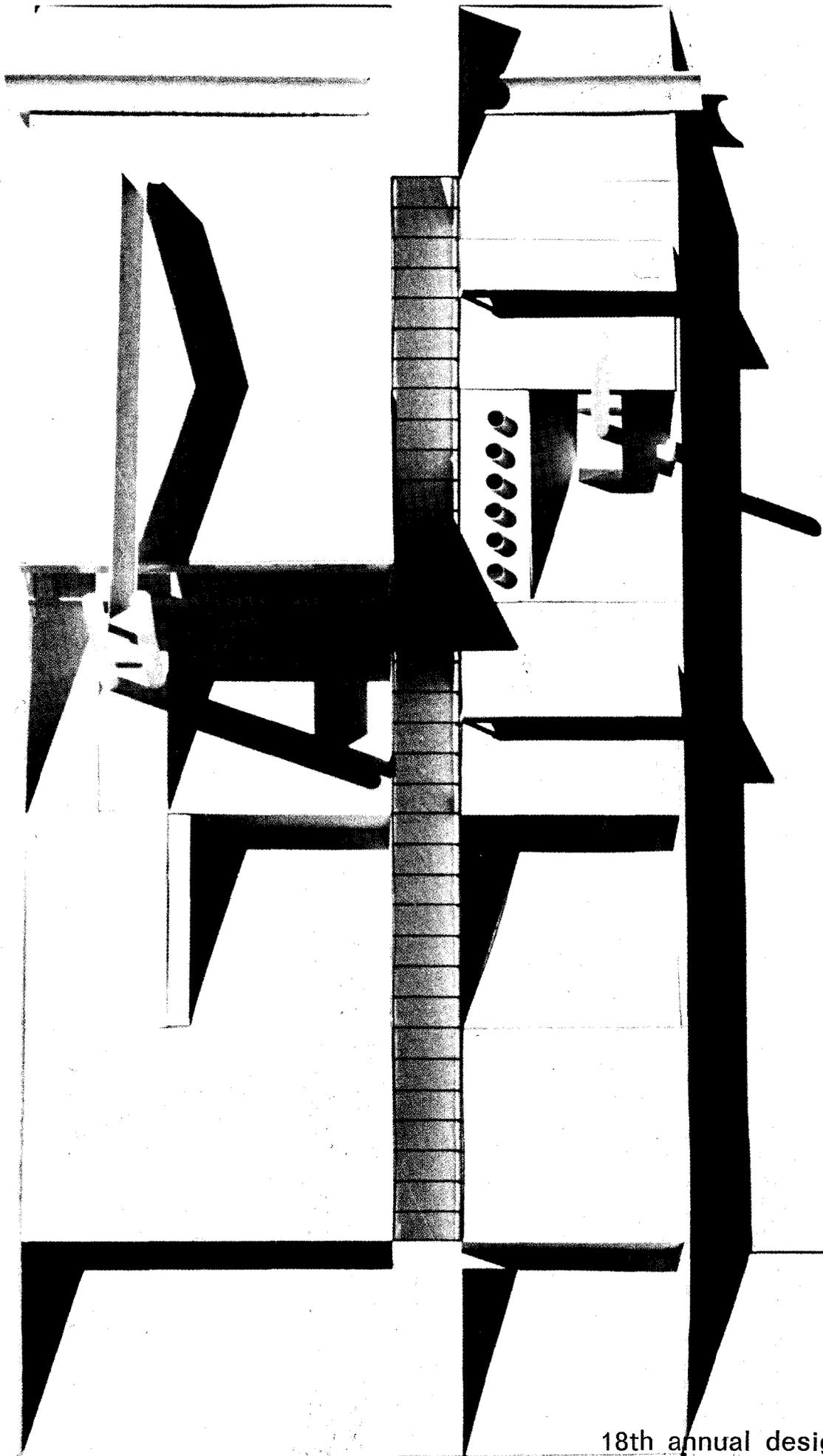


PROGRESSIVE ARCHITECTURE

January 1971, A Reinhold Publication



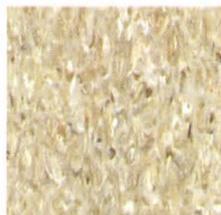
18th annual design awards

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in vinyl asbestos floor tile
for heavy-traffic areas**



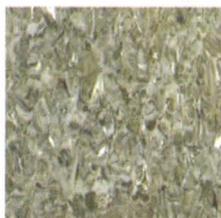
VL-13 Olive Mist



VL-11 Frosted Beige



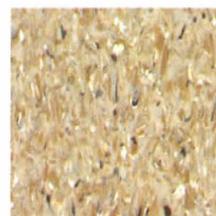
VL-10 Mocha White



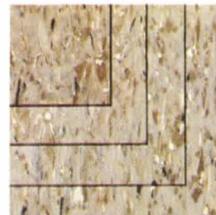
VL-15 Jade Haze



VL-14 Lemon Ice



VL-12 British Tan



Abraded Sample

Thru-Onyx

Add a new dimension of elegance to the floors you design with this exclusive new styling achievement in Azrock vinyl asbestos tile. Thru-Onyx is created with fine particles of actual marble and translucent vinyl chips, some containing asbestos. Patterning is distributed through the tile thickness, as illustrated in the abraded sample above. Beautifully designed for heavy-traffic commercial, institutional, and residential use. 1/8" gauge, 12" x 12" size.

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A key controls opening or closing this large Grille on Stuarts in the Seminole Mall, Seminole, Florida.



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A perfect example of Kinnear adaptability is Stuarts store in the new Seminole, Florida Mall. The wide, open entrance is protected by rugged but graceful motor operated Kinnear Grilles. With a "turn of a key," these Grilles can be silently and quickly raised or lowered. The opened Grilles disappear completely out of sight — and out of the way — above the store opening where the operating mechanism is also concealed. The compact rolling curtain principle developed by Kinnear has never been excelled, and the people of Stuarts echo their acceptance when they say, "Our Kinnear Grilles are convenient, as well as decorative . . . they suit our needs perfectly."

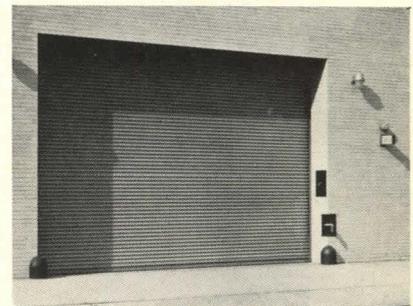
The Seminole Mall is one of the newest of many attractive shopping malls whose stores have found Kinnear Grilles to be the best "see-through protection" available. Window shoppers can still admire the store's displays through the closed Grilles. And for the centralized climate control, the Grilles allow uninterrupted circulation of air.

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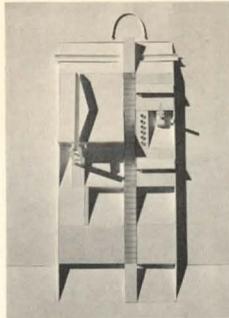
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FEATURES

Eighteenth Annual P/A Design Awards Program

58 For the first time in its history, two separate juries — one for architecture and one for planning and urban design — were invited to judge submissions of the program. The eight judges selected seventeen winners from the 739 projects submitted.

60 First Design Award

The Bennett Residence, Sun Valley, Idaho

Awards

62 Eastwick High School and George Pepper Middle School, Philadelphia, Pennsylvania

64 Schools on a Shoestring: East Harlem Pre-school and The Block School, New York City

66 Madera Community Hospital, Madera, California

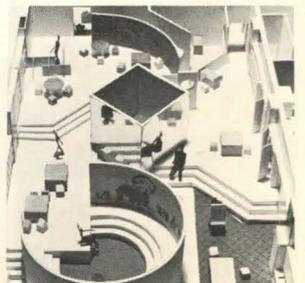
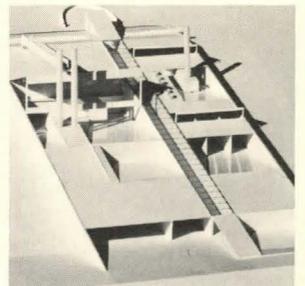
68 Santa Ana Phase II Apartments, Santa Ana, California

70 The Jury Discusses:

Hospitals, Schools and Religious Buildings: The jury noted a significant improvement in the design of hospitals and schools, but a marked decline of vitality in the design of religious buildings.

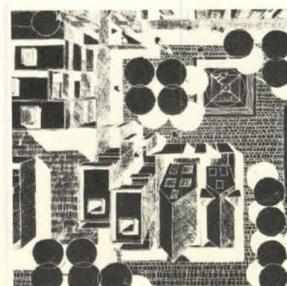
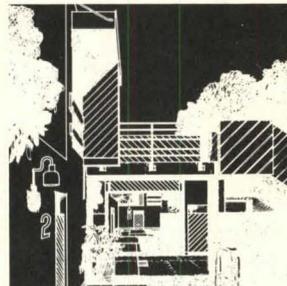
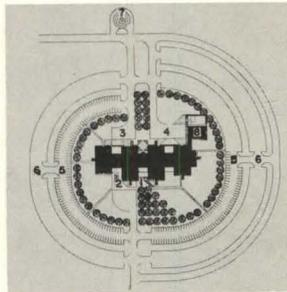
Industrialized Buildings: Many industrialized systems the jury found more anxious to parade the versatility of their engineering than to show how they could be assembled into desperately needed living units.

Presentation Techniques and the State of the Art: The straightforward presentation technique becomes increasingly important as design problems grow more complicated in their solutions and reflect, as did this year's projects, a wider variety of interests than ever before.



Citations

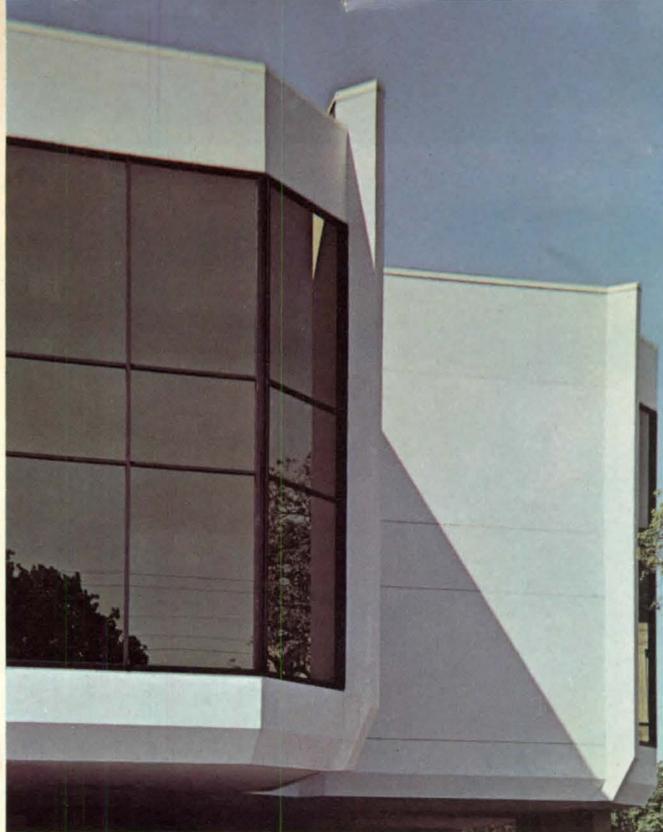
- 74 **Tennis Courts and Handball Facility**, University of Oregon, Eugene, Oregon
- 76 **Catalog House**, Pleasant Valley, New York
- 78 **Community Map**, Hill District, Pittsburgh, Pennsylvania
- 80 **State of Oregon Office Building**, Salem, Oregon
- 82 **Art Center for a Small City**, Mansfield, Ohio
- 84 **"Take Me to the Mountain,"** 35 miles S.E. of Austin, Texas
- 86 **Modular Housing System**, State of New York
- 88 **IBM-MIS Computer Center**, Sterling Forest, New York
- 90 **Sacred Heart General Hospital**, Eugene, Oregon
- 92 **Trailwood Path System**, Houston, Texas
- 94 **The Second Jury**
An increased number of submissions in the planning and urban design categories called for a specialized jury to debate their merits.
- 95 **The Jury Discusses:**
Planning and Urban Design: Ranging in size from a few city blocks to entirely new megacities, the best solutions to these projects were found in humanitarian approaches that could be sensibly implemented.
- 96 **Award**
Kit of Parts and Orchestra Place, Detroit, Michigan
- 100 **Citation**
Site Development Plan for Hollins' Properties, East Islip, New York



DEPARTMENTS

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YOUR POINT OF VIEW

What Is An Architect?

Dear Editor: I have read with interest your editorial in the October 1970 issue of Progressive Architecture and also your quote from Pier Luigi Nervi that "an architect is a man capable of conceiving and building a structure." Your article has brought to mind an additional quotation by the same celebrated ar-

chitect (below) which pinpoints the maximum difference between the architect as an architect and the specialists who have been created in the architectural field. In today's standards, much emphasis has been placed upon their equal importance and capability.

Regardless of the opinions of educators, politicians and editors, who have had much to say about the scope of the architectural profession, the architect still holds the unique position of being the one whose professional qualifications and knowledge cover that of all the so-called specialists as well as the many other trades and professions. A thorough survey to determine the reason for

the tremendous mortality of architectural students and graduates to final licensing and practice as architects would reveal some startling facts. From my own experience it appears that many recognize their inability to function in the full scope of the architect's work, and specialization becomes a much easier path to follow. Others find specialization more lucrative with less hours. And some find working as a designer, job captain, etc. in an architect's office satisfying with less responsibility.

If the particular work that a specialist does, under the direction of an architect, is a matter of public health and safety, there can be no objection to protecting the public by licensing this specialist. However, it still remains the overall responsibility of the architect who should be and, in most instances, is registered, and, as in Nervi's definition, "... must have a wide-ranging knowledge of the entire field of building in order to be better equipped than the specialists in each field."

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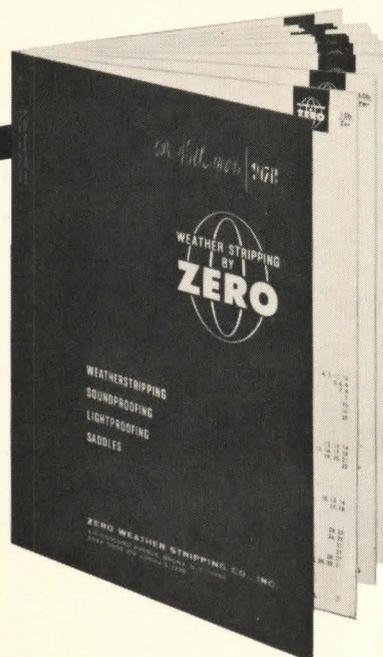
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Systems Standards

Dear Editor: Reader Don Rezab, in a letter to the Editor which appeared in the November issue of P/A (p. 6) questioned the definitions of systems, subsystems, assemblies, components, and parts which appeared in my paper in the September issue of P/A (p. 100).

This order, or hierarchy, as Mr. Rezab calls it, originated in a U.S. National Bureau of Standards Report (N.B.S. Project 4002410) dated October 1965. This report covers a study conducted by the Institute of Applied Technology.

I agree with Mr. Rezab that there is a lot of confusion in systems building terminology. However, if Canadian and U.S. government agencies disagree on definition, we will add further confusion in the U.S. if we ignore our own standards and follow those of Canada. Therefore, at least where the U.S. is concerned, I recommend we stick to the U.S. standards as outlined in my paper.

Guy G. Rothenstein
Building Systems International, Inc.
Atlanta, Georgia

Re Cybertecture

Dear Editor: I want to thank you for publishing my article, "Toward Cybertecture," (P/A, May, 1970, p. 98).

The response has been overwhelming; I am still busy answering letters.

Wolf H. Hilbertz
Visiting Associate Professor
The University of Texas at Austin

JANUARY 1971 P/A



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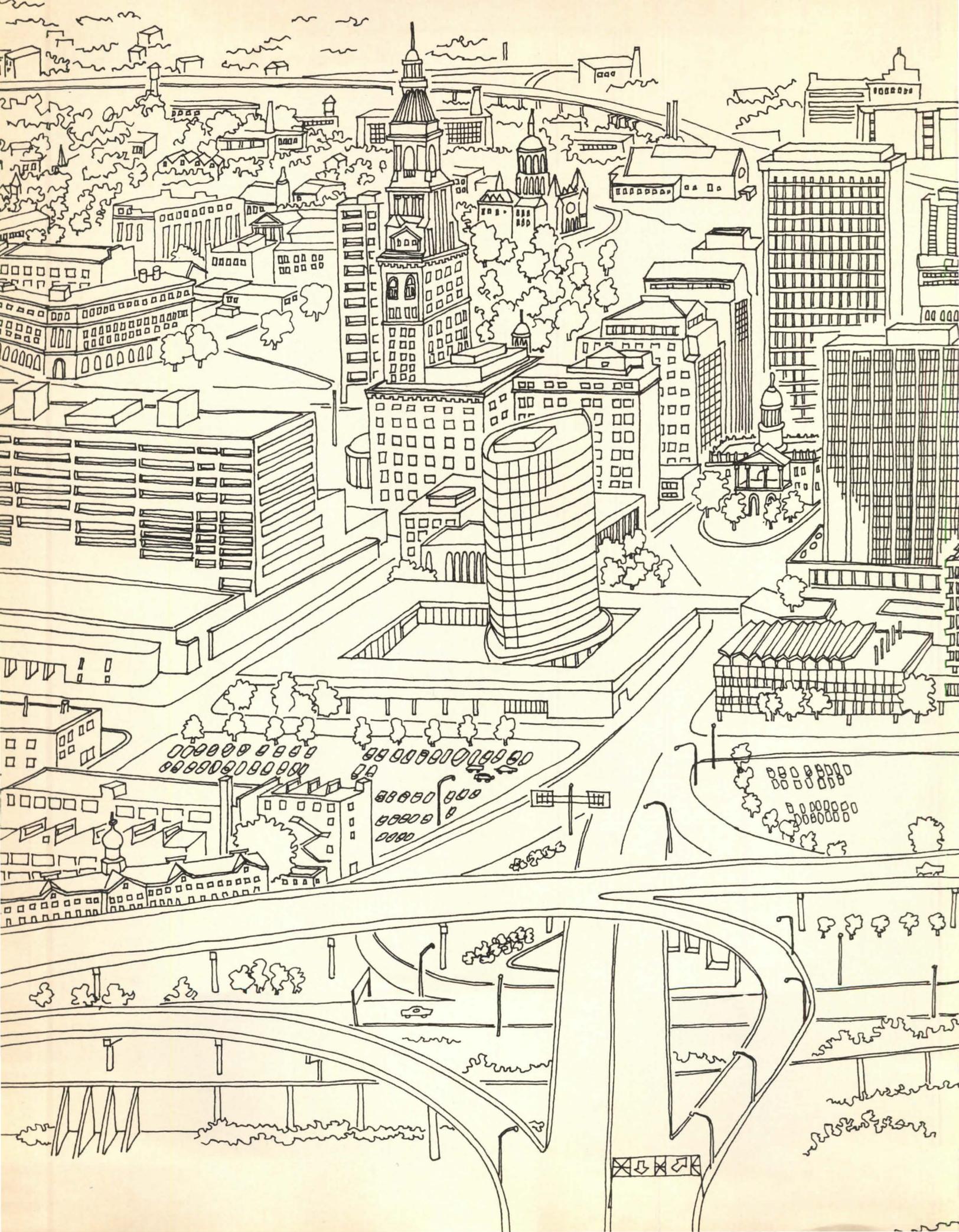
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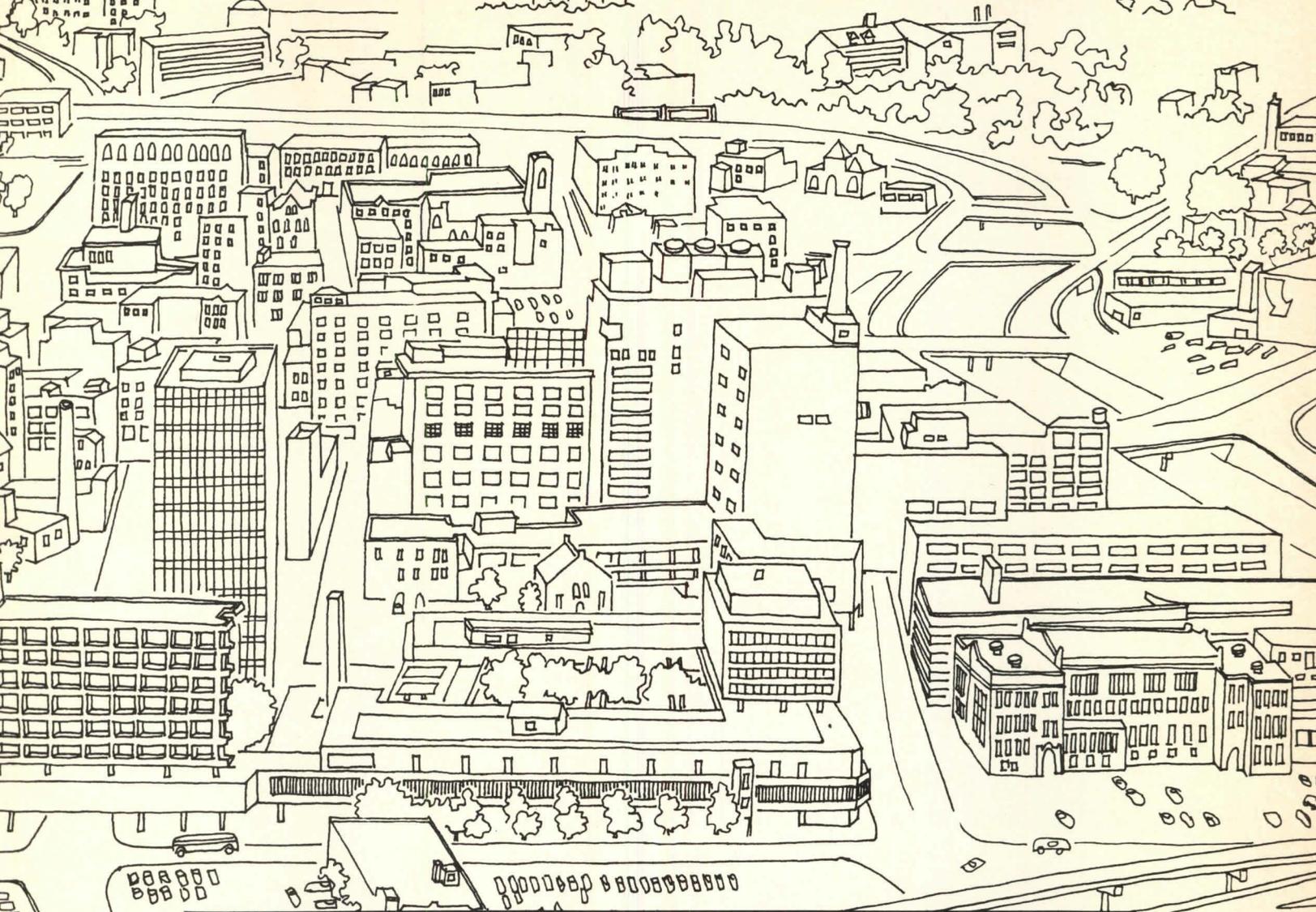
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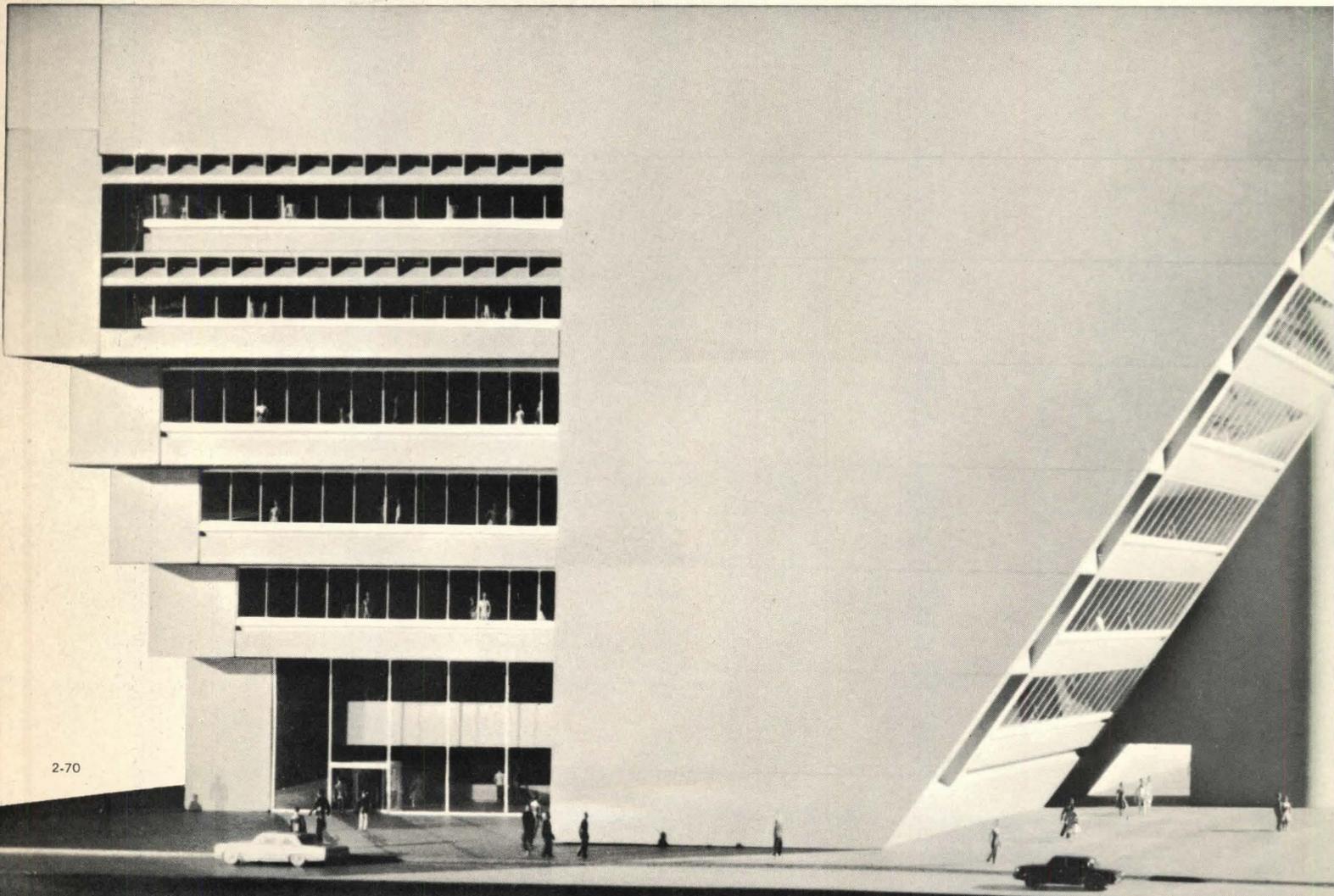
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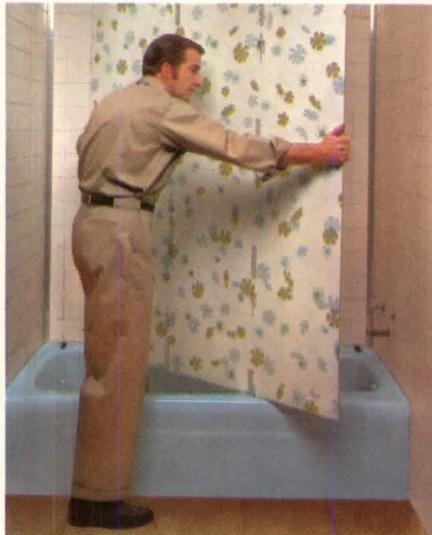
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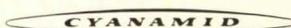


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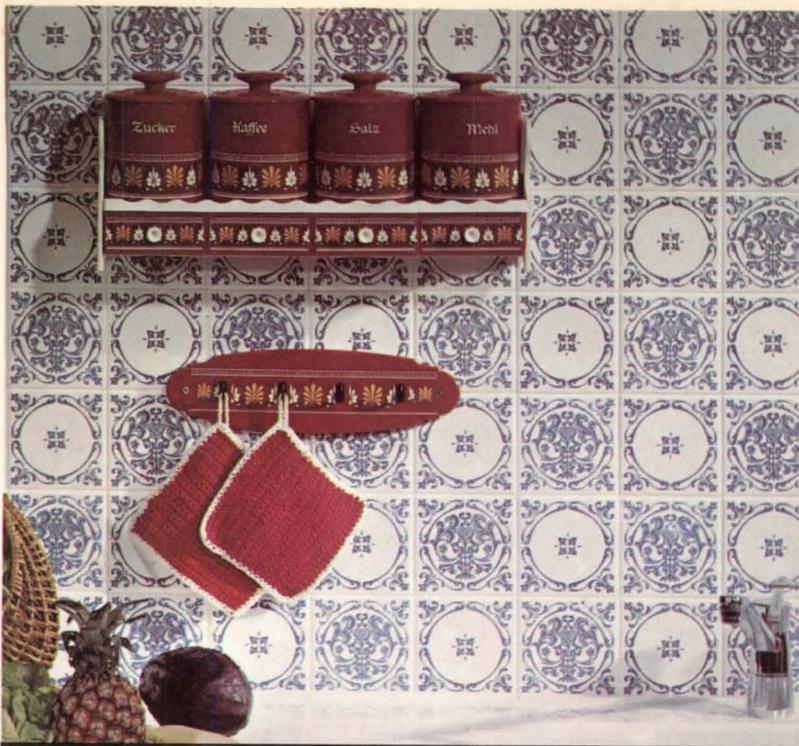
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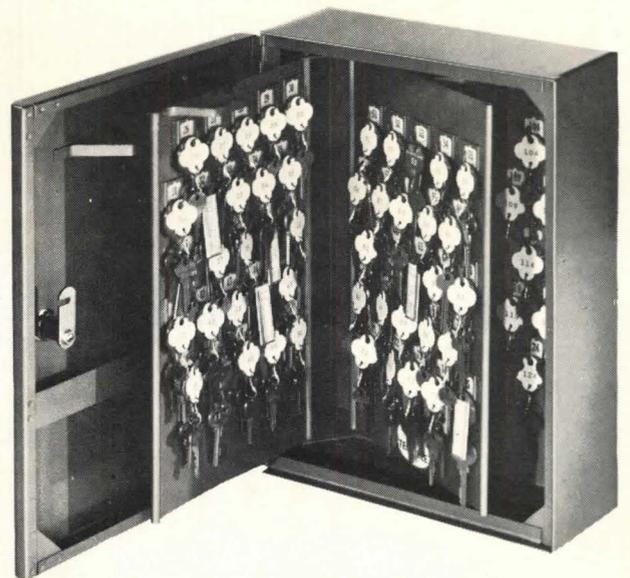
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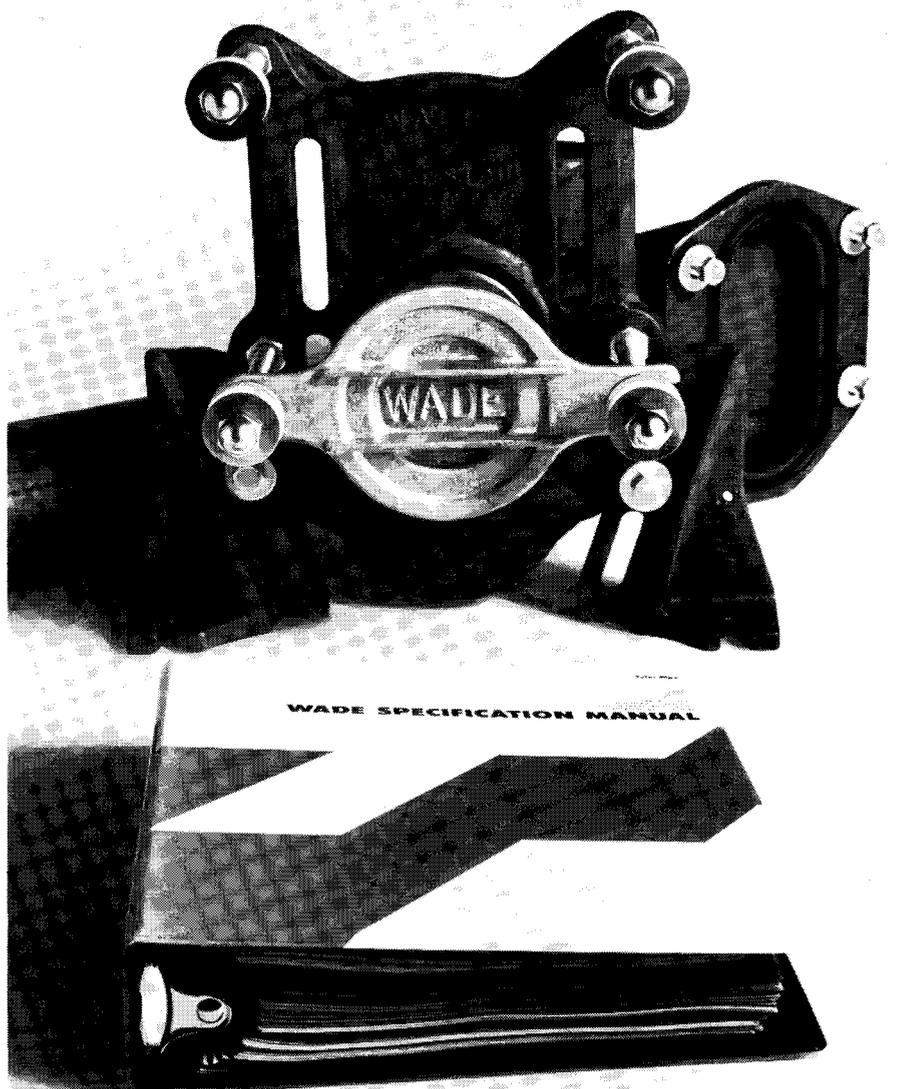
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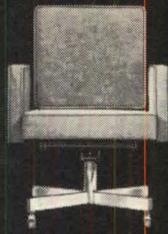
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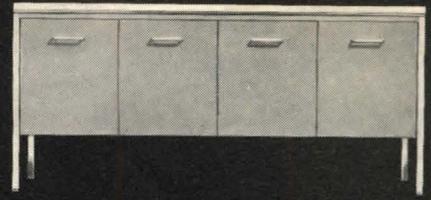
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Choice of two furniture series
for contemporary office concepts



Seating to supplement
every design arrangement

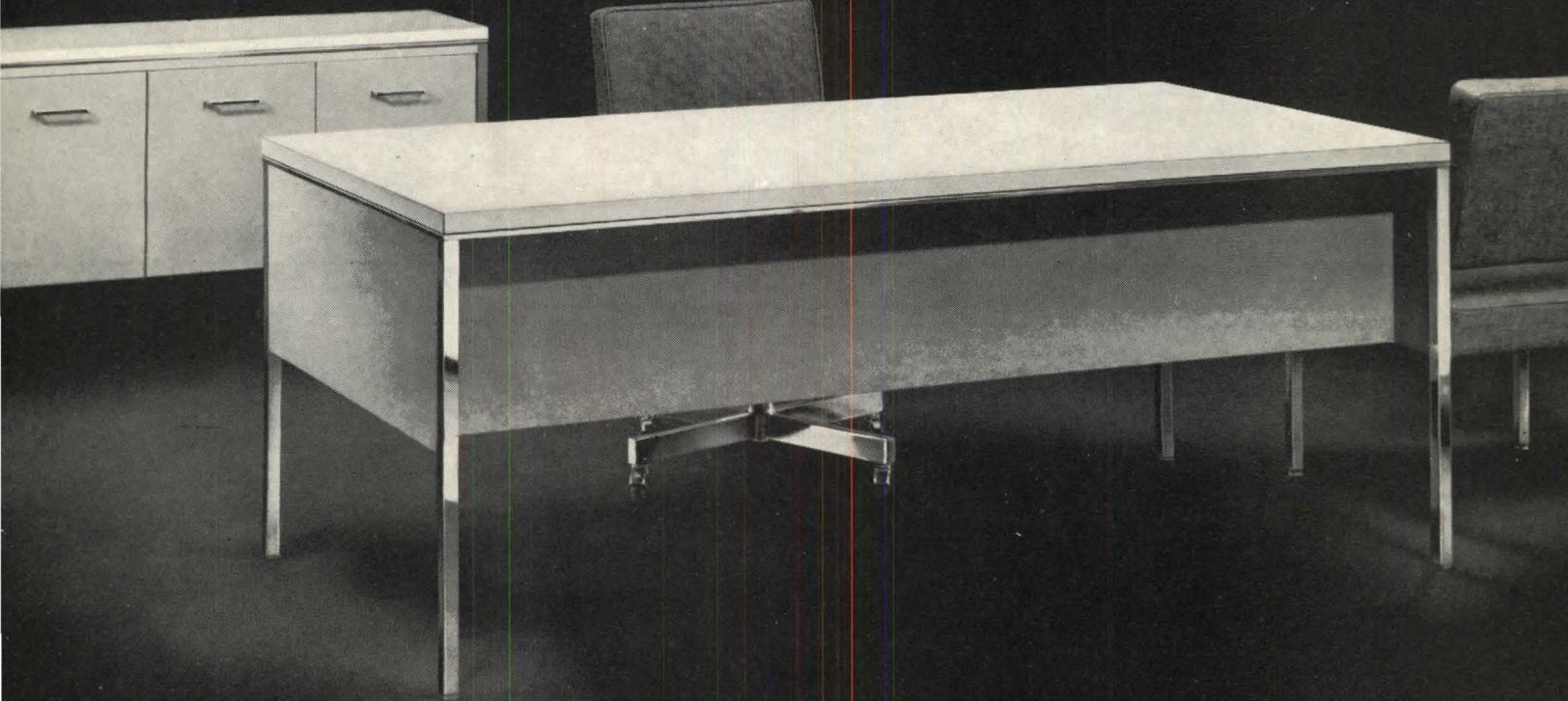


Complete complement of
credenzas—in two depths

versatile

Yet very individual. Select from incomparable furniture lines, finishes and fabrics in an inspired spectrum of colors and textures to impart infinite expression to your design. All-Steel Equipment Inc., Aurora, Illinois 60507. Showrooms in New York, Chicago, Los Angeles, Aurora. Canada: B. K. Johl Inc. Montreal, Toronto, Vancouver.

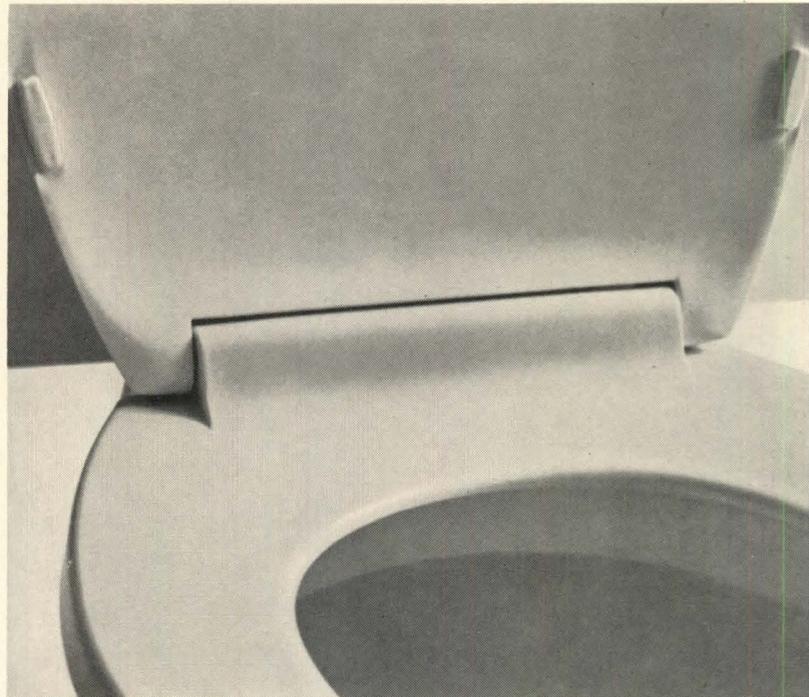
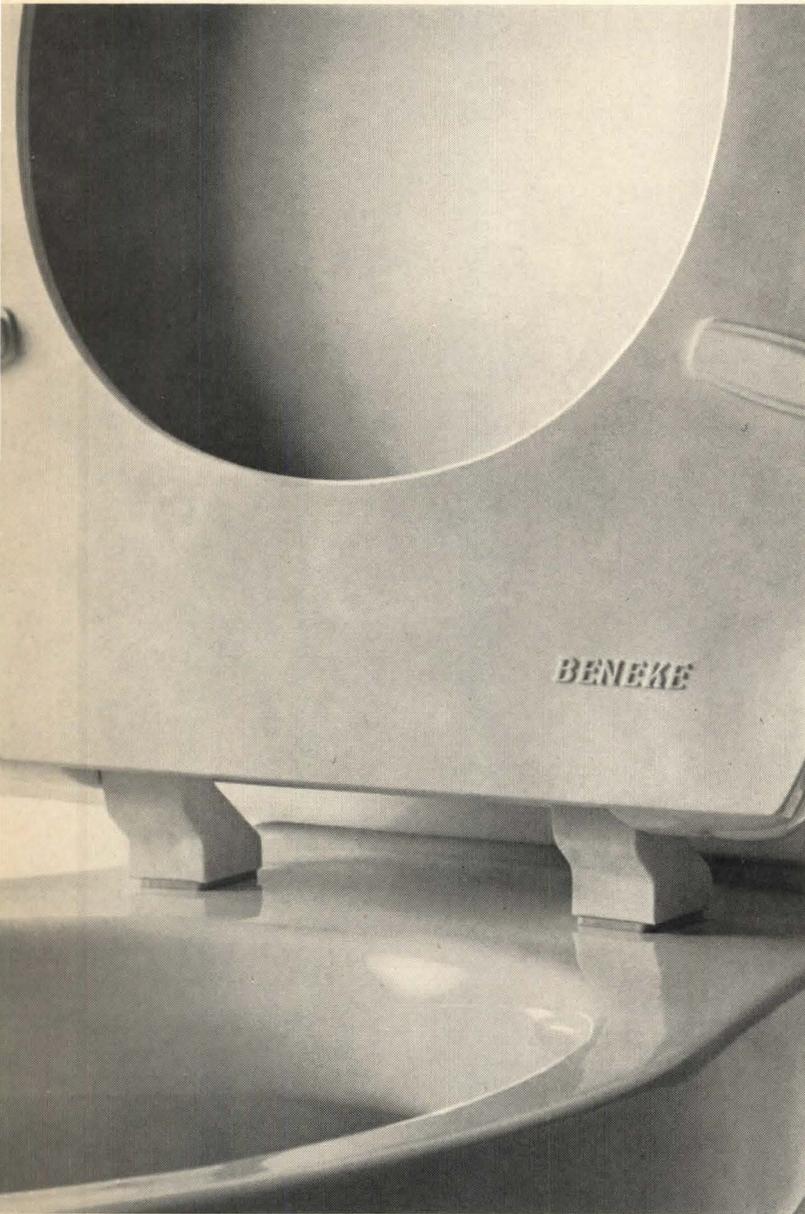
All-Steel[®]



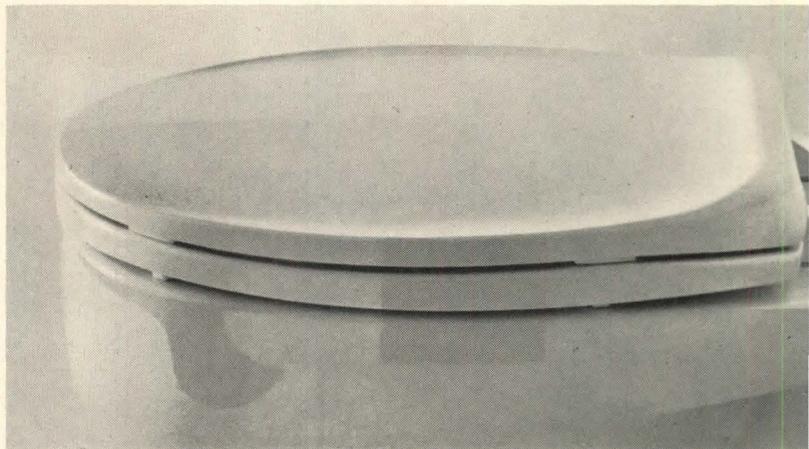
New hinge benefits from Beneke

With the new elevated hinge, former hard-to-reach bowl surfaces conducive to moisture and bacteria accumulation are eliminated when seat and lid are in the "UP" position.

With the seat down and lid up, the streamline design of the hinge shield facilitates comfort and cleanliness. Wetness can't seep through into the actual hinge assembly.



The seat itself is molded from high impact polystyrene plastic with carefully contoured depth for maximum comfort.



The bowl and seat are cleaner because the hinge is higher. The Beneke HI-RISE[®] heavy duty plastic toilet seat is the first to feature this important sanitary breakthrough: the rotating mechanism is elevated well above the bowl, so thorough cleaning is accomplished quickly and easily without removing the seat. The best seat is the cleanest seat. The HI-RISE is the cleanest because it's the easiest to clean.

The Beneke HI-RISE is available in open front and closed ring models for both regular and elongated bowls.

You're better off with Beneke on.

Beneke Corporation

Columbus, Miss., Chicago, New York, Washington, D.C., San Francisco, Toronto, Paris

LENNOX PRESENTS

a season for shoppers

...the modular concept
in year-round comfort



In Beachwood, Ohio—
a Cleveland suburb—LaPlâce
shopping center blends

New Orleans elegance with modern convenience and year-round comfort
in some forty businesses such as (clockwise from lower left): the Inner Circle restaurant,
Le Potpourri gourmet shop's wine cellar, the mall, and Park View Federal
Savings & Loan Association. (See next page for credits.)



The modern merchant recognizes the sales value of
shopper comfort. Storewide or through an entire mall, it's good
business to keep the temperature even, the air fresh, the
comfort continuous. And the economics are especially
sound where the comfort comes from Lennox modular heating
and air conditioning systems. With comfort
designed in from the start.

... continued overleaf



The 83,000-sq. ft. LaPláce shopping center utilizes the modular comfort concept of heating/cooling/ventilating each shop or office with its own unit or units. Among the 180 tons cooling installed, Lennox equipment serves comfort needs from the rooftop—single-zone, single-package air conditioning with electric heat elements in the cabinets. Architect: Andonian & Ruzsa. Owner: Park View Federal Savings & Loan Association (James W. Male, president). General contractor: The Bolton-Pratt Co. Heating & air conditioning contractor: The Brewer-Garrett Co.

continued...

shoppers' season: a modular comfort concept

In shopping center planning, Lennox modular heating and air conditioning systems offer everything that's needed: comfort, economy, flexibility, design freedom. For initial cost savings, there are Lennox rooftop flash-in-place mounting frames, shortened duct runs. Plus time-and-labor savings from factory assembly, wiring and testing—including electric or pneumatic controls. For predictable long-range savings: quality-built systems with long life, little maintenance. And extended guarantees on critical components.

The modular nature of Lennox equipment prevents a total system breakdown. If failure occurs, only one area is out of service. And, because repairs usually are simpler, recovery is faster. Then, there's Lennox single-source responsibility for equipment and controls; if anything does go wrong, it's on our back.

Compact, low-silhouette Lennox units protect your design freedom. Modular concept simplifies future growth. Scores of systems to choose from. All capacities. Single-zone or multizone. Rooftop or ground level. Compatible combinations. Any fuel. Before planning your next development, consider the esthetics, the comfort, the economics, when the comfort's from Lennox.

See Sweet's 29a/Le, or write Lennox Industries Inc., 982 S. 12th Avenue,
Marshalltown, Iowa 50158.

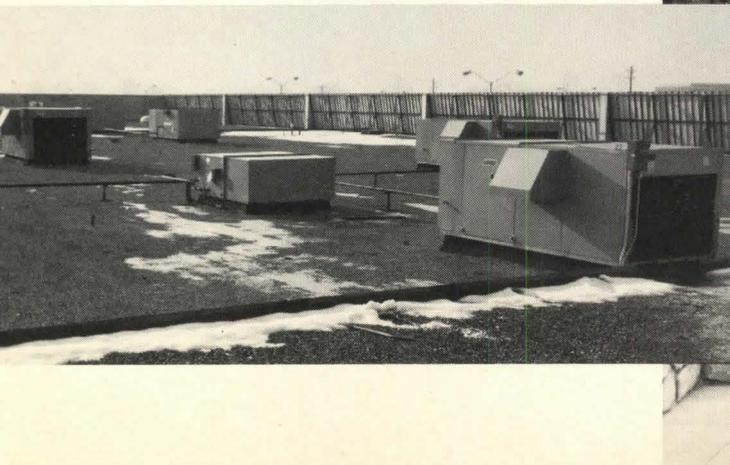
LENNOX
AIR CONDITIONING • HEATING

On Reader Service Card, Circle No. 353

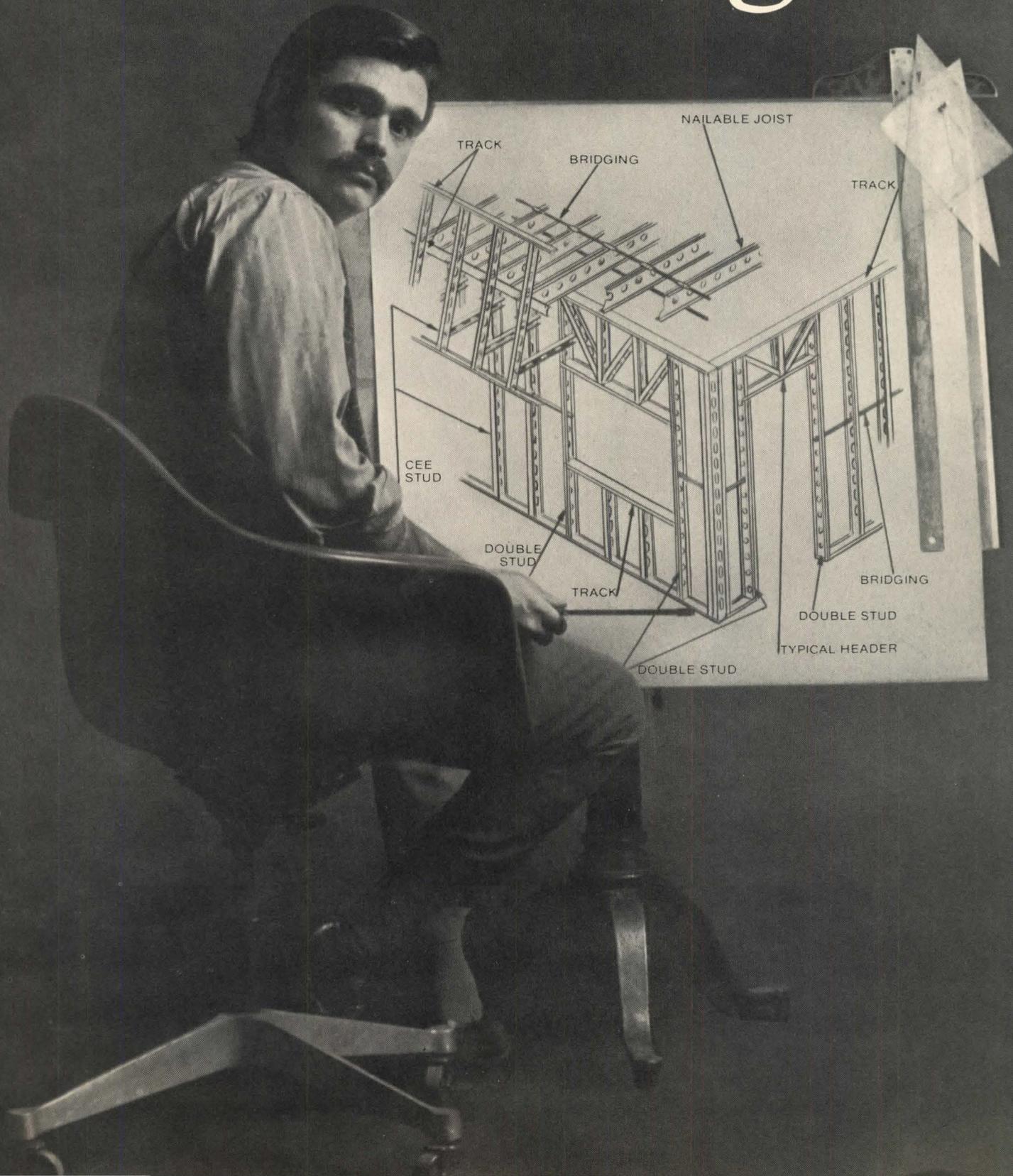


Glamorous Centre Laval in Montreal is 400,000 sq. ft. of patron convenience and comfort—in fifty stores, six restaurants and the mall itself. The major portion of its shoppers' season—all-year heating/cooling/ventilating—comes from Lennox single-zone modular equipment: 53 combination rooftop gas/electric units and 17 remote cooling units. Lennox supplied the units for all the allied stores for a total capacity of 433 tons cooling, 15,970,000 Btuh heating. And some 90% are equipped with POWER SAVER™ which cools free when the outside air temperature is below 57°F. Architects: Mayers and Girvan. Mechanical Engineer: Levine & Jonas. Owners: Centre Laval, Inc. Owner/Developer: Frego Construction, Inc.

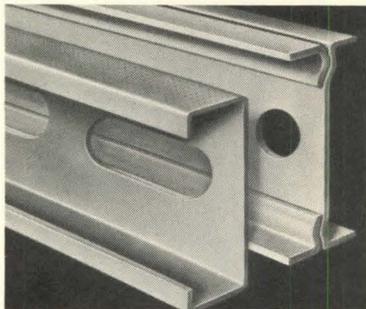
Phase II of The Mall was a major expansion, almost doubling the original 332,000 sq. ft. of the giant Louisville, Kentucky, shopping center. Shoppers' comfort in eighteen of the twenty stores, plus the mall, is assured by Lennox single-zone combination gas heating/electric cooling units. The twenty rooftop units, rated 3 to 22 tons, provide more than 200 tons cooling capacity. Architects: Katzman & Associates, New York City. Owner/developer: The Rouse Company, Columbia, Md. Heating/air conditioning contractor: Hussung Mechanical Contractor, Inc.



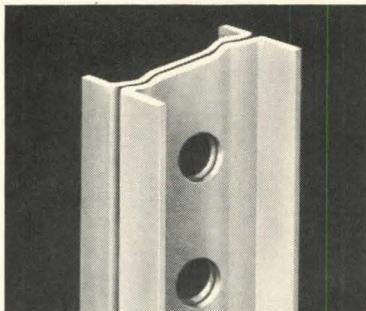
This revolutionary can change the way next building.



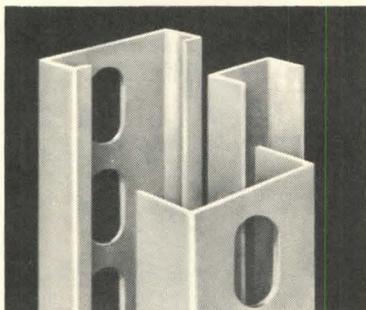
structural system you design your



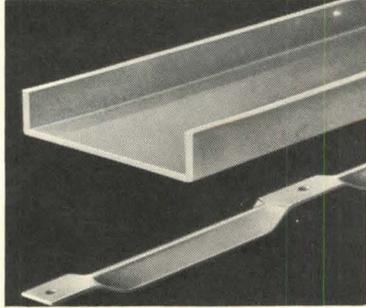
Cee & Nailable Joists



Nailable Studs



Channel & Cee Studs



Track & Bridging

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It's Wheeling's new Steel Framing System. It's the most complete light weight structural system ever introduced. And pound for pound it carries more load than any other framing material.

Our system's made up of a full line of load-bearing steel studs, track, bridging, and joists. And all the joists and studs are pre-punched to speed installation of mechanical service lines.

In addition, it gives you complete design freedom. Because it accommodates any exterior or interior surface material—masonry, steel, wood, gypsum, etc.

There are numerous other advantages our system has over conventional methods.

For example, it's quick to install. It can be prefabricated off site as well as on—which saves on labor and financing.

It's half the weight of wood—which saves on materials and foundation.

The studs form a hollow wall which conceals mechanical and electrical equipment.

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It comes in two finishes (red oxide zinc chromate and weldable galvanized). Both take 100% weld.

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Architects: Kevin Roche, John Dinkeloo & Associates

Photo: Courtesy of Progressive Architecture

**This is the Knights of Columbus building
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A truly magnificent landmark.

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P/A NEWS REPORT

Interior Designers Eye Building Systems

"In this country, the wealth of interior design talent could be put to use to help both the builders and tenants of systems housing projects," said Alex Cvijanovic, moderator of a panel discussion titled "The Design Factor: Its Place in Systems Housing." He went on to recommend that the profession "consider ways to build the interior design consultant's fee into the overall cost of a project, as is the architect's fee."

The discussion, sponsored by the New England Chapter of the American Institute of Interior Designers, drew some 200 designers and guests to Boston recently. Panel members and audience seemed to agree that interior designers could indeed contribute to the design of systems housing, but no one came up with a way to bring the interior designers into the team.

But while the panel may not have come to grips with its subject, it did make some telling points. Moderator Cvijanovic, housing design specialist with The Architects Collaborative, felt that interior designers could play

a role in research as well as design for production. Social scientists and designers work together on large scale European projects to create housing that meets the needs and desires of occupants. "Systems building has become a discipline of its own," he said, adding that there was no reason why the interior designer couldn't be part of the team.

P/A's editor Forrest Wilson suggested that the time is ripe for "architects and interior designers to learn each other's skills" so as to produce housing that respects human values. Intangibles such as enterprise and pride of ownership should be built into a housing system, he said; not only should the eventual tenants have a say in the design of low cost housing, they should have a hand in its construction.

Other panelists included Daniel Ashe of Boise Cascade Urban Development Co.; Edward Cachine of HUD's New England office; Olga Gueft, editor of *Interiors*; Otile MacManus of the *Boston Globe* and Rita Reif of *The New York Times*.



Copper, Copper Everywhere Except the Kitchen Sink

Copper, brass and bronze abound in a house design sponsored by the Copper Development Association. Designed by M. Arthur Kotch of Houston, the house will be on display for the National Association of Home Builders' convention there this month.

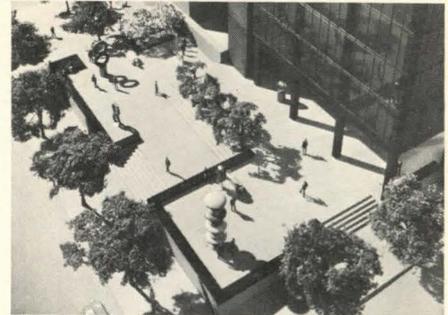
The five bedroom house includes a predictably wide variety of copper based building products for floors, walls, roofs and ceilings. There are bronze and plywood floor tiles in the foyer and dining room and a copper and plywood laminated roofing and sidewall system; ceilings and walls are covered with lightweight copper

sheet; and the sliding glass doors and windows have bronze frames.

A central air cleaning, cooling, heating and dehumidifying system keeps out airborne pollen and dirt, and a security system warns of dangers like fires and burglars. It also warns of air conditioning failures and frozen water pipes.

Parked in the driveway is the CDA copper electric car. Copper-trimmed and electric powered, the pollution free car will have its batteries recharged each night in the garage.

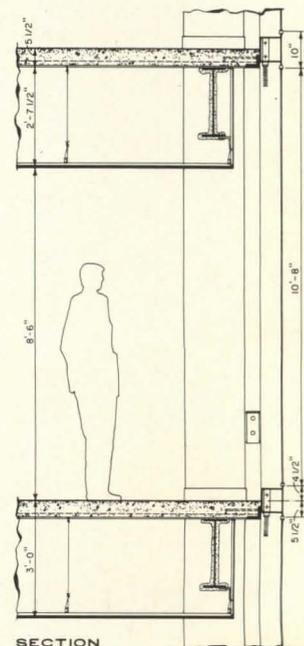
And, yes, there's Revere Ware in the kitchen.



Sculpture Garden for New York City

New York City isn't losing part of a park, it's gaining a sculpture garden in an agreement with the developers of a midtown Manhattan office building. About two-thirds of Dag Hammarskjold Park, on the south side of 47th Street near the U.N. area, will be turned into a public sculpture garden as part of the street level plaza and arcade for a 16-story office building.

Architects for the glass and aluminum sheathed building and the garden are Raymond & Rado and Partners. The project is the first public sculpture garden with changing exhibits, they say, and it is also the first building built under the new building code, which doesn't require a 4-ft fire wall at the edge of the slab (section). Under the agreement, developer Harry Macklowe will not only build the \$150,000, 10,000 sq ft garden, but he will maintain it for 125 years.



NEWS REPORT/BUILDINGS ON THE WAY UP



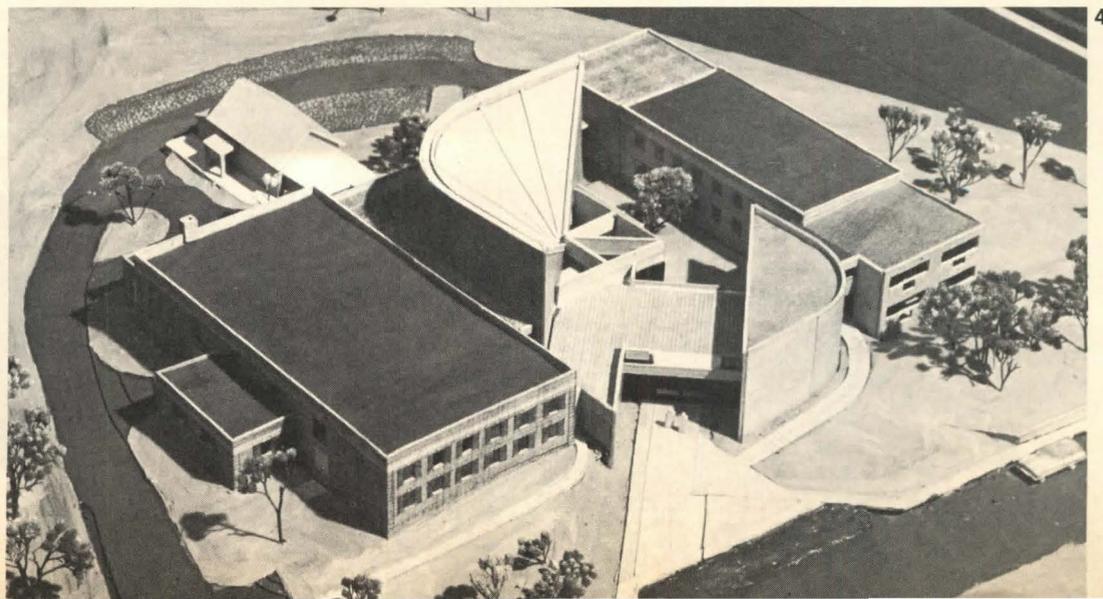
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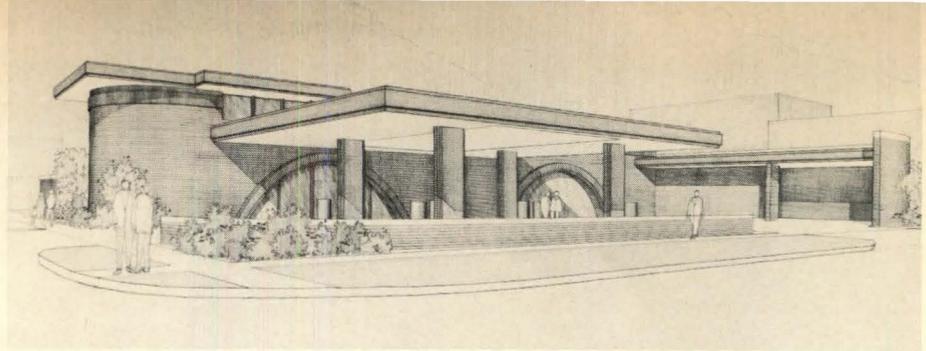


3



4

1 Old estate near Washington's Embassy Row will become a \$58 million shopping and residential complex. Planned are enclosed shopping mall, office space, three nine story apartment towers and 15 townhouses. Fischer and Elmore are architects; Harry F. Green, consulting architect.



2 A century old in 1972, Montgomery Ward will mark its birthday with 27-story administrative building in Chicago, designed by Minoru Yamasaki. Cores at ends of building will have marble exterior; glazing will be bronze glass and aluminum.

5

3 Narrow site forced Wedemeyer Cernik Corrubia, Inc. to cantilever upper floors of City Bank Building in St. Louis, reducing deflections and amount of reinforcing steel in interior spans. Exterior is textured concrete.



4 New sanctuary for Old York Road Temple Beth Am, Abington, Pa. is marked by sloping fan-shaped roof. Main entrance to temple is between sanctuary and other fan-shaped element housing library, chapel and offices. Architect is Vincent G. Kling and Associates.

5 Service station in Aspen, Colo. was designed by Walls and Sterling, contains 5872 sq ft of space, including sales area, service area, automatic car wash, carpeted TV lounge and office. Exterior is dark brown brick, bronze aluminum and amber tinted glass.

6 Car wash in Newport Beach, Calif. designed by Riley/Bissel/Associates sits below street level. Precast concrete structure has brick walls, heavy timber roof frames; large overhangs, horizontal wooden screens hide gas pumps.



7

7 High strength steel, field welded moment design connections keep weight of structural frame down to 10.8 psf in 21-story office tower for Detroit's Executive Plaza. Architect is Jickling and Lyman.



8

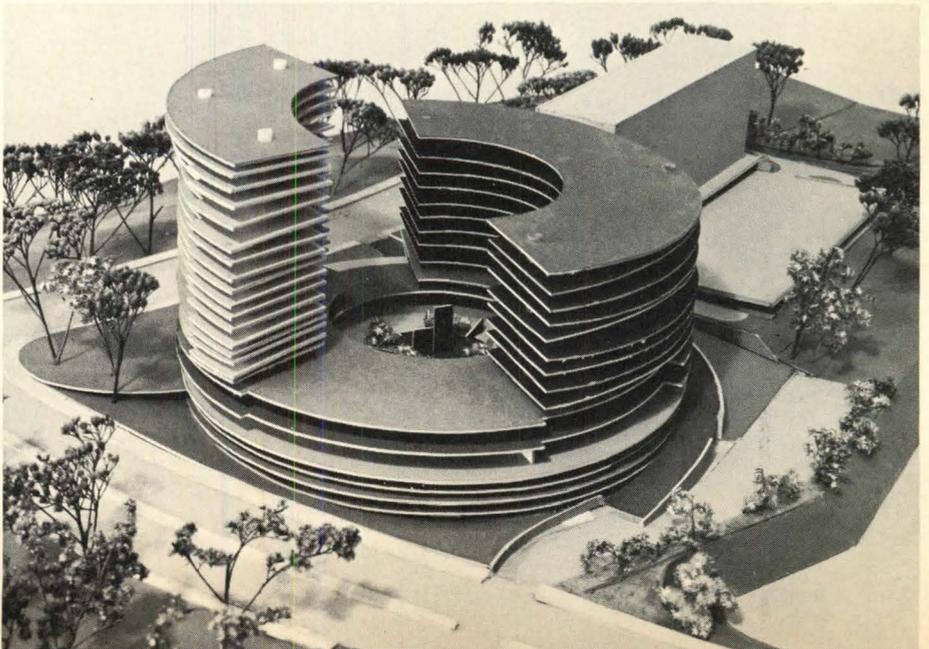
8 Three towers and service core make up 35-story Valley National Bank Building to be built in downtown Phoenix. Towers, 31-, 33- and 35-stories high, are sheathed in lightly reflective glass; service core is concrete. Tower corners will be mitered at 45 degree angle; building will rise from sunken plaza. Welton Becket & Associates, architects.



9

9 Art and sculpture exhibits will be held on open ground floor of Los Angeles office building. Steel framed and sheathed in white concrete and bronze glass, building will provide 246,000 sq ft of office space in 12 stories. Charles Luckman Associates are architects and prime tenants; Ogdan Development Corp. is developer.

10 Circular garage, shopping mall and semicircular towers give shape to \$23 million Hampton Plaza in Towson, Md. Taller tower (19 floors above plaza, 6 below) will house 204 apartments; shorter one (11 floors above, 6 below), offices. David Wilson is architect.



10

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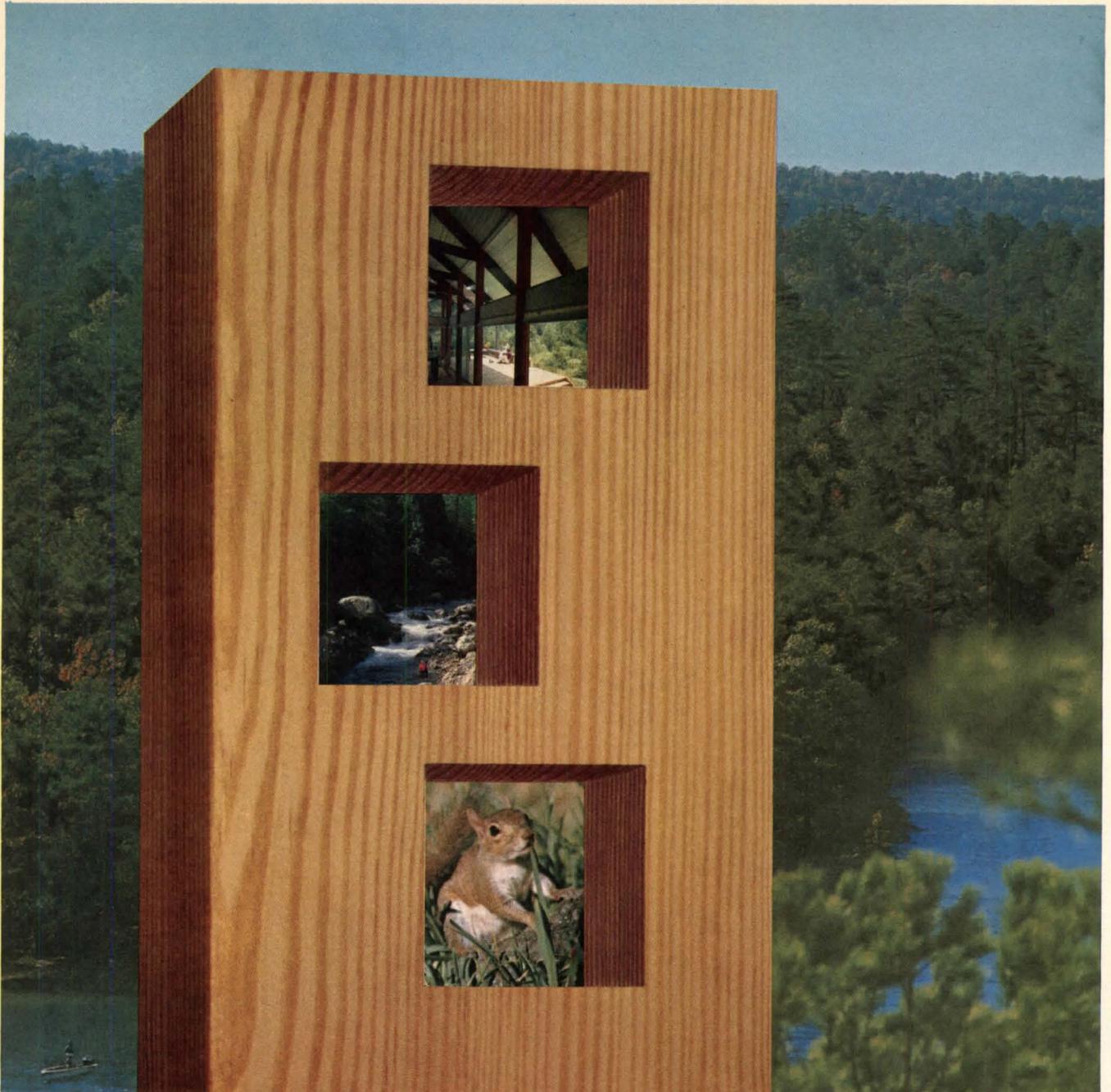
PPG is Chemicals, Minerals, Fiber Glass, Paints and Glass. So far.

Below: The Southern Yacht Club on Lake Pontchartrain, in New Orleans. Curtis & Davis, Architects, specified *Solarcool Bronze* Glass on a test basis two years ago. The results: an open view of the lake; greater occupant comfort; a beautiful, reflective facade.

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when Columbus discovered America. In these man-made forests, air and water are pure and broad and new vistas of recreation have evolved.

Through its new "Trees Forever" Program, the Southern Forest Products Association is seeking a major extension of conservation policies long practiced by its members. The ob-

jective is to double timber growth in the South and thereby fulfill a broad range of environmental and economic needs in the years to come. If you'd like more information on how man and wildlife will benefit from our "Trees Forever" program, write to: Southern Forest Products Association, P. O. Box 52468, New Orleans, Louisiana 70150.

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NEWS REPORT

Anchorage Gets City Hall by Barge

When the town fathers of Anchorage, Alaska, needed a new city hall, they went to Oakland, California for 70 steel framed modules from Designed Facilities Corp. The modules were loaded on a 400 ft barge and shipped 2000 miles up the Pacific Coast to Anchorage, where they were put together.

The modules are completely finished, with redwood exterior siding and floor to ceiling tinted thermal glass panels. The units measure 10' x 60' x 12' (three of them are interconnecting units that are only 20 ft long), and when assembled provide 40,800 sq ft of office space.

The approach of Alaska's bitter winter weather put the project on a tight schedule, with the end of November as a deadline for assembly of the building. During the 30 days it took to manufacture the modules, workers at the Anchorage site prepared the site, pouring foundations and running utility lines. Final completion and occupancy are set for April 30, but Designed Facilities says it is shooting for February 15.

Architect for the project is Richard Perkins of Spokane, Washington.

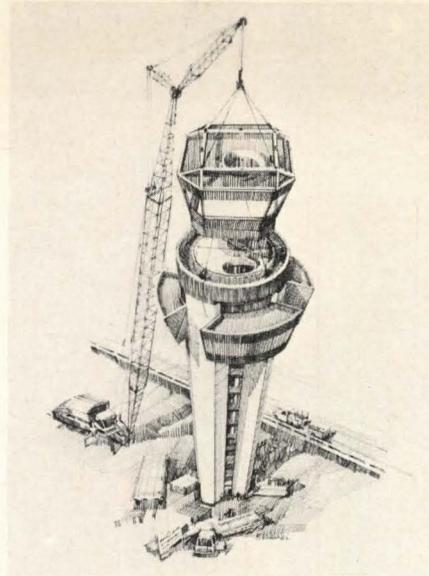
P/A Names Two Associate Editors

James A. Murphy and Clinton A. Page have joined the staff of P/A as associate editors.

Murphy, a registered architect, had been with the Stamford-based SMS Partnership for five years, where he was responsible for design and production work on schools, libraries, office buildings and dormitories. After graduating from the University of Nebraska he was in the design department of Clark & Enersen, Olsson, Burroughs & Thomsen, Architects & Engineers, Lincoln. Murphy is also a sculptor, working primarily with welded metals, and a sports car enthusiast.

Page comes to P/A from Vincent G. Kling and Associates where he was manager of public information. Prior to that he spent five years as news editor of *Architectural & Engineering News*. He is a journalism graduate of Principia College.

A folk-country-western guitarist and sports car buff, Page has written freelance articles on both subjects. He is an avid bridge and tennis player, married and the father of an eight-month-old daughter.



FAA Approves Standard Control Tower Design

The Federal Aviation Administration has given the nod to a concept design that will be the national standard for control towers at intercontinental and other major airports for the next ten years. The design, by Welton Becket and Associates, is a modular pre-cast concrete structure; the first one will be built at the Dallas/Fort Worth Regional Airport.

The tower consists of four pre-cast concrete service shafts. Three types of control cabs and other components make up the completed towers. The shafts will house power and communications cables, elevators and stairs. The pre-cast, post-tensioned units are to be 10' x 10' x 7'-6" high; they will weigh 22 tons.

FAA criteria for the prototype tower called for heights of 180 ft, 150 ft, and 120 ft, measured from the base of the tower to the cab floor. Any one of three cab shapes must be accommodated; cabs come in the currently used 5-sided design, an 8-sided model that is the standard for new airports, and an 11-sided model designed specifically for Dallas/Fort Worth. The tower must also allow for the addition of other operations, such as weather bureau facilities.

Women in Construction Open National Office

The more than 5,000 members of the National Association of Women in Construction now have a Washington headquarters, an executive director and a public relations director. The office is at 1000 Vermont Avenue NW; the executive director is Charles E. Perry, and the public relations director, Raymond J. Lloyd.

Quiet Year for Construction Industry

BY E. E. HALMOS

Next year could be a quiet one for the construction industry, with federal spending holding at the present \$14 billion level, and little in the way of new legislation. Emphasis will shift, thus, to the construction economy itself, and to changes in the character of the work.

The usual spate of new-year predictions of construction activity seem agreed on only two points: (1) An increase probably in dollar-volume of work put in place (a small one over the roughly \$90 billion for 1970) — but every bit of any increase in available dollars will be eaten up by inflation, so there won't be more individual jobs; (2) a rapid shift in contract emphasis from public buildings and educational work to housing and stream pollution control work, with other categories (highways, airports, military construction, etc.) remaining about the same.

Cost of money will remain high (the reason that housing has been running counter to general downward trends is that high interest rates have attracted more money to the mortgage market); all sides will continue to press for management methods that might reduce construction costs.

On this last point, it was revealed last month that some government agencies — Army, Navy, Public Buildings Service, HUD — are already looking closely and carefully at the idea of "design/construct" contracts, under which a single entity takes on establishment of criteria, specifications, design, construction and inspection on a basis very similar to "turnkey." Federal agencies are very conscious of professional objections to this type of contract. They lean toward a "team" approach as an answer in which architect, engineer and contractor are equal partners. But the prospect of cost savings is attractive.

The big imponderable is whether wage-price controls may have to be imposed. If they are, they will unquestionably hit construction first (since wage increases in this industry have far outrun all others). Any such controls are of arguable value and politically distasteful. But, with elections two years away, the lawmakers may be willing to risk the consequences to show their concern for controlling inflationary trends.



Original painting commissioned by The Celotex Corporation ©Copyright JIM WALTER CORPORATION 1968



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Tura, Egypt—ca. 2650 B.C.

The development of man's most monumental building form—the pyramid—as well as the even more significant development of cut stone masonry construction, began in Third Dynasty Egypt. We can trace the future growth of building forms in the West, as influenced by the Egyptians, through Crete to Mycenaean and Golden Age Greece.

The painting: A scene at the stone quarries which produced the building blocks for the first of the Pyramids, the Step Pyramid of Zoser. The architect Imhotep gained such fame through this achievement that he was later immortalized as a god by the Egyptians, and even by the Greeks, a thousand and more years later.

This painting is one of three works in Set C of the Celotex Collection of paintings depicting major events in the history of Man the Builder. For full color reproductions 20"x16" suitable for framing, send \$1.00 for each set of 3 to: Historical Construction Paintings, Box 368A, Miami, Florida 33145. Important: please specify Set A, Set B, or Set C.

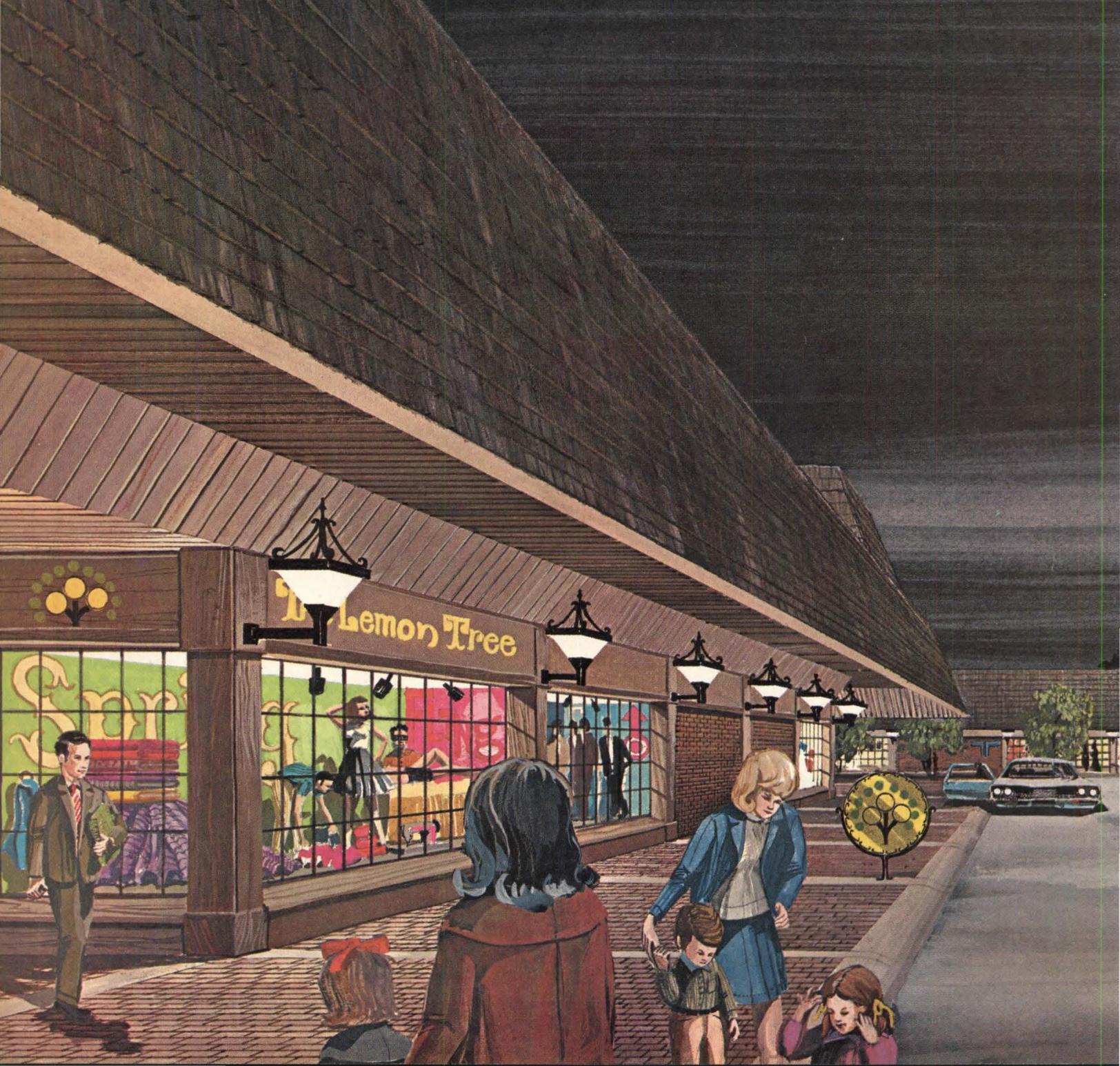
Set A consists of: The Ise Shrine, Japan; The Erechtheum, Athens, Greece; Ollantaytambo, Peru. Set B: City of Uxmal, Mexico; The Bayon, Cambodia; Neolithic Shrine, Turkey. Set C: The Palace of Minos, Crete; The Step Pyramid, Egypt; Pueblo Bonito, Arizona.

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Good light for customers to come into, of course. Four 1000-watt mercury vapor or metal halide lamps see to that. With light on the ground, not in somebody's eyes.

New Ultra-Lites. They're the newcomers among hundreds of light touches we can show you.

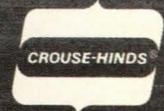
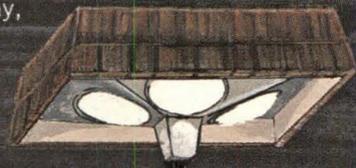
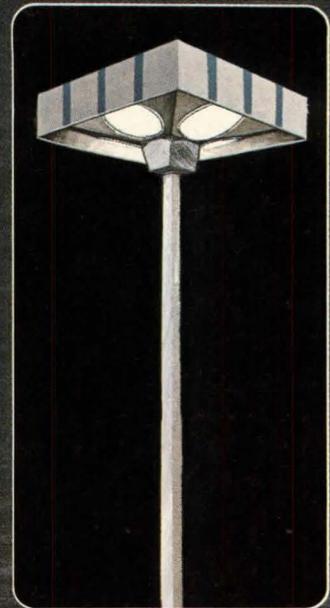
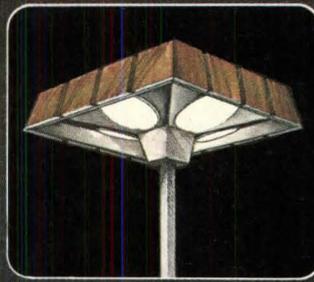
May we?

Just circle the reader service card. Call us.

Or call your nearby Crouse-Hinds lighting sales agent. He's ready to do the analyzing, costing and comparing, with an assist from our home office computer.

Crouse-Hinds Company,
Lighting Products Division,
Syracuse, N. Y. 13201

On Readers Service Card,
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CROUSE-HINDS



PRODUCTS & LITERATURE

Wool Upholstery Fabrics

Herewith, three new upholstery fabrics: "Tiber," a handwoven cloth that juxtaposes thin and bulky yarns; "Dynamic," a design by Marga Hielle-Vatter, an all wool Jacquard weave, and "Executive Tweed II," now fortified with nylon, and in 10 new colors. Knoll International.

Circle 101 on Reader Service Card

Add-A-Drawer

Now a drawer can be added under any flat surface with the 344 drawer slide. It needs no sidewalls for installation, will support loads up to 50 lbs; has an extended position stop and instant removal capacity. Grant Pulley and Hardware Corp.

Circle 102 on Reader Service Card

Dial Drafter

A drafting machine for technical designing, the dial drafter is portable, performs without drafting table or board, works on loose sheet. Double dial reads linear measurements, computes distances and by using blank dials, the process is reversible. Dial Drafter Manufacturing Co.

Circle 103 on Reader Service Card

Butcherboard Tops

Butcherboard table tops in cherry, oak, walnut, maple or birch or in combinations of these woods come in any size, shape, and 11 finishes. A moisture equalization process permits the joining of two or more woods for tone against tone contrast. CHF Co.

Circle 104 on Reader Service Card

Plastic Backs Fabrics

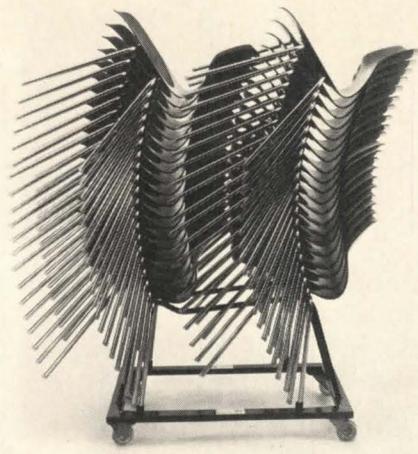
A special plastic backing makes it possible to apply vinyl wall paste directly to the fabric itself, without any seepage. The fabric is then applied directly to either wall or board. A variety of direct wall applications on view and information from Jens Risom Design, Inc.

Circle 105 on Reader Service Card

Music to See By

Musical patterns are viewed in three dimensions with the color organ — an audio-visual entertainment system that relates each individual tune's frequency range and intensity change in a correlated color scale. Choice of cabinet finishes, screen sizes. APM Enterprises.

Circle 106 on Reader Service Card



Stacking It

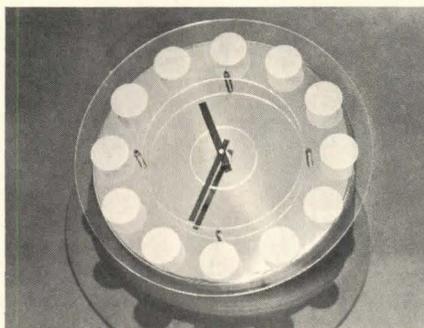
Stacking chairs with tubular steel frames are available in epoxy or chrome-plated finishes. Storage dollies are engineered to safely transport and store up to 40 add-ons in two stacks of 20 each. Thonet Industries, Inc.

Circle 107 on Reader Service Card

Water Tower Controller

A fully automatic water conditioning cycle is the feature of a water tower controller for new and existing water cooling towers in air conditioning systems of 100 tons capacity or more. The controller consists of two reset timers, one for bleed-off, one for chemical feed — once the system is set both functions become automatic with water and chemical usage determined from the control panel. Barclay Chemical Co.

Circle 108 on Reader Service Card



Clocking It in Plexiglas

Quarter hour indicators instead of numerals mark time on the see-through bronze dial of a plexiglas wall clock. Seven-jeweled battery-powered movement. Other styles shown in brochure from Washington Clock Works Inc.

Circle 109 on Reader Service Card

Designs On the Telephone

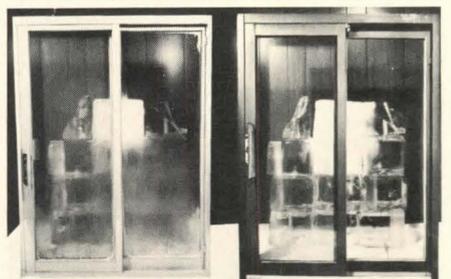
The recently created Telephone Design Center will offer: (1) "One-of-a-kind telephones," to include telephone sculptures viewed as possible works of art; (2) a "Limited Edition" series, to produce only 300 of a unit, only one of which will be sold in any region with a population of 300,000; (3) "Contemporary Replica" a mass-produced series of the most popular designs. The United States Telephone Co.

Circle 110 on Reader Service Card

Heather Plush Carpet

Saxony plush carpet is made of Antron nylon which takes on a heather tone in medium and deep shades, has a frosted look in pastels. In 22 colors. Rivers Edge is a new, two-level lightly sheared carpet, available in 14 colors. Congoleum Industries, Inc.

Circle 111 on Reader Service Card



At 20 Below, No Condensation

Condensation is zero at outdoor temperatures down to 20 below with an aluminum-glass door with a patented thermal barrier that tests as eliminating condensation and air leaks. The frame is insulated by a patented rigid urethane thermal barrier that provides $\frac{1}{4}$ " separation between aluminum members. The urethane insert serves as a structural member as well. Insul-Dor by Acorn Products.

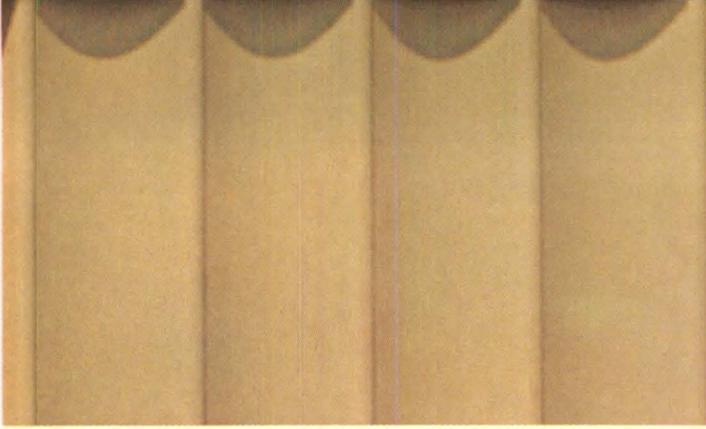
Circle 112 on Reader Service Card

Lumber Use Data

Revised to apply size and grade changes under the new National Lumber Standard, this technical library includes seven "end-use" catalogs covering 11 softwood species. Key booklet is the product use manual, a guide for light framing product selection. Other 1971 catalogs include "Stock Doors, Windows, Mouldings," "Siding," "Interior Paneling," "Concrete Forms," "Sound Control," "Western Red Cedar Grade Guide." Western Wood Products Association.

Circle 113 on Reader Service Card

(More products on page 49)



SMITH *CURVEWALL... a bold new profile*

Dramatize your new building in an unusual way! Design it around Smith CURVEWALL. The scope of possibilities is limitless.

CURVEWALL insulated metal panels afford a new dimension in building design. The deep flutes of the individual panels, 18 or 24" wide, give a bold, vertical columnar look to your walls. Smith CURVEWALL panels are available in aluminum, galvanized steel or alumi-

nized steel. They can be color-coated with one of Smith's durable finishes and coatings in a wide selection of architecturally-pleasing colors. And CURVEWALL is compatible with other building components of masonry or glass, or even with other metal panel profiles.

For full details and specifications on new Smith CURVEWALL panels, consult your Sweet's Architectural File. Or write direct.

*Birmingham & Prosser Co.,
Hillside, Illinois*

*Designers: The Mead
Corporation, Corporate
Engineering Department,
Chillicothe, Ohio*

*General Contractor:
Miller-Davis Company,
Melrose Park, Illinois*

ELWIN G. SMITH & COMPANY, INC. Pittsburgh, Pa. 15201

Sales Offices in Principal Cities

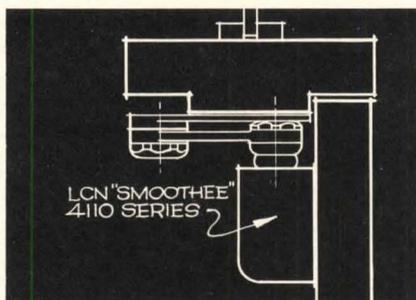
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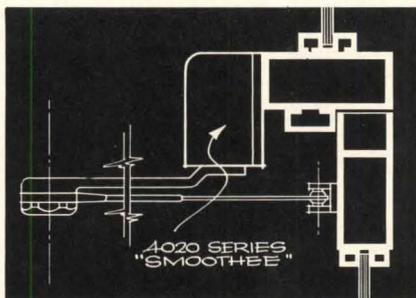
South Senior High School, Minneapolis, Minnesota
The Cerny Associates, Inc.—Caudill-Rowlett & Scott,
Associated Architects.



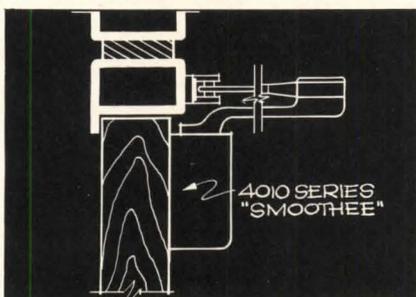
SMOOTHEE® 4110 SERIES
AS SHOWN IN
PHOTOGRAPH (RIGHT)
MOUNTED ON
STOP FACE OF DOOR.



"SMOOTHEE" 4020 SERIES
MOUNTED ABOVE DOOR
ON TOP JAMB.



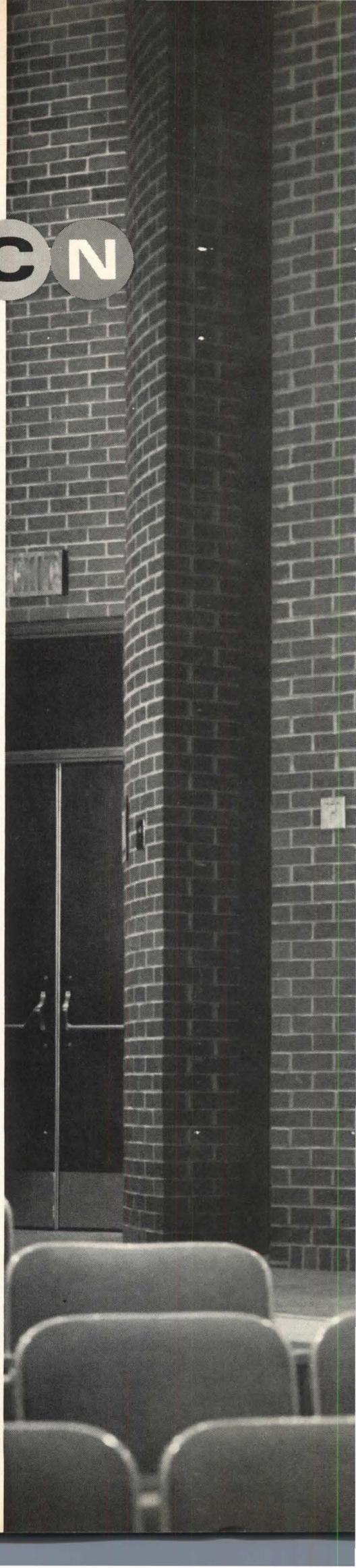
"SMOOTHEE" 4010 SERIES
FOR USE ON HINGE
FACE OF DOOR.



door closer notes...

TO GIVE ARCHITECTS AND HARDWARE CONSULTANTS
A FULL RANGE OF OPTIONS ON CLOSER PLACEMENT,
LCN BUILDS "SMOOTHEES" IN 3 SEPARATE STYLES.
(SEE DETAILS, ABOVE.) EACH PROVIDES FULL CONTROL
OF BOTH OPENING AND CLOSING SWINGS OF DOOR.
ALL 3 HAVE THE SIMPLE GOOD LOOKS A FINE
DOORWAY DESERVES. CATALOG ON REQUEST.

LCN CLOSERS, PRINCETON, ILLINOIS 61356







ULTRAWALL^{*} Movable Partitions:

New, free-changing wall systems, so different, they do everything.

Now, with ULTRAWALL Partitions you'll create interiors that erect quickly, relocate easily, look and "thump" like solid, permanent walls.

ULTRAWALL is simple—and versatile

All system variations use the same basic components, differ only in type and placement of studs. You can plan for 1) erection of complete partitions, both sides, for speed and economy; 2) erection of one side only, with later erection of other side to suit future tenant's needs for color and pattern; 3) erection of one or both sides with individual panels removable on either side. For accessibility where and when you want it. You can also use systems in combination.

It's a pleasure to design interiors

Select from a broad range of colors and patterns in vinyl-surfaced panels, or plain panels for decoration as you wish. Add glazing anywhere.

Costs are low because you save time with components and prefabricated panels. Components are virtually 100% reusable. Maintenance is minimal.

Four-component systems include ULTRAWALL Panels, 3/4" thick and 24" or 30" wide; steel runners; flanged aluminum rails; and H-studs, T-studs, C-studs, or combinations, spaced 24" or 30" o.c. Hollow partitions are 3 3/4" thick. Systems fit standard ceiling grid modules.

See your U.S.G. Architect Service man for information; or write us at 101 S. Wacker Dr., Chicago, Ill. 60606, Dept. PA-11.

UNITED STATES GYPSUM
BUILDING AMERICA

*Reg. U.S. Pat. Off.

PRODUCTS & LITERATURE

(Continued from page 44)

Dust Collector for School Shops

Dustkop dust collector catalog contains school shop installation illustrations, details of collector components, specifications on collectors capable of servicing from four to 29 pieces of dust-creating equipment, data on after filters and accessories. Aget Manufacturing Co.

Circle 114 on Reader Service Card

Visual Control Systems

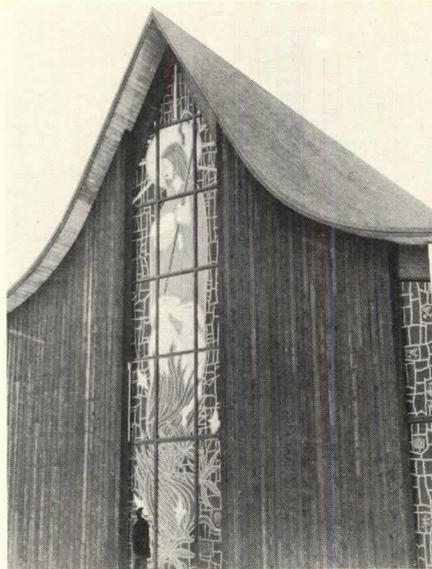
Forty-six sizes of standard boards and 113 accessories are featured in a catalog of magnetic and electronic visual control systems. Introduced are three new concepts—Action-Lite, Wingmaster and white write-on boards. Custom designs available. Methods Research Corp.

Circle 115 on Reader Service Card

Engineering in Wood

This 24-page brochure illustrates applications of glued laminated arches, beams, domes, trusses and decking and such technical material as load tables, connecting details and suggested specifications. Timber Structures, Inc.

Circle 116 on Reader Service Card



Window Art

Acrylic and fiber glass combine to produce a hand-made custom window art. Designs, background patterns and a color chart from which an original window or accent can be composed are featured in "Design-A-Glas Portfolios" available for \$1.00 from The House of Stainglas, 3917 Oakton St., Skokie, Ill. 60076.

Circle 117 on Reader Service Card

Span Data

Maximum spans for joints and rafters is a catalog offering an index to lumber spans based on new sizes set by the American Softwood Lumber Standard (PS 20-70) and allowable stresses for grades incorporated in 1970 grading rules of the Southern Pine Inspection Bureau. SFPA.

Circle 118 on Reader Service Card

Burlap Wall Paneling

Tackable, noise-deadening burlap paneling is made by laminating imported jute to $\frac{15}{32}$ " thick insulation board. Standard size, 4' x 8'; lengths 10', 12', 14'. Natural burlap color can be changed with oil or water base paint, stain or dye. Color brochure from Homasote Co.

Circle 119 on Reader Service Card

Fire and Smoke Damper

A product engineering bulletin describes a fire and smoke damper, and an automatic actuator device which allows remote operation of both fire and smoke protection in commercial air handling systems. Airstream Products Co., Inc.

Circle 120 on Reader Service Card

(More products on page 54)



LINEAR OAK

Created for public and university lounge, study, dining, and library areas... wherever good design and long life must go hand in hand.

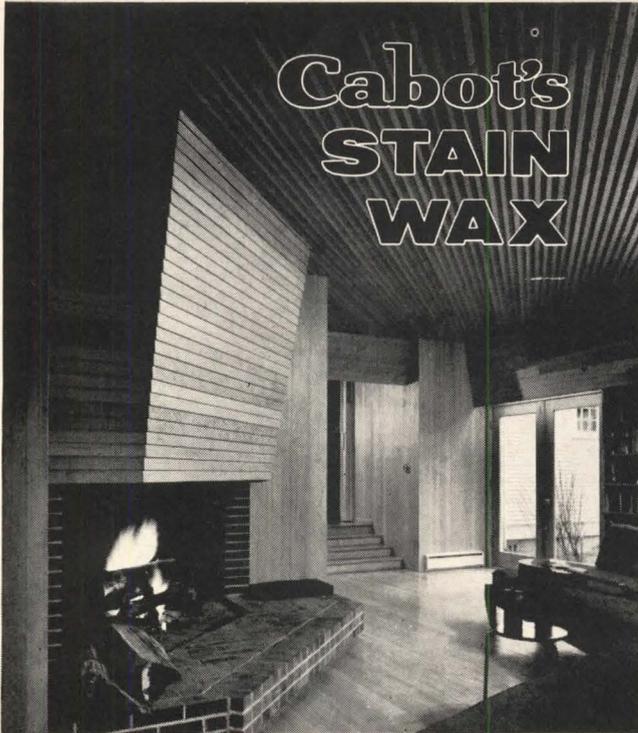
chairs / sofas / tables

Now available with either sled base (illustrated) or standard leg construction.



For Wood Paneling

Cabot's STAIN WAX



Home in Tacoma, Wash.; Architect: Liddle & Jones, Tacoma, Wash.; Cabot's Stain Wax throughout.

Stains, Waxes, Seals in One Operation

The two interiors depicted here are the accomplishments of the same architectural team . . . one breathtakingly modern; the other warmly rustic. In both instances, Cabot's Stain Wax was specified for the interior finish. Suitable for all types of wood, Cabot's Stain Wax protects the wood, enhances the grain, combines the pleasing color of a stain finish with the soft luster of a wax.



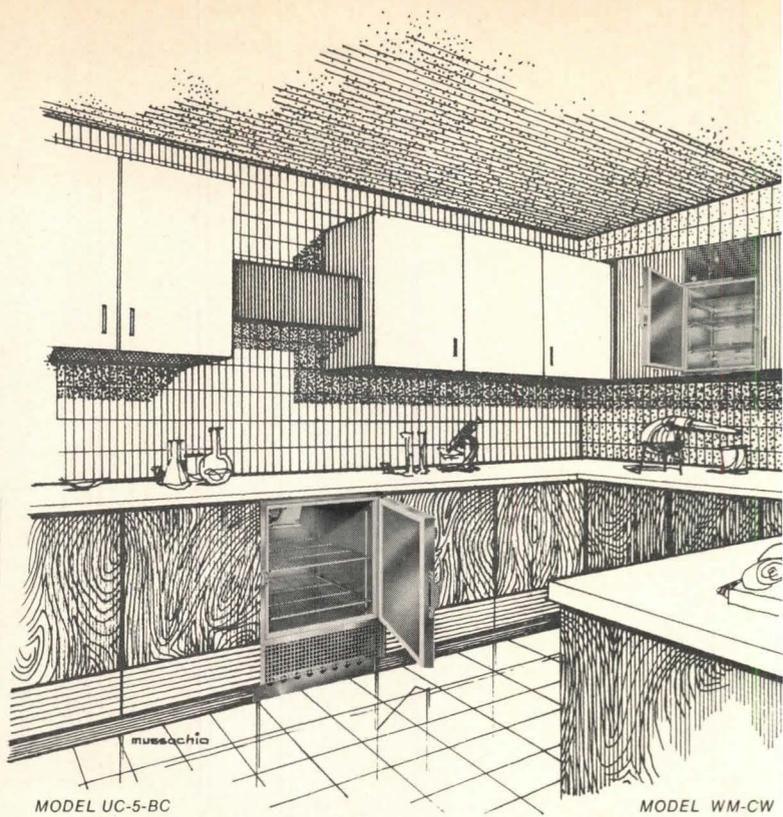
Cabin on Mt. Rainier, Wash.; Architect: Liddle & Jones, Tacoma, Wash.; Cabot's Stain Wax throughout.

Bring out the best in wood with Cabot's Stain Wax. Easy to apply and economical; available in thirteen distinctive colors plus black and natural.



SAMUEL CABOT INC.
Dept. 128, One Union St.
Boston, Mass. 02108
Please send color card on Cabot's Stain Wax.

On Reader Service Card, Circle No. 334



INTEGRATED DESIGN IN EYE-LEVEL AND UNDER-COUNTER REFRIGERATORS

Designed to fit flush with adjacent cabinet work in stainless steel or custom finished to your specifications, these space saving refrigerators provide a clean, uninterrupted line of design. The thin-wall construction incorporates polyurethane insulation and an air-tight neoprene thermo-break door seal. The undercounter models have outside dimensions of 24" x 24" x 34½" and a capacity of 5.4 cubic feet. The single door wall mounted models come in four sizes 18" W. x 13" D. x 30" H. with 1.5 cubic foot capacity up to the 4.3 model with dimensions of 24" W. x 18" D. x 36" H. Also available are double door models with capacity of up to 9 cubic feet.



MODEL UC-5

- Gleaming stainless steel interiors.
- Explosion-safe and total explosion-proof construction, optional.
- Removable front grille through which all fittings and controls can be easily serviced without moving refrigerator.
- Dished interior bottom to protect floors from spilled products.
- Automatic and semi-automatic defrost system with built-in condensate evaporator and accumulator. Eliminates need for floor drain.



MODEL UC-5-CW

MODEL UC-5-CW

Cold wall type cooling system with automatic push button defrost. No freezing compartment. Explosion-safe and total explosion-proof construction available on this model only.

MODEL UC-5-BC

(illustrated above)

Blower type cooling system with automatic off cycle defrosting. No freezing compartment.

MODEL UC-5

Two-tray ice cuber cooling system and semi-automatic defrost.

MODEL WM-CW

(illustrated above)

Cold wall type cooling system with push button defrost.

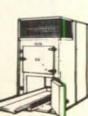
NOTE: Jewett also makes a line of freezers with the same dimensions and features listed above.



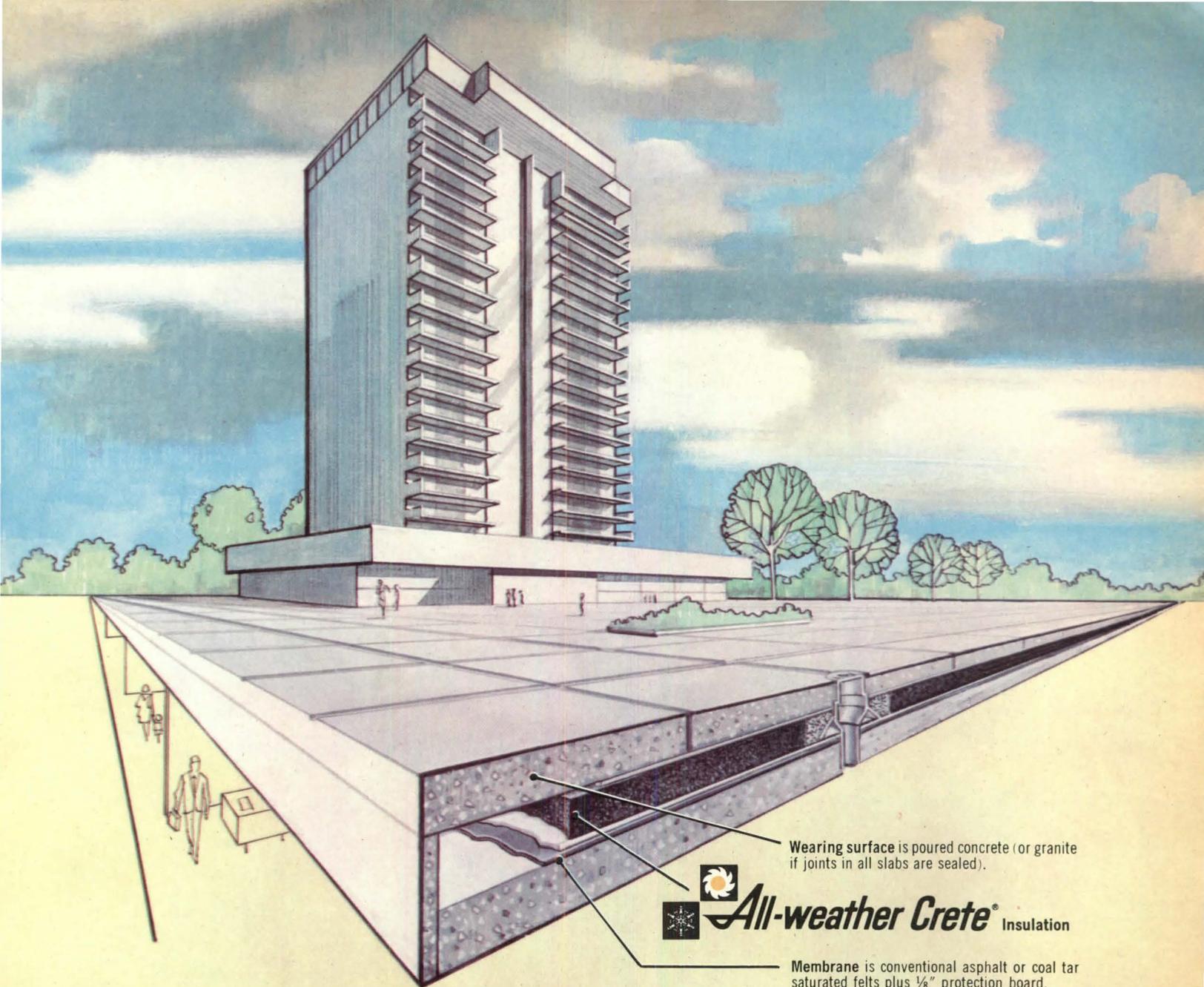
MODEL WM-CW

THE JEWETT REFRIGERATOR CO., INC.
2 LETCHWORTH STREET
BUFFALO, NEW YORK, 14211

MANUFACTURERS
OF REFRIGERATORS
OF EVERY TYPE
FOR INSTITUTIONS
Since 1849



On Reader Service Card, Circle No. 388



Wearing surface is poured concrete (or granite if joints in all slabs are sealed).

 **All-weather Crete[®]** Insulation

Membrane is conventional asphalt or coal tar saturated felts plus 1/8" protection board.

plaza two

Another proven plaza design utilizing All-weather Crete insulation. Each of eight designs has been developed to solve a specific problem and fit individual building requirements. Plaza "Two" provides an extremely efficient system for use over concrete structural slabs which are sloped to the drains.

These systems are being used today by leading architects throughout the nation. Why? Because no other type of insulation offers so many advantages in plaza construction. Heavy density All-weather Crete acts as an insulating cushion to protect the waterproof membrane, thus solving a failure problem often encountered in other systems. The K factor is .46; it has excellent load bearing capabilities and can be sloped or applied level. There are other advantages too.

Check out "Plaza One"—Two—Three—all Eight! Write for a full color brochure complete with diagrams and specifications. (You may want to design "AWC Plaza Nine" yourself.)



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On Reader Service Card, Circle No. 368

Callister & Payne warmed up New England's environment with Western Wood.

Naturally.

Makes sense. Western Wood has warmth. It emphasizes human values. It's easily worked. Any number of stains will give a low-maintenance finish that weathers beautifully.

Heritage Woods in Avon-Farmington, Conn. is the third all-wood condominium project for Papparazzo Heritage Corporation. All three highly successful developments were created by Callister and Payne, Community Planners, in conjunction with architect August Rath. Each project has been relaxed and casual, directed toward the lifestyle of today's market. And, thanks to Western Wood, each blends beautifully with traditional buildings, but escapes the prim starkness of old New England.

Want some ideas how Western Wood can help you move ahead on your next multi-family project? Send for our free brochure.

Please send me your "Apartments" brochure.

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Address _____

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**Western Wood does it
like nothing else can.**

Western Wood Products Association
Dept. PA-171, Yeon Building
Portland, Oregon 97204

WWPA's 1970 Grading Rules, approved by the Board of Review of the American Lumber Standards Committee, incorporate provisions of the new American Lumber Standard PS 20-70, which establishes new lumber sizes, grades and identification requirements. They are now available from WWPA at \$1 per copy.

One of a series presented by members of the American Wood Council.





hill-rom enviro-care system

- Spiraling Construction Costs . . .
- Increasing Elapsed Construction Time . . .
- Difficulties in Mechanically Servicing Patient Room Areas . . .
- Providing Mechanical Flexibility in Patient Rooms . . .
- Planning a Functioning Patient Room Lighting System . . .
- Insuring a Safe Electrical System for Patients . . .
- Built-In Obsolescence of Patient Room Areas . . .

Years of research and nearly a half a century of patient room experience backed Hill-Rom's introduction of the ENVIRO-CARE SYSTEM . . . a modular system of cabinetry, lighting and mechanical services designed to give architects solid answers to the problems listed above.

If you are facing these problems in planning a new hospital or renovating an existing facility, write for further detailed information and specifications to the Hill-Rom Company . . . the world's largest manufacturer of patient room furniture.



HILL-ROM COMPANY, INC., BATESVILLE, INDIANA 47006
A Division of Hillenbrand Industries, Inc.

PRODUCTS & LITERATURE

(Continued from page 49)

Master Keying for Security

This is a key system set up to place the security control of a building or group of buildings under the jurisdiction of designated individuals. The system descends from a single grand master key to a number of change keys — an instructor, for example, may enter a specific classroom, the university president any room on campus. P. & F. Corbin. *Circle 121 on Reader Service Card*

Expansion Joint Compound Data

Flexible expansion joint sealing compounds compatible with corrosion resistant epoxy and polyester floor topings are described in a technical bulletin. It also defines two newly formulated compounds, one for use in horizontal joints, the other for vertical and overhead surfaces. The Ceilcote Co. *Circle 122 on Reader Service Card*

Downlights

A 32-page catalog is devoted to budget priced downlighting and includes frame-in kits approved for through wiring, new concrete pour boxes, 300-watt capability round units, a heat lamp, and a recessed adjustable accent light that revolves to 30° from the vertical and has a 358° horizontal rotation. Lytecaster catalog from Lightolier. *Circle 123 on Reader Service Card*

Taming the Sunfighters

This technical booklet is a guide to specifying and glazing gray and bronze tinted plate glass. It deals with methods for controlling thermal breakage from absorbed solar energy, explaining the problem, offering design considerations and glazing recommendations. ASG Industries. *Circle 124 on Reader Service Card*

Foam Board Insulation

Dyfoam Key Lok, a polystyrene foam insulation, serves to insulate masonry and concrete walls and provides a base for wallboard or plaster. May be applied mechanically or with designated adhesives. 2' x 8' by thicknesses of 3/4" to 4". Special lengths too. Construction Products Division, W. R. Grace & Co. *Circle 125 on Reader Service Card*



à la mod

Dominant design accents the modern mood.

Simple cylinder core substitution
for fast, foolproof relocking.

Tune in on today.

Unmistakably Russwin.

Russwin, Division of Emhart Corporation
Berlin, Connecticut 06037.

In Canada — Russwin,
Division of International Hardware.

Carson Design





Put a Bally Prefab Walk-In Cooler /Freezer in the kitchen. The name of the game is speed-feed for a hungry generation on wheels. They put it away—steaks, shakes, fish and fries—you name it. It all starts with dependable Bally prefab storage. Erect any size or shape quickly and easily from standard metal clad panels. Write for 32-page book and urethane sample.

There's an
evolution in the
kitchen



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BALLY PREFAB PANELS . . . FIRST TO PASS UNDERWRITERS' LABORATORIES (UL) FIRE TEST!

On Reader Service Card, Circle No. 327

EDITORIAL

It has been apparent for the past 10 years that the base of architecture was broadening. This year's jury selections emphasized the fact that all problems are not solved by buildings and that the processes that generate architecture, whether they be art, advocacy or terrain, are the concern of the architect.

This year's Design Awards capsulated the range of possibilities for the architects of the 1970s. Although the top award went to a finely designed monument, the work itself was modest in scale. For the first time in 11 years a house received the top award. And for the first time ever, a second jury was called in to evaluate large-scale urban schemes.

Honors were also given for advocacy planning, modular systems, planning and the non-architecture of 55 acres of undisturbed Texas bush. At the very beginning of the judging there was no question that Muchow's work would receive recognition, however, the judges also expressed preference for the non-design Texas land at an early stage. No really large buildings were singled out for recognition. The Oregon and IBM office buildings were the largest structures selected; but both were modest in size in relation to urban scale, and minute compared to the megastructure mania of five years past.

"The revolution today seems in the consciousness we have of things," observed this year's design awards editor, David Morton. "We cannot think any more of buildings in traditional ways. This was reflected in the selection of awards. None was given to excessively articulated or contrived structures. The process of design and the systems of how solutions were derived was often given as much consideration as the design product itself," he concluded.

Throughout the two sessions, the judges displayed an unwillingness to make decisions unless they thoroughly understood the process by which the design had been derived. Rejection of projects that did not clearly display the design process, and a refusal by the first jury to consider the planning submissions because time did not permit a thorough evaluation of the planning process, underlined this attitude.

Architects who have worked with building types all of their lives are capable of quick evaluations. They are familiar with building types and acutely aware of the program and problems such generic structures must satisfy. This is the basis of the jury system that makes

it possible for a few men to evaluate a great number of submissions in a comparatively short period of time.

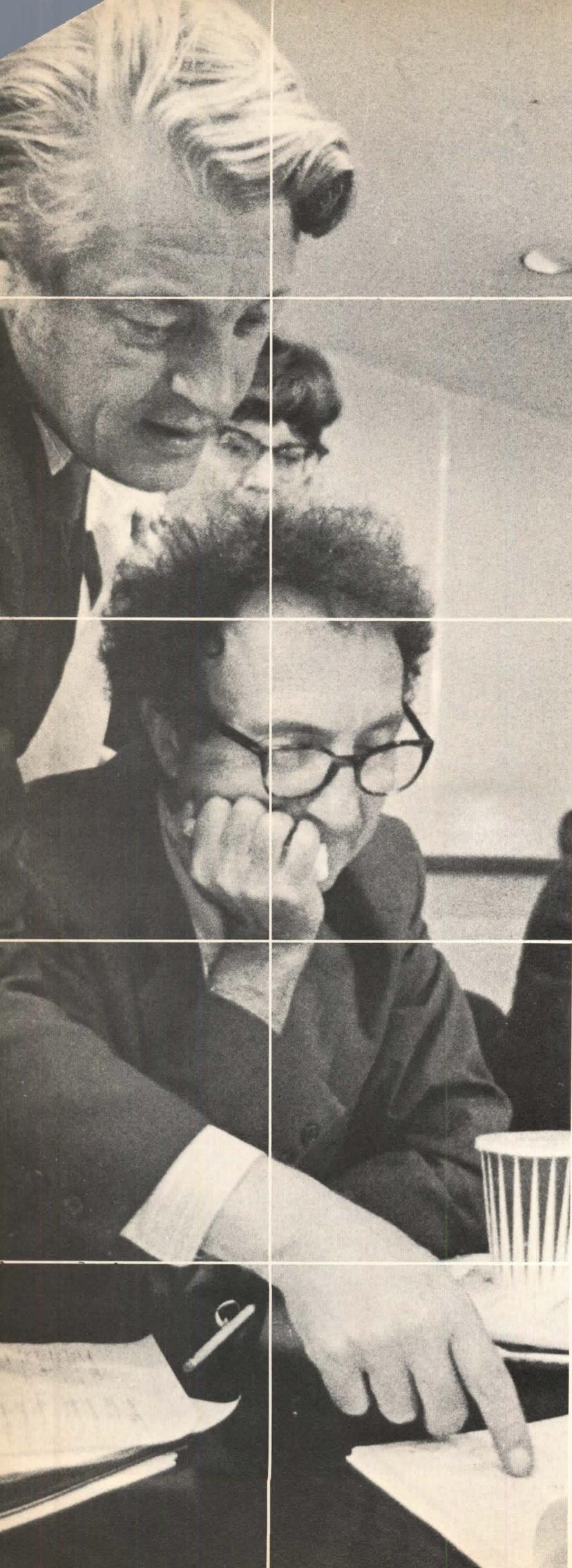
Such judgments are admittedly prejudiced by the judging professionals' experience. This is why juries are changed every year. Each juror's own work is the basis of his selection as a juror. Those who submit work to be judged do so to have it evaluated by these particular professionals. Within this framework we have agreed for a long time that judgments are accurate, and the history of the Design Awards program has substantiated this contention. This year the system evidenced the emergence of a changing consciousness. The broadening of architects' involvement and the consciousness of the importance of the process of design make quick judgments in all cases no longer possible outside the framework of building types. Other means of judging may well have to be evolved.

Universal solutions were suspect, and one juror pointed out that systems designed to do all things for all building situations apparently do nothing for the particular application. Those who submitted systems were often more concerned to show what could be done with the system rather than the architecture that could be constructed with it. The jury judged the validity of a system by its capability of generating architecture. Ingenious combinations of components is not enough, they said. These were judged structural gymnastics and as related to the whole of architecture as physical work-outs are to daily life.

In the selection of schools and hospital designs, the jury's first consideration was for the orientation of patient and student requirements. The Detroit city plan, chosen by the second jury, is a living thing with the architect directing user expression of preferences, not controlling it.

Recognition was given to the universal nature of today's architecture and to the recognition and willingness on the part of the architect to share with others the responsibility for the quality of environment. However, the selection of the house, an exquisite work of art, symbolized architecture, for it is from the understanding of the combination of art, living space and its ambience that the architect derives his strength.

Forrest Wilson



The Eighteenth Annual P/A Design Awards

On a particularly hot, muggy September morning, when the air conditioning finally tired of one of the most unpleasant summers in recent memory, five distinguished men gathered in P/A's Connecticut offices to judge the 739 submissions that made up the eighteenth annual Progressive Architecture Design Awards Program.

The submissions, piled many layers high on a huge conference table, separated into building-type categories, numbered and cataloged, presented a formidable front to the jurors, who had only two days to seek the jewels that might be secreted within. But with great interest and excitement, and perhaps not a little dread, they got quickly under way after voting Ed Barnes chairman of the committee.

Not long into their chore, the jury realized that some submissions in the planning and urban design categories were so complicated and vast that just decisions could not be made about them in the short time that was allotted to the examination of each project. The jury decided to put aside the more complicated schemes; they would judge only those projects that could be treated in terms of architecture. Consequently, a second jury was invited to judge the planning and urban design submissions. Coverage of the second program begins on page 94.

The First Jury

Jury Chairman Edward Larrabee Barnes has been design critic and lecturer at both Pratt Institute and Yale University. In 1959 he received the Brunner Prize from the National Institute of Arts and Letters, and in the same year, the P/A First Design Award for the Capitol Towers project in Sacramento, California. He has been a Trustee of the American Academy in Rome and Director of the Municipal Art Society of New York. His completed projects include the Ford Foundation Theatre Project, the Neiman-Marcus Shopping Center in Fort Worth, the United States Consulate in Tabriz, Iran, and most recently the New England Merchants National Bank in Boston. His firm is currently working on the campus plan and buildings for the State University of New York College at Potsdam, the College of Performing Arts of New York State University in Purchase, and the University of Chicago.

John A. Kouwenhoven is a professor of English who also teaches in the Art History Department at Barnard College in New York. Widely known as an historian of architecture, he is the author of *Made In America*, *The Arts in*

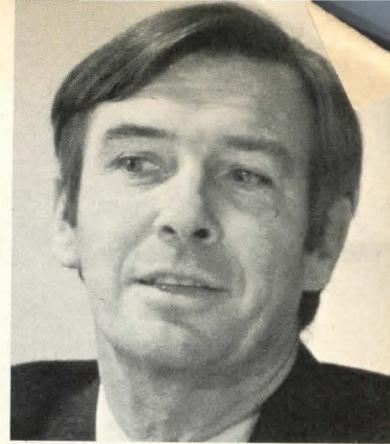
Modern Civilization, The Beer Can by the Highway, The Columbia Historical Portrait of New York, and he is advisory editor of the international journal *Technology and Culture*. Mr. Kouwenhoven is the vice president of Vermont Council on the Arts, a Benjamin Franklin Fellow of the Royal Society of Arts (Great Britain), and he has been decorated with the Officer's Cross of the Order of Orange-Nassau (Netherlands).

Ulrich Franzen is the head of the New York firm that bears his name. Recent projects include a master plan and new facilities for the national historic enclave at Harpers Ferry, West Virginia; major buildings at Cornell University; the recently completed Alley Theatre in Houston, Texas, and a self-contained community for the Urban Development Corporation of New York. He has received the Brunner Memorial Prize in Architecture awarded by the National Institute of Arts and Letters, and in 1970, an Honor Award from the American Institute of Architects. He has been visiting professor at both Harvard and Yale Universities and most recently, as President of the Architectural League of New York, Mr. Franzen has launched a series of new programs of experiments in the arts. He is a Fellow of the American Institute of Architects and a member of the Advisory Council on Design for HUD, the Public Advisory Panel for Architectural Services of the GSA, and the Committee on Design of the American Institute of Architects.

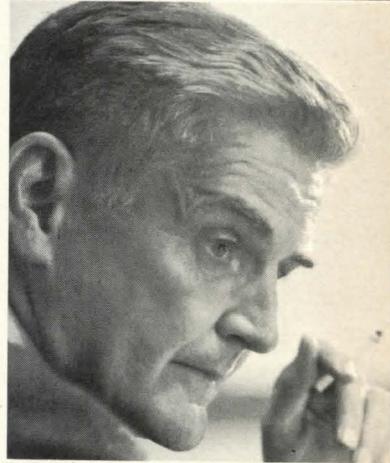
Ezra Ehrenkrantz, who founded Building Systems Development after establishing SCSD (School Construction Systems Development), among the first and most publicized building systems in the United States, is currently active in residential and academic building systems projects for the University of California and Indiana University. He maintains a continuing involvement in Operation Breakthrough, and was project architect for the HUD In-Cities Experimental Housing Project. Mr. Ehrenkrantz served on the White House Task Force on the Cities in 1966 and on the National Commission on Urban Problems in 1967 and 1968. He is associate professor of architecture at the University of California, Berkeley.

Myron Goldsmith, licensed both as an architect and as a structural engineer, is a partner in charge of design in the Chicago office of Skidmore, Owings & Merrill. He studied under Mies van der Rohe at Illinois Institute of Technology, and later worked in his office for seven years. In 1953 Mr. Goldsmith received a Fulbright Grant to study under Pier Luigi Nervi in Italy for two years, from which several independent projects resulted. His work in Chicago for Skidmore, Owings & Merrill includes high-rise structures for the Brunswick Office Building and the Chestnut-DeWitt Apartment Building, the United Air Lines Executive Office Building and Training Center Complex, the Inland Steel Research Laboratories, and the Dan Ryan and Kennedy rapid transit stations. Other works include the United Airlines Hangar and Industrial Complex in San Francisco and the AURA 60" Telescope in Kitt Peak, Arizona. Mr. Goldsmith is also a professor in the Department of Architecture at Illinois Institute of Technology.

Edward Larrabee Barnes



John A. Kouwenhoven



Ulrich Franzen



Ezra Ehrenkrantz



Myron Goldsmith



First Design Award

Muchow Associates

Project: Bennett Residence, Sun Valley, Idaho.
Spectacular architecture in a magnificent setting.



W. C. Muchow



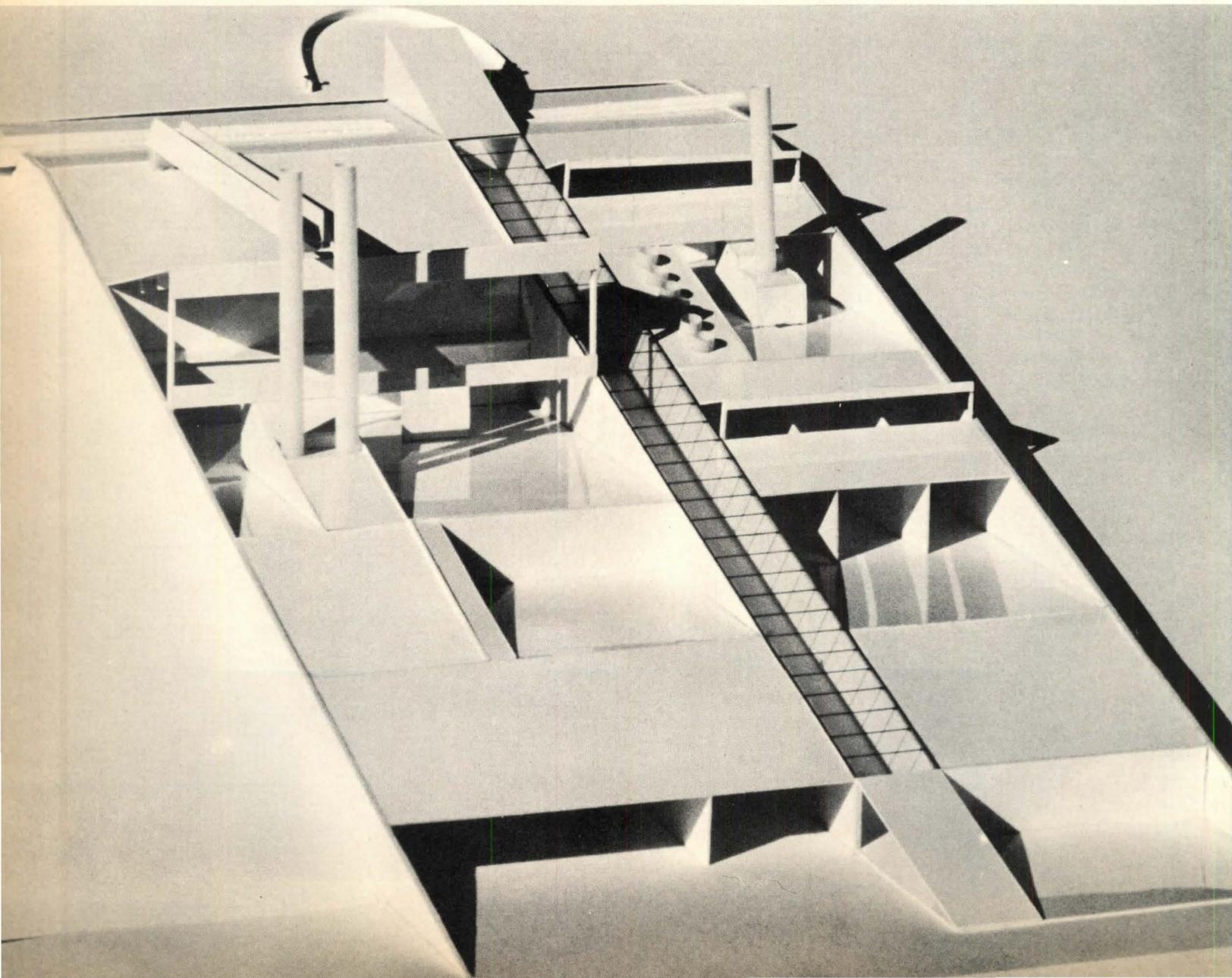
George S. Hoover

Project Architect: George S. Hoover.

Structural Engineers: Michael Barrett of Ketchum, Konkel, Barrett, Nickel & Austin.

Client: Mr. and Mrs. Marshall Bennett, Highland Park, Illinois.

Site: The eastern slope of a mountain overlooking the resort village of



Sun Valley, Idaho.

Program: To provide a year round vacation house in Sun Valley, Idaho, for an outdoors-oriented Chicago family. The house to be used for entertaining and as a base for winter and summer sports activities.

Design Solution: The primary design objective was to meet the complex program requirements and to enhance the natural advantages of a spectacular site while causing minimal visual disturbance to the beauty of the mountainside. A series of stepped plateaus, shaped by cutting into and filling out from the natural slope, form indoor and outdoor living terraces overlooking Sun Valley. A central chair lift and stair provide access to the terraces and serve as a

buffer between entertaining and sleeping areas. Orientation to the northwest affords a spectacular mountain view undisturbed by the afternoon sun. Southern sunlight is admitted into the living area through glass on the side of its raised roof.

Construction and Materials: Sand-blasted, reinforced concrete retaining walls on piers; sidewalls laterally supported by step walls; step walls laterally supported by floor diaphragms in tension. Roof factory finished; insulated metal deck over exposed bar joists. Floors plywood (carpeted) over bar joists. Decks, close mesh metal grating over bar joists. Colors, white and off-white outside; warm brilliant colors inside.

Jury Comments

Franzen: It's a piece of spectacular architecture.

Kouwenhoven: The house is awfully good.

Barnes: We all like the house.

Goldsmith: It bothers me to give it a first award because of all the earth-shaking problems of modern times, of cities.

Franzen: What's the point of feeling guilty? By not awarding this the First Award you're not going to help the city. The only way you can help the city is, when you have a city problem, try your darndest.

Kouwenhoven: Aren't we, by picking the Sun Valley house and throwing out all the urban planning things, saying that architects aren't sociologists?

Franzen: I think any architect that thinks he's a sociologist ought to be locked up.

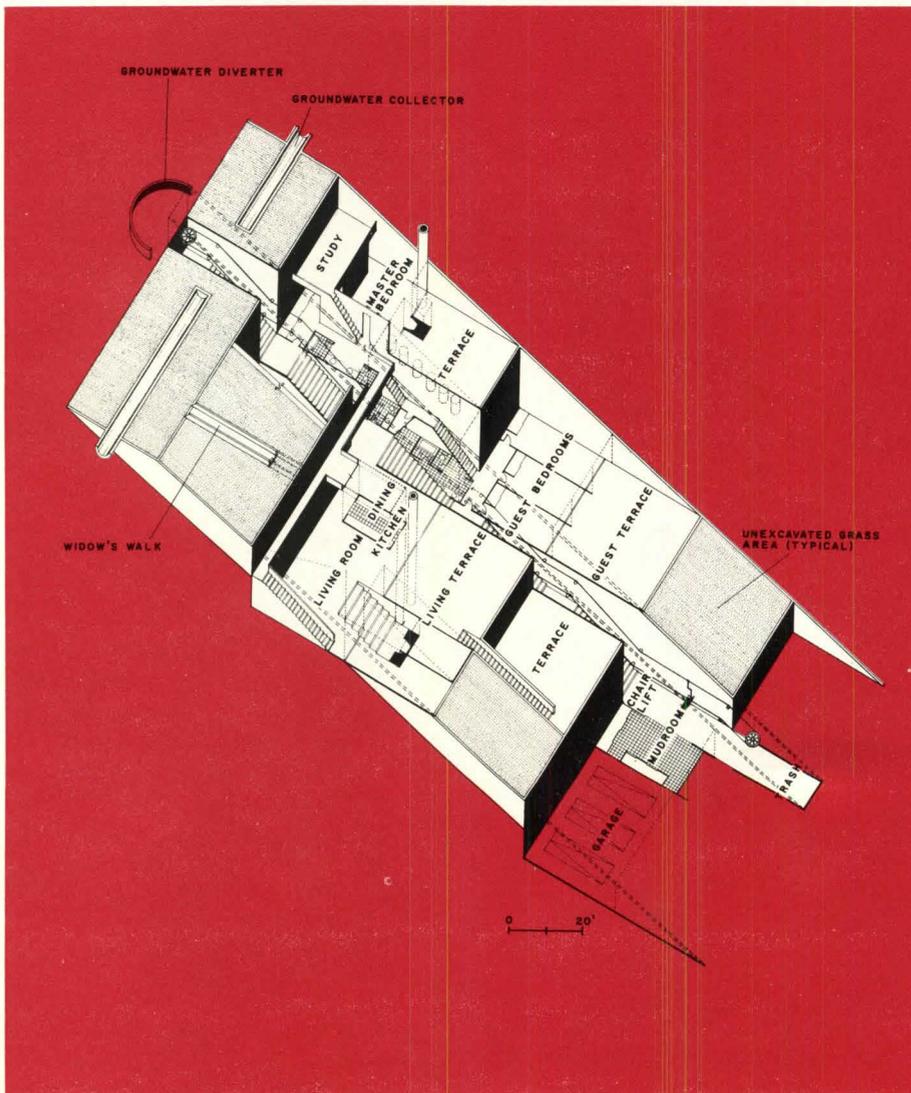
Kouwenhoven: That is why I don't have any compunctions about having that house as the First Award.

Barnes: One of the intriguing things about this First Award is that it slants down the hill the way the hill does, but also that it does really involve itself very much with itself. In winter with drifting snow it would be quite marvelous. The way it would mate with the hill, the snow — you could ski right down it.

Franzen: Right over it.

Barnes: I would wonder why there weren't more people doing anonymous houses, houses camouflaged in some way so that we don't mess up nature.

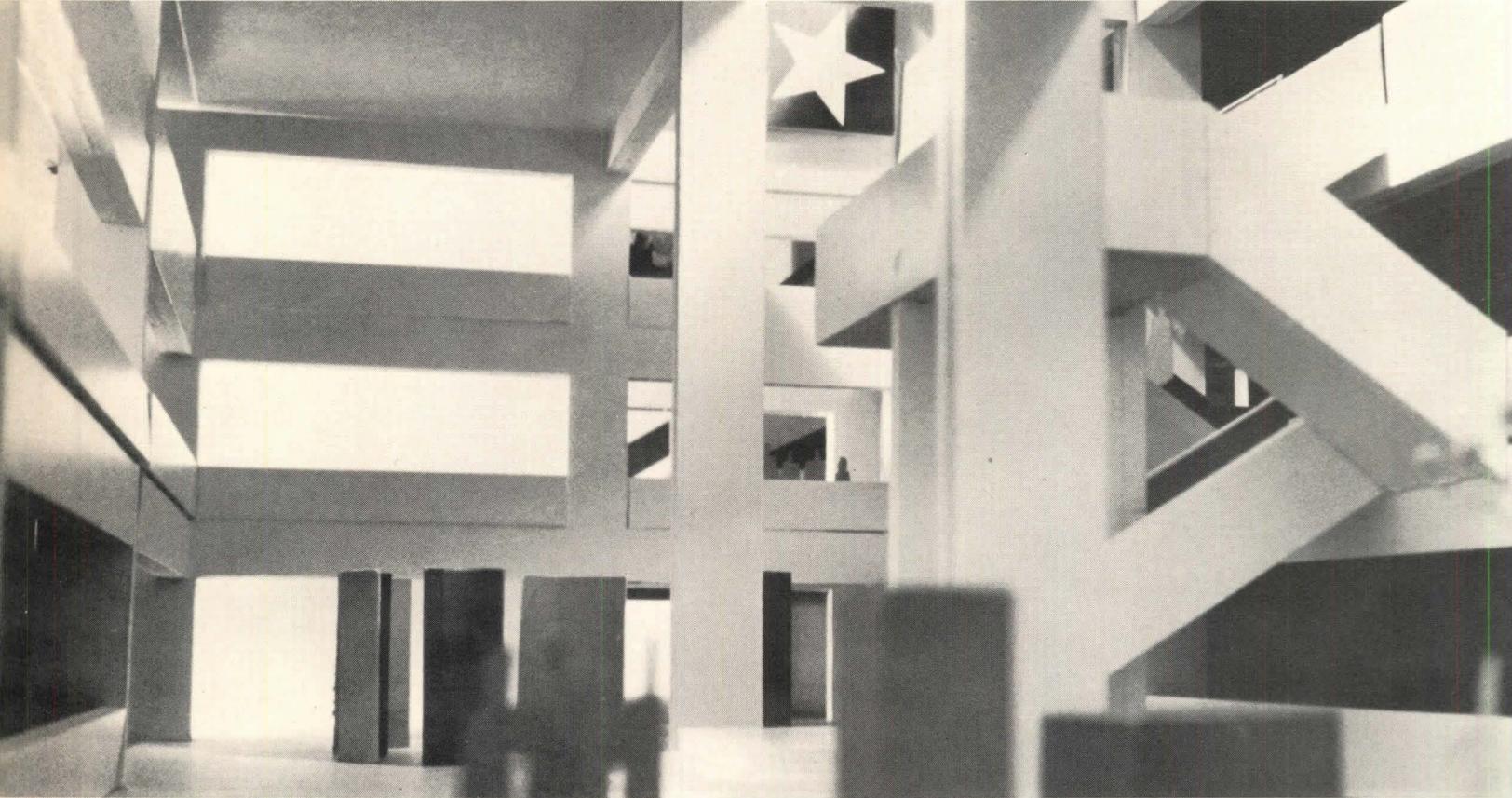
Franzen: It is unique because it is a highly individualistic work of architecture that, at the same time, works extremely well in the context of its setting, and with the kind of life one can imagine would be appropriate in that setting. The context is very important. The house answered a need — great respect for its environment — that all the other artificially contrived forms ignored. It illustrates that within the context of a setting and the unique demands it makes, it is still possible to come up with extraordinary architecture for the single house.



Award

Caudill Rowlett Scott and Bower & Fradley

Project: Eastwick High School and George Pepper Middle School, Philadelphia, Pa. Two schools share one structure.



Richard R. Sawicki, G. Norman Hoover,
Jack W. Smith, Frederick A. Preiss.

Partner in Charge of Design: G. Norman Hoover.

Partner in Charge of Project: Jack W. Smith.

Project Manager: Richard R. Sawicki.

Project Team: Frederick A. Preiss, Design; Thomas A. Hooker,

Programmer; Dale J. Ruckstuhl, Production; Joe B. Thomas, Mechanical; James R. Cagley, Structural; Sid A. Seligmann, Civil; Jeffrey L. Corbin, Graphics.

Client: The School District of Philadelphia.

Site: Thirty-nine acres in South Philadelphia near the International Airport. The area is flat, subject to occasional flooding and largely undeveloped.

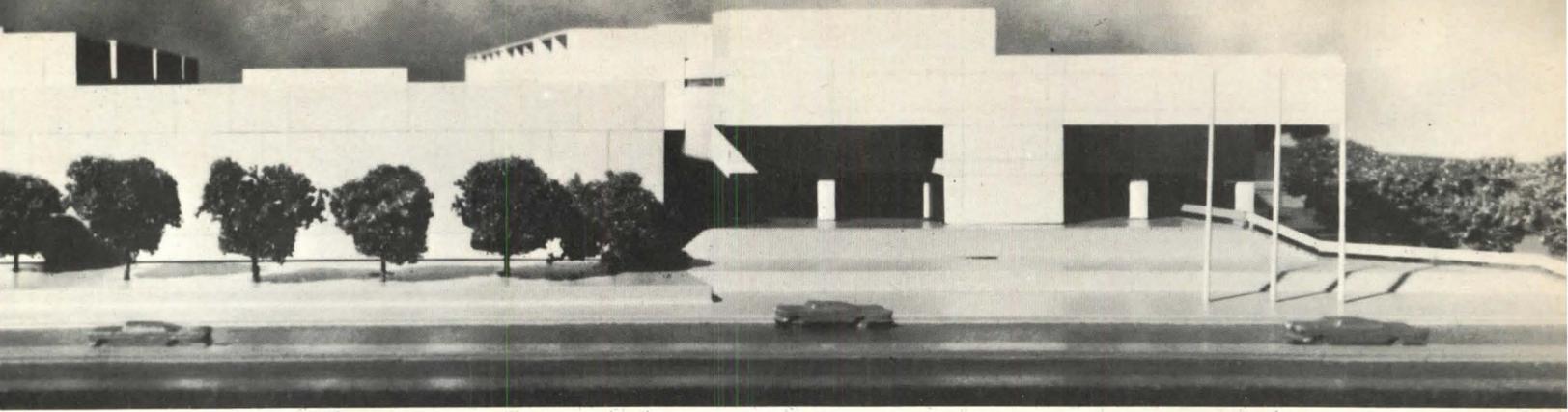
Program: Obvious economies of merging the common facilities of two schools led to combining them in one structure while maintaining the integrity, functional separation and autonomy of each. The project is intended to accelerate expansion of neighboring residential and in-

dustrial areas; thus enlarged common facilities provide a focus for community affairs. The program also called for flexibility and provision for expansion.

Design Solution: The Middle School is separated from the High School by a spine of common facilities. Each school can be expanded at one end by the addition of one house module.

Because the schools involve 5000 students and staff (the size of an average college) a "house plan" scheme was used to create social units of manageable size and identity to which individuals can relate.

Each school is separated from the common facilities by an enclosed four-story court and pedestrian street. All circulation, both horizontal and vertical, relates to the street



to provide a sense of orientation. Shops, laboratories, auditorium, gymnasiums and pool occupy the first two levels; houses are on the upper two floors, with an instructional materials center (upgraded library) at the center of the third level. Each house occupies two floors, connected by a skylit opening on the upper floor that brings light into the deep interior spaces. Open planning provides flexibility; partitions are non-structural, and most areas are defined by cabinets, bookcases and movable furniture. Student lockers along rails of open balconies provide security.

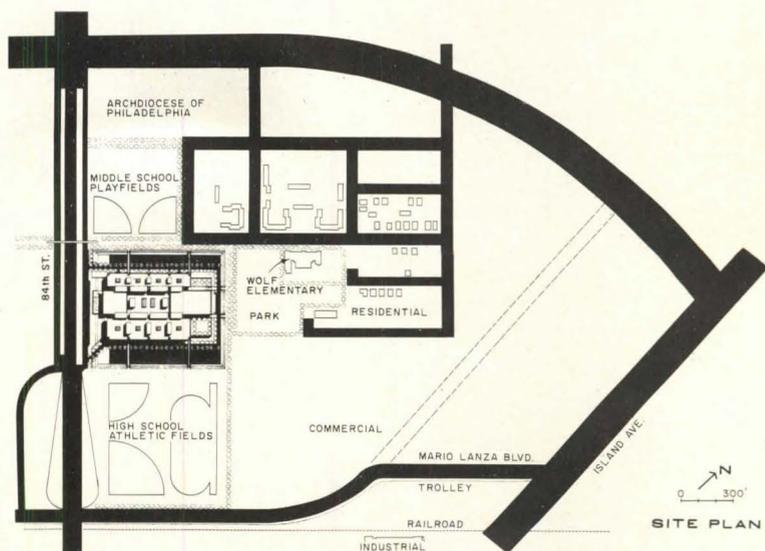
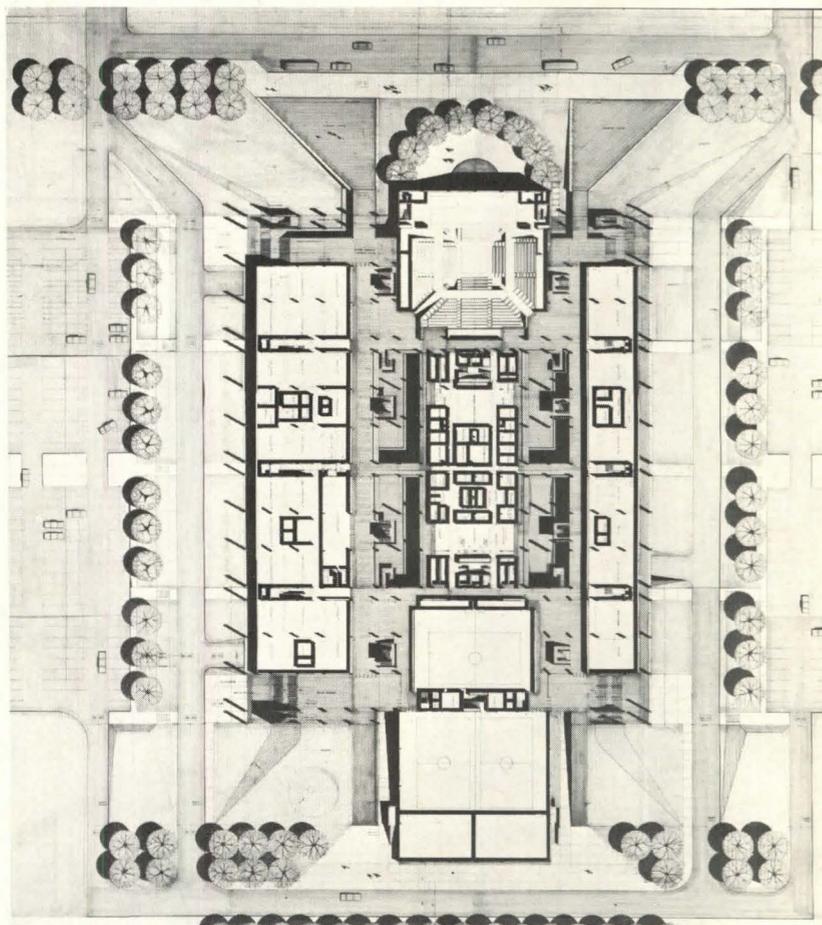
Construction and materials: Basic construction module is a 24' x 34'-6" bay formed by 8-ft double tees which will be left exposed. The central bay of each house will have a suspended ceiling to conceal major duct runs. The 1500-seat auditorium, divisible into four lecture spaces, can be used for proscenium-type performances or as a central arena theater by relocating folding seating platforms. Earth berms protect against flooding and, combined with ramps, help separate people from cars.

Jury Comments

Franzen: With such an unbelievable scale the scheme manages, first of all, to introduce order, and second, orientation. Breaking down the elements into identifiable houses within the megastructure has been handled very skillfully. The houses are related to major orienting spaces along major streets and then there are minor side streets leading to each one of these houses. That's an extremely competent piece of work.

Barnes: That's quite a scheme. One thing I liked about it is the double exposed staircases.

Ehrenkrantz: There is a sense of community, sort of a way to take a big school and then break it down so that we have a home.



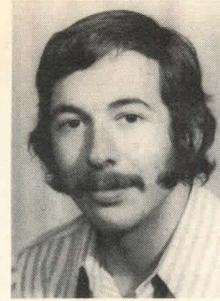
Award

Hammel Green and Abrahamson

Project: East Harlem Pre-School and The Block School, New York, N.Y. Schools on a shoestring make use of "found" space in dense neighborhoods.



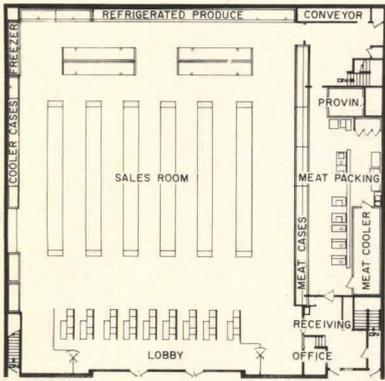
Ronald W. Haase



Clark H. Neuringer



Wallace Johnston



EAST 103rd ST.



Partner in Charge of Design: Ronald W. Haase.

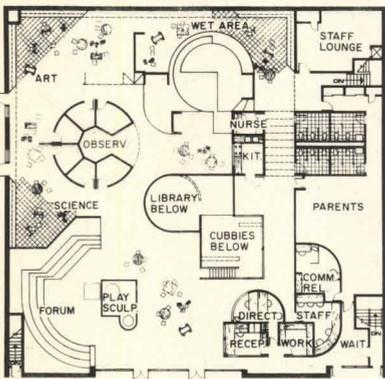
Project Designer: Clark H. Neuringer.

Consulting Engineers: Hannaham & Johnston.

Client: New York City Board of Education.

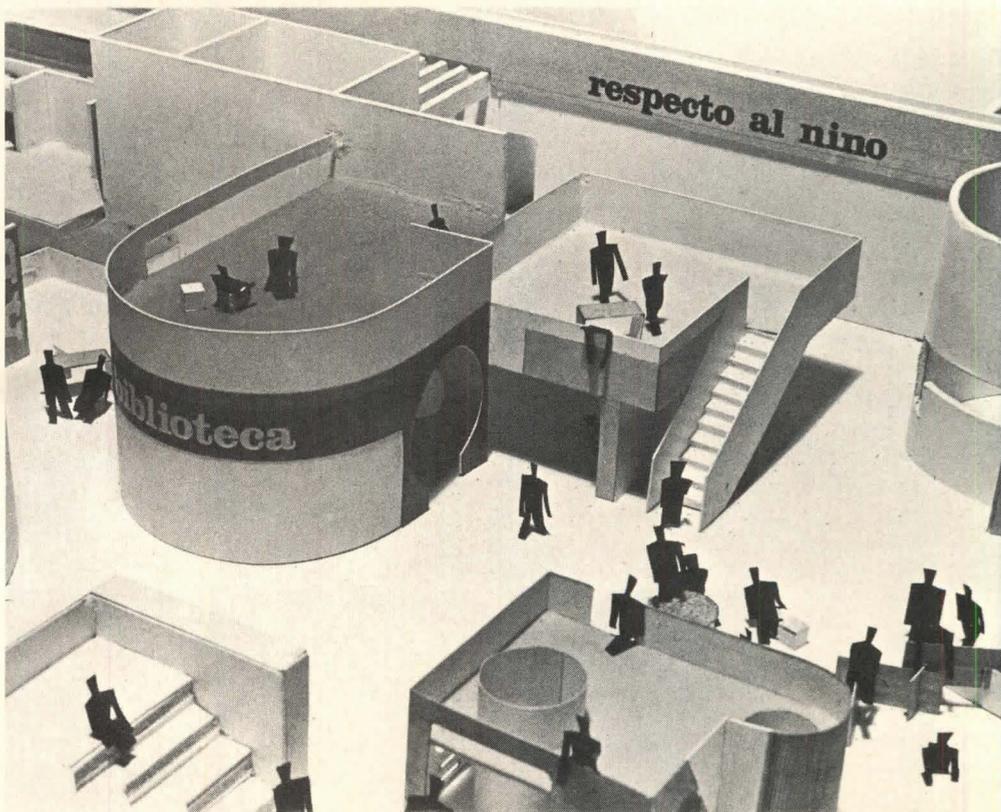
Site: Abandoned supermarket in Spanish Harlem, and existing synagogue in changing residential neighborhood in Brooklyn.

Program: Both schools are experimental projects to serve as neighbor-



EAST 103rd ST.

East Harlem Pre School



hood centers and enrich the preschoolers' educational, cultural and social experiences. Enrollment will be between 75 and 90 children at each location with the environment emphasizing "learning by discovery." The designs were developed cooperatively with the staff of each center, and in the case of the East Harlem school, with a local advocate planning group. Design studies were made under a grant from EFL.

Design Solution: In renovating an abandoned supermarket and leasing space from an existing synagogue, the architects have developed an environment which takes into account a child's natural responsiveness to his surroundings. A variety of spatial changes are provided from group activity areas with high ceilings and tiled floors to quiet carpeted tucked-away alcoves. Areas are separated not by confining walls, but by variations in lighting, floor level and ceiling heights. Movement from one to another implies change in mood.

Construction and Materials: Carpeted wood platforms and low plaster board partitions are used to define areas. Basic construction is to be done by building owners in a "lease-back" arrangement. Much of the alteration work however will be carried out by parents and community volunteers. Simple furniture of reinforced cardboard, brightly painted found objects and bright graphics will enliven areas.

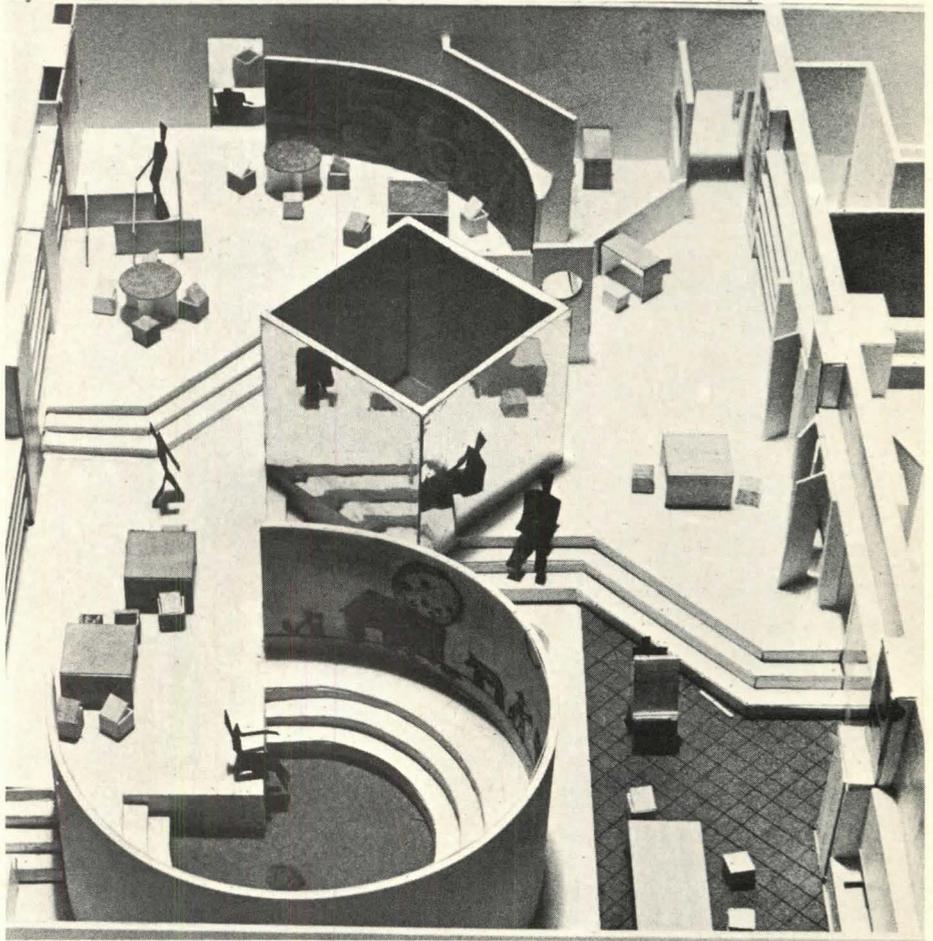
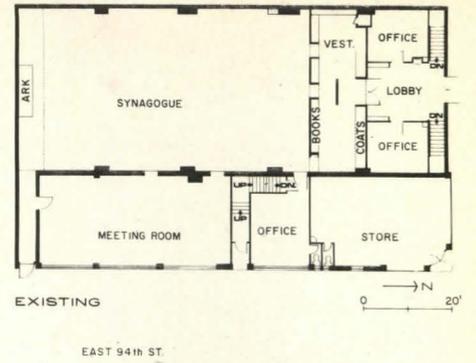
Jury Comments

Franzen: The shared space idea is not only a good one, but here it is very competently carried out.

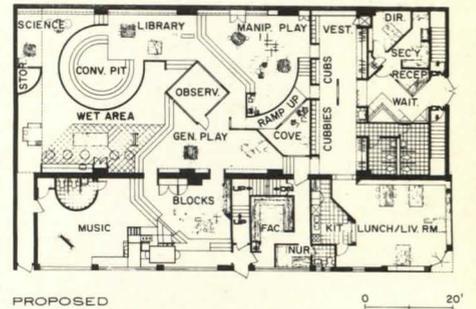
Ehrenkrantz: I have a sense that one of these projects is really first rate and the other one too busy.

Barnes: What I really like about these is the idea of the loose, free space, furnished, really, more than architecturally defined, with a suggestion that more things could happen. Neither is rigidly programmed as in an ordinary school. And the fact that all this can happen within, for example, an abandoned store building in Harlem makes it more appealing than a brand new building. Both submissions have this quality. Part of the absolute simplicity and humility of the project is that it is done with just the minimum. Not to preserve the building but because it was there and could be reused.

Franzen: But there is something about this proposal that could be



called "renewal" in the best sense of the word. An old container having lost its previous use is injected with a new life. We don't, therefore, have "removal" of the old, familiar grain within an existing neighborhood. The scale and texture of the environmental context is preserved while entirely new activities can be invented. It is an absolutely ingenious approach. **Ehrenkrantz:** One of the critical things about it is the use of elements subdividing space which give the little nooks and crannies children would like to wander through. It provides ways of congregating, retreating and so on. One gets the sense that this is going to be a magnet for children.



The Block School

Award

Rex Whitaker Allen and Associates

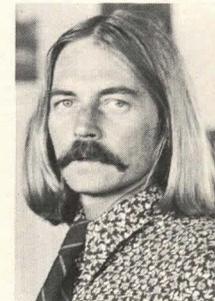
Project: Madera Community Hospital, Madera, Calif.
Nucleus of a community health center, designed to reflect the most important concepts of health facilities planning today — flexibility and expandability.



Rex Whitaker Allen



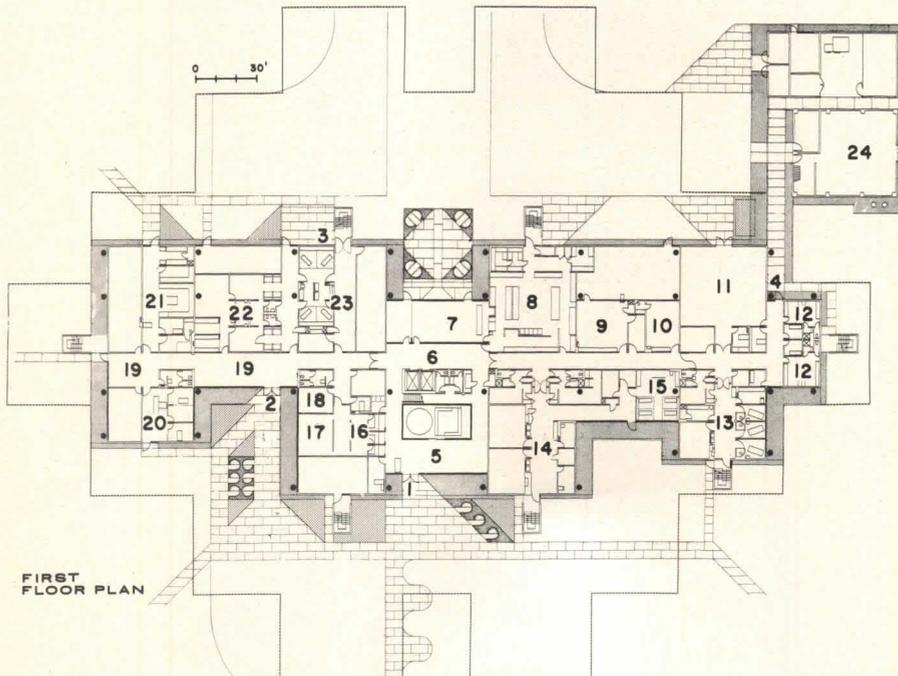
Mark A. Lechowski



Dennis M. Brown



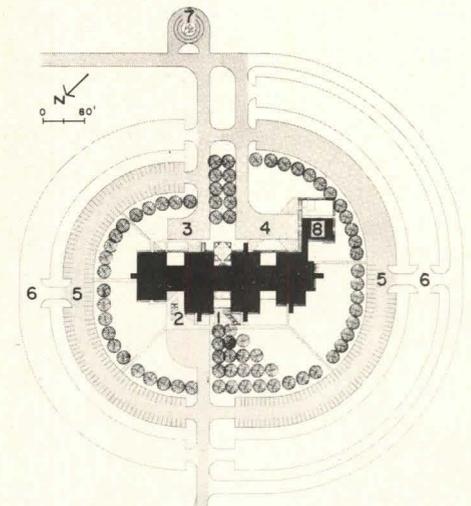
Richard A. Drever



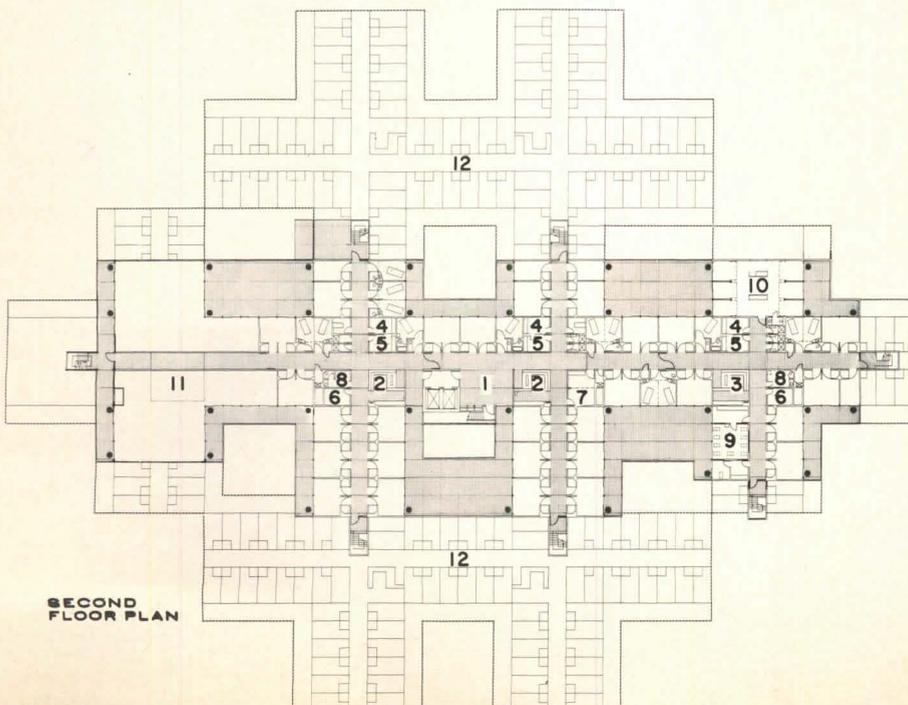
FIRST FLOOR PLAN

1. Main Entrance, 2. Outpatient Entrance, 3. Ambulance Entrance, 4. Service Entrance,
5. Lobby, 6. Service Lobby, 7. Cafeteria, 8. Kitchen, 9. Central Supply, 10. Pharmacy,
11. General Stores, 12. Employee Lockers, 13. Obstetrics, 14. Surgery, 15. Recovery,
16. Business Office—Admitting, 17. Medical Records, 18. Doctors' Lounge, 19. Outpatient Waiting, 20. Administration, 21. Laboratory, 22. Radiology,
23. Emergency, 24. Boiler-Shops.

1. Lobby, 2. Nurses' Station—Medical/Surgical, 3. Nurses' Station—Maternity, 4. Clean Utility,
5. Soiled Utility, 6. Storage, 7. Treatment—Conference, 8. Nurses' Lockers,
9. Nursery, 10. Intensive Care Unit, 11. Shell, 12. Future Expansion.



- Site Plan. 1. Main Entrance, 2. Outpatient Entrance, 3. Ambulance Court, 4. Service Court, 5. Parking, Initial Phase, 6. Future Parking, 7. Heliport, 8. Boiler.



SECOND FLOOR PLAN

President: Rex Whitaker Allen.

Director of Design: Mark A. Lechowski.

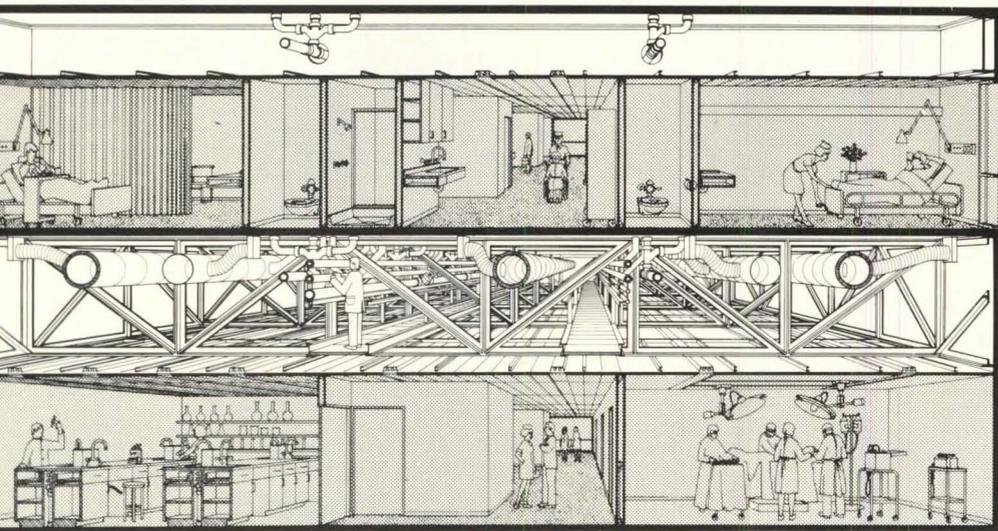
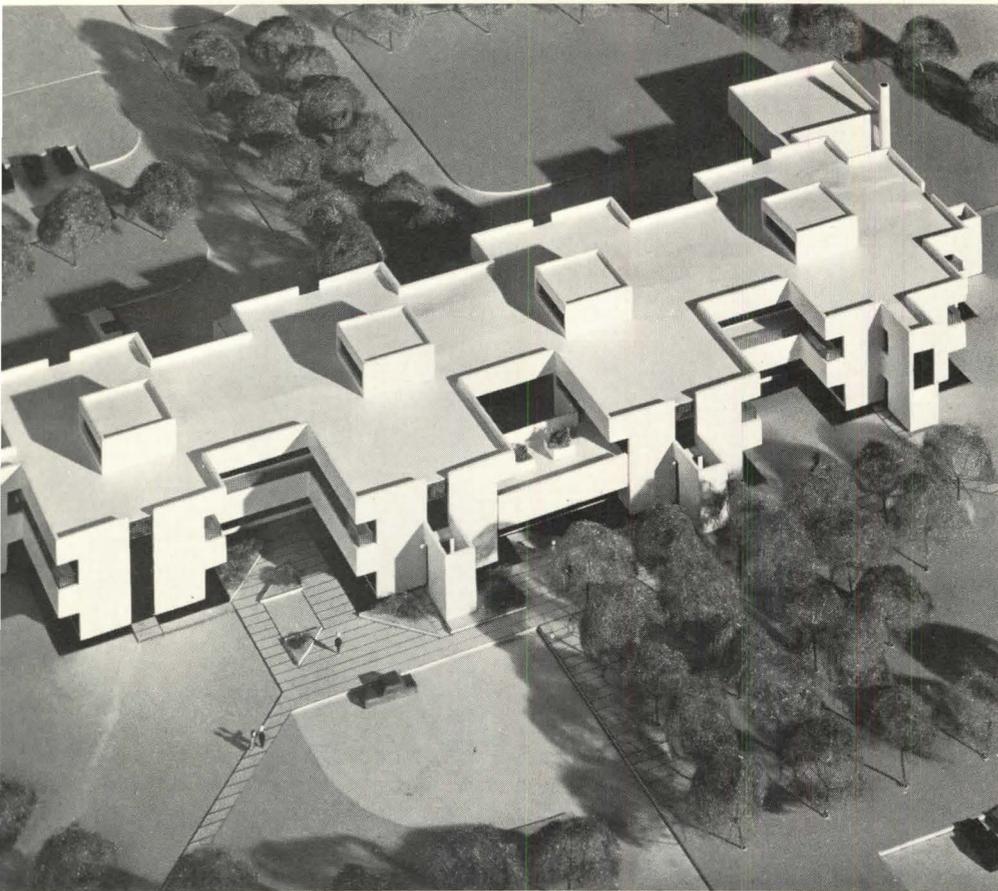
Designer: Dennis M. Brown.

Project Architect: Richard A. Drever, Jr.

Structural Engineer: Pregnoff, Matheu, Kellam, Beebe.

Mechanical Engineer: Kasin, Guttman & Associates.

Electrical Engineer: Mel Cammisa.



Client: California-Nevada Methodist Homes, Oakland, Calif.

Site: Forty-one acres adjacent to major freeway, five minutes from central Madera, provides ample space for future expansion, parking and related paramedical facilities and services.

Program: Initially to provide for 98 beds, 20 beds shelled-in area, with complete ancillary services. Parking for 330 cars. Maximum design capacity is 530 beds.

Design Solution: Ancillary services

of the first floor are arranged along both sides of a linear central corridor, permitting independent departmental expansion as required. Flexible, cross-shaped nursing units on the second floor can function independently or collectively. Expansion may be incremental within each unit, or additional 24-42 bed units can be added. Individual patient care unit, with private toilet and lavatory, can also function as a double unit by opening the dividing partition between two adjoining

patient rooms.

Construction and Materials: Structural frame is steel, Type I construction, with stucco exterior. All openings are framed in standard modular anodized aluminum. These materials permit expansion with a minimum of cost and disruption to existing operational facilities. Interior finishes are primarily plaster and vinyl fabric wall covering for ease of maintenance. Carpeting is contemplated in all areas permitted, and washable acoustical tile ceilings are provided. Mechanical services are concentrated in a "systems floor" between the first and second floors, permitting economies in construction, maintenance, and future changes. A second smaller "systems floor" is located above the second floor to accommodate the future third floor services in a similar fashion.

Jury Comments

Ehrenkrantz: If you are developing this kind of interstitial space with all that flexibility, the kind of repetitive modules here don't give way to any other potential organization.

Franzen: That hasn't anything to do with the patient.

Ehrenkrantz: It's the care of the patient. You don't use the same space for someone who is in intensive care as you would for acutes or ambulatories.

It appears to be a building that deals with complex functions, relationships, the possibility for future expansion and growth in such a way that while it makes this possible, it provides a pleasant environment for the activities that must take place within the hospital. It provides the capacity to relate to all of these complex activities and still keep a scale that appears as though it were one that an individual could respond to when spending a period of time in the hospital.

Kouwenhoven: Isn't there a fault in it, though, that it's too rigid in its plan, not sufficiently adaptable to changes in medical techniques?

Ehrenkrantz: I believe that it does have a lot of freedom in terms of services; the way in which it would grow over time.

Award

Backen, Arrigoni & Ross, Inc.

Project: Santa Ana Apartments, Phase II,
Santa Ana, Calif. Garden type apartments
for families in 25-35 age bracket with
higher than average incomes.



Howard J. Backen



Robert V. Arrigoni



Edgar B. Ross

Project Coordinating Architect:
Stanley K. Ogden.

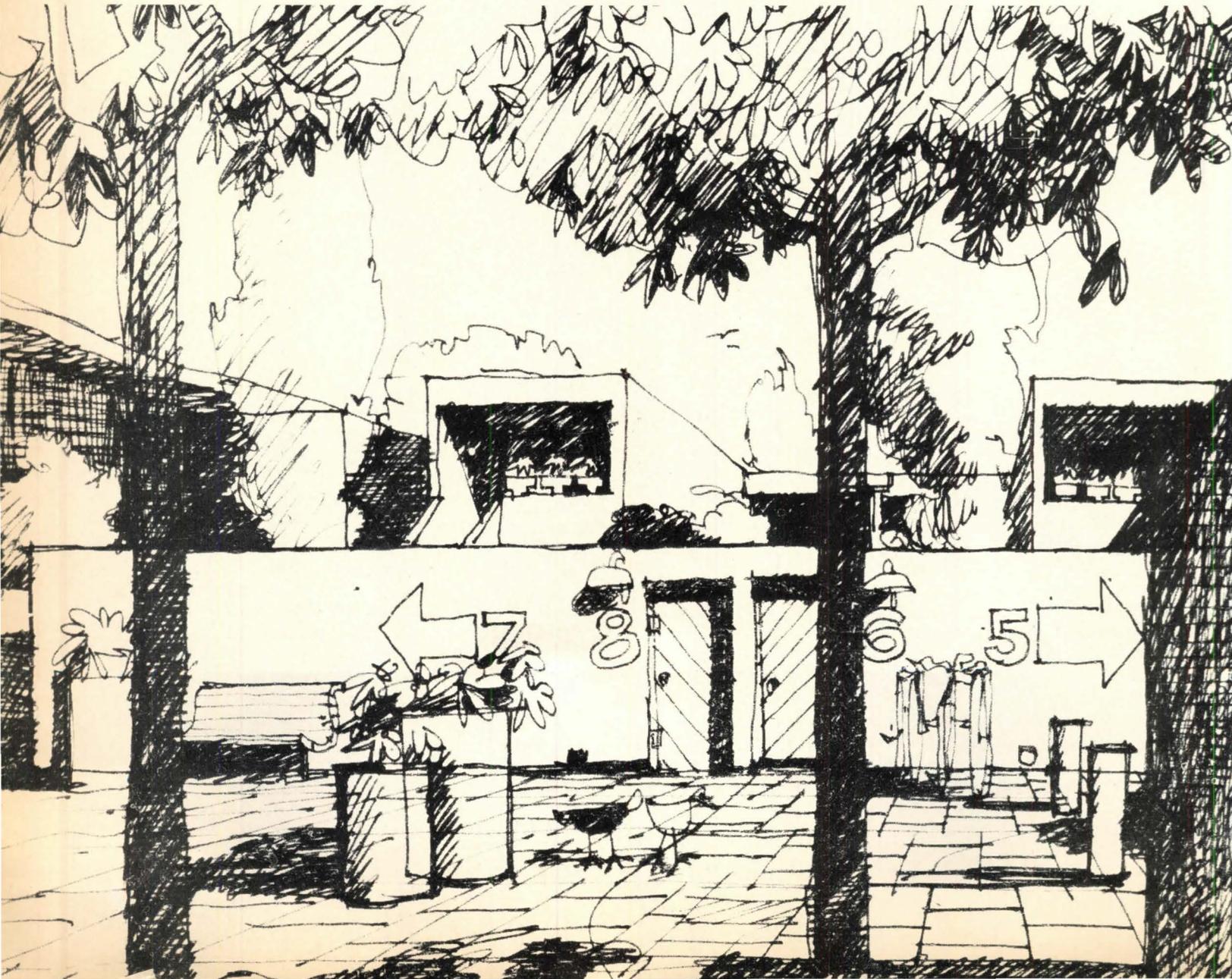
Landscape Architect: POD
Landscape Architects.

Structural Engineer: Papp, Cawley
& Associates.

Client: Macco Corporation, Newport
Beach, Calif.

Site: Thirty-three acres of flat land,
surrounded by apartments and
single-family houses, 20 minutes
from the Pacific Ocean.

Program: All buildings to be two-
story eight-plexes, totaling 300
apartments developed as follows: 30
one-bedroom, one-bath units of 715
sq ft — 21,450 sq ft (10 percent); 60
two-bedroom, one-and-one-half-bath



units of 950 sq ft — 57,000 sq ft (20 percent); 90 two-bedroom, one-and-three-quarter-bath units of 1025 sq ft — 92,250 sq ft (30 percent); and 120 three-bedroom, one-and-three-quarter-bath units of 1150 sq ft — 138,000 sq ft (40 percent). Three hundred covered and 150 open spaces should be provided (1.5 to 1). Three community laundry rooms, bulk storage, trash collectors, and various recreational facilities should also be provided.

Design Solution: A low-rise, medium density arrangement of eight-plex apartments forming super-blocks of 12 apartments organized on the site to form peripheral pedestrian streets and recreational spaces. First floor apartments have patios off living rooms and bedrooms. Second floor apartments have bridge access over pedestrian streets to fenced private ground space that serves as entrance and patio space for outdoor family living. Major pedestrian streets running north/south lead to a project recreation center while minor pedestrian streets oriented east/west provide access from parking to individual apartments and link major pedestrian streets.

Construction and Materials: Conventional wood-frame construction with stucco exterior finish and gypsum board interior finish. Native materials of southern California.

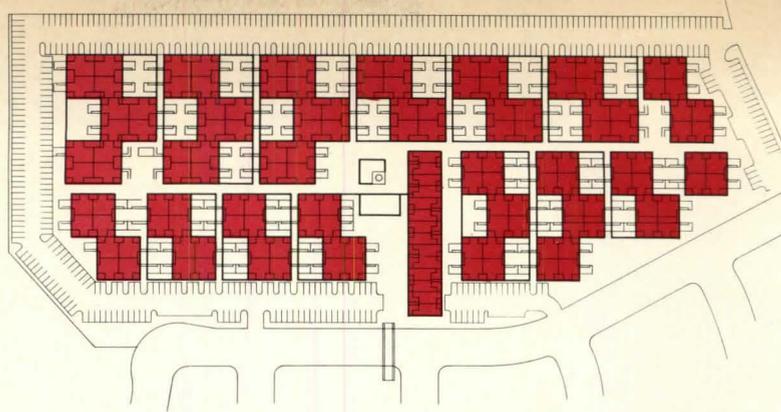
Jury Comments

Franzen: The internal circulation, which is always complicated on a zero lot line, has much meaning here. Walking within the unit has a nice feeling.

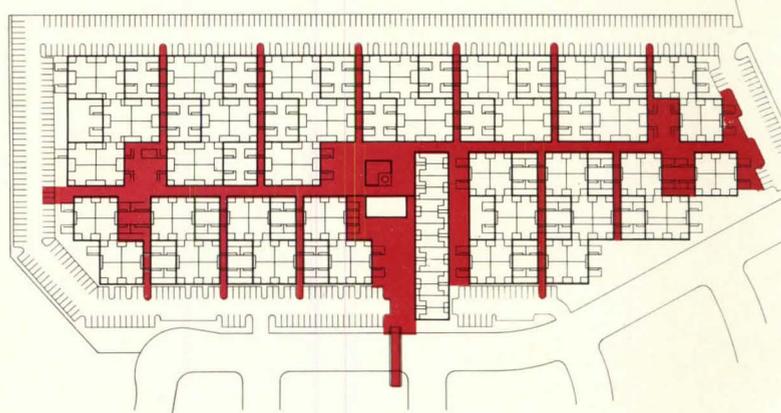
Kouwenhoven: Perhaps the best thing about it is the street system — the way you walk through it and the way that it opens out at different points. We have free circulation without being regimented.

Goldsmith: This sort of court-housing poses an important problem and these architects have handled it well.

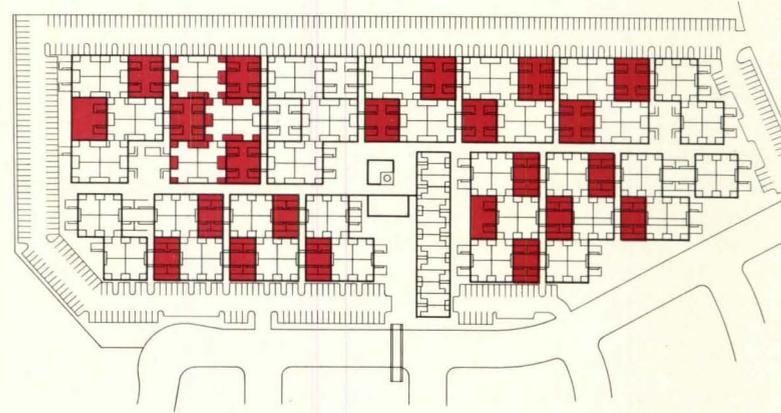
Barnes: The idea of court-housing living related to the ground in a dense living pattern has been tried and proven in other parts of the world but never well in this country. As things become more congested in the suburbs, this kind of solution becomes more relevant. We have found a scheme that has the most light and air, the best orientation and the best circulation.



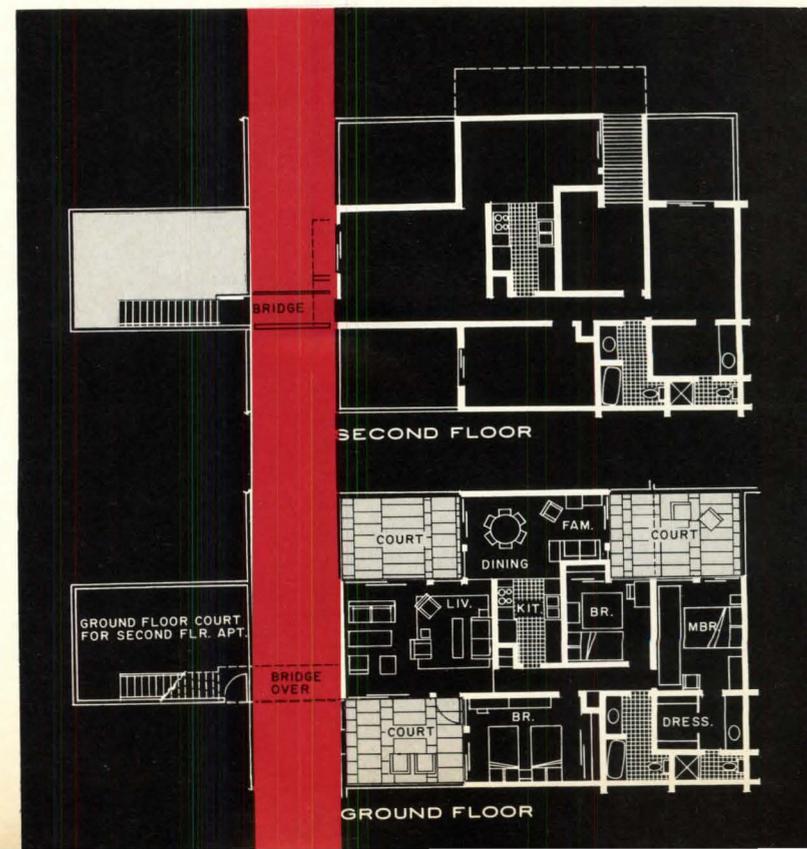
BUILDINGS



PEDESTRIAN/PUBLIC SPACE



PRIVATE OPEN SPACE



The Jury Discusses

Six years ago, during the annual P/A design awards competitions, the jury seriously questioned the advisability of including the private house in the program. It concluded that the individual house was no longer a valid architectural problem, that housing of the future would be of a high density type, and that the isolated, "private place" would no longer have any real social significance. The following year, the jury concurred: the individual house was "embarrassing," and one of the judges, Vincent Scully, said, "Actually, who cares if the bathrooms are in the right place . . . socially it's difficult to care about them."

This year, out of a total of 739 submissions, a private residence was given the first award — an honor that has gone to a house only once before; in 1955 it was given to Paul Rudolph's project on Siesta Key in the bay near Sarasota, Florida.

Although some jury members were reluctant to give a private house the first award during an era that is beset with grievous social ills and urban problems, Ulrich Franzen reminded them that "By not awarding this the first award you're not going to help the city. . . . The only way you can help the city is, when you have a city problem, to try your darndest."

Perhaps more important than the fact that the first award was given to a house is that this was the first year an award has ever been given to a project that does not involve a building in any way. "Take me to the Mountain" is, rather, a design for the enhancement of a particular lifestyle; a style that not everyone could have or would want, but a valid style nonetheless.

Although the winning designs may not illuminate any startling new directions that architecture might be embarking on in the new decade, they show the wide areas of involvement that characterize the profession today. An artfully designed, controlled, exquisite house won the first award. A poetic idyll of the counter culture was singled out for recognition. And between those two, awards ranged from a community-designed plan for urban renewal to a crystalline computer center, from schools in found spaces to industrialized housing, and from a simple suburban path system to the new innovations in hospital design. That a jury of renowned professionals found some of these projects of sufficient interest to merit awards is, perhaps, more indicative of the emergence of some new interests within the architectural establishment than it is reflective of any new aesthetic or technological trends within the profession.

Hospitals and Schools

The jury noted a significant improvement in the design of hospitals and schools.

Ehrenkrantz: Yes, there are a lot of good hospitals here, the education and health buildings that appear to be the most competent . . . as a group, the best thought out.

Barnes: The hospital competence is coming up from previous years. The hospital designers of the past were notoriously hack designers, plumbers. That is obviously changing. We are going to get a lot more good hospital architecture, but it's compared to a base that was awful.

Ehrenkrantz: Yes, there are a lot of good hospitals here, the aesthetic has really gone up. There is a significant change in terms of form and concept. In the same way,

there was considerable development a number of years back in the field of education. So today, one has the attitude that we'll look at it, but unless it is extraordinary, there is no point mentioning it . . . it's been done . . . there's a competent background of experience of good design. You bypass good design in the educational field because it is not exceptional, whereas in the hospital field we are seeing it go on a rise right now and, for one reason or another, improvements are coming.

Religious Buildings

The jury, however, was not as kind to religious buildings as they were to schools and hospitals. If buildings can be seen as the material symbols of those institutions that a civilization holds in high esteem, then it may be justified to ask if religion is still a viable force within our society. **Ehrenkrantz:** One might take a look at what we saw in terms of religion and say that it is on the downgrade. If anything, there appears to be some kind of turmoil taking place whereby the more detailed the program, the more "givens" there are in terms of specific functions, the better the response.

Barnes: On the one hand you have the church that is a kind of community center, which isn't doing a religious building, it's doing a community center. On the other hand you have the terribly pompous Howard Johnsons for churches. There is nothing spiritual about them. I think there is a real question about whether people ought to be building churches that look so materialistic and so much like motels. I was unimpressed.

Kouwenhoven: I, too, was unimpressed and depressed. It's symptomatic that one of the most interesting buildings I've seen is a synagogue in Cleveland which was designed by a non-Jewish architect. What then does that indicate about the spirit which informs the design? Here was a man who was able, quite cold bloodedly, to devise a house of worship for a faith he has no belief or interest in. The real problem is not the architects', but religion's. Churches don't know what they want from a building.

Franzen: You don't have to be Jewish to like Levy's bread. Corbusier built a pretty good chapel and monastery at La Tourette without being a monk or even a believer. A good architect works in a context and if a church looks like a Howard Johnson's or a Chinese beer garden, that is probably a pretty good indication of the state of religion.

Barnes: The trend toward making them social centers and places where people face each other could be questioned. There might be places where you could get off alone . . . or you could have quieter places. What we saw today was not anything.

Industrialized Buildings

The growing concern with industrialized building was more evident in the projects submitted to this year's design awards program than it has ever been in the past. Some of the systems the jury saw were molded of plastic, some used various framing devices with different types of infill panels, others were designed to be built in increments over a period of time, and some were planned to be hung or stacked, or to be continually moved about for

migrant farm workers. However, within a wide variety of proposals, the jury felt that the submissions, as a group, neither adequately addressed themselves to all of the problems concomitant to industrialized building, nor did they presage the wide range of possible options that one would hope might have emerged.

Ehrenkrantz: One of the things that struck me was that a lot of the prefabricated systems try to use the presentation to show that a system is designed to do anything, without addressing itself to a single problem and solving it. That would be more convincing to someone who would like to work with that system adapted to the problems that he sees fit. People are still working in terms of constructs, trying to show flexibility through a construct rather than through a piece of architecture that shows what you can really do with a system as architecture. Another thing of some concern in this regard is that the highway transportation module appears to be ruling industrialization in the same way the highway is carving up the city. It is attacking the urban environment both in planning and in terms of housing. We're trying to make things work in terms of the 12-ft module, rather than in the sense of designing something for living.

The city is being undermined by the automobile, and now it's coming in and undermining it in a completely different way by limiting our vocabulary. I believe the 12-ft module is a bad one. The different proposals we've seen for industrialized building schemes invariably were based on modules of 12-ft or, at a maximum, 14-ft dimensions, conceived in such a manner that they could be shipped as three-dimensional spaces over the highway. This concept ignores a whole range of things that are being worked on that do not face the same limitations, i.e., the major approaches to concrete panels, site fabrication, systems and a variety of things. We have actually seen in these submissions a relatively small proportion of entries representative of the various approaches to industrialization. One hopes that in the future there will be both encouragement and a greater range of submissions, so that one could begin to evaluate the tremendous variety of possibilities which actually exist.

Barnes: It seems to me that the unit here is the panel and the post — and I'm not sure that is the real unit. The unit for housing may be the whole apartment. I wonder about breaking it down into small components, and if that is the way things are going. Commercial mobile homes show that the economic way is to reproduce the whole apartment in the factory.

Franzen: The rationalized small component system has inherently greater opportunity for variety. It is, in the last analysis, an open-ended system. Obsolescence of one component does not invalidate the approach — change could occur. The search for one factory-produced box — delivered to your site with everything in place including a TV dinner in the refrigerator — is the search for a closed system. If successful, it would create environments where all the people would live in identical cells — piled high or low — like ants in an iron society.

The need for industrialized building, especially housing, is so compelling that we will certainly get it — whether architects participate or not. Whether this industrialized housing will finally imprison all of us in an iron and closed technological system, or whether it will achieve the di-

mension of open systems, miniaturized and flexible, providing not only shelter but also lifestyle options — is indeed a goal that can be brought about only through the most intense concern of architects and not through technocrats.

Ehrenkrantz: This is a very open thing, even more important than the marketing side, which involves how well and how much air you ship and how far you can afford to ship it. Perhaps the most important thing is the architect's ability to be responsive to individual client's requirements. The larger the units become, the more restricted you will be in terms of variation.

So we have a whole series of different options that can be considered, from dealing with very large to very small pieces, and also the possibility of dealing with very large pieces that are shells, along with a variety of infill pieces that can then be used to shape them to individual requirements. There are many ways to address the problems, and essentially what we have seen in terms of the submissions here, are variations on one theme.

Presentation Techniques

When five men are asked to perform the herculean task of looking at 739 design projects in the short span of two days, the packages in which those projects are presented are, obviously, of no small importance. This year, after the jury had seen all of the submissions, we were curious to learn how important the various presentation techniques were to them, whether they did in fact have any influence on the jury.

Kouwenhoven: It made a lot of difference to me, in a purely physical sense. If you have a bunch of cardboards with elastic bands around them it is much harder to look at a project than it is if it lies flat and you can open it and move back and forth easily. Obviously, I am tremendously impressed with handsome presentations. Often you are thrown off by sloppy presentations, even when the idea may be good.

Ehrenkrantz: In terms of content, one of the things that eliminates a scheme is that its basic content or concept does not come through clearly. The ability to set a statement of the problem, and then show how you react to the problem so that it can be seen simply, is quite significant to the reaction.

Barnes: They ought to realize that in judging architecture all you need are plans, sections and elevations. Sometimes you get things that are not complete, such as some plot plans and elevations that are impossible to figure out. Some of them may have lost out on that. If they knew how hard we worked on some of these books . . . it's crazy.

The State of the Art

Although the presentation technique is of great significance to the jury, whose imagination was sparked by some and infuriated by others, every project was studied as closely as possible within the time allotted. During the closing hours of their deliberations, after the jury had seen all of the submissions and discussed many of them in extensive detail, they were asked if what they had seen indicated anything about the state

of technology, the state of industrialization, aesthetics or even sociology. Did it, in fact, indicate anything about the state of the art or about the various interests of architects?

Kouwenhoven: I think among the first things you have to say is that the 45° angle is dominant at the moment, and rather tiresome.

Franzen: There is no reason why someone shouldn't be totally committed to spectacular architecture as much as there is no reason why someone should not be committed to inventing devices that make it possible for ordinary people to understand how they can make a planning input, which is a very important area. If we have difficulty understanding large planning schemes, can you imagine how ordinary people can approach them? One of the most important devices in the world today would be something that would make it possible for people to say "Yes, I understand that." That is just as important as spectacular architecture.

Barnes: The only office buildings I remember seeing are the ones that were really large scale, mechanistic patterns — maybe that has something to do with the state of the art.

Franzen: I think it has a lot to do with the superficiality that is going on, and a lot to do with the fact that if you live in the musclebound latter day Corbusier, if you eliminate the 45° plan or section, if you eliminate the shed roof, you have eliminated about 90 percent of the schemes, whether they are large or small. And when you have a small project at least you can do it honestly to the extent that you can examine it carefully. But when you see a master plan for an entirely new college using the 45° angle both in plan and on the skylines — God knows where — you just think people did not carry the thing far enough. Everybody is desperate to hop onto the latest-trend bandwagon, but the bandwagon is moving so fast no one knows quite where they are standing.

Barnes: As far as houses go, what bothered me a little was the posturing and posing. Whether, as more and more houses get built within sight of each other, that is the right attitude. All these designers are approaching a house almost always as if it were a work of art which is going to stand alone and not be next to anything, completely out of context, and that is not so. I wonder why there weren't more anonymous houses, houses that were camouflaged in some way so that we don't mess up nature. The first award, although it involves itself very much with itself, is intriguing because it slants down the hill with the hill. The way it would mate with the hill, the snow . . . you could ski right down it.

Franzen: I have the feeling there is a faulty pre-occupation with trendy shapes by designers, rather than with what Ed Barnes earlier called context. There is an obligation, that is in a sense now fully understood as additional responsibility of an architect, and that is the context. The context can be nature, people you work with, the environment, urban setting, what-have-you. We have all fully recognized by now, or it seems to me we should have, that there are new forces, new design generators, new parameters which have tremendous

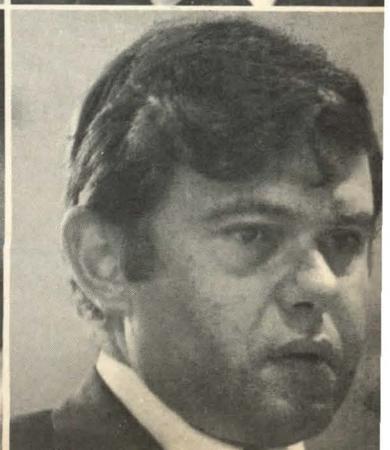
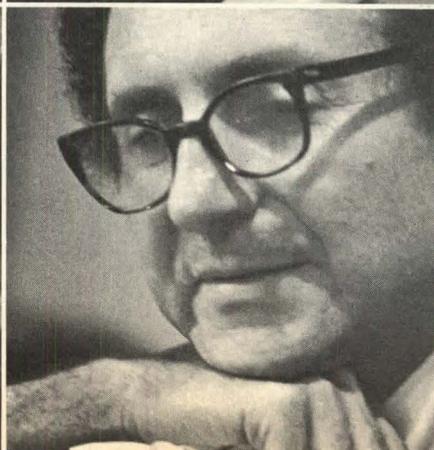
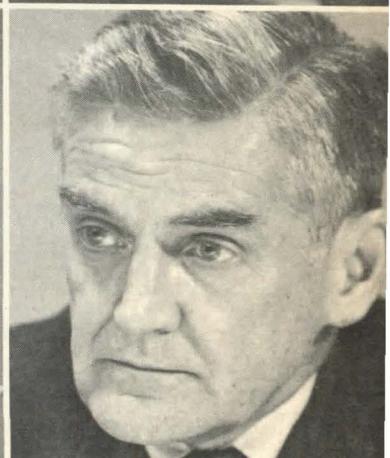
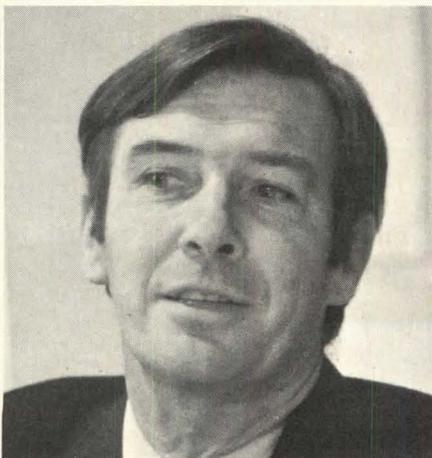
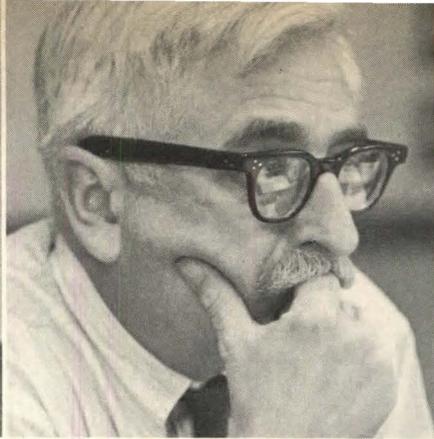
potential. In these submittals, the vast majority of the solutions mistreated the very programmatic possibilities that they themselves stated initially, and were then pulled off into another area which dishonored their first impression. The program, the context, the fact that it is now possible to see a building as a continuation of existing forces around you, has largely been ignored for the sake of architectural display.

Ehrenkrantz: There has been a tradition in architecture of divorcing the program from design. It may begin with students who spend a great deal of time in libraries doing research. They study to get the design, and then very quickly forget everything else and become involved with problems without a thorough opportunity to carry through, study the implication, and recycle and relate these things one to another. That same problem is found here, where people may have done a first-rate job in establishing a program in a context; but it is as though this was done with certain people within the office, and at some time the client signed off the program and said, "yes, that's what I want," so it was given to somebody else to then go out and design a building, and they stopped worrying about the program. There is a real discontinuity within the profession that is mirrored here.

Kouwenhoven: There are so few of the areas in which there is any call for energy. There have been some awfully good hospitals done, and there have been some awfully good houses done, but they have become pretty routine. The driving energies at this time, I think, are in areas in which people haven't been ingenious before.

Franzen: The fatigue that we all began to experience after staggering through hundreds of blueprints was related somehow to the lack of depth or seriousness with which a particular problem was developed. Maybe people have too much work. But once tackling a problem, a vast majority of them are completely content with superficial gimmicks that were signs and symbols of their being au courant. I think that's just not enough. Competence also has something to do with your attitude toward limitations. Limitations are your best friends . . . the more you have, somehow the more energy is channeled in the right direction. Generally, I think, a whole series of new problems have been identified in the last decade. The horizons of our work have been enlarged. Everybody knows what these new dimensions are. So it seems that we have reached a point in time where one can see how good a whirl people gave these problems. The broad gamut of awards from first-rate architecture in a nature context to the making of a neighborhood map perhaps indicates the new range of design problems. The results of the jury's work seem to say to me that we are voting against fashion fascism.

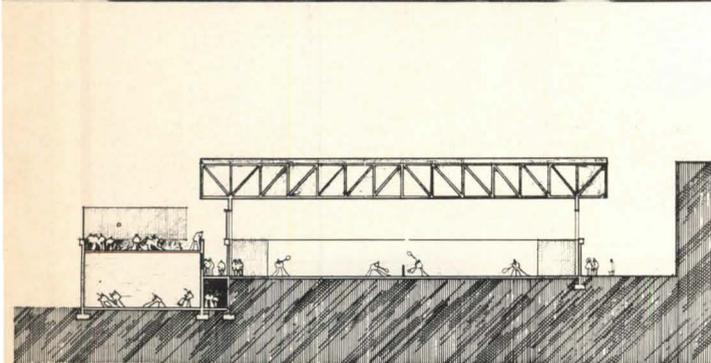
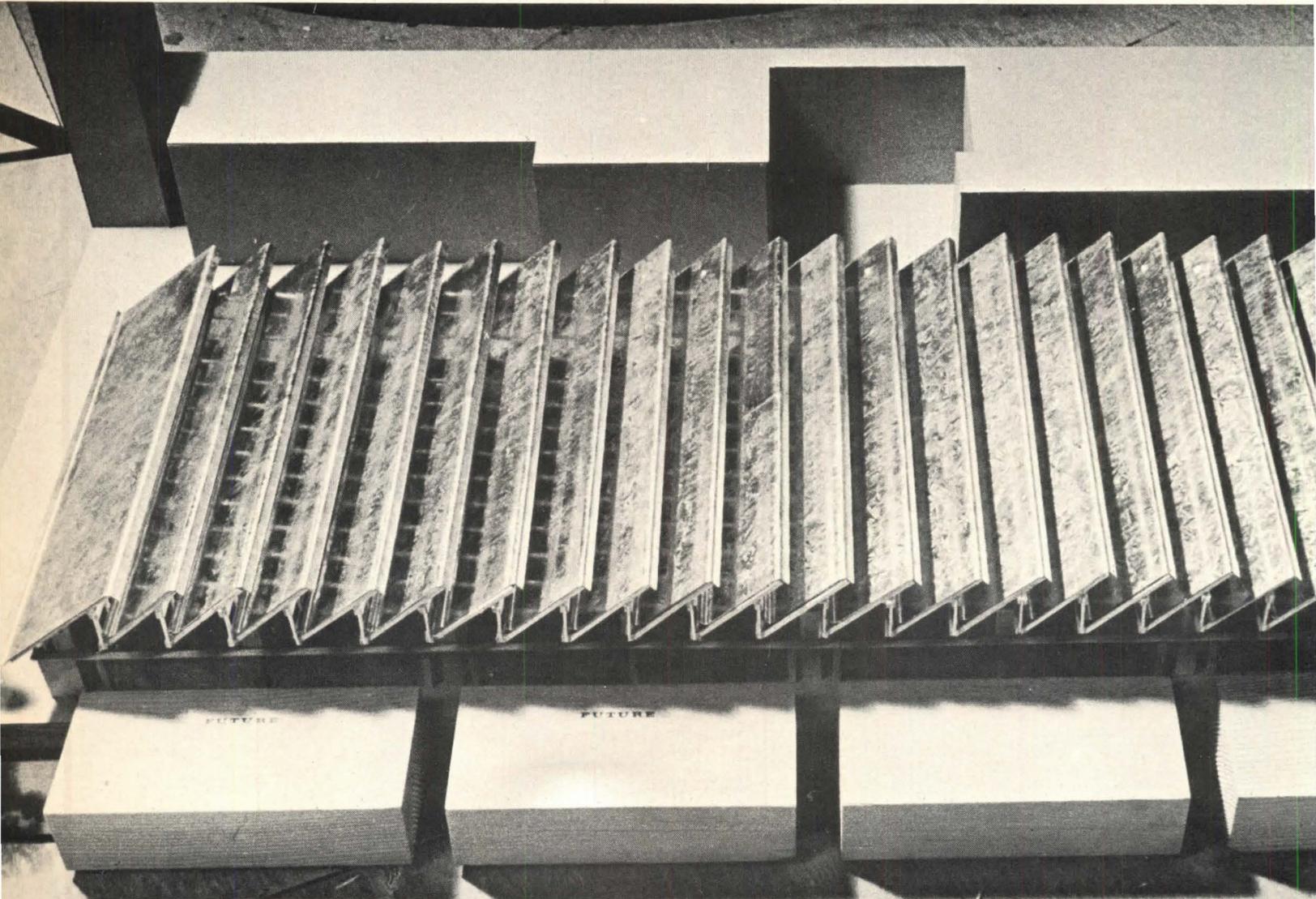
In the past you had the "45 degree" jurors and the "dumb and ordinary" jurors attempting to preach the latest gospel. Perhaps this jury is saying that there are no establishment rules, but only tasks to be tackled. Tasks of a greater variety than ever — all with legitimate claims — affording options for work to all kinds of design interests. The only questions one can then raise are those of commitment and sincerity.



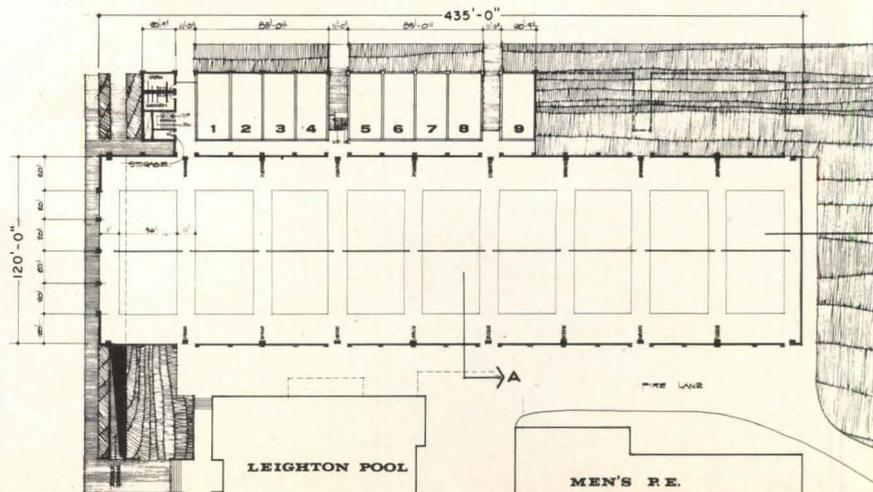
Citation

Unthank Seder Poticha

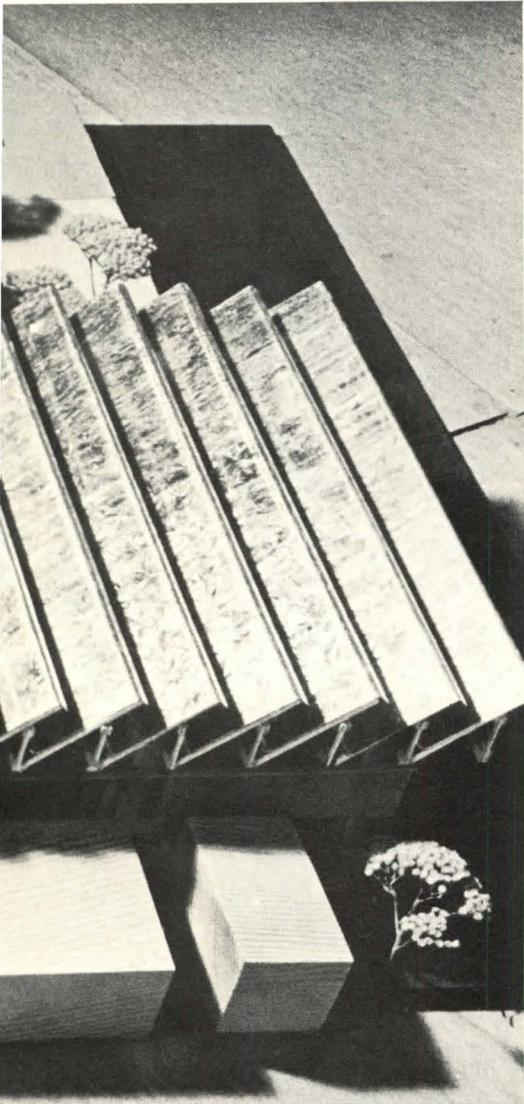
Project: Tennis Courts and Handball Facility, University of Oregon, Eugene, Oregon. Understated architectural solution ingeniously solves problem of year-round outdoor tennis.



SECTION A



FLOOR PLAN



Partner in Charge: Otto P. Poticha.

Structural Engineer: Frank Honey.

Mechanical and Electrical Engineer: Balzhiser & Colvin, Inc.

Client: Oregon State Board of Higher Education, Eugene, Oregon.

Site: Sloping narrow lot on campus between physical education building and outdoor playing field.

Program: To provide nine protected tennis courts usable year round, and nine handball courts, enclosed and heated. Adjoining dressing rooms already existing.

Design Solution: To retain the outdoor character of the tennis game yet give shelter from rain and wind (almost always from the south or southwest), a metal roof with slats like those of a venetian blind was designed to cover the courts. The slats open to the north to provide natural light and ventilation. The particular angle of slant, configurations of slats, and inclusion of a solid wall at the south end were arrived at by model-testing in a wind tunnel. (A quarter scale mock-up was also constructed to test rain seepage.) Handball courts were sited on the east end to take advantage of the sloping site, and allow observation and instruction to take place from the tennis court level. *Construction and Materials:* Tennis court roof will be timber trusses and purlins supporting a deeply corrugated weathering steel roof spanning 10 ft between purlins. Concrete tilt-up walls and poured-in-place columns are used in handball courts and all solid tennis court walls. Handball courts may be finished in hardwood: if not, then the concrete will be skim-coated. Handball court roofs are pre-cast concrete planks with grouted joints and skim-coat ceiling finish.

Jury Comments

Ehrenkrantz: Light bounces off the back of one roof slat onto another. I wonder if they weren't trying to shape the roof for light scatter. I have doubts about the wind though.



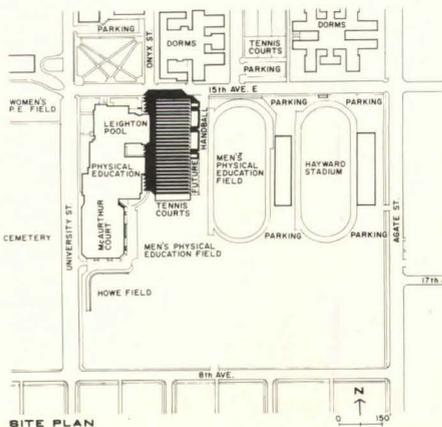
DeNorval Unthank, Otto P. Poticha, Grant Seder.

Goldsmith: They say they have tested it at small scale, but I wonder if it will work satisfactorily.

Kouwenhoven: They've done everything that a reasonable architect can do. And it is handsome.

Barnes: It's probably like a slat-roof house inside, with a nice light.

Kouwenhoven: For the site in Oregon, it is a very sensible solution. You get good courts, protected so that you can play when it rains. The idea is solved with a minimum of fuss. And the form that emerges from the idea is interesting and pleasant.



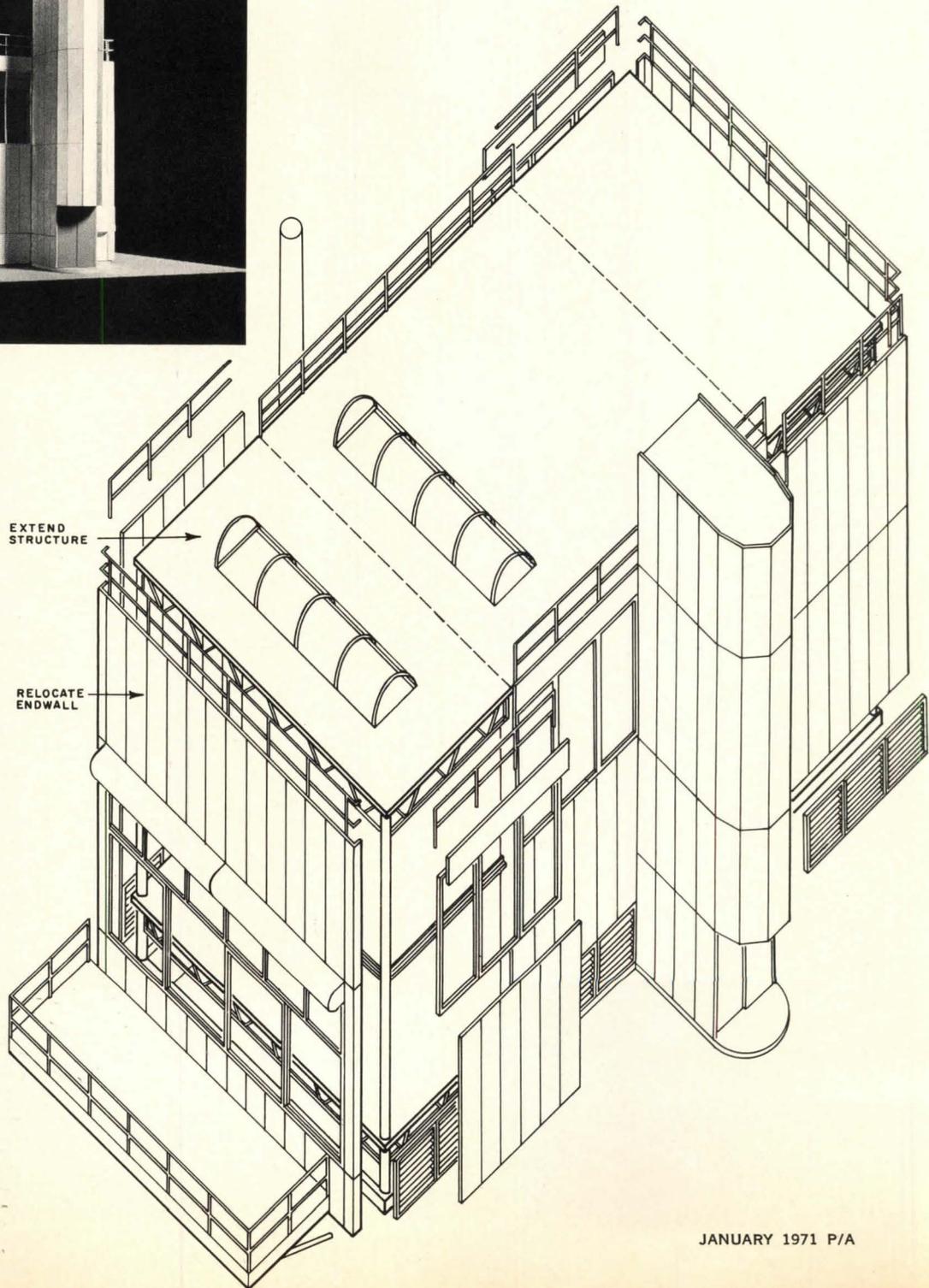
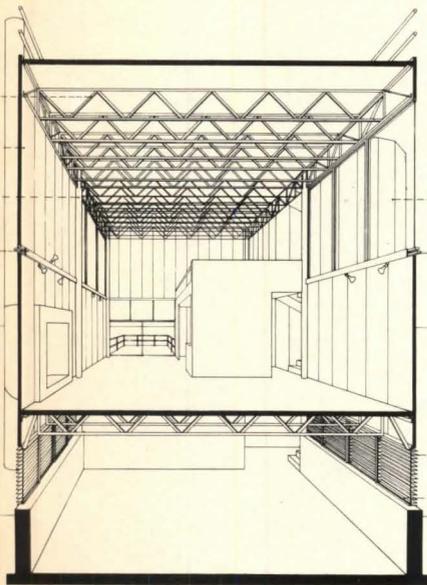
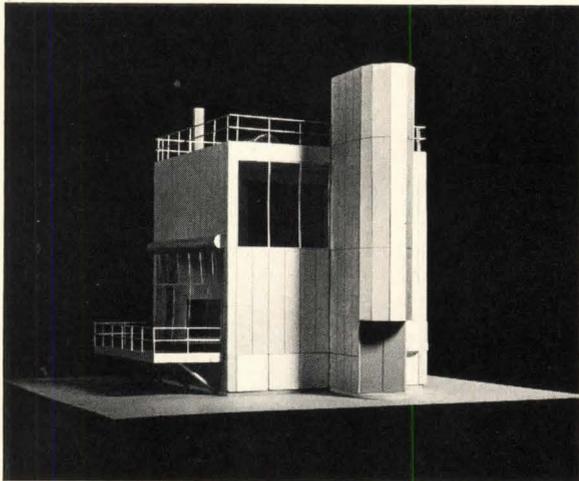
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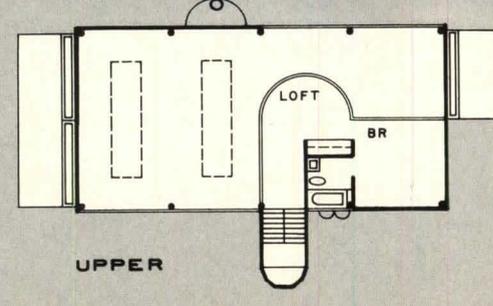
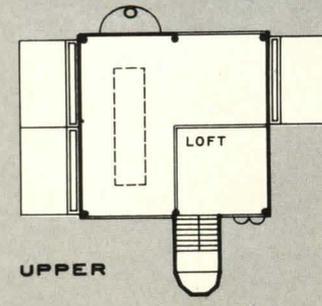
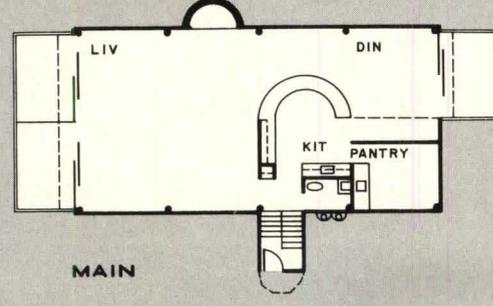
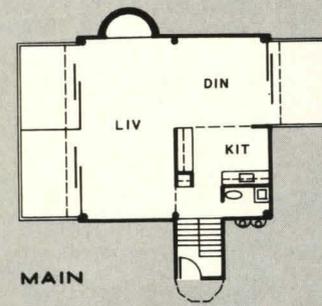
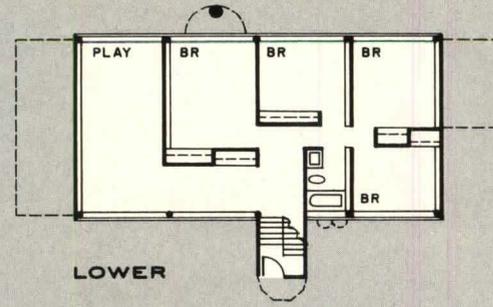
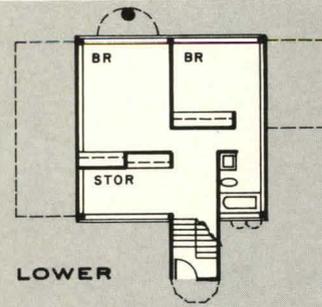
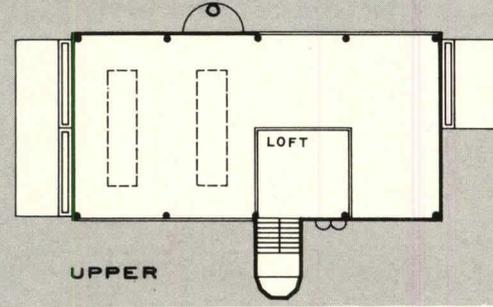
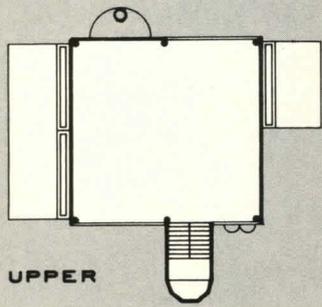
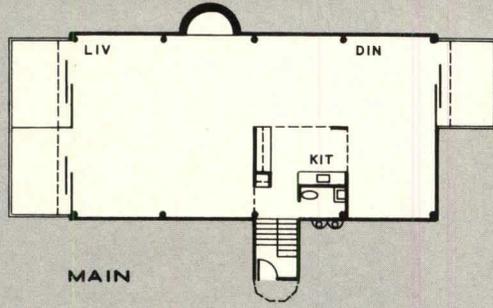
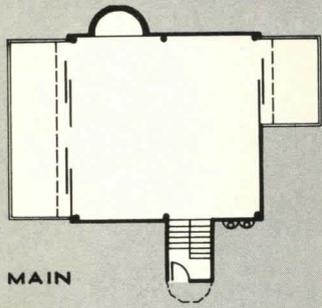
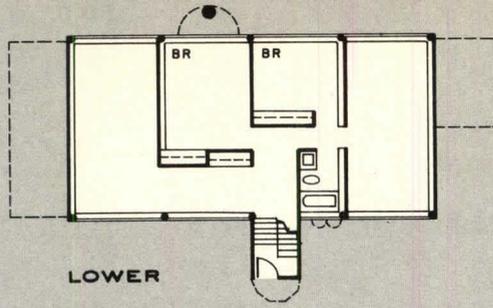
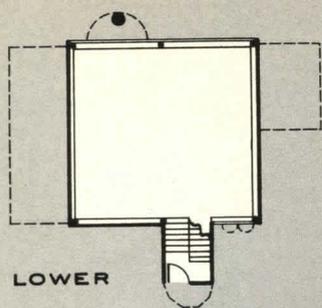
John P. Grady

Project: Catalog House: An Expandable Dwelling, Pleasant Valley, New York. Assembled primarily from standard catalog parts, this aluminum house can be expanded easily.



John Patrick Grady





Site: A level, heavily wooded plot 85 miles north of New York City.

Program: Provide a house for a family with growing and changing needs. Initially the structure will serve as a weekend house for a couple and guests. Eventually, it may become a permanent home for a family with several children. In order to experiment with interior design, public family functions required a simple loftlike space.

Design Solution: The building is divided into two zones connected to each other and to the roof deck by an external entrance stair. The lower floor, placed half-level below ground to take advantage of foundation excavation, is divided into small private spaces. The main level is constructed as a single large space. The structure grows in two ways: by expanding the structure and relocating the end walls, and by filling in the shell with independent structures and partitions.

Construction and Materials: Stressed-skin foam and aluminum panels are bolted to a structural framework of steel pipe columns and open-web steel joists. The framework is sized so that it can be erected using a small pickup truck crane. The panels are an integral wall with an exterior mill finish aluminum skin, insulating urethane core and a white baked enamel finish aluminum interior skin. Fixed and sliding glass panels bolt to the same frame. To avoid any footings in the path of the building's expansion, exterior decks are constructed as triangular braced outriggers bolted to the main structure.

Jury Comments

Franzen: Its real importance and excitement is that it doesn't go through the absurd presumption that for a single house you have to invent a totally new prefabrication system. It recognizes that for industrialized housing we have a component industry. It is a joyful piece of machine art or architecture.

Ehrenkrantz: We are all impressed that in taking things off the peg, so to speak, one could put them together without a great deal of fuss. Or in a sense, having a large market behind you, come up with this very creditable performance in terms of a design of a house which shows capacity to grow and evolve to meet the needs of a family.

Citation

Community Design Associates

Project: Community Map, Hill District, Pittsburgh, Pa.
Walk-on map involves people in planning their community.



Architect: Troy West.

Delineators: Damion Austin, Chuck Culbertson, Douglas Cooper, Jay Greenfield, Sharon Keeton, Joe Nagy, Robert Phipps, Emily Eckel, Sanders Woodall, Troy West, Sir John Banks.

Job Captain: Doug Cooper.

Coordinators with D.O.T. and S.O.M. in Washington: Richard Ridley, Ed Goff.

Information Coordinator: Chuck Culbertson.

Spiritual Guide: Chucky Dial.

Psychologist: Jay Greenfield.

Community Liaison: Sir John Banks, Cornelius Brown, Ed Woodall, Nate Smith, Christine Gardner, Ruth Pittrell, Roney Conners, Agnes Hill, Henry Woods, Swampman, Roland Hayes.

Client: Pittsburgh Model Cities.

Program: Find a way to make a document that people of the community could understand and use in order to participate in planning.

Design Solution: For two summers West walked the streets of Pittsburgh's Hill District with Cooper, then a student at Carnegie Mellon University, to record each building and its use. Photographs taken by local residents, who were hired as consultants, contributed to accuracy. The 25' x 40' map was painted by 13 people over a long weekend, after which residents were invited in to walk all over it. The map is being used by CDA in a transportation study and also by the Model Cities program as a directory of services. It will be updated as projects are completed.

Jury Comments

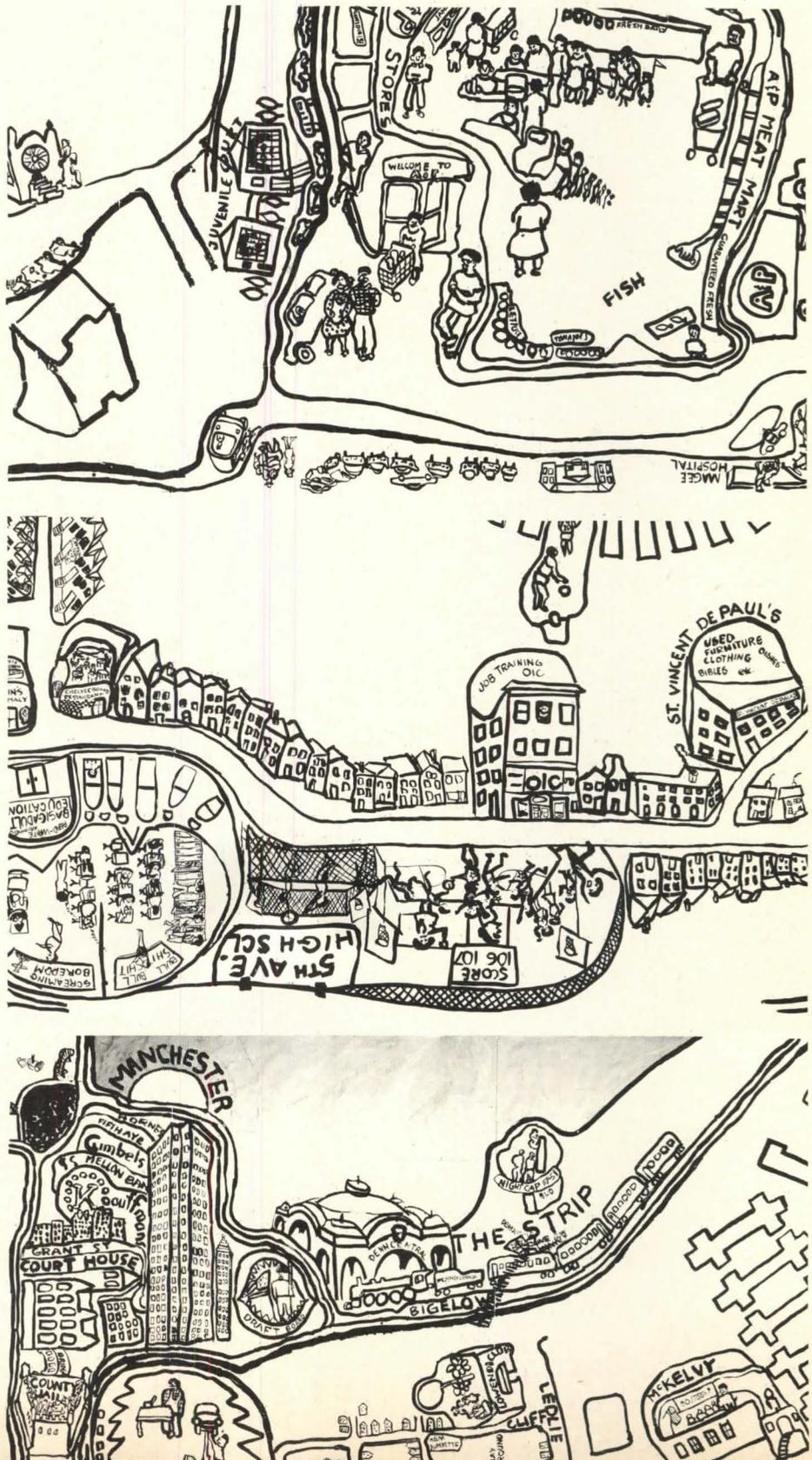
Kouwenhoven: It's a technique of communication, an interesting achievement.

Barnes: It's the community coming in and standing on a map.

Franzen: The medium is the message. It seems to me that one doesn't have to give awards any more to something that is complete. Maybe the tools of the process, the means of talking with people, are really just as important as the finished product. This is much more than a map; it's the involvement of the community. It somehow has a vibrancy that our elegant graphic charts just don't seem to have. All you have to do is look at this map to know what's going on.



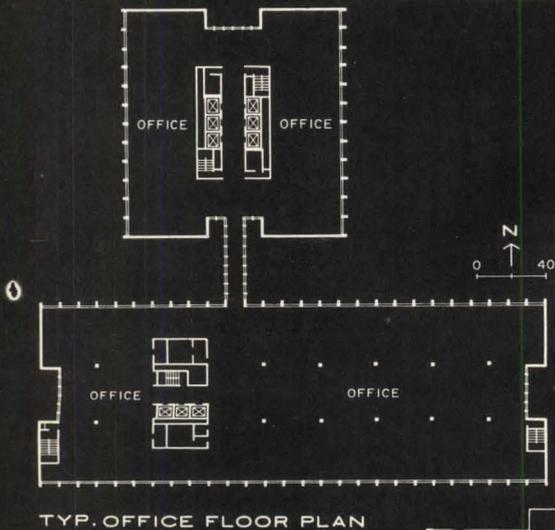
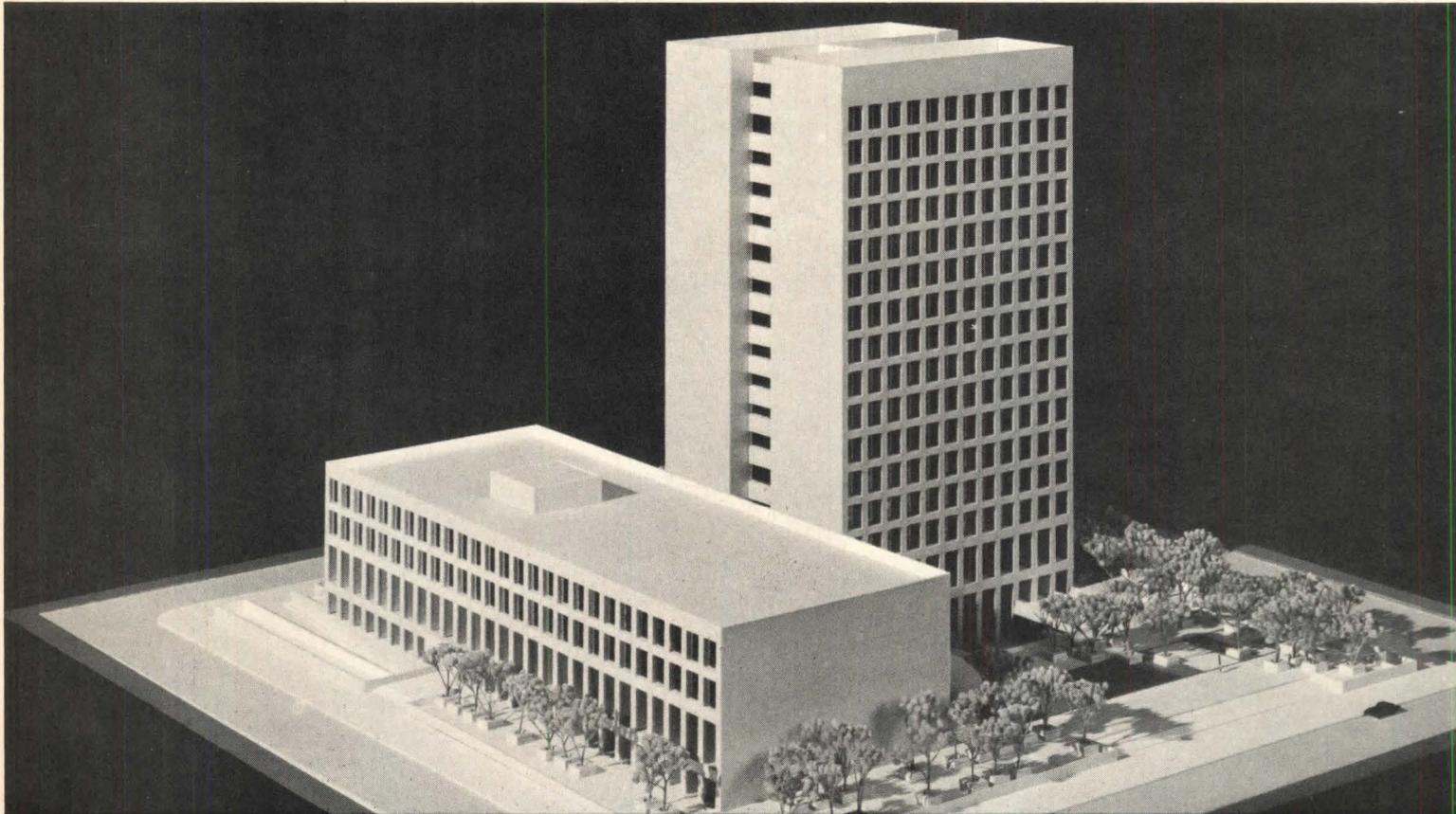
L to R: Chucky Dial, Jay Greenfield, Unidentified, Troy West, Sanders Woodall, Roney Conners, Douglas Cooper, Robert Phipps, Joe Nagy, Chuck Culbertson.



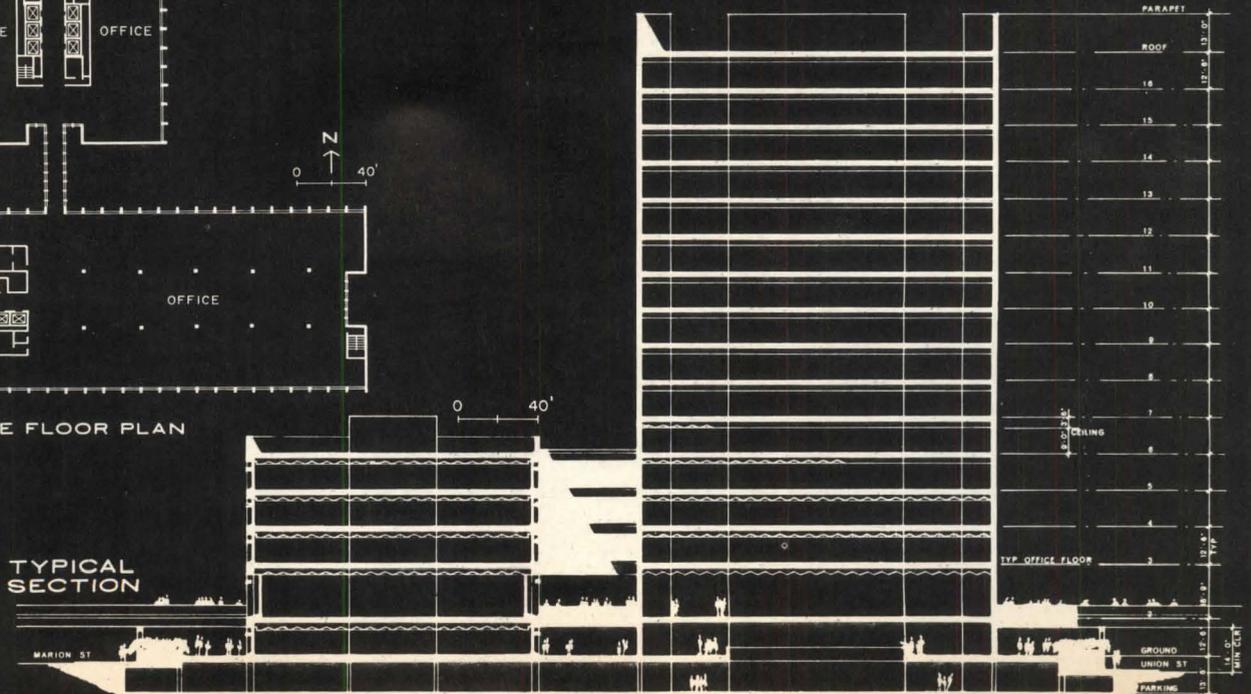
Citation

Wilmsen, Endicott, Greene, Bernhard & Associates

Project: State of Oregon Office Building, Capitol Mall,
Salem, Oregon. A simple, anonymous, straightforward
office building built with economical materials.



TYP. OFFICE FLOOR PLAN



TYPICAL SECTION



Robert Wilmsen



Allen Greene

Partners in Charge: Robert Wilmsen, Allen Greene.

Project Design: Michael Marczuk, Gary Larsen.

Associated Architect: Charles E. Hawkes.

Landscape Architect: Michael Parker.

Structural Engineer: Frank Honey & Associates.

Consulting Engineer: Keith Kruchek, Inc.

Electrical Engineer: Klawa, Mehlig & Associates.

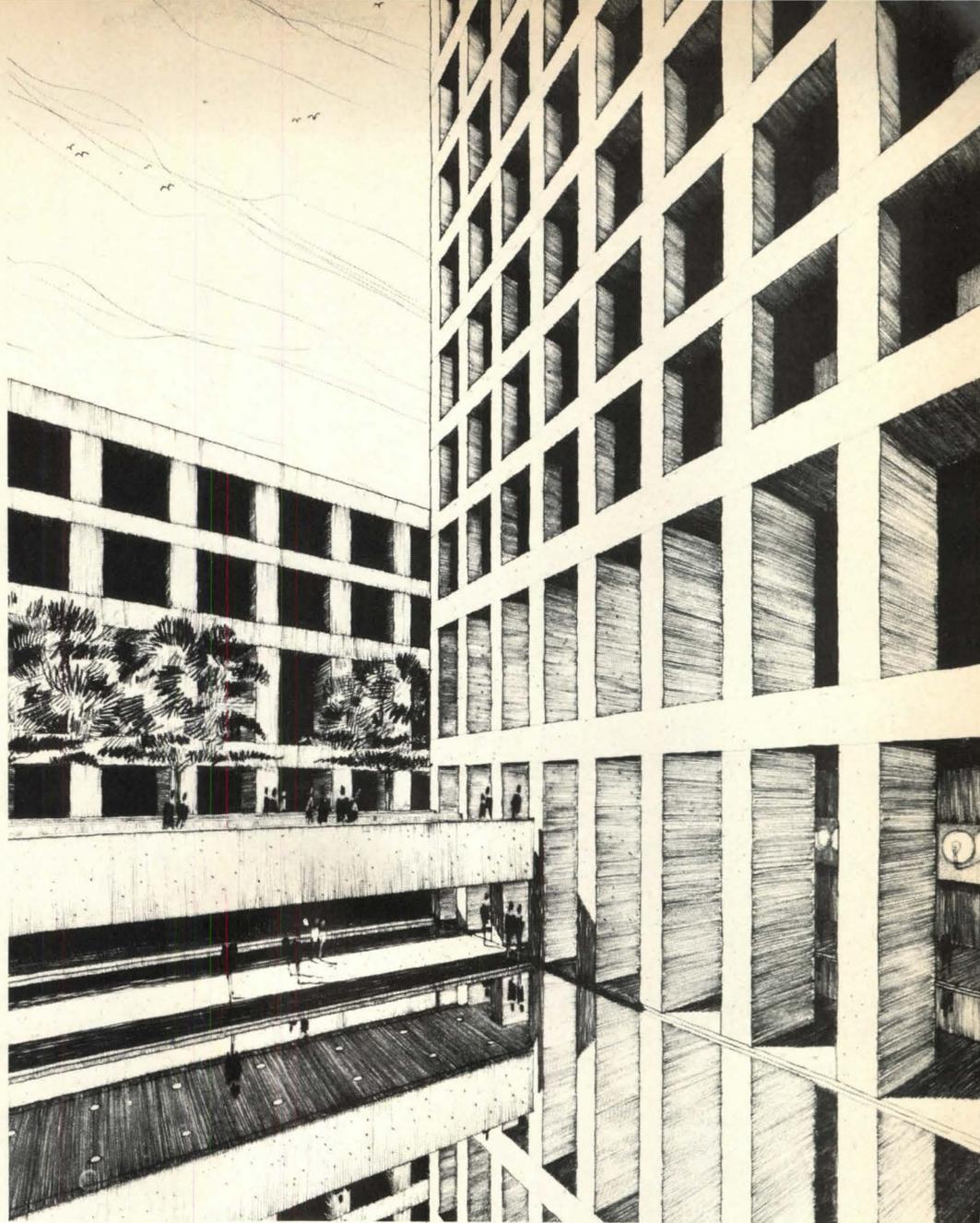
Elevator Consultants: Chas. W. Lerch & Associates.

Food Service Consultants: Robert E. Whitney & Associates.

Client: State of Oregon, Department of General Services, Salem, Oregon.
Site: The urban block bounded by Marion, Winter, Union and Summer Streets.

Program: Provide 260,000 sq ft of net office space for 2000 state employees, with on-site parking for 140 automobiles. The maximum limit of expenditure was set at \$11,764,961.

Design Solution: The building is split into one low-rise and one high-rise component. The five-story low-rise faces the capitol mall, holding the established cornice line and terminating the formal grouping of the Mall. The high-rise is behind and linked to the low wing. It is located to the rear and to one side of the site to avoid blocking the view of the Capitol Rotunda down Summer Street. The interiors are a repetitive system of floors that stack utilities and services. This represents a method of economy used nationally

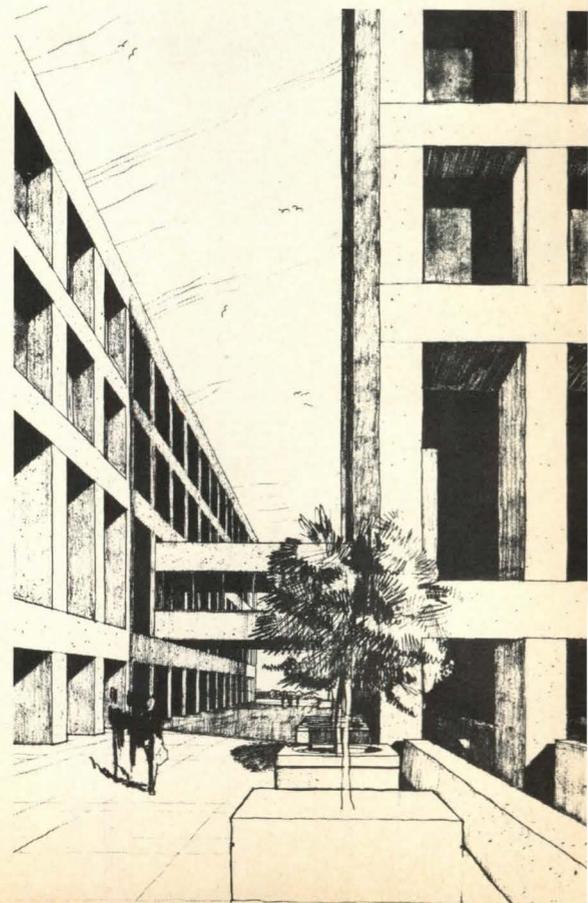


by private developers and builders.
Construction and Materials: The structure will be of reinforced concrete walls and columns, sandblasted to expose the aggregate, and precast concrete floors. Windows and door-frames will be anodized aluminum with dark insulating glass; heating and ventilating equipment will be all-electric.

Jury Comments

Goldsmith: As a straightforward office building this is a reasonable scheme that is well proportioned. There is enough variation in the floor height to give it a certain richness.

Barnes: I'd go along with the simple, anonymous, straightforward office building. But some young architect looking at the two together would think that's the point somehow. I don't think the high and low rise go together as an urban space.



Citation

Don M. Hisaka and Associates

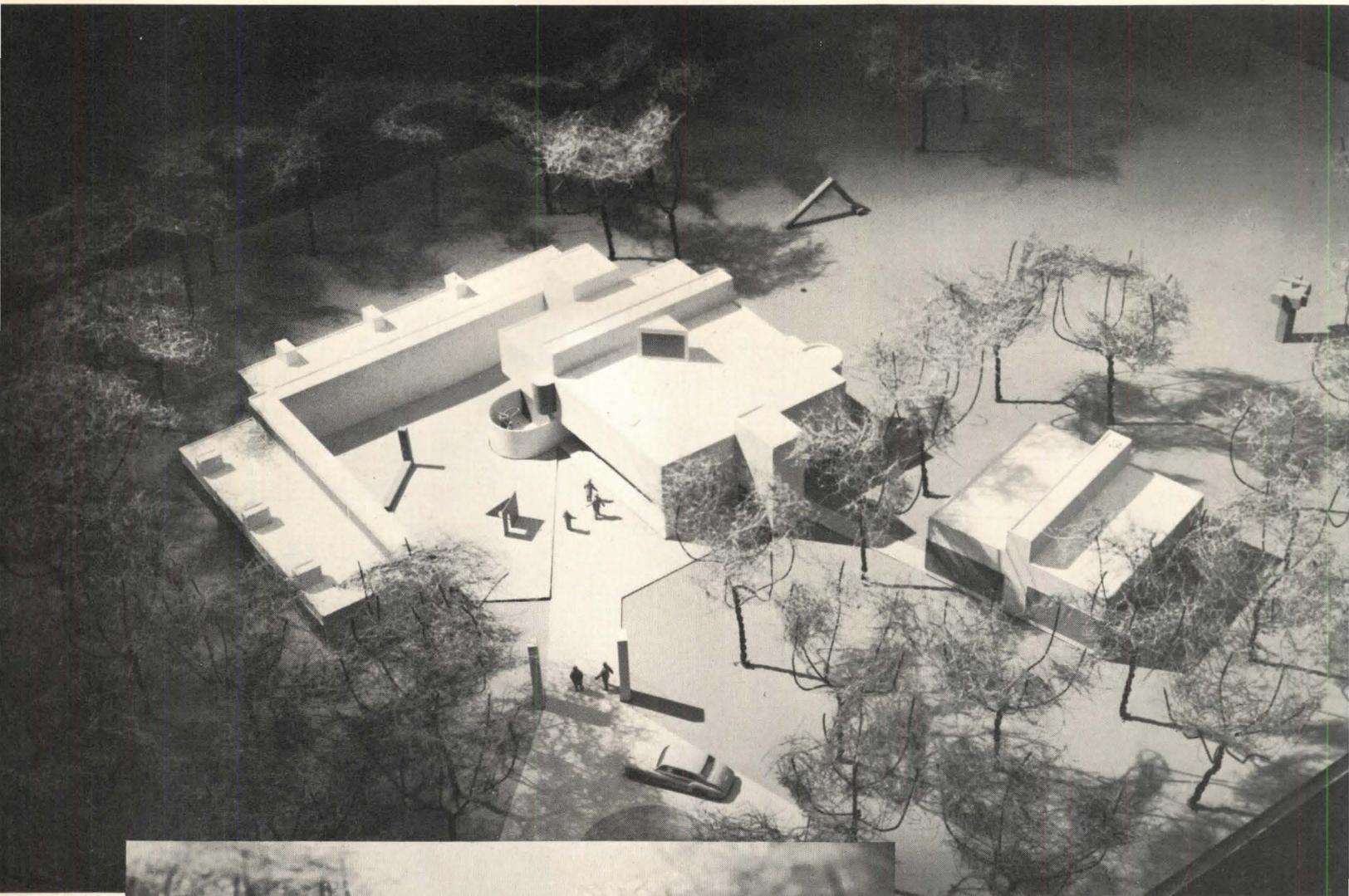
Project: Mansfield Fine Arts Center, Mansfield, Ohio.
Modest building on modest budget offers
sculptural design for display and teaching of art.



Don M. Hisaka



E. Dean Cox



Project Designer: Don M. Hisaka,
Principal.

Project Architect: E. Dean Cox,
Associate.

Structural Engineer: R.M. Gensert
Associates.

Mechanical Engineer: George Evans
& Associates.

Electrical Engineer: Wm. B.
Ferguson.

Client: The Mansfield Fine Arts
Guild, Inc.

Site: Eight-acre triangular lot that
forms a prominent corner in a semi-
residential area of a small city.

Program: To provide about 10,000
sq ft of classroom, gallery and exhibi-
tion space on a modest budget. Build-
ing also will include offices, li-
brary, storage, sales and rental
spaces, and to allow for expansion.

Design Solution: Building is placed
in a central open space with parking
provided to the southwest. To the
east the sculpture will be exhibited in
a meadow intentionally left open to
enhance the view of the museum from
the main intersection. A sculp-
ture court will also be created in the
space defined by the perpendicular
relationship of the building's two
wings. One wing, one story high,
contains teaching studios; the other
has exhibit gallery areas and sup-
porting facilities. A prominent space
in the exhibit wing is a two-story-
high gallery space facing onto the
open meadow. Clerestory windows
provide natural lighting for both sec-
ond story exhibit area and the class-
room studios.

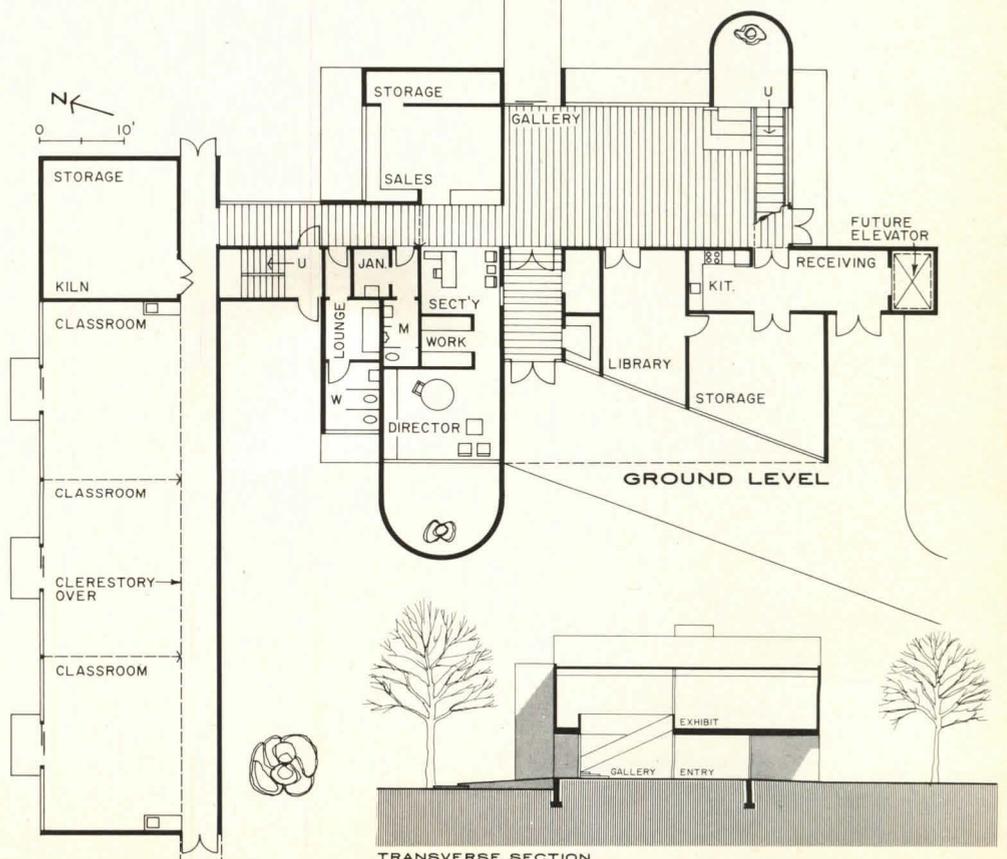
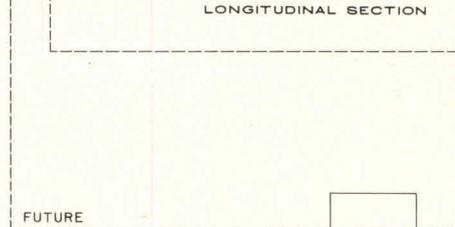
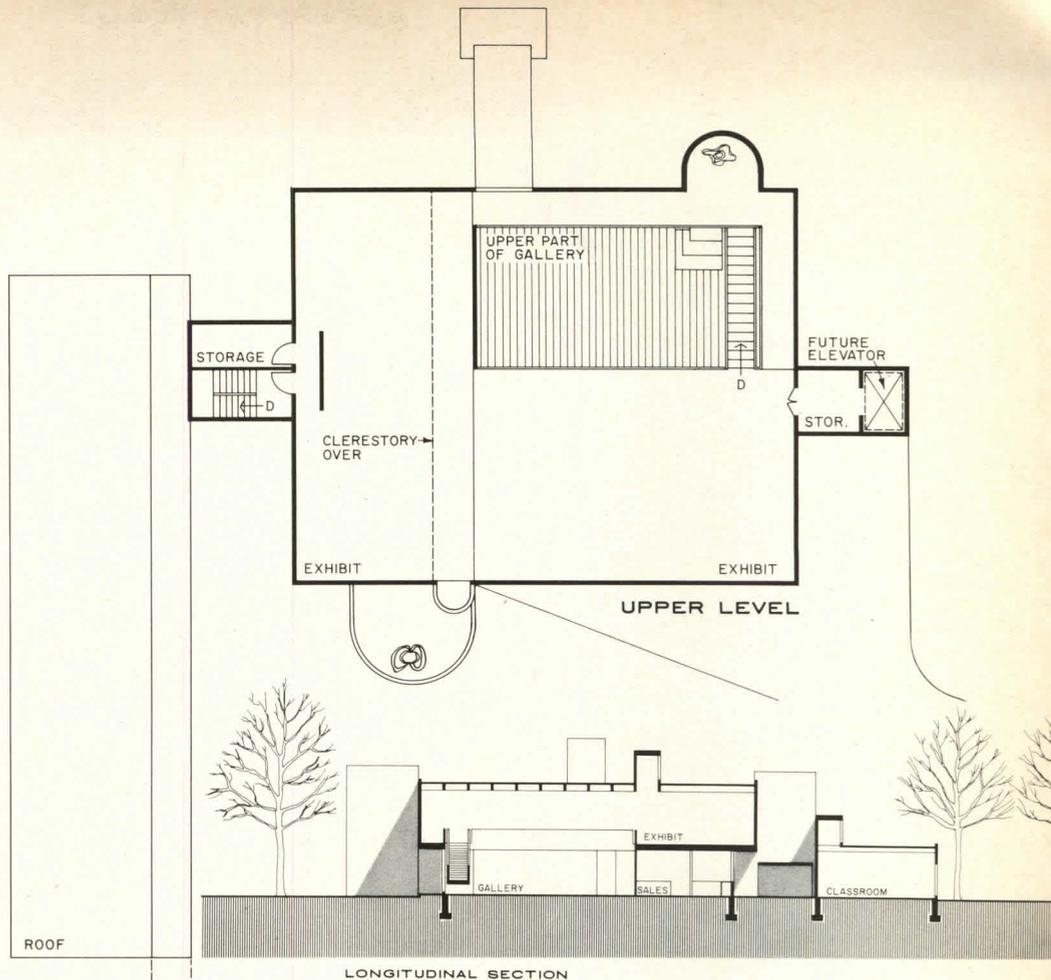
Construction and Materials: Wood
frame structure with flush wood ex-
terior siding painted white. The ex-
hibit wing will be air-conditioned
and the studio wing heated by roof-
mounted unit heaters.

Jury Comments

Ehrenkrantz: This is competent . . .
somehow the competent ones stand
out in a way that most others don't.

Barnes: I vote for it, despite the
fact that it's made of wood.

Kouwenhoven: Yes, that is the
weakness . . . It could just as well be
cinder blocks. But otherwise it's
charming.



Charles Tapley and Associate

Project: "Take Me to the Mountain." A wooded retreat results in a way of life.

Head Designer/Project Coordinator: Joseph L. Mashburn, Mashburn's Prodigious Drive In Plan Service.

Client/Designer/Needlework Expert/Head Cook/Diddler Friend: Camille Waters, Houston/Delhi, Texas.

Photographer/Designer/Sensitivity Dude/Friend: Charles A Keith.

Carpenter Whole Earth Aesthetic Realist/Friend: Jerry M. Lunow.
Consultant Cat: Moon.

Site: Fifty-five acres of land 35 miles southeast of Austin, Texas. Rolling, steep, it stops at a high point, with views from three different sites.

Program: The client wished to develop the land as a retreat for herself, her friends and for:

Sunrise Fire. To make coffee; pour out yesterday's. Throw in a handful of mountain-grown and some water and boil awhile. Trees to climb. Fat babies and a long gingham skirt. Sowing bluebonnet seed. Country music rolling down the hill. Planting a garden in the hollow. Truckin' it in to the Rosanky general store. The women quilt. Babies watch from cribs hung low in trees. Build that pond. The body needs wet in summer. The buffalo. To live; grow, make, sell.

Maintain a natural cycle by a balance of using and building and returning to the soil. Dancing naked in the rain. Good old cat. Armadillos to rout cause they lurch so funny. Afternoon in the hammock. Sunset fire. Cook corn on the fire. Aluminum foil packets of vegetables, country butter and salt cooked on the coals. Pitchers of Lone Star. Dancing with stars against the sky. Full moon howling. Sons and daughters grow strong and tall in clean air. No sound at night but blowing pines, the windmills creak and two little night birds.

Leave everything with more than it had when you came. Enjoy.

Design Solution: To not build a building. The site is pretty but it's powerful—the Indians worshipped here. It's *that* kind of place. Cut no roots. She loves her land—keep it. Bring it in—take it out. Close the system. Complete the cycle. Become *part* of the program.

Three sites are planned: Site one is a morning place, especially suited to autumn. Site two provides more cool shade and an evening view. Site two is good for more people. It's varied with a lot of room to spread out. Site three is special. A tent doesn't belong here—just a fire. From site three the whole horizon is under you—Devil's Creek, Devil's Hollow and 30 miles beyond.

Drive 'em in—pick a spot according to time and mood. Pop out the stuff and take me to the mountain. It's all you need.

Materials: Selected to provide ultimate efficiency with maximum flexibility. Unlike "packaged" aesthetics, the client is left with a near infinite number of arrangements of equipment that is intended to be a process. *Life Support.* Thermos; four-body pop tent; Sierra design down sleeping bags; L.L. Bean back packer mattress; Svea pocket stove; candles and glass enclosure; matches in waterproof container; dependable waterproof battery-operated light (waterproof sportsman's lantern: L.L. Bean); folding U.S. Army issue shovel; collapsible five gallon water container; Kelty back pack and bag for lengthy hiking; one pair pliers, two screwdrivers; Swiss Army knife; fork, spoon, cup and plate; seating—front seats slide out of VW (or rocks and logs); Thermos ice box—food and drink to suit; personal items.

Alt: two-burner Coleman stove, two-mantel Coleman lanterns, two-gallon gas can.

Ceremonial. Oriental rug: 9' x 12'; "Crazy Quilt" VW tent; Sony portable cassette stereo tape player with preplanned sound track; Indian blanket; large pillow covers to be filled with pine needles; buckskin pants;

pine branches and cones; chopped wood; freshly cut wild flowers.

Jury Comments

Barnes: The last sentence "leave everything with more than it had when you came," could be an introductory statement.

Kouwenhoven: In one way it's the most interesting thing we've seen.

Barnes: This is nonarchitecture—nature—but maybe this is what we really need.

Franzen: If there is a nonshape or gimmick issue that one can push—it's really that nature is not part of all the gimmicks that in the past have been pawned off as architecture. This is a dimension that has been lost. We've talked so much about the city we're divorced from all those things that really, in many ways, make us what we are. I just like the very broad, wide dimensions that this opens, and I'd rather associate myself with this dimension than with a 45° shed roof.

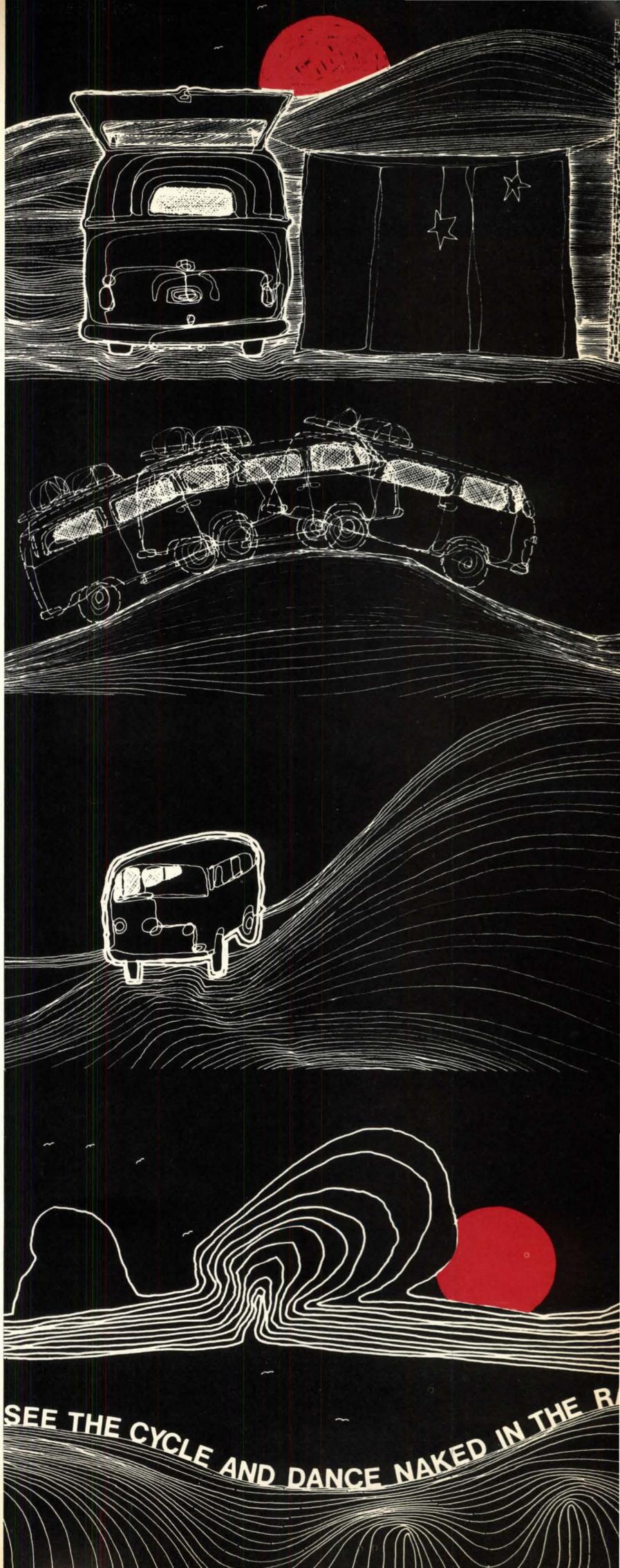
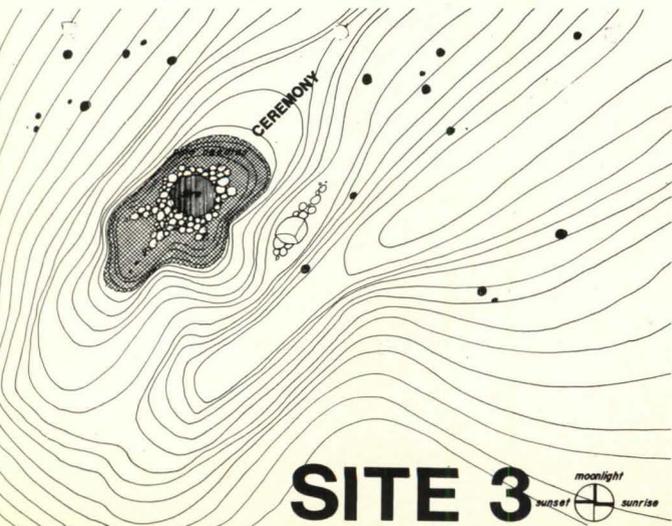
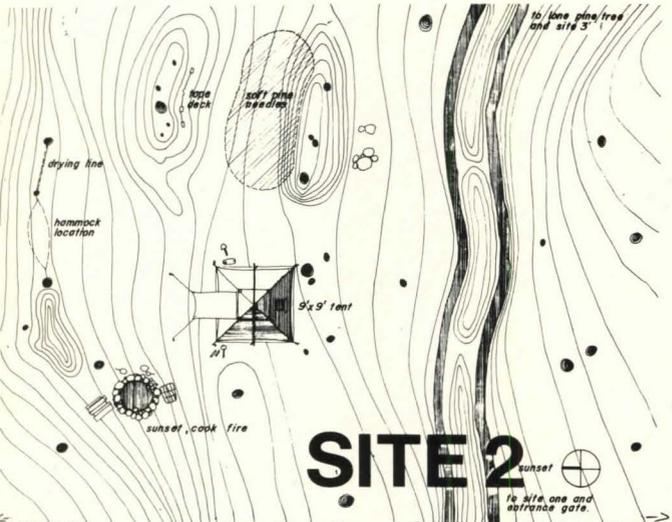
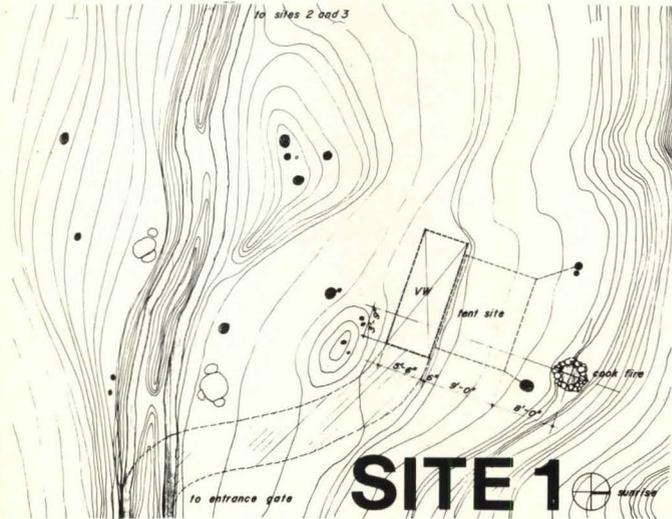
Ehrenkrantz: I really have a completely different feeling. The sense of leaving nature as it is, is not the driving in and the packing in. This is a different kind of imagery. Here is a concept of how one might ideally like to imagine something happening. It's an essay, it's a poem. I accept it on that merit.

Barnes: I feel a little as though we are jumping on something that is a fashionable bandwagon. But, this is something that you want to have people see. It is on the way to something—as a way of life. I think this is being cited for a process—we are not judging a finished design.

Kouwenhoven: This is not old fashioned sentiment—the components are a Volkswagen bus, a masonry fireplace. These things are reasonable. They don't defile the landscape. Someday these 55 acres are going to be sub-divided, and when that time comes, OK. Meanwhile we still have places where you can take a Volkswagen bus and do this. That's what it's talking about.



L to R: Jerry M. Lunow, Camille Waters, Joseph L. Mashburn, Charles A. Keith.



SEE THE CYCLE AND DANCE NAKED IN THE RA

Citation

Wells/Koetter

Project: Modular Housing System.
A new scheme joins design flexibility to production efficiency.



Jerry Wells



Fred Koetter



Klaus Dolder

Architects: Fred Koetter, Jerry A. Wells.

Job Captain: Klaus Dolder.

Structural Engineer: Ray DiPasquale/Tectonics.

Client: General Shelter Corporation, Waverly, New York; Sayre, Pennsylvania.

Site: A wide variety of site planning and foundation conditions may be accommodated, from pilings in water to spot footings with column extensions on a 20 percent grade.

Program: An investigation of manufacturing requirements and present housing and environmental needs under two basic design criteria: flexibility and production efficiency.

Design Solution: The basic system consists of a structural steel frame combined with dimensionally coordinated vertical and horizontal closure and space division panels. A standard arrangement of core facilities — kitchen, bathroom, stair and service components — is used. Other components include porches, decks, garages, outside storage units and fence assemblies. The system is designed primarily for row houses and garden apartments up to three stories. Detached and semi-detached houses are also possible.

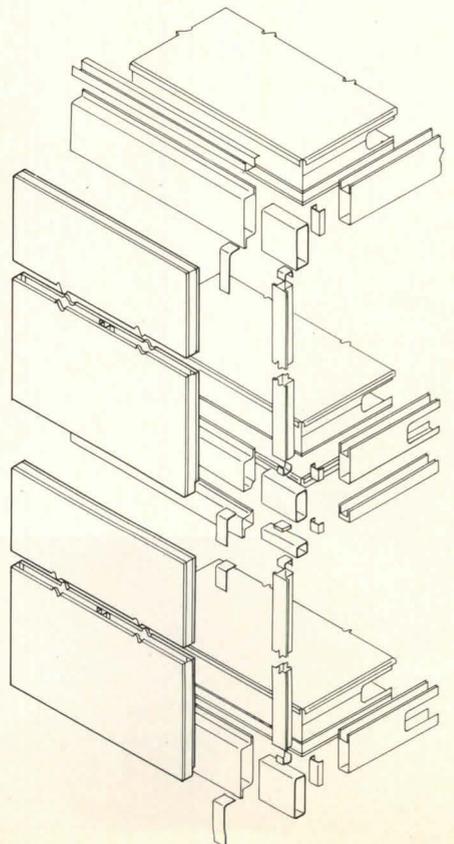
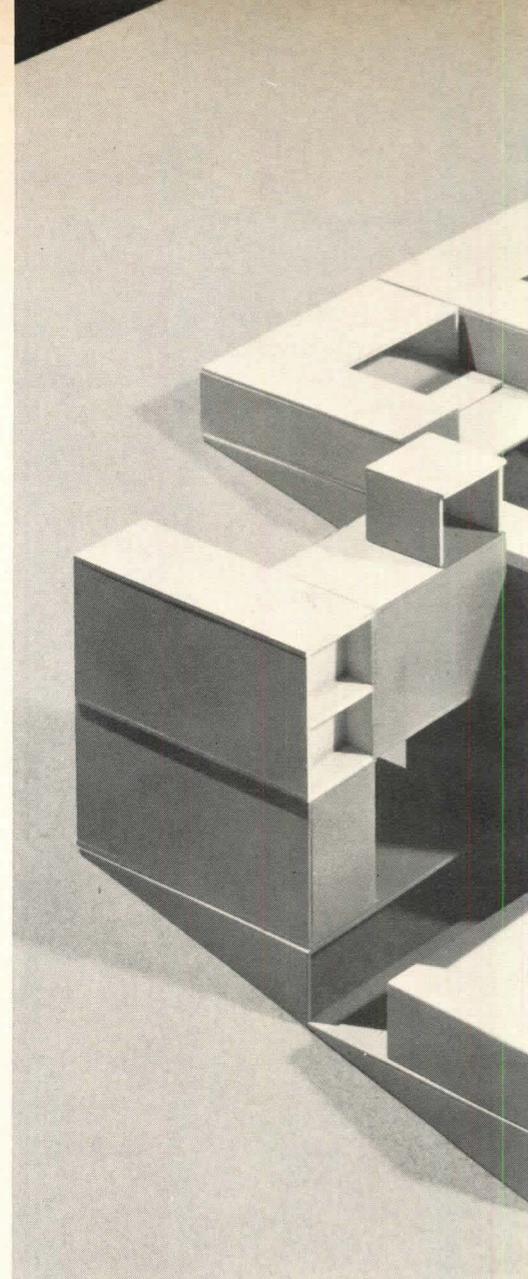
Construction and Materials: Non-bearing infill-panels in a steel frame. The panels' exterior finish can be aluminum or steel, asbestos, plywood, or epoxy-finished exterior gypsum board. Twelve and fourteen gage cold-formed steel sections made up the structural frame. All connections are bolted.

Jury Comments

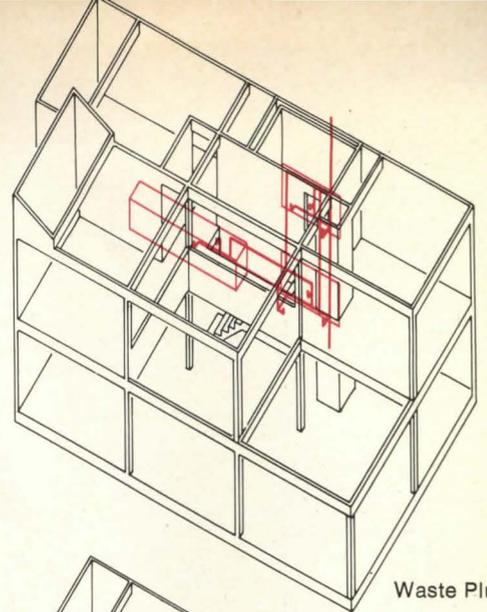
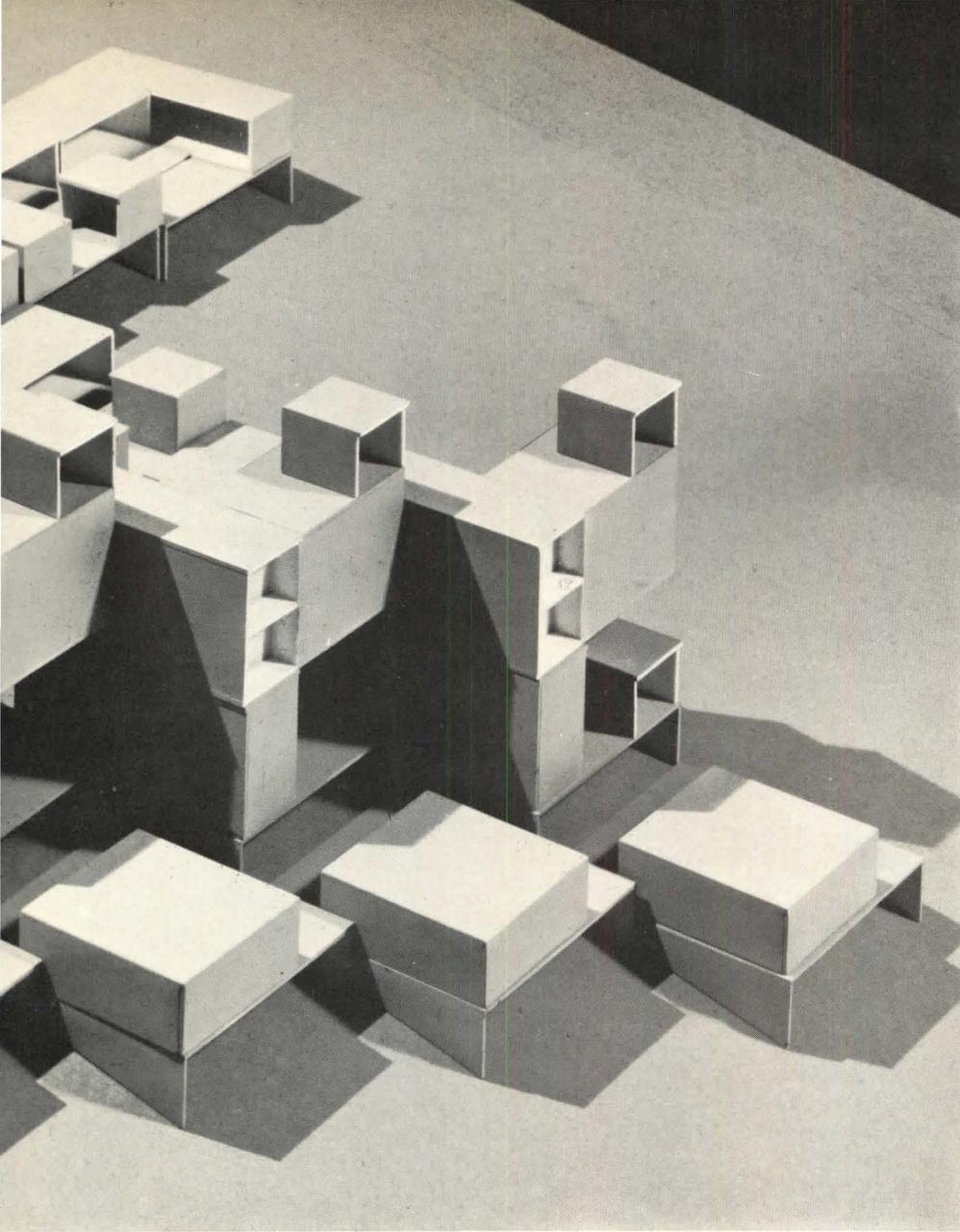
Ehrenkrantz: This scheme has gone through its prototype stage. The planning that has been done with it appears to be quite good, in fact, in this regard it is the best of the schemes submitted. It makes use of 12' x 24' modules as well as 12' x 12', which in many other schemes hamper planning. However, I wish it looked better.

Goldsmith: The award is given to the idea rather than to the way it is done.

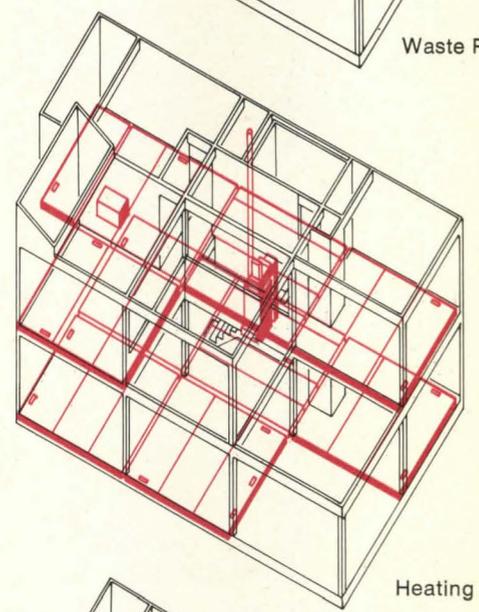
Ehrenkrantz: This is a very open thing which deals very directly with the problem of how much air to ship and how far can you afford to ship air. Here we have a whole series of different options that can be considered from dealing with large pieces to small pieces which are infill, and can be used to shape the end product to individual requirements.



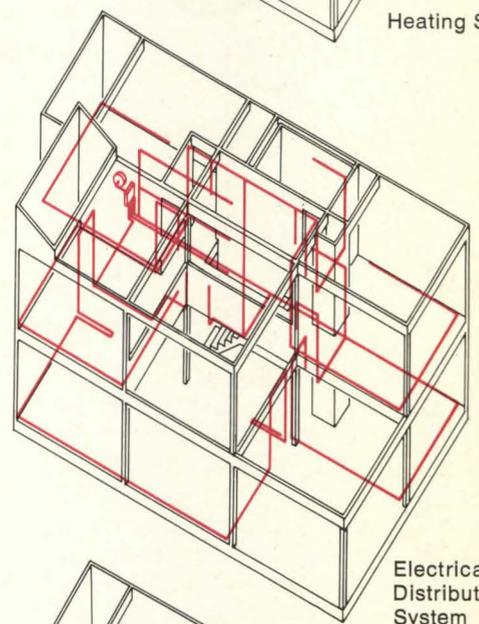
EXPLODED VIEW OF BASIC FRAME AND PANEL SYSTEM



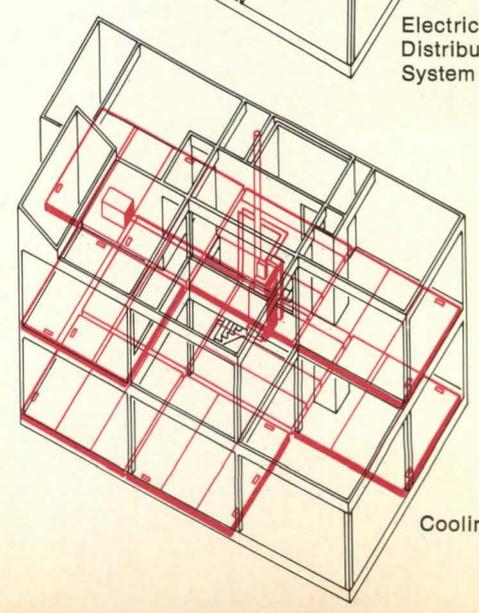
Waste Plumbing



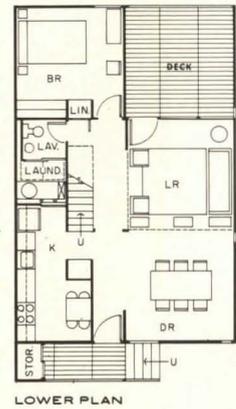
Heating System



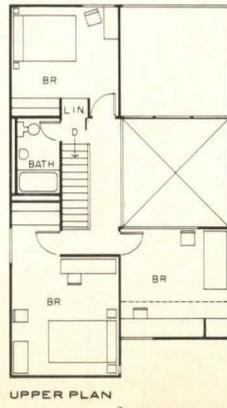
Electrical Distribution System



Cooling System



Prototype Unit



UPPER PLAN

Citation

Gunnar Birkerts and Associates

Project: IBM-MIS Computer Center Facility, Sterling Forest, N. Y. Computer installation digs into a rocky hillside.



Gunnar Birkerts



Algimantas Bublys



D. Bartley Guthrie



Anthony Foust

Project Designers: Algimantas Bublys and D. Bartley Guthrie.

Project Director: Anthony A. Foust.

Structural Engineers: Skilling-Helle-Christiansen-Robertson.

Mechanical and Electrical Engineers: Hoyem Associates, Inc.

Site Engineers: Staunton and Freeman.

Client: International Business Machines Corporation, White Plains, New York.

Site: Sixty-five acres of densely forested hill rising from a lake to a county highway.

Program: 245,000 sq ft building to house large computer systems, support equipment and staff of 762.

Design Solution: The building is stepped to follow the terrain with a minimum of excavation. The building clearly separates the computer and equipment zone from the offices, which are located above and at both ends of the computer space. The exterior of the computer area is 20 percent reflective aluminum panels; offices are enclosed by 20 percent reflective glass. The two materials are separated by an orange metal stripe that initiates a theme that is carried inside by orange floors and by ceilings in the corridor between offices and the computer zone. Aluminum is also brought inside as painted aluminum "fields" on corridor walls

and as skin on lobby walls. These walls are recessed and lined with molded fiberglass sheets to make a continuous bench.

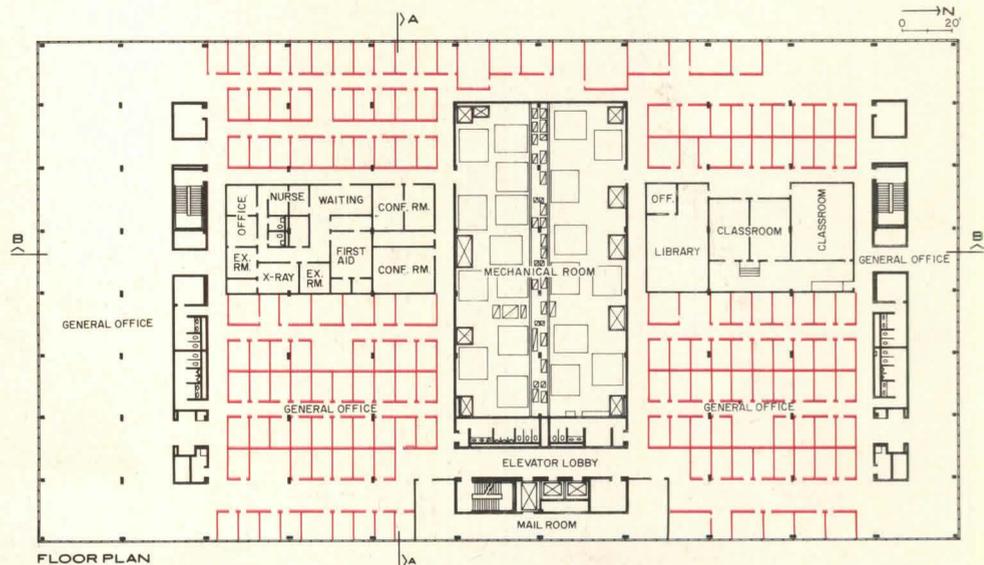
Jury Comments

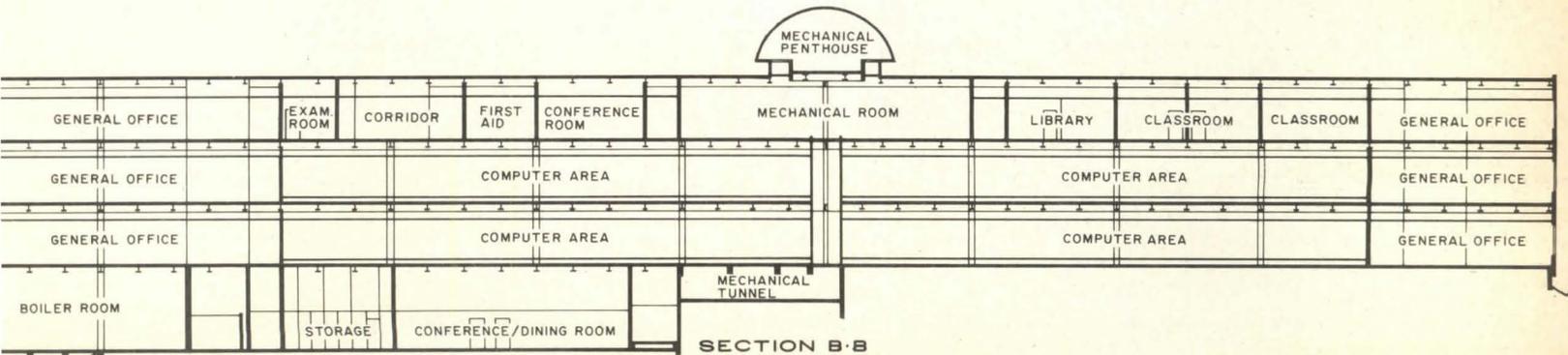
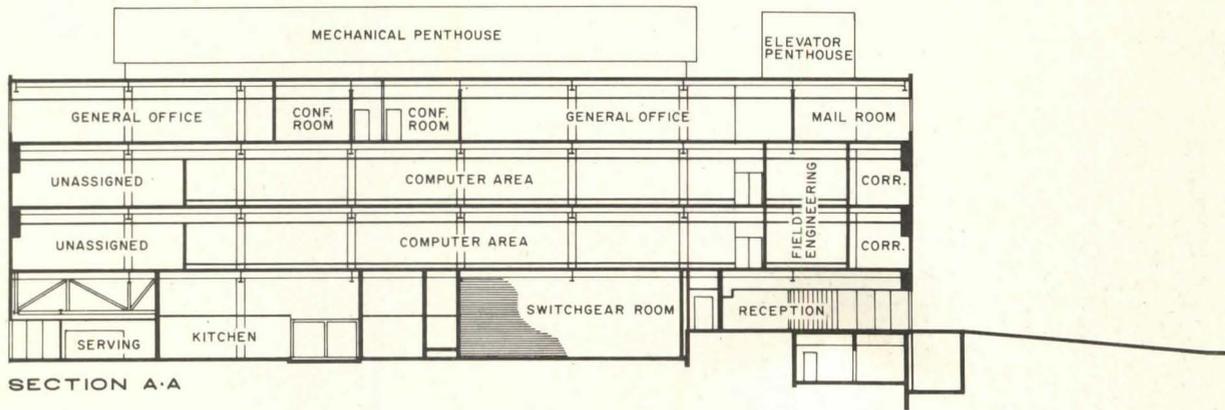
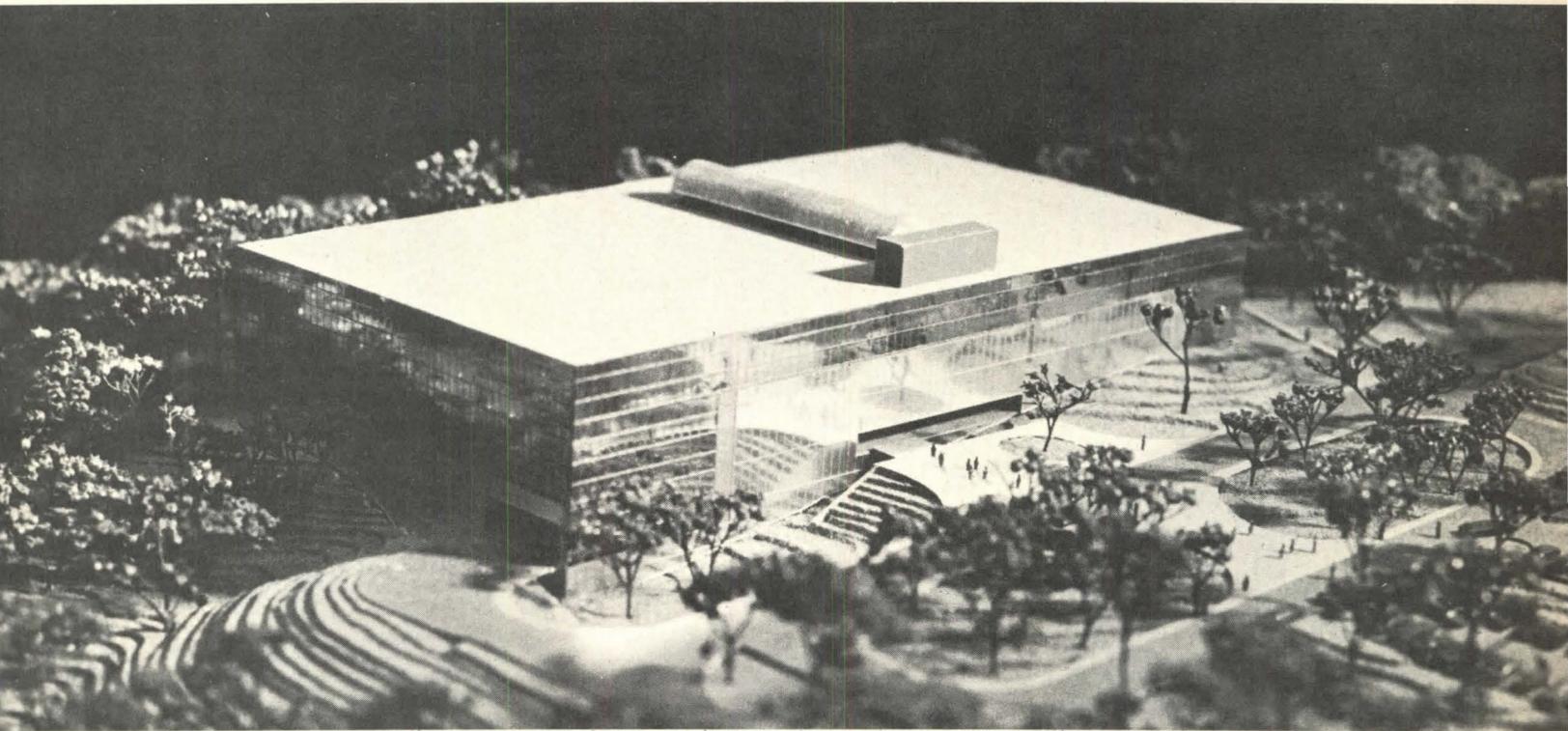
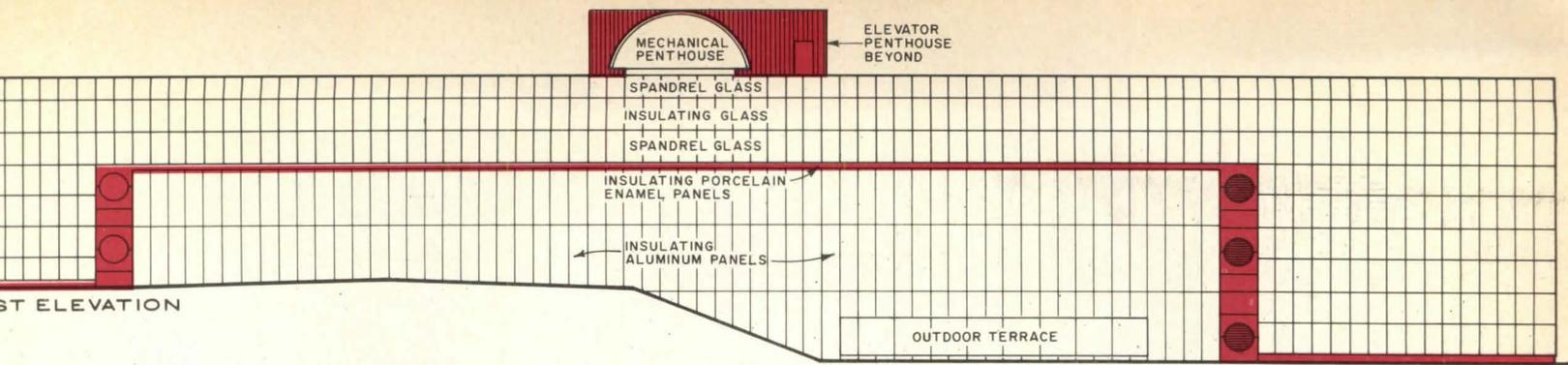
Barnes: The plot plan is nothing. It's a huge open parking lot and they can perfectly well afford to bury it. The building is probably a perfectly good building.

Franzen: It is possibly quite an in-

teresting piece of minimal sculpture. A very powerful piece of mechanistic architecture.

Barnes: The building, which is ostensibly a boring rectangle, has some subtleties in the fact that it does not sit on a podium, that the bottom — the glass and the solid — is cut to the ground, and the fact that the inside is expressed on the outside against a very severe column module, loftlike space.

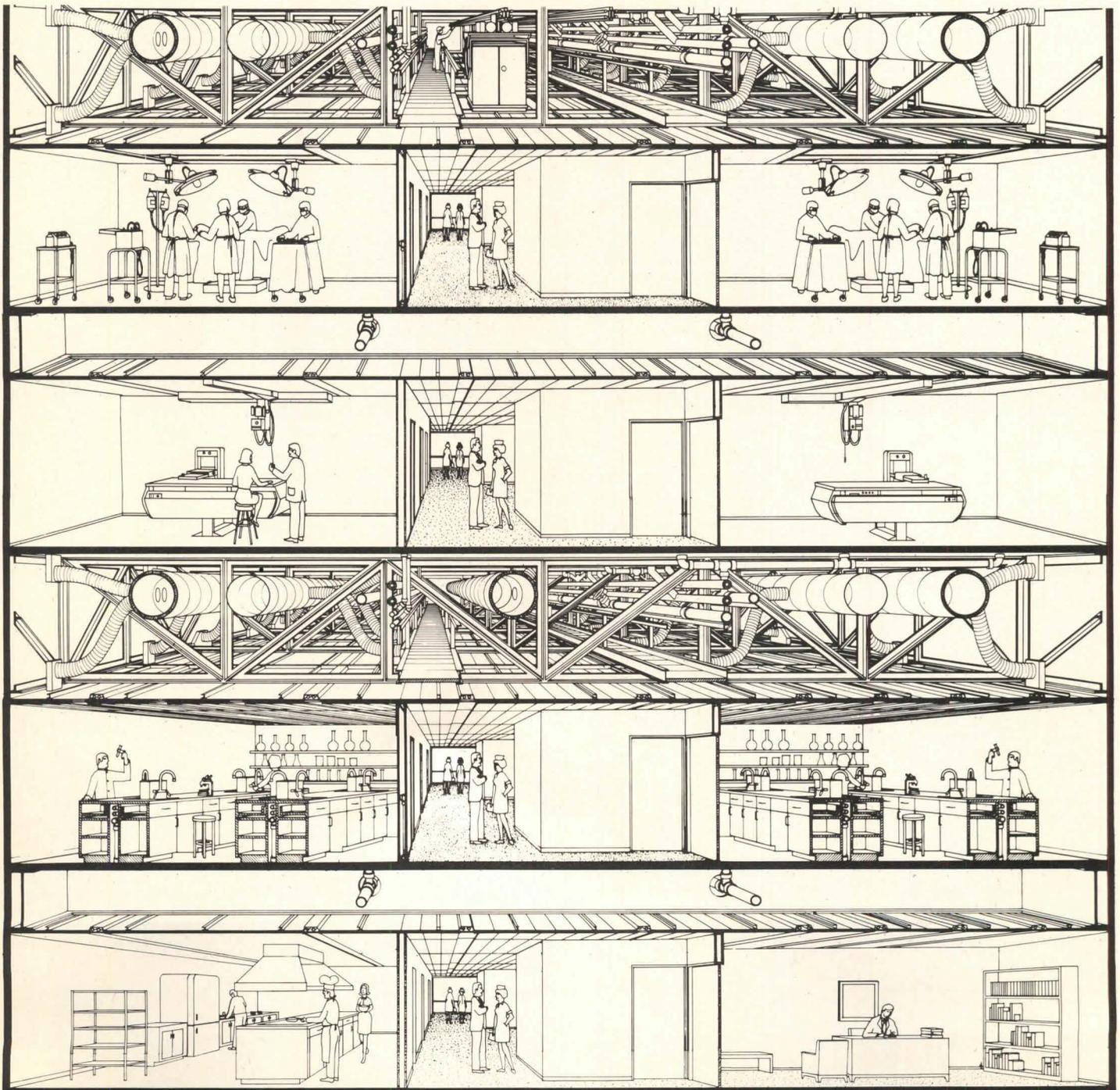




Citation

Rex Whitaker Allen and Associates; Balzhiser Rhodes, Smith and Morgan, Associated Architects

Project: Ancillary Building, Phase I of the Master Plan, for the Sacred Heart General Hospital, Eugene, Oregon. Modular design and interstitial systems accommodate future changes.

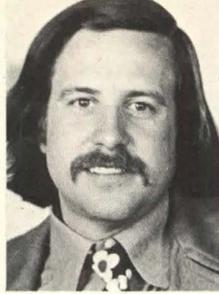




Rex Whitaker Allen



Mark A. Lechowski



James M. Meek



J. Philip Gaunt

President: Rex Whitaker Allen.

Director of Design: Mark A. Lechowski.

Designer: James M. Meek.

Project Coordinator: J. Philip Gaunt.

Structural Engineer: Herrick and Imper.

Mechanical and Electrical Engineers: Balzhiser and Colvin.

Client: The Sisters of St. Joseph of Newark, Eugene, Oregon.

Site: The Ancillary Building provides the link between existing buildings and ultimately will be located at the hospital's center.

Program: To provide direct patient services, outpatient facilities, and supply departments replacing those that now exist and to reorganize traffic within the eight-building complex.

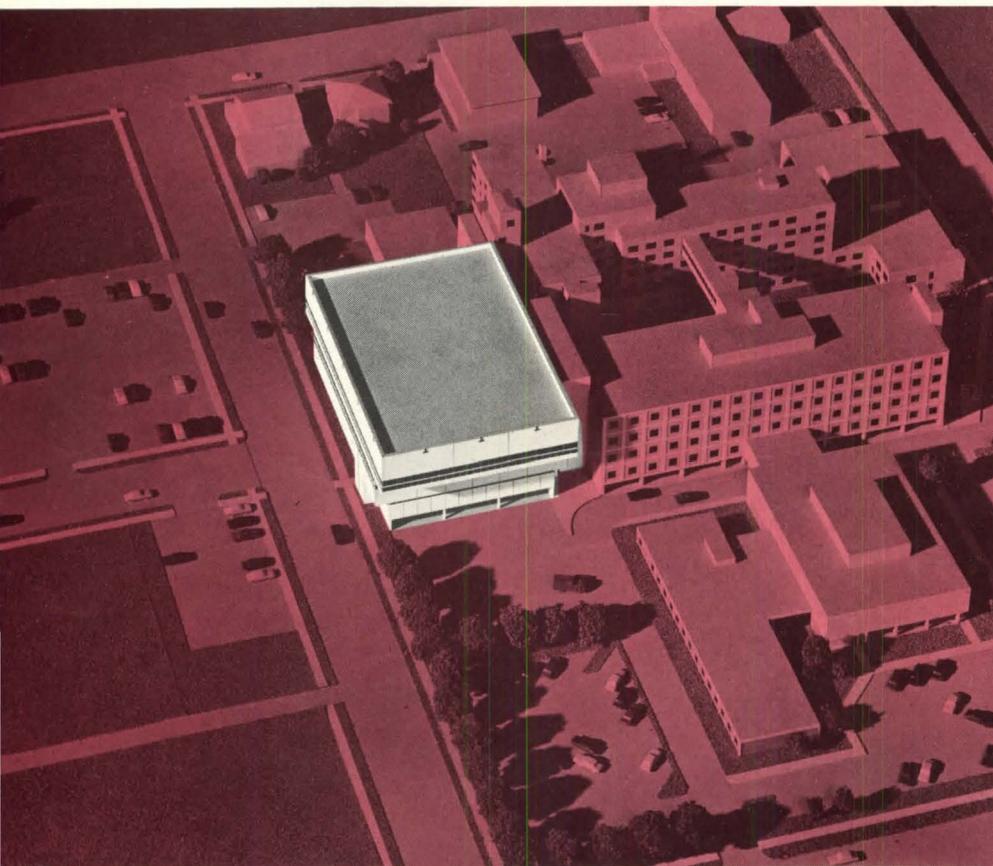
Design Solution: A six-story building with basement matches the levels of the existing main building and locates the new departments in the best relationship to existing ones. Each department is designed on a modular basis that simplifies reorganization possibilities. Fixed vertical elements are located at the perimeter of the building and will not impede future remodeling of the main space. Future increments call for the bridging of an arterial street to connect to a future nursing and administration building and multi-level parking structure.

Construction and Materials: Structural frame is steel, Type I construction, with lightweight exterior walls of tile. Interiors will have low-maintenance finishes such as plastics, ceramics, and synthetic fibers. The building has an interstitial-systems concept locating systems floors at the existing third and sixth levels. Within these stories mechanical, electrical and materials-handling systems may be maintained without disruption to the adjoining departments that they serve. Remote equipment such as fan-coil units and transformers will be located in these spaces.

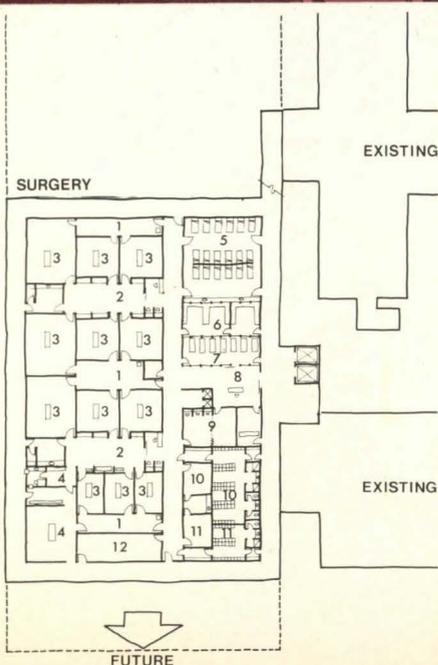
Jury Comments

Barnes: Having operating rooms near the top makes this a logical solution.

Goldsmith: It obviously has a restricted site. I assume that functional reasons set this decreasing plan. As such, I believe that the architects handled this difficulty well.



1. Clean Work, 2. Preparation, 3. Operating Rooms, 4. Special Procedures, 5. Recovery, 6. Anesthesia Work, 7. Holding Room, 8. Reception, 9. Conference, 10. Doctors' Lounge/Lockers, 11. Nurses' Lounge/Lockers, 12. Storage.



FIFTH FLOOR

Citation

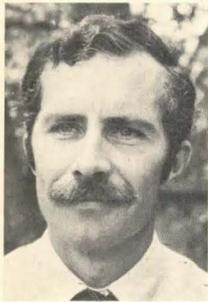
Charles Tapley and Associate

Project: Trailwood Path System, Trailwood Subdivision, Houston, Texas. A greenbelt with a swimming pool and pavilion curves through a wooded suburb-to-be.

over 14,000 acres on which the developers hope to build a small city, a satellite of Houston. The path system is part of the first phase of the development.

Program: Develop a subdivision greenway to allow pedestrian movement, visual retreat and interest. Also create children's playgrounds, a swimming pool and poolside barbecue house with dressing rooms.

Solution: Remove dead trees. Snake a path through, in, and around the natural closed and open tree spaces, felled trees, youpon and palm groves. Install sitting pads and minimum amenity devices. A raised roofless wooden pool pavilion with dressing rooms is dropped into the woods.



Charles Tapley



Charles Keith

Project Architect: Charles Tapley.

Associated Architects: Charles Keith, Edward Hall, Bill Neuhaus.

Landscape Architect: Charles Tapley.

Structural Engineer: Karl Krause.

Planning Coordinator (for client): J. Stephen Crim.

Subdivision Land Plan: Williams and Crawford.

Graphics: Jim Corbett Associates.

Client: Friendswood Development Company, Houston, Texas.

Site: A dense, linear woodland of 17 acres, about 30 miles outside of Houston. This acreage is part of



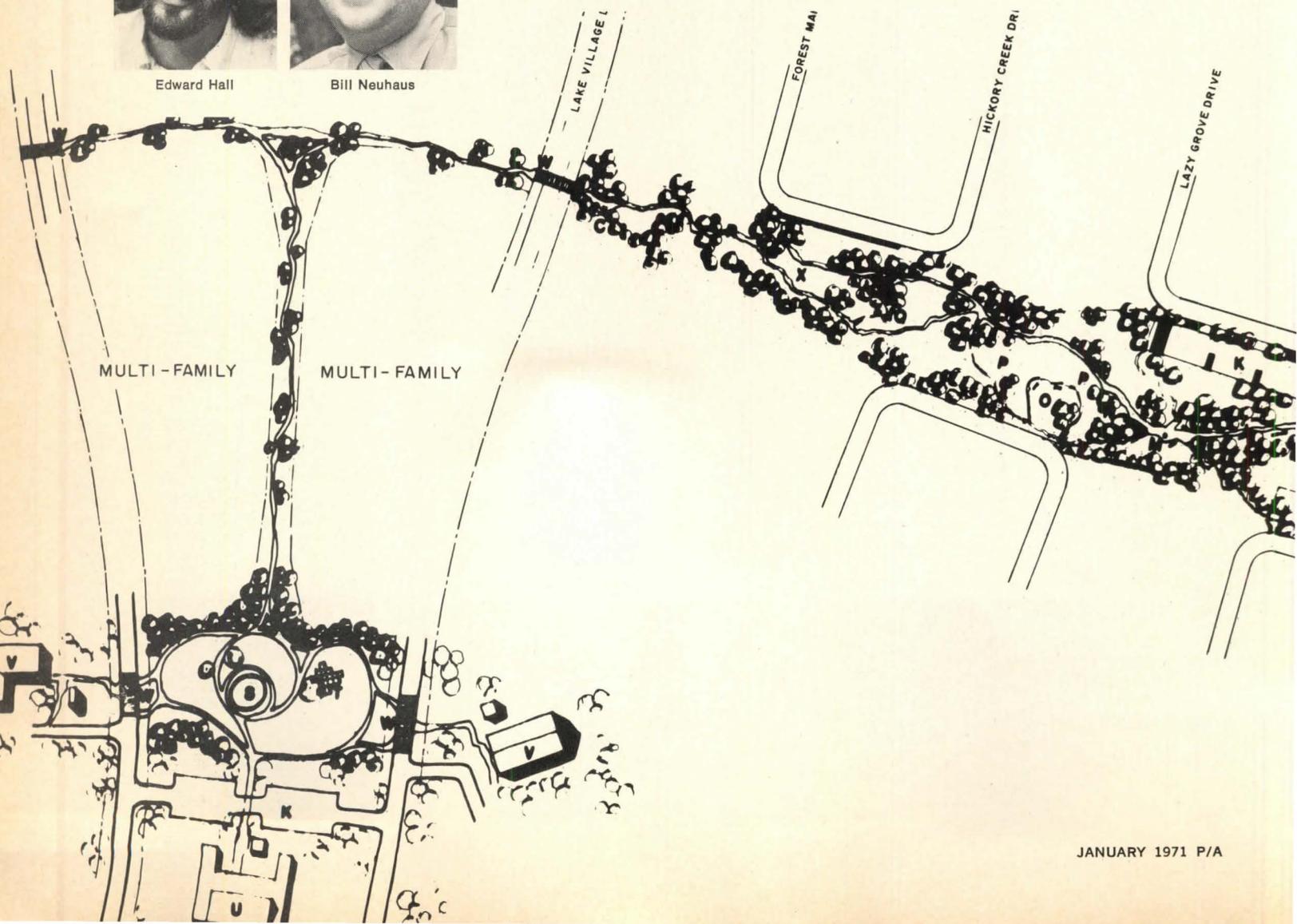
Edward Hall



Bill Neuhaus

Jury Comments

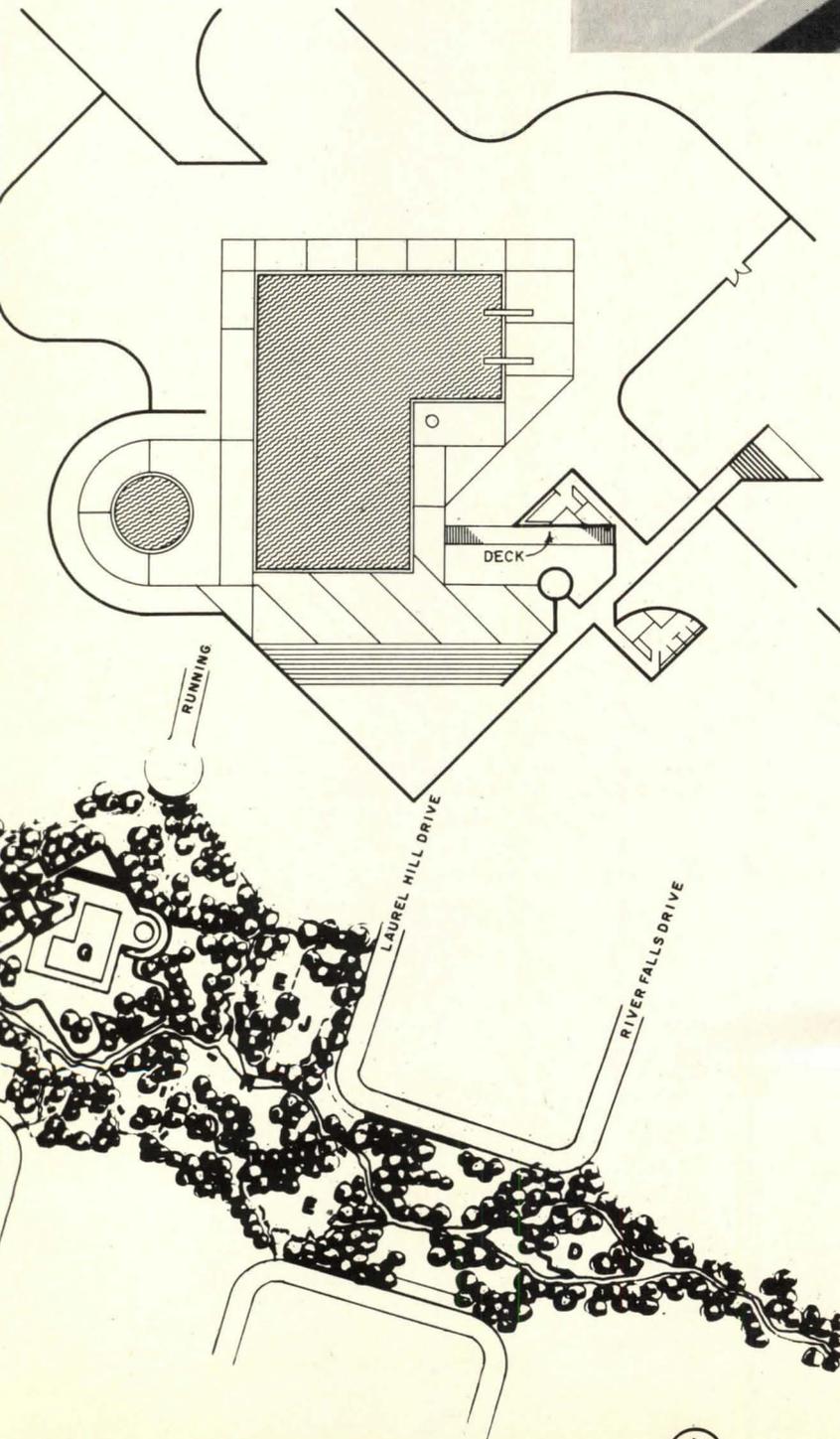
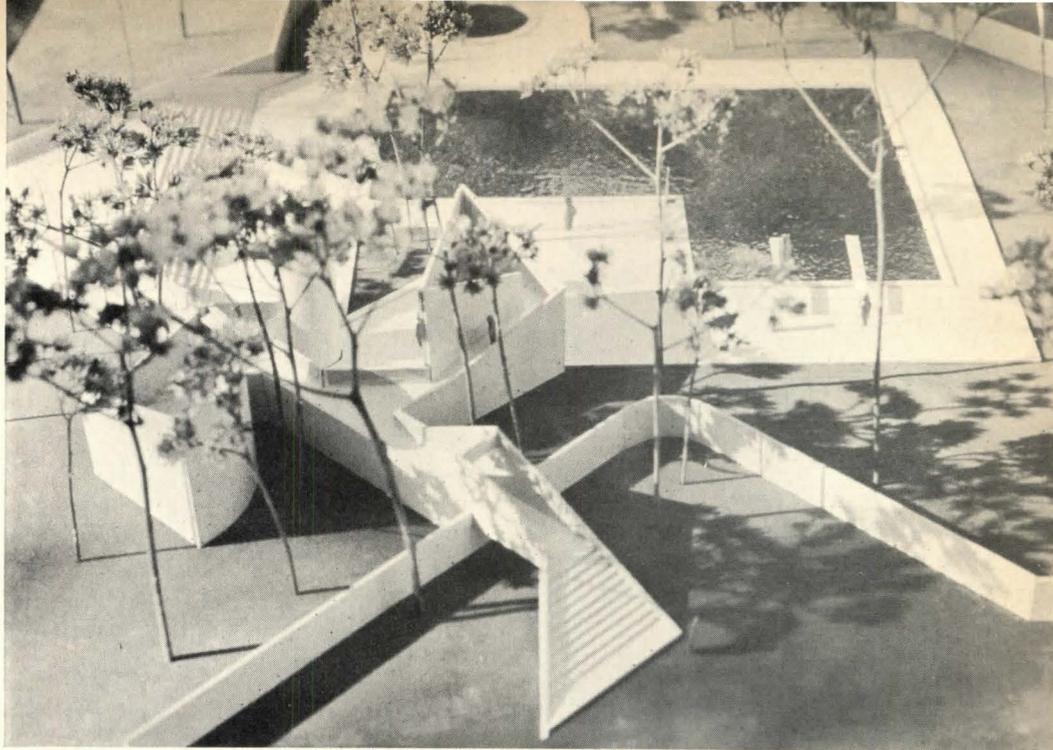
Kouwenhoven: What interests us here is the pleasantness of the scheme, of having a belt of woods and greenery and paths stretching



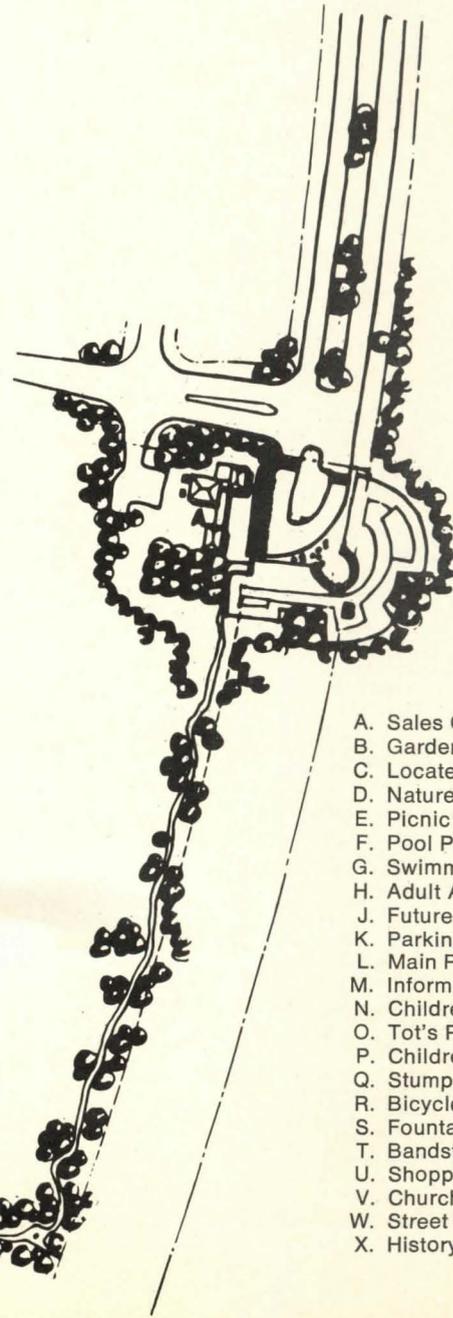
through the development, having all the streets in the development about this open area and providing a focal point in the center of the area where there is a pavilion for swimming and changing clothes.

Barnes: I liked the pavilion itself.

Ehrenkrantz: I feel the trail is the important thing—I would have been against any citation for the pavilion by itself.



Pool Pavilion



- A. Sales Office
- B. Garden
- C. Locator Map
- D. Nature (Botanical)
- E. Picnic
- F. Pool Pavilion
- G. Swimming Pool
- H. Adult Area
- J. Future Parking
- K. Parking
- L. Main Pathway
- M. Information/Telephone
- N. Children's Fort
- O. Tot's Play
- P. Children's Play Area
- Q. Stump Garden
- R. Bicycle Trail
- S. Fountain
- T. Bandstand
- U. Shopping
- V. Church
- W. Street Crossing
- X. History





Jerzy Glowczewski, Urban Designer, was the chief designer for the new city of Aswan, UAR and, with the Perkins & Will Partnership, prepared the comprehensive campus plan for the State University of New York at Buffalo. Before coming to this country he was for seven years with the Warsaw Research and Design Office for Studies in Advanced Building Technology, and before that he spent four years on the designs for reconstruction of Warsaw historic monuments and districts. Mr. Glowczewski, who was twice the recipient of the First National Design Award of Poland, is Professor of Urban Design at Pratt Institute School of Architecture in New York.



Robert Schofield, Architect, is a principal in the firm Schofield/Clogan in New York, whose major works include the master plan and buildings for Rockland Community College and Pace College in New York. The firm received the New York State Association of Architects Honor Award for the Corporate Headquarters of Klopman Mills in 1965, and the Administrative Management "Office of the Year Award" for the Union Camp Corporation Corporate Headquarters in 1970. In association with Earl R. Flansburgh, their Wilton Senior High School in Wilton, Connecticut, received a P/A Design Award Citation in 1968, as well as an award from the American Association of School Administrators in 1970.



A.E. Bye is the head of the landscape architectural and site planning firm A.E. Bye & Associates, whose projects include work for Colgate, Columbia, Rutgers and Syracuse Universities, Dow Corning Research and Development Laboratories, Estee Lauder, and New Jersey Bell Telephone, as well as the Port of New York Authority. The firm received the 1968 HUD Award for Design Excellence, four National Awards from the American Association of Nurserymen for Institutional and Industrial Planning, and the Honor Award from the American Society of Landscape Architects in 1970. Mr. Bye is Professor of Landscape Architecture in the School of Architecture at the Cooper Union in New York and a lecturer in the theory of landscape architectural design in the School of Architecture at Columbia University.

Planning and Urban Design

The Second Jury

The second jury was composed of the three principals of the recently established firm CODA — Community Design Associates — which was formed out of a belief in the need for an organization that could produce coordinated solutions for physical development projects that would combine the efforts of various planning and design professions. With a practice based on experience that ranges from rehabilitation of urban centers to the design of new towns and work on the preservation of natural landscapes, they made an ideal jury for projects in the planning and urban design categories that were not judged by the first jury.

The Jury Discusses

The second jury was faced with the task of examining over twenty complicated presentations dealing with solutions to projects that ranged in size from a few city blocks to entirely new cities almost as large as Boston. The three men spent the day reading and discussing the projects — many of them several hundreds of pages long — before citing two schemes. One of the projects is a plan for the revitalization of part of the city of Detroit; the other, in a remote part of Long Island, presents a commendable plan for new development while preserving the land in its natural state. The one, revitalization of the city core through corrective planning; the other, rural land development through preventative planning. Although quite dissimilar in scope, the jury viewed these projects not only as addressing themselves to appropriate questions but, in answering those questions, suggesting some important guidelines concerning the future vitality of man's environment, whether that environment be the heart of a large city or secluded woods on the seashore.

Early in their discussions, Jerzy Glowczewski proposed a set of criteria to consider for judging projects of this scope: What is the relevance of a project, what implication does it have for improvement and revitalization of the city? If a project deals with a new community, what is actually new in the form of ideas, apart from the fact of its being newly built? In a country where people move about so much, where transportation systems suddenly become obsolete, what are the new ideas in transportation? What might be the contribution of a given project to provide examples of desperately needed guidelines to others? To what extent does a project propose integration of various systems and land uses? What is the value of a project as advocacy planning? With these questions in mind as a



starting point, the jury was then asked to comment on the projects they had spent the day studying.

Schofield: We've been talking for years now in an increasingly sophisticated manner about the need to consider all the human factors involved in a relationship among many buildings — the total urban or suburban residential/commercial environment. Many of these submissions are based on preconceptions about the way people want to live; they are tract housing done a little better than it has been done before. I don't see that many of them address themselves seriously to the complexities of urban life, to multiple-dwelling living, to the richness of the environment and the variety that ought to be incorporated in a person's life. In the cities, what do we do about existing buildings, how do these projects relate to the existing infrastructure of the city? Some of them are just romantic expressions of the traditional Everyman's-house-is-his-castle thinking.

Bye: When we look at these solutions, we wonder if the architects, planners and landscape architects have actually thought about all of the phenomena of nature; the way wind blows between buildings, the air currents that are generated, the microclimate that is generated by the hot pavement in contrast to the green areas.

Schofield: The problem of core cities very closely relates to what happens outside of the cities, which implies the whole question of new towns. Many of the proposals are just more suburbia, suburbia cut a little bit differently. Maybe the real question is whether suburbia is valid. What are the real user needs of the people who choose to live outside of the city? Some of these schemes almost institutionalize all sorts of segregation; they say that people from the same socio-economic group should live on the same road, that mixing people creates frictions, which is a suburban idea we have been living with altogether too long. Many of these new towns are taking up the spaces between the cities and the existing space outside the city cores. The overall regional planning effect is to cut off one more option people have to get to nature, into the real, unspoiled, natural environment. There should be national policy with standards and guidelines for developers when they are thinking about the size and location of new towns.

Glowczewski: Ecology and preserving the balance of the environment are very important. But looking at these projects, I see that they vary so much in scale that you have to apply a special scale so far as environmental protection is concerned. We always have to be aware that there are areas where you can devote 80

percent of your attention to environment, and there are other areas where it is only going to be 5 percent. The center city of Detroit and East Islip in Long Island are worlds apart.

Bye: In planning an environment for human beings we must understand some of the details of human nature. I think we have to get into how people turn a corner and how they park an automobile, how they like to sit in the shade and feel the breeze. In looking at these plans, I've seen too much abstract thinking.

Schofield: Some of the projects pay lip service to humanistic objectives, but when you look closely at them you see that it hasn't been implemented. They essentially say that they are for God and Motherhood and Urban Vitality, but on close examination they don't explain how the particular project functions in terms of circulation, what the objectives were in designing the spaces, or why the spaces met the objectives. Some of the projects were superblock Piazza San Marcos writ large again, which we have been kicking around for the last ten years or so. Many of them did not give much thought to the actual life that was supposed to occur in those great urban spaces, to what was going to make them vital. They didn't concern themselves with the real problems. On the other hand, the planners for the Detroit scheme that won show how that plan would be implemented. There were very tight spaces, there was a sequence of spatial experiences as you moved through. No matter how you move, there are surprises, you could get a little lost, and there was quite a variety along the way in terms of the buildings that formed the walls of the spaces. I sensed that the people who designed it were aware of the problems and that they would see it was carried out in a rich way. They weren't saying that people have to use it in any particular way, or that accidents would not occur in the implementation, but that things would happen over a period of time, with a lot of different impulses plugged in.

Glowczewski: It is one thing to propose a certain structure to which you can plug in various accidents, but if everything is happy, then probably everything would become very bad. It is the contrast that makes things good or bad, if you compare one against another. It is very difficult to say "I am going to give you a right solution and you will be so happy that you won't want to do anything."

Bye: Yes, there can be happy accidents or bad accidents.

Schofield: And one person's happy accident is another person's bad accident.

Detroit City Plan Commission

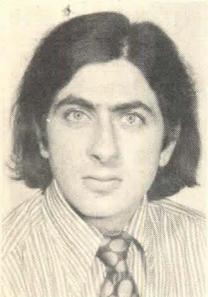
Projects: Kit of Parts and Orchestra Place.
With two projects, a large-scale plan and one of its sections, Detroit sets examples to follow.



Charles Blessing



Alan Melting



James Velleco



Ronald Margolis

Director of City Planning: Charles A. Blessing.

Design Head: Alan Melting.

Project Design: James Velleco (Kit of Parts). Ronald Margolis (Orchestra Place).

Client: City of Detroit, Michigan.
Program: Provide a comprehensive, flexible system of approaching problems related to inner-city redevelopment, with emphasis on the ability of the plan to work with and within the existing framework. Increase individual's sense of knowing, and being involved in, his environment.

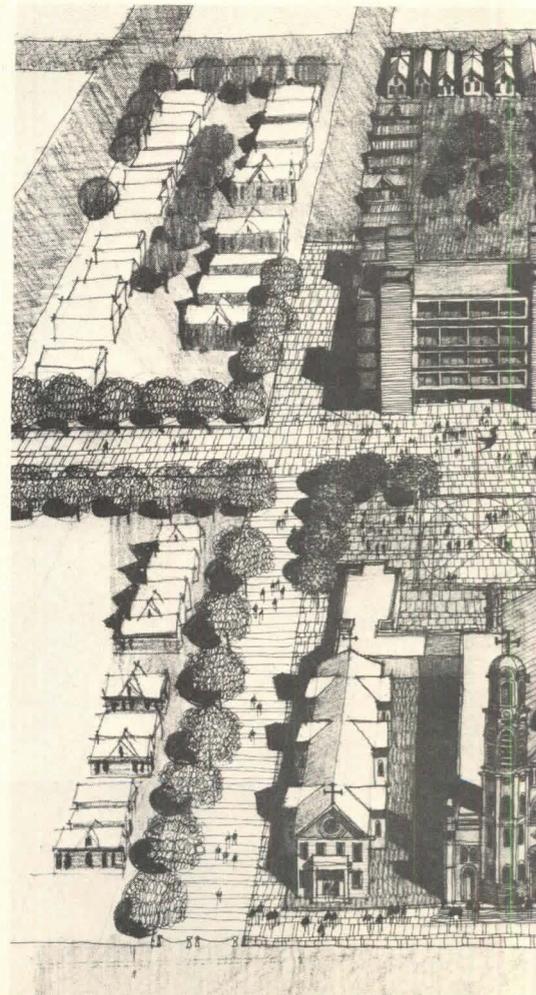
Design Solution: Through a system of carefully developed priorities, the factors which expand the accessibility, diversity and legibility of the individual's environment are analyzed. A system of paths and open spaces interconnecting centers, districts and new and existing landmarks is developed for pedestrians. Emphasis is placed on recognizing existing structures which are to be saved, and on the importance of offering the individual a choice of experience in the perception of his place in the environment. "Kit of Parts" demonstrates the general principles as applied to a large portion of the inner city, then looks at some of the effects on individual districts. "Orchestra Place" proposes a solution for one segment of the total city, again with interconnecting pedestrian paths to other districts. The proposal includes a staged schedule for accomplishing the total design and suggests architectural prototypes for new structures.

Jury Comments

Glowczewski: Let's talk about Detroit, because that's really interesting. City planning commissions are considered to be the duller places. But in this case, it isn't so. Planning commissions are the only agencies in power of proposing something. Usually they don't propose. They just state problems of cities. Here is an example where they are trying to do something. As an ex-

ample to others on planning commissions, and even to professionals, this is particularly good.

Bye: You've seen Society Hill in Philadelphia. It's a superb example of saving the old historic buildings and showing how well they relate to the new. All the green that's in between, and places to sit and be quiet. Orchestra Place will be the same, but to a certain degree on a smaller scale. These two schemes have real social significance, which helps in judging



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FRAMEWORK

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-  EXISTING OR PROPOSED PUBLIC PEDESTRIAN SPACE

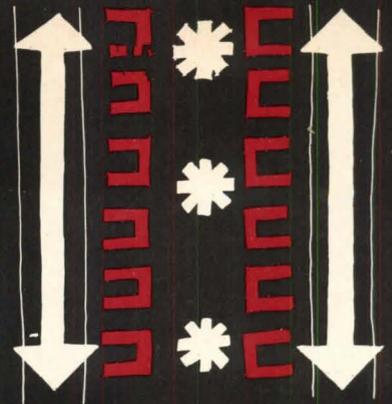


St. Hyacinth Prototype

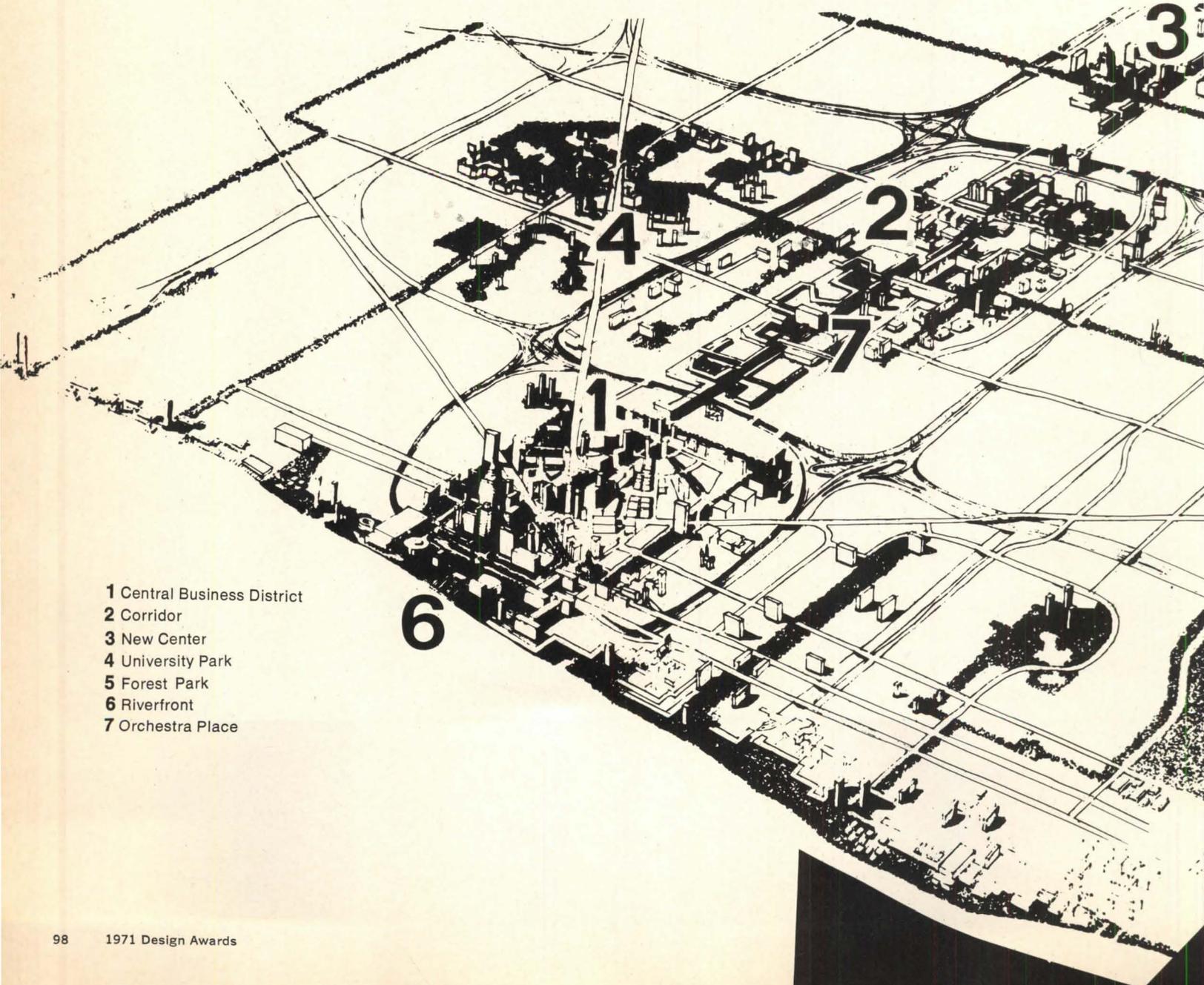
them. This is a very humane solution.

Schofield: These people took a section of the city that apparently was run down but contains a few buildings worth saving. They came up with a proposal that revitalizes the area and saves these old buildings so that there is a rich, written record of the history of the city. Then they've done a very fine design in terms of the spaces between the buildings. At the same time, the way the project relates at both ends to the rest of the city is very carefully thought out.

Design policies: Design policies provide the framework within which community architecture can be accomplished. They insure that each individual building, park, shop, or street will recognize its contribution to the whole environment as well as gain from adjacent development. It is in this way that we can build an environment that will make city life easier, more satisfying, and more meaningful.



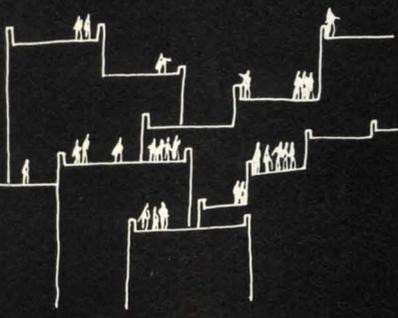
Commercial activity should remain oriented to major north-south streets.



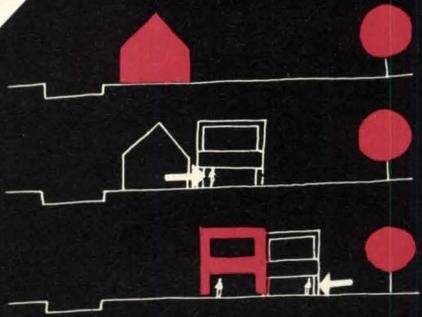
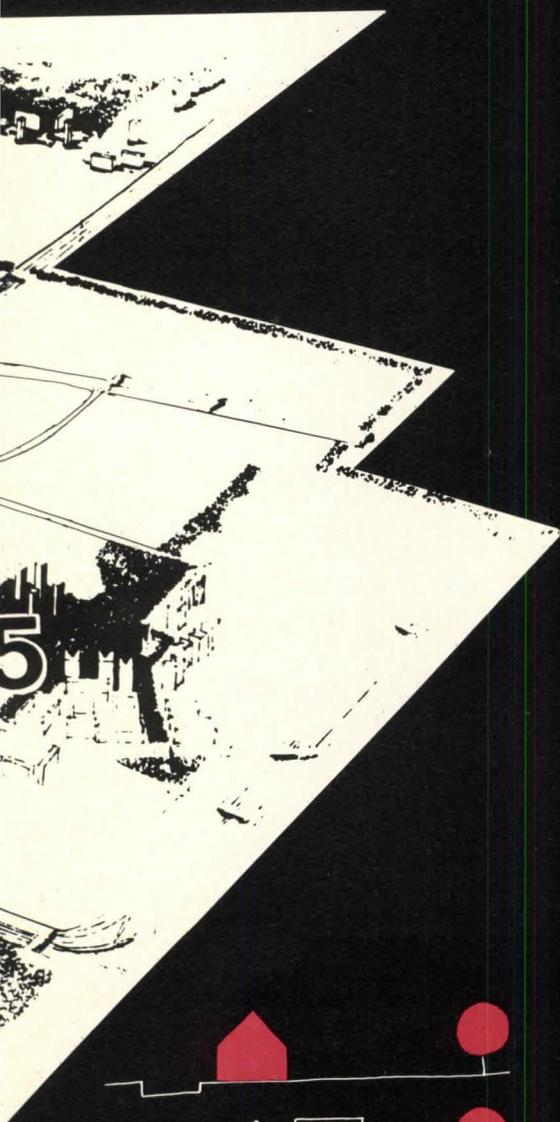
- 1 Central Business District
- 2 Corridor
- 3 New Center
- 4 University Park
- 5 Forest Park
- 6 Riverfront
- 7 Orchestra Place



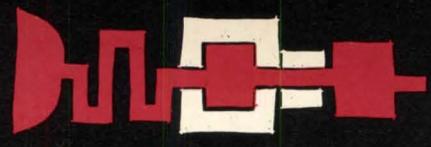
Major building form should occur in a linear pattern, creating an edge to the development on the east and west.



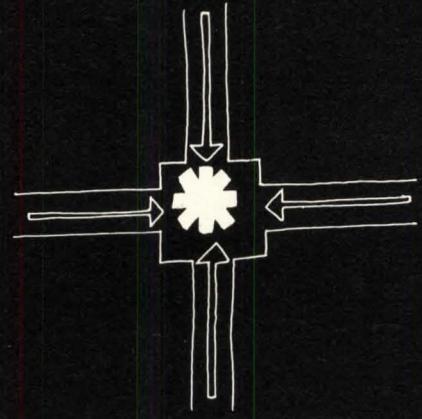
An emphasis should be placed upon rooftop open space for active use.



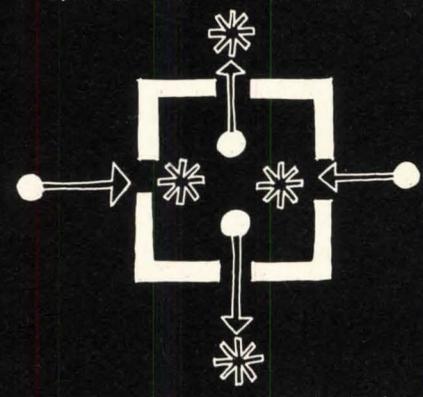
By phasing of the old and new, residents should be encouraged to remain and at the same time integration should occur.



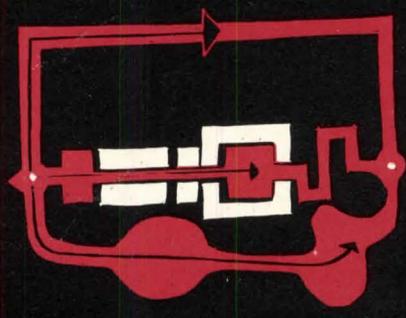
A variety of open space in size, configuration, and activity should occur.



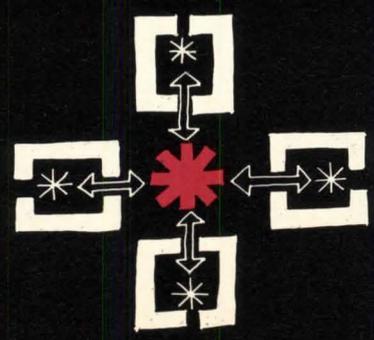
Public structures and architectural resources should be visually accessible and occur at focal points in the various path systems.



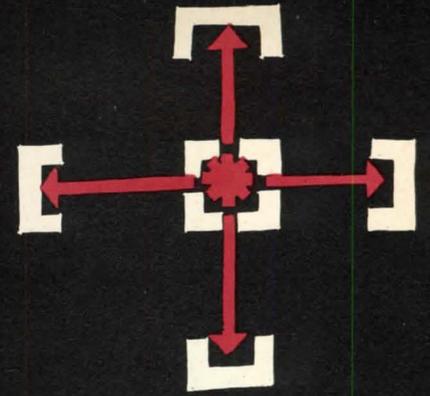
Vistas should be maintained to landmarks both inside and outside site.



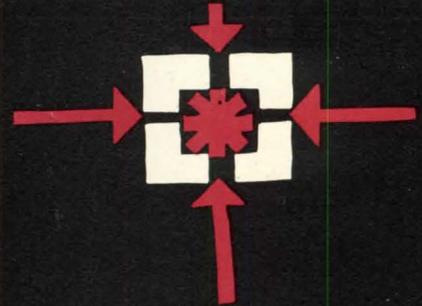
Pedestrian paths should be continuous to allow choice of direction and activity from any point.



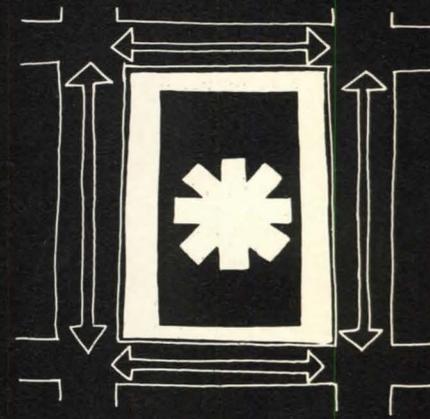
Each dwelling unit should be within walking distance of essential services.



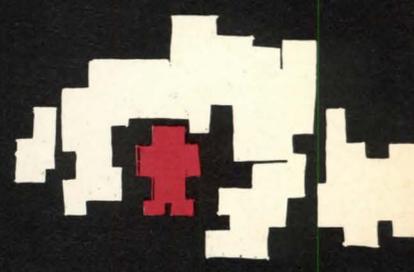
Explicit path connections should exist between Orchestra Place and the Medical Center, Wayne State University, Cass Park, and Jeffries Housing.



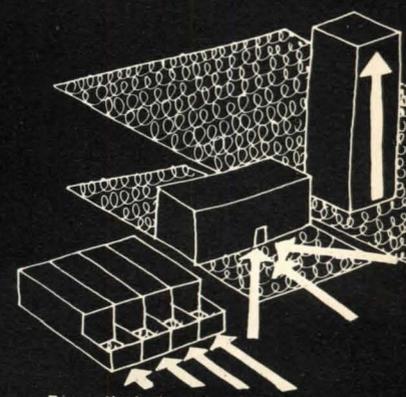
High density publicly accessible uses are encouraged.



Vehicular circulation should occur externally.



Existing sound structures and architectural resources should be integrated into redeveloped areas.



Diversity in housing types is encouraged in size, height, open space relation, access, etc.

Rafael Villamil

Project: Site development for shore property in East Islip, New York. Residential development preserves natural beauty of site.



Rafael Villamil

Architect-Planner: Rafael Villamil.
Clients: H.B. Hollins and L.L. Hollins.

Site: Forty-five acres of wetlands, creeks and higher wooded areas on the south shore of Long Island, New York.

Program: Preserve the land in its natural state while developing it for residential use. Within the 45-acre site, only a small portion of the land, as found in its natural state, is suitable for building. The remaining portion is composed of lowlands. An extensive salt water tidal marsh, essential to the ecological balance of the area, is bordered by creeks that flow into the bay. Zoning density requirements allow 37 single-family dwellings.

Design Solution: Although it would have been simple to fill the land and scatter the houses in typical one-acre plots that would have destroyed the natural properties of the land, the houses have been clustered on the two high points of the site, leaving about 78 percent of the land in its natural state. One cluster of houses is situated to overlook the marshlands, and the other is oriented inward toward the dense woods.

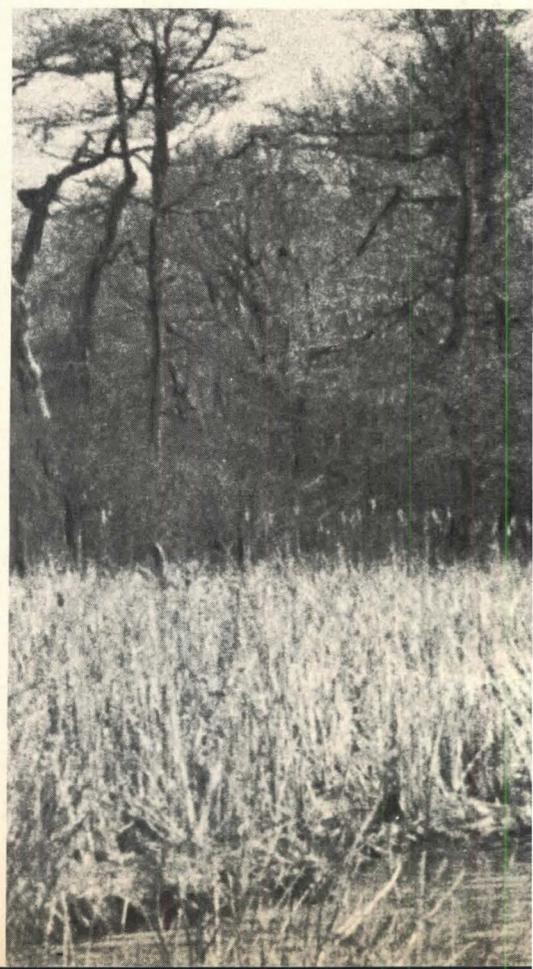
The entrance driveway curves through the woods to continuously provide elements of surprise as well as to discourage speeding. Where it comes close to the houses it is buffered by trees, and no house is less than 235 feet from the nearest public road. Walking and bicycle paths, swimming pool and marina have been carefully sited to avoid vehicular traffic wherever possible. The marsh and some wooded area will be donated to a conservation agency and the remaining land will be held under joint ownership of the residents of the community for their private use.

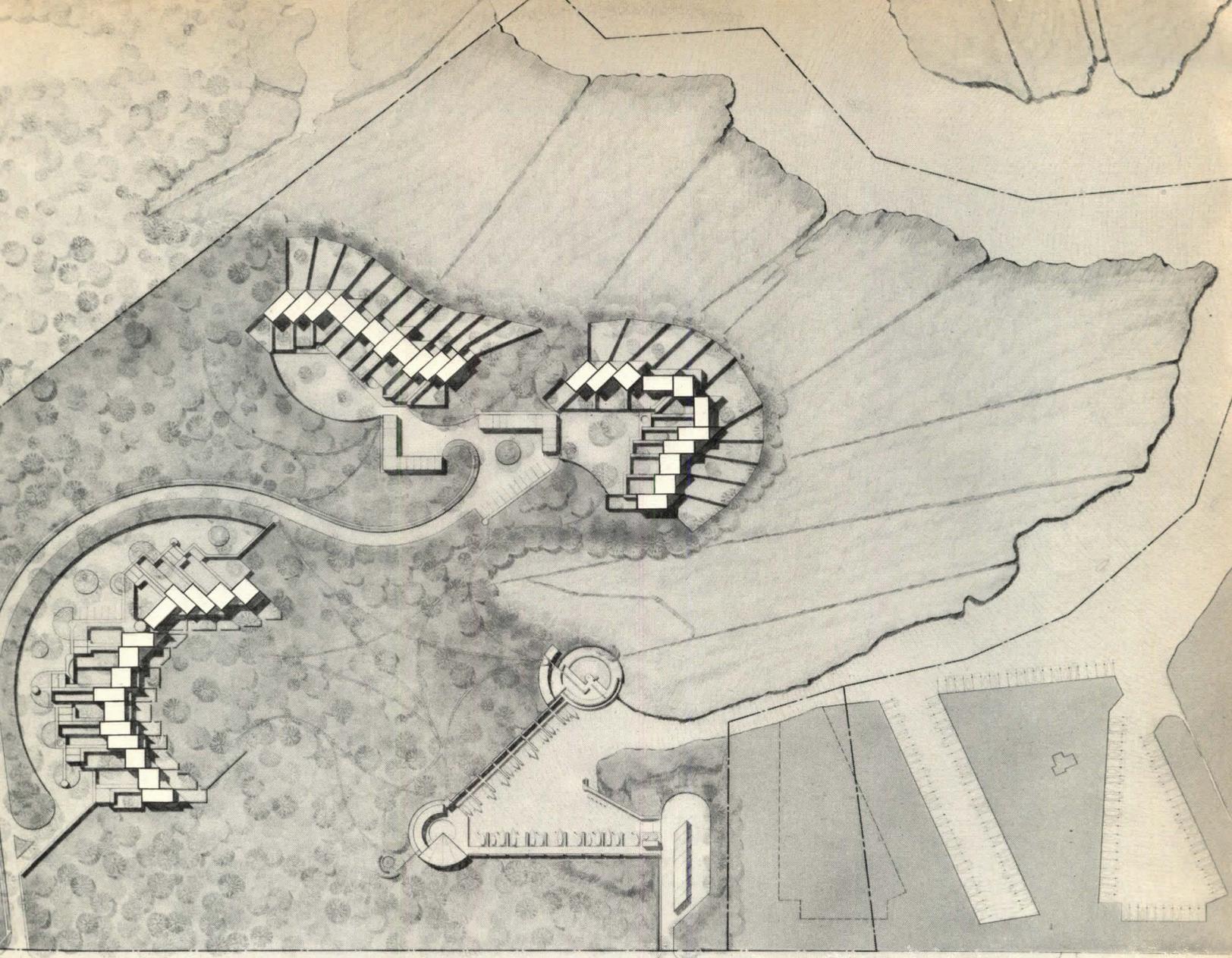
Jury Comments

Bye: I'm very happy about the way they recognized the ecological situation and have saved as much as possible. That is a great achievement in itself. We have to talk about this con-

stantly from now on . . . the saving of our environment . . . these people have made an attempt to do so. They have done this in a very unusual way. The alignment of the road as it snakes through the woods brings you to an arrival point. You can orient yourself easily and there's always visual excitement. The parking in back of the houses is imaginative. The outlook from each house is refreshingly pure — pure in nature. It's deceptively simple. Sometimes because a thing is so well done, you don't find the problems there any more, they've all been solved.

Schofield: The sequence of spaces and the way it turns its back on the automobile and opens onto the marshes is very exciting. There will be a tremendous impact walking from these tight urban spaces, through the residences, and bang — out in virgin land. With that program on that site it couldn't be done any better.





Plastic Resins

New products out of the chemist's laboratory and now being used in the construction industry are defined by the Chief Specifications Writer of Skidmore, Owings & Merrill, New York City.

A major array of new construction materials stems from the chemist's laboratory which has produced assorted plastic resins and polymers. Since World War II, chemistry and science have developed resin formulations that provide the basis for products used in the construction industry. The chemistry is quite involved and the number of formulations is countless. As a matter of fact, the extent of utilization of these products of chemistry is still unknown and the possibilities are enormous. However, word of caution regarding plastics and resins is still in order. The toxicity, flame spread, fuel contribution and smoke development are on the high side. The end use of any plastic resin in construction must be tempered by its location, exposure and extent.

A major resin that has been converted into many construction uses is epoxy resin. Initially it was so glamorous that the label epoxy was utilized as a selling point. With time, the market has shaken out the marginal epoxy products and the more sophisticated specification writer has found some very useful and decidedly superior materials that are the products of epoxy resins.

Epoxy resins are the result of the polymerization of diphenylol propane and epichlorohydrin and were first produced commercially in 1947. Properly formulated epoxy resins can be used for surface coatings, adhesives, flooring, decorative panels and road toppings. Surface coatings have excellent adhesion and resistance to acids and solvents. Adhesives formulated from epoxy resins produce the tightest, strongest bonds available today for dissimilar materials. Flooring materials of epoxy resins are tough, abrasion resistant and chemical resistant. A combination of epoxy matrix and granite or marble aggregates can produce

decorative wall panels and finishes.

Epoxy formulations are used to fill cracks and seams in concrete to plug leaks because of their tenacious bond and excellent weathering characteristics. A major use for epoxy compounds is found in highway, bridge and industrial floor surfacing and patching. Normal repair and maintenance of these surfaces with concrete admixtures was never satisfactory because of shrinkage, poor adhesion and normal wear and tear. Epoxy patching compounds cure quickly to provide early use of restored areas and the bonded areas are generally stronger than the surface to which it was applied.

Polyesters

Polyester resins comprise a very wide group of polymers. The formulations initially introduced on the market were limited and the end products suffered as a result. Many misconceptions and negative attitudes concerning polyesters are based on these earlier formulations. The first coatings and flooring materials had serious drawbacks. Coatings yellowed and were not weather resistant. Flooring products shrank. Formulations available today are very different indeed from the earlier formulations and hold much more promise for end products.

Polyester resins are used in fiber glass reinforced plastics, surface coatings for tile-like paint systems, shower and tub enclosures, wall paneling and floor tiles. Special polyester formulations have been developed to provide higher heat resistance and resistance to burning. Others have been developed for surface coatings.

Since polyesters encompass a wide variety of polymers, there are literally thousands of different resins possible, each with unique proper-

ties. A polyester may be manufactured to fit the criteria for almost any end product. Because of this versatility, many applications in the architectural products field are yet to be researched and realized.

Urethanes

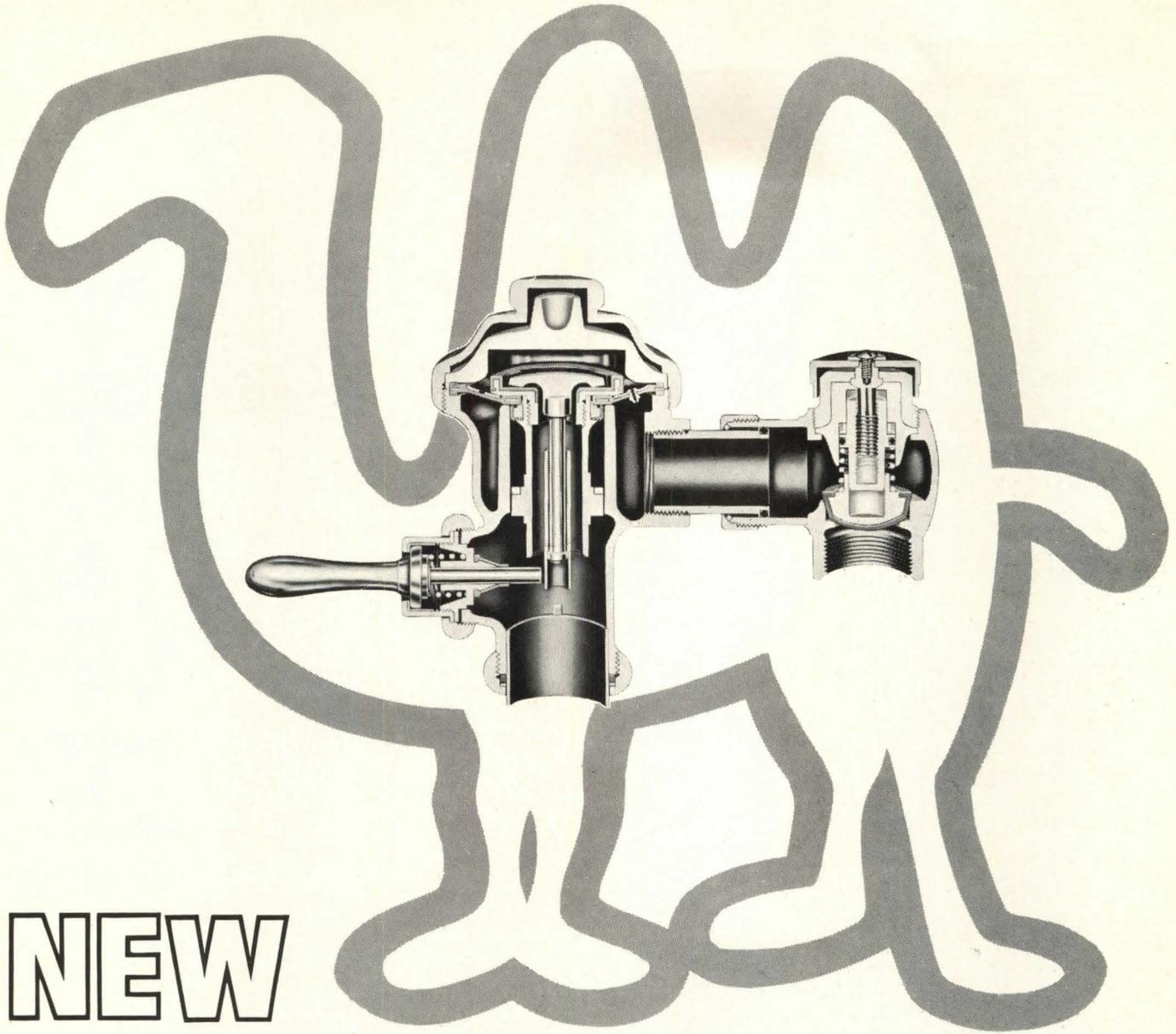
Urethanes and polyurethanes are produced by the reaction of polyhydroxyl materials, such as polyesters and polyethers with isocyanates. The urethanes account for surface coatings, sealants, insulation, flooring and molded products such as gears, sprockets and rolls. Urethane coatings possess excellent physical properties, they are chemical and solvent resistant and durable for exterior exposure. They are tough, hard and mar resistant and have excellent abrasion and chemical resistance.

Since solvent-based urethanes have irritating vapors, new water-based types have been developed to reduce the hazards of flammability and toxicity. Elastomeric sealants based upon one and two part urethanes have excellent abrasion, cut, tear and puncture resistance. They also resist attack by ozone, oil and grease and have very good resilience and flexibility at low temperatures.

The urethanes can be foamed in place to provide insulation for roofs, sidewalls and floors. Since they have a very low thermal conductance factor, urethane insulation is used extensively in low temperature applications such as freezers and refrigerators.

While all of these polymer resins are rather exotic and their chemistry beyond the ken of architects, it is essential that the end products be carefully studied and analyzed before making a judgment as to their use. They can be used successfully after careful investigation and research.

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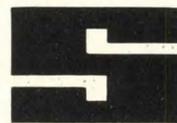
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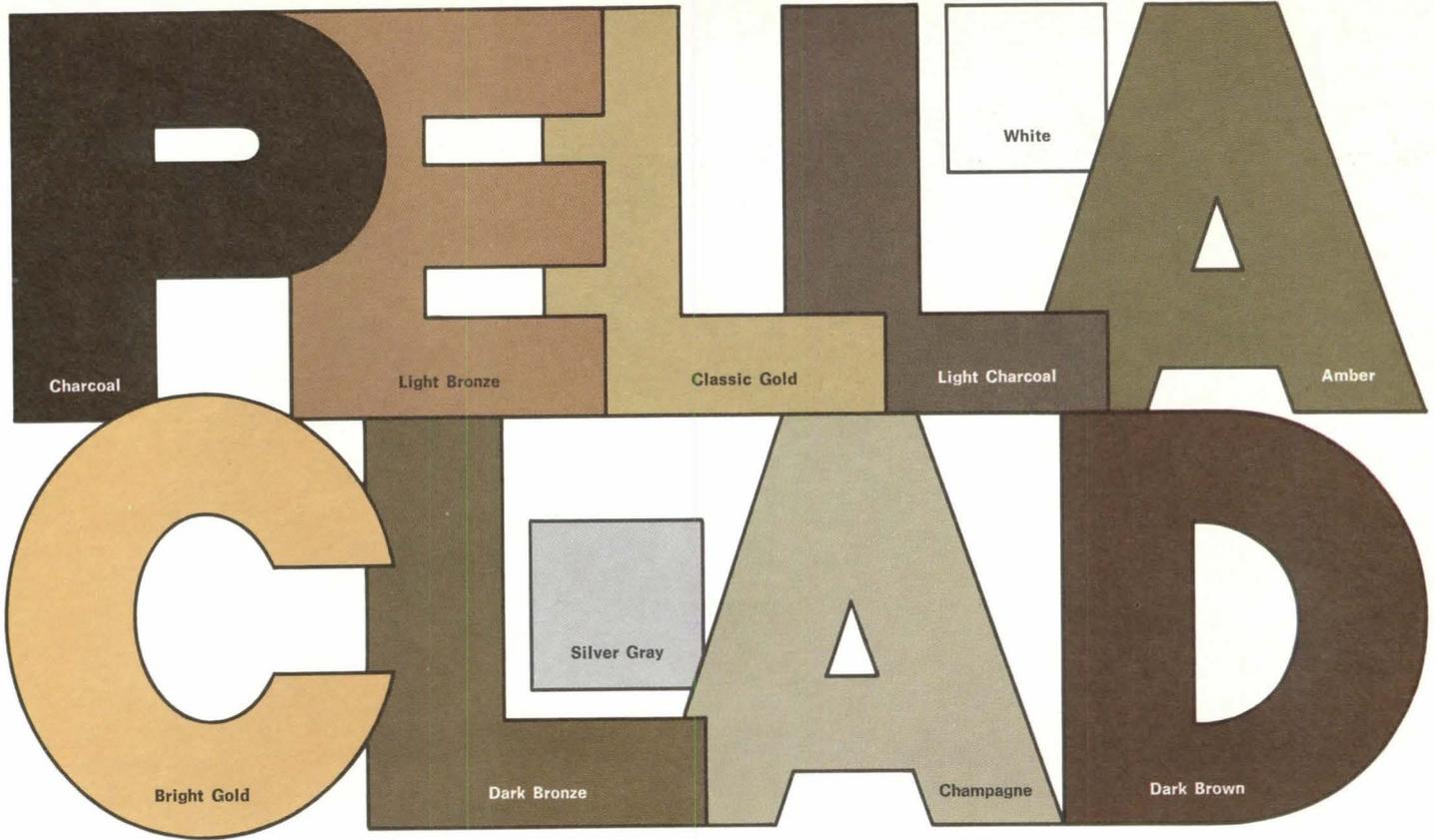
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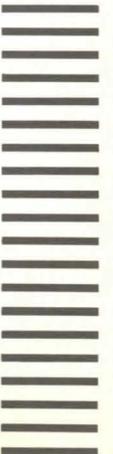
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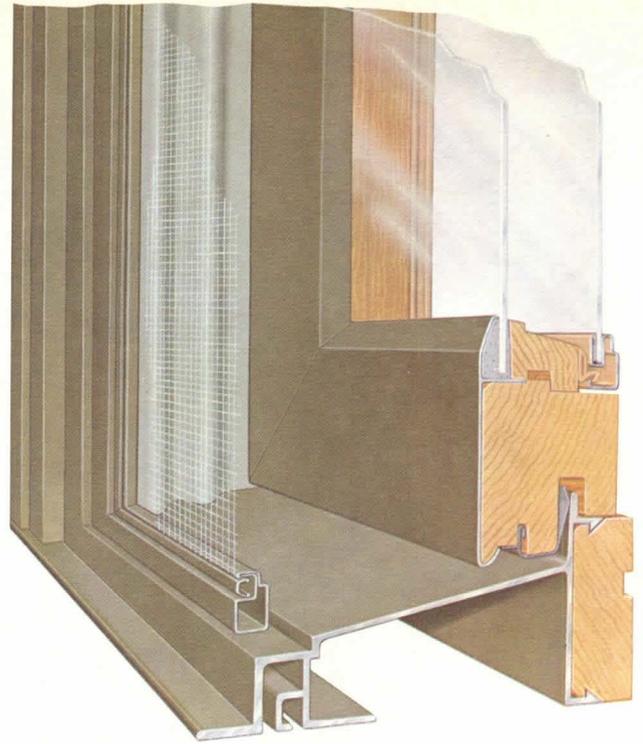
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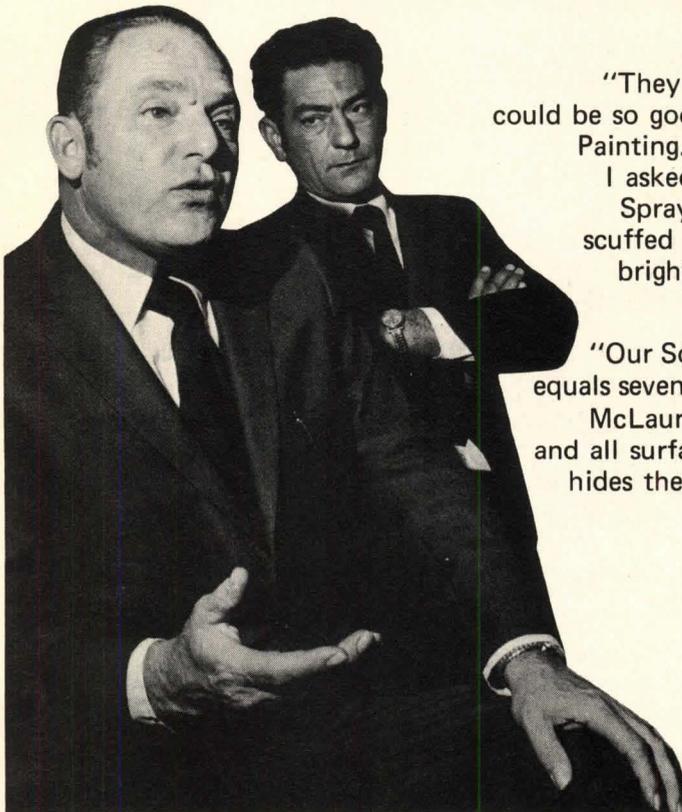
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and Morrison Hall,
Sharon General Hospital,
Sharon, Pa.
Architect:
Brooks & Redfoot,
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"Solo Spray put us two weeks ahead of schedule"

Paint contractor uses Glidden Solo Spray to match quality with speed on 516-unit Baltimore housing development



Eight-unit townhouse was Solo Sprayed by two painters in record time.



"They just couldn't believe anything done so fast and easy could be so good," says Vince Bonomolo, vice president of Eastern Painting. "When the Housing Authority people came on site, I asked one of the ladies to scribble all over a freshly Solo Sprayed wall with her lipstick. Then, for good measure, I scuffed it up with my shoe. So we just scrubbed Solo Spray bright and new right there on the spot — a demonstration that made them all say 'Okay' to Solo Spray!"

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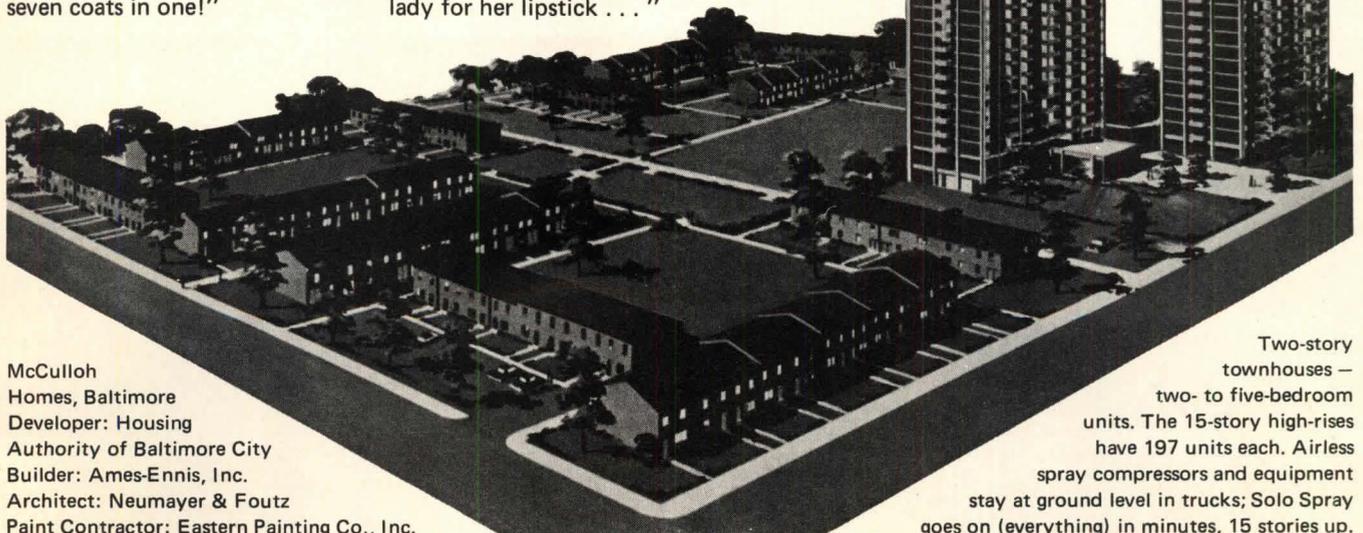
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McLaurine: "Solo Spray equals seven coats in one!"

Bonomolo: "I asked the lady for her lipstick . . ."



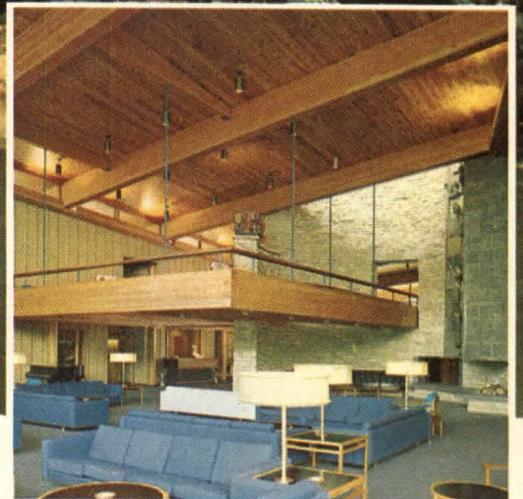
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Built at a cost of \$10 million, this complex at the University of Utah consists of five individual buildings connected by hallways at the lower underground level. The Special Events Center, a circular facility with 15,000 permanent chair seats, will serve for athletic events, lectures, entertainment, conferences and commencements.

Other facilities include two exhibition areas, offices, classrooms, a three-pool natatorium, and men's and women's physical education departments. In addition to the basketball floor in the Special Events Center, the complex has five other multiple-use gym floors and six handball courts. All are finished with Trophy Seal and Trophy Gym Finish.

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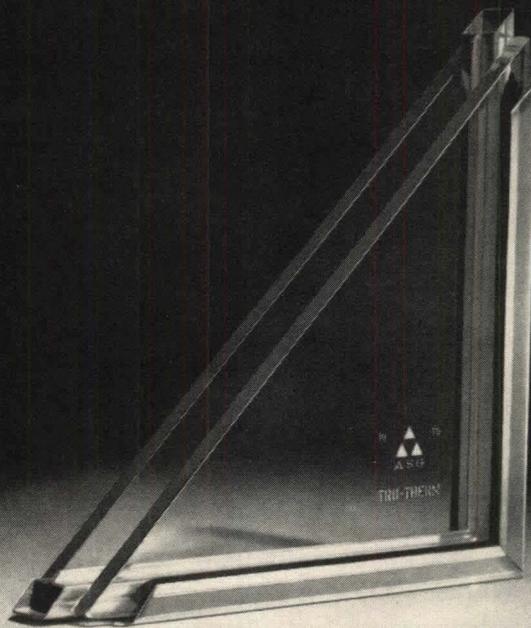
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Porcelain Enamel Panels: Ferro Enameling Company, Oakland, California

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The Administrative Revolution
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- Scientific Factors**
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At the center of the complex there are comfortable recreation and visiting areas with a courtyard and fountain.

To help the residents feel even more at home, the architect specified Andersen Perma-Shield® Windows.

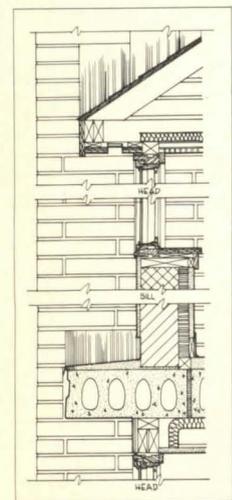
He wanted Perma-Shield for its tough, durable exterior vinyl sheath that doesn't need painting. And for the natural beauty and warmth of wood on the inside.

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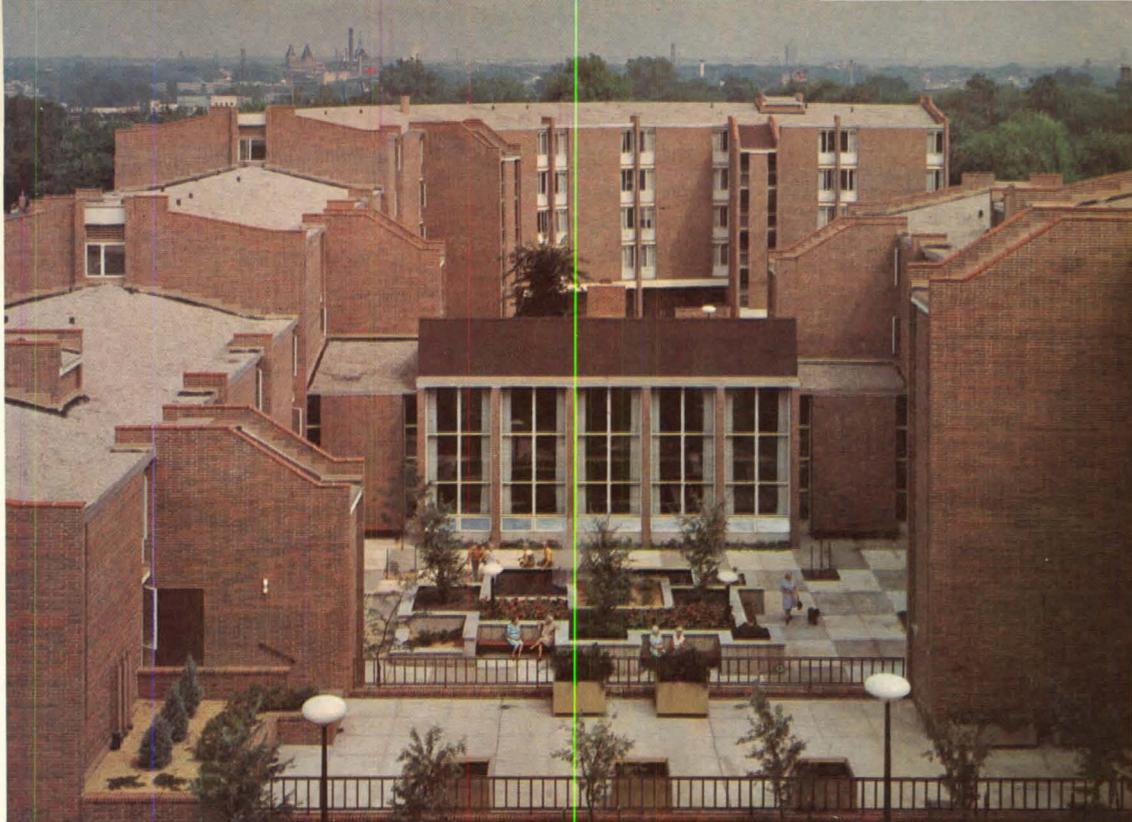
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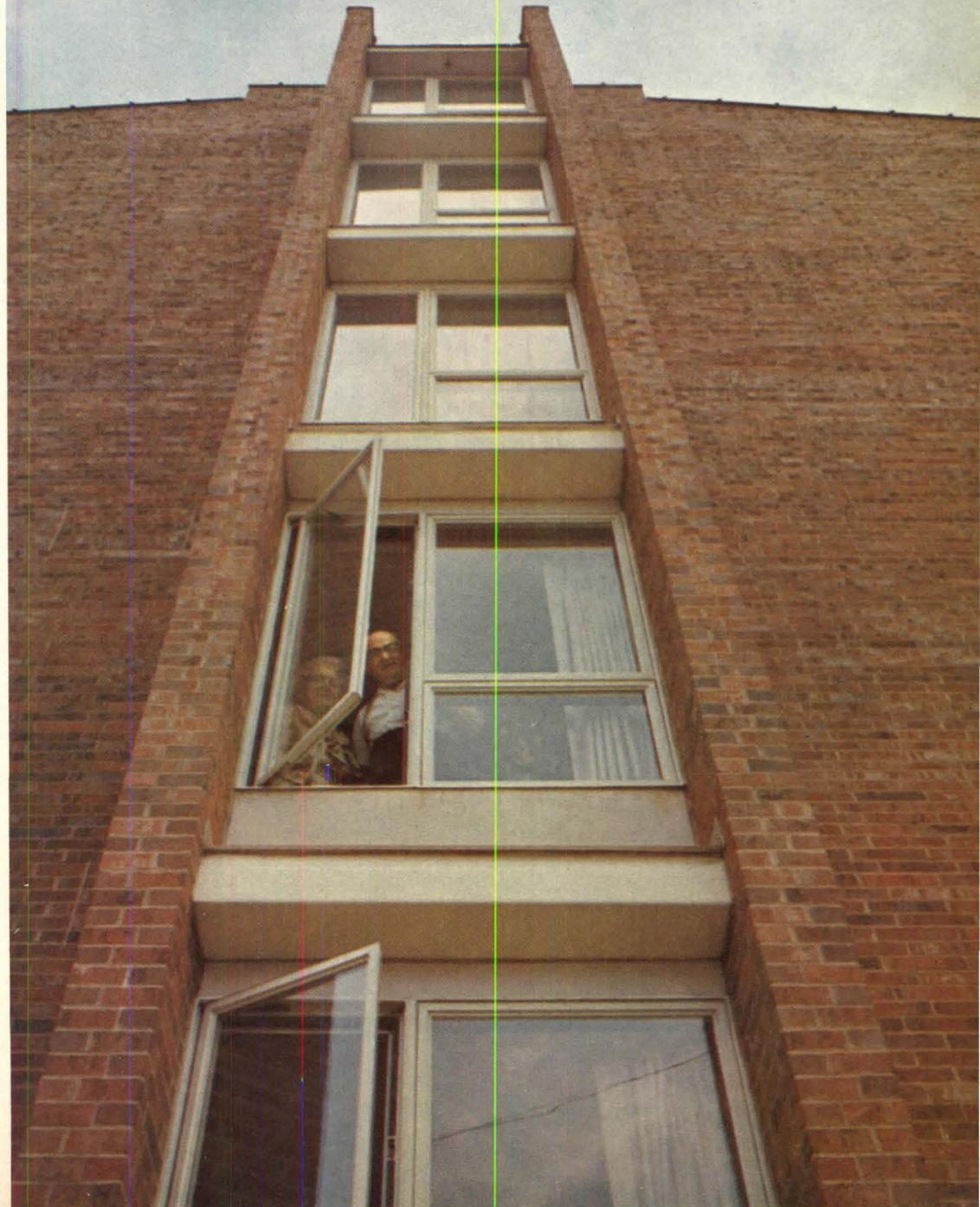


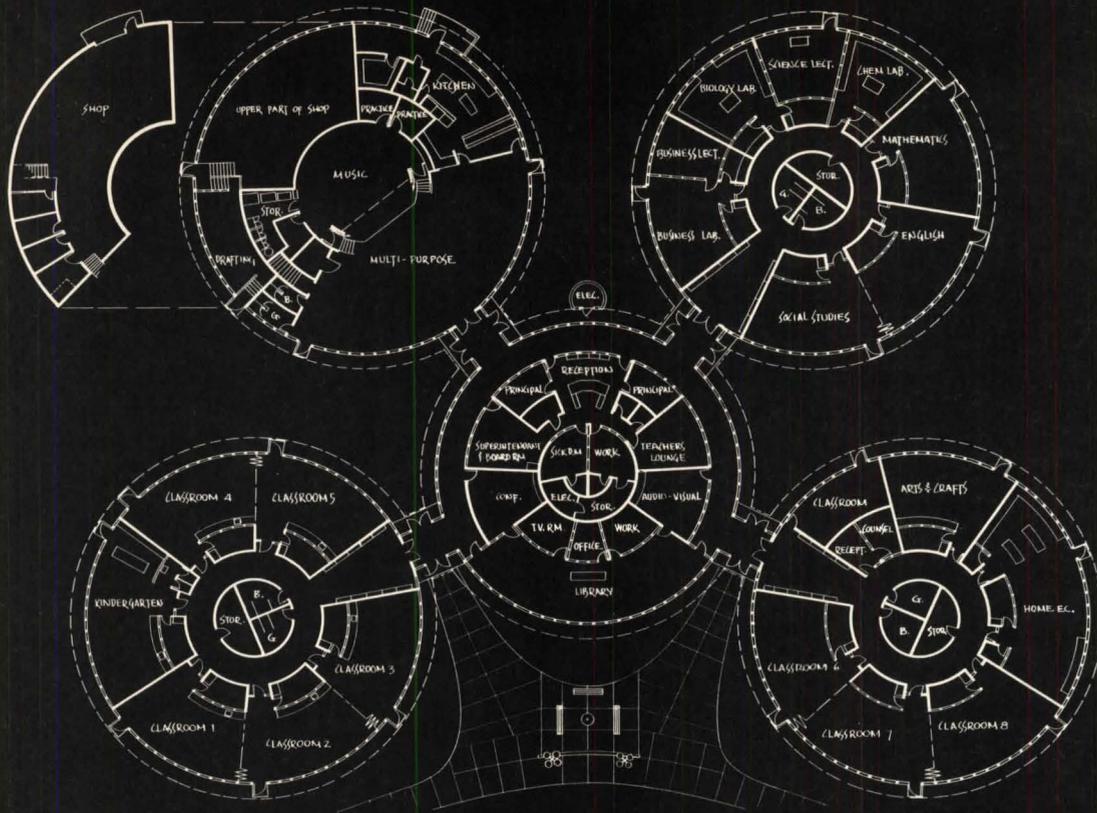
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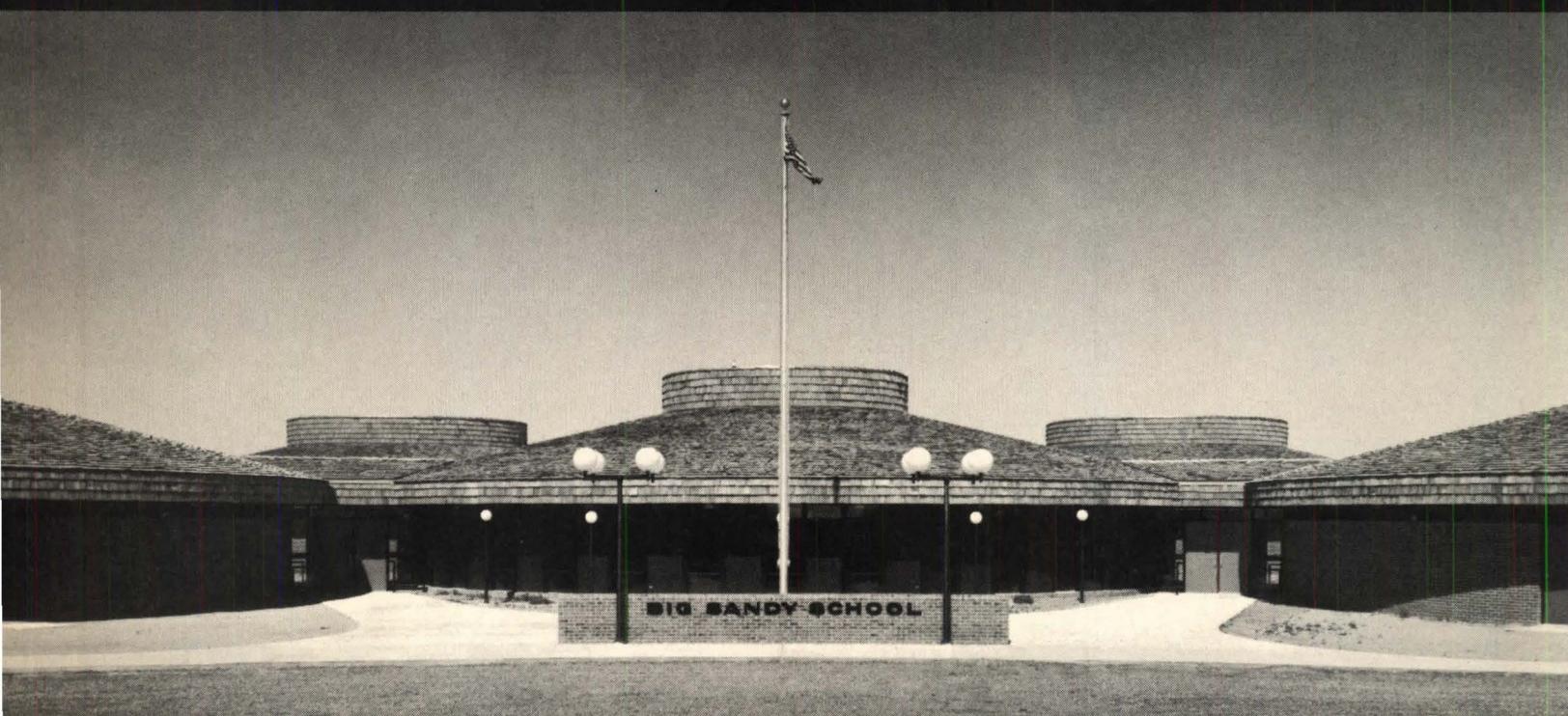


Building: Housing Project for The Elderly, Minnesota 2-25.
Architect: Bettenburg Townsend Stolte & Comb, Inc., Minneapolis, Minnesota





The well-rounded school has a roof of red cedar.



Big Sandy School, Simla, Colorado. Certi-Split No. 1 Handsplit/Resawn shakes, 24" x 1/2" to 3/4". Architects: Bourn and DuLaney

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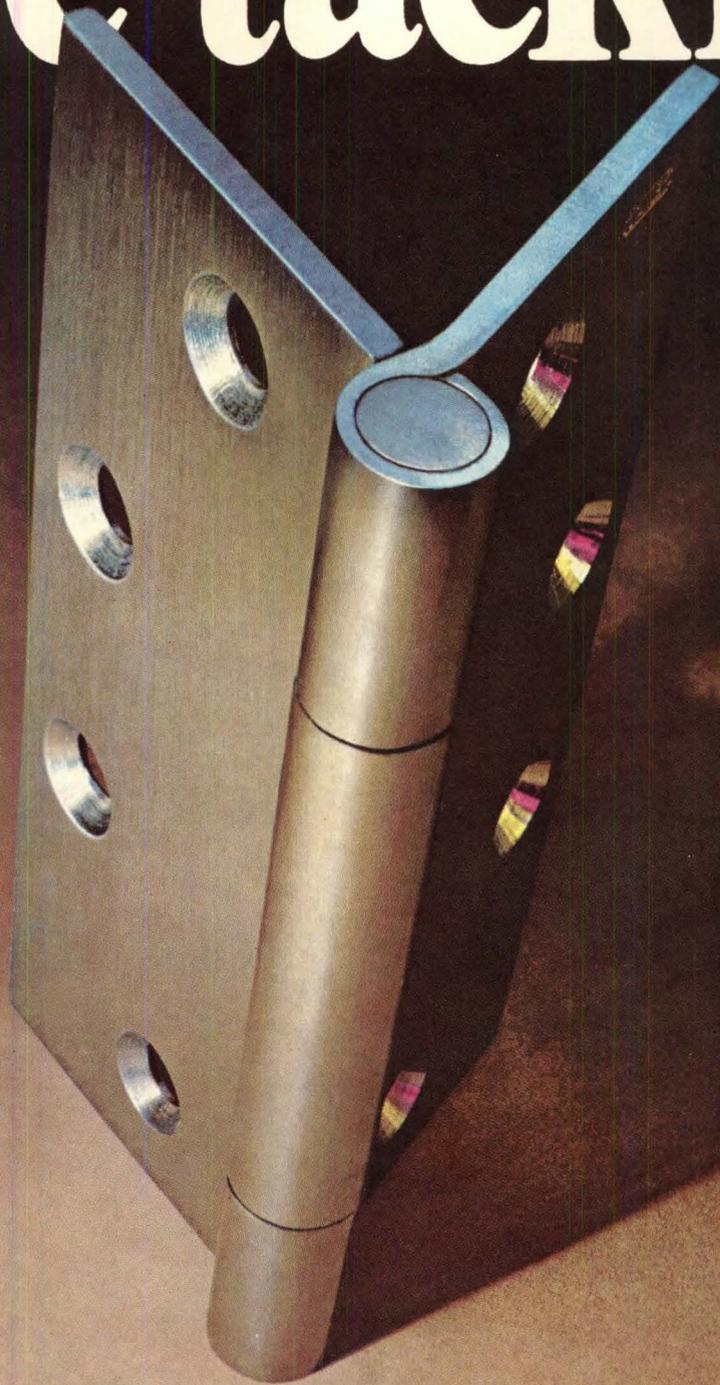
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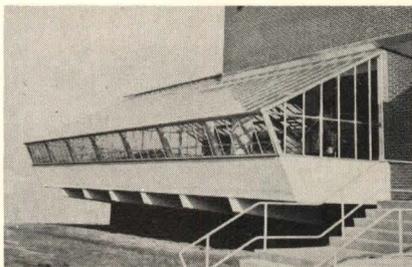
Display Dome



Botanical Garden



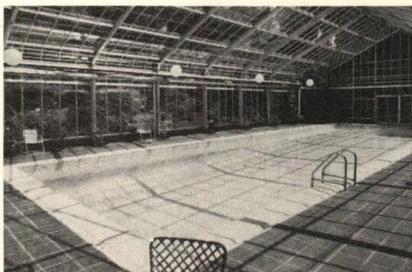
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NOTICES

Appointments, Partners, Associates

JAMES STEWART POLSHEK and ASSOCIATES, ARCHITECTS, has appointed DIMITRI LINARD, Senior Associate, Architectural Management; W. TODD SPRINGER, Senior Associate, Design; JOSEPH L. FLEISCHER, Associate; HOWARD M. KAPLAN, Associate.

ALFRED EASTON POOR, Architects/Engineers, New York City announce the appointments of EDWARD S. CONNELL, AIA and JOSEPH LEE COLT, AIA as associates.

ROBERT W. KITE, AIA, has been named a director of the board of BENHAM CONSULTANTS, INC., Los Angeles.

DANIEL, MANN, JOHNSON, & MENDENHALL, Los Angeles, planners, architects, engineers, systems analysts and economists, announce PAUL J. LOVEWELL as vice president.

ROGER M. LANG has been made an associate of HOBART D. BETTS, ARCHITECT, New York City.

NORMAN DE HAAN ASSOCIATES, INC., Chicago, announces the appointments of CARL E. KAUFMAN and FRANCIS C. MORIGI to the office of vice-president.

ALAN R. GERARD, ISP, has been appointed principal in the Seattle office of JOHN GRAHAM and CO.

GIBBS & HILL, INC., New York City, consulting engineers, has announced that ROBERT W. YOKOM, AIA, has joined its staff as Vice President for Urban Development.

FRANKFURT-SHORT-EMERY-McKINLEY, Architects-Engineers-Planners, Oklahoma City, and New York City has appointed RALPH G. KIRKHUFF, JAMES W. SEAWRIGHT and RICHARD L. TREADWAY as associates.

RICHARD LEWIS GOULD has been appointed principal and secretary of KING & LEWIS ARCHITECTS, INC., Southfield, Mich.

New appointments at DAVID A. CRANE and ASSOCIATES, ARCHITECTS include: JAMES NELSON KISE, Senior Associate; SCOTT W. KILLINGER, Associate; I. H. MARSHALL, Associate.

JOHN A. DZIUBA, AIA has been appointed president of C. F. MURPHY ASSOCIATES, Chicago.

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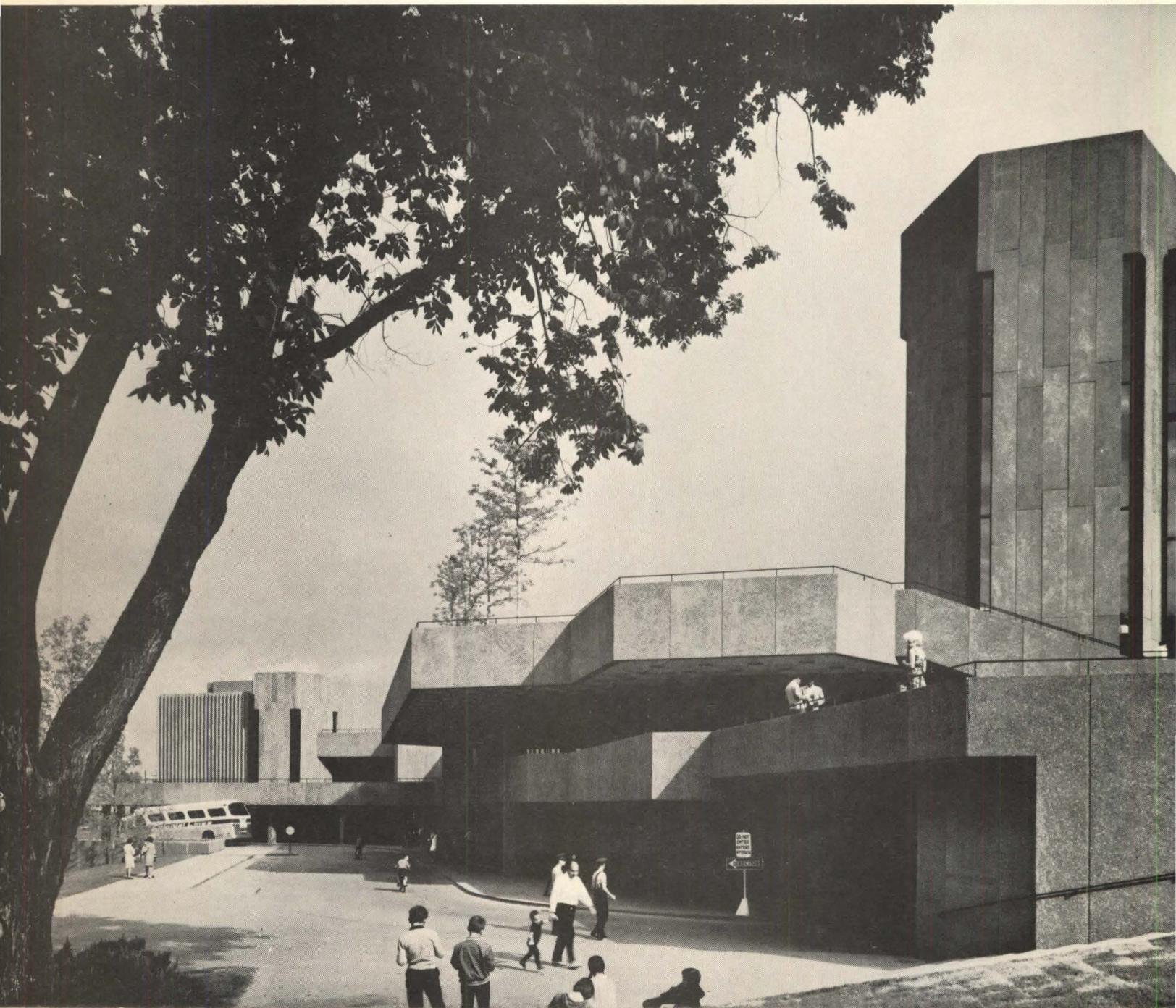
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The complex is a succession of concrete terraces overlooking the Rideau Canal. A triangular grid repeated in the building design reflects the shape of the site and accents the geometry.

Throughout the structure, intricate angles, clean cubes, and bold textures testify to the versatility and character of fine concrete. The structural system is cast in place; precast concrete panels are utilized functionally and decoratively.

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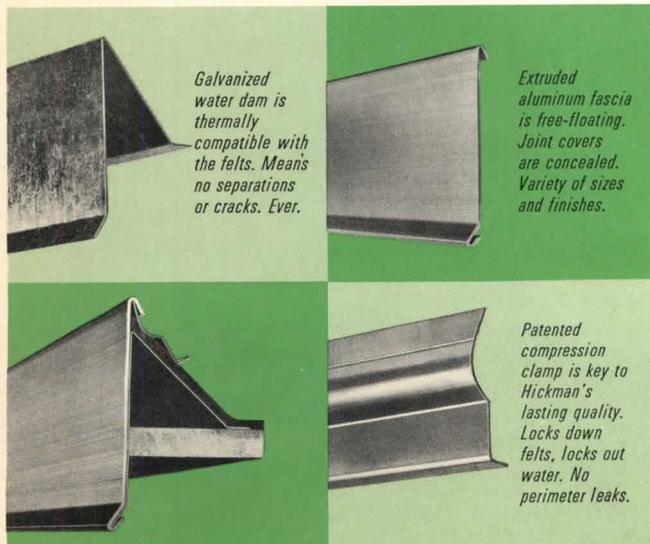
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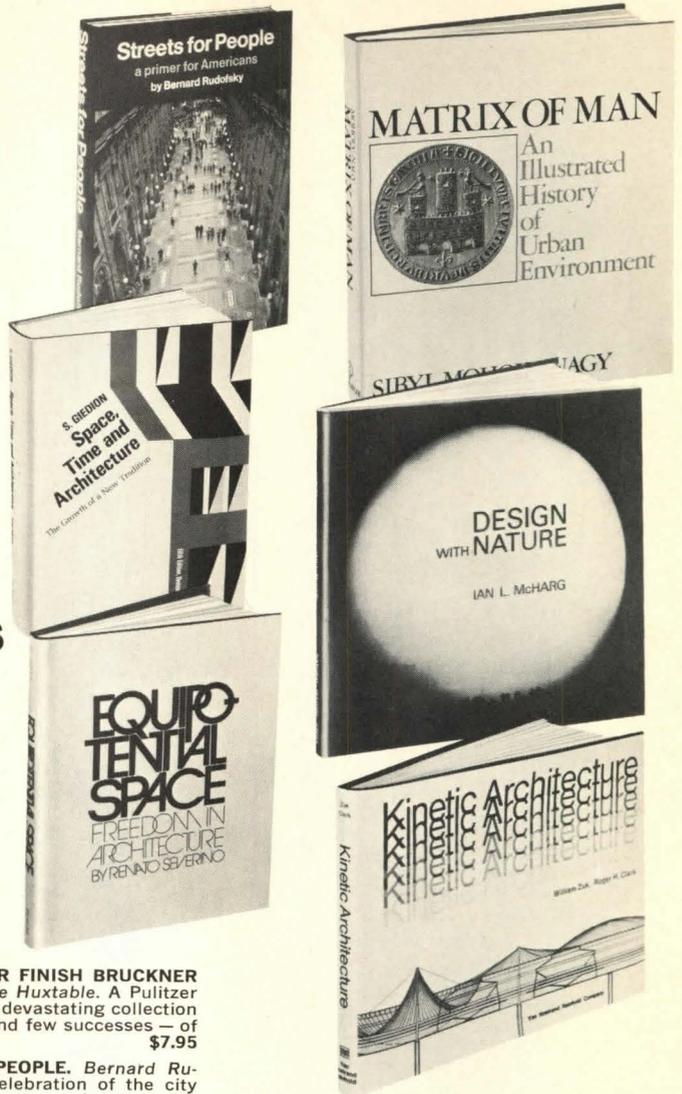
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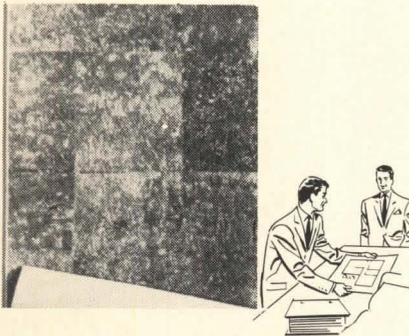
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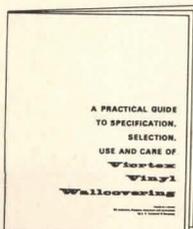
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Name Changes

DAVID A. CRANE, ARCHITECT, Philadelphia, announces the formation of DAVID A. CRANE and ASSOCIATES, ARCHITECTS, Architecture, Urban Design, Planning.

The firm of JAMES LYNCH and ASSOCIATES, INC., Des Moines, Iowa is now known as LYNCH, PAYNE, CHAMPION, BERNABE, INC.

GIFFELS & ROSSETTI, INC., Detroit, is now GIFFELS ASSOCIATES, INC.

The consulting engineering practice of Theodore J. Kauffeld, New York City will continue under the name of THE FIRM OF DERMOT REDDY, PE. Responsibility for completion of all existing contracts in the name of Theodore J. Kauffeld has been assumed.

Mergers and Expansions

MICHAEL HARRIS SPECTOR & ASSOCIATES, ARCHITECTS announced a New York City office at 711 Fifth Avenue.

OMNIPLAN/URBAN DESIGN and PLANNING has opened offices at One Shell Plaza, Houston, Tex.

ROY HARLOW, AIA, has joined PETERSON AND BRICKBAUER, ARCHITECTS, as a partner.

New Firms

HAUS-RUCKER-CO has announced a studio at 114 West 70 St., New York City.

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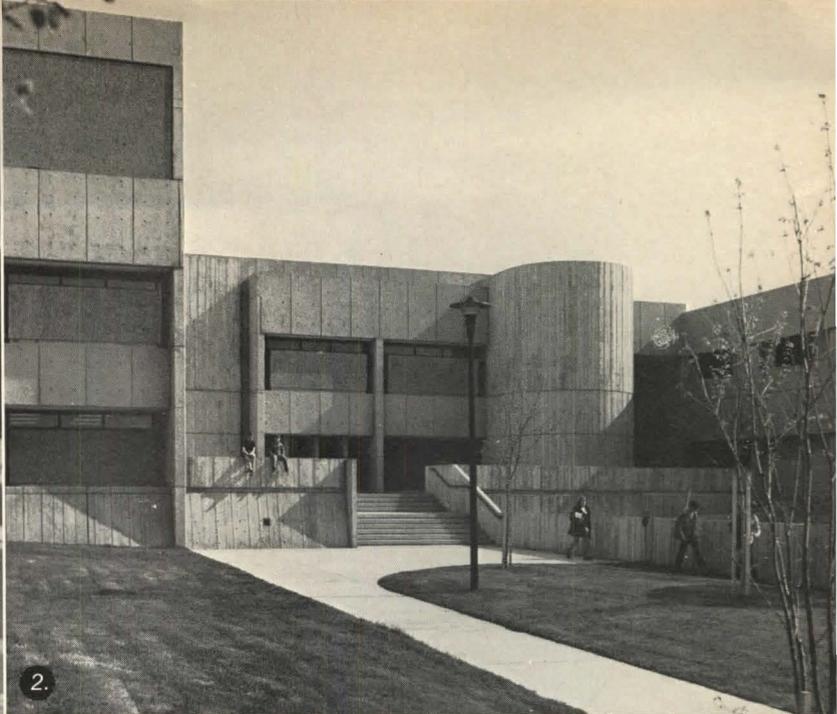
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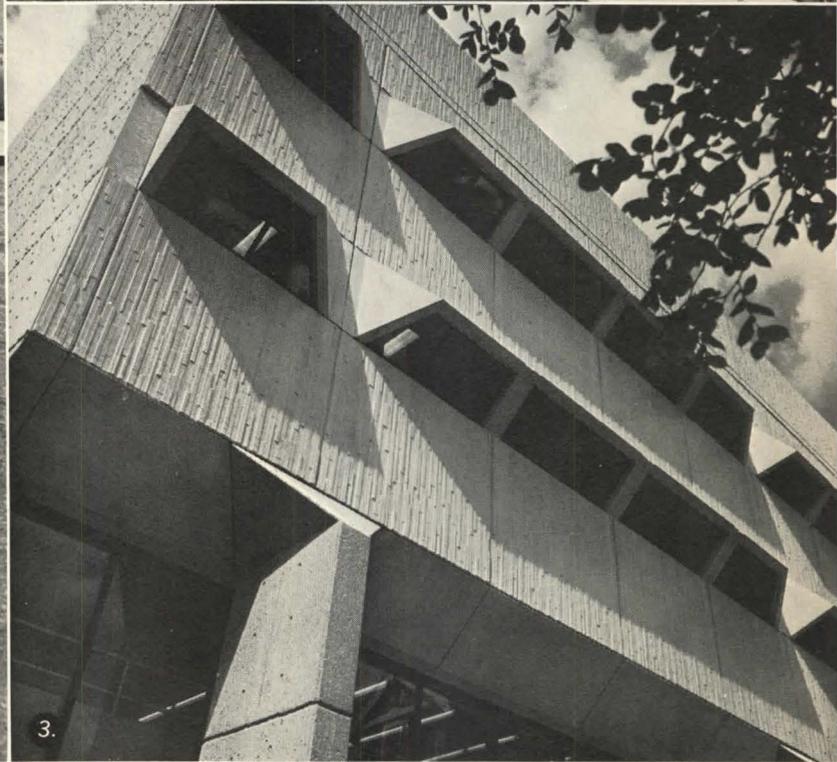
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**1. Battelle-Northwest Technical Center
Richland, Washington**

Architects: Naramore, Bain, Brady & Johanson
Structural Engineers: Skilling, Helle, Christiansen & Robertson

A wide range of precast concrete with exposed aggregate elements was used in this complex, including structural bearing walls, window walls, spandrels, fascia elements, facing for cooling tower, and large precast pylons that serve as exhaust shafts. Jury comment: "Handling of the various complex shapes and their finishes is commendable. Reflects the highest order of contemporary design."

**2. Stephen Leacock Collegiate Institute
Borough of Scarborough / Ontario, Canada**

Architect: A. M. Ingleson
Structural Engineers: Robert Halsall & Associates, Ltd.

Jury comment: "This building demonstrates a masterful handling of precast and prestressed concrete. It makes a clear and powerful statement without violation of the human scale."

**3. Physical Sciences Complex
University of Guelph, Guelph, Ontario, Canada**

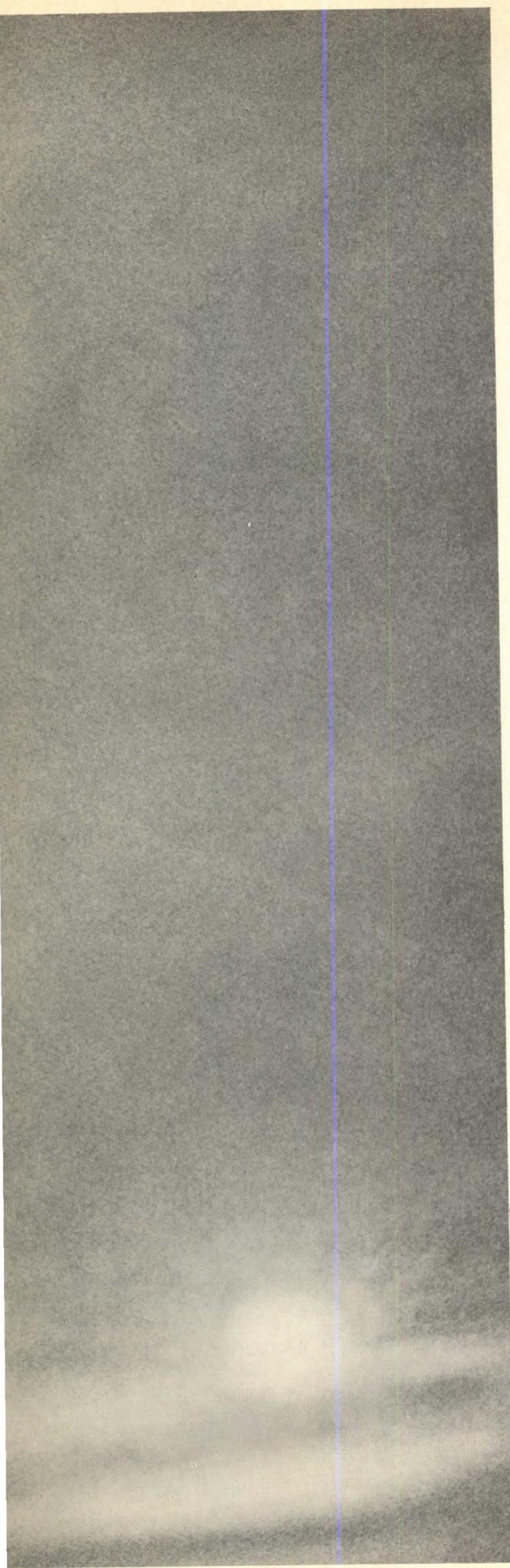
Architects: Craig, Zeidler & Strong
Structural Engineers: J. Maryon & Partners

The exterior is precast concrete panels with an exposed warm local aggregate. Featured is a random sculptured rib face. Jury comment: "Textures expressed in precast concrete lend warmth and interest."

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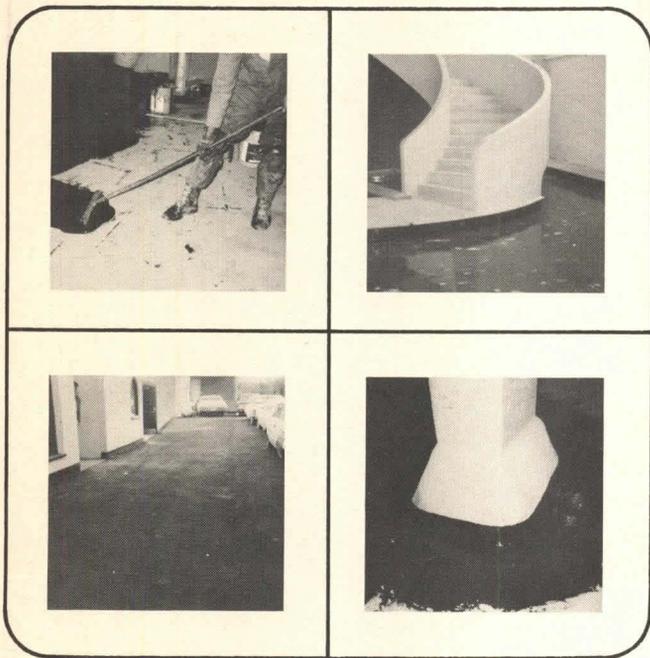
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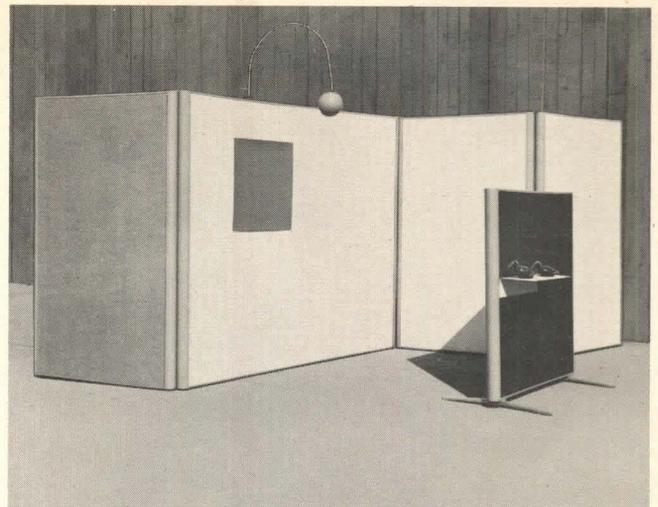
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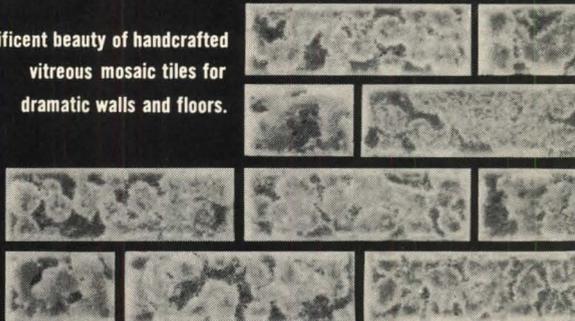


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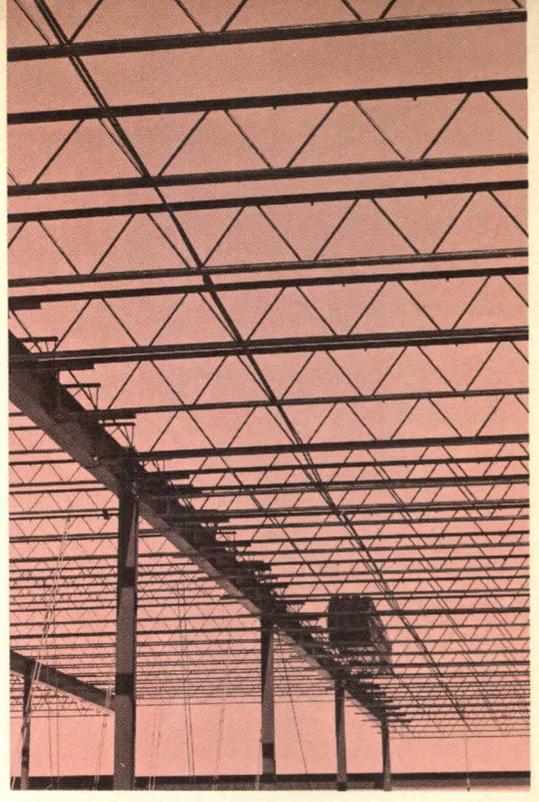
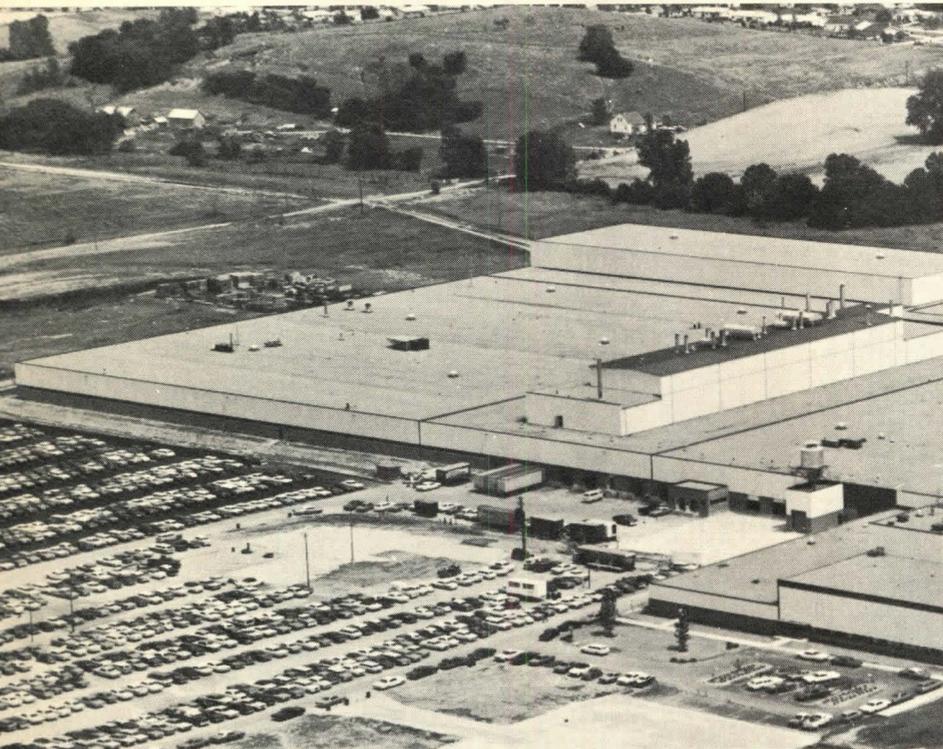
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Prior to the installation of LUNDIA FULLSPACE, bank personnel had to remove a heavy, cumbersome box to gain access to the desired item of information. Photo taken during installation of FULLSPACE system showing original storage system using open steel shelves and boxes.

How did one of the world's largest banks cut information retrieval time by 50% and gain other benefits in the process?

One of the largest commercial banks in the U.S. handles, among other things, over two million checks a day. Today it has records of over 500 million checks in what may be the world's largest rolling library—LUNDIA FULLSPACE movable storage units. The FULLSPACE system comprising 30 bays each having five movable shelf units and one stationary end unit, was installed four years ago to replace an inefficient steel shelf system. Besides a 50% savings in time to check information retrieval with FULLSPACE, the bank gained 2700 sq. ft. more floor space for storage than was available with its old shelving. Previously, information was retrieved by removing a cumbersome box, propping it on a knee or setting it on the floor so the lid could be opened to remove the envelope containing the information, and the reverse process when the box was returned to the shelf. The versatility of FULLSPACE now makes it possible to store the envelopes on the shelves loosely where access to them is quick and easy.



LOGICAL STORAGE SYSTEMS FOR SEEMINGLY ILLOGICAL SPACE PROBLEMS

Domestic Adjustment Department, Chase Manhattan Bank, where up to 400 accesses per day are made to the LUNDIA FULLSPACE file system holding records of over 500 million checks.



LUNDIA MYERS INDUSTRIES, INC.
 Dept. 7061
 P. O. Box 309 • Decatur, Illinois 62525

Please rush me further details on LUNDIA FULLSPACE and ideas on how it can solve my storage problems.

Name _____
 Company _____
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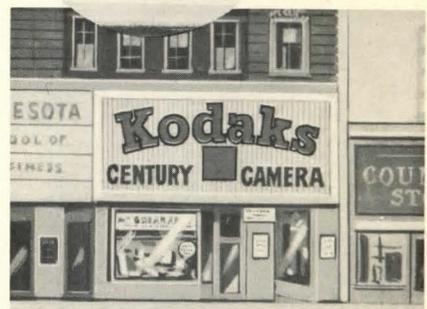
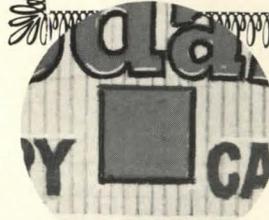
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