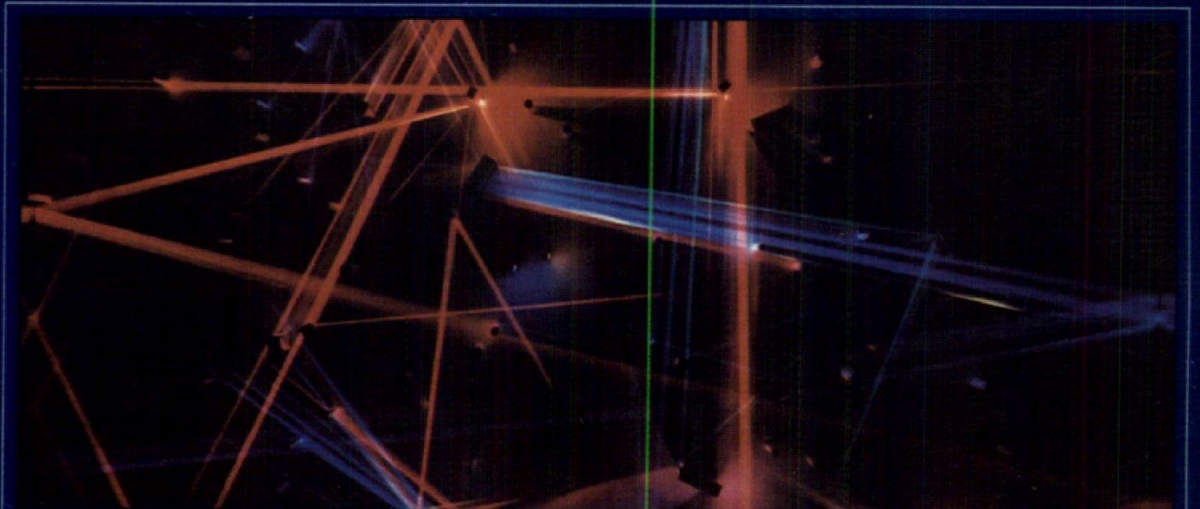


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Journal for Architecture and Planning

October 1983, Volume 4, Number 4



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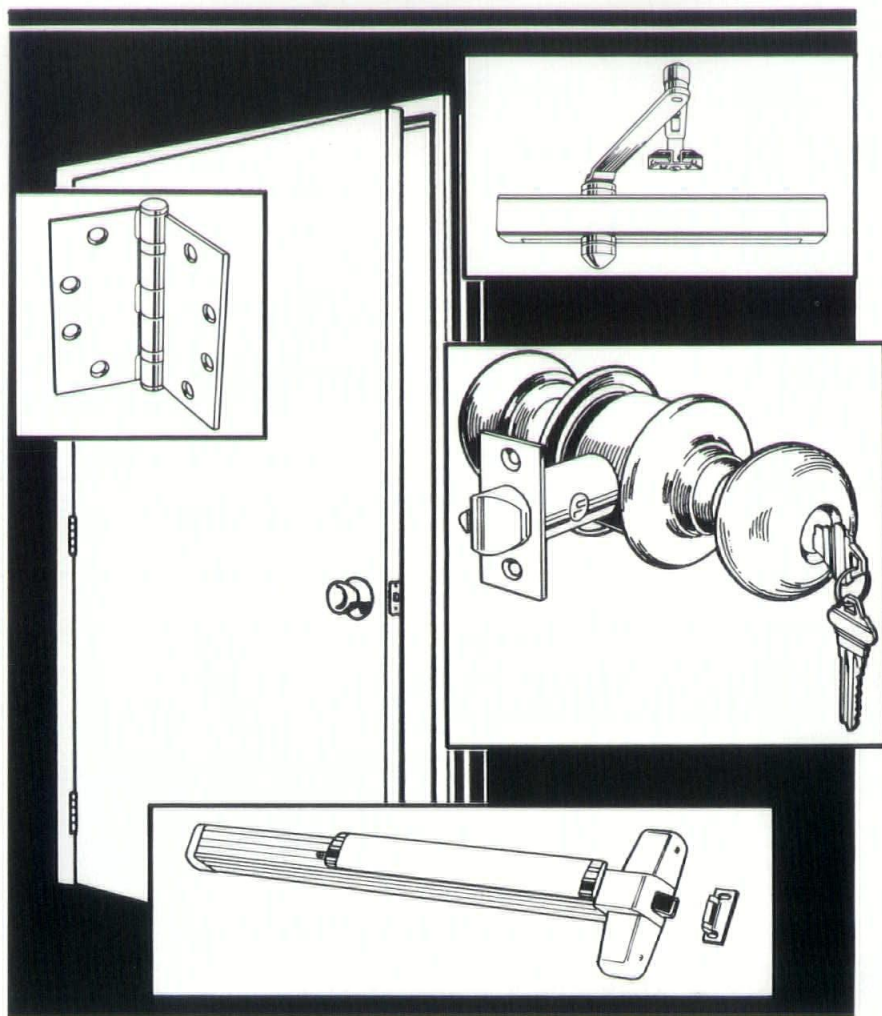
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Baalbek: A Roman Monumental Masterpiece

by Craig L. Hinrichs

Baalbek, a small city in north-eastern Lebanon is 53 miles from Beirut. It would simply be of local importance except that it is built over the magnificent archaeological remains of the Roman City named Heliopolis. Baalbek stood strategically in the heart of the Fertile Crescent midway between the Nile and the Euphrates. It flourished as a camel caravan stop between Mesopotamia and the eastern cul-de-sac coast of the Mediterranean known as Phoenicia.

The Romans, who erected monuments and temples wherever they ruled, built more than sixty-four temples in the small country of Lebanon, ten of which are said to be in Baalbek and its vicinity. In 47 B.C. Julius Caesar visited the area of Baalbek on his return from Egypt where he was presumably deeply impressed by the

great monuments of the Pharaohs. It was probably then that he conceived the idea of the monuments of Baalbek. Rather than erect such monuments in an already impressive Rome, the opportunity to place them at the edge of the Asian Continent could symbolize Rome's imperial pride and serve as a focal center for Roman culture and civilization. Caesar's ideas, however, were not implemented until the reign of Augustus. The Baalbek project was sustained for nearly 300 years from the planning until the completion of the work.

THE PROPYLAEA

The propylaea is the ceremonial entrance to the Temple of Jupiter. It is a rectangular portico 160 feet long and 36 feet wide. At each end, it is terminated by two square-shaped pavilions measuring 30 feet per side. These



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Two tall flanking pavilions rose above the roof of the portico by another 17 feet. They were presumably used by the priests on watch at the east gate.

The Roman pilgrim reached the Propylaea by ascending 25 feet above the orchards on a monumental stair 160 feet wide. Twelve red granite columns were used in the facade. These columns were capped with gilded bronze Corinthian capitals and an elaborate entablature supporting the roof. An inscription carved in Latin on the pedestals of these columns bore the following message:

"To the Great Heliopolitan Jupiter, to Venus and Mercury, Gods of Heliopolis, for the safety and victories of our lord Antoninus Pius Felix Augustus, Aurelius Longinus, captain of the first Legion. Antoniana has ordered the gilding of the bronze capitals of these columns with gold at his own expense in fulfillment of a vow."¹

This inscription was instrumental in

establishing the Gods to which the temples were dedicated.

THE HEXAGONAL COURT

The central gateway of the propylaea is 18 feet wide. It opens onto a hexagonal court which is 212 feet in diameter. Thirty red granite columns supported a timber roof and formed a loggia around the central hexagonal open space. It served as an open arena where religious ceremonies could be held while pilgrims watched in the shade of the portico. Functionally it served as the first of two forecourts before the Temple of Jupiter.

This hexagonal court was not a part of traditional Roman architecture. It appears that the Romans created this space intentionally different and unusual in deference to the local Oriental Semitic influence and tradition. This is one of several examples at Ballbek where Roman architecture was incorporated in untraditional ways to placate the conquered populace.





THE ALTAR COURT

The Hexagonal Court opens onto the Altar Court which was formerly and erroneously called the Pantheon. It was the original sanctuary of the Phoenician god, Baal, long before the arrival of the Romans. The court was remodeled by the Romans enhancing its primitive appearance without affecting the court's original religious Semitic features. The Romans enclosed the court with exedrae and hundreds of niches with profuse Corinthian decoration. It is a vision of pre-Palladian significance.

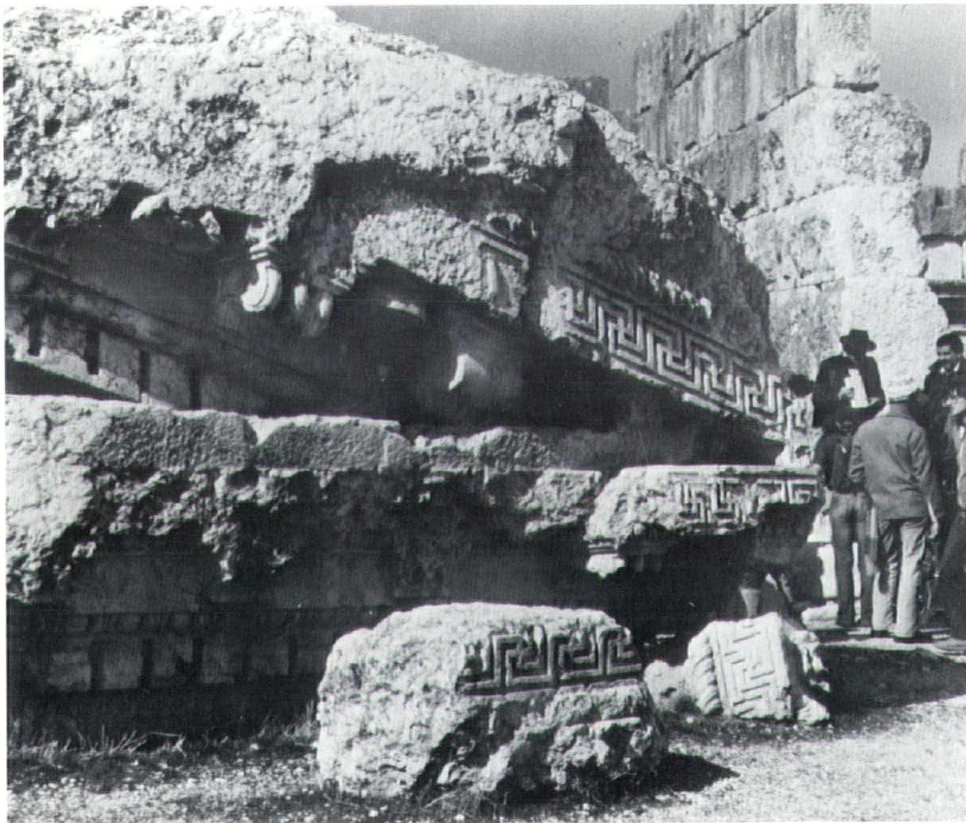
The Altar Court is 400 feet long and 385 feet wide surrounded on three sides by 25 foot high walls and on the fourth by the Temple of Jupiter's monumental stairway. The three side peripheral area has two tiers of superimposed niches. Twelve exedrae were alternately rectangular and semicircular with red granite columns in the facade. In front of these exedrae three steps formed a stylobate on which 84 red granite columns stood supporting the roof of the portico.

The center of the court contained the Semitic cult structures constituting the Sanctuary of Baal. The central dominant structure was a 57 foot high Altar of Communion. Apparently the pilgrims solemnly ascended to the top of the roof to touch the sacred black stone, the Baetyl which they considered to be the medium of mystical communion with heaven. It had four entrances and four sets of stairs apparently to regulate and direct the flow of devotees. Behind the Altar of Communion, was placed the smaller Altar of Sacrifices. It measured 35 feet long 30 feet wide and 26 feet high. It is generally thought that this altar was used for the sacrifice of small animals.

Two rectangular purification basins 68 feet long and 23 feet wide flank the altars. These were ornately carved and contained fountains into which coins and gifts were thrown. Two symbolic pillars believed to correspond to two legendary pillars of Boaz and Jachin of King Solomon's Temple are also present in the courtyard.

THE TEMPLE OF JUPITER

The great temple of Jupiter Helio-politanus was the largest Corinthian



temple in terms of building area in the Empire, measuring 310 feet in length and 175 feet in width. It was comprised of 54 columns, 17 per side and 10 at each end. The columns (of which 6 still stand) were 65 feet high and 7½ feet in diameter. It stands on a large podium 15 feet above the surrounding orchards oriented on an east-west axis.

The pilgrim ascended three flights of the monumental stairway to reach the crest of the podium. The temple consisted of peripheral columns to support the roof and the cella or inner edifice. The cella was further subdivided with a raised floor at the west end for the Statue of Jupiter. The cella was rather small because only a select few were ever permitted to enter beyond the vestibule.

There exists very little of the temple today except for the podium, stair and columns of the peristyle on the south side of the temple. A cyclopean wall surrounds the podium of the Temple of Jupiter on the south, west and north sides. In the western side, the top course was formed by three blocks of stone of gigantic proportions known as the Trilithon. Each weighed more than 800 tons and measured an average of 64 feet in length, 14 feet in height and 12 feet in width.

One mile southwest of the temple at the quarry site, is reputed to be the largest cut stone block in the world. It measures 70 feet in length, 14 feet wide and 16 feet high. ("the largest stone used in the Pyramids does not exceed 18 feet in length. The monoliths of the Stonehenge do not weigh more than 50 tons")² This stone and others never finished were to be moved to the temple apparently so that the Trilithon course could be extended on the south and north sides of the podium to bring them to the same level. This would have created a terrace around the colonnade of the temple.

As admirable as these immense achievements of construction are, the Temples of Baalbek do not reflect the advances of the Romans in the use of concrete as a material and time saving means to create permanent large scale structures. For a progressive Roman Engineer the construction of the temples must have been a megalomaniac application of the ancient Greek post and lintel system, dictated





by considerations of local tradition and the conservative formulas of religious architecture. The monumental masonry construction of Baalbek, in its technical excellence and physical magnitude, however, was done with an intrinsic delight in quality.

THE BACCHUS TEMPLE

Among the extensive remains at Baalbek, the best preserved is the Temple of Bacchus. It is curiously located adjacent to the south of the Temple of Jupiter and also lies on an east-west axis. Even though it was overshadowed in its context, it is larger than the Parthenon in Athens. Even the dedication of this temple to the joyous god Bacchus is not entirely certain. The Temple of Jupiter was already completed by the middle of the second century A.D. when the Temple of Bacchus was begun. Why the temple was even planned is a question that no one can answer today. The most probable answer is that the attraction to the cult of Bacchus was so strong at the time of Antoninus Pius that the emperor felt it wise to start a separate sanctuary.

Originally, the peristyle had 48 columns, 15 per side and 8 on each end. The columns are 57 feet high and support a full entablature with a carved cornice. The columns in the vestibule were fluted but those on the peristyle were not. The soffits of the temple were elaborately carved with geometrical designs and busts of the gods. It is credited to be one of the



most beautiful and best preserved Corinthian temples of antiquity.

The most striking feature of the remains is the level of detail of the carved ornament of the interior. Tall pilasters crowned with Corinthian capitals alternate with two superimposed rows of niches. It has a Baroque touch quite different from that of the classic Greeks and not achieved again until the Late Renaissance period. The temple was Roman in decoration but its interior cella was in accordance with the Semitic-Oriental temple concept. It had a naos which occupied two-thirds of the cella to accommodate participants and an adyton or stage for the oracle and priests.

THE VENUS TEMPLE

The temple of Venus, the third party of the holy triad that the people worshipped, was a very small exquisite temple located 200 yards to the east of the other temples on a nearly perpendicular axis facing to the north. This uniquely delicate temple was known to Borromini and has been recognized as the prototype of the lantern above the dome of his chapel of S. Ivo (c. 1650) in Rome.³

An elegant stairway (again in three stages) led to the four Corinthian columns of the facade and vestibule which was rectangular in shape and wider than the cella. The cella is a three-fourths-of-a-circle-shaped plan with a span of 27 feet. The convex body of the cella is hollowed out at intervals by concave semi-domed





niches which are distributed between a peristyle of radially placed columns carrying concave curved entablatures. The peristyle was a five-sided circular shape formed by concave curves and supported by six columns. The ceiling was a three quarter dome of cut stone with a timber roof above that. It is truly baroque in nature. Apollodorus, chief architect of Hadrian is credited with the design.

About the Author

Craig L. Hinrichs is an Assistant Professor in the Department of Architecture, at the American University of Beirut. He has been with A.U.B. since 1980 and previously taught for two years on a part-time basis in the Architecture Department at the University of Nebraska-Lincoln. He is a 1976 graduate of the UNL's College of Architecture. He is a Registered Architect and has been associated with various Lincoln firms since 1968.

Author's Note

It is my intent to share with the readers, some of the experiences that I have had during some of the peaceful interludes in Lebanon. I was greatly impressed several years ago by reading about Baalbek while at UNL. This may have been one of the reasons that I opted for a change of life style and location. The main reason, however, was some astute advice from the late Linus Burr Smith who encouraged me more than he ever knew and I eventually realized at the time.

For further reading about Baalbek, I recommend: *BAALBEK* by Dr. Friedrich Ragette, Chatto & Windus, London 1980 (In the U.S.) Noyes Press, Park Ridge, New Jersey. ISBN 07011 21467.

All photographs are by the author.

Footnotes

1. Harriz, Michael, *A Miracle in Stone Baalbek* pp 36.
2. Harriz, Michael, *A Miracle in Stone Baalbek* pp. 105.
3. Wheeler, Sir Mortimer, *Size and Baalbeck* from *Baalbek* by Friedrich Ragette, CHATTO & WINDUS, London p. 11 of Introduction.

Lincoln's Haymarket : A Working District in Transition

By Katherine J. B. Henry

Photos by Dena Carson

Lincoln's historic Haymarket District, situated on the northwest edge of the city's downtown represents the earliest stage of the Capital's development. The district's name is derived from the block bounded by 8th, 9th, P and Q Streets which became formally known as "market square" when the city moved its scales there in 1870. Since its establishment, the Haymarket District has been involved in the city's commercial activities. In the early 1870s it functioned as a mixed-use area occupied by temporary settlers: traveling immigrants and farmers awaiting the sale of produce. With the arrival of the railroads, and in particular of the Burlington and Missouri line which reached the city in July 1870, the area flourished and became a thriving wholesaling, jobbing and marketing center for Lincoln. These activities continued to prosper until the 1920s when the recession and the growth of the trucking industry combined to shrink the market for Lincoln's goods, mainly agricultural products shipped by rail. Following the Great Depression and lasting until the 1950s, the Haymarket began a gradual transition from an active wholesaling center to the more subdued storage and light manufacturing district it is today.

The period of declining use evident since the 1920s, and to a greater extent since the 1950s, has taken a significant toll on buildings and public improvements in the area. A recent Light Determination Study conducted by Davis, Fenton, Stange and Darling of Lincoln found a high degree of structural deterioration, insanitary and unsafe conditions and deficiencies in parking, utility systems and public rights-of-way. The Haymarket is also plagued by the existence of small lots and multistory factory and warehouse structures unsuited to modern manufacturing and storage practices.

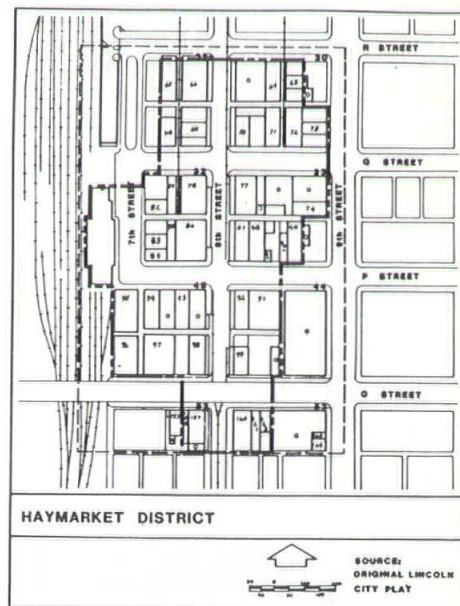
The Haymarket District was locally designated as a landmark in September, 1982, thus allowing owners and

developers of properties in need of renovation to take advantage of substantial tax incentives provided for by the Economic Recovery Tax Act of 1981. It is this availability of tax credits of up to 25% in combination with the lower cost of rehabilitation compared to new construction that has prompted a movement to integrate the district into the working life of the modern city while retaining the Haymarket's character and cohesiveness that reflect its past uses and times.

The process of adaptive reuse began in 1981 when Bruce and Diane Martin owners of Martin Antiques purchased a two-story brick building constructed in 1915. The building on North 7th Street across from the Burlington Northern railroad depot had in the past served as a hotel, an orphanage and a wholesale grocery. For the last 15-20 years it had, in common with other buildings in the district, served as a warehouse for the Russell Stover candy firm. The Martins, who brought most of their former customers with them and who stress the importance of owner-occupation in the revitalization of an historic district, have transformed the 3500 square foot lower story of the property into their antiques store and have remodeled the upper story's 2500 square feet into their own living quarters.

Other projects in the district including the "Haymarket Square", Stacy Brothers Building, and Burr-Muir Block developments have also expressed interest in mixing commercial, office and residential functions.

The "Haymarket Square" development, a \$1 million project being developed by Jon and Laurie Camp and Brien and Cecilia Hendrickson, consists of four turn-of-the-century buildings: the 1884 Veith building (individually listed in the National Register of Historic Places), the Harpham Brothers saddle and harness factory building, the Magnum Chemical building and a former horse collar factory. The four buildings are grouped around

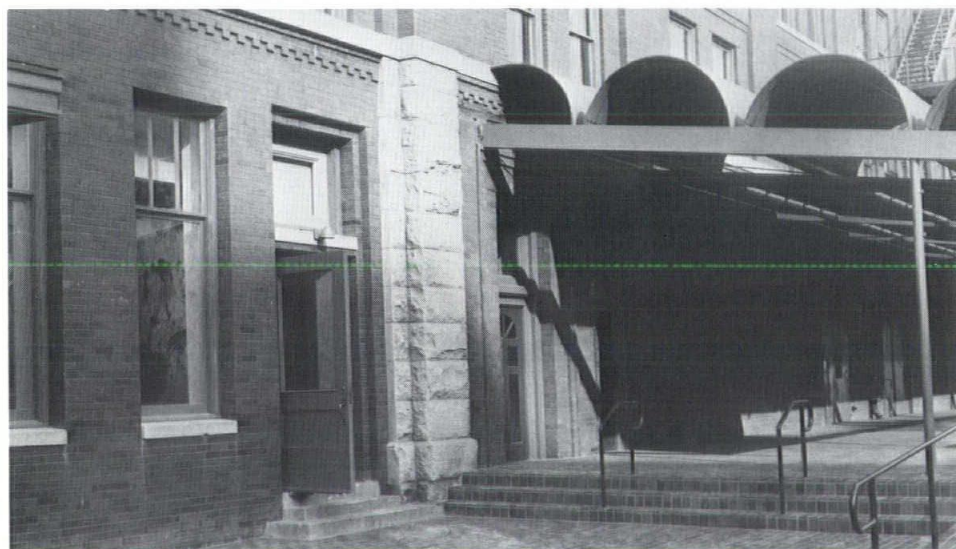


a brick courtyard which, with its planters and vintage luminaires, will become the focal point of the project. The buildings already house a restaurant and lounge, a hairdressing salon, a paper products store, architectural and law offices and a hot tub rental establishment. The upper floors of the Harpham Brothers building may, in the future, be occupied by rental apartments.

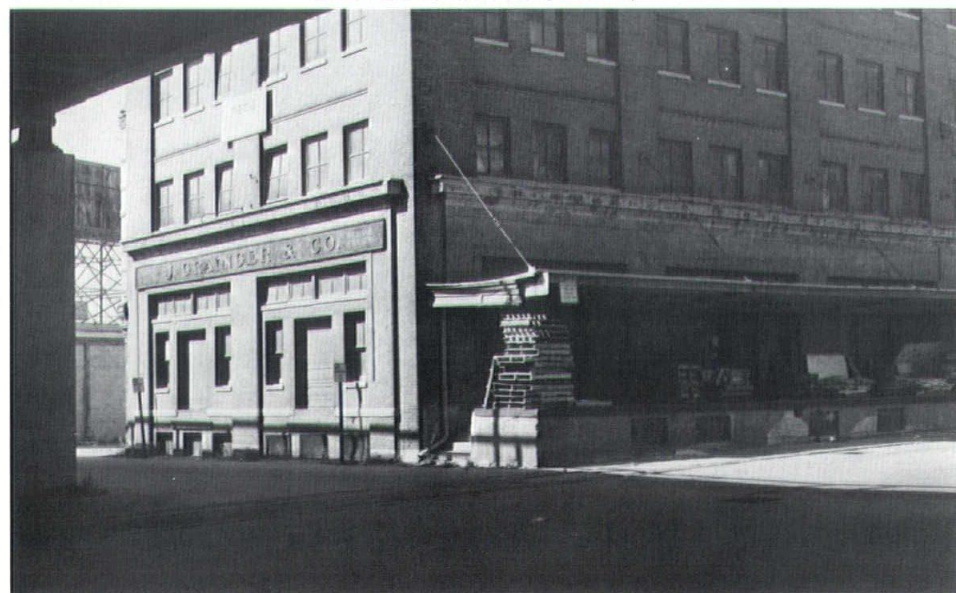
Immediately to the west of the "Haymarket Square" project lies the Stacy Brothers Building which, under the auspices of the Indian Development Corporation, is to be transformed from a wholesale fruiter and former candy warehouse into commercial, retail, office and high quality residential space. The \$1.1 to \$1.3 million project will employ 22 Native Americans in the construction phase and is expected to be completed in 9 to 12 months. Other Native Americans may own and operate retail establishments which will be located on the ground floor. Proceeds from the commercial success of the venture are to be reinvested in the creation of other



Detail of the wrought-iron work on the entrance to the Burlington Depot.



East side of the candy factory.



View of the street from underneath the "O" Street viaduct.

Indian businesses in the state to preserve the corporation's tax-exempt status.

The third project which has exhibited an interest in providing residential space is currently underway in the Burr-Muir Block (formerly known as the Underground building) on North 9th Street. The \$750,000 restoration being undertaken by developer Tom Bitteringer is to return the facade to its original position adjacent to the sidewalk before transforming the structure into a restaurant/bar and office complex. The upper floor of the building is being considered for residential use.

A recent survey conducted among Lincolniters concludes that there is a reasonable level of demand for downtown rental apartments among those aged under 25 and over 60 years of age as well as among young professionals. The Haymarket District's proximity to the University campus and downtown offices and shops emphasizes the area's suitability for housing developments, although on a smaller scale than is being undertaken by the Arter Group in their construction of 49 apartments in the YMCA Building two blocks from the historic district's boundaries.

The largest project underway in the Haymarket is the rehabilitation of the former Gillen and Boney, and later Russell Stover candy manufacturing building which is being undertaken by Capital City Enterprises of Lincoln at a cost of \$1.5 to \$2 million. The building which will house retail space on the ground floor, a restaurant on the lower level and offices on the upper three stories features a skylighted atrium in which an expansive brick wall and ceiling joists have been exposed to reveal the structure's original character. The former loading dock has been made attractive with blue canvas awnings, plantings and sidewalk tiling. The factory's railway spur which reflects its past use has been incorporated into the project and now forms the building's south entrance.

The Emporium, a retail and restaurant complex, developed by Lincoln realtor Hub Hall and the Sider track, recently acquired by Gale and Louise Shields for redevelopment as retail and office space, comprise the remainder of the projects along K Street which is terminated at the western edge of the district by the Burlington Northern railroad depot.

The City of Lincoln has, throughout the redevelopment process, been actively involved as liaison between

developers and city and state departments in arranging financing alternatives and conducting pertinent studies of the area's future growth and associated public improvements. City personnel are also included on an "ad hoc" committee of architects, developers and other district representatives. This committee meets periodically to discuss issues and concerns affecting the Haymarket's revitalization. This city support, coupled with tax incentives has been a major factor in establishing a momentum of project development.

In more concrete terms, city participation in the future reuse of the landmark district is embodied in the Haymarket Area Redevelopment Plan presently being drafted by various city departments. The Redevelopment Plan identifies existing conditions and outlines concrete plans for upgrading the area, noting specific areas of private and public responsibility. Currently under review are proposals for extending bus service to the district, increasing available parking, and providing pleasing streetscapes. In the latter regard, the city hopes to utilize cast-iron platform canopies donated by Burlington Northern Railroad, vintage style light fixtures and landscaping to reflect the district's cohesion and affiliation with the past.

The Redevelopment Plan is expressive of the city's willingness to acknowledge and build on the successes of private enterprise. Both public and private interests have combined in the Haymarket to create an area of value—a thriving office, retail and future residential center—to enhance the city's downtown and promote the historic district's continued importance in the economic life of Lincoln.

About the Author

Katherine Henry is a British urban geographer and political scientist whose primary interest lies in urban planning and design. She attended the London School of Economics and Political Science majoring in International Relations and International Law before moving to the United States in 1979. In August, 1983, she was awarded a B.A. with distinction in Political Science with minors in geography and history by the University of Nebraska-Lincoln.

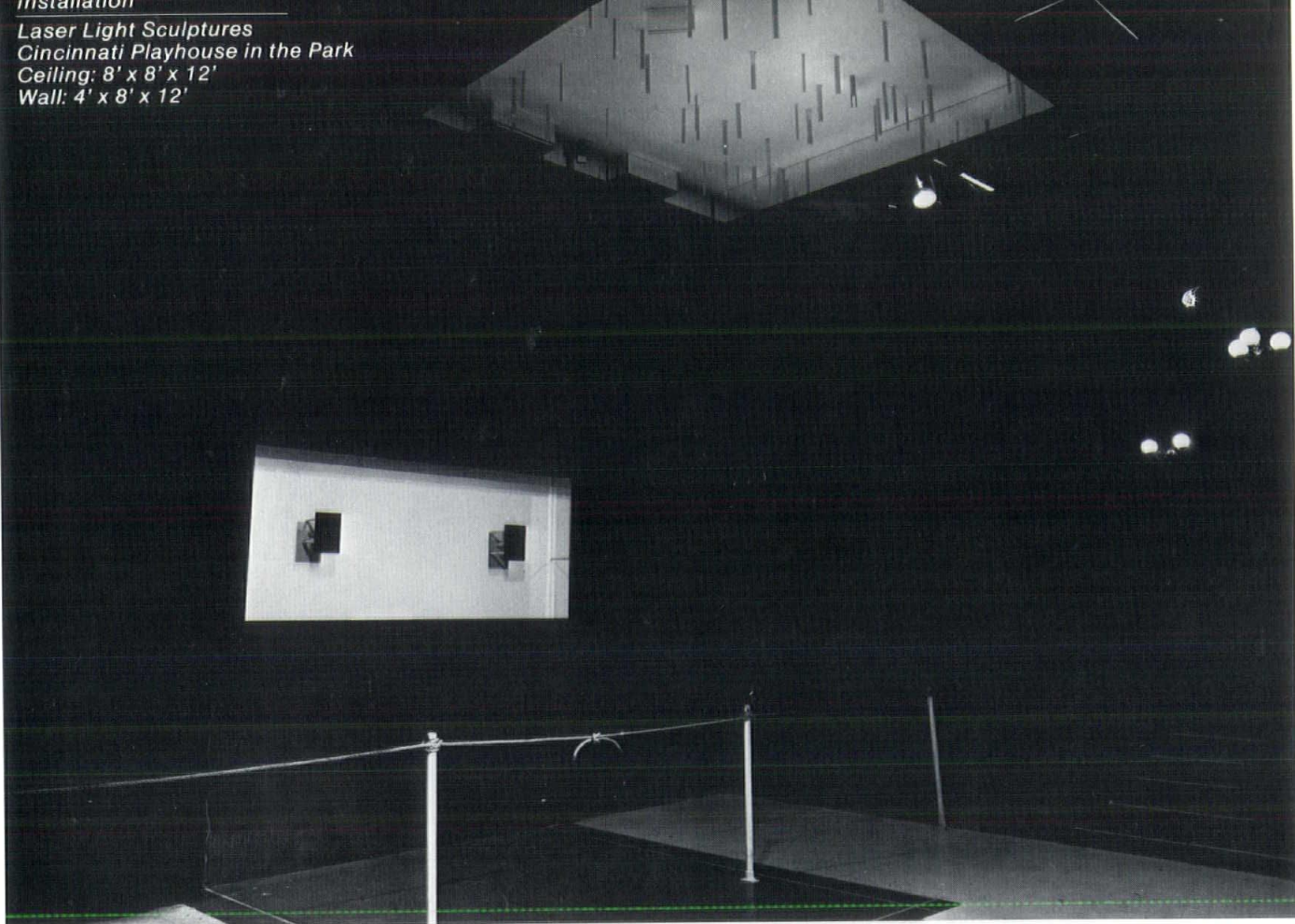
From May-July 1983, Katherine completed an internship with the Lincoln-Lancaster County Planning Department and assumed responsibility for project management in the redevelopment of Lincoln's Haymarket Landmark District.



View from the viaduct



Courtyard next to H.B. Brand's Restaurant.



Both pieces are powered by small helium-neon lasers (air cooled), and produce brilliant red patterning.

Architectural Applications for Kinetic Light Sculpture

By Lawrence Goodridge

Light sculptures are shallow, mirror-lined reliefs powered by incandescent or laser light sources. They can be hung like paintings, or incorporated as walls, floors or ceilings when a structure is designed. Moving patterns are created by collimated light striking diverse reflecting elements protruding from the picture surface. Conceived as modules, they can be made or grouped in almost any scale or configuration.

In application, my systems are designed to enhance interior spaces from low to moderate light level. Light sculptures have been designed for residences, auditoriums, museums, galleries, theaters and corporations in the United States and Canada. Several have been used in churches as focal points during Christmas liturgy. Such exciting experimental efforts have provided considerable new information and refinement of technique. I have found the science of lighting to be very inexact indeed!

This year, a rather extraordinary breakthrough occurred. I developed a method for producing dozens of laser-like colors with ordinary incandescent light. Previously, the sculptures were limited to variations of white (incandescent) and basic single-wavelength laser hues (red, blue, green). Now a much wider range of color can be applied to an interior concept. Naturally, this technique also effectively deals with problems of cost and safety inherent to laser use. It should be noted that while the white systems are very effective in normal interior light, the colors do require darkness or light trapping.

My research in this area began in 1969. Early pieces were low-power and limited to darkness or near darkness. Contrast and illusion of depth were striking qualities that were extremely sensitive to even small amounts of ambient light. Careful light level testing in the field did show that certain public places such as intimate dining establishments could accommodate the work. As time went on, wat-

tage was increased and new techniques were devised to create more complex patterns with greater control over intensity and interval.

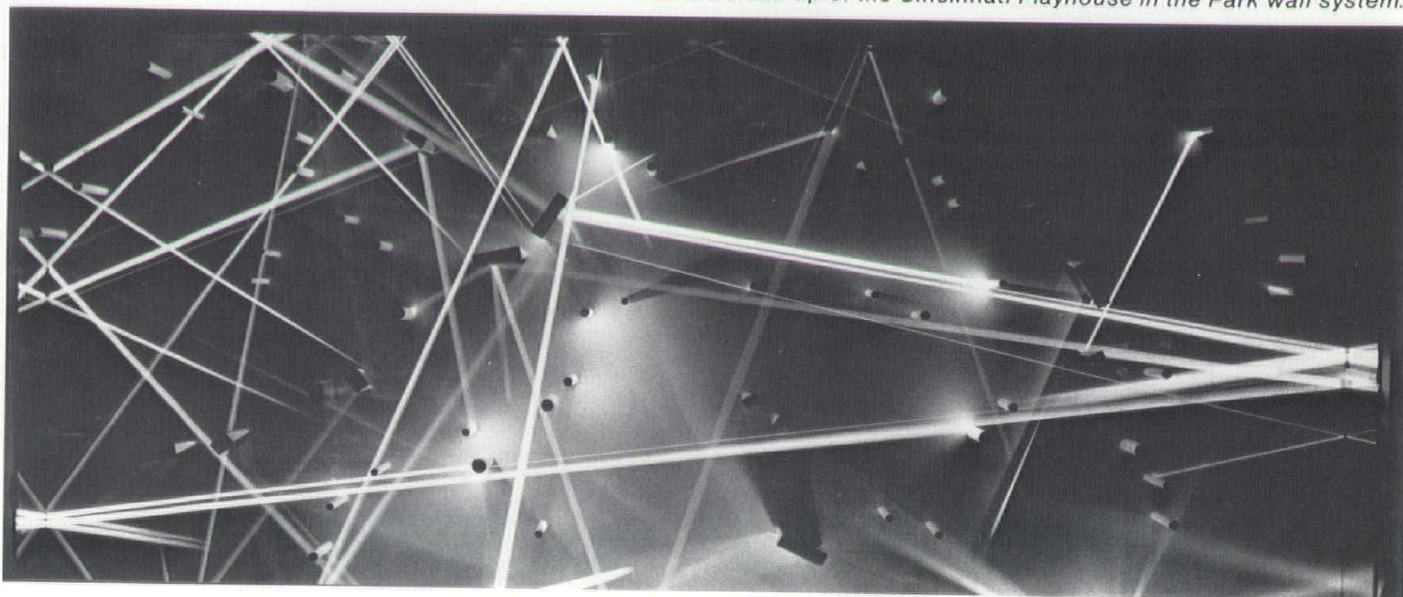
Tempo, the rate of change of the image is very important. The speed of a "cycle" or single program before repetition occurs, can enrich the viewers combined recollection (what he has seen) and anticipation (what he might see in the future).

In more practical ways, tempo can be a factor in producing or modifying a chosen mood. Fast-paced, energetic programming can enliven a somber place while slower patterning might benefit a pressurized, high-stress environment. Limited testing of a 36" x 36" light sculpture at the Psychological Counseling and Testing Center in Bradenton, Florida did yield encouraging results. Four out of five patients being treated for stress-related disorders showed decreased anxiety (EMG) while viewing the light sculpture.

Much study has been done on the effects of color and moving light. Effect



This is a close-up of the Cincinnati Playhouse in the Park wall system.



In its white mode, the 4' x 8' color sculpture looks very much like a krypton laser installation. Note how the low light level inverts depth and contrast.

itive architectural daylighting can create inviting, hospitable space as well as conserve energy. The actual color of the light can be as important as the amount. Helium-neon laser sculptures emitting bright red single-wavelength beams tend to be stimulating, and at times, depending on the speed, disconcerting. Areas where people need an emotional lift could benefit from a helium-neon laser installation.

In contrast, incandescent sculptures are brilliant white and, as incoherent sources, produce much softer images. Certain quartz-halogen lamps emit high intensity light of balanced spectral distribution. This whiteness is a counterpoint to normal tungsten lighting which has a lower color temperature and is visually much warmer. At slower speeds, some of the quartz sculptures have a restful, almost hypnotic quality.

This quality is exploited in a recent light sculpture installation for the

Mosler Safe Company in Hamilton, Ohio. The space, the new executive reception area, receives clients from around the world. Small groups are seated four to five minutes before an intensive tour of the adjoining education center where the latest Mosler products are on display. As most visitors will have traveled considerable distances by air, it is imperative that this interlude be pleasant and relaxing. In this short timeframe, the clients will prepare themselves to make judgments concerning the purchase of major equipment, from vaults to computerized surveillance systems.

The 3' x 6' incandescent light sculpture is an a-symmetrical focal point on the wall to the right of the receptionist's desk. A small circle of chairs allows the airy, contemporary room to be surveyed. Slow moving light beams arrest the eye, but in a subtle manner, as the room is already brightly illuminated by double skylights. A surrounding soffit above the sculpture allows

the beams to be competitive with high level ambient light. The sculpture is intended as a restful but intriguing window of energy in a busy contemporary workplace.

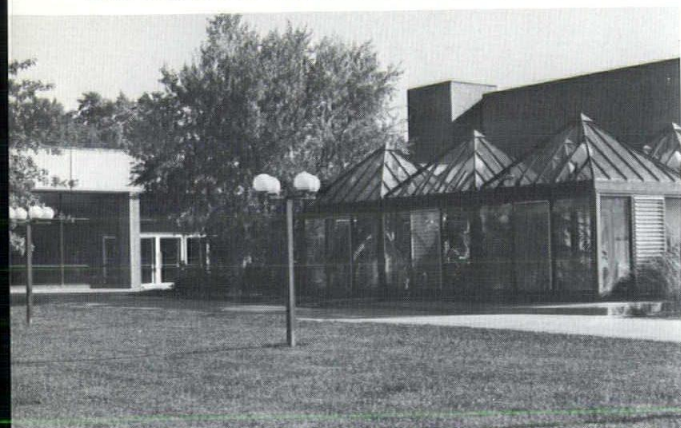
It is encouraging to see more people exploring the powerful potential of newer art forms. More art is now integral to preliminary design consideration rather than a last minute decorative application. The use of kinetic light is but one of many choices made available by rapidly expanding technologies.

About the Author

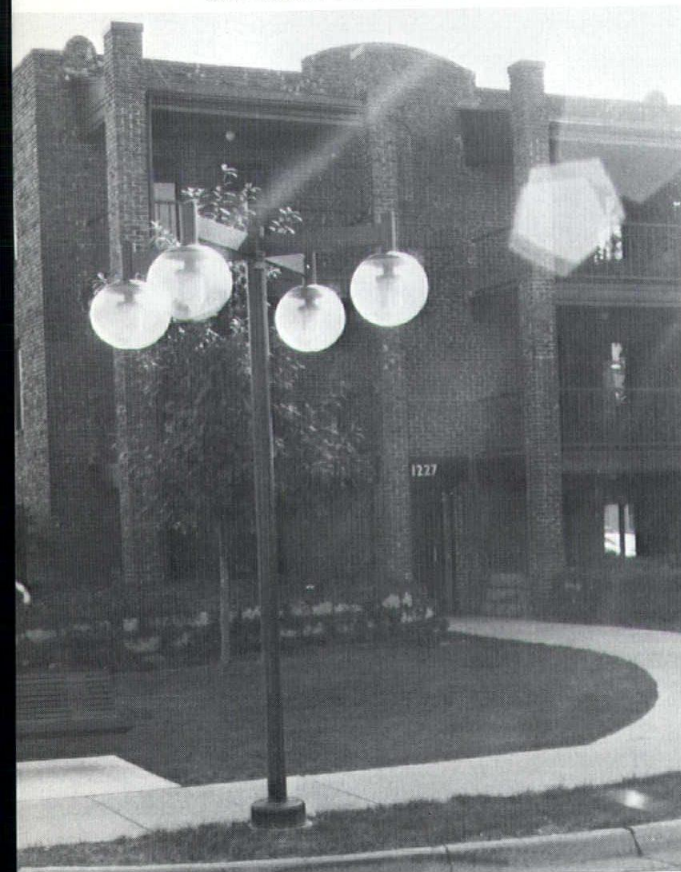
Lawrence Goodridge is kinetic light sculptor, designer and consultant who has his home and studio in Florence, Kentucky. As well as designing illuminated sculptures Mr. Goodridge has also worked extensively with the programming of laser projection systems. A faculty member of the Art Academy of Cincinnati, he teaches color theory and a course on artistic applications of technology.



Olin Hall of Science, Nebraska Wesleyan



Olin Hall of Science



View of Lincoln Mall

Henry David Thoreau once wrote, "In wilderness is the preservation of the world." In a sense, it is a declaration Larry Enerson made countless times during his thirty-one year residency in Lincoln. He was the designer and the driving force behind many of the city's beautification projects. His death last July presented a loss that has been felt deeply not only in the fields of architecture and landscape architecture, but throughout the entire community as well. He left behind a legacy of ideals and standards, however, that will live on to inspire countless generations to come.

The only man on record to have been accorded a fellowship in both the

American Society of Landscape Architects and the American Institute of Architects, Enerson combined his talents into a design force whose impact can be seen throughout the entire city. He was responsible for Lincoln Mall, the Centennial downtown beautification project, Folsom Children's Zoo, and the Lincoln Foundation Gardens. He did extensive work on Wilderney, the Interstate Park, Holmes L. Crescent Green, and Pioneer where he designed the F Bowl stage. His work outside Lincoln included the Apple House, J. Sterling Morton orchard, Farm at Nebraska City, and the Neihardt Museum. Clark Enerson

Larry E

Kenneth Clark

Occasionally, there occurs an event that changes the courses of many lives. Sometimes this is some sort of natural cataclysm; other times, an invention. The range and variety of events that affect human existence is astounding. Sometimes, it is not a particular event but, rather, the friendship and working relationship between two men. Such a relationship was the lifelong partnership of Kenneth Clark and Larry Enerson. Here, K.B. shares some of that friendship.

"Many people marvelled at the fact that Larry and I always got along so well. We never fought and were never mad at each other and I'm not really sure why. I guess it was because we complemented each other so well. We both needed each other.

Larry was an early starter and he liked to stop early, but, I, well I didn't enjoy starting quite so early, but I liked to go longer into the evening. We'd go out of town on business and I'd wind up driving back late that night while he slept, but that was all right. We worked together well.

Larry had a minor in accounting from Carleton College and he was the one who paid attention to our business details. He made sure the rest of us got our work finished so we could bill the client and keep operating in the black.

He was absolutely dependent on the partners. He created an atmosphere of professional trust within the partnership.

I met Larry while at Harvard used to play ping-pong and know each other pretty well. I discuss the design problems with we played and sized each other that way.

It soon became clear to me that I saw things differently than Larry. Wherever Larry went, he could resist seeing the possibility of improvement in the environment. In the summer of 1941, he was working in Montgomery, Alabama, and there was something about Court Square that bothered him. Several people didn't quite look and work as he believed they should. So, in the time and on his kitchen table, he worked out an improved design. When he finished, he looked at it and said, "He finished, he looked at it and said, he put the drawings away."

Next day, he was at work and took the drawings to her office at the *Montgomery Advertiser*. This, of course, unknown to him. The next day, there were his drawings in the newspaper. He was, needless to say, surprised. Some ten years later, Court Square underwent major re-

Photos by Dena Carson; photo of the C.Y. T

es, of which he was a co-
and principle won numerous
ards for their architectural de-
which include the C.Y. Thomp-
ary on the east campus of
e Fine Arts Center and Olin
cience at Nebraska Wesleyan
ty, the St. Elizabeth Com-
ealth Center, and the County-
ding at 10th and J Streets in
In his later years, Enerson
deeply involved in the res-
and preservation of his-
significant buildings. His chief
ever, was always the elimina-
visual pollution" wherever it
d, and he maintained a strong
in preserving and upgrading
lity of the downtown area. His

Larry Enerson

and done the same thing with
Square in Boston two years
later, when it was redesigned,
design was so close to Larry's
cannery.

*...to do that. Whenever he saw
ing that needed improvement,
n't help it. He had this compul-
satisfy, in his own mind, his
at these environments could
ved.*

ne war, he was on his way back
n, but stopped to see my wife
e in Lincoln. It was Christmas-
he saw the lights downtown
ustle of shoppers. He saw the
de main street and the chal-
Goodhue's Capitol Mall. After
had to stay.

been fifteen years since any
changes had taken place
he capitol and there was no
the breadth of talent and the
nce to do something in that
he tackled the mall problem
all know that story. He got
satisfaction at being able to
effect major environmental

bruary 1, 1946, we put out the
ement of the founding of our
of architecture and planning
philosophy that planning a
must be done so that it be-

involvement and active participation
on countless committees and civic
organizations brought him into every
sector of professional and com-
munity life.

Kenneth Clark, Enerson's original
partner and co-founder of Clark En-
erson and Associates has often been
heard to say, "One of the most far-
sighted things I ever did was to per-
suade Larry Enerson to come to Lin-
coln to practice." It was also probably
one of the most fortunate things to
happen to the city. As a bronze plaque
at the west end of the Lincoln Mall
states, Enerson was "one of Lincoln's
greatest champions of improving life
through architectural quality, design
excellence, and environmental order."
He will be truly missed.

firm. We had little cards printed and
put the news in the papers. We told
others that we were an office for the
comes an integral part of the site and
the neighborhood. This was a new idea
and we thought we'd be greeted by
choruses of 'Hallelujah' Well...

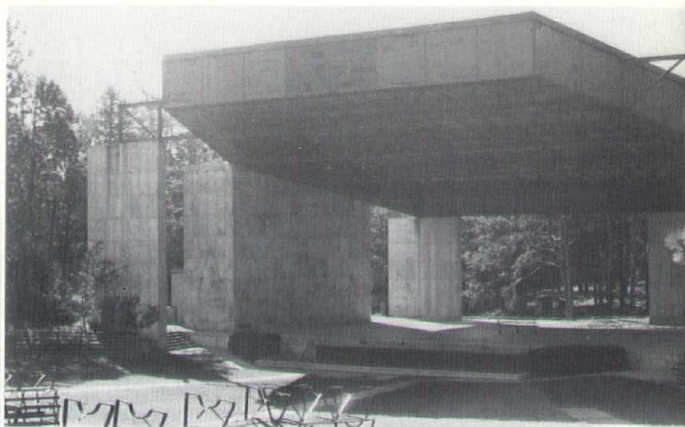
Larry never took himself too
seriously and was always willing to
laugh at himself. He did get disap-
pointed though when a good design
wasn't carried through by the client.

Our firm has a cabin near Estes Park,
Colorado. It gets used pretty often but
Larry and his wife went once and never
again. I used to tease him saying that it
was because he saw all those moun-
tains that he couldn't rearrange.

He refused to quit. Even when he
was getting on in his years, he kept
right on working. Last summer he
wanted to (and did) go to New Orleans
to see an old friend become a fellow in
the AIA. We tried to convince him not to
make the trip and told him that the
whole trip would be a lot of hard work.
His only reply was 'Well, what the
hell?'

Larry Enerson will certainly be sadly
missed and fondly remembered by
many. We are indeed fortunate to have
known him and to have benefitted
from his presence. The world is surely
a better place because he was here.

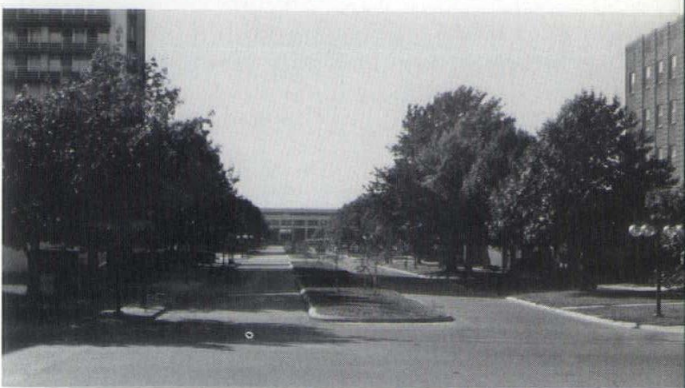
urtesy of UNL Photographic Productions



Pinewood Bowl



C.Y. Thompson Library, UNL east campus.



Views of Centennial Mall.

Vernacular Knowledge As A Way Of Building

By James Mayo

Abstract

People who design vernacular buildings use their knowledge differently from people who do architecture as a high art. Magic, mysticism, philosophy and science are shown to exist in vernacular and architectural thought. The separation between these two forms of thinking are uses of theory. Vernacular thinking emphasizes practical use theories while architectural thinking focuses on systemic thinking. This separation of theory is due to a modern day thrust on philosophy and science at the expense of vernacular thinking. It is argued here that vernacular thinking need not be excluded in how we think about designing buildings, because such a thought process has been a practical way to solve people's environmental needs.

Introduction

When architects hear the term vernacular, they tend to think of buildings which are practical, indigenous, with human scale and nostalgic. These thoughts give us warm feelings, but we also say to ourselves: "Those buildings make nice history, and whether we like it or not, we can no longer do vernacular architecture. It's not practical in these times." A contradiction exists. What was once seen to be a practical form of building is no longer thought to be practical, even if old practices were simpler than those used now.

The evolution of thinking, "What was practical is no longer so," represents a shift from empirical thinking to theoretical thinking. It is important to know what alternative forms of knowledge formation lead to various forms of building.

Knowledge and Building

Empirical, rational and abstractive thinking are the building blocks in attaining knowledge. These types of thinking allow us to create and identify cause (A or a) and effect (B or b) relations. Empirical thinking is the connection of phenomena in the observed world ($A \rightarrow B$). On the other hand, theoretical thinking occurs when we make rational connections of ideas apart from the observed world ($a \rightarrow b$). Finally, we create abstractions when making inductions

($A \rightarrow a$ or $B \rightarrow b$) or deductions ($a \rightarrow A$ or $b \rightarrow B$) to connect our theoretical concepts and actual observations.

Theory can be practical and systemic. Practical theory is the adoption of ideas that have been tested and found to work in particular places and circumstances.¹ Systemic theory is the development of formal propositions and axioms, and these elements can be integrated through formal proofs in logic. In systemic theory, theory construction can be an end in itself, but such theories can be related to the observed world. Thus, systemic theory is more sophisticated than practical theory when internal consistency and integration of propositions are considered.

Knowledge is composed of four basic systems - magic, mysticism, philosophy and science.² As shown in Table 1, these forms of knowledge are distinguished by the presence or lack of empirical, rational and abstractive thinking. While these types of thinking allow one to separate various forms of knowledge, each form must be considered an ideal type. Knowledge formation in real life is not so simple to categorize.

Magic

Magic is knowledge formed in the observed world. Theory is not important here, and what works is the main criterion. In the past, builders sited houses and put markings on them to keep away evil spirits. If they felt that no bad spirits invaded their lives, then the site and house markings worked. If the reverse was true, new sites and markings were used. Today, architects are flabbergasted at how computers work and treat them as a magical box. They know how to make use of this world without questioning the principles of information processing.

Mysticism

Mystical knowledge is accomplished by manipulating the physical world to achieve a desired mental state of being. This form of knowledge has always been used in building and is probably an integral part of the design act.³ What the form of a building should be is juxtaposed between what works and what feels good as a space. Why a designer likes the feeling of one design over another cannot

be reduced simply to one design being more rational than another and that a certain design feels good is sufficient for accepting it. These feelings can emerge from designing and building a structure. People will have many experiences during this process, and they are often unable to explain their feelings. Nonetheless, they feel better as a person about their work. Thus, the physical world is manipulated to achieve a higher mental state of being.

Philosophy

Philosophical knowledge can be seen as similar to religious thought. There exists first a theoretical proposition which is epistemologically formulated, and then a view of the world through that proposition whether it is true or not. Then determine what reality is or should be and judgment is made of the quality of human acts in terms of whether these acts conform to the proposition. With philosophy's emphasis on the theoretical, the "how to build" character is a result of proclamations of the theoretical priests in architecture at a given time in building practice. What feels good (mysticism) is not enough. One must obey the commandments of Modernism or Post-modernism, depending on faith? People who do vernacular building are bounded by what works and not with untested philosophical notions. They are not concerned with competing ideas or a wish to win ideological wars to determine what good architecture is. Instead they profess what has worked in their own experiences or those of other people.

Science

Science is now the most prevalent form of acceptable knowledge. Systems theory, the study of man-environment relations, and statics in structures are all forms of analysis in architecture based upon science. In science, propositional frameworks are structured, tested in reality and inferential changes are made when necessary. This form of knowledge is integrative and often becomes an end in itself. People who use science for knowledge formation can be more interested in studying what is architecture than in actually doing buildings. In vernacular design, the builder

does not separate the labor of thinking with the work of building. With specialization and the rise of science, the separation is possible.

Evolution of Thought

While not in perfect sequence, societies have evolved from emphasizing magic, to mysticism, to philosophy and finally to science as the prevailing knowledge system. This evolution has been the result of humankind placing a greater value on technique. It is involved in increasing one's ability to be accurate in deductive and inductive reasoning of abstractions. The rise from the methodology of logic to theory construction and empirical verification is not surprising.

Vernacular building and thinking associated with it were left behind with the advent of developments in philosophical and scientific theory construction. Vernacular knowledge includes theory (Table 2), but such theory is immediate and useful as opposed to being hypothetical and systemic. For example, home building magazines allow one to be a practical builder. If you wish to follow the theories of post-modernism, journals of architectural philosophy are a source of inspiration, but do not expect to find "how-to-build" techniques. While vernacular theory is one step removed from the observed world ($a^1 \rightarrow b^1$), architectural theory is twice removed ($a^2 \rightarrow b^2$).

Vernacular knowledge can include all knowledge systems, but philo-

sophical and scientific thinking go beyond what vernacular knowledge can ultimately require, i.e. practical use theories. Architects often attempt to distinguish architecture from other forms of building. The structure for this distinction within architectural thought may be with the presence or absence of systemic theory, philosophical or scientific, which influences a building's design.

Separate Realities

The decline of vernacular building in the modern world cannot be solely related to the rise of rational technique. We can argue that vernacular buildings can possibly continue to be built along with formal architecture. Yet we realize this has not happened. Why?

The rise of rational technique emerged with the evolution of an Industrial State under Capitalism. This evolution has changed how built environments are developed. With industrialization, place of work and home became increasingly separated. Before industrialization, vernacular buildings were common, because people traded labor and ideas to support their communities. Know-how was transmitted by word and action in a way that was easily understood. Industrialization meant that your work became specialized, and work was rationally conceived as a set of efficient techniques which were not self-determined. Work was no longer based on a common language. Specialization meant

that your job was part of an organization which organized material and labor, and that organization, typically an industry, determined your place of work. Thus home and work were not only separated physically but also in consciousness.⁴

In vernacular thinking the language used and being able to work near home are important. The systemic structure of thinking in industrial work and the time devoted to work away from home divorces a person from practical thinking and familiarity of how things are done historically. One's mind is geared to the factory and not to the continuation of local life.

Learning how to build in the vernacular is practical and verbal: "Here's the way you do it, not that way. Let me show you how."⁵ Simple language and learning on the job exemplify how to think in the vernacular.⁶ The evolution of theoretical thought allowed for rational schemes independent of how things have been done in the past. The criteria for success in technical schemes relate to internal consistency of theoretical propositions and the viability of the theory to show what architecture can be (philosophy) or new ways that are actually possible (science).

Science in architecture has undoubtedly enabled building shapes and structures to be built which were not possible with vernacular buildings. Philosophical theories in architecture have allowed various conceptions of potential environments not previously considered. Historically, these issues have not been critical to vernacular knowledge. People doing vernacular buildings have not been overly concerned with optimizing any systemic theory model, philosophical or scientific. Vernacular knowledge focuses on solving immediate problems; it is incremental.

Limits of Thinking

Every form and use of knowledge has limits. How buildings should be built is now dominated by rational models. This is not necessarily bad. Through science we can make building more energy efficient. Through philosophy we can consider how we should achieve a just and fair environment. The problem is that scientific and philosophical theories do not automatically result in better built environments. Vernacular knowledge and its resulting buildings may be seen as simple, but its results tend to serve people's practical needs. It is easily argued that vernacular knowledge is too simple to solve a society's problems. Socialists and Capitalists

TABLE 1
TYPES OF KNOWLEDGE SYSTEMS

	Magic	Mysticism	Philosophy	Science
Theoretical		b	$a \rightarrow b$	$a \rightarrow b$
Observational	$A \rightarrow B$	$A \rightarrow B$	B	$A \rightarrow B$

TABLE 2
ARCHITECTURAL & VERNACULAR KNOWLEDGE

	Magic	Mysticism	Philosophy	Science
Architectural Vernacular	Systemic Theory		$a^2 \rightarrow b^2$	$a^2 \rightarrow b^2$
	Practical Theory	b^1	$a^1 \rightarrow b^1$	$a^1 \rightarrow b^1$
	Observational	$A \rightarrow B$	B	$A \rightarrow B$

Magic, mysticism, philosophy and science are shown to exist in vernacular and architectural thought. The separation between these two forms of thinking is uses of theory.

both may say that such thinking addresses symptoms versus causes in resolving problems in people's lives. This may be so, but people must continue to live in buildings which meet basic human needs, regardless of prevailing rational theories.

Vernacular knowledge allows for a way of building which relates to human survival. It cannot stand alone in the modern world but to discard such a thinking process is not only losing a way to construct reality but also a way to be practical in building.

Footnotes

1. Chris Argyris and Donald Schon. *Theory in Practice: Increasing Professional Effectiveness* (San Francisco: Jossey-Bass), 1976, pp. 3-19.
2. Judith Willer. *The Social Determination of Ideas* (Englewood Cliffs, N.J.: Prentice-Hall), 1971, pp. 17-38.
3. James Mayo, Peter Burgess and Elliot Littman. "Political Knowledge and the Architectural Studio," *Journal of Architectural Education*, Vol. 34, No. 3, 1981, pp. 24-28.
4. Ira Katznelson. *City Trenches: Urban Politics and the Patterning of Class in America* (New York: Pantheon), 1981.
5. Christopher Alexander. *The Timeless Way of Building* (New York: Oxford University Press), 1979, pp. 270-274. Alexander's conversation with an Indian woman demonstrates this quality.
6. Christopher Alexander. *A Pattern Language* (New York: Oxford University Press), 1977. Alexander's work attempts to articulate how people have designed their environments in the past. He emphasizes the simple decisions to meet human needs. Yet, the combination of patterns are complex and idiographic to a particular situation. From the perspective of this paper, Alexander emphasizes vernacular knowledge as a way to build.

About the Author

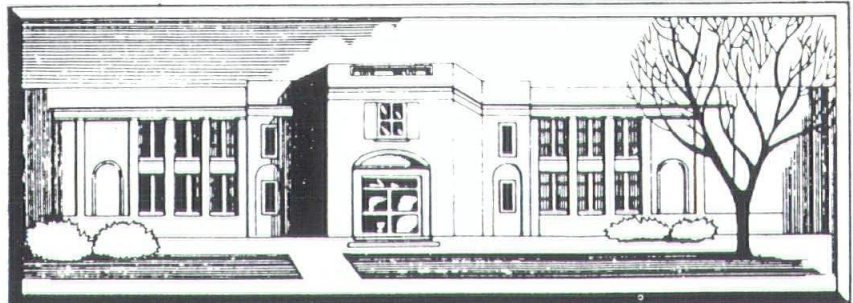
Dr. Mayo is an associate of the Urban Planning Program in the School of Architecture and Urban Design at the University of Kansas. The development of this article was generated by his continued interest in how architecture and political ideas of architects are intertwined.



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Changing Society – Changing Education

A Survey of Nebraska Society of Architects

Satisfaction with Architectural Education

Architectural education has been a formal university course of study in the United States for about 120 years. During those years societal changes have revolutionized building and the architectural profession. Architectural educators have responded frequently to these revolutions by altering the content of their courses and methods of teaching. More importantly, architectural educators have enormously enlarged the scope and depth of what they teach, in order to respond to societal and professional demands. An unmistakable pattern of change has developed in the process. Change in society and its technology leads to change in the profession which in turn leads to changes in architectural schooling. Schools are almost always the last to change.

The Survey of Architectural Education was developed as a part of the pattern that is repeating itself again in this last quarter of the twentieth century. Our society is rapidly moving from an industrial to a knowledge-driven economy (Naisbitt, 1983) and consequently new demands are being placed on the profession (AIA Long-Range Planning Committee, 1981). The Nebraska Society of Architects with the University of Nebraska College of Architecture decided in the fall of 1982 to survey its membership in order to help the University respond to

the changing needs of the profession. This active concern for architectural education in Nebraska coincides with the current national discussion about the quality of education in the United States (National Commission on Excellence in Education, 1983).

The Survey and Its Theory.

The NSA and the University of Nebraska adopted a survey which a research team from the University of Kansas developed for the Kansas Society of Architects. The Educational Liaison Committee of the KSA was actively involved with the creation of both the instrument for measuring the opinions architects held about college and apprenticeship education and training, and the underlying theoretical structure. Essentially, the KSA decided to measure educational satisfaction and through measures of satisfaction attempt to communicate the educational needs of their profession. The committee felt that the KSA as well as universities might be able to use these expressions of need to change the emphasis or direction of schooling in the classroom, studio, or office. The survey was constructed using a theory of satisfaction which suggested that satisfaction can be broken down into functions of the difference between the level of competency individuals believe they *should* achieve and the competency

they *actually* achieved in various aspects of their architectural education. These differences, weighted by the importance individuals attributed to the various aspects of architectural education, would then be compared to a simple overall measure of educational satisfaction. Architectural education was defined through three distinct components: Professional (architectural coursework), General (liberal arts and sciences) and Apprenticeship (office training).

Demographics.

The personal and social variables collected from the 119 NSA respondents yielded information about the kind of individuals who took part in the survey. The respondents were overwhelmingly male (99%), white (91%), and married (93%). Over 75% held undergraduate degrees from the University of Nebraska, and less than 2% had first professional graduate degrees. About 83% were registered in Nebraska, and while the majority were registered in other states, only 50% had been certified by the NCARB. Although most individuals worked in private firms (76%), significant numbers worked in industry (9%), government (7%), and education (5%). Conceptual design (16%), design development (17%), project supervision (16%), and office management (15%) were the four most frequently mentioned functions performed in the firms which were usually composed of 20 individuals or less (60%). The average income was \$37,417, and the highest income was \$300,000.

Satisfaction on Professional Aspects.

The NSA respondents were slightly more satisfied with the professional aspects of their education than their colleagues from Kansas, Iowa, Kansas City, and St. Louis. The NSA members were very satisfied with architectural history, structural, architectural theory, and architectural design course work. These areas should be considered strengths. The NSA respondents were dissatisfied with their building construction, programming, professional practice, construction document, and business management education. These areas should be considered weaknesses which the NSA would like to see strengthened. Table 1 divides the professional aspects into three groups according to satisfaction level.

Table 1

Nebraska Society/All Chapters
Mean Dissonance, Importance of Satisfaction
with Professional Aspects by Satisfaction Levels

Satisfaction Levels	Aspects	Nebraska N = 119			All Chapters N = 595		
		Dissonance	Importance	Satisfaction	Dissonance	Importance	Satisfaction
Group I High Satisfaction	Architectural History	+ .09	2.78	+ .25	-.05	2.72	-.4
	Structures	-.07	3.07	-.21	-.10	3.14	-.31
	Architectural Theory	-.16	2.96	-.47	-.30	3.02	-.91
	Architectural Design	-.14	3.57	-.50	-.24	3.61	-.87
Strengths							
Group II Medium Satisfaction	Electrical/Mechanical	-.27	2.91	-.79	-.25	2.98	-.75
	Site Planning	-.30	3.20	-.96	-.34	3.37	-1.15
	Graphic Communication	-.32	3.44	-1.10	-.42	3.45	-1.45
	Design Methods	-.37	3.20	-1.18	-.40	3.31	-1.32
Weaknesses							
Group III Low Satisfaction	Building Construction	-.47	3.51	-1.65	-.43	3.47	-.49
	Programming	-.56	3.19	-1.79	-.51	3.23	-1.65
	Professional Practice	-.57	3.26	-1.86	-.52	3.21	-1.67
	Construction Documents	-.57	3.45	-1.97	-.48	3.38	-1.62
	Business Management	-.88	3.08	-2.71	-.91	3.04	-2.77

Satisfaction on General Aspects.

Nine aspects of general education were used to measure nine educational experiences the architectural student usually has in the arts and sciences, and which build characteristics of educated persons (*The Great Core Curriculum Debate*, 1979). The NSA respondents agreed with colleagues from other states about the general aspects in that the NSA members were most satisfied with aspects called understanding history and math skills and least satisfied with aspects called moral and ethical understanding, self-understanding, writing skills, and verbal skills.

Satisfaction on Apprenticeship Aspects.

The NSA respondents were more satisfied than their colleagues from other states with apprenticeship aspects of professional education. The NSA respondents considered aspects called shop drawings, construction documents, design development, bidding procedures, document checking, and construction observation strengths in their apprenticeships. On the other hand, the NSA members were dissatisfied with aspects called code research, site and environmental analysis, and building cost analysis. These are areas that need to be strengthened in the office apprenticeship program.

Orientation.

One of the components of educational satisfaction is the importance attributed to each aspect. The average importance NSA members gave to aspects in question can be compared to the average importance given by the other four AIA chapters. Through such a comparison one can begin to discern the direction NSA members would like to see education take or where educational emphasis should be for the work architects pursue in Nebraska. Since every chapter of the AIA is theoretically unique, one would expect Nebraska's direction to be somewhat different than that expressed by the collective views of other chapters. A comparative analysis of importance shows that the NSA attributes more importance to professional practice, construction documents, and business management and less importance in graphic communication, site planning, architectural theory, architectural design and design methods.

An analysis of the underlying structure of the "Importance" data shows that it lies along factors leading to at least three and perhaps four major

areas of architectural education called design, technology, practice, and theory. Based on an initial analysis of NSA member data, one could conclude that they are more interested in the emphasis and direction of professional education and less interested in the emphasis and direction of design education than the four other chapters surveyed. In some sense, this orientation is confirmed by the way in which the NSA members ranked the importance of the general aspects as compared to the other four chapters. The NSA respondents attributed more importance to verbal and written skills and moral and ethical understanding and less impor-

tance on self understanding and understanding fine arts than the other four chapters. In other words the NSA respondents were more interested in aspects which might improve skills specifically useful to the complexities of architectural practice and less interested in those which are more broadly applicable and less useful in the practice of architecture.

A comparative analysis of importance attributed to the apprenticeship aspects essentially confirms the professional orientation NSA members have in that they place more importance on programming and client contact, specifications and materials building cost analyses, and document

From the Dean's desk . . .

When the University Makes

"Value - 1a: to estimate or assign the monetary worth of, b: to rate or scale in usefulness, importance, or general worth"

Webster

The University of Nebraska is about to embark upon the difficult task of reducing the size of the university enterprise to accomodate diminishing money allocations from the State. Nebraska is not unique in the realization that tax revenues cannot support all the social services which society has conceived. Nearly every state in the midwest is experiencing similar difficulties. In actuality, all except the "energy-rich" and "sun-belt" states are struggling with similar issues.

Although no details are currently available concerning the process to be used for deciding which programs will be discontinued, I can accurately report that one, or more of the programs administered by the College of Architecture is at risk. The Board of Regents has mandated a 2% reduction in the 1984-85 budget. Ultimately, regardless of the process established in identifying programs to reduce or eliminate, *someone must decide the value of each program as compared to other programs.* Are the Departments of Architecture and Community and Regional Planning or the Community Resource and Research Center of lower value than political science? psychology? the Lincoln nursing program? home economics? a new college of veterinary medicine? actuarial science? geology? These are the questions that will be asked.

What is the value of architecture planning and allied disciplines in Nebraska? How can the worth of those who teach and practice design of habitational environment (this includes planning and design at regional and urban scales, as well as at neighborhood, community, building garden and individual space levels) be validated? What barometer can measure the activities of the College of Architecture and practicing architects and planners in this state to illustrate the degree of value that the professional/educational community is to Nebraska?

According to Mr. Webster, there seem to be two categories of worth to be considered: a) Monetary, or economic value as stated in "real" dollars and b) social and cultural value defined in "softer" subjective terms these frequently reflecting opinions of persons from within and outside the profession.

In the first category, the economic wide dollar volumes as: payroll and its State can be estimated in both direct and indirect financial terms. The direct accounting would consider such statewide dollar volumes as: payroll and its roll-over value to the economy; taxes paid by organizations and individuals affiliated with the profession; the value of in-state and out-of-state contracts performed on an annual basis and the annual value of construction and capital improvements under the control of professionals practicing in the state. The indirect accounting would consider such statewide dollar volumes as: new architectural and

checking and less importance on schematic design and design development than the other four chapters. Even though the professional orientation NSA members wish education to take is clear, it must be noted that in most cases the differences between the NSA and the other chapters were not significantly different. If one were to group the Nebraska, Iowa and Kansas chapters together and compare that group with the Kansas City and St. Louis chapters, one will find more significant differences in orientation between chapters whose members live in densely populated areas and chapters whose members live in

less populated areas.

Questions concerning the unique orientation NSA and other chapter members wish to take and the precise structural nature of the four directional poles are now being studied by the authors of this article. The veracity of the theory of satisfaction outlined here is also being studied for its capacity to predict educational satisfaction among architects. Inquiries such as these require very careful theoretical development and more sophisticated statistical analysis. These analyses will be shared with the Nebraska Society of Architects as they are completed.

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Choices Will Value Be Enough?

planning projects as stimuli to further development and growth and their estimated value; the influence of new building projects, capital improvements and development plans on real property values, and the resulting increased property tax revenues.

The Bureau of Business Research at UNL, at my request, is presently engaged in studies which will result in a skilled assessment of most of these elements of economic value.

The measures and documentation for the value of social and cultural benefits will prove to be more difficult. The central performance issue in evaluating the architect's and the planner's relationship to the progress of society and culture is the question, "How have architects, planners and allied design professionals contributed in the past, and how might they contribute in the future to the overall quality of life?"

Among the specific quality-of-life indicators to be evaluated are: the effectiveness of professionals in interpreting contemporary social values and translating that interpretation into the art of architecture and community design; the effectiveness of the design professional (as one of the few legitimate generalists in our society) in synthesizing the relevant social, economic, political and cultural issues into appropriate and stimulating habitation environments; and the effectiveness of architects and planners in projecting viable images to society of the future of the built environment.

Upon the occasion of assuming the deanship of Harvard University's Graduate School of Design in 1980, Dean Gerald M. McCue observed, "In most cultures and in most recorded eras, men and women who had special knowledge and skills conceived the organization and character of cities, buildings and gardens. their unique capabilities improved the quality of the physical environment; their works stimulated the intellectual discourse of their times. These persons had several basic abilities in common: a sensibility of human values, a talented eye, a creative intellect which could conceive spaces and places that gave meaning and purpose to life. The most gifted achieved even more. They created a quality of art that stimulated the senses and stirred the intellect."

In other space in this issue of *Dimensions* you will observe a report on the satisfaction of graduates of the architecture program at UNL. This survey is certainly an important measure of the value which a significant sector of the profession holds for their educational experience. Other such opinion surveys related to the subjective, "soft" measures of the social/cultural value of architects, planners, community developers and the allied design professionals will be necessary in the immediate future.

I am confident that, together, we can demonstrate to even the most staunch skeptic an overwhelming amount of evidence of both the "real" and the "soft" value of existing programs of the College of Architecture, and of the

value of the University's efforts to continue to support the professions. My greatest concern, however, is that any amount of evidence of high value and excellence may not be sufficient; that political issues may persuade the judgement of that person who must ultimately choose between one program and another.

This is a time for team-work. The survey on educational satisfaction indicates that collectively, we agree on our mission of educating for effective practice, and we have apparent consensus on the primary educational content that is important to preparation for professional practice. We now need your suggestions and enthusiastic support in order to assemble evidence to the value of educating professional practitioners. Together, we can move beyond this crisis of resources and above the political wranglings that will inevitably surround the University's present dilemma.



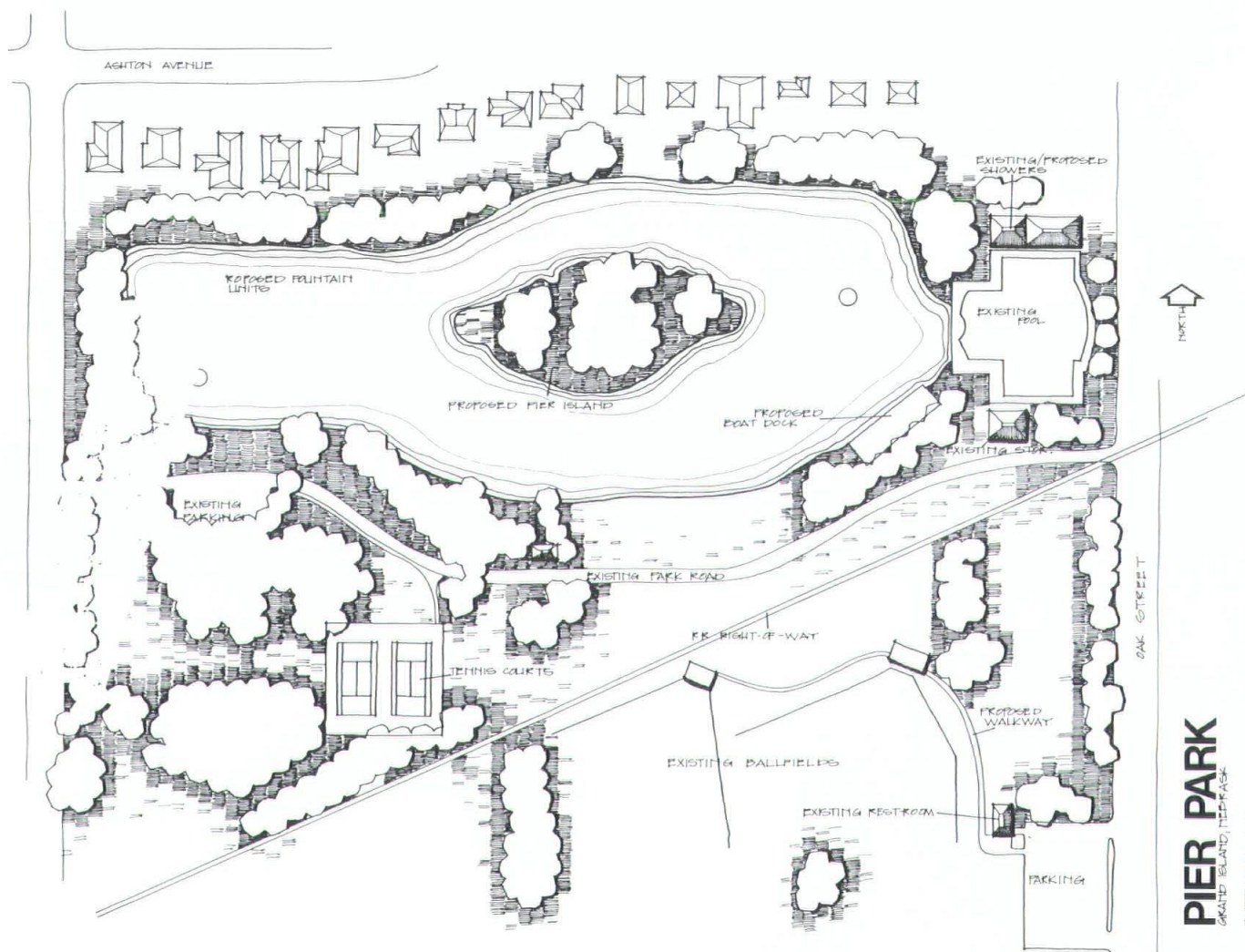
W. Cecil Steward, FAIA
Dean



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SCALE: 1" = 200'



PIER PARK

SKETCHED ISLAND, PIER PARK
SEPTEMBER, 1980
1" = 50'

The Community Resource and Research Center Part of the UNL's Commitment to Public Service

Direct Community Assistance

The Community Resource and Research Center assists hundreds of communities in specific projects from year to year. Recreation and park development, downtown revitalization, jail planning, community center development and comprehensive planning represent areas where much of this activity has taken place. Additionally, the CRRC has been of specific assistance during times of natural disaster. Grand Island's tornado, Fremont's Pathfinder Hotel explosion and Beatrice's flooding were disasters after which CRRC Architecture College faculty spent many days assisting in the recovery effort.

One of the goals of the Community Resource and Research Center is to assist community leaders in developing leadership and organizational skills. Staff have used a self-evaluation skills checklist as a starting point in developing leadership skills within neighborhood organization leaders in Grand Island, Lincoln and Omaha. The skills checklist is a three-page form which lists a variety of skills normally exhibited by leaders in effective community groups.

The checklist includes major areas of needs analysis/goal setting, implementation, involvement and awareness and leadership. Some of the 27 skills listed are: setting goals as a group, fundraising, conducting membership recruitment drives, making good use of volunteers, and holding effective meetings.

Each of the neighborhood organization board members completes a skills checklist, marking beside each skill listed whether he/she think his/her organization board is at a satisfactory, good, or needs improvement level in relationship to that skill area. The summary of all the skills checklists completed by the board members presents a picture of the skills areas that the board feels need improvement (as well as those skills areas in which the board feels the organization is strong).

Using this summary, the board members are ready to decide what type of educational activities they will plan

during the next year to help improve skills in that area. Members of CRRC staff assist the group in identifying a range of educational activities. Once the group has decided upon appropriate educational activities for that skill area, the CRRC staff assists the neighborhood leaders in identifying resource people or material to assist with the learning process.

The Nebraska Community Improvement Program

The Nebraska Community Improvement Program which is co-administered by the College of Architecture's Community Resource and Research Center and the State Department of Economic Development is celebrating its 20th year. This community recognition program involves approximately 180 communities and neighborhoods each year in community development projects.

Specifically, the NCIP encompasses three individual programs: (1) Community Recognition Program; (2) the All-Nebraska Community Program; and (3) the Neighborhood Recognition Program. The College faculty assists communities in organizing, developing goals and in giving assistance on specific projects. A Recognition Day is held each fall with some 800 people participating in a day of workshops and the presentation of awards by the Governor and Chancellor of UN-L. This event is televised live over the educational television network.

Special awards are given in the following categories: community development process, business district improvement, economic development, environment and energy, farm and ranch development, health and safety programs, human services, public facilities and governmental services, recreation, arts and humanities, a "good neighbor award" and a special category selected each year for the Otto Hoiberg Award. Intensive program development has gone into the neighborhood program in Omaha, Lincoln and Grand Island resulting in twenty-nine neighborhoods being entered this year. The neighborhood program allows neighborhoods to work on specific criteria for improvement rather than competition as in the community program.

The NCIP provides the University with a unique educational delivery system to reach people who would otherwise not be in contact with the institution. College faculty offer workshops, provide individual assistance, and supervise student projects in communities. Recently, the University's audio network has been utilized for a series of workshops. This allows faculty to present educational material from Lincoln to designated sites through audio connections. With staff and budget limitations, it is visualized that extensive use will be made of this network to sites throughout the state.

In addition to the State Department of Economic Development and the College's Community Resource and Research Center, fourteen investor-owned gas and telephone companies provide financial support to the NCIP program. Communities are judged by out-of-state judges who review scrapbooks from all the communities and then visit finalists before making their recommendations. These judges pay their own expenses to travel to Nebraska to assist with the program.

Two recent innovations in the program include CIP Week and the Good Neighbor Award. Community Improvement Week is proclaimed by the Governor and provides communities with an opportunity to kick off their program year and to increase awareness of improvement activities throughout the state. The Good Neighbor Award is given to recognize the unselfish giving of time and knowledge from one community to another.

The Nebraska Community Improvement Program provides an opportunity for the College of Architecture through its Community Resource and Research Center to be involved in educational programs throughout the state. The opportunities for faculty and students to be involved in "real life" problem solving and in improving the communities of Nebraska benefits students as well as the communities. This community experience is part of the "service" portion of the University's land-grant mission of research, public service and instruction. Those participating in the NCIP over the years have been able to utilize the expertise of the University in improving their communities.

Alumni shorts

'49 Raulin B. Wight is President and Chairman-of-the-Board of Wight & Company, Inc. in Downers Grove, Illinois. His main interests lie in the fields of life safety and energy conservation, the problems of comprehensive services versus specialists, project management, and the marketing of professional services.

'57 Lynn Vermeer is Vice-President and General Manager of the architectural firm Bahr Vermeer & Haecker in Lincoln, Nebraska.

'62 Ronald Frickel is President of AD&C Group, Inc. - Consulting Structural Engineers in Lakewood, Colorado. AD&C is an eight to ten man firm which provides the structural design of buildings for an architectural clientel encompassing eleven mid-west and Rocky Mountain states. In his spare time, Ronald, along with his wife Artha and children Pamela (18), Sonya (17), and Kevin (9), enjoys travel, snow skiing, water skiing, and scuba diving.

'64 Allen D. Elliott is the owner of a one man office in Seattle, Washington specializing in solar and earth sheltered design. When not occupied with his work, Allen keeps busy with his interests in cross country skiing, kayaking, and travel, and maintains a continuing interest in technological developments in Nebraska and changes in the college of architecture at the University of Nebraska.

'66 Roger K. Wagoner is the manager of Planning Service at David Eveans & Associates, Inc. in Bellevue, Washington.

'67 Jeffrey M. Poley has been doing extensive work with the USAID for the United Republic of Tanzania since September of 1982. As the Assistant General Services Officer, his present work includes advising in planning, architecture, housing, and engineering for various development projects in Tanzania, and providing support services to the USAID mission. Jeffrey's primary interests are centered upon physical development technologies for developing countries, town planning, building construction, and low cost self-help housing. Prior to assuming his current position, he was doing related work with



Jackson - Jackson & Associates

Construction of the Treynor State Bank in Treynor, Iowa, designed by the Architectural firm of Jackson-Jackson & Associates, Omaha, Nebraska, was completed in June of 1983. The bank designed by Jackson-Jackson & Associates, Omaha, Nebraska, celebrated its grand opening and its 60th Anniversary simultaneously during ceremonies on July 16, 1983.

The brick veneered building, designed around the "Professional Center Concept" for one-stop financial services, provides 5,500 square feet of space for bank operations and 3,000 square feet for leasing of professional office space and future bank expansion. A partial basement of 5,800 square feet provides for a future public meeting room, kitchen, bank training room and employee's lounge.

The exterior of the bank is brick veneer with brick corbeling accents. Effective use of lighting highlights the building at night and makes it a focal point of the main street. The interior includes a 16 foot high atrium above

the entry to bring natural light into the lobby, which is trimmed in warm accents of oak and polished brass. The interior provides five teller stations, five loan offices, a conference room, bookkeeping area and spacious lobby accessible to the vault equipped with a one-of-a-kind bronze finished door.

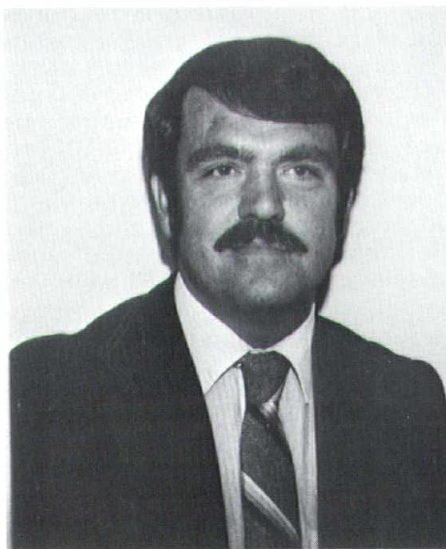
The latest electronic security equipment is also used for bank protection for business hours and after hours and facility will increase service to the public by providing two-lane drive-up units, night depository, additional safe deposit boxes and off street parking. The parking area next to the new building will include handicapped parking and the main floor of the building, including restrooms, will also be accessible to the handicapped.

Energy conservation was a major consideration in the design of the bank. Tinted glass was used to reduce the air conditioning load and five Lennox furnace/air conditioning units (two newly designed Lennox Pulse), are used in a zoned concept.

William Borner Receives National Award

William Borner of the University of Nebraska-Lincoln, Department of Architecture, has received recognition in a competition sponsored by the Department of Energy and the American Collegiate Schools of Architecture. The competition dealt with the testing and evaluation of new and innovative instructional methods in energy and design education. Professor Borner received an honorable mention with a \$1,000 cash prize.

Professor Borner's grant application made Nebraska one of the 12 schools of Architecture throughout the United States selected as semifinalists. Only five received cash awards. Professor Borner is a licensed Architect in the state of Nebraska and practices part time with the local firm of Davis/Fenton/Stange/Darling.



the Tanzanian Ministry of Lands, Housing, and Urban Development.

72 Dale Brock is currently serving as the Design Director for SEO Consulting in San Francisco, California. He was formerly with Saul Bass, Associates in Los Angeles. SEO Consulting is one of the major architectural firms in the United States which is involved in corporate identity design. They specialize in multi-unit retail facility design and signage programs.

74 James Tepley is a principal at Associated Architects in Grand Junction, Colorado. James founded Associated Architects in 1978 after being employed at Chambliss-Dillion Architects, also in Grand Junction, for three years. His main area of work is centered around solar residences, multi-family dwellings, and commercial design. He has a special commitment to researching and applying common sense solar applications in the context of design. James and his wife Judith, who is the office manager of Associated Architects, have a son in the eighth grade. James' favorite past-times are downhill skiing, photography, and constructing stained glass windows.

77 Billy J. Larson, who is with Jarvis Putty Jarvis, Inc. of Dallas, Texas, was recently advanced to associate standing in the firm.

78 Geoffrey Childs has been serving an apprenticeship under Minneapolis architect John Howe for the past three years. Howe was one of the original charter members of the Taliesin Society founded by Frank Lloyd Wright. Geoffrey's firm belief in the Wrightian philosophy and disillusionment with the modern movement in architecture led him to his current position. As is Howe, Geoffrey is primarily concerned in the design of background architecture such as churches, small commercial buildings, and residences.

79 Douglas D. Heinrichs is a designer/planner at Rees Associates, Inc. in Oklahoma City, Oklahoma, which is a fifty person firm specializing in health care facilities, correctional facilities, and broadcast facilities. Douglas states that despite his Oklahoma residence, he is still an avid Husker fan, and maintains a continuing interest in Nebraska architecture and news about the University of Nebraska.

James Potter Wins Fulbright Grant

James Potter, associate professor in the architecture department at the University of Nebraska, has been awarded a Fulbright Grant to lecture in Nigeria for the 1983-84 academic term at Imo State University. A registered architect for 18 years, Potter has traveled extensively studying the relationship between the needs of a society and its built environment. As a senior scholar, he will be part of the faculty of Imo State which is located in the southeastern part of Nigeria which was once known as Biafra. Since Nigeria was a British colony until it gained its independence in 1960, most Nigerians are familiar, if not fluent, in English.

Imo State University is one of the few state operated schools to open in the past few years. As a result, the architecture program is still in its formative stages. This coming year will be its third year of operation with an enrollment of approximately 60 to 70

students and a faculty of three or four. With such a new program and so few faculty, Potters responsibilities will be many and varied. Two courses that he is certain to teach, however, are architectural history and 3rd year design.

The history course will attempt to encompass both western architectural traditions and indigenous African architecture. In the studio, the emphasis will be placed upon community based projects, drawing upon the contributions of both African traditions and western technology. Projects will focus upon existing community needs and stress interaction between students and the community. In this way, Potter hopes to instill a sensitivity and awareness in his students of the unique needs of their country, in which rapid expansion and change have placed an excessive strain upon the relationship between people and their environment.

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(If married, include maiden name)

Spouse _____ N.U. _____

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(Billed Annually in February)

• Life membership in the Nebraska Alumni Association also includes life membership in the College of Architecture Alumni Association

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*Special discount rates are offered to alumni of the three most recent graduating class years and alumni whose class was graduated 45 or more years ago. Applicable on annual membership only.

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College of Architecture Alumni Association

The Alumni Association will host a celebration of the 10th anniversary of the College of Architecture and the 50th anniversary of architecture at the University of Nebraska on November 4th and 5th. This is the year for alumni to return home to Architecture Hall for reunion with old friends; for celebration of the proud history of our programs; and for support, through solidarity, of the professions of architecture and planning.

On Friday, November 4th, the Professional Advisory Committee will meet in the morning. Alumni are encouraged to meet with the PAC during the day, as well as with various design studios in the afternoon. There will be a social at the Hilton, with a no host bar, for alumni, students, faculty, and friends starting at 6 p.m.

Saturday morning, November 5th, registration for the Alumni Association activities will open at 9:30 in the gallery of Architecture Hall. Ceremonies, celebrations, and meetings are scheduled through the morning. Following the catered lunch, the meeting will be adjourned to Memorial Stadium for the Iowa State game.

Saturday night is a special occasion for alumni with the annual student-sponsored pig roast. All are urged to participate in this student party, reliving the spirit of college days. Alumni will be receiving separate mailings with details and information regarding hotels, football tickets, and registration. If you are not now a member of the College of Architecture Alumni Association, please consider joining. Your Alumni Membership includes:

- Membership in the College Architecture Alumni Association.
- A subscription to *Nebraska Alumnus*.
- Special alumni reports.
- Low-cost group life insurance.
- Invitations to alumni meetings and programs in your area.
- Low-cost travel opportunities with the "Tourin' Huskers".
- Discount prices on Nebraska memorabilia.
- Notification of class reunions and other on-campus programs.
- Access to the Association's personal address service.
- Support of the Scarlet and Cream Singers.
- Support of many valuable University and alumni programs.
- Support of the University's liaison agency for public support through the state legislature.
- Support of recruitment of outstanding student scholars.

College of Architecture Has New Assistant Dean

The College of Architecture welcomes Joseph Luther as its new Assistant Dean. Joe assumed this position on July 1, moving to Lincoln from Spokane, Washington.

In Spokane, Joe was on the faculty of the Department of Urban and Regional Planning at Eastern Washington University. During his nine years with that university, he founded the department and its graduate program as well as its community service center, and transportation research center. He served three years as Department Chairman for graduate and undergraduate programs and another three years as Vice-Chairman and Graduate Program Coordinator. For seven years, he held a community service assignment at the University, working extensively in the field throughout the Pacific Northwest. He frequently worked on a team assignment basis with his wife, Victoria, who was a community development specialist with the Partnership for Rural Improvement at Washington State University. Over the years, they have co-authored several papers and publications on rural planning and development techniques.

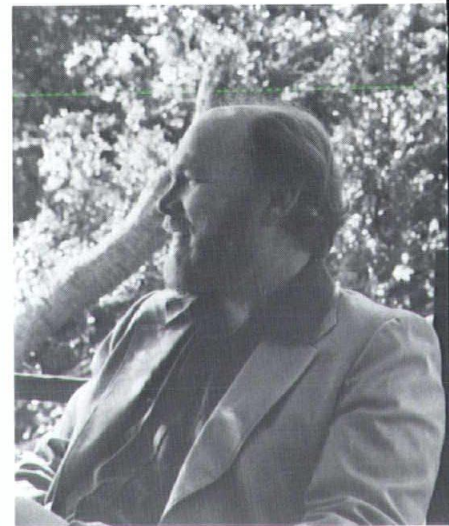
As a practicing professional consultant, Joe was principal planner for Haworth and Anderson, Inc., for six years prior to establishing a consulting firm with his wife in 1981. During his fourteen years of practice, he served as Project Director or Planner-in-Charge on projects including mas-

ter plans, functional plans, comprehensive plans, environmental design and assessment, and growth management programs. He developed a reputation for design of large, complex projects on difficult sites. Among these major environmental design activities were two world's fair EIS's; three new town designs; several large planned unit development projects involving innovative energy saving designs, and several interstate highway and mining rehabilitation projects.

As a public service, Joe served on the Spokane Zoning Board for several years, as well as on the Boards of Directors for the State Chapter of the American Planning Association, the Planning Association of Washington, and the Association of Inland Empire Planners. He was a frequent guest and visiting faculty member at universities and colleges throughout the Northwest.

His research and teaching interests tend to focus on rural planning. Within that environment, he is working on applications of behavioral sciences (including organizational development and futuring) to new techniques for comprehensive environmental perception and management.

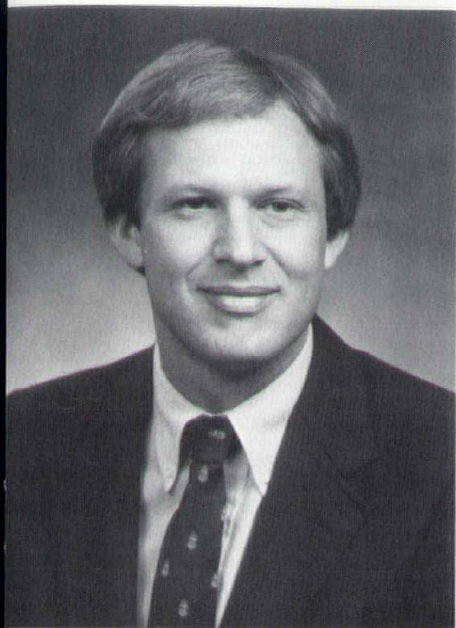
Joe is a graduate of the College of Architecture and Environmental Design at Texas A&M University. He received the degrees of Doctor of Environmental Design and Master of Urban Planning at A&M. He also holds a Bachelor's degree in Urban and Re-



gional Planning. As Assistant Dean, Joe will be facilitating research and community service activities of the College of Architecture, as well as providing administrative services to the faculty, staff, and students. He will also be working closely with the College of Architecture Alumni Association. With a faculty appointment as Associate Professor of Community and Regional Planning, Joe will be teaching courses in his areas of interest, as well as supervising graduate work in research methodology and design.

Although Joe Luther is still seeking a means of moving mountains to Nebraska, he is delighted to be back in the college of architecture and is looking forward to meeting you.

The Clark Enerson Partners: New Landscape Architect Joins Lincoln Firm



Dennis Scheer, a registered landscape architect, has joined the staff of The Clark Enerson Partners, according to Albert Hamersky, president of the Lincoln-based architectural/landscape architectural/planning firm.

Scheer is a native of Lincoln, a graduate of Lincoln Northeast High School. He received his Bachelor of Architecture in Architectural Studies from the University of Nebraska and a Master of Landscape Architecture from Kansas State University.

"With his dual study in architecture and landscape architecture, Dennis has developed an appreciation for the integration of the two related fields into a single, complete discipline", Hamersky said. "As a landscape architect, his appreciation of a quality outdoor environment has been founded in part by the unique attitude Lincolniters have about the appearance of their city."

His professional experience is

broad and varied. It ranges from design and development of residential, commercial and recreational projects for a Kansas firm to planning and landscape design responsibilities with Leo A. Daly Company of Omaha. While associated with the Daly Company, he was involved with long range master planning for U.S. Military communities in West Germany; conceptual site planning for a new Saudi Arabian city; and detailed site and planting design projects in Omaha. He has also served as a design consultant for recreation facilities, residential subdivisions and condominium developments in Kansas.

Dennis is an Associate Member of the American Society of Landscape Architects and an Affiliate of the National Trust for Historic Preservation. He earned a 1982 Honor Award from the Prairie Gateway Chapter, A.S.L.A., and is a Registered Landscape Architect.

Projects Selected For 1983 Justice Faculty Exhibit

Thirty-six U.S. and Canadian justice facilities, many reflecting "the humanizing elements promoted by court-imposed and voluntary standards," have been selected for the 1983 Exhibition of Architecture for Justice, sponsored jointly by The American Institute of Architects (AIA) and the American Correctional Association (ACA).

This year's exhibition, to be shown at the AIA Committee on Architecture for Justice Conference, Nov. 10-12, Washington, D.C., offers justice administrators, architects and others an opportunity to review state-of-the-art examples of justice facility design.

The jury cited an increase in the quality of juvenile correction facilities, noting the use of "softer, more humane architectural designs." Also, a greater concern for energy was evident in many of the projects, some of which utilized elements of solar energy in their design.

The jurors were Aaron A. Brown, National Institute of Corrections, Washington; J. Stuart Cauley, FRAIC, Toronto; Mary S. Galey, AIA, Washington; T. Don Hutto, ACA president-elect, Richmond, Va., and W. Gene Williams, AIA, Houston.

Six of the 36 projects were cited for special design features: - Passaic County Juvenile Detention Facility, Haledon, N.J.; The Grad Partnership, Newark, N.J. A "good solution providing secure juvenile housing in an existing building while minimizing the institutional atmosphere. The Georgian architecture is complemented by the new addition."

- L.D. Morrison Sr. Police Training Academy, Houston; The McGinty Partnership, Architects Inc., Houston. It "embodies the vigor and importance of law-enforcement training. Both esthetically pleasing and functional in design, it reflects the high expectations placed upon those charged with protecting the public."

- The Hughes Justice Center, Trenton, N.J.; a joint venture by The Grad Partnership and The Hillier Group, Newark, N.J. "Careful planning has overcome a difficult site. The urban-related base is attractively landscaped. The elegant court's cube rises above, providing good circulation, and is surrounded by a mantle of structures housing the necessary back-up facilities."

- Alberta Court of Appeals, Calgary; Gerald L. Forseth Architect Ltd., Calgary. It "effectively preserves the

historic continuity of the building while enhancing the prestigious dignity of the court and providing contemporary functional relationships and space."

- Frontenac Correctional Institute, Collins Bay, Ont.; Wilson Newton Roberts Duncan, Toronto. "This functional living unit concept minimizes staff/inmate barriers. The use of abundant natural light and softer, non-traditional finishes produces a pleasant but functionally secure living environment."

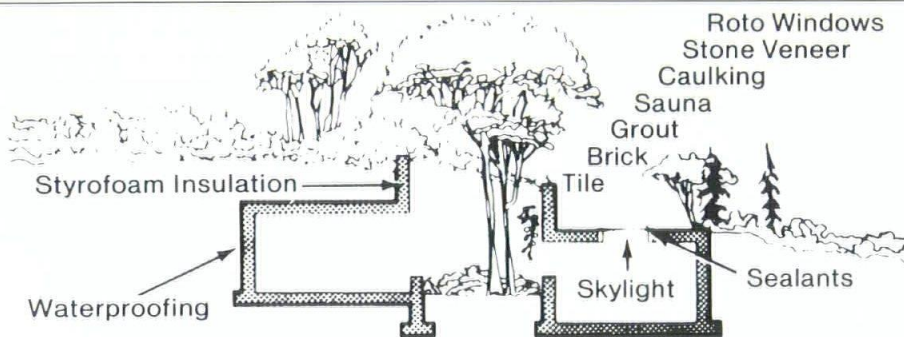
- Spokane County Correctional Detention Facility, Spokane, Wash.; Walker McGough Foltz Lyster, P.S., Spokane. "In a restricted urban site, this high-rise facility allows a large number of inmates secure access to existing courts and public safety facilities. Well-planned groupings provide the housing modules with secure supervision, direct access to dining and recreation facilities and plenty of natural light."

To make this exhibit a lasting and valuable tool for those involved in the design of correctional facilities, the AIA will publish an illustrated directory of the 36 projects.

For more information on the exhibition, contact Michael Cohn, AIA design department, (202) 626-7366.



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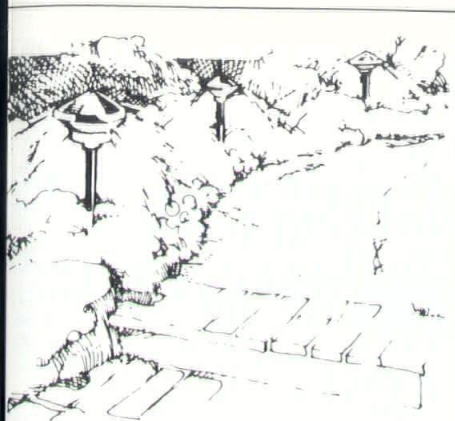
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AIA CALENDAR OF EVENTS THROUGH DECEMBER 1983

- Oct. 13-14 AIA Energy Committee Meeting, Washington, D.C. For more information, call David Bullen at (202) 626-7448.
- Oct. 17-18 AIA Design Committee Meeting, with conference, "Turning Points: Pursuing Design Excellence in a World of Change," Houston. For more information, call John Gaillard at (202) 626-7363.
- Oct. 17-18 AIA Design/Building Task Group Meeting, "Design Build: Contracts, Cases, Control," Boston. For more information, call Bill Hooper at (202) 626-7532.
- Oct. 17-19 AIA Architecture for Health Committee Meeting, AIA Housing Committee Meeting, with Conference on Design for the Elderly, Washington, D.C. For more information, call Maurice Payne at (202) 626-7364.
- Oct. 19-20 AIA Design/Building Task Group Meeting, "Design Build: Contracts, Cases, Control," Philadelphia. For more information, call Bill Hooper at (202) 626-7532.
- Oct. 21-22 AIA Design/Building Task Group Meeting, "Design Build: Contracts, Cases, Control," St. Louis. For more information, call Bill Hooper at (202) 626-7532.
- Oct. 24-25 AIA Regional Development and Natural Resources Committee Meeting, Washington, D.C. For more information, call John Gaillard at (202) 626-7363.
- Oct. 25-27 Architects in Industry Conference, "Architectural Master Planning in the Corporate Environment," San Jose, Calif. For more information, call Beverly Sanchez at (202) 626-7434.
- Oct. 27-28 AIA 3rd Architectural Management Committee Conference, "Post-Survival Management," Kansas City, MO. For more information, call Bill Hooper at (202) 626-7532.
- Oct. 28-29 AIA Architecture for Education Committee Meeting, Orlando, Fla. For more information, call Mike Cohn at (202) 626-7366.
- Nov. 10-11 AIA Architects in Education Committee Meeting, Boston. For more information, call Beverly Sanchez at (202) 626-7434.
- Nov. 10-12 AIA Architecture for Justice Committee Meeting, with conference on rehabilitation, renovation and retrofitting of justice facilities, Washington, D.C. For more information, call Mike Cohn at (202) 626-7366.
- Nov. 14-16 AIA Historic Resources Committee Meeting, with conference on the Historic American Buildings Survey (HABS) and advanced documentation techniques, Washington, D.C. For more information, call Dick Van Os Kuels at (202) 626-7429.
- Nov. 14-Dec. 30 Historic Documentation and "The Charles E. Peterson Prize" (awards for the best measured drawings done by architectural students for the Historic American Buildings Survey), exhibit, AIA Building, Washington, D.C. For more information, call Maurice Payne at (202) 626-7364.



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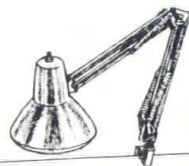
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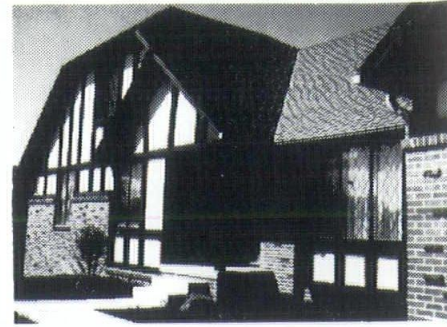
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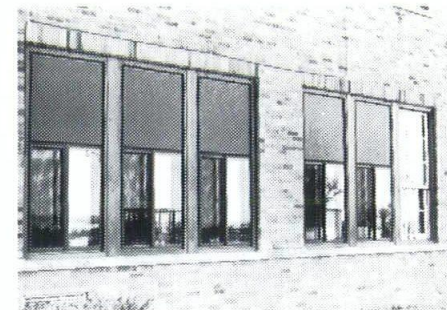
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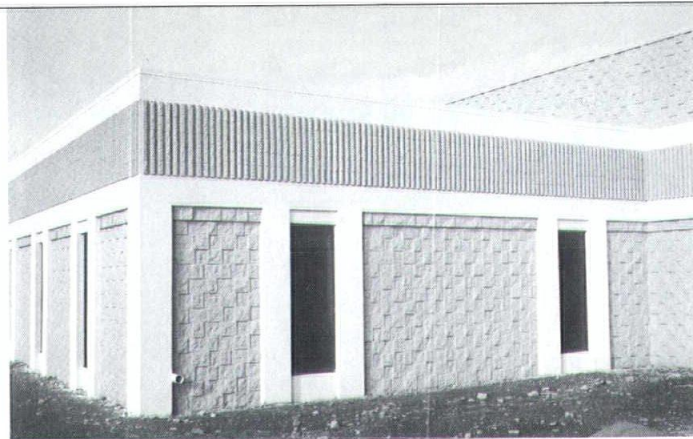
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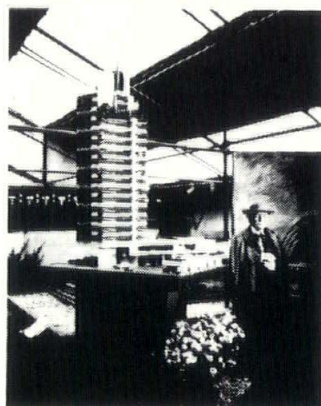
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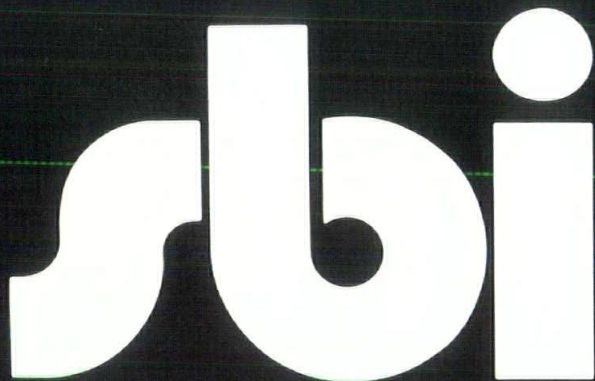
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