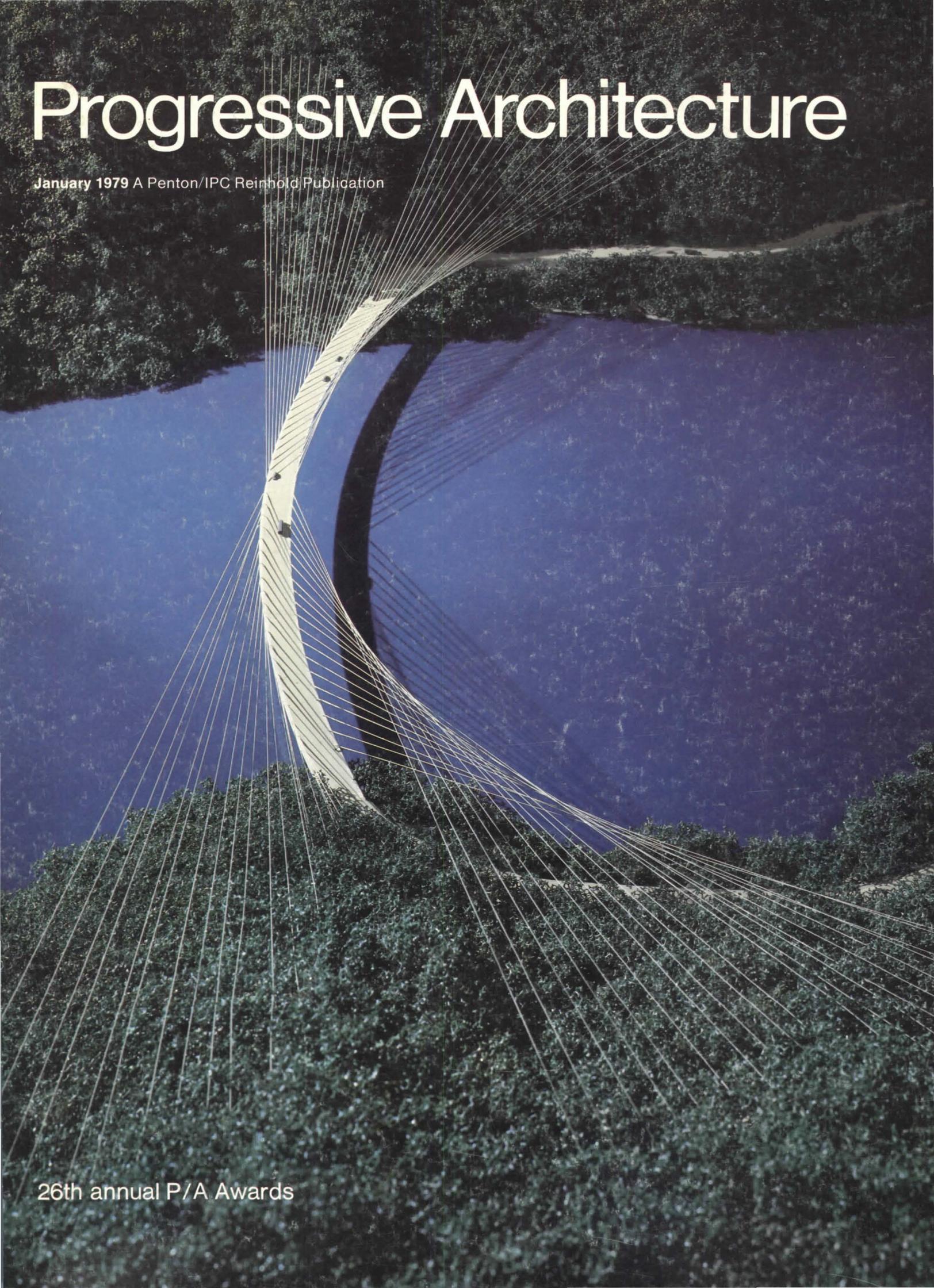


Progressive Architecture

A photograph of a cable-stayed bridge with a curved deck crossing a river. The bridge is supported by a central pylon and numerous stay cables. The surrounding area is lush with green trees and vegetation. The sky is a clear, bright blue.

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26th annual P/A Awards



Look at the design versatility. The four shown here are just a few of the custom floor designs possible with new Concours.



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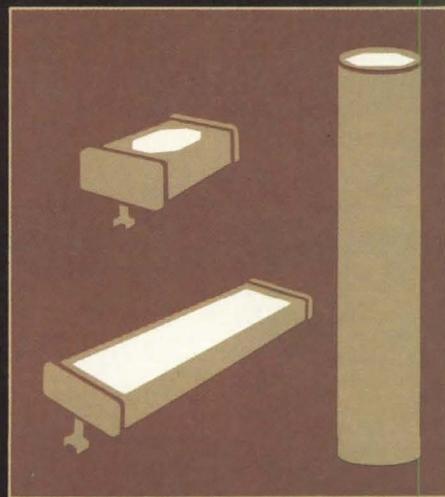
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Cover: Geographic constraints produce inventive solution for California's Ruck-A-Chucky Bridge, a P/A First Award (p. 68). Photo: Hedrich-Blessing.

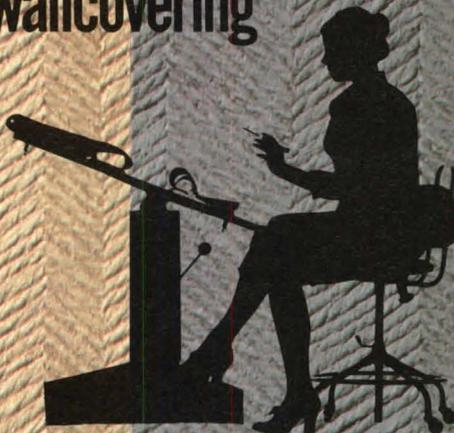


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Annual report to the subscription-holders

January 1979

As subscribers to this magazine, you are not simply paying for a service, but participating in a more complex transaction—a transaction built on expectations. You subscribe in anticipation of valuable information and inspiration, but your subscription dollars—frankly—cover only a fraction of the actual cost. The balance—as with most magazines—is covered by advertisers who expect the readers' interest in their products to improve their recognition and sales. Then, if all goes well, the publishing company will be left with a reasonable surplus for sponsoring this effort and accepting its risks.

As a vital participant in this enterprise, we feel you deserve a New Year's report on its condition. We are most happy to report that the number of you who subscribe has reached a new high again this year, exceeding 70,000. This is far more than the number receiving any other US architectural journal—almost as much as the *combined* subscription lists of the other two leading publications. We're particularly proud of that statistic, which must reflect—at least in part—your approval of our editorial product. And this year we have been able to improve that product in several ways—the most measurable being a further increase in editorial pages and the number of full-color photographs. We have also invested in a higher quality of paper, which makes everything we print look better—though few of you may be conscious of the cause.

Of course, what really matters to you is what we put on that paper, and that involves a lot of advance planning. Our New Year's observations began back in April, when we first held meetings and traded memos on 1979 subjects. By early May we had assembled a jury for the P/A Awards, presented in this issue. Later, jurors were invited for our P/A AdAwards competition, (p. 29), through which the judgment of your professional colleagues influences the quality of advertising you see in P/A and other publications.

By early July we had assembled a tentative schedule for all editorial features of 1979 that could benefit from a long information-gathering period—those that were not tied to anything as unpredictable as the completion date of a building. Our first theme issue of the year—after this one—will focus on what we consider the paramount issue facing architectural professionals: Energy-Conscious Design.

This expanded issue, to be published in April, will include succinct information and opinions on technical measures for dealing with energy, but it will go further, to examine the most effective energy-conserving device of all, architectural design itself.

Attitudes towards design have been changing almost as fast as fuel prices, and we are planning to wind up the decade with a definitive December theme issue called "After Modernism" on the design revolution we are now passing through. As in other recent years, we plan to devote the feature articles of the November P/A to the architecture of reused buildings, and the entire September issue will be a survey of what has happened to interior design—both as process and as product—during the decade of the 1970s.

Two major articles are being planned on the polar design approaches exemplified in current English architecture: the high-tech approach, as represented by the work of Norman Foster, in February; the new versions of picturesque, folk imagery in August. For the March issue, we plan to shed some light on architecture for the psychologically impaired, and in May we are going to take up *monumentality*, a quality that Modern architects have never dealt with comfortably. In the area of Technics, the subjects we are pursuing for 1979 range widely from the structural use of masonry and wood to metrication, plastic laminates, and people-movers.

During the year, I am planning to develop a series of editorials on the ethics of architecture. The ethical challenges of architecture are far broader than the self-policing rules of the AIA can—or should—attempt to cover. Obligations of the architectural professional to clients, users, colleagues, and the environment are fraught with conflicts that demand reexamining.

One reason for sharing these accomplishments and plans with you is that you may have some ideas on the above subjects, recommendations about other subjects, or observations on the magazine in general that can help us in carrying out our part in this mutually supportive enterprise. Comments and suggestions from you, our subscription-holders, are most welcome.



Views

Magic Fountain: back-splash

You've gone ahead and done it again! *Progressive Architecture* has now seen fit to publish and, indeed, to praise the Ultimate Horror ("The Magic Fountain," Piazza d'Italia, New Orleans).

I shall request that my subscription to *P/A* be cancelled forthwith. If I should be so fortunate as to receive a refund I shall at once apply it toward a subscription to *Hustler* magazine instead. If I am to read pornography let it at least be honest and not under the guise of architectural criticism.

David P-C Chang
Architect-Planner
Cold Spring Harbor, NY

It seems indefensible to me that you would publish peopleless pictures of the first major urban public place by an architect famous for his interest in "how to people public places." While he will probably enjoy the irony, I don't and think it misrepresents the quality of the place as well as his intentions.

Tim McGinty
Associate Professor
Department of Architecture
University of Wisconsin-Milwaukee

Regarding the effusive article by Martin Filler on Charles Moore's St. Joseph's Fountain in the Piazza d'Italia (*P/A* 11/78): Come now.

During September, 1978, the American Planning Association (AIP merged with ASPO) met in New Orleans. I viewed the Fountain and Piazza in the company of a number of the people at the conference. The reaction in every case: laughter—particularly at night.

John Steinichen
Planning Consultant
Atlanta, Ga

In his essay "How to Read," Ezra Pound argues convincingly that the effectiveness of any language is eroded by bad rhetoric, literature and poetry, especially when they are presented to the public as models worthy of emulation. A bad work is one in which words are reduced—by some special gift of the writer—to lifeless clichés, devoid of real sense or feeling. The annulling effect of countless political writings and speeches has, for example, destroyed the effective meaning of the word "freedom" in our language. "Love," "truth," "beauty" and many other important conceptual symbols, for which we have no commonly understood substitutes, have gone the same way, taking with them to some degree our ability to communicate or even conceive these aspects of our existence.

In the same way, the as yet embryonic language of Post-Modernism, with its potential for a more fully human expression in architecture, is eroded by the presentation of Moore's Piazza d'Italia fountain as "great architecture." The lesser damage of your recent article is to the already abused concepts "great" and "architecture," but by far the worst damage is done by

the work itself to the emerging conceptions of historical allusion, architectural symbol and metaphor, and the decoration of architecture with color and light, which are all reduced here to cheap effects. The jocular triteness and flamboyant emptiness of these effects seems quite intentional, as though Moore meant to parody not only the Disneyland mentality of Americans, but also the seriousness of architecture and of art itself. The fountain is a sequence of one line jokes adding up to nothing more than a burlesque of Post-Modernism. With it, Moore can lay claim to being the P.T. Barnum of contemporary architecture, or its most prominent comedian. Certainly he has the right to design in any manner he chooses, but *P/A* has the right—and the responsibility—to present such work for what it really is.

Lebbeus Woods
New York, NY

In behalf of those historic noble Roman practitioners who can not witness the further decline of their empire in the Piazza d'Italia, I offer the enclosed tribute.

Alex Pierce, Architect
Portland, Or



Et hic lemon custard pro viro a dextra est.
(Here's a lemon custard for the guy on the right.)

My first reaction to the Piazza d'Italia (*P/A* Nov-78) was this: "The lessons from Las Vegas have worn thin, Atlantic City has not as yet produced its own lesson, and the architectural pacesetters are on the lookout again." Since the Piazza's client is of Italian descent, an Americanized version of the Forum Romanum is a natural. Besides, "Reclaiming the Past" is in fashion. (Although temporarily, a famous architect may have given it a bad name by going a bit too far with it.) In a sensation-starved world styles come and go, and the stunning styles of yesterday may be superseded by the novelty and atmospheric of an even more stunning one tomorrow. In addition, as your editorial points out, historicism "generally brings in higher fees per construction dollar." In my view, no amount of pseudo-classical vocabulary, neon décor, magic fountains, etc., can turn "eclectic appreciation" into a creative act. A style, once a creative link between technology and a lifestyle, has become an eye-catching surface treatment, "a feather on a woman's hat and nothing more,"

as Le Corbusier put it fifty years ago.

If architecture is a three-dimensional portrait of a society, what does the Piazza say about our society? This morning's headline (Nov 17) says: "Poll: Most Pessimistic on Economy," with a subtitle: "Wage and price guidelines not expected to work." Our mass media report the economic insecurity under which a sizeable segment of the population lives. We read about the lifestyles of the super-rich and the hard-core poor, as well as about the increasing military budgets and the reduced welfare programs, as if there were no connection between them. We read about inflation, stagflation, and recession, as well as about tax revolts and environmental degradation—again, as if there were no connection. The list of domestic problems is well known; the list of American-influenced foreign problems—Iran at this time—is no secret, either.

Should the brand-name architect be an apolitical, fun-loving entertainer, transforming—via jazzed-up eclecticism—inner city blocks into Magic-Kingdom fantasies (effecting an architectural "Leap Backwards") or should he educate himself in political economy and related arts and sciences and promote an architecture and urbanism of serious social concern? These are questions which need to be discussed in our schools, professional societies, public forums and, above all, in publications like *P/A*.

Jan Reiner, Architect
St. Petersburg, Fl

[Obviously, all of our readers do not share Martin Filler's enthusiasm for the Piazza d'Italia. Only the writer who criticizes us for not showing people in photos—a legitimate point—seems to respect the place itself. We have to wonder whether there are readers who may have positive reactions.

The last letter above calls for some specific responses. Our observation about "higher fees per construction dollar" referred to remodeling, not to "historicism," which should have no economic effect. More disturbing is the notion that social responsibility precludes fantasy; it is quite possible that social ends can be met better by giving the public the fantasy they seek in their private and commercial settings, rather than the regimented concrete stairs and planters that now represent social commitment in cities all over America.

Whether or not Moore and his associates have really advanced the cause of a richer design imagery—a question raised in the Woods letter—is a valid subject for argument.—Editors]

Piazza credits

Charles Moore's original work on this commission was done with the office of Charles W. Moore Associates of Essex, Ct (now Moore Grover Harper). Charles Caplinger_Planners, Landscape Architects, should have been listed as consultants.

Another hotel on Boardwalk

In the News Report section of November 1978 issue, the article on page 48 about the Blenheim is of great interest to all of us in Atlantic City.

Although we at The Shelburne are to be involved with another Casino development plan, we would like to stand on our own and not be [continued on page 12]

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Views continued from page 8 mistaken for some other property. The photo in the lower left corner of page 48 features the Penthouse and Tower of The Shelburne and not the rear of the Blenheim; and this portion of The Shelburne complex is not to be demolished. *Lewis J. Malamut, President The Shelburne Atlantic City, NJ*

Pennsylvania Avenue credits

In the November 1978 Progressive Architecture News Report, on page 32, the report on the Fourth Federal Design Assembly wrongly credits the Pennsylvania Avenue Plan 1974 to a team composed of Pennsylvania Avenue Development Corp., Braccia, Joe & Woodbridge, Jerome Lindsey Associates, Sasaki Associates, and Venturi & Rauch. The plan was actually prepared by the staff of the Pennsylvania Avenue Development Corporation under my direction. Since the preparation of the plan, I have returned to private practice with the firm of Braccia, Joe & Woodbridge, and continue to serve the Corporation as an individual consultant. The other firms mentioned serve the Corporation as design consultants on specific areas of the plan, such as general landscape design in the case of Sasaki Associates and the design of various public open spaces in the case of Lindsey and Friedburg or Venturi & Rauch and George Patton.

*John M. Woodbridge, FAIA
Braccia, Joe & Woodbridge
San Francisco, CA*

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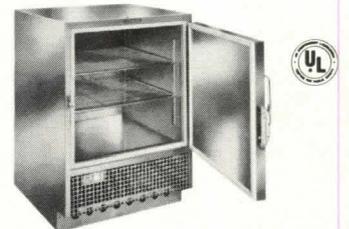
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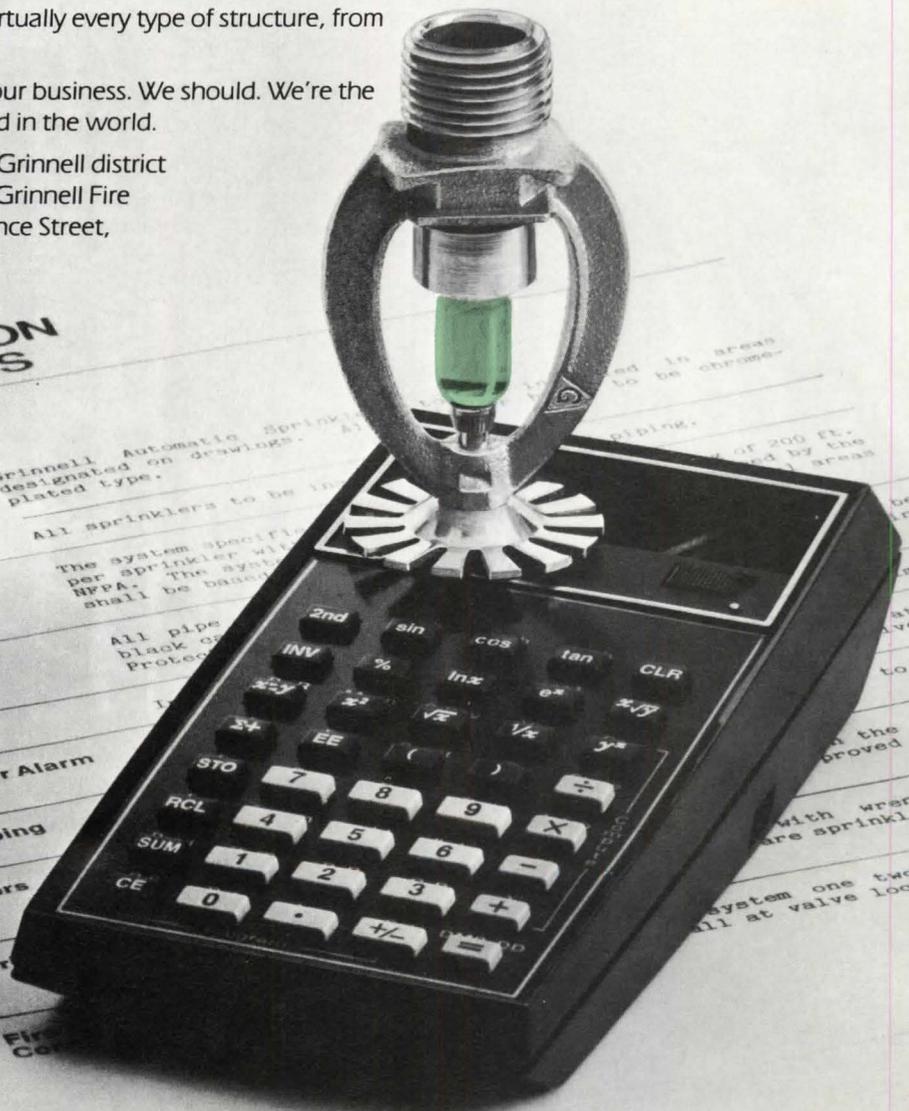
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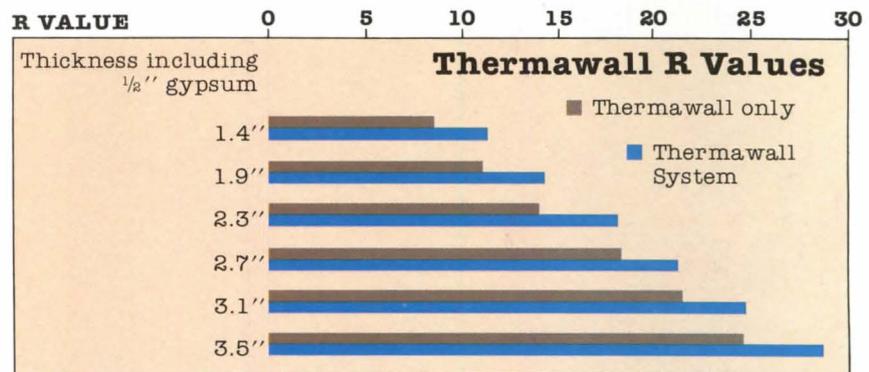
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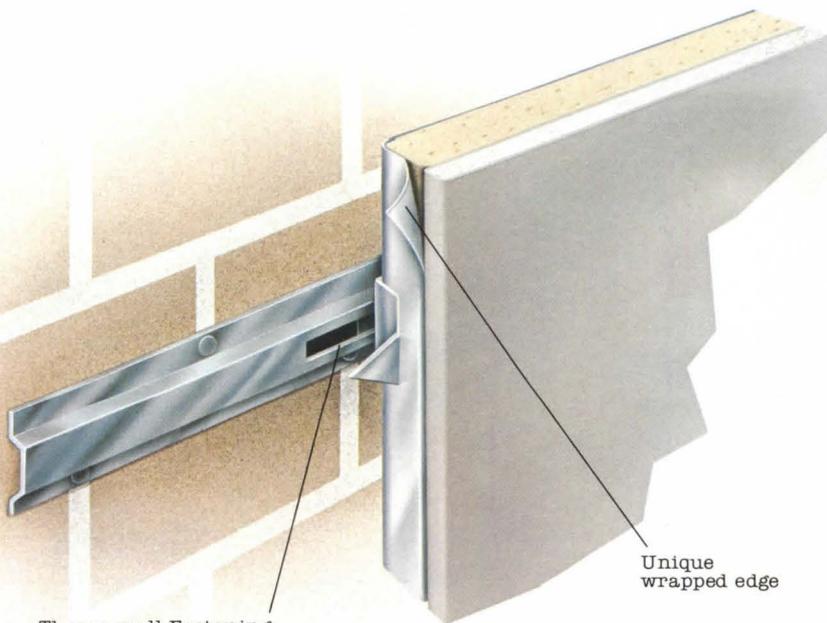
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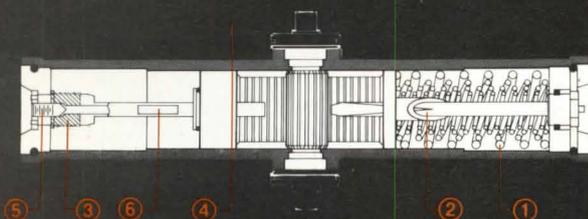
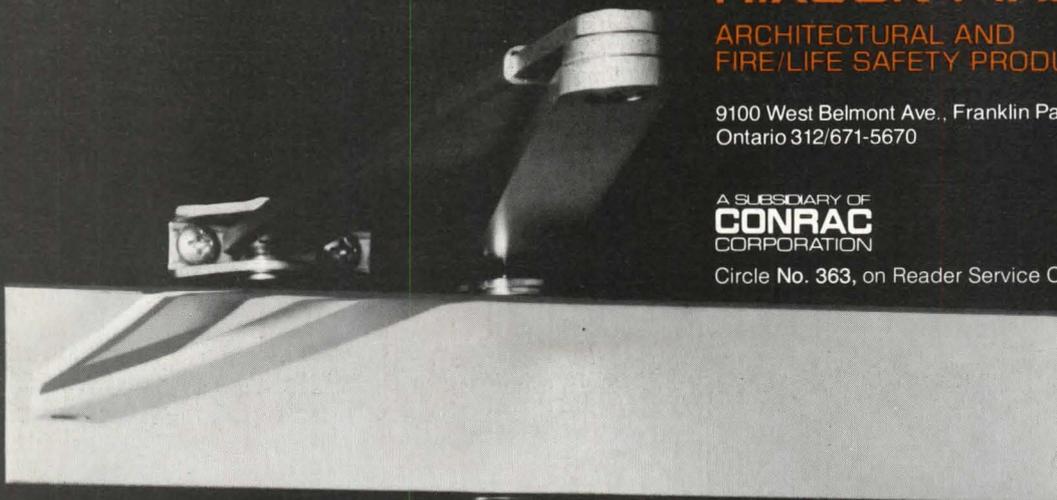
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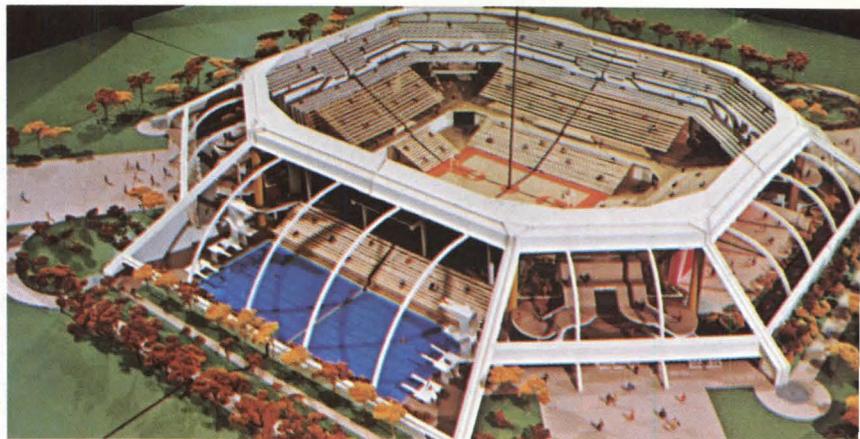
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Model of proposed student activities center, University of Florida, Gainesville, Florida. Architects: Caudill Rowlett Scott, Houston, Texas; Moore, May & Harrington, Gainesville, Florida. Engineers: Geiger-Berger Associates, P.C., New York City.

Permanent fabric exterior removed from model to illustrate column-free interior.

The University of Florida at Gainesville needed a new student activities building. They wanted a basketball court, olympic-size swimming pool, high diving area, indoor track, court sports and gymnastic area, locker rooms and administrative offices. They wanted an attractive permanent building...not a temporary structure. And, they had the inevitable limitations of a budget.

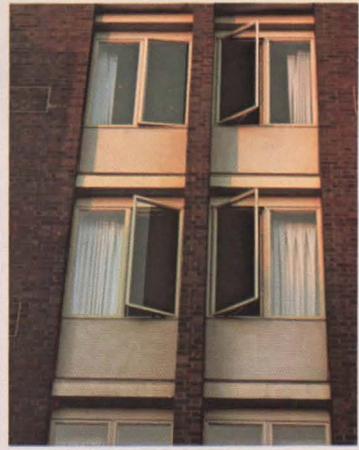
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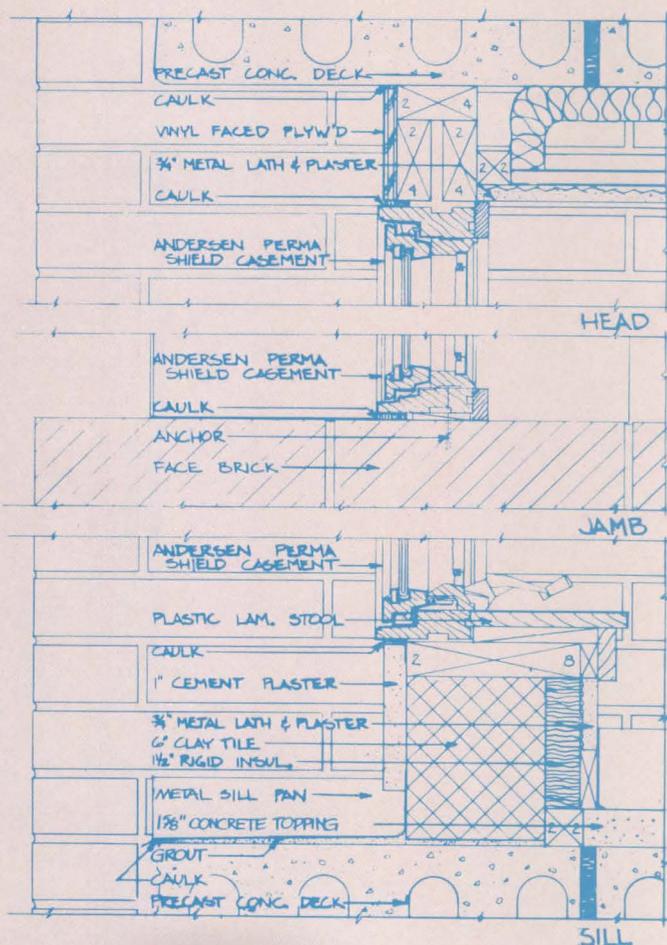
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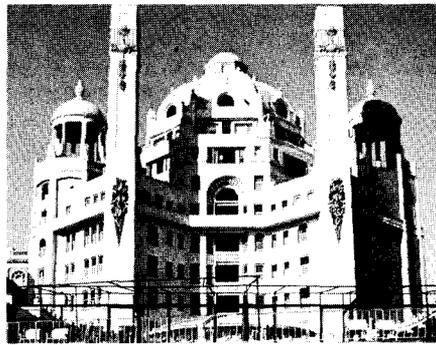


News report

Byrne's gamble with Atlantic City

"We want it down," said William S. Weinberger, president of Bally Mfg. Co. And down will come the Blenheim hotel, whose Moorish rotunda is an Atlantic City landmark. Despite the fact that the 1906 structure, built of reinforced concrete by inventor Thomas Edison, is on both the state and national Register of Historic Places, most of the hotel was demolished on Nov. 9. The dynamiting marked the first step in Bally's plan for a \$100-million, 1500-room hotel-casino complex to be built on the sites of three adjacent historic boardwalk hotels: the 1902 Queen Anne-style Marlborough, the Blenheim, and the 1900 French chateau-style Dennis.

Earlier this year (see P/A, Nov. 1978, p. 48) it appeared that a compromise had been reached between those concerned with saving Atlantic City's character and the bulldozer forces of Las Vegas-model progress. The New Jersey Dept. of Environmental Protection agreed to the razing of the Marlborough and the back of the Blenheim in return for saving the Dennis' shell and the Blenheim's rotunda, provided that these were structurally sound. But Bally and certain parts of that department play dirty pool. On Dec. 11, the Division of Marine Services approved demolition of the rest of the Blenheim despite the fact that engineers hired by Bally had found the rotunda structurally sound. The agency's ruling was based on a convenient Bally economic feasibility study, claiming that



Photos: Elaine J. Snapiro



Frank Harris



Hotels ceding to casinos: top, Blenheim, l., Traymore, r.; bottom, Dennis, l., Shelburne, r.

maintaining the rotunda is unprofitable.

Project schemes drawn up prior to the ruling by Skidmore, Owings & Merrill (New York), architects for Bally, anticipated the result by leaving the rotunda out of the plan, and reveal that Bally fully expects to demolish not only the interior of the Dennis, but its shell as well. The SOM project calls for the construction of twin hotel towers on the Blenheim and Dennis sites.

The demolition of these hotels is not only damaging to Atlantic City's architecture and urban infrastructure,

and an indication that something is rotten in the state government of New Jersey. As the *New York Times* (Nov. 22) editorial pointed out: "A demolition permit for Bally would appear to violate the state's Coastal Zone Management law, which forbids demolition that adversely affects a natural or historic asset." Blowing up landmark structures could well be interpreted as this sort of illegal demolition.

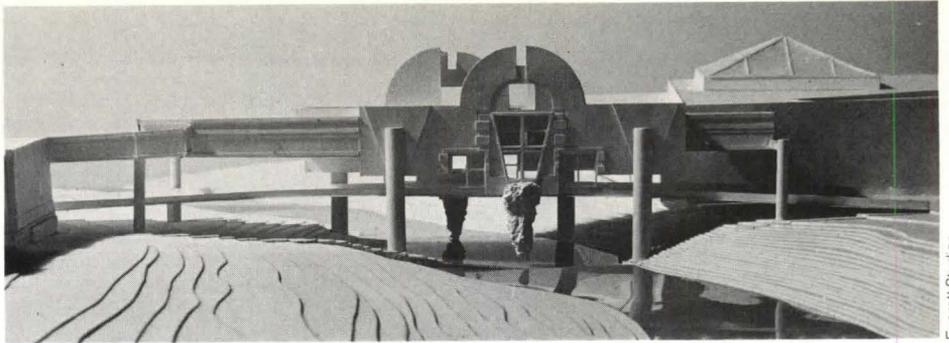
The Battle of the Blenheim is one of a series of less-noticed defeats in the struggle to save Atlantic City from a to- [News report continued on page 22]

tally uncontrolled onrush of casino developments on the boardwalk. Basic urban planning questions—Who benefits from the developments? What happens to the displaced elderly and poor? What effect will this have on the local environment and economy? How is development evaluated and administered? etc.—seem to be being ignored. As Las Vegas casino operators (32 to date) push for licenses in Atlantic City, New Jersey is behaving worse than Nevada. To clear space for new casinos, historic old hotels, gracious buildings which if recycled would be worth a fortune, are being razed right and left. On the boardwalk alone, the St. Charles, the Breakers, and the Traymore are down; eight more hotels—the Claridge, the Shelburne, the Strand, the President Motor Inn, Holiday Inn, the Ambassador, the President Apartment Hotel, and the Ritz-Carleton—are all slated for demolition and/or extensive renovation prior to casino construction.

This prostitution of Atlantic City appears to be profitable to those exploiting her. Resorts International, the company that opened the first casino here last May in the radically altered ex-Chalfonte-Hadden Hotel, reported a 16-fold earnings gain for the third quarter, attributed by a spokesman to their Atlantic City expansion. Caesar's World, casino operators of Las Vegas, hopes to beat Bally in opening the first of its twin casino-hotels. One of these is currently under construction on the site of the Howard Johnson Regency Hotel, and Caesar's has bought the site of the demolished Traymore for the construction of the other. Playboy, Penthouse, MGM, the Hilton, Holiday Inn, and other firms are cashing in.

In a tardy fluke of justice, Resorts, Caesar's World, and Bally are now being investigated for alleged past criminal connections. The findings of the investigation, being conducted by the New Jersey Gaming Enforcement Division, will determine the granting of casino licenses to the companies.

This is not a responsible, enlightened way to undertake the needed revitalization of Atlantic City. The public, both today's and tomorrow's, can only lose in Byrne's gamble; the croupiers rake in the winnings.



Model of Fargo-Moorehead Cultural Bridge.



Warner with model of Provincetown Playhouse.

Ira Wyman, New York Times

How to choose your architect

The criteria governing the selection of architects for large-scale public design projects are nebulous in the extreme. The upshot is commonly the result of luck, merit, reputation, and politicking, haphazardly weighted. Two very different and unique methods to involve the community in the architectural selection and design process were recently demonstrated in Fargo, ND and Moorehead, Mn (see p. 76), and in Provincetown, Ma. Both commissions are for the design of a community cultural center: the \$10-million-plus Fargo-Moorehead Cultural Center Bridge and the \$1-million Provincetown Playhouse.

As the economics indicate, the projects are of different orders of magnitude. But they share a distinction in that the community was very closely involved in the architectural selection process. Comparing the two procedures points up the ways in which each reflects the clients' view of the role of the cultural institution in relation to the town.

The twin cities of Fargo, ND, and Moorehead, Mn wanted a nationally recognized architect to "put Fargo on the map in the art history book" with a design for a huge cultural center. They picked Michael Graves, but *how* is as fascinating as *who*.

The joint city task force hired consultant Bradley Morrison of Arts Development Associates of Minneapolis and N.Y. and Foss Engelstad Foss of Fargo to work with a committee of community representatives in making the choice. They drew up a master list of 120 well-known architects and prepared a background report on each. They then grouped these according to the six theoretical categories used by Charles Jencks in *Architecture 2000*. After a somewhat clumsy division and ranking of the 120 within these categories, they ended up with 16 architects, cutting that down to five after a lengthy visual presentation and analysis. These five were then interviewed by the task force as a whole. Although Morrison and FEF structured the choice by continuously clarifying expectations and criteria, it was the task force that made the decision, based on the architectural education they had acquired through this six-month crash course in modern architectural practice and theory.

The selection of an architect for the new Provincetown Playhouse took place under very different conditions. The Design Charette, an eight-day design competition (Nov. 11–19) among seven New England architectural firms, was organized by William Marlin, associate editor of *Architectural Record*, as a participatory procedure, in which the community would have the opportunity to understand the design process. The architects involved in the drawing marathon, which was open to the public every afternoon, felt that being on site for eight days let them learn from and about Provincetown and each other in a unique fashion.

"It wasn't so much the people who came and commented that influenced us," said William Warner, whose design won the contest. "It was the dis-

Everett Studios

coveries we made about the historical background, the weather, the topography of the place." Warner describes his design as "a big wharfshed. . . . As it said on the placemats at the Flagship Restaurant (where the Design Charette was held), Provincetown was the birthplace of the American fishing industry." Warner's design was selected by the jury, chaired by I.M. Pei, precisely for its close association with local architecture and history.

Juror Raquel Ramati of Urban Design Group said of Design Charette, "It doesn't assure better results, in terms of the design, but it is an exciting prototype as an educational selection process. Normally the choice of an architect for such projects is made through connections or on the basis of his previous work, but here the community had a chance to see how the architect worked with their problem. It works well in small towns, where 'who represents the community' isn't so problematic."

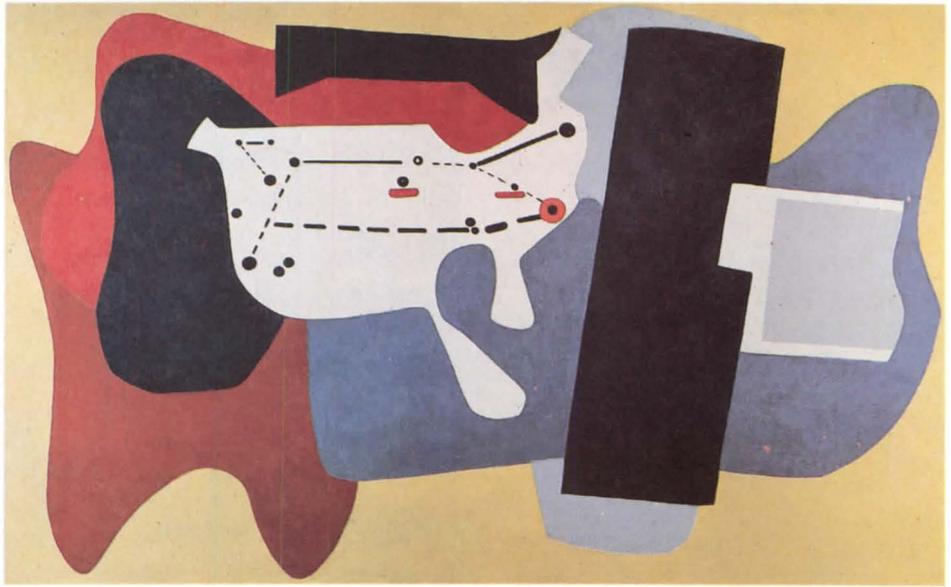
Because they were truly participatory, the selection processes used in Fargo-Moorehead and Provincetown for their respective cultural centers reflect the towns' self-images. The expanding city looks forward to 2000, the small town back to its past.

Architectural exhibits encore

Gorki's "Murals Without Walls"
Newark Museum, Newark, NJ
through March 11, 1979

"I wrote it off as typical 1935 Gorki: derivative, Legeresque," Ruth Bowman says of the small, nameless Gorki oil in the NYU collection. But her 1977 identification of that insignificant painting, with a corner of the Gorki gouache mural study at MOMA showed her that the oil seemed unresolved because it was only a fragment of a lost part of Gorki's oeuvre: his murals.

Two of the three mural projects which Gorki executed—that for the New York World's Fair Aviation Building, and for Ben Marden's Riviera nightclub in Fort Lee, NJ—were known to have perished with the buildings housing them. Bowman initiated the search for the Gorki murals missing in



Top, Arshile Gorki, "Aerial Map," 1936-37; below, "Mechanics of Flying," 1936-37.



Photos: J. Goell

action—the 10-panel "Aviation" series at Newark Airport. Gorki had been commissioned to paint the series in 1936 as part of a WPA/FAP project to create murals and art for the newly opened Newark Airport Administration Building and Air Terminal. Installed in 1937, the murals are last documented in 1940 photos. The Army Air Corps took over the building for use as a dorm during the war; when the Port Authority finally got the building in 1948, there was no trace of Gorki's work.

The first 1972 efforts of the Bowman team failed to find the murals in the much-altered 1935 Administration Building. But the forgotten Art Deco in-

terior so impressed Saul Wenegrat of the Port Authority Architectural Services, that he delegated Stephen Stempler to catalog its details. Stempler did a bit of independent sleuthing for the murals and discovered a thread of canvas protruding over a radiator on the east wall. NYU conservator Lawrence Majewski confirmed that two panels of Gorki's series had not been removed, only painted over (14 times). The other panels had been destroyed in alterations.

Carefully removed, these two sole surviving Gorki murals: "Mechanics of Flying" and "Aerial Map," are now the centerpieces of the exhibition at [News report continued on page 24]

Newark. (It will travel around the US for the next two years.) In the murals Gorki worked out a style which evolves from his earlier work, but uses new approaches to achieve an independent synthesis of Cubism and Surrealism. The demands of the large-scale format and the flat expanse wall plane made Gorki experiment with space, color, and scale. Their theme introduced a new vocabulary of forms.

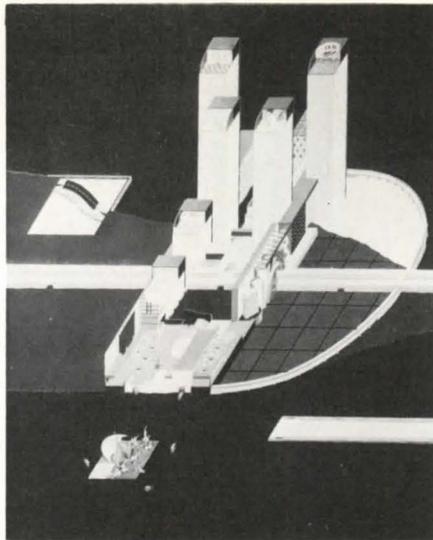
Gorki directly translated his thinking in mural terms to the easel; specific elements that reappear in later famous paintings can be seen evolving here. And Gorki intentionally provokes the viewer to play a puzzle game, fitting together disparate parts of reality in an imaginative synthesis. "Aerial Map" is one of Gorki's clearest statements about the role of memory in perception; it is no real air map of the 1930s, but a map of the memory of travel.

"The murals aren't about flying," Bowman points out. "They're about experiencing the airport." The murals describe airport activities, as laid out in the program imposed on Gorki by the WPA. Their installation, as the recreated model of the second-floor foyer shows, pointed up the architectural décor. But the use of the term "mural" to describe these oils on canvas was hotly contested when they were installed. Fredreich Keisler defended Gorki in his essay, *Murals Without Walls*, pointing out that Gorki's flat, even planes of color "bring the two-dimensionality of the wall . . . to your conscience."

But Gorki, as Keisler saw, was first and foremost an easel painter. "I much prefer that the mural fall out of the wall than harmonize with it," Gorki wrote "Mural painting has its own architecture and limits of space, but it should never be confused with walls, windows, doors, or any other anatomical blueprints."

**OMA: The Sparkling Metropolis
Nov. 17-Dec. 17, 1978
Guggenheim Museum, N.Y.**

The complexity of these architectural fantasies was the less appreciable for their being hung encircling the top ramp of this sweeping space, at a time

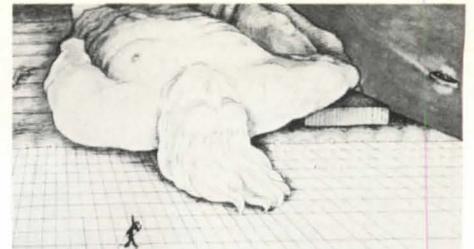


Rem Koolhaas, Madelon Vriesendorp, *The Welfare Palace Hotel* (Axonometric), 1977.

when the building's spiral motion was intensified by the Rothko paintings below, pure color reverberating across and up the ramp, brighter and brighter as you ascended. But if you succeeded in switching gears from that superbly sensual experience to these intensely cerebral drawings, you were rewarded with a different titillation.

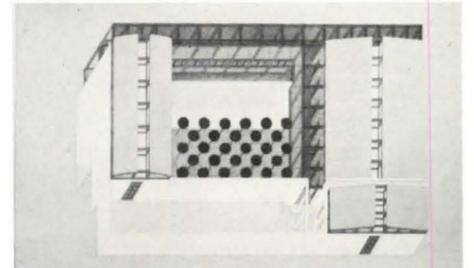
OMA is a London-based group of four European architects: Rem Koolhaas (who recently published *Delirious New York*, P/A, Dec. 1978, p. 70), Madelon Vriesendorp, Elia and Zoe Zenghelis. In their collaborative drawings, they recreate Europe's myth of the American metropolis; New York appears as it might be seen by Baudelaire and the Dadaists. The drawings narrate parables enacted by buildings and cities and directed by the alternate philosophies of humor and despair with which men have regarded the evolution of man-as-machine. Kenneth Frampton sees an undercurrent of sardonic anger, even sadism, in the work, but, significantly, Koolhaas' favorite drawing is "The Welfare Palace as seen from Queens"—a Gatsbyesque nocturne of a symbolic modern megaconstruction in the middle of the East River, with a sparkling New York illuminated by a full moon as background.

Optimism tinged with irony. On the other side of the Welfare Palace Hotel floats permanently a giant-scale "Raft of the Medusa," embodiment of needless suffering. But on the Raft, there is a ballroom floor, and a couple tangoes in front of the immense dead.



Madelon Vriesendorp, *Dancing on the Raft*, '77.

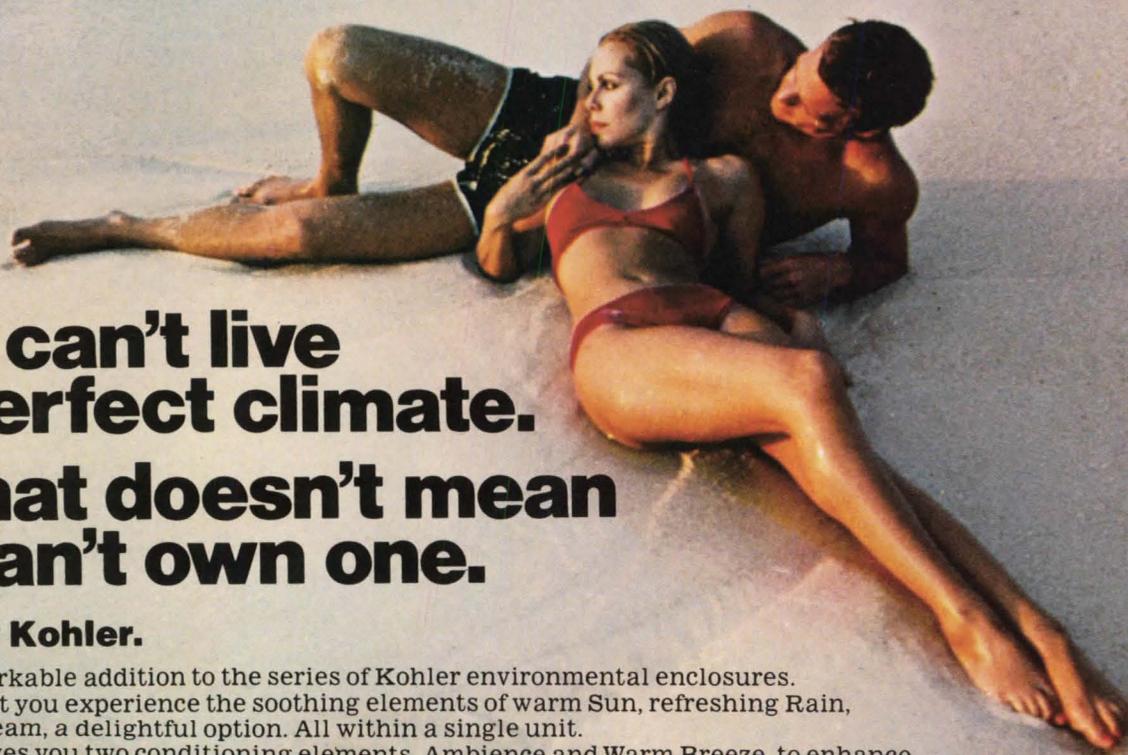
Marfa 2 axonometric: art space, l., house, r.



**Lauretta Vinciarelli:
A Discourse on Architecture
Nov. 15-Dec. 15
Institute of Architecture and Urban
Studies, New York**

On entering this (extremely inadequate) exhibition space, one encountered Marfa 2. Marfa 2 is Vinciarelli's latest project (1978), a house on a hill near the town of Marfa, Tx, for a family and an art collection. It is a simple, elegant abstraction of the surrounding built and unbuilt landscape—warehouses and stony beige-gray desert. Recognizable as a "house around a court," Marfa 2 exploits the Oriental and Renaissance connotations of the type in a series of discrete parts. The sequence of these spaces around the court reads with the inevitability and grace of a well-turned sentence. The two phrases, "art space" and "house," are balanced but unique.

This sophisticated design, which takes a locally derived architectural language and gives it a universal meaning, is the result of a spatial analysis reflected in the drawings in the show (dating back to 1973). Vinciarelli's concept of a "spatial fabric" evolved from her efforts to find an alternative to the "mute" homogenous grid, a method of ordering space which had both syntax and metaphor. The measure of her success is that her "discourse" isn't mere verbiage. She has translated the theoretical abstractions of 1973 into specific realities. [News report continued on page 29]



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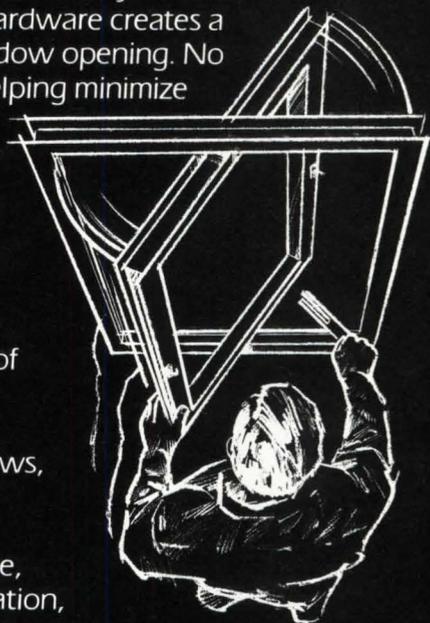
To many administrators of buildings where people work, learn or recuperate it has become apparent that a permanently closed window may not be as safe as once thought. The recent history of power failures and "brownouts" are proof that there are times when fresh air is what is really safe. In fact, many life safety codes now specify a ventilation requirement.

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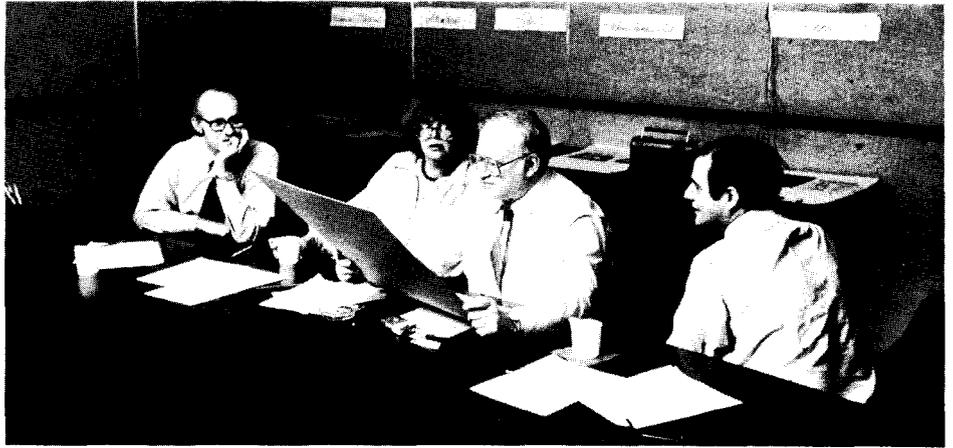
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Jury, l. to r.: Boone Powell, Cynthia Peterson, Alan M. Gershon, Colden Florance.

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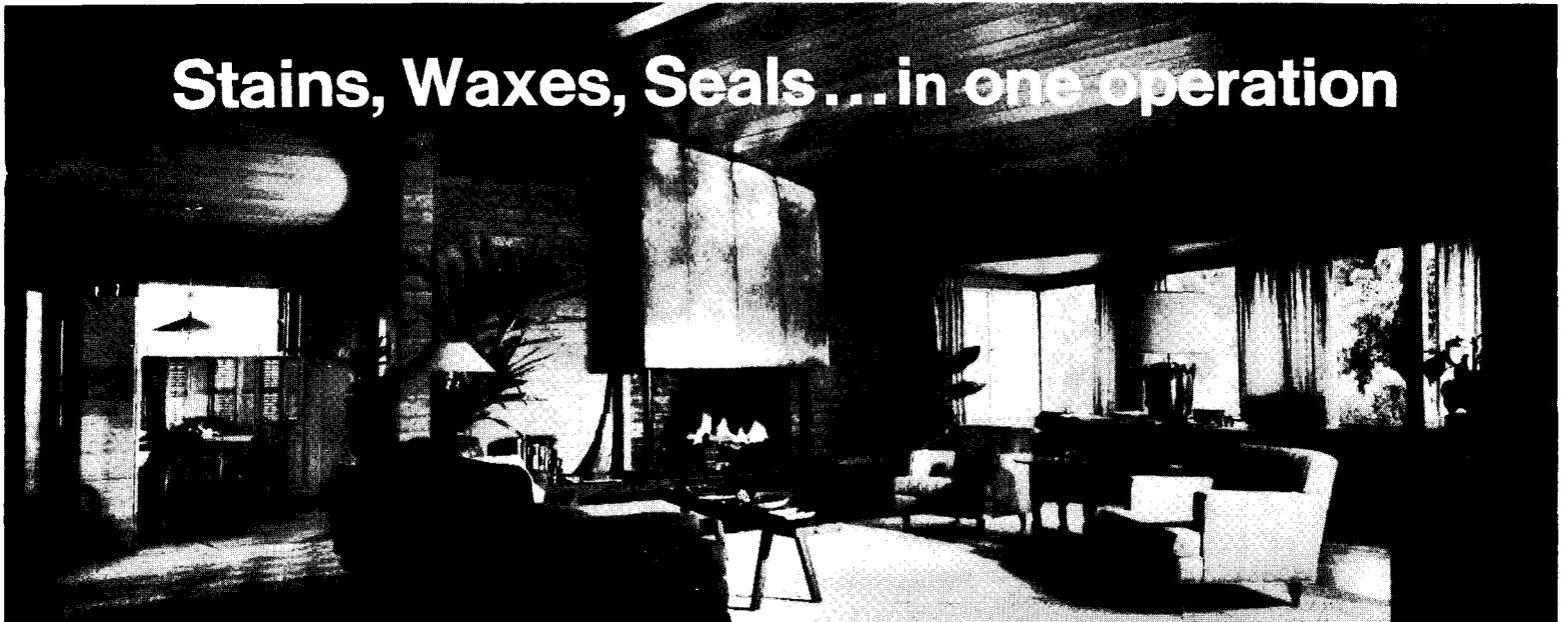
case, Inc., and Thonet Industries; Emhart's Russwin Division, Kawneer Architectural Products, and Rixson-Firemark, Inc.; Belgian Linen Association, Donn U.S.A., and Glidden Coatings & Resins; Amarlite Anaconda, Celotex, and Forms & Surfaces; AT&T, Dover Elevator, Koch & Lowy Inc., and Staff Lighting; Helios Tension Products; Shep Brown Associates, Inc.; Koh-I-Noor Radiograph, Inc., and American Plywood Association.

Jury members were Cynthia Peterson, architect, New York, Colden Flor-

ance of Keyes, Condon & Florance, Washington DC, Boone Powell of Ford, Powell & Carson, San Antonio Tx, and Alan M. Gershon, architectural specifications consultant, New York. Charles Biederman, advertising and sales promotion executive with General Electric Company, served as moderator. Philip H. Hubbard Jr. will present the AdAwards to the winning companies and their advertising agencies at a seminar to be held Jan. 19 at The Plaza Hotel, New York.

[News report continued on page 32]

Stains, Waxes, Seals...in one operation



California home; Designer: Russell Forester, La Jolla, California; Cabot's Stain Wax on all interior woodwork



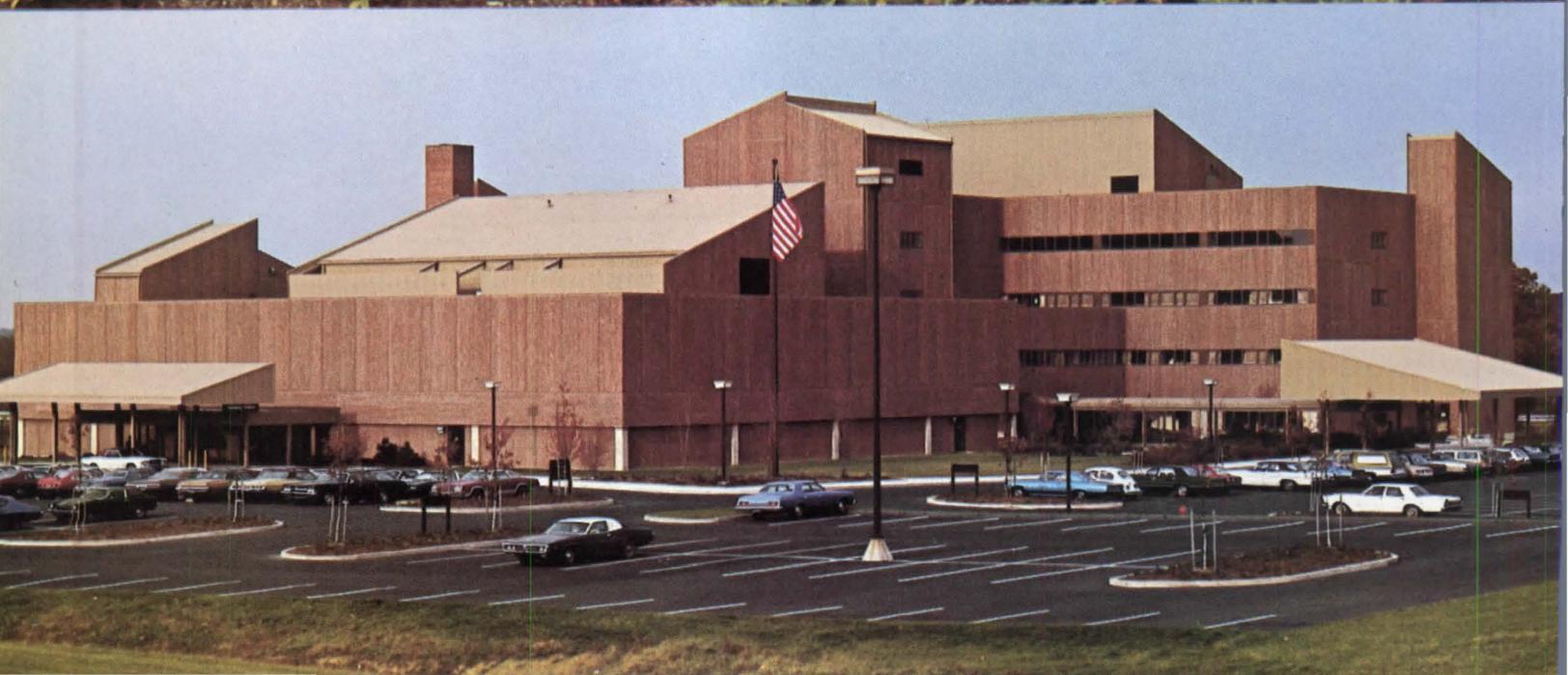
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Today's hospitals try hard to hold the line on rising energy and maintenance costs

At Doylestown Hospital, a Pella window package helped like no other window could

Because energy savings were such an important consideration, Doylestown Hospital was designed and built to utilize a sophisticated, centralized energy management system. It continuously monitors energy consumption in all parts of the building, allowing hour-by-hour, day and night control over the environment, thereby ensuring the comfort of both patients and staff. Pella windows were used for the same reason. Wood construction, efficient double glass insulation and "energy-tight" weatherstripping provide maximum energy conservation and comfort, both summer and winter, while

meeting today's ventilation requirements for hospitals.

Maintenance savings were another important consideration. Pella's Clad Frames and Clad Panels virtually eliminate the need for exterior upkeep. And washing of all exterior glass can be accomplished easily from inside the building, further reducing maintenance costs.

The Pella package detailed below gave Doylestown's new hospital the features and options necessary to help hold the line on rising energy and maintenance costs. A Pella package can do the same for you on your next project.



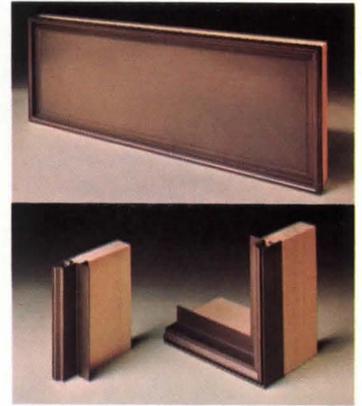
Pella's Clad Casement has a unique hinging system which moves the sash to the center of the frame as the window is cranked outward. This wide open position provides plenty of room to clean outside glass from inside.



Pella's Double Glass Insulation System has a full 13/16" air space between panes. It actually outperforms welded insulating glass, yet costs less. Wood and vinyl separate the two panes of glass and function as a thermal barrier.



Pella's tough aluminum exterior cladding is cleaned and etched, then coated with a baked-on acrylic polymer. It won't chip, crack or peel. Available in three standard colors.

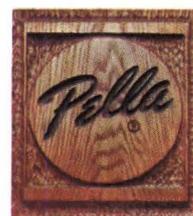


Pella's Clad System includes clad frames which will accept single glass, insulating glass, or matching clad panels like the one shown in top photo above. They offer outstanding flexibility and freedom for your design concepts.

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I.M. Pei.

AIA names Pei Gold Medalist

I.M. Pei, FAIA, was selected December 7 to receive architecture's highest award, the American Institute of Architects Gold Medal. Pei was chosen by the AIA Board of Directors "in recognition of his most distinguished service to the architectural profession and to the Institute." He will receive the Gold Medal June 6 at the 1979 AIA National Convention.

The founder of I.M. Pei & Partners in

New York, Pei is the second consecutive New York architect to win the coveted Gold Medal. Philip Johnson, FAIA, was the recipient last year. Pei is the 41st person to receive the award since its inception in 1907.

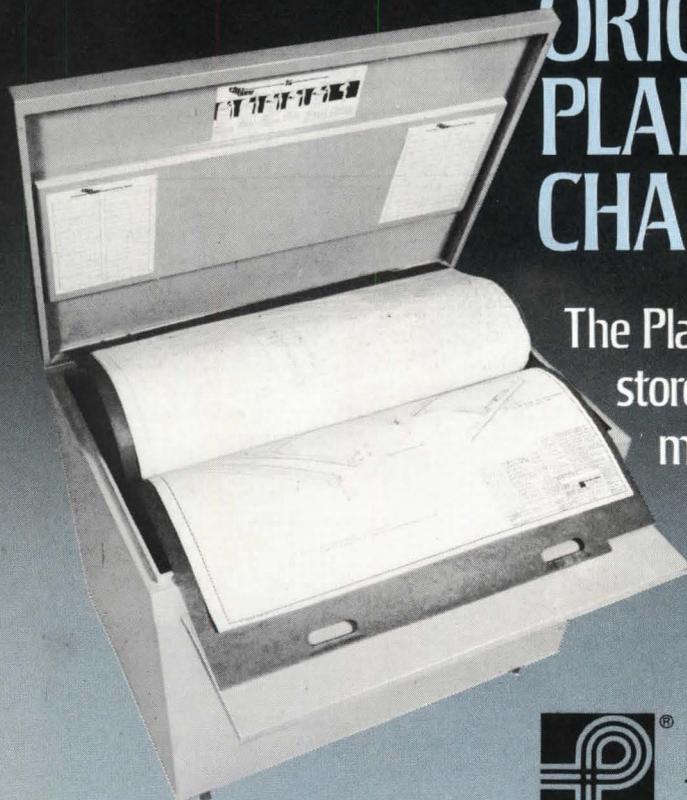
John M. Rowlett CRS partner

John Miles Rowlett, FAIA joint founder of the architectural firm Caudill Rowlett Scott Inc., passed away at 64 in his native Austin, Tx, on Nov. 22, 1978. Rowlett, William W. Caudill, Wallie E. Scott, and William M. Pena founded CRS in 1949. Rowlett, whose application of the team concept to architecture was one key to the firm's success, served as managing partner in Oklahoma City, New York, and Hartford, Ct and was instrumental in the opening of six offices. The parent firm, CRSDA, includes a construction management firm, two engineering firms, in addition to the architectural partnership. It's recent merger with Sizemore and Associates of Atlanta adds to its reputation for energy-conscious design.

SOM Gets PADC post and project

On Nov. 16, Nathaniel A. Owings, founding partner of Skidmore, Owings & Merrill, was appointed vice chairman of the Pennsylvania Avenue Development Corporation's board of directors. Owings, who was instrumental in the conception and setting up of the PADC and an active member of the Corporation's board, retired from SOM's San Francisco office in 1976.

Four days after his recent appointment as vice chairman, it was announced that SOM would be the architects for a privately financed development under the auspices of the PADC. Cabot, Cabot & Forbes, a Boston-based real estate firm, plans to construct a 400,000-sq-ft office building on a 50,000-sq-ft property on Pennsylvania Ave. bounded by 12th and E Sts. Scheduled for completion in 1981, the project is the third such PADC-encouraged private development planned for the 21 blocks in downtown Washington, DC under the [News report continued on page 36]



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Corporation's jurisdiction since the PADC received its initial funding in May 1977.

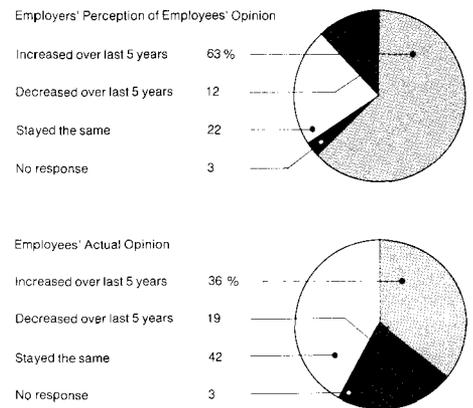
New Harris poll on office design

A nationwide survey conducted by pollster Louis Harris for Steelcase, Inc. reveals widespread dissatisfaction among American office workers with their working environments, coupled

with their belief that they could be more productive if their office settings were better designed. The office-design poll, sponsored by the country's largest manufacturer of office furniture systems, was conducted among 1047 office workers, 209 corporate "decision makers," and 225 office design professionals selected from the membership lists of the AIA and ASID.

According to the poll, just under half (49 percent) of all office employees feel that the way their personal workspace looks and functions for them is "very important," but those work-

EMPLOYEES' SATISFACTION WITH WORKSPACE



Graphic illustration of employees' discontent.

spaces were rated only fair or poor in function by 34 percent and in appearance by 43 percent. The survey also found that although office workers' satisfaction with their working environment has increased over the last five years among 36 percent of the sampling, it remained the same or decreased among 61 percent—a marked divergence from the belief of the 63 percent of the executives polled who believe office-worker satisfaction has increased during that same period. The significance of those findings is underscored by the almost universal feeling among workers (92 percent) who see a direct relationship between satisfaction with surroundings and job performance.

The outlook for architects and designers in remedying this situation does not seem to be encouraging. Though 91 percent of the architects and designers polled think they should be involved in the planning of offices, only one out of five office employees agrees. Half of the design professionals feel that they get inadequate guidance from clients in planning for employees, thus making the apparent communication gap reciprocal. What is to be done? The majority of architects and designers (62 percent) feel that increased employee/designer contact is the answer, with office workers and executives in substantial agreement with that solution. [MF]

NEOCON XI dates announced

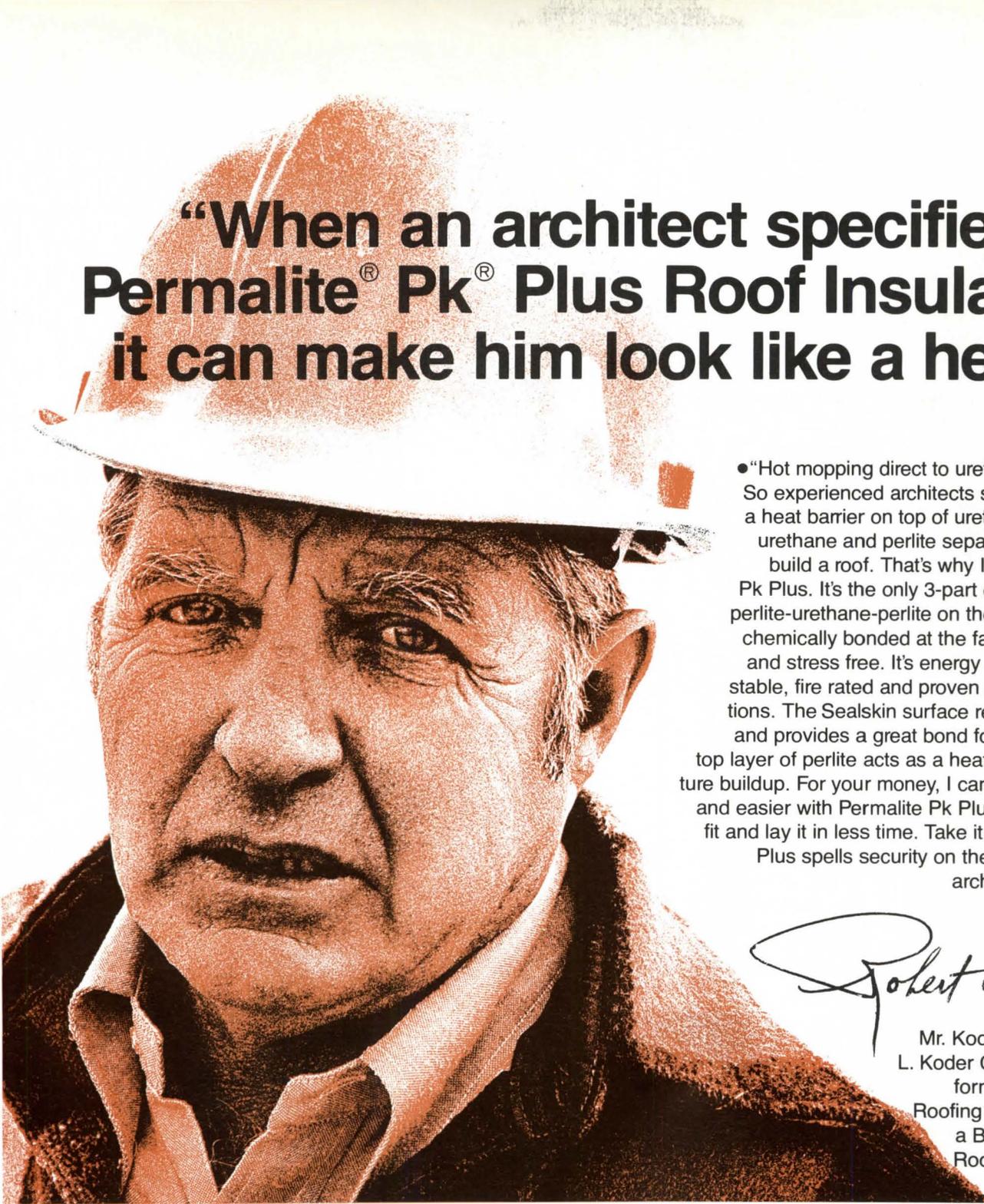
NEOCON XI, the eleventh annual edition of the National Exposition of Contract [News report continued on page 40]

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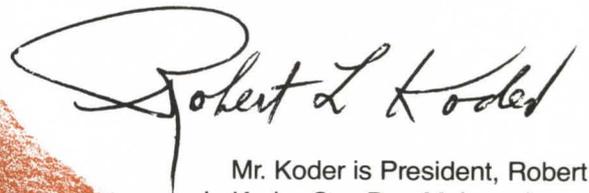
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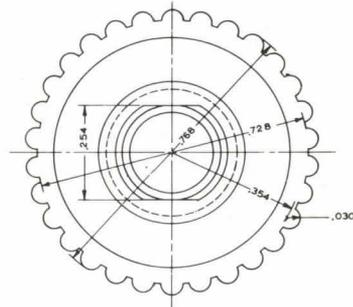


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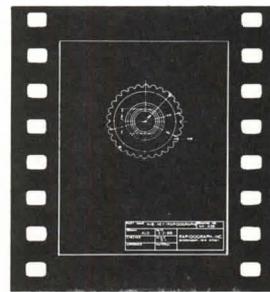


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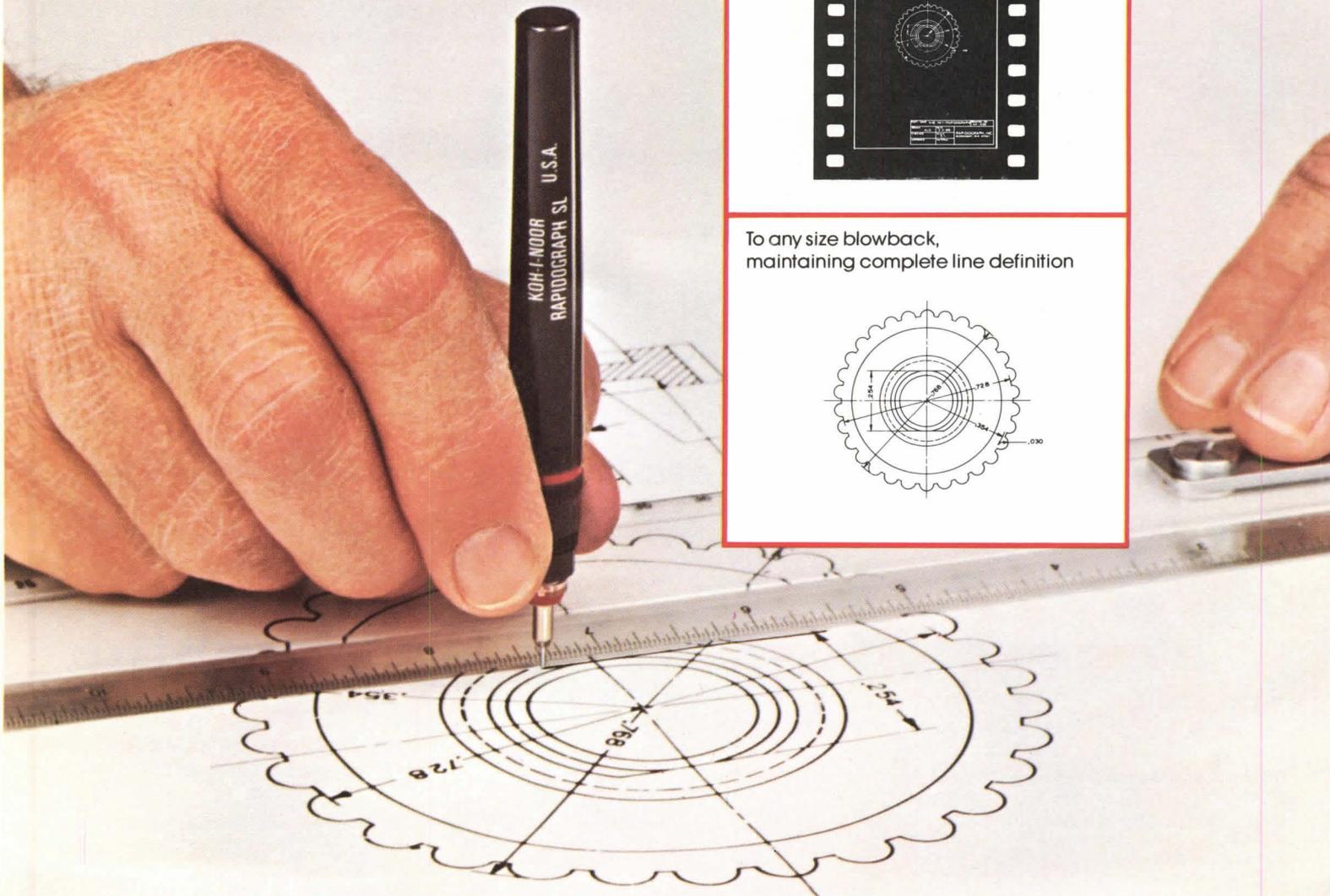
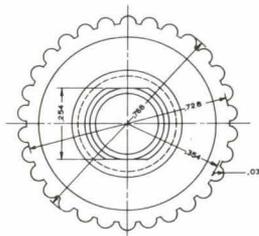
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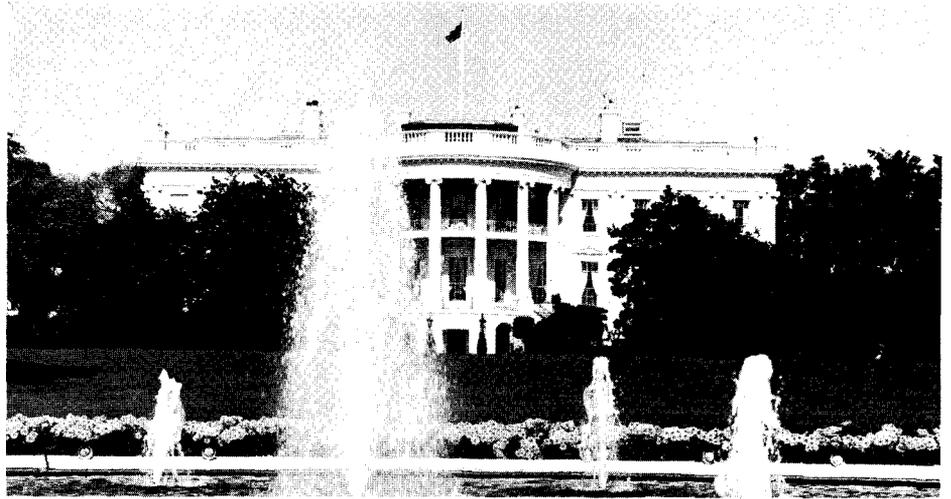
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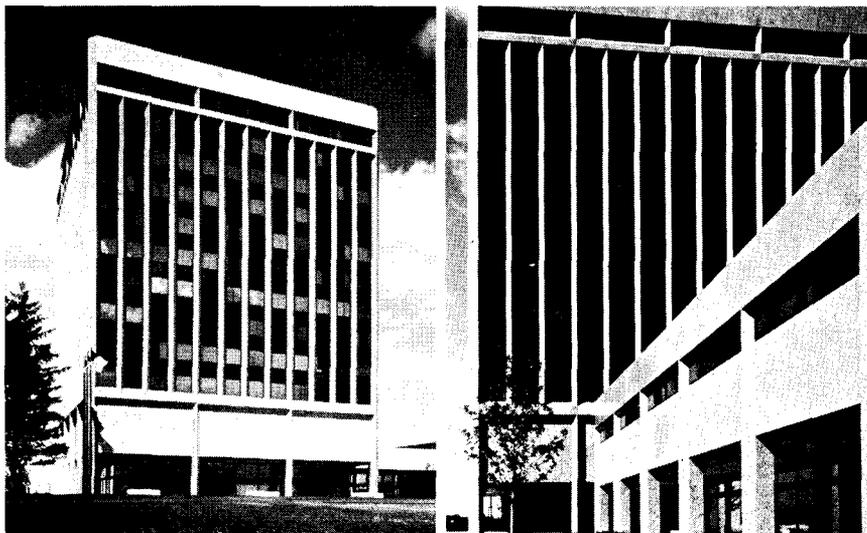
Furnishings and Interiors, will be held this year June 13, 14, and 15. NEOCON, the largest contract furnishings show in the US, will be held as in previous years at Chicago's Merchandise Mart, where several hundred interior design product manufacturers maintain showrooms. This year's show will include seminars for interior design professionals supplementing the showroom presentations. A full listing of events will be announced shortly, and will be reported in P/A. [MF]



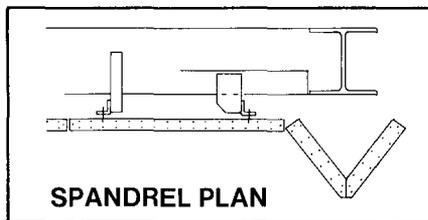
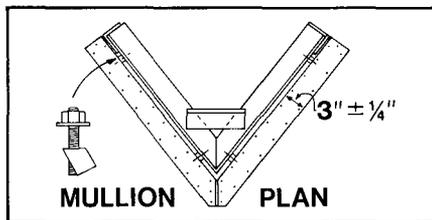
With the new solar collectors hidden from public view, the White House will still look like this.

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White House solar water heater

As part of the Carter Administration's efforts to encourage the use of solar energy, 600 sq ft of solar collectors are to be installed on the roof of the White House West Wing. It is estimated that the solar hardware and installation, to be completed in spring 1979, will cost \$25,000—a figure that will probably be increased due to the constraints imposed on the constructor by the unique uses and needs of the White House. The system is expected to produce 87 million Btus, 75 percent of the energy needed to supply hot water to the West Wing office cafeteria and rest rooms. The payback figure is not yet available, since it will be determined by the type of panels installed and the details of the installation process.

The new solar system is expected to save only \$1000 annually over the West Wing's present steam system. "Such a system would not be installed on a normal office building unless it could be used for heating and cooling as well," Skip Holcum, White House coordinator of the project, admits. And the multitudinous separate HVAC systems of the various West Wing offices make the extension of solar energy to these purposes impractical. However, Omi Walden, assistant secretary of the Department of Energy, for Conservation and Solar Applications, stresses that the primary importance of the project is its impact as a leadership gesture, a visible statement of the President's concern with energy.

[News report continued on page 44]

JG/62-63 Auditorium Seating/National Gallery of Art



The JG/62-63 with its minimum side profile facilitated this continental layout. Concealed double articulating tablet arms blend with standard arms. Removable front rows add versatility.

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Architect: I.M. Pei & Partners
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All supported floors are cantilevered to gain maximum floor area over the shallow site. The top floor has a diameter of 100 ft and overhangs the driveway below.

Steel frame wins first "round" in Port Huron

Citizens Federal Savings & Loan Association Building has the distinction of being Port Huron's first circular structure . . . and structural steel received the nod for the framing material.

Both poured-in-place and precast concrete frames were considered as alternate framing systems. But steel proved to be the best solution for several reasons: (1) the designer was able to hold the building height to the desired limit; (2) material costs were less, and (3) the frame could be erected more rapidly.

"An overnight building frame"

The 47,000-sq-ft project was built by the fast-track construction method. Construction speed was a major factor governing the selection of the framing material.

According to the design/builder, the alternative framing systems considered could satisfy esthetic requirements, but not within the owner's fixed budget. And that's where steel had the edge.

Work on the site progressed while the steel was being fabricated. Site work involved driving end-bearing piling and sea-wall sheet piling along the bank facing the river. As soon as the piling was in place, the steel was delivered to the site and erected. Time to erect the complete frame: 1½ weeks. Because of the rapid erection schedule, the structure earned the reputation as "an overnight building frame."

Hybrid frame most economical

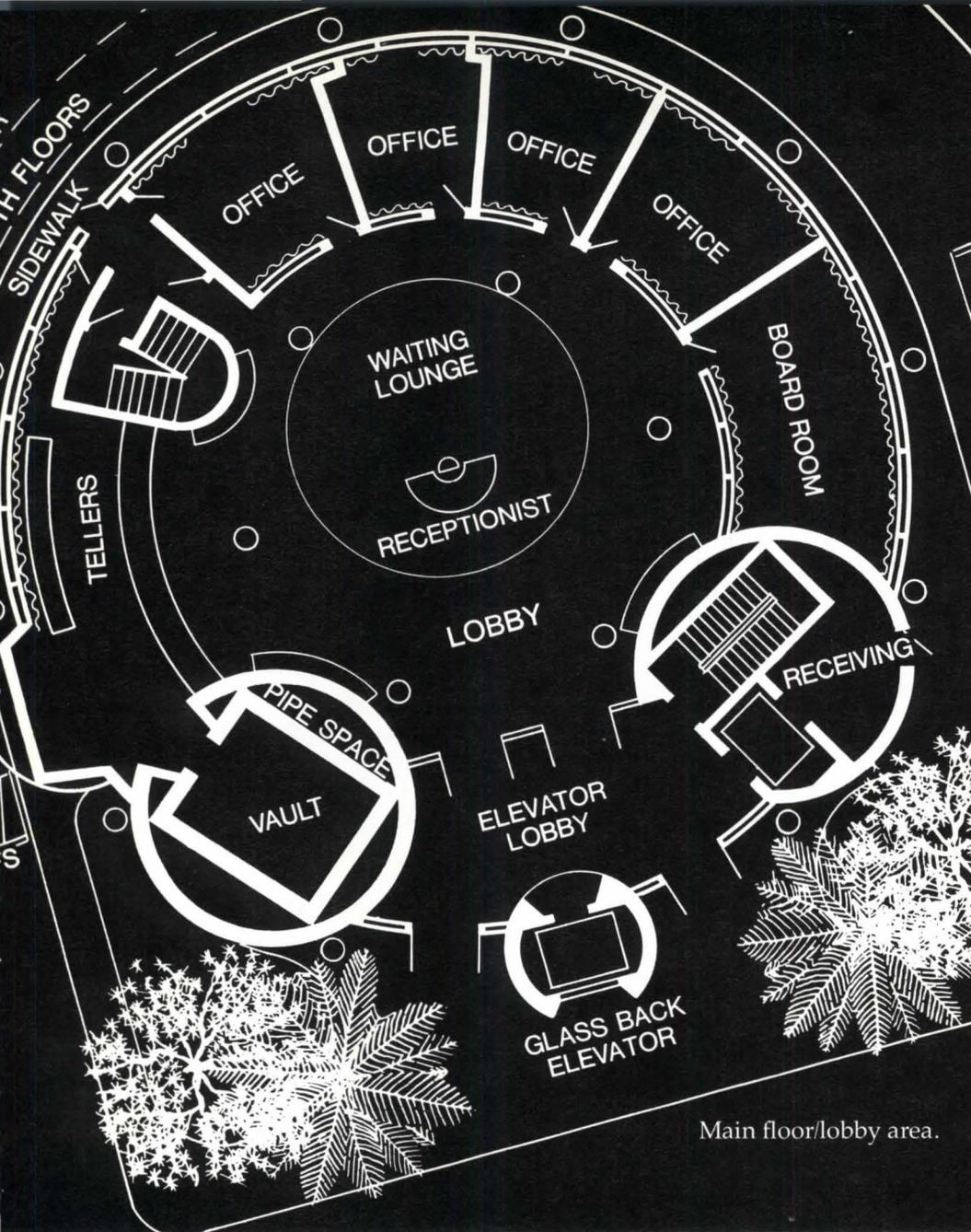
The fabricator had the choice of using ASTM A36, ASTM A572

Grade 50, or a combination of both, whichever proved most economical. On this basis, a hybrid structure of high-strength steel columns and girders, A36 beams, and a composite steel floor deck proved to be most efficient.

The floor system consists of 3¼-in. lightweight concrete topping on 3-in. composite steel floor deck supported on steel beams. Even though many of the connections were skewed, no difficulty was encountered during fabrication or erection.

Cantilevered over tight site

The building is situated on a shallow 110-ft lot. By cantilevering the levels, the architect was able to effectively increase the building's floor area without encroaching on the re-



Main floor/lobby area.

The steel frame was erected in one and a half weeks. Bethlehem supplied all of the structural steel for the project.



Although many of the connections were skewed, no difficulty was encountered during the fabrication or erection of the frame.

Owner: Citizens Federal Savings & Loan, Port Huron, Mich.
 Architect: Richard C. Cogley, Architects, Port Huron, Mich.
 Design/Builder: Andries-Butler Corporation, Troy, Mich.
 Structural Engineer: Ray Covey Associates, Inc., Southfield, Mich.
 Fabricator/Erector: Ross Structural Steel, Inc., Detroit, Mich.

quired driveway and waiting space. The 80-ft-diameter second floor is structurally tied into the adjacent 20-ft-wide driveway and plaza. The third and fourth levels are 90 ft in diameter; the fifth is 100 ft in diameter.

The top floor, therefore, utilizes the full width of the property by overhanging the driveway below.

Sales Engineering Services

Steel framing is well suited for fast tracking, because it offers great design flexibility. And structural steel enables the project to "get off the ground" quickly... even before building plans are completed.

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Charles Eames: A personal memoir

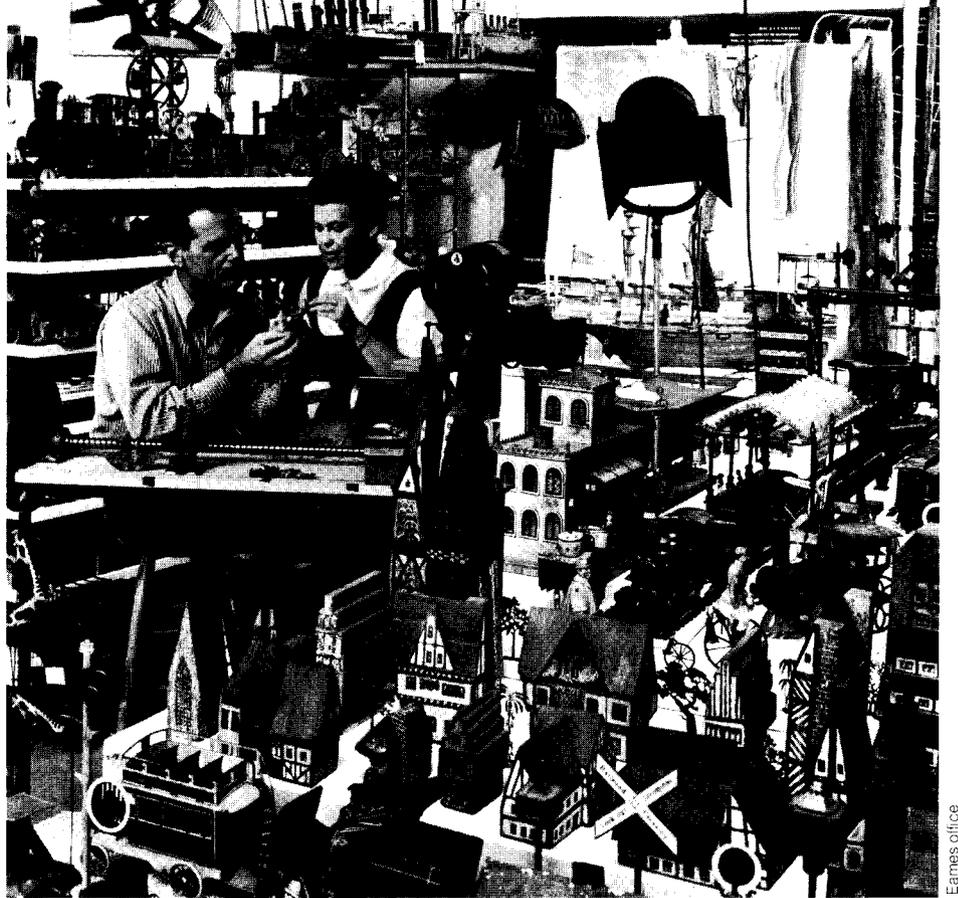
When Charles Eames died in August you could truly say that he was that rare man whose talents were put to use. The time was right for him historically, the direction of his talents was right, and his Victorian work ethic didn't hurt. Under everything he did was the structure of an idea, and under the idea was the moral. The sense of fun was there, but as Charles asked once, "Can't pleasures be useful?" When Eames considered designing furniture for mass production, the proper amount of spadework had been done in the changeover from handcraft to the machine. Some of the ground-breaking was in furniture of modern design exhibited by the Herman Miller Co. at the 1933 Century of Progress fair in Chicago—significant because, from 1946 on, Herman Miller produced all the Eames furniture.

Eames had several pieces of luck: one was being at Cranbrook Academy when Eliel Saarinen was director and his son Eero a student. Whenever Charles and Eero were together, their minds struck off sparks, a spontaneous exchange of ideas that lasted until Eero died.

A surprising number of students at Cranbrook in those years later became important in the field of furniture—Florence Schust (Knoll), Harry Bertoia, and, of course, Ray Kaiser (later Ray Eames), a student of painting and sculpture.

Eames's great break was the 1939 announcement of the Museum of Modern Art's Organic Design competition. It came when Charles's talent was close to the surface and when there was time to give form to ideas. A deadline served to define the problem quickly and narrow it to accomplishable size—there is no other way to account for the fact that Charles and Eero, assisted by Ray, entered furniture in all the categories and won awards in all. Even then, I think, it was Charles who thought in terms of process, and Ray who introduced the sculptural subtleties to the molded plywood parts.

A piece of bad luck worked to



Charles and Ray Eames in 1957, shooting "Toy Trains" in the studio of their house.

Charles's advantage. After he and Ray were married and settled in Los Angeles, they could find no one to manufacture the molded plywood parts economically, so they began experiments in a bedroom of the Neutra apartment in Westwood where they lived—and the economy of space was transferred to the economy of means. Charles was working at the time as a set designer, and, although the relation is not close between creating the most vivid imagery from minimal sets and using the fewest tools for forming plywood, Charles was a great recycler of experiences. As for Ray, she picked up all the beautifully colored remnants, both tangible and intangible, from any job and tucked them away for later use. And there was, as an Eames associate said, "a fantastic residue of leftover things from any Eames film or exhibition."

Charles worked always for the right fact, the right image, warning frequently, "Watch it, watch it!" He was afraid of the ability to produce too many images; he was afraid of too much technology; he was afraid of expertise, as such. As Konrad Wachsmann said, he produced in direct contact with the possible. "Design to him was a political and economic process. He sat with the Herman Miller people until the chair became possi-

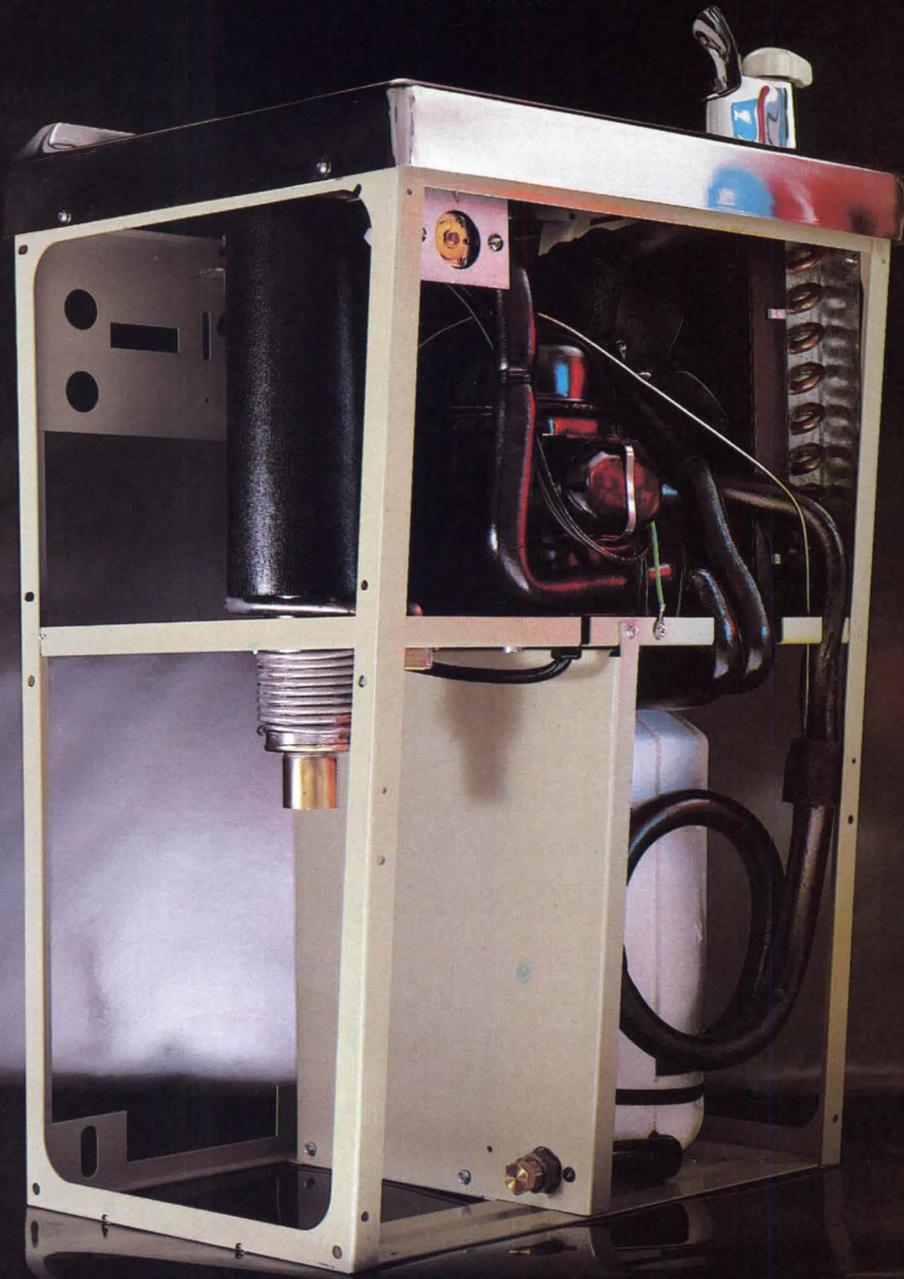
ble. When the problem became clear he stopped." There were the endless collections in the office—shells, tops, toy trains, photographs of clowns; but the fear of using too much extended even to the common tools of photography. "Use a C-clamp. Let it float. Don't tie anything down yet"—that was his way of working.

That was the way he designed his house—leaving the stockpile of steel in the yard while he let the design float. "He's the only one who knows when a film is finished," John Neuhart said.

He saw danger in stagnation; "When I come back from a trip," Charles said, "I find the people in the office perpetuating what I have done before. That's what gets an office in trouble—people saying 'he never does it that way.'"

He was afraid of a soft spot in films and exhibitions, and found ways to introduce a hard fact to tauten them. The same was true of the furniture of which Charles Moore said, "After the war it seemed only Italy had any kind of spareness in design. American design was fat and bulbous, like those Buicks. Even Eames's curvy things were taut and neat, not fat." Time has made Eames furniture as American as the chassis of the early Singer sewing machine. [Esther McCoy]

[News report continued on page 49]



The inside story on our unique welded frame.

The design of all Oasis wall mounted water coolers starts with a rugged 16-gauge welded steel frame that's completely prime coated after fabrication.

The welded unitized frame design is exclusive with Oasis. It provides significant benefits to the building owner, the installer, the servicer.

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Creative design with LUCITE® sheets: DuPont now offers four basic options for architects.

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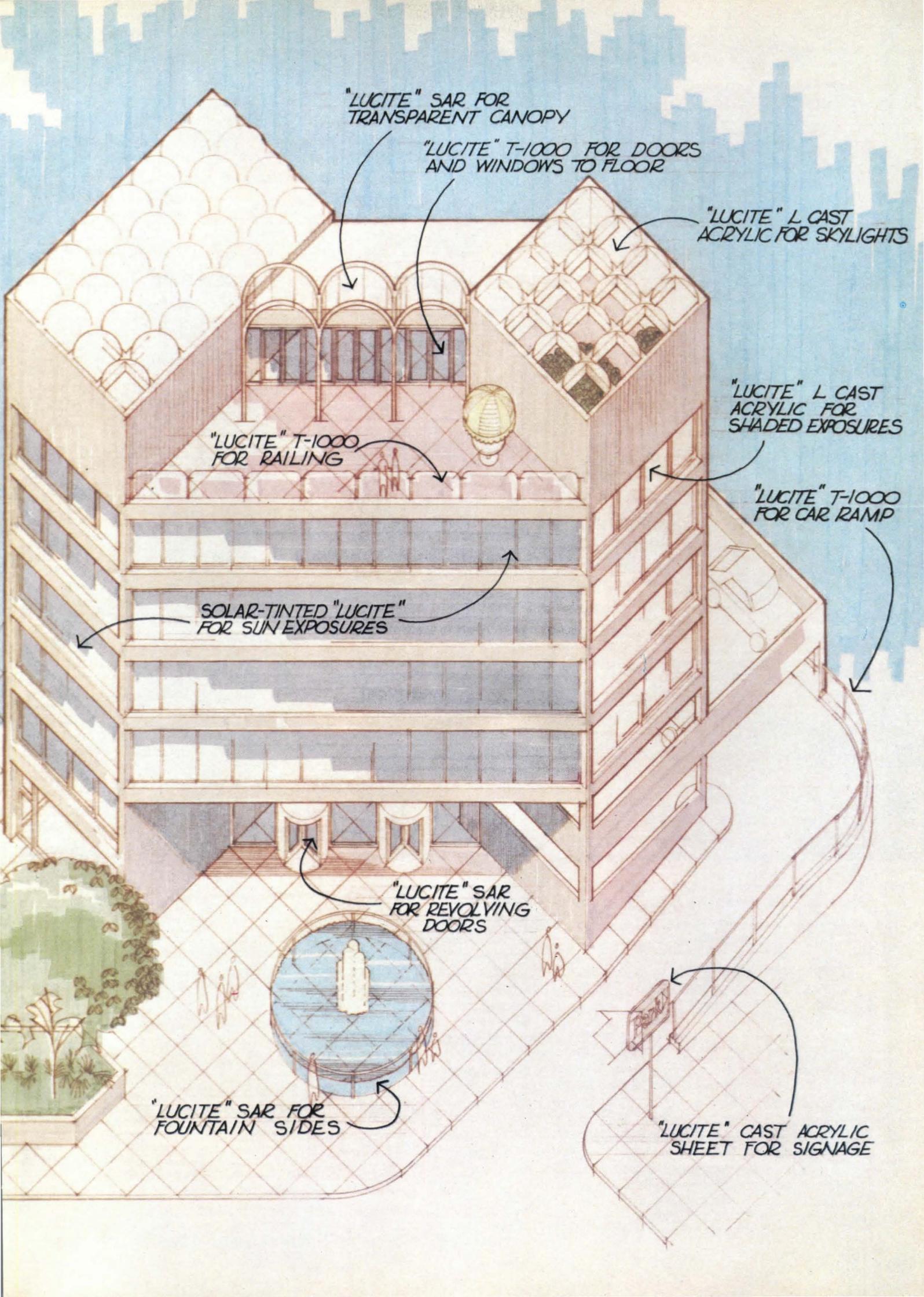
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*Claim based on standard measurements according to ASTM D-1044; ANSI Z26.1-1966. Suitability of "Lucite" SAR for any specific application should be verified through appropriate testing by the user.





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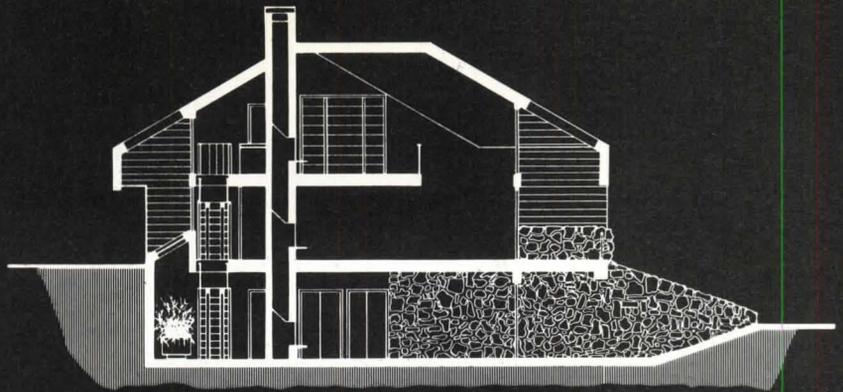
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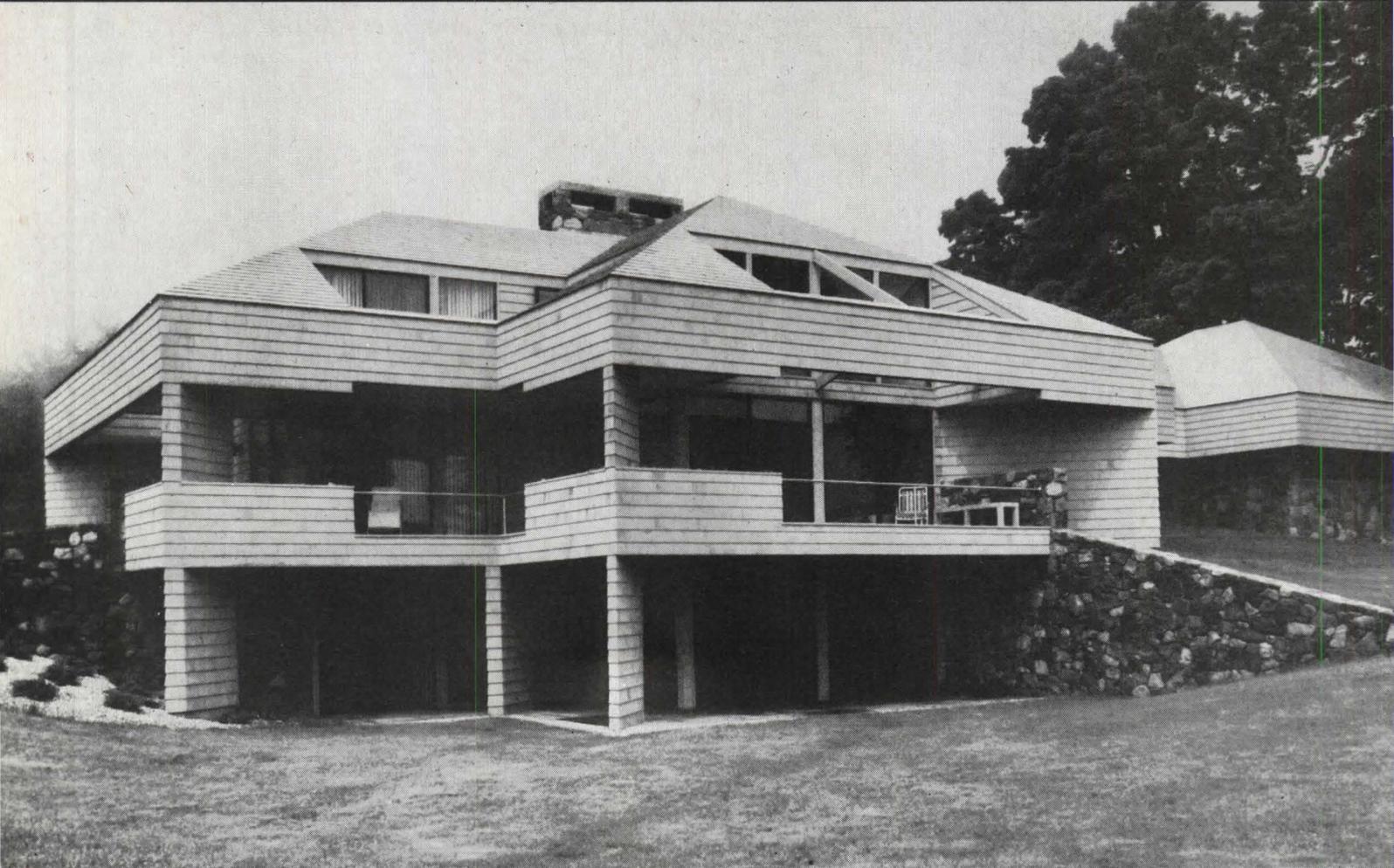
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Residence on the east coast. Richard Bergmann Architects

A home that openly faces the ocean must also face up to the elements. Burning sun. Harsh marine air. High winds.

Red cedar shingles stand up to them all. That's one good reason the architect chose them to clad the roofs and sidewalls of this east coast home, which is situated on an open site that gently slopes to the ocean beach.

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

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Asphalt Shingles	.44
Built-Up Roofing, Smooth	.33
Asbestos Cement Shingles	.21
Slate	.05

Red Cedar Shingle & Handsplit Shake Bureau

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Foundation gives scholars chance

The Architectural History Foundation, a not-for-profit organization devoted to publishing scholarly works on the history of architecture, urban design, and related subjects, has inaugurated publication with the just-published *On Domestic Architecture*, a facsimile edition of Sebastiano Serlio's 16th-Century manuscript with introduction and commentary by three scholars of Renaissance architecture: Prof. James Ackerman, Myra Nan Rosenfeld, and Adolf Placzek. (The book is to be reviewed in a forthcoming issue.)

The foundation was established in 1977 by publisher Victoria Newhouse, now director of the governing board. Editorial policies are jointly determined by the directors and the editorial board: Profs. George Collins (Columbia), Henry Russell Hitchcock (NYU), Spiro Kostoff (Berkeley), Vincent Scully (Yale), and Sir John Summerson (Soane Museum, London). The Foundation's books are distributed by MIT Press.

Trade and university presses face almost insuperable difficulties in printing scholarly architectural works, which need good graphics, quality design, and often a large format, at affordable prices. The foundation was established as a subsidized, voluntary association to enable these books to be printed.

Calendar

Jan. 15–Feb. 15. "Two on Two at the Octagon." Exhibition takes a critical look at the urban design of Washington, DC, and Philadelphia. The Octagon, Washington, DC.

Jan. 20–23. National Association of Home Builders Annual Convention, Las Vegas, Nv.

Jan. 29–Feb. 1. International Air-Conditioning, Heating, Refrigerating Exposition, Philadelphia Civic Center, Philadelphia, Pa.

Feb. 4–8. International Spring Fair, Trade Exhibition. National Exhibition Centre, Birmingham, U.K.

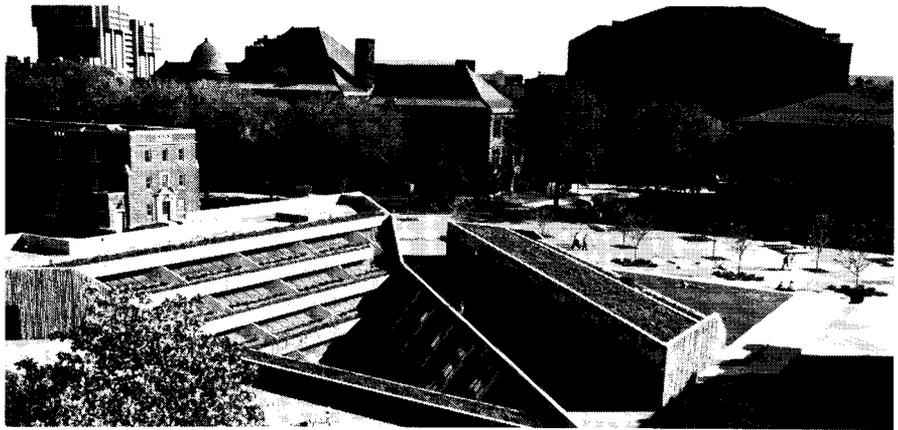
[News report continued on page 52]

HIGH-PRIORITY QUESTION:

How can you cut energy costs and preserve open space with today's buildings?

IN-DEPTH ANSWER:

Build a new generation of reinforced concrete buildings—underground.



A good example: Williamson Hall on the Minneapolis Campus of the University of Minnesota. It's a site-cast reinforced concrete structure, 95% of which is below grade level.

The Hall houses a Bookstore with a main sales floor two levels below grade and an interior courtyard one level below grade. A clerestory window looks into the sales area at grade level.

There is also an Admissions and Records Facility in the Hall. A sunken courtyard is covered by glass set at 45° with the upper floor treated as a mezzanine, so light reaches the lower floor. Large planters form a screen above the courtyard to let the sun penetrate in winter, while blocking it in summer.

Energy savings are considerable, because the structure can virtually heat itself. Its large thermal mass serves as an energy storage system. With underground walls that are naturally good insulators and mild soil temperatures, heat loss is exceptionally low. On non-work days, heating/

cooling systems can even be shut down and the building temperature allowed to drift slowly.

On an average January day (14° F), the occupied building will need 55% or less energy than an equivalent above-ground building. However, with a newly-installed solar collection system, energy savings will increase to about 80% to 100% during the heating season and 45% during the cooling season.

The designers of Williamson Hall were also able to preserve valuable open space and provide views of existing historic buildings. Only about 25% of the Hall's total plan area extends above grade.

When the questions are how to conserve energy or preserve open space, the answer is obvious. Go underground with reinforced concrete.

Architect: **Meyers and Bennett Architect/BRW, Edina, Minnesota.**

Structural Engineer: **Meyer, Borgman and Johnson, Inc., Minneapolis, Minnesota.**

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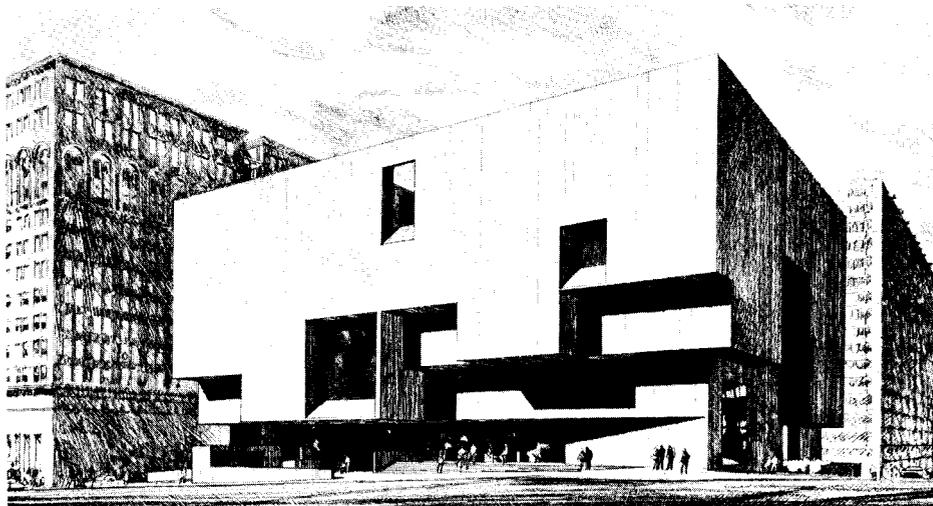


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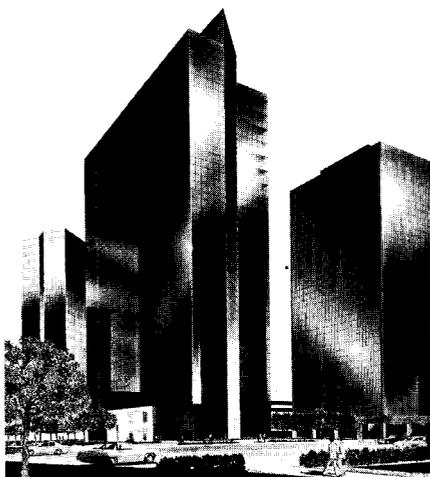
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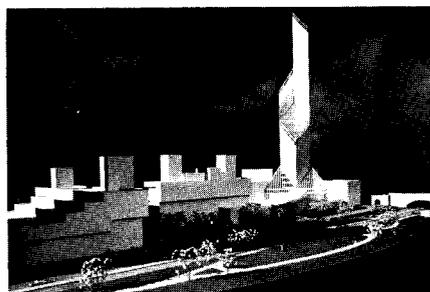
1



3 Academic Center, Boston University. The Architects Collaborative Inc. (TAC) of Cambridge, Ma has designed a \$25-million academic center for Boston University's Charles River campus. The 509-ft, 35-story building will be the tallest at the west end of Boston. Its limestone and glass exterior corresponds to the adjacent university buildings on Commonwealth Ave. Included in the 250,000 ft of floor space will be an amphitheater, 60-odd classrooms, and offices. Completion is scheduled for within three years of the beginning of construction.



2



3



4

5



4 SOM Chicago office building. Skidmore Owings & Merrill of Chicago has designed a 28-story office building for Draper and Kramer, Inc. of Chicago, Ill. To be completed in early 1980, the tower at 33 West Monroe St. is distinguished by a glass roof, alternately stepped and sloped, on the upper eight stories, and three multistory atriums.

6

1 Atlanta Central Library, Ga. Architects Marcel Breuer and Hamilton Smith of New York designed the new Atlanta Central Library with Stevens and Wilkinson Inc. of Atlanta as associate architects and consulting engineers. Scheduled for completion in early 1980, the library includes special facilities such as a small auditorium, exhibition space, and an audio-visual center, on ten levels (eight above ground, two below). The library resembles the Whitney Museum in New York in the rude exterior treatment—though here precast concrete panels are used, not stone—and the characteristically Breuer windows.

2 Ayrshire Office Venture II. The second tower designed by 3D/International in Poydras Plaza of downtown New Orleans is under construction, and will be completed in the spring of 1980. The \$25 million tower is a development project of The Prudential Insurance Company of America, Ayrshire Corporation, and the A.M. Pritzker Interests. Associate architects are Kessels-Diboll-Kessels. The tower, sheathed in dark bronze glass, will be adjacent to the Amoco Building also designed by 3D/I.

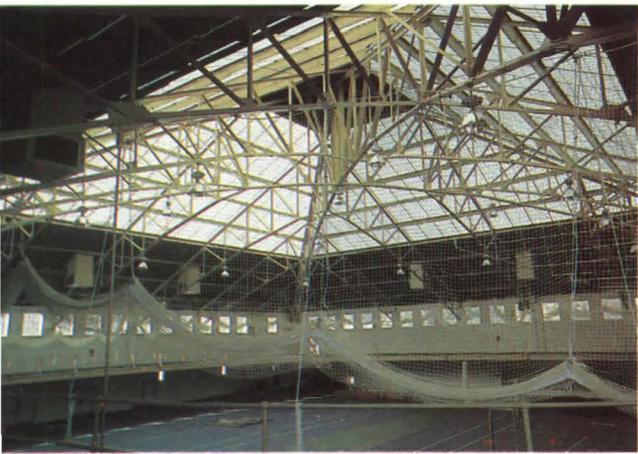
5 Two towers added to Renaissance Center. The Ford Motor Land Development Corporation, a wholly owned subsidiary of Ford Motors Co., is embarking on a joint venture with the Rockefeller Realty Corp., a subsidiary of Rockefeller Center, Inc., to add two new towers to Ford's Renaissance Center in downtown Detroit. The twin 21-story office towers, costing \$70 million, will rise from a 45,000-sq-ft podium, and will add some 580,000 sq ft of office space to the high-rise office-hotel complex. Like the first four octagonal office towers and the 70-story circular hotel, they will be designed by John Portman & Associates.

6 Reuse of luxury apartments. The National Trust for Historic Preservation is converting the Mellon Apartments in Washington, DC, into its new headquarters ready for occupancy in the spring of 1979. Renovation of the National Historic landmark building is by David N. Yerkes & Associates of Washington, DC. The project cost is \$2.5 million. Industrialist Andrew W. Mellon lived on the fifth floor of the building from 1922–1936 when he served as Treasury Secretary under three Presidents. The building contained four other apartments and rooms for 40 servants. While Mellon was there, British art dealer Lord Joseph Duveen leased an apartment and displayed an art collection; later Mellon purchased \$21 million in art and founded the National Gallery.

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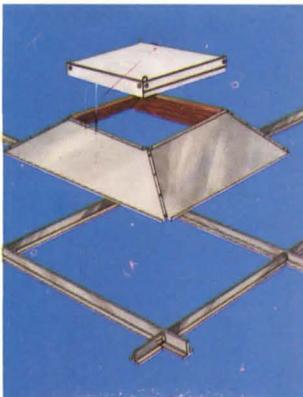
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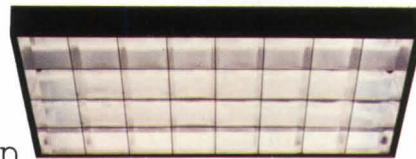
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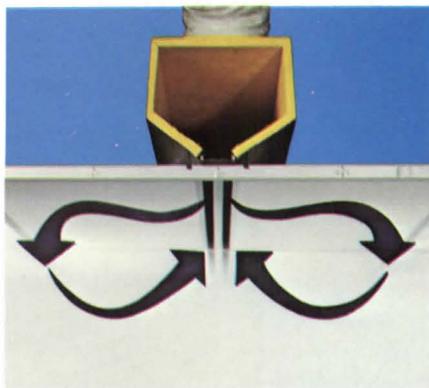
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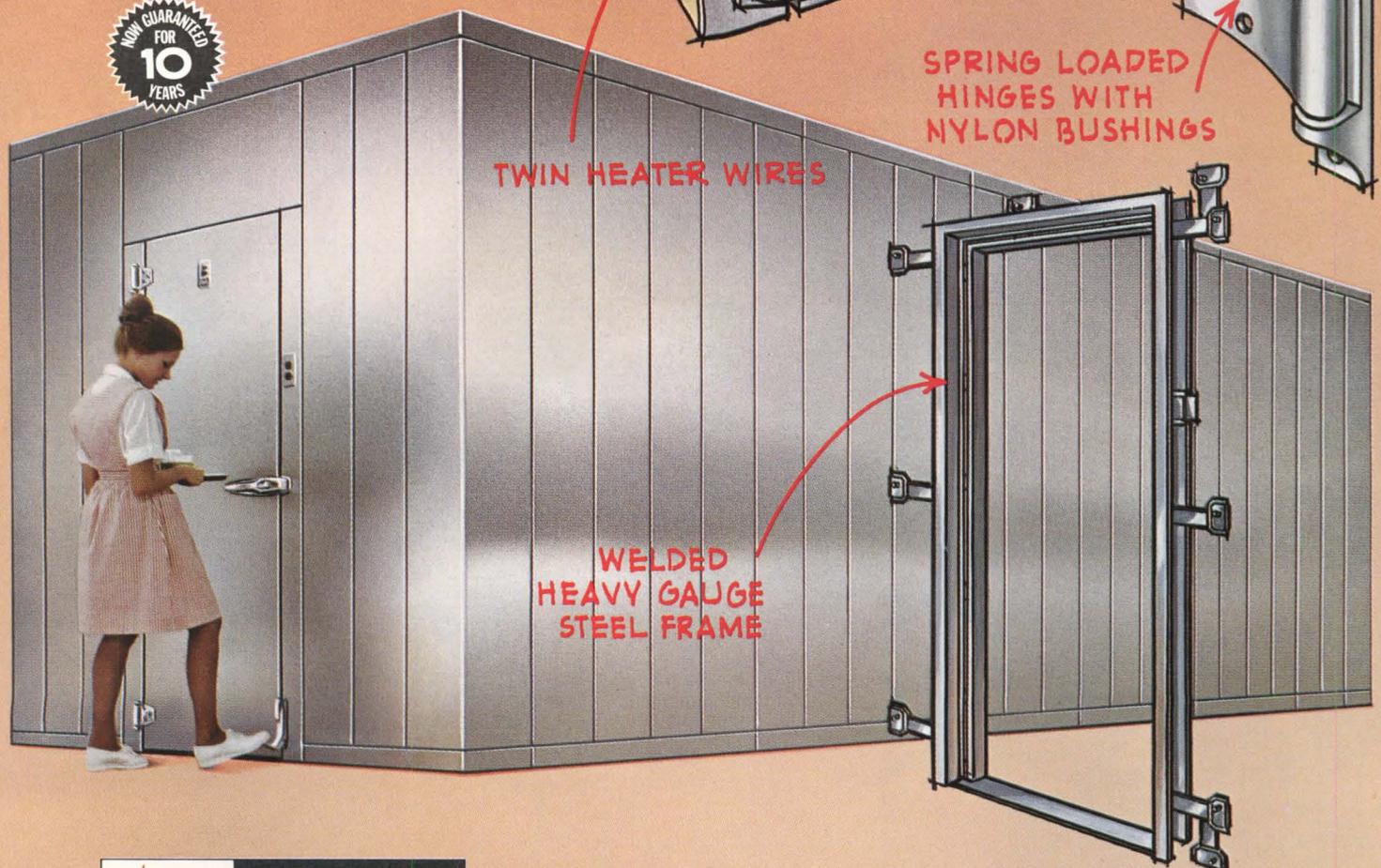
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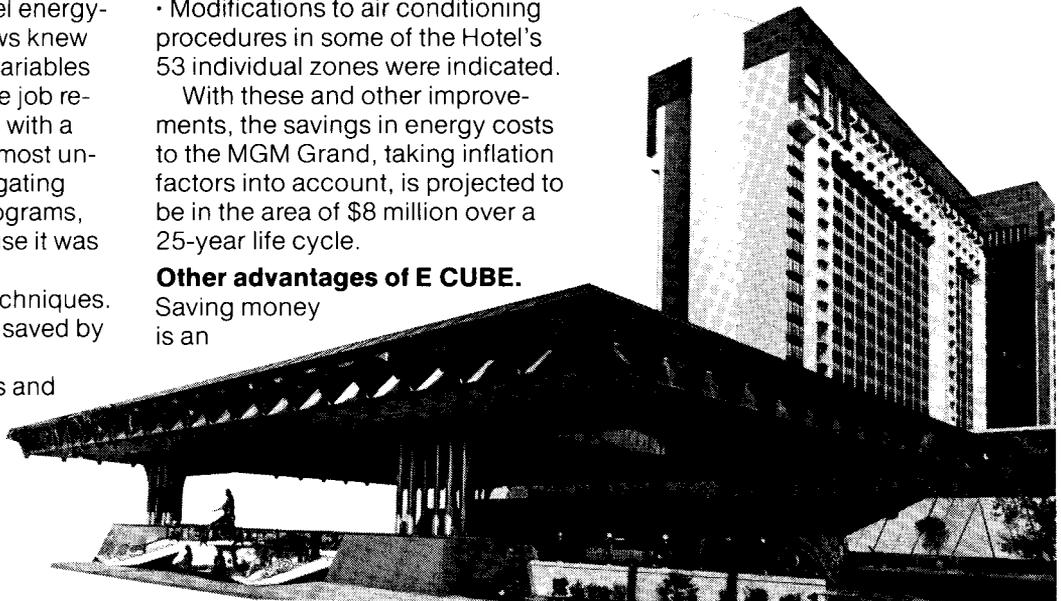
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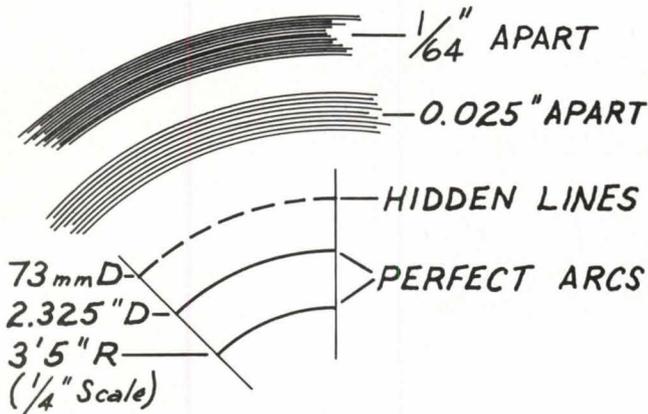
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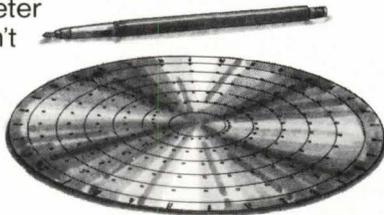
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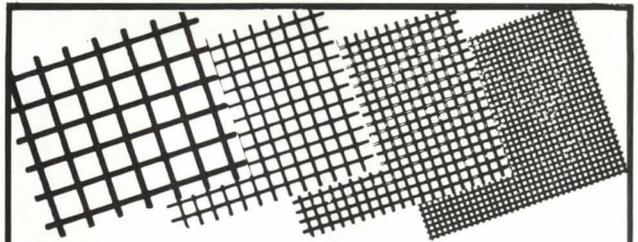
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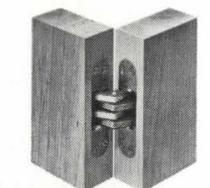
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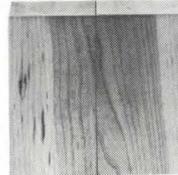
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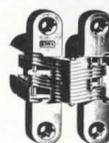


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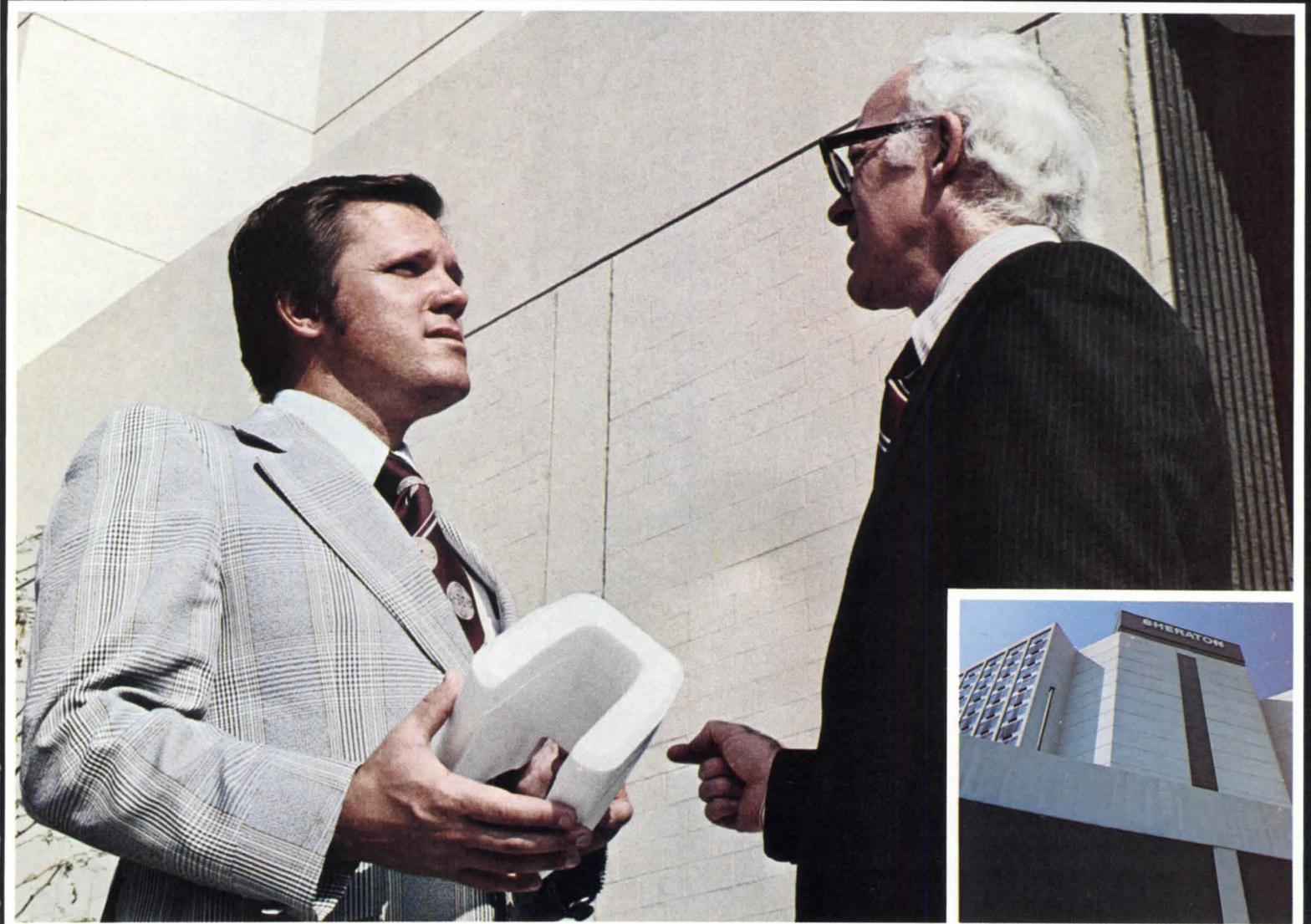
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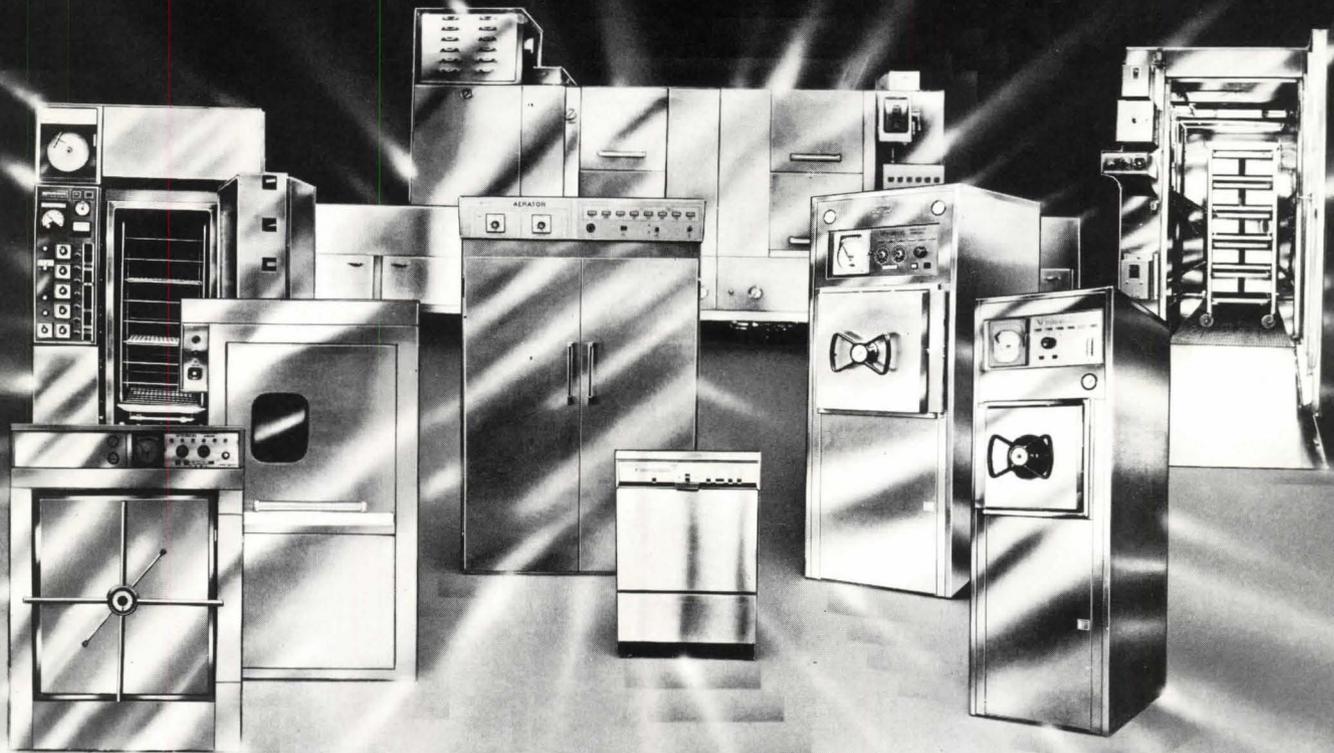
Dale Kirchner, Kirchner Industries (left) with H. Shelby Pruett, Jr. Executive V.P. Spire Corporation, design firm of the new Sheraton St. Louis.

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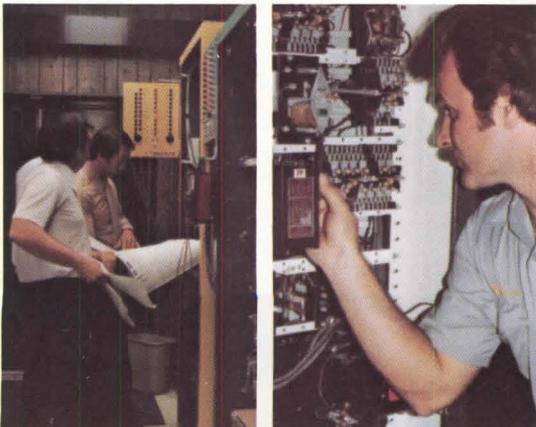
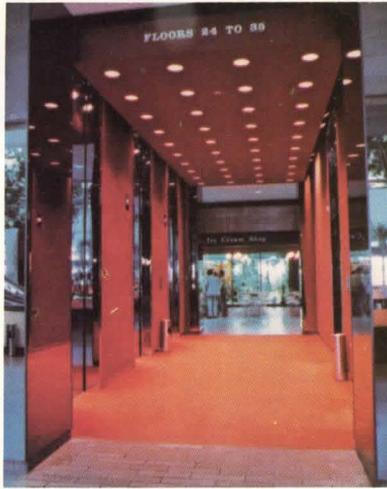
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Boulder Recreation Center, Boulder, Colorado
Architects: Nixon-Brown-Brokaw-Bowen, Boulder, Colorado
Roofers: Reliable Heating, Longmont, Colorado

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The 26th P/A Awards

The annual P/A Awards program began its second quarter-century with a record number of projects submitted for judging.

The 26th Annual P/A Awards program was a first. It drew more entries than ever before. The 923 submissions in architectural design, applied research, and planning and urban design had to be examined by the jury in just two days.

As in past years, some judges were familiar with some of the projects, even though submitters' names were concealed. In such cases, P/A asks the judges to disclose this, and not to vote on a project if awarding it would benefit them in any way (the entire voting system was detailed in last year's awards issue introduction).

Architectural design

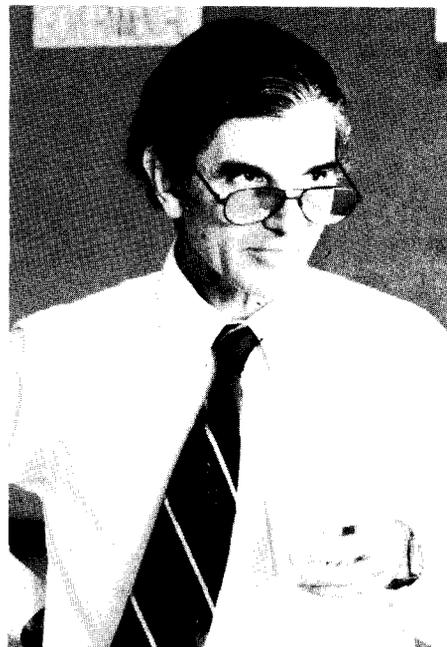
There was little time for discussion, but the architectural design jury noted certain trends among the submissions. One clear one was the great number of the projects designed with concern for saving energy.

Werner Seligmann noted that some of the schemes "made the energy considerations into something architectural." Anthony Lumsden felt, however, that "that is not the only consideration," because "if a project doesn't have anything in addition to that, then it is of little significance." Barry Elbasani agreed that "energy is just another ingredient in evolving a total design concept, but it's after the fact if it hasn't produced a totally integrated design concept, but it's after the fact if it in making it a good design." Fred Dubin added, "I don't think energy has to do that if it doesn't detract from the architecture . . . energy has given it a form, you may not like the form, but it has given it a form nonetheless." To which Lumsden added, "But if it hasn't given it a decent enough form then it becomes a compromise." In general, the jury agreed with this, which explains why so few energy-conscious designs were awarded. Energy, it seems, is not yet as sacred as mother and apple pie.



Fred S. Dubin

Barry Elbasani



Anthony J. Lumsden

Werner Seligmann



Applied research

The first rumblings heard from the research jury room were negative. "This is not research!" puffed Bernard Spring through pipe-clenched teeth. "No hypothesis tested," muttered Constance Perrin, in deep concentration. "Post occupancy evaluation with nothing flowing from it," puff-puff, "too broad, nothing new here," Perrin digs in.

The jury themselves arrived with a hypothesis of what they expected to see and evaluate. Their standards therefore were the high standards of excellence which accomplish any scientific, social, and humanistic research as they have come to be regarded in this country. The first projects subjected to these stiff models fell away as being either inappropriate or inadequate. As the quality of certain solutions began to clamor through, the models of excellence were themselves reevaluated.

It was clear that the normal standards of peer review analysis, check of calculations, bibliography, etc. (a process that could take a week for each entry), would have to be abandoned to cover the 80 submissions in two days' work. The mere appearance of rigor, consistency, and high standard of evidence would have to suffice. Next, a parallel to fiction and nonfiction was drawn and the "research" category was redefined as all that is "non-design." Spring repeatedly asked: "Is this going to be a valuable piece of information for someone who is faced with the problem of designing?"

The quality began to surface. Stern critical jabs were replaced by smiles and pats of parental pride and admiration. Good research methodology was necessary but not sufficient. "There is no good method unless used with good imagination." The goal was now clear: use the highest standards of scientific method, historical analysis, observation, or descriptive studies to integrate research as a tool into the design solution. Infuse it, reinforce it, glue it all together with imagination.



Constance Perin (above), Bernard P. Spring (below).



The jury

Architectural design

Fred S. Dubin, P.E., President, Dubin-Bloome Associates, P.C., New York, Hartford, Ct.
Barry Elbasani, Vice President, Elbasani, Logan, Severin, Freeman, Berkeley, Ca., and New York.
Anthony J. Lumsden, AIA, Vice President and Principal for Design, Daniel, Mann, Johnson & Mendenhall, Los Angeles, Ca.
Werner Seligmann, Professor and Dean, School of Architecture, Syracuse University, Syracuse, NY.

Applied research

Constance Perin, Emens Distinguished Professor, Ball State University Department of City and Regional Planning, Muncie, In (Fall 1978).
Bernard P. Spring, FAIA, Dean and Professor, School of Architecture and Environmental Studies, The City College of the City University of New York.

Urban design and planning

Jules Gregory, FAIA, UNIPLAN, Architects, Engineers, Planners, Princeton, NJ.
Weiming Lu, Assistant Director for Urban Design, Department of City Planning, City of Dallas, Tx.

Urban design and planning

Jury members Weiming Lu and Jules Gregory were quite impressed by the range of effort indicated by the submissions that included everything from design guidelines and preservation criteria to new towns, housing projects, zoning ordinances, and even communication tools for citizen participation in planning.

In terms of the criteria jurors used, they sought evidence of an active and effective citizen participation plus a concern for users' needs. They asked, too, for evidence of a sense of economic reality, and evidence of a potential impact and measurable improvement on the quality of life. Also, as Weiming Lu pointed out, they looked for a link between the decision-making process and what finally could result; the results needn't be perfect, but the connection and method of implementation should be real. There should also be an indication of a relationship to the fabric of the city or the region, plus evidence that political, economic, and social facts have been synthesized into the urban design.

The two jurors also sought some indication that energy conservation and other real issues such as neighborhood conservation were being considered. They felt that small projects, executed in a sensitive way, and with great potential to be used as models elsewhere, deserved recognition.

Gregory felt the state of the art of urban design to be very good but was shocked too by the "incredibly insensitive" schemes being exported to other countries that often were overbearing and commercialized, and ignored the local cultural context of the geographic locales. Lu cited problems with some zoning proposals that hadn't made enough of an attempt to determine realistically how qualitative criteria could be effectively implemented. Both jurors argued that the most important feature of urban design was not just the "final product" but a realistic and sensitive framework that could have some effect on the quality of life.



Jules Gregory (above), Weiming Lu (below).



First Award: Architectural design

T.Y. Lin International Hanson Engineers Incorporated Skidmore, Owings & Merrill

The Ruck-A-Chucky Bridge recognizes that good architecture and imaginative engineering can have a happy marriage.

Project: Ruck-A-Chucky Bridge, Auburn, Ca.

Program: Design a bridge to span 1300 ft across a reservoir. The 450-ft depth at mid-channel made a classical pier solution difficult; hydroseismic forces in deep water can be formidable. The two existing roads were tangential to the canyon faces; a straight bridge meant that the necessary turning radius must be cut into the rock at the bridge approach, an expensive procedure. The erection should minimize shoring or disruption of the existing natural environment.

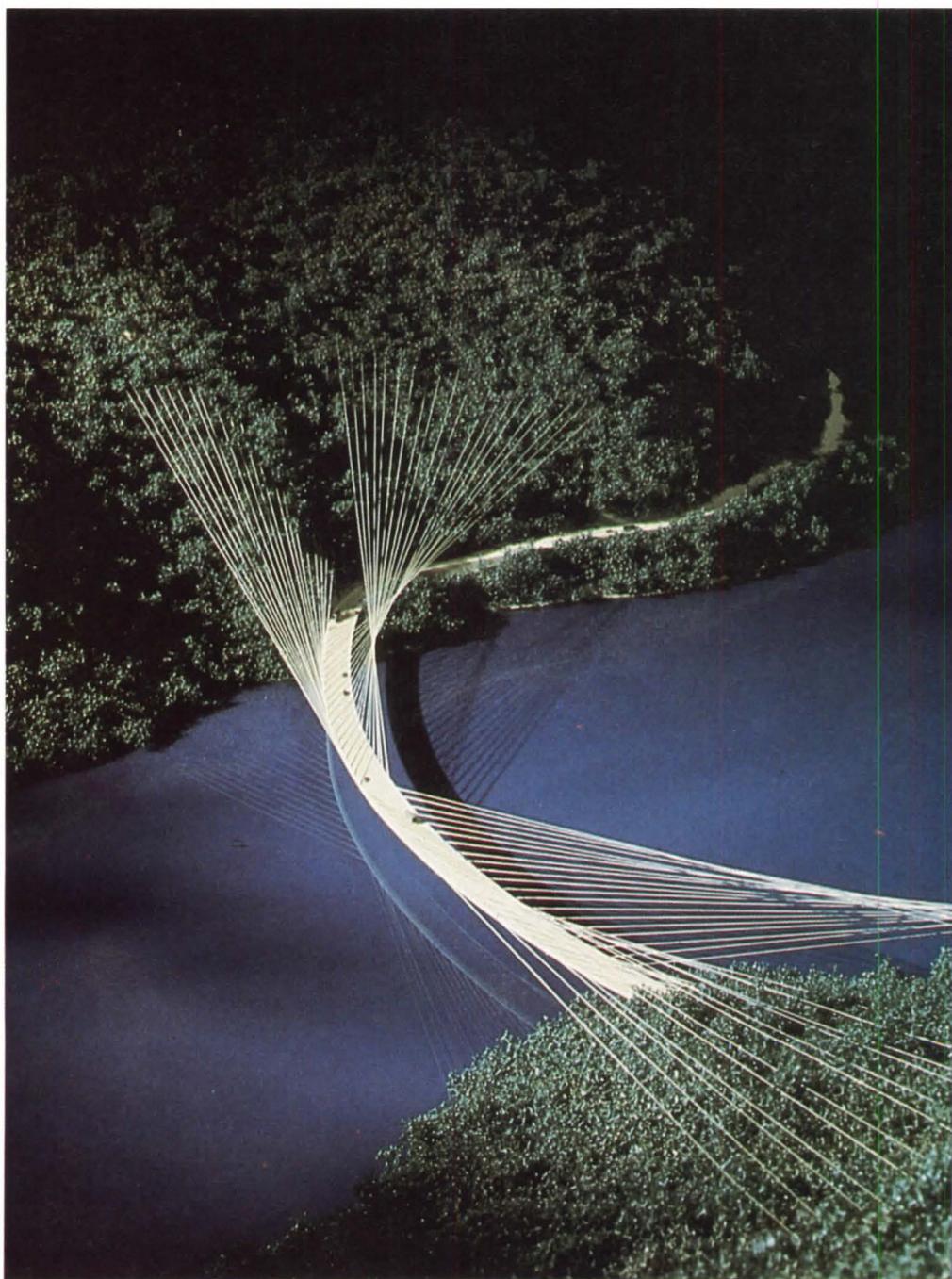
Site: 10 miles north of the future location of the Auburn Dam at the middle fork of the American River; about 35 miles northeast of Sacramento, Ca.

Solution: The solution consists of high-strength steel cables arranged in a hyperbolic paraboloid formation to create an array of tensile forces which produce pure axial compression in the curved deck. The vertical-force components of the cables balance the weight of the deck. The horizontal components are designed to reduce the horizontal bending moment at the critical points to zero. Curving the deck in plan minimizes tunneling into the canyon walls.

No less than 15 different bridge solutions were investigated including truss-and-girder systems, arch systems, and suspension systems. The genius of the bridge lies in the economy with which it achieves its goal. The bridge construction techniques used are conventional and well proven, and hold material and construction costs to a minimum. Avoiding cutting into the canyon walls and using these walls themselves as piers can save millions of dollars. No small consideration, either, is the aesthetic impact of such a bridge.

Construction methods and materials:

High-strength steel cables support the bridge from rock anchors bored into the natural canyon walls. Both steel and con-



crete box girder solutions exist for the curved deck. Either solution would be constructed by cantilevering from each side abutment towards the center, controlling bending moments during construction with horizontal erection cables. Bridge geometry accommodates repetition of elements and/or formwork. An excellent explanation of the workings of this bridge can be found in ASTM Reprint 3305 written by T.Y. Lin and D. Allan Firmage entitled: *The Design of the Ruck-A-Chucky Bridge*.

Jury comments

Elbasani: The award is serious. It is not a "pink bridge" (P/A, Jan. 1978, p. 68). This design statement reminds us that architecture is everywhere about us and is not necessarily a building. It is the making of objects and spaces which are events—in this case, a river crossing. We liked it not only because of the technology of the solution, but also because of the kind of spatial event in crossing the span which is now created by the technology. To me, it's like the beginnings of teaching people how buildings, how bridges, how things work and how problems are solved using technology.

Dubin: It doesn't have massive physical obstructions, it's spidery. You can look through it, it doesn't intrude; it rather enhances an already spectacular site. I think you also get the feeling of motion: the river flows, the wind blows through there; the entire bridge seems to be in motion while still being fixed at its two ends. It comes out with what it's looking like and how it acts because that's simply what it wants to do.

Seligman: What I find fascinating is the way the walls of the gorge are being used for the support of the cables. The cables come directly out of the hillside, from between the trees, in a way that is a much more natural ingredient than say a main upright. I think it is very important.

Perin: The bridge is no less than beautiful, and its very poetry symbolizes the spirit behind every effort people make to build. That the spirit all too often goes unrealized, this bridge helps us to remember.

Credits

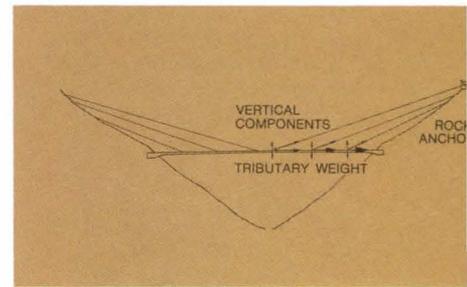
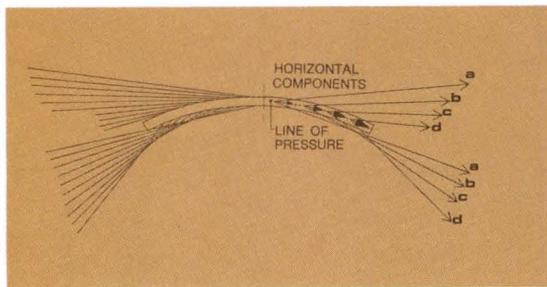
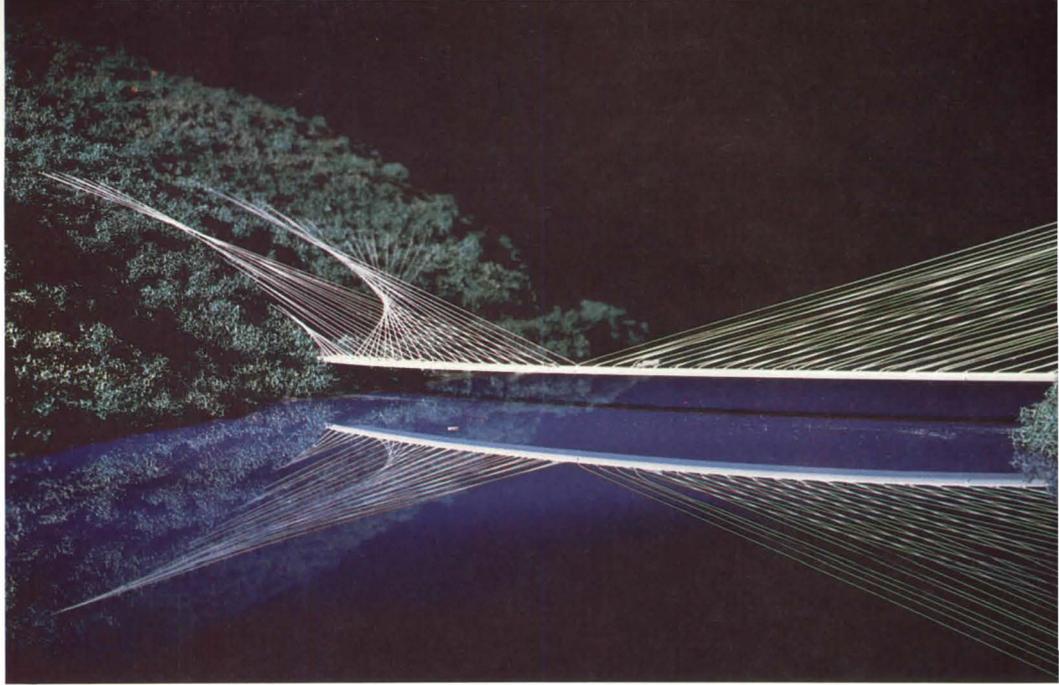
Structural engineers: T.Y. Lin International, T.Y. Lin, partner in charge. Engineering consultants: Hanson Engineers Inc., Walter E. Hanson, partner in charge.

Architect: Skidmore, Owings & Merrill, Myron Goldsmith, partner in charge of design.

Modelmaker: Skidmore, Owings & Merrill.

Model photographer: Hedrich-Blessing.

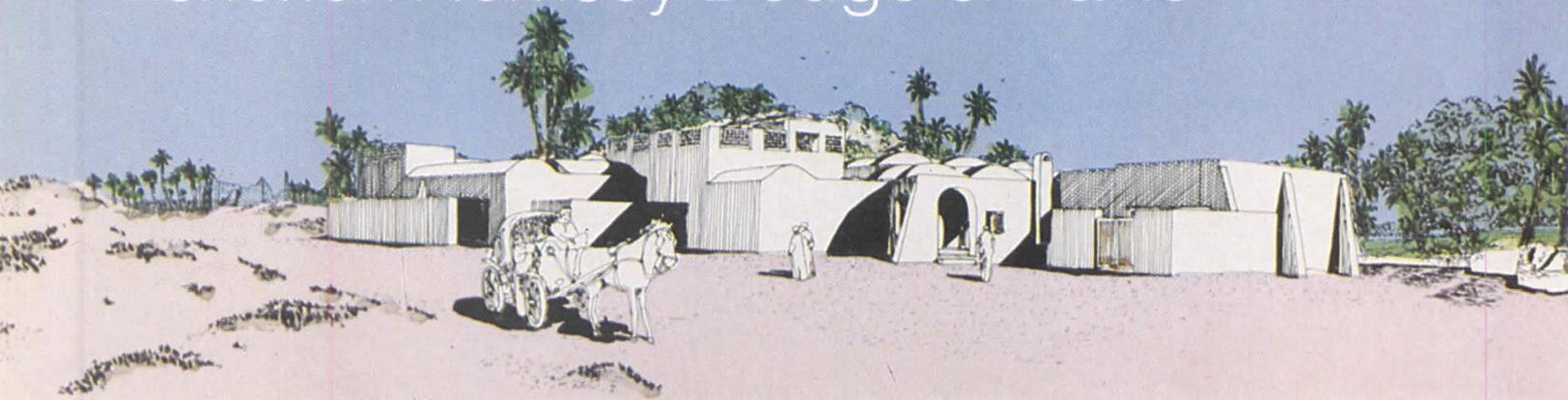
Client: U.S. Bureau of Reclamation, Denver, Co.



Horizontal and vertical cable force components.



Esherick Homsey Dodge & Davis



Egyptian vernacular building traditions were the inspiration for this housing for American archaeologists at Karnak. Respect for the sense of place makes this an admirable contextual project.

Project: Expedition house for the excavations of the Brooklyn Museum Theban Expedition at the precinct of the Goddess Mut, Karnak-Luxor, Egypt.

Program: Compound containing several courtyards, each ringed by living and working spaces. Existing and new vegetation, a pergola and covered walkways, and the careful consideration of orientation (for shade and ventilation) are among the strategies used in an effort to balance the requirements of client and climate. The compound retains the modesty, sense of self-containment, and low profile that typify traditional building in the Upper Nile Valley. In this way, it meets the client's requirement for maximum fit within minimum imposition, reworking a vernacular idiom to suit the needs of its occupants.

Site: Temple precinct of the Goddess Mut, within the southern sector of the Karnak temple complex.

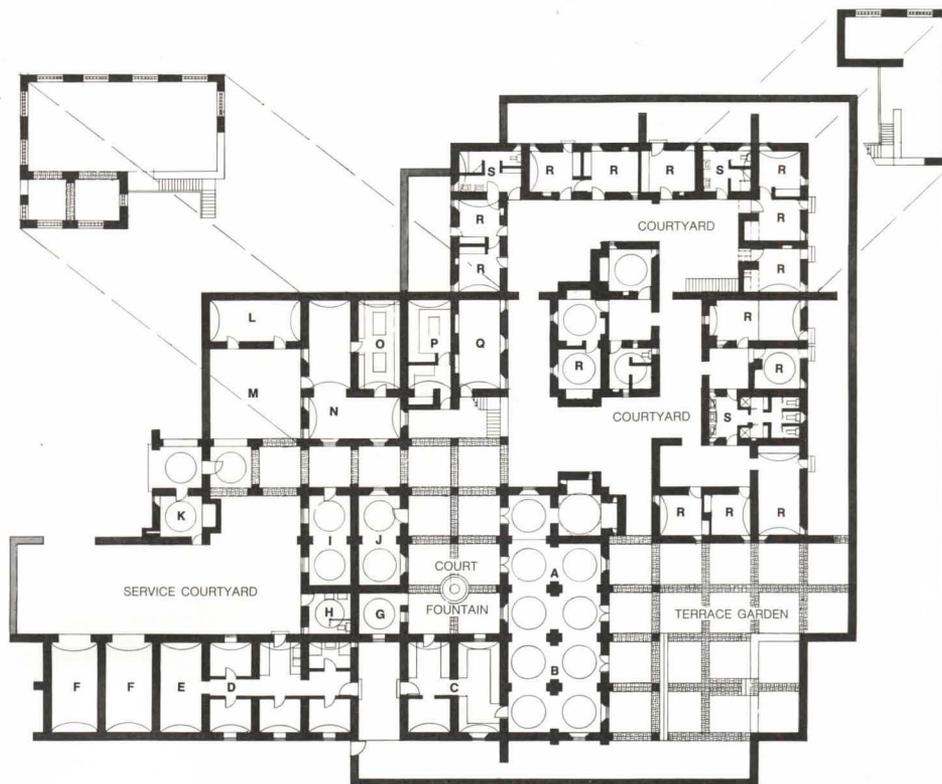
Construction methods and materials: Domed mud-brick module, about 3.2 meters wide and of variable depth, the system celebrated by Hassan Fathy in *Architecture for the Poor*.

Jury comments

Elbasani: The thing that's very good about this project is that it pays attention to the history, to the environment, and the kind of place socially and technically that existed in the Arab world.

Lumsden: The wall-bearing system with the barrel roof is something that's been used for a thousand years in those parts of the world. It's probable that this solution might be more competent than those newer points of view or completely new aesthetic systems.

Dubin: The courtyards handle the shade, and they could be sprayed for evaporative cooling. It has the ability to take care of the environment.



PLAN

N 71 10' 3m

Elbasani: Forget Miami Beach Hiltons, forget palaces on the Las Vegas Strip; this is what it's all about. This is a new building that pays some respect to the traditions of the place.

Credits

Architects: Esherick Homsey Dodge & Davis, George Homsey, vice president and principal, project architect; Richard Fazzani, The Brooklyn Museum, associate director, co-project director; James Manning, The Brooklyn Museum, field director, co-project director.

Funding: Coca-Cola Co., Atlanta, Ga.

Consultants: John Rutherford, Rutherford & Chekene, consulting civil engineer.

Renderer: Jerry Kuriyama.

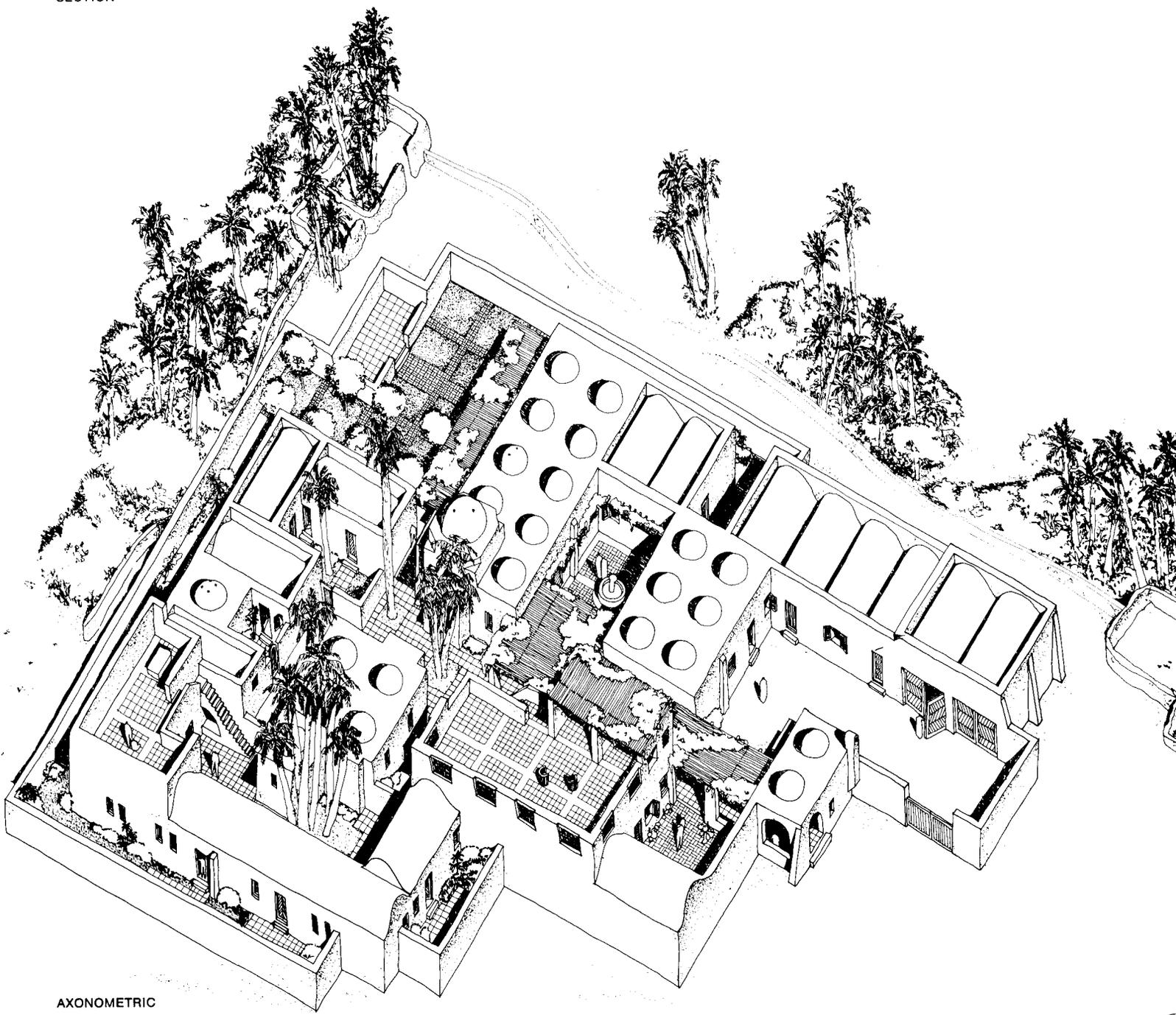
Client: The Brooklyn Museum, Brooklyn, NY.

Legend

- A Lounge
- B Dining Hall
- C Kitchen
- D Servants Quarters
- E Storage
- F Garage
- G Housekeeping Office
- H Toilet
- I Expedition Office
- J Library
- K Guardian
- L Storage
- M Pottery Yard
- N Conservation & Pottery Studio
- O Storage
- P Photography
- Q Drafting Studio
- R Bedroom
- S Bath



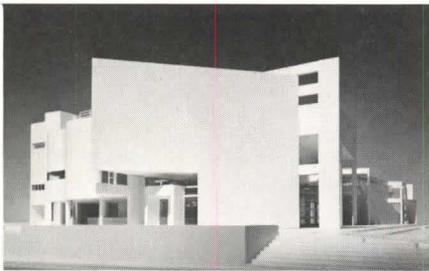
SECTION



AXONOMETRIC

Award: Architectural design

Richard Meier & Associates Architects



Circulation is transformed into metaphor in this complex new visitors' center for a historic midwestern community.

Project: The Atheneum, New Harmony, In.

Program: The Atheneum is a visitors' orientation and community cultural center in a small, historic Midwestern community.

Containing an auditorium, meeting room, exhibition spaces, and an outdoor amphitheater, the Atheneum will serve as a place of arrival, interpretation, orientation, and beginning of circulation for the tour of the town, which was the site of one of the more significant realized Utopian communities in America.

Site: An open site on the edge of town, close physically and visually to the Wabash River.

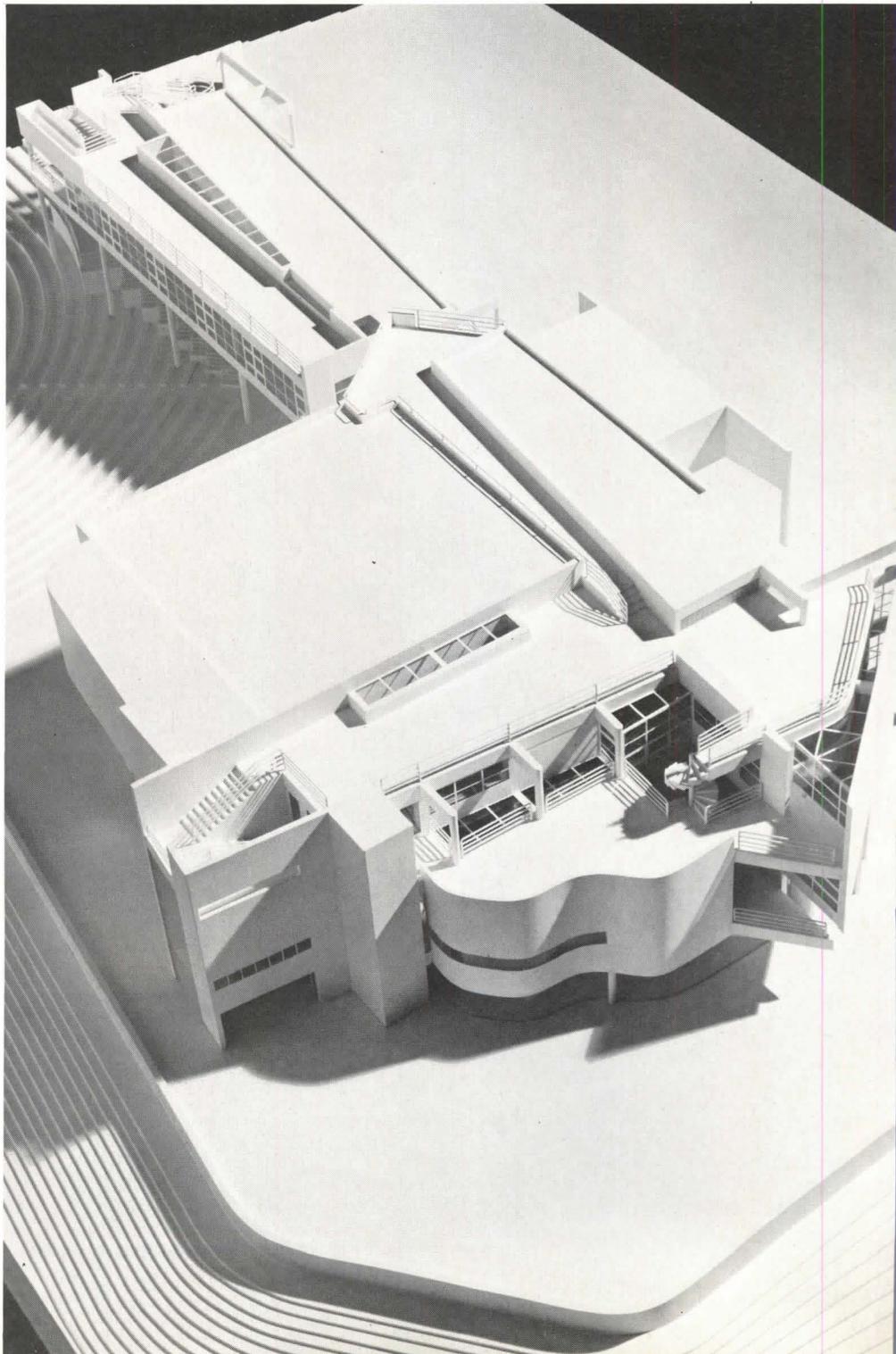
Solution: The architect has chosen to emphasize circulation elements to dramatize motion at the beginning of a visitor's tour and to signify the spaces as place of initiation, a threshold, and the beginning of the route. The nature of procession, circulation, and movement is a fundamental theme of the spatial organization. The entire movement system is a continuous experience, in which the building is a place of social interaction that is finally linked with the town of New Harmony itself.

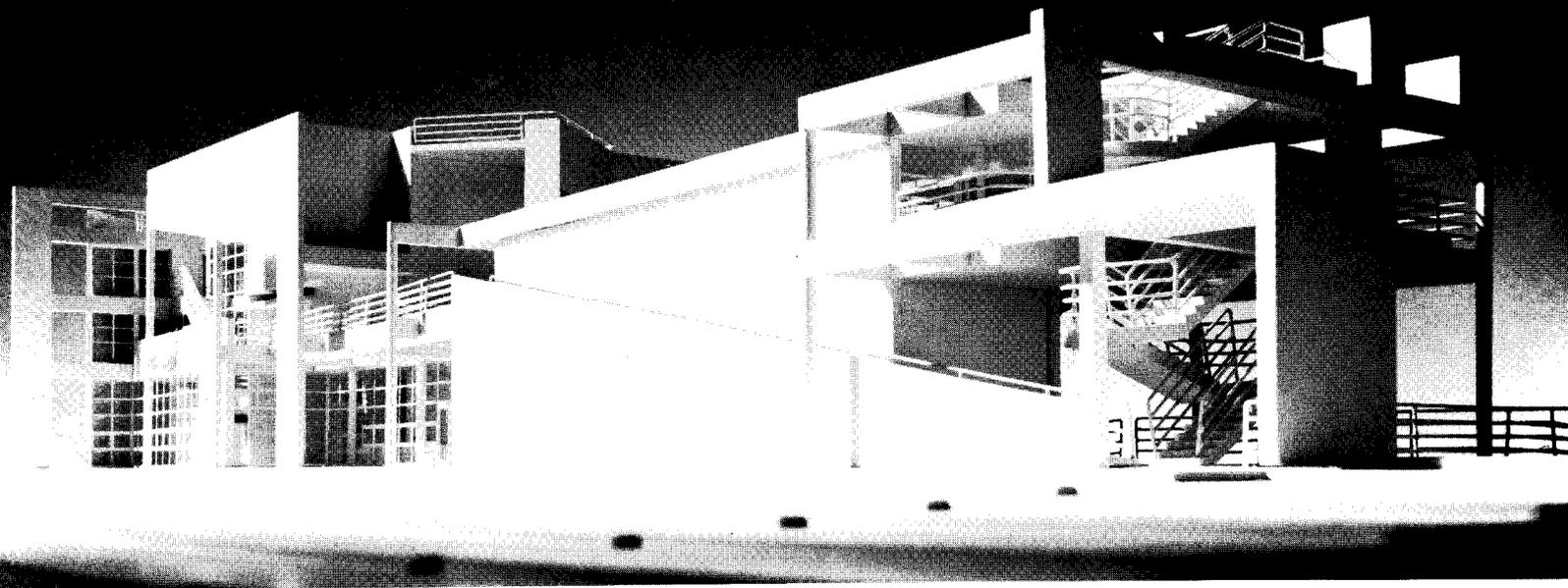
Construction methods and materials: Steel frame construction, aluminum exterior wall panels.

Jury comments

Lumsden: I think it should be made clear that we know who the architect is.

Elbasani: It's not only that we're aware, it's





that we're aware that nobody could pull it off as well as Richard Meier does. It's such a good scheme that if I'd never seen it before there would be no question in my mind as to who'd done it.

Lumsden: What I think is interesting is that there are some influences occurring in it that are not apparent in any of Meier's other projects. I don't want to identify the actual source, but I'm sure he's aware of it.

Seligmann: This is much more complicated Meier than Meier has ever been before.

Lumsden: It is multivalent in comparison with some of the purist architecture he's done. There is a considerable diversity of quite contrary forms, which is quite a break for him.

Elbasani: Too often successful architects, or architects who have developed a certain way of doing things, get trapped into their own discipline, like Kahn doing Kahn or Mies doing Mies. I think it's very important that an architect keep on growing. What I really enjoy is when a guy like Richard Meier, or any architect who is on a track, is constantly growing, constantly stepping out of his own soul, and going back and looking at what he's doing, and going beyond that point. I enjoy that he can step out, and he's not stopping.

Seligmann: He's also the inventor of that kind of stylistic language initially.

Lumsden: He was a reintroducer.

Elbasani: The danger with this kind of project is that when the general profession looks at it it might get caught up in the style and not in the so-called intellectual search.

Credits

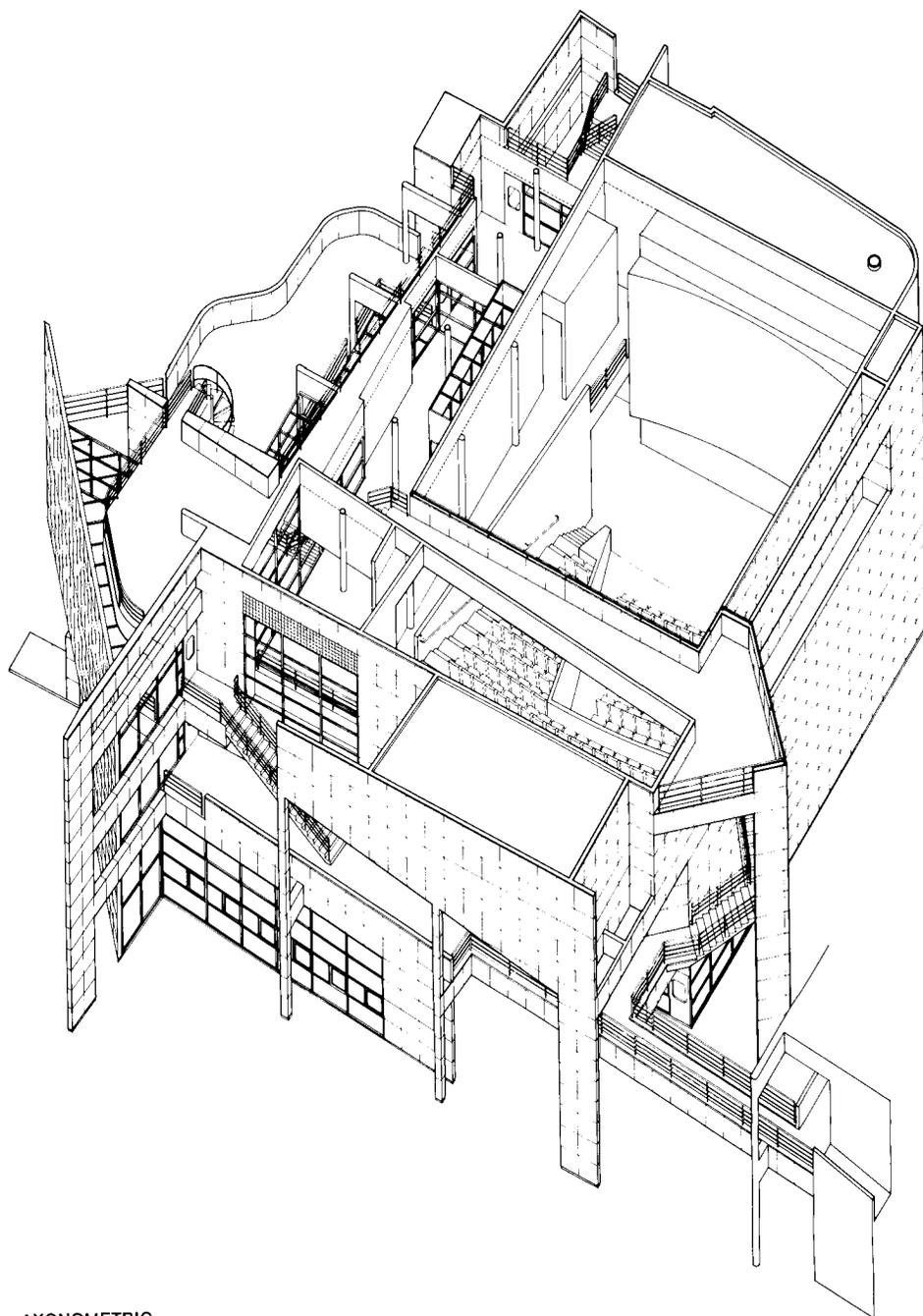
Architects: Richard Meier & Associates
Architects: Richard Meier; Sherman Kung, associate.

Consultants: Severud-Perrone-Sturm-Bandel, structural; Flack and Kurtz, mechanical; Kane and Carruth, landscape.

Modelmaker: Albert Maloof.

Model photographer: Ezra Stoller.

Client: Historic New Harmony, Inc., New Harmony, In.



AXONOMETRIC

Cambridge Seven Associates, Inc.

An old brewery complex and river site will become an art and transportation museum with waterfront promenades.

Project: San Antonio Museum of Art, San Antonio, Tx.
Program: As the beginning of the revitalization of a long-neglected part of San Antonio, the city's art museum will be relocated into an existing complex of buildings which have housed the Lone Star Brewery since 1910. New uses for the buildings, which are listed on the National Register of Historic Places, will include an art and a transportation museum, shops, restaurants, and a sculpture garden.
Site: 2½ acres along the San Antonio River, to be developed into sculpture gardens and waterfront promenades relating to museum.

Solution: The brewery's large and open interior spaces lend themselves well to gallery uses. The restoration respects the existing industrial building masses and their details, and transforms the complex to new uses through the introduction of a limited number of strong elements, including skylights, a glass-enclosed bridge between two prominent towers, glass-enclosed elevators, and new windows. Deep blue will be applied to existing, false, recessed exterior windows to emphasize the original rhythm of the façade. New elements of crisp shapes and detailing will be in sharp contrast to the playful forms and decorative details of the existing buildings.

Materials and construction: Cast-iron structural frame with brick masonry facing; new bridge of steel frame and glass, new interior glass walls and skylights.

Jury comments

Elbasani: This project involves not only the reuse of an important building in the city, but also the reuse and development of the outside spaces. It in fact says that rehabilitation isn't simply fixing up a building, but dealing with the environment around it and making that part of the effort. It creates an urban event as part of a major urban rede-



SECTION A



MODEL, VIEW FROM REAR, RIVER SIDE

velopment, and for that reason it is an important project. In going beyond the simple restoration of the building to restoring the river and creating new plazas, the project affirms that there is more to the act of restoration than normally considered. It takes an important building, makes an event out of it, and extends that event to something that is equally important: the river and the plazas.

Seligmann: Even though it doesn't use the latest sort of language in making details, what it does, it does very simply. Specifically, the kind of interior that is displayed here, of just keeping the cast-iron columns, of weeding the space out, of putting in a stair that would at any time have been sympathetic to the space, is all done very simply and very well.

Credits

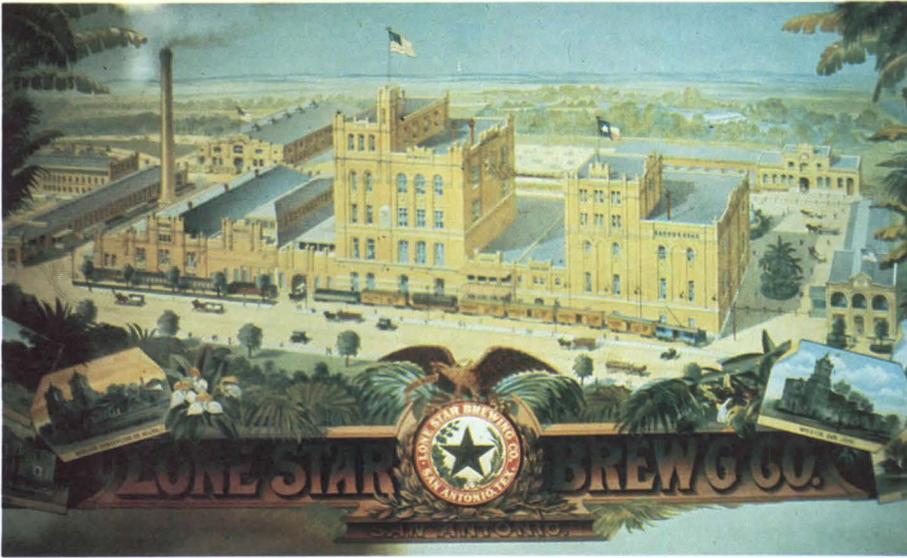
Architects: Cambridge Seven Associates, Inc., Cambridge, Ma; Peter Chermayeff, project principal; Richard L. Tuve II, project architect; Lydia Rubio, Ed Benner, Youngmin Jahan, Rob Imhoff, Peter Sollogub, Ivan Chermayeff, James Maitland, Charles Redmon, design and production team.

Consultants: Martin & Ortega Architects, San Antonio architectural consultants; LeMessurier/SCI, structural engineers; Galson & Galson, consulting engineers; Howard Brandston Lighting Design, Inc., lighting consultants; L.A. DeMartino, Jr., landscape and on-site review consultant.

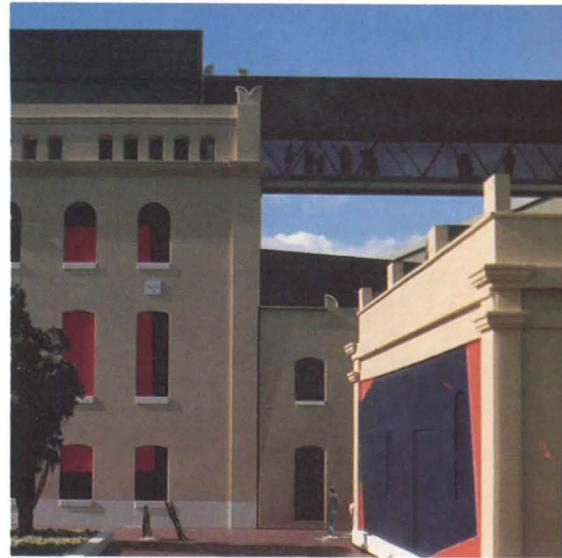
Modelmaker: F.W. Dixon Company.

Model photographer: Steve Brosnahan.

Client: San Antonio Museum Association.



LONE STAR BREWERY IN 1910



Michael Graves, Architect

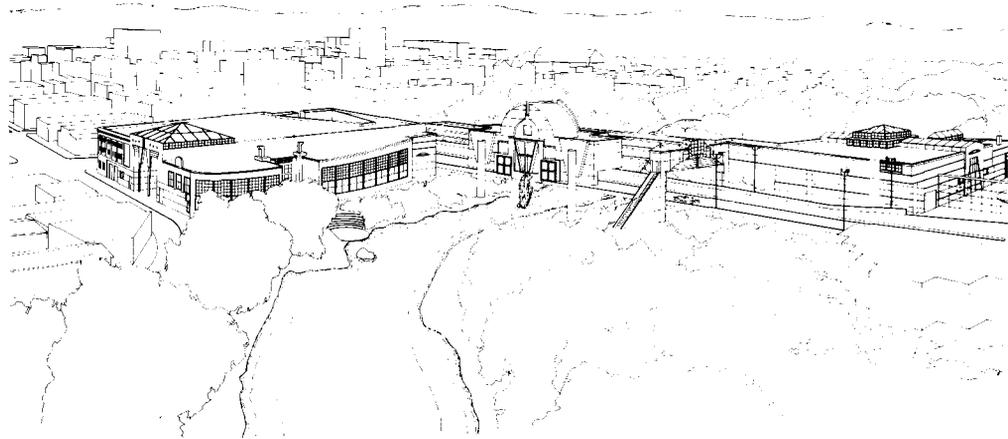
A cultural center spanning a river and linking two towns creates a statement commended for its urban design features and consistency of use of architectural language.

Project: Fargo-Moorhead Cultural Center Bridge, Fargo, ND, and Moorhead, Mn.
Program: A cultural center is planned to be built atop vehicular bridge over the Red River that separates the two cities of Fargo and Moorhead. The cultural center would include an art museum, concert hall, history museum, plus radio and television stations and other related facilities.

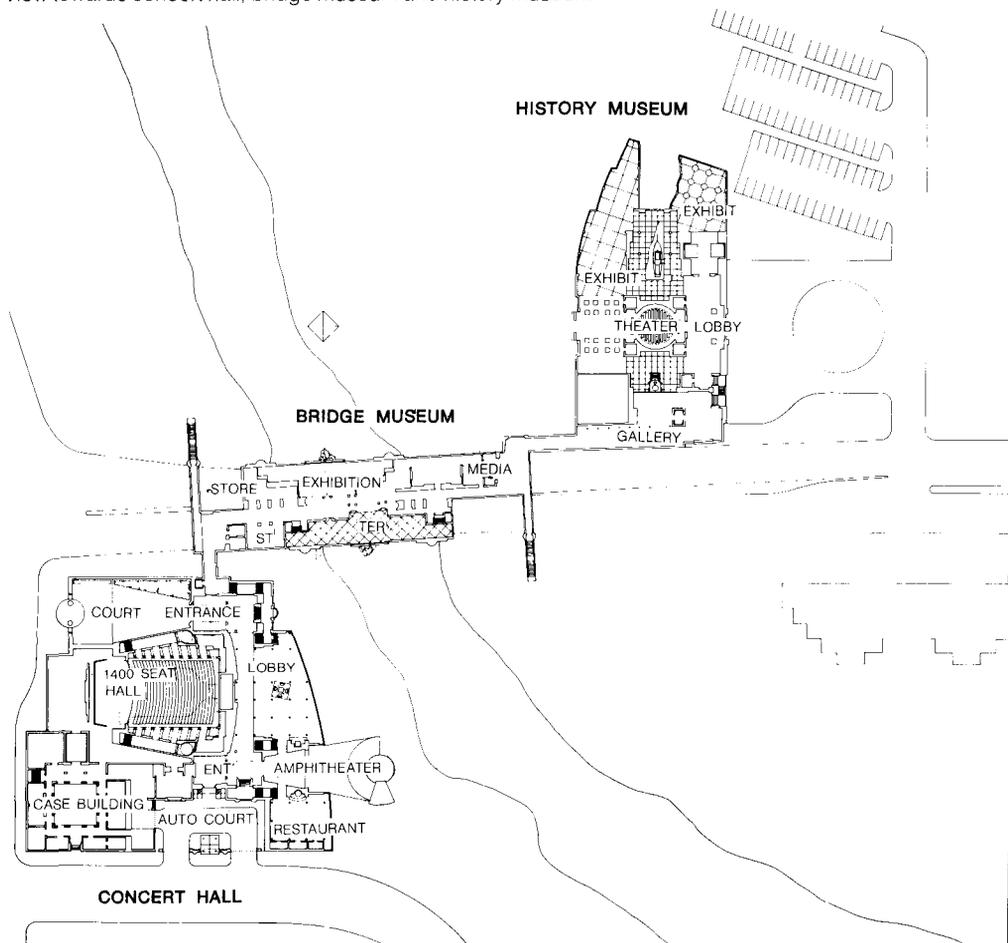
Solution: On the Fargo side of the bridge will be located the concert hall and radio/television complex 59,600 sq ft in size, incorporating an existing 46,800-sq-ft, three-story building. The older building will contain TV stations and support spaces for the concert hall. The 32,800-sq-ft art museum is located on the north side of the bridge above the vehicular road. A public corridor through the building is treated as a linear gallery, and on the south side of the bridge a large outdoor porch overlooks the river and the concert hall's outdoor amphitheater.

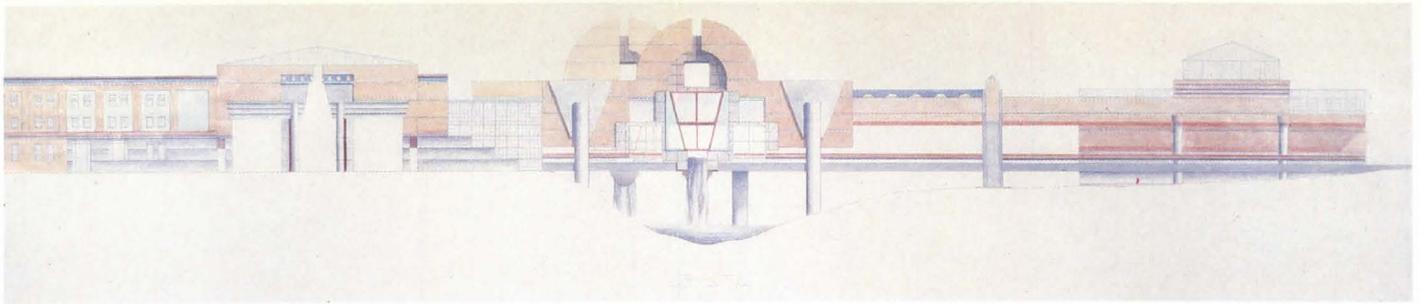
The history museum, a 55,300-sq-ft structure on the Moorhead side of the Red River, is designed so that a gallery links to the bridge, and a theater occupies the central space. Exhibitions are arranged in perimeter spaces of the building, extending into the landscape following the topography of site. The building's greenhouse-like enclosure and the irregular formal quality of its configuration are intended to reinforce the connection between inside and outside of the museum and make an association between the natural landscape, its history, and the artifacts exhibited within.

Materials and construction: Reinforced concrete, with Kasota stone, porcelain enamel panels, glass block, and insulated glass as exterior cladding and infill. It intentionally employs symbolic elements to refer to the building's location spanning the river, and joining the two cities physi-

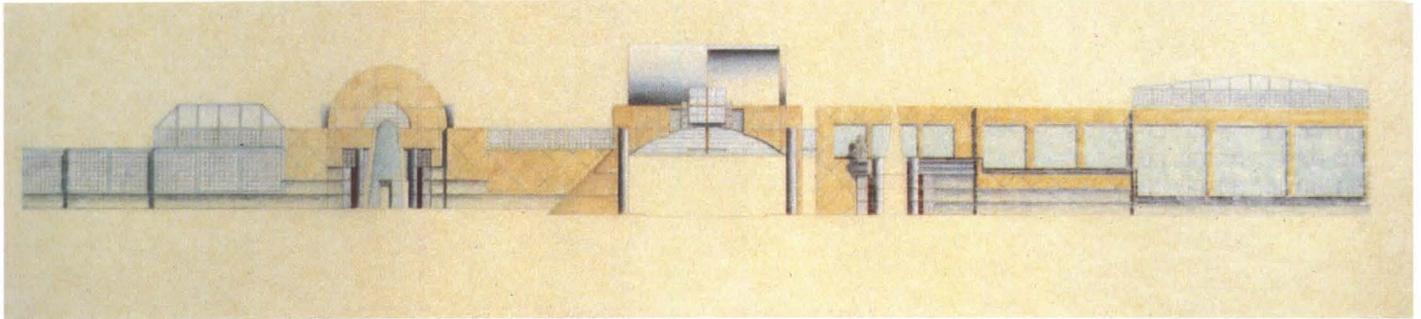


View towards concert hall, bridge museum and history museum.





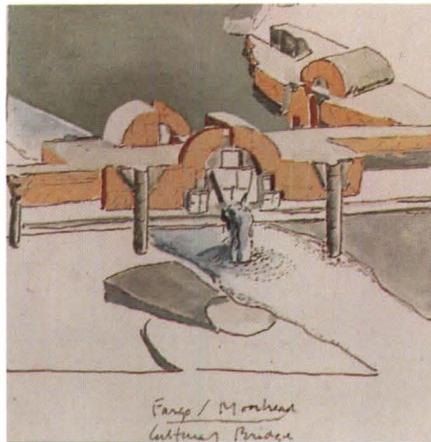
SOUTH ELEVATION



PRELIMINARY WEST ELEVATION



Fontaine de Marie de Medicis
Jacques de Brosse



Fargo / Moorhead
Cultural Bridge



cally and culturally. Thus the façades of the bridge receive the most symbolic treatment architecturally to focus attention to the bridge itself. Fenestration in the form of a keystone shape, pylonlike columns, barrel-vault arches and other motifs indirectly refer to the monumental architecture of the Western cultural heritage. The keystone in the bridge has a scupperlike fountain issuing from the base that receives water pumped from a windmill, which is part of the history museum. The individual elements of this architectural composition are seen by the architect to contain references to a larger narrative of the history of the particular communities, their agrarian bases, their dependence on the river, and to the relationship between the man-built environment and the natural one.

Jury comments

Elbasani: I like the urban design statement the project makes very much—it uses a cultural activity to connect two different cities and becomes a place or “event” for public assembly. The architect is doing all the right things with the public spaces and with the linkages. But I can’t get into the

architecture’s formal aspects.

Lumsden: The aesthetic devices and the aesthetic system I think are very important. Based on the implications of it, I would argue it needs to be looked at seriously.

Seligmann: It is an extraordinary invention in terms of architecture. It is not my cup of tea, because it is overly articulated. But that’s the architect’s prerogative. The architect obviously has a clear intention, aesthetically as well as urbanistically. The aesthetic language is consistently played through the entire building—something which is very difficult to pull off. This is an issue we all have to deal with in one way or another. Many of us go from one thing to another without that consistency. In the end, if you look at any part of this complex, it is all part of an architectural whole. The consistency and coherence are particularly important in this case where a building connects two places and does not have the same pieces on both sides, as a bridge normally might have.

Spatially there is something being said also, which is that the ideal of the universal plan—the open plan—is still present here. But the open-plan space generally isn’t

woven together with the discretely planned spaces. Here the precise weaving together of these two types of spatial plans is done very successfully.

Credits

Architect: Michael Graves, Linda Joy Cohen, Carol Constant, Steven Harris, Benjamin Kracauer, Bruce MacNelly, Tom Navin, Masaharu Seno, Gordon Smith, Terence Smith, Max Underwood, Seth Warner, Karen Wheeler, assistants.

Associated architects: Foss Engelstad Foss of Fargo, Architects, Engineers; Royce A. Yeater, project manager.

Consultants: Armstrong, Childs, Lang Associates, Architects, theater architectural consultants, Leslie Armstrong, partner in charge; Bather, Ringrose, Wolsfeld, Jarvis, Gardner, Inc., vehicular bridge engineering, Tom Carroll, project manager.

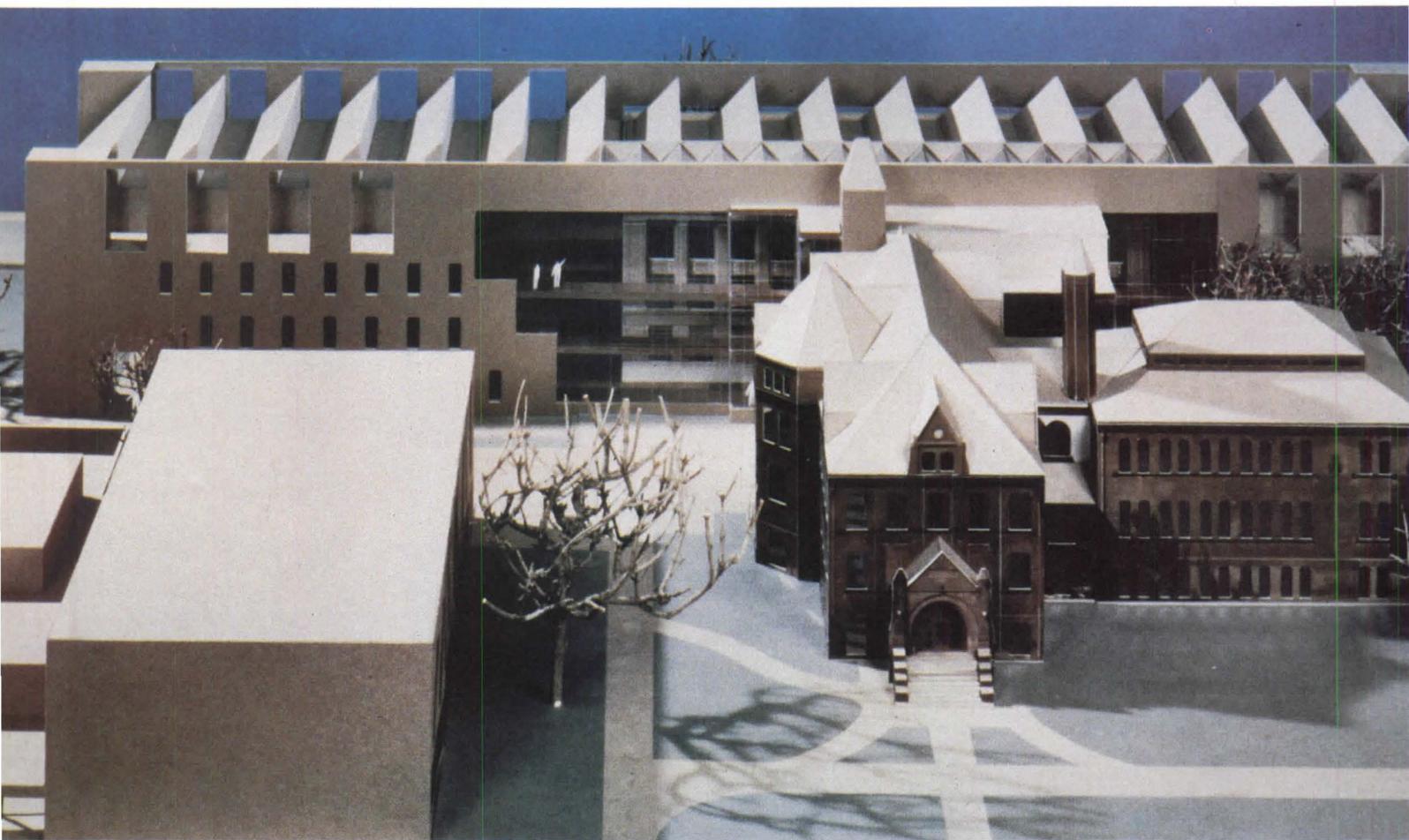
Client: Fargo-Moorhead Heritage & Cultural Bridge Task Force.

Modelmakers: Masaharu Seno, Max Underwood.

Photography: Ted Bickford.

Citation: Architectural design

Bahr Vermeer & Haecker



New facilities will incorporate existing structures and form new spaces within expanded architecture college complex.

Project: College of Architecture expansion, University of Nebraska-Lincoln.

Program: Addition of spaces for architectural education, bringing total area in the college to 95,800 sq ft.

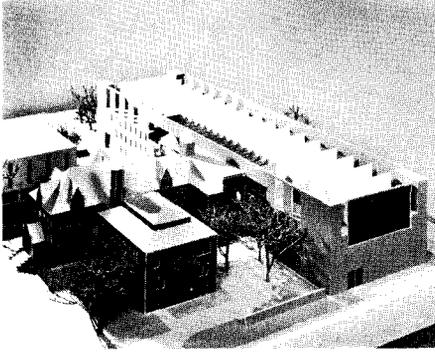
Site: Tightly restricted area at campus edge bounded by existing university buildings and by a city street abutting an in-

terstate highway ramp.

Solution: Existing architecture building (on National Register) and adjacent former law school to be incorporated into the complex, as will energy considerations. The new facility is to include lecture, seminar, and shop facilities not now available within the school, as well as additional studio and office spaces.

Materials and construction: Steel frame with long span trusses; brick walls and operable windows, both to recall original architecture building.





View from the northeast.

Jury comments

Elbasani: I have a feeling that these architects are dealing with a very, very tight site, a very, very large program, and some pretty important buildings to relate to. As best they can, in terms of design strategy, they've taken the ingredients which can begin to deal with the scale of the existing buildings—mainly the atrium and public spaces—and related those to the existing buildings. Let's face it, they've had to produce a fairly large building.

Seligmann: Well, I agree with all the problems that the architects had. But I begin to be very much upset when I see buildings that produce these kinds of enormous openings in a wall where very little effort has been made to make a real true backdrop to the existing buildings. I see this enormous giant standing next to the poor building that's there. I like the idea, but I don't like what has happened.

Lumsden: I don't feel that in fact the building would be damaging to the quite important existing one. It has some variation in the massing of that wall. The use of the window system with the system of large openings, I think, is an acceptable combination; it's a good formal device relative to the existing structures.

Seligmann: There are other possible solutions to that situation without making this into such a confrontation.

Lumsden: But they've got some nice scale elements, and the space between the buildings is not a bad space.

Dubin: The natural lighting to the library through these elements that can also be [solar] collectors is good, and secondly, I think that the tie-in and space between buildings has been done quite well.

Credits

Architects: Bahr Vermeer & Haecker, Architects, Omaha and Lincoln, Nb; George Haecker, principal in charge; Gary Bowen and Deon Bahr, project team; William Ryan III and Dan Watts, assistants.

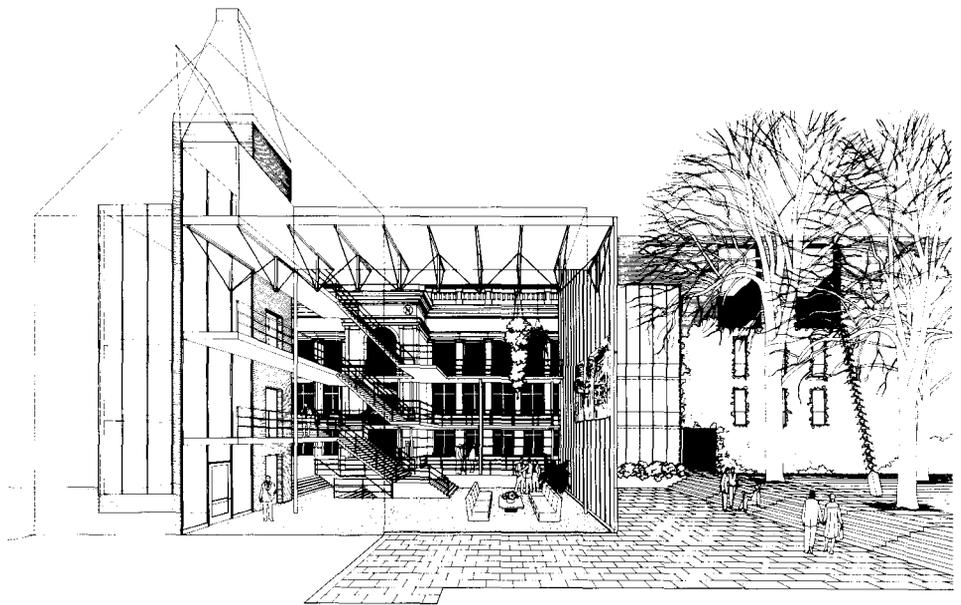
Consultants: AD&C Group, structural engineers; Jenkins-Mack & Associates, mechanical-electrical engineers.

Modelmaker: Dan Spiry.

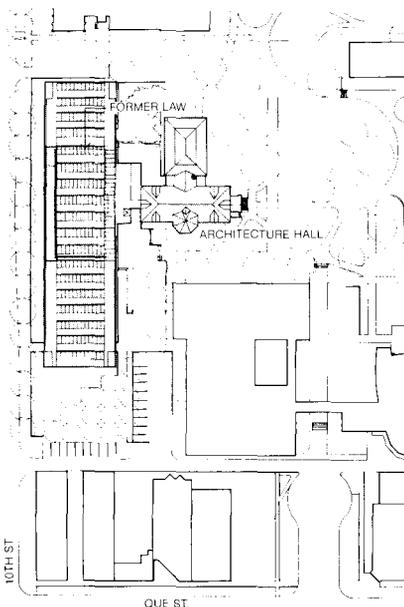
Model photographer: Edholm Photographics.

Renderer: Gary Bowen.

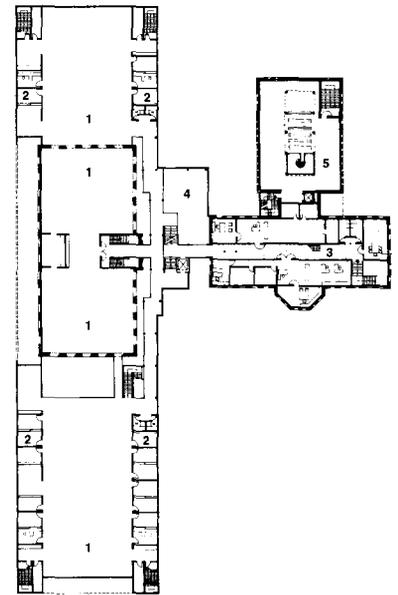
Client: College of Architecture, University of Nebraska-Lincoln.



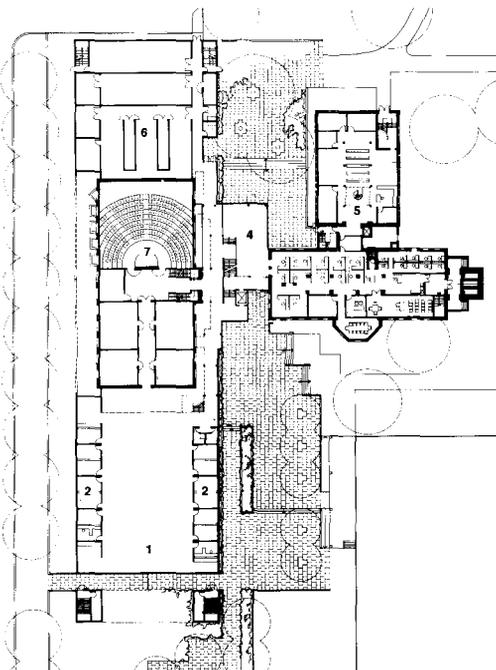
PERSPECTIVE SECTION OF ATRIUM LOOKING WEST



SITE PLAN

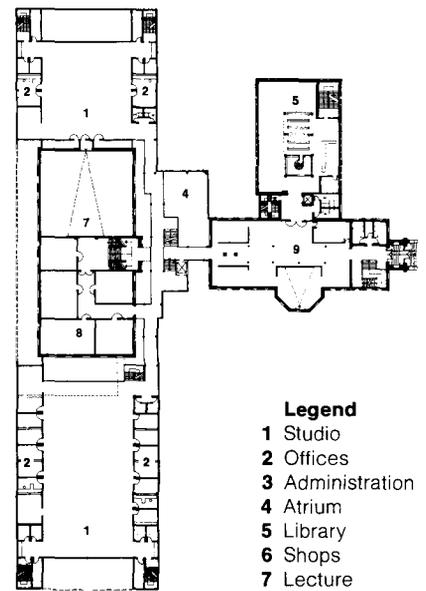


UPPER LEVEL



GROUND LEVEL

N ↑



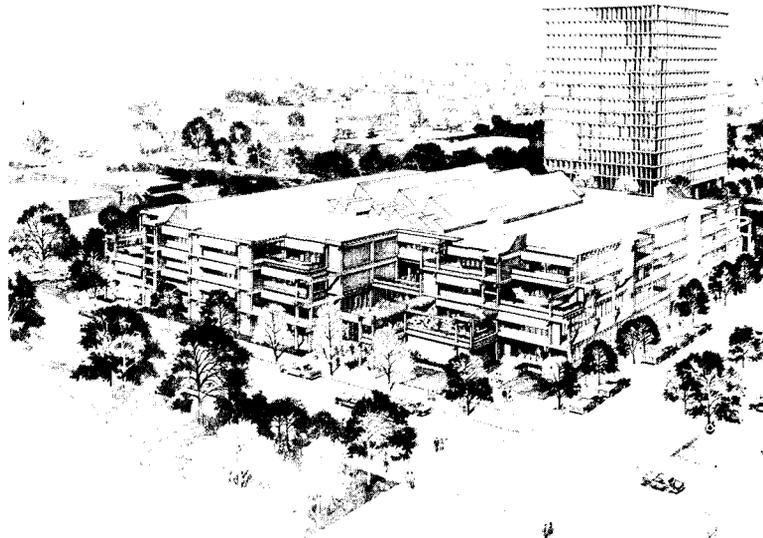
MIDDLE LEVEL

30'

Legend

- 1 Studio
- 2 Offices
- 3 Administration
- 4 Atrium
- 5 Library
- 6 Shops
- 7 Lecture
- 8 Classrooms
- 9 Gallery

Office of the State Architect State of California



A new state office building wins praise for its energy-conserving design and its maintenance of a low-rise scale.

Project: Site 1 state office building, Sacramento, Ca.
Program: A 267,000-sq-ft state office building which incorporates energy-efficient design features.
Site: a city block in downtown Sacramento.
Solution: A central atrium integrates climatic and human concerns of the design. Automatic skylight shading and passive heating and cooling systems further enhance the energy efficiency.

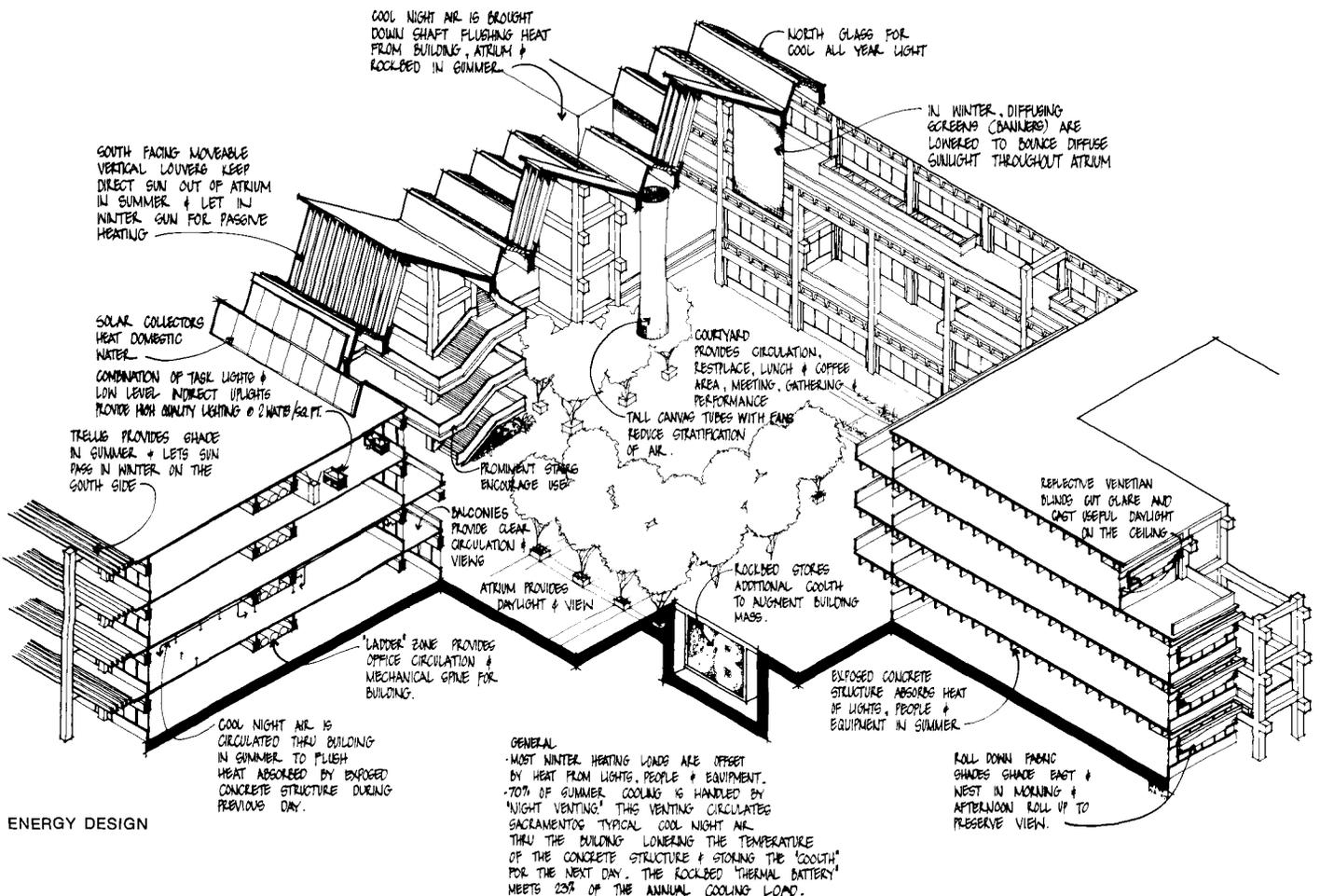
Construction methods and materials: Steel frame construction, glass.

Jury comments

Elbasani: This is a definite statement about government energy policy. It's not just paying lip service.
Dubin: This effort goes well beyond slogan-coining and phrase-making. It does it.
Seligmann: But on a design level, this building is really chaotic.
Elbasani: You may not like the design, but it is a building which takes state architecture and tries to deal with issues of scale, texture, and pedestrian environment.

Credits

Design: Sim Van der Ryn, state architect. Barry L. Wasserman, deputy state architect/design; Lew Desch, chief, architecture and engineering; Peter Calthorpe, Bruce Corson, Scott Matthews, design; Glenn Hezmalhalch, Jim Barnett, Ed Street, Doug Yee, Angelo Spataro, Karl Stricker, Vern Thornburg, Russ Ahnsbrak, Sam Kaneko, Bobbie Sue Hood, Bill Harrell, Dan Hood, Ben Shook, design team.
Consultants: Berkeley Solar Group, thermal analysis; Wilson, Ihrig & Associates, acoustical analysis.
Client: Department of General Services, State of California.



ENERGY DESIGN

Citation: Architectural design

Paolo Soleri Associates, Inc.

A multi-use desert complex, Arcosanti is the embodiment of design theories of its architect/founder, Paolo Soleri.

Project: East Crescent Complex, Arcosanti Community, Az.

Program: To create an integrated neighborhood, functionally sensitive to its natural desert environment, while providing a lively and responsive social environment for its inhabitants.

Site: Atop a mesa in central Arizona.

Solution: Typifying the concept of integration and frugality, the crescent and theater complex will be heated by warm air collected within and rising from a 26,000-sq-ft sloping greenhouse which will also be used for food production and organic waste recycling. The Crescent will provide housing for 60 residents in 14 multilevel living units facing a central courtyard/market and amphitheater, and includes architectural offices, drafting rooms, an archive, a theater, and a nursery school.

Construction methods and materials: Cast-in-place concrete construction.

Jury comments

Seligmann: I have a feeling we also know the architect of this one.

Elbasani: I'm intrigued by this project because it talks about community as opposed to just a bunch of people that happen to share the same plot of land.

Dubin: They have been very much aware of the environment there in Arizona, and they've paid a lot of attention to that from an energy standpoint.

Lumsden: In plan, the functional innovations are probably correct and need to be understood, but the planning and the formal system are very unsophisticated.

Credits

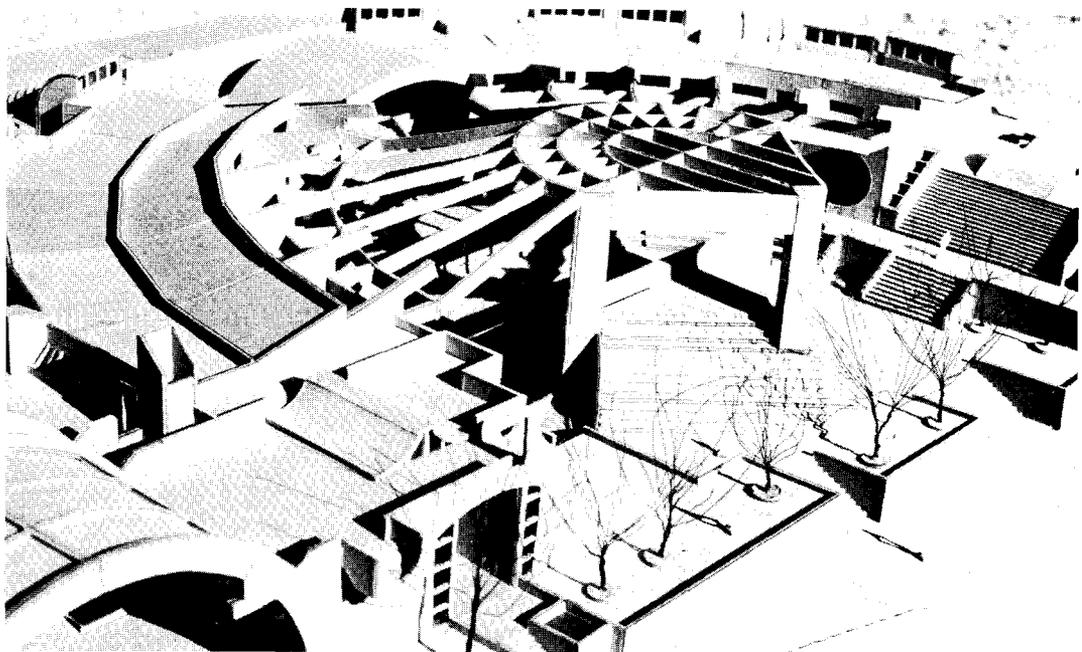
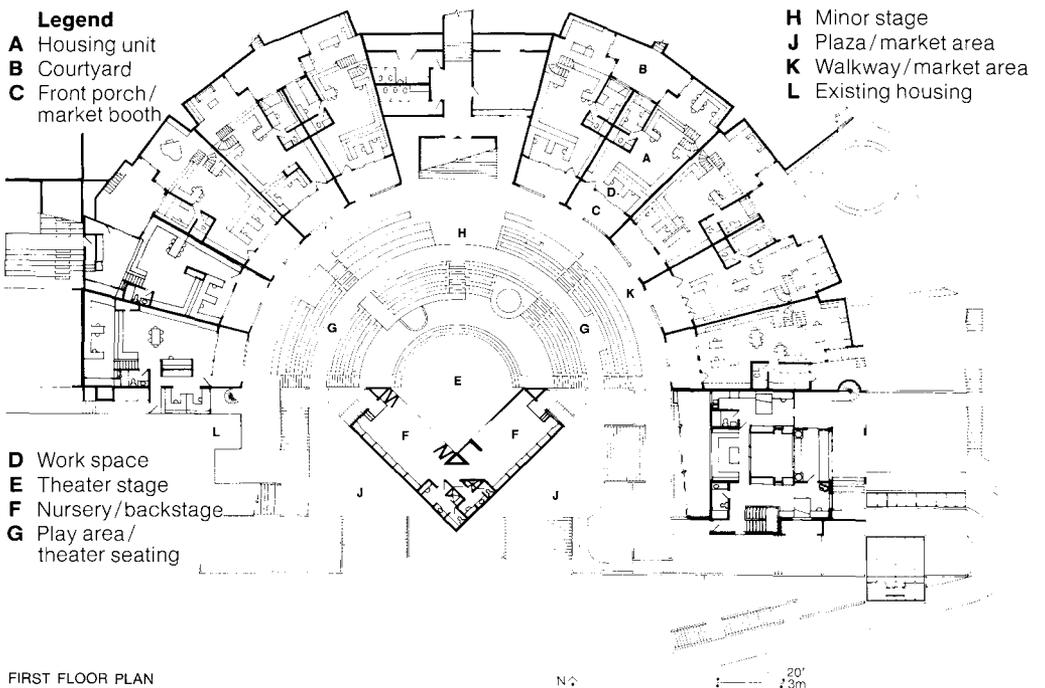
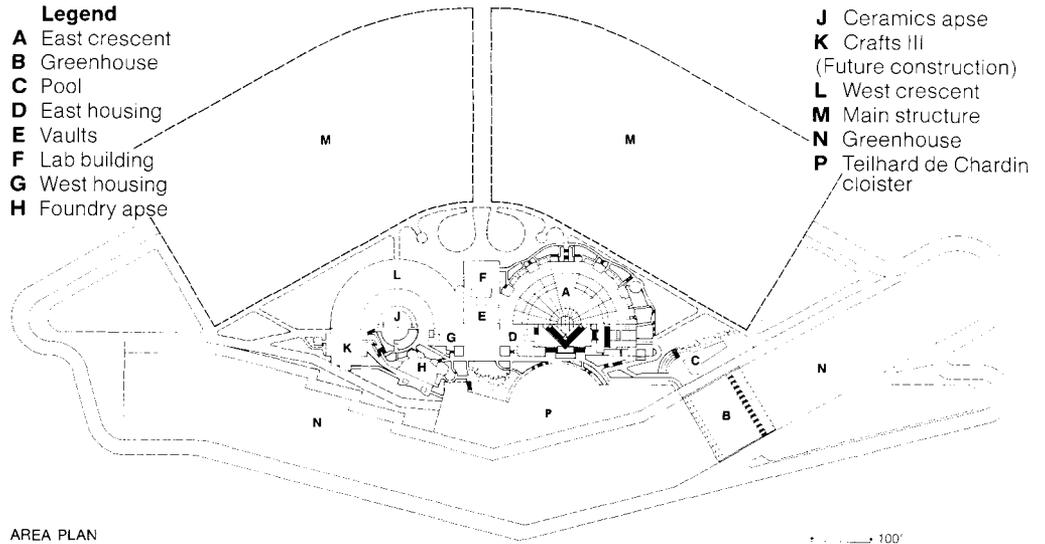
Architects: Paolo Soleri Associates, Inc.

Consultants: Environmental Research Laboratory, mechanical systems; Ralph Kratz, Paolo Soleri Associates, structural.

Modelmaker: Paolo Soleri Associates, Inc.

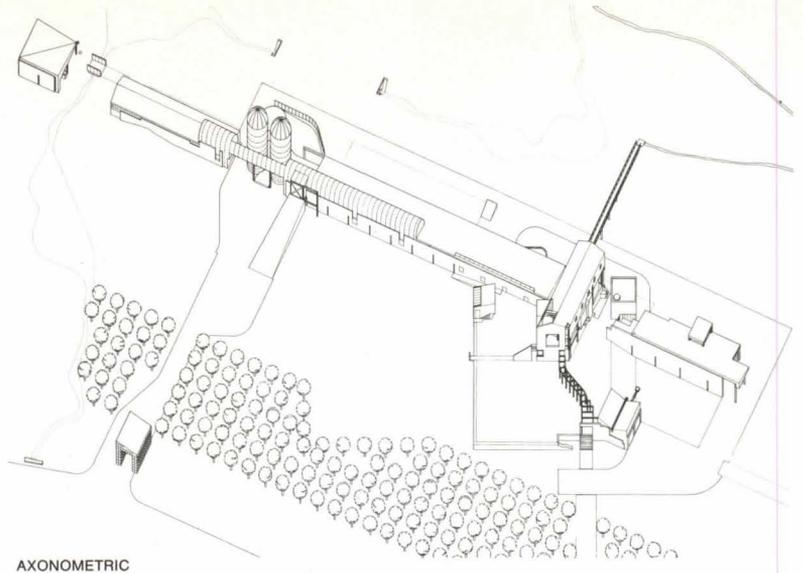
Model photographer: Ivan Pintar.

Client: Arcosanti Community.



Citation: Architectural design

John Ostlund & Val Warke



A farm in upstate New York brings big-city style to the country as it combines high style with function.

Project: Farm/house, McGraw, NY.

Program: A dairy farm redesigned to centralize, modernize, and expand existing facilities. Clients wanted departure from forms of traditional American farm, but wished to retain the spirit of quiet, rustic, country life.

Site: Flat rural site bordered by a country road, an orchard, and a steep hill topped by an interstate highway. Several natural springs converge on the site, which has a panorama of a nearby city from the hill.

Solution: The stone foundation of the former barn is used to create a raised lawn upon which the house sits. The house is introverted in plan and elevation for private living areas, and extroverted in less private living areas. The formality of the front elevation is countered by the more open east elevation. Perpendicular to the organization of the house is that of the farm buildings, which form an extrusion parallel to the hill. The impacted gateway formed by vertical storage silos behind the horizontal cylinder of the hayloft signals the activity which occurs behind the walls.

Construction methods and materials:

House: heavy and lightweight steel framing, masonry core, aluminum exterior walls. Farm buildings: masonry bearing walls, steel framing, wood stud infill walls.

Jury comments

Elbasani: Even though it grows out of the New York Five syndrome, it takes it out of the chichi New York environment and puts it into the countryside for its run. Any kind of discipline must have its true test in the laboratory of middle America.

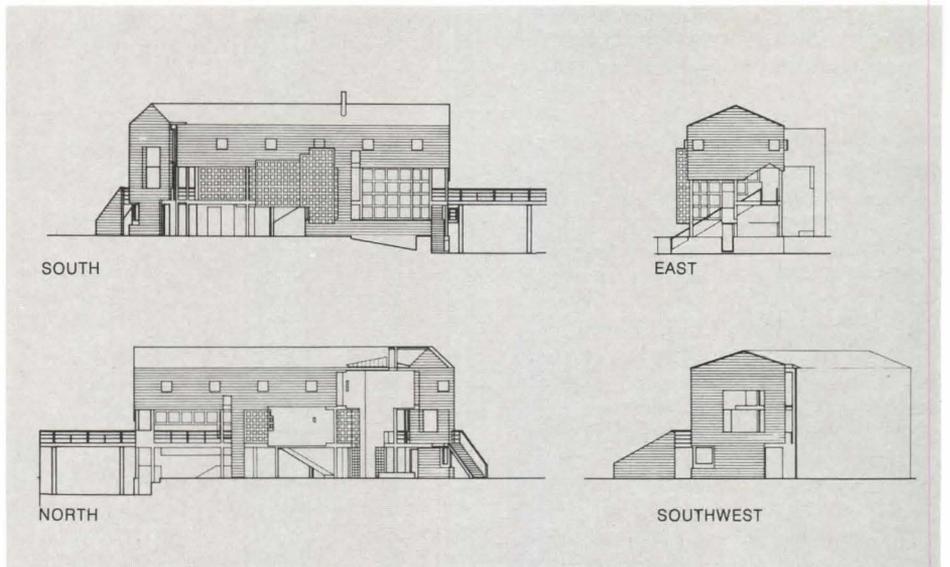
Dubin: It's a kind of Agri-Technology.

Seligmann: It worries me because on one hand it's very clever, but on the other it's such an extraordinary contrivance.

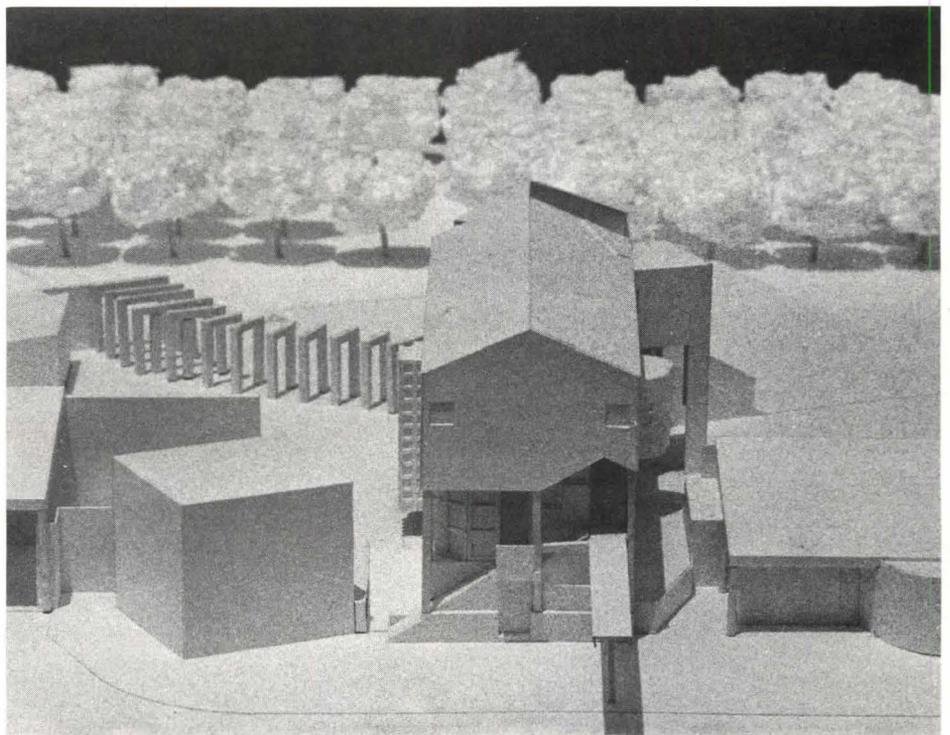
Credits

Designers: John Ostlund and Val Warke.

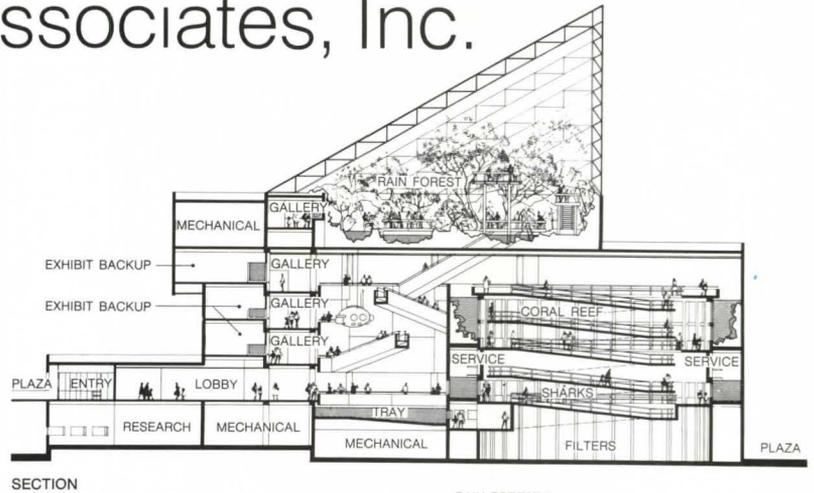
Client: Mrs. Judith Johnson, Cortland, NY.



ELEVATIONS



Cambridge Seven Associates, Inc.



A striking new aquarium for Baltimore has a rooftop greenhouse surmounting an unusual multilevel display system.

Project: Baltimore Aquarium, Baltimore.
Program: Aquarium with gallery exhibits for a large Eastern seaboard city.
Site: Pier in Baltimore's Inner Harbor.
Solution: Design is based on a one-way route that leads the visitor upward into rooftop greenhouse, and then downward within the center of a two-level ring tank.
Building materials and construction methods: Steel frame construction, concrete, glass.

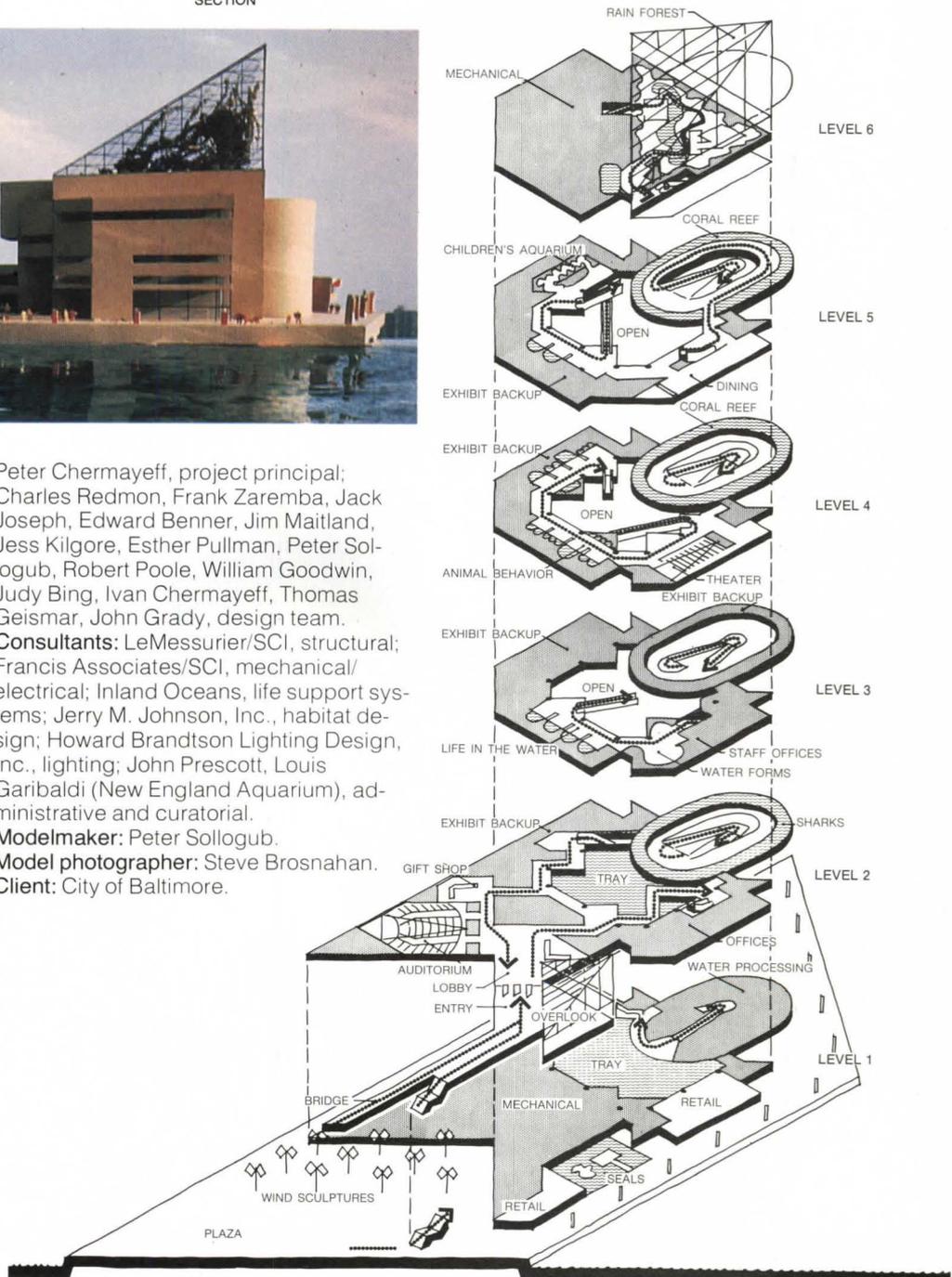
Jury comments

Elbasani: This is basically an introverted museum. They're building a waterfront, but they're not delivering it as a pedestrian environment. It could have been anywhere. Here's a building devoted to water that has nothing to do with water.
Lumsden: There's no doubt that these spaces will be enjoyable. It's a more rational building than others we're awarding.
Seligmann: I like the two glass pyramids he's got there. It sits on a prow over the water like the Sydney Opera House.

Credits

Architects: Cambridge Seven Associates, Inc., architects and exhibit designers.

Peter Chermayeff, project principal; Charles Redmon, Frank Zaremba, Jack Joseph, Edward Benner, Jim Maitland, Jess Kilgore, Esther Pullman, Peter Sollogub, Robert Poole, William Goodwin, Judy Bing, Ivan Chermayeff, Thomas Geismar, John Grady, design team.
Consultants: LeMessurier/SCI, structural; Francis Associates/SCI, mechanical/electrical; Inland Oceans, life support systems; Jerry M. Johnson, Inc., habitat design; Howard Brandtson Lighting Design, Inc., lighting; John Prescott, Louis Garibaldi (New England Aquarium), administrative and curatorial.
Modelmaker: Peter Sollogub.
Model photographer: Steve Brosnahan.
Client: City of Baltimore.



Peter Eisenman

This house does not consider functional requirements in the normal sense, but responds to other questions of living.

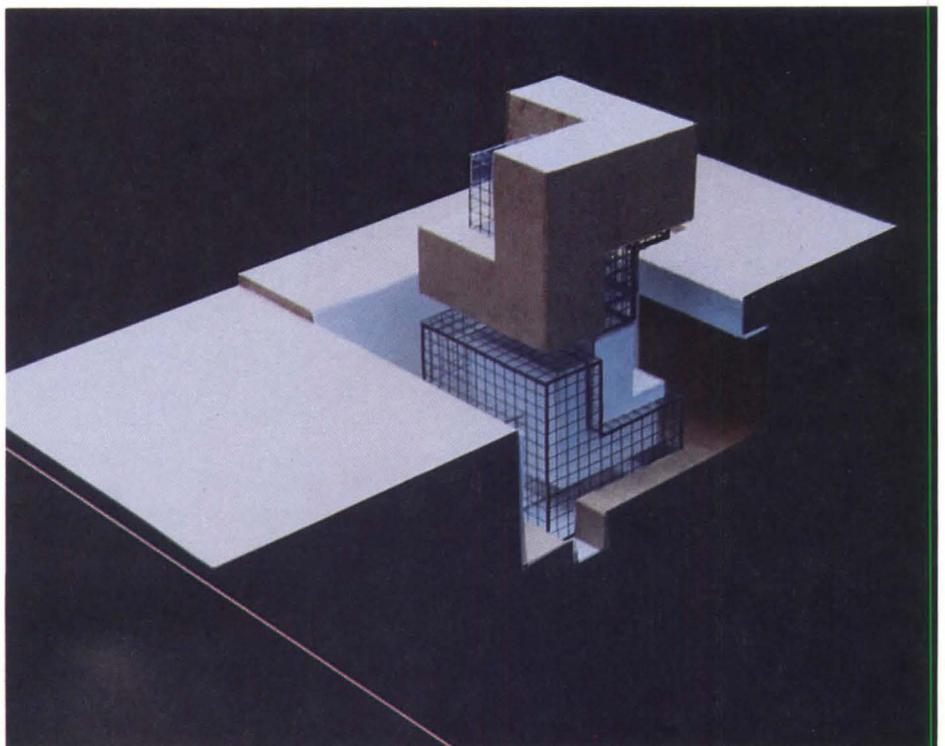
Project: House 11a, Palo Alto, Ca.

Program: Neither the architect nor the clients for this house conceive of its program as the resolution of functional requirements in the usual sense. The clients believe that most architecture isolates one into compartments in its endeavor to deal only with conditions of the most elementary and literal kind, namely of function. The clients wanted a house that would be expressive of, and be a metaphor for, the contemporary condition of the family. They would like to be in a house, apart from the obvious reasons, in order to constantly reconstitute the world outside. They want to be viewers who are inside, separate from the world but be at the same time able to know about it, to have the world present. They want to be in the condition of the viewer who is both inside and outside of the house, with equal ability to view it or the outside world.

Site: A lot in a typical suburban grid plan.

Solution: Because the architect believes that Euclidean geometry is no longer fully capable of expressing the uncertainty and relativity of the modern world, he has in this house employed topological geometry. This method of operation allows the architect to deal with indeterminate distances and infinitely unbroken surfaces, which seem to more closely approximate the changed conditions of contemporary life that the client is interested in having expressed through the house.

Like a Moebius strip—an invention of topological geometry that produces both an interior and an exterior surface along its plane when folded—this house approximates unbroken and continuous surfaces that suggest an architectonic condition of inside and outside. The folded membranes of the ells, of which it is composed, also represent a fragmentary condition in that they establish a situation where the form simultaneously moves toward completion and dissolution, where it is at once becom-



ing and disappearing. The resulting configuration appears to have an inside and an outside, but in fact there is no real inside and no real outside, only two deformed membranes. Through the systematic manipulation of the three-dimensional ell molds, the house attempts to establish a condition of object that is only an approximation of it, which in itself seems to disappear, leaving only the sense of that condition it is approximating.

Materials and construction: Steel frame because of earthquake zone, plywood and stucco exterior walls, steel mullion and glass curtainwalls.

Jury comments

Elbasani: It turns me off because it's not a livable building.

Seligmann: You have to be very careful about this one. I'll tell you what is happening here. I can assure you that in this case

the client went to the architect knowing full well that this was the kind of thing he was going to get.

Elbasani: I'm being very careful. I know it's an interesting idea, an interesting aesthetic; but in the end you've got to live in something. You make an event, and what is the event?

Lumsden: Individuals are willing to sacrifice certain comfort for certain kinds of aesthetic satisfactions. Maybe they do it for a lifestyle, or maybe they do it for the kinds of buildings they inhabit. In any case, this building is brilliant aesthetically.

Credits

Architect: Peter Eisenman, with Sam Anderson, Jay Measley, John Nambu.

Modelmaker: Sam Anderson.

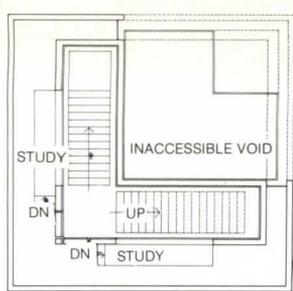
Model photographer: Dick Frank.

Renderer: Jay Measley.

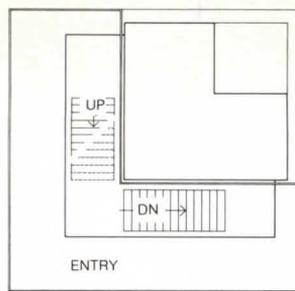
Clients: Mr. & Mrs. Kurt Forster.



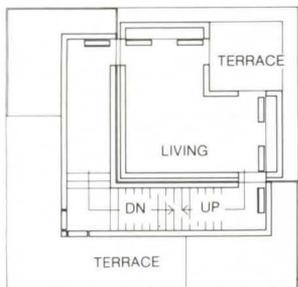
LEVEL +18°



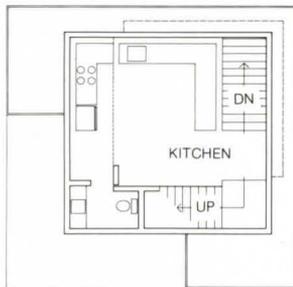
LEVEL +6°



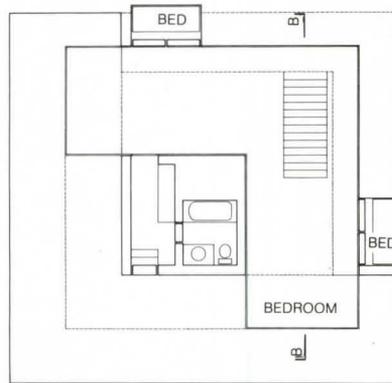
LEVEL -3°



LEVEL -13°



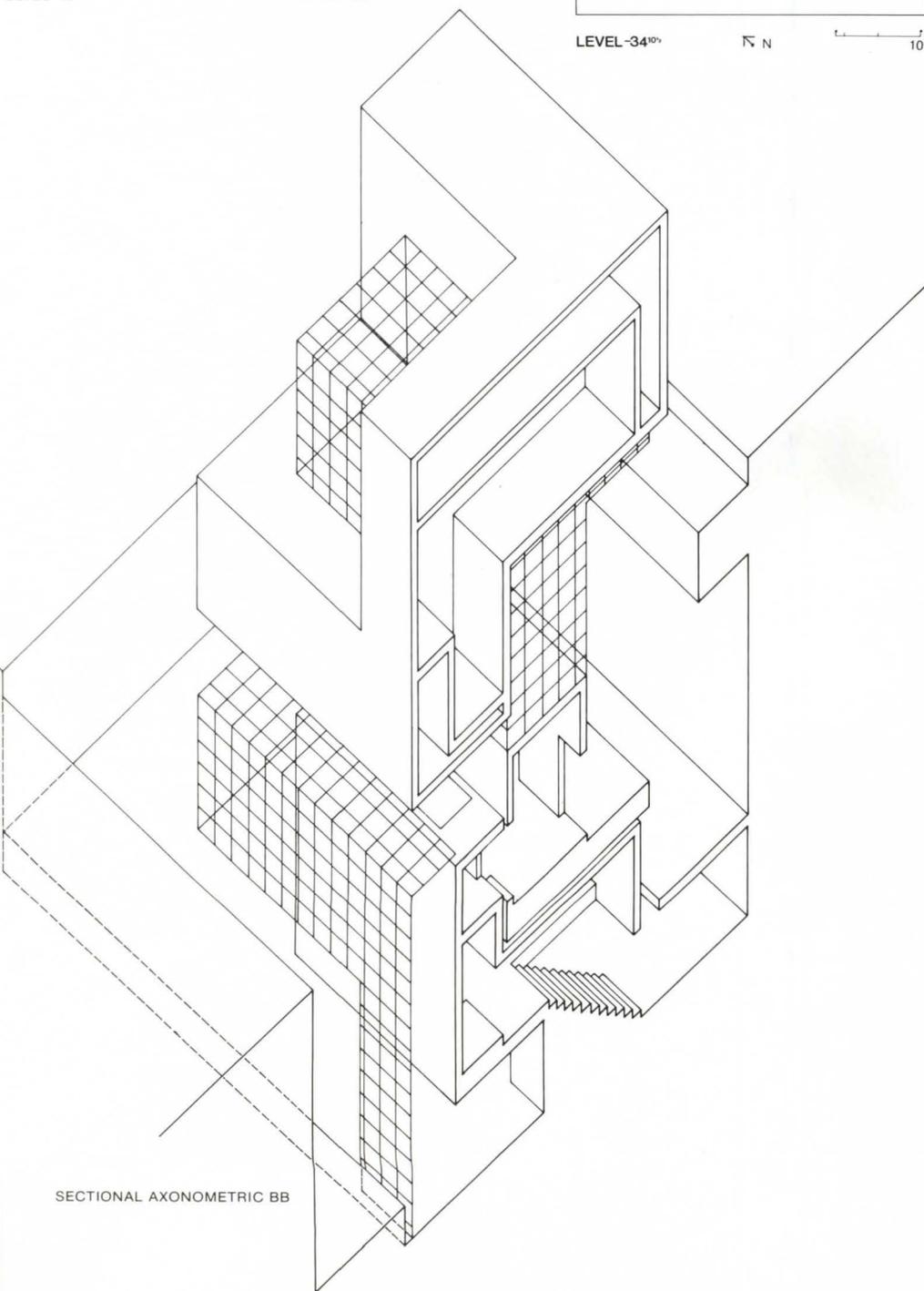
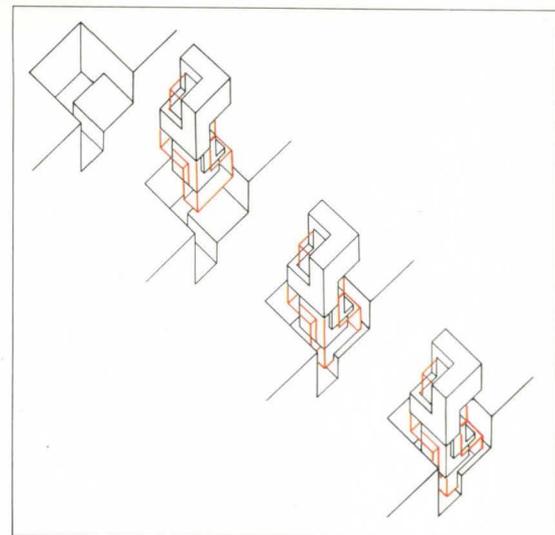
LEVEL -26°



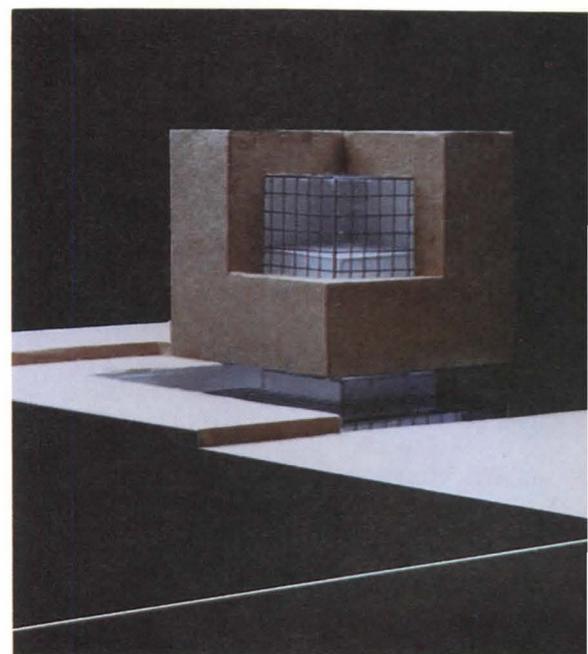
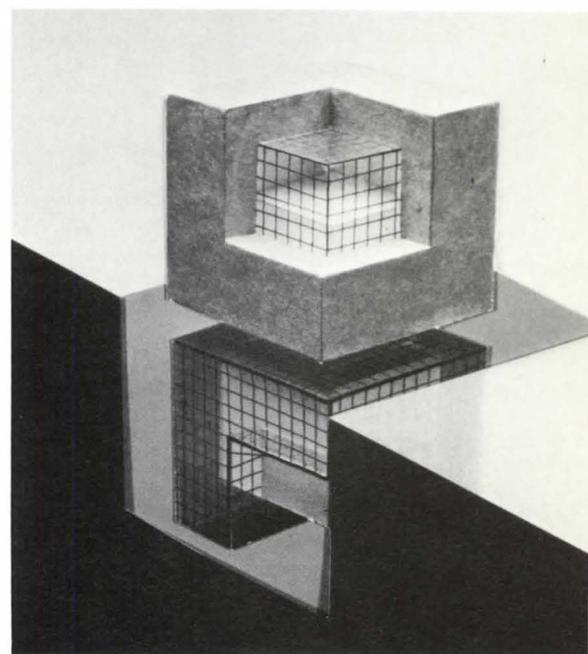
LEVEL -34°

N

10



SECTIONAL AXONOMETRIC BB



C.F. Murphy Associates

The main attraction of the underground addition to Minnesota's government and history center is a vast skylit space.

Project: Minnesota Capitol Government and History Centre, St. Paul, Mn.

Program: A nationwide competition, from which this project was the winning submission, called for an underground building of 400,000 sq ft that would expand the uses of the State Capitol, the State Office Building, and the Historical Society Building, all of which adjoin the Capitol grounds.

Site: Under the Capitol grounds. New landscaping above the building will create a pedestrian-oriented mall by eliminating surface traffic and parking. A succession of spatial experiences reflecting the classical formality of the site will be designed to enhance and reinforce views to the surrounding buildings.

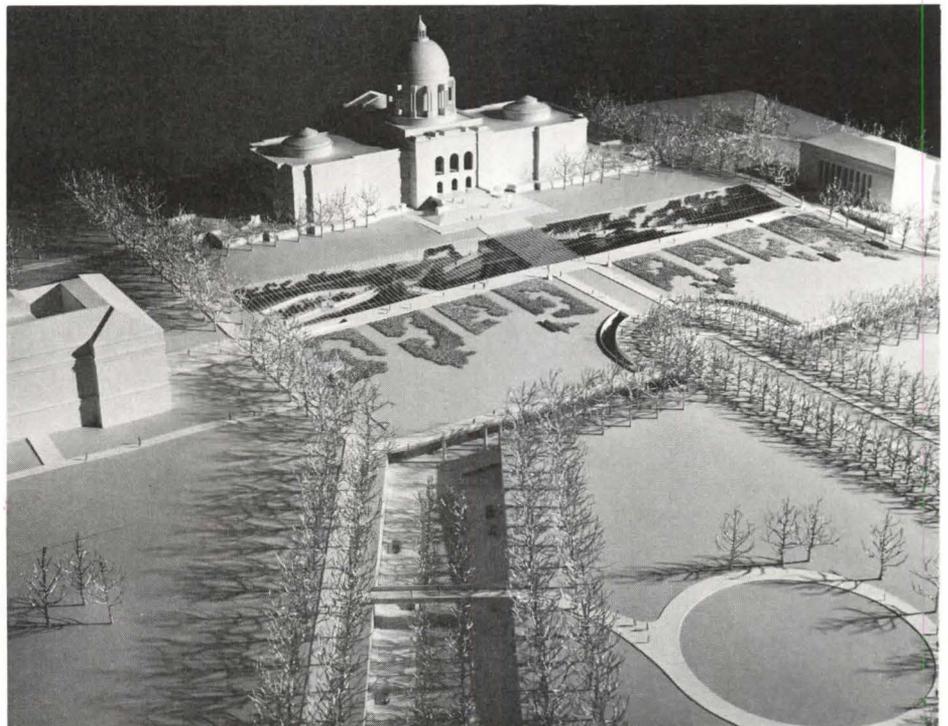
Solution: In the underground building, the circulation system is the main organizing element. It relates all public spaces to a grand, glass-covered garden that extends along the front of the Capitol to the State Office Building and Historical Society Building that flank it. Air from the new functional spaces will be returned through the garden to ventilate and temper it and will also assist in ventilating the garage. Except in peak periods, minimum or no energy will be needed to heat or cool the garden.

Materials and construction: Precast and cast-in-place reinforced concrete frame. Column-free garden is enclosed by space-frame supporting glass skylight.

Jury comments

Dubin: I like this scheme. Underground in Minnesota, with its thermal mass, it makes a lot of sense. But I think it's a fair question to ask whether or not the skylight would work. I think that with a ground temperature of 50 to 55, as opposed to 20 below, it's a very energy-efficient thing to do. The fact that the building is underground gives it a stabilizing temperature.

Elbasani: Yes, but it's got a major expanse



MODEL, LOOKING NORTH

of glass that really begins to alter that.

Dubin: But on one façade only.

Elbasani: But it's one façade with tremendous impact.

Lumsden: If the skylight works, it's really a beautiful concept. The notion of the garden as an organizing element for the building and the whole complex around it is really a beautiful one, especially when it includes the viewing of the Capitol in the way that it does.

Elbasani: Yes, the key here is that that device of constantly viewing the Capitol is a fantastic way of continually orienting you as to where you are and where you're going in a very big, complex space. It's a wonderful device.

Seligmann: I have only one question and that is about whether the access over the glass works, and how it would actually feel to walk over that space. I question what it would feel like to look into that glass roof. If

it is really very reflective, it would actually appear like a body of water that one walks over; or, it might be that one looks down into the garden, in which case this is a very precious glass case to have a garden under. I have reservations about it and I don't know that they answer them here; I would want to see a detail in order to judge it.

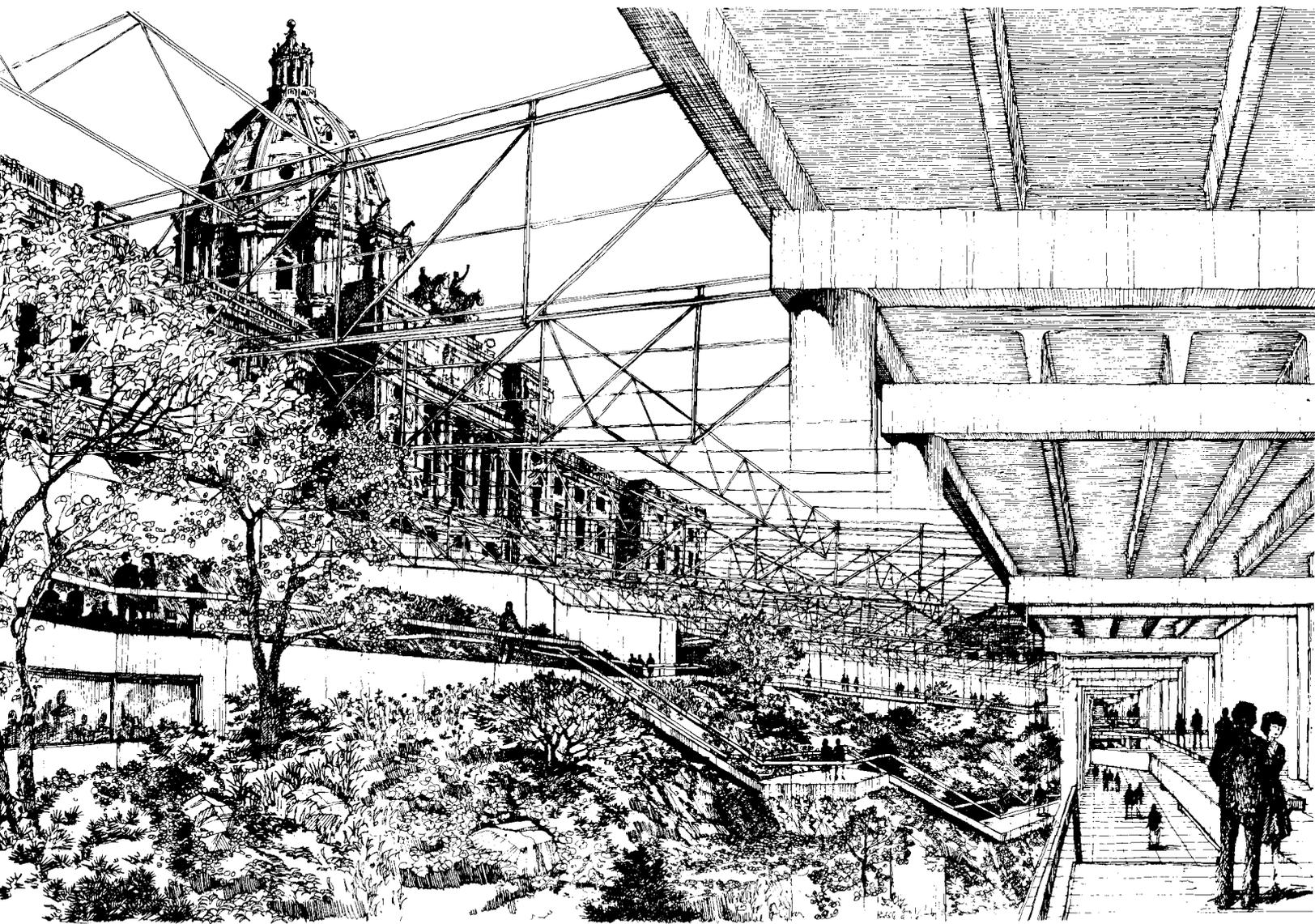
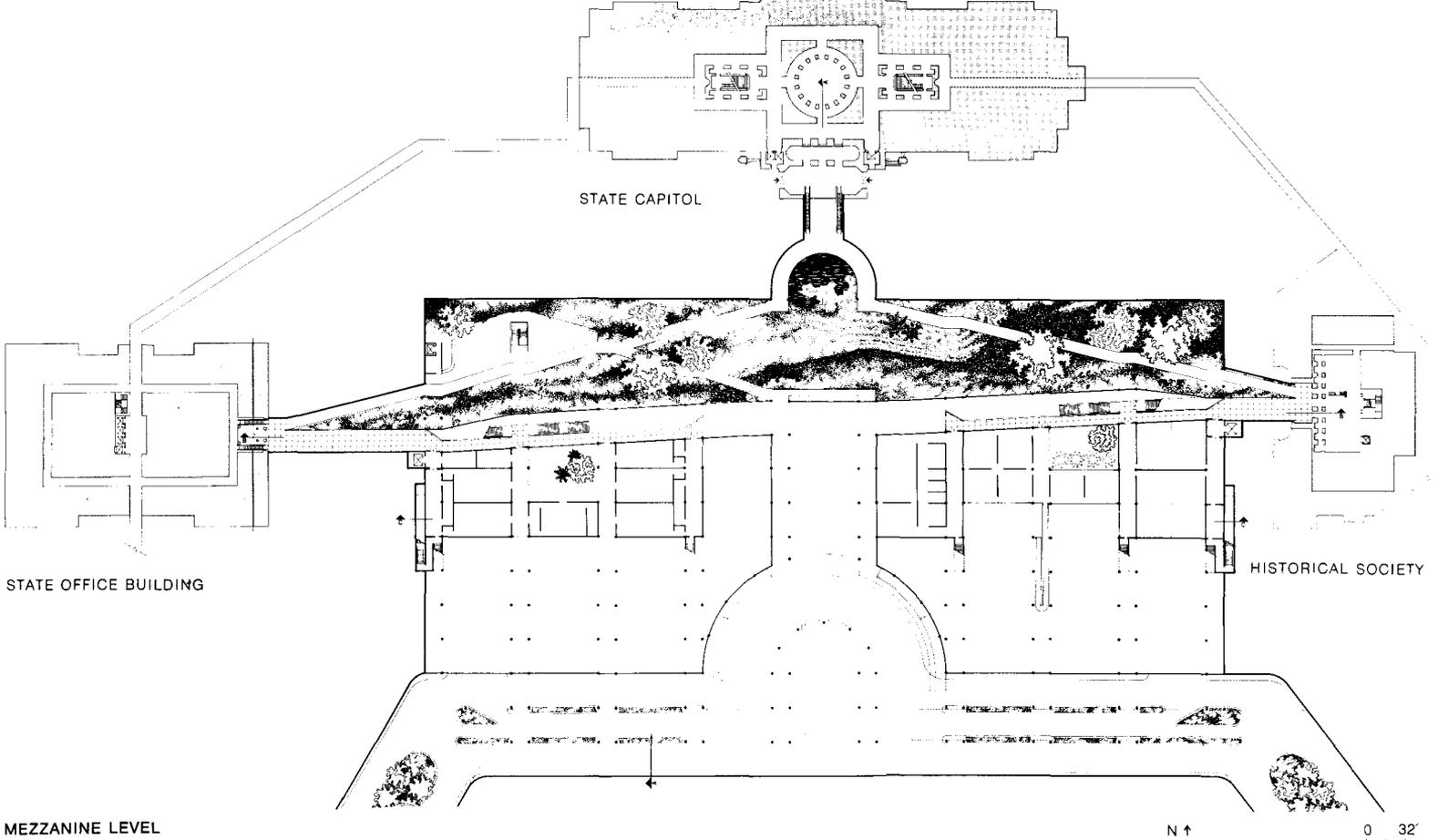
Elbasani: But at the same time it's absolutely consistent. It's a baroque plan and it's delivering all the way.

Credits

Architects: C.F. Murphy Associates, Chicago, Il, Helmut Jahn, partner in charge of design; Jim Goettsch, project architect.

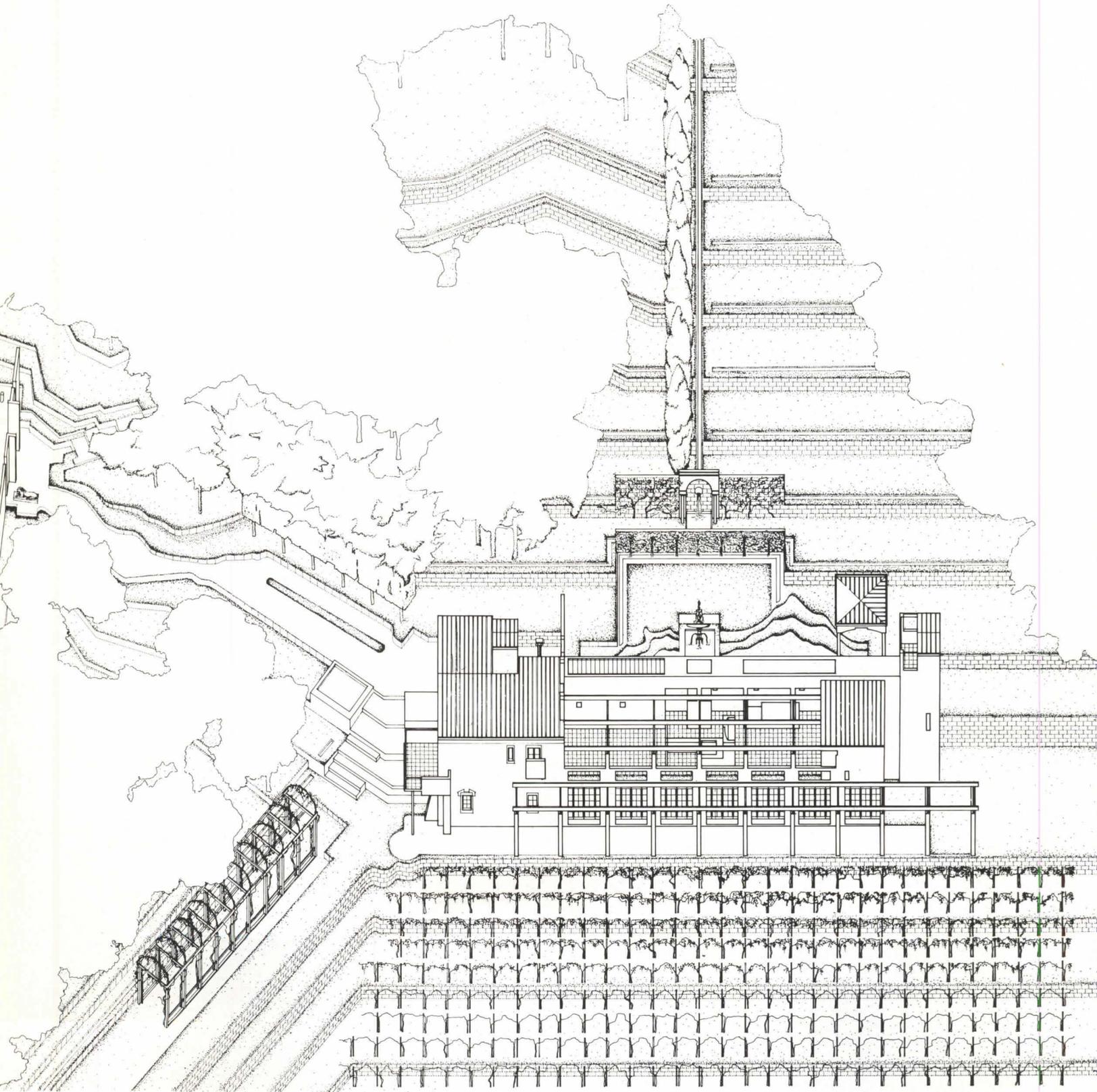
Model photographer: Keith H. Palmer.

Client: Dept. of Administration, State of Minnesota.



Citation: Architectural design

Fred Koetter & Susie Kim



In Sicily, a small farmhouse is enlarged for full-time living, and aspects of the villa type become important references.

Project: A farm-villa, Taormina, Sicily, Italy.
Program: Extensive additions to a small, existing farmhouse so that present part-time retreat can become full-time residence. Owner required a *salone* and adjacent terrace for entertaining, a private library/study, bedroom, maid's quarters, and guest accommodations allowing easy communication with host but privacy for both parties. Existing wine-producing facilities to remain.

Site: A terraced vineyard in the hills above Taormina.

Solution: The program was interpreted as one that demanded accommodation of primary existing features (the existing house, a tower, man-made terraces covered with various types of vegetation), respect for local building types and traditions, and an overall program related to the tradition of the Italian villa. Thus, the building is conceived as a long, thick, garden façade which, on its uphill, entry façade, relates to a new parterre. On the downhill side, the façade defines a loggia with terraces that act as an extension to and culmination of the vineyard structures. Most of the living quarters are under the loggia.

Materials and construction: Materials and methods related to local skills and traditions; heavy masonry wall and infill, crude concrete frame, stucco, concrete and tile floor, tile roof, timber sash.

Jury comments

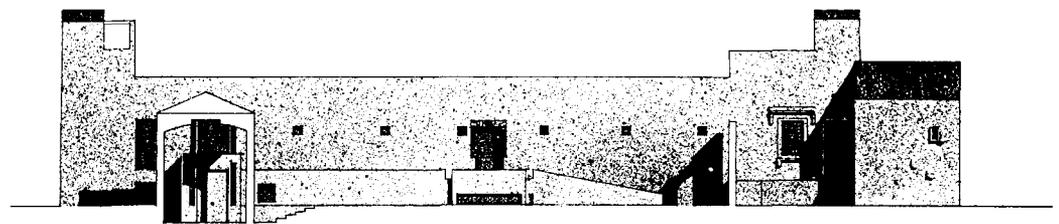
Seligmann: This infill to existing farm buildings is very simple structurally. It takes a kind of terraced landscape and extends that into the house, connecting the two existing structures with a frame-structure loggia between the two volumes. I am especially impressed with the idea of just making a wall in the front and weaving it together with the layer that contains the stairs. On the other side of the wall there is a pergola-type scheme which is also enclosed for the living area. In section, the house is particularly enjoyable because it continues the whole theme of the terraces . . . the idea of the orchards, which are normal for Italy, as an extension of part of the house. I am very impressed by the way the two buildings are woven together with indigenous elements.

Credits

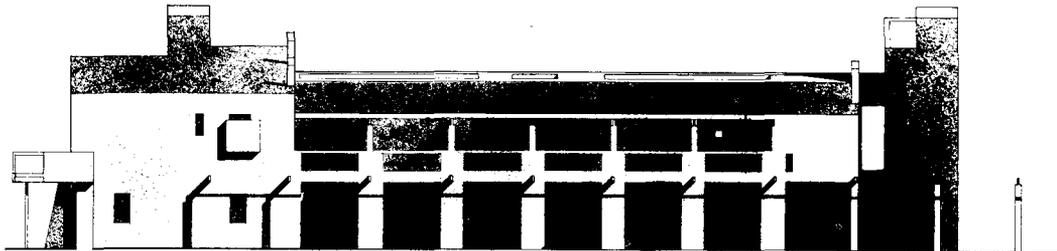
Architects: Fred Koetter & Susie Kim; Fred Koetter & Associates, associated architects; Quentin E. Koetter, graphic assistant.

Engineering, Interior Design, Landscape Architecture: Fred Koetter & Associates.
Client: Chico Scimone.

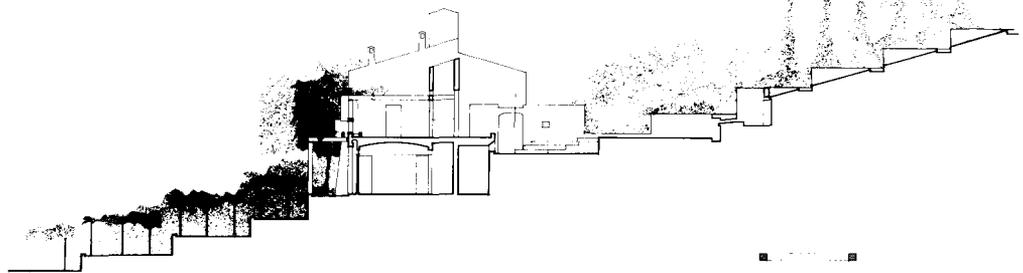
In Taormina, Sicily, an old farmhouse (right), which is now used as a part-time retreat, will be extended to become a full-time residence.



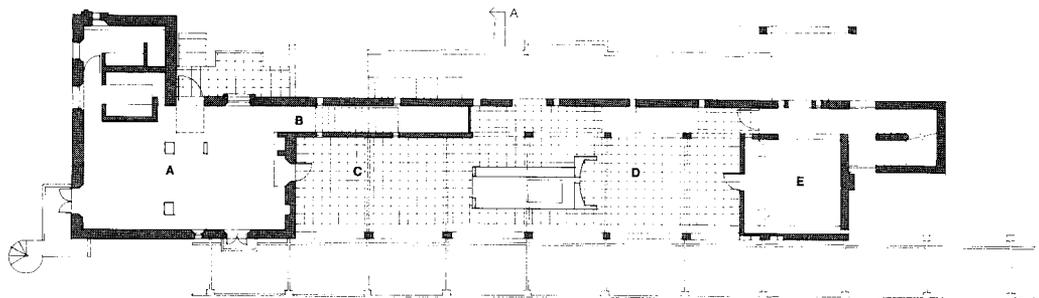
WEST FAÇADE



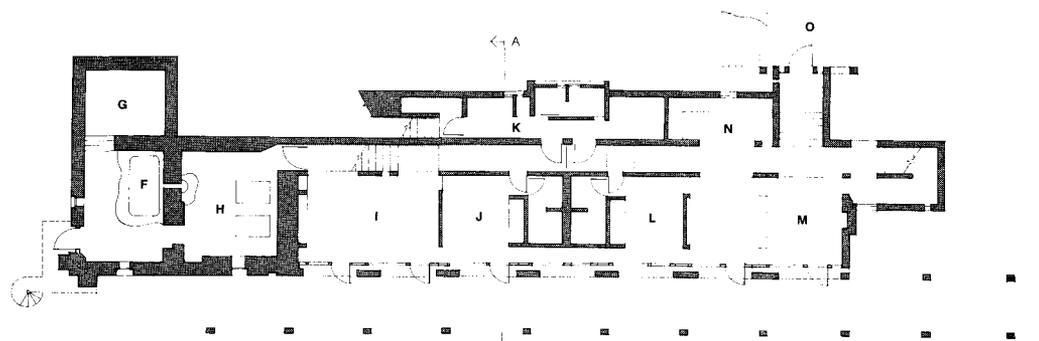
EAST FAÇADE



SECTION A



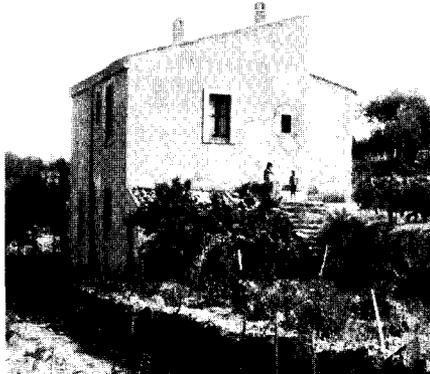
UPPER LEVEL



LOWER LEVEL

Legend

- A Salon of main house
- B Stairs to lower level of main house
- C Terrace of main house
- D Terrace of guest house
- E Upper volume of guest house living room
- F Wine press
- G Storage
- H Wine cellar
- I Library/study of main house
- J Bedroom of main house
- K Maid's quarters
- L Bedroom of guest house
- M Living/dining of guest house
- N Kitchen of guest house
- O Entrance of guest house



St. Florian and Howes Associates

On the island of Elba, a summer house for an artist reinterprets the traditional loggia and piazza in a contemporary way.

Project: Summer residence for Livia Campanella, Seccheto, Elba, Italy.

Program: The simple requirements include a workshop, two bedrooms, ample living space with emphasis on the outdoors, and the incorporation into the design of panoramic views of the sea.

Site: A steep slope, 360 ft above sea level, facing south with spectacular views of the sea and another island.

Solution: One enters the house at the top level on the north side. An entry bridge, which traverses a high, vaulted loggia, leads either to the upper level bedrooms or by stairs down to the main outdoor living area. At this level, a large piazza incorporates existing rock formations into the design, and a flat, tinted acrylic "cloud" is installed at the open, south façade to act as a sunscreen. There is a large studio/workshop below the piazza. The design synthesizes traditional and local elements, such as the loggia and piazza, into the modern idiom.

Materials and construction: Reinforced cast-in-place concrete and masonry construction.

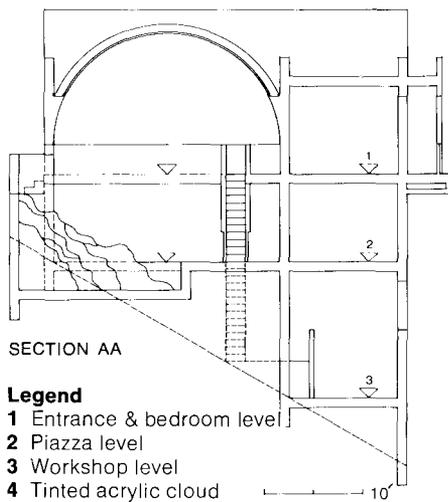
Jury comments

Seligmann: You can't get at this project on functional grounds because there's hardly a function in it. But the basic thing about it is that it represents a kind of theoretical, very pure form. As a form, as the kind of space it represents, it is a very powerful gesture. It's actually just a large, open living space with bedrooms above and a studio below, which is appropriate in this climate, where a house can be completely open.

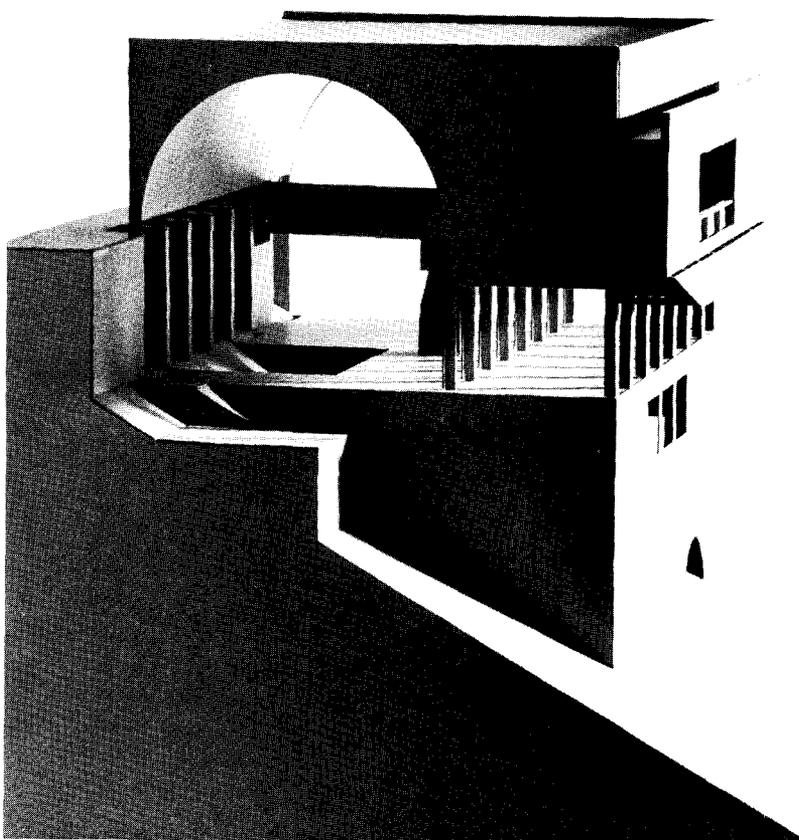
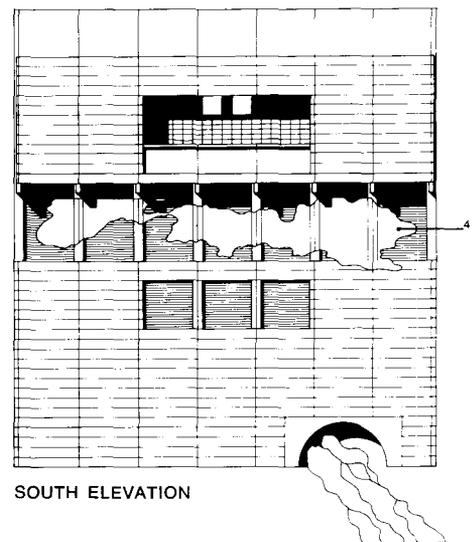
Credits

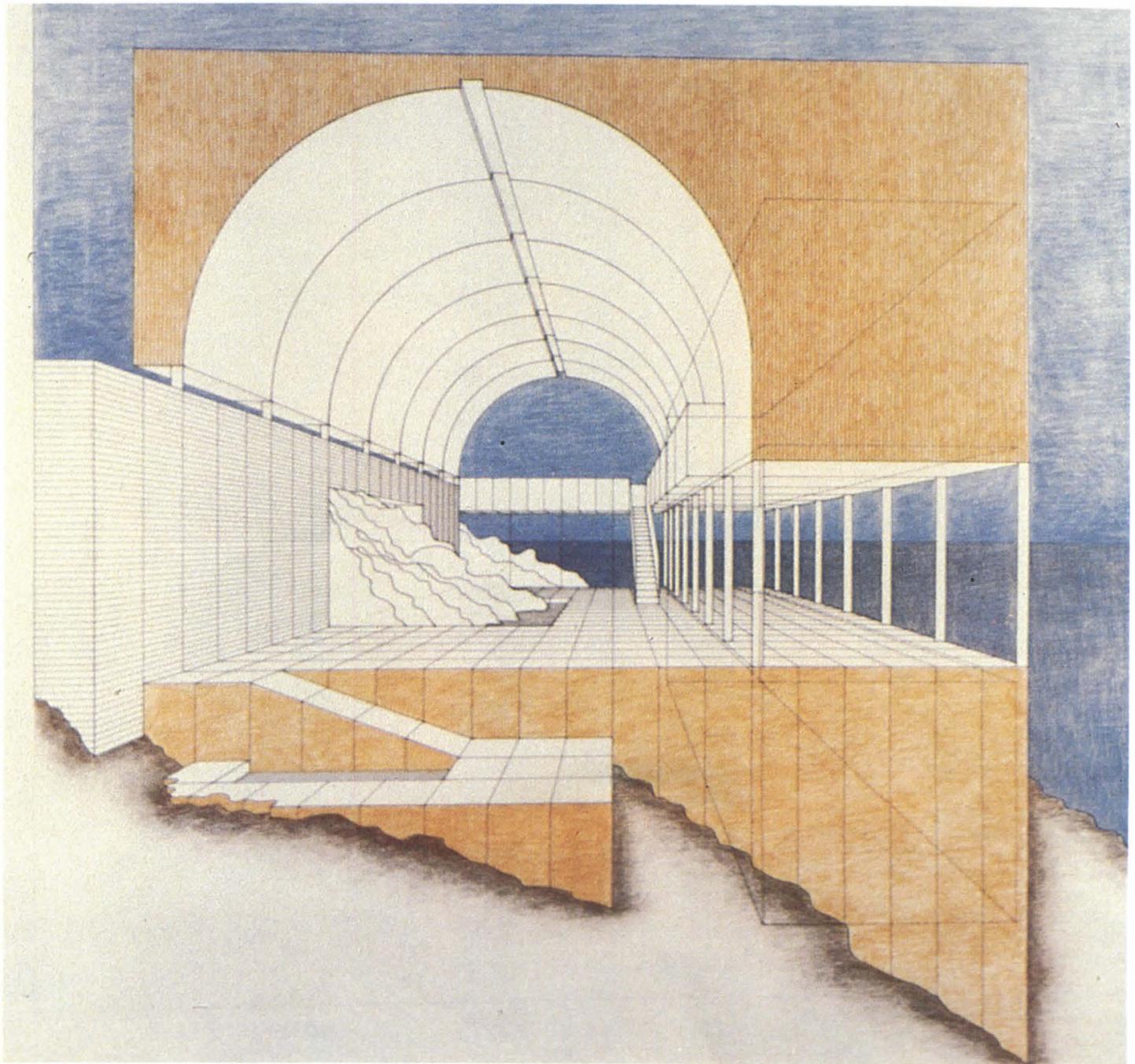
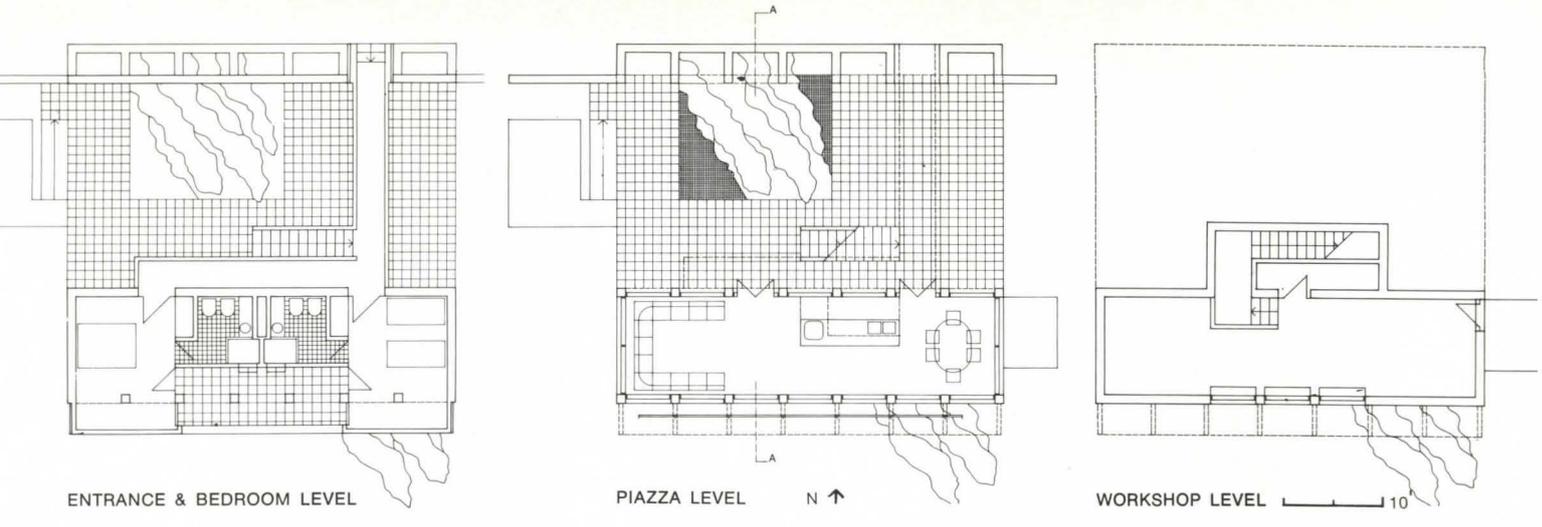
Architects: St. Florian & Howes Associates; Providence, RI; Friedrich St. Florian, principal in charge; Domenic Carbone, Jr., assistant.

Client: Livia Campanella.



MODEL, VIEW FROM SOUTHWEST





Citation: Architectural design

Charles Kober Associates

Unlike usual enclosed shopping malls, this one is designed to reactivate main street with new shops on the outside.

Project: The Plaza Pasadena, Pasadena, Ca.

Program: As part of the city redevelopment program, three blocks of downtown are to be redeveloped as a 700,000-sq-ft shopping center with 2000 parking spaces under it and 1000 in off-site structures connected by pedestrian bridges.

Site: At the intersection of the main civic and commercial thoroughfares. The civic axis is established by the Conference Center at the south end, the City Library at the north end, and the City Hall in the middle, all of which have significant architectural and historical value to the city. The commercial street is of medium density and consists of small two- and three-story buildings.

Solution: To reactivate the main commercial street and to preserve its scale, small shops are introduced along that street at the front of the shopping center. To reinforce the civic thoroughfare, a new open pedestrian mall on its axis has been cut through the shopping center, where a series of events, such as public festivals, art shows, concerts, and meetings, are expected to take place. Specialty shops with extended hours will face this area. Inside the center, a feeling of an open city street is achieved in the interior mall through the use of skylights, exterior wall materials, street pavers, trees, street furniture, and street lights.

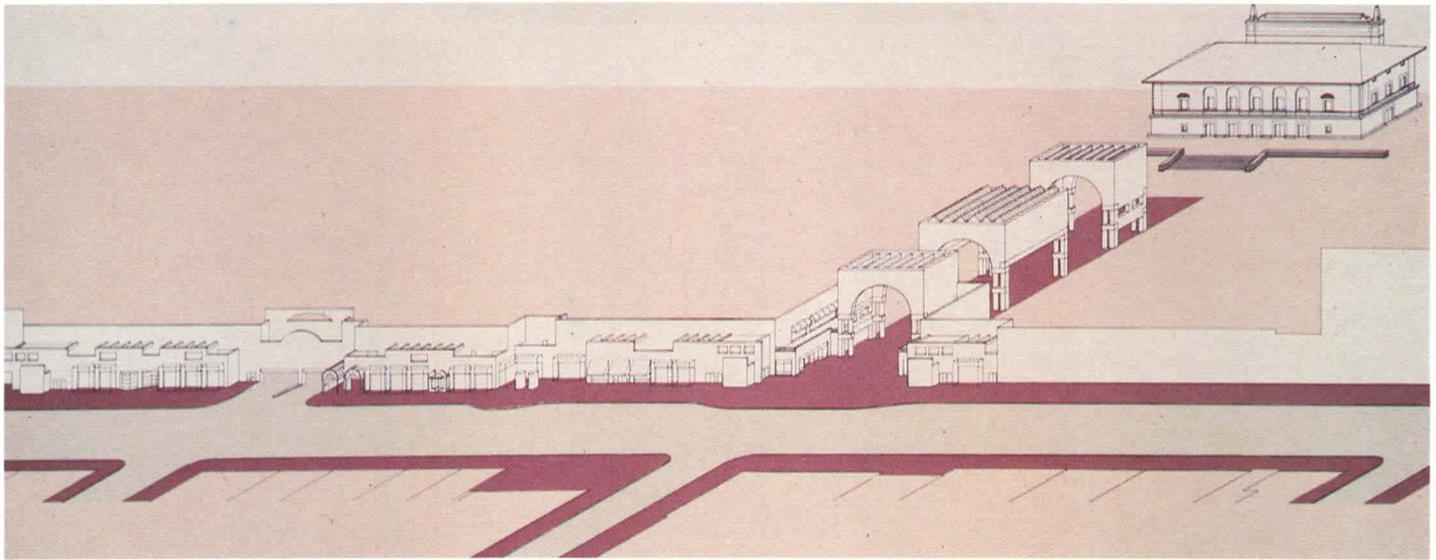
Materials and construction: The underground parking structure and lower-level mall will be a precast-concrete structure. For economy and ability to accommodate required long spans, a steel structure is used for the upper level. Primary wall material, both inside and outside, is light gray brick.

Jury comments

Elbasani: This is the traditional shopping center we've all come to know; however, it's downtown, it's in an existing urban con-



GARFIELD MALL, PLAZA PASADENA



RETAIL STREET ELEVATIONAL AXONOMETRIC

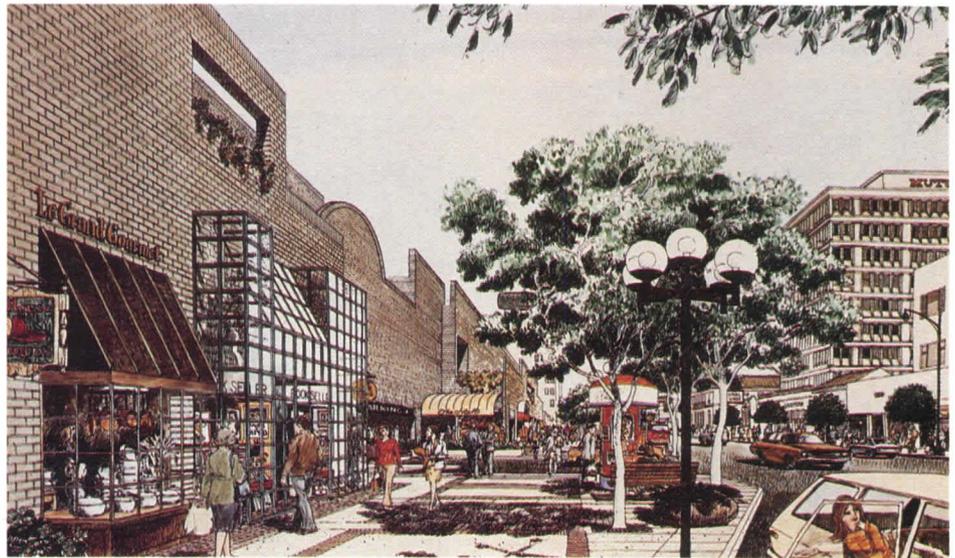
text. It's important because it represents a situation where for the first time in a long time architects, rather than retreating or fighting a defensive battle, are now fighting an offensive battle with respect to taking commercial projects and making them architectural events—spatial, physical, functional, architectural events in the city. The idea that one would build a shopping center and have the gall to put shops on the outside rather than totally on the inside is an incredible breakthrough. You may not like the way it's been resolved, but the idea of dealing with a 20th-Century formula phenomenon in an urban situation is an important problem. The point here is that the problem statement has been made: that this is a typical suburban shopping center introduced into the urban environment, and that it becomes aware of that environment and deals with it. This is good.

Seligmann: The idea of making a Galleria that connects to all those handsome old buildings is a very nice result of the project. It is convincing in the way the three "triumphal" arches go through the building, and the shopping episode on the streets is really significant; but the rest of the enormous mass inserted into the city is just Joe Blow City shopping center.

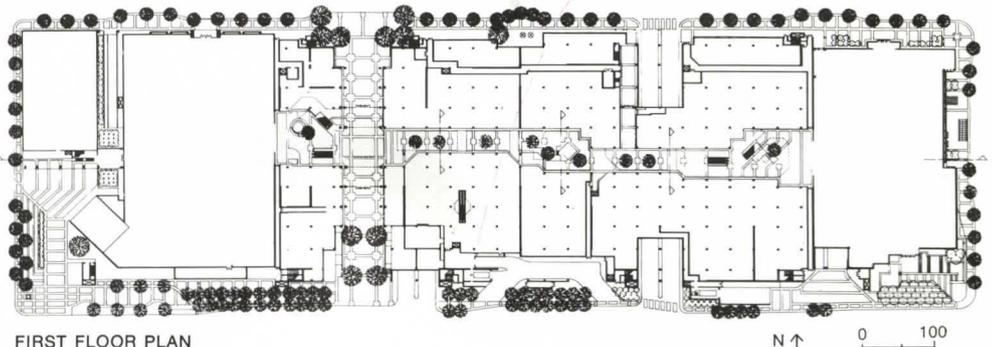
Elbasani: But the point is that the battle is on. This is going to be constructed . . . it's a beginning, however awkward, and essentially that's the heart of it. It isn't bad for the first go-around.

Dubin: The real problem with this very large, linear development, which in the pictures looks very nice and shady, is that it would actually be hotter than the devil and polluted. I would rather have seen a covered arcade over the sidewalk that could control the environment; it hasn't done anything to meet the Pasadena environment.

Lumsden: Although the project shows more unity than most shopping centers do, there's always the question about whether its mass is too large, and whether one is really being subtle enough about the brick surface. It's softened by the shops on the street, but one has to be careful with shopping centers so that they relate in



RETAIL STREET RENDERING



FIRST FLOOR PLAN

some way—in a pedestrian way, a humane way, or in scale—to adjacent buildings. The notion of a colonnade would probably have been a very good one; it would have allowed the architects to work more successfully on the portion of the building that isn't the main passageway.

Seligmann: But this project warrants attention because of the many innovations that are in it.

Credits

Architects: Charles Kober Associates, Los Angeles, Ca; Ronald A. Altoon, director of design; Paul K. Curran, principal in

charge, project director; B. Hyun Kim, project designer; James Lamm, project architect; Kazimir Begovich, Michael Metcalfe, Gene Smith, design team.

Consultants: Ruthroff & Englekirk, structural engineers; POD, Inc., landscape architects; Lawrence R. Moline Associates, landscape architects; Don Dickerson Associates/David Chen & Associates, mechanical engineers; Store, Matakovich, Wolfberg, electrical engineers.

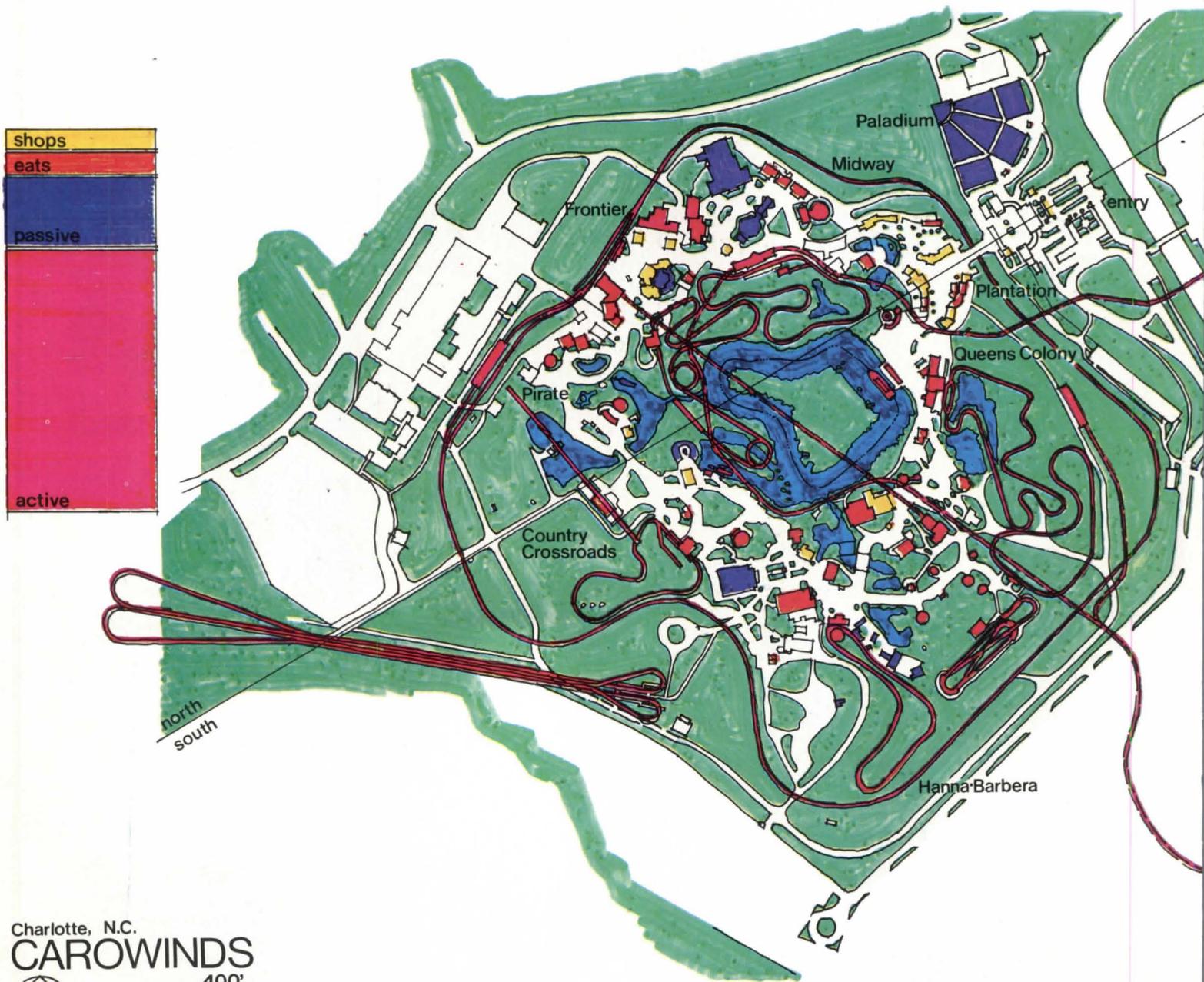
Renderer: Carlos Diniz Associates.

Axonometrics: Kenneth Beck.

Client: Ernest W. Hahn, Inc., Pasadena Redevelopment Agency.

First Award: Research

Louis Wasserman



Charlotte, N.C.
CAROWINDS
400'



Park character ranges from Busch Old Country, Williamsburg (above) to Great America (right, bottom right) or Great Adventure (center right).

A thorough study of American theme parks explores their architecture. Everything you always wanted to know but were having too much fun to ask.

Title: Merchandising Architecture: The Architectural Implications and Applications of Amusement-Parks.

The world of amusement parks is the world of exaggeration, humor, drama, speed, and fantasy. It is a world which fascinates children and speaks their language. It is an environment adults can enjoy with more sophisticated languages. It is this unique environment which attracted the attention and research talents of Louis Wasserman.

The first chapters comprise historical investigative research that attempts to trace the origins of theme parks and their design, often in context with the more conventional tenets of architectural history. It is written in the lively style of a story, often integrating diverse lives and talents. George W. Gale Ferris, for example, invented the Ferris Wheel for the Columbian Exposition of 1893, a fair that witnessed the blossoming of Louis Sullivan, the infant talents of Wright, and what Wasserman calls the birth of the theme parks in America. Walt Disney's father worked as a carpenter on that fair.

Armed with the history of both the parks and the rides, Wasserman took a ride of his own. His four-month theme-park odyssey crisscrossed America for over 10,000 miles. Twenty great American parks are rated for their strengths and weaknesses, analyzing and recording their pleasures and their pains. The concluding chapters are an attempt to explore the connotations which the economic, cinematic, and architectural appreciation of theme-park research can have on the future.

Jury comments

Perin: It is a work of, I think, some permanence and reference, but most exciting of all is the question that it asks: "What has architecture had to do with theme parks, and what do these parks have to do now for architecture?" It has words and music



and references. We think it is stunning. **Spring:** The beautiful problem here is that we have got a guaranteed enjoyable subject to study and he's saying: "Why don't we have a guaranteed enjoyable city? Let's take a look at this subject matter; maybe we can learn something to make the ordinary, everyday environment as pleasurable and joyful as theme parks."

Perin: He uses the historical aspect. As he examines some of the early people in architectural perspective and the organization state of spaces, he tries to relate to the people who walk through the theme parks. Then he says: "What does this tell us about cities?" But even more—if you wanted to know something about the culture of the United States right now, it's a superb document.

Spring: If you had a theme park commission and you read this book, you would be in a very good position to know how to think about it. If you start to read it, you'll see that it contains enormous imagination, and elan, and joy, and it has a real force of personality behind it. It's more than just a research report; that's why we think it's number one.

Perin: Yes, it was done with greater imagination than the others. The kind of question that this person decided was important is definitely part of the research task. His research was just a stunning combination of questions. These parks are commercial ventures. He took them exactly for what they were, attracting millions of people, and said: "What is there? What can be learned from it?" He was really on a trip to find out something. People are accustomed in research to saying to one another: "Oh what a wonderful problem!" Some people work on better problems.

Credits

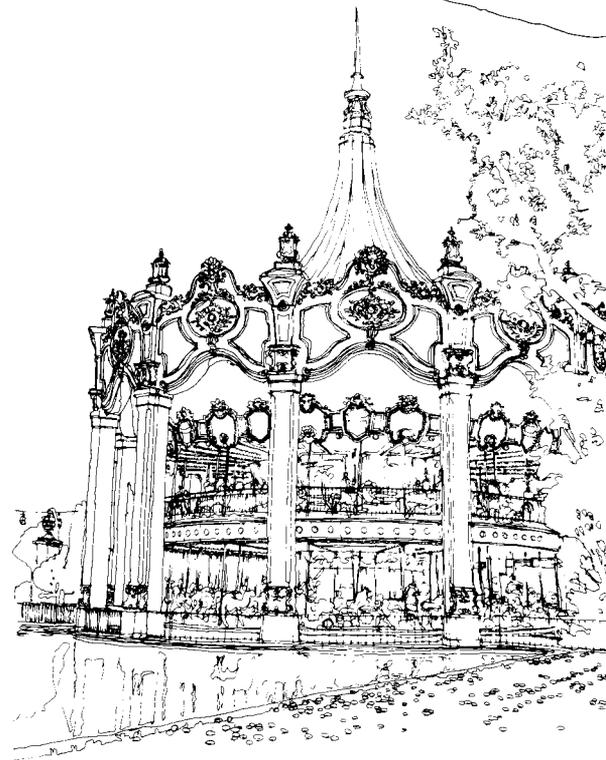
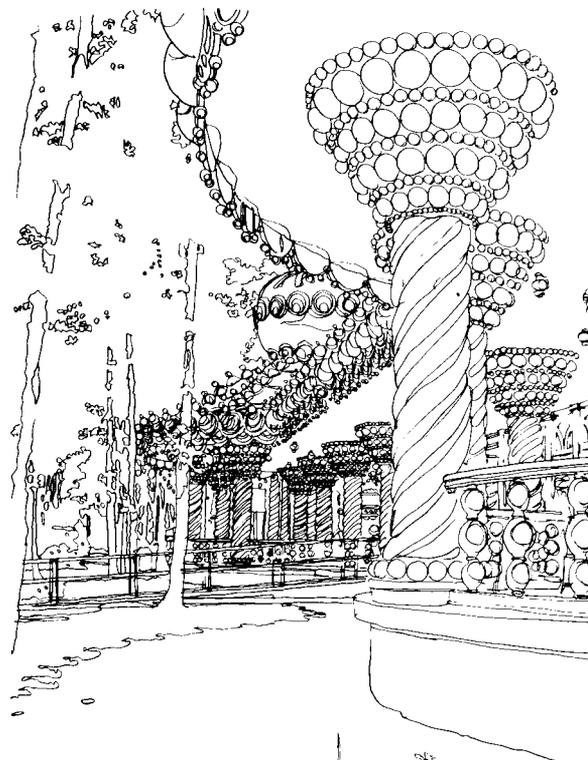
Researcher: Louis Wasserman.

Consultants: Caren Connolly, roller-coaster; Barbara Wasserman, graphics.

Illustrations: Caren Connolly, Louis Wasserman.

Photography: Louis Wasserman.

Client: The National Endowment for the Arts, Washington, DC.



City University of New York Graduate School and University Center

The West 42nd Street Study represents a post-occupancy evaluation at its best. It confides in us the laws of the street toward the renaissance of a happy past.

Title: West 42nd Street Study: The Bright Light Zone, New York, New York. Perhaps the first comprehensive study of a major city's entertainment district, the research promised to present information "based not on conjecture, opinion, or gossip, but on field observation." Its many rich words speak for themselves.

This fine-grained fabric of facts is used to pinpoint the social and economic character of the street, of both legitimate and illegitimate nature. Armed with its analytical tool, the authors then suggest a new synthesis of the street culture to refocus and restructure its role in the larger context of the city.

Jury comments

Spring: These people have tried to use various techniques to understand and describe what's happening and why, at a microscale, in terms of human behavior, geographically plotted in the bright-light district. Of course this is done for a reason; there is work going on right now on redoing 42nd St.

Perin: This is the whole ecology of the street juxtaposed on the so-called "problem." Drug traffic is the so-called problem; porno shops and massage parlors and all that is the so-called problem. But really, it is the total system that they are looking at. These are the subterranean issues that evermore have been at the heart and source of why nothing gets done. That's what is exciting. It makes very specific physical design recommendations.

Credits

Project director: William Kornblum.
Co-directors: Johnathan White Ericson, urban design; Martin Hero, urban design; Stanley Buder, history.
Field study directors: Terry Williams, Vernon Boggs, Jennifer Hunt.
Director, commercial theater study: Charles Winick.
Client: The Ford Foundation.

Who can sell dope

As an everyday vendor, the dealer must have a street knowledge of chemistry in order to assess the quality of his product. He must be able to determine good marijuana, to identify certain cocaine adulterants, and to demonstrate a working knowledge of the metric system. To acquire the drug at an attractive price, he must possess street-wise bargaining skills. If a competitive market situation arises, he must insist that his product is better than it actually is. Finally, the dealer must have street prowess and be able to use a gun when necessary either for self-defense or as a form of coercion against others.

A pusher talks

There is money to be made out here. Lots of it. There's enough for everybody who got the nerve to come out here to get it. Now I sell the best marijuana in the world. Right here. And God knows I don't want to get busted. But there are some dudes out here who sell trash, my man. I mean real garbage. We don't want that out here. We're trying to get that kind off this block. You see we [dealers] make this area what it is. If it wasn't for us, there wouldn't be tourists and nobody else in here. We bring people back in here.

Shoplifting for profit

It don't make sense for me to get a bunch of ladies' dresses size 16-20 or 3's because the chances of my getting rid of them is slimmer. I get the ones that the average woman can wear because that who I sell to. The same thing applies to shoes or hats or stuff too big to carry. It don't make sense to get this kinda stuff cause ain't nobody gonna buy it. I get up early in the morning and go out and sell my stuff. I started out late today because by now I already got 75 in my pocket. The key to the thing is to sell it. I don't wanna take nothing home with me. I sell these leather ladies' purses for seven dollars a set. Now most people got seven dollars on them, right? It's easy to turn over stuff that I deal with.

Undercover cover

Another officer pointed out what could be called the 'off-duty look'; clean blue jeans and shirt, sneakers, mustache, and medium-length hair with short sideburns. Another suggested that business people and police officers all wear watches but street people don't. If you don't wear a watch, keep your hair a bit long, look a little scuffy, stand, walk, and talk with a particular manner, you can fit in.

A happy hooker

Friday afternoon, 5:15—April 8, 1978. A tall, high yellow harlot strolls down the street streaking with tight-tight pink-pink pants on pink blouse, pink high heeled shoes, cold black underpants wrapped around her bottom. "She's the fantasy," one man offered. "No, she ain't," said another, "that's a strange bitch." "Yeah, that's just what I need," the first man replied. . . . All eyes on the block were on her. The tactical police force, all three of them, stare for a moment at the 42nd Street fantasy woman. "She's a high stepper," the first man suggested, "a real stepper trying to make that trap."

An unhappy holster

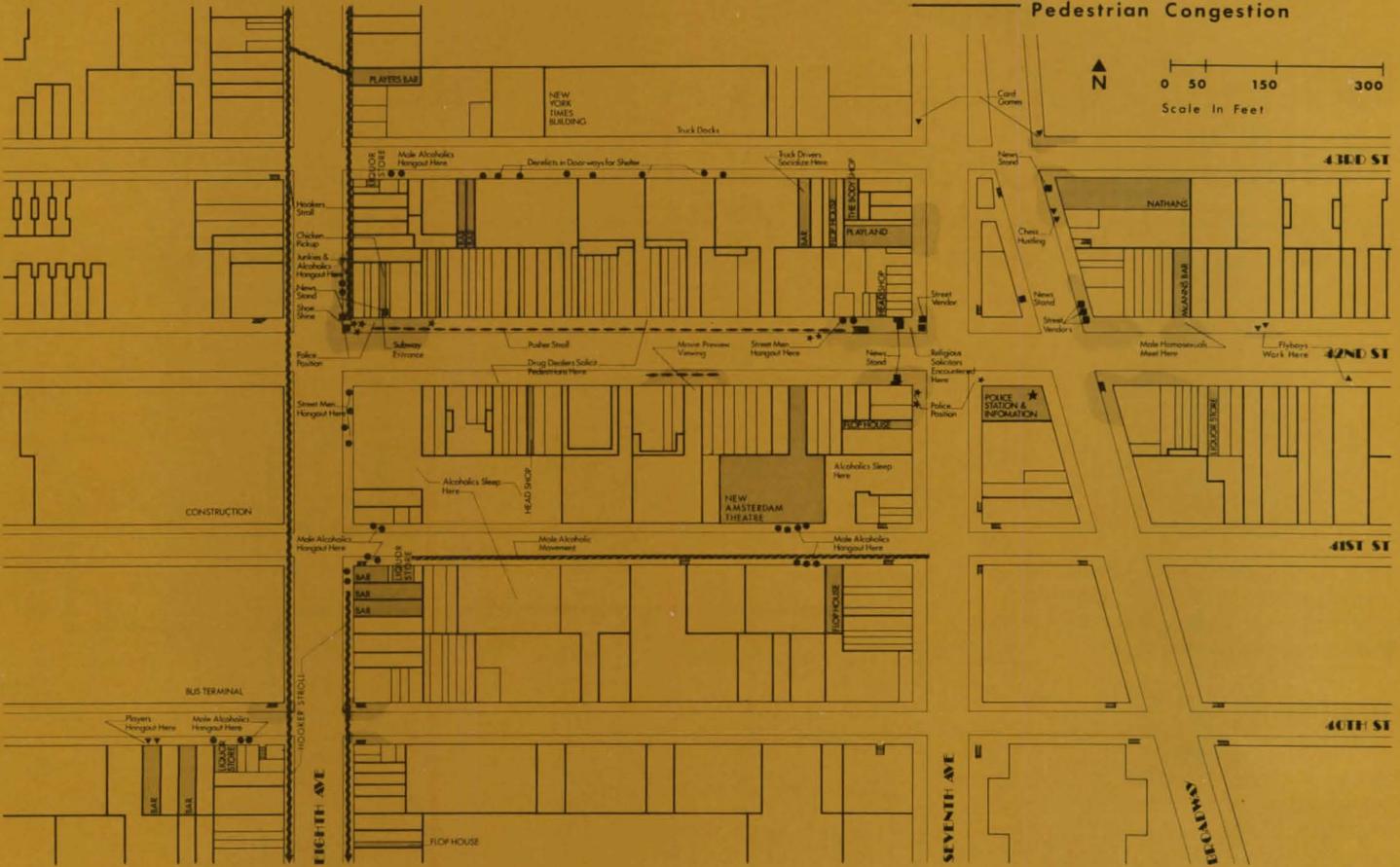
"If we could go back to the old style of police work, when men on the beat could enforce standards of public decency and order," one commanding officer said, "we could clean up West 42nd Street in no time. The public is paying a very high price now for the liberal laws we have."

Rags to riches

The only thing permanent in the whole precinct is Cadillac, the 42nd Street wino with a steel plate in his head. He's been around longer than Mike has been on the job. . . . They park the car and go inside the ice cream store. They buy two cones and walk outside to watch the people. The theater crowd is out and going home. Mike comments, "It's amazing around here because when the shows get out you see a million dollars walking next to rags."

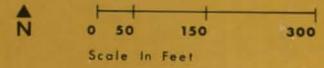
WEST 42ND STREET STUDY

Nighttime Behavior Map



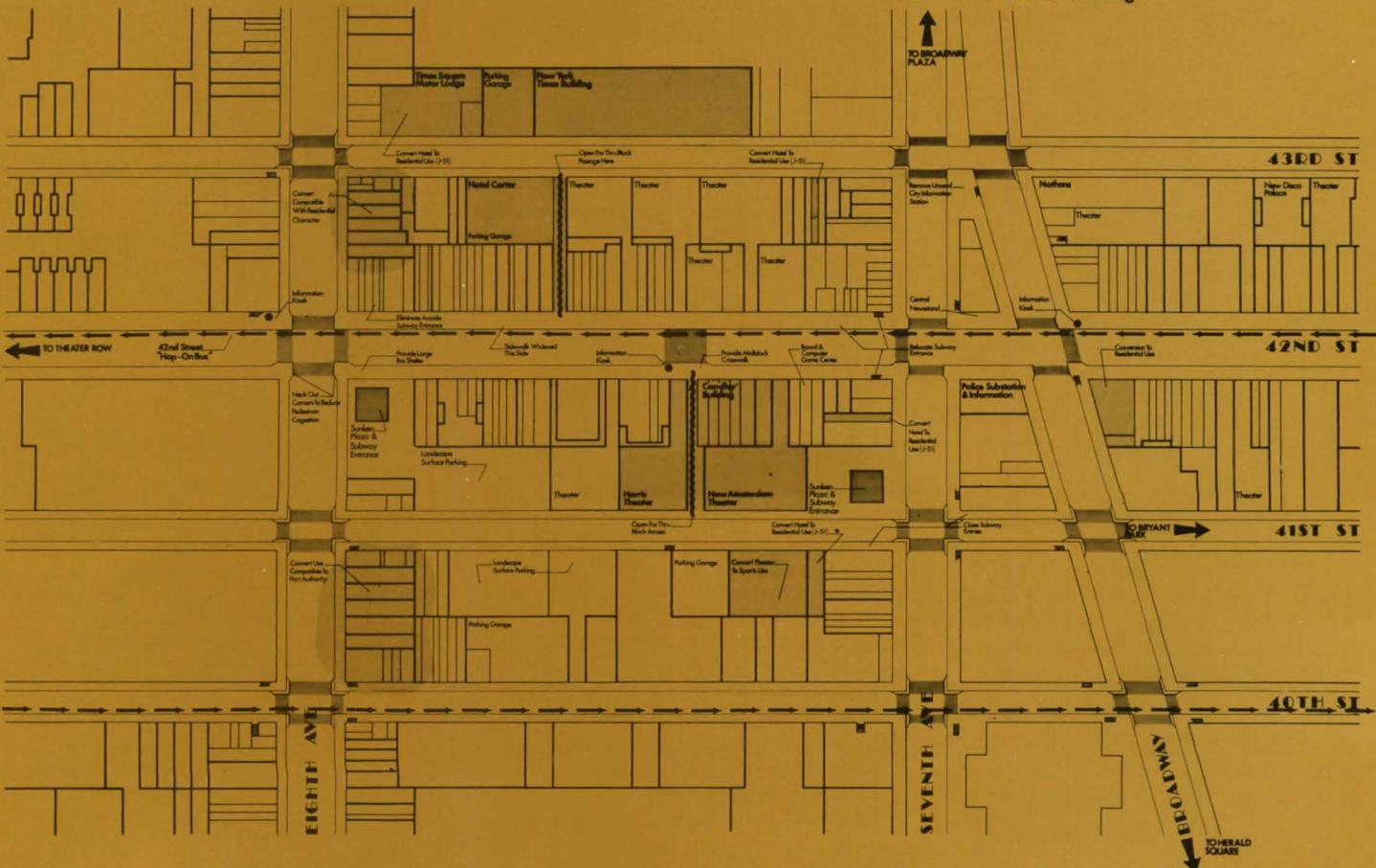
Legend

- Hooker Stroll
- Drug Peddler Stroll
- Male Alcoholics Movement
- Pedestrian Congestion



WEST 42ND STREET STUDY

Design Proposals Map



Legend

- Crosswalk
- Existing Incompatible Use
- "Hop-On" Bus Route
- Information Kiosk
- Thru Block Passage

Donald Appleyard & Associates Institute of Urban and Regional Development, University of California, Berkeley

This study examines the impact of traffic on residential neighborhoods and proposes strategies to deal with traffic-caused problems.

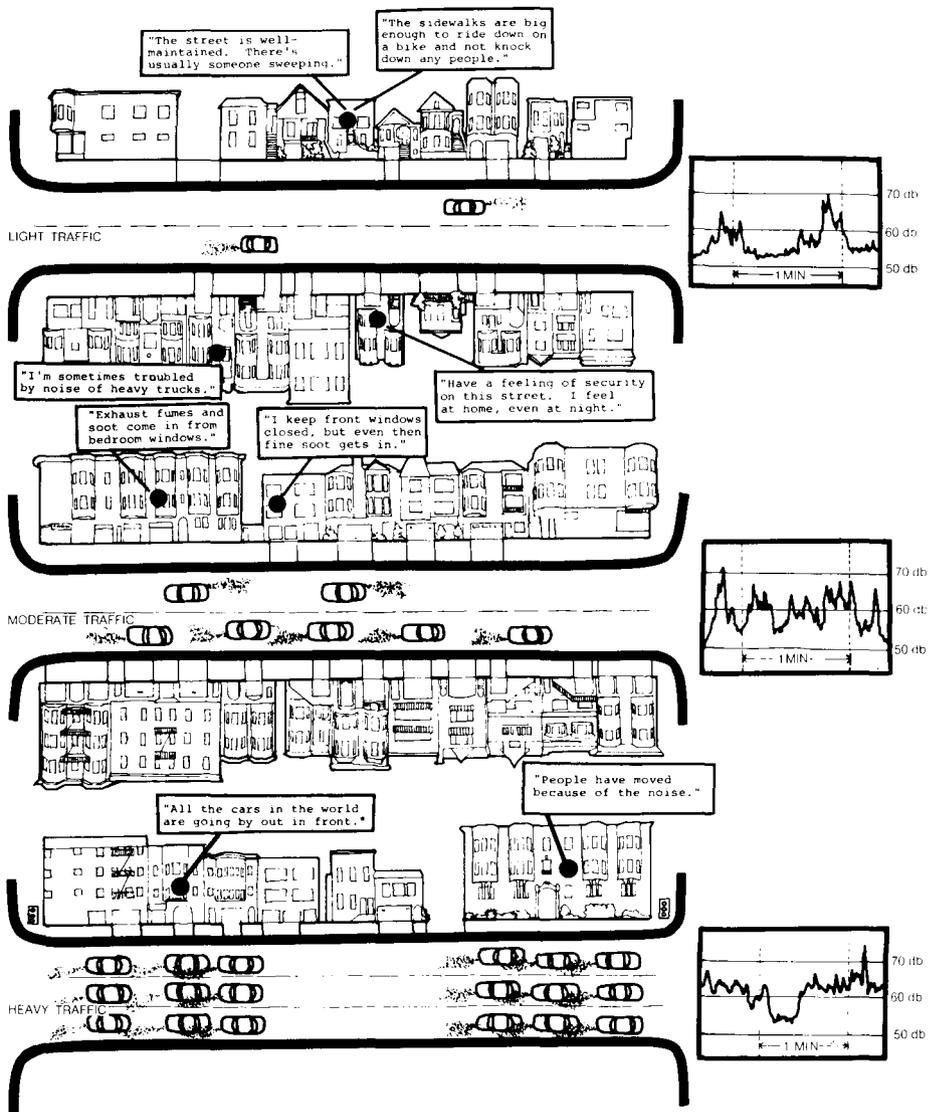
Title: Livable Urban Streets, San Francisco Bay Area and London.

While it is an accepted fact that the volume and characteristics of auto traffic directly affect the "livability" of residential streets, the dimensions of the problem are not fully realized, since very little research has been specifically focused on the social and environmental impact of traffic at the local street level. This study, funded by a DOT contract, examines in detail the multiple effects of traffic on urban residential streets, describes and assesses attempts to deal with the problems posed by traffic, and proposes a process of analysis, evaluation, and decision-making. A follow-up study is underway. Appleyard's revised version of *Livable Streets* is being published as a book by U. Cal. Press in early 1979.

The first section of the report explores, through interviews with some 450 San Francisco residents, the traffic-related problems people living on light-, medium-, and heavy-traffic streets perceive. The second section examines previous efforts to create a net gain in urban livability through the redistribution of traffic. A review of pioneering traffic management programs in three London boroughs is followed by a summary of schemes implemented in the US, Europe, Asia, and Australia. The report then proposes conceptual models for understanding the effects of traffic in neighborhoods and of planned alterations of traffic patterns. A participatory process for developing traffic management schemes is outlined, and the study winds up with several alternative strategy proposals and a suggested method of cost-benefit analysis.

Jury comments

Spring: It reviews a large number of alternatives, most of which are actually done in



NOISE, STRESS AND POLLUTION ON THREE STREETS IN SAN FRANCISCO

various parts of the world. The attempt is to find ways to rearrange traffic so that streets where there are dwellings will be free of traffic. It's not as easy as it sounds. The recommendations are based not only on this review but also on quite a bit of study of people's attitudes and behavior. It's a very thorough job.

Perin: It's a library of information. In addition, it's conceptually innovative because it pushes for studying the elements of traffic in relation to the ecology of the streets.

Spring: It's a perfect example of research as finding out something useful, something that stares you in the face until somebody

points it out to you and says: "This is worth finding out."

Credits

Researchers: Donald Appleyard, Institute of Urban and Regional Development, University of California, Berkeley, project director; M. Sue Gerson, Mark Lintell, project associates; Field Research Corp., Aaron Levy, Joie B. Hubbard, survey research; Grosse Associates, survey research.
Transportation engineers: JHK Associates, Daniel T. Smith, De Leuw, Cather Ltd.
Client: Federal Highway Administration, U.S. Department of Transportation.

Sandra Howell and Gayle Epp Design Evaluation Project Massachusetts Institute of Technology

This post-occupancy study presented guidelines for the design of apartment units for older residents based on the activity needs of the elderly.

Title: Private Space: Habitability of Apartments for the Elderly.

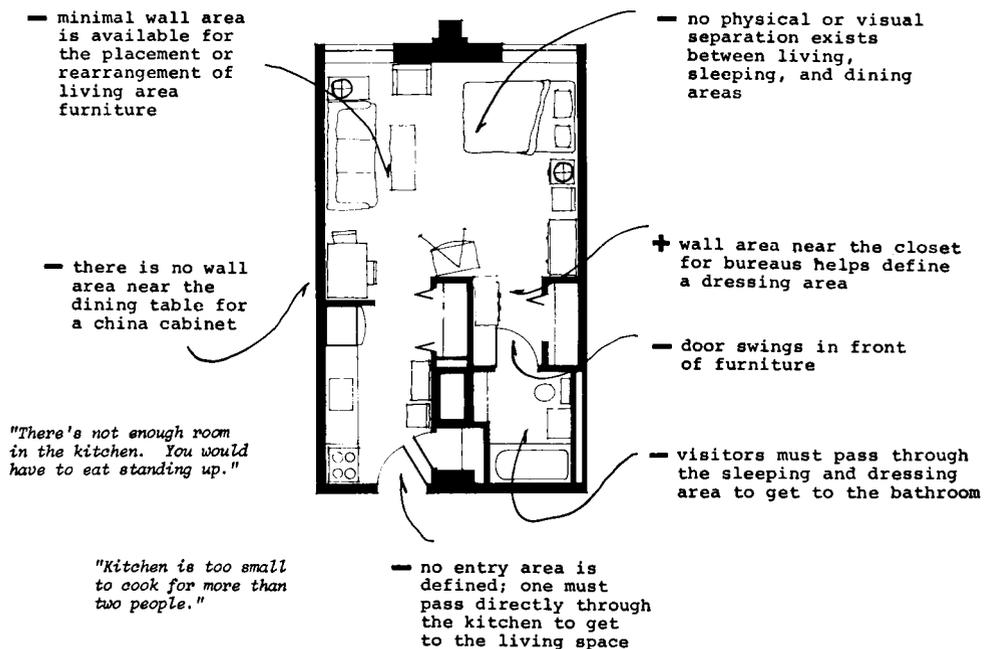
Older people's lack of financial or social support often relegates them to federally funded housing which inadequately accommodates the lifestyle to which they were accustomed. This systematic investigation of the responses of elderly residents to public housing reexamines the assumptions about the behavior patterns of older residents that underlie the existing design requirements, the HUD Minimum Property Standards (MPS). Based on the findings of this research, the Design Evaluation Project developed a set of design alternatives which are currently being used by architectural firms and housing agencies to supplement the HUD MPS in the design of more habitable living spaces for the elderly.

Defining habitability as "the ability of a dwelling unit to support the daily activity needs of a resident," the study describes the activities of older people in terms of their spatial implications: the furniture used, its positioning with respect to other furniture in the room and with respect to space-defining architectural elements. Thus an activity setting can be judged according to performance criteria that translate older people's needs into terms an architect can manipulate.

Data for the study were gathered in a detailed survey of 55 apartment units in Cambridge, Ma. supplemented by a 1974 MIT national survey of 53 geographically dispersed public housing sites. The techniques used to collect and analyze data are made explicit throughout the handbook in "an attempt to demystify the research process and open it to critical review."

"The most important point that this material should convey," *Private Space* stresses, "is that older people need variations in the space in which they live."

"...need a different arrangement. I want a place for a bedroom. There is thrown-away space."



This does not necessitate additional square footage, the book concludes, but rather more careful spatial definition. Almost all the recommendations can be worked into the existing square footage constraints of the MPS, increasing their potential for implementation.

Jury comments

Perin: This study is exemplary as a focused, sophisticated, professional look at housing for the elderly. Sharply defining the problem, it works from the enunciation of certain principles about relationships between people, objects, and activities to present design alternatives that are tied to very real situations.

Perin: The amount of detail is superb. The comments from the 1974 MIT national survey were particularly revealing: "one on 'Entering,' for example: 'You don't have but one way out of here.'"

Spring: Where most programming falls down is in the translation of the analysis of behavior and activities to what an architect works with in designing a building, which

is a list of spaces and a list of square-foot areas assigned to these spaces. But this study bridges the gap effectively. It concludes with succinct descriptions of the activity and the furniture involved, then presents design considerations and design alternatives. While the investigation attempts to improve existing standards, the mode of presentation intelligently recognizes that there is no single standard.

Credits

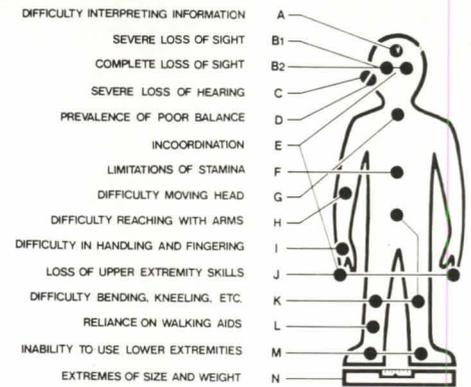
Researchers: Sandra C. Howell, Ph.D., M.P.H., principal investigator; Gayle Epp, M.C.P., project director; Stefan Bortnowski, Charles Craig, Alfonso Goveia, Virginia Peltier, Philip Pipal, Deborah Poody, Ingrid Ruberg, Kalev Ruberg (Dept. of Architecture, MIT), team members.

Funding agency: U.S. Department of Health, Education and Welfare, Administration on Aging.

Continuing support: The Albert Farwell Bemis Fund, Dept. of Architecture, MIT.

Client: U.S. Department of Health, Education and Welfare, Administration on Aging.

Edward Steinfeld



THE ENABLER

A HUD-sponsored research study forms the basis for a revised national standard for barrier-free design.

Title: New ANSI A117.1 Standard Research. The objective of this three-year project was to complete research required for development of proposed revisions to ANSI A117.1, "Specifications for Making Buildings and Facilities Accessible to and Usable by Physically Handicapped People." A voluntary standard originally drawn up by the American National Standards Institute, the ANSI standard has been cited in the majority of federal and state legislation regarding accessibility to the disabled. The submission included a proposed new standard ANSI A117.1 but indicated that the standard finally adopted is the responsibility of an ANSI Committee.

The project had four phases: a state-of-the-art review; human factors and opinion research; introduction of findings into a proposed new ANSI A117.1; estimating the economic impact of the proposed standard. The research reports amount to 720 pages, the proposed standard, 88.

Findings from existing literature were organized conceptually through the device of the "Enabler" (right), which represents the 15 disability concerns that must be considered in design. Problems were identified in matrices covering 13 situations, including entrances, exits, and doorways (example, right), parking, work surfaces, communications, etc.

Laboratory testing was carried out on the capabilities of people with walking, reaching, and handling limitations and severe visual impairment. A separate study was made of criteria for dwelling units.

Economic impact of proposed new standards was estimated by drawing up revised designs for actual buildings of several types—residential, commercial, and institutional—and estimating added cost, both as design revisions and as alterations after construction. A final cost-benefit analysis was based on the assumed increased economic activity of the disabled if such standards were applied.

- potential problem
- problem
- severe problem
- impossibility

Entrances, Exits and Doorways

	AB	B1	B2	C	D	E	F	G	H	I	J	K	L	M	N
1. Extremely narrow door openings												●	●		
2. High thresholds or stairs at entrance/exit		○	○		○	○		●					○	●	
3. Not enough maneuvering space in front of doors													○	●	
4. Door swings that partially obstruct use														●	●
5. No level space in front of entry doors													○	○	
6. Directions unclear or poorly marked		○	○	○				●						●	●
7. Illogical opening procedure		●	●	○		○									
8. Great force needed to open doors					○	○	○	○				●	○	○	
9. Stairs in path of travel to an emergency exit or place of refuge					●	●							○	●	
10. Revolving doors on turnstiles		○	○										●	●	

Problem Identification Matrix

Jury comments

Spring: In terms of the effect that the work will have on future architecture and planning, the new ANSI standard A117.1 has got to be the blockbuster of all. There are billions of dollars involved in every decision that was made. It's a standard which the government mandates for every institution that gets government funding of any kind, either for retrofit or new building.

Perin: We should acknowledge that some of the quality is in the funding.

Spring: The first ANSI standard was done in a casual, seat-of-the-pants fashion. These people did the job over again from scratch. It's a very solid piece of work.

Credits

Researchers: Project carried out at Syracuse University; Edward Steinfeld, now at Dept. of Architecture, State University of New York at Buffalo, project director; Steven Schroeder, Marilyn Bishop, Rolf Faste, research associates; James Aiello, Richard Buchanan, James Duncan, Peter Wirth, research assistants.

Consultant: Deborah Chollet, economist.

Illustrators: William Lange, Jonathan Perlstein.

Client: Office of Policy Development and Research, U.S. Dept. of Housing and Urban Development. Charles Gueli and Deborah Greenstein, technical representatives.

Uriel Cohen, Tim McGinty, Gary T. Moore CDC Inc. and Center for Architecture and Urban Planning Research, University of Wisconsin–Milwaukee.

This report, the initial step in a U.S. Army project to improve child care facilities and play areas at military establishments around the country, evaluates 50 child care and play environments.

Title: Environments for play and child care: Case studies.

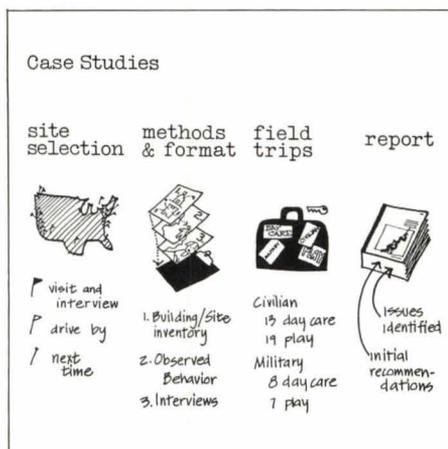
As the first step in developing design guidelines for new child-care facilities on military bases, the U.S. Army Corps of Engineers commissioned the study of which this research citation is the first phase. The final objectives of the \$124,000 project are to develop two books—a design guide on early childhood development centers, and a technical manual on outdoor play/learning environments. These two books will be published by the U.S. Government Printing Office and become the official U.S. Army Design Guides. As such, they will be used by the Army to aid in evaluating existing facilities, making recommendations for new construction or alterations, selecting architects, and reviewing schemes presented.

This first phase of the study involved visits to some 50 civilian and military child-care centers in the US and Canada. During these visits the researchers compiled an architectural inventory of about 1000 slides documenting existing environments designed for children. In addition, they interviewed staff members and observed children's responses to and uses of the site. A thorough review of the current philosophy, theory, and research on childhood development, play, and the relationship of these to the physical framework supplemented the first-hand data in defining the issues and drawing up the initial recommendations made in this portion of the study.

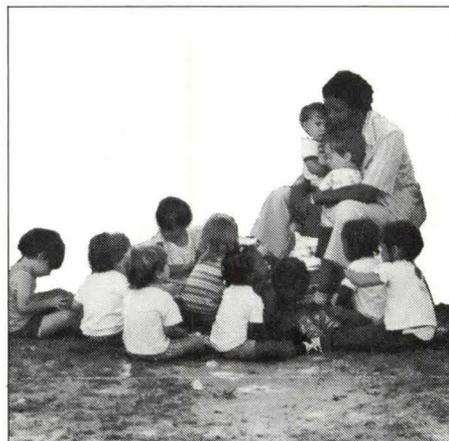
Jury comments

Spring: It seems an excellent model for the way in which post-occupancy evaluation should be conceived of and carried out.

Perin: What pushed this beyond a lot of recreational area post-occupancy studies is that the research was organized by the



PROCESS

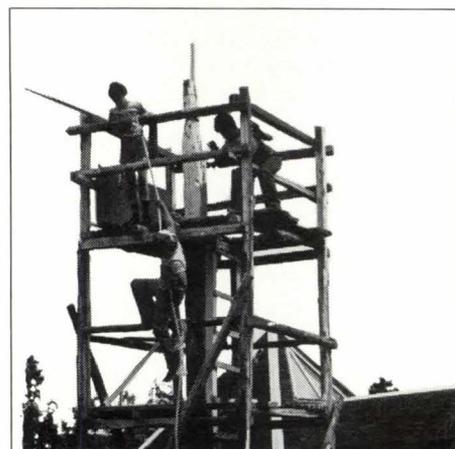


DAY CARE CONTEXT

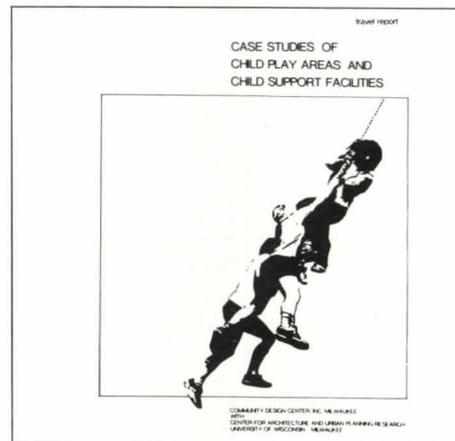
developmental tasks of children and the relationship these facilities have to children's growth and development. They correlated these concepts to the observations they made of play spaces, so that there was some genuine behavioral connection to the facility evaluations and recommendations with which they conclude.

Spring: It was targeted to an immediate application.

Perin: These are big-scale clients and projects that should be applauded. The resources were just poured in, seemingly. But they knew that they were going to be path-breakers.



PLAY CONTEXT



PRODUCT

Credits

Researchers: Tim McGinty, Community Design Center, Inc., project manager; Uriel Cohen, Gary T. Moore, Center for Architectural and Urban Planning Research, University of Wisconsin-Milwaukee, co-principal investigators; Frederick A. Jules, research associate; Ann Blocker Hill, Carol Gee Lane, project team; Donald Gatzke, layout and production; Mary Keeler, Susan Meier, Kathy Goff, technical assistance. **Client:** U.S. Department of the Army, Office of the Chief of Engineers (Special Projects Branch). William E. Johnson, project officer, with Murray Geyer and Marla Bush.

American Planning Association

Every building has a right to the sun. Every community must protect the right and plan its future for solar access.

Title: Protecting Solar Access: A Guidebook for Planners.

The purpose of this study is to seek effective ways to work within the conventional framework of street patterns and zoning ordinances to provide for solar access. Beginning with a basic understanding of both sun and shade, it proceeds to discuss both the creation and the modification of local plans and regulations, as well as methods of land use controls to promote solar energy. It concludes by explaining the private agreements subdivisions may initiate to protect individual rights to the sun.

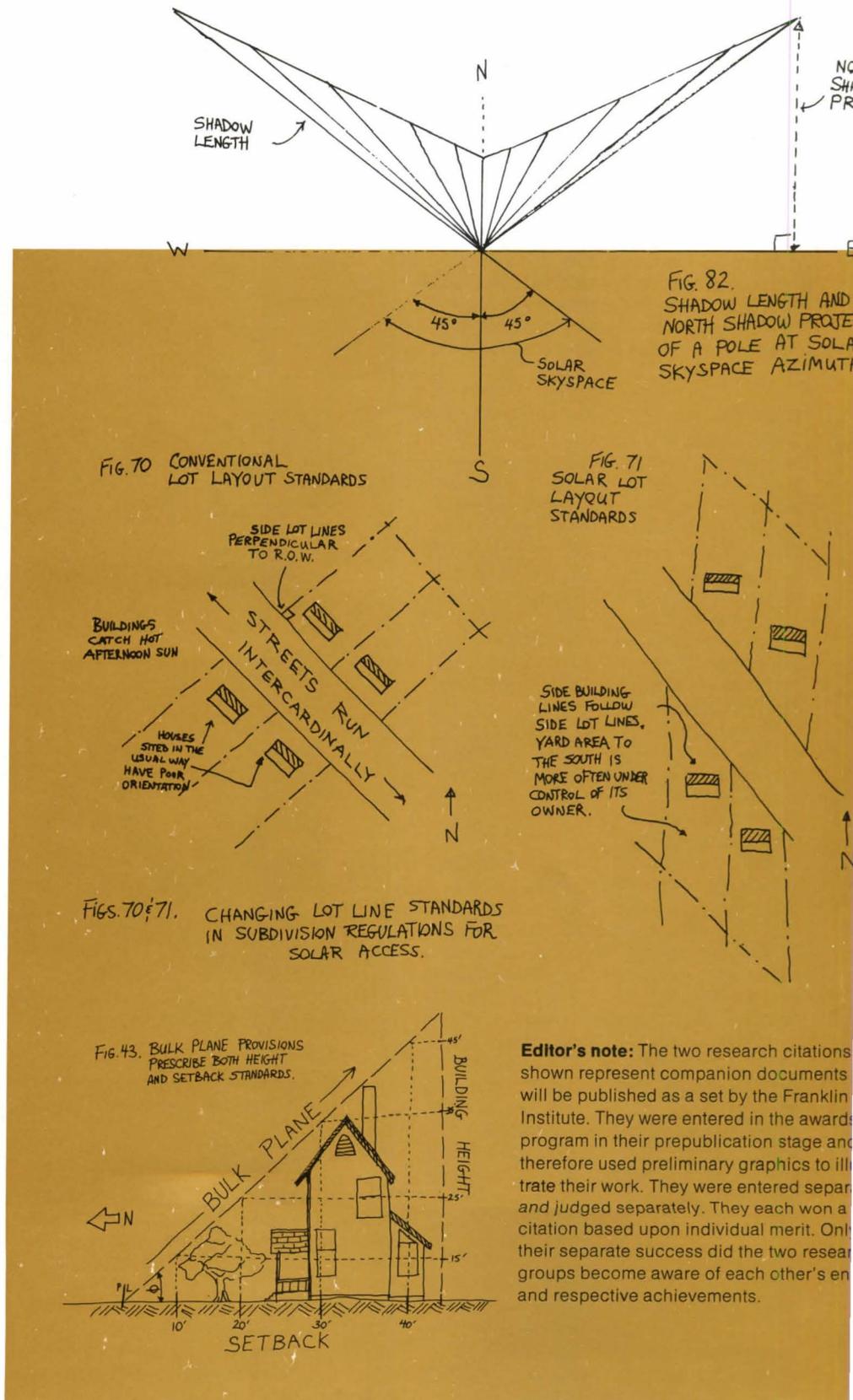
Jury comments

Spring: This guidebook is planning for a goal which is a new one. Protecting sun rights is not something that was appreciated as being important until very recently. It is a difficult job to go from the concept to the reality of legal instruments that will accomplish it, and this seems to be an excellent job of handling that technical problem.

Perin: *Protecting Solar Access* suggests ways traditional development regulations of covenant traditions can be modified and evaluated to protect solar access. It is a very nitty-gritty look at the issues that are inevitably involved: street layout, yards, and so on; it deals with all the legal and contractual problems.

Credits

Principal investigators: Martin Jaffe, Duncan Erley.
Project supervisor: Charles Thurow.
Director of research: David Mosena.
Consultants: William A. Thomas, research attorney, American Bar Foundation; Living Systems, Inc., solar design.
Conceptual sketches: Martin Jaffe.
Client: Solar Energy Program, U.S. Department of Housing and Urban Development, Washington, DC.



Editor's note: The two research citations shown represent companion documents which will be published as a set by the Franklin Institute. They were entered in the awards program in their prepublication stage and therefore used preliminary graphics to illustrate their work. They were entered separately and judged separately. They each won a citation based upon individual merit. Only their separate success did the two research groups become aware of each other's efforts and respective achievements.

Citation: Research

Living Systems

Planning Solar Neighborhoods, a task for today's architects and architecture. Here is a book about that task and a tool to help make the concept into built form.

Title: Planning Solar Neighborhoods.
The purpose of this work is to provide the design audience with a manual for the design of solar, energy-conserving neighborhoods. The problem quite simply is to assure that the solar collectors in the neighborhood get the sun; the need clearly is for a simple method for analyzing and predicting the presence of sun. For the purpose of the study, a solar collector was not simply the shiny black thing on the roof. It is the roof and walls in a "passive" sense and includes the desirable presence of sun on the patio and garden. The method used is to "plan with shadows," a simple, geometrical technique for representing shadow conditions graphically. Both buildings and landscaping are drawn for optimum sun.

Jury comments

Spring: These solar projects are complete and well organized with a review of earlier work and value as an instrument for further research or a basis for design decisions.

Perin: This work is totally systematic. When it talks about solar neighborhoods, it is talking about all possible kinds of neighborhoods, both high-rise and low-rise. It relates energy usage of a single building to its neighborhood and the whole country. It pulls together a great deal of reference material and has an excellent glossary. It is a really wonderful handbook.

Credits

Principal authors: Jonathan Hammond, James Zanetto, Ianto Evans.

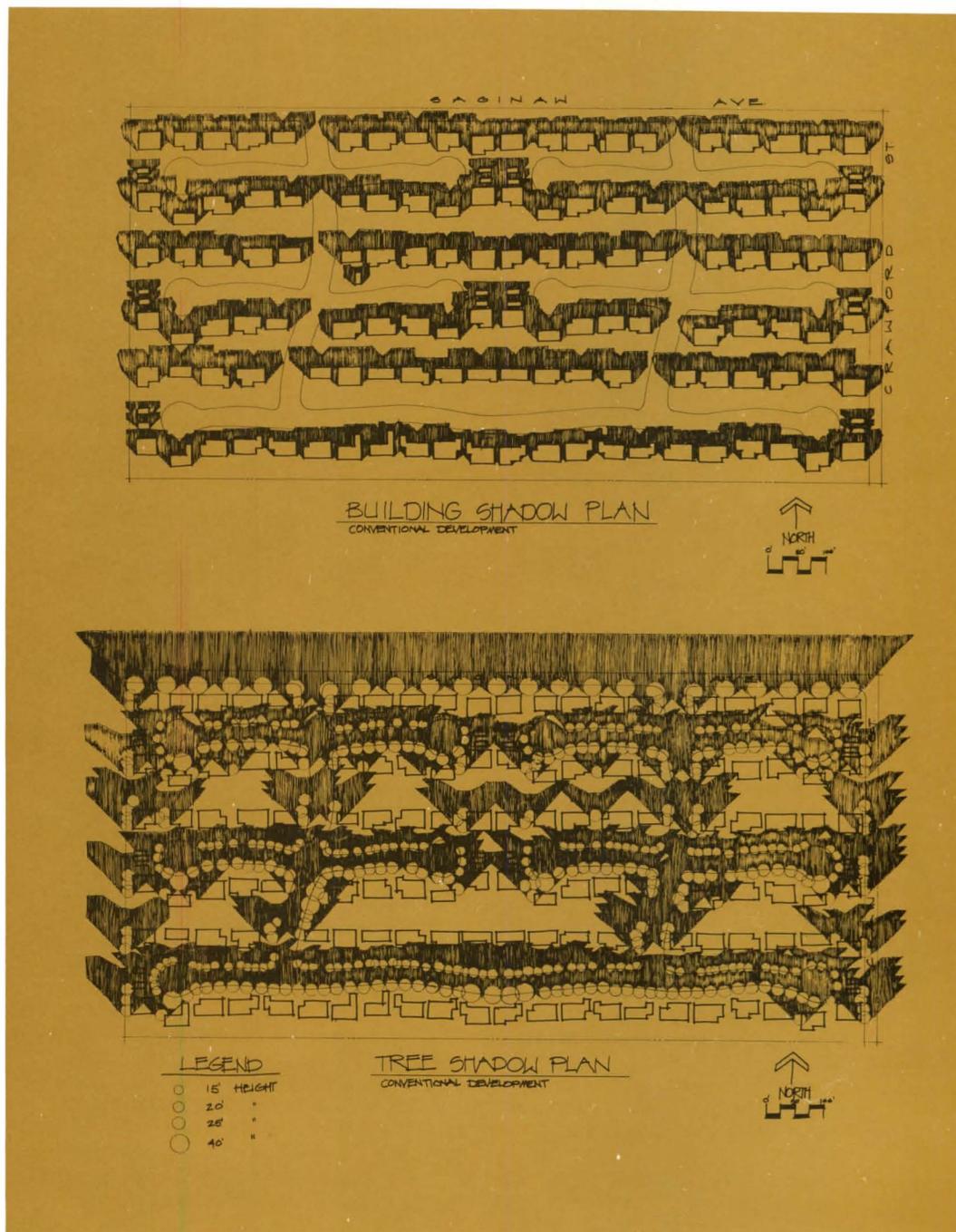
Associate authors: Bruce T. Maeda, Bruce Melzer, Charles Roy.

Landscape architecture: Garrett Eckbo.

Editing: Ceasar Adams.

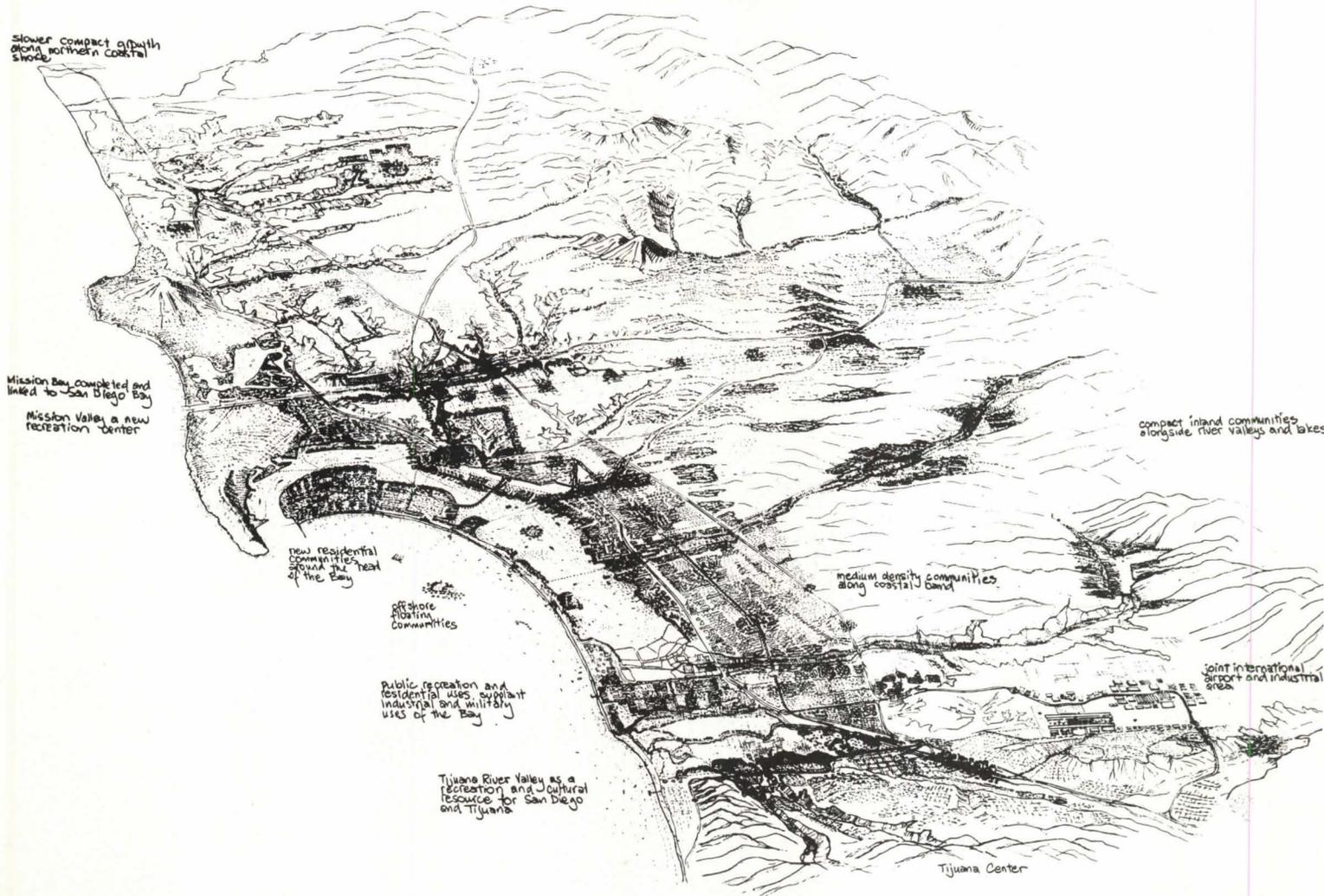
Renderer: Bruce Hostetter.

Client: American Planning Association, under contract to the U.S. Department of Housing and Urban Development.



Donald Appleyard and Kevin Lynch

Proposal for land use and development of coast including Tijuana and airport area.



A report analyzing the man-made and natural features of an entire region, then making recommendations based on enhancing its existing character is highly praised for breadth of insight.

Project: "Temporary Paradise: A Look at the Special Landscape of the San Diego Region."

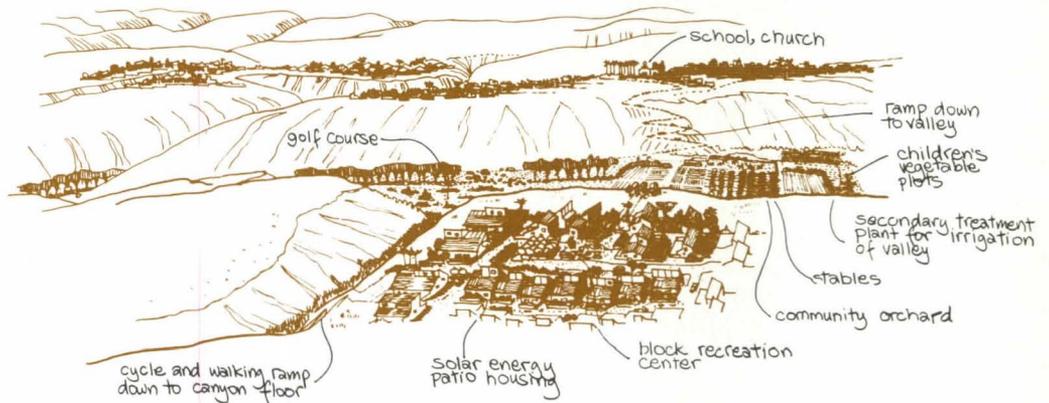
Program: Prepare a low-budget report to help planners and citizens understand environmental priorities and urban design

issues concerning the region's developments. The team isolated four crucial issues that affect San Diego: conservation and the urban and natural landscape; the problem of growth; the future of the transportation system; and the relationship to Tijuana, a similarly located town undergoing growth on the other side of the US-Mexican border.

Site: Coastal community of land edged by Pacific Ocean and San Diego Bay with a topography of valleys and canyons.

Solution: By field-survey techniques, ques-

tionnaires passed out to high schools, individual meetings with citizens, an advisory committee, with the Planning Commission, Chamber of Commerce, Mayor, and City Council, produced this report (25,000 copies) that could be distributed to the citizens of San Diego. The results of the questionnaires, according to the report, showed overwhelmingly that citizens associated the natural environment—ocean, beaches, climate, and recreational features—with their image of San Diego. They were aware that the aspects of the



Proposal for containing growth and preserving landscape in inland Mira Mesa area (above); for making better use of waterfront at Point Cabrillo on the Bay (below).

city they disliked most concerned smog, growth, congestion, poor transit, and other characteristics of low-quality development and poor planning.

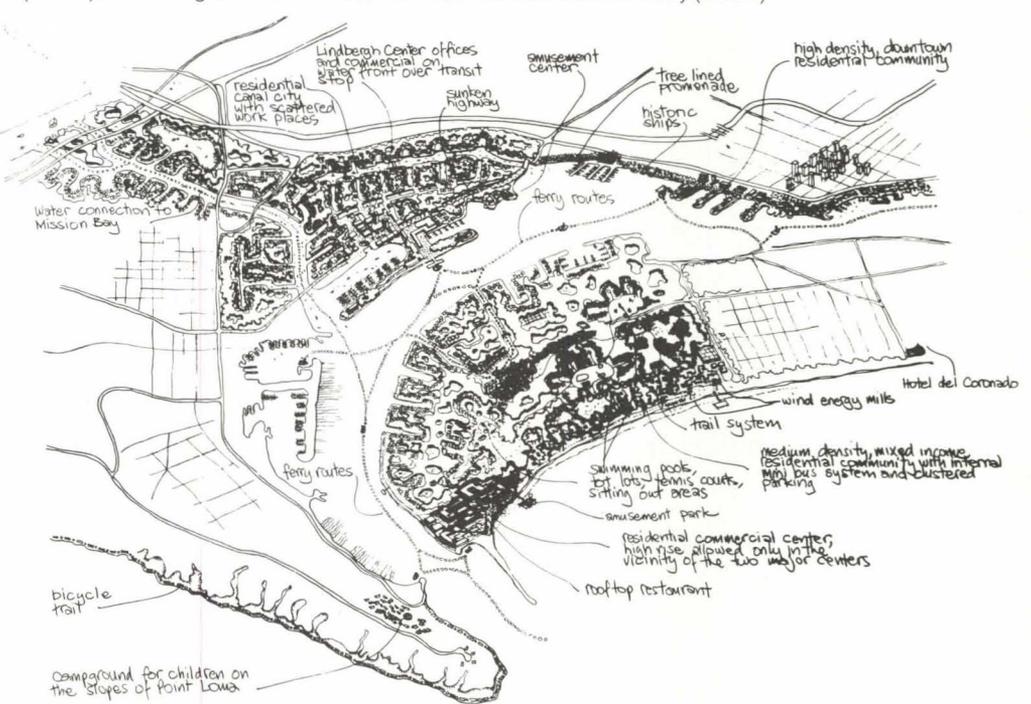
In each of the four issues outlined above the urban design team not only established priorities but also made specific recommendations to align planning with citizens' priorities. Such recommendations urge against highways (even transit lines) along certain natural "fingers" of vegetation, or advocate height and bulk limits of shorefront development. The urban designers suggested improving the bus system, delaying the remainder of the freeway program, and expanding rail transit. With regard to Tijuana, they propose establishing an international airport on the Otay Mesa and keeping the lower Tijuana River valley open for joint use.

The report concludes with the proposal for a special Environmental Planning and Design Section in the city's planning department to produce a plan for the environmental quality.

The report has formed the basis of an Urban Design Element in the General Plan, now approved by City Council; the basis of a Growth Management plan with a four-tier system of zones to encourage growth in the inner city and to slow growth in the suburbs. It has spurred conferences on planning issues of border growth, discussion over the airport recommendations, the light rail proposal, plus developments to make the Bay more accessible to the public as a recreational resource.

Jury comments

Gregory: It is interesting that at a time when we emphasize interdisciplinary team work, two people can come up with a poetic and personal kind of statement, speaking very much as individuals, but without sacrificing their sense of community needs. This regional environmental study is interesting, too, because it responds to urban design needs as well as other issues. It is difficult to say whether it is an urban design study with environmental offshoots, or an environmental study with urban design offshoots.



Lu: There was a lot of community input and use of media. Whether you call it regional design, environmental design, or urban design, it does address the consciousness of the whole region and begin to suggest a framework for action. It shows it is possible to design cities, to look at the total image, the psyche of a community, how it is perceived, remembered, how one can experience the area. Thus an urban design can focus on this sense of identity, it can speak to the heart of the people of the region. Here the designers used skills and low-cost means to express the wishes of the community.

Gregory: Its graphic format is important to demonstrate that value—it isn't heavy and glossy, but the ideas behind it are great, strong, and beautiful, and the communication intensive. That is what counts. Every city in the country should look into the possibility of doing something like this. It is impressive and presents the issues in a simple, graphic form, capable of being mass

produced and distributed.

Lu: When we deal with urban design we rarely see attention focused at the city and regional levels—only to the project-design level. This is one of the few documents that addresses the urban design of a whole region and does it in a masterful and poetic way. Whether you are talking about growth management, land-use planning, or regional transportation, there is the need to pay attention to the social pattern, human sentiment, and culture that all come together to create total form.

Credits

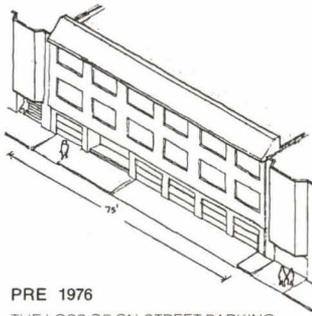
Urban designers: Donald Appleyard & Kevin Lynch, project directors; Roger Cavanna, project assistant.

Client: Department of City Planning, San Diego, under a grant from the Marson Family.

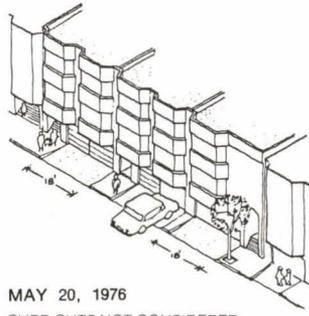
Daniel Solomon, AIA College of Environmental Design, U.C. Berkeley The San Francisco Department of City Planning



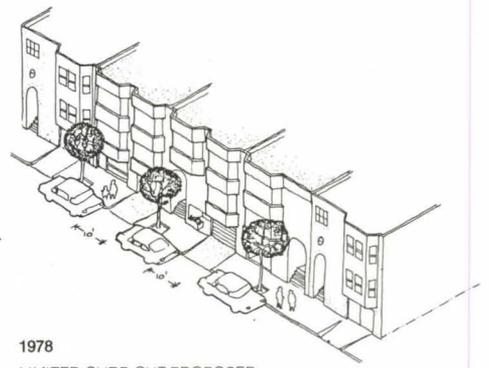
TRADITIONAL
THE BASE, GARAGE, AND CURB CUTS



PRE 1976
THE LOSS OF ON-STREET PARKING



MAY 20, 1976
CURB CUTS NOT CONSIDERED



1978
LIMITED CURB CUT PROPOSED

A zoning study conceived to protect and enhance residential urban design features in San Francisco is given praise for its carefully described measures for qualitative change.

Project: "Change without Loss": San Francisco Residential Zoning Study.

Program: In the late 1960s, neighborhood residents of San Francisco began petitioning the planning commission and board of supervisors for down-zoning—reducing allowable densities—in residential areas. Existing zoning apparently encouraged demolition of sound family housing and out-of-scale development. By 1974, it was clear that down-zonings did not preserve the neighborhoods and had a detrimental effect on housing costs.

San Francisco Planning Commission felt it needed to comprehensively rezone all residential zoning controls by reclassifying allowable densities and creating a new set of urban design regulations to preserve the character of the neighborhoods. These urban design controls had to be flexible enough to encourage new construction of market-rate housing.

Solution: The planning group cited here addressed the second part of the rezoning effort, to create new urban design rules for housing. A team of faculty and students, under the auspices of a grant, wrote the consultant's report "Change without Loss." Its concepts and specific provisions became the basis for certain features of the Planning Department's new residential zoning ordinance, recently initiated.

The report, based on participation of

preservationists, developers, realtors, and economists participating in urban design graduate studios, calls for detailed modifications ranging from setback dimensions, limiting the number of units that can be entered from a common lobby, to a system of site coverage and height formulations to permit greater building bulk by imperceptibly expanding the buildings' envelopes. Many of the recommendations had an effect on the ordinance, including bulk and site coverage allowances, height limits in certain districts, treatment of ground-story street frontages, and other modifications of building façades.

Jury comments

Gregory: This zoning study has the edge over some of the other ones we've seen because of the specifics of its urban design features. It deals with problems such as garage doors and off-street parking in a way that could address how you legislate larger qualitative issues. The city got a new set of zoning regulations for residential neighborhoods that deal with real problems such as land aggregation and façade variation. These may not sound big and important, but one by one add up to something significant in the totality.

Lu: There are some very essential elements in the San Francisco city landscape that form its image—like townhouses. The intention of this study is to keep what the city has, to maintain that quality and identity. It looks as if this zoning ordinance has more teeth, more aspects are mandatory, than other zoning resolutions from other cities. With the amount of speculation going on and the pressure from develop-

ers, this becomes more impressive.

Gregory: These requirements look as if they can work; they are going to provide the elements that are going to succeed in reinforcing the townscape.

Lu: This is a very real look at the community and a commendable example of the city using university resources, with the university making a valuable contribution.

Gregory: Another thing they took into account is the cost of doing things, and removed some elements that would prove too expensive to adhere to.

Lu: We need some quantitative measures legislated, but should avoid a mathematical formula. This team has created a sensitive and sensible kind of development criteria which have been put into legal documents, with a chance of actually saving and protecting these neighborhoods while allowing changes. It is not trying to freeze a neighborhood; in fact it increases the capacity of built volume in the area, but does it in a sensitive way that addresses specific issues.

Credits

Urban design team: Daniel Solomon, project director; Mark Winograd, director, residential zoning study, San Francisco Department of City Planning; Robert Passmore, assistant zoning administrator, San Francisco Department of City Planning.

Consultants: Anne Vernez-Moudon, Assistant Professor of Architecture, MIT.

Illustrators: Thomas Gordon Smith, Toby Levy.

Client: City Planning Commission, City and County of San Francisco.

Wallace, Floyd, Ellenzweig, Moore, Inc.

A newspaper and workbook geared to citizens affected by a large-scale transit plan impressed the jurors with its clarity and range of information.

Project: Communication Devices for Southwest Corridor Project, Orange Line Relocation and Railroad Improvements, Boston, Ma.

Program: The Southwest Corridor Project is a multimodal system of transportation that will extend from inner-city Boston (the Back Bay area) out through Roxbury and Jamaica Plain, to Forest Hills, on 100 acres of land cleared for the construction of I-95 along the Penn Central Railroad alignment.

The project stemmed from a construction moratorium the state declared in 1972 on the construction of I-95 from Route 128 to inner-city Boston, after much community opposition. The new project stresses public transit and neighborhood revitalization, and involves community participation effort. Work called for removing 4.7 miles of railroad embankment, constructing an interurban rail and metropolitan rapid transit system with eight new transit stations (three of which are multimodal forms of transit), 16 street bridges across tracks, a four-lane arterial street, an 85-acre state park, bicycle paths, parking structures, and commercial facilities, plus schools, housing, and community centers.

Because of the scope of this project in which 30 consultant firms were involved in design and engineering, and because of the number of people considered part of the planning process (5000 citizens on a regular basis), the Massachusetts Bay Transportation Authority needed special communication techniques to disseminate and gather information.

Solution: The Southwest Corridor News is a bimonthly, bilingual (Spanish-English) tabloid summarizing activities for interested but not necessarily intensely involved citizens. It is mailed to over 5000 readers and distributed in the neighborhoods. The Station Area Task Force Notebooks, on the other hand, are used for

community-consultant dialogue during regular meetings of the eight Station Area Task Forces that provide the basic forum for community participation. Design steps in particular are explained so that the citizens can make responses to planning proposals in the meetings.

Jury comments

Lu: This highway and transit issue is a planning issue we have been struggling with for some time. The communication about such issues to the public is a serious, difficult process. It seems to digest the complex design issues and make them more understandable to the citizens involved on a continuing basis. Its news stories, question-and-answer format, its graphics, photos, and documentation of the community process seem to me to be one of the best communication jobs I've seen.

Gregory: This has got to be one of the largest projects—if not *the* largest—in this country with that kind of citizen involvement.

Lu: Urban designers are recognizing that you can't work in a vacuum. But it is not enough to say the citizens are involved; the question is how effective is the process, how well is it done, and how good is the final product.

Gregory: There is a lot of lip-service paid to citizen participation, just like energy concerns. But in this case, there is no mistaking what the level of understanding is.

Lu: I do have a few reservations about the notebook. Some parts are too complicated, and I have misgivings about some of the definitions.

Credits

Planners: Harry Ellenzweig, principal in charge; Jacquelyn Hall, associate/project manager; L. Duane Jackson, Lydia Mercado, Thomas Nally and Dana Nottingham, planners; Mauricio Gaston, editor/graphic designer.

Client: Massachusetts Bay Transportation Authority; Anthony Pangaro, project manager.



NEWSLETTER (ABOVE); PAGE FROM WORKBOOK (BELOW)



Skidmore, Owings & Merrill The Mandala Collaborative

The design for a new town in Iran is awarded because of the sensitivity with which it analyzes and applies climatic, social, and cultural conditions.

Project: Jondi Shahpour New Community, Ahwaz, Iran.

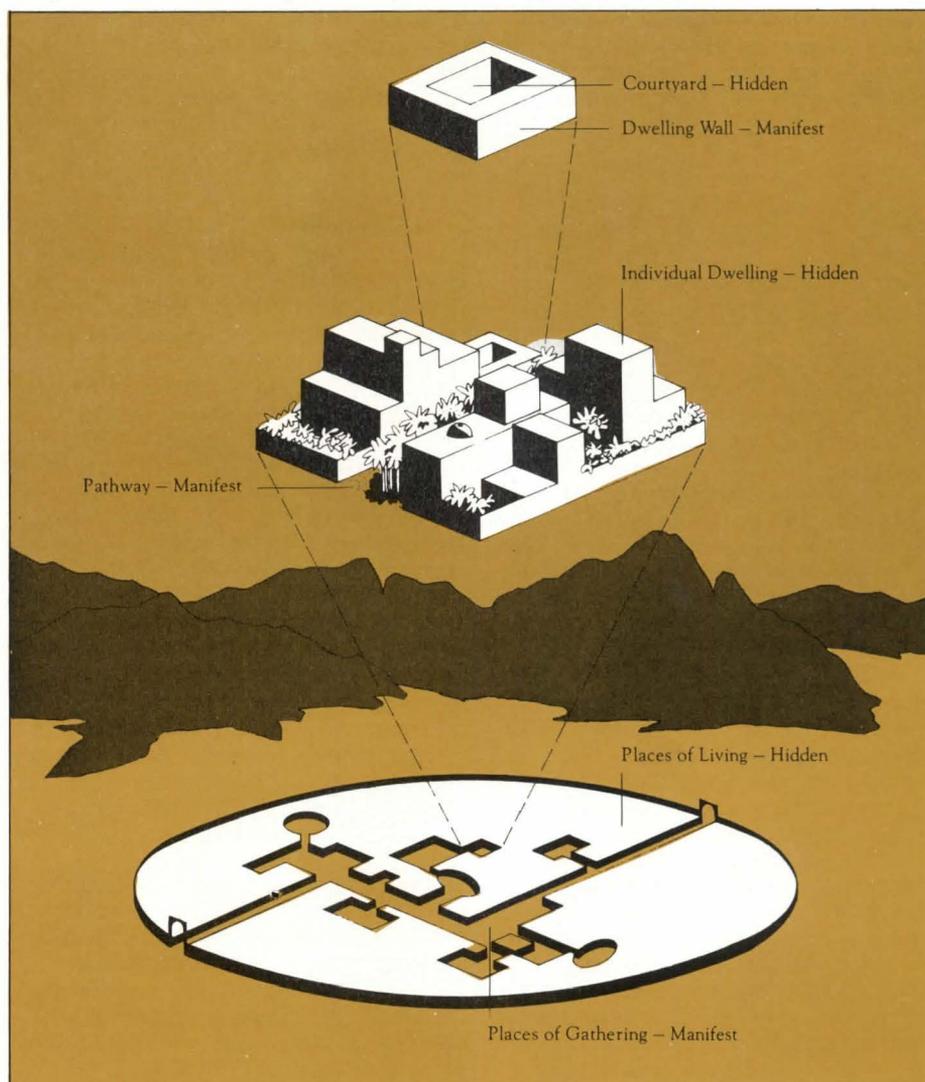
Program: A new community for 72,000 persons is to be built near Ahwaz in the province of Khuzestan, Iran. The town needed to include housing, commercial, and community facilities to serve residents and the general Ahwaz metropolitan area. Ahwaz, the center of Iran's oil resource, is undergoing severe growth, but the 1210-acre site is subject to flooding, high temperatures, humidity, and sandstorms. The new facilities, including 13,200 units of housing, would have to take this and cultural aspects of Islamic life into account.

Solution: Architects not only analyzed the site, but also the lifestyles of residents and what certain physical forms meant to them, such as sense of place, the contrast between the manifest and the hidden aspects of the environment which is seen even in the treatment of dwelling units. They studied the hierarchy of public and private spaces in the city, the networks of paths and movement systems through the spatial network. The team created five major spatial networks—places of shadow, water, gathering, living, and movement. Residential areas are divided into districts, neighborhoods, and sub-neighborhoods, with distances between planned for walking.

The dwelling units are designed to maximize interior volume and places of shadow, while minimizing exterior surface area subject to heat gain. Four dwelling types are involved: one-story courtyard houses (1200 units); two-story attached townhouses (5400 units); three- to four-story walk-up apartments (4200 units), and six-to-ten-story elevator apartments (2400).

The movement system involves regional arterial roads connecting the town to Ahwaz on the north, community arterials separating the town into various neighborhoods, community collector core and loop

Analysis of hierarchical arrangement of spaces affecting perceptual experience of an Iranian city.



roads linking the neighborhoods and gathering places in the community, and feeder streets in the sub-neighborhoods. There will also be a public transit line of minibuses linking to the primary commercial area, the Chahar Bagh, plus a primary and secondary pedestrian path system independent of vehicular movement.

Major commercial facilities are divided

into two zones on the western border of the site, one of which will have the religious center, bazaar, and offices; the other, the park, hotels, clubs, and other recreational amenities. The two are linked by a north-south boulevard. Forming the southern boundary of the three-story office building complexes will be the Chahar Bagh, linking the public square with the residential

areas of the community. South of, and parallel to, the Chahar Bagh is the bazaar.

The eight-phase project is expected to accommodate full population in 1982. Working drawings for residential, commercial, and community facilities for the first-phase neighborhood have been completed, and construction has begun.

Jury comments

Gregory: We have seen a number of new communities through this process, and we have been shocked by the lack of understanding of the local requirements—physically and culturally—that many of the plans displayed. This new community, the size of a state capitol, we feel takes into consideration, in a sensitive way, the traditions that exist there, the culture, the sense of a notion of public and private space. It deals with such matters as sand

and water and sunshine—things that have generated design responses for centuries, and it looks closely at those responses.

Lu: We must ask about this project whether the designers are serious about studying the culture, or whether the thing is too rigid. It does seem to make a clear effort to look at the culture, however.

Gregory: It clearly is not done by a great, massive, insensitive US money-making architectural office. There is a certain quality this project seeks.

Lu: It is a beautiful piece of work, and very dense—in response to the climate and culture. I still wonder if it is too regimented.

Gregory: Compared to other submissions, which could be anywhere and displayed no understanding of the culture, but were impressions of somebody else's culture, this has a ring of conviction.

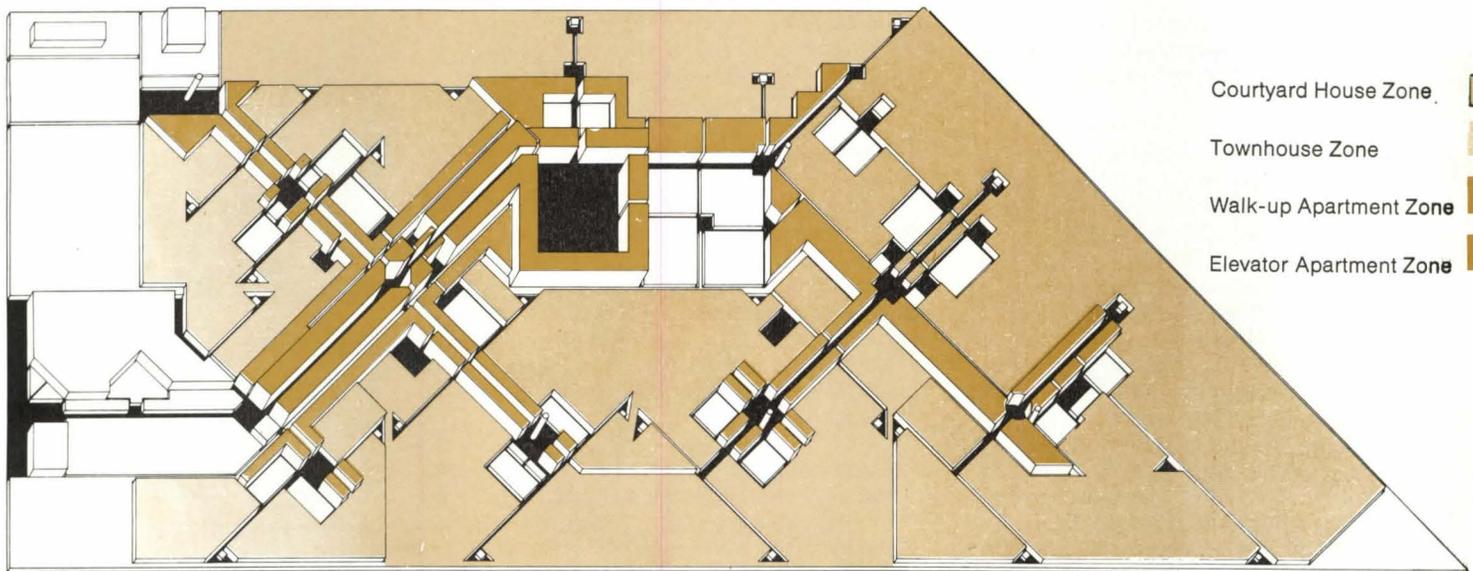
Lu: It includes complex experience.

Credits

Architect: Skidmore, Owings & Merrill, San Francisco, Marc Goldstein, partner in charge; John Kriken, project director; Jerry Goldberg, project planner; Ray Neher, project urban designer; Charles Shapiro, planner; Kathrin Moore, urban designer; Craig Siegel, graphics; The Mandala Collaborative, Tehran, Nader Ardalan, partner in charge, Anthony Major, architect in charge.

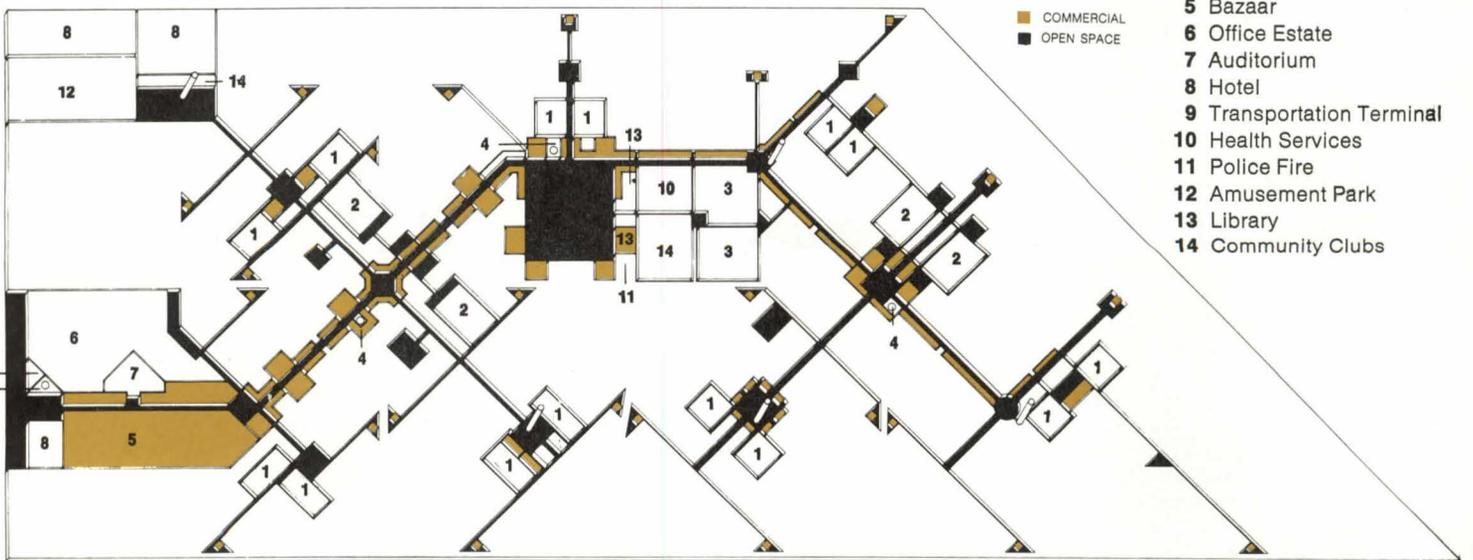
Consultants: Dr. Firouz Tofigh, sociological and demographic studies; League Engineers, urban systems; Dames & Moore, geology and soils; Drachman & Associates, traffic consultants; Wilsey & Ham, utilities.

Clients: Charter Iran Development Company, Jacksonville, FL, and Ahwaz Housing Company, Tehran, Iran.



PLACES OF LIVING

- Courtyard House Zone
- Townhouse Zone
- Walk-up Apartment Zone
- Elevator Apartment Zone



PLACES OF GATHERING

- Legend**
- 1 Elementary School
 - 2 Middle School
 - 3 High School
 - 4 Religious Place
 - 5 Bazaar
 - 6 Office Estate
 - 7 Auditorium
 - 8 Hotel
 - 9 Transportation Terminal
 - 10 Health Services
 - 11 Police Fire
 - 12 Amusement Park
 - 13 Library
 - 14 Community Clubs

Department of Planning and Development, City of Trenton

A neighborhood redevelopment plan receives commendation for its realistic methods of design and implementation.

Project: North-25 Development Process.
Program: The capitol city of New Jersey, Trenton (population 105,000), has been besieged with problems afflicting a number of older cities in the northeastern part of the US—high unemployment, a poor school system, neglected housing and commercial facilities, rising municipal costs, and declining real estate revenue. Trenton's city planning department desires to concentrate growth in downtown Trenton through new construction, recycling buildings, improving mass transit, and open space amenities. But it also knows that older neighborhoods near the CBD need revitalizing. One such neighborhood, called North-25, became a model of how citizens, government, and design professionals could work together to improve the area.

Solution: The urban design staff for the city of Trenton worked with community groups to identify needs, draft plans, and decide on methods of implementation. Thirteen groups in the North-25 community formed a nonprofit development corporation of residents, business people, civic associations, and church representatives. The neighborhood was designated a "locally declared renewal area."

The North-25 urban design plan for redevelopment calls for a two-phased process which includes construction of 223 units of low- and moderate-income housing in the first phase (now under construction). Also constructed in the first phase were two facilities to serve the neighborhood—a firehouse and a neighborhood health center. In addition, an expansion for Gould Battery Company was undertaken to spur economic development, and a plan was developed for a state park next to the North-25 Urban Renewal area along the Delaware and Raritan canal. The park will have playing fields, sitting areas, swimming pool complex with bathhouse, and other recre-

ational features. The second phase calls for 280 additional units of housing, the restoration of a railroad terminal, which was designated a landmark, for use as a Senior Citizens' Center, plus commercial rehabilitation, and the construction of a nursing home.

Working with government representatives from local, state, and federal agencies, the city went after funding from a variety of sources including the State Department of Environmental Protection and Historic Preservation, The Department of Interior and the Bureau of Outdoor Recreation, HUD, and HEM grants and funding programs.

Jury comments

Lu: Here is an example of the city playing an important role in the urban design, a role that should be strengthened and recognized.

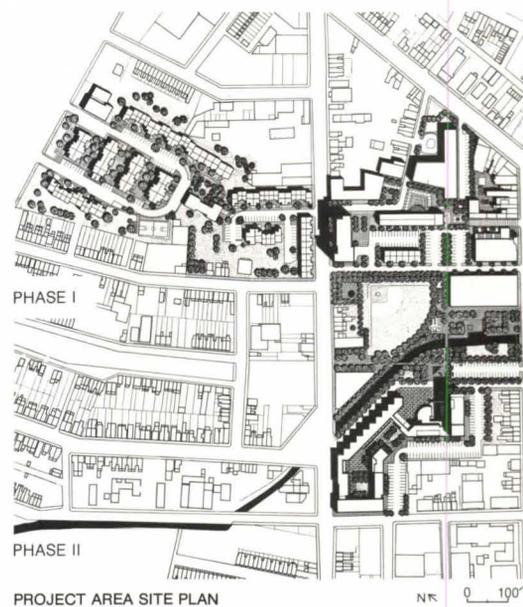
Gregory: They are doing tremendous work; it is a small town that has had a lot of difficulty but it is able to come out of it.

Lu: The city agency is addressing issues about the neighborhood in a very creative way. It is refreshing to see the city's commitment to this kind of thing. The work is exceptional in quality; it shows fine design.

Seligmann: It worries me. The attitudes we approach the urban fabric with today are very different. We do not believe that a city can continue to be isolated buildings standing alone, no matter how pretty they are, glued together with park benches, trees, curbs. The fabric consists of identifying where there is a place, maintaining continuity, and so forth. What is presented as a latter stage here should have shown a progression in attitudes about the urban environment.

Lu: I don't think it will be a 1950s sort of thing. The smaller scale, the way the plan involves the neighborhood, the way it has been implemented, and the physical improvements already made make it apparent that the agency has begun to have impact, no matter how small it is, and that is encouraging.

Gregory: It's real at a very intimate scale—no massive renewal stuff. Yet it is



high quality; it is not the type of thing that you would expect from the government.

Lu: This project is well thought out, in terms of the design process and the result. It should definitely be encouraged.

Credit

Project directors: John P. Clarke, AIA, AIP, director of Department of Planning and Development; Fred Travisano, AIA, director of development; Philip B. Caton, director of planning, Richard Bartels, AIA, project coordinator.

Urban design team: John P. Clarke, Fred Travisano, Richard Bartels, Doug Kelbaugh, James Greenberg, Lee Weintraub, John DiDomenico, Sang Lee, Dominic Picinich, Claudio Balkjo, Ed Sample, Rudylynn Roberts, John McQuilkin, Ken Russo.

Consultants: Alvin E. Gershen Associates, financial consultants.

Client: City of Trenton, NJ, Housing Finance Agency and North-25 Non-Profit Development Corp.

Modelmaker: Ray Sherman.

Renderer: Mark De Nalovy-Rozvadovski.

Graphics: George Nawrocky.



Proposed plaza in front of landmark railroad station renovated for senior citizens center.

**Autobiography
of a Neighborhood
Development Process**

Chronology of Events

1972 July □ Trenton's urban design staff undertakes a **preliminary survey** of conditions to determine the feasibility of redeveloping the neighborhood surrounding the historic Battle Monument.



1

1. George Washington planning Battle of Trenton; the "turning point" of the revolution

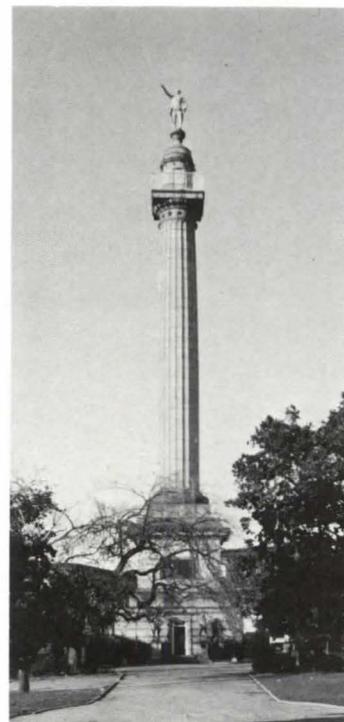
Sept. □ Urban design staff submits the results of preliminary survey of conditions indicating the redevelopment potential to City Administration. The report deals with approximately 25 acres in the City's north ward and consequently the project takes on the name **North 25**.



2

2. George Washington on his way to New York to be inaugurated President received by the citizens of Trenton

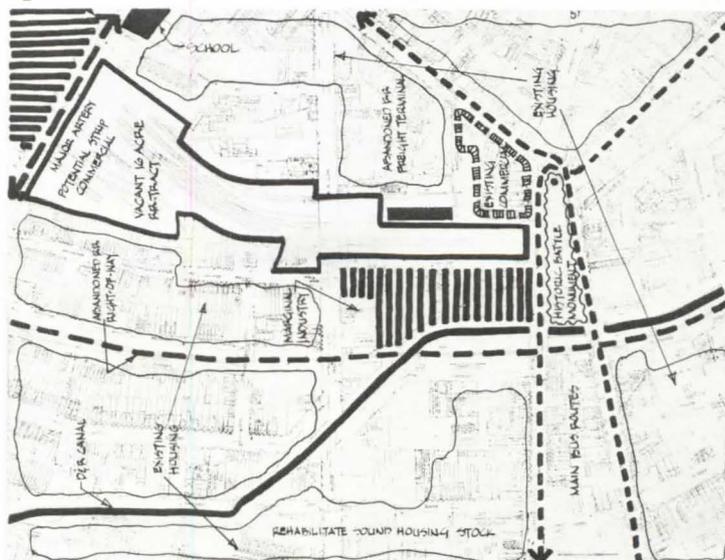
Oct. □ Based on the preliminary survey, the Mayor convenes a meeting with residents, representatives of various **civic groups** and institutions who have expressed an interest in the redevelopment effort. The group discusses ways in which different sectors of the community (residents, business interests, churches, schools, civic associations) and government agencies might participate in the planning process.



3

3. The Battle Monument

Nov. □ An **abandoned railroad yard** situated in the heart of the neighborhood, covering approximately 16 acres, is identified as major redevelopment resource. The City's urban design staff opens discussions with the bankrupted railroad company regarding acquisition of the property.



4

4. Plan of existing conditions

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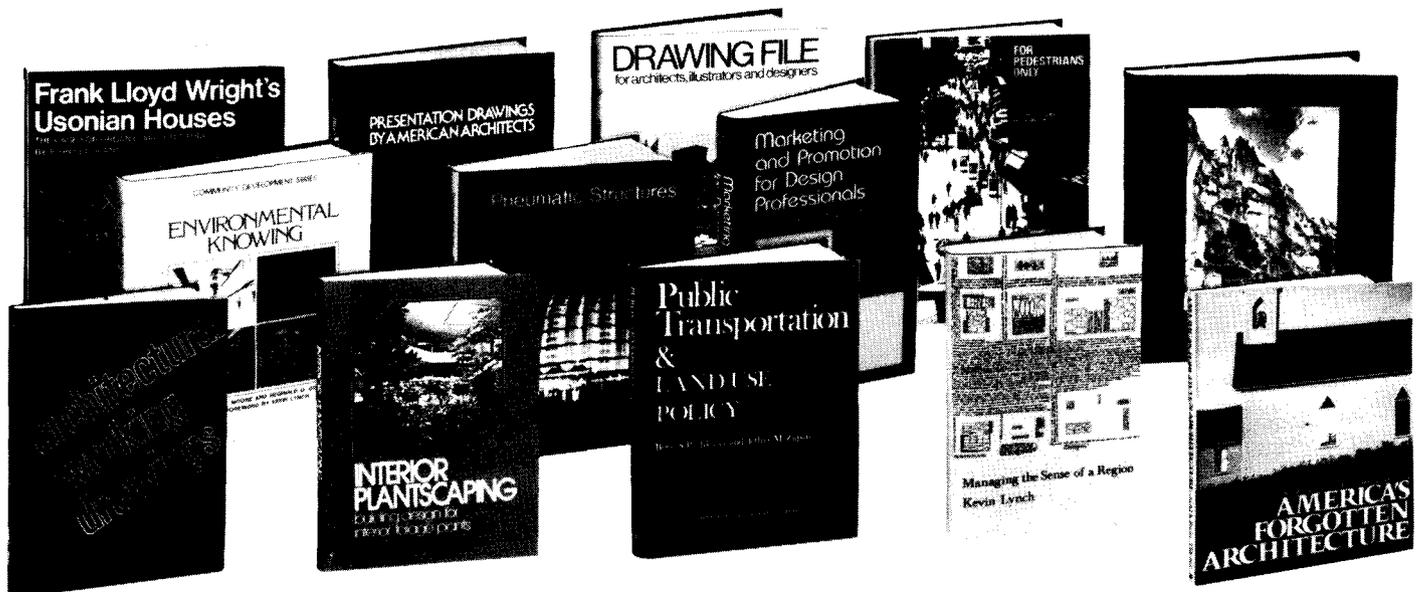
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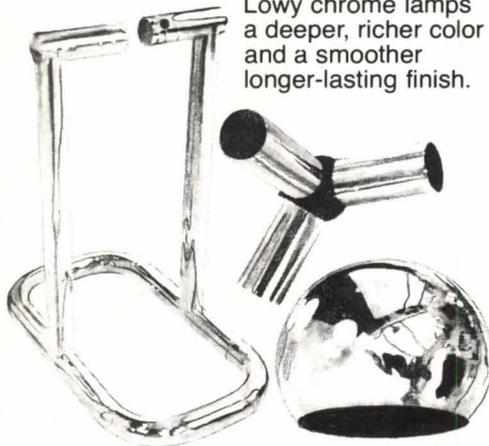
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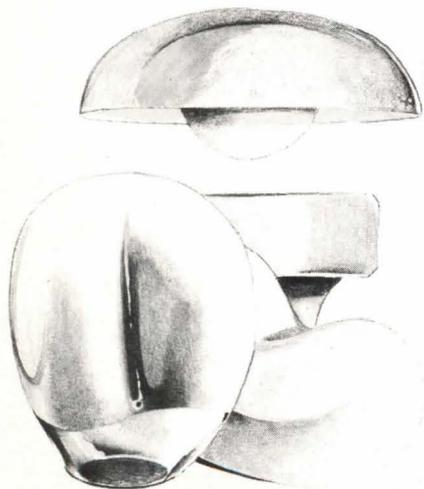
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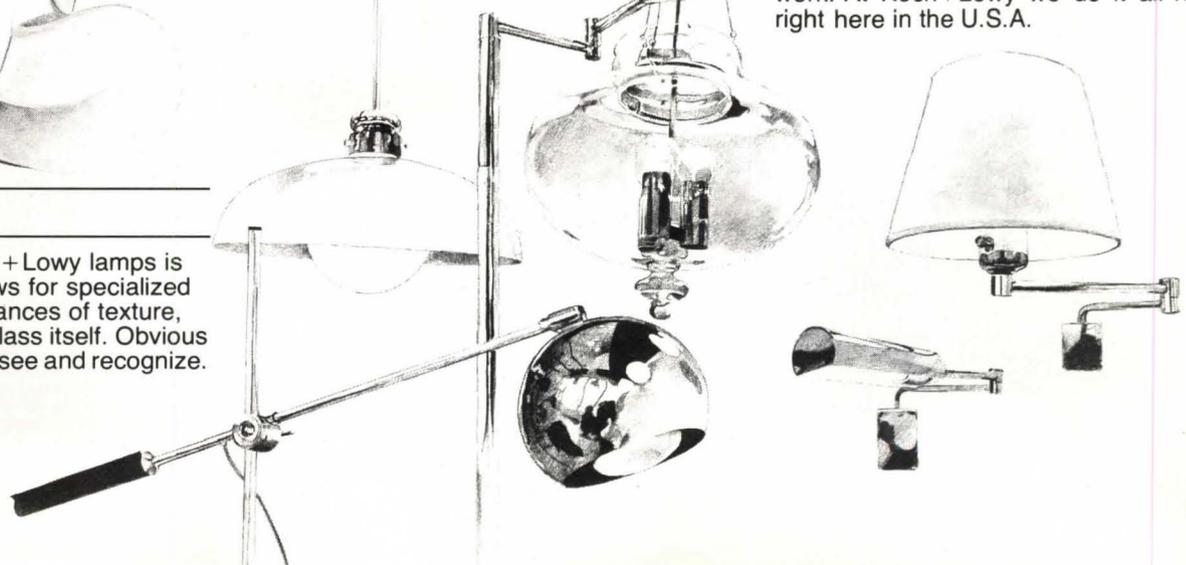
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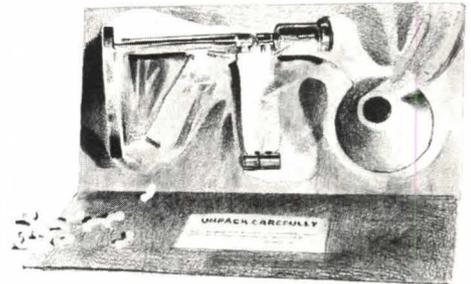
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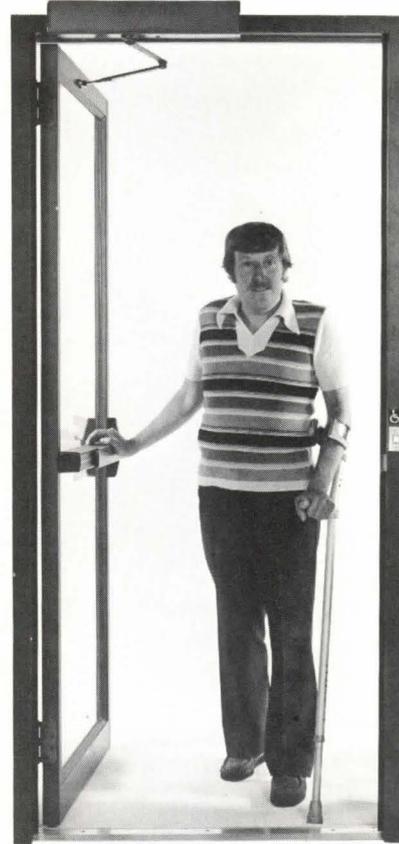


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Masterformat

Josephine Drummond

Recent changes in the section titles and numbers have been suggested in the Uniform Construction Index. The changes promise to update and complete the list as well as improve referencing of building elements.

A new publication entitled *Masterformat, Master List of Section Titles and Numbers*, was jointly issued by the Construction Specifications Institute and Construction Specifications Canada in June 1978. It is a further development of the Uniform Construction Index published in 1972 by most of the major construction societies, and continues the attempt to standardize document presentation. Major changes in the new publication are basically of two types.

The first consists of the addition of Division 0 to precede Division 1. Division 0 is entitled "Bidding and Contract Requirements." Major parts within it are numbered 00010 through 00900, and, like sections within the 16 divisions, it can be subdivided as necessary to accommodate project requirements. Division 0 includes such categories as Instructions to Bidders, Agreement forms, Bonds and Certificates, General Conditions and Drawing Index. A specific numerical order is provided for all the "front-end documents" or "boiler-plate," including the various wage scales, ordinances, affidavits, sample forms and other printed standard material included in contract documents for government work.

Addenda or modifications to the contract documents have been given number 00900. If desired, the former Addendum No. 1 could now be 00901, followed by 00902 and so forth. Modifications after the contract is written could start with 00950, and a simple method of accounting for costs of changes could be based upon the numbers.

The second major change was the expansion of the specifications format to accommodate engineering construction. Changes have been made in Divisions 2, 11, 13, 14, 15, and 16 to accomplish this. Sections required for utilities projects, such as water and waste treatment, electrical and water distribution systems, and power generation facilities are now included in the format. Alternate energy systems including wind and water power, and solar heating and cooling are also included, as are industrial and process engineering systems, life safety

systems, and public transportation systems.

To accomplish all of this, considerable renumbering has occurred, to release major blocks of numbers for the newly included systems. Landscaping, for instance, has been changed from 02800 to 02480. The old number for landscaping has become a major engineering category: Power and Communication Utilities. The two terminal zeros of its number permit a large number of subheadings for specifying this complex system. Landscaping, on the other hand, can usually be specified in not more than ten narrow-scope sections, so it has been given an appropriate number.

A minor change is the relocation of some sections to divisions which are more consistent with normal business and grade practice. For instance, heavy-duty concrete floor finishing is usually a specialty subcontract, not provided by mass concrete constructors. The section on this finish has been relocated from Division 3—Concrete to Division 9—Finishes. Sprayed-fireproofing has been appropriately relocated to Division 7 from Division 9. Non-load bearing metal partition framing has been moved from Division 5 to Division 9. Portable fire extinguishers, formerly in Division 15, are now covered under Division 10.

Specifiers should not have trouble converting section numbers from the former index to the new. The renumbering affects only a small percentage of the whole, and most people rely on the indexes rather than memory to determine the numbers. A few specialties of construction, such as landscape architects, architects, contractors, and suppliers, are materially affected, as their numbers have been completely revised. But they are involved with only a few numbers, so the conversion should not be difficult.

A compromise had to be made. The use of numbers ending in one or more zeros formerly indicated a broad-scope section, and numbers ending in some other digit indicated a narrow-scope section. This allowed for a neat, parallel organization of a specification, as well as a quick means of differentiating broad-scope and narrow-scope sections. Unfortunately, this is no longer completely consistent. In order to include the major engineering disciplines within the system, more items of work had to be condensed into fewer numbers. Thus, Site Improvements, a broad-scope section, bears number 02440 but 02450 is a subdivision under it covering walkway, roadway, and parking appurtenances.

As technology, legal decisions, trade practices, and liability considerations become more and more complex, the Masterformat may require further adjustment to maintain responsive contract documents. This edition provides a method for bringing the documents into focus with current conditions. It belongs in every architectural and engineering office, and it deserves the support of the design and construction community as well as the specifying authorities in all levels of government. It is available from the Construction Specifications Institute, Suite 300, 1150 17 St., NW, Washington, DC 20036. □

Author: Josephine H. Drummond, CSI, is Manager, Southern Premises, Real Property Management Department, Wells Fargo Bank and is a specifications consultant in private practice.

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SCP 8: A Solid Core decor door. Illustrated door has 18" high Base Plates and Edge Trim (18 gauge Stainless Steel). Decorative High Pressure Plastic Laminate above Base Plates to top of door both sides. For Food Service and other areas where Solid Core Decor doors desired. Write for other models and options.



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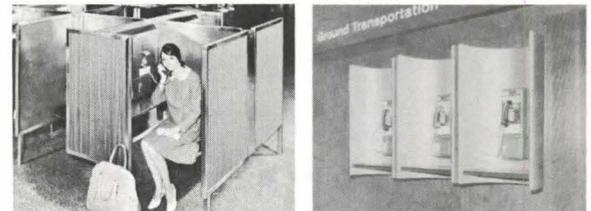
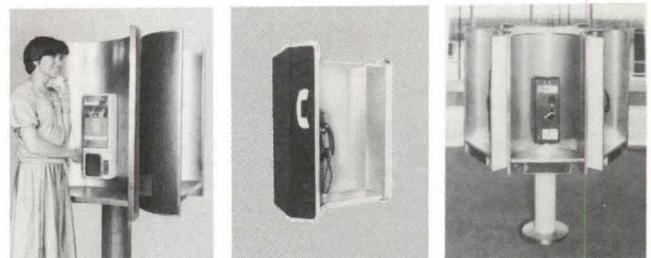
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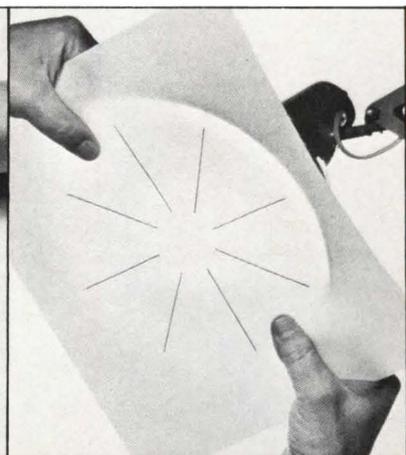
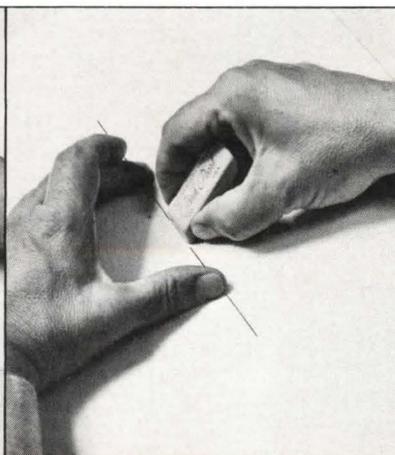
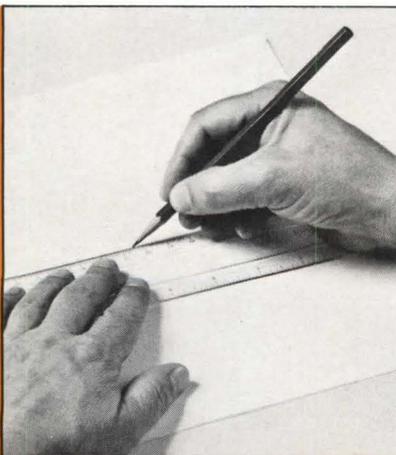
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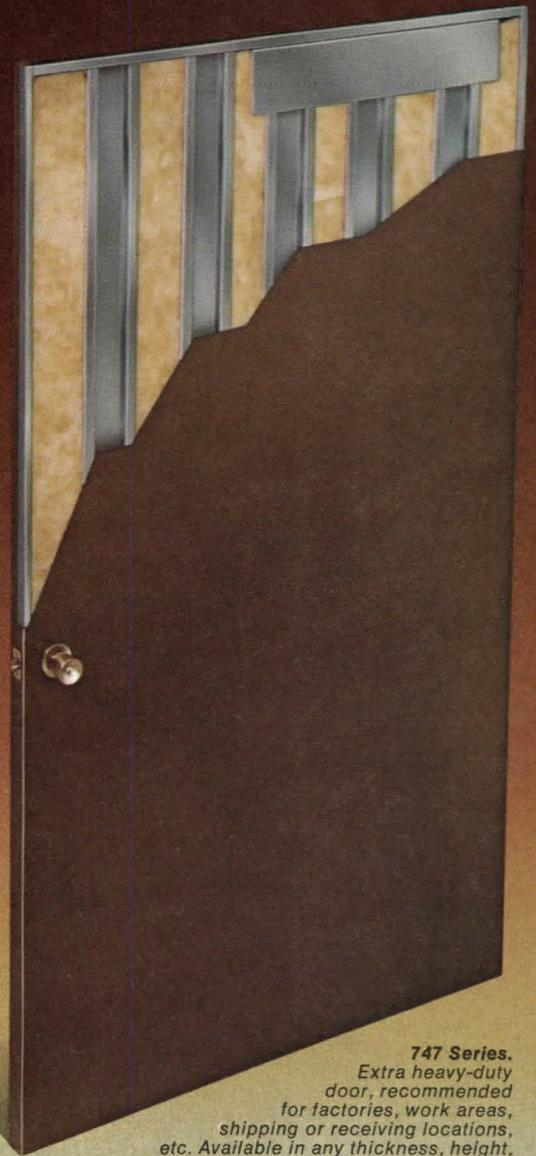
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Landmark statutes— part II

Norman Caplan

The United States Supreme Court decision to save Grand Central Terminal is discussed further, with excerpts from majority and dissenting opinions.

In November's column, I reported on the decision of the United States Supreme Court (*Penn Central Transportation Company vs City of New York*) which upheld the validity of the Landmark Preservation Law of the City of New York as applied to Grand Central Terminal. This decision gave full recognition to the concept that it is a valid governmental function to protect historic and cultural landmarks and is considered a "high water mark" in respect to the efforts of conservationists to secure judicial approval of statutory requirements or limitations in respect to land use, which requirements are primarily based on aesthetic or cultural considerations.

It was a major contention of the owners of Grand Central Terminal that a landmark statute which not only prohibited them from modifying the exterior of the Terminal, but required the maintenance of exterior features in good repair, was not constitutionally valid, as the statute provided no just compensation to the property owners. In this context, it was argued that the landmark statute, as applied to Grand Central Terminal, constituted a "taking" of property without due process. In commenting on this contention, the Supreme Court, in its majority opinion, said:

"The question of what constitutes a 'taking' for purposes of the Fifth Amendment has proved to be a problem of considerable difficulty. While this Court has recognized that the 'Fifth Amendment's guarantee [is] designed to bar Government from forcing some people alone to bear public burdens which, in all fairness and justice, should be borne by the public as a whole,' this Court, quite simply, has been unable to develop any 'set formula' for determining when 'justice and fairness' require that economic injuries caused by public action be compensated by the Government rather than remain disproportionately concentrated on a few persons. . . . In engaging in these essentially ad hoc, factual inquiries, the Court's decisions have identified several factors that have particular significance. The economic impact of the regulation on the

claimant and, particularly, the extent to which the regulation has interfered with distinct investment backed expectations are of course relevant considerations. So too is the character of the governmental action."

More specifically, the owners argued that the landmark statute deprived them of gainful use of their "air rights" above the Terminal, which is a valuable property interest. The Court rejected this argument, stating that a "taking" is not established by a showing that the owners "have been denied the ability to exploit the property interest that they heretofore had believed was available for development."

Secondly, the owners argued that it was a "taking" because the character and impact of the landmark law's operation "has significantly diminished the value of the Terminal site." In response to this contention, the Court stated:

"Appellants concede that the decisions sustaining other land use regulations, which, like the New York law, are reasonably related to the promotion of the general welfare, uniformly reject the proposition that diminution in property value, standing alone, can establish a taking. . . . Stated baldly, appellants' position appears to be that the only means of ensuring that selected owners are not singled out to endure financial hardship for no reason is to hold that any restriction imposed on individual landmarks pursuant to the New York scheme is a 'taking' requiring the payment of 'just compensation.' Agreement with this argument would of course invalidate not just New York City's law, but all comparable landmark legislation in the Nation. We find no merit in it.

The owners also argued that designating a structure as a landmark must inherently be arbitrary because it involves a matter of taste. The Court found this position untenable, pointing out that a landmark owner has a right to judicial review of any Commission's decision which is arbitrary and that "there is no basis for a conclusion that courts will have any greater difficulty identifying arbitrary action in the context of a landmark regulation than in the context of classic zoning."

Three justices of the United States Supreme Court dissented from the majority opinion. The issue as viewed by such dissenting justices was "whether the cost associated with the City of New York's desire to preserve a limited number of landmarks within its borders must be borne by all its taxpayers or whether it can instead be imposed entirely on the owners of the individual properties." In concluding that the landmark law constituted an unconstitutional "taking," the dissenting justices, in their opinion, stated:

"Under the historic landmark preservation scheme adopted by New York, the property owner is under an affirmative duty to preserve his property as a landmark at his own expense. To suggest that because traditional zoning results in some limitation of use of the property zoned, the New York landmark preservation scheme should likewise be upheld, represents the ultimate in treating as alike things which are different. The rubric of 'zoning' has not yet sufficed to avoid the well-established proposition that the Fifth Amendment bars the 'Government from forcing some people alone to bear public burdens which, in all fairness and justice, should be borne by the public as a whole.'"



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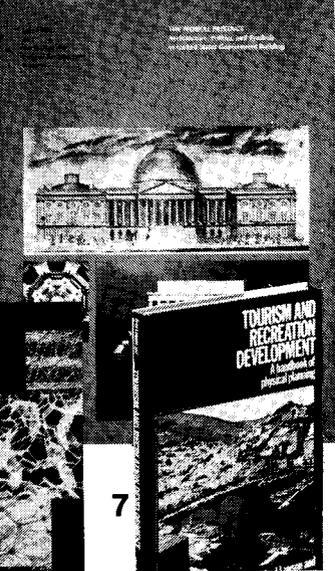
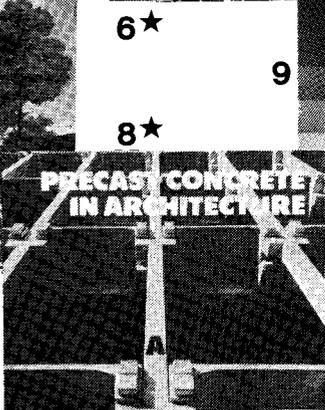
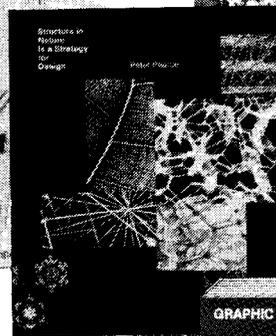
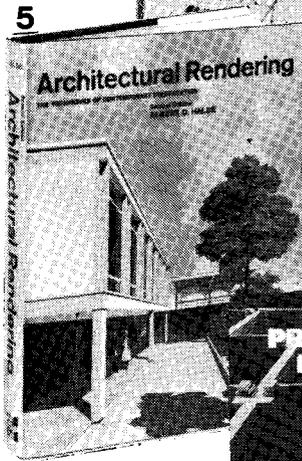
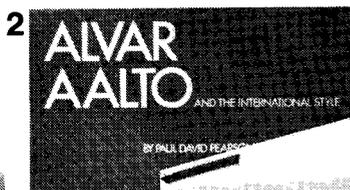
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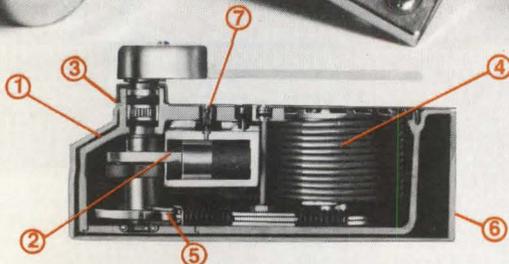
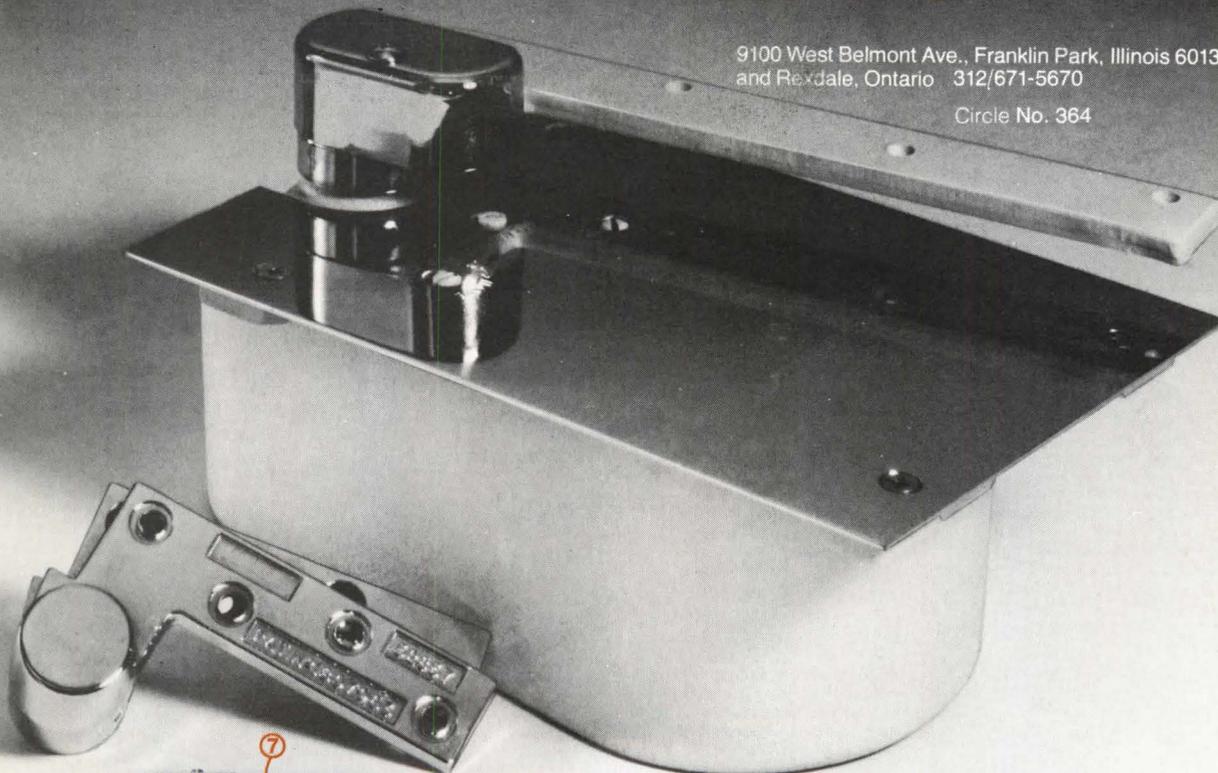
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Back to école

The Architecture of the Ecole des Beaux Arts, edited by Arthur Drexler, with essays by Richard Chafee, Arthur Drexler, Neil Levine, and David Van Zanten. *The Museum of Modern Art, N.Y., 1977; distributed by MIT Press. 544 pp., 401 illus. \$45.00.*

Reviewed by Leonard K. Eaton, professor of architecture, University of Michigan, Ann Arbor.

This sumptuous volume is a supplement to the exhibition of "The Architecture of the Ecole des Beaux Arts" which was the major production of the Museum of Modern Art in the fall of 1975. It was an exhibit so important that it received the full treatment in the Sunday *New York Times* magazine (Ada Louise Huxtable, "Beaux Arts—the latest Avant-Garde," Oct. 26, 1975). Unquestionably the book is one of the most important of the decade, and it merits serious consideration by practicing architects, educators, and historians.

To understand its significance we must begin with the fact that the Ecole des Beaux Arts was a whipping boy for at least two generations of architects and scholars. The conventional wisdom was that its design disciplines were appropriate only for the grand projects of French imperialism in the 19th Century; it ignored structure, and it overemphasized drawing and rendering at the expense of practical considerations. With the conversion of George Howe to modernism in the P S F S building of 1930 in Philadelphia and the emigration of Walter Gropius and Mies Van Der Rohe to the United States in the mid-1930s, the doctrines of the Bauhaus became entrenched in American schools. The Museum of Modern Art, whose mission it was to question establishment thinking, played an important role in the entire process with its exhibit of 1932 entitled "The International Style." So it is an event of some significance when the same museum decides to join the process of historical revisionism and mount a major show whose objective is to point out the forgotten merits of the Ecole des Beaux Arts.

In the tradition of publications by the museum, it is a joy to behold. With its numerous full-page illustrations, excellent color plates, and fold-outs, it is a superb graphic presentation of the best work of the Ecole over a century.

Mr. Drexler, who spent several years gathering material for the show, opens the discussion with an introductory chapter entitled "Engineers Architecture: Truth and Its Consequences." In these closely reasoned pages he goes to the essential nature of architectural thought as it is shown in the buildings of Wright, Mies, and Le Corbusier, and concludes, as have so many other critics, that something is radically wrong with the condition of architecture today. His argument is complex, and simplification is dangerous, if not impossible, but it is fair to say that Drexler is unhappy with the modernist insistence on [continued on page 135]

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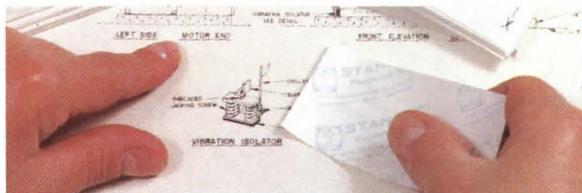


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8" x 8", 2-1/2" x 10",
3" x 11" pickets.



60831 Maple
4" x 8"



60841 Durango
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60851 Brazil
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functionalism, purity of form, and abolition of ornament. In the designs of the Ecole he finds values of richness and fantasy which are missing in architecture today. That these values are associated with the nouveau riche society of 19th-Century Paris does not bother him in the least. He is intent on forcing a reexamination of modernist orthodoxy, which is, after all, about a century old now. Whether the way forward lies through a study of the long-despised Ecole is an open question, but that is the query which Drexler wants to raise.

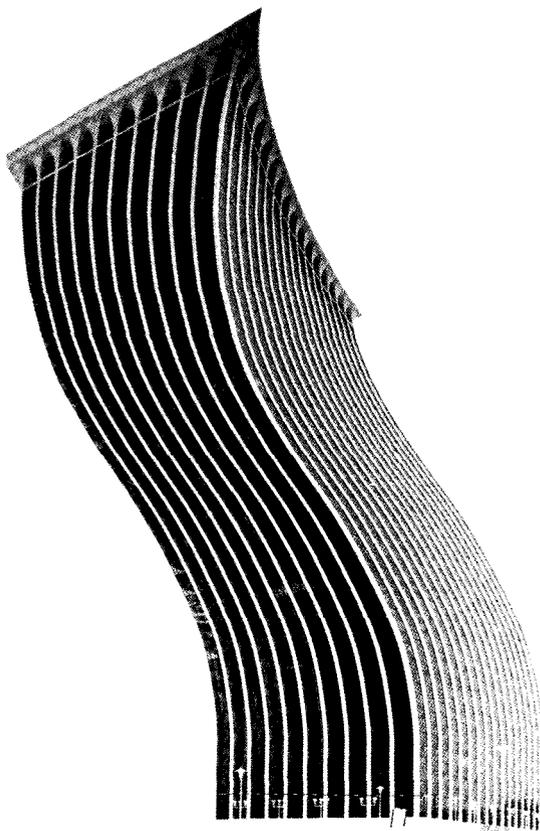
Of the essays, this reviewer found most valuable the contribution of Richard Chafee on "The Teaching of Architecture at the Ecole des Beaux Arts." Mr. Chafee makes clear the relationship of the Ecole to the Royal Academy, its development during the 18th Century, the role of Jacques-Louis David during the revolution, and the emergence of the atelier system of instruction and the "concoeurs" (competition) under the restored monarchy.

David Van Zanten's chapter deals with "Architectural Composition at the Ecole des Beaux Arts from Charles Percier to Charles Garnier," and in its pages the reader will find a clear explanation of the principles behind those monumental projects. The key word is probably "Marche" (i.e., the sequence of spatial experiences which one was supposed to undergo as he passed through those vast monuments). The culmination of this kind of thinking was unquestionably the planning of the Paris Opera, the greatest monument in the city of Napoleon III and Baron Haussmann. Here the great virtue of Beaux Arts planning emerges. In the hands of a master like Charles Garnier, it could lead to a solution of the most complicated problems of circulation. How one will react to the photographs is probably a matter of individual taste. It is possible to argue that they represent a carefully considered opulence and that we need more of this quality in public buildings today. But the line between opulence and bad taste is always thin, and there will be a number of people who will argue that it is only a short step from Charles Garnier to the less desirable manifestations of the Florida hotel style.

To Neil Levine fell the complicated task of the chapter on "The Romantic Idea of Architectural Legibility: Henri Labrouste and the Neo-Grec." It is complicated because Sigfried Giedion three decades ago praised Labrouste for his exposed iron construction in the Bibliothèque Sainte-Geneviève. Labrouste's position in the history of the 19th Century was, in fact, much more complex than Giedion's treatment implied. A Prix de Rome winner, he selected the temples at Paestum for his studies—the first major French analysis of a Greek site—and was so much taken with what he found there that he initiated a new mode of design on his return to France. It was christened Neo-Grec, and it had echoes in a number of important projects and a handful of executed buildings. Of these the most important was certainly the Bibliothèque Sainte-Geneviève (1850), which had a complicated iconographic program and which was composed in such anti-classical terms that it made a sensation. It was, says Levine, the first French building to discard the orders of any of their surrogate forms as a means [continued on page 138]

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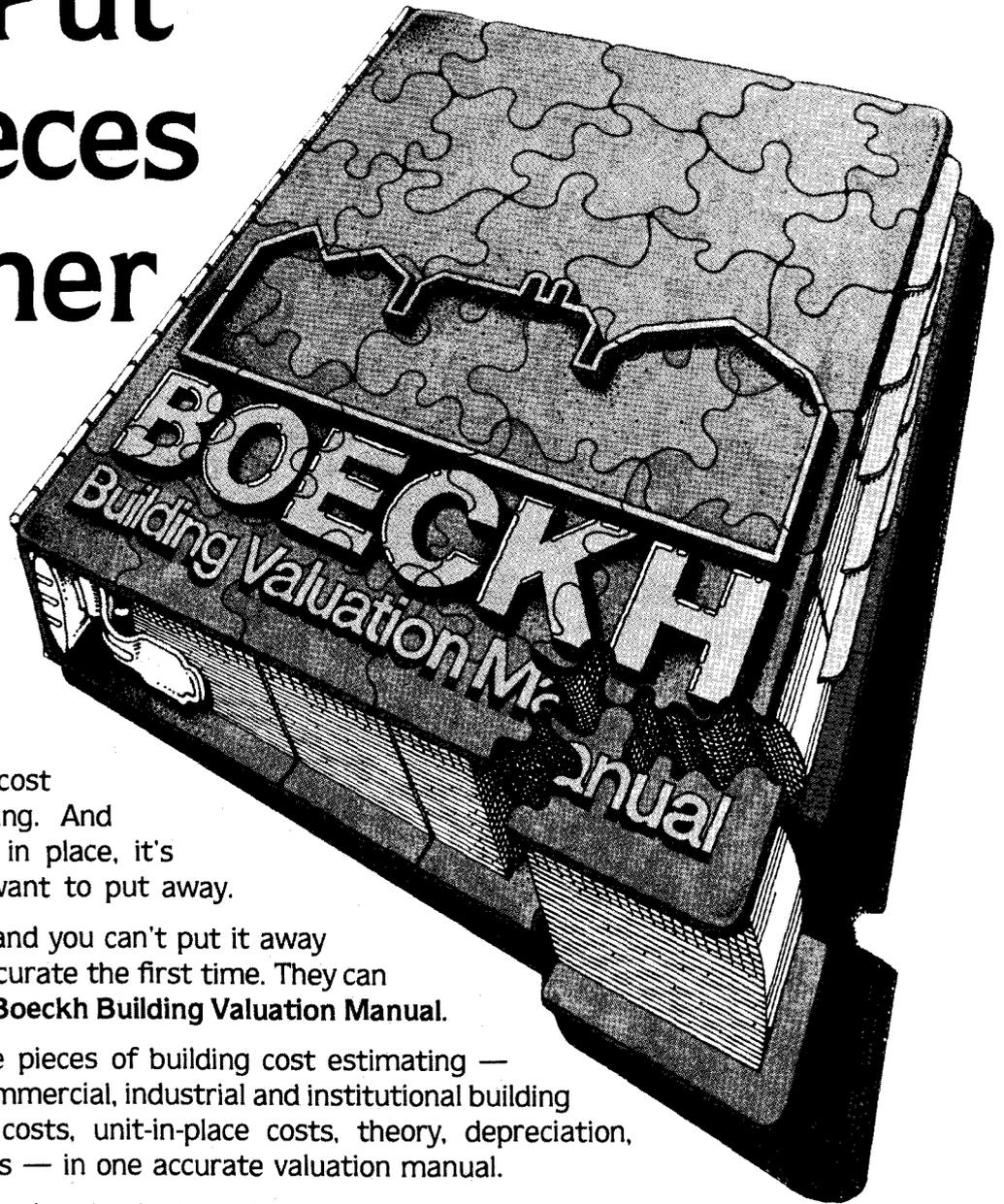


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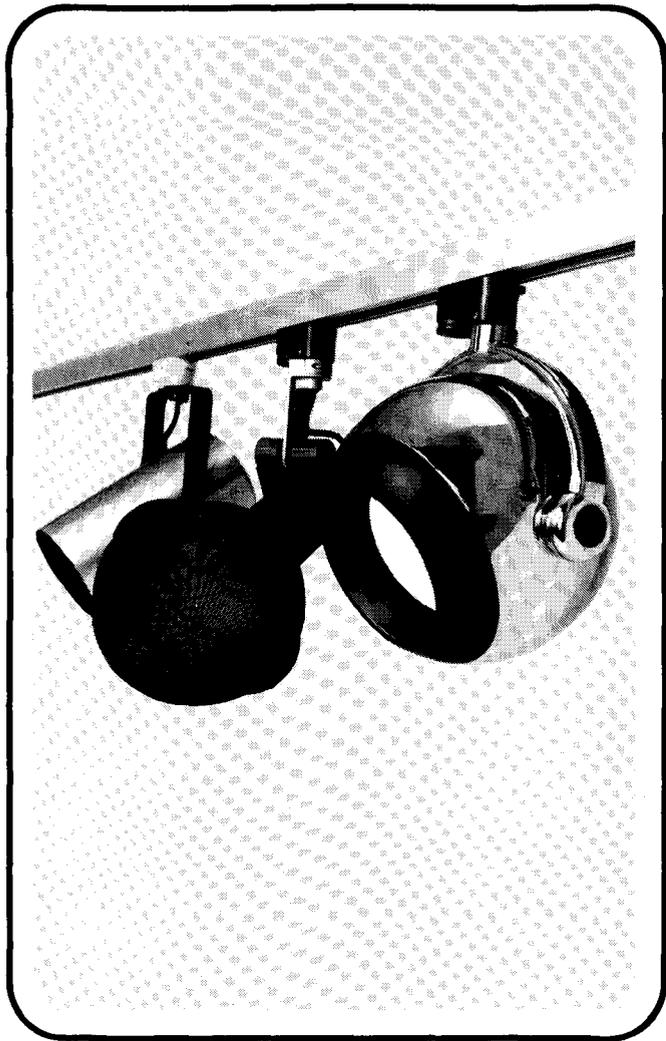
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Books continued from page 135

for organizing a building. From it stemmed the rationalist strain which is so characteristic of architectural theory in the later 19th Century.

The last chapter is devoted to a photographic survey of "Beaux Arts Buildings in France and America." The virtues of these structures—the Paris railroad stations, Grand Central Terminal in New York, and the New York Public Library—have long been admitted by the majority of thoughtful architects and urbanists. They are wonderfully conceived, magnificently built, and, in the grand Beaux Arts tradition, they solve complex problems of circulation in masterful fashion. Two of the American selections may come as a surprise: H.H. Richardson's Allegheny County buildings in Pittsburgh (1884–85), and Louis Sullivan's Guaranty Building in Buffalo (1895). A good case can be made for the courthouse and jail. Though no statement by Richardson of his intentions exists, it was the kind of problem to which he might well have applied the design method which he had learned at the Ecole two decades previously. Certainly the circulation is solved with a finesse worthy of the Ecole at its best. At the same time we should note that the wall surfaces are faced in Richardson's characteristic rough-cut ashlar, a material which never occurs in buildings by graduates of the Ecole in France. The classification of Sullivan's Guaranty Building as a work showing influence of the Ecole is harder to accept. While a close reading of his works shows that he retained a respect for the school's discipline and logic, it is clear that he felt that it was out of touch with the realities of industrial civilization. Because the Buffalo skyscraper can be regarded as having a base, shaft, and capital, it is not an Ecole building.

The long-run effects of this volume are, then, likely to be substantial. Among historians we will probably see an increase in the attention paid to French 19th-Century architecture and to its manifestations outside France. The avid defenders of Sullivan and the Chicago school will be restudying their connections with Paris. On a theoretical level the exhibit of 1975 provoked immense discussion, and the book is likely to stimulate it further. Whether we like it or not, we may very well be heading for a period in which architectural theory will be important.

Among the schools I would hazard a guess that the book will have the effect of promoting a reemphasis on draftsmanship. Things will never go so far as they did at the Ecole, but there may well be a certain vogue for the large presentation drawing for master's degree candidates. Correspondingly, there is likely to be a reduced emphasis on model building. This is not to say that we will ever get away from models entirely, but the Mièsian doctrine of the supremacy of the model may be abridged somewhat. History, already an increasingly important field because of the lively interest in preservation and adaptive use, will take on a new vitality.

In summary, if there is such a thing as an inexpensive edition of a \$45 book, the MIT Press should be encouraged to put one out. If the press could manage such a project, it would be doing a real service to everyone connected with the practice of architecture.

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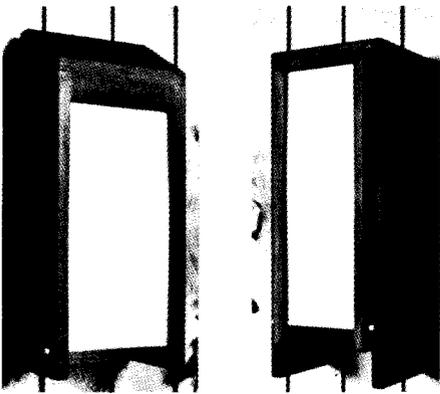
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Products



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Lighting fixtures constructed using wood are produced in designs for a range of applications, both interior and exterior. The group includes chandeliers and other hanging lights, wall-mounted models, "post" lamps, and table styles. Electrical components are UL approved. Charles Loomis Lighting.
Circle 101 on reader service card

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trals (8 shades each of beige, brown, and gray) and 26 other colors to match or coordinate with upholstery and printed fabrics. Custom colors on minimum orders of 400 sq yd have a delivery time of two weeks following final approval of color. The company offers a five-year wear guarantee. Mira-X International Furnishings, Inc.
Circle 102 on reader service card

Roman tub spouts are added to a line of decorative bathroom faucets and accessories. Two styles each for wall or bathtop mounting come in 8-in. and 11-in. sizes, in a choice of 12 finishes protected by two coats of high-temperature baked epoxy. Bathroom Jewelry Inc.
Circle 103 on reader service card

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Multipurpose washroom dispensers provide two types of paper towels, liquid or lather soap, and a utility shelf for the user's convenience. The units are available in color or stainless steel. Cabinets, which recess into a 4-in. wall space, have a capacity of 600 C-fold or 800 multifold towels. Concealed tumbler locks contribute to vandal resistance. Bobrick Washroom Equipment, Inc.
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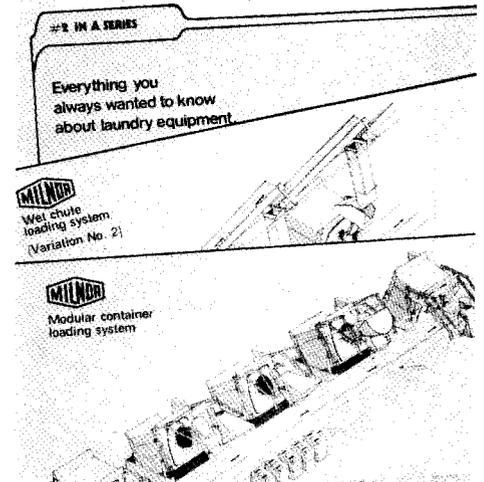
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Breaking Wave roofing tiles have gently curving, undulating lines. The tiles are made of Alberhill clay, kiln-fired to strength that exceeds ICBO 400-lb walk-on standard, the company says. The color is earth brown. Pacific Clay Products.
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A baffle suspended ceiling consisting of 8-in. aluminum baffles supported by a T-bar grid can be left open, or grids can be filled in with light diffusers or acoustical boards. Baffles are easily removed from below for access to utilities. Integrated Ceilings, Inc.
Circle 108 on reader service card

A shower mount kit for hand-held showers includes chromium-plated brass shower arm mount, swivel connector, and wall bracket for optional shower location. Alsons Corp.
Circle 109 on reader service card
[continued on page 142]

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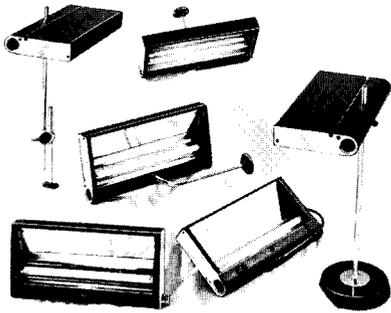


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Products continued from page 141



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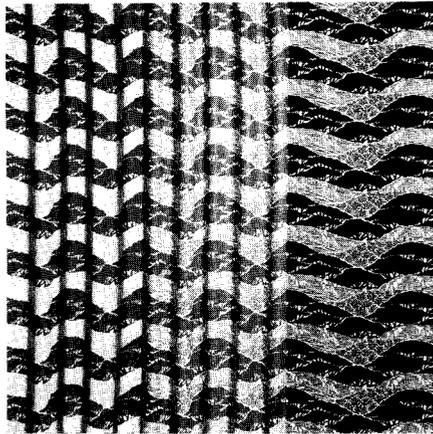


Program 614 multipurpose chairs.

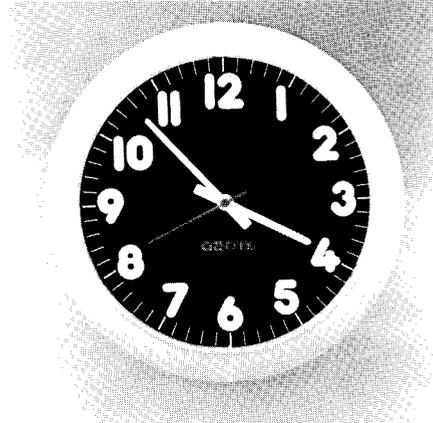
SPI task lighting fixtures offer good lighting with up to 50 percent reduction in energy consumption, according to the manufacturer. Designed to be placed at the side of an employee's work station, the patented optics direct more than 80 percent of the light at the desk, without distracting glare. There are two models and four mounting methods designed to integrate the lighting with contract furniture systems being marketed. McGraw-Edison.
Circle 110 on reader service card

Panel prints added to the "Pastoral Collection" of hand-printed drapery and wallcovering fabric designs are Willowbrook, Water's Edge, and Riverside. Others in the group are Country Vista, Countryside, and Terra Vista. Each is available in several color combinations, or can be custom colored and printed on a choice of fabrics. Elenhank Designers, Inc.
Circle 111 on reader service card

Program 614 multipurpose chairs that stack can be used singly or arranged in rows. The chair has molded seat and back shells sealed with polyurethane lacquers. Options for increased comfort include upholstered seat and back, and the addition of arms. Standard colors are red, black, blue, and dark brown, with custom colors also available. Hanseatic Furniture.
Circle 112 on reader service card



Panel prints in "Pastoral Collection."



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Wall-mounted, battery-operated clocks in two sizes are offered to the contract market. They are round, 6½ in. and 9 in. in diameter, with white hands and numerals on a black dial face. Sweep second-hand is red. The clocks are made mainly from thermoplastic, in a choice of colors, and have Swiss mechanisms. Crayonne U.S.A., Inc.
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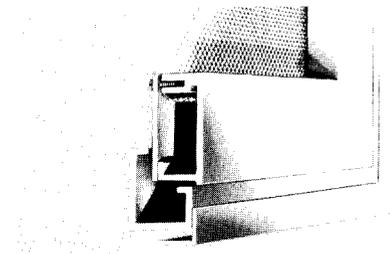
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[continued on page 144]

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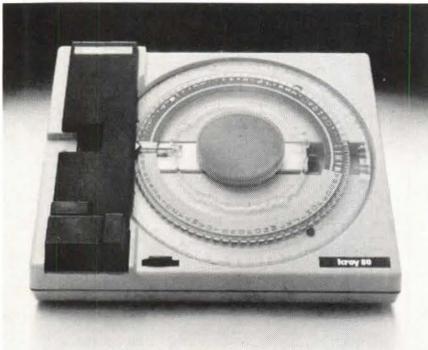
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Literature



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Structural steel specification. The 1978 Specification for Design, Fabrication and Erection of Structural Steel for Buildings includes improvements and new provisions based on results of research since the issuance of the 1969 specification. Bound in with it is a commentary which discusses and documents the provisions of the specification. Copies are available at \$5 each from American Institute of Steel Construction, 1221 Avenue of the Americas, New York, NY 10020.

Joist girder specifications and weight tables. Sixteen-page catalog covers joist girders for depths from 20 in. to 72 in. and spans to 60 ft. It includes weight tables and covers specifications for materials, design and manufacture, application, handling, and erection. Steel Joist Institute.
 Circle 201 on reader service card

Laundry washer-extractors ranging in capacity from 35-600 lb are pictured in a condensed catalog. Each model is described briefly. Also covers dimensions and accessories, and includes condensed specifications. Pellerin Millnor Corp.
 Circle 202 on reader service card

Wall, ceiling, and wainscot panels of glass-fiber reinforced plastic are described in an eight-page brochure. Information provided includes sizes, colors, physical properties, installation suggestions, and fastening tips. Kemlite.
 Circle 203 on reader service card

Ecol-O-Vane wall and ceiling panels of lightweight aluminum come in flat, Vee, or Zee shapes. Baked-on colors stay bright for years and make panels easy to maintain. Four-page brochure shows diagrams of panel shapes and cross-sections, and has full-color illustrations of typical installations. Information is included about sound absorption characteristics, compatible lighting systems, and air diffusers. Condensed specifications are provided. Levolor Lorentzen Inc.
 Circle 204 on reader service card

Pyrocrete chemically reactive fireproofing. Four-page brochure provides property data about impact, vibration, and weather-resistant fire protection material that comes in three formulations to meet specific requirements. Typical areas of application include elevator shafts, parking garages, and areas where sprayed materials might contaminate the air, such as hospitals, and food and beverage packing plants. Carboline, Fireproofing Products Div.
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ASD Open Office System is shown in a 32-page, full-color brochure that illustrates flexibility, versatility, and cost-saving features. Pictured and described are designs for middle-management, executives, secretaries, word-processing, energy savings, and power and communications. Westinghouse Architectural Systems Div.
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 [continued on page 147]

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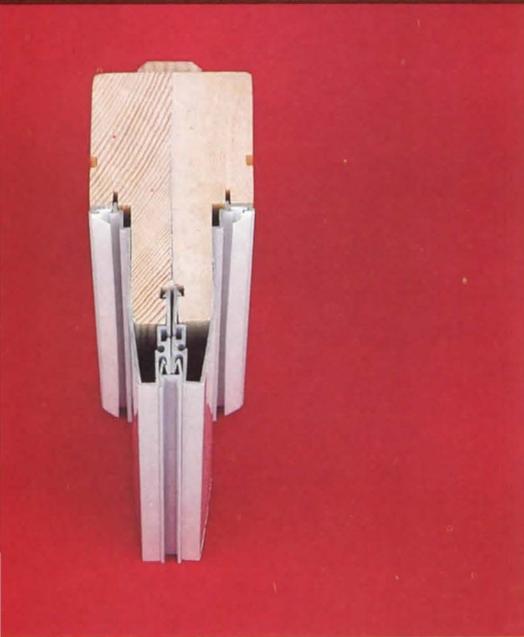
Marv-A-Gard is precision-fitted aluminum with a baked-on Acrylic finish, in gleaming white or rich dark brown. Heavy extruded sections are used on the outside

of jambs, head, and sill. The sash exterior is rolled aluminum. Glazing stops are white vinyl or brown Lexan. The inside of the window is beautiful, insulating wood. The Marvin Casemaster shown here has a heavy 6/4 frame, 1 3/4" sash, extremely low air infiltration, and double or triple glazing.

Write for Marv-A-Gard literature (Bulletin 203) and complete catalogs. Marvin Windows, Warroad, MN 56763. Phone: 218-386-1430.

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Windows**

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Contempo Dance Pavillion, Project Architect: R. Duell & Associates

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Fanciful curvilinear tensioned membrane structures are part of the "magic" of Magic Mountain. At this unique family amusement center in Valencia, California, colorful shade structures by Helios Tension Products play dominant roles at the Contempo Dance Pavillion (above) and the Wizard's Village (right). They are also practical, providing shelter and beauty... economically.

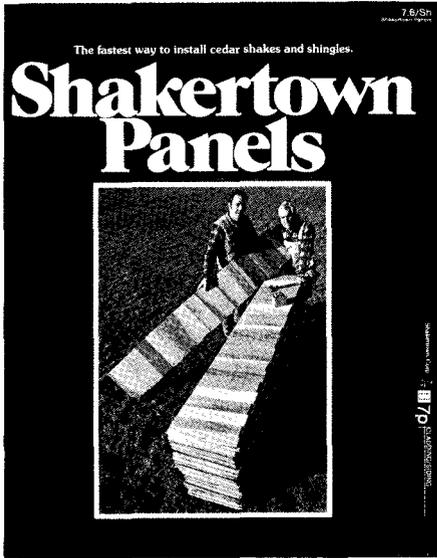
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HELIOS TENSION PRODUCTS, INC.
Soft Shell Structures Division



Red cedar shake and shingle panels.

Red cedar shake and shingle panels for roofing, exterior siding, and interior walls come in 8-ft and 4-ft lengths. Eight-page color brochure describes the products, the advantages they offer, and where they can be used. Diagrams show methods of installation, and full-color photos show specific applications. A selector chart illustrates panel textures and

provides data about each. Included is a suggested architectural guide specification. Shakertown Corp.

Circle 207 on reader service card

Brickplate tiles for interior or exterior paving and walls are available in a variety of colors, both glazed and unglazed. Eight-page catalog shows colors, textures, and shapes available. Diagrams and dimensions of standard shapes and a specification guide are included. Gail Ceramics.

Circle 208 on reader service card

Featherrock, a lightweight natural stone, is available as veneers, bonded to make panels, and as landscape boulders. At 40 lb per cu ft, it is about one-fifth the weight of granite. Natural surface is a rough texture, but it is also sawed on one or two surfaces for a smooth face. Colors are charcoal and silver gray. Veneers can be applied to almost any sound interior or exterior wall with common portland cement mortars.

Four-page color folder describes the product and illustrates typical installations. Featherrock. Circle 209 on reader service card

The Metalastic expansion joint cover insulates expansion and seismic joints, and seals them against the weather. It is an insulated, black-vinyl extrusion having steel-reinforced flanges that serve as nailing strips. According to the manufacturer, the material resists ozone and damage from air pollutants, and withstands flexing, temperature extremes, and the effects of

weather. Four-page folder provides information about the product, assembly and installation, materials, and property data. Grefco Inc.

Circle 210 on reader service card

Tubular track lighting system Circa 1 can be mounted on walls or ceilings, on portable floor stands, or can be suspended by stems or cables. Any of the company's selection of fixtures can be used with the track. Eight-page brochure describes and illustrates the system, accessories, and lighting fixtures available. Diagrams show typical patterns of installation. Swivelier.

Circle 211 on reader service card

ElectroMelt heater strip for snow and ice melting is the subject of an eight-page brochure. The system is described and illustrated, and reasons for using such a system are discussed. Among advantages claimed for the use of ElectroMelt are reliability, simplicity of installation, efficiency, and maintenance-free operation. Chemelex Div., Raychem Corp.

Circle 212 on reader service card

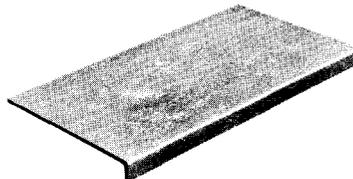
Solar Energy—A New Frontier for Plastics.

Report deals with the use of plastics in solar energy systems. Discusses current uses, uses in the near future, and ultimate applications. A prospectus of the 400-page report, including the table of contents, is available from: Springborn laboratories, Inc., Management Services, Group, Enfield, CT 06082.

[continued on page 148]

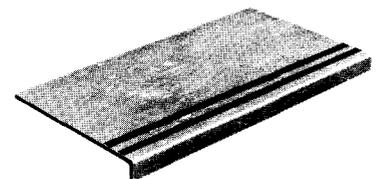
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for Beauty, Longer Wear, Greater Underfoot Safety



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Literature continued from page 147

Panelcarve grilles for dividing interior spaces have tongue-and-groove or spline detail for easy assembly. Brochure illustrates several of the carved designs that are available, and indicates panel sizes. Detail drawings show sections. Forms & Surfaces.

Circle 213 on reader service card

Floor covering adhesives and specialties.

Brochure gives descriptions, general and specific use, coverage, open time, weight per gallon, and application notes on company's products. Selection guide indicates covering materials and the Webtex adhesive products best suited for proper application. Essex Chemical Corp., Specialty Chemical Div.

Circle 214 on reader service card

Murals, scenics, panels, and supergraphics,

called "Master Collection," are illustrated in color in an eight-page brochure. There are 24 designs in 52 colorways, with dimensions given under each illustration. The collection is hand-printed on peelable vinyl, Du Pont's Mylar, and Tessitura™ paper-backed fabric that is washable and stain-resistant. James Seeman Studios, Div. of Masonite Corp.

Circle 215 on reader service card

Leaded beveled-glass panels. Drawings and photographs in an eight-page brochure illus-



Leaded beveled-glass panels.

trate patterns of leaded beveled-glass panels, with dimensions of each design provided. Panels may be used horizontally or vertically, as transoms, over pieces or coffee tables, or as architectural accents. Beveled Glass Industries.

Circle 216 on reader service card

Redwood siding in panel form is a plywood that comes in five grooved patterns, as well as plain, and two grades, premium and custom. It can be ordered with fire-retardant treatment for both interior and exterior use. Material description, technical data, application instructions, and finishing recommendations are covered in an eight-page color brochure. Simpson Timber.

Circle 217 on reader service card

Metal buildings. Illustrated 4-color brochure showcases vehicle dealer buildings, food outlets, shopping centers, community and recreational buildings, and service stores, all

built from metal. The materials used, building techniques, and equipment necessary to operate such buildings contribute to the economy of using metal for commercial buildings. Marathon Metallic Building Co.

Circle 218 on reader service card

Weatherstripping and thresholds, for interior and exterior uses, are discussed in detail.

Cross-section diagrams show how various door thresholds, and door and window weatherstrips are installed. Charts, with diagrams, provide data about group, type, materials, advantages, disadvantages, material cost, installed cost, and method of installation. Pemko Mfg. Co.

Circle 219 on reader service card

Lock catalog provides illustrations, specifications, and installation diagrams for door locks, latches, knobs, levers, and handles, some of which are hand-crafted. Types range from those for light-duty interior use to double locking models for extra security. Schlage Lock.

Circle 220 on reader service card

Wood doors. Solid core, plastic laminate-clad, honeycomb-core, and mineral-core wood doors are described and shown in detail. Also shown are fire doors, sound-retardant, and lead-shielded X-ray models. Selector chart provides abbreviated data about each type, and serves as index to more detailed product specifications in this 20-page brochure. Weyerhaeuser Co.

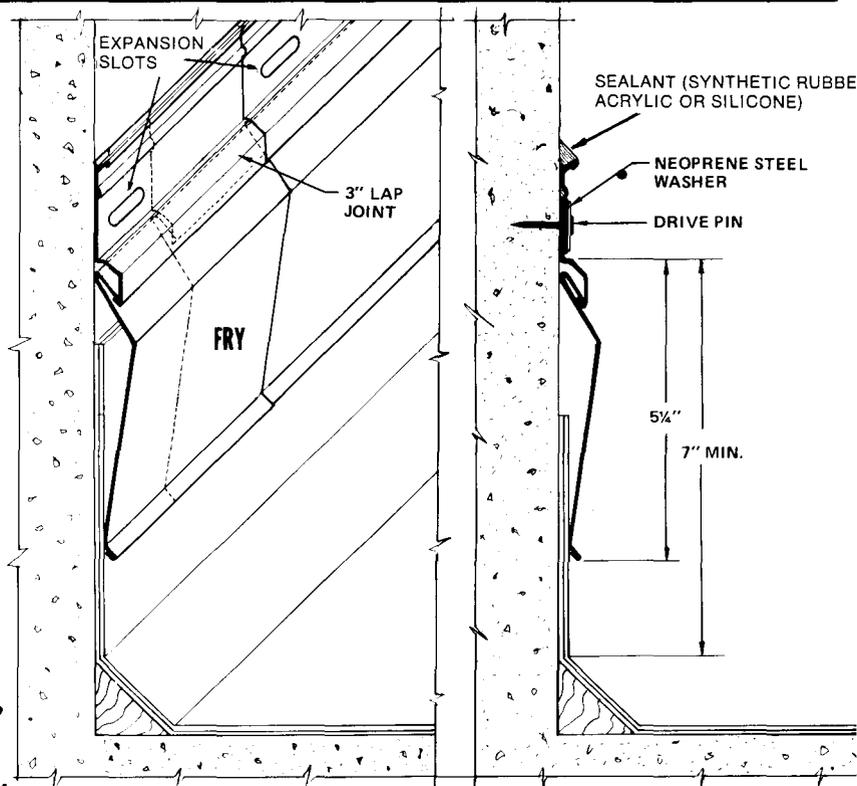
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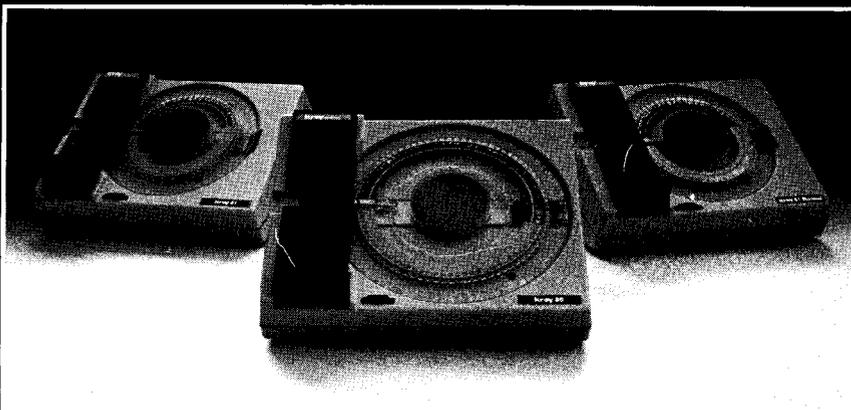
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Architectural Planning Coordinator: Gallaudet College is presently seeking an individual to work as a member of the Planning Office staff. Individual will be responsible for managing the facilities planning process, developing program specifications and facilities planning options. Master's degree in architecture, minimum of 3-5 years experience in architecture and facilities planning, preferably in the educational sector. Experience in design, drafting, working with architects and managing the planning, design, and construction of buildings. Minimum salary \$19,836. Send resume to Gallaudet College, Personnel Office, 7th St. & Florida Ave., N.E., Washington, DC 20002. An Equal Opportunity Employer M/F.

Assistant Dean: College of Architecture and Design, Kansas State University, an equal opportunity/affirmative action employer. Qualifications: M.Arch. or professional degree plus terminal degree in related field, and professional experience. Teaching includes "appreciation of architecture." Administrative duties include development and operation of internal and external communications. To be assured of consideration, applications must be received by dean before 1 February, Manhattan, Ks 66506 (913) 532-5951.

Chairperson: The College of Architecture at Arizona State University is seeking a Department of Architecture Chair beginning July 1, 1979. The applicant for the position must possess a first professional degree and be a registered architect. Strong consideration will be given for those with advanced academic achievement, experience in academic administration, or national or international reputation in some aspect of architectural practice. Arizona State University is an Affirmative Action/Equal Opportunity Employer. Persons interested in further information on the position may contact the Search Committee, College of Architecture, Arizona State University, Tempe, Az 85281.

Designer: National firm with offices in Cleveland, Miami and Los Angeles is looking for experienced creative designer for very responsible position. Primary office direction includes extensive involvement in shopping centers, hotel resorts, all phases of HUD projects including elderly housing and nursing facilities. Excellent opportunity for qualified, responsible person in Cleveland office. Immediate opening. Permanent position with substantial growth opportunities. Send complete resume to Mr. William Dorsky, William Dorsky Associates, 23200 Chagrin Blvd., Cleveland, Oh 44122, (1-216-464-8600).

Director, School of Architecture: University of British Columbia. Applications are invited for the position of Professor and Director, School of Architecture, The University of British Columbia. The School has 18 full time faculty members with nearly an equal number of part-time professionals. The three year Bachelor of Architecture programme requires a degree for entrance and has an enrollment of approximately 220 students. A two year graduate program leading to a Master's Degree in

Architecture is also offered and approximately 18 students are presently engaged in such studies. The School is professionally recognized by the Royal Architectural Institute of Canada and accredited by the Commonwealth Association of Architects. It is a part of the Faculty of Applied Science of the University. The appointment as Director will be for an initial period of five years, and will take effect 1 July 1979 or as soon as possible thereafter. Rank and salary will be in accordance with qualifications and experience. Applications with supporting documentation and names of referees should be received before 15 March 1979 at the address given below: Dr. S. Cherry, Chairman, President's Selection Committee, New Director, School of Architecture, % Department of Civil Engineering, University of British Columbia, Vancouver, B.C., V6T 1W5, Canada.

Expanding Architectural Firm: Well off the beaten path in coastal Maine, seeks: Architect/Project Managers, Landscape Architects; Civil, Mechanical and Electrical Engineers; and a Construction Administrator. Adams Associates, Architects, Inc., P.O. Box 608, Deer Isle, Me 04627, (207) 348-2351.

Faculty: For 1979 the University of Texas/Arlington has full and part time openings for faculty in architectural design, city and regional planning, landscape architecture, and interior design. Salary and rank negotiable on basis of experience. Please send vitae to George Wright, School of Architecture and Environmental Design, Arlington, Tx 76019, prior to 1 March 1979.

Faculty: Rensselaer Polytechnic Institute's School of Architecture is looking for faculty in computer applications; environment controls; design. Applicants, proven in teaching and research, should want to advance both in interdisciplinary fashion. Send resumes to: Dean, School of Architecture/RPI, Troy, NY 12181. RPI is an Affirmative Action/Equal Opportunity Employer.

Faculty: The Syracuse University School of Architecture has two full-time positions open for the Fall of 1979. Both positions are in the Architectural Design Sequence of the program. Tenure track; rank, salary, and length of initial contract negotiable. Registration and secondary capability preferred. Please send resumes and references to Julio M. San Jose, Associate Dean, School of Architecture, Syracuse University, Syracuse, NY 13210. Syracuse University is an Equal Opportunity/Affirmative Action Employer.

Faculty: The School of Architecture and Environmental Design, University of Texas at Arlington, is seeking a new faculty member for the Interior Design Program. Applications are also being considered for the position of Director of the Interior Design Program. Teaching responsibilities may include: Architectural Interior Design, Programming, Space Planning, Interior Materials, and Detailing. Several years of academic or professional administrative experience are considered essential. Applications will be received through March 15, 1979. Send resume to: George S. Wright, Dean, School of Architecture & Environmental Design, University of Texas at Arlington, Arlington, Tx 76019.

Faculty: Two positions beginning September, 1979 at Instructor or Assistant Professor level. (1) Teach undergraduate environmental control sequence (HVAC, electrical, plumbing, etc.). Also [continued on page 153]

Situations Open

Architect: Immediate opening for registered architect. Established Pennsylvania home manufacturers specializing in custom building seeks architect to head 6-7 man department. Excellent in structures as important as design. Pay and benefit package very attractive. Send resume and references to Joseph Carusone, Northern Homes, Inc., Box 515, Chambersburg, Pa 17201.

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South African Architect: Young—28—S A Architect visiting USA May/June 1979 would welcome correspondence from American counterparts with view to Professional/Academic/Social contact. Write: Glen Loudon B.Arch(CT) Arch.SA., M.I.A., R.I.B.A., 4C The Avenue, Overport, DURBAN, Natal, South Africa.

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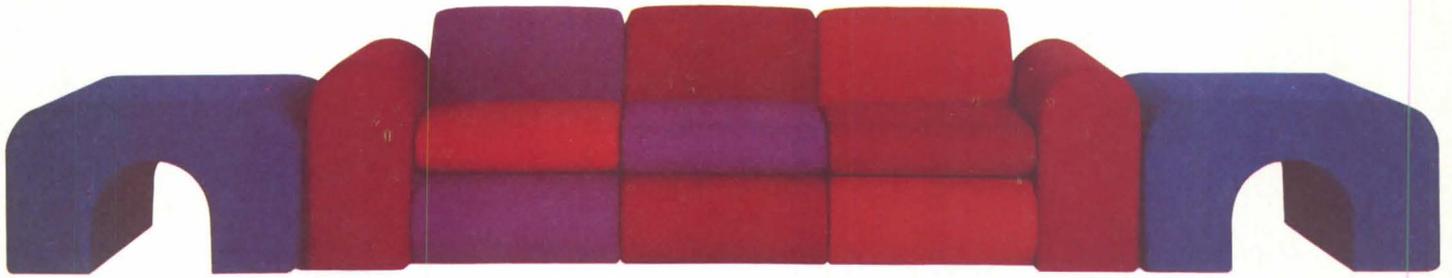
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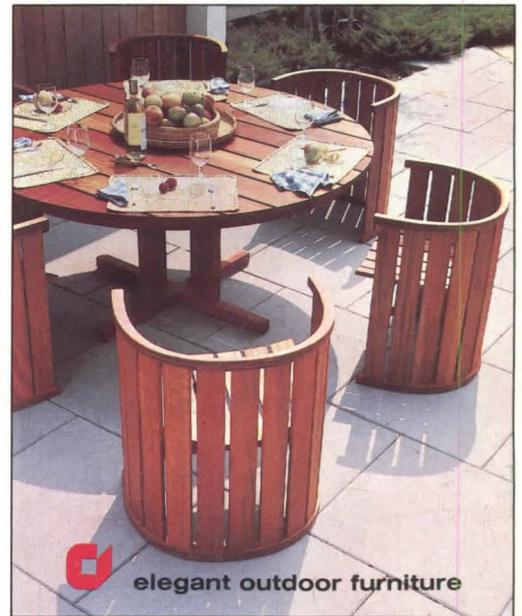
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