

# ARCHITECTURE

THE AIA JOURNAL NOVEMBER 1983





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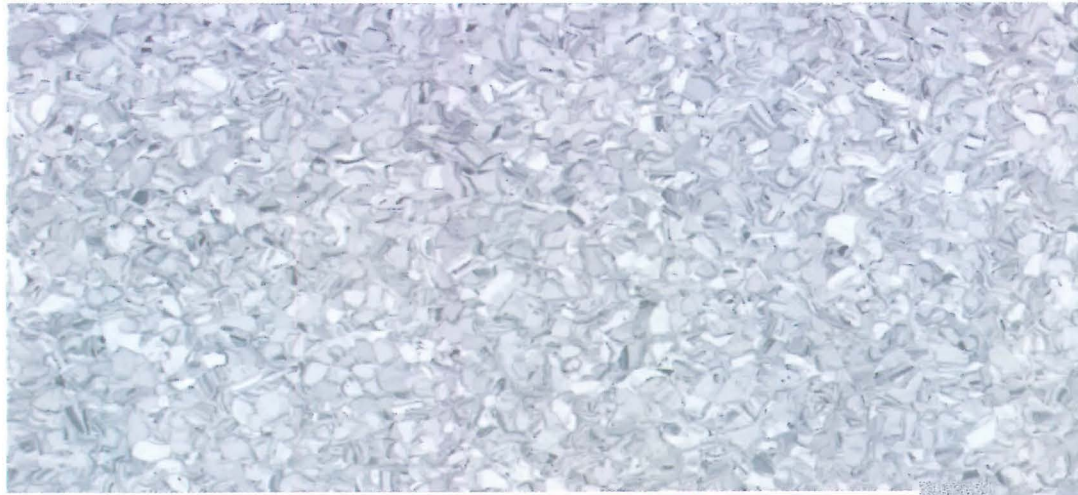
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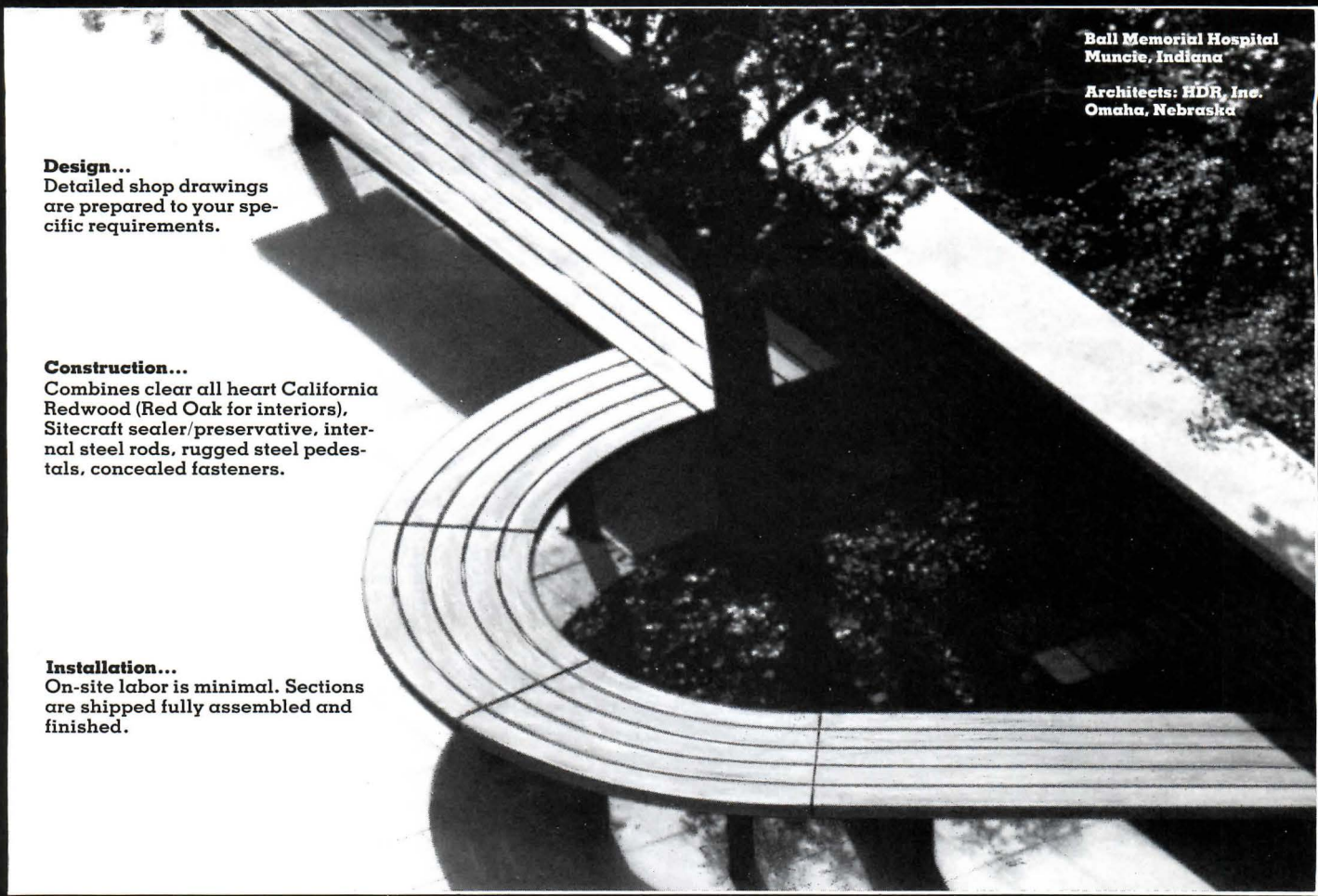
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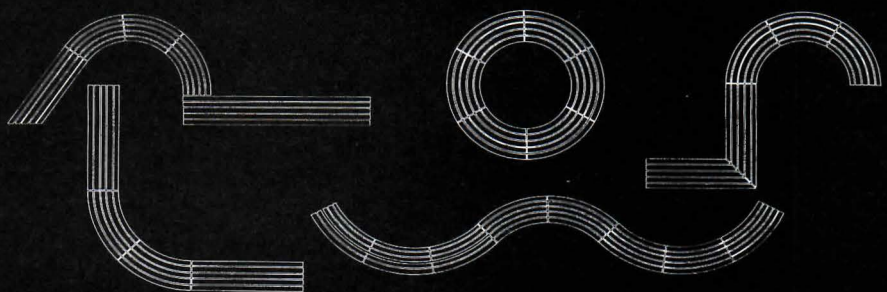
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## EVENTS

**Nov. 30-Dec. 2:** Sixth World Energy Engineering Congress, Atlanta. Contact: Association of Energy Engineers, 4025 Pleasantdale Road, Suite 340, Atlanta, Ga. 30340.

**Dec. 2:** AIA Energy in Design: Micro-computer Analysis Workshops, Princeton, N.J., and Ft. Lauderdale, Fla. (Repeat workshops Dec. 9, Dallas and Boston.) Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

**Dec. 3:** Conference on Minority Women in Architecture, School of Architecture and Planning, Howard University, Washington, D.C.

**Dec. 4-7:** National Housing Conference, Savannah, Ga. Contact: Savannah Landmark Rehabilitation Project, Inc., P.O. Box 8801 Savannah, Ga. 31412.

**Dec. 6-8:** Design/Build Symposium, Orlando, Fla. Contact: Associated Landscape Contractors of America, 1750 Old Meadow Road, McLean, Va. 22102.

**Dec. 8-11:** Workshop on Successful Rehabilitation, New Orleans. (Repeat workshops Jan. 19-22, San Francisco; Feb. 23-26, Savannah, Ga.) Contact: The Center for Preservation Training, "Successful Rehabilitation," National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

**Nov. 12-16:** Built-up Roofing Workshop, Department of Engineering & Applied Science, University of Wisconsin, Madison.

**Dec. 15-16:** Seminar on Using Computers in Your Practice, Department of Engineering and Applied Science, University of Wisconsin, Madison.

**May 5-9, 1984:** AIA Annual Convention, Phoenix, Ariz.

## LETTERS

**Centre Pompidou Evaluation:** Stanley Abercrombie's article on the Centre Pompidou (Sept., page 62) is distressing on two related scores. First, can this pass as an evaluation? A sizable group within and outside of our profession has been trying to sustain a measure of rigor and discipline in the area of building evaluation, yet the article is little more than personal impressions. Second, he faults the building on grounds that have more to do with the French public budget and (perhaps) the Parisian tolerance for a gritty urban landscape than with architecture. Glass should be cleaned, and painted surfaces need maintaining; when they are not (and maybe one should have a sense for what it costs to clean the glass on, say, the John Hancock Building, or to paint the Golden Gate Bridge), can we really regard this as a shortcoming of the architecture?

Since it opened I have visited and used the center once each year and often twice. The "season" of which he writes in his concluding sentence has seemed pretty long indeed and shows no signs of fading.

I do agree that the center's new neighbors are vulgar. The center was designed by an Italian and an Englishman; fabricated by Germans and Dutch; erected by Tunisians, Moroccans, and Algerians; and seems mostly visited today by Japanese, Americans, and Canadians. Yet it is thoroughly Parisian and—in my evaluation—stands to the French as a bold, innovative, enduring, and revered center of national cultural enterprise. I am sorry that Abercrombie saw fit to rely only on his impressions, for I think they are quite far from the actual case.

*Thomas Vonier, AIA  
Washington, D.C.*

There are, as Thomas Vonier notes, those who would attempt to license the term "evaluation" so that it could be used only according to their rules and definition. In this magazine it refers to a series of some 100 articles since 1976 that have examined serious buildings some years after completion to see how they have met the tests of time and use. Some of these articles have been quite rigorous, involving extensive user interviews; some more impressionistic; some even wry. The mix will continue this way—and we will continue to use the term.—*Ed.*

*Stanley Abercrombie responds:* I am sorry Thomas Vonier was distressed, but surely he and I are both entitled to our opinions. I'm distressed, in turn, that he missed my point that Centre Pompidou's architects have an inescapable responsibility for the maintenance of their built design, for—to repeat the metaphor—putting both the skeleton and intestines outside the skin must present problems of hygiene.

**Honor Awards:** The exchange of letters between George Hasslein and Charles Gwathmey (June, page 6) brings to sharp focus a problem that needs to be resolved: What is the honor awards program supposed to honor?

Hasslein points out serious flaws in Michael Graves' Portland Building from the standpoint of the people who are required to use the building. Gwathmey agrees that this is a pertinent critique but argues that the building deserves its recent honor award in recognition of a unique idea or commitment.

If the honor awards program is supposed to identify those projects that best reflect the standards of excellence the architectural profession has set for itself, Gwathmey's position makes no sense at all. Being unique or inventive is, alone, not good enough. Architecture is admittedly a difficult, complex discipline, and completely perfect projects are rarely found. Yet, in view of this profession's repeated commitments to the well-being of the users, it is a serious breach of trust

to honor a building that is so deficient in this regard.

Gwathmey's position honors the form rather than the substance. I think everyone, Graves included, would have been better off if the 1983 honor awards jury, instead of giving him an award, had urged him to try harder next time.

*C. M. Deasy, FAIA,  
San Luis Obispo, Calif.*

My hat is off to George Hasslein, and his courageous, clear, and rational approach toward the jury process (see "Portland Building Dissent," Letters for June, page 6). Faddism is just that. I can't quarrel with postmodernism (or is it macabreism?) being expressed in private work, but when tax dollars are spent on "the moment and invention," then the risk is too high not to have a functional building.

*Christopher J. Smith, AIA  
Honolulu*

**Two St. Louis Landmarks:** I read with great interest your article on the St. Louis Arch (June, page 78), particularly noting the photograph showing placement of the last triangular section. The arch was hailed as "of the high order which will rank it among the nation's greatest monuments." How ironic that also shown is Pruitt Igoe, that other St. Louis landmark that ranks as one of the nation's greatest mistakes.

*Carl William Goltermann  
Irvine, Calif.*

**July Issue:** I have just completed a second reading of your thoughtful editorial that appears in the July issue (page 33). Beyond sending congratulations on the new logo, I wish to commend you for the honorable and timely policy of disregarding the compulsion to be first in publishing new work in favor of presenting architecture for architecture's sake. This issue is an eloquent tribute to your journalistic tack, and I wish you every success.

*Robert D. Kleinschmidt  
Chicago, Ill.*

**Corrections:** The article on Vienna's subway system (Aug., page 94), for which Wilhelm Holzbauer played the major design role, should have noted that chief designer for the Vancouver subway system is Urban Transit Systems Consultants, a joint venture between Allen Parker & Associates Ltd. and Architengruppe U-Bahn. Holzbauer is a principal in the latter. Prior to establishment of the joint venture, Allen Parker & Associates was commissioned as designer for three of the five stations that UTSC now takes responsibility for.

Anderson Notter Finegold, Boston, is the joint venture partner with Beyer-Blinder-Belle, New York City, in the Ellis Island restoration (see Sept., page 16).



*The Institute*

## Meeker Resigns, Reflects on His Years as Executive

In late September David Olan Meeker Jr., FAIA, announced that he will submit his resignation to AIA's board of directors at its December meeting, having served as executive vice president since April 1, 1978.

"The reason for the decision to leave," Meeker says, "is that I don't want to stay in any job where after a while the thrill goes out or where, because you have seen the thing come up before, your temptation is to say, 'Well, we tried that in 1979 and it didn't work, so we shouldn't try it again.' I have always felt that if I started to function by rote instead of with what I think are other hallmarks of my character and management style that I wouldn't be the kind of leader that this organization requires, and I wouldn't satisfy my own standards of performance."

During Meeker's tenure, one of his biggest tasks was to supervise the reorganization of the Institute, which consolidated five corporations into three groups: AIA, the AIA Foundation, and the AIA Service Corporation. "When that [the reorganization] occurred in 1981, it was a source of great pride and pleasure for me because so many people were willing to cooperate and give up their own turf and so on," Meeker says. "I thought it was a great act of faith, commitment, and dedication on the part of the directors, officers, members, and staff. . . . It was very, very hard, and I had a lot of doubts about the financial viability." Meeker now believes that the economic targets for 1984 will be met.

While Meeker views the reorganization as one of his successes, he hesitates to label anything as his greatest single achievement. Another success is the growth of the Institute's membership. "Forty percent of all members joined the Institute during the five years that I have been here," Meeker says. He is also proud of the evolution of ARCHITECTURE into a "really important piece of architecture communication. Watching what has happened to the whole magazine and its reception by the public and by the members has been a great source of joy to me."

Another "source of great joy" to Meeker is the growth of the AIA Foundation into a "sturdy organization," culminating in its

recent successful endowment drive. Meeker also believes that the last five and a half years has witnessed a growing public awareness of architecture and the architect's role, and he noted that the Institute's views are increasingly sought by the media.

In government affairs, Meeker cites as his two "proudest" achievements the final victory in the 46-year crusade by the Institute to convince Congress of the viability of preserving the Capitol's west front. (On July 29, President Reagan signed legislation containing provisions for a \$49 million restoration plan.) Meeker also finds great pleasure in the Institute's role in the Vietnam Memorial controversy, which he calls the "trickest piece of lobbying and management since I've been here." Of both these efforts, Meeker says, "in each case it didn't make a dollar's worth difference to our members, but it is the best of the things that the Institute can do." Meeker also believes that Congress in general now "perceives us to be a reasonable and intelligent voice for the public."

Meeker says that during his tenure he learned another kind of politics, that of a voluntary organization. "This organization depends tremendously upon thousands of people who volunteer their time and their interest," Meeker says. "I think this orga-

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*Unless otherwise indicated the news is gathered and written by Allen Freeman, Nora Richter Greer, Michael J. Crosbie, and Lynn Nesmith.*

nization has to be flexible and its leadership has to be flexible. But I don't mean wishy-washy."

Throughout his career Meeker has advocated and demonstrated that there are almost no boundaries to the role of the architect. Besides 16 years of private practice, Meeker had spent 20 years in public service at local and national levels, including three as the highest ranking architect in the government, serving as HUD's assistant secretary for community planning and development. This ability to view the architect in an expanded role has also led, however, to his greatest disappointment as in-house leader of AIA. "I don't feel that we have finally resolved the peer issue between the practitioner, the architect in government, the architect in industry, and the architect in education," Meeker says. He feels that many architects in nontraditional roles "have enormous influence and many of them are really successful. My disappointment is that we still too often think of them as less than architects. . . . I would love for us to feel as a profession that we don't have any limits and we don't have any kind of organizational commitment that says our reward comes only through the development of buildings. Social systems, management systems, public institutions, private institutions are all amenable to the design process."

Meeker will probably place himself in such a nontraditional role in his next job. "I have several offers, and many of them are conventional—people wanting me to join their firm or run their Washington office. And I have thought about starting my own firm again. But those don't hold the curiosity and the thrill of trying to be an architect someplace where an architect has not been before."

Asked about what he might suggest to the next e.v.p., Meeker said, "that the person have a sense of humor. . . . I'm not being facetious or cavalier about it all. I think this job requires a sense of humor and the ability to sit back and occasionally laugh at things that just occur."

He also suggested that the job creates its own personality. "You don't bring your personality in and impose it on an organization. The organization somehow creates a personality that is some of you and a large part of it. And I just hope that the impact that this organization has on that individual's personality will be as fine as I think it has been for me. I'm a lot better in many, many ways for having been here." N.R.G.

*News continued on page 17*





# Sloan presents the no-hands restroom.

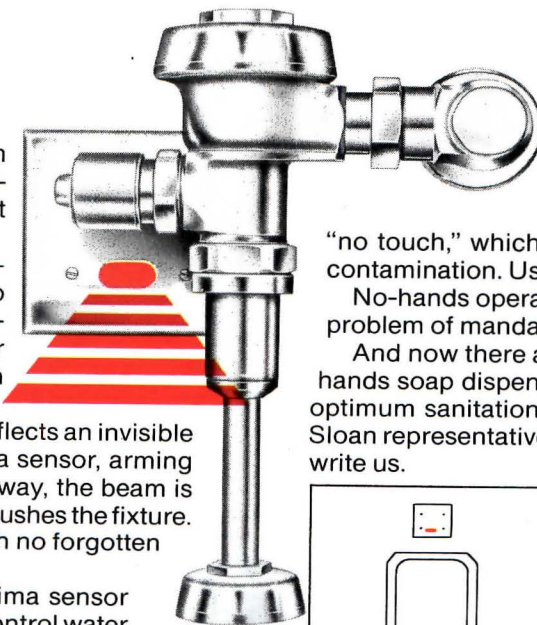
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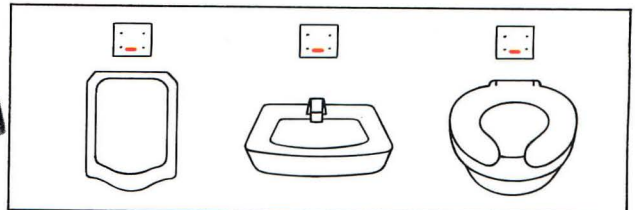


to get dirty and there's less sink-top cleaning.

Of course, "no-hands" means "no touch," which reduces the chance of bacterial contamination. Users will appreciate *that*.

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## Board Elects Public Director, Approves 'Downtown' Coalition

At its September meeting in Lake Geneva, Wis., the AIA board of directors elected Susan Stamberg of National Public Radio as public director, approved a coalition between AIA, the Urban Land Institute, and the National Trust for Historic Preservation to "encourage and guide excellence in downtown development," and reiterated the need for a commitment by the federal government to high quality design.

Stamberg, cohost of NPR's "All Things Considered" since 1971, succeeds John Naisbitt on AIA's board. She begins a two-year term next month. The first woman to anchor a national nightly news program in the U.S., Stamberg has moderated several other broadcasts including a two-hour, nationwide, call-in program with Jimmy Carter in 1979 and the interview series, "In Conversation With...". Before joining public radio, she was associated with the two magazines *The New Republic* and *Daedalus*.

The cooperative agreement between AIA, ULI, and the National Trust is intended to "reinforce the objectives of each organization and attract new funding sources." Growing interest in urban development by the private sector and the increased construction and renovations in downtowns prompted formation of the coalition. Its purpose is to "encourage and guide design excellence" in urban developments.

The "condensed and clarified" public policy on federal design excellence, as in the past, supports federal laws and regulations encouraging distinguished professional design that respects regional styles, historic context, and mixed-use amenities.

The board also agreed to oppose New York state legislation that exempts religious buildings from restrictions of landmark designation. (Such legislation was not passed during the legislature's last session, but it is expected to be reintroduced in the future.) Sponsors of this bill cite the Constitution's first amendment guaranteeing separation of church and state. Opponents say it threatens St. Bartholomew's Church in New York City and could affect landmark designation, zoning, and regulatory laws governing religious buildings nationwide.

In accordance with two '83 convention resolutions, the board authorized a travel allowance for both the president and the president-elect of each section, chapter, and state component to attend grassroots meetings. The board also voted to allow state and local chapters to give architects who apply for membership within a year of registration a 50 percent reduction in the first annual AIA dues.

- Among other actions, the board:
- Recognized the Architectural Secretaries Association's name change to the Society of Architectural Administrators;
  - Approved for publication AIA Document A312, "Construction Performance Bond and Construction Payment Bond";
  - Authorized supplemental funding for a New England Regional Council ethical standards study;
  - Approved a \$25,000 contribution from the corporate reserves for preparation and implementation of the AIA Foundation's public membership program.
  - Received a report that AIA membership increased from 40,493 to 41,822 in the first eight months of this year.

## New York Loses AIA's '85 Convention to San Francisco

Because of construction delays on New York City's new convention center, AIA's 1985 annual convention will be held in San Francisco instead of New York as originally planned. The dates are tentatively June 9-12.

"We're delighted to hold it here," says Robert Hersey, AIA, president of the San Francisco Chapter/AIA. The theme of the convention is still under consideration, but Hersey says it will probably focus on design. "We are exploring ideas on how design affects people and how people affect design—what the definition is of a well designed building."

Meanwhile, New York City's convention center is taking shape in starts and stops. Designed by I.M. Pei & Partners, it was originally scheduled for completion by mid-1984 at a cost of \$375 million.

In January 1982 small cracks appeared in the metal nodes of the huge space frame, a major structural element that will support the center's ceiling and glass walls. The nodes were given additional tests and the problem, according to George Schoepfer, president of the Convention Center Development Corporation, has been corrected.

However, 12,000 of the 18,376 nodes needed for the center were manufactured before the correction was made and there are now disputes as to how many of these are safe and who should pay for those unacceptable. The center is now running approximately \$125 million over budget and is not expected to be completed until mid-1986.

George S. Lewis, FAIA, executive director of the New York City chapter, expressed regret in not being able to host the convention. "To us it's a big disappointment," says Lewis, who adds that holding the convention in another facility would have been anticlimactic, since the new convention center was to be one of the highlights of the event.

*News continued on page 21*

# Granite: silent eloquence



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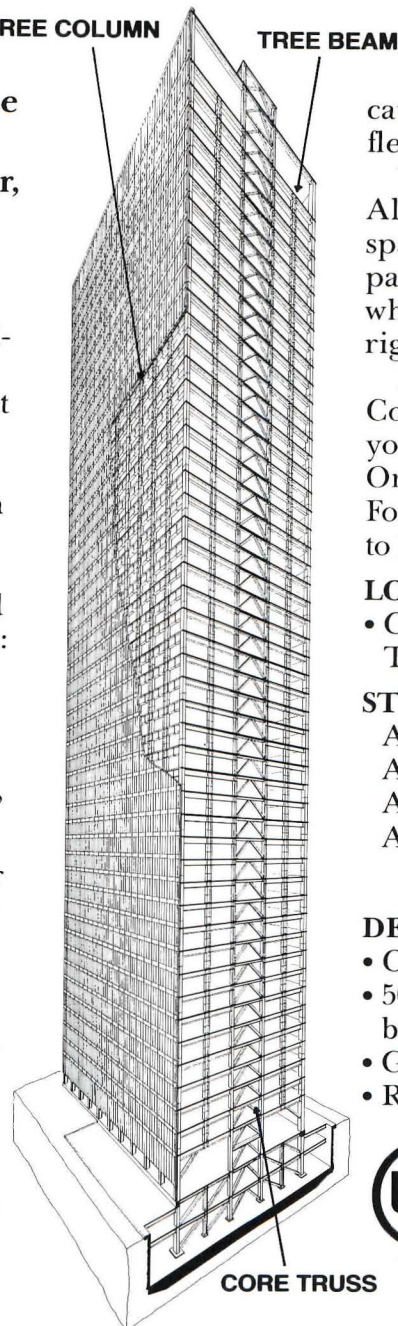
**It took not one, not two, but three steel design concepts to make the building of Four Allen Center, Houston, possible.**

And it was a difficult challenge for the designers. The extremely narrow tower, an elongated rectangle with semi-circular ends, had a height-to-width ratio in excess of 6.85, and the constraint of a central sheer truss core depth of only 25.75 ft. In hurricane-prone Houston, that meant a unique approach was required.

As it evolved, the architect and engineer combined existing concepts and molded them into one structural system:

1. an innovative hybrid framing method consisting of a four-celled bundled "frame tube" system.
2. the perimeter frame was assembled from two-story high "tree column" modules located at 15 ft. on center around the building perimeter in order to cope with high strength and serviceability requirements.
3. cross frames that subdivided the plan into its four-celled grid were formed by horizontal "tree beam" modules interacting with diagonal trusses in the shallow center-core area.

And although the tree beam concept introduced six vertical stub columns—added at midspan to moderately heavy horizontal wind girders—in the lease area of most floors, they in actuality



caused only a minimal loss of spatial flexibility.

The resulting new building, Four Allen Center Tower, not only provides space planning flexibility and exciting panoramic views, but also proves that when steel is used, it always adds up right.

For more information, contact a USS Construction Representative through your nearest U.S. Steel sales office. Or write for our Building Report on Four Allen Center (ADUSS 27-8470-01) to Box 86 (C-1838), Pittsburgh, PA 15230.

#### LOCATION:

- Central business district, Houston, Texas, south of Antioch Park.

#### STRUCTURAL STEEL:

ASTM A588	1,288 tons
ASTM A572-42	142 tons
ASTM A572-50	4,666 tons
ASTM A36	13,165 tons
<b>TOTAL</b>	<b>19,261 tons</b>

#### DESIGN FEATURES:

- Overall dimensions 109.4 ft. by 259.4 ft.
- 50 levels above grade and 2 levels below grade.
- Gross area 1.44 million sq. ft.
- Rentable area 1.20 million sq. ft.



**United States Steel**

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# Nation's Architectural Archive Celebrates Its 50th Birthday

In 1933 a young, plucky architect named Charles Peterson convinced his boss—Harold Ickes, secretary of the Interior—to hire hundreds of unemployed architects, draftsmen, and photographers to begin documenting buildings of historical significance. Now, as the Historic American Buildings Survey celebrates its 50th anniversary, it boasts of having one of the largest architectural archives in the world, if not the largest. Approximately 16,000 buildings, sites, and structures have been recorded in 40,000 measured drawings and 80,000 photographs.

In proposing the organization in 1933, Peterson wrote, "It is the responsibility of the American people that if the great number of our antique buildings must disappear through economic causes, they should not pass into unrecorded oblivion." Peterson's foresight proved correct: to date, about one-third of the buildings, sites, and structures documented no longer exist.

HABS' slogan is "preservation through documentation." Its records include measured drawings, exterior and interior photographs, and information on the historical and architectural aspects of buildings, structures, or sites. Since 1934 HABS has had an agreement with the Library of Congress, which stores the documents and

makes them available to the public, and with AIA, which provides technical assistance.

After a lull during World War II, the majority of documentation has been done by architecture and history students, under the supervision of professors, practicing architects, and HABS staff. This year some 50 students worked at 11 sites, among them the San Antonio, Tex., Missions National Historical Park (documenting four structures); the Kennedy mansion at Valley Forge, Pa., National Historical Park; and the Nicodemus, Kan., "black reconstruction town."

Many of the projects are cosponsored by state, local, or private organizations. HABS also receives donations of records from architects and others involved in the documentation of historic buildings. For example, the New York State Landmarks Commission requested measured drawings of the Villard houses on Madison Avenue in New York City because the houses were to be razed to make way for the Helmsley Plaza Hotel. In the end, they were not torn down; the drawings were passed on to HABS.

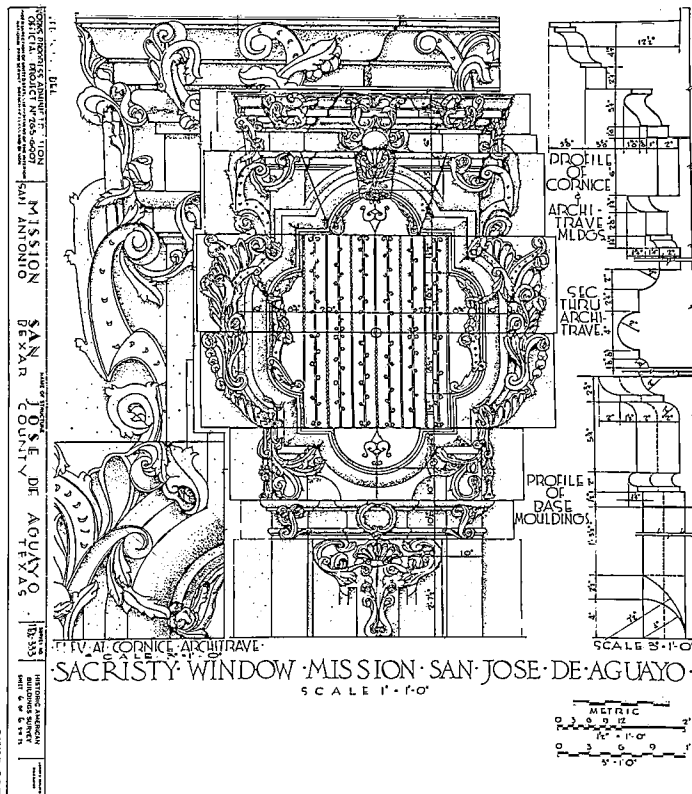
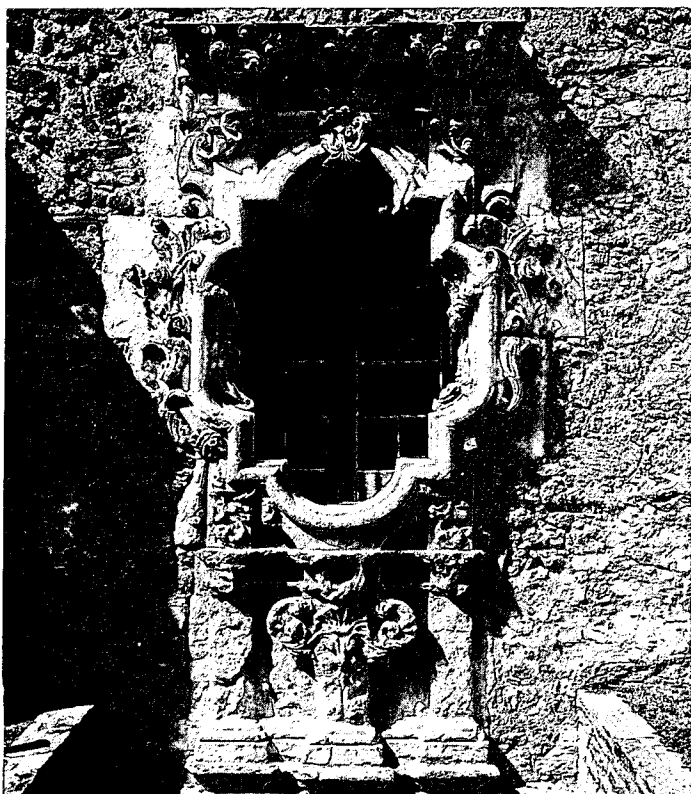
*HABS' documentation includes detail drawings and photographs, such as the ones below of an 18th century Texas mission.*

All HABS records stored at the Library of Congress' prints and photographs division are reproducible and copyright free. (The Library of Congress also stores records produced by the Historic American Engineering Survey, established in 1969 as a companion program to HABS to document structures of technological and engineering significance.) These records have been used by a wide variety of people for a wide variety of tasks—preservationists to check the historical accuracy of their reconstructions, historians, even dollhouse makers. And the records have proved to be invaluable in reconstructing buildings lost to decay or fire damage. The 41 measured drawings and 57 photographs of the Hyde Park mansion of Franklin D. Roosevelt, for example, will be a tremendously important guide to repairing the damage caused by an extensive fire.

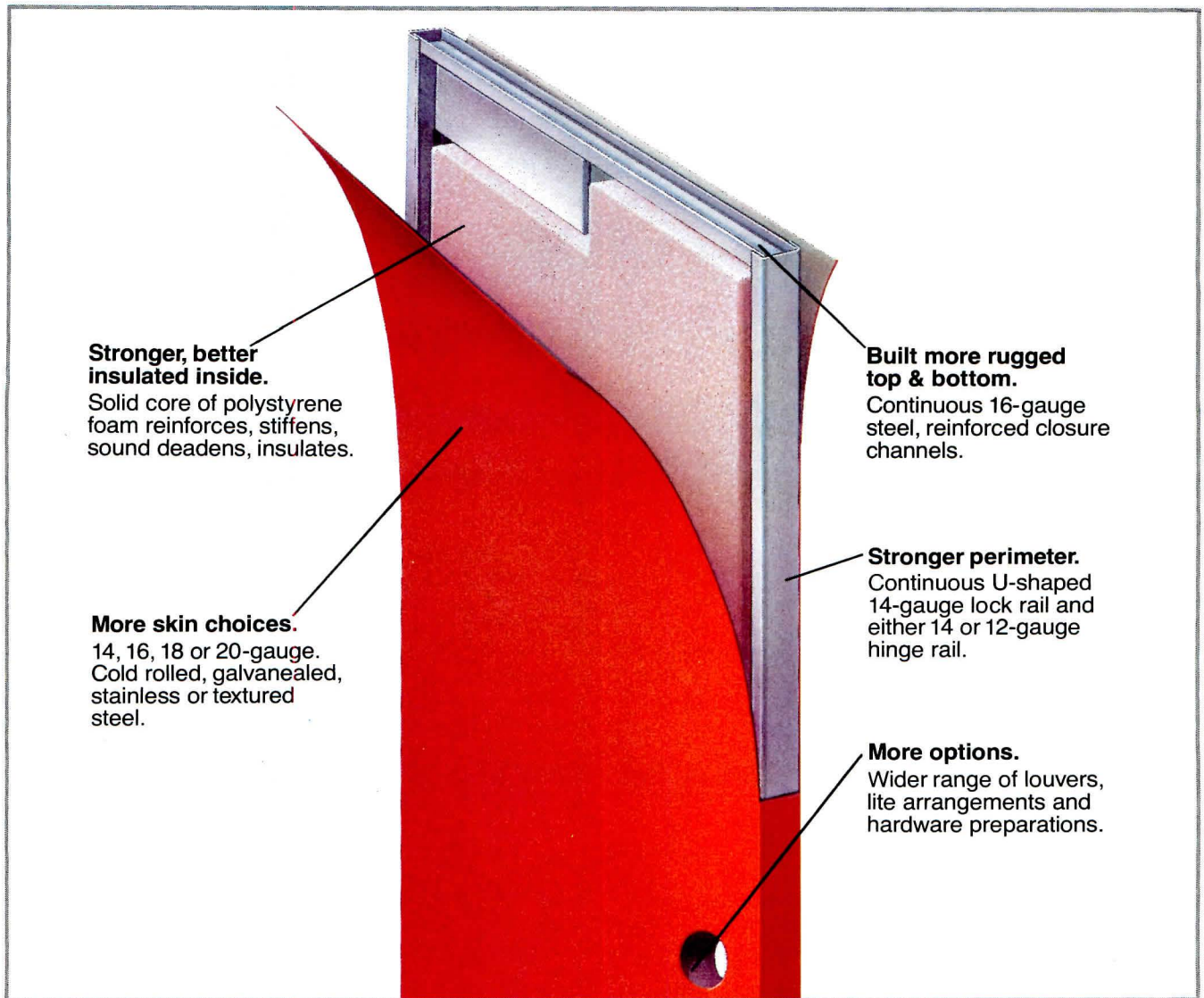
Besides the Library of Congress, the HABS records are available on microfilm and microfiche at more than 100 institutions around the country. As part of the 50th anniversary celebration, the first comprehensive guide to the collection since 1941 will be published. The 560-page *Historic America* (428 illustrations) lists materials available pertaining to structures, buildings, and sites. (It is available from the Library of Congress for \$29.)

Also in honor of its birth, the HABS Foundation, a nonprofit organization, has been formed. Its purpose is to encourage the interest and participation of preservationists, architects, and HABS alumni in HABS' ongoing efforts.

*News continued on page 24*







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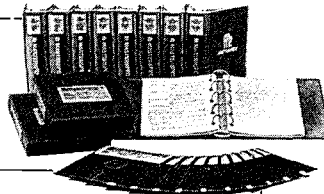
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# Historic Preservation Advisory Council 'Battles for Its Life'

The Reagan Administration's Office of Management and Budget has proposed regulations that would "completely gut" the small but influential Advisory Council on Historic Preservation, according to council member Thomas Muths, FAIA. Meanwhile, the Justice Department has failed to rule on the legality of a set of "streamlined" regulations that the council has proposed.

Muths of Jackson, Wyo., is one of 10 presidential appointees to the 19-member council. Others are the heads of the six federal agencies whose activities affect historic properties, the architect of the Capitol, and representatives of the National Trust for Historic Preservation and the National Conference of State Historic Preservation Officers. For two years Muths chaired a council task force that recast the regulations governing one of the council's major functions, to review

and comment on federal, federally assisted, and federally licensed projects that will affect properties on or eligible for the Interior Department's National Register of Historic Places.

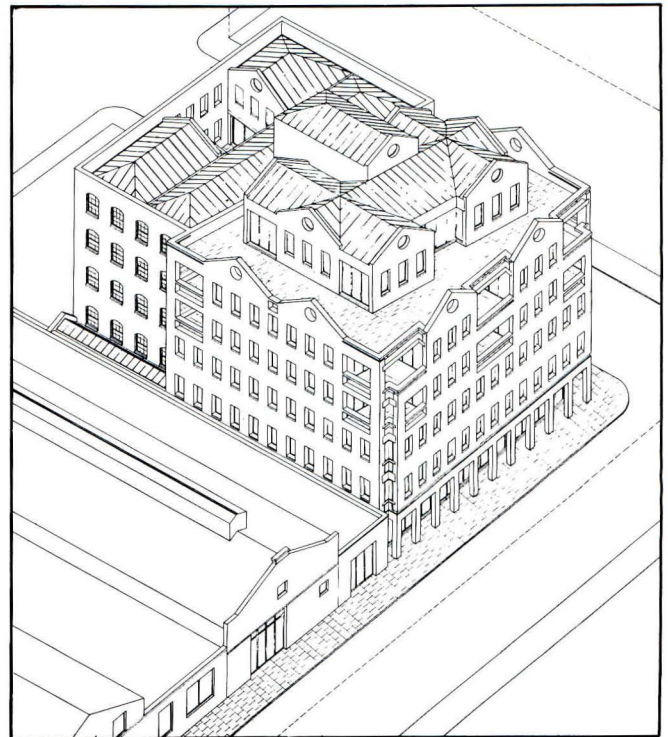
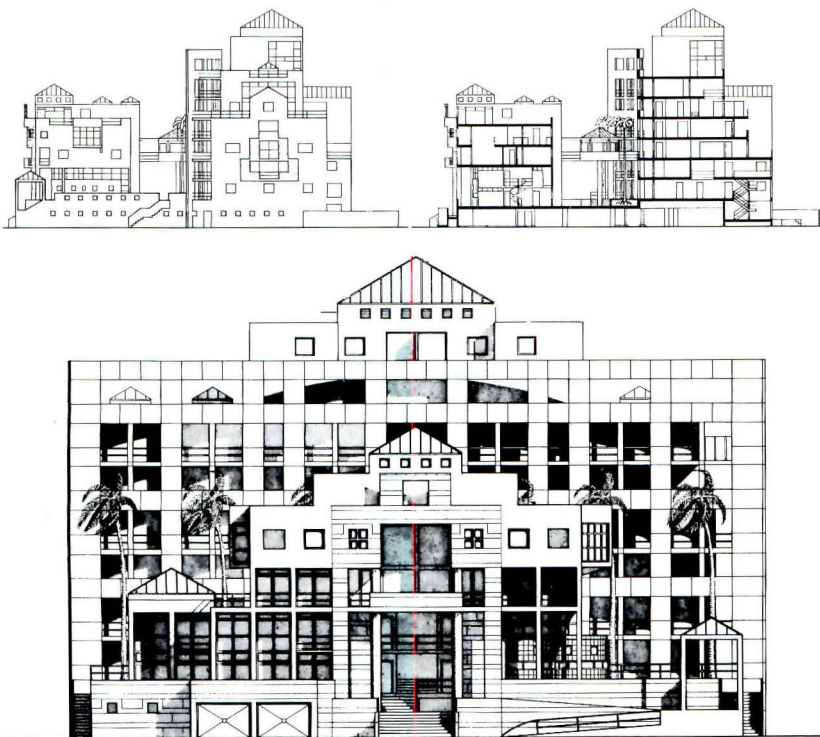
Approved by the full council, the revisions were sent to the Office of Management and Budget 19 months ago for review. OMB responded with an opinion that both the revisions and the regulations they would replace "implement a regulatory process unauthorized by the act" and asked the Justice Department to rule in the matter. In late August, OMB proposed a completely new version of the proposed regulations, and it is this draft that Muths and others oppose strongly.

In essence, the OMB version limits the council to commenting only, stating that when an agency notifies the council and provides a certain minimal documentation, the council will comment within

60 days. Currently, the council has authority to say what information is needed in order to comment. OMB's draft restricts that authority and eliminates public participation in the process.

The OMB version would "eliminate consultation in decision-making with federal agencies and weaken opportunities for preservation to influence federal actions," according to council member Rodney Little, president of the National Conference of State and Historic Preservation Officers. "Beyond that, it would result in a massive increase in litigation with an awful lot of dollars spent in court" by private developers involved with historic properties, and "significant delays of federal projects," Little says.

One council member says off the record that Interior Department officials over the past decade or so have viewed the advisory council's independence with jealousy. Muths notes that the council, unlike presidential commissions, was set up by Congress, and "some of the agencies don't like the fact that Congress charged the council with looking over their shoulders. . . . It now looks as if the council is in this battle for its life."



**New Orleans Contextualism Studies**—The Preservation Resource Center of New Orleans, supported by the National Endowment for the Arts, selected six groups of architects to design "contemporary" infill buildings for six sites in historic districts of the city. Each was to respond to existing conditions of use, zoning, building codes, and character of neighborhood. Two of the schemes are shown above, the one at left for multiunit housing on St. Charles Avenue by Nius, Shapiro &

Associates with Vicki Smith, Gerard Creedon, Luis Vildostegui, and Doug Mills. The character of St. Charles Avenue is determined by "the American ideal of a freestanding temple form surrounded by open space," noted the architects, who separated the project into a mansion-scaled building with five dwellings fronting a structure containing 21 units. The drawing at right is for a residential-commercial building in the warehouse district by Labouisse & Waggoner, who say

the project sums up their philosophy regarding exterior design in historical contexts: Use similar proportions, massing, materials, and color; use dissimilar joinery, details, etc.; do not attempt a powerful statement; and do not attempt to be cute.

In an introductory essay, Ronald Filson, AIA, points out that each of the six schemes represents "the particular biases and theoretical and methodological senses" of the architects involved.

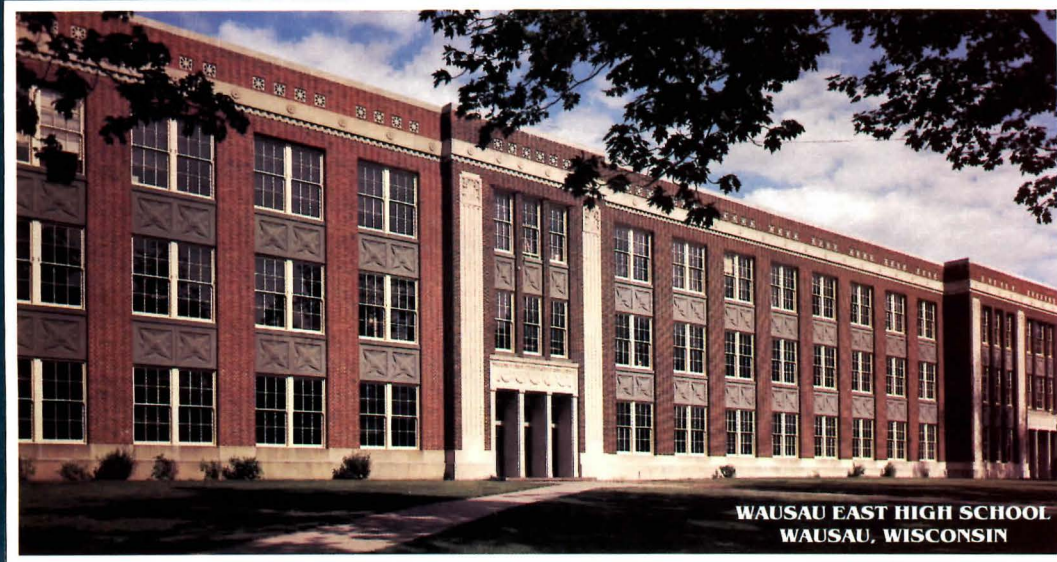
*News continued on page 26*



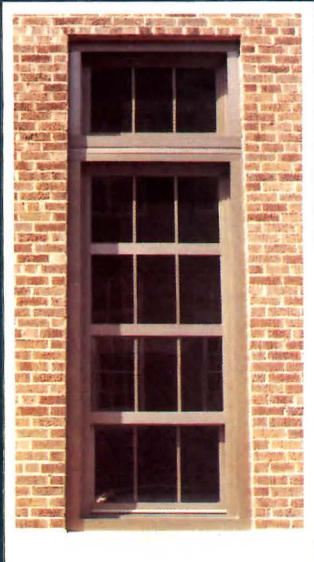
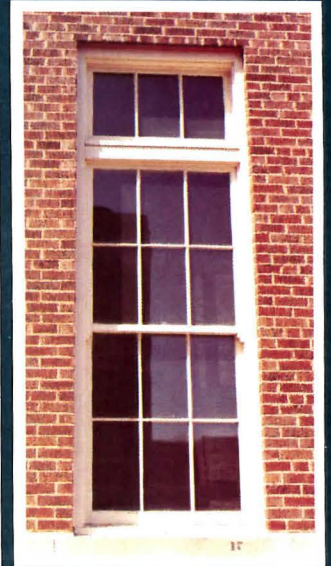
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## Local Laws Have Increasing Effect on Preservation Projects

As Congress debated changes to limit the use of preservation tax credits in combination with other incentives, leasebacks, and industrial revenue bonds, 225 developers, lawyers, planners, city officials, architects, and preservationists assembled in San Francisco to discuss today's marketplace for "reusing old buildings."

The federal tax incentives have been highly influential in spurring preservation. In 1982 alone, 1,802 projects involving \$1.1 billion of rehabilitation qualified for tax credits—a rate over twice as high as the year before, according to the Department of the Interior. Through June 1983, 6,935 projects used the incentives. Despite the importance of this indirect federal assistance, the participants at the June conference (sponsored by The Conservation Foundation, the National Trust for Historic Preservation, and a section of the American Bar Association) found that local laws have become increasingly important in preservation projects.

One of the most controversial issues facing preservation, participants agreed, is the adoption by some cities of schemes for transferring development rights. These give developers of landmark properties credits for the difference between the

height of the building they save intact and the permitted zoning on that site. Developers can then use or market this development potential on sites in other parts of the city. Advocates argued that such a system would compensate landowners for *not* developing a specific site that contained architecturally significant or historic buildings but permit needed development to take place elsewhere. They also argued that it would put an end to the engulfing of historic jewels by highrises or their debasement by unsympathetic alteration.

Skeptics included preservation lawyer David Bonderman, who saw danger that creation of such a "right" in historic renovation would weaken the progress made by preservationists in advancing the legitimacy of esthetic regulation of private property for the benefit of the public.

The most pervasive design issue posed by preservation's success is "facadism" or the incorporation of old building fronts in new development (see page 68). Although architectural fragments are saved that otherwise would be destroyed, many at the conference apparently agreed with San Francisco *Chronicle* architecture critic Allan Temko, who has charged that "like villages in Vietnam, they have ended up mostly destroyed by the effort to save them."

These local issues become more signifi-

cant as Congress decides whether to limit federal tax incentives. Congress is especially questioning the activities of tax-exempt entities, such as the City of Hartford, which is thinking of leasing its city hall temporarily to developers who would renovate the building and take advantage of the tax incentives. This same "loophole" helped make economically viable the renovation of the city-owned Torpedo Factory in Alexandria, Va., as an arts center and the federally owned Willard Hotel in Washington, D.C. These changes might not greatly affect some places, like San Francisco, because demand for downtown space is so strong that preservation tax incentives and fancy accounting are not major factors in a developer's decision to rehabilitate a building or construct a new one. However, they could affect attempts to increase the social or esthetic benefits of a particular project.

In other cities, the effect could be much greater since the creative layering of incentives and the involvement of tax-exempt private and governmental entities are, in the absence of direct federal assistance, often pivotal in making preservation projects competitive in the private market. PHYLLIS MYERS

*Mrs. Myers is a senior associate with the Conservation Foundation.*

*News continued on page 32*

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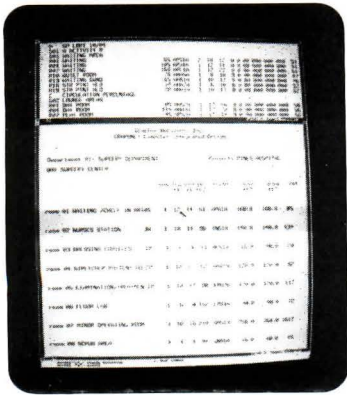
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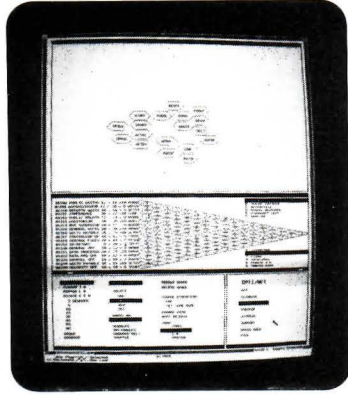
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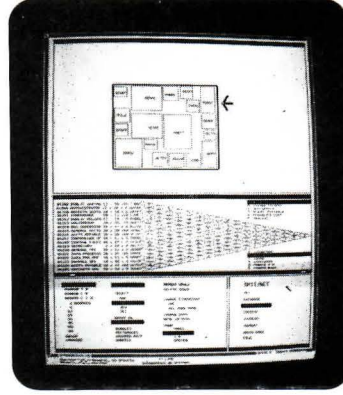




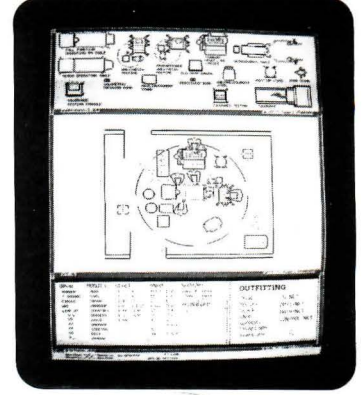
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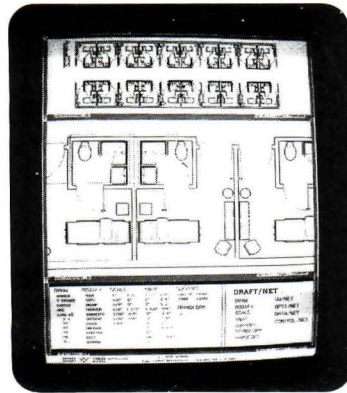
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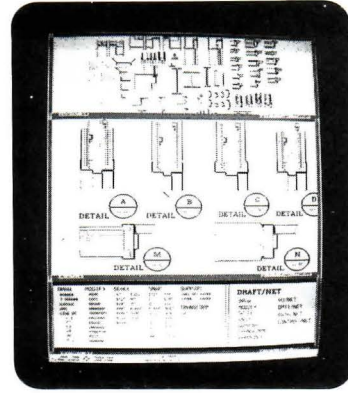
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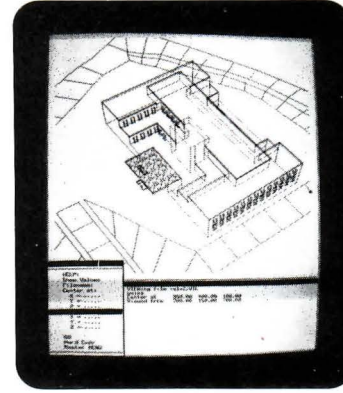
Equipment Layout



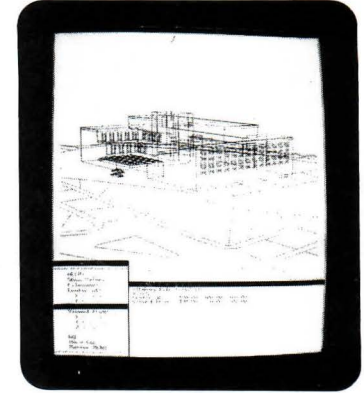
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## After Four Years of Debate, Boston Saves a Visual Icon

A preservation effort that attracted national attention succeeded in August when the Citgo sign above Kenmore Square in Boston blazed on again after four years of darkness.

Visible from up and down the Charles River basin and from nearby Fenway Park, the Citgo sign is a visual icon in Boston, a city that has few illuminated signs. At 60x60 feet, it is the largest sign in the Northeast outside Manhattan. An example of the hard-edge, pop-art graphic style of the 1960s, it features blue lettering on a white background and a triangular logo in three shades of red. All colors participate in an intricately programmed,



pulsating sequence of movements. The sign flashed from 1965 until November 1979, when it was turned off at the request of the Massachusetts state government, which was seeking at the time a visible token of response to the energy crisis. The Citgo Corporation had intended to allow the sign to be demolished, but after a citizens' petition to the Boston Landmarks Commission the company reversed itself and spent nearly \$500,000 to restore the sign and its computerized 6,000 neon tubes.

The Citgo case was regarded by many preservationists as the most significant to date involving a work of commercial advertising in the U.S. and as a precedent for other examples of so-called "commercial archeology." In its report, the Landmarks Commission called the sign "a key visual landmark on the Boston skyline" and said it was of "cultural significance," but voted to deny actual designation because of complex legal and economic issues raised by the high cost of operating and maintaining the sign and by the fact that it is mounted on a building not of landmark quality. The prospect of a potential landmark designation, however, and the national publicity that resulted, led to discussions between Citgo and the commission, ending in the company's commitment to restore the sign and keep it lighted for a minimum of three years. ROBERT CAMPBELL

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## Circular Plaza Approved for Washington Navy Memorial

Both the Pennsylvania Avenue Development Corporation and Washington's Fine Arts Commission have approved a new design concept for a Navy Memorial to be located in Market Square Park on Pennsylvania Avenue.

This latest concept (the fourth so far), designed by Washington artist John Roach, covers a circular plaza with an inlaid map of the Western hemisphere. The land masses of the continental U.S., Alaska, and Hawaii are to be in a contrasting material to depict the U.S. as a nation whose history is tied to the sea.

At the north end of the plaza stands a slightly larger than life sculpture of a sailor. Around the map's periphery are approximately two dozen bronze plaques chronicling naval history. At the south end are two trapezoidal shaped sculptures, although these are the least definite aspects of the new design.

Both review agencies expressed satisfaction with the new scheme as a concept, stressing that it will need further development. Conklin Rossant of New York City, architect for Market Square, is to incorporate the approved concept into its overall design.

*News continued on page 94*





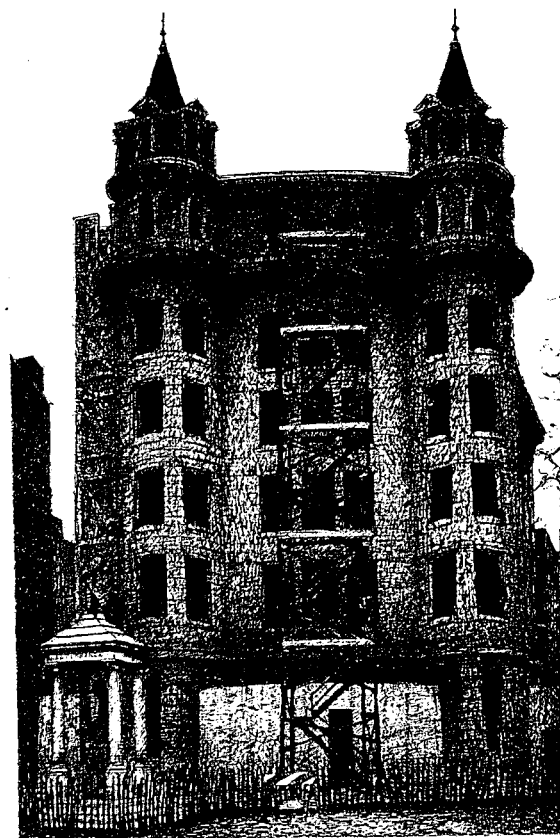
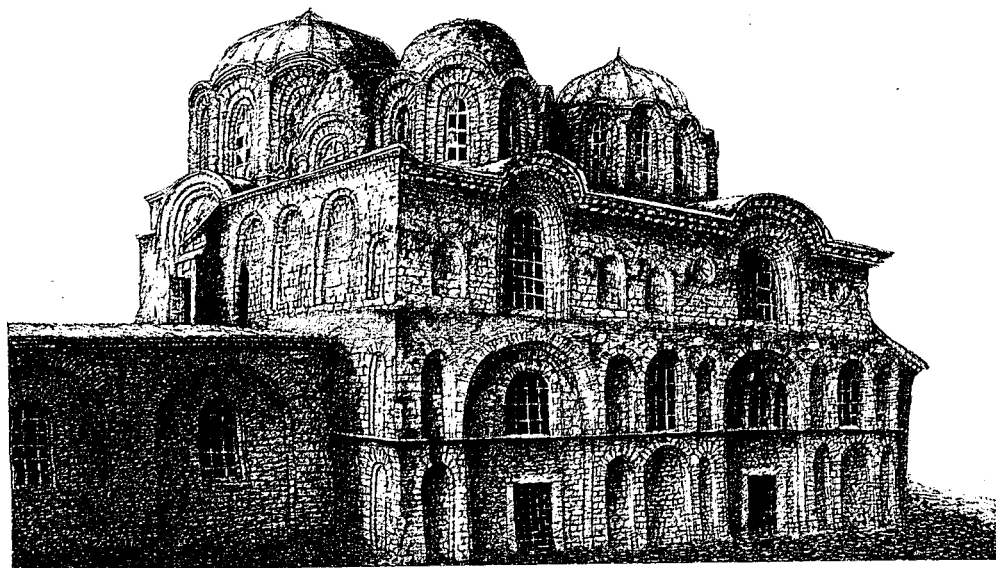
Drawings courtesy of the Govinda Gallery, Washington, D.C.

## Fantastical Images of Reality

Artist David Schofield's delightful pen and ink drawings of old buildings often seem like fantasies, but they are all real. He prefers buildings that are different, such as "white elephants or architectural sore thumbs," and his drawings often feature what he calls "fingerprints of time left by the ages," the decay, graffiti, or physical changes made by successive owners. Because they "don't show the passage of time—they're like facelifts," the 28-year-old artist does not like restored buildings.

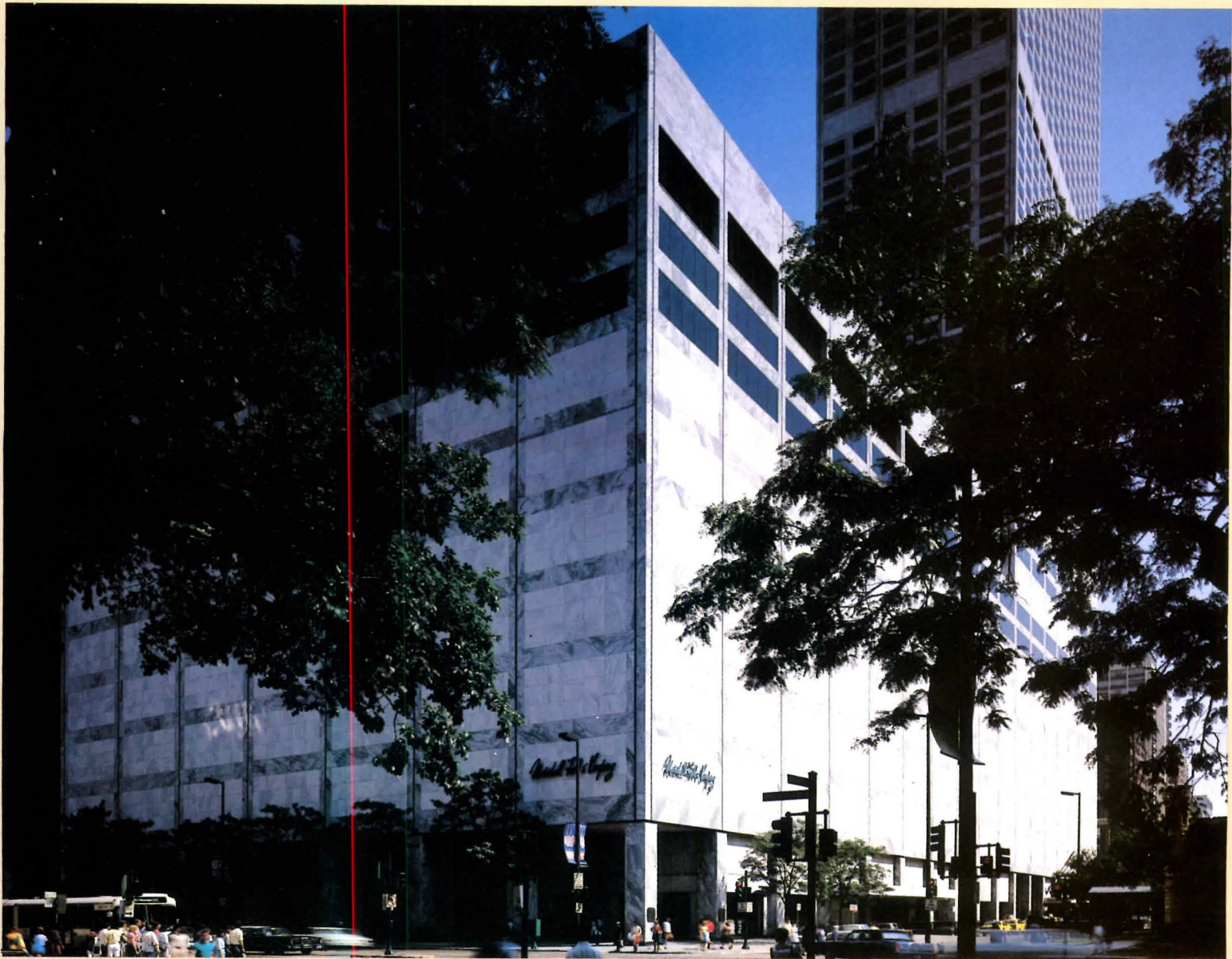
When Schofield, who divides his time between Key West, Fla., and New York City, sees a building he wants to draw, he makes several overall sketches and takes photographs of the details, reconstructing them in his studio. Most of the drawings, done with a Rapidograph pen on parchment, measure 2x3 feet, but a recent one of Union Station in Washington, D.C., is 12 feet long. It took him two months to complete.

CARLETON KNIGHT III



Schofield's visions include, top, 'Boat House,' on the St. Lawrence Seaway in Canada; above, 'Apex Liquor,' on Pennsylvania Avenue in Washington, D.C.; and left, 'St. Mary's,' in Istanbul.





Watertower Place, Chicago, IL. /Architect: Loeb, Schlossman & Hackl, Chicago, IL.



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# ARCHITECTURE

**T**his issue is devoted to the combining of old and new, at scales ranging from single buildings, to ensembles, to urban design. It is a subject that might not have absorbed an audience of architects (or planners, or government officials) a few decades ago. Many among these groups only recently have come to an appreciation of our architectural past, and then only through the prod of citizen protest.

The preceding period was the time of what might be called a surgical approach to urban development. If a part of the city ailed or was in the way of growth of healthy (or wealthy) tissue, you simply lopped it off or chopped it down and replaced it with the architectural equivalent of a prosthetic device (usually plastic).

This gave rise in opposition to a view of urban development that might be called curatorial. In this view new is bad and old is good and nothing should be removed until it is literally falling down.

Lately there has spread the view that we need an approach in between these extremes. It might be called a botanical view in which the city is seen as a garden of living things, in whole and part continually changing, and rightly so. Sometimes old growth must be cut away, limbs pruned; new must be planted constantly but carefully, even as old must be nourished and tended.

This, in somewhat less metaphorical terms, is the view behind this issue. To put it another way, everything that is built should augment that which has been built earlier in its setting, so that the whole is better for the new.

Another term for this is contextualism, and context is a word to be found frequently on the following pages. *D.C.*





# New Meets Old in A Museum That Is A Neighborhood

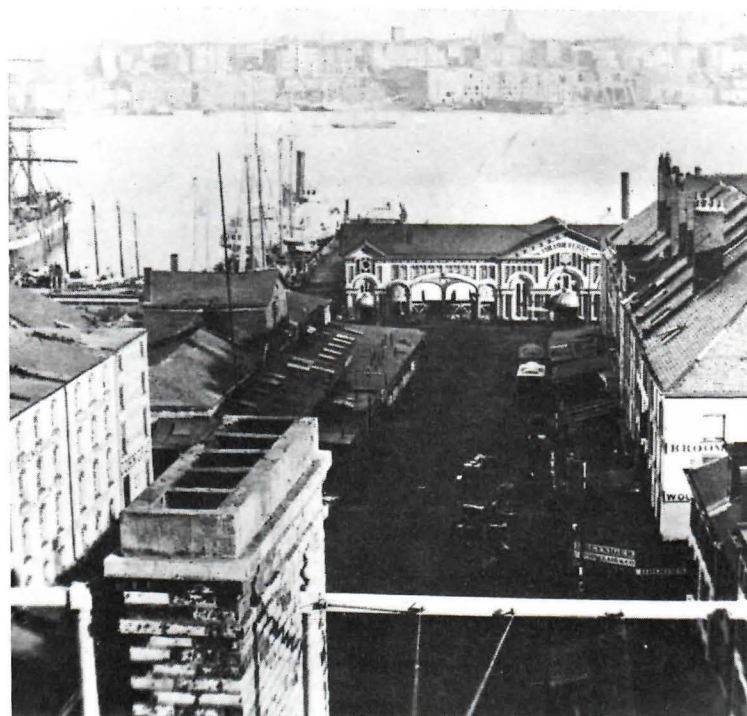
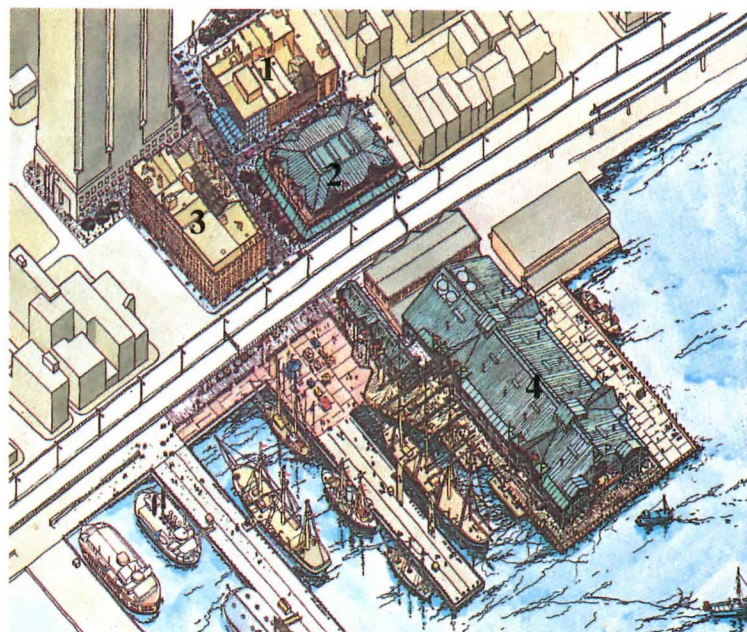
*New York City's South Street Seaport,  
part one. By Donald Canty*

The South Street Seaport Museum was conceived in the late-1960s by an alliance of "old ship nuts and old building nuts," in the words of one participant. The acquisition of some old ships came first, while the treatment of the old buildings in the neighborhood was planned and sometimes hotly debated.

The neighborhood is one of Manhattan's most richly historic, there having been a seaport here before there was a New York City. It stretches along the East River within easy walking distance of Brooklyn Bridge, and even easier smelling distance of the venerable Fulton Fish Market.

A good many New Yorkers had questions about the basic plan — to combine a museum for both housed and floating exhibits with a Faneuil Hall-type marketplace, restoring for new use many of the old buildings and supplementing them with new ones. One question was whether to touch this flavorful and gritty area at all. Another was whether commercial space ample enough to make economic sense might overwhelm the old buildings. Still another was whether the museum would be a Disneyland kind of tourist attraction, misplaced in this highly urbane setting.





The first elements of the museum development opened in June and provided at least pro tem answers to some of the questions. It is indeed a tourist attraction, but a lot of New Yorkers flock to it too, including a sizable lunchtime trade from nearby Wall Street. It is a benign, unthreatening presence in the neighborhood. The restoration work has been accomplished with exceeding skill and the new buildings sit unassertively next to the old.

What has been done so far encompasses three blocks, closed to traffic and joined by stone pavement into a single pedestrian preserve. The first encountered when entering from the city side is the Museum Block, mainly comprised of small old buildings of varying ages. What were their backyards have been carved away and joined into an irregular midblock passage that is one

*Photo above, Bogardus (infill) building at left and Fulton Market at right. In drawing (1) is Museum Block, (2) Fulton Market, (3) Schermerhorn Row, (4) projected Pier 17 Pavilion. Tower is not part of the development. Old photo shows area in the mid-19th century.*

of the development's most pleasing places to stroll and shop.

One corner had been lopped off of this block many years before to make room for an air vent, and it has been replaced by the first of the new buildings, one that had an intriguing pre-history. The architect, Beyer-Blinder-Belle, discovered the availability of some of James Bogardus' famed cast iron facades and determined to place them on the infill building. During the design process, first some and then all of the 1848 facades were stolen. What was built was to have been the steel armature for the facades. It is quiet but articulate building, rounded at the corner and festooned with a cheerful translucent canopy.

Across from it, toward the water, the block is entirely occupied by the new Fulton Market. It was designed for the Rouse organization by Benjamin Thompson, FAIA, of Faneuil Hall and Harborplace fame, and it is arguably his best waterfront work yet. It is more vigorous in form and varied spatially than Harborplace but shares the latter's most important quality: It sits in the neighborhood as if it had always lived there, yet without donning a costume of any kind.





## Monumental row of modest buildings.

The third completed element, across South Street from Thompson's Rouse-operated market, is Schermerhorn Row, 12 domestic-scale buildings built together in 1810-12 that read as a single, monumental form. Schermerhorn Row was remodeled inside and restored outside by Jan Hird Pokorny, FAIA. The work included reconstruction of tall chimneys blown down long ago by a hurricane and removal of firescapes from the facades.

It also involved a classic dispute between two views of historic preservation. In 1868 a hotel had acquired the buildings on the end of the row nearest the river and increased their height by two stories, indisputably throwing the form off balance. Pokorny wanted to take the two stories off, returning the row to its original strength, and was supported by many postmodernists including historian James Marston Fitch of Beyer-Blinder-Belle. But other preservationists objected on grounds that the two stories had been there for some 110 years and were therefore historic.

The latter prevailed. The one positive result of their victory was that the two additional stories stand as if to put a restraining hand on the elevated FDR Drive, which slices through the

site and is uncomfortably adjacent to Schermerhorn Row.

Most of the shops on the ground floor came into new use in the course of the project, and the handling of their fronts presented another issue. They had changed so many times over the years that it would have been impossible to return them to their original design. Pokorny's solution was to save most of the fronts that served their new purposes and redo the others in a simple, uniform style that respected but did not attempt to replicate the older detailing along the row.

Pokorny will design an infill building behind Schermerhorn Row, but not until South Street Seaport Museum, the nonprofit developer of the whole, can raise the money. Earlier the group raised money by selling some of the air rights from the restored buildings to a developer who is constructing a tower next to Schermerhorn Row that is a distinct intruder. It is clad in funereal gray marble and seems heavy enough to sink Schermerhorn Row into the fill on which it is built.

*Schermerhorn Row before restoration, right, and after, above. Disputed high element is at left in both photos. Above left, west corner of the Schermerhorn and its massive new neighbor.*

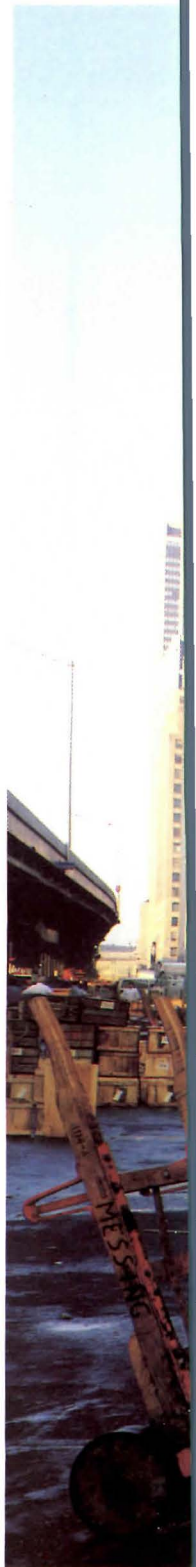




Photographs by Brian Rose







Photographs by Brian Rose



### **A pavilion to come and pleasing contrasts.**

Largest element of the development still to come is Pier 17, a glass and steel pavilion extending out over the river on a platform between the present piers 17 and 18. Also designed by Thompson for Rouse, it will be an elongated and more transparent sibling of the Fulton Market, with arcades and porches for taking advantage of the what should be spectacular views. (Some are afraid of what it might do to present riverfront views up the river to Brooklyn Bridge.)

Pier 17 will have 125,000 square feet of leasable space, its three stories accommodating some 120 restaurants, cafes, and





stores. Added to Fulton Market's 60,000 square feet and 60 merchants, it makes room for a lot of pasta salad.

Pier 17 is likened by the architect and developer to the recreational piers of 19th century New York. It should be a powerful attraction, flanked by others as the museum's collection

*Left, a food service area in Fulton Market, with characteristically plainspoken detailing. Above it, the arcade through the center of the Museum Block, dubbed Cannon's Walk. Left center, rendering and photo of the facades of the museum block. The buildings date from 1791, 1820, 1845, 1870, 1910, and 1980.*

of historic ships expands. The problem, of course, is how to tie the waterside and landside parts of the development together. Between them is not only the FDR Drive but a street and parking lot.

Already there is talk of conflict between visitors' vehicles and the trucks that crowd the fish market every day. (Fortunately the fish market is at its busiest in predawn hours.) Otherwise there have been few conflicts between the new development and the old neighborhoods around it. Their continued health is important to the museum development, for it benefits greatly from its dense urban context. It would suffer if scenes like the one above should disappear. □

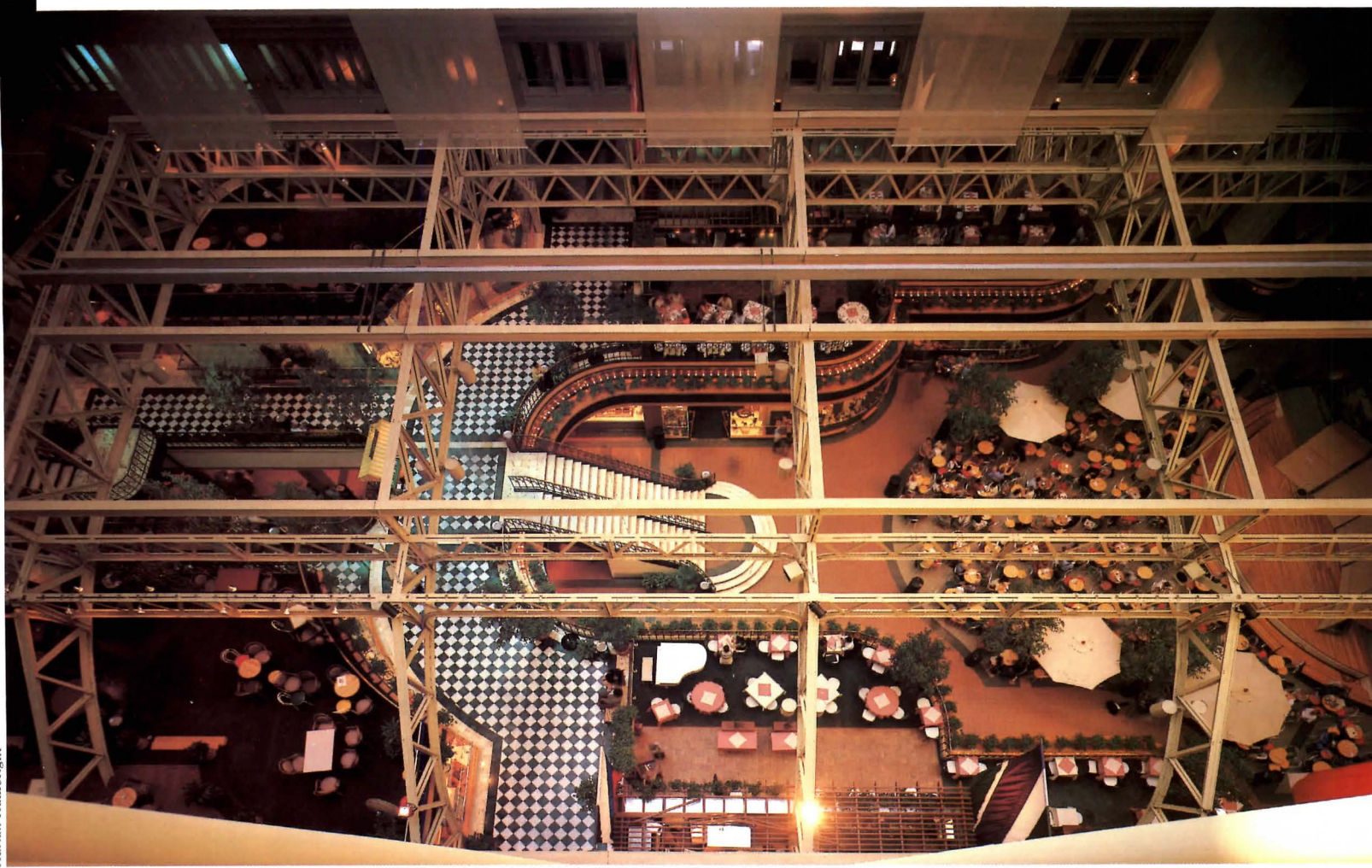


# Old Made New, New Amid Old, Etc.

*A portfolio beginning with Washington's Old Post Office. By Michael J. Crosbie*





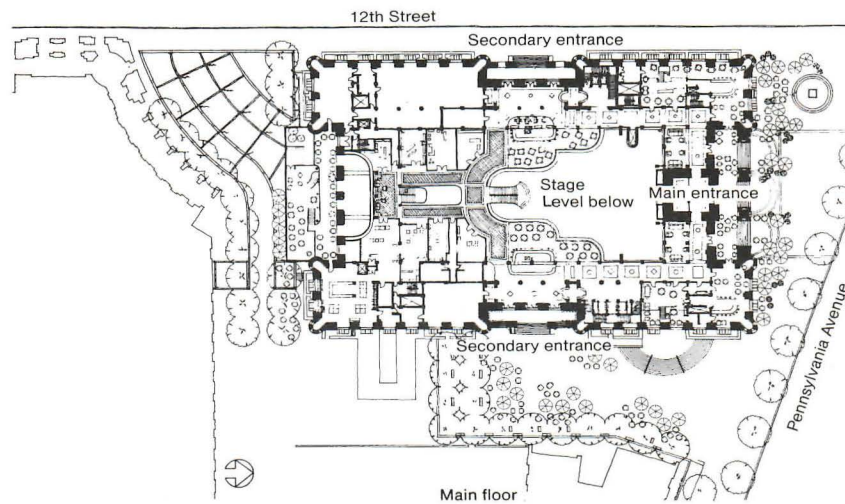


Washington's Old Post Office on Pennsylvania Avenue, completed in 1899, reopened this September to fanfare, having twice cheated the wrecker's ball—once in the 1930s with construction of the Federal Triangle and for a second time in the 1960s, when plans called for razing all but its tower. It was saved by preservationists including local architect Arthur Cotton Moore, FAIA, who in 1977 won a competition to renew the building for commercial use on its lower floors with government offices above.

The building's most exciting space is its multistoried cortile, which had been diminished by a glazed truss over its main floor and a glass roof painted black. In a joint venture that included MMM Design Group, Associated Space Design, and Stewart Daniel Hoban, AIA, Moore opened the cortile floor with a curvaceous cutout and sweeping staircase to the basement level. Hardware and woodwork was refurbished or designed anew. The Pavilion shops and eateries at the cortile's base were developed by the Evans Co., with Benjamin Thompson, FAIA, as architect, who designed storefronts and interiors, marble and tile flooring, and installed a stairway and a third-level balcony.

The result is a bright and lively confluence of glass, brass, wood, lights, and color, complete with a stage for performing arts. But some of the circulation space appears more leftover than planned, with static pockets and dead ends. The main entrance is weak, requiring one to walk half the building's length before the cortile is revealed, but other entrances, combined with outside seating, are inviting, especially on the south side. This one, however, shares space with access to a parking lot, and the lack of a change in level or paving pits patrons against cars.

*Left, a light-speckled wall in the cortile; top, view through the refurbished truss of the retail area; right, the Pennsylvania Avenue main entrance lobby; plan shows the main level of the commercial area, with staircase down to stage level.*







*Above, the Old Post Office's Pennsylvania Avenue facade. The tower, which contains newly installed bells that were a bicentennial gift from Britain, will be open to visitors in late-1984; right, the south side entrance, oriented to attract visitors from the nearby Mall.*



Allen Freeman





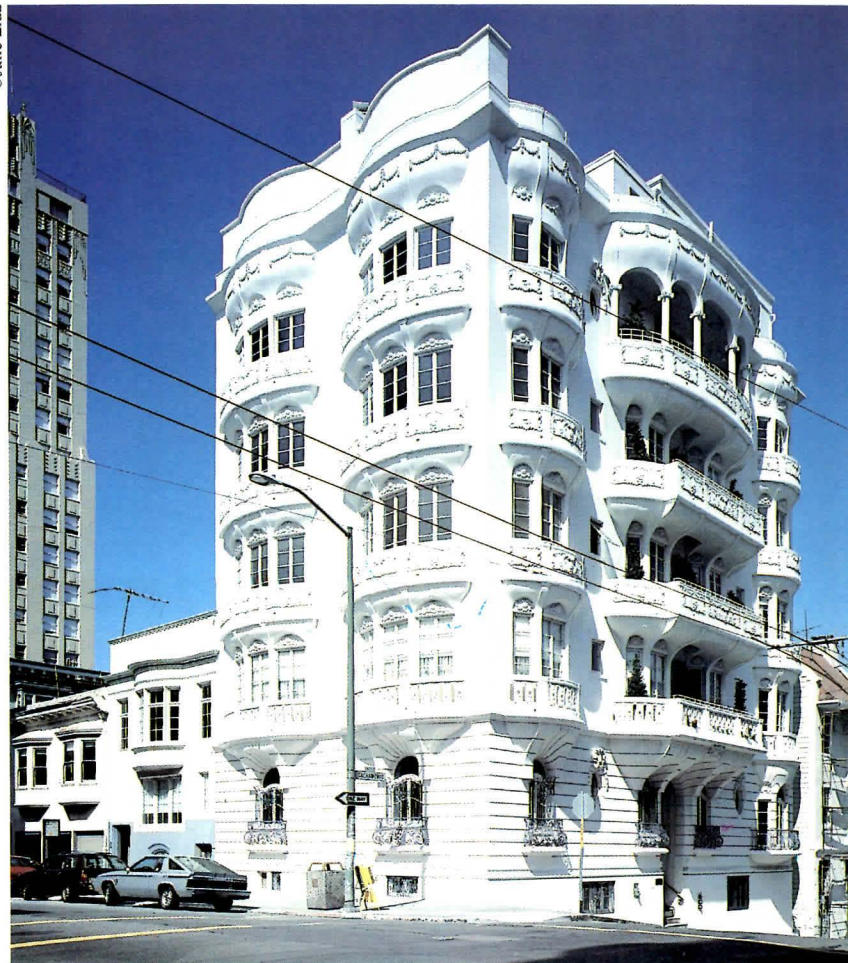
San Francisco is dotted with ornate apartment houses by James Francis Dunn, a local architect who was active in the first quarter of this century. Dunn's buildings are noted for their lavish French Beaux-Arts form; vaguely Gaudiesque, they are like rich pieces of pastry. The Chambord Apartments built in 1921, with a wedding cake presence and billowing concrete walls, was one of the earliest luxury apartment houses in its Nob Hill neighborhood. In the 1950s, however, it was stripped of its ornament, considered a seismic hazard. Thirty years later it was acquired by the original owners' grandson who wished to restore it to its former grandeur.

Marquis Associates of San Francisco researched the building and found that the colonnade of its top balcony had been removed and a top floor penthouse had been added in 1926. Cathy Simon, AIA, who was project architect for the restoration, says that the Chambord was in fact completed after Dunn's death and that its original ornament was done by an associate in a way not at all like Dunn had used ornament. Restoration alternatives included replicating the original ornament or restoring the building the way Dunn might have completed it had he lived. The architect opted for the second.

Molds taken of details from other Dunn-designed buildings were used to produce new ornamentation. The applied ornaments on the upper part of the building were copied from pattern books of the same period. These were sculpted and cast in glass-fiber reinforced concrete and then applied. The colonnade at the top was reconstructed according to early photographs, and the oval openwork on the second floor balcony was copied from other Dunn buildings. For a new coat of icing, a palette of colors was mixed, resulting in a soft, pearly gray, iridescent white, which Simon says constantly changes hue during the day.



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*The Chambord with its original ornament, top, and as it appeared shortly before restoration began, above, barren of decor. Right, a renewed Chambord after restoration.*





E. Alan McGee Photography, Inc.

**H**istorically an economic asset for Winston-Salem, N.C., the Brookstown Cotton Mill was built in 1837 and then added to in 1892. Following the Civil War, however, the mill was closed. It was not until 115 years later that the Brookstown Mill would rise again to reclaim its economic role, this time through adaptive use. The refurbished mill covers 90,000 square feet, a third of that for offices with the remainder for commercial use. Two restaurants are included, the largest of which is the Cotton Company, whose dining room (once part of the mill's boiler room) is now dominated visually by one of two born-again boilers.

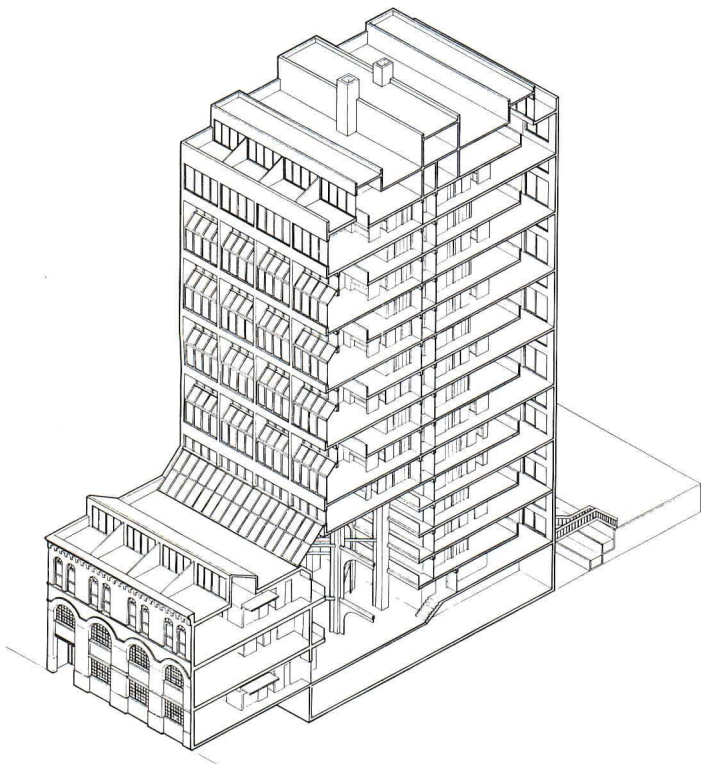
Chris Knight, who was project architect for Glave/Newman/Anderson of Richmond, Va., says that structurally the mill was in terrific condition. "We felt that a good design would be one with a high degree of restraint, letting the elements of the original structure contribute to its new use." One of the ways in which this was done was to allow the interior to read as one large space through the use of glass partitions when possible. Elements such as the greenhouse now joining the two buildings contribute both light and a view of the interior from the entrance court. Knight also used the industrial vernacular of pipe railings, exposed steel, and factory light fixtures to reinforce a sense of the mill's history.

*Counterclockwise from top: overview of mill with atrium connecting the two buildings; Cotton Company dining room; entrance court.*



E. Alan McGee Photography, Inc.





**A** New York City carriage house, built in 1880, was transformed into a frontispiece for a new 65-unit co-operative apartment house by Stephen B. Jacobs & Associates of New York City. At 180 feet deep, the building lot was almost double the average depth for that part of the city. Jacobs says that this presented the opportunity to set back the new building, which towered 15 stories over the three-story carriage house. By moving the tower back a third of the lot depth, the original street scape was maintained. The setback also allowed more light to be brought into the carriage house by adding a clerestory, again pushed back just far enough to leave the original facade intact.

Behind the carriage house is a five-story-high atrium, or “anti-atrium,” as Jacobs likes to refer to it. The architect says that this element acts as a transition space between the old and the new, lit with another row of clerestory windows. Because it could not be used for apartments or commercial development, Jacobs was faced with a dead space containing massive columns supporting the tower.

He accentuated the bracing, but it still had an uncomfortable “bridge like” quality. Then Jacobs added the paper thin, sheet-rock arches, and this transformed it into a Piranesian thicket, a light and shadow show that also served to mediate between the small scale of the carriage house and the large scale of the apartment block. And since this space can be viewed at a variety of different angles from six apartment balconies, it has the dynamic, changing quality of a room full of sculpture.

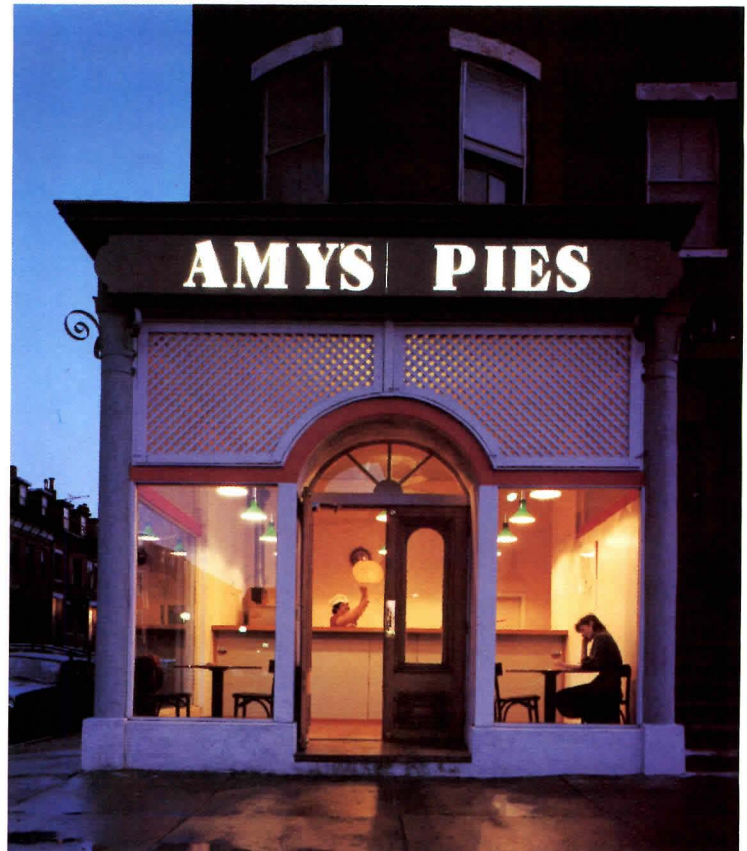
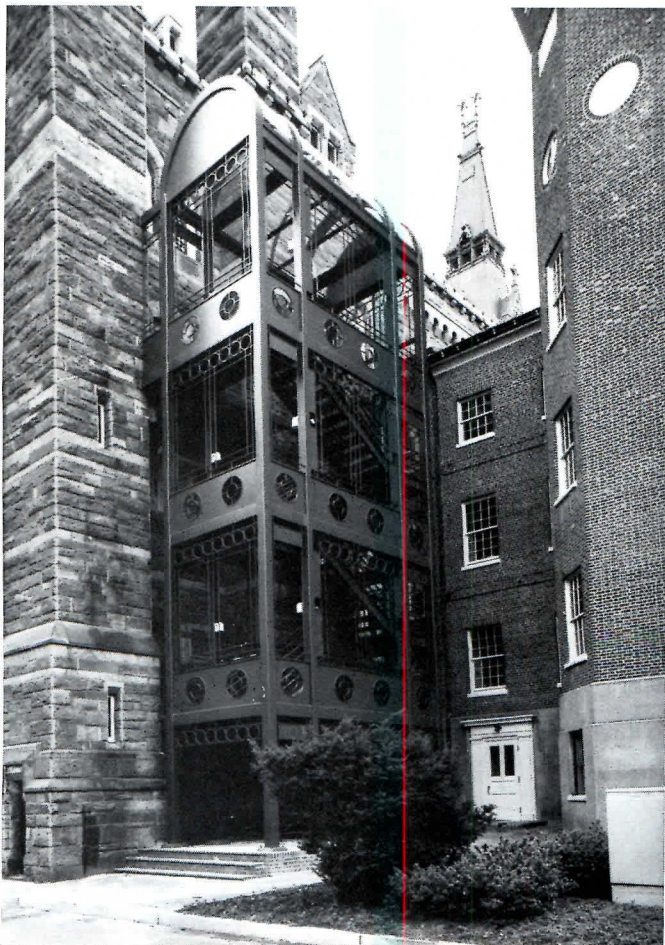
*Left, drawing showing the old in front, the new behind; below left, carriage house facade; below right, the atrium's 'sculpture.'*







Above, a neo-Victorian gatehouse at Harvard whose fenestration mimics a neighbor; below, a steel and glass wrapper for a fire escape at Georgetown University; right, a dilapidated laundry was replaced by a pizza parlor with an Italian accent.

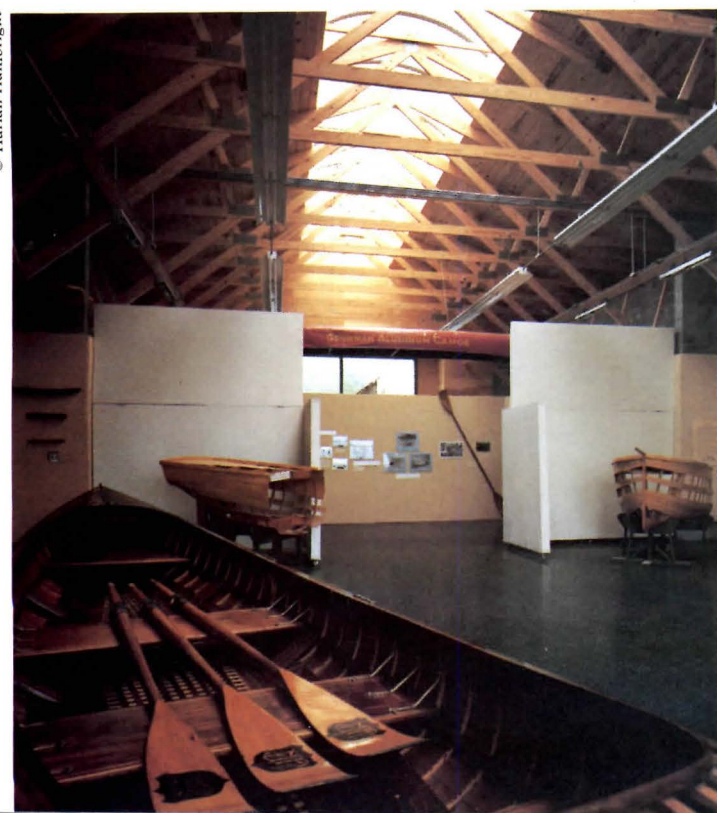


**R**eplacing a hazardous fire escape between two very different buildings (bottom left) at Georgetown University in Washington, D.C., was a problem solved sensitively by the local firm of Miriani & Associates. Project architect Anthony S. Cicci says that the new staircase is essentially a conventional fire escape wrapped in an ornate steel box. Its overall shape relates to a fenestration motif in Healy Hall, at left, and the circular windows can be found in both Healy and the Old North Building, at right.

A box of quite a different sort for Harvard Yard (top left) is the design of Graham Gund Associates of Boston. The Johnston Gatehouse sits next to Johnston Gate, a classical landmark by McKim, Mead & White. Project architect David T. Perry, AIA, says that the intent here was to make the gatehouse a bit different from its neighbors, but still make it look at home. At five feet square, the little building was made by hand in a cabinetmaker's shop. Although modest in size, the gatehouse carried a price of \$25,000.

For a pizza parlor that replaced a deserted laundry in Boston (above), the local firm of Graham/Meus chose a facade treatment vaguely Italian. Daniel L. Meus, AIA, explains that the original fascia was used, supported by columns with Roman flourishes. The Palladian arrangement of windows and doorway sits on a granite sill and is capped by latticework that screens the parlor from its southern exposure. The lattice swings back on hinges so that the glass can be cleaned.





On the St. Lawrence River in Clayton, N.Y., Homer Dodge St. Lawrence Hall is part of the first phase of an expansion of the Thousand Islands Shipyard Museum. Designed by Darrel Downing Rippeteau, it provides a gateway to other museum buildings and outdoor exhibits in a master plan by the same architect.

Dodge Hall is sandwiched in between two former industrial buildings and serves as a combination exhibit space and lecture hall. Its interior is open to its neighbors, one a working boat repair museum, the other a library, gift shop, and exhibit space.

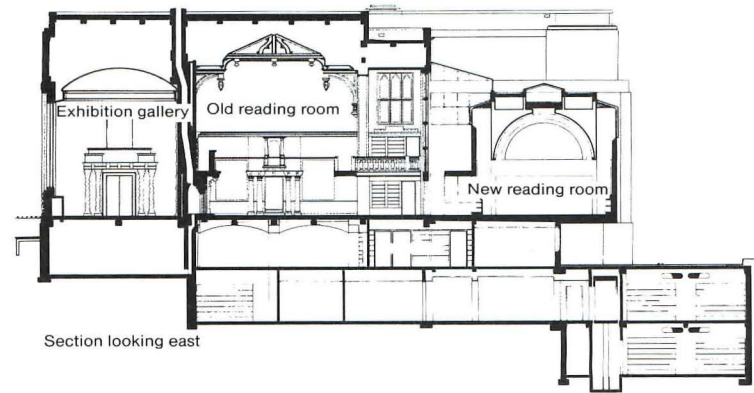
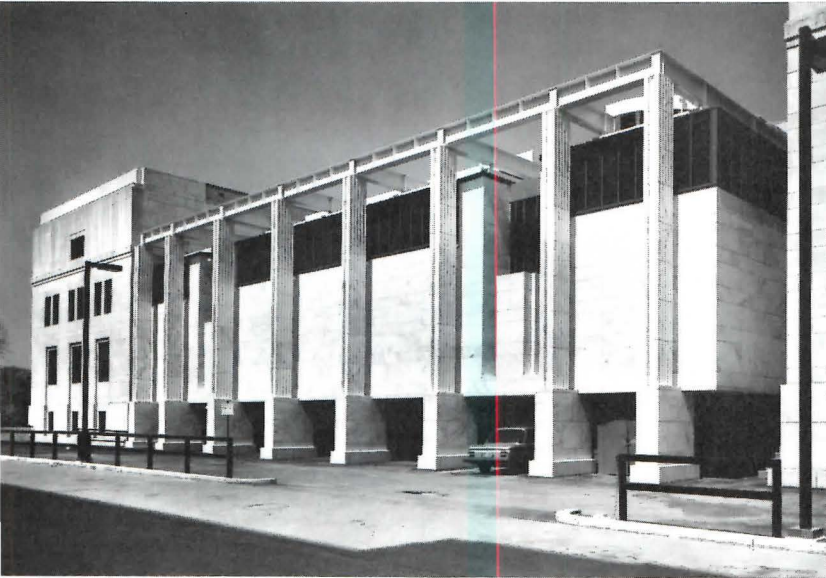
Rippeteau sees the museum's entrance, to the left of the hall, as a hole in a block-long building wall that separates the street from the river. Since the entrance is a short tunnel, glazed on either end, one is offered a glimpse of open-air exhibits on the other side of the wall—an inviting wink. Rippeteau says of its facade, "we wanted a building that respected its neighbors, but suggested that its function was other than industrial." For that reference the architect looked to Clayton's main street, whose buildings suggested the false front motif and ornamental woodwork reliefs. A rounded skylight brought to the facade's edge provides a domed profile. The temple-like bearing of the hall, however, goes beyond Clayton for its roots. Squinting the eyes, one sees a suggestion, albeit pretentious, of Rome's Pantheon.

*Top and above, Dodge Hall's front and its obverse side, which faces the river; left, the skylit, exposed timber exhibit space.*

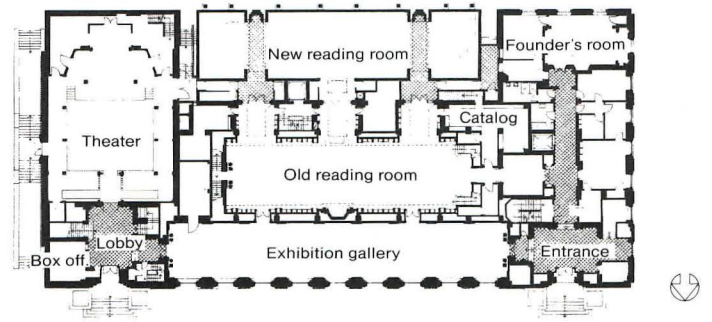




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Section looking east



First floor



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Nestled in the midst of Paul Cret's Folger Shakespeare Library, designed in the late-1920s, is a new library addition—an offspring respectful of its elder but with a personality all its own. The Folger is located on Washington, D.C.'s Capitol Hill, just east of the Library of Congress. The addition was designed by the local firm of Hartman-Cox and its program called for the installation of new lighting and airconditioning equipment, a more efficient arrangement of office space, 18,000 square feet of new book stack space, and a new reading room.

The new stacks and other facilities for the Folger's collection of rare books were tucked beneath grade, extending down three levels. Beside the rare book vault is placed the "Treasure Room." Clad in oak paneling, this room provides an appropriately solemn setting for examining the library's rare volumes.

The reading room, which takes its place in the U-shaped courtyard of Cret's building, is barrel vaulted with a suspended apse at either end. This room is classical in proportion and appointments and uses a variety of techniques to admit natural light with a minimum of glare. The vault is slotted in the center, admitting light from a skylight above. The vault is not structural but in fact suspended from a steel frame. In this it is kin to Cret's reading room, modeled after a Hampton Court Palace banquet hall, which is also a stage-set within a box. The addition's exterior mimics Cret's planar classicism in its fluted marble slabs that hide the vertical members of a steel frame, but it appears severe compared to Cret's restrained front elevation. □





Across page, top left, Paul Cret's 1920s front, the new addition's elevation, below; across page, bottom, Cret's reading room. Left, corridor light well in new reading room, and apse, below; bottom, reading room with slotted vault.



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# Measuring the Fit of New to Old

*A checklist resulting from a study of contextualism. By Linda Groat*

What are the factors that make a building suitable to its context, that make a new building compatible to its older neighbors? Which are the most important of these factors? Which are under control of the architect?

The answers to such questions are varying and sometimes contradictory. A Greenwich Village town house by Hardy Holzman Pfeiffer is described as contextual because of its materials, scale, and proportion. Michael Graves' addition to the Benacerraf house is discussed in terms of the spatial linkage it creates between the house and the landscape. Philip Johnson's addition to the Boston Public Library claims compatibility because of its axial composition and matching cornice line.

To facilitate a more systematic search for answers to questions such as those above, I undertook a research project aimed at formulating a conceptual framework within which they could be asked. A checklist derived from that framework is reproduced at right.

The first segment of the checklist delineates the three major contextual issues that are commonly beyond the architect's immediate control. These factors—site location, building type, and size of project—constitute the conditions that an architect must usually accept as givens at the outset of the project.

Why, then, should these issues be included as part of this

framework? First, it is useful for any architect facing a challenging design problem to recognize the basic limitations of the project and to confront the extent to which these limitations will ultimately affect the success of that design. And secondly, on the occasions when the architect can either assume the role of the developer or exercise persuasive power over the client, he or she must recognize that the initial decisions about building size, site, and use will set important constraints for a contextual design strategy.

The second segment of the framework includes two significant issues over which the architect can usually maintain some control. However, because both issues—prominence and definition of context—are dependent upon aspects of the environment beyond the scope of the project itself, the architect must still acknowledge some considerable constraints on his or her design choices.

The issue of prominence, for example, is significantly affected by the three factors (size, location, use) already defined in the first segment of the framework. Clearly, if a massive office building is to be inserted into a small-scale commercial and residential area, the building inevitably will be prominent. Nevertheless, the architect can choose to minimize or maximize that prominence.

The definition of context is the second issue over which the architect has at least some control. Unfortunately, in many of the published examples of contextual design, the definition of the context actually remains ambiguous. In fact, defining the scope of the context is a critical question that should be con-

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**Ms. Groat** is an assistant professor in the architecture department at the University of Wisconsin-Milwaukee. The research study described in this article is partially funded from a grant from the National Endowment for the Arts.



siously addressed by the architect. Although in many instances the context is assumed to be the immediately adjacent buildings, the choice is likely to be much wider. In some instances, the architect may choose to define the context as a multiblock area or local district; in other instances it could well be defined as an entire region.

A building in Huelva, Spain, is an interesting example of the latter case. It borrows heavily from the architectural vocabulary of southern Spain in its use of white stucco and ironwork balconies. But although it does not relate specifically to any of the nearby buildings, it is clearly contextual to its particular site. Similarly, the Grundtvig Church by Klint echoes the vernacular tradition of step-pedimented facades that are found throughout Denmark.

The third segment of the framework defines the issues that are actually at the core of any contextual design problem—the design qualities over which the architect has primary control. This segment of the framework also is the most complicated because at this point the hierarchical distinction between strategies and tactics becomes relevant. The central idea being proposed here is that an architect can achieve a better understanding and mastery of the design problem if the design choices are conceptualized in terms of strategies—the general design principles for contextual fit—and tactics—the physical features that embody these design principles.

The hierarchical relationship between strategies and tactics is represented visually in the checklist. A design strategy is defined by the six constituent elements listed as major subheadings; a very condensed and abbreviated set of tactics relevant to each element of the strategy is listed underneath.

In order to illustrate the practical applications of this aspect of the framework, however, it is first necessary to define more precisely the six major elements that define a contextual design

*Left, the Grundtvig Church between characteristic Danish step-pedimented facades. Below, regionalism in Heulva, Spain.*



#### GIVENS: Issues typically beyond the architect's control

1. Site location: \_\_\_\_\_
2. Building type: \_\_\_\_\_
3. Size: \_\_\_\_\_

#### DESIGN PARAMETERS: Issues partially under the architect's control

4. Prominence  
minimum +-----+-----+-----+-----+ maximum
5. Definition of context  
adjacent +-----+-----+-----+-----+ regional

#### DESIGN STRATEGY: Issues typically under the architect's control

##### SPACE

6. Exterior site organization  
contrast +-----+-----+-----+-----+ replication  
Tactics:  
 footprint of the building on the site  
 circulation: pathways, entry locations, etc.  
 vehicular access: driveways, parking  
 alignment, setback distances and angles  
 landscaping: site demarcations  
 other
7. Interior spatial organization  
contrast +-----+-----+-----+-----+ replication  
Tactics:  
 circulation paths, hallways  
 room/area layouts  
 level changes  
 placements of vertical circulation  
 other

##### MASSING

8. Exterior volumetric composition  
contrast +-----+-----+-----+-----+ replication  
Tactics:  
 shape, complexity of overall form  
 articulation of base, body, top  
 roofline, vertical projections  
 other
9. Interior semi-fixed arrangements  
contrast +-----+-----+-----+-----+ replication  
 overall configuration of partitions  
 arrangements of heavy furniture etc.  
 other

##### STYLE

10. Exterior surface composition  
contrast +-----+-----+-----+-----+ replication  
Tactics:  
 overall stylistic attributes  
 rhythm, proportion of fenestration  
 color  
 materials  
 degree of ornament, detail, relief  
 other
11. Interior surface treatment  
contrast +-----+-----+-----+-----+ replication  
Tactics:  
 overall interior style  
 shape, proportion of surface details  
 color  
 materials  
 degree of ornament, detail, relief  
 other





## Applying the framework to specific situations.

strategy. These are derived by combining the basic principles of spatial organization, massing, and style with issues of interior and exterior design. The resulting six elements can then be analyzed in terms of the degree to which a proposed design either replicates or contrasts with the existing context.

For example, the exterior site organization of a project has to do with the basic spatial pattern a building imposes on the site. Tactics such as setback distances, landscaping patterns, and circulation pathways all contribute to the definition of this spatial pattern. Analyzing a given building or proposed project in these terms would involve evaluating the degree to which the existing contextual patterns of site planning are replicated or contrasted.

Or alternatively the interior spatial organization of a project is concerned with the spatial flow within a building as embodied by such tactics as room layouts and circulation paths. Although the inclusion of interior design issues in a discussion of contextual fit may at first seem peculiar, many interior design features can, in fact, have a potentially significant impact on the relationship between old and new buildings. Consider, for example, some residential infill inserted in a block of Georgian row houses. Although the architect might choose to replicate virtually every exterior detail of the existing row house pattern, he or she might nevertheless decide to create within the replicated shell an open spatial layout as a counterpoint to the segmented, rectilinear plan of the traditional row houses.

The third and fourth elements of design strategy have to do with massing, which can be considered in terms of both its exterior and interior design implications. The conventional definition of massing suggests the exterior volumetric composition, rendered through the tactics of height, shape, complexity of form, etc. Interior massing—the arrangement of semifixed features, such as furniture and cabinetry—is a much less conventional concept. Although it is probably the least significant aspect of contextual fit design, there are instances when it is a critical issue. Consider, for example, the addition of a new wing







*Above left, Enderis Hall, by Plunkett Keymar Reginato, and older neighbor. Left, Charles Moore's Citizens Federal addition. Above, Hugh Jacobsen's Michigan alumni center.*

to the stack section of a library. If the shelves in the old wing are arranged in a linear pattern, a radial arrangement of shelves in the new wing would constitute a strong contrast to the original.

Finally, the fifth and sixth elements of design strategy both have to do with style—the surface treatment of the planes (particularly the elevations) that define the shell of the building. Again, most discussions of contextualism focus on style as it relates to the exterior surface composition; yet the treatment of interior surfaces can have equally as significant an impact on the compatibility between a new building and its older setting.

The net effect of this series of six design elements is to create a framework by which the architect can analyze the design strategy for relating any building or project to its context. In other words, by rating the relative degree of contrast or replication of these six elements, the architect can generate a profile that defines the design strategy of any building. In most instances, it would be sufficient to use a rather informal set of ratings, such as high contrast, moderate contrast, moderate replication, high replication. An 11-point numerical scale is used here, but this degree of refinement is not always necessary or appropriate for every design problem. And, similarly, in circumstances where one has only minimal familiarity with the defined context of a building, it may be sufficient to analyze only the exterior design elements.

How then might these ratings of design strategies be applied to some specific buildings? A few examples should suffice to illustrate the kind of ratings that form the basis of this segment of the framework. For the sake of brevity and simplicity of presentation, these examples will be rated only in terms of the three exterior elements of design strategy—site organization, exterior volumetric composition, and exterior surface treatment.

The examples of Enderis Hall on the University of Wisconsin-Milwaukee campus and the new alumni center at the Univer-

sity of Michigan are an interesting pair of campus buildings in that the design strategies they embody are so completely different. Enderis Hall is essentially a high-contrast building in all respects: site organization (by virtue of contrasting landscape treatment, parking, and setback), massing, and style. The alumni center, on the other hand, substantially replicates its immediate neighbors. Both its style and site organization (which conforms to the site plan of a mall) represent high replication. However, massing represents only moderate replication, primarily because the gabled roofline is oriented perpendicular to that of its neighbors.

A more complicated example is the Citizens Federal building in San Francisco. Completed in the early-'60s, its design strategy represents one that is more typical of early attempts at contextualism. In both its site organization and style it attempts to replicate the expected pattern of building on the street; but in style it remains moderately in contrast with its context.

How are these analyses, or even the framework as a whole, useful to the practicing architect? And how is this process any different than what architects already do? In some ways, it probably is not. The organization of the framework is not meant to imply a rigid sequencing of design decisions. So, as in any design problem, the architect may choose to start with major issues (strategies) and work down, or begin with the details of form (tactics) and work up.

Nevertheless, the conceptual framework can foster some significant improvements in the contextual design process. First, the framework provides a checklist of the major issues that affect the compatibility between old and new, with the result that the designer is at least able to deal with them all in a conscious way. Second, in its basic organization, it helps to clarify the degree of control an architect is likely to exert on the range of variables. And finally, by describing the elements of a design strategy hierarchically, it enables the designer to consider initially the general principles of his or her design solution without becoming simultaneously bogged down in the details of the specific forms, i.e. the tactics. □





# Piercing the Walls Of an Urban 'Room'

*Trouble at two corners of San Francisco's  
Union Square. By Jim Burns*

San Francisco's Union Square is one of the most notable outdoor "living rooms" in the U.S. It is to San Francisco what Washington Square and Rockefeller Center's ice rink are to Manhattan, Constitution Square to Athens, and Trafalgar Square to London. Recently, two portions of this living room's wall system were replaced, significantly altering the experience of this crucial downtown space.

The square has been the focus of bitterness and dissension for almost a decade, thanks to decisions by New York and Texas department stores to locate branches there. The strife was not because of the stores, considered an appropriate use in the downtown shopping district, but because of what they replaced and the way they replaced it. First came Saks Fifth Avenue's new store on the site of the dignified neo-Renaissance Fitzhugh Building on the northwest corner of the square; more recently Neiman-Marcus has opened its new branch on the southeast corner, replacing the beloved belle-époque City of Paris department store building.

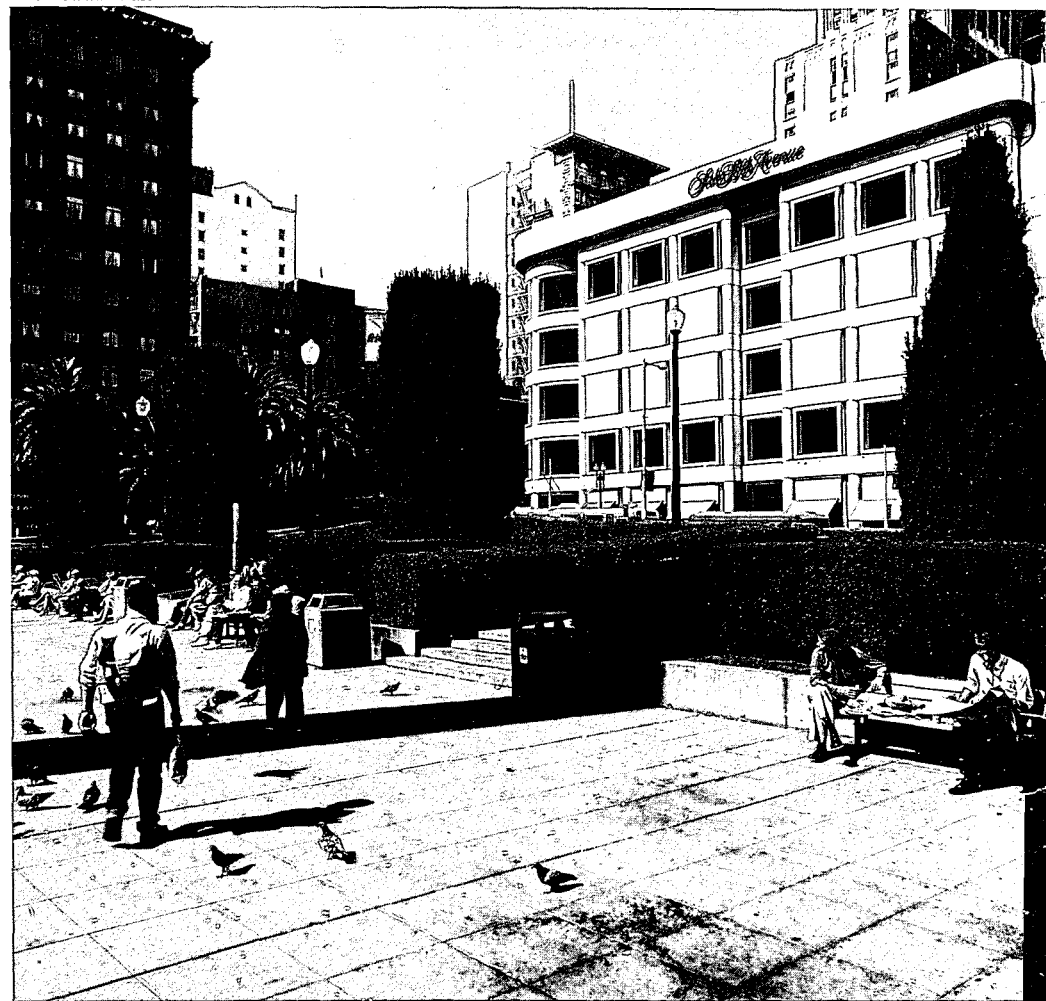
What is most significant about what has taken place on Union Square is not necessarily the specific designs of the two new buildings, but what they add to, or take away from, the nature of the space as living room. The four walls of the room are formed by the buildings along Powell, Stockton, Post, and Geary thoroughfares. Additionally, the four corners diagonally across from the square's Powell-Post, Stockton-Post, Stockton-Geary, and Powell-Geary entrances are important reference points for the square. Since the classic diagonal pedestrian plan of the space radiates from a central memorial column out to all four corners, the "doors" to the room are at each corner.

What happens facing the four corners and along the four walls of the square is as significant and important to its character as

**Mr. Burns** is a community planning consultant specializing in citizen/user participation.







would be changes within the square itself. This is pretty elementary contextual urban design knowledge, but it seems to have eluded the clients and designers of the new stores.

Before Saks was designed (by Hellmuth, Obata & Kassabaum), the Qantas Building next door on Post Street was built from designs by Skidmore, Owings & Merrill (1972). As HOK's design evolved, the owners and architect worked with Allen Jacobs, then San Francisco's planning department director, to reach an understanding that, to consolidate the integrity of the northern wall of the square, Qantas should have the same height as its neighbor, the Fitzhugh Building. At the east end of the same block, where there were older, smaller-scaled buildings, Jacobs and SOM worked to create a faceted streetscape by placing the tower of the Union Square Hyatt Hotel (also 1972) at the rear of the block and lower extensions mixed with existing buildings on Post Street, with a midblock passage connecting with Sutter Street, the next street north. This produced a sensitively orchestrated urban blockfront of old and new, lower and taller buildings as the north wall of Union Square.

When Saks announced plans for demolition of the Fitzhugh and erection of a lower building in its place, the proposals went through a lengthy and at times acrimonious process with the planning department and commission in public meetings. Despite indications of how the Fitzhugh might be remodeled to house Saks (including one by an HOK designer that took Gyo Obata, FAIA, by surprise at a public hearing), the Fitzhugh came down and Saks went up—but not as far up. There were some design changes on the building, thanks to the offices of Rai Okamoto, FAIA, planning director during that later period, but Saks kept to its original determination for a lower, loft-plan merchandising building.

While Saks was in the works, the public's attention was riveted by the proposal of Carter-Hawley-Hale, owner of Neiman-Marcus, and its architects (at first John Carl Warnecke &

*Across page, below, people and pigeons in the 'living room' of Union Square. Across page, top, Neiman-Marcus. Top left, the City of Paris, which it replaced. Bottom left, the Fitzhugh Building. Above, Saks Fifth Avenue, which replaced it.*

Associates, then Philip Johnson and John Burgee), to demolish the City of Paris at the corner of Geary and Stockton for a branch of the Texas store. The outcry was more fervid than for the Fitzhugh. City of Paris, founded in 1850, was built on this corner in 1900 to designs by Clinton Day, and its magical interior rotunda was added by San Francisco City Hall architect Arthur Brown Jr. after the store was burnt out in the earthquake and fire of 1906. Although underutilized as a merchandising facility in recent years, the building still had the essential qualities and potentials of the Parisian turn-of-the-century department stores, such as Galeries Lafayette, on which it was based. Despite a divisive process in which many San Franciscans tried to persuade Carter-Hawley-Hale, Neiman-Marcus, and Johnson/Burgee to keep the City of Paris and convert it for the new store, local efforts ultimately failed. The landmark fell and the "Neemie" box went up (under still another planning director, Dean Macris).

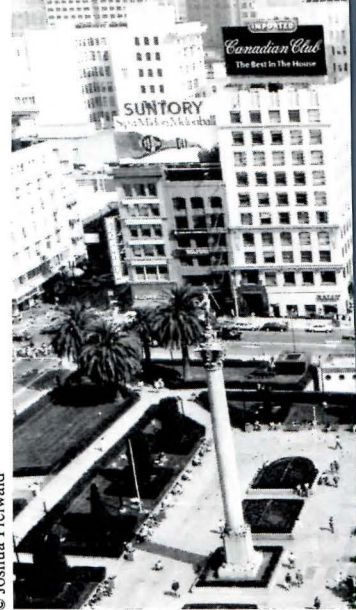
The only major change to emerge from the controversy was an eventual agreement to dismantle Brown's rotunda and reassemble it on the corner of Geary and Stockton. This restoration, an accomplished one, was done by San Francisco architect Whisler/Patri and a team of talented artisans. It now houses a restaurant offering, in the words of a local food critic, "a pricey ladies' tea lunch of no particular distinction." Unhappily, the rotunda-cum-restaurant is only faintly discernible from the square that it now faces, being obscured by a truncated glass and white metal capsule of more than ordinarily gross detailing.

What is Union Square like today? The original facade of the Hotel St. Francis (Bliss & Faville, 1904-08) still forms a west

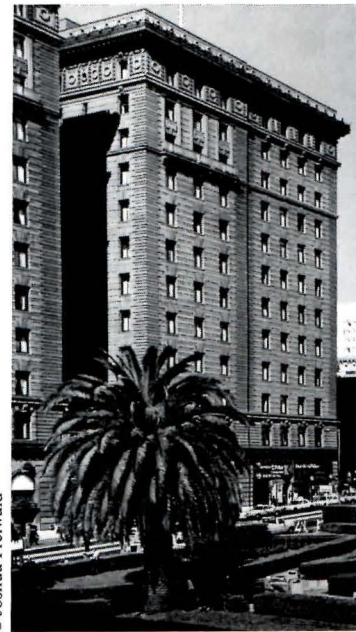




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## Buildings that failed to learn from the past.

wall of impressive monumentality. Along the south wall is a phalanx of stores including Macy's and I. Magnin, the latter with a subtly stated white marble facade by Timothy Pflueger. The east wall is a congeries of medium-tall and smaller buildings creating an informally scalloped roofline, punctuated by Maiden Lane, site of Frank Lloyd Wright's store for V.C. Morris (now housing another owner). On axis with Maiden Lane at the edge of the square is a new high-tech ticket bureau plugged into a former vomitory to the multilevel parking garage that Timothy Pflueger inserted under the square in 1947.

The difference today is that made by the newcomers. Both have altered the nature of the square's walls and corners in different ways, and not for the better.

By punching a hole in the roofline of the carefully arranged north wall of the square—where there was once a good relationship between the St. Francis, the Fitzhugh, and the Qantas Building—the lower Saks store has fractured the northwest section and given it a gap-toothed appearance. Instead of the former interesting progression of higher elements blending elegantly with the lower ones downhill, the blockfront is now jagged and unresolved.

Moreover, the main entrance to Saks is misplaced on diagonal at the corner, aimed away from the square; it is the only main building entry on Union Square to make this error. There is a secondary Saks entry in the Post Street facade facing the

square; this is where the main door should have been placed, as it was in the Fitzhugh Building.

Diagonally across the square from Saks, Neiman-Marcus squats gloomily where the City of Paris once formed a white and airy corner topped with the vertical accent of a whimsical rooftop sign. Johnson/Burgee's initial proposal for the store was a four-square box with minimal adornment. Although it proved a weak reed during the turmoil surrounding the destruction of the old building, the planning department did pressure the architect to redesign and add a little more interest to the facade. What was produced was a four-square box with minimal adornment, with the public relations gesture of the relocated rotunda thrown in. An ostinato of polished and unpolished granite lozenges clads the box cap-à-pie.

Where the corner slice is taken off to enclose the ex-rotunda, clumsy framing is crushed down by a thick lid cantilevering from the rest of the box. Instead of allowing this corner opening to continue to the roofline and give a needed vertical emphasis, the thrust is thwarted and the effect deadened.

Rai Okamoto says that during design development the architect thought about the store mainly as part of the Stockton and Geary blockfronts, with less attention to its impact as a corner of the square.

This miscalculation shows in the results. Where the older buildings located diagonally across from the other three corners of the square make a contribution (as did the City of Paris) by various means such as fenestration, articulated corners,





Across page, the St. Francis walling the square to the west. Top, the east and south 'walls.' Above, the now-jagged north wall. Above right, the encased City of Paris rotunda.

entries aimed at the square (unlike Saks), and especially vertical rooftop signs and structures rising opposite each square entrance, Neiman-Marcus falls short—literally. It does not “hold up” its corner with more direct acknowledgment of the diagonal relationship with the square—such as might have been achieved by revealing Brown’s rotunda in more crystalline fashion and providing more vertical emphasis.

What went wrong here? There was money enough in both projects for outstanding and sensitive contributions to this special place. Talent there was in abundance also, both architects being of international note. But, doubtless at client behest, both architects sedulously followed opaque-wall, loft-space department store planning dicta when there were more creative, imaginative, and appropriate alternatives available. HOK tried to alleviate the exterior visual impact of the resultant big box by letting Saks flex its structural muscles a bit, but the result is labored in comparison to the refined ornamentation of the Fitzhugh. Neiman-Marcus, as noted, got its facile lozenges.

San Francisco’s popular columnist Herb Caen reported that Philip Johnson sat through a tumultuous public hearing reading *The Hound of the Baskervilles*. “Loved the book, hated the hearing,” Johnson allegedly quipped. What was a facetious oneliner about the planning process sadly translated into its design

equivalent in the shallow Neiman-Marcus facade. The man whose fame rests doubly on legendary verbal dexterity and design virtuosity came a cropper on both counts this time.

An editorial in one of the final issues of *Skyline* voiced concern that architects no longer realize a responsibility for the *tout ensemble* of their works, losing a bit to space planners here, a little to interior designers and decorators there, a lot to merchandisers and economic managers elsewhere, until what is visible of the architect’s effort is “all upholstery.” Also included in this failure of responsibility in many cases is the architect’s reluctance to experience and value what the given environment has to teach *before* designing, to become a learner from the places he or she is designing for, as well as from the people who will use those places. The two replacements on Union Square display this with poignant effect.

The Fitzhugh taught of appropriate scale, fenestration, detailing of ornament and texture, and a central entrance directly relating to the square. Lessons unlearned. The City of Paris taught of a vivacious and continental facade treatment that turned the corner gracefully and possessed a strong vertical emphasis across from a major square entrance. Lessons unlearned.

Architecturally, Saks and Neiman-Marcus do not measure up to the buildings they replaced. More importantly, they failed to replicate in different ways the positive impacts the older structures had as integral parts of the square’s environment—its walls and corners. □



# Darth Vader at the O.K. Central

*A set of downtown towers creates an identity crisis for Fort Worth. By David Dillon*



Photographs by Robt. Ames Cook

Fort Worth is having an identity crisis, and the most dramatic evidence occurs at the intersection of Main and Second streets.

On one side of Second sits Sundance Square, two blocks of restored turn-of-the-century commercial buildings that are emblems of the older, prototypically Texan Fort Worth. Across the street stands the slick new Americana Hotel, by 3D/International of Houston, and the futuristic City Center I, Paul Rudolph's first glass building (a collaboration with 3D/International). Its companion, City Center II, rises a block away at Second and Commerce.

All are projects of Bass Brothers Enterprises, which would like to do for Fort Worth what the Medici did for Florence. City Center I and II and the Americana, with its clean elegant interiors by Benjamin Baldwin and Roger Ferri, represent a conscious (some would say self-conscious) attempt to raise the level of design awareness in Fort Worth. Sundance Square, on the other hand, has been described by Sid Bass as "an effort to create a real city center that capitalizes on the indigenous character of Fort Worth."

This mixing of history and high-tech is taking place all over downtown Fort Worth. While conceptually intriguing, it also reveals how confused the city is about where it's going and what it wants to look like. Darth Vader is shooting it out with Billy the Kid, with the outcome still in doubt.

Historically, downtown Fort Worth has been compact and comprehensible at a glance. Only nine short blocks separate the Renaissance revival Tarrant County courthouse on the north end of Main Street from the Convention Center on the south. In between and all around are dozens of modestly scaled masonry buildings that miraculously escaped the predations of urban renewers in the '50s and '60s. As a result, Fort Worth retained the

kind of comfortable, richly textured downtown that is only a dim memory in most American cities. The few new buildings did not overpower the older, more ornate structures. The skyline had a pleasing visual coherence, while the downtown streets, with their compact 200-foot-square blocks, remained the focus of city life.

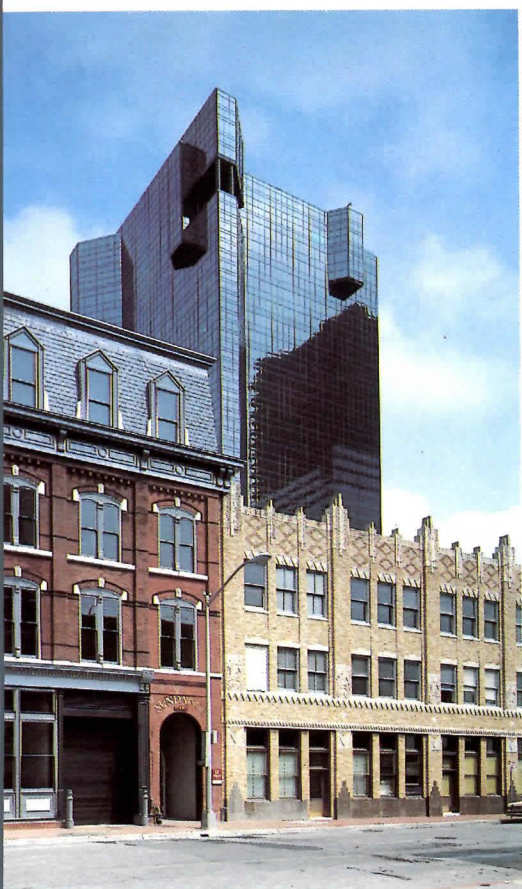
The opening of the Dallas-Fort Worth Regional Airport in 1974, coupled with the massive migration to the Sunbelt, changed all that. Overnight Fort Worth became as accessible as Dallas to executives and corporations hunting for new homes. Twice as much new office space has been built in downtown Fort Worth in the last three years, approximately 3.5 million square feet, as in the preceding three decades.

City Center I and II account for 1.6 million of this total. The two towers, 32 and 37 stories, are basically rectangles with crimped triangles at the corners. In plan they resemble Rudolph's Art and Architecture Building at Yale—horizontal trays of space intersected by vertical shafts to create a dramatic pinwheel effect.

As architectural objects City Center I and II are compelling, with all of the spatial variety and ingenious structural expression that Rudolph contends is missing from most modern architecture. But the buildings also make the classic modernist blunder of responding to an abstract geometric concept instead of a real place. Besides being mirror glass in a masonry environment, City Center I and II introduce technological imagery to a city that delights in its connections with the 19th century. In scale, materials, imagery, and other basic "contextual" matters, they have little to do with the indigenous character of Fort Worth. They are instead stunning pieces of skyline sculpture for which the city is largely a backdrop.

Not that Rudolph has completely ignored his surroundings.





*Above, the Darth Vader presences of City Center tower over the impeccably restored Sundance Square. Opposite page, the Americana Hotel steps back at the end of a Sundance row.*

To reduce the bulk of City Center I and II he has broken them into sections: a five-story base with a 20-foot-high portico, and a soaring tower set at an angle to the base. To make the bases appear more delicate he exposed the support columns in pairs and tripods, sometimes placing them inside the curtain wall, sometimes outside. Besides adding the visual excitement, they keep the mass of the towers above the rooflines of Sundance Square, where it can't compete so directly. The same brick pavers that enclose the older buildings in the square extend to the entrances to the office towers.

Not bad, but not especially good either. While the in-and-out expression of the columns is intriguing, the columns themselves are still enormous. The pedestrian arcade has no shops, probably because the developer didn't want to compete with himself, and would be difficult to use anyway since the entrances to some of the retail spaces are several feet above the pavement. Worse, against this background of slick office towers, Sundance Square inevitably looks like a toy or a stage set.

This presumably was not what Sid Bass had in mind when he hired Dallas architect Tom Woodward to restore these two blocks of tottering commercial structures. While some of the older buildings were nondescript and strictly utilitarian, others had genuine architectural presence. Most notable are the Richardsonian Knights of Pythias Hall, the First City National Bank building with its mansard roofs, a vaguely Moorish Plaza Hotel, and the exemplary zig-zag art deco Western Union building. Several were in such poor condition that they had to be taken down

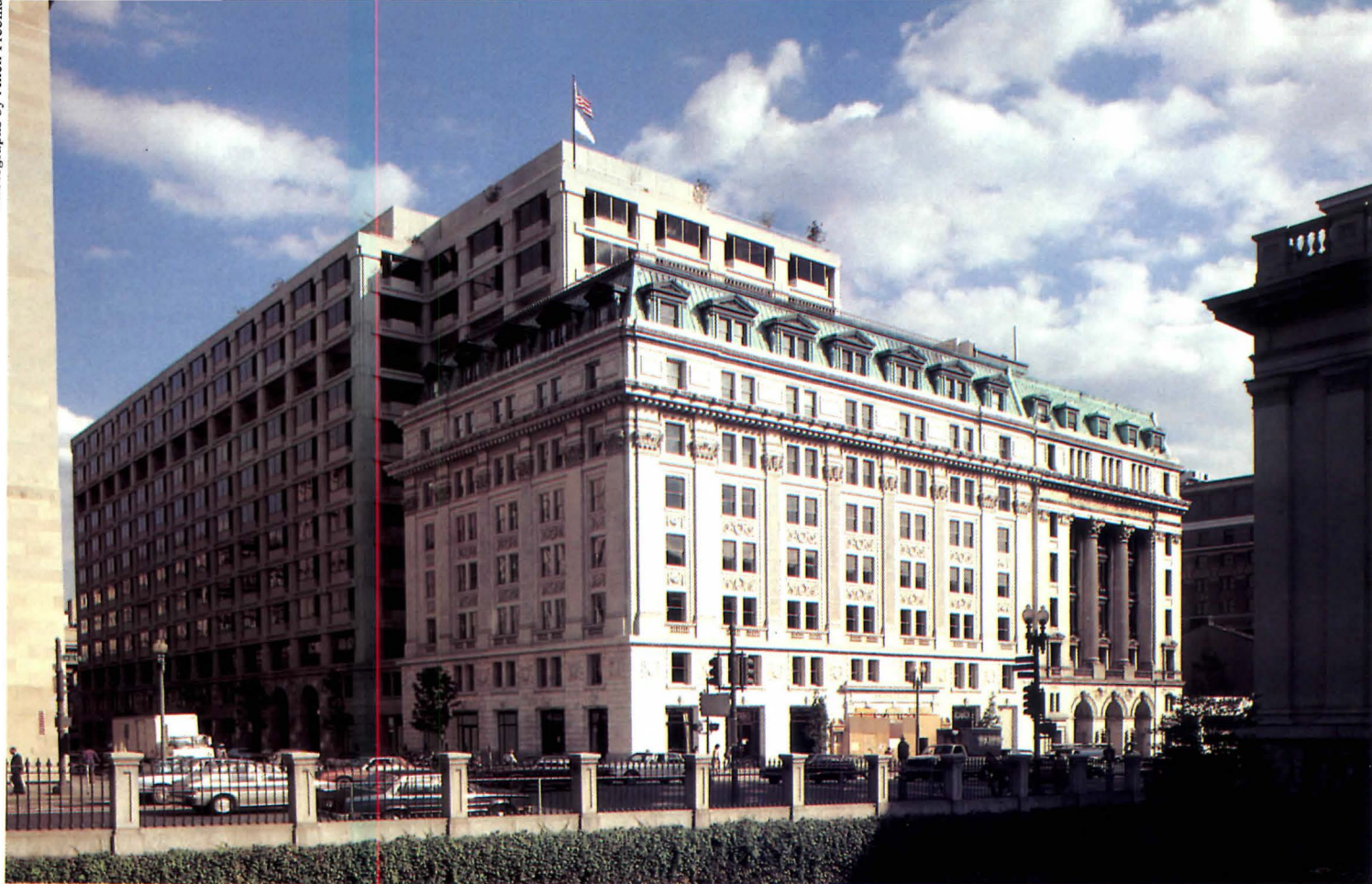
brick by brick and then rebuilt, making them as much replicas as restorations. Others were gutted and then refitted with period facades. All have been impeccably restored, as only unlimited funds can manage it.

At the moment Sundance Square is approximately 40 percent leased, mainly to expensive boutiques, restaurants, and specialty shops. The chili parlor, for example, is run by Neiman-Marcus. While this doesn't detract from the project's architectural merit, it raises disturbing questions about its role in creating "a real city center." Many of the shops are located along Main Street, everybody's turf, yet the overall character of the project is white, upper-middle class, and squeaky clean. It is a chic city within a city, a tourist haven, instead of an authentic piece of Fort Worth's past. Ironically, the poor communication between Sundance Square and the City Center project is precisely the kind of situation that Rudolph has criticized vigorously in the past.

"The free-standing building, an object in space, seldom contributes to urban design," he said in an interview last year, "but that concept dominates America today. Unfortunately, our concepts of zoning and the law, our abdication to planners, and sheer habit results in our seldom building 'places,' but collections of free-standing objects, unrelated to each other or to their particular surroundings."

Ultimately, City Center I and II relate far better to one another than to their "particular surroundings." They are stunning "objects in space" pieces of skyline sculpture that would look far more appropriate in Dallas or Houston, where context is a four-letter word, than at the intersection of Main and Second streets. Moreover, by pursuing a flashy and false image of urban progress, Fort Worth may eventually destroy the qualities that have made it such a singular place. □





## Old Facades Fronting For New Construction

*Some startling conjunctions in the nation's capital. By Allen Freeman*

Some old buildings vanish practically all at once. Others, like the Cheshire-Cat, vanish beginning with the end of the tail and ending with the grin, which remains some time after the rest is gone. Quite a few Cheshire-Cat buildings have recently appeared in our nation's capital, but they are also found up the Eastern seaboard and, for some reason, in San Francisco, where new buildings are going behind, inside, over, and around older buildings or parts of older buildings.

Many preservationists and a lot of architects are little amused. Because many of the designs use little more than old facades, some call the phenomenon facadism, although more colorful epithets are also heard. For one architect, it is street-scape salami sliced thinner and thinner, the ultimate being pictures of departed buildings pasted on their successors, à la Richard Haas murals. A preservationist sees it as the wallpaper approach to preservation. Another simply calls it fasodomy.

More seriously, it is in danger of becoming "an excuse for not preserving buildings in a more substantial way," says Francis Lethbridge, FAIA, of Washington, where there are probably more built examples than any other U.S. city and certainly some of the strongest opinions on the subject. There, two completed projects, a third occupied and awaiting a demolition permit for second-phase completion, and a fourth now being built exhibit a range of approaches, scale, and success as urban design.

A quite subtle and satisfying juxtaposition of old and new is Metropolitan Square, an office building design by Skidmore,

Owings & Merrill/Washington with the Vlastimil Koubek firm. Metropolitan Square now incorporates much of the Beaux-Arts facade of the 1910 Keith-Albee, an eight-story theater-office building; completion calls for use of the facade of an adjacent Beaux-Arts bank building and for the balance of the 15th Street frontage to be filled out with a Beaux-Arts front of SOM's design.

The Keith-Albee facade originally extended for 11 bays along G Street, with the office building behind the first four and the theater behind the remaining seven. When it proved uneconomical to save the theater, the decision was made to lop off the last six bays and to use salvaged materials as a quarry for missing pieces that had been vandalized over the years from the facade, particularly at ground level where entrances had been changed. David Childs, FAIA, and his partner, Richard Giegengack, say they originally proposed saving only four bays on G Street, but that the client-developer, Oliver T. Carr Jr., insisted on including a fifth bay "to honor Beaux-Arts symmetry." This required cutting windows in the fifth bay, a blank panel, while it was supported in the air.

To set the old facade in relief along G Street, the architects placed a setback above the second floor base after the fifth bay and wrapped the old face back to the new, taking pains to exactly replicate a typical bay. It is a telling (and expensive) detail that paid off handsomely. For the proposed new facade that is to fill out the 15th Street elevation, the designers have freely interpreted the companion Beaux-Arts facades. While obeying the rules (extended mansard, tripartite entrance, etc.), they have simplified the design, for instance using rose granite at column capitals to imitate darkness of shadows achieved by detailing in the old.

The elevations on F, G, and 14th streets that fill out Metropolitan Square are exuberantly Beaux-Artsy at their two-story bases, articulated modern above. Where the new facade exceeds the old in height above the copper mansard on 15th Street, it is set back sufficiently to be obscured from the opposite sidewalk.

Completion of Metropolitan Square depends on a citywide referendum this month over the fate of a fragment of Rhodes Tavern, a partially destroyed and seriously mutilated landmark





*The Beaux-Arts front of Metropolitan Square, opposite page, meets the new with a replicated bay, far left. Red Lion Row, above, fronts an 11-story office block; the two meet at a glazed courtyard, left. Below, Lafayette Square, a 1960s forerunner.*



building from the early-1800s that occupies the corner of 15th and G streets. The developer says he will move the tavern to another location, but a group of hard-core preservationists wants it restored in place.

A construction sidelight: Although only the facade of the Keith-Albee was saved, this was never obvious during construction because the first bay into the structure was temporarily kept as support. The new structure was then threaded in from behind as the old was torn down, eliminating the need for bracing from the street.

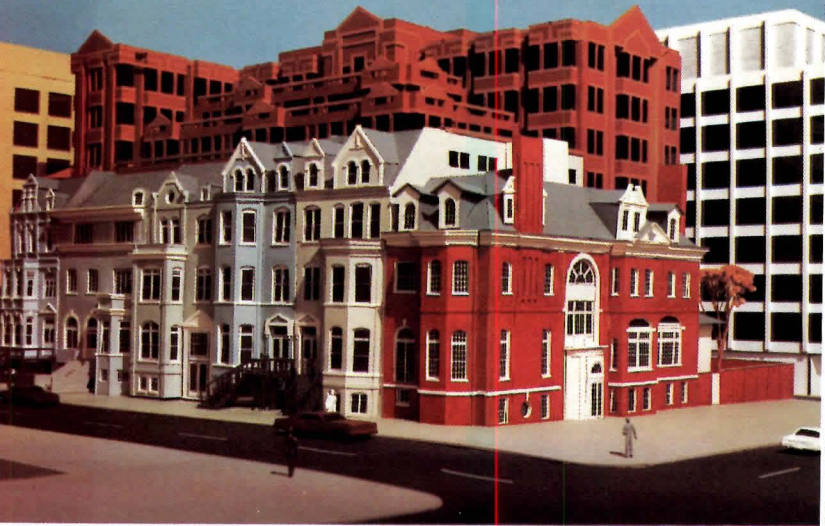
In contrast to Metropolitan Square, Washington's most recently completed facadism project seems an unhappy intragenerational marriage, despite the fact that much of the old was

saved. Perhaps it was a case of too many cooks, because there were plenty of them, including a hungry developer, two large architectural firms, an aggressive citizens action group, and a handful of review agencies.

The developer, George Washington University, which builds and leases out speculative office buildings on the fringe of its downtown campus as a major source of operating revenue, asked John Carl Warnecke & Associates in 1977 to mediate in a deteriorating situation between the university and community groups, including Don't Tear It Down, over the fate of Red Lion Row, a block of late-19th century houses named for a tavern that once occupied one of them. The university wanted to tear them down.

Warnecke seemed a logical choice to the university because





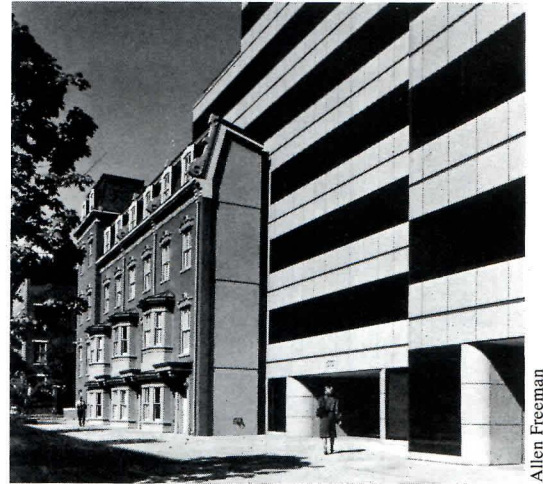
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## Preservationist 'choice of last resort.'

of his successful 1960s integration of row houses and new buildings bordering Lafayette Square across from the White House (four blocks east of Red Lion Row). When proposed and endorsed by President Kennedy in 1962, Warnecke's idea seemed curious: Instead of clearing the sites and covering them with bulky new neoclassical buildings, as had been proposed by a consortium of firms engaged by GSA, Warnecke proposed setting a couple of 11-story buildings—the maximum height allowed—as far back as possible from the surviving town houses, used as office buildings. The scheme proved sound as urban design, even though there were some questions about the tall buildings in massing and detailing. It preserved the scale and character of the park's edge.

Unlike the houses on Lafayette Square, no known historical events of significance took place in Red Lion Row. In addition, very little of the original interiors remained. When approached in 1977 by Charles Diehl, the university's vice president and treasurer, Warnecke was asked to confirm Diehl's belief that Red Lion Row wasn't worth saving. The architect concluded that although the buildings' historical significance was questionable by conventional standards, their scale and varied styles represented an era fast disappearing in downtown Washington. In its attempt to win needed approval from agencies and community groups, the university first asked Warnecke's firm and then his firm in a joint venture with Hellmuth, Obata & Kassabaum to suggest various approaches to saving all or part of the row. An early plan by Warnecke was similar in concept to Lafayette Park, with a relatively quiet highrise as backdrop for restored row houses and a courtyard. A quite different plan by Gyo Obata, FAIA, sliced away most of the houses leaving little but facades and backed them with a rather busy highrise articulated with vertical elements the width of the houses. Another scheme provided an expanse of glass on the lower half of the highrise

facade, extending the full length of the new building above the roofs of the houses. None of these won the needed approvals.

In the end, the design accepted by a city landmarks committee, a planning committee, and community groups resulted in a building no one is particularly happy with. Architectural historian Peter Smith, who represented Don't Tear It Down at negotiations, argues that at least the complex reads as discrete structures from Pennsylvania Avenue and that four walls were saved for most of the old structures. But the fact is that the building behind the glazed courtyard at the rear of the row—a building considered by the architects to have "a simple exterior... free of embellishments or eye-compelling textural features"—is banal and overpowers the little houses. As for Red Lion Row itself, it has been refurbished to its teeth, giving it an uncomfortable new-old appearance.

One of Don't Tear It Down's priorities for Red Lion Row was to save its "footprint." Undoubtedly this was because of wistful memories of the erased footprint of another row a few blocks away where, out of an original 13 houses, nothing was saved but one facade. It is perhaps particularly galling to preservationists that three fronts have been recreated and embellished, that four doors to the street are nonfunctioning, and that the finished design reveals itself to be "a sort of *j'ai trouvé* on the site," in the words of the architect. In fact, David Childs of SOM/Washington explains that he never intended to preserve the four houses of Michler Place that remained when SOM was brought in as architect.

Built in 1870-71 on F Street within view of the Old Executive Office Building, with which it shares a Second Empire design affinity, Michler Place was in bad shape a hundred-plus years later. Before the turn of the century, the street was lowered by about seven feet, at which time the foundation walls were exposed and partially replaced. At one time or another, entrances were altered and some windows replaced with industrial versions. In the late-'60s, six houses on the east end were





*Far left, model and construction photo of N Street building. Michler Place, above, reveals itself as a mask, center photo; upon approach from the east. Above it, a view of the corner in 1980.*

destroyed; three more were pulled down a decade later.

Asked to integrate what was left into a program for an office building of only 83,000 square feet, SOM took a long view of the surviving row. Childs found the four houses, especially the end pavilion, visually important to the approach from the south on 18th Street because they paired with the landmark Ringgold-Carroll house directly across 18th. But he opted to save only the skin of the end house. The other three houses were demolished and their facades interpretatively replicated. That is, each was provided with a set of bay windows, two stories each, where none previously existed. Says Childs: "It would have been crazy to spend a million dollars to hold those fronts up in the air for six months. So we took them down, saved the brick, and put them back. It made logical sense, but it left the memory of them being fake."

At the end of the last front, the "old" steps back, revealing a make-believe party wall of stucco. Beside and above the red brick, mansard-roofed fronts, a facade of polished granite and ribbon windows slips and recedes, giving something of the impression of a city slicker pushing a country cousin out front to perform.

Also incorporating just the front of a row of town houses is another office building under construction on N Street near Dupont Circle. It promises to be one of the more pleasing of Washington's facadism projects. The architect is David Schwarz, who views the building as "neighborhood preservation." Similar in scale to SOM's Michler Place building, the Schwarz design avoids the trick-front effect that seems to mock the old buildings on F Street. And, unlike Warnecke/HOK's Red Lion Row, the design of the new facade shows promise of sympathy toward the old.

What all four projects have in common is involvement with

Don't Tear It Down, the citizens action group formed a dozen years ago to save the Old Post Office from demolition. If the rehabilitation and reuse of the post office and the long-delayed, recently begun renovation of the Willard Hotel represent prime battles fought and won by Don't Tear It Down, the buildings incorporating facade preservation epitomize compromise. The most negative of reactions to such compromise comes from architect Ward Bucher, AIA, a former president of Don't Tear It Down. "Sure, some preservationists have battled developers and have concluded, 'At least we saved *that*,'" says Bucher. "But you really don't have a building at all, just the image on the street. I don't know of a single example where it is morally or esthetically attractive."

In contrast, Arthur Cotton Moore, FAIA, sees it as "a legitimate preservation technique, but a choice of last resort." Mary Means of the National Trust for Historic Preservation agrees, pointing out that preservationists have opted to save an old face "rather than risk the quality of design that is likely to replace it." She blames "architects—and clients, the developers—who have not paid a great deal of attention recently to creating pedestrian-scaled and interesting connections to the ground." As George Hartman, FAIA, admits, "The architectural profession by and large is just beginning to reintroduce the kind of richness in the urban fabric where things are meant to be looked at. Working with an old piece is admittedly a design crutch, but it gives you something to foil against, something to set off with underdesigned modern work. The trick is to do the right thing at the right time and not get caught up in a prearranged deal." Such deals can be crass, comments Moore, with frustrated developers losing money because of delays and concluding that they'll save a building fragment in order to get on with construction. "Architects then must start with a legal obligation rather than an organic design concept," Moore observes.

As another architect said about facadism: "If you have to do it, be damn sure you know what you are about, and do it well." □





Allen Freeman

# New Ways of Reviving an Old Neighborhood

*Innovation in St. Paul's Lowertown. By Andrea Oppenheimer Dean*

An unusually comprehensive revitalization program is under way in St. Paul's Lowertown under aegis of a unique development mechanism. Lowertown, which borders downtown and the Minnesota state capitol district and reaches to the Mississippi River, was where St. Paul began but in recent decades had become a shabby district of mostly abandoned warehouses.

Like other urban ventures discussed in this issue, Lowertown's rebirth is grounded in preservation of existing buildings and a respectful accommodation of new construction to old. It is, however, even more ambitious than the others in attempting to create a complete new downtown community, including 3,000 units of housing. Already completed or under construction are 900 units of housing, 265,000 square feet of new office space, 200,000 square feet of retail, a new YMCA, a hotel, two banks, 16 restaurants, four cinemas, and a theater. When completed Lowertown will also provide 5,000 new jobs, an entire arts district, and a refurbished waterfront.

As St. Paul's popular Mayor George Lattimer says, "From the start, we wanted to avoid the precious lineup of boutiques and candle shops. We wanted to have some muscle here, a place where even people of moderate means can live and work, a place that is integrated with the character of our city, that retains the historic but is a real economic component." The overall development strategy calls for new construction to be used primarily to fill in gaps between existing buildings; for both old and new buildings to be physically and esthetically related; and for Lowertown to be plugged into St. Paul's extensive skyway system.

Lowertown is being developed through a partnership between public and private sectors. But, here too it is unique—and uniquely efficient—because of the role played by a third entity, the private, nonprofit Lowertown Redevelopment Corporation. The LRC acts, at one and the same time, as client, banker, and design office. As a bank, it manages funds, shares start up costs on selected projects and later retrieves them from the developer; it charges fees for its work and ploughs them back into its reserves; it makes a select number of loans at below market rates to make

the development package attractive; and it will guarantee some loans to encourage banks to extend credit. It is not a grant-giving agency, but sees itself as an investor in economically sound and esthetically acceptable projects.

As a design office, the LRC often serves as an urban planner, designer, and design review and architect selection board. Its authority, however, comes not from any license or mandate, but mainly from its financial leverage and its director's powers of persuasion. Director Weiming Lu, a uniquely patient, diplomatic, politically sensitive man of many talents, came to St. Paul in 1979 from Dallas where he was director of urban design after holding a comparable post in Minneapolis from 1959 to 1971.

Also strengthening Lu's hand is the mayor's confidence in him, since the city is involved, in some manner, in almost all Lowertown projects. Not long ago Mayor Lattimer said, "Nothing that I've been involved with in my seven or eight years as mayor has had the success, from a design point of view, that we're having in Lowertown. And I attribute it all to Weiming."

In addition to its role as bank and design center, the LRC also acts as an intermediary between private and public sectors, as a consultant to developers, residents, and investors, and as a public relations agency for Lowertown.

This singular organization is governed by an independent board of directors that includes the mayor and prestigious civic, business, and banking leaders. Director Lu's entire staff consists of one part-time consultant, one intern, and a secretary. Otherwise, he relies on independent consultants. Among the LRC's many obvious strengths are an absence of red tape and the ability to act far more quickly than any government agency.

The LRC was created in 1978 by the city of St. Paul at the insistence of the McKnight Foundation (established by a founder of the 3M Corporation), which donated \$10 million to launch Lowertown's redevelopment. McKnight designated \$1 million for administrative costs and the rest for "program related investments," which are legal vehicles that allow a foundation to invest in pro-





Across page, the McColl building, listed on the National Register of Historic Places, will be integrated into a new, block-size, mixed-use complex. This page, renovation of the Park Square Court building for offices and retail space included a new central atrium, far left, and restaurant space, below.



jects and still retain tax exempt status. The \$9 million has attracted 20 times that amount in additional investments.

A very important form of investment and vote of confidence came early on from the Minnesota Mutual Life Insurance Co., which built a \$35-million, 21-story building in Lowertown for its new home office. The Control Data Corporation similarly invested \$10 million to convert two buildings into a "business and technology center" after Lu dissuaded the company from putting up an expensive, offensive new structure. The first of several incubators for fledgling, small, technology-based businesses established by Control Data, the Lowertown center offers reasonably priced space, secretarial, computer, and photocopying services, plus financial counseling and management advice. A measure of its success is that 80 percent of firms using it have managed to survive, while nationally an average of 80 percent of small businesses fail within five years of their founding.

Singular for so large and long-range a revitalization project is Lu's search for design excellence. The results, so far, are quite mixed, but the feel of historic Lowertown has been retained. And as Mayor Lattimer says, "It would have been such a tragedy if you'd gone in there and slapped up some buildings which lost the character that attracted us to Lowertown in the first place."





Allen Freeman

*New Lowertown market, above and right, opened last year, and is modeled on the old market, whose open sheds and corrugated roofs had for 79 years occupied the site now belonging to the new Granada Royale Homotel, right bottom. Below, the upper stories of Heritage House now contain apartments for elderly receiving federal Section 8 assistance. □*



Bonnie Richter

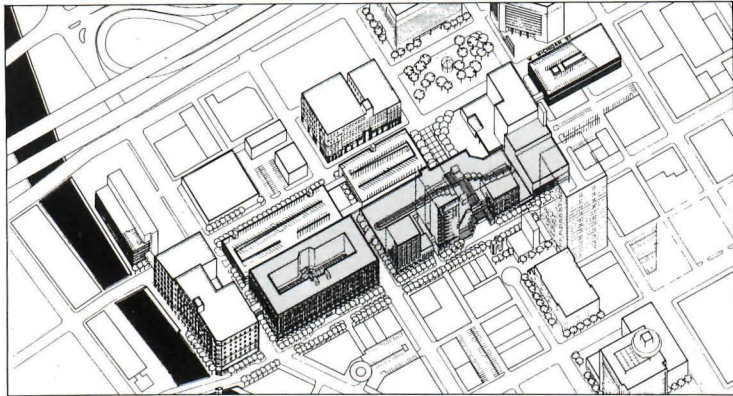


Allen Freeman



# Downtown Reknit By New Connectors

*Milwaukee's twice-arcaded Grand Avenue shopping precinct. By A.O.D.*



"Off the record," says a Rouse Co. official when comparing Milwaukee's Grand Avenue with other Rouse ventures in urban redevelopment, "the Grand Avenue has taken the regional shopping center as a model and transported it into an urban environment." Well, yes, in a way.

Like a suburban shopping mall, the \$70 million Grand Avenue has two large department stores at either end as "anchors," which are linked by continuous, interior concourses lined with shops. It has lots of free parking and feels safe with visibly roaming security guards and city police. It also has splashing fountains, potted trees, banners, and a cluster of restaurants.

But here the resemblance to any suburban prototype ends. The Grand Avenue, with its 845,000 square feet of retail space and 125 shops, is twice the size of your average mall, and, of far more interest, has immeasurably more architectural merit. One of its two arcades, with vaulted skylight and elegant rotunda, constitutes the first three levels of a 1915 building, the Plankinton, by Holabird & Roche. Its upper five levels, which were added in 1924, form a doughnut and allow natural light to filter into the shopping area. The other arcade, brand new, is modeled on the Plankinton's, and also on Les Halles in Paris and the Galleria in Milan, according to project architect John Lee of Elbasani, Logan & Severin Design Group, Berkeley, Calif. The new shopping arcade, linked to the old by a second-story bridge, also plugs into and connects four turn-of-the-century buildings. Probably the easiest part of ELS's job was cleaning and spiffing up the old building's exteriors.

Also unlike the typical shopping mall, which stares in on itself showing a closed face to the outside world, the Grand Avenue has plenty of street level openings. Where they were lacking, holes were punched into bearing walls, and ELS, bent on creating a thoroughly urban and urbane complex, purposely made the Grand Avenue's new entrance, which is virtually its only new exterior construction, as glassy and transparent as possible. For similar reasons, because Third Street is interrupted by the new entry, ELS continued its path into and through the building perpendicular to the arcade's main axis.

The success of this mixed use complex as a piece of urban design is especially important since transformation of its formerly seedy blocks—known in their turn-of-the-century heyday as the

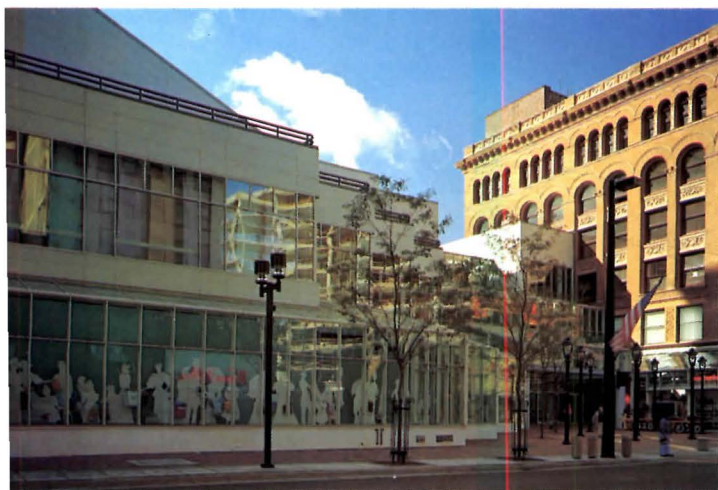
*Redeveloped area is shaded, above. Right, restored rotunda and stair of 1915 Plankinton arcade by Holabird & Roche.*







Photographs © Eric Oxendorf



## Great glazed spaces: one old, one new.

Grand Avenue—is seen as the keystone for reviving Milwaukee from a long torpor. Stretching one-third of a mile between Gimbels on the Milwaukee River to the Boston Store, the complex fronts on Wisconsin Avenue, the city's main street.

Renovation of the 15th century, Italian-style Gothic Plankinton arcade included refurbishing part of a basement for offices, and rehabilitating ground and second floor levels for shopping and community space. This meant tearing out a second story floor, which had been added in the late-'20s; reglazing the continuous skylight; replacing and/or cleaning terrazzo floors, terra cotta columns, ornamental plaster, grillwork, brass handrails, and chandeliers; and restoring the grand circular stairway.

The new arcade, in Lee's words, "is a more open space than the Plankinton, more visually complex, less static." Among the devices used to tie the two concourses together are their similar dimensions; similar, continuous skylights; use throughout





of untinted glass for views of old buildings; use of the same old-timey brass rails and light fixtures in both arcades.

"But we wanted the new building to look new, instead of like a Disneyland repetition of the Plankinton," says Lee. Hence the conventional steel frame clad in glass and off-white metal panels that echo, but don't imitate, the predominantly cream-colored hues of the Plankinton's tiles and brick. Hence also, the bold truss system, the round columns, and longer spans than in the Plankinton.

"Construction, you've got to know, was a horror story," says Barry Elbasani. "We had to bring every building we touched for the first two floors under code right up to the roof." There was major structural work knocking holes into the back of the majestic building to create storefront openings. A sudden problem

*Across page: old arcade and new glassy entrance, the complex's only new exterior construction. New concourse, above, is related to old arcade through similar skylights, dimensions, detailing.*

arose when the southern portion of the Woolworth building, a 1930s addition, was razed to provide space for the new retail center, and the addition turned out to have been the principal support for the original building whose first three levels had been removed when the addition was built. Another fiasco followed demolition of the west basement wall of a structure directly east of the Boston Store, which, as it happened, had been poured directly against the Boston's Store's exterior wall, and indirectly supported it. After its removal, the Boston Store started settling ominously.

With all, the Grand Avenue opened a little over a year ago, and, in the words of Scott Ditch, Rouse's director for public relations, "it's a fantastic success." He points out that while downtown Milwaukee rated a lowly 14th in sales volume among shopping centers in its Metropolitan area before the Grand Avenue's opening, it has since jumped to first place. And, there is a lot of construction going on in Milwaukee's downtown, and the Grand Avenue's success is seen as a major contributor. □



# Significant Clients: Stanford Keeps Its Special Character

*As a result, the whole is greater than its parts. By Carleton Knight III*

"We don't want prima donna architectural statements. We want a community of architecture." With those words, Philip Williams, director of planning and university architect of Stanford University in Palo Alto, Calif., describes the approach to design that the university has followed since its founding in 1885.

Noting that while Yale University has become "a helluva architectural museum," Williams says Stanford instead sought and continues to seek continuity. Why? Because, he says, "Stanford started out differently, with an architectural pacesetter we haven't wanted to upstage."

It's that basic philosophy that permeates all of Stanford's architecture. And there's been a lot of building there, especially in the last 25 years. During that period, more than 60 major new buildings or renovations have been completed.

Significantly, however, all construction must undergo design review by a university committee of faculty, administration, and students to assure that the proposed architecture is of quality and that it complements the setting. And in the case of the academic core, Stanford wants to make certain that its new buildings fit in with their older neighbors.

The original building core is a collection of tile-roofed, rusticated sandstone structures linked by arcades to create an inner and outer quadrangle. The complex was planned by two of America's most eminent designers—landscape architect Frederick Law Olmsted and architect Charles A. Coolidge of the firm Shepley, Rutan & Coolidge, successors to the practice of their mentor, H. H. Richardson, who died in 1886 just as Stanford was aborning.

Mirroring events 90 years later, the designers, both of whom were from Boston, were to find the relationship with their West Coast clients, Senator and Mrs. Leland Stanford, difficult.

The Stanfords conceived of the university as a memorial to their only child, Leland Jr., who died in 1884, just before his 16th birthday. In the grant establishing the Leland Stanford Junior University, the Stanfords gave their 8,200-acre stock farm 30 miles south of San Francisco with the provision that the lands could never be sold.

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**Mr. Knight**, a contributing editor of *ARCHITECTURE*, is the recipient of a project fellowship from the design arts program of the National Endowment for the Arts to study the relationship between clients and their architects. Research for this article was assisted by that grant.



In his 1976 book, *The Founders and the Architects: The Design of Stanford University*, Paul V. Turner, a Stanford art professor and architectural historian, notes that Leland Stanford, despite his reputation as a hard-driving tycoon who was elected governor of California and later a U.S. senator, had a great interest in planning and architecture. Turner speculates that this may have been influenced by his work with railroads. As president of the Central Pacific, Stanford drove the golden spike linking transcontinental service at Promontory Point, Utah.

Writes Turner, "The seemingly endless series of arcades . . . [at Stanford] might be compared to a railroad track (or a train of cars) not only in simple rhythmic repetition, but also in the underlying clarity of additive organization." Turner has also noted the similarity of the quads to the Place Vendôme in Paris, which Stanford viewed from a favorite hotel room during visits.

After touring a number of Eastern colleges, the Stanfords hired Francis A. Walker, the president of the Massachusetts Institute of Technology, as a consultant on programming and design. He recommended Olmsted and later Coolidge to the Stanfords.

Walker and Olmsted traveled to California in the summer of 1886 to meet their patron, and he went with them to the site. As the story goes, the three dismounted on a knoll in the foothills that offered a magnificent vista and would permit the kind of flowing plan Olmsted liked. Stanford demurred, preferring a flatter site down below, one with the kind of topography more suited to future linear expansion and the monumentality the railroad magnate desired. He drove a stake marking the site that afternoon.

Architect Coolidge was to find the same kind of reaction to his design ideas. Stanford rejected several early plans, and, in fact, the built version of the quadrangle is turned 90 degrees, putting the chapel on the main north-south entry axis at Stanford's behest, rather than on the west flank as Olmsted and Coolidge had placed it.

It was Stanford too, according to Turner, who came up with the arcade design scheme, a blending of the Spanish-influenced California mission style with Richardsonian Romanesque. And Stanford made it very clear that the entrance was to be a massive stone arch.

Coolidge reported to Olmsted in 1887 on the Stanfords' reaction to the design. He said that he had told the founders that reorienting the quadrangle would "upset" Olmsted's plans. Stanford's resolution, wrote Coolidge to Olmsted, was that "a Landscape





Arch't and an Arch't might be disappointed, but he was going to have the buildings the way he wanted them. . . ."

Olmsted did win at least one battle: He favored paving instead of the grass Stanford wanted for the courtyards of the quadrangles. Unfortunately, today the asphalt-like paving of the inner quad resembles nothing less than an abandoned military garrison in a hot climate. Plans are now being made for the renovation of this space to give it a more finished look, but one still in keeping with Olmsted's design.

Turner has described Olmsted and Stanford as "brilliant and powerful men, not used to compromise. Despite the difficulties of their collaboration, the design they jointly produced for Stanford University was as powerful and brilliant as they."

The inner quad, except for the Memorial Church, was completed in time for opening day Oct. 1, 1891, but it took another 15 years to finish the outer quad. The overall plan of arcades and enclosed courtyards was unique to American colleges at that time, according to Turner, who adds that despite the innovations, "the design did not have as great an influence on American architecture and planning as it might have. . . ."

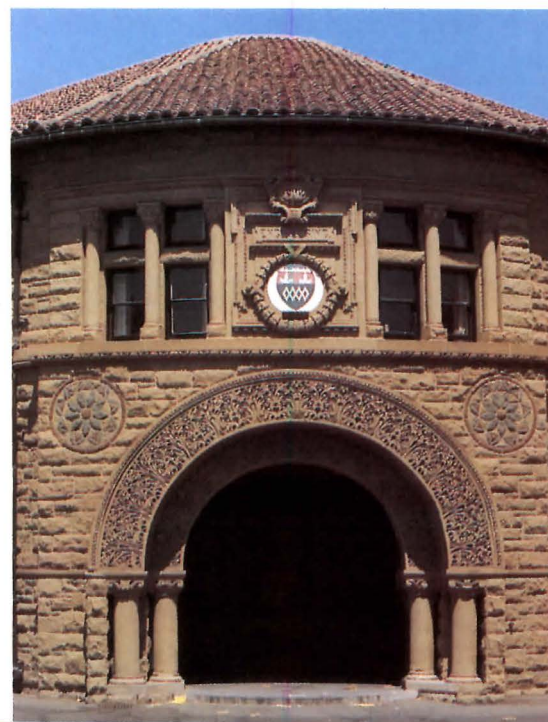
Several factors conspired to prevent this. Notes architectural critic Allan Temko, "The grand design was abandoned soon after Senator Stanford's death in 1893. It was not killed by lack of money, but by provincial vulgarity, epitomized by Mrs. Stanford and her dim-witted brother Ariel Lathrop. The fine East Coast design team was replaced by local practitioners, who have been in charge ever since."

Following her husband's death, Mrs. Stanford set out to put her imprint on the campus. She arranged for several buildings to be constructed outside the quadrangles. Among these was the museum, for which San Francisco architects Percy & Hamilton adapted in concrete the neoclassical facade of the National Museum of Athens, a reported favorite of Leland Jr., on his visit to Greece.

And for the Memorial Church—centerpiece of the campus—Mrs. Stanford asked architect Clinton Day of San Francisco to modify Charles Coolidge's Richardsonian design, including covering the facade with mosaics.

Mrs. Stanford died in 1905, and a year later came the 1906

*The 28 original Stanford buildings are connected by arcades and organized in quadrangles. In style they are a blend of Spanish colonial and Romanesque.*



Photographs by Carleton Knight III



## Postwar modernism was not a high point.

earthquake, which destroyed many of the buildings she had commissioned, including the museum and church.

In a 1910 letter, architect Charles H. Rutan wrote, "You may have noticed that the earthquake did not affect any of the buildings we had built except the chimney on the power house which tipped over. We give credit of this to Governor Stanford, as he told us his theory for withstanding earthquakes was to have broad footings under the walls, and in our two-story buildings we made the footings six feet wide by his orders."

Following the earthquake, which caused \$1.7 million in damage to the new university, the church was rebuilt, although without its tower. The giant, frieze-encrusted entrance arch was not, nor was the library.

Starting in 1913, the university had a new architectural team on hand. The San Francisco firm of Bakewell & Brown, which had won the 1912 competition to design a new San Francisco city hall, was named consulting architect, a position the firm was to hold until World War II. Olmsted's quadrangle planning concept guided the work of Bakewell & Brown, for the most part. Several individual buildings, including a new library, art gallery, and school of education, were constructed to the east of the original quads, but there was provision for them to be linked by arcades.

By the late-1930s, however, the quad idea was losing favor. As Marcia E. Vetrocq notes in an essay in *The Founders and the Architects*, "the university was building out . . . [and] the university was building up." Bakewell & Brown's Memorial Hall was completed across the street fronting the quad in 1937 while their 285-foot-tall Hoover Tower, which marked the first vertical element on a horizontal campus, was finished in 1941.

The war halted all construction, and in 1942 the university's trustees voted to terminate the services of Bakewell & Brown, declaring their intent to hire a specific architect for each job.

Although Donald B. Tressider only served as president of Stanford from 1943 until 1948, he started the movement to make the university a world-class institution. He appointed Eldridge T. Spencer, a San Francisco architect, as the part-time director of Stanford's new planning office in 1945.

One of the office's first efforts was a space utilization study (in part to find ways to accommodate the huge influx of postwar students; enrollment went from 3,700 to 8,200 in months). The study would, in Spencer's words, "recommend an overall plan for Stanford with Olmsted's beginnings as a nucleus, but adapted to the needs of a contemporary Western university."

As part of the study, noted planning critic Lewis Mumford came to Stanford as a consultant. In his 1947 report, Mumford wrote, "The original conception of the university and its surroundings was the work of the most mature and effective mind America has so far produced in city planning and landscape design. . . . A fresh, independent analysis . . . brings one back to Olmsted's essential contribution: compactness, concentration, unity."

Eldridge Spencer's firm designed a new dormitory for men in the late-1940s that caused quite a ruckus and resulted in a renewed commitment to sympathetic design. The dorm, Stern Hall, had a flat roof and no red tile. Stanford's alumni, who retain a most unusual sense of emotional proprietorship over the campus, reacted with an avalanche of impassioned letters.

Although the trustees responded by voting only that new buildings must be compatible with existing structures, this was widely interpreted as requiring red tile roofs.

As part of the debate, a young Stanford graduate practicing architecture in the Bay Area prepared a 50-page report on his own initiative about how the university should approach its architecture. John Carl Warnecke, FAIA, a member of the class of 1941, sent the paper decrying what had happened and suggesting a number of steps to remedy the situation to the board.

In it, he called for a fulltime architect on staff, a separate

department of buildings and grounds, and advisory committees of faculty, staff, students, and alumni for each new building. Although he said that "a fixed policy of architectural design and style would eventually be disastrous," he saw no reason to destroy the architectural character that unifies the campus.

During the next 10 to 15 years, Warnecke points out today, "It all came to pass."

The timing of Warnecke's paper in May 1949 could hardly have been more propitious. A month earlier, J. E. Wallace Sterling had taken over as the new president, intent on making Stanford into the top-ranked university it is today. During Sterling's 19 years in office, Stanford constructed some 30 new academic buildings, including a medical school, as well as extensive student housing and a hospital by Edward Durell Stone.

The era has come to be known as Stanford's "second stone age" because of the mass of construction then. Most of it was built under the direction of Harry Sanders Jr., the university's first fulltime planner, whom Sterling appointed in 1956.

The result was what could be described charitably as a rather autocratic design process, with Sterling, Sanders, and Alf E. Brandin, the university's vice president for business affairs, choosing architects. "We did our best to get more than one opinion," says Sterling, noting that suggestions were sought from the faculty.

Advice did come from an outside architectural advisory panel established by Sterling in the late-1950s. Members, until the clublike-network process ended in 1977, included Warnecke, Milton T. Pflueger, Gardner Dailey, and Ernest Kump.

Another member, and key adviser to Sterling and the university, was landscape architect Thomas Church, who served as a consultant as the campus grew. Church, a major force in contemporary California landscape design, planned the siting of all new structures during the period, in addition to landscaping more than 35 individual campus buildings.

In an oral history interview about Church for the Bancroft Library at the University of California at Berkeley, planner Sanders says, "We have tried very hard to keep the character of the way Olmsted originally designed the campus. . . . [Church] responded to the plan by doing what Olmsted would have done himself had he lived long enough and been given the university's new requirements. . . ."

"We felt that as we went back toward the foothills in this beautiful piece of land . . . that we wanted to get away from rigidity. We did not want a gridiron all over the place. The buildings began to be placed informally."

Church's 1967 master plan for the campus is still followed in spirit, if not in detail, says university architect Williams. Like many well-intentioned plans of the 1960s, it has proved unworkable. Williams compares Church's efforts to create a looser, more amorphous quality to the campus to Olmsted's work in New York City. Adds architect Warnecke, "It focuses on the spaces between buildings, a common linkage to pull the whole campus together."

But what about the architecture walling these spaces? Planner Sanders recalls architects coming to the Stanford campus in the 1960s, intent on creating a contemporary "statement," such as a glass box. "We didn't discourage them. We let them try," Sanders says in the oral history interview. "It was interesting to watch. One after another would come back and say . . . 'The architecture of the quadrangle is so strong that in the first line of defense, the buildings immediately adjacent to the quad, you cannot fight it. You have to be compatible.'"

And so they were. Warnecke is credited by Sanders with designing the first contemporary buildings that had tile roofs and an arcade, the bookstore and post office completed in 1960. He later designed a monumental undergraduate library—it has been described as "California Imperial" in style—whose scale was to have been ameliorated by small buildings in a quad around it. Unfortunately, they were never built.

While such roofs are the norm at Stanford, the idea can go





Carleton Knight III



Joshua Freiwald

Stanford's 'second stone age' included construction of the undergraduate library by John Carl Warnecke & Associates, above; the Center for Biological Sciences by Pflueger Architects, left; SOM's Center for Educational Research with a red band instead of a tile roof (with Hoover Tower in the background), below; law school, also by SOM, below left.

Bottom, far left: Neoclassical arch frames old student union by Bakewell & Brown.



Carleton Knight III



Carleton Knight III



Carleton Knight III



## Architects as humanists and a new pragmatism.

too far. On the highrise apartment buildings for married student designed in the late-1960s, the trustee-mandated red, standing-seam metal roofs 11 stories in the air look absurd.

In its march to the future down a red-tile road, Stanford has not forgotten the original buildings that provide its design milieu. Today, the university's "inner city," as Peter C. Allen, university editor emeritus and author of *Stanford: From the Foothills to the Bay*, describes the quads, is in the midst of a long-term total renovation.

The California state building code mandates modernization for these buildings to meet new earthquake standards, a difficult and expensive proposition (about 30 percent more costly than new construction, by some estimates) because Stanford will not permit facade changes.

The work requires partial disassembly of the stone walls and arches to allow the insertion of steel columns and beams and reinforcing rods. The architects have managed to cast in concrete replicas of a number of the original sandstone blocks, for use as replacement lintels, for example. One is hard-pressed to tell the originals from the copies.

History Corner, the northeast building on the outer quad, is the most successful, because, as architect Charles M. Davis, AIA, of Esherick Homsey Dodge & Davis of San Francisco puts it, "There was enough floor space. It wasn't stuffed." That renovation, in association with architects Stone, Marraccini & Patterson, was completed in 1979 and there were sufficient funds to allow the retention of the old wrought iron stair railings and the recreation of the oak wainscoting.

Building 120, also on the outer quad, was completed last year but is less successful. Says architect Davis, "It had too much program to be put between the walls and not the same budget."

And the Old Pavilion, a 1921 Bakewell & Brown gymnasium, was magnificently recast as offices for the planning and personnel staffs by interior designer Barry Brukoff of Sausalito. He won the battle with the engineers who wanted a dropped ceiling in the 48-foot-high space to cut the heat gain.

A \$1 million restoration of Leland Stanford's original Red Barn started this fall. As planned by Esherick Homsey Dodge & Davis, the renewed Victorian barn will see continued equestrian use for boarding and instruction.

All design at Stanford—old or new, academic core or service building—must undergo review by the University Committee on Land and Building Development (UCLBD), a 12-member group that includes administration and faculty members, who serve three-year terms, and three students, who serve for one year. All are appointed by the president, who reviews the committee's reports.

"The recommendations are almost always followed," says art professor Paul Turner. "Technically we have no veto power, but we try to work out an accommodation with the architect."

There are problems, as Andrew M. Doty, director of community relations and a UCLBD member, notes when he says the committee can only offer the reaction of "lay people" to buildings. Adds Turner, "The interest on the committee is amateur, for the most part. There is a real dearth of professional training in architecture." (Stanford abolished its program leading to a bachelor's degree in architecture in the 1950s.)

But Turner, for one, is highly respected and influential, since he is an architect. Says one UCLBD member, "When Paul Turner talks, like E.F. Hutton, everyone listens."

John Pflueger, a Stanford alumnus and San Francisco architect whose father designed a number of campus buildings and whose firm is currently at work on three, agrees there can be a problem with nonarchitects conducting reviews, but notes it has value as well. "Architects must be humanists," he says, "and must design buildings to be appreciated by lay people. They are the ultimate users."

The UCLBD review is but a tiny step in what many archi-

texts describe as an arduous building process at Stanford. The present procedure, developed in 1977, is the antithesis of the somewhat autocratic process that preceded it. The new process is, in a word, democratic, which makes it exceedingly complex, and bureaucratic, say architects, many of whom voice the belief that bureaucracy stifles quality design.

The change, says university architect Williams, who instituted it when he took over from Harry Sanders, is in part a result of a changing environment. "The world and Stanford are no longer as romantic and humane. The old values are gone. Today, it is more pragmatic," says Williams.

William H. Busse, AIA, agrees, noting that Stanford is much more cost conscious and "developer oriented." He adds, "The new concept lacks the soul Stanford used to have."

Last spring, Stanford published a 23-page report for its potential building users—the administration and faculty clients—entitled "A 10-Step Guide to the Successful Completion of Your Project." The title of that guide notwithstanding, there are 24 steps in the development and approval process at Stanford, starting with the generation of the project by the user and ending with a postoccupancy evaluation. Intermediate steps include three reviews by trustee committees.

A staff of more than 50 persons in two separate offices oversees the actual building process. The planning office, which has a staff of four headed by university architect Philip Williams, is, he says, "the esthetic conscience of the university." The office makes planning and land-use decisions, helps choose architects, and works with architects to assure that buildings fit.

The Facilities Project Management Office (FPMO), by far the larger part of the operation, is headed by Amy J. Blue. She has a staff that includes a dozen architects, who act as individual project managers, and a half-dozen engineers. Their task is to assure that schedule, budget, and program concerns are met. Notes Blue simply, "I was hired to run a business."

At the center of the process for each building is a project group assembled by the FPMO project manager. The group, composed of two or three user representatives, the provost office, the university architect, and others depending on the size and nature of the project, oversees the entire effort from architect selection through completion.

A few words on architects: The university rarely goes outside the Bay Area, believing as John S. Lynd, AIA, a San Francisco architect who is a former Stanford planner, puts it, "Why bring coals to Newcastle?" University architect Williams admits "Stanford is an awful place for new architects to break into," although he says it is possible with small projects. "They need past experience," he adds. And the university is not a fan of architectural competitions. "As an academic institution, we are very user-oriented," says Williams. "Competitions seem to offer too much emphasis on exteriors and superficial involvement with the program."

User concern—whether esthetic or functional—is a hallmark of the present Stanford design process. Lamberto Moris of Marquis Associates, which planned the interiors of the new student housing complex, reports that the architects slept in a Stanford dorm to get an idea of what it was like. "We were entertained and given the full spectrum of Stanford life," he says, adding that it was most helpful.

Notes Charles Davis of the process, "It's democracy at work. The janitor has as much say as the dean." He forgot to add the students, who, since the late-1960s rebellion, have played an increasingly significant role in all areas of university life.

User input can sometimes be a hindrance, as Charles E. Bassett, FAIA, of Skidmore, Owings & Merrill's San Francisco office, was to learn when he designed the Stanford Law School in the late-1960s (it was not completed until 1975). The concrete structure was an attempt at modernism, but Bassett regards it as a "lost opportunity. We wanted the building to be complex and sit well, instead of looking like a Howard Johnson's Motel."

The difficulty, he says was "an intractable faculty who





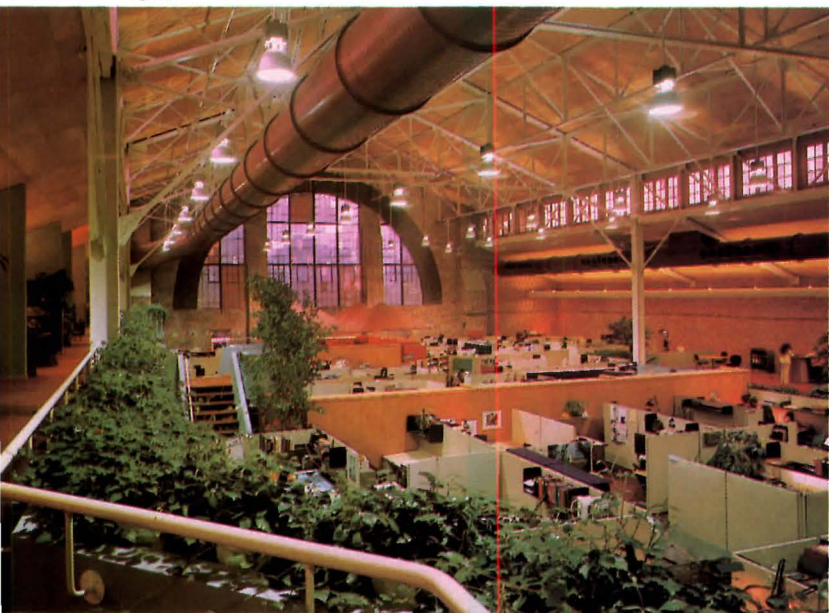
*Recent work on the campus includes the Peter Coutts Hill condominiums, for sale to faculty and staff, by Fisher-Friedman Associates, above; a 23-building student housing complex by Esherick Homsey Dodge & Davis, left; Terman Engineering Center by Harry Weese, below; and the nearly finished Braun Music Center by Marquis Associates, below left.*







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### **‘A most unusual and contradictory ambiance.’**

wouldn't let the building emerge. As far as they were concerned, the building was to be a library wrapped by faculty offices with administrative space at one end." He regrets that the dean, who was "full of optimism," was unable to overcome the faculty and exert any influence on the design.

Therein seems to lie one key to success. At Stanford as elsewhere, strong clients, in this case two deans, helped create a pair of the best new buildings on the Stanford campus. Perhaps coincidentally, the two are the most "different" on an otherwise fairly homogeneous campus.

The first is the Center for Educational Research at Stanford, a delightful little building designed by Skidmore, Owings & Merrill next door to their law school. Architect John Woodbridge,

*Preservation at Stanford: Top, Green Library was restored by Hellmuth, Obata & Kassabaum with Marquis Associates doing the interiors; above, Barry Brukoff adapted the old basketball pavilion into offices; opposite, History Corner was reconstructed by Esherick Homsey Dodge & Davis with Stone, Marzaccini & Patterson.*

FAIA, recalls serving four clients—Stanford's trustees, the university planning office, the center's staff, and the federal government, which picked up the \$2.5 million tab. Robert Bush, the dean of education, was the dominant figure, notes Woodbridge. Bush, it turns out, is an architecture buff who once commissioned Frank Lloyd Wright to design a house for his family on the campus, but it was never built.

Bush suggested that SOM not be bound by the tiled roof syndrome, if one was not necessary. For his part, architect Woodbridge thought "tile never seemed to make sense. At the adjacent law school, he notes, "it's only a fringe around the edge, a token." The design result is a solid "balustrade," as Woodbridge calls it, a wide horizontal band of metal painted Stanford red that runs around the cornice line. It matches the tone of Stanford's buildings, but says emphatically that this building is of its own time. After two trips to the board of trustees, it was approved.

Chicago architect Harry Weese, FAIA, also gave Stanford a spectacularly good-looking building that is "different." Urged on by the engineering department and especially its dean, William M. Kays, Weese created what critic Allan Temko describes as an "antitechnocratic work of art."

The Terman Engineering Center is full of naturalistic features, such as fresh air blowing in through open windows, down corridors, and out skylights to ventilate the structure without air-conditioning. Handsome adjustable shutters slide open or closed on tracks on the facade to control the light, an idea Weese adapted from a building he saw in Sweden.

The educational research center and the engineering building benefitted from strong client/deans who were able to act as advocates for superior design. But what of the rest of the campus?

The Stanford record in recent years is "mediocre," says a number of architects who have worked there. They bemoan the university's complex building process that, they say, causes ordinary design. But it also must be remembered that Stanford is purposefully not seeking architectural statements.

The newer buildings do, admittedly, lack architectural verve for the most part. They are sometimes ponderous and have little of the "lordliness," as critic Allan Temko describes it, of the earlier buildings. Even university architect Williams confesses Stanford has had "mixed success, depending on the skill of the architect."

The tendency, however, is to fail to see the larger picture. "The concern is for the whole, not individual monuments," says Michael B. Barker, a former Palo Alto city planner and now national AIA's administrator for design. "They want the landscape to dominate," he adds.

It is a sense of the land, which derives from the views of Senator and Mrs. Stanford, that makes the university the unique place it remains today. The campus—graduates still refer to it as "The Farm"—has a most unusual and contradictory ambiance that is hard to define. It is a combination of urban buildings in a rural context and a landscape that is both manicured and unkempt, creating a complex that is perhaps more one of planning than of architecture.

It is for this reason that although the individual buildings may vary in quality, the overall composition is what works. Granted, an up-to-date master plan might improve the situation, removing an ad hoc sense some see as diminishing, but in an era when most college campuses can charitably be described as "architectural chaos," at Stanford there is a pleasing sense of unity.

Stanford University, then, is not a collection of separate, museum-like architectural achievements, but rather it is a community of buildings that perform for their users as intended, each drawing upon the others and reflecting the changes that have taken place in education and in society. The rich heritage Stanford received from its still-revered benefactors serves as the basis for these changes. At Stanford, the past is indeed prologue. □



resist the wear and tear of the elements, as well as the years.\*

Reduced installation costs are part of the beauty of Kawneer Design View, too. The system is engineered to install completely from the interior, eliminating exterior installation costs, such as scaffolding.

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# A Chinese View Of Fragrant Hill

*That nation's Architectural Journal  
looks at I. M. Pei's hotel near Beijing.*

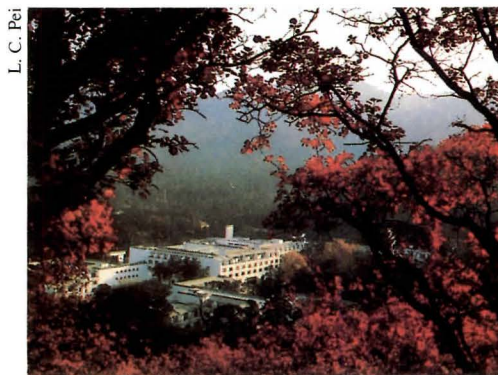
*The following are excerpts from an essay by Gu, Mengchao published in China's Architectural Journal, which we offer as another perspective on I. M. Pei & Partners' Fragrant Hill Hotel in China, shown here in September through American eyes. The translator is He, Zhaoshu, a visiting scholar at Rensselaer Polytechnic Institute. —Ed.*

The Xianshan (Fragrant Hill) Hotel has been a conspicuous building, attracting extensive domestic and international attention since its design and construction. There are some aspects of its design that deserve study and comment.

I.M. Pei believes "the three points of architectural design that deserve most attention are, first, the combination of architecture and environment; second, shape and space, and third, its service for man, in other words, great attention paid to its usefulness for people." These words are extracts from his speech given to the architecture department of Qinghua University on Dec. 23, 1978, the day that Pei climbed Fragrant Hill to survey the potential site of the hotel. These words can, therefore, be taken as good clues for understanding his design thoughts. I deem that Pei tried to put into practice these ideas and then reached the predetermined goal set for the designers, "to create a high-standard hotel equipped with modern facilities while possessing the traditional style of the Chinese nations." The main points of his design are as follows: (1) returning to the "root," (2) primary importance of environment, (3) everything for people's benefit, (4) striving for beauty and attractiveness, (5) emphasis on space and form.

"Falling down from a giant tree, leaves return to the roots" is a sentence of a poem Professor Chen Chong-Chou bestowed on Pei. It praises Pei's contributions to our motherland enthusiastically, even in his later life. Just as leaves return to the root, Pei searched for and then returned to the "root" as he made his designs for the hotel. I regard "returning to the root" as the quintessence of Pei's design thought.

What is the meaning of "root?" Pei said, "Architecture is the crystallization of history, culture, and material production, not only science, but also an art." History, culture, material production, science, and art have different expressions in countries,



nations, and regions, and they constitute the so-called nationality, local color, and reality. These are exactly what he is searching for whenever and wherever he embarks on architectural designs.

Pei searches for the root in order to create a work of architectural art that can embody the peculiarity of the country, the nation, and the region. Before getting ready for a new design, he always makes profound and detailed investigations, and studies everything unfamiliar to him. In this way, he creates a new architecture on the basis of the root, just as a sprout grows on a sturdy root. The design for the Fragrant Hill Hotel is one example.

What is the root of Chinese architecture? How should one try to search for this root? Pei expressed his brilliant idea on Oct. 15, 1982, when he said to some Chinese journalists: "We must not simply turn our eyes to foreign countries when we embark on a new design. There, on the Chinese land, remains the root of Chinese architecture. After an investigation of over a year, I know that the root of Chinese architecture remains animate and germinant. Associations with the palace and the temple are futile, but there are many useful things in residential buildings. The active root exists among the people. There are many common materials used for house-building. For instance, the white wall and the gray brick are materials peculiar to China. However, searching for the roots is not enough; modernization is indispensable. A good root is available here for us to graft all the new and useful things on it. Otherwise it would not be accepted by the people." Here, in essence, Pei is referring to the process in which national style and local color come into being. That is the decisive factor of the "Pei style" and

why Pei can diversify his architectural designs and keep them novel all the time.

Fragrant Hill Hotel is a building of a new style with true Chinese flavor but without any tinge of a pure American building. Instead, it expresses Chinese nationality and fits the environment well. It is also different from the palace style, the courtyard layout, the gardens in Shu-chou.

I think its success lies in combining the best of Oriental and Occidental merits into one. It does not matter so much that the building looks neither Chinese nor Western so long as it assimilates something good from Chinese and foreign culture. Variety should be granted a right to exist. A conservative habit is a force that restricts creativity. We must not always measure everything with an old rule or make it fit an obsolete standard.

Pei's principle of "environment first" means that every building should be arranged to fit the environment well. Since the environment, natural and artificial, has infinite varieties, the designs made to fit it are sure to be diverse. If we follow this principle, we don't worry about producing monotonous architectural forms.

Before doing his designs, Pei went to the top of Fragrant Hill to survey the environment while it was snowing. He soon appreciated the fine scenery there and the trees on the hill. He realized that Fragrant Hill enjoys wonderful scenery that man must not degrade by foolishly arranging gorgeous buildings to compete with the beauty of spectacular nature. He decided to make a design for the hotel that assumes a form of gardens and is embellished with rare and marvelous trees and plants. To preserve more trees, he tried several times to create more space by revising his designs and consequently worked out a successful design that offers the hotel an exquisite scene.

Pei applied the Chinese traditional method of making up gardens and borrowing scenery for a modern building, blending the architecture with the environment and permeating the environment through the architecture. If the plans were not properly arranged, the building would have been a skyscraper, which would not fit into the environment, with a floor space of 3,780,000 square feet and equipped with all modern facilities. What a ridicule it would be!

Following the Chinese garden-building tradition, he divided the whole area into

L. C. Pei



five parts and placed the buildings on the hillside in recesses of the woods and under large, ancient trees. The buildings are two to four stories high, simple and plain, white and gray, without the slightest clash with the beauty of nature. Besides the gardens and courtyards, everything—the furniture, the decoration, the ornament—is elaborately made and arranged, which gives the guests a feeling of freshness, refinement, and simplicity. It is a cordial and amiable atmosphere.

Much attention has been paid to the method of “creating scene” or “borrowing scene.” The arrangement is so ingenious that everyone in the environment can enjoy infinite varieties of beautiful views. What does deserve appreciation is to give prominence to the natural scenery, which plays a chief role in creating a landscape with hills and waters, a poetic and picturesque mood. The white and gray appearance of the houses contrasts with the red of the maples. Through every window you can get an animate sight and enjoy nature.

“All for the people” is the second principle. Pei made for lodgers a comfortable environment with facilities for rest, entertainment, medical care; included also are modern facilities such as running water, heat, electricity, and toilets. The most distinguished feature is the Four Seasons Courtyard, a three-story space 37.5 feet high. Its roof is covered with glass and this keeps the interior as warm as spring all year long. People can admire the bamboo and the goldfish while eating lunch or dinner, or just sipping tea or coffee. It is also a center for banquets, performances, commerce, sports and services, attracting travelers from every part of the building through a corridor. There are 11 small courtyards built in different styles, all of them quiet, fine, and comfortable for lodgers to rest and enjoy individual vistas.

The third point is “strive for beauty and attractiveness.” Pei said, “Some Chinese people used to copy the palace style with red pillars and golden roofs (there are many in Taiwan). Others incline to the Western style, saying that since the hotel is intended for foreign guests, it should be completely built in a Western style.” He follows a “third road.” The Fragrant Hill Hotel is built neither simply duplicating the ancient Chinese architecture nor imitating the Western glass box. Instead, he combines Chinese nationality with modernization. He is successful and, indeed, has explored a new path—the Chinese tradition in a modern idiom. Of course, it is not a unique road, but it is certainly an advance, something to enlighten his fellow architects.

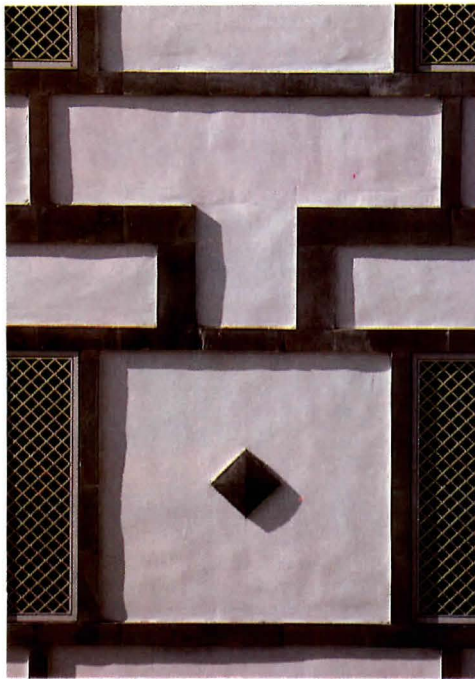
Pei uses the word “nationalization” instead of “national form.” I think the former is more accurate than the latter, which would probably be misunderstood

as some unchangeable forms or features (some people regarded the “great roof” or “glazed tiles” as “national form”). The word “nationalization” will rule out the possibility of simply duplicating some molds. People have to study and assimilate many, many things before they can do “nationalization” well.

We advocate “nationalization” to change something alien into something suitable to the Chinese situation. It will make no sense if we talk profusely about “national form” without mentioning any “nationalization.” Many facts have proved that something entirely duplicated from the Western style (modernization) cannot meet the needs of the Chinese people. Nationalization is an inexorable trend. Any Chinese architect should realize that it is their duty to follow this trend.

Pei applied many skills to refining the architectural construction: for example, the white wall, moon-shaped gate,

C. C. Pei



horsehead-shaped wall, and courtyard. All of them are favorites of the Chinese people. But he is never restricted by the old rules. He combined them with modern architectural method to substantialize an animate “spirit” and always pursued initiative.

Concerning Pei’s “attention to stature and space,” people praise the united and harmonious architecture when they visit the hotel. Pei did his designs for the hotel just as if he was making a sculpture—reducing anything superfluous—to form a concise construction. He transported by plane a 220-pound model of the hotel from the U.S. to China just to facilitate the discussion of his designs with his architectural friends. He used skylight, courtyard, and indoor plants, creating compartments of various shapes, heights, and sizes. They are connected into a group but with

different brightness and atmosphere. The architecture is spacious and rich in variations. It stands among the natural sunlight beneath the shade of pine trees, contrasting with the man-made lake and shining under the blue sky. It produces a brisk and bright atmosphere and makes the Fragrant Hill more beautiful and attractive.

It is not an easy task to turn theories or thought into reality, even though they have been proved correct. Difficulties and sometimes even failure are in store for entrepreneurs, including architectural masters. However, people can also learn from failure: That is exactly the significance of failure. Pei succeeded in the four aspects as mentioned above and enlightened the Chinese architectural circle. But there are also some shortcomings in his designs.

First, the principle “environment first” has not been implemented thoroughly. The designers concentrated on the idea that the hill is extremely suitable for a hotel, emphasizing the advantages and ignoring the overall consideration about the general project of municipal construction. That leads to erroneous decisions. For example, the hotel unnecessarily occupies the relic of “Jing-Yi Garden,” and it is located inside a public resort, a situation that must clash with the protection of historical relics and management of the park. What is more troublesome is that the hotel is more than one hour’s drive from the airport and there are frequent traffic jams. That will surely diminish economic benefits. Besides, the over-high standard and over-large scale of the hotel are inevitably the negligence of the designers. All the things mentioned above indicate insufficient study of feasibility before design work began.

Second, concerning the principle “all for the people,” I should point out that the people who live in the hotel include not only the guests but also the workers as well. The designers showed much consideration for the guests but little for the workers or their working and living conditions. For example, the stairs in the workshop are narrow and steep, the basement where the crew works is awful, and the crew has to go a long way to dispose of garbage since there is no facility to do the job.

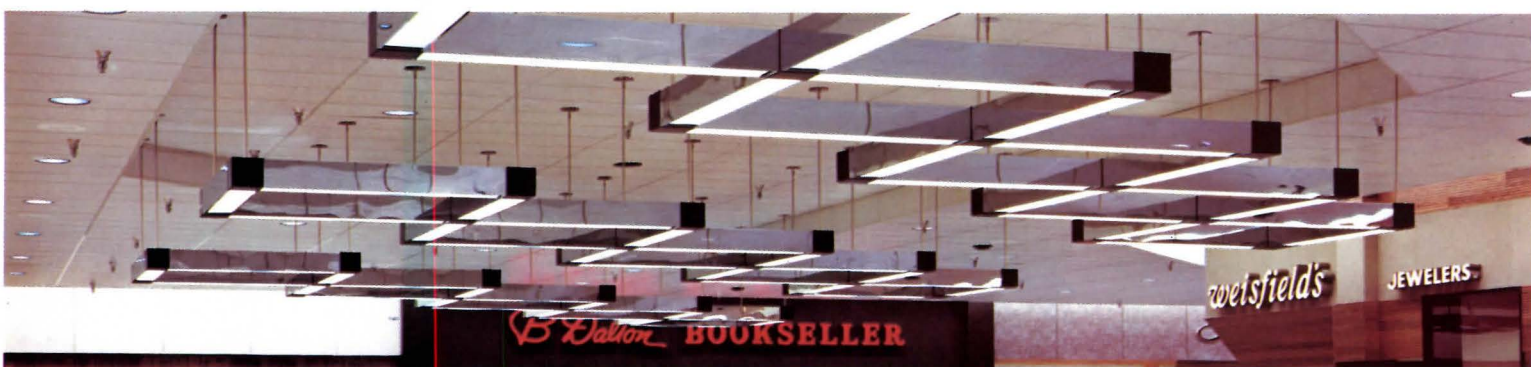
Third, because of insufficient understanding of the actual conditions in China, some good motives cannot lead to expected results. For instance, the edges of bricks were ground to get a close connection, a procedure that cost 9 yans for each brick, but the effect is only the same as the cement. Due to the inaccuracy of design, deviation of some parts is as much as 5.2 feet, which leads to some inharmony and inconsistency between the architecture and the gardens, the outdoor surface and the natural slope. □



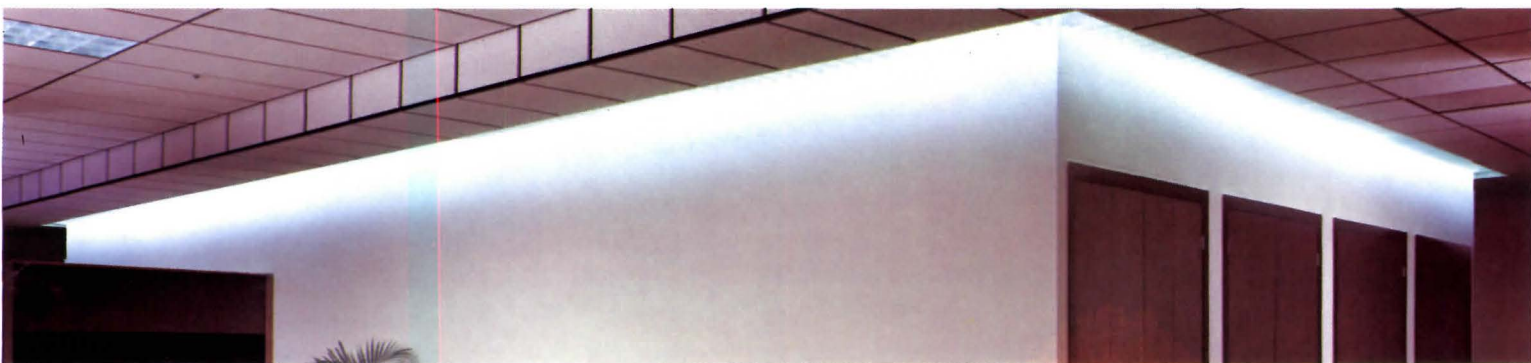
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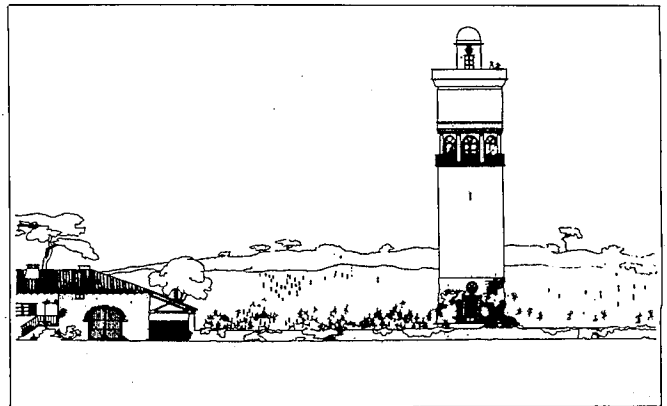
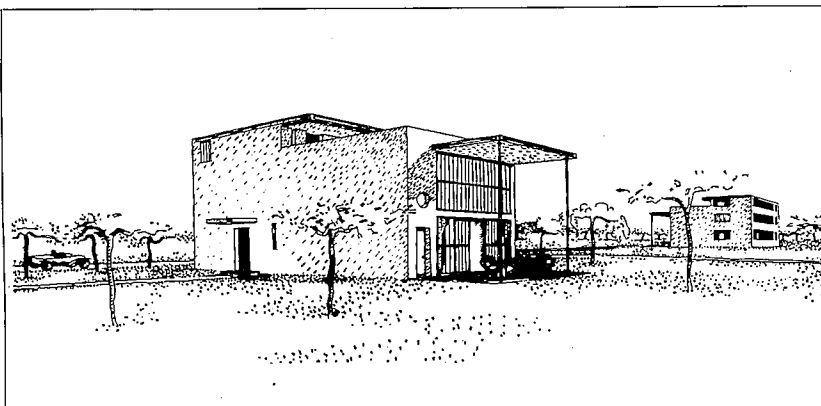
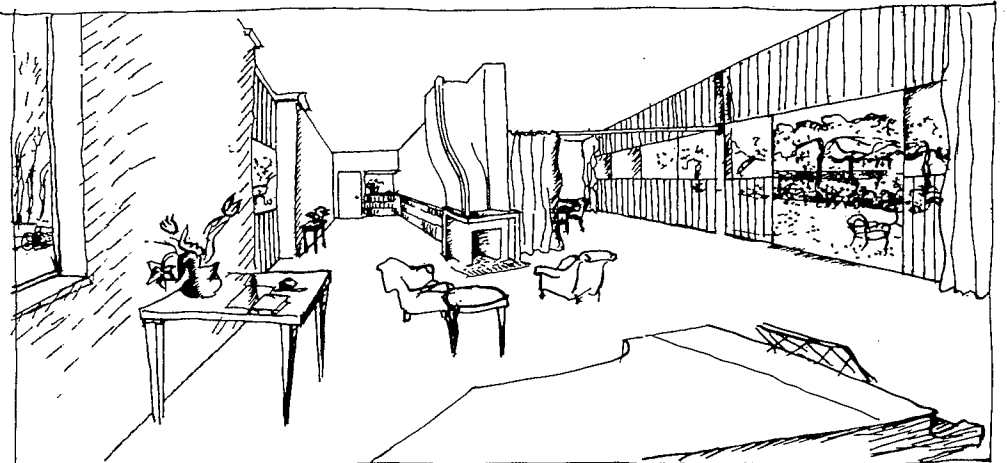
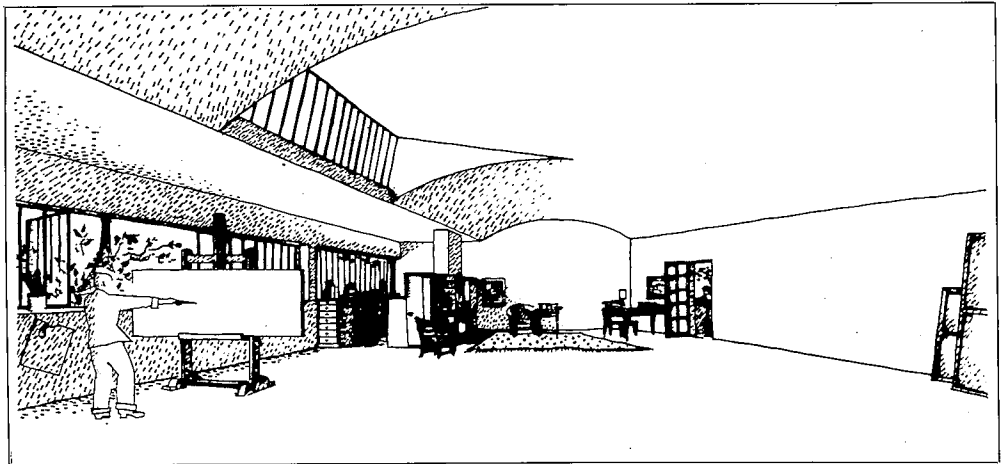
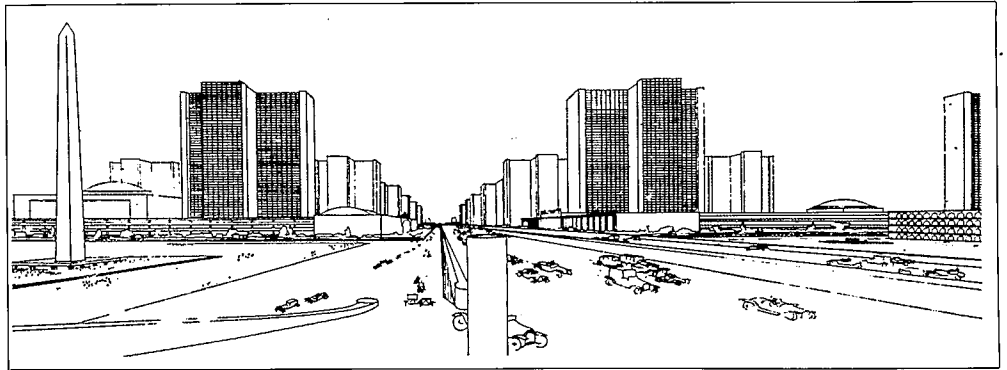
**The Le Corbusier Archive.** H. Allen Brooks, general editor. 32 volumes. (Garland, \$200/volume; \$5,000/set; \$4,500/prepaid set.)

Garland Publishing, Inc., has undertaken an ambitious and noteworthy project in its publication in 32 volumes of more than 32,000 drawings of the cataloged archive of Le Corbusier's drawings at the Fondation Le Corbusier in Paris. At the completion of the publication of the entire series, scholars and historians will have easily available the foundation's entire archive of architectural drawings, the only materials to be excluded being notebooks, sketchbooks, and letters. The drawings in the series range from conceptual sketches to final working drawings. Included in the volumes is the foundation's cataloging for each drawing, giving such information as description, type of drawing, scale, and dimensions.

The publisher reports that the drawings will be supplemented by essays and documentary photographs, although the volume sent for review in these pages (no. 13, *Pavillon des Temps Nouveaux and Other Buildings and Projects, 1936-37*) contains no essay. In addition to this volume, the others to have been published at this writing are: (1) *Maison Domino and Villa La Roche-Jeanneret*; (2) *Cité Frugès and Villa LeLac*; (4) *Centrosoyus*; (8) *Cité Universitaire, Pavillon Suisse, Immeuble Clarté*; (9) *Palais des Soviets and the Villa de Mme de Mandrot*;

*continued on page 92*

*Drawings from the first volume, top to bottom right: a 1922 scheme for a contemporary city of three million residents; maison d'artiste; villa Besnus in Vaucresson, France; maison Citrohan; and Chateau d'eau in Podensac, France.*







*Perspective drawing of the facade of the Immeubles-villas showing individual terraces with furnishings and foliage.*

#### **Books from page 91**

(11) Immeuble, 24, rue Nungesseret-Coli and Projet Durant, Lotissement Oued Ouchaia; and (12) Urbanisme, 1933-35. Volumes 16 and 17 will be devoted to Unité d'Habitation, Marseille-Michelet and volumes 22, 23, 24, and 25 to Chandigarh.

The drawings, reproduced from 35mm microfilm, are of superior quality, although a note in volume 13 indicates that some of the original drawings were on tracing paper, "which was extremely difficult to photograph, with the result that good reproductions of these drawings are almost impossible. These drawings could not be rephotographed since they are now too fragile to handle; we have included here the best possible reproductions of the original photographs." These reproductions, nonetheless, are invaluable to the student of Le Corbusier.

Garland has also announced that it will begin publication of the illustrated catalog of the Mies van der Rohe collection of the Museum of Modern Art. Further information about the publication or about the Le Corbusier archive may be addressed to Garland Publishing, Inc., 136 Madison Ave., New York, N.Y. 10036.

#### **Racing Alone.** Nader Khalili. (Harper & Row, \$14.95.)

Since the late-1970s, Nader Khalili, AIA, has been practicing in his native Iran (and the Southwest U.S.) the art of "geltaftan." "Gel" is the Persian term for clay, and "taftan" means firing, baking, and weaving. It is a process of Khalili's own devising in which traditional clay houses are fired like huge pieces of ceramic and then glazed. The process has been used on new construction as well (see Mid-August 1982, page 109). This makes

them resistant to earthquakes and the heavy rains and snow that cause unfired clay structures to collapse.

Khalili's work has received worldwide recognition. There has been a movie made of the geltaftan process, and an exhibit that will travel to 14 countries and six U.S. cities.

*Racing Alone* is Khalili's account of the birth of geltaftan and his struggles to bring it to fruition. The book is especially entertaining because it is written as a narrative, and reading it is like settling down with a good novel.

The book is not only about the development of an idea, but the personal battle inside of Khalili between the traditional society of his birth and his Western training as an architect. Thus, as he suffers the disappointments of trying to implement geltaftan on a significant scale, he offers an eyewitness account of the turmoil in Iran as it convulses between Eastern and Western ways, culminating in the flight of the Shah and the return of Khomeini.

Like Robert Pirsig's *Zen and the Art of Motorcycle Maintenance* (whose main character, on a motorcycle trip across America, offers philosophical discourse on his impressions of the countryside as they symbolize conflicts inside himself), Khalili's book is all the richer because he notes his impressions of the changes in Islamic society, often from the seat of his own motorcycle as he commutes back and forth from Teheran to the desert, where he is conducting his geltaftan work.

As the idea of geltaftan unfolds and is resolved, there is an unfolding and resolution in Khalili's own life—in using his Western training to arrive at a solution respectful of Eastern ways. This is a thoughtful, insightful book that entertainingly presents the development of a building technology as it parallels the development of its designer. MICHAEL J. CROSBIE

#### **Building the Escorial.** George Kubler. (Princeton University Press, \$40.)

Called by some critics one of the greatest architectural creations of the 16th century, the Escorial, that awesome complex of vast and severe buildings sited on a craggy plain near Madrid, is the subject of this scholarly and singularly interesting book by a professor of the history of art at Yale. Praised over the centuries for its formalized and unified planning, the Escorial contains a dominating church, with a Doric-columned facade and hemispherical dome; a palace for the king; college and seminary buildings; and a monastery, all with separate interior courts. According to early chroniclers, says Kubler, no building ever had a better opportunity for approaching perfection than the Escorial, so deeply desired by its patron, Philip II of Spain, but its building history, says Kubler, "is filled with delays, setbacks, new designs, confusion, and far from perfect decisions, as in every major architectural work past and present." Designed by Juan Bautista de Toledo and his successor, Juan de Herrera, the Escorial was also influenced by many other architects, and even King Solomon. Kubler has used documents available only in recent years in giving the history of its building, and this history, as he says, is connected with architectural criticism.

Part one of the book in its first 56 pages, called "The Human Fabric," discusses the Escorial's changing fame over the centuries. It also discloses information about such subjects as its patron, Philip II; the king's architects; the master builders and contractors; and the origins and antecedents of the Escorial's design.

The second part, on "The Tissue of Materials," gives interesting accounts of a variety of subjects, among them the selection of the site and the assemblage of structures—the basilica; the "King of Spain's House" and its courtyards; the college and seminary buildings; the library and forecourt. There is also detailed information on the fenestration, stairways, basements and cisterns, and ducts and drains. Included as well is a discussion of the Escorial's 19th century expropriation and renewal, and an epilogue discusses the 16th century meaning of the Escorial.

A valuable part of the book is the group of illustrations at its conclusion. Here are found plans, elevations, renderings, and photographs—123 plates in all. The appendices also add a dimension, giving, for example, the cost of the work from 1562-1601 and types of construction contracts by years. The bibliography is extensive.

Kubler remarks, "Old buildings still require the historians to discover the values that were intended by their makers." And he is masterful in unfolding the values of the Escorial to 20th century readers. □



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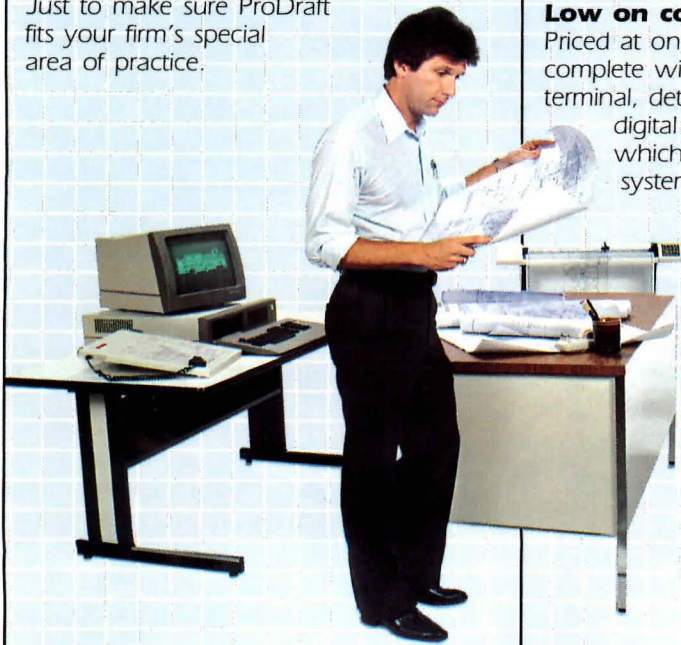
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## DEATHS

**Robert B. Newman:** Professor of architecture at MIT and Harvard University's graduate school of design for over 30 years, Newman specialized in acoustical design. Among his acoustical designs for major concert halls are the Joseph Meyerhoff Hall, Baltimore; Davies Hall, San Francisco; Roy Thomson Hall, Toronto; the Victoria Arts Centre, Melbourne, Australia; and the Aula Magna in Caracas, Venezuela. A cofounder of the Cambridge, Mass., firm Bolt Beranek & Newman Inc., Newman died on Oct. 2 after a massive heart attack.

**James B. Aitken, FAIA,** Alameda, Calif.  
**James Henry Bailey,** Nutley, N.J.  
**Claude H. Coyne,** Studio City, Calif.  
**Charles E. Croom,** Syracuse, N.Y.

**Edward L. Deloney,** St. Cloud, Minn.  
**Leslie M. Dennis,** Elizabeth, N.J.  
**Charles T. Downham Sr.,** Alexandria, Va.  
**Lawrence Enersen, FAIA,** Lincoln, Neb.  
**David Marner,** Interlaken, N.J.  
**Albert H. Orthmann,** Shernorock, N.Y.  
**Theodore L. Pryor Jr.,** McLean, Va.  
**Joseph W. Radotinsky,** Kansas City, Kan.  
**Terry L. Schneider,** Toledo, Ohio  
**Robert A. Schwarz,** Englishtown, N.J.

## BRIEFS

**Directory of Automated Systems.**  
The 1983 edition of "Design Computata" provides information about hardware, software, and computer systems developed for design professionals. The directory is available for \$95 from Design Computata, 45 Van Brunt Ave., Dedham, Mass. 02026.

### Building Case Histories Sought.

Case histories of buildings that utilize ground water for geothermal heating and cooling are requested by Arthur N. Orans for his forthcoming book, *Ground Source Water for Energy Conservation*. Material may be sent to Orans at 1810 N.W. Circle Place, Corvallis, Ore. 97330.

### NOMA Elects President.

Stanford R. Britt, AIA, of Washington, D.C., has been named president of the National Organization of Minority Architects. Britt is president of Sulton Campbell & Associates.

### Directory of Lighting Sources.

The American Home Lighting Institute has published its 1983 manufacturers directory. It is organized by categories of fixtures, portable lamps, accessories, and lamp companies with addresses, telephone numbers, and representatives. Single copies are available free of charge. A self-addressed, stamped envelope may be sent to the American Home Lighting Institute, Suite 1717, 435 N. Michigan Ave., Chicago, Ill. 60611.

### Reviews for Design Professionals.

A new quarterly magazine entitled *Design Book Review* focuses on reviews of books aimed at the design professional. Available for \$12 yearly to individuals (\$15 for institutions), a subscription may be placed with the magazine at 1414 Spring Way, Berkeley, Calif. 94708.

### Early-Wright Exhibition in New York.

An exhibit devoted to the early work of Frank Lloyd Wright will be on view until Dec. 31 at the Cooper-Hewitt Museum in New York City. The exhibition, "Frank Lloyd Wright and the Prairie School," covers the development of his career from the 1880s through 1930.

### Student Design Winners.

Winners in the eighth annual student design competition sponsored by the Prestressed Concrete Institute were announced by the Association of Collegiate Schools of Architecture. Sally H. Young of California State Polytechnic University-Pomona was awarded the \$1,500 first place. The second place \$500 award was presented to Sarah J. Lane of the University of Illinois-Urbana/Champaign. Kristen Ann Wilke of California Polytechnic State University-San Luis Obispo was presented the \$250 third place. Honorable mention went to Gregory H. Fitzpatrick of Clemson University.

### Laminate Design Competition.

Ralph Wilson Plastics and the Interior Design Educators Council is sponsoring a design competition for Wilsonart laminate, open to second-year students of

*continued on page 99*

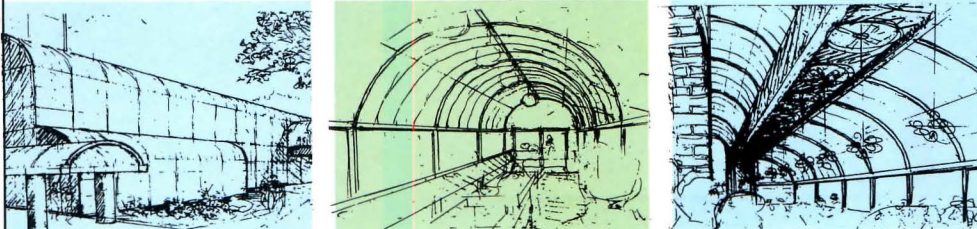
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### Briefs from page 94

architecture, interior design, environmental design, and industrial design. Entries must be postmarked by Jan. 31. For more information and entry kits, call (800) 433-3222, or in Texas (800) 792-6000.

### Two Receive SOM Fellowships.

Skidmore, Owings & Merrill Foundation has awarded graduate architecture students Sheila Kennedy of Harvard University and Robert McCarter of Columbia University each a \$10,000 fellowship for nine months of travel and study.

### Convention Mementos from New Orleans.

The New Orleans Chapter AIA is offering for sale at reduced rates overstocked items from the national convention. Polo shirts, T-shirts, and golf caps are available from the AIA/New Orleans Chapter, 330 Exchange Alley, New Orleans, La. 70130.

### Professorships in Architecture.

Carnegie-Mellon University department of architecture is seeking candidates for two new honorary professorships, the Andrew Mellon Professorship and the Andrew Mellon Visiting Professorship. The positions are expected to be filled by the 1984-85 academic year. Contact Ömer Akin, Department of Architecture,

Carnegie-Mellon University, Pittsburgh, Pa. 15213.

### Wall Surface Design Competition.

Columbus Coated Fabrics is sponsoring a design competition, open to full-time students and practicing architects younger than 35, to "increase awareness among young architects the potential of wallcoverings as a design tool." A prize of \$1,000 will be awarded to the best student and best professional projects. Entries must be postmarked by Jan. 14. For more information, contact Competition Manager, Columbus Coated Fabrics, 1280 N. Grant Ave., Columbus, Ohio 43216.

### Dutch Architecture Exhibit.

An exhibition of architectural drawings, furniture, and graphics, "The Amsterdam School: Dutch Expressionist Architecture, 1915-1930," will be on view at the Cooper-Hewitt Museum through Feb. 5.

### Design Competition for Students.

Butler Manufacturing Company is sponsoring a competition, open to architectural students in the U.S. and Canada, to design a new town center complex using metal building systems. Cash prizes totaling \$5,250 will be awarded to the winning students and schools. Entries are due

by May 1984. For more information, contact Butler Architectural Design Competition, P.O. Box 32314, Washington, D.C. 20007.

### Architectural Tour in China.

Earthwatch Expeditions is sponsoring a cultural study tour next June 22-July 12 of the vernacular architecture of the rural provinces of southwest China. Participants will measure the energy efficiency of dwellings and observe and interview residents concerning the effects on the environment of combining modern technology with preservation of ancient traditions. For more information, contact Earthwatch Expeditions, 10 Juniper Road, Belmont, Mass. 02178.

## BUILDING SPECS

### Grand Avenue, Milwaukee (page 75).

*Architect:* ELS Design Group, Berkeley, Calif. *Skylights:* Super Sky Products. *Lighting:* Valley Lighting. *Decorative plaster:* Luczak. *Terra cotta:* Gladding-McBean. *Metal panels:* Robertson. *Roofing:* Carlisle. *Tile:* Welsh Quarry, American Olean. *Seating:* Knoll, Bench Manufacturing. *Signage:* Ampersand, Poblocki & Sons, Milwaukee and Derse. *Elevators, Escalator:* Westinghouse. *Hardware:* Schlage. □

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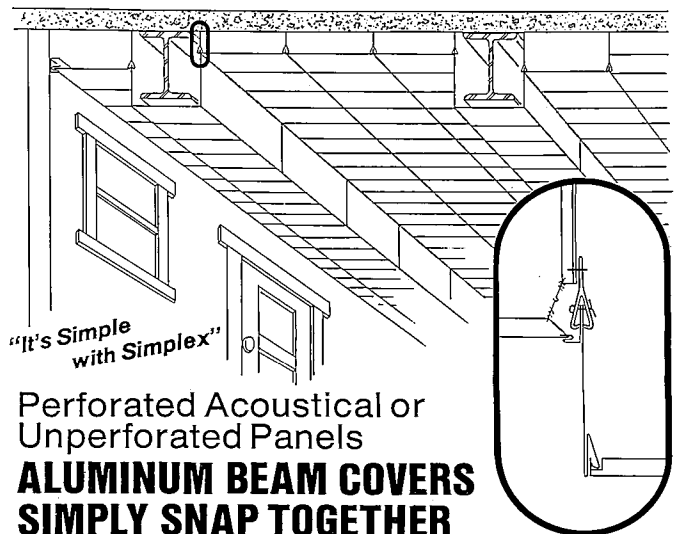
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ARCHITECTURE/NOVEMBER 1983 99



# Furnishings

*As resources for design and objects of design.*  
By Nora Richter Greer



1



2

A bit of the outrageous "new wave" in furniture design is seen in the highly stylized Clio seating (1). Manufactured by the Italian firm Cidue, the sofas have exaggerated high backs and almost too thin metal supports and are offered in an assortment of wild colors and fabrics. A more subtle yet still unconventional design is the Thema stool (2), also manufactured in Italy, in which a single piece of metal is bent and curved for the frame. And a contemporary approach to a traditional function is the Mansfield Manor Ltd. grandfather clock (3). Made of polished mahogany, the clock has one gold-plated minute hand and 12 individual hour lights. At 32 minutes past the hour, the brightest light jumps to the next hour. The clock measures 72 inches high.

Terra Furniture's umbrellas (4), designed by Gere Kavanaugh, are available in two square sizes, seven and eight feet to a side, and three octagonal sizes, 8, 11, and 13 feet across. A variety of materials—natural canvas, vinyl covered nylon, and acrylon—can cover the hardwood understructure.

From Denmark come three laid-back chair designs. The Da Capo easy chair (5), manufactured by Fritz Hansens and designed by Verner Panton, has legs of laminated beechwood, in natural finish or painted black. The chair folds down into a flat position. Also from Fritz Hansens is the Spring easy chair (6), designed by Rasmussen & Rolff and named for the three pieces of spring steel that vertically connect the two curved steel tubing frames. For Vesterbrograde's Sculptura chair (7) Danish designer Steen Løgstrup choose a rounded wedge shape that lacks the normal indentation for a seat. Stretch fabric maintains the rounded shape. When in use, a "seating basket" is created as different densities of highly refined polyurethane foam provide varying degrees of compression. □



3



# Products

A selection of notable offerings and applications.  
By Lynn Nesmith



The I Balocchi basin and deck mounted fittings (1) by Hasting Tile have an oven-baked enamel, epoxy coating with nickel-plated, self-lubricated valve stems and solid brass fittings. The fixtures are available in chrome, brass, and eight colored finishes. (Circle 161 on information card.)

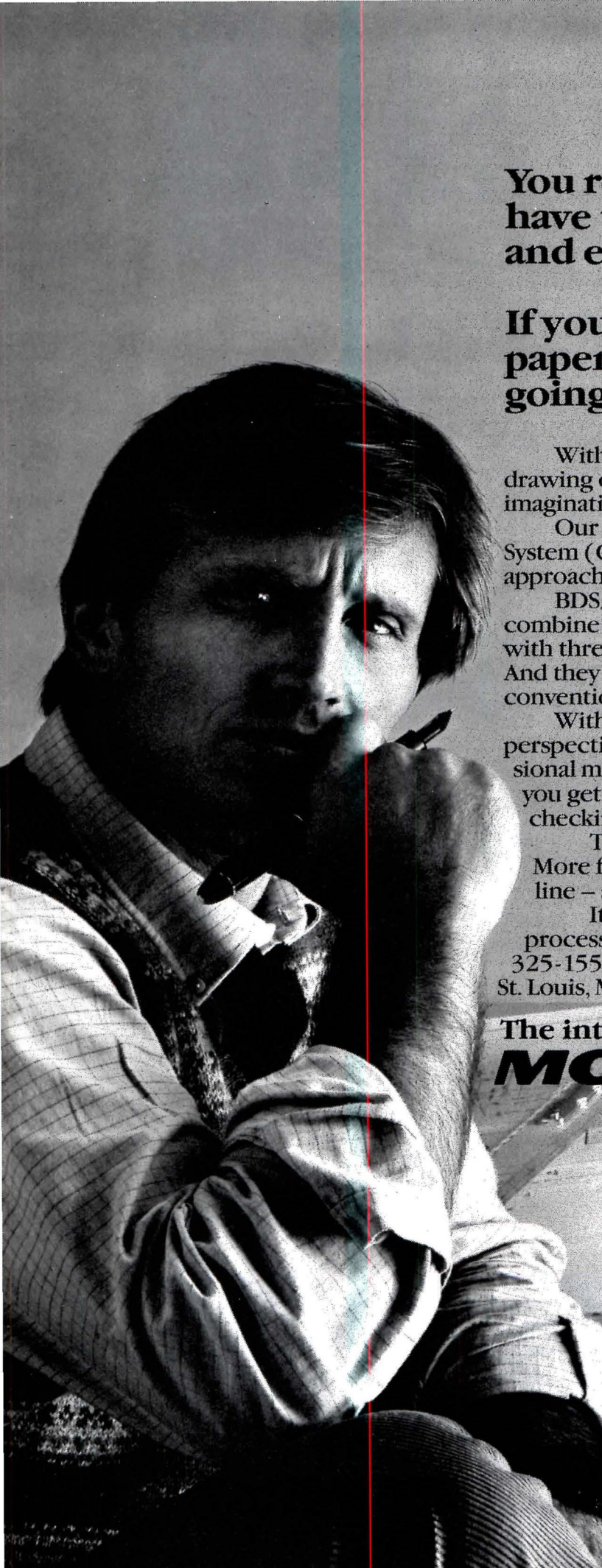
Lacquered Profile custom kitchen system (2) by Poggenpohl comes in bonded white panels with a matte finish outlined with blue-gray inlay in the frames and fillings. Interchangeable components include cabinets, shelves, work areas, swing-out plinth bases, pantry units, and appliances with matching front panels. Cabinet door detail (3) features inlay and matching handles. (Circle 162).

The sloped glazing at 200 South Wacker (4) in Chicago by Harry Weese & Associates is laminated safety glass by Buchman Industries. The Bi-Lite glazing system includes adhesives designed to reduce "fall-out" and "spontaneous breakage." Panels are available with tinted, clear, reflective, and sound-control glass. (Circle 164.) *continued on page 105*



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### Ceiling Insulation System.

Suspend-R suspended ceiling insulation, designed for use in warehouses, factories, and industrial work areas, is made of a white laminate faced glass fiber board and a proprietary grid system with adjustable hangers. It can be used for both new construction and retrofit. (Manville Corporation, Denver, Colo. Circle 149 on information card.)

### Exterior Architectural Panels.

Stenni Architectural Panels are constructed of integrated layers of glass fiber, finely crushed stone, and polyester resin, and faced with stone aggregates. The panels, designed for commercial, industrial, residential, and light construction installations, are available in three stone aggregate sizes and nine natural stone colors. (Stenni USA, Inc., Plainville, N.J. Circle 148 on information card.)

### Built-up Roofing System.

Tremco Therm 100 roofing system, designed for reroofing and new roofing applications, is made of three plies of Therm-glass ply sheets laminated with solid moppings of hot-melt adhesive. (Tremco, Cleveland, Ohio. Circle 152 on information card.)

### Elevator Control System.

Miconic V microelectronic elevator control system is designed to provide immediate response, minimum flight time, and maximum stopping accuracy for highrise elevators. The system concentrates all elevator group supervisory functions in the car controller and provides continuous monitoring of traffic patterns. Authorized personnel can program the system for special elevator services. (Schindler Haughton Elevator Corporation, Toledo, Ohio. Circle 188 on information card.)

### Insulated Building Panels.

Structural building panels measuring 4x8 feet are constructed of 14-gauge steel wire laced through a 2¼-inch-thick core of expanded polystyrene or polyurethane. Panels are fastened together with steel clips using an air-operated gun. (Covington Technologies, Irvine, Calif. Circle 153 on information card.)

### Acoustical Ceilings.

Conwed Premier ceilings are designed to provide acoustical privacy in an open office landscape by reducing conversational noise. The panels feature a factory applied, washable, white vinyl latex paint finish available in 24-inch-square reveal tiles, and 24x48- and 20x60-inch lay-in panels. (Conwed, St. Paul. Circle 186 on information card.)

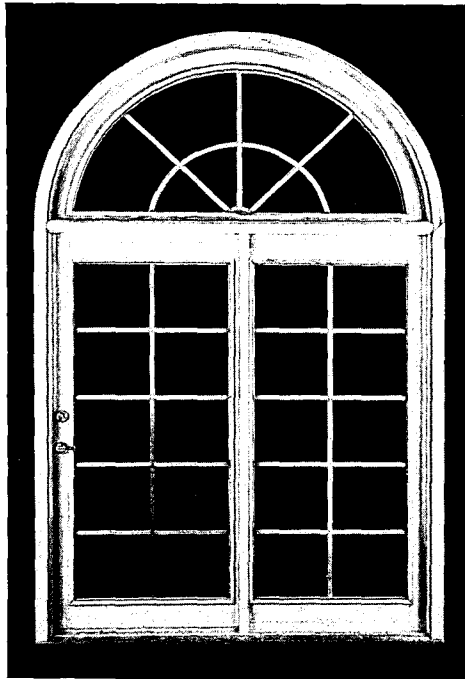
### Energy Control Sensor.

Per-Sen low voltage ultrasonic personnel sensor is designed to detect human motion

in a 450-square-foot area to monitor lights, fans, and airconditioning systems with a 1-to-12-minute delay. The unit measures 3½x6x1½ inches and is mounted on the ceiling. (Flec Systems, Inc. Wayne, Pa. Circle 181 on information card.)

### Custom Color Carpet Program.

Collins & Aikman's Yarn Box is a custom color kit containing 33 yarn dyed base colors designed to create an infinite number of color combinations. The program is available in five carpet styles in solids, heathers, bold tweeds, and stripes. (Collins & Aikman, New York. Circle 180 on information card.)



### Full-Arch Transom.

Moulding Product's arched atrium transom (above) has clear insulated glass with a solid or edge-glued wooden frame. It is designed to be installed independently or directly mulled to patio doors. (Moulding Products, Inc., Irving, Tex. Circle 147 on information card.)

### Reinforced Concrete Board.

Sterling Board is an asbestos-free, glass fiber-reinforced concrete board designed for internal and external applications, including siding, insulation, acoustic control, and fire protection. It is available with perforated or plain flat finishes in 4x8-foot panels in three thicknesses. (Cem-Fil Corporation, Nashville, Tenn. Circle 179 on information card.)

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*continued on page 106*

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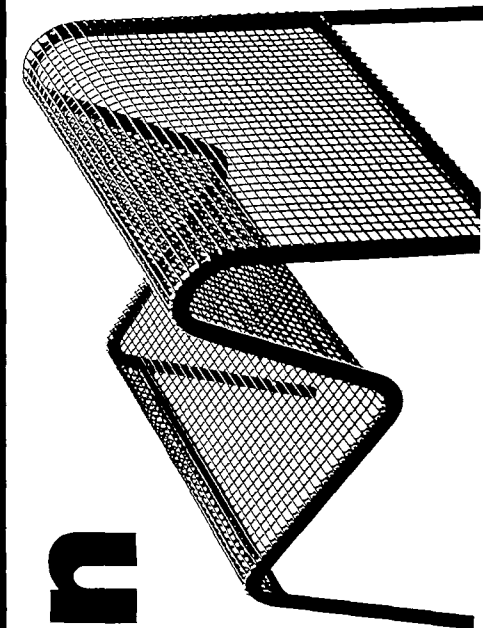
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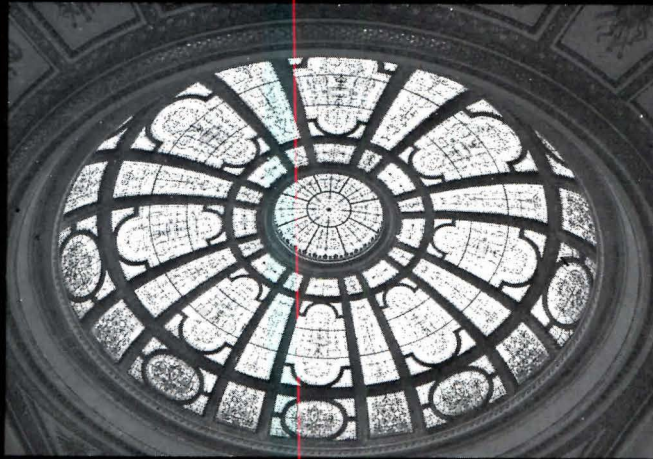
Mobil stationary and moveable outdoor seating is unique in its ability to conform to sharp angles and uneven topography. Unlimited seating arrangements facing inside or out are possible by altering the sequence of the three modules offered in this system. Simultaneous back-to-back seating is possible through the use of 2-sided Seat Bowls.



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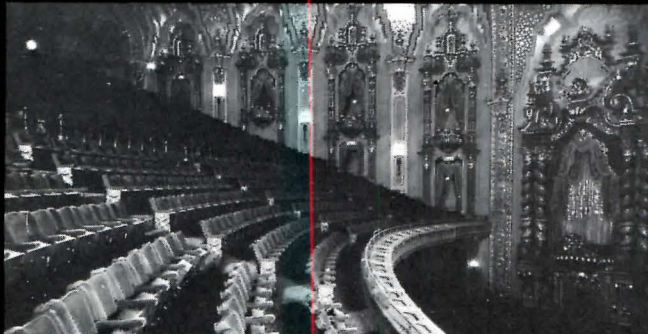


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### Products from page 105

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### Metallic Surfacing Material.

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### Wooden Ceiling Panels.

Armstrong's Woodcuts ceiling panels feature solid wood veneers in walnut and light oak applied over a mineral fiber substance. Panels measure two feet square and have a slightly angled tegular edge for installation in a standard metallic suspension grid or flush mounted in the Armstrong Trimlok grid system. (Armstrong World Industries, Lancaster, Pa. Circle 189 on information card.)

### Granite Trim.

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### Railing System.

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### Elevator Control System.

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### Decorative Laminate.

Wilsonart's Tuf-Surf II high-pressure laminate is designed to resist wear in heavy traffic areas, including supermarkets, hospitals, institutions, and fast-food counter-tops. Standard sheet sizes range from 3x8 to 5x12 feet and are available in solid colors, patterns, and woodgrain finishes. (Wilsonart, Temple, Tex. Circle 138 on information card.) □





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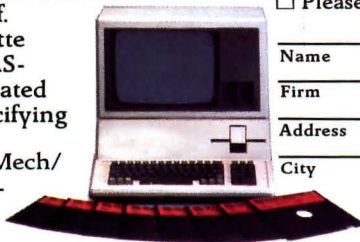
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# Résumé des Articles Principaux

## South Street Seaport.

Page 42: La première tranche des travaux du futur South Street Museum, s'est achevée au mois de Juin. C'est un ensemble de trois unités reliées pour permettre le passage des visiteurs. L'une des unités a été restaurée à partir des bâtiments des 18ème et 19ème siècles, à l'exception d'un nouveau bâtiment d'angle, conçu par Beyer-Blinder-Belle, qui remplace une ancienne bâtisse démolie il y a plusieurs années. La seconde unité est celle de Fulton Market, conçue par Benjamin Thompson. La troisième unité réalisée a consisté à restaurer l'allée Schermerhorn, ensemble d'immeubles commerciaux datant de 1810 non dépourvus d'allure.

## Conception architecturale adaptée aux contraintes spécifiques des sites.

Page 58: Ces points de repères aident l'architecte à contrôler son projet et à vérifier que celui-ci s'accorde à l'ensemble des constructions existantes. Trois aspects: emplacement, type d'immeubles, et format envisagé, sont des données que l'architecte ne peut modifier, mais il a une maîtrise partielle de l'importance du bâtiment et de la définition générale de l'ensemble. Le plan peut être évalué aux points de vue suivants: organisation spatiale, masse, style intérieur et extérieur.

## Union Square à San Francisco.

Page 62: L'Union Square a été présenté comme un des lieux d'agrément de San Francisco et l'un des espaces urbains les mieux réussis aux Etats-Unis. Récemment deux pans des murs d'enceinte du square ont été remplacés, ce qui n'a pas été une réussite. Deux bâtiments nouveaux, situés aux deux angles opposés, abritent respectivement les magasins Neiman-Marcus (Johnson/Burgee, New York City) et Saks (Hellmuth, Obata et Kassabaum, San Francisco) et n'entretiennent avec les anciennes constructions que de lointains rapports. Ils ne présentent en rien les mêmes caractéristiques, en occupant l'espace de façon bien moins avantageuse.

## Le Centre-ville de Fort Worth.

Page 66: Le récent aménagement de Fort Worth (Centre-ville I et II) consiste en des constructions architecturales dont les structures de verre brillent et se détachent à l'horizon. Elles offrent peu de points communs avec les immeubles environnants. Les tours sont construites en verre réfléchissant, et ont été conçues par Paul Rudolph; elles voisinent avec des constructions en pierre. L'aménagement de leurs abords immédiats leur assure une certaine cohésion architecturale qu'elles ne partagent pas avec les immeubles alentour.

## L'Utilisation des anciennes façades dans les bâtiments modernes.

Page 68: Une mode récente, à Washington, D.C., comme dans d'autres villes américaines, consiste à utiliser les façades de vieux bâtiments pour de nouvelles constructions. Trois immeubles de Washington utilisent des éléments de maisons alignées, datant du dix-neuvième siècle. Un autre intègre la façade des Beaux-Arts d'un immeuble de 1911 abritant les bureaux d'un théâtre. Les nouvelles façades de deux des bâtiments sont supposées se rencontrer et exalter l'ancienne; une approche opposée est de neutraliser l'ancienne façade en créant une façade nouvelle contrastée. L'aménagement des façades constitue une approche controversée, certains experts estimant que c'est une excuse facile pour éviter de préserver les immeubles historiques de façon plus sérieuse.

## Aménagement de Lowertown.

Page 72: Une superficie de 25 pâtés de maisons à St. Paul, Minn., appelés Lowertown, est l'objet d'un programme de réhabilitation systématique qui consiste à préserver les immeubles existants et à harmoniser les constructions nouvelles. La réhabilitation de Lowertown se poursuit grâce au concours simultané du secteur public et du secteur privé, la Lowertown Redevelopment Corporation exerçant un rôle de coordination. Ayant à sa tête

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## THE DECORATED DIAGRAM

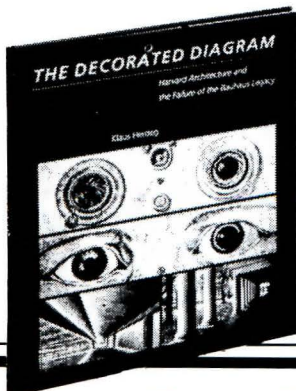
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**Galerie marchande de Grand Avenue.**

Page 75: Grand Avenue à Milwaukee, Wis., conçue par Elbasani, Lorgan et Severin Design Group, Berkeley, Calif., est une galerie marchande située en pleine ville, qui constitue un dispositif décisif pour réanimer le coeur du centre-ville passablement éteint. La rénovation de l'arcade existante comme la construction d'une arcade nouvelle, ont été entreprises, et utilisent des verrières identiques, du verre incolore, des rampes en laiton et des lampadaires.

**L'Université de Stanford.**

Page 78: L'Université de Stanford à Palo Alto, Calif., conçue par Frederick Law Olmsted et l'architecte Charles A. Coolidge, s'efforce de conserver une qualité de conception proche de l'originale. Tous les bâtiments du campus sont soumis au contrôle d'une instance architecturale au sein de l'Université. Il en résulte, assurent certains, de piètres résultats, mais il semble que l'on soit moins attaché, à Stanford, à l'aspect extérieur des bâtiments qu'à leur caractère fonctionnel. Les bâtiments donnent satisfaction et ne sauraient rivaliser avec les bâtiments originaux qui forment le coeur du campus.

# Resúmenes de Artículos Principales

**South Street Seaport.**

Página 42: En junio se concluyó la primera etapa del proyecto del South Street Seaport Museum, cerca del puente de Brooklyn en la Ciudad de Nueva York. El Museo consiste en tres manzanas o cuadras unidas en un solo conjunto reservado para peatones. Una manzana consiste en edificios renovados de los Siglos 18th y 19th salvo en lo que respecta a una esquina, donde, hace años, se demolió un viejo edificio y se ha construido uno nuevo de acuerdo con el diseño de Beyer-Blinder-Belle. Una segunda manzana es el Fulton Market, diseñado por Benjamin Thompson, que con anterioridad diseño mercados famosos en Boston y Baltimore. La tercera manzana concluida es la restauración de Schermerhorn Row, una colección de edificios mercantiles, de composición valiente. Un pabellón concebido por Thompson, que se extenderá al East River en una plataforma, está todavía por construir.

**Diseño contextual.**

Página 58: Esta lista comprobatoria ayuda al arquitecto a analizar un diseño para determinar si ofende o respeta su contexto de edificación existente. De ordinario, tres aspectos—emplazamiento del sitio de construcción, clase de edificio y dimen-

sión del proyecto—están fuera del control del arquitecto, pero la prominencia del edificio y la definición del contexto pueden controlarse en parte. El diseño puede graduarse en seis aspectos: organización espacial, masificación y estilo tanto del interior como del exterior.

**Plaza Union Square de San Francisco.**

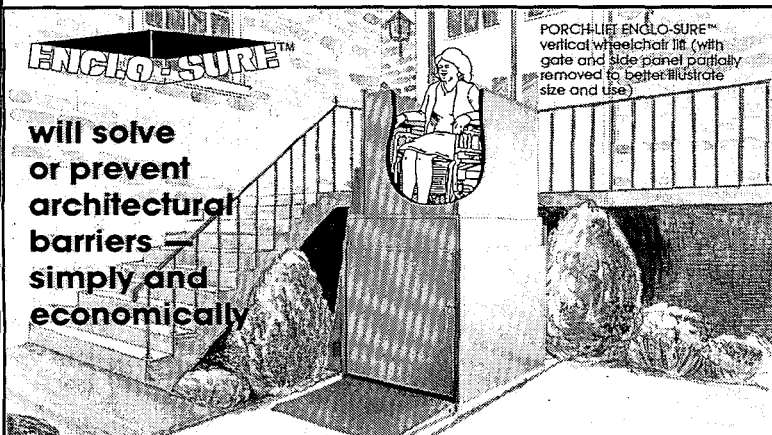
Página 62: La Union Square ha sido descrita como la "sala de estar" de San Francisco y uno de los mejores espacios urbanos en los Estados Unidos. Recientemente se reemplazaron dos porciones de las paredes de los edificios que rodean la plaza, alterándola para peor. Dos edificios nuevos en extremos opuestos—Neiman-Marcus por Johnson/Burgee, Ciudad de Nueva York, y Saks por Hellmuth, Obata & Kassabaum, San Francisco—carecen de las cualidades espaciales de los edificios más antiguos con los que se relacionan mal.

**Centro de la Ciudad de Fort Worth.**

Página 66: La construcción más reciente en el centro de la Ciudad de Fort Worth, City Center I y II, son piezas esculturales que destellan en el panorama local, con poca, si es que alguna, relación con lo que le rodea. Las torres de cristal re-

*sigue en página 110*

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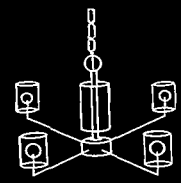
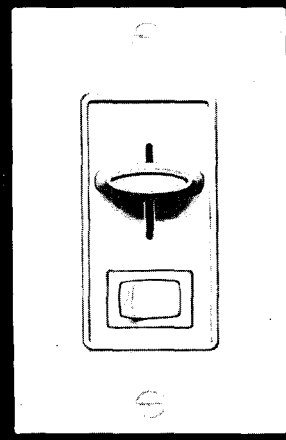
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### Resúmenes de página 109

flexivo, diseñadas por Paul Rudolph, se yerguen en medio de edificios de mampostería, y sus espacios periféricos se relacionan más entre sí que con la vecindad circundante.

### Fachadas viejas en edificios nuevos.

Página 68: Una tendencia reciente en Washington, D.C., y en varias otras ciudades de los Estados Unidos consiste en utilizar las fachadas de edificios viejos en edificaciones nuevas. Tres edificios washingtonianos utilizan partes de viviendas en hilera del Siglo 19; un cuarto edificio integra la fachada de Bellas Artes de un teatro-edificio de oficinas construido en 1911. Las fachadas nuevas en dos de los edificios se han diseñado de forma que se combinen con la edificación antigua y ayuden a interpretarla; un enfoque opuesto es el de conjugar la construcción antigua con una fachada nueva de contraste.

### Restauración del Lowertown.

Página 72: Una zona de 25 cuadras o manzanas en St. Paul, Minn., conocida como Lowertown, está experimentando un amplio programa de revitalización: conservación de los edificios existentes y construcción intermedia. La zona de Lowertown es reconstruida merced a una asociación entre los sectores público y privado, con la coordinación de la Lowertown Redevelopment Corporation. Esta organización privada, sin fines de lucro, dirigida por el planificador Weiming Lu, actúa como cliente, banquero y oficina de diseño.

### Galería de almacenes de Grand Avenue.

Página 75: Grand Avenue en Milwaukee, Wis., por Elbasani, Lorgan & Severin Design Group, Berkeley, Calif., es una galería urbana de almacenes y un catalizador para la renovación del núcleo central de Milwaukee, anteriormente degradado. Incluye la renovación de una arcada existente y la construcción de una nueva, que enlaza cuatro estructuras de principios de siglo y utiliza claraboyas análogas, cristal claro, pasamanos de bronce y aparatos de luz.

### Universidad de Stanford.

Página 78: La Universidad de Stanford en Palo Alto, Calif., diseñada por Frederick Law Olmsted y por el arquitecto Charles A. Coolidge, ha tratado de mantener una calidad de diseño que respete el original. Todos los edificios dentro del recinto universitario están sujetos a la aprobación del diseño por la universidad. Los resultados, según algunos, son edificios mediocres, pero Stanford parece preocuparse menos del aspecto exterior y más del usuario. Los edificios son funcionales y no roban la escena al "elemento arquitectónico central" que es el núcleo de la universidad. □



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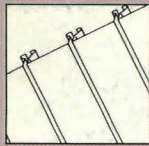
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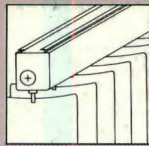


Architectural model courtesy Haines Lundberg Wachler

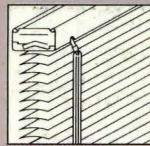
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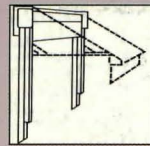
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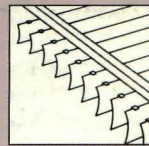
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