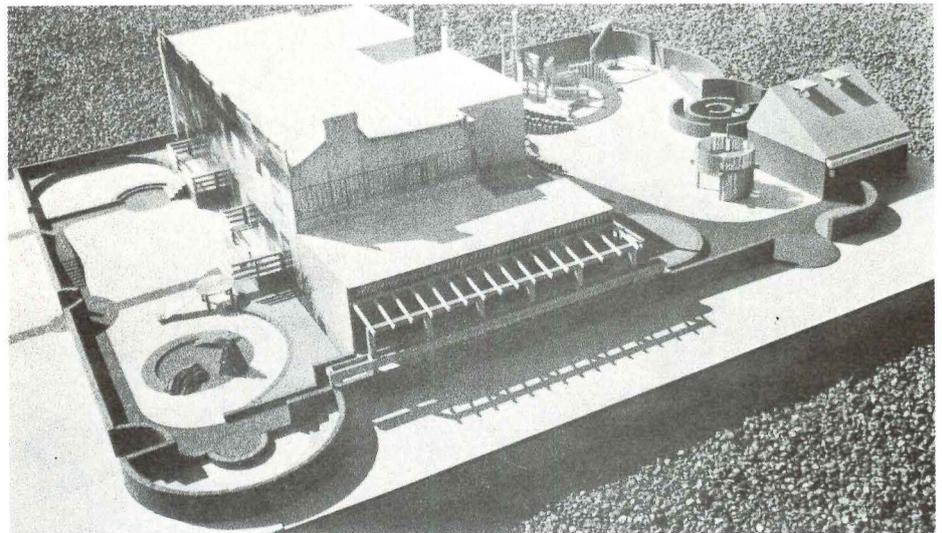
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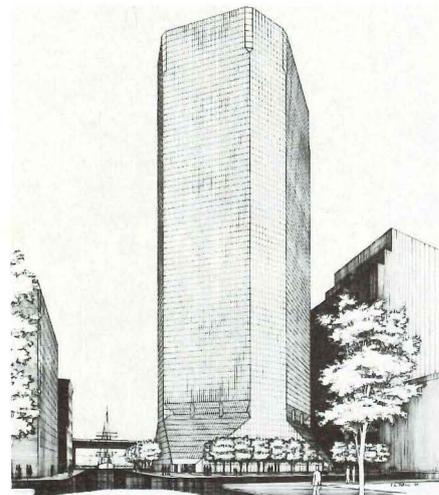
1

**1 Maryland Concert Center.** Architects Pietro Belluschi and Robert Brannen collaborated on the design for the new \$15-million symphony hall for Baltimore, Md, to be completed for the 1981–82 season. Belluschi and Brannen have jointly designed several performing arts centers of which the best known are the Juilliard School of Music at Lincoln Center, NY, and the Rutgers University music hall. The Baltimore hall contains a single oval auditorium and foyer, clearly expressed in the caplike form and in the exterior treatment—the hall is brick, the foyer canopy bronze-colored aluminum. Scalloped balconies protrude from cylindrical forms on the interior of the 2400-seat hall, in a pattern said to provide good acoustics. (Reverberation time is estimated at 2 seconds.)



2

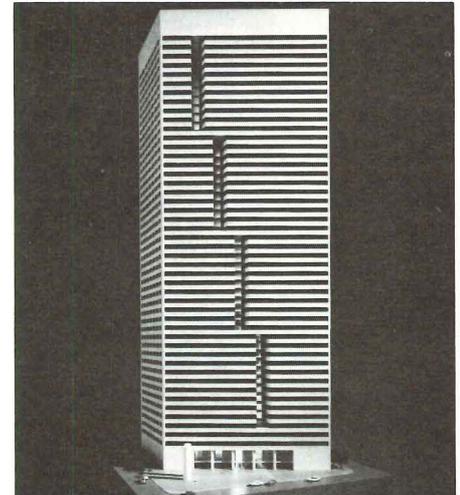
**2 Circulo Infantil, Denver, Co.** The design of this playground for an alternative school for Chicano children in the inner city took the community's special needs into account in a graceful design scheme. Designer Rod Hirata and architect Alvaro Malo from the Center for Community Development and Design at the University of Colorado laid out the play area to serve an existing day-care center for children up to 4½ years old and an adjacent school for children 5–12. (Both facilities are supported cooperatively by the parents and staff.) The circular motif which organizes and inspires the design expresses the purpose of the area—a place of gathering and circulation—and, in an abstract form, the Chicano cultural heritage. The designs were limited to natural materials such as adobe and wood to encourage community participation in construction. The various elements were designed and sited to emphasize the educational aspects of the play area. Throughout the design phase of the project, there was continuous community involvement. Construction is scheduled for this spring.



3

**3 Continental Corp. Headquarters, NY.** The new corporate headquarters for Continental Corp., a giant financial conglomerate, takes to lower Manhattan the oddly shaped, bulky corporate style, which seems all the rage in Midtown Manhattan. Continental plans to spend

\$70 million on a 35-story tower, which will cover a two-block site on the East River just south of Wall St. The 915,000-sq-ft tower (835,000 sq ft of which is office space) trades off public amenities and air rights fees for legally permissible bulk. The company is currently negotiating to purchase some 300,000 sq ft of unused air rights created in the city's South St. Seaport Special District. Designed by Poor, Swanke, Hayden & Connell, the octagonal glass-sheathed tower slopes outward at its foot to enclose a three-story public Galleria. Assuming that the New York City Industrial and Commercial Incentive Board approves some \$6.9 million in tax abatements over the next ten years, construction is expected to commence within six months and completion is scheduled for 1981.



4

**4 First City Tower, Houston, Tx.** S.I. Morris Associates' design for this 49-story, 1.4 million-sq-ft tower uses a parallelogram plan and staggered 11-story notches to provide above-average views from the offices and lobby space. The \$110-million tower has four 20-ft-wide indentations cutting some 20 ft into the building to the elevator lobbies. Alternating bands of double-glazed glass and white aluminum panels form the exterior skin. Underground, a shopping mall will connect to concourses leading to Houston's underground CBD mall. Above grade, the positioning of the parallelogram on the city block creates two triangular plazas, linked through the building's glassed-in lobby. Initial occupancy is scheduled for late 1980.

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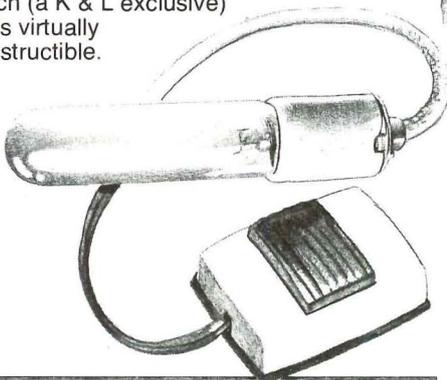
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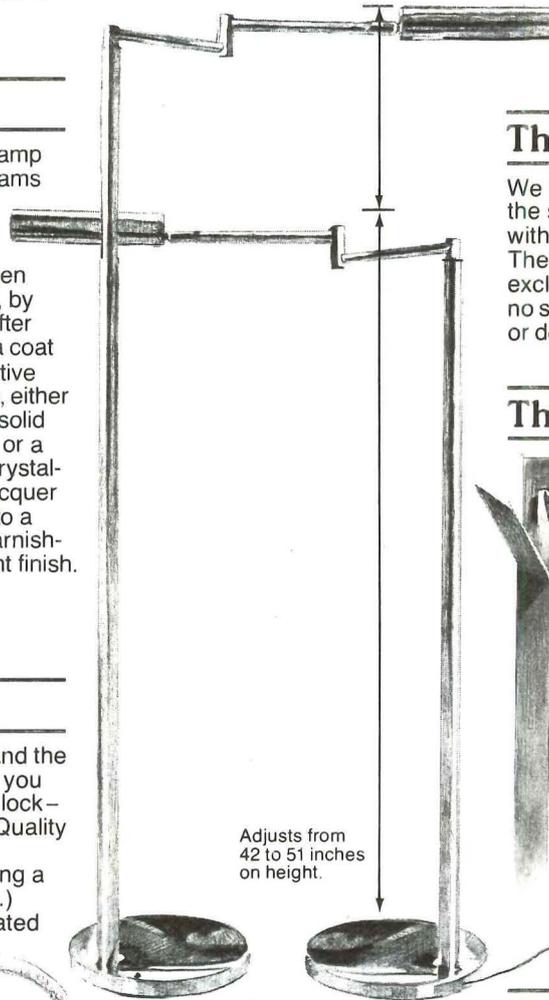
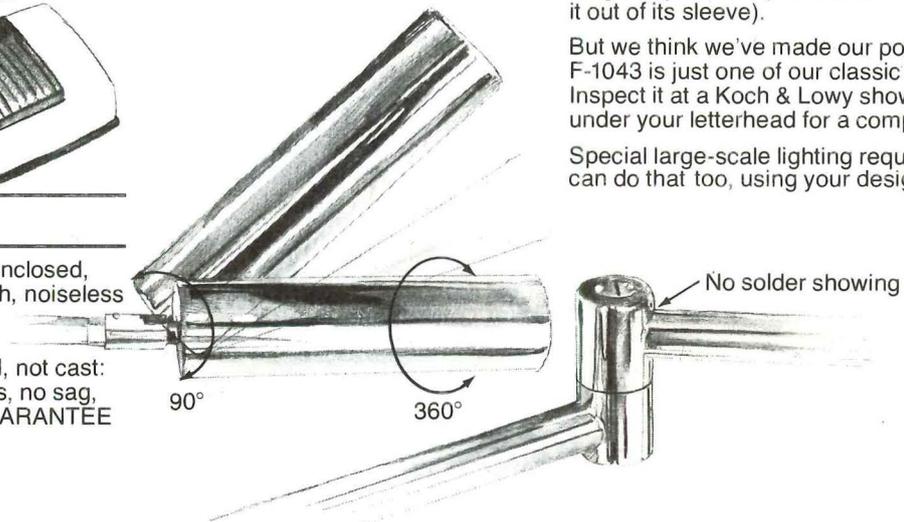
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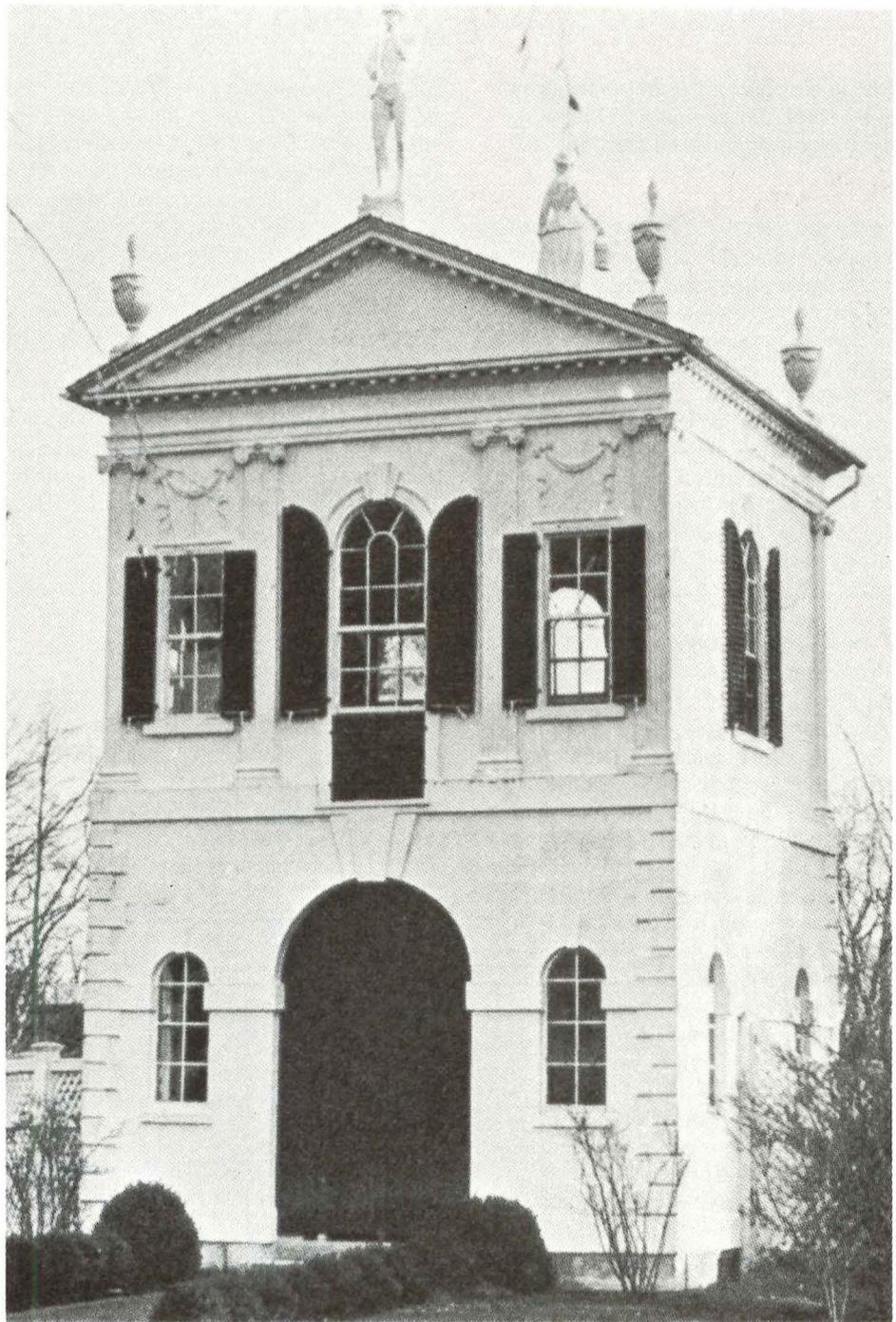
# Small inspirations

**Geographically and programmatically, many of the buildings in this issue have little in common, except design quality at a relatively small scale.**

Small buildings as well as big ones deserve to be architecture. We have all seen too much mediocrity in small project architecture. Medical and dental clinics, police precincts, warehouses, bathhouses, or house additions don't have to look pedestrian, anonymous, or downright bad. True, small buildings call for more talent on lower fees, and if the client isn't willing or able to think *design*, the architect's job is tougher.

There are a number of these small projects in this issue, buildings that make architecture out of simple if not mundane programs. And that's the point, isn't it? Anyone can turn out undecorated sheds to house the functions, and too many have. But these clients have hired good architects to produce architecture, not sheds. The other obvious factor in the equation should be reiterated: as has been so often stated, it takes a good client for good architecture to happen.

Since many small firms exist on projects of this scale, P/A often gets requests to publish "mainstream" or "bread-and-butter" buildings. Well, these examples are those types of commissions. But the notion of doing "bread-and-butter" without design talent represents *building*, not architecture. As such, that approach can neither delight nor enlighten the profession. The examples on the following pages, we think, can stir up thought processes, can be learned from. It is our contention that P/A and the profession owe it to the public to uphold high design standards. Ironically, several of the following projects were not chosen in local awards programs. We think each of them shows commendable design skill within tight limits, setting goals for other small commissions. "Mainstream" should be nothing less. [Jim Murphy]



Skill and elegance have not always been in short demand for small buildings. This summer house by Samuel McIntire, 1793, Peabody, Ma, for Elias Derby was moved to nearby Danvers in 1901.

# Kansas City's finest

**Rising along a metropolitan freeway like a three-dimensional traffic sign, a police outpost defies stereotypes.**

Observed from the road, this small police facility looks as self-contained and immediately graspable as a Trailways bus. Riding above the ground, with strip windows stretching across its metal skin from one streamlined corner to the other, the structure seems to belong to the transient world of the highway. Refreshing as that image may be for a law enforcement building, it could also be symptomatic of a glib, one-liner approach to design. Fortunately, it is not: the highway face of this building is but one aspect of a solution with considerable depth, a design rooted in the particulars of its site and the real needs of the police.

The architects, Devine James Labinski Myers, were selected along with two other local firms, to design new sub-centers for the dispersal of police operations into developing parts of the city. The choice of younger firms for all three commissions was made by a City Council committee that included an architect council member. Working relations with the Police Department, which assigned a liaison team of two sergeants to all three projects, were quite productive; the client was scrupulous about functional aspects and entrusted aesthetic decisions to the architects.

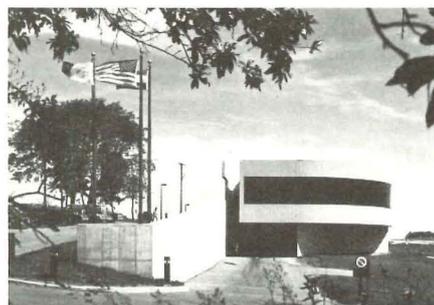
Devine James Labinski Myers began their task by helping to select this site, which rated high for accessibility to—and visibility from—the traffic artery. Their role extended right through to complete interior design services. Throughout the process, the architects were gratified by the support their rather unconventional design received from the City Architect and the Municipal Art Commission, which has to pass on all city structures.

The program for these new facilities included a mandate to make the buildings

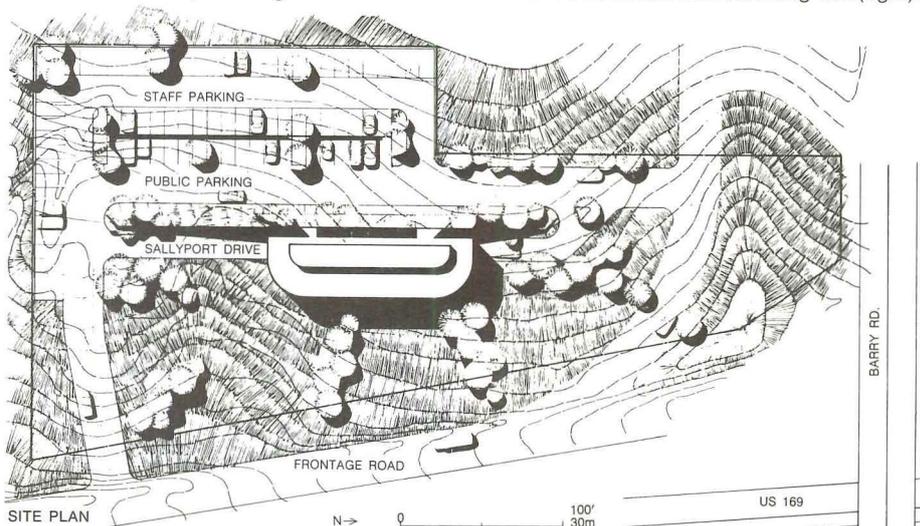
inviting to the public. These good intentions were backed up by the extensive recommendations of "Guidelines for Planning and Design of Police Programs and Facilities," a massive document compiled at the University of Illinois Department of Architecture, with the support of the federal Justice Department.

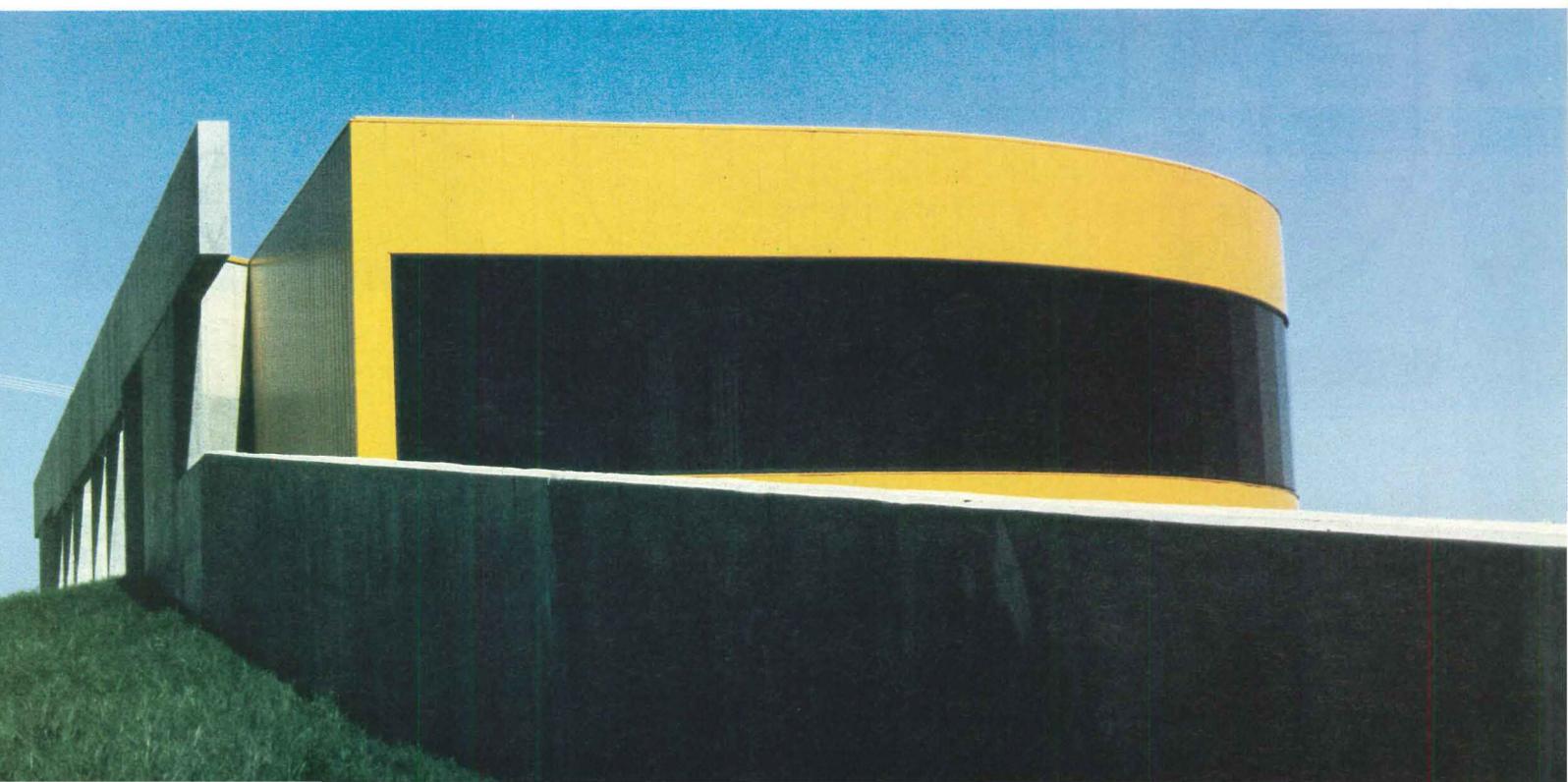
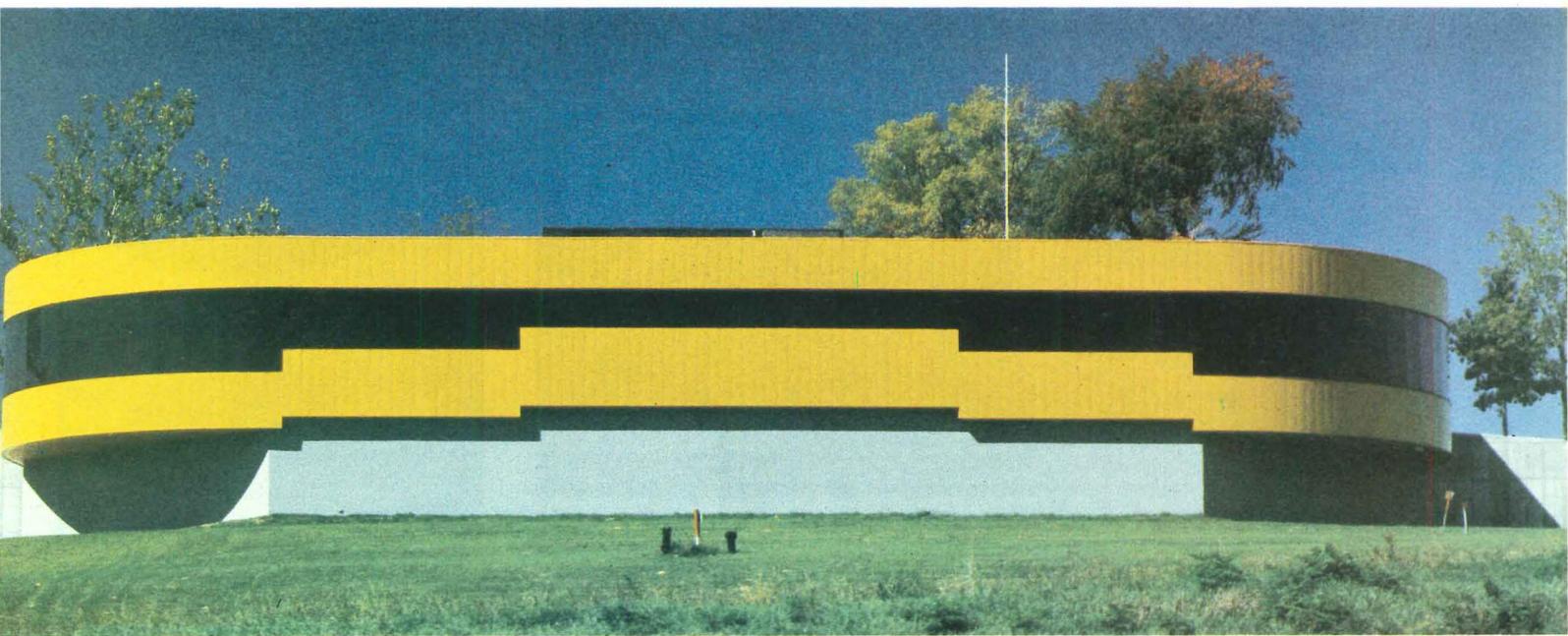
One of these guidelines called for the separation of the public entrance from the one for "arrestees." Given this requirement, the slope of the land suggested the lower-level access to a secure detention area and upper-level access to the administration and operations portion, which has the open, comfortable character of a suburban office building.

The drive-through sallyport arrangement at the lower level was not required, but has worked well enough to justify the added space and expense, compared to the more typical dead-end vehicle dock. Upper-level access is through a pierced concrete plane, backed up by fin walls that frame sloping planes of glass lighting the sallyport below. Wall and fins combine to shield these skylights and upper-floor windows from the west sun. Raised lintels at either end of this plane signal the locations



Views from road to east (right, top and middle) show stepped narrowing of window band, related to privacy demands and room sizes. South views (above) show access to secure lower floor and more public upper floor. West entrance front rises from retaining wall (right).





## North Patrol Division Facility

of the two entrances—the public one wider than the staff one.

This device of the punctured wall as a two-dimensional portico is reminiscent of several works by Mitchell/Giurgola & Associates (some of them unknown in 1974, when this building was designed), but here it is no mere borrowed appliqué. Because it grows up out of the major retaining wall below, and because it serves to anchor the light metal volume to the massive lower story, this portico is essential to the design as a whole.

Passing through the concrete portal, one finds a design vocabulary quite independent of the exterior, yet related. The

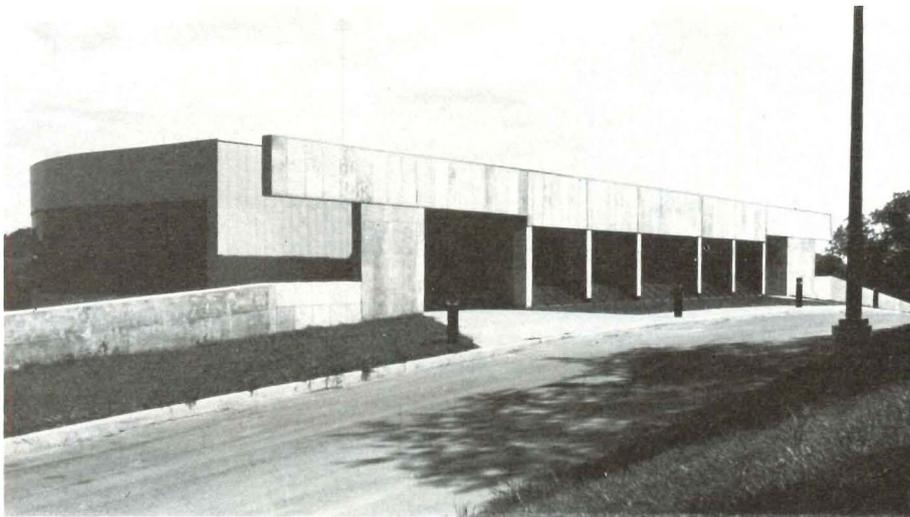
underlying high-tech attitude is retained, and the curves elaborated upon; the waiting area pivots around the convolutions of reception counter and the desk sergeant's cockpit, proving that the curved outer wall can yield usable interiors.

### Yellow wrapper, red lining

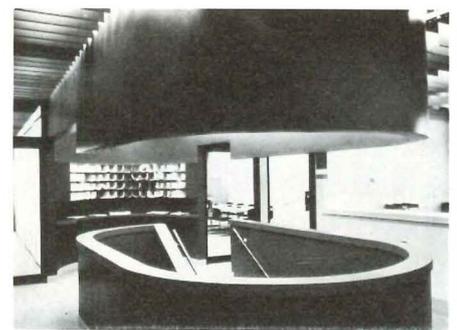
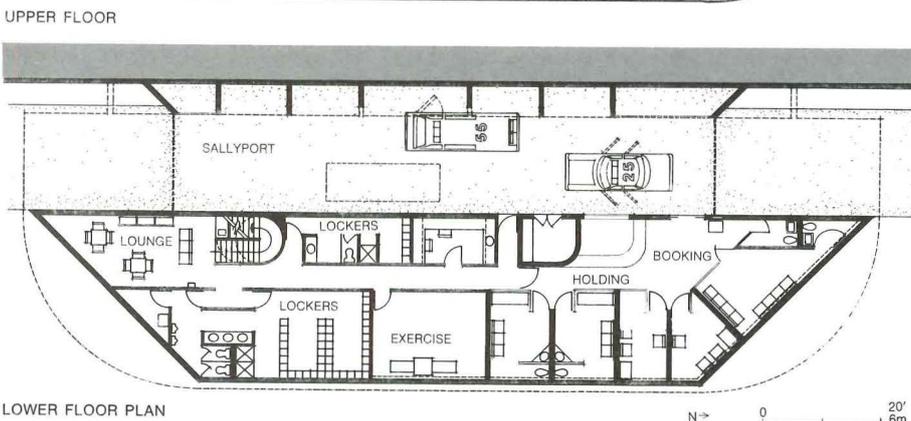
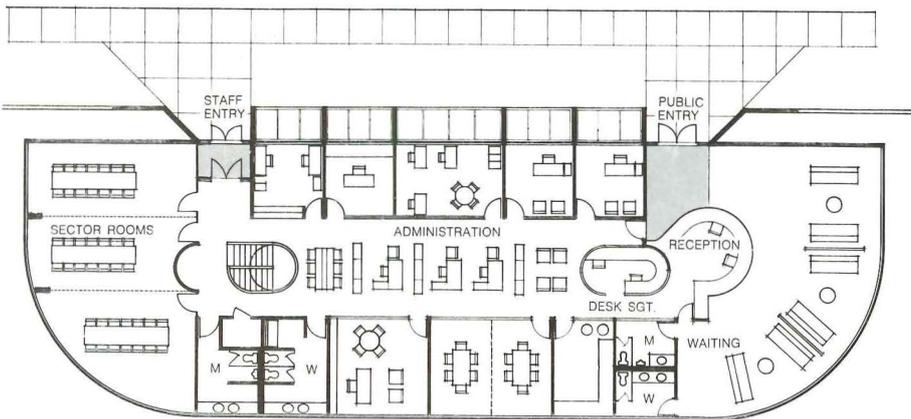
A new geometrical element is introduced in the linear pattern of ceiling louvers, and the "sunspot" yellow of the exterior is abandoned for an equally pervasive color that one can live with at close range—a dark, muted red. Recognizing that the interior would be cut up into small offices, the architects have used the red louvers to unify the entire floor. Clerestory glass in the partitions makes this continuity visible; extending the red down the partitions to the

5-ft level keeps them from taking little bites out of the overall color field. Below that height, off-white walls, gray carpet, and neutral-colored furniture minimize the clutter of furniture and objects.

The louvered ceiling masks a network of joists and ducts—all painted the same red—and incorporates linear air diffusers. The ceiling color complements the fluorescent lighting without significantly affecting it. Though the building was designed at the dawn of the new energy consciousness, the architects made a real effort to disperse natural light through the interior and offered occupants an option of low lighting levels—60–70 foot-candles. They report that lighting is, in fact, almost always at the lower setting. One result is that the well-insulated structure is consum-



From the parking area to the west, the yellow metal skin is seen behind a concrete portico; center bays frame skylights for sallyport below; end bays are public and staff entrances.



Public lobby (top) has a sweeping view of the highway; gray upholstered seating radiates from reception desk (middle). Curved partitions enclose desk sergeant's control station behind receptionist and stairway (above) leading down to staff lockers, lounge, and exercise room. Semicircular mailbox alcove is at head of stairs, just outside sector meeting rooms. Curved planes, diffuse lighting, and soothing colors are used on both levels with an eye to "relieving the anxieties that are normally incurred" in law enforcement activities.

ing about 143,000 Btu/sq ft/yr for heating and cooling—a small amount for a 24-hour, 365-day facility.

The care so evident in every last detail of the design is, of course, associated with the early opportunities of recently established firms. There is a lot of design going on here for a \$640,000 structure. Yet there is a sure sense of where to relent and simply let things happen, visually. (These partners have had prior experience with very large projects.)

Though Kansas City is rather short of major landmarks, it nevertheless has a high overall level of architectural amenity. This brash yet sophisticated little public structure makes a small but unique contribution to that amenity.

[John Morris Dixon]

#### Data

**Project:** North Division Patrol Facility, Kansas City Police Dept., Kansas City, Mo.

**Architects:** Devine James Labinski Myers, Kansas City, Mo. (Tom Devine, principal in charge; C.F. Myers III, R. Bradley Hansen, project architects).

**Site:** 2.87 acres along freeway, chosen with architects' advice for accessibility and visibility, in a low-density area with development potential; land slopes down about 20 ft toward frontage road along highway at east edge; scrub growth with some mature trees that could be saved to shade parking area.

**Program:** new suburban operations subcenter; to be inviting to public, with potential of community meetings and separate entrance for arrestees; total area: 10,500 sq ft.

**Structural system:** lower floor, concrete walls

and steel interior framing; upper floor, steel frame, bar-joist roof framing.

**Major materials:** exterior steel panels, yellow PVC coating; tinted glass; built-up roof on Tec-tum deck; rigid urethane roof insulation; painted sheet-metal ceiling louvers, carpet and resilient flooring (see Building materials, p. 122).

**Mechanical system:** variable air volume air conditioning, with electric fin-tube perimeter radiation.

**Consultants:** Smith & Boucher, mechanical; Bob D. Campbell & Co., structural.

**General contractor:** Miller-Stauch Construction Company.

**Costs:** building, \$640,620 (\$61 per sq ft); furniture and electronic control system, \$71,266; site work and signage, \$101,610.

**Photography:** Paul Kivett, interiors; C.F. Myers III, exteriors.



Interiors are consistently dull red above standing eye level, off-white or gray below. Exceptions are focal points, such as desk sergeant's station (above). Red on walls is slightly darker than on ceiling louvers, for optical correction. Stripes at eye level include the brown of leather in police uniforms, which is matched in leather office chairs.

# A big toy

**Small projects often come with limits as stringent as large ones. A clinic by Martin/Soderstrom/Matteson sets out to master some extremely difficult odds.**

Douglas County is timber country. As the crow—or sometimes the seagull—flies, Roseburg is about halfway between Crater Lake and Coos Bay, Or. Timber country and a relatively warm climate, in the Southwest part of this Northwestern state. Why then would an architect do a mechanistic, not-all-wood, container for an orthodontist? There are numerous answers even though this is a relatively simple program and a not-so-relatively small (2200-sq-ft) building.

As is always the case (note the Mor-

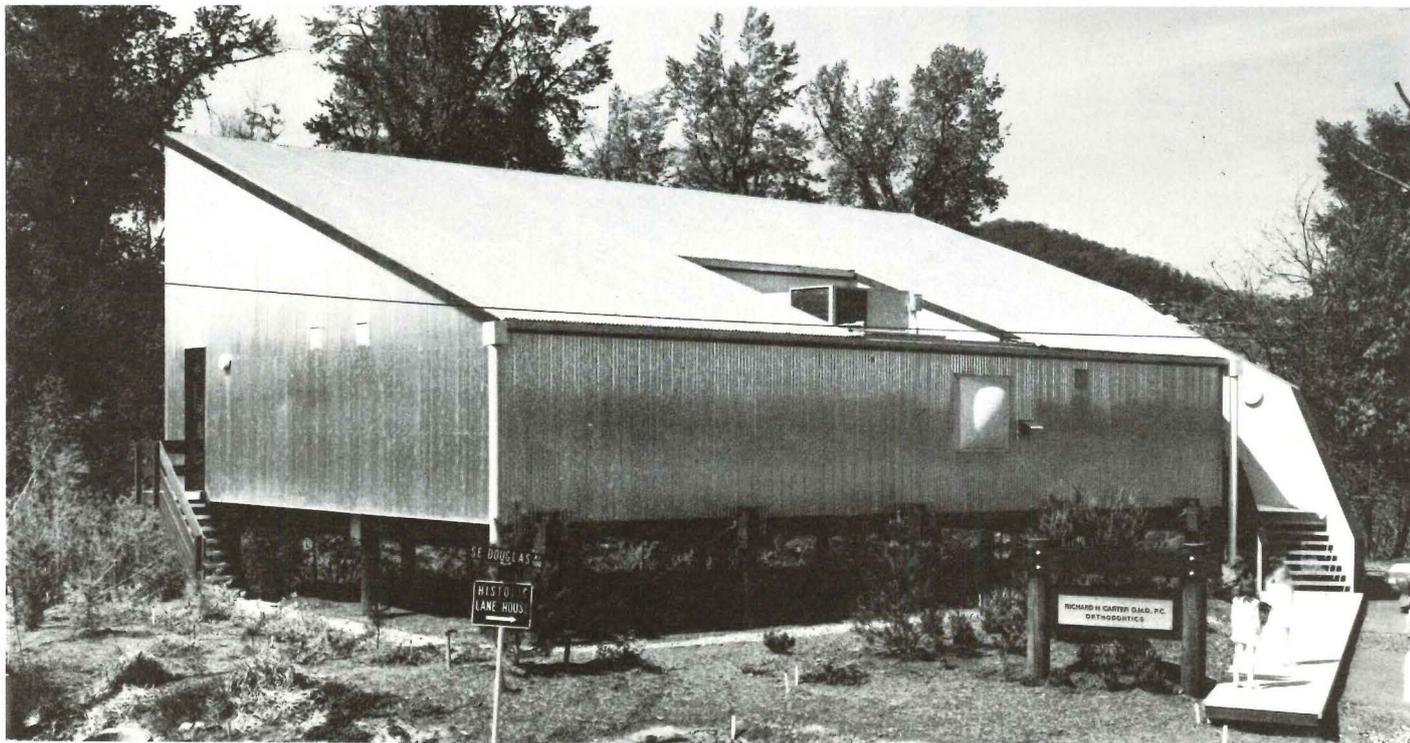
genstern Warehouse, p. 66) a client and an architect *can* turn what could be a mundane box into architecture. Dr. Richard Carter was astute enough to go to Martin/Soderstrom/Matteson for something better. And they achieved it.

From the client's standpoint, he wanted pleasant views for his patients—youngsters through teenage people, for the most part. He also wanted to express the precision of his profession. The site selection provided possibilities for the former, the execution of design, the latter. But that's oversimplifying a supposedly simple problem. The site chosen was adjacent to downtown, but threatened by yearly floods from the Umpqua River. It was a recent dumping ground for earth and concrete chunks by the city. The neighbor,

Roseburg's Chamber of Commerce, is situated in an all-wood building which is flooded often. The combination of wood and machine was needed for the clinic. Financial lenders worried about the site, and about Dr. Carter's permanence on it; so the design was conceived with a demonstrable adaptability for restaurant uses!

As a result, the architects decided to build a wharf-like platform to support a sculpted, aluminum-clad office building. The basically rectangular plan is notched at the entry corner—as the architects put it, to “open the aluminum box with a can opener at the entrance to expose its warm interior.” The wood-pole-and-timber foundation members lift the building above grade to allow flood protection. Based on 100 years of flood statistics, the design al-

Raised on pressure-treated wood pilings, the Carter clinic can withstand yearly floods if necessary.





lows for 4 ft of water on the site. Floods have already put that aspect to the test; each time with no damage. All the site needs after being under flowing water for a week is the replacement of \$18 worth of bark chips which surround the low shrubbery. And the Chamber of Commerce mans their pumps.

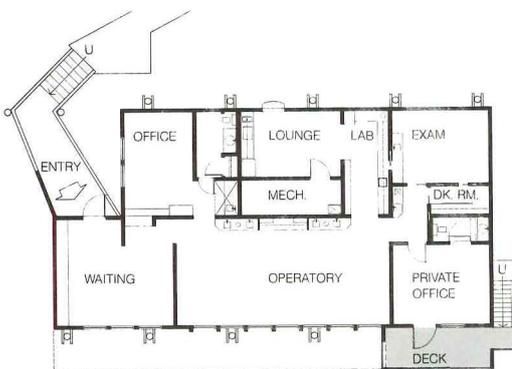
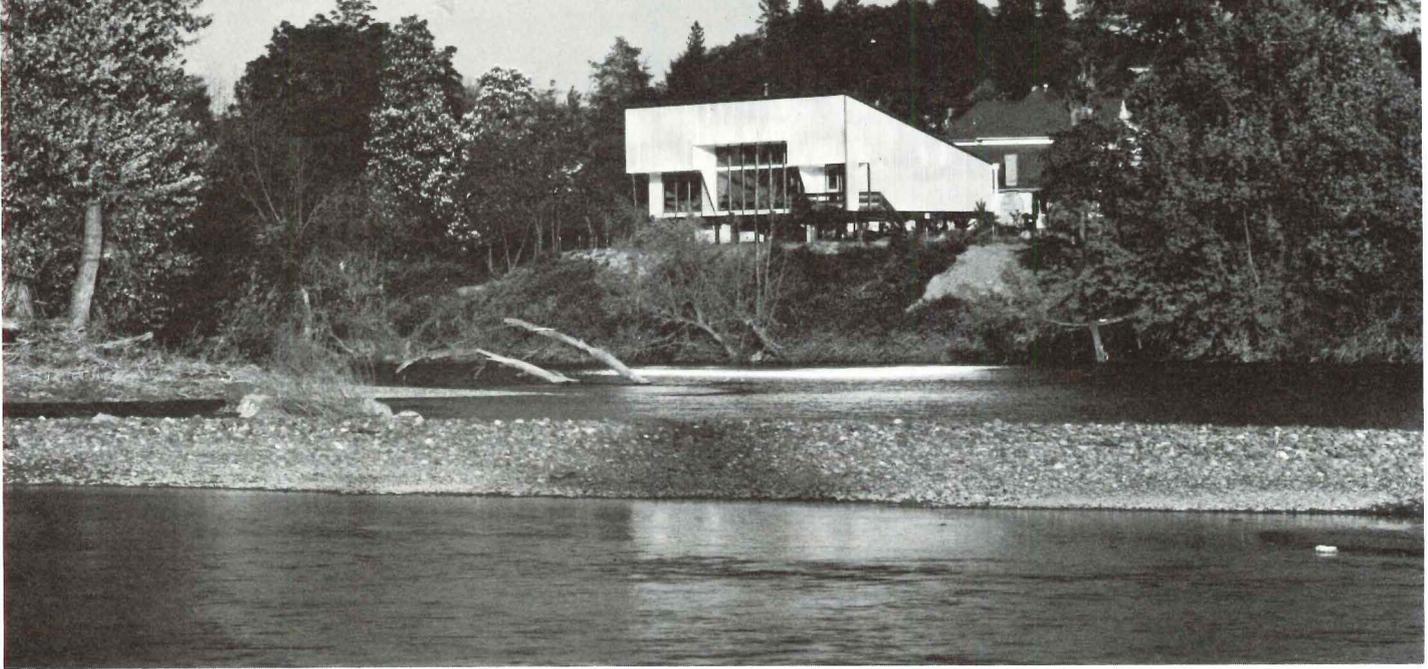
Returning to the client's aspirations from the beginning, the architects explain that he wanted four operating stations in an open, friendly atmosphere. Also needed were waiting, lounge, exam, lab, dark-room, and office spaces. The doctor wanted an economical, yet avant-garde structure. The people of Roseburg certainly agree that he got the latter; after the initial shock, many residents began to show the building, with a form of pride, to visitors. But the Chamber of Commerce reportedly still doesn't care for the aluminum siding. Many patients view the building as a large "toy," which was a hoped-for effect; both client and architect sought, and had, fun with this project.

### Beyond fun

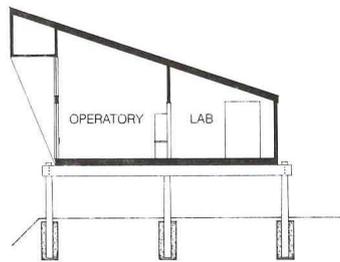
On another, more thoughtful level, those aluminum walls, the pier supports, and the river orientation to the northeast, were arrived at for serious reasons. Life-cycle and maintenance costs were projected, as well as initial economics. The building has needed no maintenance, other than normal interior cleaning, since completion in 1973. The wood members are all pressure treated to preserve them. But even more importantly in this era of energy consciousness, the intent to save power was up front in the design process.

Site selection efforts clearly favored this location; the view to the river was not only striking, but northeast as well. While it can be argued that passive solar benefits have been ignored here, heating is not the problem in Roseburg. Winters are seldom harsh, and summers are very warm.



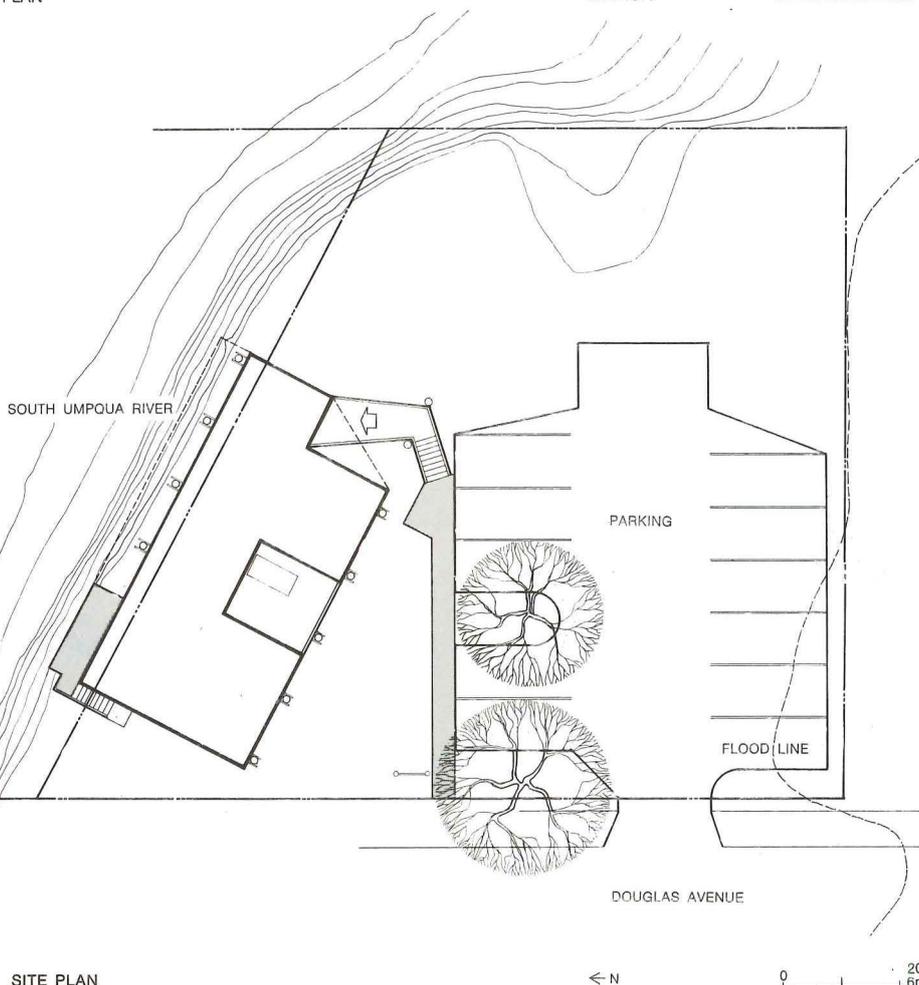


PLAN



SECTION

0 20'  
6m



SITE PLAN

← N

0 20'  
6m

The aluminum on siding and roof serves to reflect most of the sun's heat; backed up by 6-in. batt fiberglass insulation and gypsum board, the walls reject heat gain. Together with a heat pump, the building components join to form a very efficient system. The client reports impressively low energy costs, indicating a successful end result. Even though electricity costs in the Northwest are extremely low by national standards, Dr. Carter's clinic should come out ahead, even with predicted power rate increases.

Clients like Dr. Carter and architects like Martin/Soderstrom/Matteson prove what can and must be done, constraints and all. In fact, they make it look easy, and fun. They are to be congratulated; that's what architecture should be about. [Jim Murphy]

#### Data

**Project:** Carter Clinic, Roseburg, Or.

**Architects:** Martin/Soderstrom/Matteson, Portland, Or; Dave Soderstrom, project architect.

**Program:** design a 4-station clinic for an orthodontist, with normal support facilities.

**Site:** riverfront land on the flood plain of the Umpqua River, adjacent to downtown.

**Structural system:** pressure-treated wood piling "dock" foundations, glued laminated floor beams, wood stud-and-joist framing.

**Mechanical system:** heating and cooling by electric heat pump and electronic air filtering.

**Major materials:** corrugated aluminum siding, timber piling and beams, gypsum board walls, paint, carpet (see Building materials, p. 122).

**Consultants:** structural, R.W. McGarrigle; mechanical, Long & Maxwell; electrical, Wayne Baisley.

**General contractor:** Olson Construction Co., Norm Olson.

**Client:** Dr. Richard Carter, DMD, PC.

**Costs:** \$103,211; \$46.90 per sq ft (including site work, landscaping, carpet, decks, and walks).

**Photography:** Ed Hershberger.



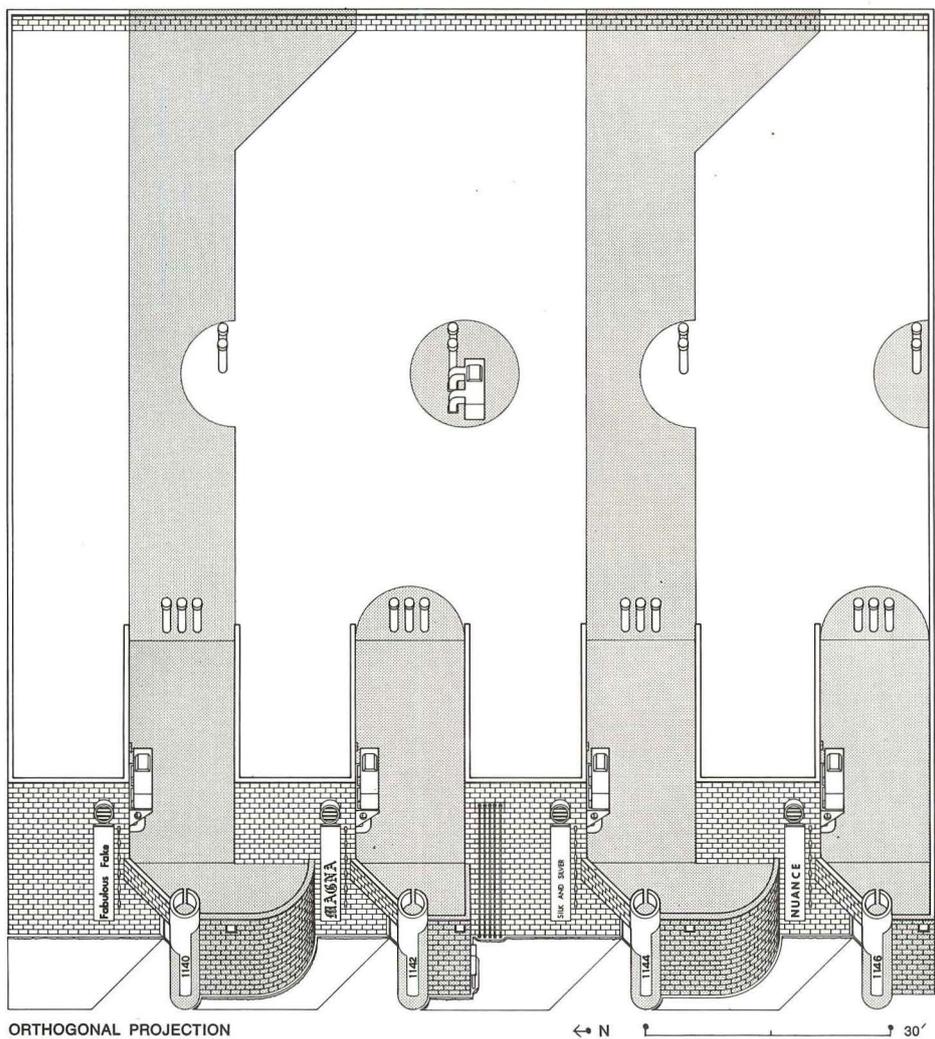
# Look again

**Eric Moss designed a warehouse in Los Angeles that forces one to look at it and at its contrasting setting.**

You could say "why bother," and many architects and their clients would. After all, putting up a warehouse on Main Street at the seamy southern edge of Downtown Los Angeles in the garment district is not exactly every architect's dream commission. But in this case, both the client and the architect had some rather unusual notions concerning it. The client is a Beverly Hills criminal lawyer who recently entered the developer business with the idea that buildings, no matter how pedestrian their function, could still have some degree of excitement. Architect Eric Owen Moss agreed with this, and also saw the commission as an opportunity to deal with some of his own notions about the social nature of buildings and about certain conventions related to the tradition of architecture itself. These ideas paid off and won the project a P/A Awards citation in 1978 (P/A, Jan. 1978, p. 84).

## Social concerns

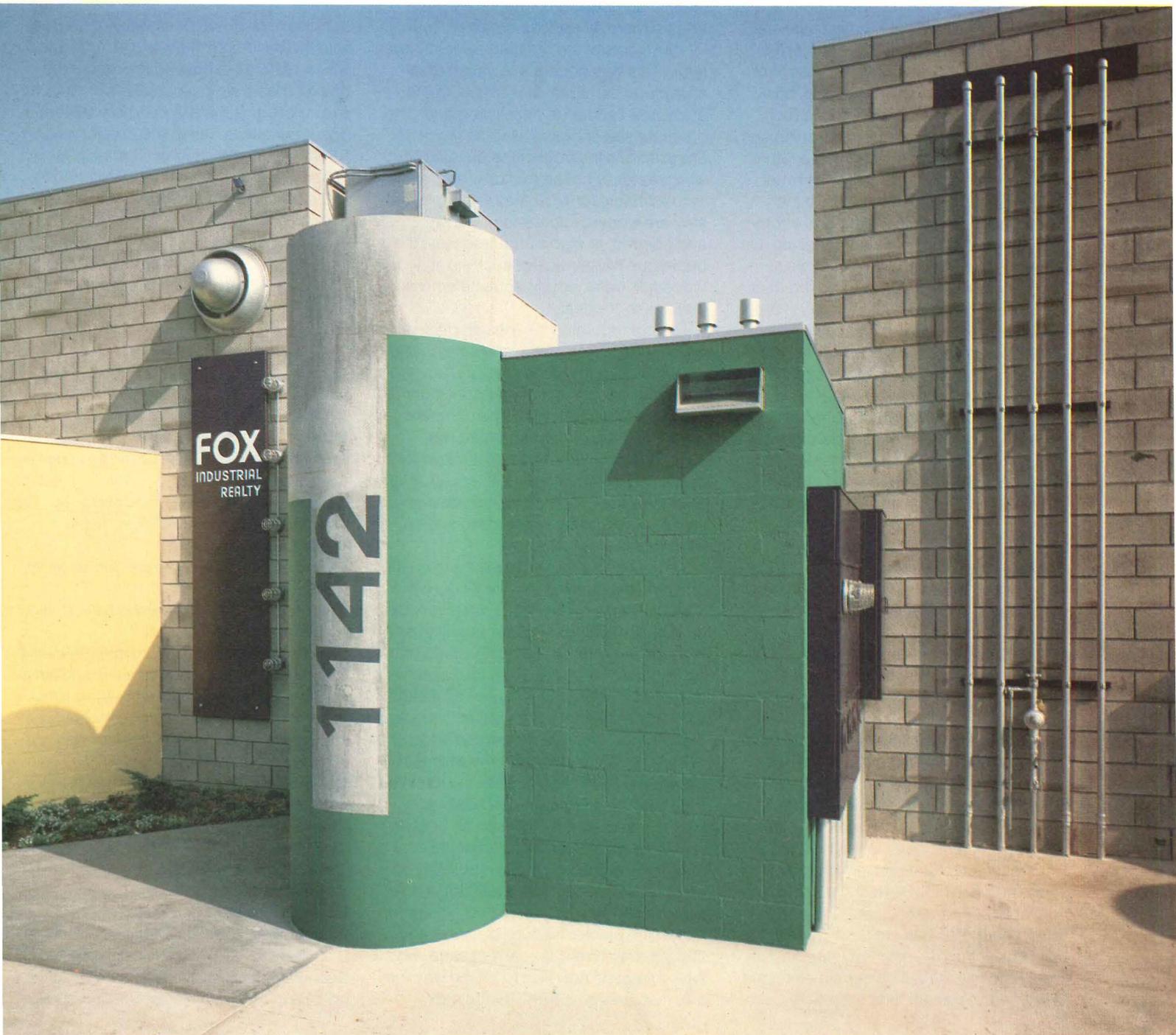
The 13,000-sq-ft concrete block building, which is 120 ft wide, has been divided into four 30-ft-wide flexible bays that are 112 ft deep. Within those bays, each tenant has 400 sq ft of office space at the front and two bathrooms. There is nothing special about that; but what is special is the way the architect has defined the tenant spaces in a way that gives each a strong sense of identity and certain functional benefits, and also presents a vigorous streetscape to the public. Each tenant is given a highly articulated, one-story entrance and reception area that extends beyond the building bulk. Following this, a sloped-roof office space, cut out of the bulk, rises to the top of the building. Glass block is used on the north walls, where a



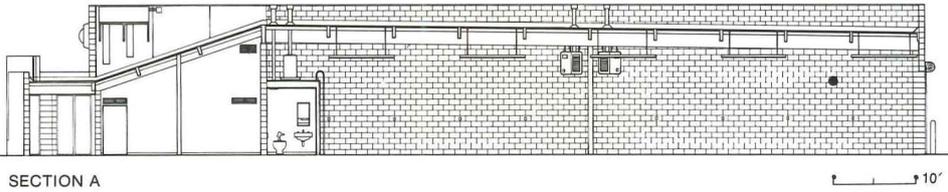
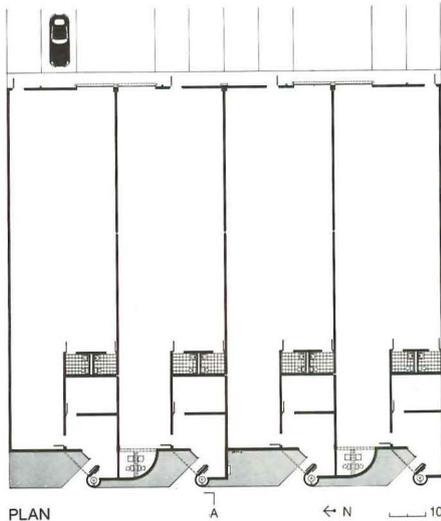
triangle is formed between the sloping and flat roofs, to bring natural light to the warehouse spaces. Through these and other design devices, architectural interest is brought to a program that would not normally call for it.

Along the street façade, the form of the elements that demark interior functional divisions are only part of an orchestrated activity designed to bring an exuberant and extroverted presence to surroundings

The warehouse (facing page) brings a new spirit to its downtrodden neighborhood, but also makes social and architectural comment.



## Morgenstern warehouse



Some warehousing space is used as office (left). The roof graphics (right) are as surprising in the gray city as the building is in its neighborhood. The 60-ft-wide building to the south of the warehouse (model) will be developed as two additional 30-ft-wide bays. The "Dodge City" step-in brick front will be restored, and new brushed stainless steel infill will be installed, with a painted-on pipe column analogous to one supporting steel section that is buried within the front wall.

that are otherwise introverted, locked, and sealed. The vivid painting, signage, and exposed mechanical and electrical elements have been carefully detailed to enhance the overall effect. The idea, however, is carried even further in the roof graphics. One of their intended purposes was to function as a map to locate future mechanical equipment. Yet at a formal level they act as a continuation of the street-level painting to "wrap and tighten the pieces" of the formal composition. On another level they play a public role as something to be seen, and enjoyed or not, by those in downtown office towers. But like everything about this building, they were designed to elicit reaction. A fundamental design intention, Moss says, was for the warehouse to challenge the conventional attitude toward its surroundings, "not as a kind of adolescent harbinger of a rosy social future, but to acknowledge . . . a level of enthusiasm (however isolated, perhaps contagious) for the city and the street."

### Architectural concerns

If the warehouse attempts social commentary, it is no less reticent in engaging in architectural dialogue. In this respect, many of its intricacies may escape notice of the casual passerby, but they are nevertheless fundamental to the image the building presents.

In addition to challenging the public, architect Moss also wanted to challenge some conventional notions about architecture. But the building "is not ideological," he says, and adds, "if you can't create new ideology, at least question old ones."

One architectural convention Moss looks at in this building is the current fashion for exposing service ducting and equipment. This has not been done in the usual way, though, of simply "letting it all hang out." Instead, only certain elements have been selected, and they have been

used in compositions where they are treated more as applied ornament than as integral parts of the building's service systems. This was not done to assert an architectural principle, Moss says, but to enjoy and caricature an existing one. The concrete sewer drains used as mock columns across the front of the building (but which actually house roof drains) are easily identifiable for what they really are, but they are worked into a sculptural ensemble and painted. In a good-natured way, they burlesque the attitude of expressing those industrial, base, or vernacular elements that are so "honest."

The colors, which distinguish office from warehouse space, "play an intentionally ambiguous role," Moss says, as they are neither of the "school of primary colors" or of the "pastel academy." The concrete block, which is either unpainted, waterproofed and detailed with a raked joint, or painted and mortared with a flush joint, questions the notion of the natural expression of materials by juxtaposing two opposing attitudes.

At a purely functional level, there is little question that the warehouse works well. Such a program, after all, is not a very demanding challenge. But the question still must be asked if there is really any point in bringing so much—or any—formal activity to such a building type in such a location. It is easy to say no, but if you do, you stand the chance of falling into the same trap that in the past allowed this once-viable residential neighborhood to become the eyesore it is today. What this architect and client have done was to insert an aggressive form into a downtrodden context for a reason. Whether you see the building as an abrasive element, as a few do, or as a serendipity, as most do, makes little difference. The point is that you *do* see it and that you can't miss its real message, which says things do not have to be the way they are; that through caring, things can

change. Whether one agrees with the formal qualities or not, one cannot disagree with the building's clear social message, which really asks how we feel about the environments we put ourselves in, and, by extension, it ultimately asks how we feel about ourselves. When the project won a P/A award last year, juror Charles Moore called it "unusually spirited." One hopes, for Los Angeles, that its spirit will live. [David Morton]

### Data

**Project:** Morgenstern Warehouse, Los Angeles, Ca.

**Architects:** Eric Owen Moss Architect, Inc., Los Angeles; project team: Eric Moss, James Stafford, George Elian.

**Site:** run-down block on the southern edge of the city.

**Program:** 13,000 sq ft of warehouse and office space in the garment district.

**Structural system:** precast concrete cylinders, steel tube interior columns, standard and radial concrete block, panelized timber glu-lam roof.

**Major materials:** waterproofed or painted concrete block, reinforced concrete floor slab, gypsum drywall, timber roof.

**Mechanical system:** office heating/a.c. 2-ton unit; warehouse ventilation by fan.

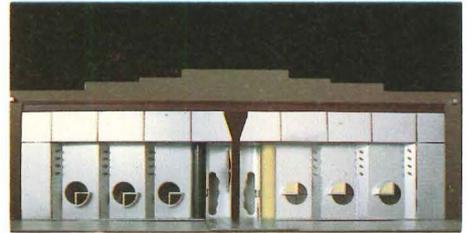
**Consultants:** Hugh Weber, mechanical; Dimitry Vergun, structural.

**Client:** Arthur Morgenstern.

**General contractor:** J.F. Baden.

**Costs:** \$225,000; \$17.00 per sq ft.

**Photography:** p. 67, top, Douglas Hill, bottom, D. Zimbaldi; p. 68, Morton Neikrug; p. 69, top left, D. Zimbaldi, top right, Morton Neikrug, middle right, courtesy Eric Moss, bottom, Douglas Hill.



# Bathhouse revisited

**Small-scale work and low budgets can still afford an opportunity to exploit certain design elements that yield worthwhile architectural statements.**

Strangely enough there is more than one Trenton bathhouse of architectural note, besides Louis Kahn's superb effort of 1956. The Cooper Field Bathhouse may not turn out to be as historically significant as the quadrupartite hipped-roof cluster Kahn created for the Jewish Community Center outside Trenton. But this one shows a certain low-budget eloquence by its skillful assembling of parts. Executed by two young architects who designed it and other similar facilities, including another bathhouse, for the city, Cooper Field reflects certain kinds of architectural notions that are very much a part of our recent history, and contrast interestingly with Kahn's scheme.

The two architects, John Clarke, former director of the Trenton Department of Planning and Development, and Fred Trivisano, former director of development for the department, had initiated a lot of decent in-house architecture and urban design during their seven-and-a-half-year stint in city government. (Last winter they formed their own firm.) Much of their work for the city remained at the scale of the community centers, housing, playgrounds, and recreational facilities for low-income neighborhoods while the state busily throws up monster blockbusters in this capital city's downtown core. Nevertheless the small-scale efforts, as their award-winning plan for the North 25 neighborhood shows (*P/A Awards*, Jan. 1979, p. 110), has had some ameliorative effect on this old industrial "gritty" city.

At the Cooper Field site, the architects worked with community groups living in this black residential neighborhood across a highway from an industrial section. With

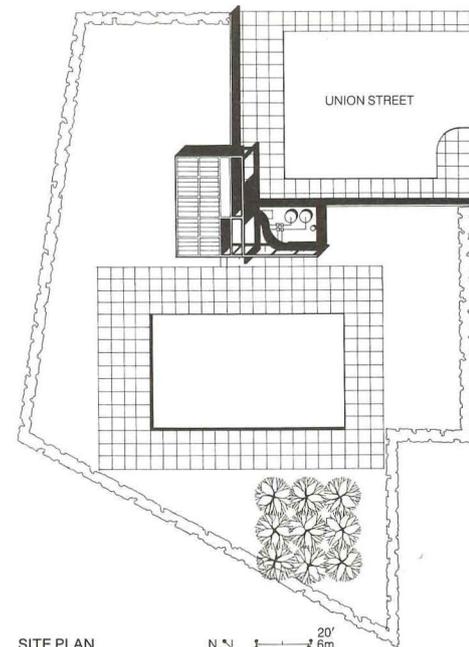
less than an arcadian setting, the architects enclosed the pool area by extending the walls of the bathhouse on two perpendicular sides. The other boundaries on the half-acre site were planted with evergreens to conceal the mandatory fencing.

## Not a typology yet

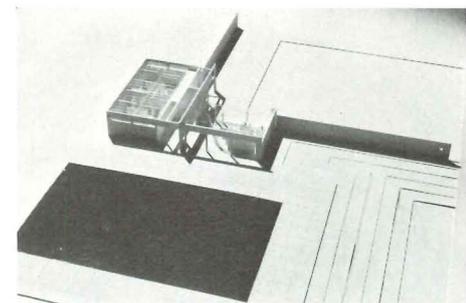
Kahn's bathhouse, with its grand proportions, its strongly classical plan, and massive concrete block walls is decidedly monumental. The Cooper Field bathhouse, less than a quarter of the size, is decidedly *unmonumental*. Rather, it exploits some of the pictorial or scenographic themes of Modernist architecture, where spaces are defined by flat two-dimensional planes, and characterized by an emphasis on linearity, lightness, and asymmetry. While thin and taut, the screen walls are punctured by windows, doorways, and slits that call attention to the fact they enclose spaces but not rooms, frame views rather than give shelter. With the low budget and simple program that only called for enclosing the dressing rooms, the architects have developed a nice spatial differentiation of some complexity.

Visually the most intriguing aspect is their enclosure for the pool pump and filtering machinery. Here a Modernist architectural vocabulary of glass-block, serpentine, free-standing walls is manipulated for its theatrical implications: it dramatizes the placement of the pumps, bowing blatantly to the "machine aesthetic" while still concealing the machinery: Legibility of function (how modern) is valued, but softened visually as if a gelatinous film were smeared over a camera lens. Self-referential touches abound: where the glass-block wall abuts the wood wall, the architects call attention to it by slicing out a slit in the wood wall to reveal the perpendicular juncture.

The two dressing rooms, placed back to back, appear from the outside as



SITE PLAN



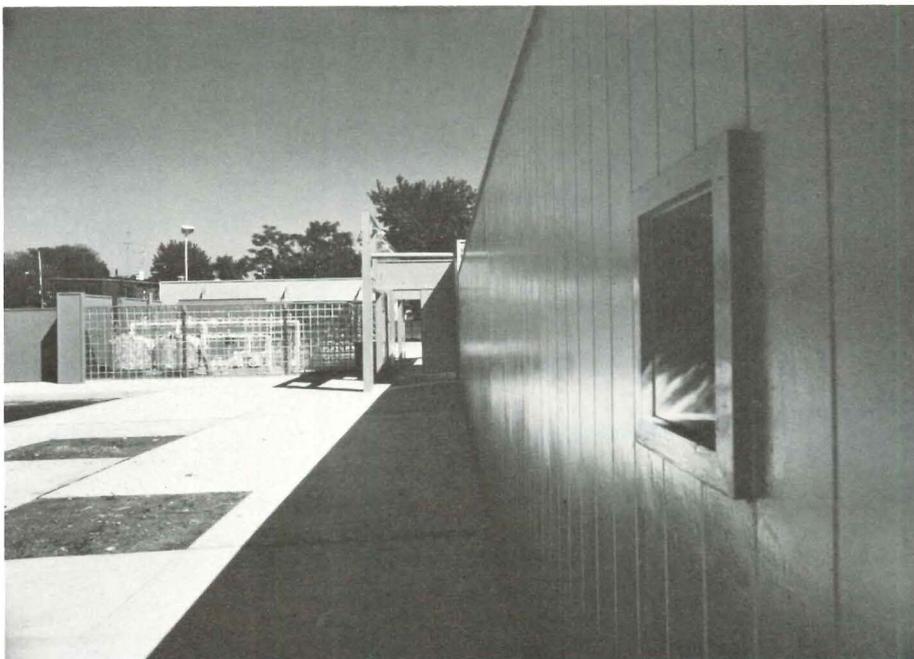
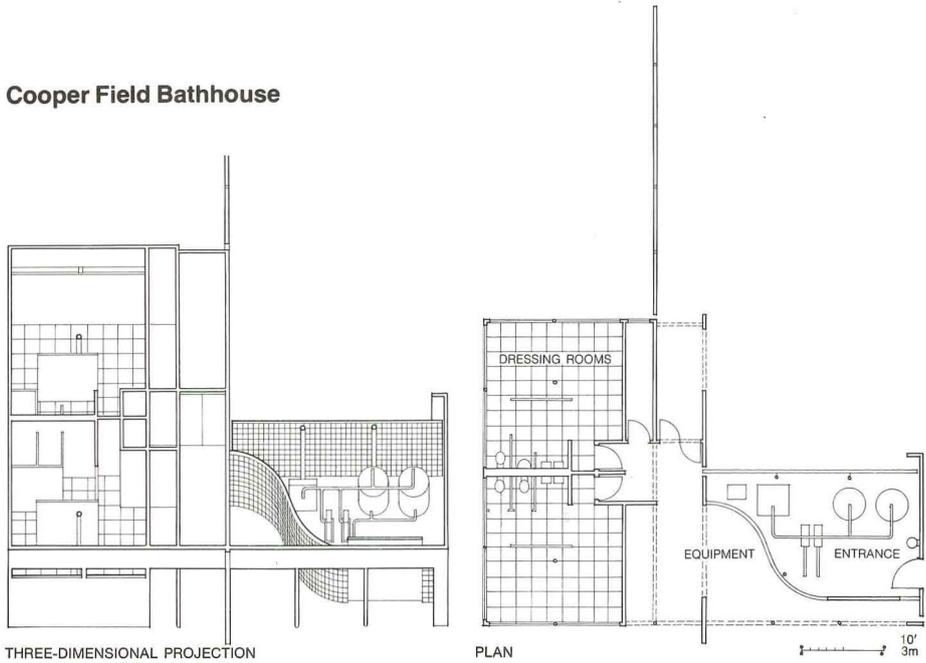
Architects Clarke and Trivisano designed the bathhouse and pool facilities during their stay with city planning department. Of modest wood construction, the bathhouse is composed of dressing rooms and screen walls to define areas, shown in elevation facing pool (opposite, top), plus a glass-block wall wrapping around equipment (opposite, bottom).

straightforward, rectilinear, and closed-off tidy boxes. Inside, the colored interiors explode spatially by virtue of the natural illumination admitted through the barrel-vaulted, acrylic-glass canopy-like roofs.

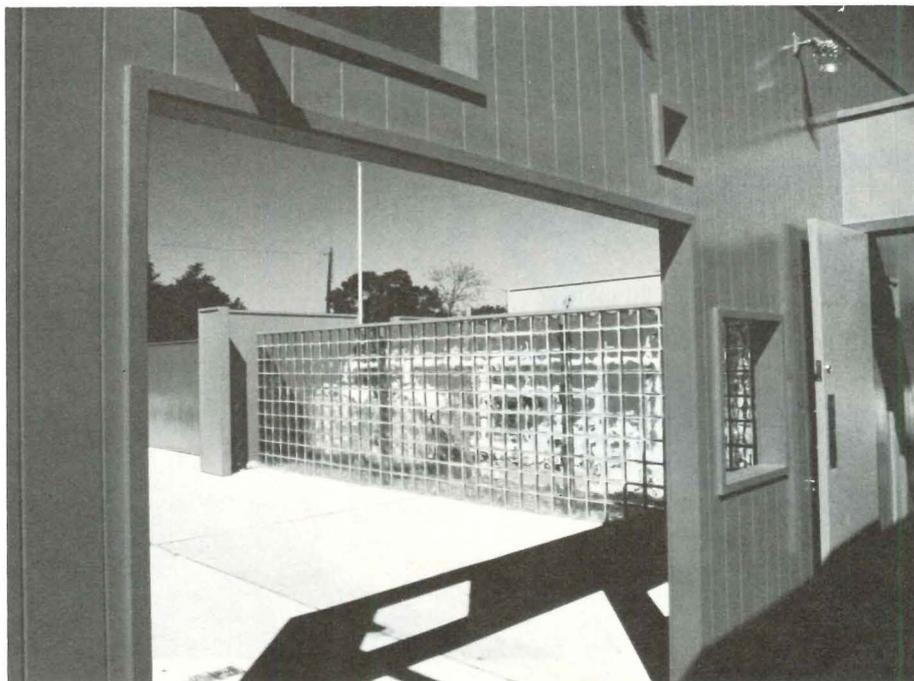
One serious defect—part of the architects' *modernismo*—must be mentioned. The walls that form the entrance elevation are too long and too blank. They seal off the pool with anonymous surfaces and invite graffiti. Because of the facility's placement at the edge of the brick row-house neighborhood, one could almost take the structure for a garage or warehouse, shunted off to one side and prettied up with color. The walls did afford an opportunity to "ornament" the vertical plane that simply was not seized. Yet it is obvious that the walls were thought about quite a



## Cooper Field Bathhouse



Long wall screens picnic area from parking; pierced walls define entry vestibule.

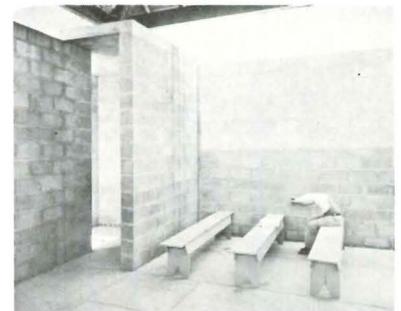


bit from a formal level. From the front elevation to the back, the layers of walls become progressively open. In the other direction, from one side to another, the walls dematerialize in a different way. The end elevation of the dressing rooms clearly reads as enclosing space, punctured by small windows and drainspouts. By the time one sees the red cross-wall on the other side, it obviously no longer encloses space, and doors and windows only allude to the traditional functions.

Admittedly the kids who go swimming at Cooper Field may not be concerned about whether you can tell the bathhouse from a warehouse or whether the layering of the walls follows a consistent pattern. They may not notice the architecture beyond the vivid colors and skylit dressing rooms. So



Trenton has one architecturally famous bathhouse designed by Louis Kahn in 1956 for the Jewish Community Center. Unfortunately it is now in disrepair, and has been badly added onto. However both the center preservationists, and Clarke and Travisano are investigating a restoration project.



be it. On the other hand, they could receive some kind of visual stimulus, unexpected and subliminal perhaps—some information about design, about a separation of spaces—that might give them pause. In the end, this consideration makes the effort worth something.

One hopes, therefore, that the City of Trenton will undertake the paint and cleanup jobs necessary to maintain the vulnerable structure. Certainly the Jewish Community Center has not done the same with Louis Kahn's concrete-block and redwood pavilions. New concrete block walls have been added to extend certain spaces—and destroy his proportions. The most shocking addition, however, is the shanty-like storage area slapped up across the west part of the front. While the Kahn building is very simple, it is still sturdy. So there is some hope. Preservationists and historians in the area now urge its designation as a landmark along with its immediate restoration. The director of the Jewish Community Center evidently appears sympathetic. And interestingly enough Clarke and Travisano have made a bid to do the renovation work. They indeed have already proved their abilities with this unusual "building type." And so Trenton may stay on the architectural map, paradoxically not with its contrived and aggressive large-scale government buildings, but its simple, quiet little bathhouses. [Suzanne Stephens]

#### Data

**Project:** Cooper Field Bathhouse, Trenton, NJ.

**Architects:** Department of Planning and Development, City of Trenton; John Clarke, department director, Fred Travisano, director of development, John di Dominico, Rudylynn Roberts, Edward Sample, project design team; Judith Heintz, presentation drawings; Gabriel Roos, color scheme.

**Site:** 24,241 sq ft in low-income residential area in southern part of city.

**Program:** design 25-meter pool, plus approximately 800-sq-ft bathhouse with toilet facilities, changing rooms, pumps, and filtering equipment for pool.

**Structural system:** steel lally columns and girder plus wood 2 by 4 for framing;  $\frac{3}{8}$ -in. plywood walls, 6-in. thick concrete slab floors. Roof is reused aluminum and acrylic glass canopies.

**Major materials:** glass block, wood, concrete (see Building materials, p. 122).

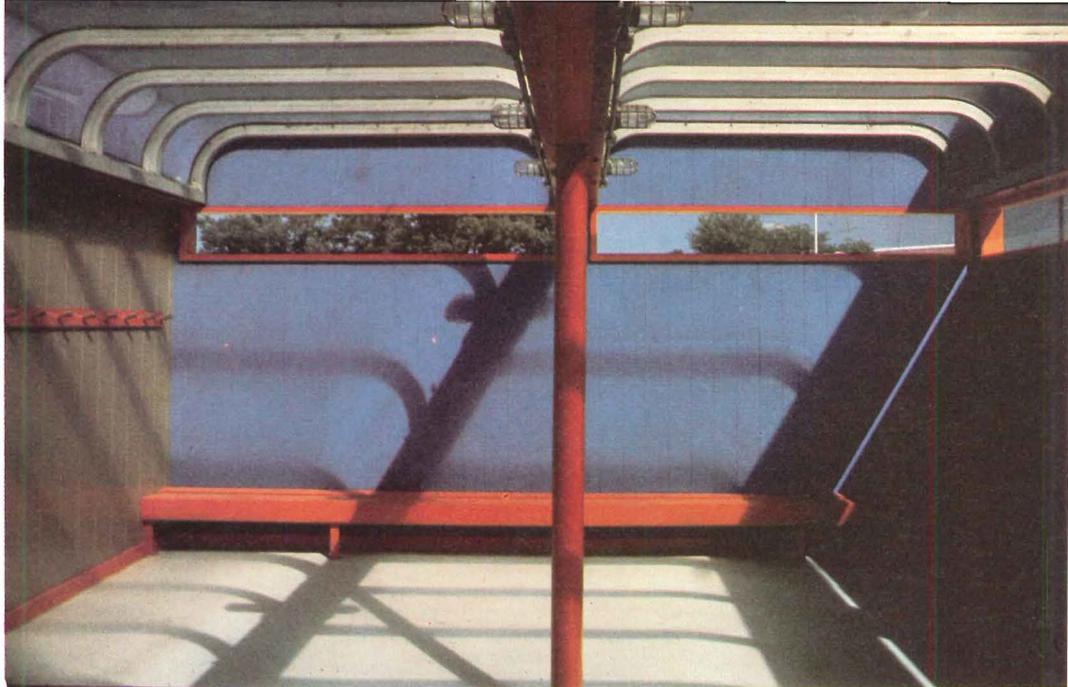
**Consultants:** Lee Wintraub, landscape architect. Raval Engineering Co., structural, Robert D. Hubbard, mechanical (pool).

**General contractor:** Martell Construction Co.

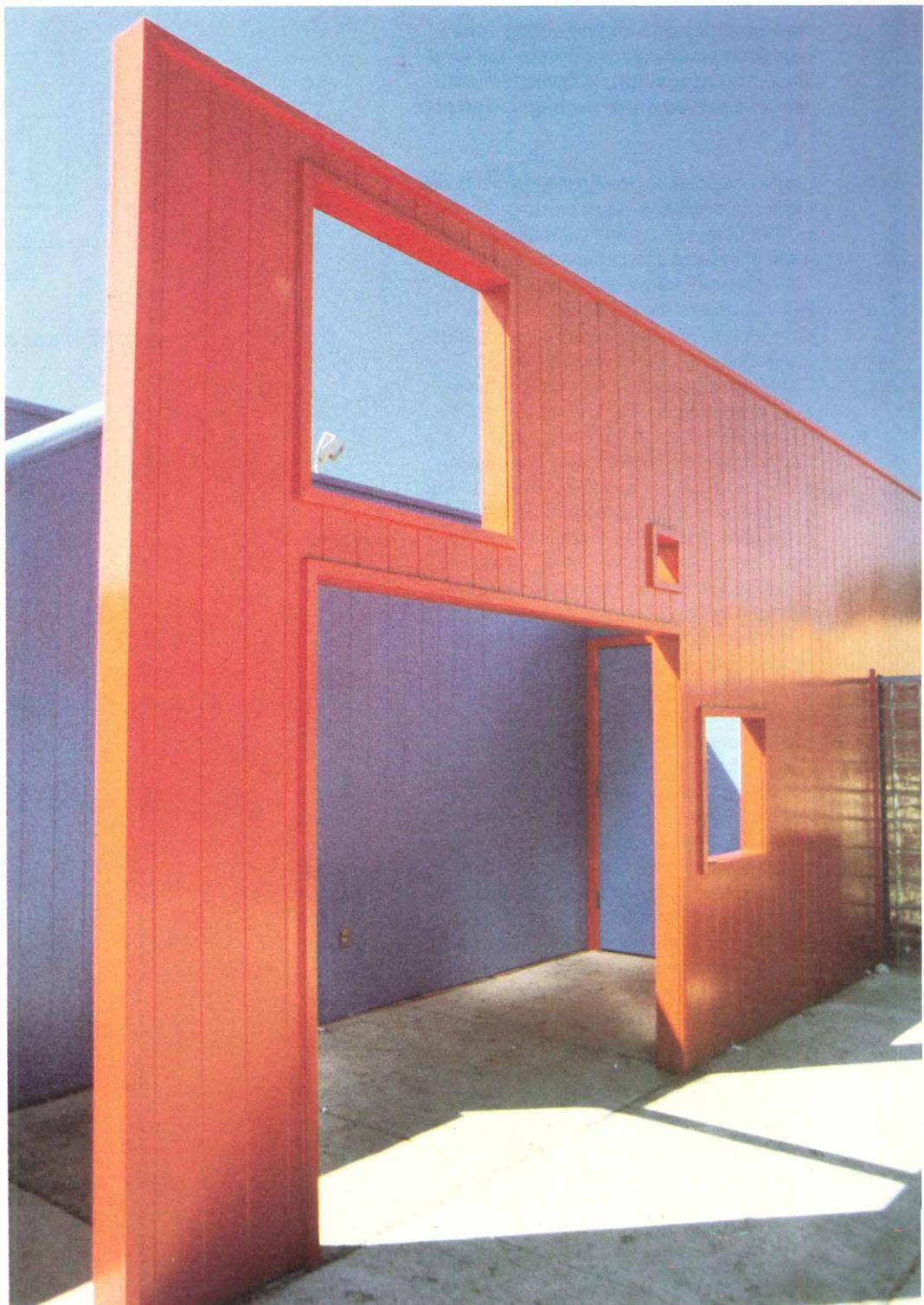
**Client:** City of Trenton, with funding from a "green acre" grant of New Jersey's Department of Environmental Protection.

**Cost:** \$112,000 total.

**Photography:** Mark Sherman.



Dressing room (above); screen wall between rooms and equipment (below).



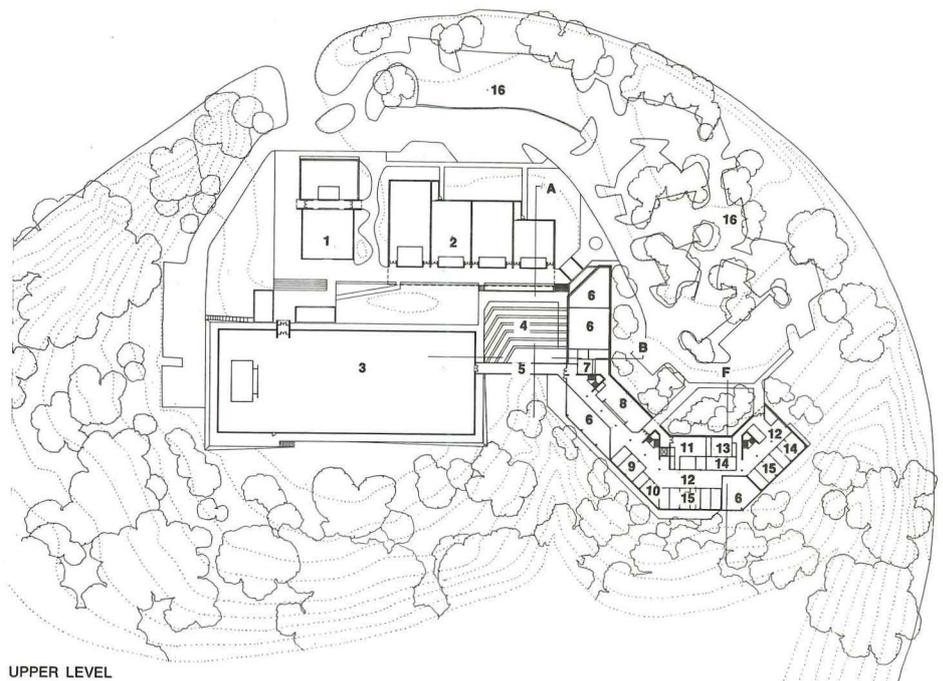
# Law and order

**New facilities on existing college sites can pose problems of a contextual kind. Broome, Oringdulph, O'Toole & Rudolf met and solved those problems with élan.**

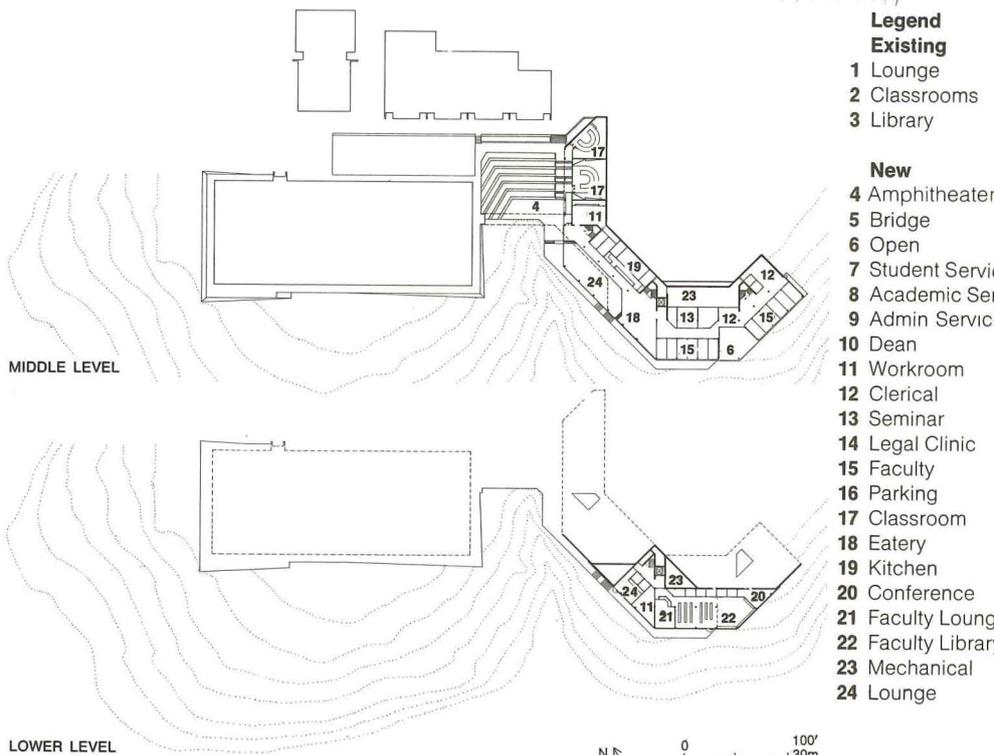
It's no easy task to design the largest building on a campus, to allow existing facilities to dominate, to continue a linear development of a steep non-linear site, and to connect gracefully to adjacent buildings. But those were the objectives Broome, Oringdulph, O'Toole, Rudolf & Associates confronted with their Legal Research Center for Lewis and Clark College Law School in Portland, Or. The 40,000-sq-ft William Swindells, Sr., Center site was restricted by the existence of classroom and library buildings, and by artful parking clusters carved out of the woods near the entrances. The terrain drops sharply from that point on toward the "back" of the building, and toward beautifully wooded parkland beyond.

In avoiding the parking areas, the new facility must bend its linear program into a C-shaped plan, with the building stepping down the hill toward the park. From the parking areas, the scale of the center is low and tranquil, and building colors blend into the rich browns and greens so prevalent in Oregon woods. Entry to the building on the upper level can be attained directly from the parking lots at two locations. A third entrance is by bridge across the amphitheater (formed between the existing library and the new center). Either the central parking entry or the bridge connection offers drama, only the timing is different. The other entry is lower key, serving as it does the public legal clinic facilities.

Entering the other two, a visitor arrives at the center of informal and service activities, and an overlook into the two-story lounge area, one of several double- or triple-high spaces. The bridge entrance, of course, adds the experience of passing



UPPER LEVEL



MIDDLE LEVEL

LOWER LEVEL

**Legend**  
**Existing**

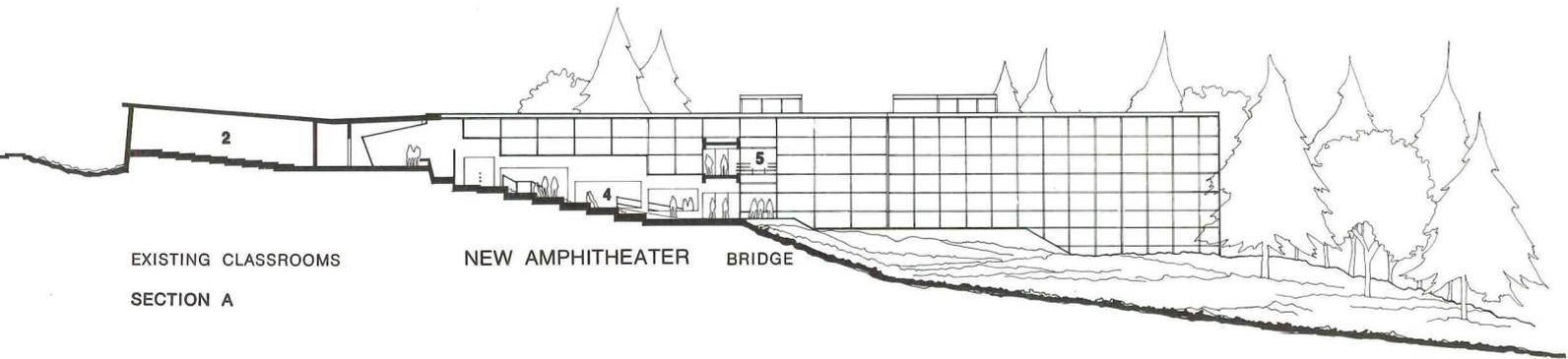
- 1 Lounge
- 2 Classrooms
- 3 Library

**New**

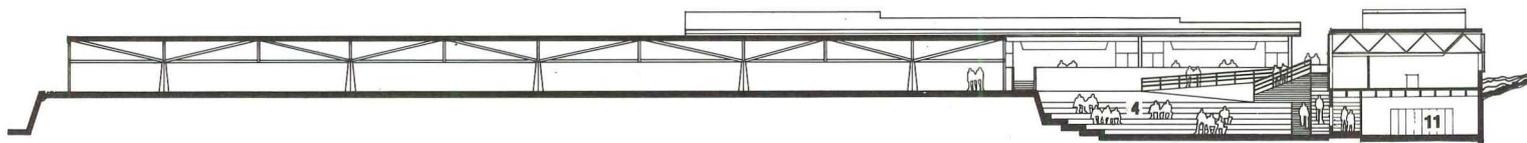
- 4 Amphitheater
- 5 Bridge
- 6 Open
- 7 Student Service
- 8 Academic Ser
- 9 Admin Service
- 10 Dean
- 11 Workroom
- 12 Clerical
- 13 Seminar
- 14 Legal Clinic
- 15 Faculty
- 16 Parking
- 17 Classroom
- 18 Eatery
- 19 Kitchen
- 20 Conference
- 21 Faculty Lounge
- 22 Faculty Library
- 23 Mechanical
- 24 Lounge



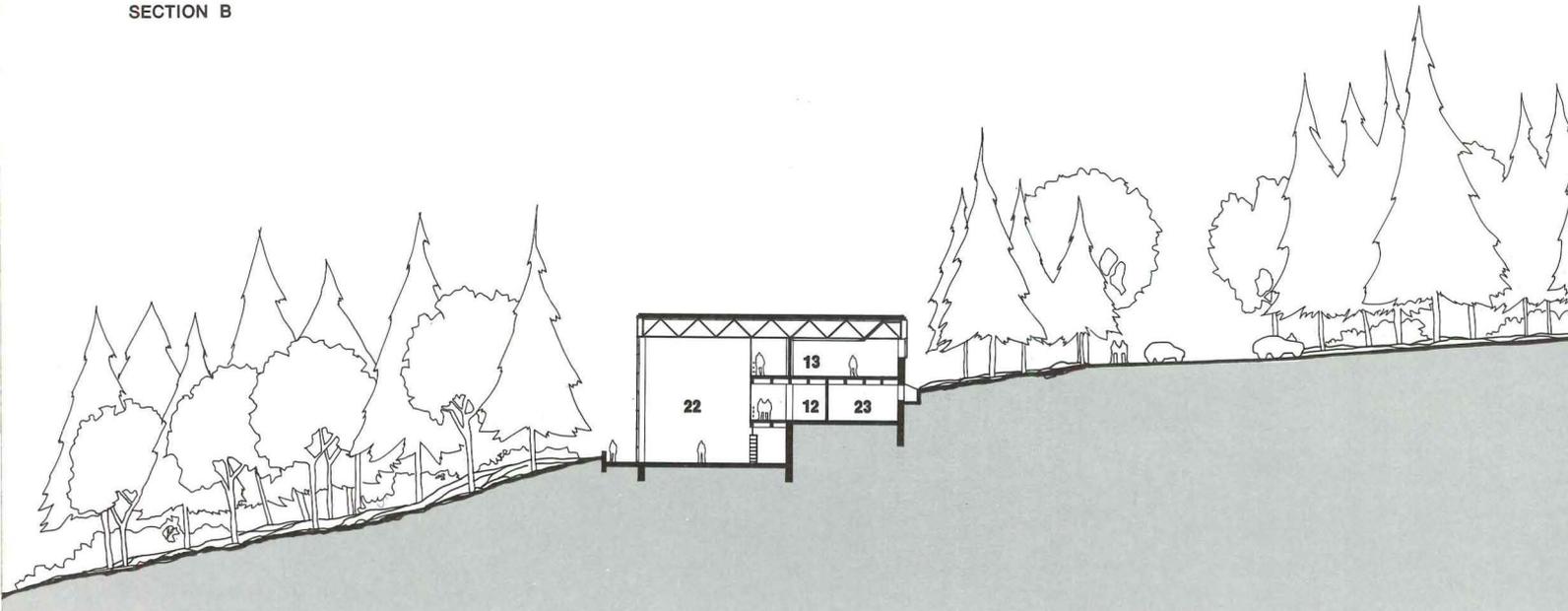




EXISTING CLASSROOMS  
SECTION A



EXISTING LIBRARY  
SECTION B



SECTION F

As the Center proceeds downhill, its height matches existing buildings, as two- and three-story lounge (opposite) and library areas develop.

over and between the terraced amphitheater and the woods. The amphitheater is a controlled, grassy experience nicely contrasted with natural woods south of the bridge. It is a very pleasant experience, and one not easily communicated in black type and two-dimensional photographs to anyone who hasn't physically visited either that or another Oregon woodscape. There is a difference in woods.

Since the building is by choice subordinated to the existing structures, and since Portland rains produce extraordinarily rich greenery, this is an inside-looking-out experience. Outside, the center is warmish concrete, warmish mullions, and insulating

glass. It does respect modern, though superseded, neighbors, in a quiet but assertive way. It is difficult to view the building through the woods on any side except from the amphitheater and adjacent buildings. But clearly the views out are the important ones, and the new center makes the most of them.

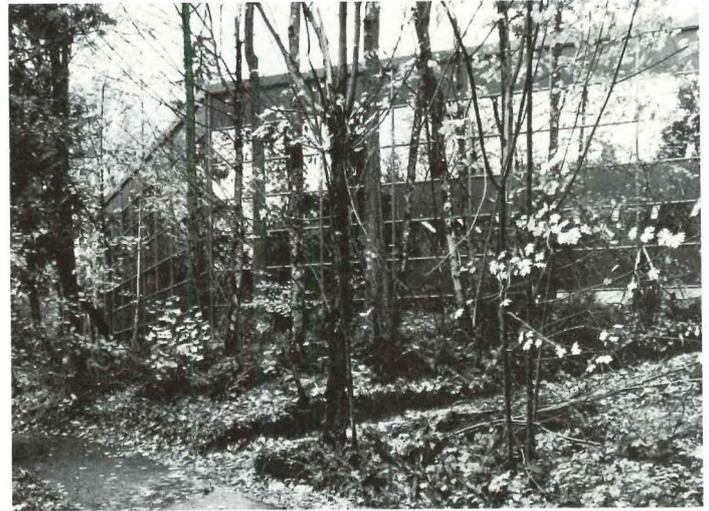
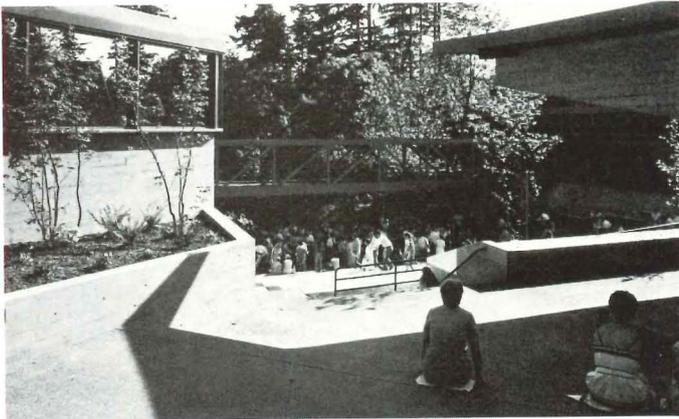
After passing by student, academic, and administrative services areas, the natural circulation path leads either on through the alternately wide and narrower spine, or down one of the V-shaped stairs. Along the spine at this upper level are the dean and faculty offices, work and seminar spaces, and another view down, this time

at the faculty library. This end of the building, isolated from the lounge and eatery, allows the three-story library space to be open to passers-by on the upper level.

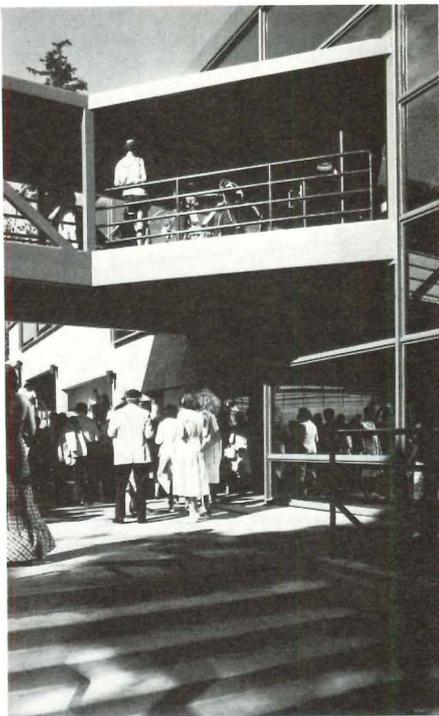
One level down, the lounge and eatery are the focus, flanked by seminar rooms, kitchen, and faculty offices. The lounge is colorfully furnished and bathed in west light, making even the fabled rainy days in Portland pleasant. Two two-story seminar rooms are reached by an outdoor ambulatory paralleling the amphitheater and the existing library. These are subdued but pleasant teaching spaces, with three concentric rings of seating, each a very subtly different shade of red-to-orange. Warmth



Legal Research Center, Portland, Or



Scale and hue at courtyard entry (above, left) relate to existing buildings; downhill (above, right), woods envelop the building. Thoughtful detailing carries through in the circulation spine (opposite, top left), stairs (far top right), library (opposite, below left), and classroom.



Amphitheater bridge connection to new Center.

is also added through the timber decking and trusses, and clerestory natural light.

Faculty offices face the woods and are glazed to the circulation spine, offering straight-through views from inside to out whenever the inner privacy blinds are open. Again on the middle level there are views, both up and down into the faculty library—and through to the trees—though glazing from the spine is added here. On the lower level are the library and ancillary faculty lounge, a conference room, and a staff lounge.

The building is a chameleon. Among low-scale façade elements, it is low scale; among the tall trees downhill, it is larger, but quiet. Its boldest exterior strides, on the amphitheater/library side, respect the existing module and color successfully and still provide a bold and distinct per-

sonality. On the interior, some of the major surfaces and columns are almost brutalist—the concrete elements most notably. But the brutalist wouldn't have dreamed of wooden decking and open wood trusses at the roof. While the concrete work leaves something to be desired in some areas, we're almost all familiar with that difficulty. The wood overhead is a delight; the detailing of the no-nonsense laminated purlins and trusses is expressive and pleasant. Ducts have been exposed, but not painted dominating colors, and they almost slip by unnoticed. Color and tone, then, are through the wood overhead and in trim and the furnishings and carpet under foot, not to mention the important broad woods views outside.

Isolated from the overall statement, the curtain wall mullions—same size, spacing (5 ft), and detail as in existing law buildings—would look heavyhanded. But here again, the architects chose to almost feature them, combined with silver-gray insulating and reflective glass. Seen in context, they work well and they relate. The glass-and-panel window wall is at its best as it steps down the amphitheater side, increasing in height as the well-proportioned ambulatory piers and walls also step and decrease in depth. The amphitheater is a space that, weather permitting, would be terrific for holding any manner of event. The bridge that crosses it is another even more powerful no-nonsense truss, soaring across the space, framing views to the woods, but not eliminating higher views through it.

Careful attention to detail is quite evident in the solution to this design program. The elements that make up the building were chosen with guts and assembled with skill. Quite aside from solving the program itself, which seems clearly accomplished, the architects have brought together technology, brutalism, and wood vernacular to produce human architecture. It's bold,

comfortable, handsome, and still respectful of both its environment and neighbors. That's some order to fill. [Jim Murphy]

**Data**

**Project:** Lewis and Clark College Legal Research Center, Portland, Or.

**Architects:** Broome, Oringdulph, O'Toole, Rudolf & Associates, Portland; Robert E. Oringdulph, principal in charge; D. Bartley Guthrie, project designer; Michael J. Myles, project administrator; Gary E. Converse, construction documents; Dennis J. O'Toole, field supervision; Mary Carter, interior design.

**Program:** additional 40,000 sq ft for law school, to allow existing Boley Law Library to free up its space. Elements included classroom and seminar spaces, student project areas, school lounge and dining facilities, administrative and faculty offices, faculty library, and student legal clinic.

**Site:** steeply sloped wooded hillside adjacent to existing campus buildings and parking.

**Structural system:** poured-in-place concrete foundations, columns, and waffle slab floors; glued laminated truss and purlin roof with 2 x 6 tongue and groove decking.

**Mechanical system:** electric heating boiler, single fan, variable air volume forced-air system with terminal reheat boxes; centrifugal water chiller and cooling tower.

**Major materials:** poured concrete, silver-gray reflective and insulating glass, metal stud and veneer plaster partitions, carpet, glued laminated beams and purlins (see Building materials, p. 122).

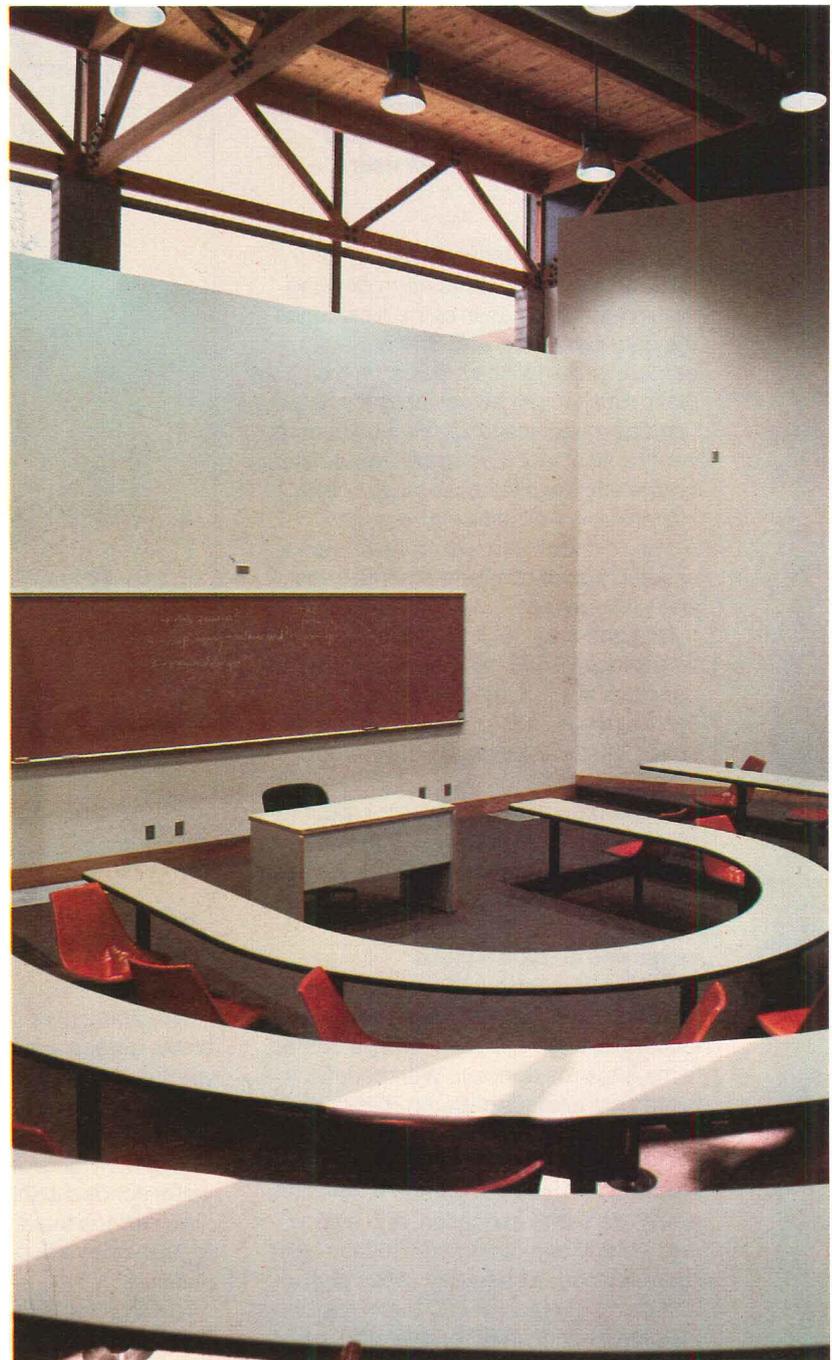
**Consultants:** structural, CH2M Hill, Inc.; mechanical, C.W. Timmer Associates, Inc.; electrical, Langton, Mehlig & Associates, Inc.; acoustical, Towne, Richards & Chaudiere, Inc.; food service, The Marshall Associates, Inc.; landscape architects, Landscape Planning Associates.

**General contractor:** Henry M. Mason Co.

**Client:** Lewis and Clark College.

**Costs:** \$60.11 per sq ft.

**Photography:** Ed Hershberger.



# Five balls at once

**Four low-budget residential additions by a young architectural team combine historical allusion and pragmatic spatial arrangement with a touch of daring and humor to satisfy the physical and imaginative needs of their users.**

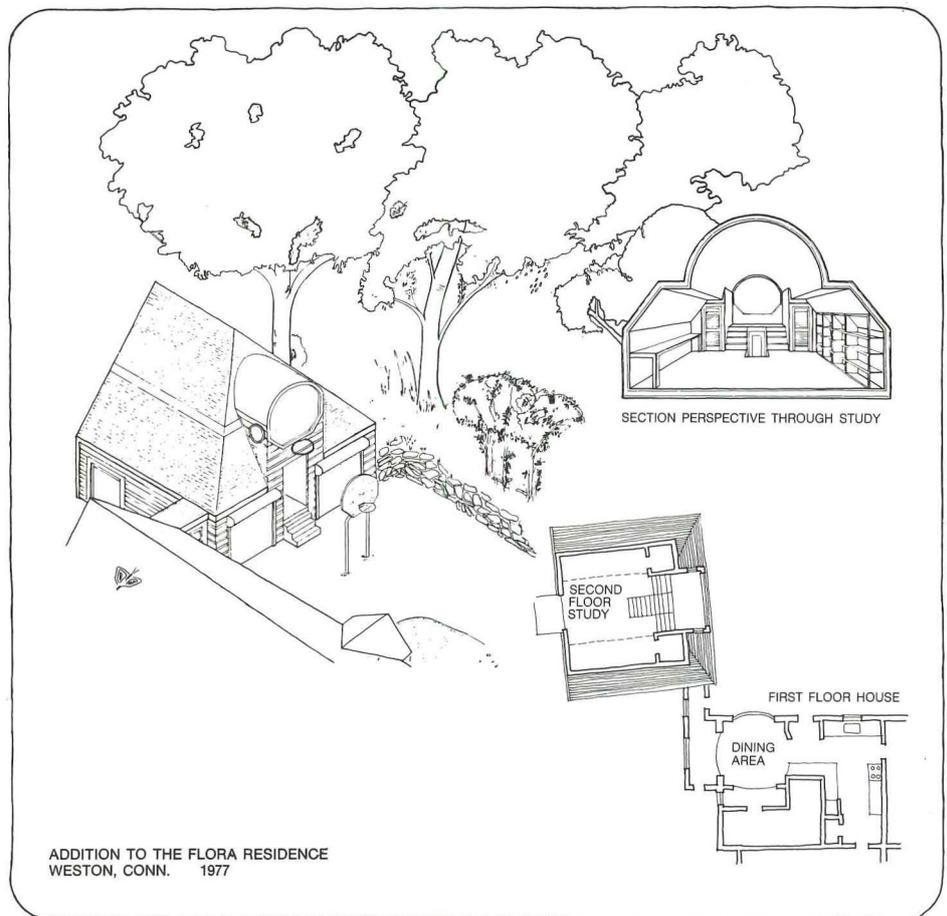
BumpZoid is the name of a two-man architectural firm, a proper noun deriving from an amalgamation of the nicknames the duo, Carl Pucci and Ben Benedict, earned for being "the crazies" in their Yale class. But it might be not inappropriately used as an adjective to describe their recent work: a series of "crazy" yet eminently livable additions to houses in the New Haven area. As the name connotes, BumpZoid architecture is a new, wacky assemblage of familiar elements trans- and juxta-posed.

Designed and built by the architects for an average of \$35 per sq ft, these four expansions are brilliant examples of what can be done within stringent parameters of space, funds, existing structures, and functional demands. Pucci and Benedict, whose imaginations seem to run double-time, have turned restrictions into challenges and resolved these with surprising wit and grace.

## Le garage de Baron Flora

The most independent BumpZoid structure (and, one suspects, the architects' favorite) is a garage-cum-study attached to the Flora residence in Westport, Ct. It illustrates the tenets of BumpZoid design freestanding, as it were.

The clients, Sam and Alexa Flora, wanted to construct a garage for the cars which are Sam's avocation, and also to add a study and dining area to their existing residence, a one-story 1950s suburban box. As Benedict and Pucci realized, the garage and study represented the most important spaces of the house.



BumpZoid sketch for the Flora's "B-Ball Baronial Extravaganza," a garage-and-study addition.

The dining area was created out of the former garage in a few clean strokes. The garage door was replaced with a translucent curve of glass brick, which lights the space but separates it from the driveway immediately outside. The semicircle of the wall is echoed in the four curved steps that circumscribe the sunken eating area, distinguished by a floor treatment of black and white tile.

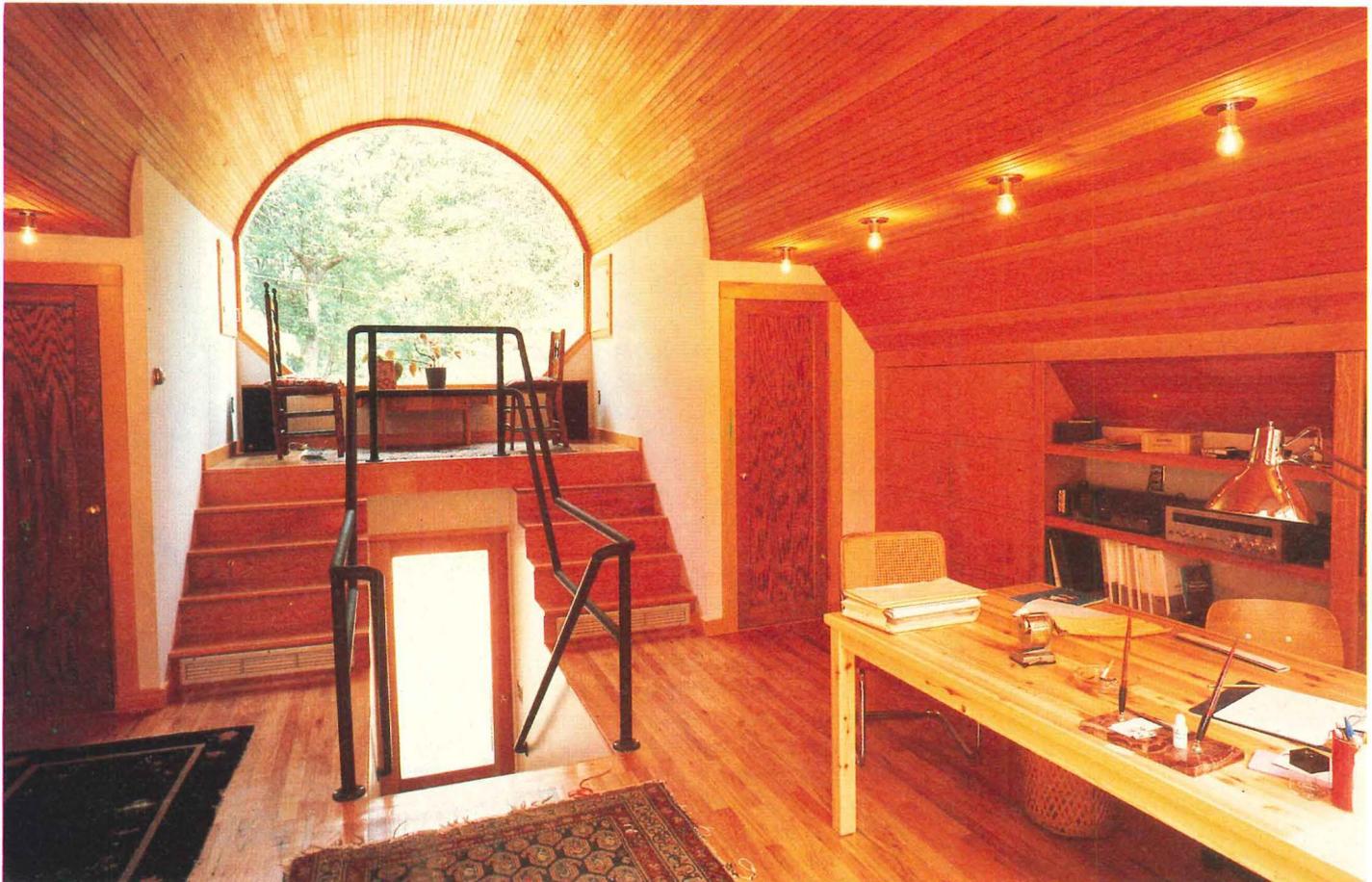
The architects soon convinced the Floras that while the dining room should be integrated into the house, the cars and

Sam deserved a separate place: "a garage/tail that wagged the house/dog." The square, two-story addition is set roughly at right angles to the house and related to the latter by the tones of the roof and façade and by the alignment of the eaves. Both the color and roofline of the addition are intensifications of the house's tones and styling; the colors are a shade darker, the roof a degree more pitched.

The manipulation of the siting and architectural elements transforms the non-descript house into part of an ensemble



"The basketball hoop, mounted proudly on the garage, has become a suburban metaphor for the American way of life."—BumpZoid.



"... a loose weave of baronial den, sophisticated car storage, and overscaled dreams of future stardom." Above, study interior facing entrance.

with an architectural character. The rusticated stone-colored garage, with its central barrel vault protruding from the steeply pitched dark gray roof, evokes images of a Norman château; the low, long house becomes its adjacent outbuilding. "Sam had baronial illusions," Pucci explains, "so we provided the appropriate allusions."

To Flora's fantasy of the ultimate garage and study the architects added a bit of their own. The exact form of the central window derives directly from what they consider the defining feature of the Amer-

ican suburban garage: the basketball hoop and backboard. The plate-glass front of the vault reflects a neon hoop below, an outside breakable backboard to match a glowing oversize hoop.

Flora, who is 5'4", prefers the baronial image of grandeur to inflated basketball glamour. The interior space is designed accordingly. The divisions are legible from the front façade: the cars are housed behind twin loading-dock doors of anodized aluminum. The massive shining cylinders proclaim the majesty of the automobile, the

lordly carriage of the modern times, in 20th-Century terms.

Above is the "baronial den." The second-floor study, reached by a door and stairs ascending between the garage portals, is dominated by the barrel vault running the length of its center. The formal grandness of the barrel is enhanced by the buttress-shaped eaves flanking it, but the whole is made intimate through a uniform interior treatment of beaded wainscoting. A black pipe banister doubles back to the deck on the backside of the "backboard."

## BumpZoid additions



Rural redwood rear of the Flora addition.

### Keep'em guessing

The architectural imagery continues to change through the study. Set in the back, south-facing wall is a Palladian window, tucked between the vault and the eaves. The central element, a glass door, leads to a wooden observation deck, looking out over the yard and surrounding trees. Seen from the rear, the addition metamorphoses into an A-frame cottage. The two windows on the ground floor, corresponding to the side elements of the Palladian window above, make that grand whole read as a group of less imposing component parts: a door and two windows. The sophistication of the town façade changes to backyard simplicity in the exterior treatment as well. Where the front is wide vertical-grained fir boards, falsely rusticated, the back is unfinished redwood clapboard and pine.

The transition between town and country faces is primarily moderated by the study interior, because the gradient and siting prevent walking around the addition on the open side. On the side next to the house, the addition's front is kept visually separate from its back by a breezeway linking the new dining room to the garage. (This link was put in to conform to local ordinances regarding new construction adjacent to existing houses.) Certain clues, however, hint at hidden architectural goings-on: a line of reddish shingle interrupts the steel-gray roof, demarcating the juncture of the eaves and the vault, and leading to the redwood on the other side. A porthole vent peeking from the side of the vault's protruding front is a prelude to the huge glassed frontal opening.

### BumpZoid Mannerist

Similar games of expectation and multilayered imagery are played in the most recently completed BumpZoid construction: an addition to the Ross house in New Haven. Only the blue-painted porch and the double doors allude to the new kitchen

at the back. As one enters, a deftly created axis ("axiality is a crucial theme in our work," Benedict says) pulls the viewer through several doors into the kitchen, where a line of truncated columns takes over the progression into the backyard.

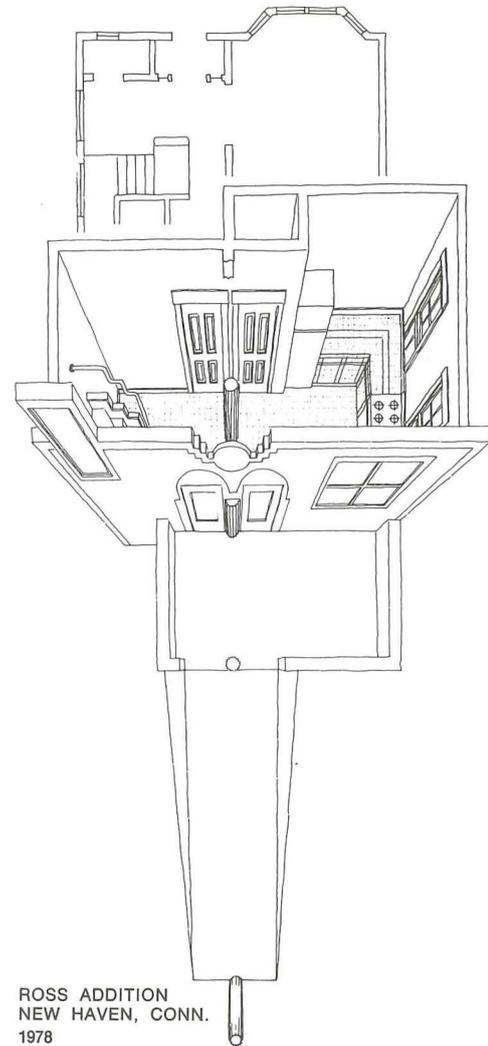
The first of these half-columns sits in the center of the new kitchen, a large space for cooking, eating, and working created out of several small rooms. One side is completely devoted to a counter, covered in black-and-white tile, which encircles three walls. (Carol Ross loves to cook.) This slick modern area is lit and dominated by a giant four-paned window that touches the ceiling. The new window and counter impose their dimensions on the existing windows. The counter cuts their lower panes and the new window overtops the old lintels, making these demarcations subordinate in the cooking area.

The lines of the lower lintels are picked up, however, in the central eating area, defined by three pairs of doors and a half-column in the center of the space. One pair of doors leads to the garden, one to the house, and the facing pair lead, respectively, to a closet and to the dishwasher in the counter space. The symmetry of the doors bounds the eating area and their wood warms it—but the door to the dishwasher seems a step over the fine line from funkiness to awkwardness. Intimacy is created quite adequately by the lowered ceiling and warmer-toned floor tiles without the gratuitous door.

The remaining side of the kitchen shows BumpZoid at its effortless best. By reversing a set of curving stairs so that they form an S, adding a wriggle of a railing, and cutting a window halfway up the stairs, a sitting, reading, and play space is made, with an alcove next to it for desk work (and a broom closet tucked under the stairs). With characteristic humor, they've painted the stairs and risers black and white in a piano-key progression, and hung a dumpy portrait of someone's grandmother over the old roll-top desk in the alcove.

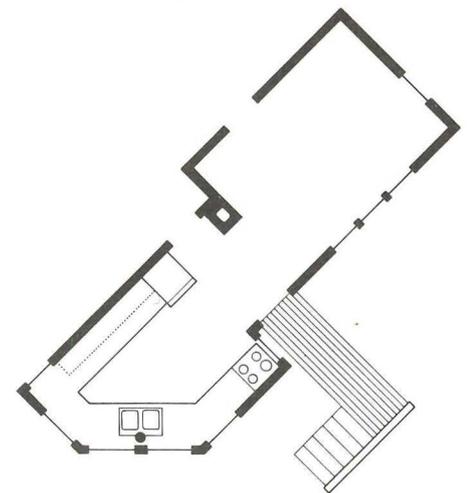
The second stubby column marks the off-center focus of the back façade. The column's lopped off line is picked up in slipped ears of the pair of doors and a sun sinking through the cornice overhead. The ghosts of Giulio Romano and Palladio must be amused. In the original scheme, this declining glory motif would have extended down a grass ramp to the third column in the middle of the back yard, but the ramp has not been executed.

BumpZoid is adept at playing up the kinkiness of old houses. They made a virtue out of the stepback on one side of the Ross house by pushing the window that lights the stair through the cornice line, pulling the eye around the corner to note the setback. Again, color correlates parts of the house; the addition is painted for-



ROSS ADDITION  
NEW HAVEN, CONN.  
1978

Ross addition (above and right), "the Greek chorus (line) of columns" on the axis.



LEVIN ADDITION  
NEW HAVEN, CONN. 1977

The Levin addition, in plan and elevation (above) and photo (right), is "steadied by the outrigger bridge and comically relieved by the sagging Palladian and column-filled windows."



get-me-not blue in remembrance of the front porch.

### The little kitchen that could

One of the team's earlier and extremely low-cost projects embodies the charm inherent in their work. The kitchen and breakfast room they added to the Levin house in New Haven looks like a tugboat mated to a train and moored to a pier. But it works beautifully for Jane Levin, who wanted a kitchen with more counter space and from which she could see her young children in the backyard. The overhanging bay, with its cut off corner that gives the nautical effect, consists, in fact, of the



Robert Perrin

kitchen counters, hung on the outside of the house. The weight supported by the corner is now taken by a bright red column in the center of the sink, plainly visible through the double window above. The bottom of the bay might have been more imaginatively finished; as it is, it seems anticlimactic. One result of continuously active design like BumpZoid's is that quiet spots like this are somewhat disappointing by comparison.

A bridge and set of stairs leading to the yard complete the boat image. Stairs seem to provoke Pucci and Benedict to inspiration. This one is used by the Levin kids as a dock to sit on and dangle feet from.

### Palladian punnery

BumpZoid characterizes their approach as "accommodate and aggrandize" or "interpreting our clients' needs and adding something historical." In the Levin kitchen, the historical aggrandizing takes the form of Laurel-and-Hardy Palladiana. The short, fat, sagging Palladian window formed by the square kitchen windows and the porthole window above is balanced in the adjoining breakfast room by a tall, thin variant that reaches to the floor level.

The first of this series, the Greenberg addition, was another Palladian parody. It consists of a huge pseudo-Palladian dormer, which opens and lights an attic



## BumpZoid additions

apartment behind. Taken in isolation at that giant scale, the dormer seems almost a cathedral façade, or a false front from a spaghetti Western. The allusions are enforced by the slight disparity between the angle of the cars and the squared structure indicated by the façade. BumpZoid plays "inside vs. outside" with dexterity.

### 100 uses for that odd part

Their grandiose imagery, ambiguous allusions, and almost verbalizable level of punnery and parody depend for their success on carefully worked out details of design, materials, and construction. One serendipitous outcome of the fact that they construct their own buildings is the innovative use of very ordinary materials. "Driving back to New Haven we passed a truck, noted the muffler shield, and thought—that's what we should use for Sam's fin-tube cover," relates Benedict. In the Ross kitchen, versatile, easily maintained, tile-covered cabinets were "the perfect solution" for Carol Ross. But they had to be hand built using special hardware to support the extra weight.

### Handcrafted high-tech

A couple of BumpZoid interiors—the Flora and the Levin additions—have been cited as "high-tech" but to thus type their interior design is simplistic. A row of naked light bulbs illuminates each side of Sam Flora's barrel-vaulted room—"At night," Sam enthuses, "the window picks up the perspective of light and projects the barrel out into the darkness." But the study is wainscoted in an old-fashioned paneling that had to be specially milled. The basketball hoop is neon, and the aluminum doors anodized to shine, but then each piece of the vertical-grained fir of the façade was cut to fit by Pucci and Benedict. In the Ross kitchen, vaportight lights hung on pivots mark the central axis, starting at one set of pine doors and reaching to an antique lintel mounted over the opposite set.

"High-tech and handmade sit side by side in our heads," says Benedict. Along with a great many other things. The contraposition makes for composition because the architects regard architectural styles as modes of expression, which can be combined in one discourse. Their design is based not on style, but on statement.

### 'Easy-living architecture'

The ultimate test of humor, verbal or visual, is "can you live with it?" BumpZoid's light-hearted designs appear to stand the test of time. Close involvement with their clients might be the reason that BumpZoid's fantasies are livable. Clients feel that they had



Interior of Ross kitchen uses draftsmen's lights to illuminate tiled counter space.

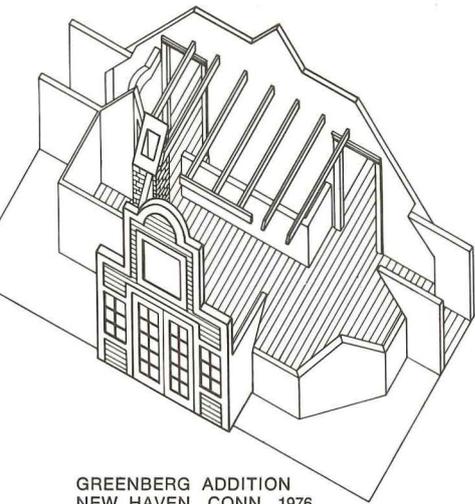


Levin interior: both the kitchen (above) and breakfast room (below) use "high-tech" details like the half-round elliptical bellboard lights.



Robert Perrin

Robert Perrin



**GREENBERG ADDITION  
NEW HAVEN, CONN. 1976**

"... historical allusion, spatial rearrangement, jokes..."

input throughout the design process.

"They left that window there so I could watch the Baileys next door," says Jane Levin, pointing to an unaltered window in her breakfast room.

Like collage, additions are a form of architecture often done by rote, made to blend innocuously with the lowest common denominator of the existing structure. Pucci thinks, "That holistic notion of architecture is ridiculous." Weaned on Charles Moore, he and Benedict feel "the more pieces the better." Are they in danger of doing too much? "I'd like to work right on the edge," says Pucci, "continually taking that risk."

Part of the fascination of the BumpZoid kaleidoscopic style is the sense of imminent peril, that the next ball added to their juggling act will prove one too many. "How many balls can we get going at once?" asks Benedict. "One more than we can hold." [Eleni Constantine]

**Data**

**Project:** Flora Addition, Weston, Ct.

**Architect:** BumpZoid (Ben Benedict, Carl Pucci).

**Program:** new study, garage, dining room.

**Site:** suburban.

**Structural system:** wood frame.

**Major materials:** exterior: anodized aluminum roll-up doors, BumpZoid milled vertical-grained fir, glass block; interior: beaded fir, gypsum board (see Building materials, p. 122).

**Consultants:** structural: Michael Hopgood.

**General contractor:** BumpZoid.

**Costs:** \$42,000; \$32 per sq ft.

**Project:** Ross addition, New Haven, Ct.

**Architect:** BumpZoid (Benedict and Pucci).

**Program:** new kitchen.

**Site:** urban residential.



Robert Perrin

The oversize dormer (above) increases light and space in the attic (below) creating a separate apartment "without major disruption of the Federal (?) styling" of the house.

**Structural system:** wood frame.

**Major materials:** exterior: clapboard, redwood columns, clear pine trim; interior: quarry tile, ceramic tile, mahogany trim/shelves, gypsum board, pine panel doors (see Building materials, p. 122).

**Consultants:** mechanical: Karen Gilvarct; structural: Michael Hopgood.

**General contractor:** BumpZoid.

**Cost:** \$21,000; \$51 per sq ft.

**Project:** Levin addition, New Haven, Ct.

**Architect:** BumpZoid (Benedict and Pucci).

**Program:** new kitchen and informal eating room.

**Site:** urban residential.

**Structural system:** wood frame.

**Major materials:** exterior: shingles (cedar); interior: gypsum board, pine trim (see Building materials, p. 122).

**General contractor:** BumpZoid.

**Cost:** \$8400; \$34 per sq ft.

**Project:** Greenberg addition, New Haven, Ct.

**Architect:** BumpZoid (Benedict and Pucci).

**Program:** attic apartment.

**Site:** urban residential.

**Structural system:** wood frame.

**Major materials:** exterior: clapboard, pine trim, French doors; interior: gypsum board, exposed tiles, pine trim (see Building materials, p. 122).

**General contractor:** BumpZoid.

**Cost:** \$9400; \$25 per sq ft.

**Photography:** BumpZoid, except as noted.



Robert Perrin

# Grand allusions

**In this splendid first installment of a major interior design commission, Michael Graves proves himself a master of the art of display, adding to his formidable array of design talents.**

In the seven years since the existence of "The New York Five" was first announced to the world, the pristine unity of that contrived grouping has become increasingly specious. The inconsistencies, rather than the similarities, in the work of those architects seem ever more obvious. Among the Five, Michael Graves has emerged as the biggest surprise of all. The stunning stylistic about-face (as some see it) in his most recent work has given us an architecture of great depth and resonance, but quite different indeed from his earlier architectural designs.

That change was first signaled in Graves's remarkable architectural drawings, which, through their widespread publication and display in recent years, have been largely responsible for establishing Graves's reputation far beyond his relatively modest quantity of built work. For like so many other young architects who came to professional maturity during the 1970s, Graves was severely limited in the opportunity to put his ideas to the test of physical execution. Thus Graves faced a rather unusual problem. His drawings are objects of such complete, self-contained beauty that speculation was rife as to whether his real architecture could ever hope to measure up to the quality of his renderings. Now we know.

## Brief lives

In the first segment of a major commission for Sunar (a subsidiary of Hauserman, Inc., the large contract office systems manufacturer), Michael Graves has created a brilliant scheme. A temporary textile exhibition in the remodeled Sunar showroom in New

York, this interior was on display for less than a month. Yet impermanent installations have often exerted a very powerful influence in architectural history—one thinks of the Japanese house at the Columbian Exposition of 1893 (which had such a strong effect on Frank Lloyd Wright), or the Pavilion de L'Esprit Nouveau, or the Barcelona Pavilion, all of which have been of much more lasting significance than many permanent structures. No more than a few thousand people could have seen the Sunar exhibit in the few weeks of its existence, but it might in time seem to thousands more that they had actually been there, too. For such is the associative power of great design: to make all feel a part of its import and its presence.

The moving force behind this project is one of the most fascinating figures on the American interior design scene: Robert B. Cadwallader, the chairman of the board of Sunar and the president of the Hauserman International Furniture and Textile Division. Once the highly influential president of Knoll International, Cadwallader for the past two years has been responsible for the transformation of Hauserman and Sunar (the latter was bought by Hauserman last year) into leaders in the creation and marketing of innovative, high-style design. At a time when some of his competitors have stagnated or rested on their laurels of past success, Cadwallader has spurred his enterprises into the forefront of the industry, which can now witness the emergence of a new creative influence in interior design.

Obsessed with quality, determined not merely to replicate a formularized version of his earlier success at Knoll, Cadwallader wanted to establish Sunar as a wholly original identity in the contract interiors market. He sought a designer for four new Sunar showrooms (in New York, Los Angeles, Houston, and Chicago) who

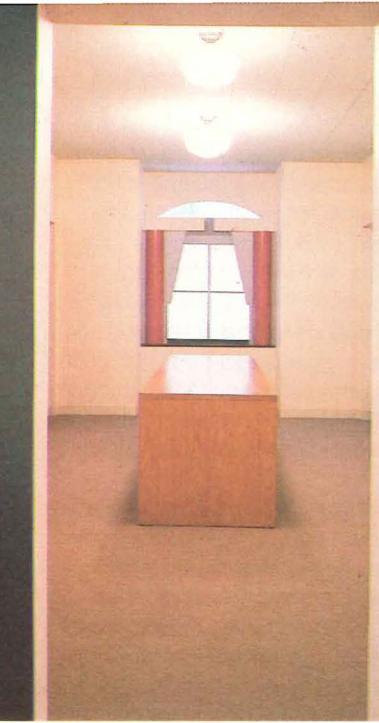
would create a new image for the firm, which, with its headquarters in Waterloo, Ontario, has suffered from what mildly might be called a recognition problem in the United States. (The name of the company, by the way, is pronounced SUN-ar.) Insisting on someone "on the cutting edge of design," Cadwallader focused his attention on a short list of young, avant-garde designers, settling at last (after an extensive series of interviews) on Michael Graves.

## Quick change artist

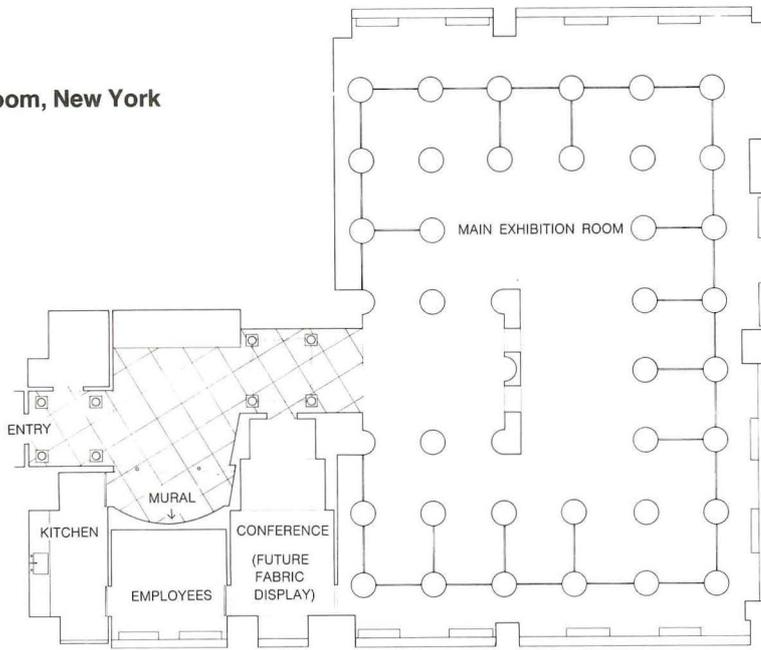
The showroom is in the Architects and Designers Building (The A&D, to the trade), an expensive, undistinguished high-rise in the heart of New York's contract furnishings district. Sunar's lease has all too short a date, so it was decided from the start not to spend too much money on what could only be a temporary installation. One problem was to avoid the cheesy look that so many short-lived displays have, since the image desired for the new fabric collection developed by Barbara Rodes-Segerer and Duncan South was one of high and lasting quality. But it also made sense to include elements that could be reused elsewhere as well, enabling the client to get some further return on the investment after the exhibition came down. And Cadwallader is a man who likes things done with dispatch: he put his new architect on what seemed at times like an impossibly fast track—three weeks from the acceptance of the plans to the opening of the showroom.

Graves addressed himself to these vari-

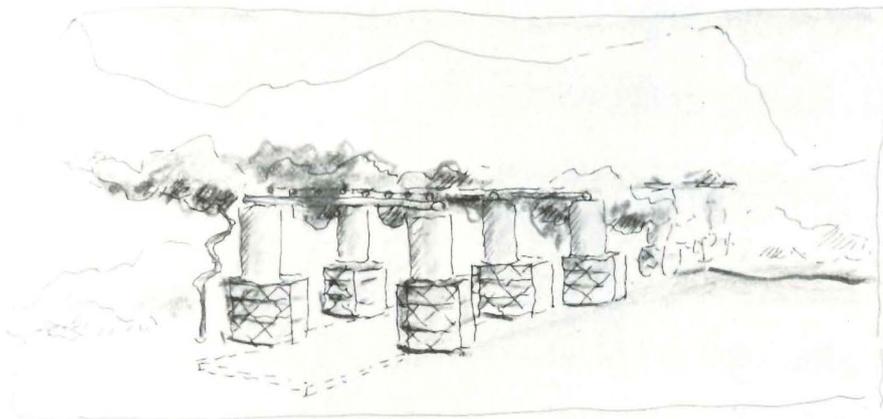
Entry sequence at Sunar showroom (opposite) leads from vestibule (bottom) with niche containing Graves mural (top right) past conference room (top left) that will eventually become fabric display room. Terminating at the main exhibition room, seen at a distance (bottom), this formal progression heightens the sense of drama.



**Sunar showroom, New York**

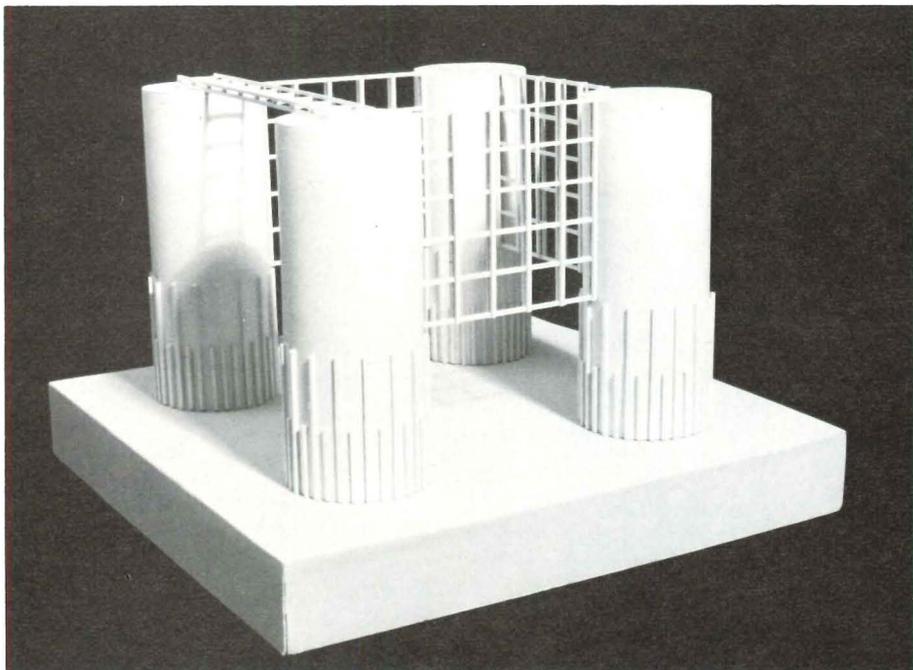


PLAN



*stone pergola  
hines house  
Aspen*

Sketch for pergola at Aspen (above) and Sunar model (below) show genesis of idea.



ous requirements with sensitivity and imagination. Upon entering the showroom from an instantly forgettable beige-on-beige elevator lobby, one comes into a space that immediately signifies great refinement and sophistication. This large vestibule is difficult to characterize stylistically, for it is suggestive of many things in general but reminiscent of no one thing in particular. Is it Mannerist Minoan, Hellenistic Egyptian, or even Roman Renaissance Revival?

All you are really sure of is that this is like no other showroom you have been in before. Devices as old as antiquity are employed with great originality to transform the ungrateful existing space into an entry hall befitting the intents of the showroom's sponsors. Striking details appear: an aedicula with salmon pink columns and capitals with the dull glint of ancient gold. The glossy black vinyl tile floor is scored with white, leading the eye diagonally across the asymmetrical space from the main entrance toward the portal of the main exhibition room.

On one wall of this foyer is a niche, flanked by graceful colonettes, containing a large mural painted by the architect. It is a metaphoric view of a designer's studio: a length of fabric draped near a drawing board which holds the plan of the showroom we have just entered. The mural, reminding us of Michael Graves's continuing interest in painting (P/A, June 1975, p. 69, and March 1978, p. 87), is an assemblage of fragments from many times and places: a Greek chair, a Roman couch, and some decidedly Art Deco pilasters. This entrance hall is suffused with a luminous indirect light that gives the color scheme of black, white, gray, pink, and blue a feeling of exceptional richness.

**Such stuffs as dreams are made on**

Moving on into the showroom proper, we see Graves's major design solution, which is a further development of a motif the architect has been employing in other recent work: the garden pergola. In his Hines house project of 1977 and his scheme for the garden of his own house of 1977 in Princeton (P/A, Jan. 1978, p. 78) Graves has designed pergolas similar to the ones he created for the Sunar showroom. The uprights of the pergolas are made from the large tubular fiber forms used in casting concrete columns, and are spanned by white-painted latticework. Painted salmon pink and encircled at their bases by gray plywood fillets, the chunky columns create an assertive order around the perimeter of the large, rectangular exhibition room.

It is easy to see why the pergola form appeals so much to the architect. Rooted in the Classical tradition that has become increasingly important to Graves, his use of the pergola has architectonic and

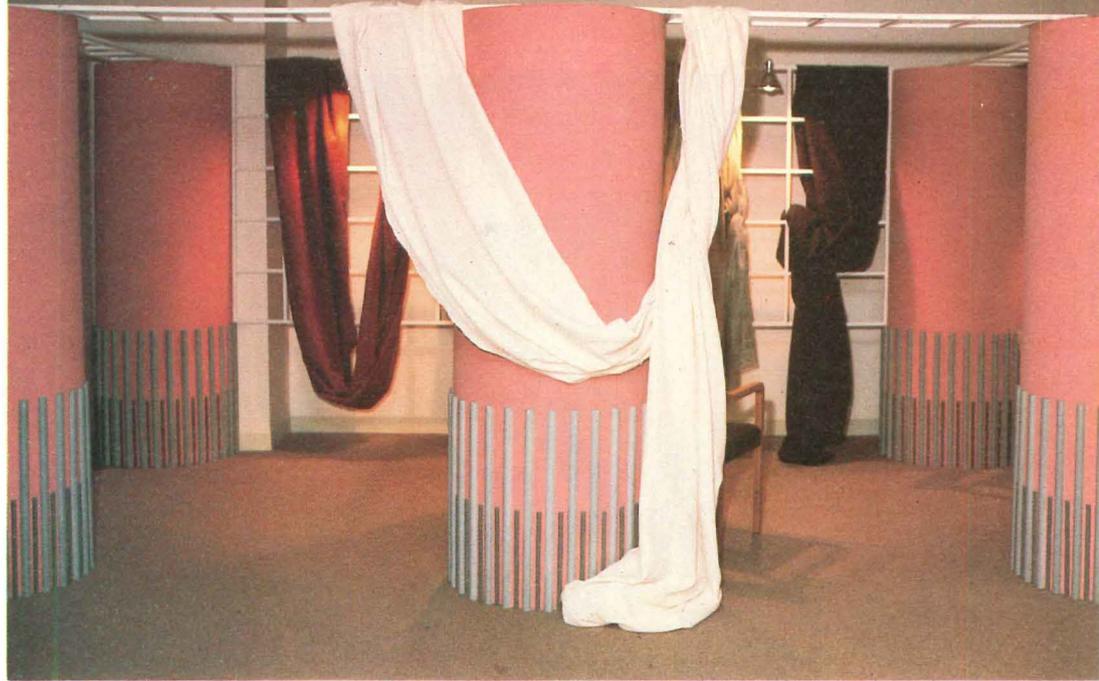
human associations that relate closely to his major philosophical preoccupation: the place of man and his architecture in nature. Luckily, the pergola form also happens to be a highly practical solution to the needs of textile display. Graves correctly felt that generous samples of the new Sunar fabrics were needed in order to give an accurate impression of what the stuffs are really like. Too often, fabric samples are merely stingy little swatches that are about as informative as paint chips (odd how those colors always look different on large areas), and give absolutely no idea as to how the cloth will hang, move, and feel.

The architect exploited the physical nature of the material in a clearly architectural way, making it a part of the spatial definition of the space. Thus flowing bolts of cloth were draped voluptuously on, over, around, and through the lattices, becoming at once the display and the displayed object. The hinged fabric panels of other textile showrooms seem hopelessly rigid and uninformative in comparison to the Graves method. As artfully arranged as a billowing backdrop in a Van Dyck portrait, the ample lengths of material give the small niches created between the columns a feeling of opulent and thoughtful privacy. The salmon pink of those columns (which at first worried the client) turned out to be an excellent coloristic foil for the muted tonalities of the new Sunar collection—though it would not be recommended for the bright, high-keyed colors of many other fabric lines.

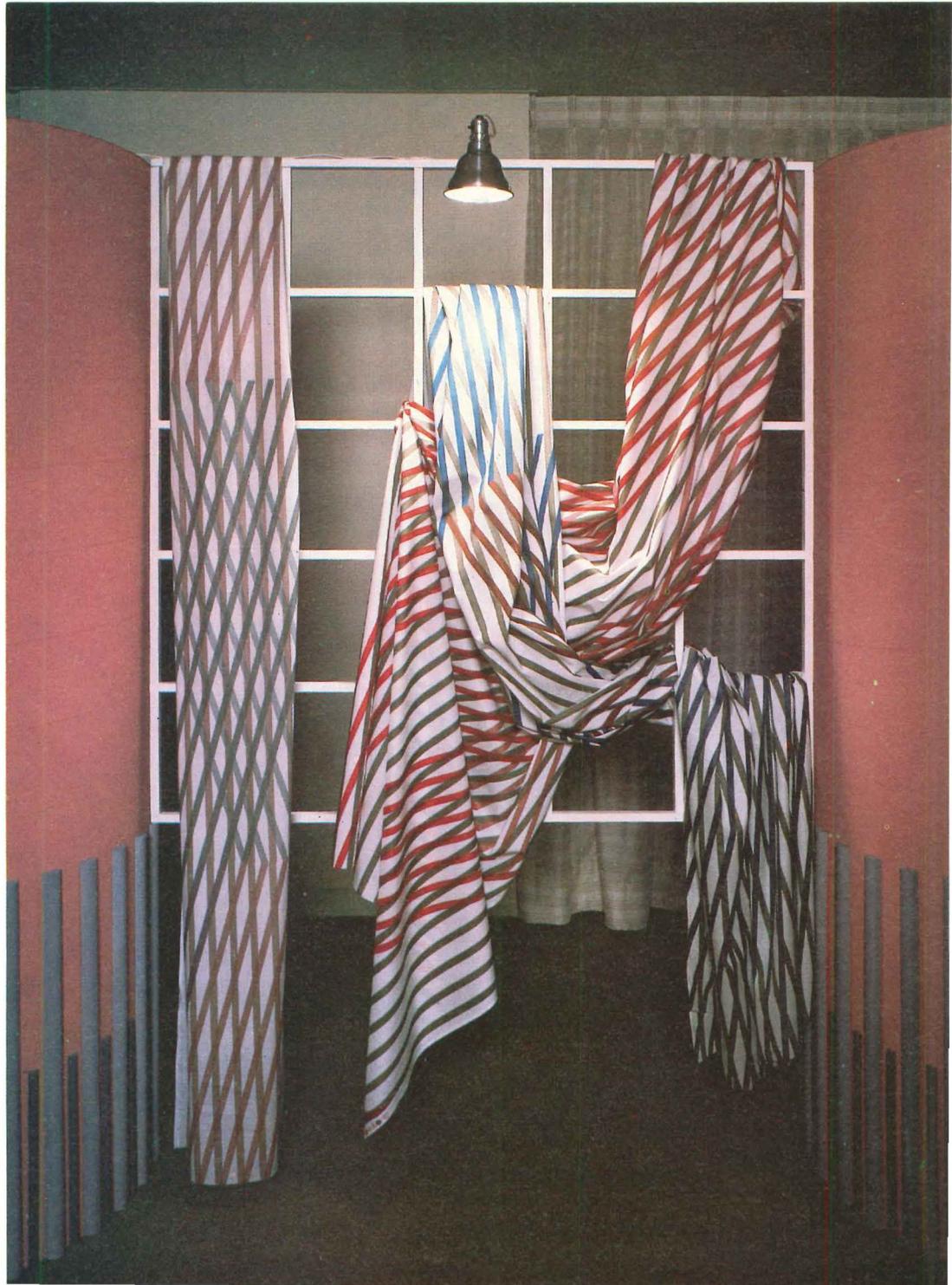
Before it was taken apart, the exhibit had a suave, focused elegance that totally belied its inexpensive materials and quick (yet faultless) execution. Michael Graves's design happily proves that a showroom setting need not be blandly neutral or starkly undecorated in order for it to be functionally effective. In all, one would be sadder at the dismantling of this memorable interior were it not for the fact that this is just the first stage in what could prove to be an extremely important collaboration between architect and client. [Martin Filler]

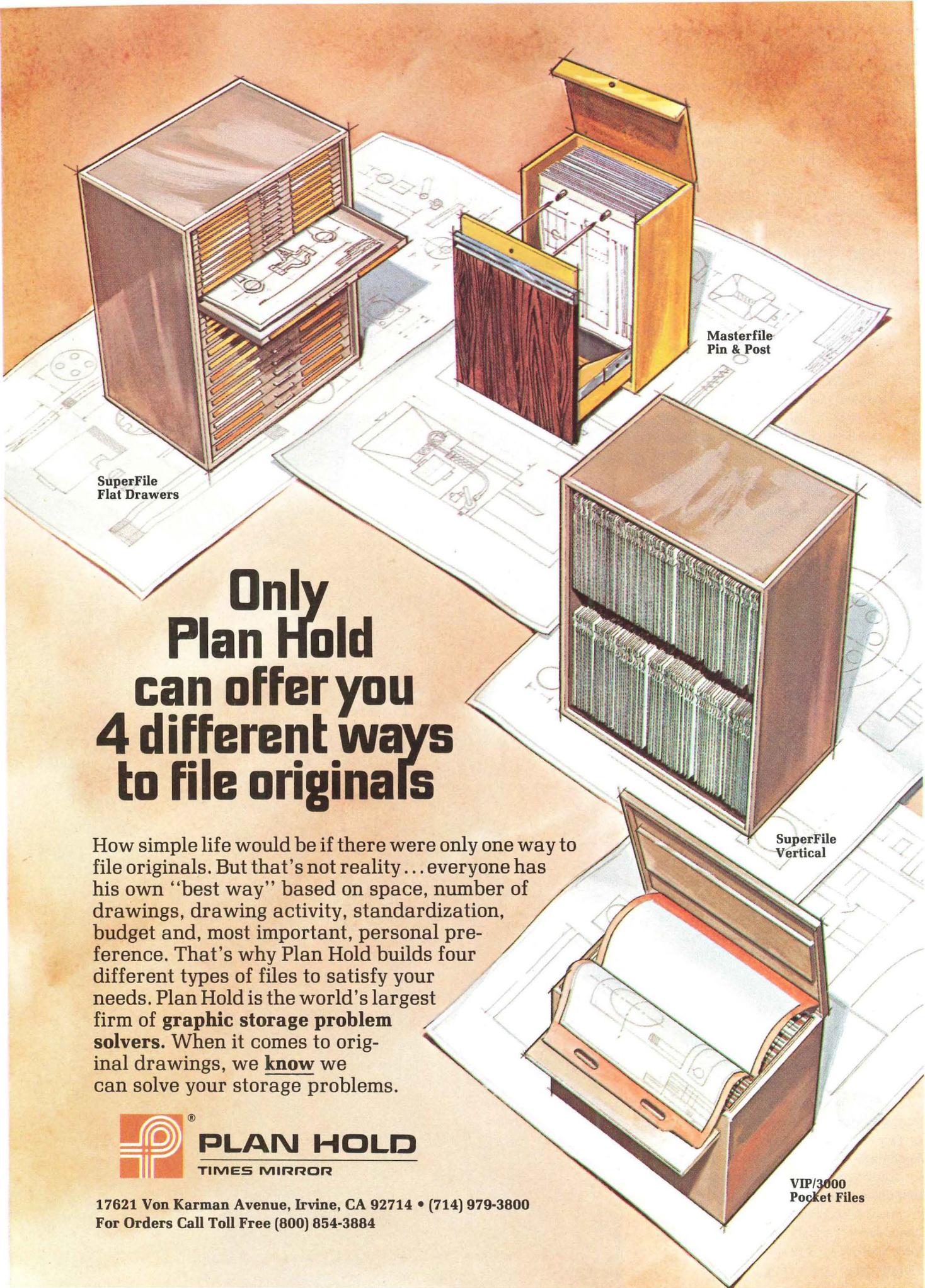
**Data**

- Project:** Sunar Showroom, New York.
- Architect:** Michael Graves, architect. Job captain: Steven Harris; assistants: Nicholas Gonser, Gordon Smith, Karen Wheeler. Mural design: Michael Graves. Mural execution: Michael Graves and Mason Perkins.
- Program:** showroom and exhibition space for contract fabrics and furniture manufacturer.
- Major materials:** gypsum board walls, vinyl tile and carpeted floors, acoustical tile ceilings.
- General contractor:** Justin Hanczor. Painting contractor: Marke Painting.
- Client:** Sunar, a subsidiary of Hauseman, Inc.
- Cost:** withheld at request of client.
- Photography:** James Fesler.



Fabrics are draped over and around columns and latticework of pergolas (above and below).





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# Zoning variance criteria

Norman Coplan

## **Requests for zoning variances usually must show hardship or practical difficulties resulting from strict compliance with existing laws in order to receive favorable action.**

Under the law of most jurisdictions, a property owner may secure an area variance from the full application of a zoning ordinance if he can establish that he would otherwise sustain hardship or practical difficulty. If the landowner can demonstrate that without a variance he could not use or develop his property, he may be entitled to relief. However, if his application is based solely on inconvenience or if the request for a variance is based upon a problem of personal nature, it will rarely be granted. Litigation is often engendered by the attempt of a property owner to establish an exception to the latter principle.

In a case of first impression, the New York Court of Appeals recently considered the petition of a property owner for an area variance based upon a personal health problem (*Fuhst vs Foley*, Vol. 180, No. 95, NYLJ, p. 1). The petitioner, the owner of a one-family dwelling located in a residential district, was desirous of enclosing the front entrance of his home. The zoning ordinance of the town provided for a 25-ft front-yard setback. The proposed enclosure for the front entrance of the petitioner's home would have violated such setback provision, and consequently the home owner requested a variance reducing the front-yard setback requirement from 25 ft to 20 ft.

At the hearing before the Zoning Board of Appeals, the petitioner submitted evidence through the attending physician of his infant children to the effect that such children suffered from repeated respiratory infections and that a front-door enclosure would prevent drafts and would be beneficial to the children's health. The petitioner also contended that the enclosure would reduce heating costs and improve the appearance of the dwelling.

The Zoning Board denied the application on the ground that the petitioner had "failed to demonstrate unique circumstances or practical difficulty or hardship running with the land." Upon appeal, this decision was reversed, the Court concluding that the Zoning Board's determination was arbitrary and capricious. Upon further appeal to an appellate court, the Zoning Board's decision was reinstated and this determination was ultimately affirmed by the New York Court of Appeals, the highest court of the State.

In concluding that the petitioner had not established a valid basis for the granting of a variance, the Court of Appeals said:

*"It is incumbent upon an applicant for an area variance to demonstrate that strict compliance with the zoning ordinance will result in practical difficulties. . . . (T)he record discloses that*

*petitioner seeks relief from the required twenty-five foot front-yard setback to accommodate his front entrance enclosure, constructed in the hope that by eliminating drafts from the repeated opening and closing of the front door, his children's respiratory infections will be curtailed. Simply stated, petitioner's primary purpose in requesting the area variance was motivated by the personal health infirmities of his family.*

*"The question of whether health problems of individual residents can constitute practical difficulties sufficient to require an area variance is one of first impression for this court. While petitioner's intentions prompting the construction of a front entrance enclosure are understandable, we believe the possible alleviation of a family health problem is a purely personal objective, only tenuously related to petitioner's use of his property as a one-family residence."*

The Court, in support of its conclusion, took note of a decision of the Supreme Judicial Court of Massachusetts (*Aronson vs Board of Appeals of Stoneham*, 349 Mass. 593) in which it was held that sufficient hardship to warrant a variance of the side-yard requirements of the zoning ordinance was not shown, even though a proposed porch (which without the variance would be in violation of such ordinance) was important for the use of an invalid child. No exception was made, even though it was established that there was no invasion of the privacy of neighboring property and no effect on the value of adjoining property.

In conclusion, the New York Court pointed out that no factor contended by the petitioner indicated that either he or his family was being denied the practical use of the dwelling and that in the absence of proof of a practical difficulty in the use and development of the property, there is no basis for the granting of an area variance. The Court said:

*"In the vast majority of cases concerning area variances, the courts of this state have been confronted by situations in which the unique characteristics of the land itself are such that literal application of the zoning ordinance hinders practical utilization of the property.*

*"Concededly, petitioner does not now contend that the denial of his request for a variance places him in a position of having property or a structure located thereon which cannot be used without coming into conflict with the zoning ordinance. Petitioner already has the use of a one-family residence which has been developed for that purpose and which he presently occupies with his family.*

*"The conjectured benefits to the children's health, or indeed the reduction in petitioner's electric bills, lack a meaningful nexus to the use of the property itself. Thus, we agree with the Appellate Division's conclusion that '[a]t most, personal convenience was proven.'"*

# Coping with the paper explosion

**Megatons of paper and millions of miles of film are the fallout from America's ever-expanding information industries. A new generation of filing and storage equipment has emerged to meet needs that will continue to grow in the 1980s.**

According to the U.S. Bureau of Labor Statistics, we have become a predominantly White Collar country: over half the American work force is employed in offices. That figure includes, presumably, virtually every reader of this article, so it needs no further proof than our own observation to appreciate the problems facing our office-oriented world. The vast amount of paper of all kinds (letters, blueprints, computer tapes and readouts) that clog our credenzas and deluge our desks is the physical evidence that makes any poll or census merely redundant. For we all know that our offices are drowning in paper. And new categories of "information"—microfilm, microfiche, and other more recent developments—continue to add to the torrent of bits and pieces that need to be kept somewhere.

As we enter the 1980s, the situation shows no signs of abating. The "information industries" (those occupations dealing with telling people things—news media, publishing, credit bureaus) are not only growth industries, they are also becoming permanent components of other industries. Rare is the business enterprise in the U.S. that does not have some information gathering or dispensing apparatus at its disposal. And with office building construction once again on the upswing (after a glut on the market in the mid-1970s) the problems of information storage and retrieval are becoming ever more acute. But luckily for the architect, interior designer, "space planner," and office manager, a whole new generation of equipment and methods of efficiently storing paper and

film has emerged to meet the pressing need for convenient, economical, space-saving, and, above all, flexible record-keeping.

The options open to the designer concerned with information storage and retrieval are numerous. Perhaps the easiest categorization is to group separately the mechanical and nonmechanical systems: those which use some sort of electrical machine apparatus, and those which do not. Some of the most effective new methods of data storage make use of new technologies—computerization, crystal circuitry, miniaturization—that, combined with more effective use of architectural space, have changed radically the possibilities available today.

## More from less

For example, the effective doubling of storage space in some settings has been achieved by new mechanized files, bookcases, and storage bins that are housed on electronic tracks. Storage units of conventional dimensions are ganged directly next to one another, with units capable of being moved back to afford aisle access and then returned to the original closed configuration. This dense loading of storage areas is by no means a new concept; the 18th Century abounded with clever, simple-machine methods of maximizing repository space, which was already at a premium in those days when new construction was a much less common means of coping with the problem than it is today. But what makes today's systems so much more formidable in effect is that truly staggering amounts of material—several tons, in the instances where large banks of paper are involved—can be moved effortlessly merely by pushing a button.

Even more innovative solutions are possible when conveyor systems are linked to more conventional storage areas. Adapted from systems commonly used in industrial

settings, these conveyors allow for material to be stored in parts of buildings previously deemed "dead"—interstitial spaces, waste area in mechanical rooms, etc.—and then retrieved when needed through electronic control. Although this approach to storage can be employed on a retrofit basis, it is most effectively used when the architect conceives his original design with such a system in mind from the start. This conveyor/storage method is most economical when applied in a high-rise building, for the obvious reasons: conveyors may extend over several floors, and the more storage area gained, the more cost-efficient the installation will become.

There are other significant advantages to the automated storage systems, whether they are fully (or only partially) automated. One is increased security. Many libraries and governmental agencies have converted to systems that make limited employee (or user) access possible, thereby cutting security costs, reducing theft, and even providing better controlled atmospheres in cases where rare or fragile materials are involved. Lighting costs are very often reduced substantially in areas where the illumination can be reduced in an inverse ratio to the density.

And though these strategies are now used most often in storing materials that call for only infrequent retrieval, it is not unlikely that in the years ahead they will be used more commonly in high-traffic areas such as open-stack libraries. When the other alternative to increasing space is considered—new construction, which will continue to escalate in cost in the future—then it is extremely likely that almost any system that falls significantly short of such expense will appear to be a much more attractive answer than ever before.

## Every little bit helps

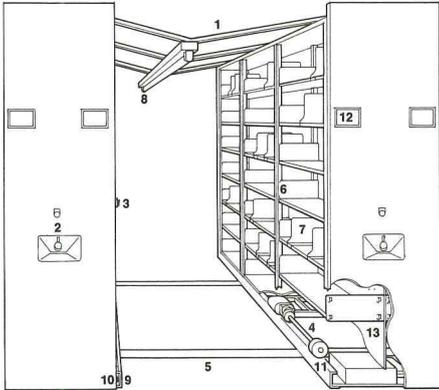
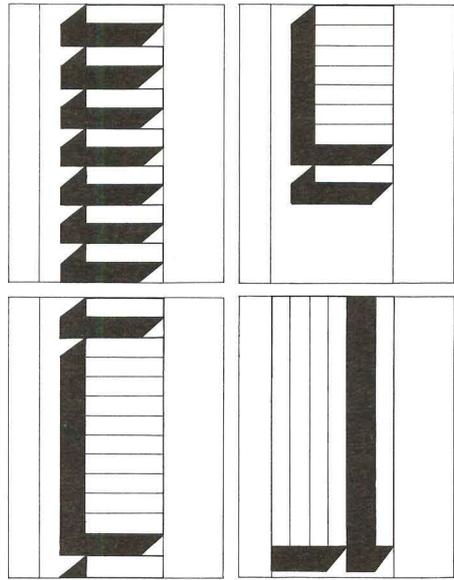
This high-density storage concept has validity on a much smaller scale, too. For

using space in small offices (which are usually small for good reasons: economy or small volume of business) makes as much sense as it does in big offices. Often, the savings gained can equal proportionally those of much larger installations. Power-operated filing systems can expand storage space within an office dramatically, especially when one remembers how much floor space in the average American office is generally devoted to standing files. The growth of new alternatives to office design—the now-standard open office concept, and the even more common incorporation of some aspects of office landscape into traditional office—has called for equally flexible solutions to data storage systems in those offices.

Thus, aside from bottom-line economy, there is also the question of long-term economy. The 1980s seem destined to be a period of great change in office design, and those business and design professionals who have already seen the handwriting on the partition are demanding office components that have a maximum of flexibility. Reuse and adaptation to new work situations, guaranteeing extended life for storage components, is one of the most attractive aspects about new systems now available. The truth about the future is that people really don't know exactly how it will be different—only that it will be. So any office products (be they work stations, light fixtures, or whatever) that are designed with the possibility of more than one installation alternative are increasingly attractive to future-conscious designers and clients.

Those concerned with energy conservation have been reluctant to load offices with any more than essential energy-consuming machinery. But for those so inclined, there are still numerous nonelectrical solutions to the high-density storage question. Using traditional pulley-and-lever machinery, "low-tech" versions similar in many other respects to motor-operated compress files and shelves are one answer. (Safety features guarding against the movement of high-density files while being used for interior access are part of both motorized and manually operated versions, by the way.) On a smaller scale, lightweight, movable files fit in with

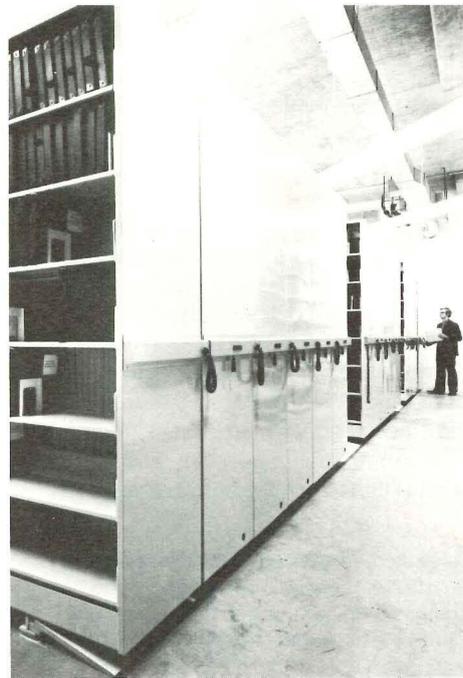
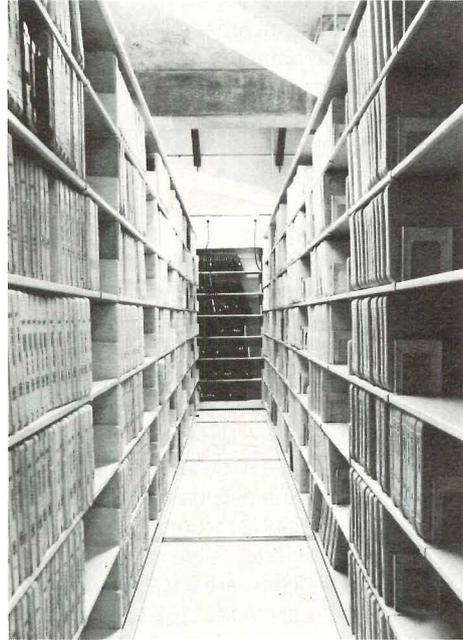
Planning principle behind high-density storage is illustrated (top right) next to installation photograph of first self-operated electric mobile shelving system, in library of University of Michigan at Dearborn, shelving by Spacesaver Corp. Further details of the Spacesaver installation (middle right, and bottom left and right) include capability of fewer light fixtures over high-density shelving (middle right), adding to cost-efficiency of systems. Schematic view of power-operated, high-density shelving (middle left) courtesy Kardex Systems.



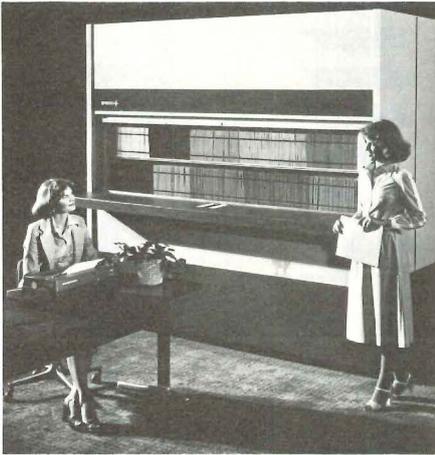
HIGH-DENSITY SHELVING SCHEMATIC

**Legend**

- 1 Scissors arms 2 Range Direction Lever 3 Range Reset Switch 4 Electronics and motor drive system 5 Tracks 6 Uprights 7 Movable Steel Dividers 8 Overhead lighting 9 Safety bar 10 Limit switch 11 Undercarriage 12 Label holders 13 Back panels



## Information storage systems



Sperry-Rand Lektriever 100 by Kardex Systems.

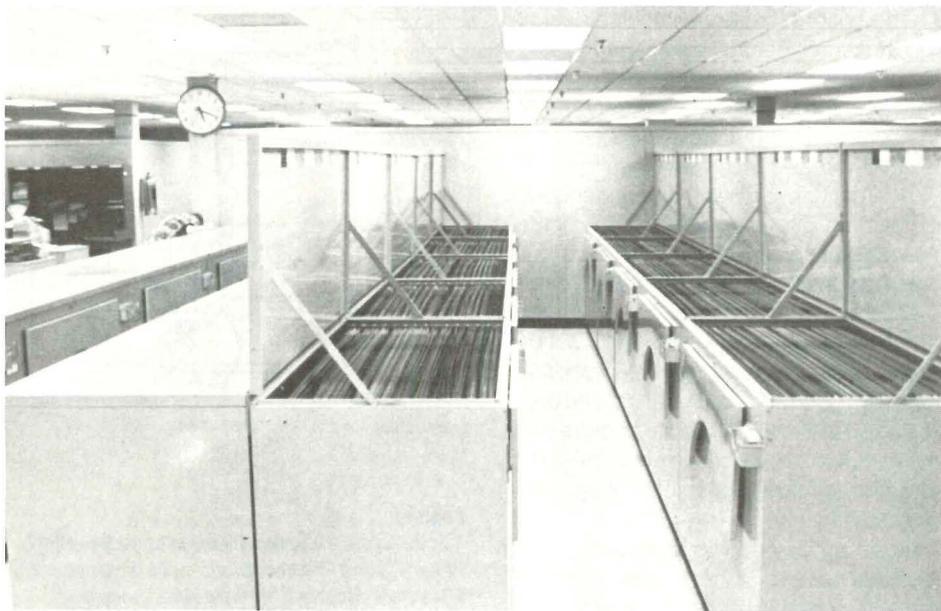
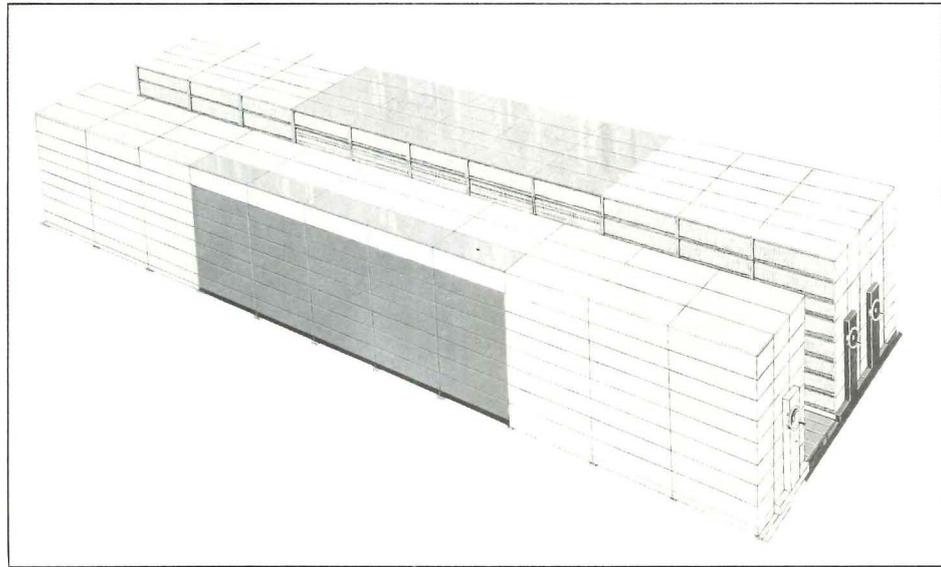
the similar flexibility offered by open-office systems, and the increased necessity for easy access to computer terminals (another major change that will occur in office design in the 1980s) will make these kinds of storage a more familiar part of offices in the years ahead.

### Probing inner space

One of the things that makes architects and interior designers particularly well equipped to evaluate information storage and retrieval systems is the fact that in their own practices they are so involved with the storage and retrieval of all kinds of information (plans, sketches, spec sheets, books) that they often have excellent first-hand experience with the products they are called on to specify for others. Storage receptacles of all kinds—slide files, tube storage, flat art files—are a standard part of all architectural offices, and imaginative new designs have been introduced in recent years in these essential (if non-technological) product areas. Fixed and movable plan files are among the most notable developments in the storage of oversize flat objects, a valuable addition to any office where blueprints, photostats, and other artwork must be kept at easy access.

Architects and designers will likewise be pleased to testify to the greatly improved appearance of filing and storage equipment. The days of the battleship gray metal file are over, with a much more conscious effort made in the attractive design of storage components as a visible part of the office scene: which is what indeed is now happening. Available in as many colors as kitchen appliances (and often in

Three storage strategies include the Conserv-Aisle high-density filing system by Supreme Equipment & Systems (top right), the Ulrich Planfile (middle right), and Elecompack automated shelving system by Kardex (bottom right).

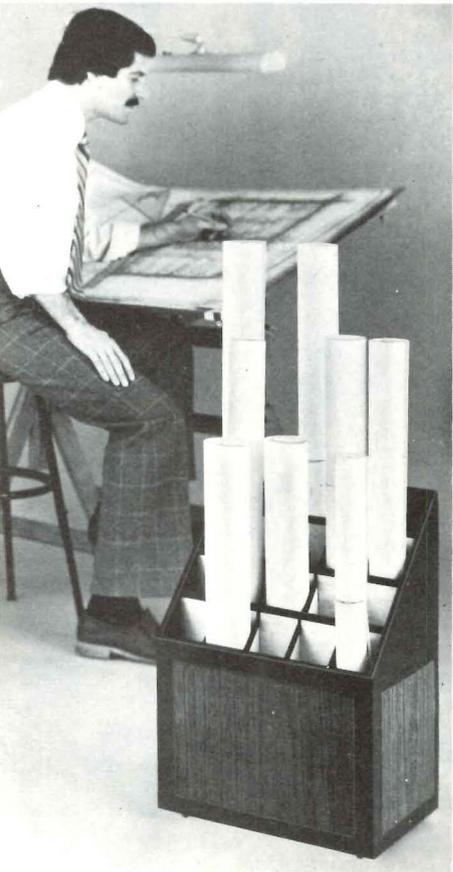




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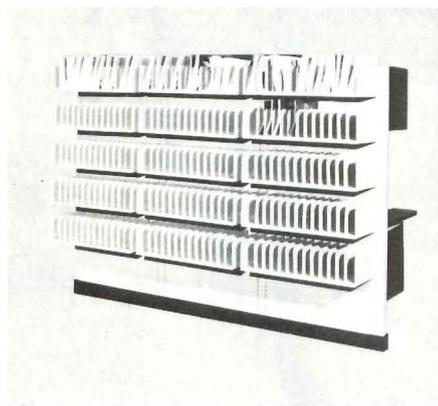
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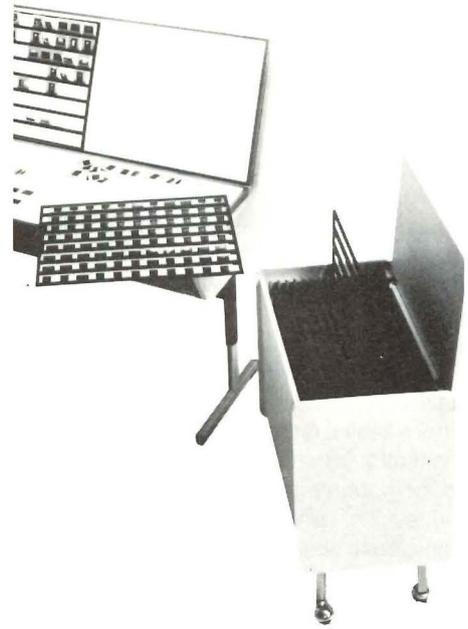
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6



8

Current information storage and retrieval options include: **1** Aurora Library Bookstacks by Aurora Steel Products. **2** Ulrich Planfile by Ulrich Planfiling Corp. **3** Matrix Console Editor II slide retrieval/storage system by Leedal. **4** Oversize art file by Penco. **5** RotaScan carousels by RotaScan Retrieval Systems. **6** 25-drawer flatfile by Stacor Corp. **7** Times Two Speed Files by Gerard Metal Craftmen. **8** Ulrich Planfile by Ulrich Planfiling Corp. **9** Roll/Stor stand. **10** Rockaway File Wall by Rockaway Metal Products Corp.

## Information storage systems

much better shades), filing and storage equipment now adds to, rather than detracts from, the overall design of an office. The changes going on inside filing equipment are as significant as the transformation of the exterior appearance.

Simplified, standardized design of filing features makes the task of file clerks much easier—and much less susceptible to error—than it ever was before. The truth of the matter is that what is so often attributed to “computer error” is more often than not the result of human error, and effort spent on trying to ensure against human error is effort very well spent. This is another area where architects seem very well equipped to contribute. Given their visual facility and their tendency to systematic organization, their evaluation and modification of existing filing systems could add a great deal to their design of information and storage systems for their clients. But if you think of filing components in terms of the pink, yellow, and blue acetate tabs on your high school loose-leaf book, it is then time for an examination of what has been happening lately in this rapidly changing product.

In our increasingly bureaucratic society, quick and easy access to records of all kinds has been growing in importance. Costly business decisions can depend on the expeditious locating of one piece of paper. The imperative of having adequate data storage and efficient record retrieval is obvious to anyone in the business world, whether it's the architect in the operation of his own office, or in his design of offices for others. It is hard to say now whether advanced technology will ever completely replace conventional methods of information records keeping, whether computers will eventually supersede paper as our main method of remembering what we've done. But whatever the future, we must also realize that our past is also our present, and as far as the present is concerned, we many times can prove it only if we've got it down on paper. [Martin Filler]

### Acknowledgments

Our thanks for help in preparing this article to: Ames Color File; Aurora Steel Products; Estey; Gerard Metal Craftsmen; Kardex; Kwik-File; Oxford Pendaflex; Plan Hold; Rockaway Metal Products; RotaScan Retrieval Systems; Spacesaver Stacor; Supreme Equipment & Systems; Ulrich Planfiling Equipment; United Filing; White Power Files.

High-density storage has many other applications, too. At the Chicago Historical Society, cabinets by Spacesaver Systems Corp. (right) are used to store historic costumes, as well as books.



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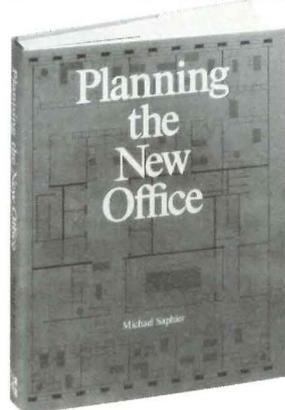
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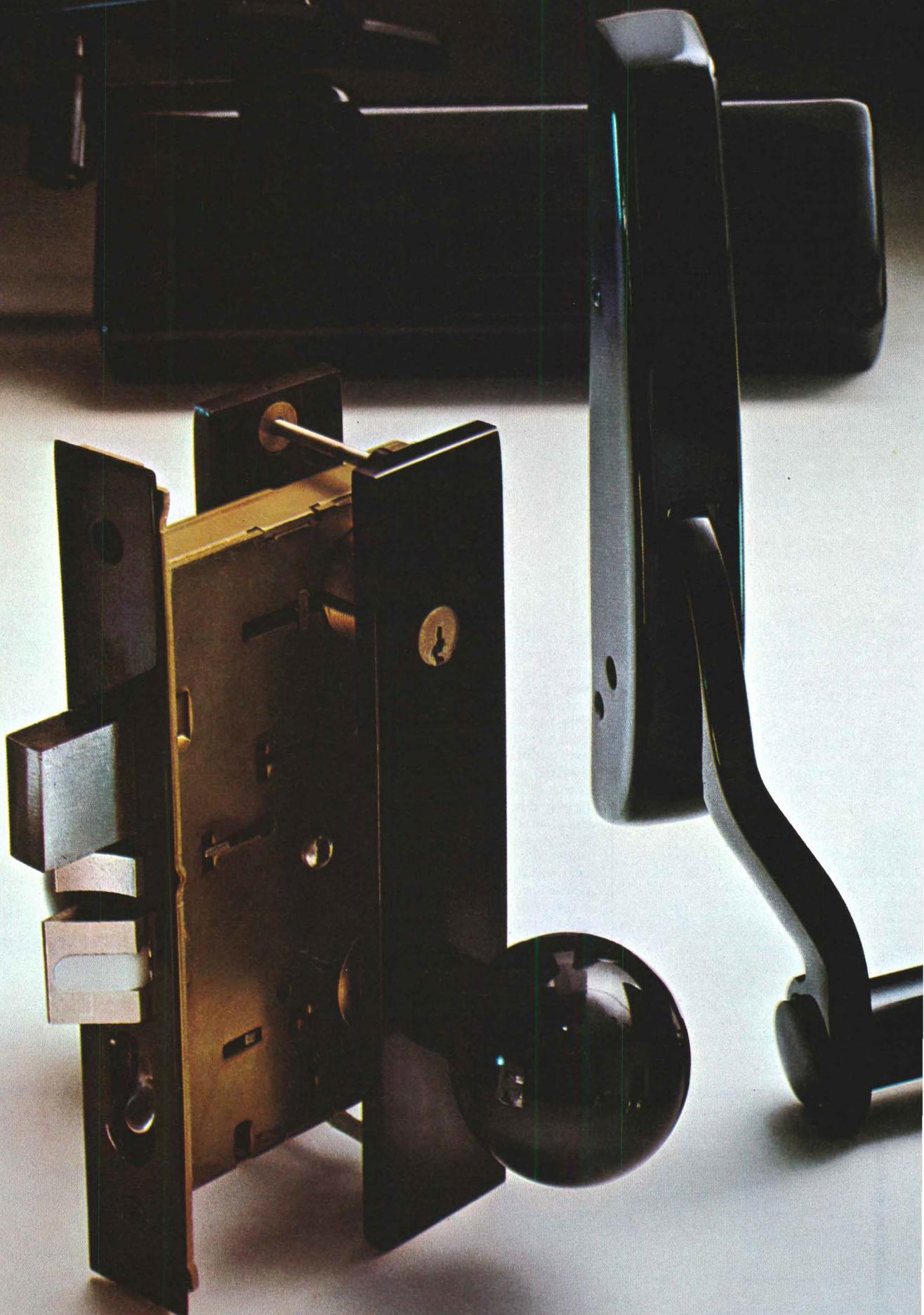
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# On Johnson . . . and Serlio



Ken Diego



**Philip Johnson: Writings**, by Philip Johnson, with preface by Vincent Scully, introduction by Peter Eisenman, and commentary by Robert Stern. Oxford University Press, New York, 1979, illus., 288 pp., \$25. Autographed version in slip-case, \$75.

Critics have occasionally alleged that Philip Johnson's current position as "maestro" of architecture is really a product of the press. Certainly, the circumstances provide a propitious setting for such a mystique. During this time of questioning and confusion, no grand form-giver looms before us to forge a path of enlightenment through the thicket. But as these collected writings attest, there is more to the Johnson phenomenon than circumstances or *agents provocateurs* can take credit for. In these accumulated articles and lectures, many of which were previously unpublished, we see Johnson's values—art for architecture's sake, and a deference to history—emerge and reemerge. These values survived and eventually dominated architecture culture through the medium of words.

Words are to Philip Johnson as dancing shoes are to Fred Astaire. In fact, much of Johnson's influence can be explained by his adoption of the roles of curator, connoisseur, and communicator—parts to which he has continually been drawn in his professional life, parts that depend on words, written or spoken. At the same time that Johnson may claim "Words kill art," or "It is easier for me to talk with a pencil and a few grunts," his collected written and spoken texts published here say otherwise.

Thus, in this book we see Johnson as critic and curator, then as practitioner, move from the avowal of Modernism's virtues to the exposure of its shortcomings. We see Johnson the writer move from an early style of clear, didactic, and flatfooted prose [continued on page 104]

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Books continued from page 103

to a later style of clear, witty, ironic, and multilayered prose. He provides his own text and subtexts through personal observations held up above a vortex of architectural currents.

Additional commentaries, rather like meta-histories, give the book other levels of meaning. Robert Stern cogently places each of Johnson's essays and lectures in the context of architectural events and ideas that took place at the time.

In his introductory essay, Peter Eisenman analyzes the texts for what they reveal about the Johnson persona. If Stern's commentary brings to mind literary compendia (including the play on the mode by Vladimir Nabokov in *Pale Fire*), then Eisenman's essay could be architecture's answer to Freud's analysis of Leonardo da Vinci. The essay is beautifully constructed—so much so that the argument begins to assume a form and meaning independent of the actual Johnson texts. One thing Eisenman does so adroitly is to reveal Johnson's use of irony, by a manipulation of which he has been able to occupy a place inside history (as curator), outside history (as a critic), and always enough ahead of history (as architect). With Johnson, the tongue moves even faster than the T-square. Double and triple *entendres* in various passages have not been lost on Eisenman, who appreciates the surgical but ever-elegant gleam of the manner in which Johnson giveth and taketh away. Vincent Scully's prefatory text to the book deftly places Johnson, the writings, and the commentaries in historical perspective, while the bibliography of architectural writing prepared by David Whitney and David White shows us there is much, much more. [SS]

**The Sixth Book: Different Dwellings from the Meanest Hovel to the Most Ornate Palace**, by Sebastiano Serlio. A reduced facsimile of the original 16th-Century manuscript in the Avery Library of Columbia University. Prefaces by Adolf K. Placzek and James Ackerman. Introduction and analysis by Myra Nan Rosenfeld. The Architectural History Foundation/MIT Press, 1978, approximately 230 pp., \$70.

Sebastiano Serlio (1475–1554), Bolognese architect, is famous as the author of one of the first illustrated architectural treatises in a modern language published in Europe—a seven-book oeuvre on topics of interest to contemporary architects and patrons.

The Sixth Book, *On Domestic Architecture*, was never published. Written between 1541 and 1559, this work consists of sets of architectural drawings (plan, elevation, and section), with texts, proposing model housing types for the various classes of 16th-Century Northern Italian society. Only two manuscripts are now known: this in Avery, and one in the Bayerische Staatsbibliothek in Munich. A facsimile of the latter was published in Milan in 1967, edited by Marco Rosci; the Foundation's edition, winner of the 1979 SAH Book Award (see p. 44), is a much greater gift to scholarship. Serlio's treatise has typically been regarded as a compilation of the architectural canons of the Cinquecento. Rosenfeld and Ackerman realize and explain the originality of the Sixth Book's content and presentation.

The Sixth Book is the first known Western architectural treatise which systematically discusses housing at all grades of society. Serlio's new concerns (e.g., row housing) reflect a new audience. Where the earlier treatises were written for a particular prince, Book Six is addressed to a wider international public composed not only of patrons from the aristocracy or the merchant classes interested in building for profit and for pleasure, but also of a newly defined professional group: architects. Putting Serlio's proposals in the context of contemporary housing projects of owner-developers, Rosenfeld shows how Serlio was trying to improve the standards for such housing blocks.

[continued on page 107]

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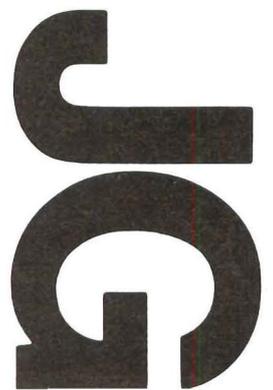
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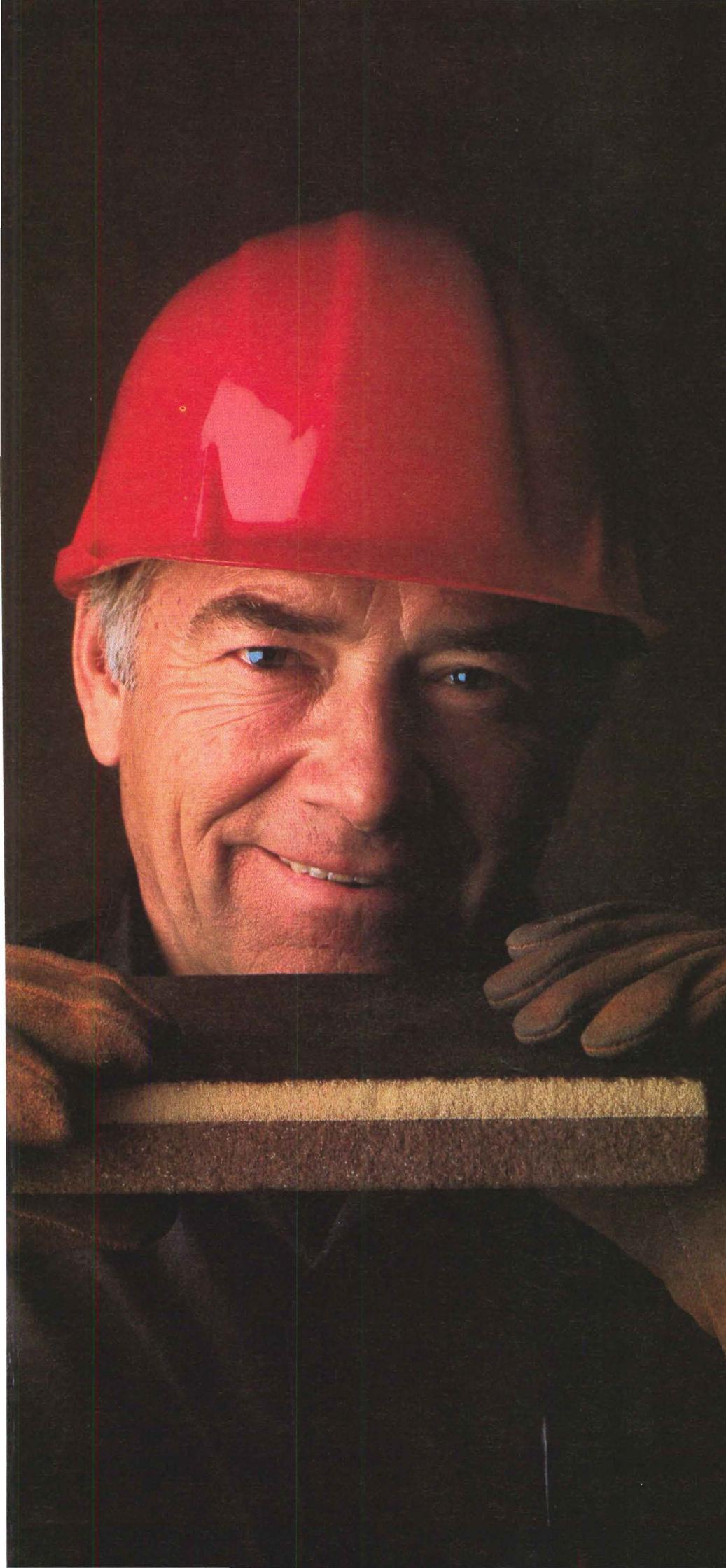
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Rosenfeld's outstanding and badly needed biography of Serlio, tracing the architect's involvement with social thinkers and statesmen in Venice and the Veneto, shows that Serlio's projects reflect an unprecedented concern with current social theory (e.g., Machiavelli) and economic or political developments (industrialization).

The Sixth Book's use of drawings to convey precise architectural information shows Serlio's pragmatic bent. The drawings are intended as patterns to be adopted by the master builder; the mode of presentation—plan, section, elevation—is oriented to the practicing architect. Thus the Sixth Book marks a major step in the development of the printed, illustrated professional manual in the 16th Century, as Rosenfeld points out.

Serlio presents two versions of each housing type: one in Italian style, one "in the French mode." Rosenfeld stresses the stylistic and thematic impact of the French influence on Serlio in the Sixth Book. Serlio's travels in France exposed him to a classical features of the French architecture which he integrated with the Italian tradition—both classicalizing and vernacular strands—to produce an internationally viable style. It was primarily from the more industrialized French society, Rosenfeld believes, that Serlio derived the principles of row housing and zoning in the Sixth Book. Serlio's own particular genius was to express these new ideas in buildable models suitable for the realities of Northern Italian society, fusing all that was most "progressive" in architecture, urban design, and social theory. His unique syncretic contribution has only now been made fully apparent. [EC]

## Other new titles

**The Work of Robert Adam** by Geoffrey Beard. Arco Publishing Co., New York, 1978, illus., 244 pp., \$16.95.

Following a brief text, this sumptuous visual survey of much of Adam's work provides the only comprehensive coverage, since Arthur Bolton's two-volume study of 1922, of the renowned Scotsman's designs. In showing Adam's work in the vanguard of a general European reaction against the Baroque and Rococo, the author reveals the architect's assured and inventive version of the Neo-Classical as one of the finest expressions of 18th-Century achievement.

**Borromini** by Anthony Blunt. Harvard University Press, Cambridge, 1979, illus., 240 pp., \$15.00.

In this lucid and fully illustrated account of one of the great geniuses of Baroque architecture, the author traces Borromini's career and analyzes and assesses his great inventiveness in the use of spatial effects. In the first work in English to survey the whole oeuvre, Borromini is seen in his early training, in relation of his work to that of Bernini, under whom he worked, and in comparison to the architecture from which he learned, such as Michelangelo's.

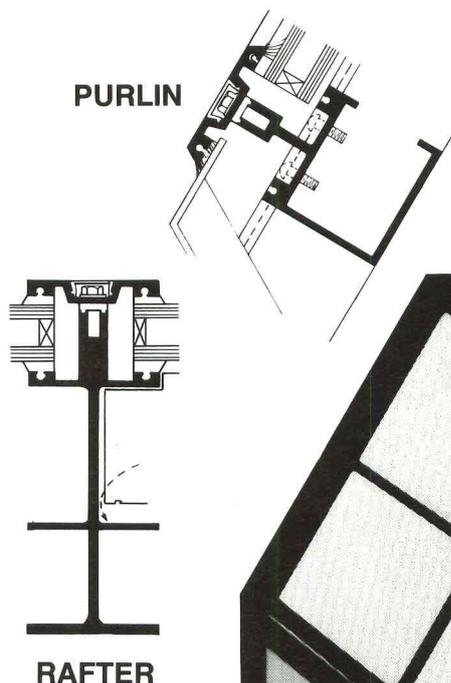
**Ceramic Tile Manual**, edited by George N. Lavenberg. Ceramic Tile Institute, 700 N. Virgil Ave., Los Angeles, Ca, 1979, illus., 304 pp., \$21.

This profusely illustrated new manual covers every phase of the ceramic tile industry, including its history, manufacturing, installation, accessory materials, standards and specifications, codes, labor jurisdictions, inspections, definitions, and a glossary of terms. Edited especially for architects and other building professionals, it is available from the address above.

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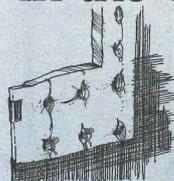
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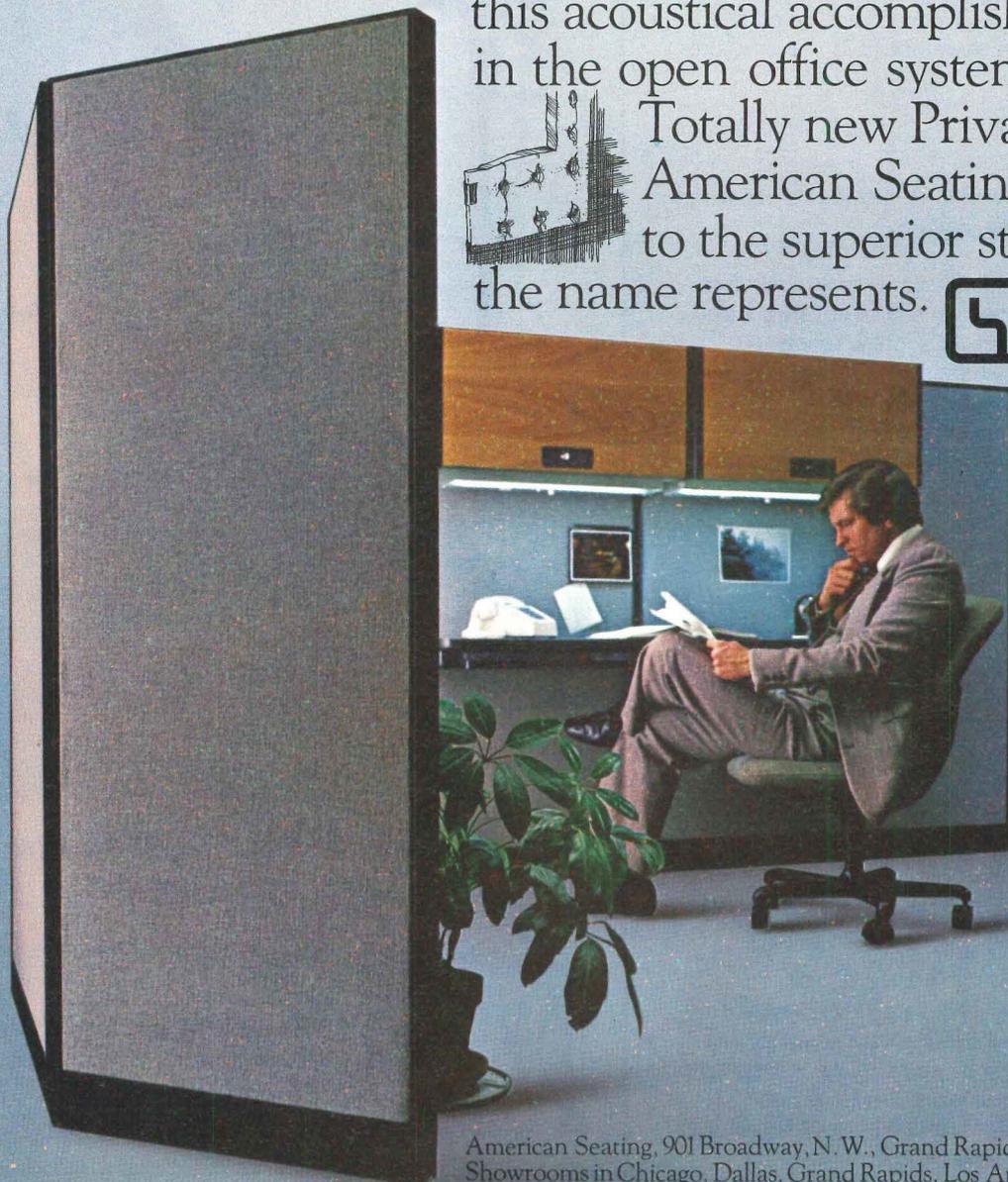
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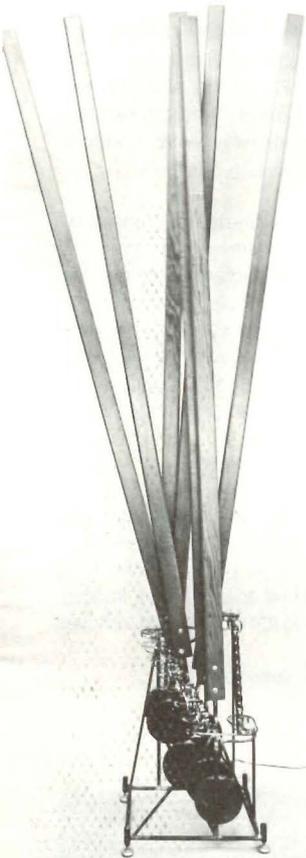


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# Products and literature

## Filing/storage systems

The following items are related to the Technics article on filing/storage systems beginning on page 92. They are grouped here for the convenience of the reader.

## Products

**No-Walk automated file system** permits operators to retrieve material without moving from their desks. Selected files move on an oval track to the operator's desk when the appropriate button is pressed. Installations can be custom designed to meet specific requirements. White Power Files, Inc.  
*Circle 100 on reader service card*

**Kompress mobile shelving units** move on tracks to conserve filing space by eliminating permanent access areas in front of each file. A "floating aisle" can be opened up in front of the desired file by either a hand-operated or a motorized system, depending on the weight of material stored. A safety floor prevents cabinets from closing when someone is in the aisle. Ames Color-File Corp.  
*Circle 101 on reader service card*

**Flat/Stor File** is a corrugated fiberboard file for storing large blueprints, photographs, charts, maps, and similar materials. Drawer labels identify contents for quick access. Metal frames permit the files to be stacked. Walnut woodgrain graphics cover the outside of the files. Bankers Box/Records Storage Systems.  
*Circle 102 on reader service card*

**Tote-Matic is a vertical transport system** for moving office paperwork between floors. The tote boxes move on a conveyor to a dumbwaiter-type lift which carries them up or down to another floor. Containers are generally 20½" x 17" x 10¼" high, but size can be specified to meet particular needs. Courion Industries, Inc., Security Fire Door Div.  
*Circle 103 on reader service card*

**Two files, back to back**, save floor space and permit easy access to shelves. The units can be



No-Walk automated file system.

placed against a wall or used as dividers with access from both sides. Shelves and drawers are adjustable to meet a variety of filing needs. Gerard Metal Craftsmen, Inc.  
*Circle 104 on reader service card*

**Box files, with optional slipcases** to keep contents dust-free, come in two styles (horizontal or vertical), two sizes each. The Silent Secretary files are made of bookbinder's board covered in blue denim, natural burlap, woodgrain, or in a choice of colors in reptile pattern. Brass label holders are available as an option. Jesse Jones Industries, Inc.  
*Circle 105 on reader service card*

**Matrix slide retrieval/storage cabinets** can accommodate up to 24 SEO-2 editing/retrieval overlays that fit Console Editor II and other matrix viewers. Also available is the Console Editor II with a total capacity of 376 slides for high-volume editing, viewing, and collating of slides. Leedal Inc.  
*Circle 106 on reader service card*

**Artwork shelving**, accessible from either side, provides flat storage space for oversized materials that cannot be accommodated on conventional shelving. It is constructed of heavy-gauge steel finished in baked-on enamel, and is furnished in a range of sizes and load capacities. Penco Products, Inc.  
*Circle 107 on reader service card*

**VIP/3000 is a vertical file** for original drawings, maps, charts, and plans, with space for up to 3000 items. A spring compression system keeps drawings flat. Indexing space on the inside of the cover classifies drawings so that they can be located easily. The cabinet is also available with capacity for 1400 drawings. Plan Hold.  
*Circle 108 on reader service card*

**Circular card file** provides a large filing capacity in minimum floor space and allows access by several people. There are fixed dividers on each tier and a movable backstop to adjust depth to suit card size. The files are available with from one to eight tiers, circular housing, and casters. RotaScan Retrieval Systems.  
*Circle 109 on reader service card*

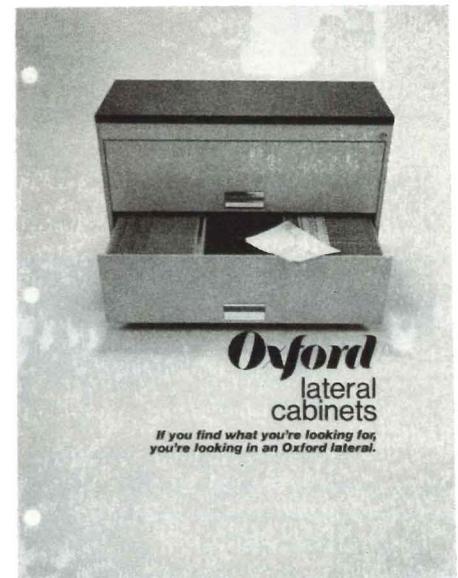
**Carousel files** can hold up to 3000 folders in less than 5 sq ft of space. Alphabetic, numeric, and color coding show up misfiled folders. Removed folders are replaced by "file-out" boards so that they can be traced. RotaScan Retrieval Systems.  
*Circle 110 on reader service card*

**'File Wall' stores folders and literature** that must be readily available for reference. Shelves are 12 in. deep, up to 72 in. long, and have 6-in.-high removable dividers. They can be hung on partition panels. Rockaway Metal Products.  
*Circle 111 on reader service card*

**Conserve-n-aisle** is a high-density, movable-aisle filing system for conserving storage space. It uses a patented base grid and track that can be installed with ordinary tools, according to the manufacturer. Units can be added as needed, or the installation can be moved to another location. Carriage sizes are available to suit a variety of filing requirements. Supreme Equipment & Systems Corp.  
*Circle 112 on reader service card*

**Power files** bring records to a convenient level with the push of a button. The 7300 power file stores as many records as 16 four-drawer filing cabinets in less than half as much floor space, because shelves go to the ceiling. White Power Files, Inc.  
*Circle 113 on reader service card*

## Literature



Lateral file cabinets.

**Lateral file cabinets**, described and illustrated in a 16-page color brochure, are available in several drawer combinations for filing flexibility. All are 18 in. deep and either 36 or 42 in. wide. There are sliding door units that combine with drawer units. Illustrations show various cabinet combinations and their use as dividers. Accessories shown include card trays, cross- and side-rails, and dividers. Oxford Pendaflex Corp.  
*Circle 200 on reader service card*

**Library bookstacks** are described in a four-page, full-color brochure. Units can be assembled quickly, and shelves are easily adjustable on 1½-in. centers. Stacks are available in a wide selection of standard or special colors, and end panels can be specified with acoustical fabric coverings, laminated wood grain, or wood veneer. Typical installations are shown. Aurora Steel Products.  
*Circle 201 on reader service card*  
[Literature continued on page 112]

All-weather hydraulic fluid for consistent operation.

Hydraulic back check.

Heavy duty, cast iron cylinder and forged steel arm.

Sizes 2 thru 5, 50% adjustable spring power.

Duration of delay is adjustable.



Streamline Smoothee design.

Full rack and pinion hydraulic action.

# DELAYED CLOSING HELPS THE HANDICAPPED

**LCN Delayed Action Smoothee® Closers** delay the closing of the door making it easier for the handicapped, the elderly, and staff to enter and exit. Models available for push side, pull side and over door mountings. Call (815/875-3311) or write LCN for the correct sizing of door controls to provide easier entry by the handicapped.



Aide opens door.

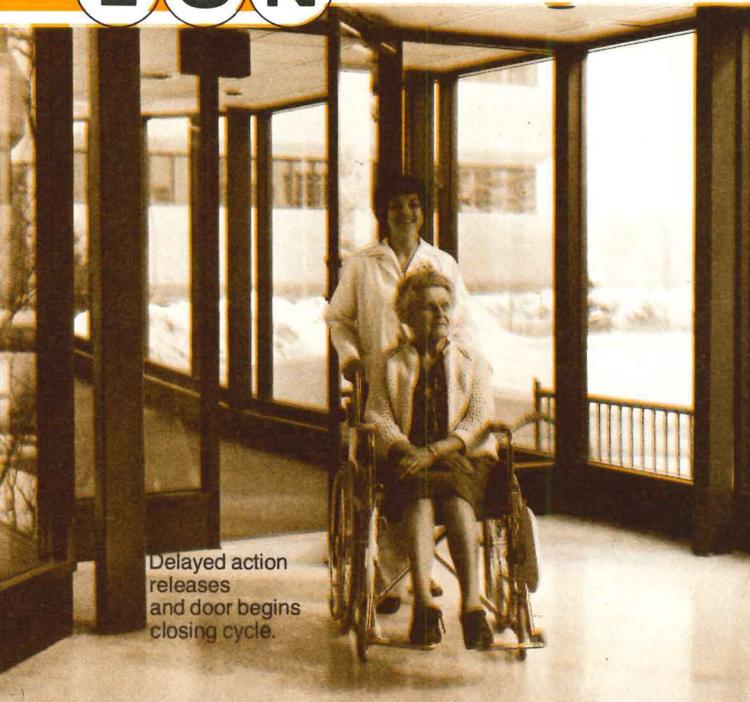


Delaying cycle commences allowing sufficient pass-through time for aide and patient.



LCN Closers, Princeton, IL 61356

• LCN Closers of Canada, Ltd., Mississauga, Ontario L5G4L5



Delayed action releases and door begins closing cycle.



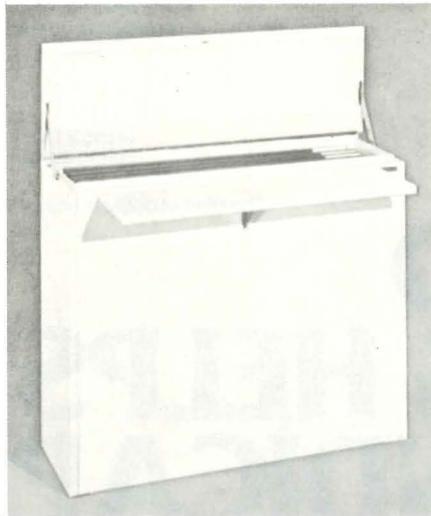
Door closes. General and latching speeds adjustable to suit interior or exterior conditions.



'The Spacesaver Concept' filing cabinets.

**'The Spacesaver Concept,'** an eight-page brochure, provides specifications for manually, mechanically, and electrically operated movable files, and storage, open-file, and bookstack shelving. Cabinets are stored close together with access space created by sliding cabinets along a track, eliminating the need for aisles between units. Spacesaver Corp.  
*Circle 202 on reader service card*

**Planfiles that file vertically** are said to save 35-50 percent of floor space and 35-50 percent of costs compared to flatfiles of the same capacity, with a corresponding reduction in



Planfiles that file vertically.

weight. Spring compression holds drawings flat. Covered cabinets protect contents from damage by water and dust. Also described in 20-page brochure are drawer units, for vertical filing of large quantities of small drawings, provided with compression springs to keep work flat. Ulrich Planfiling Equipment Corp.  
*Circle 203 on reader service card*

**Vertical files, original drawing files,** rolled graphic files, and drafting/drawing tables and accessories are included in Catalog 76. This 36-page, full-color brochure provides illustrations, specifications, and diagrams of the

equipment, and a chart of available colors. Wall racks, rolling stands, cabinets with sliding racks, and other models are shown. Table accessories include locking tool drawer, storage tray, pencil trough, and bookshelf. Plan Hold.  
*Circle 204 on reader service card*

**Storage and filing.** "The Spacesaver Group," a 36-page brochure, explains the concept of movable storage cabinets to make efficient use of space, yet allow easy access to contents. Modules, safety conditions, track layout planning, and system details are included. Case studies show how the system works in four actual installations. Free to architects. Write on professional letterhead to: Spacesaver Corp., 1450 Janesville Ave., Ft. Atkinson, WI 53538

**Steel flatfile catalog** describes three-, four-, and five-drawer models available in five sizes, with information needed to specify and purchase a complete flatfile system. Also shown is a model with 25 shallow drawers that permit filing to be divided into small, easily handled amounts. Stacor Corp.  
*Circle 205 on reader service card*

**Library bookstacks, book shelving,** and media storage equipment are covered in a 12-page catalog. Included are descriptions, drawings, and specification data for open and closed bookstacks, display and storage shelving, and stack accessories. The units have epoxy coatings in a choice of ten colors. Estey.  
*Circle 206 on reader service card*  
 [Literature continued on page 115]

# Mini Planfile.

## "There's no better way to store plans."

— Herbert G. Kern, Registered Architect

**60% Smaller.**  
 Mini Planfile (requiring 7 sq. ft.) has the same capacity of 12 conventional flat drawer files (requiring 17 sq. ft.).

**Lower Cost.**  
 Mini Planfile units cost less than conventional, same capacity flat drawer file systems. The more Mini Planfile units you need, the more you save.

**New Concept.**  
 Patented vertical filing gives ultimate drawing protection and surprisingly easy, same height access. Unique compression system keeps drawings perfectly flat and smooth.

**1200 Sheets.**  
 Up to 1200 active drawing storage in a slim 14" profile. Removes flat drawer bulkiness.

Write for our free brochure.  
 2120 Fourth Ave.  
 Lakewood, New York 14750  
 Telephone  
 716/763-1815

**ULRICH**  
 PLANFILING  
 EQUIPMENT  
 CORPORATION

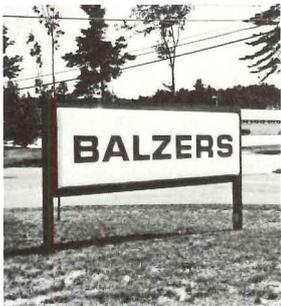
# Knoll makes the Diffrients apparent in October

Knoll's new and affordable office seating includes the shell chair by Niels Diffrient. It is one of a complete collection that is designed to comfort the bottom line because it is engineered on a practical idea that is beautiful in its simplicity: the more comfortably they can sit, the more productively they can work.

The Diffrients are part of the new Knoll that begins this October. So is new seating by David Rowland. New office system componentry. New fabrics. And more. All honest to Knoll in quality and value.

Knoll International  
745 Fifth Avenue, NY 10022





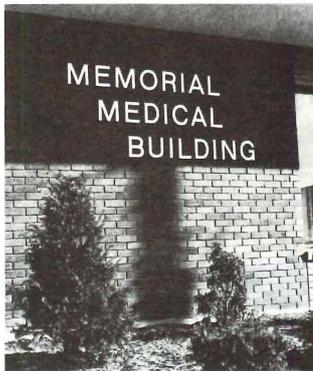
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Circle No. 376, on Reader Service Card



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VENTARAMA SKYLIGHTS OFFER PASSIVE SOLAR HEAT, NATURAL AIR CONDITIONING, and can be used in any climate on any roof.

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**VENTARAMA® SKYLIGHT CORPORATION**

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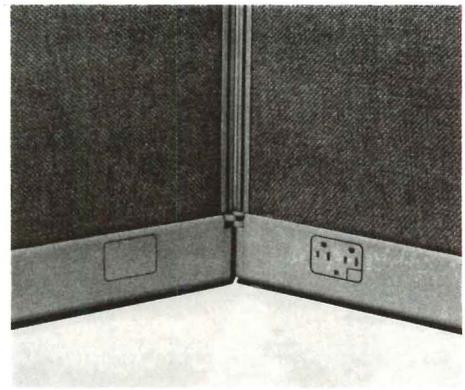


**Filing/bookstack brochures** describe file shelving and library shelving. Mob'l-Aisle units roll forward and back on tracks; Stak-Trak shelving rolls sideways. Sample floor plans show space gained by use of each type. Data-Case. Circle 207 on reader service card

**High-density filing and storage systems,** Compacta-Stak, are described in an eight-page brochure, which includes specifying information. Individual tiers can be stacked to desired height, and sections can be used in stationary or mobile arrangements. Sizes are offered to suit various types of filing such as letters, legal documents, computer printouts, tape reels, and library books. Dolin Industries, Inc. Circle 208 on reader service card



Wood and leather 'Junior' chair.



Tricircuit ERA-1® powered circuit panel.

requiring comfortable chairs that also stack compactly. Resilient laminated bent beech frame and tailored seat and back panel provide comfortable seating. Wood is offered in a choice of stained colors or natural lacquer finish. Westnofa U.S.A.

Circle 116 on reader service card

## Other products

**Wood and leather chair,** "Junior," shown at Neocon XI, is a design by Ingmar Relling for the contract market. Wood is available in stained colors or natural lacquer finish. Button-tufted leather is offered in a wide range of colors. Westnofa U.S.A. Circle 114 on reader service card

**Tricircuit ERA-1® powered circuit panel,** introduced at Neocon XI, integrates three 20-amp electrical circuits within compartmentalized raceways. Power is continued throughout indi-

vidual work stations by means of hinged connectors where panels join: During installation or panel reconfiguration, circuits can be re-assigned to specific needs by dialing a number that corresponds to the particular application. Simultaneous power can be provided for convenience outlets, special equipment, and lighting. Haworth, Inc.

Circle 115 on reader service card

**Duett stacking chair,** designed by Arnt Lande, is suitable for restaurants and other locations

**Round, and square bollards** of the "Sitelite 5" group for direct and indirect landscape lighting come in four heights and two sizes. All have cast and extruded aluminum weatherproof construction, gasketed enclosures, impact-resistant diffusers, and durable finishes. Lamps use mercury vapor, metal halide, high pressure sodium, and incandescent sources. mcPhilben Lighting, Emerson Electric Co.

Circle 117 on reader service card  
[Products continued on page 119]

# INTRODUCING A NEW ERA IN SWING.

The Magic-Swing™ operator from Stanley. The most advanced electro-mechanical automatic swinging door operator ever developed. A whole new era in smooth, safe, cost-efficient performance.

Thoroughly tested for reliability over millions of cycles. In the lab. Against extreme temperatures. Wind forces. At twice the designed stress. And against store traffic, the ultimate proving ground.

Now the testing is over. And Stanley is pleased to introduce a new era in automatic swinging door reliability.

The Magic-Swing operator incorporates many advanced features. • Solid-state design for trouble-free performance. • Gear train and ball

screw for smooth, quiet operation. • A torque-limiting safety device to control the force of the door in motion. • "Soft-start" for reduced mechanical shock, increased door life. • Easily adaptable for remodeling.

Add to these features reduced installation and maintenance costs, Stanley's Planned Maintenance Program, and a nationwide service network.

Send for our Magic-Swing brochure. Or call your local Stanley Magic-Door distributor for details and a demonstration. Look for Stanley Magic-Door equipment in the Yellow Pages under "Door Operating Devices."

Stanley Magic-Door,  
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Farmington, CT 06032,  
(203) 677-2861.

**STANLEY**  
helps you do things right.™

# Cedar can have bottom line beauty, too.

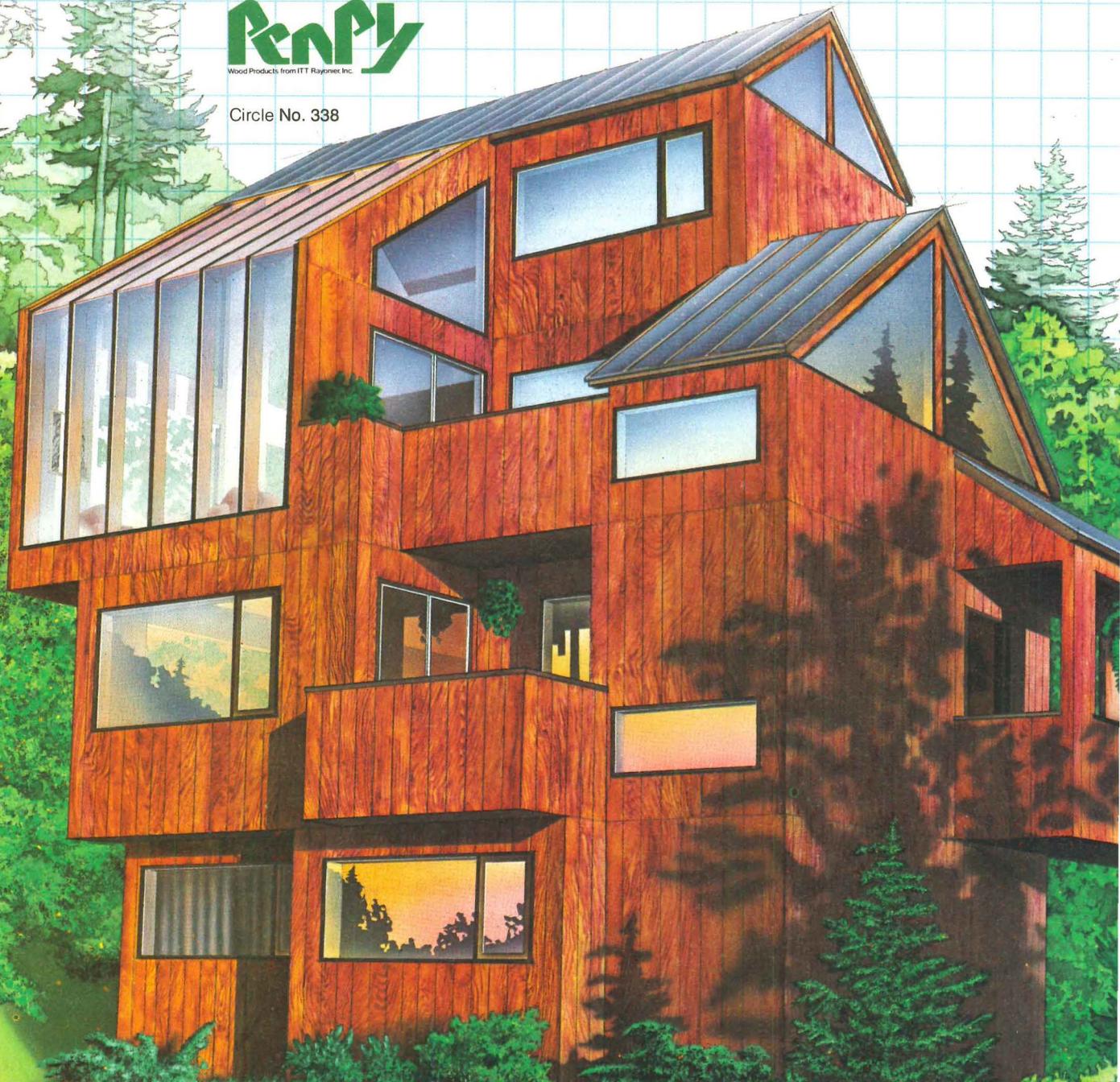
Designs can be beautifully realized in Western red cedar. That's a given. But when you specify quality PenPly exterior 303 *plywood* panels, beauty becomes more than a surface thing. The savings are also beautiful. The bottom line is *real* economy that comes from reducing labor intensity. For example, a 2,000 square foot surface requires only 62 panels, minus windows and doors. And, PenPly goes on in less time, using less manpower than masonry and other piecework sidings. This means faster completions, and quicker sales with greater profits.

Our Western red cedar plywood panels also give you the advantage of low maintenance, weather resistance and the ability to take a wide variety of stains. Side with PenPly and show a good-looking bottom line, too.

For additional information, contact your nearest wood products distributor or see Sweet's General Building and Light Residential Files under Siding/Cladding Section (7.6 Pen).

**PenPly**  
Wood Products from ITT Rayonier, Inc.

Circle No. 338



**RAYONIER** WOOD PRODUCTS

Residential design concept by:  
Phillip Brown, A.I.A., Seattle, WA.



Ceramic tiles in geometric designs.

**Ceramic tiles** in 27 variations of geometric dots, stripes, and squares can be combined in various ways on floors and walls. Colors are blue on white, white on blue, brown on white, and white on brown. Altman's Il Bagno. Circle 118 on reader service card

**Two-handle faucets** include the Widespread group with crystal-look acrylic knobs, all-chrome spout, and simple-to-replace cartridges instead of washers to eliminate leaks and drips. Standard with the line is the Flow-Rator<sup>™</sup> aerator, which controls water flow. Moen. Circle 119 on reader service card

**Bonded bronze for cladding interior surfaces** is available in special forms for elevator doors, curved walls, column cladding, and counter facing. It comes in plywood-backed panels, as castings, or as complete doors with bronze or hardwood edges. All textures and designs also are offered in bonded copper, aluminum, and nickel silver. Forms & Surfaces. Circle 120 on reader service card

**Medical walls and consoles** provide medical gas, communications, electrical and lighting facilities, all prewired and premanufactured. The General Care Wall is surface mounted on a simple bracket. Units can accommodate patient nurse call, monitoring jacks, power receptacles, ground-fault receptacles, and other services to meet specifications. Square D Co. Circle 121 on reader service card

**Prefinished stone siding and decking** consists of natural stone chips (or sand, in the case of decking) adhered to exterior grade plywood with epoxy resin. Panels are said to be maintenance free, durable, and relatively low in cost. Sansspray Corp. Circle 122 on reader service card

**Etched metal paneling** suitable for walls, countertops, trim, and many other uses is available unlaminated or laminated to specified substrate. Available in either brass or pewter, the metal has a hand-etched surface that is sprayed with a protective coating to make it resistant to scratches, alcohol, and cigarette burns. Harry Lunstead Designs. Circle 123 on reader service card

**A steam bath generation unit** that will fit into a space as small as 14" x 27" x 4" generates steam with stainless steel electrodes instead of wire elements. A solenoid valve automatically backflushes and cleans the tank at the end of each cycle. The unit may be located next to or up to 20 ft away from the bath. Roma Steam Bath, Inc. Circle 124 on reader service card

## Other literature

**Hinged and pivoted windows**, with or without thermal break, and sliding windows are featured in a 12-page brochure. Tables show data on air infiltration, water infiltration, structural level, and thermal performance of the several window styles. Included are detail drawings showing construction of various components. Complete specifications are also provided. Fentron Industries, Inc. Circle 209 on reader service card

**Wheelchair maneuverability drawing template** is designed to be placed over drawings to check clearance and maneuvering space available to a person in a wheelchair. Three plan views are in scales of 1/8 in. = 1 ft, 1/4 in. = 1 ft, and 1/2 in. = 1 ft. The 4" x 6" template is printed on rigid clear plastic. It is available without charge, along with a copy of "Planning Guide for Designing Washroom Facilities for the Physically Handicapped." Bobrick. Circle 210 on reader service card [Literature continued on page 120]

## What do this Japanese restaurant, furniture store, and office building have in common?

Top — Kyoto Steak House — and right — Barr Office Building, both by Rossen/Neumann Associates, Southfield, Mich. Lower left — Art Van Furniture by Robert L. Ziegelman/Architects, Birmingham, Mich.

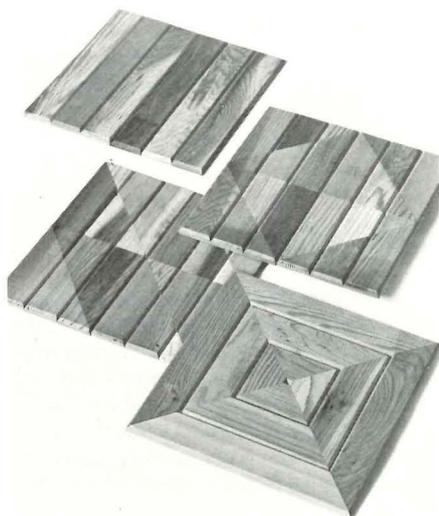


### Beautiful, economical exteriors of Foremost Steel Fascia.

More and more buildings are being finished with Foremost Fascia... pre-fabricated systems that go up fast to save time and lower construction costs. Both systems (Quick-Lock and Free-Form) carry a 20-year warranty on their Duranar<sup>®</sup> 200 finishes. Foremost's money-saving color-coated sheets are also available flat; cut to size; and fabricated to your specs. Write for complete information.

## FOREMOST MANUFACTURING CO.

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Wall tiles of inlaid redwood strips.

**Wall tiles of inlaid redwood strips** in four patterns form 12-in. squares. An eight-page brochure discusses choice of finishes, their method of application, and areas for which each finish is suitable. Photos illustrate applications and the ways in which tile patterns can be combined for interesting effects. Decowood.  
*Circle 211 on reader service card*

**Handbook on environmental modifications** for the visually impaired provides practical

guidelines and recommendations helpful to architects and interior designers. Entitled *A Handbook on Tactile Signs and Location Cues for the Blind and Visually Impaired*, the 20-page booklet covers the Rehabilitation Act, compliance, existing standards, reference sources, and recommendations. There are illustrations of suggested tactile signs. Copies are available free from: Dialogue Publications, Inc., 3100 Oak Park Ave., Berwyn, IL 60402.

**Recreational surfacing products** for tennis courts and running tracks are described in an eight-page brochure. Information is provided about court design and layout, track construction, surfacing materials, and resurfacing systems for existing courts. Chevron USA, Inc., Asphalt Div.  
*Circle 212 on reader service card*

**Grasscrete®** as a means of providing parking space while maintaining a grassy area is described in a four-page brochure. Concrete is poured over special forms. Open spaces created by the forms are then filled with soil and grass seed or sod plugs to produce a green area. Bowmanite Corp.  
*Circle 213 on reader service card*

**Varicel® air filters** with UL Class 1 approval are available as replacements for all systems designed by this company and systems of other manufacturers as well. Six-page brochure contains construction features and product performance and operating data. American Air Filters Co.  
*Circle 214 on reader service card*

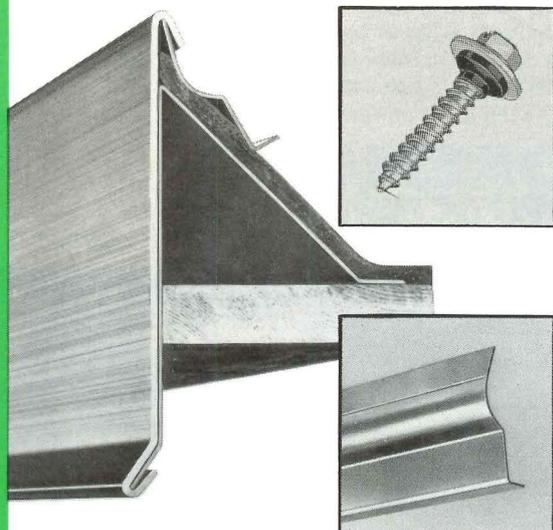
**Outdoor lighting catalog** offers 52 pages of all types of ground and pathway lights, floodlights, bollards, directional signs, post-top lights, and area luminaires. Four-color illustrations, diagrams, descriptions, and specifications are included. Prescolite.  
*Circle 215 on reader service card*

**Tracklighting systems**, with two-circuit trackways of extruded aluminum, decorative tubular tracks, and over 60 different models of lights, are illustrated in a 36-page catalog. For commercial, institutional, or residential use, there are tasklights, spotlights, accent lights, and projectors. Descriptions and technical data are included. Omega Lighting, Emerson Electric Co., Inc.  
*Circle 216 on reader service card*

**Metal roofing systems** come in aluminum, steel, and aluminum or galvanized steel coated with a weathering copper. There are seven styles: batten; high or low profile standing seam; Bermuda; fascia and wall panels; aluminum shake shingles; California Mission; and "S" tiles. All are fully described and illustrated in a 16-page brochure that includes specifications, typical installation details, and color chart. Architectural Engineering Products Co.  
*Circle 217 on reader service card*

**Brass and rattan furniture** in the Chalfin Collection consists of tables, desks, consoles, mirrors, and cabinets. Polished antiqued brass surfaces, with hand-hammered nailhead detailing, are set on natural rattan bases. IPF Inc.  
*Circle 218 on reader service card*

# Will the perfect Gravel Stop please stand up? Always!!!



And what could be more perfect than a system that grips the roofing felts so tightly that there's never been a reported failure in over 18 years and over 10,000 installations. Perfect means permanent and that's what you get in the HICKMAN GRAVEL STOP SYSTEM. The perfect clamp attached with the perfect fastener to create the perfect system . . . for permanent waterproof protection that's guaranteed for 5 years. See us in Sweet's (7.3 Hi).

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# “Gold Bond had an answer that saved me 20%”

“We selected the Gold Bond I-Stud Cavity Shaftwall System because it saves us up to 20% on each job over conventional systems and is easier to install. It offers many advantages over traditional methods of shaft enclosure”, says Bill Martin, president of Martin Brothers Plastering Co. of Gardena, California.

**The Gold Bond I-Stud Cavity Shaftwall Systems**, like the one the Martin Brothers firm installed in this 12-story Cedar Sinai Medical Center office building in Los Angeles, is an economical alternative to cinderblock, plaster, and standard steel stud and drywall enclosures for elevator shafts, stairwells and vertical chases. Savings in time, space and weight are impressive.

**A two-man drywall crew** can install the system, floor-to-floor from the corridor side, without scaffolding or special rigging . . . in any weather.

**The metal I-Stud**, with exclusive built-in tabs for continued visual alignment and engagement checks during installation, and the “J” Track for runners at top and bottom are the only major components. Together they assure positive engagement and alignment of the 1” Fire-Shield Gypsum Coreboard panels. The noncombustible system has a 2-hour fire rating and achieves STC ratings of up to 51.

**A finished enclosure**, including two face layers of 5/8” Fire-Shield Gypsum Wallboard, weighs only about 10 pounds per square foot of wall. And the system withstands positive and negative air pressure created by high-speed elevators.

For more answers that can make a big difference to you, contact your nearest Gold Bond Representative, refer to Sweets General Building File 9.6/Go, or mail the coupon for Construction Guide 8599.

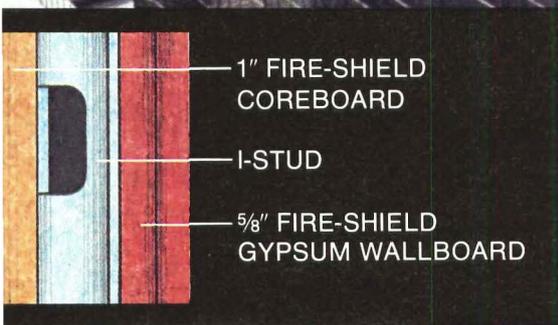
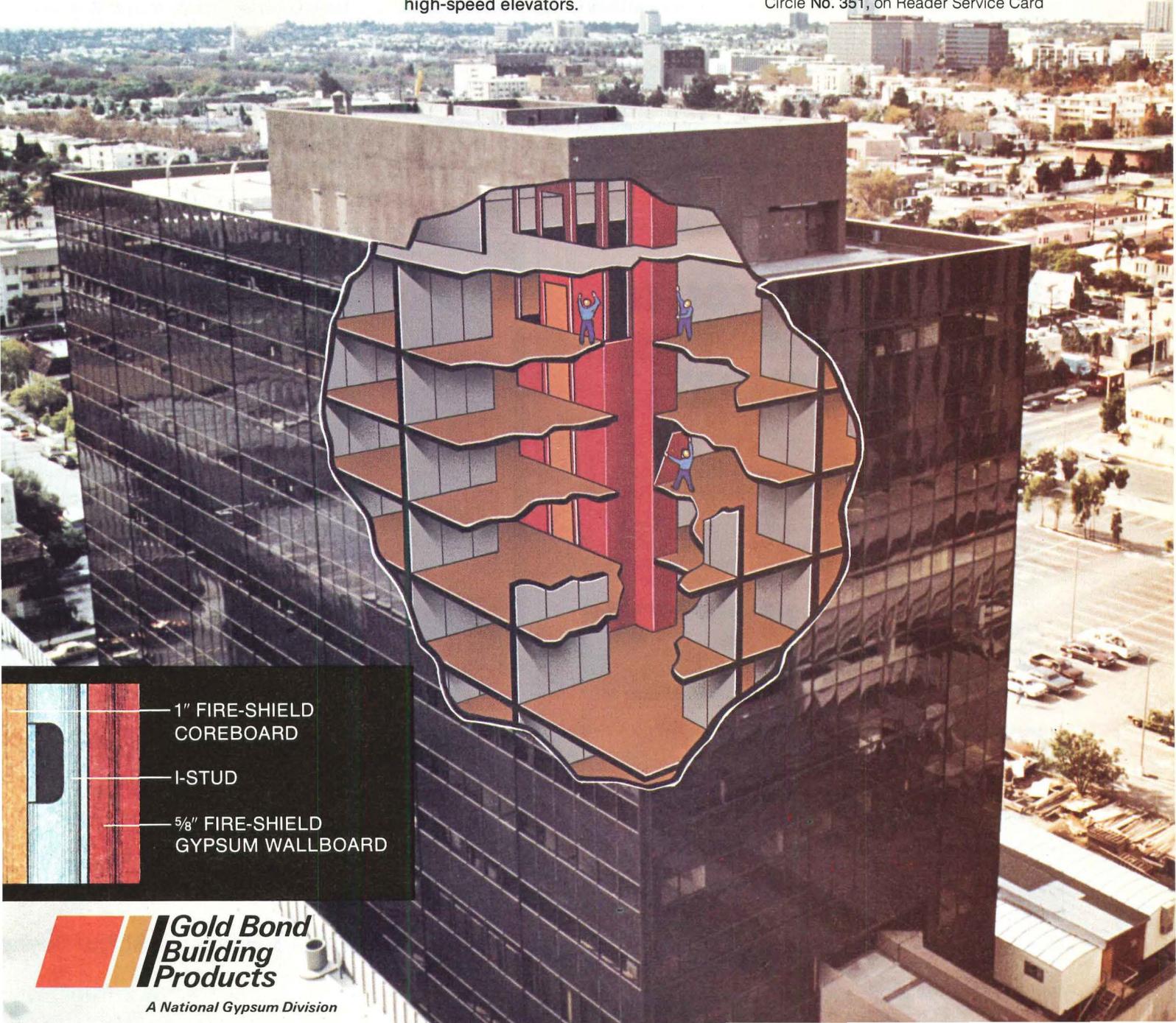
Mail to:

**Gold Bond Building Products  
Division of National Gypsum Company  
2001 Rexford Road, Dept. PA  
Charlotte, North Carolina 28211**

- Please send free Construction Guide 8599 on I-Stud Cavity Shaftwall System.  
 Have a Gold Bond Representative contact me.

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Phone (Area Code \_\_\_) \_\_\_\_\_

Circle No. 351, on Reader Service Card



## Building materials

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

**North Patrol Division Facility, Kansas City, Mo (p. 58).** *Architects: Devine James Labinski Myers, Inc., Kansas City, Mo.* Roof: Tectum. Wall surfacing, exterior: Inland-Ryerson. Roof surfacing: Tamko. Waterproofing/damp-proofing: W.R. Grace, Sonneborn, Tremco. Insulation: Dow Chemical, Apache Foam Products. Roof drainage: Josam. Gypsum board: U.S. Gypsum. Windows: PPG. Doors: Georgia Pacific, Overhead Door Co., PPG, Kawneer. Hardware: Russwin, LCN, Lawrence, Von Duprin. Paint & stain: Desco, Glidden. Lockers: Lyon. Display case: Poblocki & Sons. Safe: Mosler. Electronic access: Schlage Electronics. Unit kitchen: Dwyer. Louver blinds: Louver. Drape. Pistol lockers: T.J. Tysdal Jail Co. Folding partition: Modernfold. Plumbing & sanitary: Crane, American Standard, Sloan. Heating: Industrial Engineering. Air conditioning: McQuay Perflex/Titus.

**Carter Clinic, Roseburg, Or (p. 62).** *Architects: Martin/Soderstrom/Matteson, Portland, Or.* Exterior corrugated aluminum siding: Alcoa. Gypsum wallboard: U.S. Gypsum. Fiberglass insulation: Owens-Corning Fiberglas. Stain:

Olympic. Trim paint: Rodda. Lighting: J.C. Garber Co. Plumbing & sanitary: Kohler, Elkay. Heating: Trane. Air conditioning: Electro-Air.

**Morgenstern Warehouse, Los Angeles, Ca (p. 66).** *Architect: Eric Owen Moss.* Foundation reinforcing steel: Ameron, Johnson-Bateman. Precast concrete cylinders: General Concrete Products. Laminated timber roof: Duke Timber. Gypsum board: U.S. Gypsum. Floor surfacing, roof surfacing, paint, stain: Flintkote. Insulation: Owens-Corning, Superior. Windows: Pittsburgh Corning. Doors: Northrup, Arcadia. Hardware: Schlage, Builders Brass Works, Hager, Porvené, Glynn-Johnson. Lighting: Hubbell, Halo, NuTone. Office heating: Lennox. Warehouse ventilation: Exit Aire, Breidert.

**Cooper Field Bathhouse, Trenton, NJ (p. 70).** *Architects: Department of Planning and Development, Trenton, John Clarke, director, Fred Travisano, director of development.* Plywood walls: Champion Building Products. Sealant: Tremco Mfg. Hollow metal doors: Amweld. Hinges: S.C.W., Stanley. Paint: Sherwin-Williams Co. Spotlights and globe fixtures: Keene-Stanco. Water closets, showers, lavatories: Kohler.

**Lewis and Clark College, Legal Research Center, Portland, Or (p. 74).** *Architects: Broome, Oringdulph, O'Toole, Rudolf & Associates, Portland, Or.* Poured-in-place concrete: Portland Cement, Kaiser. Glulam truss/purlins: Weyerhaeuser. Exterior concrete walls: Portland Cement. Exterior reflective glass: Libbey-Owens-Ford Glass Co. Interior walls: U.S. Gypsum. Carpet: Stevens (Gulistan). Ceilings: Donn Products Inc., Celotex Corp.,

Johns-Manville. Roof surfacing: Dow Chemical. Waterproofing, damp-proofing: Cillsonite Co., St. Regis Paper Co. Insulation: U.S. Gypsum. Roof drains: J.R. Smith Co. Windows: Libbey-Owens-Ford Glass Co. Doors: elevator, Montgomery Elevator; entrance, Libbey-Owens-Ford Glass Co. Locksets: Corbin. Door closers: LCN. Panic exit: Von Duprin. Paint: Rodda Paints. Elevators: Montgomery Elevator. Lighting: exterior, mcPhilben; classrooms, Holothane; offices, Globe. Electric distribution: Square D. Plumbing & sanitary: American Standard. Sprinklers: Potter-Roemer. Heating: Anemostat Corp., Cam Industries, Honeywell, Inc. Air conditioning: Carrier, Baltimore Air Coil, Inc., Pace Co. Lounge seating: Harvey Propper. Dining table bases: Falcon. Cylinder tables: Glasform. Stacking wood chairs: General Fireproofing. Aalto lounge chairs: ICF. Desks, office landscape system: Sunar.

**BumpZoid additions, Ct (p. 80).** *Architect: BumpZoid (Ben Benedict and Carl Pucci) New Haven, Ct.* **Flora:** Floor surfacing: (dining) Kentile. Ceiling surfacing: (entry) Markwa. Roof surfacing: GAF. Window thermopane: Walley Glass; sliders and awning: Andersen; glass block: Overhead Door Co. Morgan store door: Morgan. Paint: Benjamin Moore. Lighting: Lightolier. Plumbing: American Standard. **Ross:** Floor surfacing: Summittville. Paint: Wegmann. Cabinet tile: Wenczel. Vaporite lighting: Stonco. Luxo lamps: Luxo. **Levin:** Roof surfacing: GAF. Double-hung windows: Morgan. Casement windows: Andersen. Paint: Benjamin Moore. Lighting: Appleton. **Greenberg:** Paint: Benjamin Moore.

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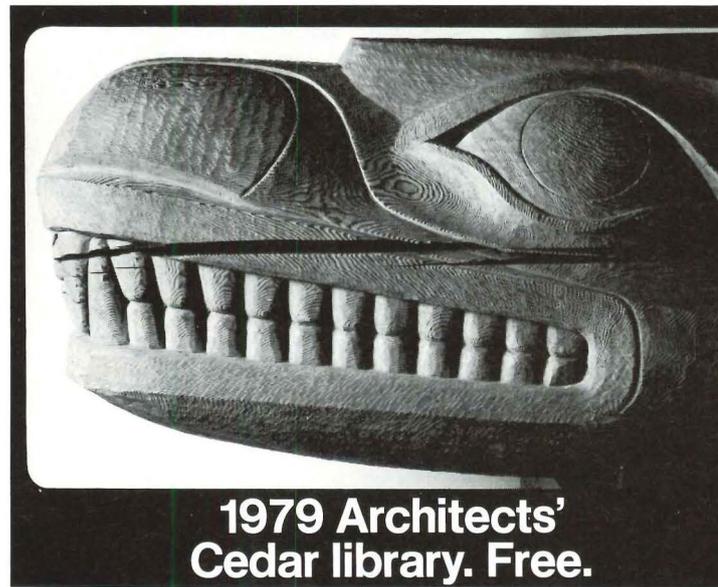


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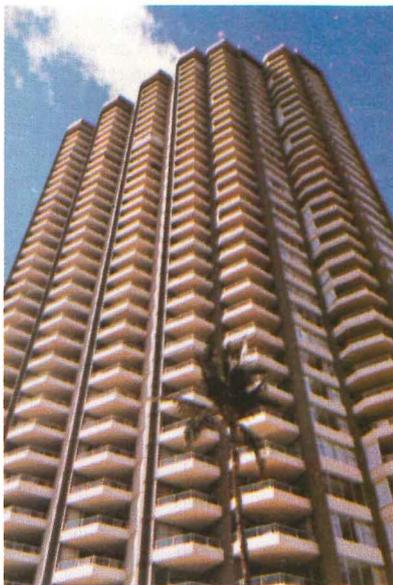
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**Faculty Positions in Architecture:** Candidates with expertise and interests in: architectural programming and environmental analysis; architectural design and building implementation; urban design and planning; theory and design

[continued on page 128]



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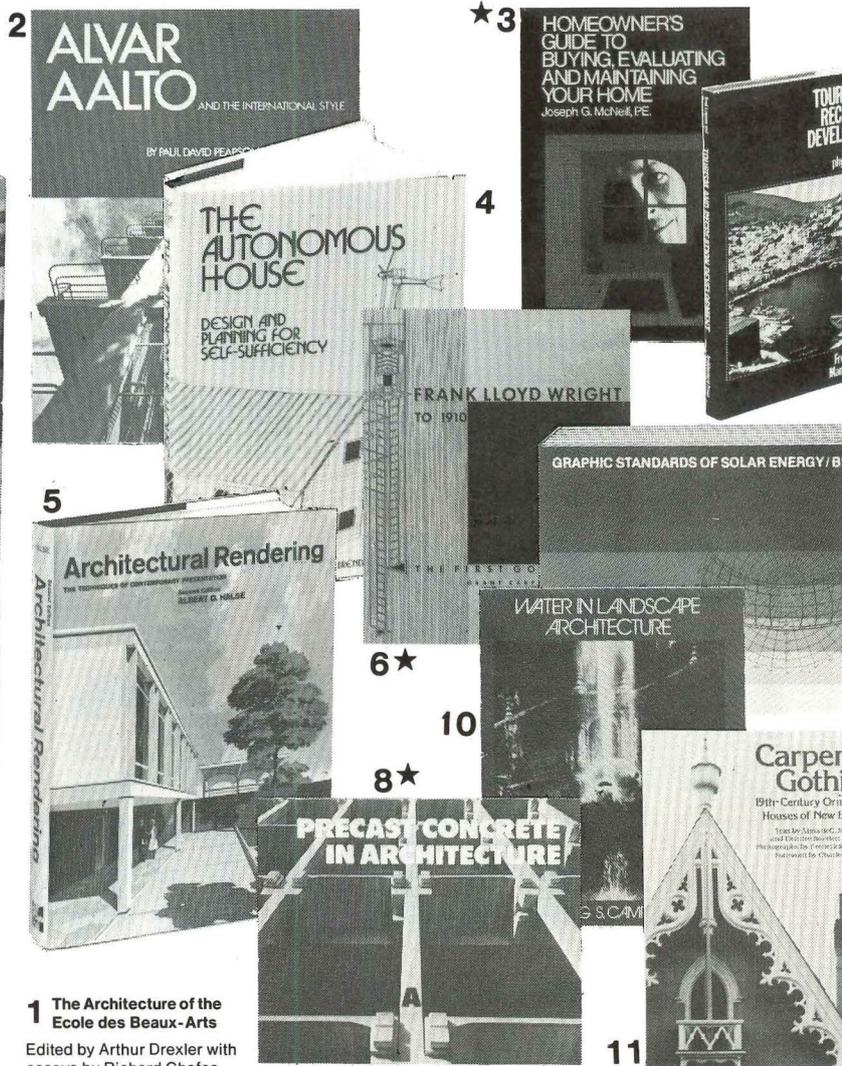
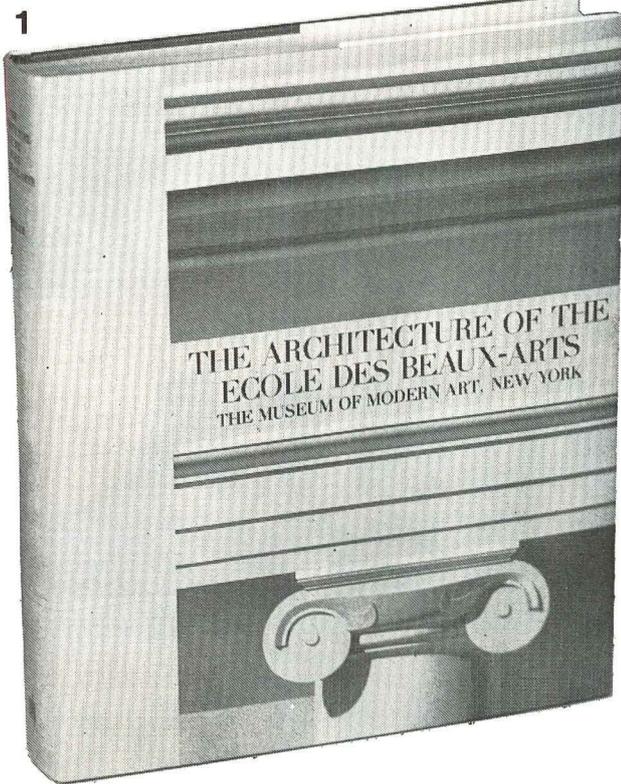
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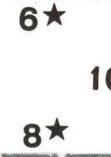
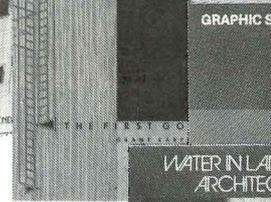
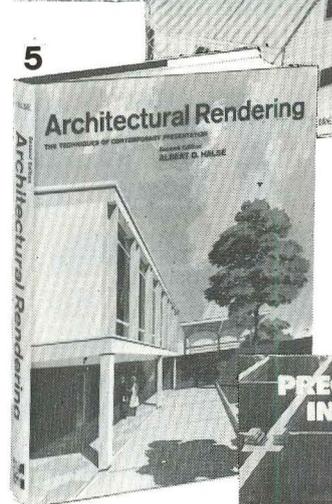
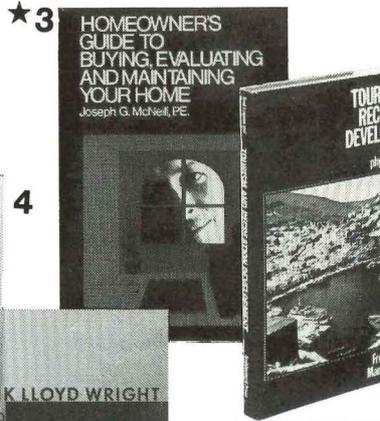
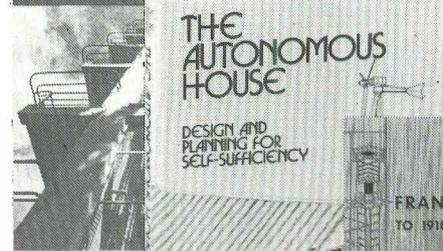
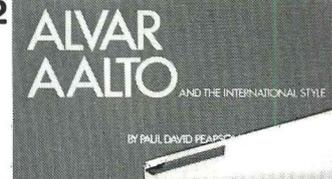
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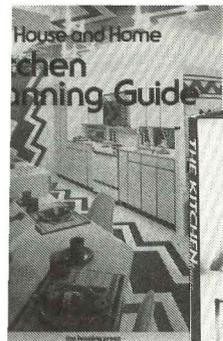
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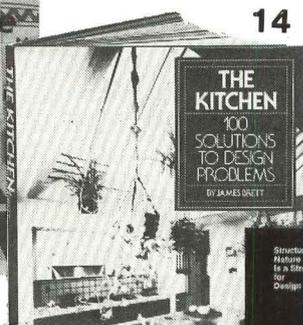
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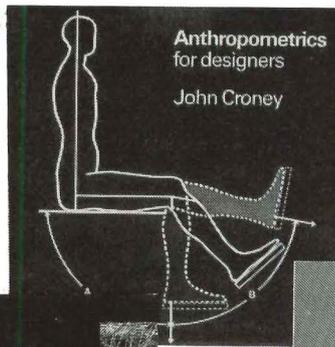


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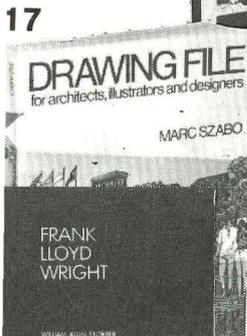
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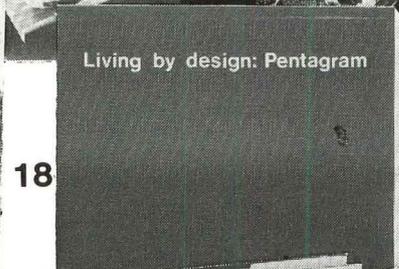
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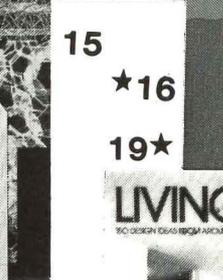
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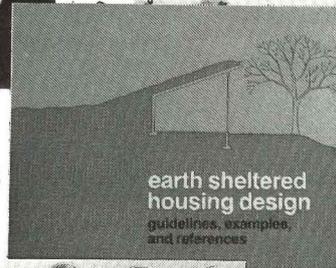


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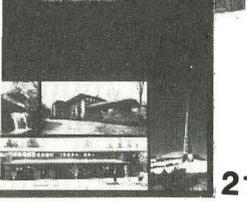
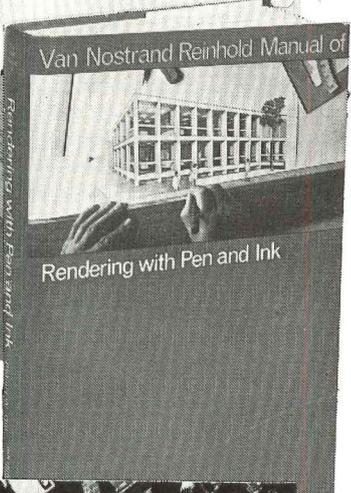


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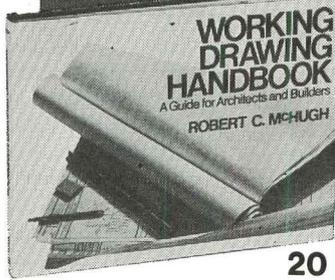
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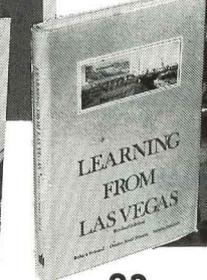
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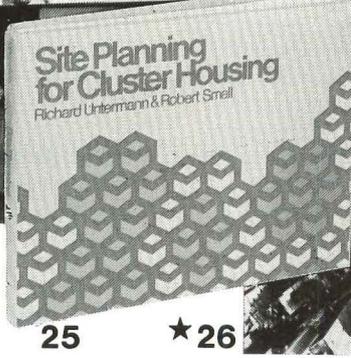
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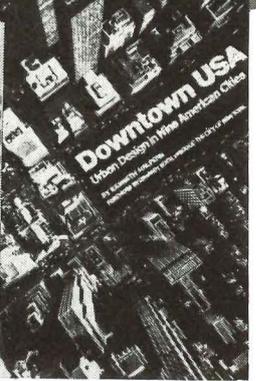


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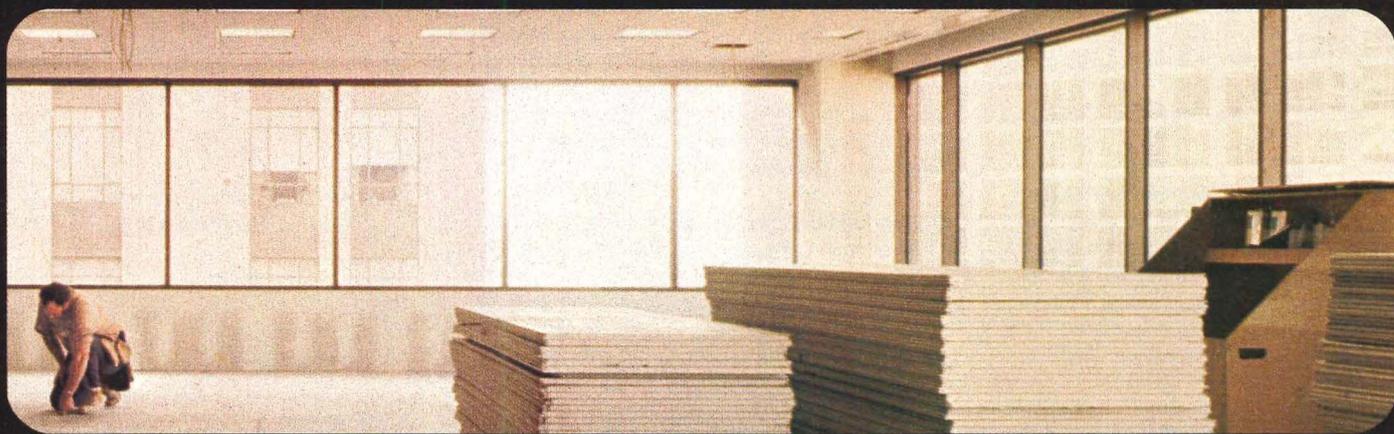
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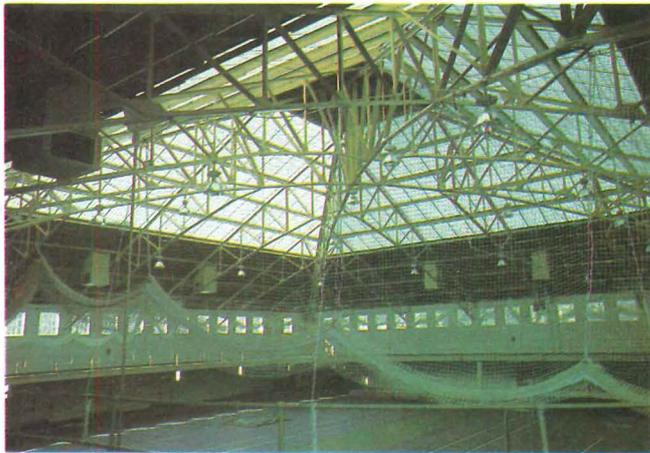
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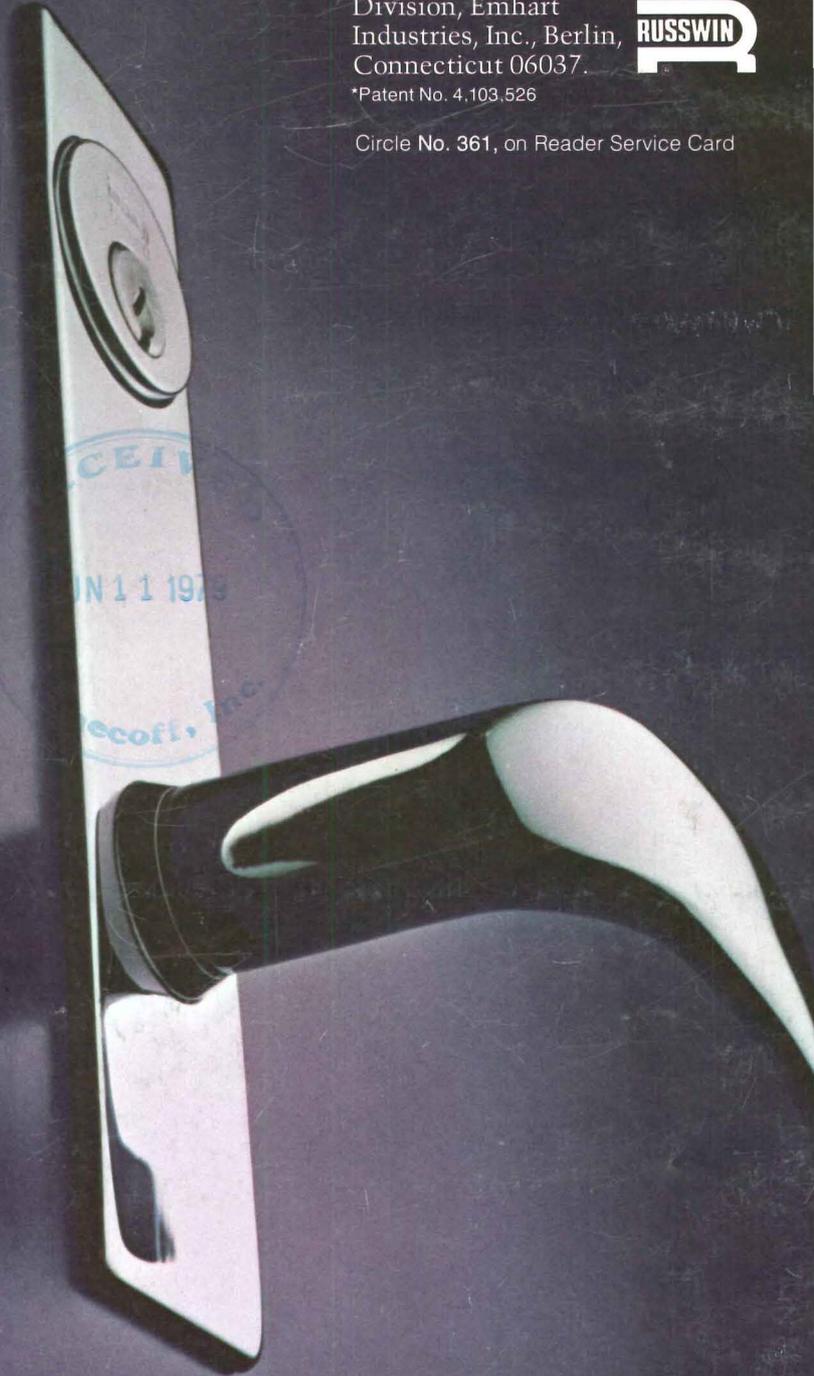
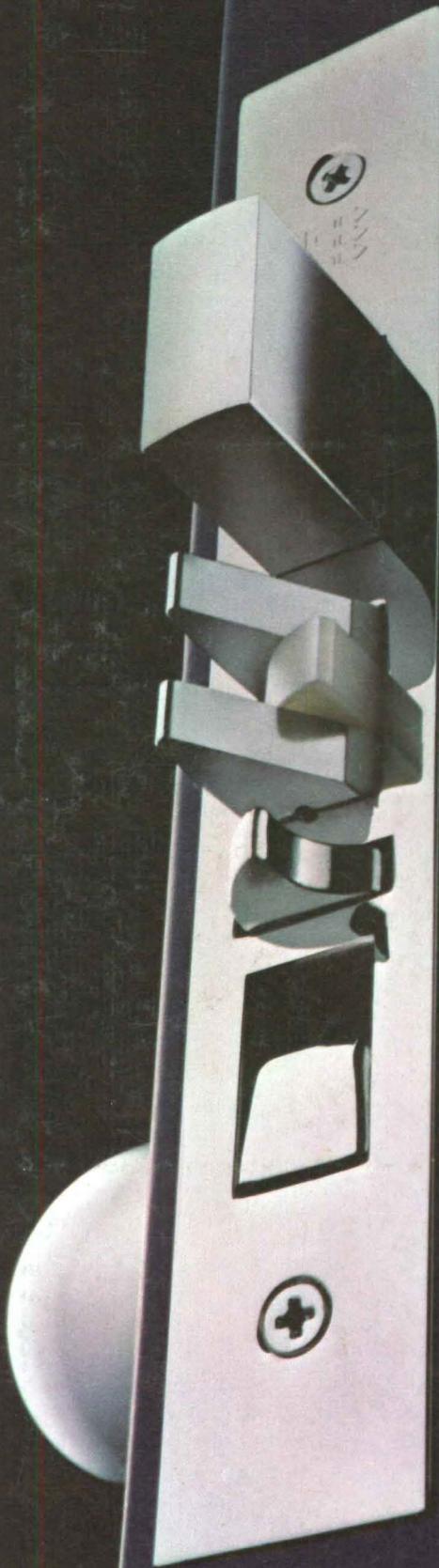
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