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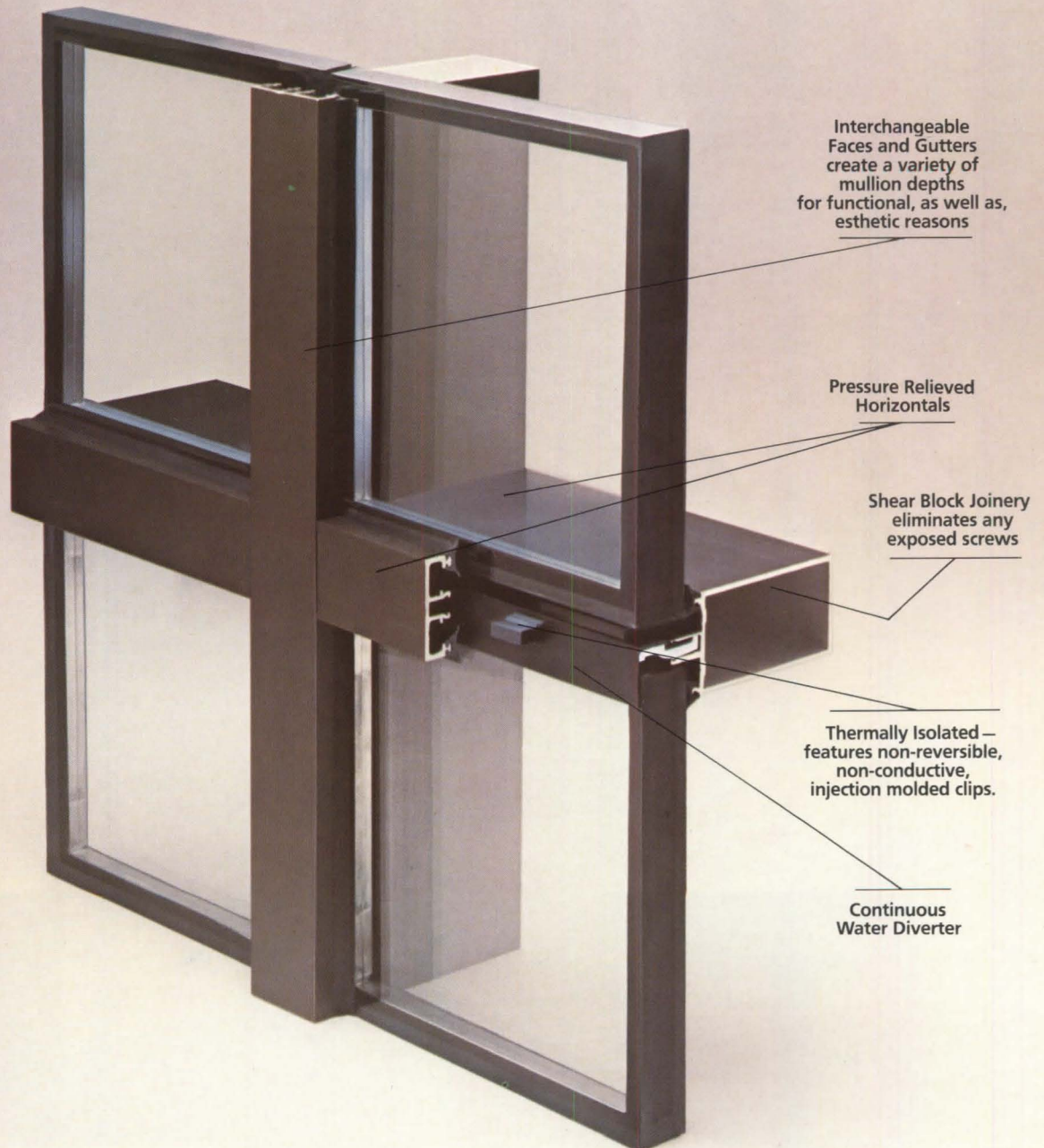
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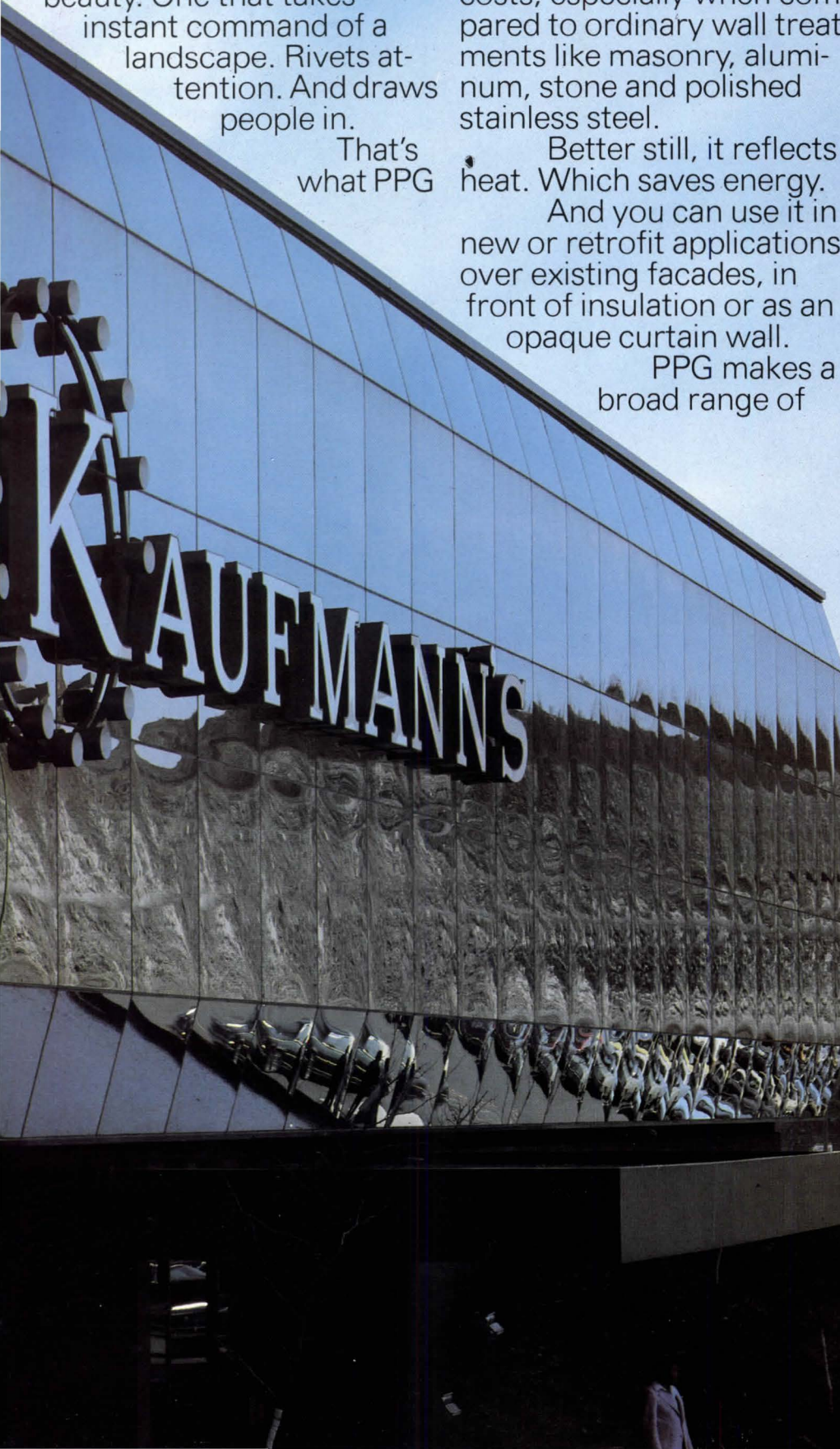
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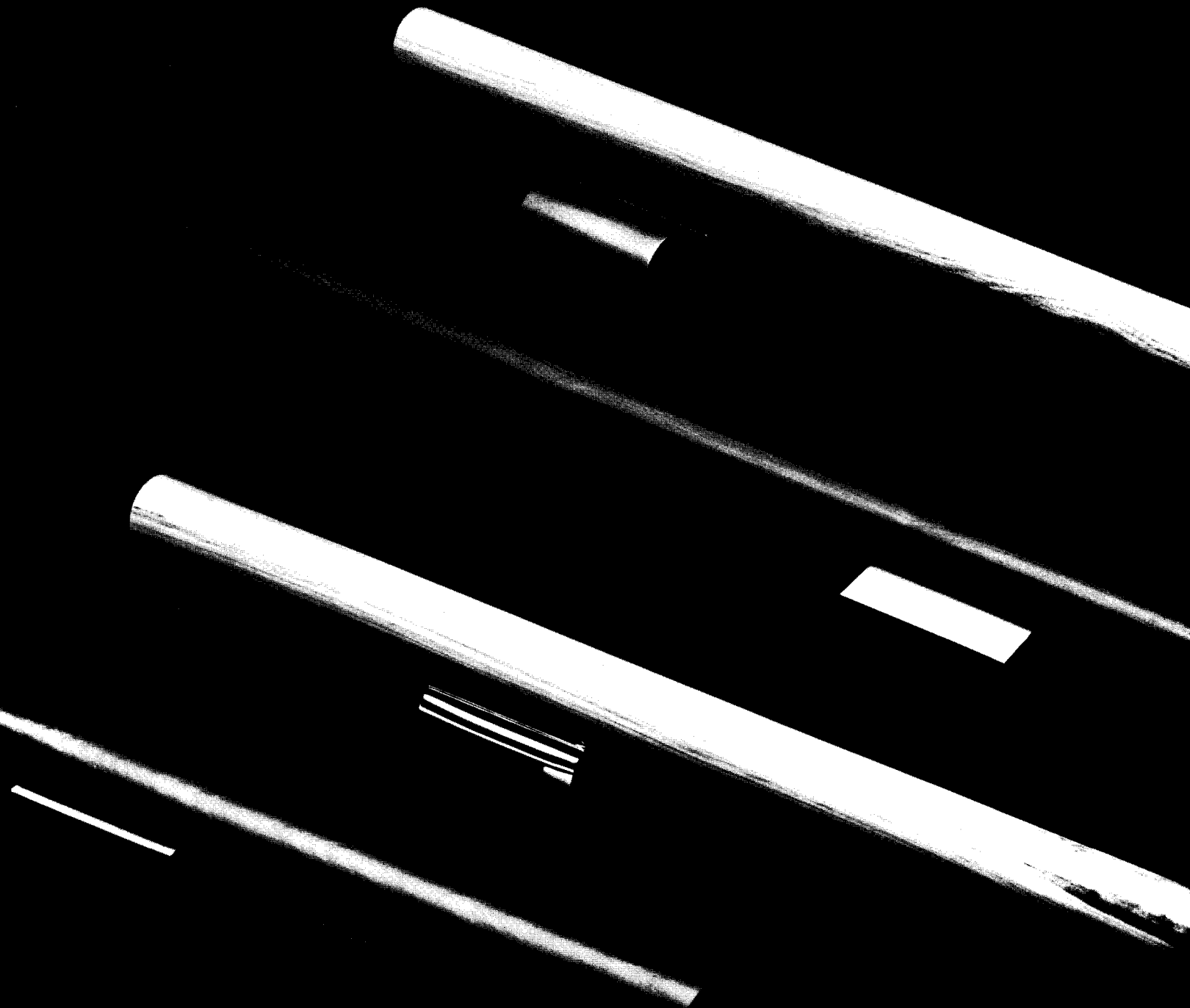


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Cover: Photograph by Joshua Freiwald of the Bank of America Building, San Francisco (see page 48).

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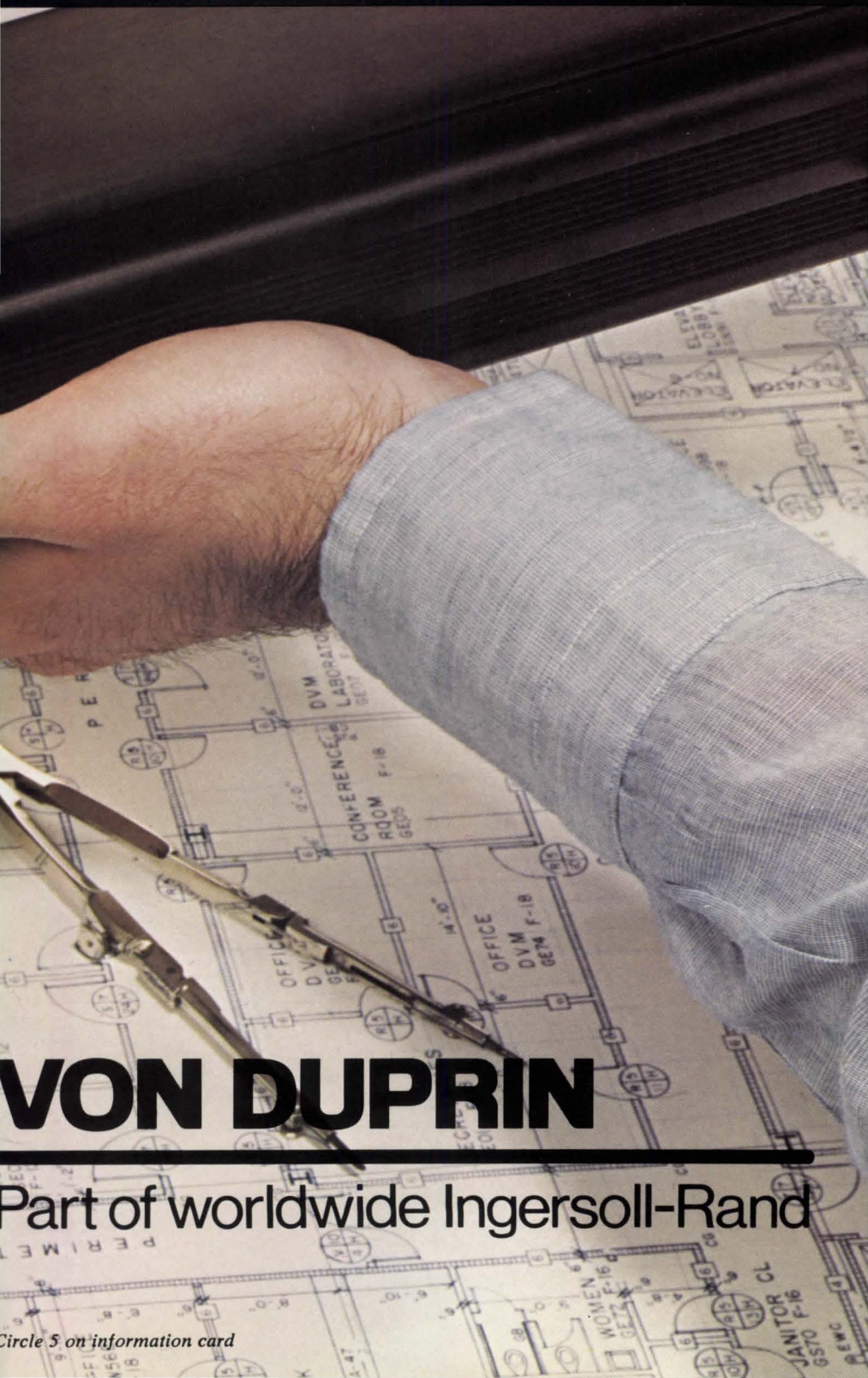
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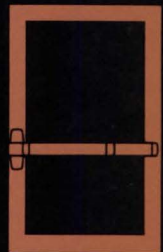
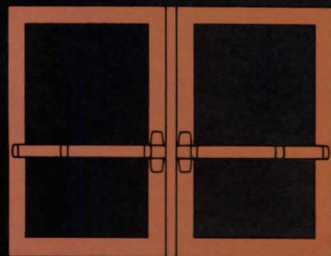
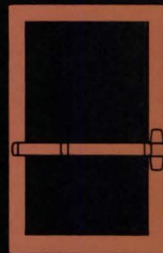




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EVENTS

Sept. 1: Deadline for registration, Helios 80, design competition for a tensioned membrane theater. Contact: Helios, 1602 Tacoma Way, Redwood City, Calif. 94063. (When requesting information, please provide the registration number under which an entry submission would be made.)

Sept. 2-4: International Design Conference, Nova Scotia Technical College. Contact: Ching-Yu Chang, Nova Scotia Technical College, Box 1000, Halifax, N.S. B3J 2X4.

Sept. 3-5: Community Renewable Energy Systems Conference, Seattle Center, Seattle. Contact: Solar Energy Research Institute, 1617 Cole Boulevard, Golden, Colo. 80401, (303) 231-1467.

Sept. 8-9: Effective Use of Building Insulation Seminar, University of Wisconsin, Madison.

Sept. 8-9: Ornament and Architecture Reconsidered, AIA design conference, San Francisco. Contact: John C. Gaillard, AIA Headquarters, (202) 626-7363.

Sept. 8-10: Mid-America Solar Update '80, Radisson Hotel, St. Paul, Minn. Contact: Mid-American Solar Energy Complex, Alpha Business Center, 8140 26th Ave. S., Minneapolis, Minn. 55420.

Sept. 9-10: Management and Value Engineering Institute, University of Wisconsin, Madison.

Sept. 10-13: National Symposium on Noise, Fairmont Hotel, New Orleans, sponsored by the National Foundation for Noise, Hearing and Balance. Contact: National Symposium on Noise, Box 12442, San Antonio, Tex. 78212, (512) 691-7291.

Sept. 11-13: South Dakota Society/AIA convention, Sioux Falls, S.D.

Sept. 15: Deadline for entries, Redwood Plywood Imagination Awards. Contact: Simpson Timber Co., 900 Fourth Ave., Seattle, Wash. 98164.

Sept. 15-19: Computer Applications in the Architectural Profession Workshop, University of Texas at Austin.

Sept. 15-19: Value Engineering and Life Cycle Costing Workshop, Chicago, sponsored by AIA and the American Consulting Engineers Council. (Repeat workshop: Oct. 13-17, Newport Beach, Calif.) Contact: ACEC, 1015 15th St. N.W., Suite 802, Washington, D.C. 20005, (202) 347-7474.

Sept. 17-21: National Association of Women in Construction convention, Civic Plaza Center, Phoenix. Contact: NAWIC, 2800 W. Lancaster, Fort Worth, Tex. 76107.

Sept. 18-19: Energy-Conscious Building Design Institute, University of Wisconsin, Madison.

Sept. 22-26: Roofing Seminar, Sheraton

Tara, Framingham, Mass. Contact: Roofing Industry Education Institute, 6851 S. Holly Circle, Englewood, Colo. 80112.

Sept. 23-25: Solar Energy for the Architect, Engineer and Commercial Builder Course, Chicago. Contact: James MacKenzie, Energy Programs, Jordan College, 360 W. Pine St., Cedar Springs, Mich. 49319.

Sept. 24-25: Office of the Future Symposium, Carlyle Hotel, New York City. Contact: Alma Nolan, Roy W. Walters & Associates, Whitney Industrial Park, Whitney Road, Mahwah, N.J. 07430, (201) 891-3344.

Sept. 24-27: International Conference on Urban Design, Harvard University, Cambridge, Mass., sponsored by the Institute for Urban Design, in cooperation with Harvard's urban design program. Contact: IUD, Main P.O. Box 105, Purchase, N.Y. 10577, (914) 253-5527.

Sept. 25-27: Central States/AIA regional conference, Tulsa, Okla.

Sept. 25-28: South Atlantic/AIA regional conference, Atlanta.

Sept. 26-28: New York State Association of Architects/AIA annual convention, Buffalo.

Sept. 29-30: The Economy, Energy and Federal Policies Conference, Stouffer's National Center Hotel, Arlington, Va. Contact: Energy Bureau, 41 E. 42nd St., New York, N.Y. 10017.

Sept. 30-Oct. 2: Minnesota Society/AIA annual convention, Minneapolis.

Oct. 9-30: Architecture and Gardens Tour of Japan. Contact: Kenneth M. Nishimoto, AIA, Suite 809, 30 N. Raymond Ave., Pasadena, Calif. 91103, (213) 681-9777.

LETTERS

Kudos: My thanks for the May and Mid-May issues of the JOURNAL. The sketches by John J. Desmond, FAIA, of cityscapes are lovely, dynamic, picturesque and exciting (May, p. 36). What more can I say than that I loved them and hope that more architects will be inspired to draw? I know that I was.

The Mid-May issue was a page by page explosion of delight and envy on my part as an architect. The selections were consistently great and innovative. The artwork was equally impressive and responsive to architecture. *Miller Fong, AIA
Pasadena, Calif.*

Lever House—the Client's View: *The March issue (p. 76) carried the recollections of Gordon Bunshaft, FAIA, designer for Skidmore, Owings & Merrill of Lever House, on the occasion of its receiving AIA's 25-year award. They prompted the following comments from Charles Luckman, FAIA, who was*

Lever's president at the building's conception.—Ed.

While Gordon Bunshaft is a fine designer, both his memory and knowledge of Lever corporate operations are deplorable.

In the article, Lewis Mumford is quoted as saying, "Lever House is the first office building in which modern materials, modern construction, modern functions have been combined with a modern plan." Bunshaft follows with the accurate statement: "We both (Bunshaft and William Brown) knew very little about building an office building. . . . SOM had never done an office building." When these two statements are put together, the conclusion is inescapable. There must have been someone with a guiding hand who knew what he wanted and was determined to get it. The records show that person was I.

Bunshaft says the Lever job came into the office because Nat Owings was a friend of a business consultant working for me. That is wrong. My long-time friend and neighbor, Tom Gonsler, was a vice president of Northwestern University until I engaged him as a vice president of Lever Brothers. He was the one who introduced me to Owings at lunch at the Chicago Club.

Bunshaft says, "The first design prepared by Nat was for a Chicago site opposite the Drake Hotel." That is also wrong. While four sites in Chicago had been considered, no sketches were made. In addition, none of the four sites was opposite the Drake. That would have been impossible because opposite the Drake on the south side was Holabird & Root's Palmolive Building (now the Playboy Building). There were no available sites on either the west or east sides of the Drake, due to existing buildings, which are still in use.

Bunshaft continues to be wrong when he states: "The site was soon changed to New York." Actually, considerations of potential Chicago and New York sites were studied concurrently by Lever, while I was deciding which city would best suit our plan for consolidating Lever headquarters and its five subsidiary companies into one centralized location.

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Corrections: In the May issue (p. 17), the name of Charles Eley, AIA, was incorrectly noted as James Eley in a listing of winners of the California state passive solar design competition. In June (p. 22), the price of a hardbound copy of *The AIA Metric Building and Construction Guide* was noted as being \$13.50 for AIA members, with the paperbound edition priced at \$7.20. The correct price is \$17.75 for the hardbound copy, and \$13.25 for the paperbound work.

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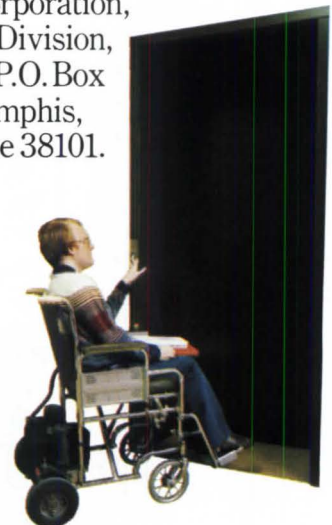


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Practice

NCARB to Require Applicants To Hold Degree in Architecture

Delegates to the annual meeting of the National Council of Architectural Registration Boards, held in June in Colorado Springs, Colo., voted 31 to 20 to require every applicant for NCARB certification to hold a professional degree in architecture from an accredited school. The requirement goes into effect on July 1, 1984.

In the plenary session, a resolution sponsored by NCARB's board had been read that would require a bachelor's degree in any subject area from an accredited institution. An amendment to this resolution, calling for a degree in architecture and bypassing the board's effort to upgrade educational requirements through a transitional step, was offered by the 12-state Southern regional conference.

Until now, applicants for certification needed only a high school diploma, but in recent years those lacking a professional degree have been required to take the NCARB qualifying test to demonstrate minimum educational attainments.

In 1967, delegates to the NCARB annual meeting passed by a narrow margin a resolution adopting a degree requirement for certification, but the requirement was rescinded the following year. The issue came up again in 1975 in a board-sponsored resolution that called for a professional degree, but it failed to pass. The issue had not been tested again until this year's meeting.

Delegates opposed to the degree requirement said that such a requirement would place heavy stress upon NCARB's 54 member boards in their commitment to uniform standards. Those in favor argued that the four-year "grace" period would enable NCARB and its member boards to make the necessary adjustments for the preservation of uniformity and reciprocity.

Samuel T. Balen, FAIA, NCARB's executive director, says that the resolution "does not fly in the face of current state statutes and registration. We need to remind ourselves that this new standard applies to certification, recognizing at the same time that many states adopt certification standards as their own standards for registration." The requirement for higher educational standards, he says, "furtheres NCARB's main objective—to serve the public interest as architects."

In other business, the delegates passed a resolution that says when an architect's license is suspended by a state, NCARB will revoke the individual's certificate. Another resolution says that an architect's certificate will be revoked for any willful misstatement of a material fact in information submitted to the NCARB office.

Another resolution extends the work of a committee appointed last year to conduct a comprehensive practice analysis in order to define the knowledge, skills, abilities and functions of architects necessary for the practice of architecture in the U.S., and to apply the findings in an evaluation of NCARB examinations and other elements in the registration process. The resolution directs the completion of the analysis by December.

Dwight M. Bonham, FAIA, of Wichita, Kan., was installed as NCARB's president. Elected officers on the NCARB board are Thomas H. Flesher, AIA, Oklahoma City, first vice president and president designate; Sid Frier, FAIA, Little Rock, Ark., second vice president, and Robert E. Oringdulph, AIA, Portland, Ore., treasurer. Ballard H. T. Kirk, AIA,

of Columbus, Ohio, continues the second year of a two-year term as secretary.

Patrick Meconi, AIA, Wilmington, Del., is an incumbent regional director (Middle Atlantic conference). Newly elected directors are: Donald J. Prout, AIA, Cranston, R.I. (New England); Robert V. M. Harrison, FAIA, Jackson, Miss. (Southern); Edward A. Sovik, FAIA, Northfield, Minn. (Mid-Central); Harry A. Koenig Jr., AIA, Oklahoma City (Central), and Burtch W. Beall Jr., FAIA, Salt Lake City (Western).

Mechanic's Lien Laws Seen As Underutilized by Architects

AIA recently issued a practice aid entitled "Lien Laws for Design Professionals: A Survey and Analysis," written by Charles R. Heuer, AIA, for the Institute's department of component affairs. The study gives the origins and purposes of mechanic's lien laws, discusses A/E rights under such laws and presents a synopsis of each state's lien law as it relates to whether a design professional is entitled to file a lien. It is intended as a reference source, and is not a substitute for legal or other professional services.

Back in 1791, Thomas Jefferson and James Madison persuaded the General Assembly of Maryland to pass the first mechanic's lien law in order to help spur the rapid building of the new city of Washington, D.C. The aim was to provide effective remedies to artisans and mechanics who could not afford to go through lengthy trials to get pay due them.

Since that time, mechanic's lien laws have been passed in all 50 states and the District of Columbia. In this country, Heuer explains, the right to acquire and enforce a mechanic's lien is created only by legislative action, and no lien can exist unless it is expressly created by the appropriate lien statute. The variations from state to state have resulted in widespread lack of understanding and use of liens by A/Es and their legal counsel, Heuer says.

"The diversity of approaches and holdings may diminish the precedential value of the decisions of sister state courts," Heuer says, requiring the language of the statute involved to be carefully studied. The weight a court may give a decision in another state can vary, depending upon such factors as similarity of language

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Practice

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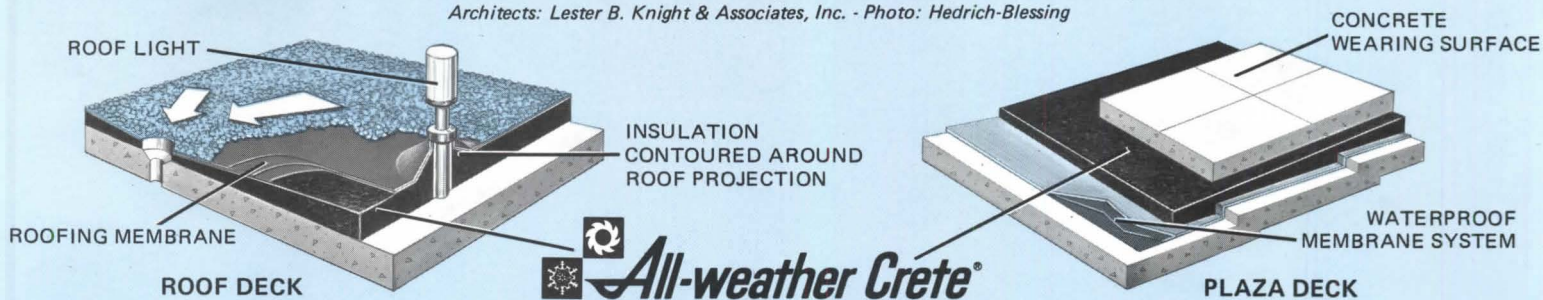
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Practice from page 11

of the statutes. Just by surveying reported decisions in the various states, legal counsel can find "very persuasive arguments to support most logical propositions."

Often, A/Es must decide whether to press claims for payment. One device available to many professionals is the mechanic's lien. Heuer explains that the basic policy of lien laws today is "to encourage new construction and the repair of existing construction by assuring workers and suppliers that they will be paid. . . . The idea is to provide this security and protection to those designated or described in the statute. Once the labor and/or materials have been furnished or performed for the improvement, they cannot readily (if at all) be reclaimed by the party who provided them. They are valueless to that party but continue to enhance the value of the owner's property. A remedy is provided by the mechanic's lien laws."

States that expressly provide a lien for A/E services are Alaska, California, Colorado, Delaware, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Louisiana, Maine, Mississippi, Missouri, Montana, New York, North Carolina, Oregon, Pennsylvania, Utah and Washington. Those that grant a lien to "persons" who perform work or furnish materials for a building or improvement are Alabama, Connecticut, Iowa, Michigan, Minnesota, Nebraska, Nevada, New Jersey, New Mexico, North Dakota, South Carolina, Texas, Virginia and Washington. Those that grant a lien for certain work performed are Maryland and Rhode Island.

"The design professional and legal counsel who have studied the mechanic's lien situations in their state and intend to file a lien may be very pleased about certain aspects of this opportunity," Heuer says. The lien may put the A/E "in a position of priority as to unsecured creditors in the event of the owner's bankruptcy or financial insolvency." Also, there is the right to demand judicial foreclosure or sale of the property with the lien amount paid out of the proceeds. "This kind of cloud on the title is enough to make many owners think again about paying the proportionately small amounts of A/E compensation that may be due."

Heuer advises discretion, for in many states "the A/E who files a lien may be stepping into a subtle trap," if the state requires "supervision" or "superintendence" of the construction in order to qualify the work of the A/E for a lien. "If an A/E hasn't really supervised construction, then the threat of unwarranted liability probably makes it inadvisable to try to claim that the typical A/E services are supervision in order to claim a mechanic's lien." *continued on page 17*



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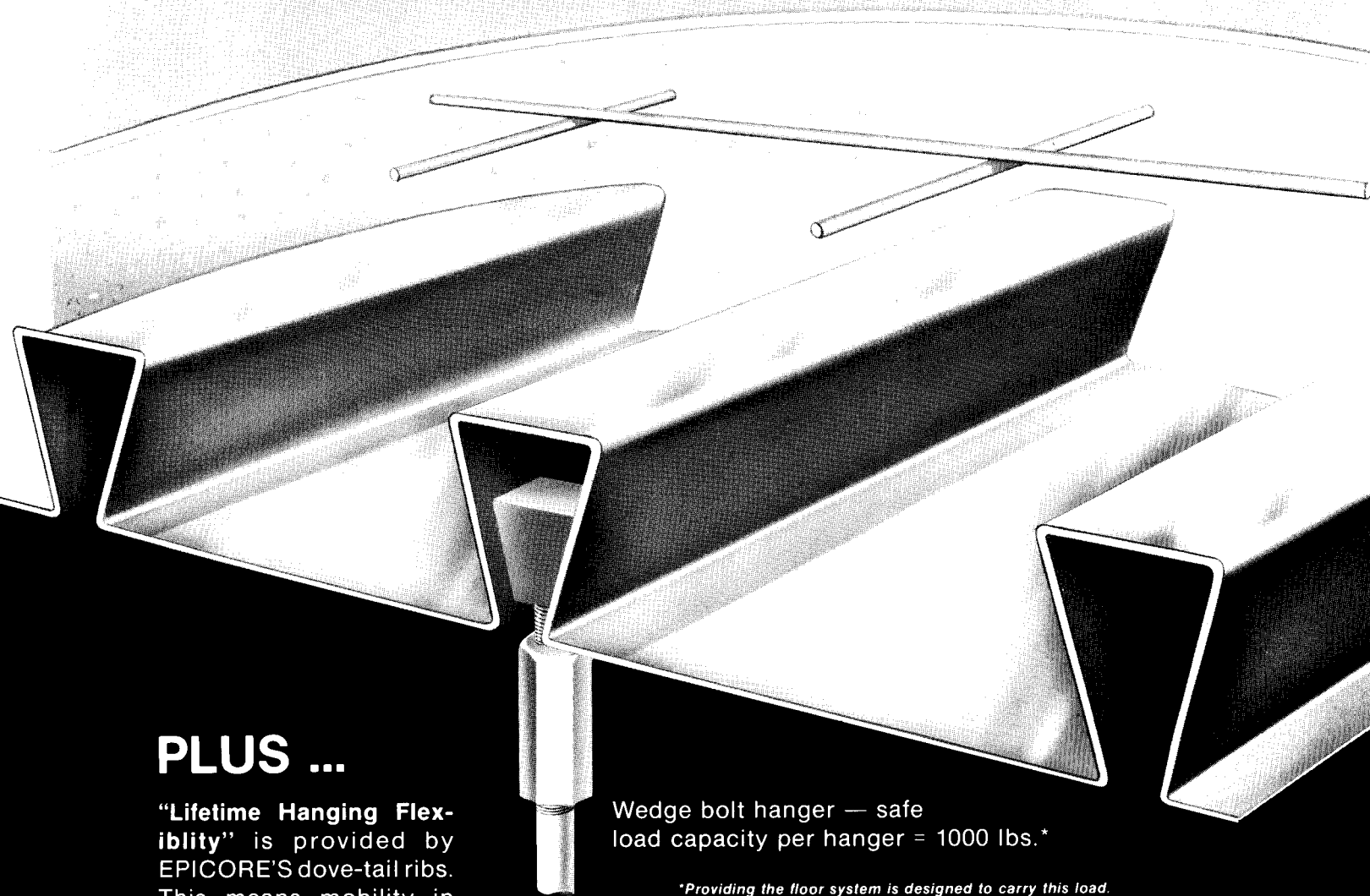
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Practice from page 15

New emerging forms of practice, such as design/build where construction is a function of the A/E's own firm, make many such problems less a factor, Heuer says.

The right to file a mechanic's lien provides economic leverage in the event of financial difficulties, and is a valid business practice, Heuer says. A valid goal for AIA components in states with antiquated lien laws would be "to lobby for updating the language in terms of professional services. . . ."

The appendix of the publication gives a synopsis of each state's lien law, providing case citations and summaries. Another appendix is intended to provide insights into a "broader spectrum" of statutory provisions, analyzing the statutes of Florida, Illinois, Missouri and North Carolina where there are specific provisions for A/Es.

"Lien Laws for Design Professionals" is available from AIA's publications fulfillment office (members, free; others, \$5).

Affordable Housing Competition

Architects, engineers, builders, manufacturers of building systems and students have been invited to participate in a design competition for a quadraplex housing structure, which is being considered as a possible way to increase the supply of affordable housing in Massachusetts. A major component of the competition, which is sponsored by the Greater Boston Real Estate Board's housing task force, in conjunction with the Boston Society of Architects/AIA, the Builders Bank Association of Boston and the Savings Bank Association of Massachusetts, is to create a housing design that would reduce construction costs and yet provide the amenities of a single-family dwelling.

The design should envisage a purchase price of \$55,000 or under per unit. Density requirements are four to eight units per acre, with each unit ranging in size from 750 to 1,400 square feet.

Cash prizes will be given for design concepts: \$3,000 for first place; \$1,000 for second place; \$500 for third place, and \$100 each for five honorable mentions. Letters of interest to enter must be postmarked no later than Sept. 1, accompanied by a \$15 registration fee. For information, contact: Norma Bogen, Housing Task Force, Greater Boston Real Estate Board, 24 School St., Boston, Mass. 02108.

Computer Shows Sun Angles

A computer program devised by a second-year architectural student at the Harvard graduate school of design produces draw-

continued on page 18



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Circle 11 on information card

Practice from page 17

ings that show what portions of a given building will lie in sunlight and in shadow at every hour of the day between 7 A.M. and 6 P.M., depending upon the building shape, the latitude, the month and the building's orientation. Peter Calkins won the \$1,000 computer graphics prize, awarded annually by Harvard's graduate laboratory for computer graphics and spatial analysis. His program permits an architect to see the relationship between a building and the sun. Hence, the architect can quickly identify the orientation that would make maximum use of the sun as a heating agent.

Eric Teicholz, associate director of the laboratory, says that "the process of producing such drawings manually is so laborious that most architects can't spend the time to develop them, yet having access to such graphic representations is very valuable." Calkins' program is designed "so that the user can change any one or more of the variables and ask the computer to produce a different set of drawings." The program is applicable to single-family dwellings as well as to high-rise office buildings.

Inquiries about the program may be addressed to Eric Teicholz, Harvard Graduate School of Design, 48 Quincy St., Cambridge Mass. 02138.

Design for Row House Infill Sought in Albany Competition

Architects and developers nationwide are invited to submit proposals for a residential infill project to be located on a site directly across from the governor's Victorian mansion in Albany, N.Y. The two-stage competition is sponsored by the Historic Albany Foundation. The area consists of late 19th century row houses juxtaposed to the Empire State Plaza. It has been designated a joint city and state historic district.

In the preliminary stage, those who wish to enter the competition are required to submit representative past work that indicates an interest in contemporary design infill, schematics and initial concepts for the site, which is on a corner double city lot with dual elevation exposure.

Five finalists will be selected by a jury of architects and will be awarded \$1,000 each for their participation in the competition's final stage. The final "grand prize" will be the two parcels of land on which the winner will construct the winning design. The competition is funded by the National Endowment for the Arts. Deadline for registration to enter is Sept. 30. For further information, contact Historic Albany Foundation, Inc., 300 Hudson Ave., Albany, N.Y. 12210, (518) 463-0622.

The Institute

New Set of Documents Readied On Construction Management

AIA's documents committee has completed work on a new generation of construction management documents, which are now available from the AIA publications fulfillment office or from authorized local distributors for AIA contracts and forms. In the group are four entirely new documents and four revised ones.

The new documents are A311/CM, "Performance Bond/Labor and Material Payment Bond/CM Edition," G701/CM, "Change Order/CM Edition," G722, "Project Application and Project Certificate for Payment" and G723, "Project Application Summary." The revised documents are A101/CM, "Owner-Contractor Agreement/CM Edition," A201/CM, "General Conditions of the Contract for Construction/CM Edition," B141/CM, "Owner-Architect Agreement, CM Edition" and B801, "Owner-Construction Manager Agreement."

The architect's professional responsibilities to the owner remain essentially the same as in the traditional owner-architect agreements, although some administrative and procedural routines may vary. For example, all communications between contractor and owner go through the construction manager. In certain cases, the architect may be required to be included in the sequence of communications; in

other cases, the architect must be informed of such communications.

Also, the architect's responsibilities for construction observation and rejection of work that does not comply with contract documents remains as it was in the traditional relationship. Change order proposals will still be priced by the contractor. If a change order involves more than one contractor, the construction manager will compile and coordinate all the materials for the architect and owner. The architect retains the traditional responsibility of reviewing change orders (G701/CM) in order to make a recommendation to the owner.

Unchanged are the architect's responsibilities regarding certification of progress payments, substantial completion and certification of final payment. Substantial completion of the work may be achieved by the various contractors as their work is completed, but warranties do not begin until achievement of substantial completion of the project. As usual, each certificate will set the parties' responsibilities and time for achieving final completion. Contractors who fulfill those responsibilities and reach final completion will be given final payment at that time, but many of the obligations and provisions of the contract will survive final payment and



New York Does It Again: The New York State Association of Architects/AIA's first effort to achieve quality design in residences for the elderly through sponsorship of an architectural competition resulted in a housing project in Utica (see April, p. 22), won by Hawks/Garment Associates, White Plains, N.Y. NYSAA has now conducted a second competition for the design of St. Joseph's Village (above), sited on 21 acres in Selden, Suffolk County. The 200-unit complex, recently dedicated, came about through the cooperation of NYSAA with the Roman Catholic Diocese of Rockville Center, and was constructed under a \$5.2 million federal mortgage program. The competition, announced in 1976, drew 57 entries and was won by Fleagle & Kaeyer (now Kaeyer, Parker & Garment) of Yonkers. NYSAA's agreement with the diocese included preparation and implementation of the design competition, as well as consultation during construction. Joseph Monticciolo, AIA, was adviser for the competition.

continue until final completion of the project.

In general, the documents assume multiple contracts between the owner and the contractors and not between the construction manager and the contractors. The documents do not provide for a guaranteed maximum cost, although they could be adapted to such an arrangement if the owner and the construction manager agree. All work for a project would be performed either under owner-contractor agreements or under purchase orders issued by the owner (or the construction manager as an agent of the owner.)

Specifically, A101/CM, "Owner-Contractor Agreement," recognizes substantial completion of the *work* versus substantial completion of the *project*, and provides for project certificates of payment. The new document A722, "Project Application and Project Certificate for Payment," is designed to accommodate the construction manager's duty to accumulate and summarize for the architect the various contractors' applications for payment. Also new is A311/CM, "Performance Bond/Labor and Material Payment Bond," which required slight modification from the standard form to deal adequately with timing problems brought about by the fact that contractors may receive final payment before the entire project is finally completed.

Also available are other new documents: A177, "Abbreviated Form of Agreement Between Owner and Contractor for Furniture, Furnishings and Equipment," A771, "Instructions to Interiors Bidders" and B177, "Abbreviated Interior Design Services Agreement." A revised edition of A511, "Guide to Supplementary Conditions," has also been prepared.

Architect Watercolorists Sought

AIA and its college of fellows are sponsors of a juried exhibition of watercolors by architects to be exhibited at the Octagon in Washington, D.C., in March 1981 and at AIA's convention in Minneapolis in June. An independent jury will make the selection in November.

AIA members who wish to submit watercolors for the show may send a postcard indicating interest to Jeanne B. Hodges, AIA Foundation, 1799 New York Ave. N.W., Washington, D.C. 20006. Details regarding the exhibition will be sent to all individuals who express an interest in competing for the exhibition. Deadline for expression of interest is Sept. 1.

As a means of aiding the AIA Foundation fund drive, a selection of winning watercolors will be auctioned at the 1981 AIA convention.

The Institute continued on page 21



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The Institute from page 19

Democrats' Platform Statement Reflects AIA Energy Position

The platform submitted to the Democratic Party convention in New York City this month reflects a statement on energy that parallels AIA-adopted policy language, stressing conservation measures and the implementation of building energy performance standards in "all new building construction as an immediate policy objective." The platform statement reflects AIA's policy on passive and active solar energy systems, the retrofitting of existing buildings and energy efficiency in all U.S. buildings by 1990, as well as energy savings in transportation. The statement says that energy efficiency "must be the nation's top priority."

The adoption of the statement by the platform committee followed extensive AIA lobbying efforts, initiated by R. Randall Vosbeck, FAIA, AIA president-elect. AIA staff members worked with the platform committee's energy task force.

AIA also worked closely with the Republican Party platform committee in the preparation of the platform adopted in Detroit last month. It states, "We are committed to . . . stimulating new energy technology and more efficient energy use." Support is given to "productive research to speed the development of renewable energy technology. . . ." The platform also says that "conservation clearly plays a role in the consideration and formulation of national energy policy."

Recession Management Problems

AIA's practice management committee's open meeting in Savannah, Ga., on Nov. 13-14 will be devoted to the theme of "managing a practice in a recession." Thomas C. Moreland, AIA, of Eugene, Ore., committee chairman, says that the meeting will address four questions: "Where are your markets in a recession? What do you do with your staff in a recession? How do you handle your finances during a recession? What role can low-cost automated office machines play?"

The meeting, which will be held at the DeSoto Hilton Hotel, is open to all AIA members. Those who attend will participate in workshops where the problems will be considered in greater depth.

A "modest" meeting fee will be assessed to cover meeting costs, and continuing education units (CEUs) are being applied for. Reservations will be made on a first-come basis because of limited facilities. For further information, write or telephone William Hooper, AIA practice division, at headquarters in Washington, D.C., (202) 626-7449.

News continued on page 25



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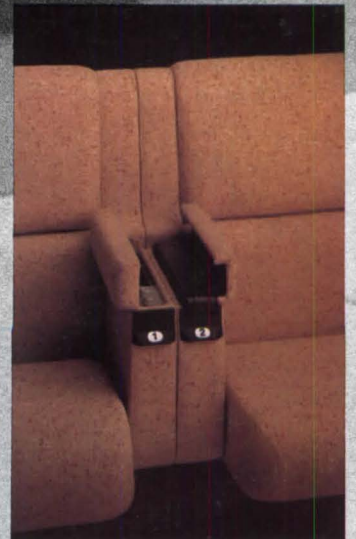
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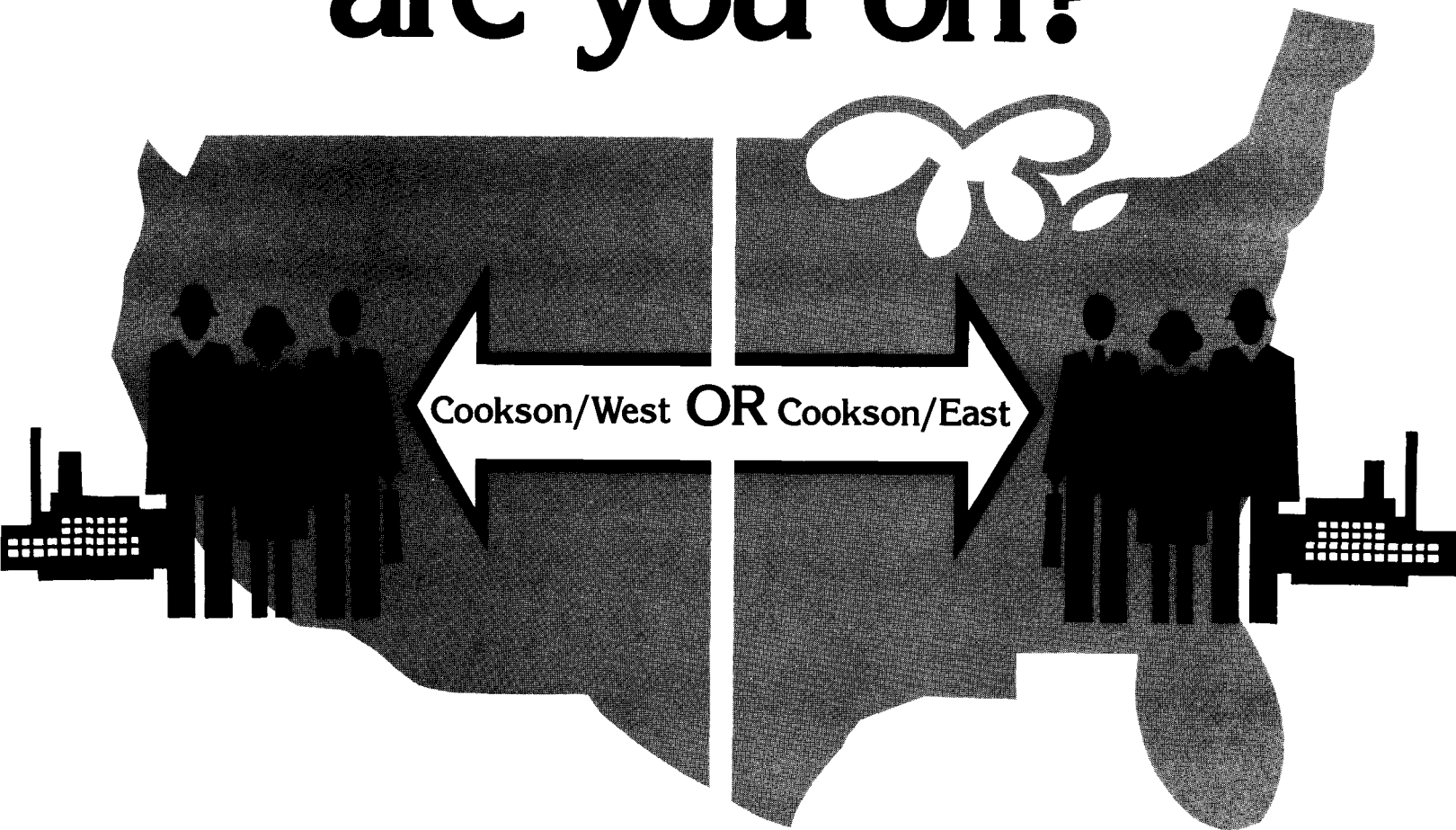
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Peru Returns Architect Belaúnde To Presidency After U.S. Exile

Fernando Belaúnde Terry, Hon. FAIA, was inaugurated as President of the Republic of Peru on July 28, becoming the world's only head of state who is an architect. Previously elected President in 1963 and re-elected four years later, he was forced into exile in October 1968 when a military junta moved on the national palace unexpectedly.

During his exile, he taught architecture, planning and foreign affairs at Harvard, Columbia, Johns Hopkins, American and George Washington Universities. His longest academic stint was at George Washington University in Washington, D.C., where he taught in the department of urban and regional planning from 1973 to 1978. His contributions to GW were recognized in 1979 when the university awarded him an honorary degree in public service.

His exile was ended in 1976 when his successor to the Presidency was ousted by the military because he was dying of cancer. In the elections in May of this year, Belaúnde ran as candidate for the *Acción Popular* party, which he had founded in 1956. He ran against 11 opponents and was overwhelmingly elected to the Peruvian Presidency.

During an earlier term as President, a newspaper account said: "Fernando Belaúnde Terry, President of Peru, never forgets that he is an architect." The reporter described a room in the national palace, "seemingly as big as a football field," where Belaúnde kept scale models and maps and charts of architectural projects underway or planned for Peru. He clearly was "more interested in his housing projects, road building and colonization programs and irrigation schemes," the reporter said, than in visits from foreign dignitaries.

And a student newspaper at GW carried a feature article on Belaúnde in 1978, describing his "infectious enthusiasm for whatever the topic at hand." Peru was very much on his mind, and all the projects he had started there. On one wall of his university office was a large relief map of Latin America. Running down the slopes of the Andes was a "thick red line marking the route of the partially completed 3,500-mile highway, the Marginal Forest Highway, conceived by Belaúnde and begun as the most dramatic in a number of far-reaching development projects during his progressive Administration."

Belaúnde's early education was in Paris, and he studied later at the University of Miami and the University of Texas, earning a degree in architecture from Texas in 1935. In 1940, he returned to Peru, completing graduate studies in city planning at the Institute of Urbanism of Peru.

In 1946, he won a seat in Peru's federal assembly. When the government was overturned in 1948, Belaúnde returned to the profession of architecture and was instrumental in the creation of a department of architecture in the National University of Engineering, serving as dean of the school from 1948 to 1960. Founder of the magazine *El Arquitecto Peruano*, he became recognized as one of Lima's most distinguished architects.

Belaúnde is the author of numerous publications in the field of architecture and regional development and anthropology. He was instrumental in an initiative taken by Peruvian architects in 1977 in the creation of the Charter of Machu Picchu, an international declaration of principles for urban design and development (see below), which the International Union of Architects honored with its Jean Tschumi prize.

In its issue of Mar. 12, 1965, *Time* magazine had a cover story about Belaúnde. He was described as the man who had captured "the imagination of his people as no one before." The writer told of Belaúnde's plans "to water Peru's deserts, tame its Andean mountains and populate its Amazonian jungles." Belaúnde is quoted as saying that his country "must not be afraid of greatness. . . . The hour of the pioneer, the founder of new cities, must be sounded." And now as President of Peru another time, Belaúnde evidently will attempt to sound that hour once more.

Warsaw Declaration Considers Energy Needs and Land Reform

Architects from around the world will gather in Warsaw in 1981 for the 14th World Congress of the International Union of Architects (UIA) and will give consideration to the principles that guide the professional activity of architects in a world community. They are expected to adopt a document in which these principles are enunciated, called the Warsaw Declaration of Architects, which is ad-

ressed to "all architects of the world, to public opinion and to all those who control the development processes." In the making since the last meeting of UIA in Mexico City in 1978, the document, now in a second draft, has been circulated to the 81 member UIA countries for comment.

The Warsaw declaration, in its present form, takes about 80 percent of its contents from the 1977 Charter of Macchu Picchu, which updated and synthesized the 1933 Charter of Athens, prepared by the *Congres Internationaux d'Architecture Moderne* (CIAM). The Warsaw declaration differs from the Macchu Picchu Charter in that the declaration is oriented to the world community rather than just to the design professions. The declaration differs also in the fact that more attention is given to the world's energy needs, which were implied in the charter, but are now addressed more specifically.

One controversial point in the charter was that of land reform, and this issue is developed more fully in the declaration. The longest statement in the Warsaw declaration concerns professional responsibility, its drafters taking the position that professions tend to become more and more narrow and less and less willing to accept the broader responsibilities of leadership in society. And the Charter of Macchu Picchu did not address world peace, which is considered directly in the Warsaw declaration. The declaration is not intended to replace the charter and other documents on human rights and the design professions that have preceded it, but rather to continue these previous sets of guidelines for the design and development of the man-made environment.

The Warsaw declaration in its present form has five major parts. It calls for:

- An acknowledgment of the "basic needs and rights of people" and for architects and planners "to assume their share of responsibility for meeting these needs in the process of shaping human environments."
- The development of "a new awareness of the future . . . for never before has mankind's future been so conditioned and endangered by present decisions."
- The establishment and maintenance of development controls by every nation in view of the fact that "the goals of settlement policies are inseparable from the goals of every sector of social and economic life," and "solutions to the problems of human settlements must therefore be conceived as integral parts of the development process of individual nations and the world community."
- The assumption by architects of a "greater scope of professional responsibility," since "at every stage or level of economic and technical development, the

continued on page 29

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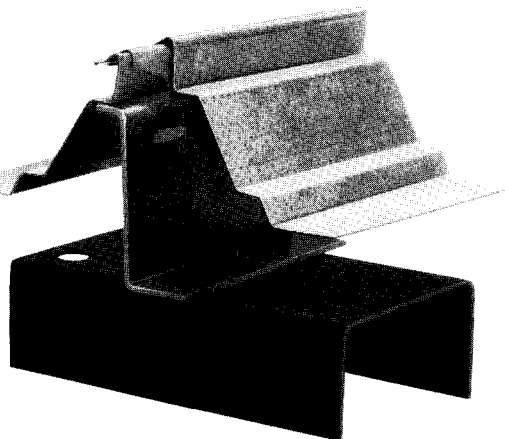
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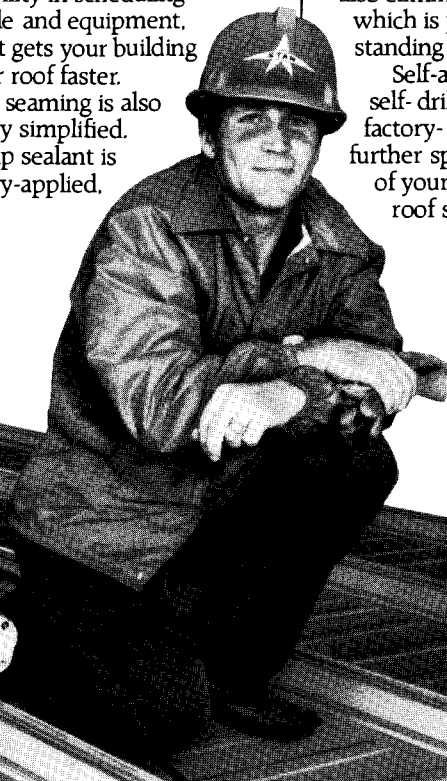
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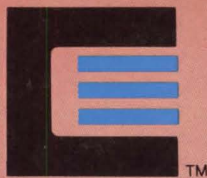
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International Affairs from page 25

role of the architect is to interpret the values of his society" and it is the architect's responsibility to "include consideration of the environment with which he works and the obligation to ensure that his work will be a positive contribution to social and environmental harmony."

- Acceptance of "the challenge of working in a differentiated and changing world."

The document concludes with the statement that the declaration "can have meaning only in a world with peace among nations." It continues: "The greatest obligation of governments in relation to humanity is the preservation of peace as the basis for realizing the needs and ambitions of people throughout the world. Governments should stop production for war, and use their resources for the improvement of conditions for all humanity. Warsaw was totally destroyed in World War II. Let its resurgent development and the exemplary restoration of its historical heritage give inspiration to architects and peoples of all nations in their pursuit of progress, self-fulfillment and a human environment."

The declaration of Warsaw is the work of American, French, Mexican, Polish, Russian and Swiss architects. At the UIA meeting in Mexico City in 1978, a group of Polish architects, who had already been working for months on programs and themes to be incorporated into the 1981 UIA congress, heard Kenzo Tange, Hon. FAIA, extol the significance of the Charter of Macchu Picchu. Earlier, Polish architects had been the first to publish it in English in the magazine *Architektura* of October 1978.

Because the charter had been so much a part of the deliberations in Mexico City, having been endorsed by prominent architects and planners worldwide and having received at the meeting UIA's coveted Jean Tschumi prize, the Polish delegation decided to make the charter an important part of the 1981 congress and to supplement its principles with a declaration that would be broader in scope, taking in the entire world community.

The Polish architects formed a committee to develop a declaration, asking two Americans to serve on it—Dorn C. McGrath, head of the department of urban and regional planning at George Washington University, and Mark T. Jaroszewicz, FAIA, dean of the college of architecture, University of Florida.

In October 1979, the committee sent the first draft of the Warsaw declaration to the 81 countries who are members of UIA. Comments were received, "mostly favorable and constructive," says McGrath, which were taken into account in the draft developed in May of this year.

And now it's on its way again to be discussed by UIA members and referred to committees, as well as to each of UIA's working groups. "Undoubtedly, it will stir up a lot of debate, even before the 1981 meeting," McGrath says.

"The adoption of the Warsaw declaration by UIA would give the statement standing in relation to governmental activities in any country, especially in situations where architects are more involved

Government

Up to Three-Year Delay Likely For Building Energy Standards

The Department of Energy has requested that Congress approve a delay in final promulgation of the building energy performance standards (BEPS) until August '81. And, it seems likely that Congress will go beyond DOE's request and approve a two-or-three-year delay.

Assistant Secretary Maxine Savitz recently announced that DOE could use the additional year to study problem areas raised by the 430 witnesses at the public hearings and the 739 written comments (see May, p. 11; July, p. 28). Revised standards would be issued in February. By August '81, DOE also will propose rules for implementation, a draft component standard similar to ASHRAE 90-75 (American Society of Heating, Refrigeration and Air-Conditioning Engineers) and various procedures to determine whether state and local codes are in compliance with BEPS.

DOE's request pushes back the implementation of BEPS to August '82. Then Congress can vote to halt federal financial assistance for building projects in non-complying jurisdictions.

The exact timetable for BEPS, however, will be decided upon by Congress. Recently, the Senate passed the Housing and Community Development Act of 1980 that contains a provision to extend the date of promulgation of BEPS to Aug. 1, 1982. The act also calls for transfer of the administrative responsibility for BEPS after promulgation from HUD to DOE.

In the House, the Housing and Community Development Act calls for a two-year extension of the promulgation of BEPS, but has no transfer provisions. However, an amendment, introduced by Rep. Thomas L. Ashley (D.-Ohio) calls for final promulgation in 1983.

The Ashley amendment calls for DOE

in governmental and political affairs than in this country," McGrath says. "For example, the new President of Peru, Fernando Belaúnde Terry, a signer of the Macchu Picchu Charter, is an architect, planner and urbanist, and he has already chosen people for his cabinet who respect the principles of the charter and the declaration and who will, to the extent possible by political limitations, pursue the philosophical ideas of the Warsaw declaration."

to issue interim regulations for BEPS by Aug. 1, 1981. DOE would then be required to conduct a 12-month demonstration program using these interim regulations, although BEPS would be applicable to federal buildings. An analysis of the demonstration program would be presented to Congress.

A bill similar to the Ashley amendment has been introduced in the Senate by Sen. John A. Durkin (D.-N.H.). To override the BEPS provisions in the Senate act, it must be approved by the total Senate. The Durkin bill would give DOE one year to produce standards, require a two-year voluntary pilot program to test BEPS and require congressional approval of the standards and sanctions.

\$165 Million for Urban Grants

The largest round of awards yet made under HUD's urban development action grants program was announced recently. Forty-nine cities will receive \$165 million for 72 joint public/private development projects, which are expected to attract almost \$1 billion in new investment. It is anticipated that the projects will provide 19,216 new private sector jobs, with 6,000 other jobs retained.

Under the program, HUD awards \$675 million annually to cities and counties where there is economic distress and where the recipients have "good overall records for equal housing and employment opportunities." Of this amount, 25 percent is awarded to cities with a population of under 50,000. An example of an award is one to Baltimore in the amount of \$266,800 for the renovation of 23 vacant residential units in the Butcher's Hill neighborhood to supplement a private commitment of \$667,000.

Briefs on page 70

“WE THINK THE CHOICE OF BRICK WAS THE OBVIOUS SOLUTION.”

H. Duane Jarvis, AIA, Principal in Charge
Jarvis Putty Jarvis, Inc., Dallas, Texas

“Brick is a recognized quality material appropriate for a public building such as a government center. And in the case of Collin County, proved to be cost effective since it also served as a structural component.

“We tried to be sensitive to the high cost of energy; and the use of brick, in our opinion, was a good

material choice. The thermal lag property of brick, due to its mass, contributes to long-term energy savings. Brick also was adaptable to forms consistent with the design, which helped shade the glass areas — another energy savings.

“With regard to aesthetics, brick provided the appearance of dignity and quality, which we were trying to achieve.

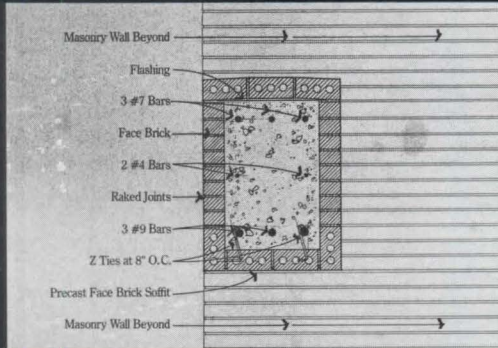
“We wanted to avoid materials which were faddish or temporary. Brick has stood the test of time for centuries, and was the ideal material to keep this job within our budget. For the Collin County project, we think the choice of brick was the obvious solution.”

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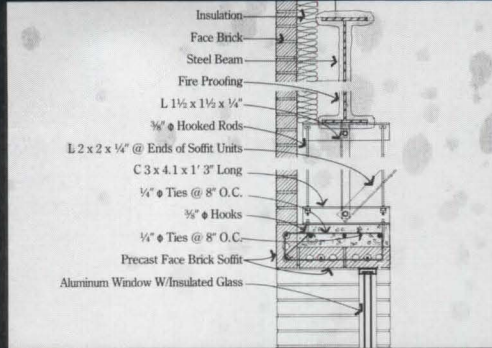
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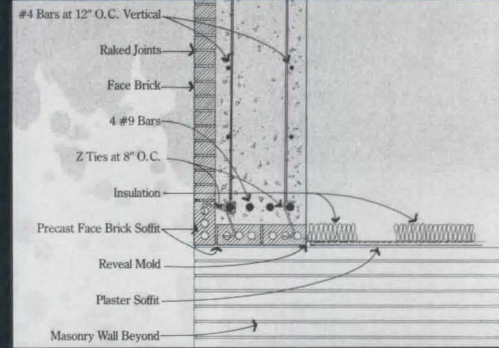
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The handrails were constructed by forming U-shaped brick channels. Reinforcing steel was then set in the channels which were filled with concrete. The top surface was finished with Acme Brick.



Acme Brick was attached to the structural steel truss to form a return and to frame the recessed opening of the glass area.



The poured in place spandrel beam was formed on two sides by Acme Brick which serve as the exterior finished wall and the soffit. The brick thickness was included in the structural calculations.

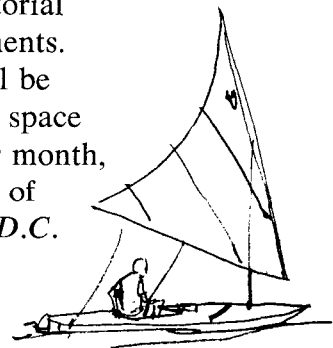


Collin County Courthouse and Jail, McKinney, Texas
Owner: Collin County, Texas
Architect: Jarvis Putty Jarvis, Inc., Dallas, Texas
Structural Engineer: Datum Structures Engineering, Inc., Dallas, Texas
Masonry and General Contractor: Howard U. Freeman Incorporated, Irving, Texas

AIA JOURNAL

Summer
is a good time
for swimming,
lazing, light
reading, light
sipping from
frosty glasses
and sailing,
especially sailing
at a place on
the South River
near the Chesapeake
where I keep
my little boat.

Summer is not
such a good time
for hard labor
such as chopping
wood, for hot
and heavy soups
or excessive pasta or
the making of
weighty editorial
pronouncements.
Come to think, it
is not such a
good time for reading
weighty editorial
pronouncements.
So there will be
none in this space
this summer month,
for the sake of
both of us. *D.C.*





Market Street, San Francisco

Portrait of an urban artery. Text by Donald Canty, photographs by Joshua Freiwald



Over the years the boosters and beautifiers of Market Street have been fond of calling it San Francisco's Champs Elysees. There are common characteristics: Market Street is very wide, easily the most important street in the city, a site of civic ceremony (having felt the feet of two generations of American victors in world wars, plus countless other marchers).

But a grand boulevard it never has been. Instead, it is some more interesting things. It is, and has been for generations, a true artery in the transportation sense; trollies, which used to rumble four abreast down the center of Market, have been partly replaced and partly supplemented by the Bay Area Rapid Transit subway, but Market remains the primary east-west corridor of public transportation from the bay to the oceanside fogbelt.

Market also is the meeting place between the two grids which are laid over San Francisco's flats and hills alike, and which give

the city its unique grain: wide blocks aligned with Market on the south, narrow ones set on the diagonal to the north. Market is also something of a social chasm. To the south are pockets of blight, then endless stretches of working class neighborhoods (enjoying some of the city's best microclimates). To the cooler north is the city of chic, tourism and commerce.

Finally, Market is a kind of cross section of the city's life, chic and seamy alike. It is a fundamentally middle-class city, but suffused with exoticism of various kinds: gastronomic, architectural, cultural, sexual. It is a relatively new city by Eastern standards, yet to the West it is a bastion of history and tradition. It enjoys reputations for both tolerance and violence. All of these strains mix on Market Street.

Actually, there are several Market Streets. What follows is a portrait of them, and through them, the surrounding city.



The foot and the financial sector.

Market Street begins, as the city did, on the bay. At its foot is the anachronistic spire of the Ferry Building, a relic of the days when the bay itself was a transportation artery. The Embarcadero on either side of the Ferry Building is no longer so active a seaport as it once was, but it is highly active as a scene of real estate development and public improvements: the Golden Gateway renewal project, the Rockefeller-Portman Embarcadero Center, all interwoven with a lively series of public spaces, including Ferry Building Park (above left) at the very starting point of Market.

Improvement of public spaces has been continued up Market

through a beautification program launched in the mid-1960s, financed by a \$24.5 million municipal bond issue and federal funds, and designed by a joint venture of Mario Ciampi, FAIA, John Carl Warnecke, FAIA, and Lawrence Halprin. The principal palette of the beautification team is shown at right: new street trees, street furniture and signage, granite-banded brick paving.

In the city's heyday as a port, the foot of Market was a flavorful, not altogether wholesome precinct. Vestiges of those days sometimes still can be found on the sleek new benches, but for the most part Market Street begins as a forest of highrises surrounding a Hyatt Regency Hotel, as if chunks of downtown Atlanta had been transplanted here.







The occasion for beautification was the coming of the BART subway beneath Market. Around the BART stations on lower Market have sprouted the new private office towers that have made this the densest administrative-financial core in the city. The density is often penetrated by open spaces, however, which take on an interesting variety, especially on the north side of Market where it encounters the diagonal grid. (Far left, the Crown-Zellerbach complex, an early postwar addition to lower Market that made a generous gift of space; near left, Mechanics Monument.) The open spaces also are beginning to reach toward less prosperous Mission Street, paralleling Market a block south. Opposite above, the beginning of a pedestrian way between Market and Mission flanked by a pair of Standard Oil towers.



The shopping sector and a shabby fringe.

The next major precinct above the financial district is the retail shopping area, whose landmark long has been the Emporium department store (background of photo above). Virtually all of this precinct was built before 1920. Then and in ensuing decades it served as the Main Street of middle-class San Francisco (which, despite the city's exotic image, remains most of San Francisco). But there has been decline since World War II, as retail activity has moved north of Market, where the more fashionable shops always have been.

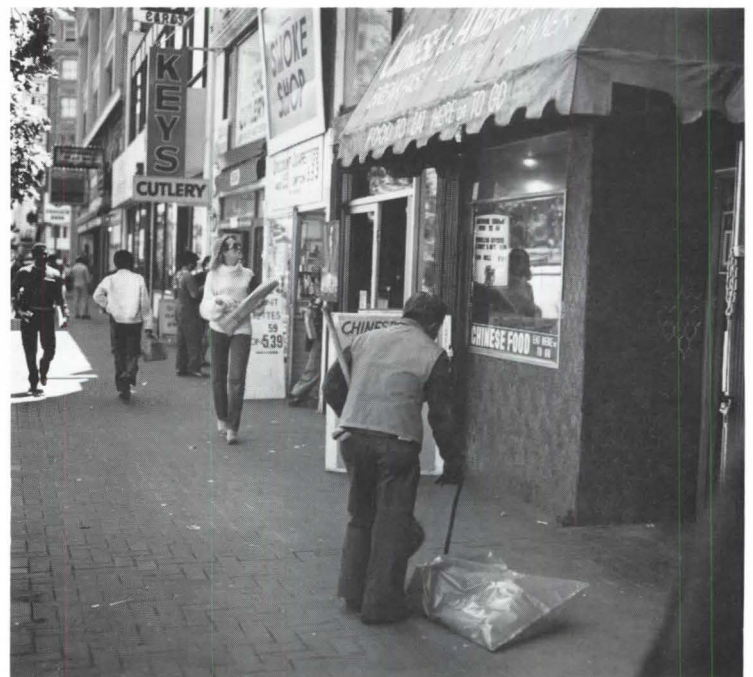
The beautification program has had less visible impact on this stretch of Market than on the blocks below, although it contributed a major multilevel open space, Halladie Plaza by the Warnecke firm (above), which reaches down to BART and is flanked by the turntable of the Powell Street cable car. Along these blocks the high-design street furniture is challenged by more venerable and casual objects, and the brick sidewalks serve street vendors as well as pedestrians.

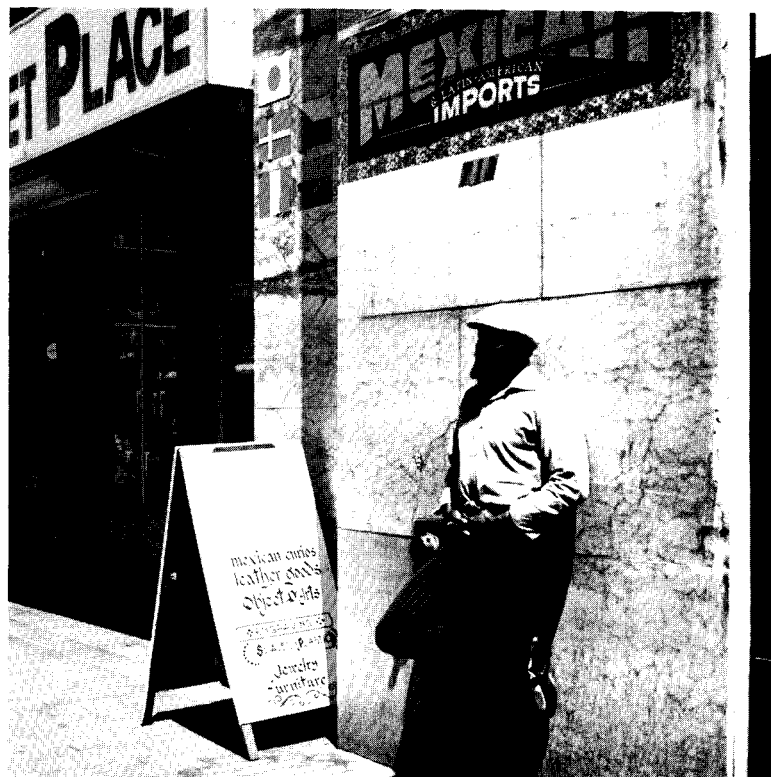






The central retail district may not be as prosperous as it once was, but it still has pride and vitality. As Market continues west, however, it declines into shabbiness for a few unhappy blocks, taking on the tawdry character of the city's adjacent Tenderloin.



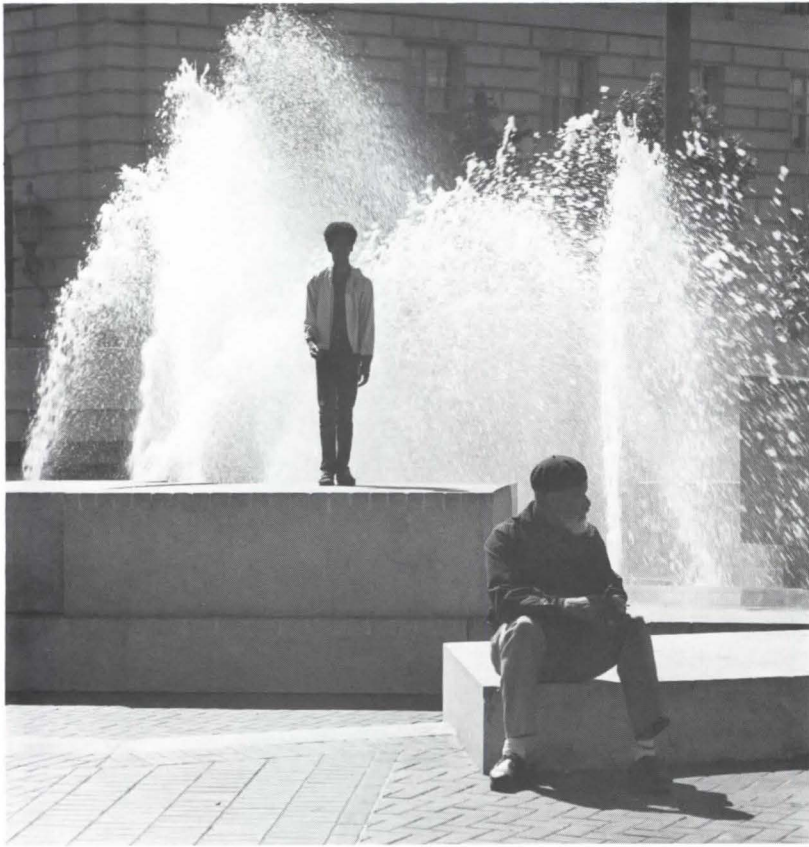


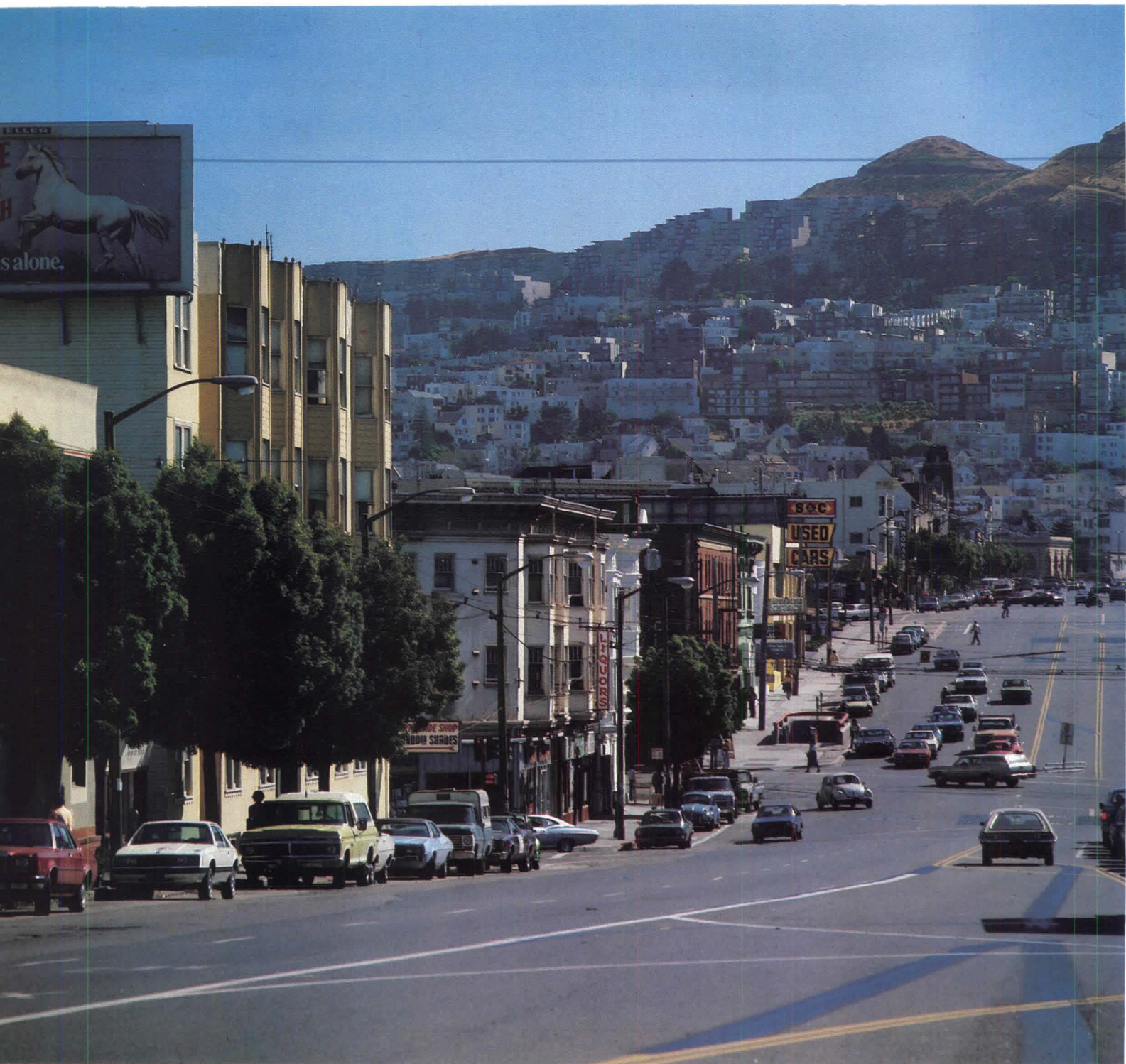


A ceremonial moment passing city hall.

Farther west Market encounters San Francisco's monumental Civic Center, sending a major diagonal axis to Arthur Brown's marvelous city hall. The point is marked by one of the beautification program's other major events, the U.N. plaza and fountain by Halprin (commemorating the founding of the United Nations in this same Civic Center). Like Market's other open spaces, the plaza is used by a variety of people for a variety of purposes, including a more than occasional snooze.



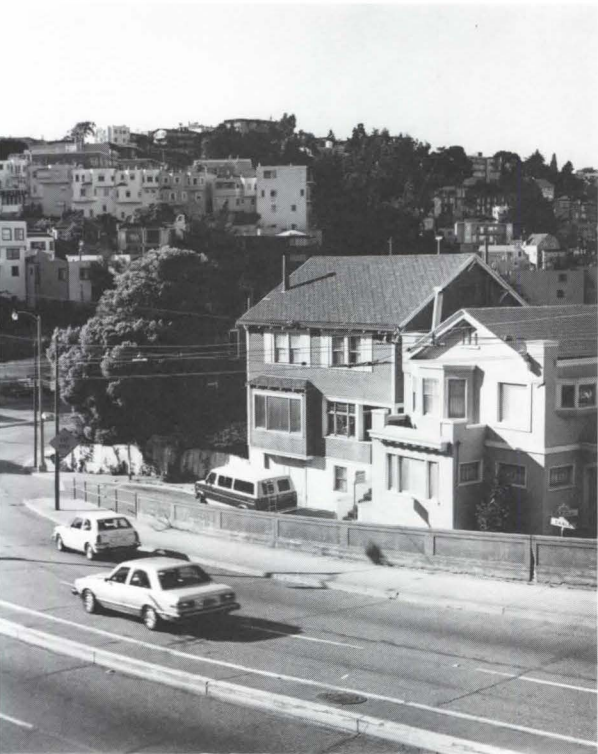




A gradual decline into miscellany.

A few blocks above the Civic Center, the beautification program ends and so, surprisingly and unrelatedly, does Market Street as a major urban artery. From here until it begins a winding ascent to its terminus at Twin Peaks (background of photo above), Market is part commercial strip and part residential. Some of it has an almost suburban quality. At one point on this would-be Champs Elysees is a huge, sprawling Safeway store in the midst of a parking lot, a vision that would be at home anywhere in roadside America. Another landmark of sorts on the way to the hills is the intersection of Market and Castro Streets (above right), gateway to one of urban America's most thriving, and most publicized, gay communities.

In these blocks Market reveals its true width, magnified by the mainly small scale of the buildings along the way. Then, as it begins to wind up the hills (above center), it turns narrower and thoroughly residential.



An end that needs to be a beginning.

The physical significance of Market Street to San Francisco is obvious from the view from Twin Peaks. It is, as Halprin puts it, a feeder to the rest of downtown, a reference point. It has been for a very long time and probably will be for the foreseeable future. To veteran San Francisco planning consultant Lawrence Livingston Jr., in fact, the surprising thing about Market is how little it has changed over the years in either basic form or function.

Livingston was one of the authors, along with Halprin and George Rockrise, FAIA, of a 1962 report commissioned by the San Francisco Planning and Urban Renewal Association that gave impetus to the beautification program. Livingston's present view is that the program has met most of the goals outlined in the report, but hasn't made that much difference. "Unhappily but inevitably," he says, "the cosmetic surgery on Market Street has cured no basic ills."

The program has even harsher critics, some of whom seem to spend much of their time gloatingly counting winos on Market. "It's always the same with these kinds of urban design gestures that stay on the surface," says a teacher of urban design from his vantage point across the bay in Berkeley. "They are hell to justify in terms of priorities for public investment and they are easy to dismiss as 'cosmetics,' or 'putting a band-aid on a cancer.' But in the end you're kind of glad they happened."

The design execution of the program was solid and respectful to the character of the city. What was done was done well, but what was done was simply insufficient to make much change in the character of the street. Unfortunately, moreover, the impact of what was done is greatest where it was needed least, in the financial haunts of lower Market. Here the artifacts of beautification join with new buildings and spaces to produce a very pleasing (if perhaps overly slick) pedestrian environment. Farther up the street, except at the major new spaces, the impact is almost nil. In some of the tawdriest blocks the "touches" of design even accentuate the visual and social blight.

The program was at best a starting point if other than the financial blocks are to be upgraded. Investment and development, Halprin says, "moved up the street years ago; now they've moved back down." Left to itself, private investment probably will simply extend westward the rows of office buildings lining lower Market.

It would be sad to see the street lose its diversity and become just another commercial canyon. Preventing this requires special attention to the shopping precinct of Market. Fortunately, a major stimulus for this part of the street is now in prospect: the Yerba Buena Center project, which includes a block-deep mixed use development linking Market to the Mission Street site of the city's huge new convention center. This would be not just a stimulus but also the first major break in Market as a north-south social barrier. (There are lesser breaks on lower Market where pathways to Mission have been cut between buildings.)

The fact that only a beginning has been made on significant improvement of the Market Street corridor doesn't bother Warnecke, who points out that it took a half-century for development to fill in along the improved Champs Elysees (that street again!). "The point is," he said, "that the street itself was done first. Where else has that happened since but here?" Good things simply *have to follow*, he believes. □







Even from skyline perspectives, the Bank of America's facade serrations are prominent in raking sunlight. The setbacks of its crown relieve the effect of the building's great bulk.

Evaluation: Brooding, Outsize Tower

The Bank of America building is both powerful and problematic. By John Pastier

San Francisco, a city that makes an art of excess, has reared startlingly conventional skyscrapers as profligately as it has spawned startlingly unconventional social patterns. By some measures, its inventory of highrise buildings ranks behind only New York's and Chicago's nationally, ahead of far larger cities such as Los Angeles, Philadelphia, Detroit and, at least for the moment, Houston.

But architectural gems are not easily found among its half-a-hundred structures of 300 feet or taller. Most of them manage to lack both the visual charm and architectural sophistication that otherwise seem to abound in the region. The ones that are most impressive date back to those years, just before the Depression, that we can now see only in the golden light of nostalgia. Miller & Pflueger's Pacific Telephone Building and their faceted 450 Sutter Street office tower, George Kelham's Shell Building, Weeks & Day's Sir Francis Drake Hotel and Schultze & Weaver's mansarded Hunter-Dulin Building, all built in the second half of the '20s, manage to work equally well as architectural forms and as urban symbols of San Francisco's once unchallenged dominance of Pacific Coast commerce. Together, they make up nearly half of the pre-World War II stock of skyscrapers, and the others are also quite respectable examples of architectural design.

Unfortunately, what was the rule before 1940 proved to be the exception after the war ended. The bay region school, in practicing its special variant of modern architecture, seemed to specialize in smaller buildings while the highrise commissions went largely to commercial firms, including some from Los Angeles that had set up local branches. About 40 tall buildings have been built in this period, but few have achieved any great quality or character. The Alcoa Building with its exposed diagonal bracing has undeniable intellectual force, but somehow misses greatness as a visual object. The Transamerica Building succeeds in its role as a symbol, but only by resorting to structural and functional irrationality wrapped in heavyhanded detailing. Most of the others steer clear of these two poles of innovation, and are content to cloak themselves in the standard business suits of the financial district, some fitted well from good cloth, and some less carefully cut from architectural polyester.

Yet there is one structure in this collection that lacks neither



TV commercial in production with B of A and Transamerica towers as a backdrop.

dignity nor identity. The faceted dark granite headquarters of the Bank of America, completed in 1969, is a powerful though problematic work that takes on special interest in the light of currently changing architectural values. If it is flawed as a piece of urban design, it is also one of the subtlest and most changing elements in the cityscape. And if it is a textbook example of calculated institutional disregard for the individual at ground level, in its upper reaches it is a romantic sculptural fantasy virtually unmatched by any other skyscraper since the 1930s. Indeed, that termination alone is enough to give the Bank of America a special place in the history of this most quintessentially American building type, and provides strong recompense for the design's

social and urbanistic shortcomings.

The Bank of America tower is immense. Its nearly 1.8 million square feet of floor space far exceed any other highrise structure's in the city. Its 778-foot height once made it the tallest building in the West, and, although the nearby Transamerica Building's hollow top makes it taller in feet, the Bank of America's 52 stories is still a local record. Such height and bulk were symbolically and programmatically defensible, since the bank was the nation's largest at the time. (At present, it is running a close race with New York's Citicorp.)

This size is the root of several difficulties. It has been argued that the Bank of America is simply too large for the city's scale, and that contention certainly had validity when the building was new. At that time it stood out even more in the skyline than it does today, since its 778-foot height was more than 200 feet taller than anything else in town, and its broad slab-like profile seemed particularly conspicuous in a downtown context of more slender towers. But in subsequent years, a virtual wall of highrises has formed near the waterfront and, attracted by density bonuses linked to BART station proximity, along lower Market Street as well. Now, the bank's tower is no longer the tallest in the city. Other broad slab structures in the Embarcadero Center have made its width seem less unusual, and the filling in of the skyline has made it seem less of a freestanding Goliath.

Yet this very proliferation of tall buildings that has made the Bank of America seem more assimilated into San Francisco has also confirmed fears that were raised by its construction. This colossus was seen as a sharp break with previous urban form, as well as a harbinger of a downtown monoculture of large offices displacing a more diverse and finer-scaled pattern

Mr. Pastier of Los Angeles is author of *Cesar Pelli*, a monograph to be published this fall by the Whitney Library of Design.

Guidelines spawned by its shortcomings.

of land use. The process was soon dubbed "Manhattanization," and under that banner battles were waged against individual projects such as the Transamerica Building and even against the very idea of tall buildings. In the less than a dozen years since the Bank of America's completion, San Franciscans have placed three separate antihighrise initiatives on the ballot. As recently as last year, voters were given the opportunity to limit new structures to 260 feet—a mere third of the Bank of America's height. Just as it did twice before, the electorate chose to retain the status quo. But even then, there have been curbs: Current laws limit skyscrapers to 700 feet, which is probably the most liberal height limit ever enacted anywhere, but still one that would have stunted both Bank of America's and Transamerica's growth had it been in effect earlier.

Indeed, Bank of America has earned a peculiar place in architectural annals, for, just as New York's Equitable Building inspired the nation's first bulk zoning controls in 1916, so did B of A prod San Francisco's planners to examine what constituted proper conduct for downtown office buildings. Two years after its construction, the department of city planning issued an urban design plan with several guidelines clearly inspired by the bank tower.

That 1971 document suggested that prominent buildings should be light in color, that their bulk should be controlled through limits on floor plan dimensions, that plazas should not be sited in the shadows of large buildings and that major office structures should have ground floor commercial space to enhance the pedestrian environment. These four points are an effective summary of the bank building's main weaknesses, but it must also be remembered that these shortcomings were part of an architectural design of unusual richness, bolstered by materials and detailing of uncommon quality. It was meant from the start to be the home of the nation's largest private financial institution, and one may argue that its failures, no less than its successes, make it an artwork of the highest symbolic integrity. As an entity, the tower, plaza and smaller banking hall project the essential character of its unfathomably prosperous and

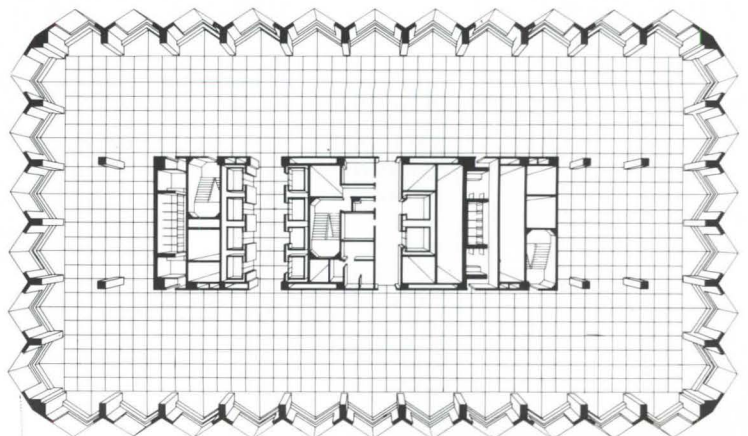


potent owner: It is impeccably dignified, well mannered toward certain of its neighbors, at times coolly indifferent to the needs and presence of individual mortals, expressive of great affluence without flaunting its riches, undeniably powerful and, above all, inordinately large.

The less positive of these attributes emerged naturally as reflections of the times and the client, but it scarcely needs saying that the building's virtues came about only through conscious architectural effort. The design process was complex not only because of the project's scope, but also because of the way responsibility was distributed. The official credits read: Wurster, Bernardi & Emmons, Inc., and Skidmore, Owings & Merrill, architects; Pietro Belluschi, consulting architect; and Lawrence Halprin & Associates, landscape architect. Sorting out who did what is not so simple, and would probably require an extensive scholarly effort at this late date. Marc Goldstein, FAIA, SOM's senior project designer for the building, compares the situation to "Rashomon": Each participant recalls the events differently, depending on his role and viewpoint. The story is tangled, yet a fascinating occasion for speculation where recollections fail or diverge.

Wurster, Bernardi & Emmons was the first architect involved in the project, and the firm's association grew out of working

The plan (typical floor, below) provides perimeter offices, as at left, with pointed bays.





The tower looms as terminus (center); its polished granite columns dominate at close proximity (left). Steps (right) run most of the building length on the approach to the plaza.



with a B of A subsidiary on branch banks. The firm was asked to prepare a list of the best architects in the world, to help identify potential designers for a new headquarters. (One observer even recalls public talk of an international competition.) The list included, among others, Le Corbusier and Mies van der Rohe, and it also included WB&E. The bank eventually decided, or was convinced, that architects such as the first two were not right for the situation, and WB&E was given the assignment, with Belluschi acting as a design consultant on William Wurster's invitation. Wurster was at the time the central figure of the bay area regionalist movement, highly respected both as a designer and as dean of architecture (and, later, environmental design) at the University of California. His firm, however, had no experience with office projects of such scope, and his health was beginning to fail, so associating with another pioneer Western modernist made sense practically and politically. (Securing a commission that was initially open to the full range of world-class architects could be taken as another example of Wurster's widely admired political finesse.)

Pietro Belluschi, FAIA, had been a design consultant on an even larger office project, New York's 60-story Pan Am Building, and soon after played a similar role in the 50-story Seattle-First National Bank Building. He claims the basic design as his own, but Donn Emmons, FAIA, Wurster's partner, attributes a narrower role to Belluschi, and, when pressed, identifies himself as the prime designer. SOM's Goldstein feels that the strong-willed Wurster had more to do with the basic concept than is generally acknowledged. Goldstein's and Belluschi's accounts are not really incompatible, but Emmons' contribution may actually be less than he remembers, since he made his reputation as an administrator.

There is little disagreement about SOM's role in the project. The low, free-standing banking pavilion at the Montgomery Street end of the site is essentially the work of Edward C. Bassett, FAIA, SOM's partner in charge of design, and design refine-

ments and detailing of the tower were also largely the firm's responsibility under the direction of Marc Goldstein. (Belluschi recalls Goldstein's struggle with the contractor over proper matching of the granite panels that sheathe both buildings, and there is little doubt that Goldstein's intensity and commitment—he spent six years on the project—was a major factor in the consistency and elegance of the final product.)

By the time SOM had been brought into the project, the basic design had been set. The idea of specific height and bulk was fixed, as were the tower's siting, dark color and strongly faceted exterior. The plaza's general shape and location were also determined at that point. Originally, the firm was to be a replacement for Emery Roth & Sons, a New York City organization whose extensive practical experience in the office building field made it a logical candidate to prepare working drawings for this locally unprecedented structure. Then it was decided that communicating across the country would not be practical, and SOM agreed to join the project if it would be given some design responsibility as well. One of Belluschi's roles, according to Goldstein, was to mediate design differences between SOM and WB&E.

The relationship of the three architectural entities, which Bassett characterizes as Byzantine, can be glimpsed in the evolution of the building's most striking design component, its boldly faceted exterior. In plan, the B of A tower resembles a fabric swatch cut out with pinking shears. Its walls zigzag in such a way that each 20-foot structural module encompasses a triangular projection that angles out about 40 degrees from the plane that would normally mark the facade. The form is not unprecedented—Eero Saarinen's 1960 law school for the University of Chicago is remarkably similar—but its application at such a large scale is unusual. One often hears anecdotes that this rugged and irregularly terminated form was inspired by either the Sierra Nevada mountain range or by another famous piece of California geology, a fluted rock outcropping called "the Devil's Postpile." Both have their logic. Another immense financial institution has long used the Rock of Gibraltar as a symbol of its stability, and the visual resemblance between the Devil's Postpile and the B of A tower is uncanny.



The 120x300-foot plaza is bordered by the low bank building (in shadow, right), and its emptiness is punctuated by Masayuki Nagare's granite sculpture (facing page).

Emmons dismisses the stories, and says that the shape was inspired by San Francisco's ubiquitous bay windows, a device that was by no means exclusively residential, and which had begun to appear on local office buildings at the time. Belluschi, however, gives credence to the Devil's Postpile story by stating that the idea of faceted walls and a fragmented top came from his seeing a Sierra Club photograph of a basaltic rock formation. This difference of opinion is obviously linked to the diverging views on authorship of the basic design. Belluschi claims the form as his, while Emmons credits him with the narrower role of working out the exact angle of the pleat. (Belluschi also points out that, in addition to the better known principals on the project, there were "unsung heroes" such as WB&E's Ralph Butterfield, AIA, and SOM's Robert Towle, AIA.) SOM later contributed to the form by making the facets uniform on the tower's narrow ends rather than separated by a narrow central plane as originally designed. In its final form, the tower is 11 bays wide by 6 deep, and uniformly faceted for all but the top-most 11 stories where a carefully composed asymmetrical pattern of setbacks occurs.

It is this carved-away crest that takes the design from the category of high competence to the realm of urban-scale sculpture. The play of jagged shapes is a perfect foil to the regimented order of the lower floors, whose uniform pattern is broken solely (but deftly) by two double-height bands of mechanical floors. This syncopation was literally hammered out on a wooden study model made of individually adjustable diamond-shaped strips representing the exterior bays. In the end, the sculptural expression was tempered by the limitations imposed by mechanical window-washing equipment. One can argue that the effectiveness of this stepping is weakened by the decision to let each building corner rise uninflected to the top floor, and thus appear as overscaled protrusions. Also, this produces a silhouette that gives no hint of the stepping, particularly at a distance and especially on cloudy or foggy days when the tower looks like a flat, dark monolith. Further, the stepped esthetic would have been eminently suited to a series of setbacks

throughout the tower's height, perhaps tied to the internal changes caused by the progressive elimination of elevator banks as the building ascends. Such a strategy would have extended the sculptural expression over a greater portion of the building, and produced a livelier silhouette and a less ponderous top. This, of course, was the classic pattern of earlier skyscrapers, and in the pre-postmodern '60s such an approach would have been seen as reactionary, whereas the slab form was deemed modern and functional even though it denied the implications of the building's diminishing core. Nevertheless, the B of A tower allowed itself expressive liberties that were radical in its day, and that were somewhat prophetic of today's more relaxed attitudes. As it is, the building's form is unique in the annals of architecture, and it is one of the most visually successful American tall buildings of the postwar period.

Inside, the strong faceting is a mixed blessing. On partitioned floors, outer offices may gain interest through their angled walls, but flexibility is severely inhibited by that configuration. The tower as a whole was designed on a five-foot module, yet perimeter office widths must be laid out in multiples of 10 feet to prevent awkward junctures and spaces. Ideally, a 20-foot module is needed for full resolution of inner space to outer wall, since the half-bay offices are sharp trapezoids with offset windows uncomfortably placed in the acute corners. Compared to the standard range of office modules—40 to 60 inches—the outer zones of the B of A tower have one-fourth to one-sixth the space design flexibility of normally constructed buildings. This may not be quite as serious as it sounds, but it does raise a point that has become increasingly clear with the rise of post-modern architecture: Formal expression and functional process do not necessarily reinforce one another. Often trade-offs must be made between the two, and we seem to be becoming more honest in admitting that esthetics can sometimes take precedence over efficiency.

Externally, the faceting created another sort of difficulty—that of reconciling transparent glass and opaque granite patterns with the vigorously modeled surfaces. The solution was to make

the solids and voids as visually similar as possible: The granite is polished to a glassy smoothness, and the glass is tinted to approximate the hue of the stone. Just what that color should be called is not easy to say. It is frequently referred to as carnelian, and sometimes as red, but it is closer to brown and even closer to gray. In very strong sun it is neither dark nor light, but under most conditions it is a somber shade of gray or brown depending on the quality of illumination and blueness of the sky. At certain angles, its polished surfaces act almost as mirrors and the granite's color vanishes in a dazzling light. In full sun the window patterns read crisply, and in raking light the facets stand out in bold relief. But in shade or in diffused light caused by clouds or fog, the facets seem to flatten and the chevron-like

pattern of window and wall is difficult to detect. Although the architects wanted a unified skin, it is clear that the tower is at its most beautiful and most exciting when the window pattern is prominent and the faceting is sharply pronounced. This granite would have been effective in an unremittingly sunny climate like that of Phoenix, but for San Francisco a lighter shade of stone would have been more consistently successful.

The color of the skin is as much an issue of urban design as it is of architecture. San Francisco is a city of light-hued buildings and, like the nearby Alcoa and Great Western Savings towers, the dark-toned Bank of America headquarters stands out (or perhaps recedes) unflatteringly and unsociably in that context. Because it is the biggest building in town, with nearly



'Large in spirit as well as size.'

16 acres of exterior wall surface, that darkness is all the more prominent and inappropriate.

With a width of nearly 240 feet and a height of almost 800, the building also casts an immense shadow. Curiously, the principal victim of that shadow is the bank's own plaza, sited north of the tower's broad front. Even at high noon of the summer solstice, the plaza is totally in shadow, and the only appreciable sun that falls on it occurs in the early mornings and late afternoons of early summer. This unfortunate planning—San Francisco is not a hot city where the shade might be welcome—stems largely from constraints imposed by the site and its surrounding development. The bank eventually bought a full block, roughly 280x400 feet in size, but chose to retain the 16-story, 1923 vintage California Commercial Union Building on the southeast corner. There is a westward rise of perhaps 20 feet over the block's long dimension, and California Street, a broad thoroughfare traversed by one of the city's two cable car lines, is the site's northern boundary. The desire to have the plaza face this important street, coupled with the needs of vehicular access, the L-shape of buildable land and the decision to avoid blocking the International Building tower immediately to the west left little choice of placement for such a large building, according to Emmons. Bassett, presented with the site plan as a *fait accompli*, is not as sure of the inevitability of the configuration: "We would have had a lot of second thoughts about the siting—we might have run the building the other way (north-south rather than east-west).

"I have some regrets about its size and its separateness from the fabric of the city. However, architects don't have any choice about these things—we don't buy the property, we don't decide how big buildings are going to be, and only someone who is extraordinarily naive thinks for a minute that architects are in control of that kind of a situation."

Nevertheless, one can imagine a more inviting plaza design than the one that was built. It is large and amazingly sparse, lacking sitting places or significant vegetation other than an odd planter that was originally a fountain. The plaza is flat and unsoftened by changes of level even though it parallels a sloping street. The disparity is made up by a wedge-shaped flight of steps that also serves as impromptu and not particularly comfortable seating. A flower vendor's kiosk has been added in recent years, and there are a few scattered planting tubs, but otherwise this 120x300-foot expanse is empty except for a granite sculpture by Masayuki Nagare. Black, cold and resembling a huge gilet, it has been given the devastating popular nickname of "the Banker's Heart."

Goldstein recalls that the designers were impressed by the Seagram Building plaza, and that the notion of a monumental open space, meant to be seen but not necessarily used, was more professionally credible in the mid '60s than it is today. Emmons is unwilling to concede even this changing of professional outlook, and says that he wouldn't do anything differently if he were designing the project today.

The starkness of the Bank of America's site planning is increased by the total absence of stores at the street fronts or in the tower's ground floor. What retail and eating places there are can be found in a lower-level concourse, not visible from the street. Surprisingly, two members of the design team—WB&E and Lawrence Halprin Associates—were previously responsible for one of the city's most vibrant and humane outdoor spaces, the linked plazas and courts of Ghirardelli Square, which was also designed on a difficult sloping site.

But in spite of its problems of monumentality (its plaza was used to represent that of a 138-story monolith in filming "The Towering Inferno"), the Bank of America headquarters is nonetheless a remarkable building that has stood up well so far in time. The various *architectural principals*, whatever their other



Silver, beige and almost black, the tower plays with the reflected sun and changes character with the viewer's angle.

differences, all agree on that point. Emmons, as stated earlier, wouldn't change a thing even today. Belluschi deems it "an example where teamwork, with all the frictions and unhappiness, produced a creditable building that wears well." Bassett calls it "a very responsibly done and well-detailed design. I'm very proud of it."

Goldstein traces his evolving attitude over the last decade or so: "It's not exactly a rebel, but it stands all by itself, and I was interested at the time in doing an extremely polite building instead. There were all sorts of things about the building which seemed really mad to me then, and made me uncomfortable—all I can say now is thank God they were done. It's taken me 10 or 15 years to appreciate many things about the building. I love it more and more every year."

Although happy with the product, Goldstein laments the arrangement that brought it about. "Divided responsibility is



a poor way to go about things. The people were fine, but for any creative person, the process was agonizing. It was the hard way to do it—a collaboration filled with pain.”

In retrospect, the struggle was not only worthwhile, but perhaps even essential. Quite likely, none of the three design entities could have produced a comparably good design without the differences of opinion that ensued. Just as the creative tension between a strong informed client and an equally strong architect can often be found behind a great design, perhaps the multiplicity of viewpoints contributed to the not entirely resolved complexity that gives the Bank of America tower so much of its unusual character.

Clearly, it is the finest of the three large office towers for which Belluschi was a design consultant. Surely, it is unmatched in scope and power in the other work of Wurster, Bernardi & Emmons. And without doubt, its irregularities and vigor were at odds with Goldstein's desire for a more polite structure.

It is a flawed building, but also a rich one that is large in spirit as well as size. If its essential nature is direct and forthright, it is

also subtle and adaptable to a surprising degree. Painted in bold strokes, there is yet something about it that seems unfathomable.

This quality is appreciated by a wide audience and not only architects. Several years ago, a juror for a regional AIA design awards program found himself sharing a table with strangers in a crowded restaurant. When he explained what had brought him to San Francisco, one of them immediately responded: “I hope you give a prize to the Bank of America Building, because it's the most interesting one here. It never looks the same way twice. Sometimes it's dark and flat as cardboard, and other times sharp and jagged. Whenever the light changes it looks entirely new, and at the end of the day it seems covered with gold. Now, whenever I come into the city I can't wait for my first glimpse of it, wondering what new thing I'll see this time.”

By then, the building had already been assured an honor award, but that impromptu testimonial brought home a point: The most gratifying form of architectural excellence is one that makes itself evident to all observant people, and not merely to architects themselves. □

How Competitors View Competitions

Cross sectional interviews on the most controversial of architect selection methods. By Andrea O. Dean

"It must be admitted that the subject of competitions has become a most vexatious problem," wrote architect Donn Barber 69 years ago. "Competitions in one form or other are as old as the practice of architecture itself, and history teaches us that the resulting heart burning and disappointments, the strife and argument, the petty jealousies and every important doubt as to whether, after all, the best man and the best plan have really won, obtained just as much in the competition for St. Peters in Rome as it has perhaps in our lesser competitions for a post office of negligible importance."

Today these words are more timely than ever. The National Endowment for the Arts has begun sponsoring 60-day charette-type competitions and is strenuously encouraging civic organizations and public agencies to consider competitions for cultural facilities, municipal buildings and parks. GSA, meanwhile, initiated its Level 3 competitions in 1974. The system requires the agency to advertise for submissions, narrow them down to three competitors, choose a winner and, finally, negotiate costs. Then last year, Senator Daniel Patrick Moynihan (D.-N.Y.) introduced a bill calling, among other things, for use of limited design competitions in A/E selection on one-half of federal projects costing \$5 million or more.

Accompanying these efforts to increase the use of competitions beyond any previous level in U.S. history is a rising crescendo of debate. In order to gauge current thinking about the competition system, we went to the most reliable of sources, architects who have participated frequently, usually as competitors, sometimes as jurors. They represent small and large firms, some well-known, others not. Some have been premiated in one or more competitions; others have repeatedly "placed" but seldom, if ever, won.

There is probably only one issue surrounding competitions about which even the system's staunchest detractors agree. Competitions can open new opportunities not only to young, unknown architects, but even to those with blue chip credentials. For example, the firm of Mitchell/Giurgola, together with Australian architect Richard Thorpe, has just been named winner of the competition for a house of parliament in Canberra (facing page). Before hearing the results from Australia, Romaldo Giurgola, FAIA, lauded competitions especially for "their educational value in allowing architects to tackle new problems they otherwise wouldn't deal with. What American architect would otherwise think of devoting time and energy to working out problems of a house of parliament?" he asked. "In a large firm, competitions bring the younger people forward, reveal talent that might otherwise go unnoticed. They also free you of the preoccupations of everyday practice. Not that I don't look at limits, just as in any other project, but competitions provide a unique sense of freedom." Before Canberra, Giurgola and his firm had repeatedly entered competitions and repeatedly been denied first prize.

More often, competitions provide designers with an opportunity to test ideas they have been grappling with, but only in drawings or words. Steven Izenour, who has been involved in all of Venturi & Rauch's competition entries, only one of which (the Yale mathematics building) was a winner, is profoundly skeptical about the value of competitions, but admits that "they have given us a chance to test ideas when we were thinking about them. For example, entering the Thousand Oaks contest

in California gave us an opportunity to get down on paper ideas we had been thinking about in the Las Vegas work."

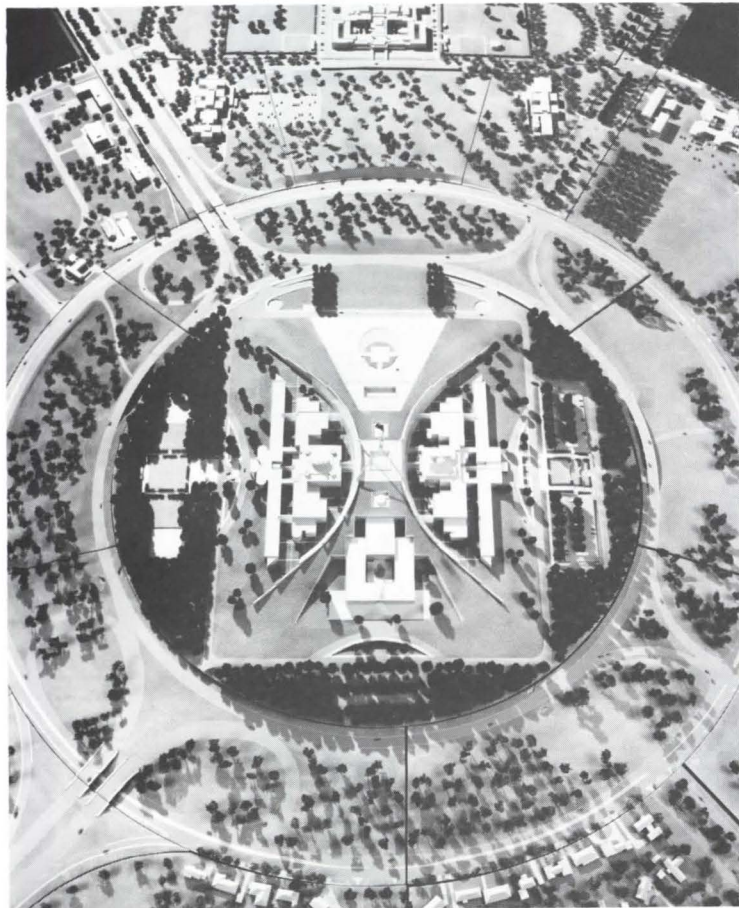
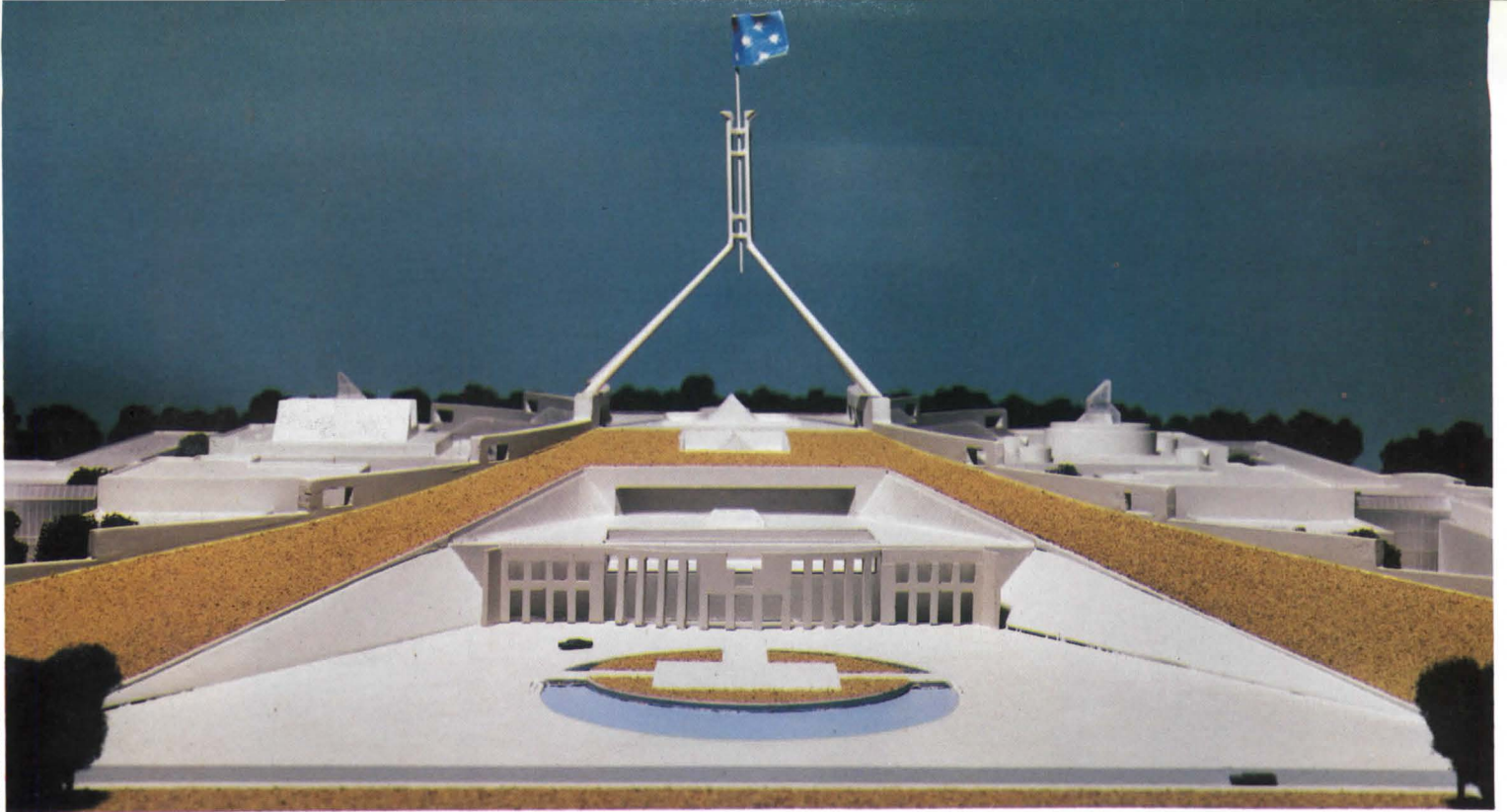
In a similar vein, Harry Eggink, a teacher at Ball State University and frequent competitor, who has won only one competition—for his design for a two-block area in the tiny town of Canby, Minn.—says, "Doing competitions proved to me that I could work fast, without spinning wheels, get ideas very, very fast, do research very, very quickly and communicate graphically. And working for a project in a small town, I had to show them that I could quickly grasp community problems and understand ways to do the most with the least amount of dollars." The Canby commission was given to a local architect because the little municipality couldn't afford the Indiana architect's travel expenses. As a result of the competition, Eggink also received calls from mayors in Minnesota whose enthusiasm similarly dampened upon discovering that he was not a local professional. Had he been, the experience probably would have had very different results. An example: In 1956 when Robert Geddes, Melvin Brecher and Norman Qualls (now all FAIA) teamed up to start a firm in Philadelphia, the "first thing we did," says Qualls, "was enter the Sydney Opera House competition. We came in second, which I think brought us to the attention of the city fathers. I'm sure it helped us get our first major commission, the police station in Philadelphia."

As Michael Graves, FAIA, who recently won the controversial competition for Portland's Public Service Building, puts it, "For a young architect, it's very hard to get out of the house syndrome or small building syndrome. Entering competitions allowed people to judge me on more than what comes in the front doors. I suspect that I'm treated a little differently now because people can see, through my competition entries, that what I can do is real, not just fantasy."

A less obvious benefit is that seeing other peoples' entries "makes you aware of different ways to approach problems you're struggling with. Competitions serve to cross fertilize ideas." This from Ricardo Scofidio, a teacher at Cooper Union, principal in the small firm of Scofidio & Diller and veteran contestant, who has not yet achieved a first prize.

Mainly, of course, architects enter competitions to win, frequently with a confirmed gambler's attitude. And the costs, it is agreed, can be similarly horrendous. One of AIA's criticisms of the Moynihan bill's insistence on limited competitions for some federal projects, according to the Institute's executive vice president, David Olan Meeker Jr., FAIA, is that the costs of entering would be prohibitive for small firms. "The Institute," he says, "is not opposed to competitions. We have conducted them for at least 60 years, and they have been a part of our ethics during that period of time. The discussion has grown out of the question of whether it is necessary for us to write a piece of legislation that changes that authority in the Brooks bill, which already calls for competitions on certain types of buildings and seems to be producing improved architecture." The Institute's reservations about the Moynihan bill stem from a fear that by specifying closed competitions, it would eliminate most small firms or firms without prior experience with designing federal buildings and be prohibitively expensive for the few who might be asked to enter.

But small practitioners reported spending less on competitions than large offices and often with comparable or even better re-



Mitchell/Giurgola's winning entry (with Australian architect Richard G. Thorpe) for a parliamentary complex in Canberra arranges two legislative bodies, executive offices and ceremonial spaces along a central axis framed by two curvilinear walls. Consciously nonmonumental, it respects Canberra's formal visual axes and Walter Burley Griffin's city plan of 1912. The scheme's most singular aspect is to preserve the natural skyline by setting the complex into Capitol Hill, which now is dominated by a pole flying the Australian flag. The only tall element of the new design will be a flagpole set on a slender, four-legged tower, intended to preserve present symbolism.

lost three in the last year, before winning the Los Angeles' Bunker Hill contest a month ago—are about 150,000 Canadian dollars. "You're never paid more than \$50,000, so you have to invest about \$100,000. That's all of our income practically for a year. If you're going to do a professional job, your out-of-pocket expenses to model makers, renderers, printers, for your labor and overtime are simply exorbitant."

Graves admits that had he lost the Portland competition to either of the other two contestants—Erickson and Giurgola—his costs for entering would have been punitive indeed. Graves covered his expenses by using all the proceeds of sales of drawings done over a 10-year period. The Portland competition was a two-stage contest. In stage one, this type of competition is usually open to all comers and types of presentations; then the most promising submissions—usually five to eight in number—are selected and designers asked to provide more detailed and costly drawings, models and other information. In most cases, it is agreed, documentation requirements are excessive. "If the project is examined by a professional body, you shouldn't need to ask for such complex, extensive presentations," as Giurgola says.

For the most part, as is contended by AIA, the same firms do tend to appear on list after list for closed competitions. But it need not be that way. Says Graves, "When somebody asks me who are the best architects, I'm not going to think of so and so because he's done museums or public buildings, but because of what I know he's able to do." But how often does it really happen this way?

For most young architects, it is open or two-stage competitions that hold the usually illusive promise of instant success. Among those for whom the system worked are Barry Elbasani, Gerhard Kallmann, FAIA, and Noel McKinnell, AIA. Elbasani launched a successful, large firm, now ELS of Berkeley, Calif.,

sults. Richard Dattner, FAIA, who teaches at New York's City College and runs his own small firm, won the 1975 Cortland, N.Y., Town Hall competition. He explains, "We keep our entry costs way down, mainly by everyone working on a volunteer basis, putting in time after hours. Usually I work with former students, enthusiastic employees or friends." Says Scofidio, "I know several large offices that spend an enormous amount on competitions. That's not the route that should be taken, or that I've taken. I've felt it can be done with drawings, that you don't really need elaborate models and photographs."

As the experience of Canadian architect Arthur Erickson, Hon. FAIA, makes plain, elaborate models, photographs and other forms of documentation can be punitively expensive. Erickson says that his costs for a competition—he entered and

Fleeting fame and predictable juries.

as a direct result of winning the Binghamton, N.Y., Arena competition; Kallmann, McKinnell & Knowles, of course, got its start with a winning entry for the Boston City Hall competition. At the time of the Boston contest in the early '60s, Kallmann was a teacher at Columbia; McKinnell, 20 years his junior, was a student. As an unknown team, the two were associated with an established, reliable firm (Campbell, Aldrich & Nulty), a common requirement for inexperienced competition entrants. In Portland, for example, Graves joined forces with Emery Roth & Sons. Such associations are insurance against the possibility that an untried architect will win a competition and then be unable to carry the project to completion.

Both Kallmann and Elbasani viewed the competition system as a way to circumvent the usual struggles of a new firm. Says Kallmann, "We decided to go into five competitions and win one," which they did. Elbasani says he saw the competition system as an opportunity to "avoid the 10 years of floundering with houses, churches and schools. The Binghamton arena provided an instant building, instant image. In today's dollars, that arena would be equivalent to winning a \$20 million commission. For people who didn't even have a firm that was a sizable start. Jobs came from the competition because of the publicity.

"A competition is obviously a way of getting notoriety. It gives you one leg up in terms of contracts, public relations. It says that somewhere, somehow the AIA got together and your peers said you're good. And that means something." But the value of publicity is usually hard to measure, as Richard Dattner says. "It may have brought us a certain amount of recognition, but no actual work," he says. "The projects do add to your portfolio, but there's also the drawback that competitions take time away from other projects that might in the end prove more valuable to the firm."

Atypical is Venturi & Rauch's experience: Its entry for the Football Hall of Fame, which received only an honorable mention, received more publicity than the winner. Says Izenour, "I think that's because juries always go for the middle ground, overlooking what's really interesting." Somewhat more common is Elbasani's experience of coming in second in the Sacramento State Office Building competition and then being hired by the state to do a similar building in San Jose. In most cases, though, merely placing in a competition does little to attract clients. Says Ricardo Scofidio, "I think that entering competitions and even having projects published does not bring in work. In my practice I've found that clients bring in clients. But then, my 'p.r.' hasn't been the best." Abraham Geller's story demonstrates this point, to an extreme. He won the competition for Rainbow Plaza at Niagara Falls and the project is being built. But, he says, it benefited him not at all. I'm convinced now," Geller says, "that the major firms get their work on the golf course. It's social connections and we're not in that milieu. What I do decry is that we have a proven track record and have done well in open competitions, yet are never included on lists for closed contests. It's all who you know."

Elbasani, whose experience was just the opposite, compares competition winners to rock stars "in that you're an overnight smash hit and can vanish from public attention just as fast. If you spend all your time worrying about the building your competition scheme won, you wake up one morning and realize you never got other commissions. You have to think about the long term. Success from a competition requires a project big enough to have holding power. Also it takes business sense to stay alive when it's over."

David Calder Richardson, AIA, has an abundance of business experience; he is now real estate director for the Canal Square development in Baton Rouge, La. Yet winning the competition for the Gulf South Research Institute in Baton

Rouge and getting it built attracted neither clients nor commissions. He explains, "Baton Rouge is not the most design-conscious place in the world. To me, it's flabbergasting that I never got any work from the building. I relate this mostly to the locale and the nature of work that is done in a small city like ours. No one cared, although Gulf South won a regional and state AIA award."

On the question of whether competitions produce more distinguished designs than other architectural selection processes, there is a wide divergence of opinion. Ralph Rapson, FAIA, who has competed in, and juried, competitions, is convinced that "they bring out talent and spectacular ideas. I don't think we ever would have come up with Eero Saarinen's great gateway arch without a competition. In many instances, also, it moves a project beyond what it might have been." In Graves' words, "It would be nice to think one could compete with oneself and that the projects we would do would be just as good if there were no other competitors, but I think the competition system raises quality." Frank Lloyd Wright, however, said, "What can a competition be except an averaging upon averages by the average? The first thing the jury (itself a picked average usually) does is to go through and throw out all the worst ones and the best ones. Then the jury, itself an average, averages upon some average design as it could only do." Izenour couldn't agree more: "As a method of getting good architects, the competition system is probably the lousiest method I can conceive of. The selections are no better than the jury, which is designing by its powers of selection."

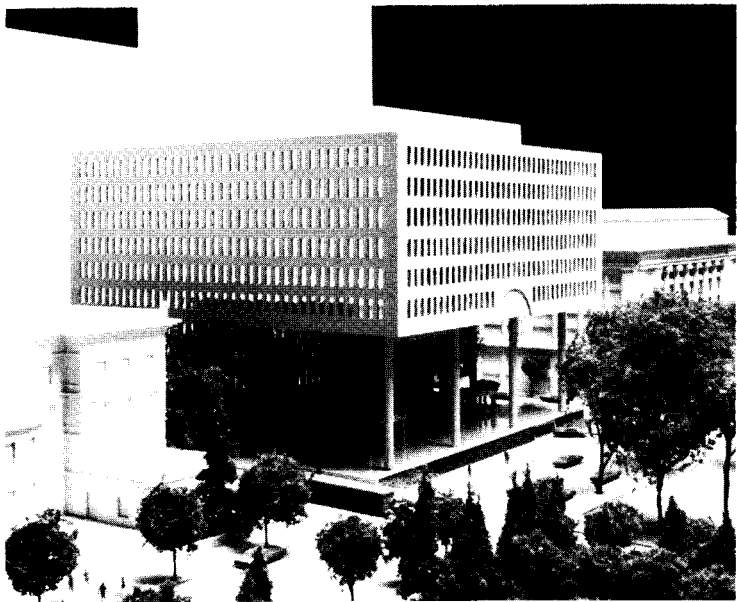
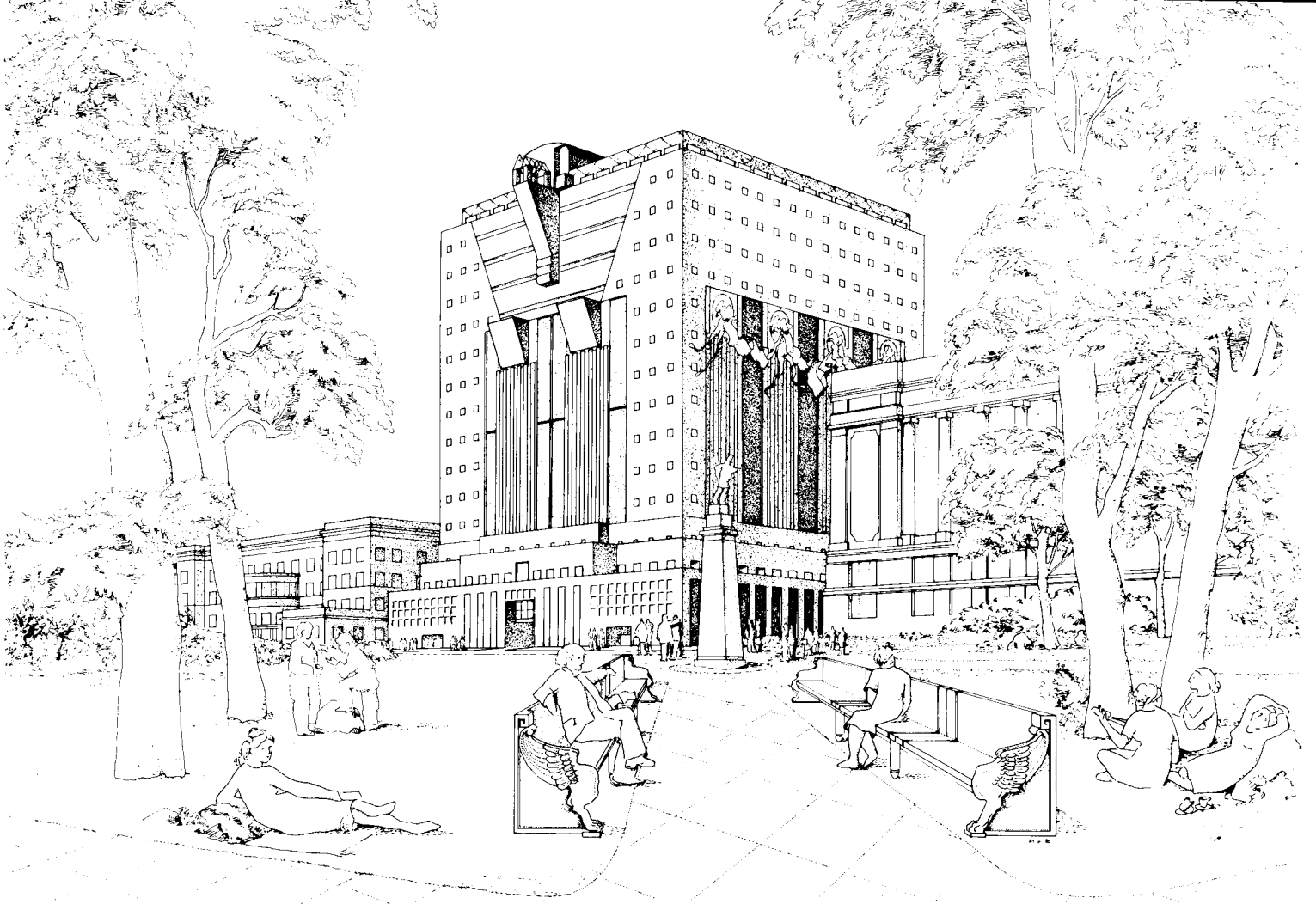
Says Pietro Belluschi, FAIA, dean among jurors, "There is no question that the success or failure of any competition in terms of long term merit depends more on the broad wisdom and intelligence of the jury than on any other single cause." There are those who disagree with AIA's guidelines (recently made voluntary), which state, among other things, that a majority of jurors should be professionals. Without question, however, the worst-run competitions have been those whose juries have had inadequate or no professional representation.

As a result of unhappy experiences with mostly lay juries, Arthur Erickson, for example, has decided to enter no more competitions—unless the jury is well credentialed.

Not that the role of lay jury members is deleterious. Quite to the contrary. As Norman Qualls points out, recalling his experience as a juror for a superior court building competition in Oregon, "There were three architects and a layman, who was head of the buildings and grounds for the state capitol complex. He understood just how the back of the house would work in relation to various courtrooms and so on. He prevented the procedure from turning into an esthetic exercise."

Most architects reported that they choose their competitions according to the esthetic predilections of the jury. For example, several designers mentioned staying out of the Roosevelt Island contest because they feared that the jury chairman would simply ignore their schemes, and the results seemed to bear them out. As Richardson says, "Three of the four finalists had studied under Sert. That to me was just incredible, a total disaster." Considered even more disastrous, by some at least, was the recent competition for Portland's Public Service Building where Philip Johnson, FAIA, and John Burgee, AIA, acted as "professional consultants" to a jury made up of lay members plus an architect from the city planning commission. The feeling was that Johnson's endorsement of Graves' scheme carried undue weight. In response to such criticism, Izenour, who regards all juries as disasters and all competitions as rigged, says, "That just shows you how naive architects are. You can look at the jury of any competition and if you're half way intelligent you can see within 20 percent who or what kind of thing is going to win."

A more common view is Ricardo Scofidio's, who has chosen his juries carefully and been generally satisfied with their treat-



Alan Hicks

Graves/Roth's original scheme for Portland's Public Service Building (top) had a waterproof stucco exterior (changed to poured-in-place concrete), green at the base, cream on upper floors, terra cotta for the pilasters. Glass fiber garlands (now eliminated) connected shields atop pilasters. Erickson's design (above left), a mirrored building with three-story arcade, was set on columns to provide a plaza at street level. Mitchell/Giurgola's scheme (above right) had four corner entrances leading to a central courtyard with covered light well. North and south walls were reflective glass, east and west walls precast.

ment of him. He says, "I got used to the old jury system at Columbia when I was a student and work was put up behind closed doors. You learned very clearly that if you had something to say, it had to be said on drawings. Juries are never exactly fair. For example, a submission that was looked at just before

yours may have pointed up a particular problem or not answered a problem. As a result, even if your scheme points to a new, interesting direction, the jury won't even look at it because now they're interested only in designs that address a problem they've suddenly decided is important." As Erickson says, "You can expect a fair decision only if the jurors are judging with the same information as that which the competitors have."

That information is determined by the professional adviser who writes the program, helps select the jury, advises both jury and client and acts as intermediary between them. "An awful lot depends on the professional adviser and how honest he keeps his jury," says Izenour. "You see competition after competition—Sydney Opera House was a classic example—where the jurors don't pay attention to the hardnosed stuff, hardly read the program, with the result that things don't work in the end."

In Portland criticism and controversies.

A principal reason why “things don’t work in the end,” or so many believe, is that the competition system usually eliminates necessary dialogue between client and architect in early stages of design. Underscoring the problem, caricaturing it rather, is Erickson’s example of a competition he recently entered “where the client didn’t like diagonals, but nobody knew it. In the end, he chose the least diagonal scheme. You’re always going to have this kind of problem until you’re really able to know the client’s wants beforehand—or unless the client is excluded from the jury, which is seldom the case. The best program is only a skeleton on which you begin to start a dialogue, by which I mean responding to what you think the client wants and bouncing that off him and getting his reaction. It is only in his reactions to actual diagrams and models that he begins to show what his intentions really are.”

Yet, the Portland competition was severely criticized for allowing what was considered an unwarranted amount of dialogue, too much reaction from the client and, in response, too many changes in schemes.

The most unusual aspect of this contest was to demand that each scheme be accompanied by a bonded bid from a contractor to build the project for no more than \$22,420,000. Although most architects agree that competitions should contain some cost restraints, the usual situation, as Qualls puts it, is “for the sponsor to say, ‘this is a more important building than some others that we’ve built, and the budget should show it.’ If you make the budget marketplace-tight, I think it’s a great dilemma for the jury. Very often the entries that stay absolutely within cost will not be intriguing.” Though Michael Graves’ entry was certainly considered intriguing—inappropriately so, by many—the procedure by which it was chosen was widely criticized. Johnson and Burgee, acting as consultants (the fee was a fresh salmon for each), winnowed 11 entries down to three: Mitchell/Giurgola, Michael Graves in association with Emery Roth & Sons and Arthur Erickson/SRG Partnership.

At a presentation made before the city council, with jurors, competitors and public all present, Johnson pronounced the Graves design “the most extraordinary of the three” and the other two “acceptable but not imaginative.” In Graves’ opinion, “Johnson’s determination was a recommendation only; it was not seen as binding. The jury could have voted any way it wanted. But there’s no doubt that Philip’s role was important. It was a catalyst for raising interest in the project, because Philip was part of it.” Giurgola believes Johnson’s comments unduly swayed the jury. “Philip came up with the phrase that Graves’ project was avant-garde, ours was in-between and Erickson’s was modernist. I think a jury should discuss these things only by themselves. Who wants not to be in the avant-garde? It influenced people who were not professionals.”

Graves also claims that the schemes were released to the contestants, as well as everyone else, a week before the presentation, with the result that Erickson adjusted his cost figures downward to come closer to Graves’. Erickson, in turn, contends that the technical advisers to the jury willfully misread his cost figures to Graves’ advantage.

One week after the presentation, the jury premiated Graves’ scheme and the city council approved it. But the mayor faltered. Because Graves’ design provided more floor area than Erickson’s, she asked the jury to direct him to redesign so that his square footage not exceed the program requirements. The idea, says Portland’s director of general services, Earl Bradfish, “was that the two schemes should be equal in cost and floor space so that we could judge them more fairly.” Graves feels that the contest should have been his at this point since his design was the only one that met the city’s cost strictures.

Two weeks later, Graves presented a revised scheme. Erickson objects, “If Graves’ building was a legitimate answer to the

competition, why was it changed fundamentally? The color, ornamentation, actual materials of construction, restaurant area—all changed. This is all right after a competition is completed when you’re negotiating with a client. But to significantly change the entry is, I think, very questionable practice.” Graves, in turn, feels that only his scheme should have been considered at this second presentation, since he alone had been asked to make modifications. After still further revisions, the Graves scheme was granted final approval in late April and ground was broken in early July.

Paradoxically, it was some of the controversies surrounding the Portland contest—its public nature, the changes in schemes, the debate throughout—that prevented a problem that plagues competitions: The winners often don’t get built at all, or only after years of wrangling. A few examples will illustrate.

- A competition was held several years ago for Northampton County Hall in England. Kallmann, McKinnell & Knowles won second prize. The premiated scheme, according to Kallmann, was a glass pyramid that would consume inordinate quantities of energy and was picked “for its far out iconography. The jurors wanted to choose the most swinging design. The city council members were aghast.” Nothing has been built. As Lawrence Anderson, who was professional adviser to Boston’s City Hall competition, says, “It’s often hard to get a client to make a commitment to accept what the jury has chosen, for very good reasons. Experts and professionals are not unconditionally believed anymore.”

- Geddes, Brecher, Qualls, Cunningham won a competition to build a major new subdivision of the city of Vienna. “It started out like a beautifully marbled strip sirloin steak,” says Qualls, “and turned into a Big Mac.” Apparently, the competition began with a model architectural program, which, however, ignored a number of political and social disputes over who owned the land on which the project was to be built and what it should be used for. Even while the competition was in process, developers were carving out shopping centers and freeways on the site. After five years of negotiations and headaches, the competition for what was to be a whole city yielded a housing development, nothing more.

- Abraham Geller actually regrets winning the competition for Rainbow Plaza at Niagara Falls, N.Y. The project was built, but only after a seven-year fight. The contest was held before funding was secured from the community, and, according to Geller, “everybody is now still suing everybody else.”

Richard Dattner, whose winning scheme for the Cortland, N.Y., town hall, was never built because of political disputes, observes that “there are a lot of political undercurrents that often get suppressed until after the competition. When people see a picture of a real building, it tends to crystallize and bring to the surface a lot of issues.”

Ironically, the addressing of such issues, if done in time, can be among the most valuable effects of a competition. For instance, when Binghamton County, N.Y., called for submissions for an arena, there was, according to winner Elbasani, no funding for anything but a competition. He says that “the amount of local press devoted to the event had an awful lot to do with turning people on to the concept of the building, getting the votes and the bonding. It became a media event, a hype, and resulted in a building.”

For the nation’s cities, especially, holding more competitions could do a great service by educating the public, says Aldo Giurgola. “For example, there has never been such a low level of appreciation of architecture as there now is in New York. Competitions, well presented and advertised and shown to the public, would do a tremendous amount of good. There might be, say, 20 solutions shown—a crazy idea, an interesting idea, a dumb idea, whatever. As with Les Halles in Paris, competitions can help people to see their city and appreciate its possibilities.” □

The Curious Battle of Bunker Hill, L. A.

The winner is the Arthur Erickson scheme at right. By George Rand

Los Angeles has always been a little hard to find. Natives tire of visitors' surprise to learn that there is a downtown, or the glee with which westsiders brag that they have been downtown only once in 30 years. What started as a tenuous return to the center may now become a torrent of speculation that threatens to drive downtown's depressed land values sky high and create a "seller's market" for the Los Angeles Community Redevelopment Agency (CRA), the public shepherd of more than 15 downtown redevelopment project areas created in 1960 when you couldn't give the land away.

One of them, the Bunker Hill redevelopment project, has just been the site of a remarkable competition. Five teams of developers and architects located in various parts of North America submitted proposals to design, implement and manage a \$1 billion project on 11.2 acres of Bunker Hill that is the best remaining land downtown. The site has connections to a proposed "downtown people mover," and the development will be done jointly with the city as coventurer and leaseholder.

The Bunker Hill redevelopment project represents the history of U.S. urban renewal in microcosm. When the Los Angeles CRA was created in 1948, the area was crowded with transient rooming houses and discouragingly run down. The downtown hill, with its commanding view of the region, had previously been a fashionable residential district replete with large Victorian (carpenter Gothic) mansions. Unlike San Francisco, which exploited its hills, Los Angeles viewed the undulating topography of its downtown as a liability to commercial development. The area was bypassed and left to fall into financial ruin.

In early postwar years, urban renewal meant total clearance. In Bunker Hill, 85 percent of the buildings were declared unfit for habitation. Despite local opposition based on the social impact of massive relocation and the loss of architecturally valuable building stock, the CRA managed to convince the city

Dr. Rand is a psychologist who teaches environmental design at UCLA's school of architecture and urban planning.



Photograph by Wayne Thom Associates

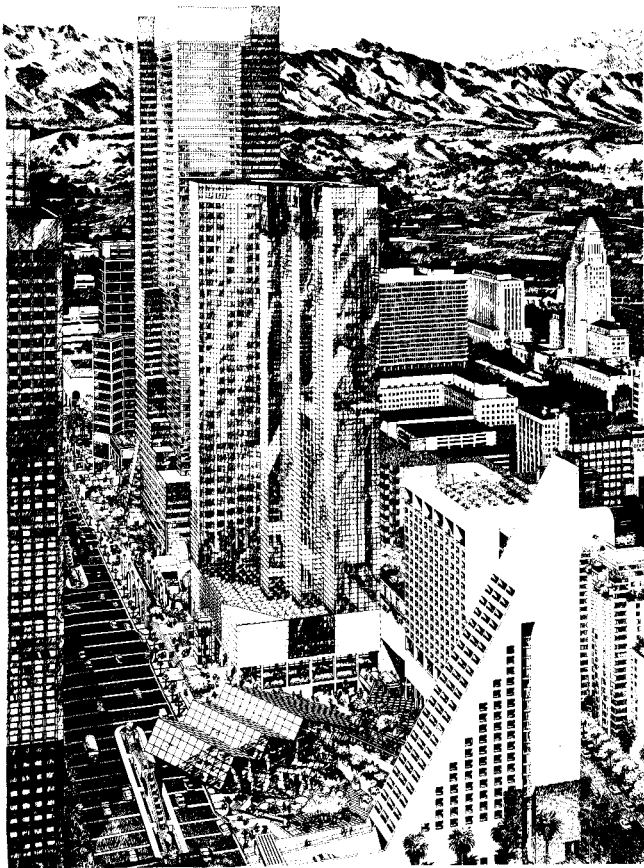
council to remove 8,000 persons, more than 400 businesses and about 400 structures. Massive regrading of the area flattened the steep hills to increase their "development potential."

From the beginning the new Bunker Hill was planned to become the symbol of a revitalized downtown for Los Angeles, but it got off to a slow start. Highrise residential projects failed and went into receivership and for decades the CRA could not induce anyone to build on this cleared land.

In the real estate business they say that "the pioneers are killed by the Indians," a quaint expression that means that successful projects are often built on the foundation provided by failed innovative projects. Bunker Hill has now become a "seller's market" and its future development seems virtually assured. Projections for 1986 anticipate the area will serve more than 80,000 employees, with 7,000 residents in 3,600 new housing units and more than 500,000 square feet of retail space.

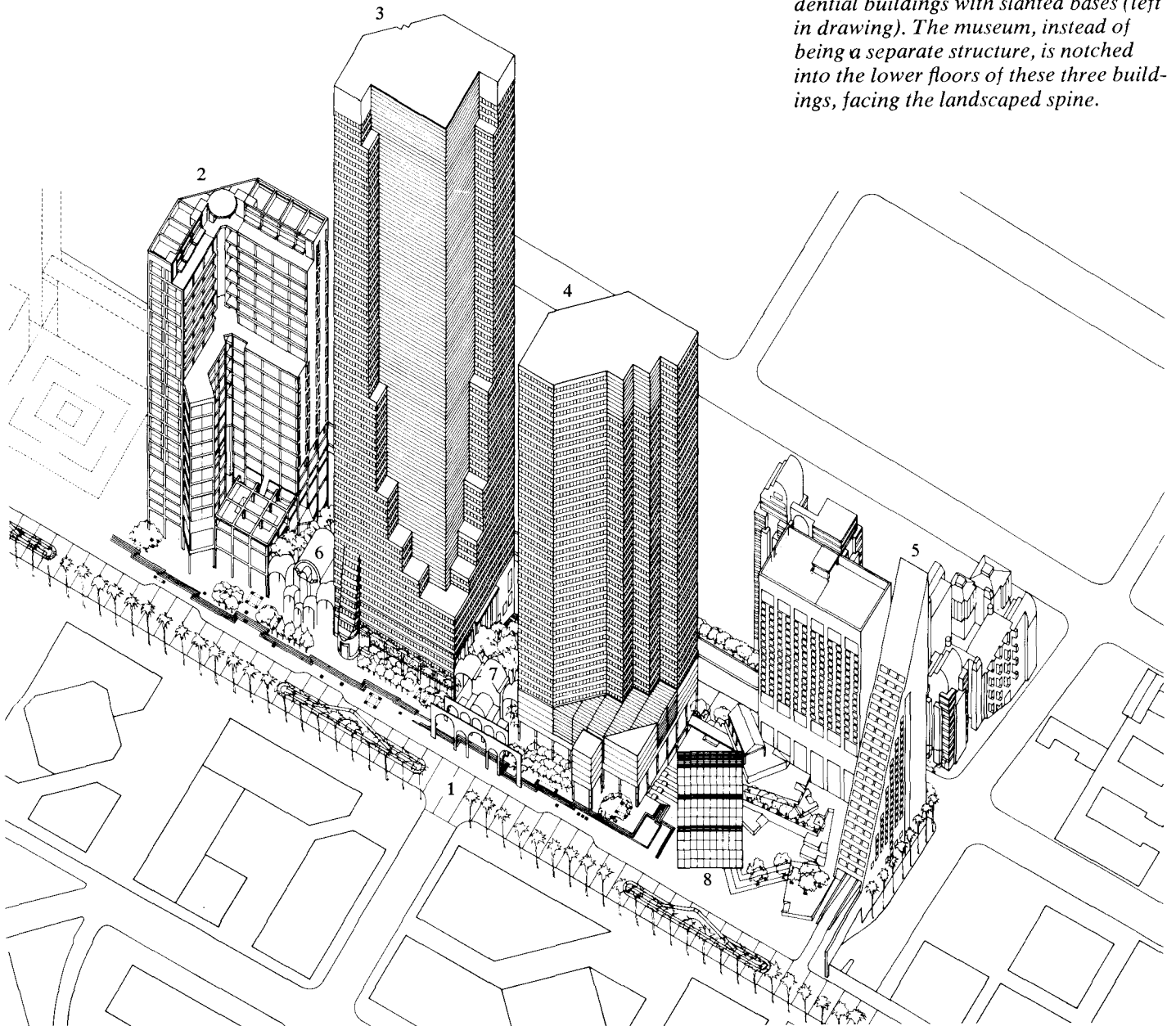
The last 11-acre parcel of Bunker Hill reflects this dynamic. Its intended use expanded from office space to include a hotel and retail, entertainment and cultural facilities. When CRA learned that plans were underway to create a new "international class" museum of modern art in the city, it too was included in the 1979 request for proposals, along with a 1.5-acre park and rehabilitation of the "angels flight" funicular up Bunker Hill.

Of the five competition entries, two finalists came down to the wire neck and neck, neither having a sure indication of the outcome even on July 14, when CRA's board met to make its choice. The final horse race was between Bunker Hill Associates (BHA), a giant international development corporation, and Maguire Partners, local investment builders. BHA was the winner. Its principal architect is Arthur Erickson, supported by the Los Angeles-based firms of Kamnitzer, Cotton & Vreeland and Gruen Associates and a large cast of consultants. The Maguire Partners' team included Cesar Pelli, Lawrence Halprin, Charles Moore, Hardy Holzman Pfeiffer, Frank Gehry, Robert Kennard and Ricardo Legoretta. The team was pulled together by Harvey Perloff, dean of the University of California at Los Angeles school of architecture, and managed by Barton Myers of UCLA



Left and below, the multiarchitected Maguire scheme: (1) the Grand Avenue park promenade, Moore and Halprin; (2) apartments, Myers; (3) office tower, Pelli; (4) office tower, Kennard/KDG; (5) hotel, Legoretta; (6) north court, Moore and Halprin; (7) south court, Moore and Halprin; (8) museum of modern art, Hardy Holzman Pfeiffer.

In Erickson's BHA scheme (right), buildings are aligned along a midblock spine (invisible in drawing), starting with a hotel (foreground) and ending with office towers. In between are three lower residential buildings with slanted bases (left in drawing). The museum, instead of being a separate structure, is notched into the lower floors of these three buildings, facing the landscaped spine.





Photograph by Wayne Thom Associates

and Toronto and Edgardo Contini, former senior partner of Gruen Associates and president of the Urban Innovations Group in Los Angeles.

The two schemes took very different approaches. The Maguire team was intent on creating a civic life for Los Angeles through the use of such time-honored, scale-giving devices as arcades, grand portals, leaping arches and cornices—borrowed from medieval urban settings and inspired by images from Siena, Bologna, Paris and Rome. The design attempted to provide an urban setting where strangers could readily mingle yet maintain a certain emotional distance, which does not exist in Los Angeles, or many other cities, for that matter.

The BHA scheme, by contrast, relied on more monumental architectural devices for creating public order: axuality, bilateral

symmetry and central focus. Its age-old cross axial arrangement is a common image for public buildings and large urban spaces and is used to convey to the average citizen a sense of permanence, rootedness and stability.

The Maguire Plan for a “Grand Avenue” called for the transformation of a lackluster, dead-end street into a major boulevard staged and put together by Halprin and Moore. It was designed to function as a park promenade to start at a music center and run four blocks through a museum plaza. Along this major cultural avenue, skyscrapers, a condominium tower and expensive shops were designed to create the polished aura of a cool and refined uptown area.

Through use of a common 80-foot cornice line, the team attempted to provide human scale and a feeling of continuity and

An arbitrary process and a pliable program.

avoid "the cliff of glass" phenomenon at street level. All along the "Grand Avenue" was a 95-foot-wide promenade and a 30-foot arcade reminiscent of the markets and government complexes of medieval Europe. The scheme was replete with references to history playfully turned into public amusements, à la Charles Moore, rather than instruments of reverence.

Off the main boulevard were two "courts" designed by Moore and Halprin, the North Court Pavilion and Gateway and the South Court Fountain. These were witty, inventive and imaginative attempts to create "living rooms" analogous to palace courts in France. They recreated a street scale similar to that of the original Bunker Hill and invited a new urbane attitude, unlike suburban shopping centers, which look inward and discourage contact among strangers.

Every element of the Maguire scheme was carefully drawn to scale by Carlos Diniz, an architectural illustrator, to assure the designers that they were not being deceived into false acceptance of one another's words. The team subjected the design's every element to detailed scrutiny. How does it look on entry? What do you see as you walk inside the court? The architects used one another to arrive at a collective impression and evolved the design details through dialogue.

The Maguire team's centerpiece was Angels Flight, the long-abandoned funicular. Frank Gehry took advantage of the confusion and complexity at its base, the "station," to create a post-modern complex of artists' housing units, studios and galleries, with references to the Victoriana that dominated the area. It gives recognition to the emerging coalition in many urban downtowns among artists, the indigent and the elderly.

The winning BHA scheme (developers Cadillac-Fairview) concentrates activity around a single entertainment center in close proximity to the museum. Unlike the Maguire group, which attempted to create small city blocks, the BHA scheme accepted the idea of the superblock with unbroken axial connections and single central focus.

BHA's Grand Avenue is designed as an elevated spine for the area, bordered with double rows of royal palms. Parallel to Grand Avenue, a four-block-long, lushly landscaped linear park provides recreational and commercial activities along a classic urban boulevard. The proposed park is 6.2 acres, 55 percent of the total land, an investment in open space four times greater than the minimum required by the CRA.

Their Grand Avenue will culminate at the museum entrance in an entertainment hub, the performing arts plaza. From this plaza visitors will be dispersed to the museum, an 18-theater ciniplex, a proposed dance gallery, downtown people mover station, art galleries, shops, restaurants, office towers and park. This elevated, two-level plaza, at an average width of over 200 feet, also leads down the hill to a small Angels Flight museum and to a series of terraces and parks for children and the elderly.

The main museum's transparent, 100-foot-high galleries are visible from Grand Avenue, the plaza, park and restaurants. The dramatic entrance to the trapezoidal, glass-faced museum opens onto the plaza and its interrelated activity. The museum's 100,000-square-foot space can be expanded in later phases.

Erickson is committed to integrating the arts with the urban fabric and chides the Maguire team for creating a "shrine" by designing the museum as a separate, stand-alone building. He defends BHA's somewhat monumental scheme on the basis that "there is no way to keep people downtown after work unless there is something very strong to keep them there—a focus on dance, theater, music, offered in a way different from anywhere else in the region." His entertainment center is a special kind of 21st century tool of public conviviality.

What the scheme misses in serendipity of medieval spaces provided by the Maguire design it hopes to make up for in a powerful and easily read urban center. Once people are drawn

into this core, the architects reason, they can be orbited, like space flight visitors, into diverse trajectories.

The Maguire scheme, to Erickson, is less radical than it appears to be. He suggests, in fact, that it might be "perpetuating the status quo" by offering a "New York-oriented solution where each property is designed by a different architect."

The choice of the BHA scheme, a monumental decision in terms of the future of downtown Los Angeles, was made by the seven citizen members of the board of CRA without benefit of a jury or professional advisory panel—or extensive public hearings. Ironically, in fact, public participation may have been limited by California's "open meeting law" that prohibits such boards as CRA's from meeting unofficially or without a public record.

Perhaps to achieve at least some screening from the public spotlight and still comply with the law, the board created a task force of three that did much of the spadework preceding the choice, then submitted recommendation to the full body.

The task force split two-to-one in favor of BHA. Local architectural writers, who had devoted an unusual amount of space to analysis of the finalists, were unanimously in favor of the Maguire proposal. CRA's administrator also supported Maguire but had to admit that his staff was too split to make a recommendation.

While this lent inestimable drama to the selection process on that last roll call vote, it also exposed the arbitrariness of the process and raised questions about the degree of public participation.

All logic suggests these were two good schemes, each exploring radically different interpretation of the implicit program, and the needs of Los Angeles in the future. The problem may be that the "program" for the area could be so variously interpreted. Along with the square footage requirements for the museum, the park, shops and restaurants, hotels and office towers, CRA did not communicate anything about its intentions for the area, the historic setting in which the project would be viewed, the nature of the public commitment that had to be an ingredient in the project.

It is as if they could not attend to the contents of the project in the face of concerns about the marketing plan. This is no doubt a response born of the anxiety associated with a project of this degree of public importance and visibility. Failure would be a disaster. It is just in these instances that it becomes necessary to spell out in as much detail as possible the kinds of expectations implicitly held by the agency. To do so and avoid a farcical display of personal biases of the agency leadership would require urban design studies of the city and the region. In addition to bringing in urban design expertise, this might have been the occasion for an extended process of public education and awareness. Without such a process, design choices are shaped primarily by financial criteria, that is, whatever seems like a balanced risk to the lenders and insurers that participate in the joint venture arrangement with the developers of large urban projects.

In this kind of joint public-private project, is it not the responsibility of the public agency participant to have a vision of the future beyond that of the financial community? Erickson and company are likely to respond very positively to strong-direction and vision for the city. Indeed, Erickson laments competitions that require the architect to work in the dark without a client against which to push.

The Bunker Hill competition is far from unusual in this regard. Requests for proposals often are consciously written without disclosing a point of view, in a style of icy detachment from the possible outcome. The idea is to "see what the developers will come up with." It does not serve the public interest to use this as a means of generating ideas about the future direction of development of a city, and yet this is a process that is being repeated in city after city around the country. □

The 'Respect of Place' Refreshingly Pursued

Architecture in Context: Fitting New Buildings with Old. Brent C. Brolin. (Van Nostrand Reinhold, \$16.95.)

You can judge a book by its cover. Across the red jacket (designed by the author) of *Architecture in Context*, the march of the companionable silhouettes of traditional dwellings is broken by the Bauhausian bones of an Architectural Statement. In the book behind the cover, Brolin takes up where he left off in 1976. Then, at the end of *The Failure of Modern Architecture*, he stated that one of the few areas an architect can control is "whether the building fits harmoniously with its surroundings or conflicts with them." The cover and text of *Architecture in Context* illustrate his belief that, in general, architects have chosen conflict over harmony, exercising their egos instead of control.

Architecture in Context operates efficiently on two levels. On the one hand, it is admittedly didactic, using photographs and photomontages to demonstrate how structures and environments have been imperiled—even occasionally enhanced—by new construction. This aspect of the work is summed up in the two appendices which clarify points to be considered before additions are made to old buildings and established neighborhoods.

The first appendix, addressed to architects, is in question-and-answer format, with Brolin supplying both the queries and the responses. The second appendix is addressed to prospective clients, and provides a checklist against which the potential (dis)harmony of any addition may be evaluated. (It is perhaps no accident that the intellectual level of this appendix is higher than that of the first. Brolin places a great faith in the perception of the nonarchitect.)

Many of the items on this list are widely known, if not widely practiced. But Brolin dismisses the generally accepted factors—such as similar massing, scale, materials and cornice lines—as only intermittently successful. The real key to consonance is, he proposes, appropriate ornamentation. With this seemingly innocuous statement, *Architecture in Con-*

text becomes a polemic; and Brolin zestfully demonstrates that while he believes in architectural unity, he does not feel architects need be so constrained.

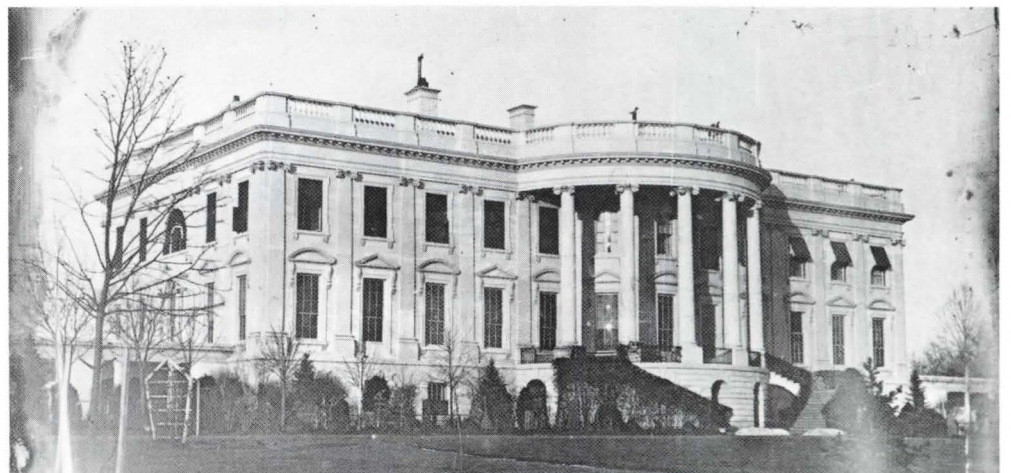
Even without his singular stress on ornamentation, Brolin would be at odds with his fellow practitioners, many of whom are unconvinced of the need for contextual architecture. The Miesian grip is loosening, but the next hand on the esthetic ladder is that of the almost equally theoretical postmodernists. Brolin carefully separates himself from his putative allies: "We should go beyond the idea of one style for our times to a variety of appropriate styles for different contexts."

His answer is to respect the spirit of the place, and he is forthright about accepting the historicism this may entail. (His attitude is refreshing to anyone weary of the tongue-in-embarrassed-cheek detailing of today's neoconservative avant-garde.)

He is also candid, and cutting, about the evolution of modern architecture. In this respect, his introductory chapter is a pin in architectural pomposity. The urge of the architect to leave his unique mark

on the world comes, he says, from the dreaded—and decorative—19th century romantics and their equation of creativity with individuality. This in combination with Bauhaus theory has led to decades of architects who have willfully ignored the esthetic preferences of the populace. (Elitism is a secondary motif in this book. Brolin appears sincere in his appreciation of the nonarchitect as critic, but traces of his own elitism are exhibited in his numerous references to "laypeople.")

This book does not answer the question of how architects may be trained in the development of appropriate ornament (it has been so long out of favor that few remember, or have learned, how to use it well); but it contributes to the development of an esthetic climate in which this may be taught. The many examples of contextual building, accompanied by lucid, if personal, explanations of their success or failure, will benefit a wide range of readers. Most will find that Brolin makes his various points with skill and wit, and that his arguments are stimulating to refreshed perception. *Reed Benhamou, Assistant Professor, Department of Creative Arts, Purdue University* □



The White House: An Architectural History. William Ryan and Desmond Guinness. (McGraw-Hill, \$24.95.) This most entertaining history of the White House reflects the social, political and esthetic character of every Administration. By the building's nature, say the authors, it cannot be called a "period piece; evolution is an element of its purpose and its destiny." The story is told of how the site was selected, of the 1792 competition for its design won by James Hoban of Charleston, S.C., and of the changes made through the years, such as Theodore Roosevelt's separation of office from residence, Taft's enlargement of the office wing, Wilson's putting bedrooms in the attic, Coolidge's addition of a third floor, Truman's *gutting of the unsafe interior*, Mrs. John F. Kennedy's interior restoration. The book is copiously illustrated. Above is the first known photograph of the President's House, a daguerrotype taken in about 1846 by John Plumbe (the image is reversed left to right).

Letters from page 8

As to sketches, none was made until after I decided on the Park Avenue site. That decision then became part of the new headquarters package that I presented to the directors of Unilever, Ltd., in the spring of 1949. This was the first time the board knew of any site. The documents I showed consisted of cost of land, cost of moving the headquarters and the selected personnel from Boston to New York, and the termination costs for the balance. The package also included the cost of moving the administrative headquarters of all our subsidiaries to New York. All of this was submitted to the board before I authorized design and cost studies for a new building.

Bunshaft's bad memory continues: "Luckman had three demands: Raymond Loewy was to do the interiors . . . the project was to be kept secret from most employees . . . a request that SOM's fee be cut." Following the complete concurrence with the consolidation plan by the chairman, my criteria were presented in the first meeting with Skidmore and Owings. The following points are what Bunshaft describes as "the client's rather vague request."

(1) Raymond Loewy is to do the interiors. (2) Project is to be kept secret from all Lever personnel. Only Luckman

is to meet, discuss, review and approve work of the architects. (3) SOM fee is to be a lump sum, not a percentage fee (SOM's \$3.5 million estimate turned out by Bunshaft's admission to be "a cost of \$7 million." If any proof is needed that they did not then know anything about office buildings, a 100 percent overrun is it.) (4) There is to be no rentable space, either office or retail, in the new building. The architects are not, therefore, required to build the full amount permitted by the zoning envelope. (Bunshaft's statements with respect to the severe zoning regulations were erroneous. Factual proof is contained in SOM's "Preliminary Program of Requirements" dated Oct. 10, 1949.)

(5) The ground floor is to be entirely open inasmuch as there are to be no retail shops. (This invalidates Bunshaft's statement, "As the design developed, Skidmore began to fear . . . Luckman would object . . . to the vacant space." I wanted people to feel welcome to browse around, to walk through or to come into the Lever lobby to see the seasonal exhibits. I believed in that principle of openness for Lever House, and I believed in that principle when I spent my own money to build our 14-story headquarters building on Sunset Boulevard. SOM cannot make a similar statement.) (6)

The Lever vice president of finance insists the new building contain two big floors for accounting and finance. (Later I persuaded him to reduce this requirement to one floor.) (7) The design of the building is to reflect American creativity and technical competency. (I explained to Skidmore and Owings that England's handling of the problems of the Jewish demands in the 1940s for the creation of a state of Israel had given England an "anti-Semitic" label. Most of our grocery retailers were Jewish, and unhappy with England. I wanted the new building to portray an American Lever Brothers.) (8) It is necessary to produce a design for my approval and to have a model built, within six weeks. (I wanted to take it to a board meeting in London for discussion of the concept, the design and the budget.)

SOM fulfilled my criteria: Bunshaft developed a beautiful design. The model was ready within the agreed upon time period. I flew to London and met with the board of Unilever. I took with me as my selling tool only one sheet of paper, containing three columns of figures. The first column listed the normal profit of Lever Brothers Co. for the past three years. The second column showed the amount of profit we would have left after

continued on page 68



PASSIVE SOLAR BUILDINGS

The Southern Solar Energy Center (SSEC) is soliciting proposals from qualified builders, designers, and other interested parties for a cooperative program to design and build LOW ENERGY PASSIVE BUILDINGS which are marketable and emphasize low, year-round energy consumption. The activity covered under the SSEC-funded portion of the program includes passive design, design integration, public information, and thermal monitoring efforts. The successful offerors will make a commitment to build and sell the homes using their own construction funds.

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Indicate the specific locale of interest and the appropriate RFP number from the list below:

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The preferred starting date is July 1, 1981. The deadline for nominations or self-nominations is October 15, 1980, and completed applications must be in by November 15, 1980. Both should be sent to: Professor Christopher Theis, Chairman, Dean Search Committee, Office of Academic Affairs, 127 Strong Hall, University of Kansas, Lawrence, Kansas, 66045.

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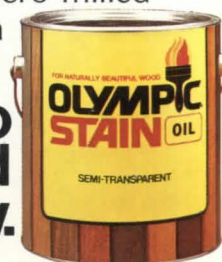


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