





Why more and more architects are hitting the bottle.

Let's face it. A commercial architectural project is a work of art. And when completed, it truly deserves a formal christening. Because turning an exciting design idea into reality is something worth celebrating. And no one can help you do that better than Howmet.

We have everything it takes to design and fabricate energy efficient commercial aluminum systems.

For example, our product line includes thermal wall systems, thermal storefronts and entrances,

ventilating systems, wall facing panels, thermal sliding glass doors, bath enclosures and interior door and ceiling products.

And to insure problem free planning and construction, we have a large staff of experienced design and applications engineers who'll dedicate all of their time and energy to your project.

That's the kind of product/service capability you can expect from Howmet. Because we're one of the largest aluminum suppliers around. With vertical integration from the production of primary ingot and billet to custom fabrication, finishing and delivery.

So, if you're looking for a better source for aluminum architectural systems, contact Howmet. We'll have you hitting the bottle in no time.

Either call (214) 563-2624, or write to Howmet Aluminum Corporation, Architectural Products Division, P. O. Box 629, Terrell, Texas 75160.

HOWMET
HOWMET
ALUMINUM
CORPORATION
A Member of The Pechiney Ugine Kuhlmann Group
The name to remember.

CSI Convent
Booth 1715-

Circle 51 on information card

**“You don't have to be
the biggest to be insured
by the best.”**

“Shand, Morahan?”

“Shand, Morahan.”



It's the growing consensus of the leading architectural and engineering firms in the land: the E&O program available through Shand, Morahan & Company is about the best coverage you can have, at a most competitive premium rate. That's why so many of the ENR top 500 design and construction firms are choosing our insurance.

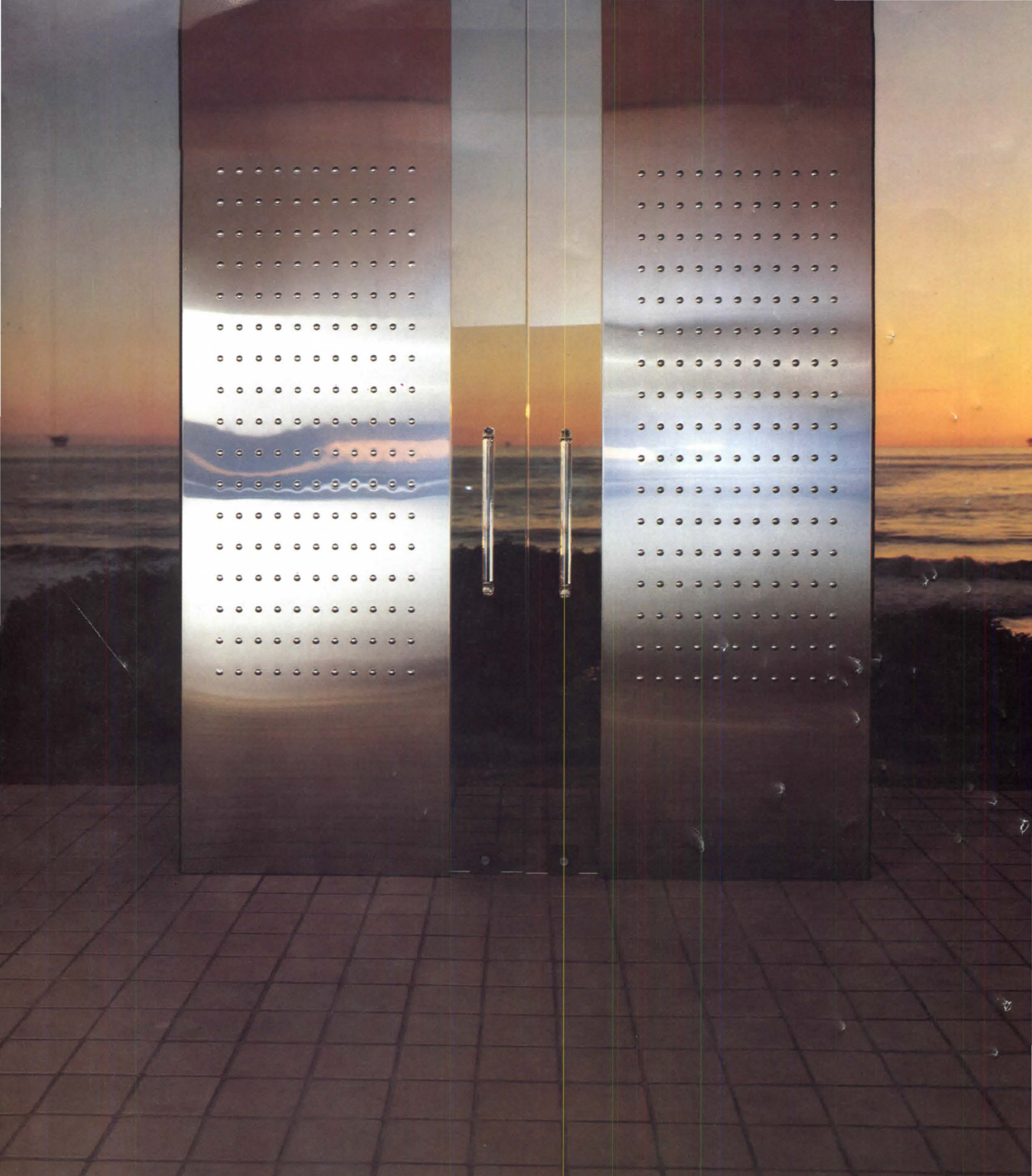
But your firm doesn't have to be among the biggest to enjoy the best in Architects and Engineers Professional Liability insurance. Shand, Morahan also extends its uniformly excellent claims-made program and unmatched standard of service to more and more medium and smaller-sized firms as well. These firms enjoy the same experience and attention that only the nation's foremost source for professional liability insurance can provide.

If your present Architects and Engineers Liability policy or premium might benefit from an analysis and comparison with ours, we welcome your insurance broker's inquiry. Whether you're among the biggest, or just want the best.

**Shand, Morahan
& Company, Inc.**

One American Plaza, Evanston IL 60201

Circle 52 on information card



FORMS + SURFACES

A new series of beautifully detailed doors in embossed stainless steel, bronze or aluminum and tempered glass.

Crystal clear, durable, acrylic doorpulls with a simple, superbly engineered mounting system.

Vitreous unglazed pavers for high traffic areas. Handsome natural colors and a range of sizes and shapes.

Forms & Surfaces Box 5215 Santa Barbara, California 93108 (805) 969-4767 969-5033

Circle 53 on information card

CONTENTS

The American Institute of Architects

Officers

R. Randall Vosbeck, FAIA, *President*
Robert M. Lawrence, FAIA, *First Vice President*
Robert Broshar, FAIA, *Vice President*
George M. Notter Jr., FAIA, *Vice President*
Ray K. Parker, AIA, *Vice President*
Harry W. Harmon, FAIA, *Secretary*
J. W. Barnes, FAIA, *Treasurer*
David Olan Meeker Jr., FAIA, *Executive Vice President*

Directors (Year indicates expiration of term)

George A. Bissell, FAIA ('83), *California*
William Blurock, FAIA ('82), *California*
James C. Dodd, AIA ('81), *California*
J. Peter Winkelstein, FAIA ('83), *California*
R. Bruce Patty, FAIA ('82), *Central States*
Henry W. Schirmer, AIA ('81), *Central States*
P. Whitney Webb, AIA ('82), *East Central States*
Ellis W. Bullock Jr., AIA ('81), *Florida/Caribbean*
E. H. McDowell, FAIA ('81), *Florida/Caribbean*
William H. Beaty, AIA ('83), *Gulf States*
Gaines B. Hall, AIA ('81), *Gulf States*
Raymond C. Ovresat, FAIA ('81), *Illinois*
John W. Jickling, FAIA ('83), *Michigan*
Theodore F. Mariani, AIA ('83), *Middle Atlantic*
James R. Nelson, AIA ('81), *Middle Atlantic*
John Avery Carter, AIA ('82), *New England*
Robert J. von Dohlen, AIA ('83), *New England*
Romeo Aybar, AIA ('83), *New Jersey*
Joseph Monticciolo, AIA ('82), *New York*
William A. Rose Jr., AIA ('81), *New York*
Leroy Bean, AIA ('82), *North Central States*
Edwin B. Crittenden, FAIA ('81), *Northwest*
David A. Pugh, FAIA ('83), *Northwest*
Robert Gramann, AIA ('82), *Ohio*
Derek Martin, AIA ('81), *Pennsylvania*
John A. Busby Jr., FAIA ('82), *South Atlantic*
Richard A. McGinty, AIA ('83), *South Atlantic*
William Caudill, FAIA ('82), *Texas*
Theodore S. Maffitt Jr., FAIA ('81), *Texas*
Pat Y. Spillman, FAIA ('81), *Texas*
Thomas B. Muths, AIA ('82), *Western Mountain*
John B. Rogers, FAIA ('81), *Western Mountain*
Robert B. Pease, Hon. AIA, *ex officio, Public Director*

Alex Barberena, *ex officio, President, ASC/AIA*
Ann Stacy, Hon. AIA, *ex officio, Chairwoman, Council of Architectural Component Executives*

Headquarters

David Olan Meeker Jr., FAIA, *Executive Vice President*
James A. Scheeler, FAIA, *Group Executive, Program and Services Management*
Alan B. Stover, AIA, *General Counsel*
James A. Schuping, *Assistant Secretary*
William G. Wolverton, Hon. AIA, *Assistant Treasurer/Controller*
Michael B. Barker, AICP, *Administrator, Design*
Francis X. Brown, *Administrator, Conventions/Conferences/Special Events*
Muriel Campaglia, *Administrator, Public Relations*
James E. Ellison, AIA, *Administrator, Education and Professional Development*
David S. Godfrey, *Administrator, Publications*
Robert T. Packard, AIA *Administrator, Practice*
Ronald Panciera, *Administrator/Assistant Controller*
Arnold J. Prima Jr. AIA, *Administrator, Government Affairs*
John Wilson-Jeronimo, *Administrator, Member/Component Affairs*
David Olan Meeker Jr., FAIA, *President, AIA Corporation*
Jeanne Butler Hodges, *President, AIA Foundation*
Charles R. Ince Jr., *President, AIA Research Corporation*
John H. Schruben, FAIA, *President, Production Systems for Architects and Engineers, Inc.*

- 24 **Evaluation: Boston's 'Upper of Urbanity'**
Faneuil Hall Marketplace after five years.
By Robert Campbell
- 32 **Baltimore's Lively Downtown Lagoon**
Most major elements of the 17-year-old Inner Harbor are now in place. By Donald Canty
- 42 **Evaluation: Futuristic Gesture in Historic Society Hill**
A tightly enclosed urban marketplace survives rocky beginnings. By Andrea O. Dean
- 50 **New City Center Built Around an Atrium**
Public-private partnership fills a downtown cavity in Troy, N.Y. By A.O.D.

6	Events	58	Books
6	Letters	66	Furnishings
9	News	80	Advertisers

Cover: Photograph, by Steve Rosenthal, of opening day at Baltimore's Harborplace (see page 32).

Donald Canty, Editor; **Suzy Thomas**, Art Director; **Carole Palmer**, Associate Art Director; **Stanley Abercrombie**, AIA, Senior Editor, Architecture; **Mary E. Osman**, Hon. AIA, Senior Editor, Books; **Andrea O. Dean**, Senior Editor, Articles; **Allen Freeman**, Managing Editor; **Nora Richter Greer**, Associate Editor; **Lynn Nesmith**, Editorial Assistant; **Michael J. Hanley**, Publisher; **Michael M. Wood**, National Sales Director; **George L. Dant**, Production and Business Manager; **Terry L. Peck**, Circulation Manager; **David S. Godfrey**, General Manager.

The AIA JOURNAL, publication number: ISSN0001-1479, official magazine of The American Institute of Architects, is published 14 times yearly at 1735 New York Ave. N.W., Washington, D.C. 20006. **Subscriptions:** for those who are, by title, architects, architectural employees and to those in architectural education (faculty, schools and students), and to libraries, building construction trade associations and building products manufacturers: base rate \$24 a year in the U.S., its possessions and Canada. For all others: \$30 a year in the U.S., its possessions and Canada. All others outside the U.S., its possessions and Canada: \$40 a year. Single copies, \$3 each. Publisher reserves the right to refuse unqualified subscriptions. For subscriptions: write Circulation Department; for change of address: send Circulation Department both old and new addresses; allow six weeks. Quotations on reprints of articles available. Microfilm copies available from University Microfilm, 300 N. Zeeb Road, Ann Arbor, Mich. 48106. Referenced in *The Architectural Index*, *Architectural Periodicals Index*, *Art Index*, *Avery Index to Architectural Periodicals*. Second class postage paid at Washington, D.C., and additional mailing offices. © 1981 by The American Institute of Architects. Opinions expressed by the editors and contributors are not necessarily those of AIA. VOL. 70, NO. 7.



Double dribble.

Keeping the water off the roof. And off the floor.

That's the name of the game.

And the reason why it pays to specify Johns-Manville—the first name in lasting built-up roof protection.

With J-M, you get expertise based on over 120 years of solving roofing problems. You get quality that's consistently tops throughout a complete

line of roofing products, components and systems. Plus technical assistance from America's most experienced team of roofing specialists. And a degree of roof guarantee coverage that tops any in the industry.

Score with the built-up roof that offers real protection. For details, consult Sweet's. Or contact George Constantin, Johns-Manville, Ken-Caryl Ranch, Denver, Colorado 80217, 303/979-1000.

**Keeping the water out.
That's what this business is all about.**



Johns-Manville

Circle 54 on information card

EVENTS

June 26-27: Course on Architects and Real Estate Development, Hotel del Coronado, San Diego. Contact Betty Travis, Professional Development Coordinator, California Council/AIA, 1414 K. St., Suite 320, Sacramento, Calif. 95814.

July 6-10: Course on Lighting Fundamentals for Architects and Interior Designers, Boulder, Colo. Contact: Lighting Design Institute, 2888 Bluff St., Suite 219, Boulder, Colo. 80301.

July 8-10: Workshop on Creativity in Building Design, University of Wisconsin-Madison.

July 8-10: Workshop on Specifying Automated Building Energy Control Systems, University of Wisconsin-Madison.

July 8-10: Course on Training for Flood Hazard Management and Natural Resource Protection, Leesburg, Va. (Repeat course July 16-19, Boulder, Colo.) Contact: Conference Manager, The Conservation Foundation, 1717 Massachusetts Ave. N.W., Suite 300, Washington, D.C. 20036.

July 10-11: Course on Advanced Solar Energy, Jordan College, Cedar Springs, Mich.

July 13-15: Seminar on Computer Graphics: Current Technologies & Practical Applications, College Park, Md. Contact: Center for Management Development, College of Business and Management, University of Maryland, College Park, Md. 20742.

July 20-21: Seminar on Construction Claims: How to Manage Contract Changes Profitably, College of Business and Management, University of Maryland.

July 20-21: Seminar/workshop on Computer Aided Construction Cost Estimating, Hotel Sonesta, Hartford, Conn. (Repeat seminar/workshop Aug. 10-11, New York City; Sept. 14-15, San Francisco; Oct. 12-13, Arlington, Va.; Nov. 9-10, Houston; Dec. 21-22, New York City. Contact: Pat Houghton, Dodge Building Cost Services, 331 Madison Ave., New York, N.Y. 10017.

July 20-21: Workshop on Life Cycle Costing for Building Systems, University of Wisconsin-Madison.

July 20-25: Seminar on European Planning, La Napoule, France. Contact: Department of City and Regional Planning, European Planning Seminar, University of Pennsylvania, 3400 Walnut St., Philadelphia, Pa. 19104.

July 23-25: Conference on Dwelling in the Urban Community, San Francisco, co-sponsored by the Association of Collegiate Schools of Architecture and the San Francisco Center for Architecture and Urban Studies. Contact: Peter Beck, ACSA, 1735 New York Ave. N.W., Washington, D.C. 20006.

July 24-27: American Society of Interior

Designers Annual Conference and Exposition, St. Louis. Contact: Ed Gips, Conference Coordinator, ASID, 730 Fifth Ave., New York, N.Y. 10019.

July 27-Aug. 6: Course on Principles of Construction Specifications Writing, University of Wisconsin-Madison.

Aug. 22-Sept. 6: Solar Tour of England and France. Contact: James J. MacKenzie, Director, Energy Programs, Jordan College, 360 W. Pine St., Cedar Springs, Mich. 49319.

LETTERS

The Spirit of Our Age: Congratulations on your February editorial, "A Third Force in Architecture" (p. 39). May the force be with you and all of us from now on. And this allusion to space and the future is not accidental on my part.

I was just reading again Bucky Fuller's book about spaceship earth—with his cosmic view of life and his confidence in the computer to help us survive. This kind of thinking seems to me to be essential to any new approach to architecture. Our goal should be to create an architecture that not only recognizes the existence of natural forces and world circumstances but that captures the spirit of our own electronic and space age.

Walter Gropius and the Bauhaus recognized and expressed the new industrial age of his time. We are still influenced by this. But the industrial age is nearly over. New York City has become an information and communications center while its industry is shrinking and moving out, if it is still viable at all.

The approach of Gropius is still valid in its essence, although there are different sciences and technologies to assimilate into our society. He suggested, as you do, that the basics, not style or formalism, should be rediscovered and that new forms would come out of them. The new forms will be an architecture of the 21st century. This should be our goal.

*Richard W. Snibbe, FAIA
New York City*

Metric Matters: Lawrence Halprin's article on Jerusalem (Dec. '80, p. 32) is very interesting; however, his metric conversion is off by a factor greater than three. That is, 1,500 square meters equal approximately 16,146 square feet, not 1,500 square feet.

*W. R. Peery, FAIA
South Charleston, W. Va.*

The error was ours.—Ed.

Metrics and Arithmetic: I can't believe Mr. Loope of the carpenters' union expects anyone to take seriously his assertion that each of his members requires \$1,100 to learn to read a metric tape, drive a metric nail, cut a metric board and

lay up a metric panel (April, p. 56). Like most architects, I spend an enormous amount of "free" time exploring advocacy, technical and design issues, and I would like to think that our industry partners can somehow garner a few hours of idle time to acquaint themselves with SI (Système International d'Unités). Once the mystique is dispelled, I am sure they will find that doing arithmetic with metrics is as easy as working with, say, wage and fringe demands. *Thomas Tollefsen, AIA
Sonoma, Calif.*

No Floor Plans: How is it possible for a magazine to publish an article that covers 10 pages about a building in Great Britain (Willis Faber & Dumas building evaluation, April, p. 58) without even one floor plan to use as a reference when things like "services core" and "unity is achieved by a series of escalators" are discussed in the text? *Donald P. Kriebel, AIA
Philadelphia*

Of Pigeons and Health: It has come to our attention that a serious health hazard may exist in buildings that have been abandoned for many years and contain accumulations of pigeon and other bird excrement. This excrement can act as a medium for the development of pathogenic fungi that can cause potentially fatal diseases of the lungs and central nervous system. Would you please spread word of this? *Lee H. Nelson, AIA
Chief, Technical Preservation
Services Division
Heritage Conservation and
Recreation Service
U.S. Department of the Interior*

A Plane Mistake: This is of no importance, but I think there may be an error in the picture on p. 90 of the March JOURNAL. The caption says "a picture made in about 1890." Just to the right of center is a man who very much resembles President Wilson, and there is a WWI (or later) type plane and a blimp in the picture. I don't know, but 1890 I doubt. *Edward H. Bennett Jr., AIA
Chicago*

Mr. Bennett and others who noticed are correct. The photograph from the book under review, Old Washington, D.C., in Early Photographs, 1846-1932, did not match our caption. Ed.

FLW and Australia: We are in process of research on the influence of Frank Lloyd Wright in Australia. We are eager to hear from anyone who knows of an Australian architect (including an expatriate) who worked for Wright.

*Donald Leslie Johnson
Senior Lecturer in Architectural History
Flinders University
Bedford Park, South Australia 5042*

DOVER ELEVATORS

serve two triangles on a square in Nashville.

A broad pedestrian walkway slices diagonally through a square in downtown Nashville, leaving space for a pair of distinctive triangular-shaped buildings. One building is the 20-story corporate headquarters for Commerce Union Bank—Tennessee Valley Bancorp; the other, the 12-story, 350-room Radisson Plaza Hotel. The complex is well served by a total of 18 Dover Traction and Oildraulic® Elevators: 11 in the bank building, 7 in the hotel. For more information on Dover Elevators, write Dover Corporation, Elevator Division, Dept. G, P. O. Box 2177, **DOVER**® Memphis, Tennessee 38101.

The elevator innovators.

One Commerce Place and Radisson Plaza Hotel, Nashville, Tenn.

Developer: Carter & Associates, Atlanta

Architects: Thompson, Ventulett, Stainback & Associates, Inc., Atlanta

General Contractor, One Commerce Place: Ira H. Hardin Co., Atlanta

General Contractor, Radisson Plaza Hotel: Paces Construction Co., Inc., Nashville
(A subsidiary of the Ira H. Hardin Co.)

Dover Elevators installed by Nashville Machine Co., Inc.

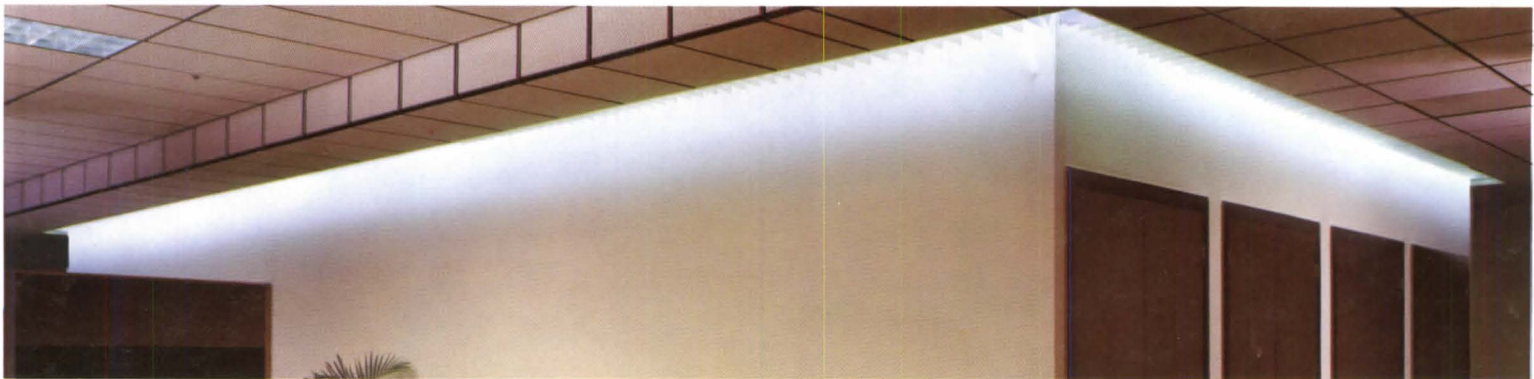
Lighting design is exciting . . . with Columbia!



Columbia SuperTube!



Columbia Form 4!



Columbia Accent Lighting!

Fluorescent lighting needn't be restricted to illuminating acres of desks. With Columbia's Designer Lighting series you can wash a wall, accent an architectural feature or differentiate a space. You can suspend the lights, bracket them on walls, conceal them in the ceiling or create attractive patterns. For information contact your local Columbia Agent or write to us.

Circle 55 on information card

T.A. Box 2787
Spokane, WA 99220
509/924-7000

USI
A Subsidiary of
U.S. INDUSTRIES, INC.

Columbia
Lighting
Inc

The Institute

Convention Rejects NCARB's Absolute Degree Requirement

Delegates to AIA's convention in Minneapolis passed a resolution rejecting the recently adopted National Council of Architectural Registration Boards requirement that only an individual with a professional degree from an accredited school of architecture is eligible for NCARB certification. AIA instead supports the requirement of a professional degree from an accredited program, *or its equivalent* for NCARB registration.

The resolution was adopted after lengthy debate. Expressing the view of those for the education-only requirement, former AIA President Elmer Botsai, FAIA, said, "I can't believe that AIA feels it can tell NCARB that work experience is equal to the educational process." Those for the experience route cited a number of influential architects who never met NCARB's professional degree requirement; such a requirement would limit potential entry into the profession, they maintained.

Also adopted by the delegates was a resolution reaffirming AIA's dedication to barrier-free architecture and a resolution to refer the proposed roofing design minimum standards, presented by the New York Chapter/AIA, to the AIA practice commission for review and possible inclusion in future editions of the National Roofing Contractors Association manual.

Three resolutions were defeated. One would have established a national AIA goal-setting process and required that the goals be presented at next year's convention in Hawaii. Another defeated resolution would have required the AIA board to prepare a bylaw amendment to provide associate AIA membership to any graduate of an accredited architecture college "regardless of his or her employment." The third defeated resolution called for the board to study the pros and cons of voting for national AIA officers by mail (instead of at the convention) and to report its results to the '82 convention.

Tabled by the delegates was an amendment to the bylaws that would have provided for associate membership representation on the AIA board.

Meanwhile, at a meeting prior to the convention, the AIA board of directors approved the 1981 long-range planning committee report. Ten scenarios from the 21st century are examined in the report to "provide members with thought-provoking perspectives on life in the next century that would encourage them to begin asking questions now about the future."

In addition to long-range goals, the committee offered 14 near-term recommendations that are "meant to initiate action within the Institute that will set it in a direction where it not only copes with the changes of the future, but also actively uses the challenges and opportunities of the coming years for strengthening the role of the profession."

The board took the following actions, among others:

- approved the formation of an advisory committee to prepare a program for a fire and life safety task force.
- reaffirmed the Institute's regulatory reform policy.
- approved support for a new master plan for the U.S. Capitol.
- voted to give special certificates of appreciation to Dean Hilfinger, FAIA, and Bernard Rothschild, FAIA, for their work with the documents committee.



Mel Jacobsen Photography

Broshar, Bullock, Nelson, Rose and Schirmer Win Election

Robert Broshar, FAIA, of Waterloo, Iowa (above), was elected first vice president/president-elect at the AIA convention. He will assume office in December and will become president one year later.

Broshar, a partner of Thorson-Brom-Broshar-Snyder, is currently serving on the AIA board as a vice president. He has served on numerous committees, chaired the education and professional development commission and has been a director of the AIA Foundation, the AIA Corporation and Production Systems for Architects and Engineers. He is a past president of the Iowa Chapter/AIA and a graduate of Iowa State University.

Three national vice presidents were also elected: Ellis W. Bullock Jr., FAIA, Pensacola, Fla.; James R. Nelson, AIA, Montchanin, Del., and William A. Rose Jr., FAIA, White Plains, N.Y. Henry W. Schirmer, FAIA, Topeka, Kan., was elected to a two-year term as treasurer.

Searching for Syntheses On 'Design and Energy' Theme

The panels on the AIA convention theme, "Design and Energy," took place in slightly dispiriting circumstances. Though the sun was shining brightly all week, no one could have found that out by attending the discussions, which were held in a huge, depressing, disorienting colosseum without view, natural light or direct ventilation. Also depressing was a poll, published the week of the convention and mentioned often by the panelists, which showed that half of all Minnesotans think the energy crisis is a hoax.

continued on page 10

The Institute	
<i>Convention coverage</i>	9-13
Energy	
<i>DOE and conservation</i>	13
<i>AIA testimony</i>	14
Government	
<i>'Declining' public works</i>	15
<i>Vietnam memorial</i>	17
Preservation	
<i>Demolition in Miami Beach</i>	18
<i>Neighborhood improvement fund</i>	20
Practice	
<i>Malpractice countersuit</i>	62
<i>A/E procurement</i>	62
Honors	
<i>Plywood awards</i>	70
<i>ACEC prizes</i>	70

The Institute from page 9

Nevertheless, the convention met resolutely at 11 A.M. to discuss the theme. After a keynote address by Ralph Knowles on the formal and urbanistic implications of such concepts as solar access (see Feb. '80, p. 42) three panels looked at the theme from the viewpoint first of the past, then the present and finally the future. Attendance was sparse, or seemed so in the vast hall. [Actually at 7,300 overall attendance set a record—Ed.]

Tuesday's panel reviewed the past. Called "History and Technology," it was moderated by the AIA JOURNAL's Don Canty. Its members divided history into three parts: the last five years, the 25 before that and everything else. They agreed that the middle slice, the 1950-1975 period, was an aberration, a wrong turn in human history.

Richard Stein, FAIA, argued that an enormous demand for buildings after 1945 had made it useful to develop an esthetic that ignored any need to differentiate buildings by site or purpose. Thus was created "the inconsequential facade."

"Building design decision-making," said Stein, "was oversimplified to eliminate detail. This was made possible by a rapidly maturing curtain-wall industry and a burgeoning mechanical equipment industry."

Stein scoffed, too, at more recent trends. "The first response of the design profession has been a superficial one—deal with the surface, change the decoration, make a historical reference."

Roberta Balstad Miller, a social historian, gave a fascinating account of the time in the middle ages when the fireplace and chimney were invented and, as a result, a communal life style in which all classes gathered before the open fire in the nobleman's great hall gave way to an individual life style, broken up into separate groups in separately heated rooms. Miller called this an example of how change in energy technology creates social change, though the obverse could probably be argued too.

Wednesday's moderator was Carl Rowan, syndicated columnist. The topic was contemporary: "Policy, Development and Design." This large panel proved diffuse, but a couple of topics did get into focus.

One was the relation of public policy to the competition between the Northeast and the sunbelt. Mayor George Latimer of St. Paul claimed that the built environment of the older cities is a resource, not a burden, and that changing family and job patterns will mean that more people will want to live more densely, near an urban center. "The built cities will support that," he said. "The energy crisis may bring a rather more humane, more community centered way of life." A questioner from the floor, agreeing, also noted

that there are many kinds of resources and that chilly Minnesota, for instance, has plenty of water and little need for airconditioning.

Maxine Savitz, representing the U.S. Department of Energy, announced that the Reagan Administration has no policy on the frostbelt/sunbelt issue, nor any preference among energy sources. "The energy problem will be solved by the people," he said, "by the inventors and the consumers. I leave the challenge and the opportunity to you, the architects."

This free-market declaration set the panel off on the question of whether it was fair to leave the energy problem to the people. Mayor Latimer and moderator Rowan both pointed out that poor people can't afford to save energy by reacting to the market. Peter Hutchinson, a developer with Dayton Hudson Corporation, warned that no one will retrofit the built environment because no one will reinvest in it at current interest rates. And Barry Wasserman, AIA, California's state architect, made the case that federal policy actually is biased against energy efficiency, citing the lack of support for passenger trains and public transportation.

Thursday's panel looked ahead to "The Shape of Things to Come." It finally drew a big turnout. Robert MacNeil of public television's "MacNeil/Lehrer Report" moderated. In reply to his question the panel agreed that architects aren't really committed, at least not yet, to an energy-conservation ethic.

This panel tended to reject discussion of energy as such and to insist on looking at it in the context of broader architectural and urban design issues. Robert A. M. Stern, AIA, for instance, said energy-consciousness only gets lip service and won't improve until architects stop trying to solve the wrong problems. He gave, as an example of wrongheadedness, a study on how to make suburban office buildings more energy efficient, a study which never asked whether in an energy-conscious world there should be suburban office buildings. William Caudill, FAIA, of CRS agreed and pointed to another study of TVA buildings which concluded that the best way to make TVA energy-efficient would be to solve the transportation problems of its employees.

The panel told MacNeil that buildings of the future will not look radically different than those of today, at least not for energy reasons. ("For other reasons," quickly added gold medalist Josep Lluís Sert, FAIA.) All agreed with the Tuesday panel that the postwar period had been an aberration. Sert recalled his youth, when everyone turned out the lights on leaving a room. He spoke of his efforts in the consumptive 1950s to reduce the amount of window wall, to humanize the scale of windows.

Stern tackled the sunbelt issue, too, pointing out that Southwestern cities are the product of airconditioning. He asked: Should we tear down Houston in the name of energy-consciousness?

Bill Caudill, who is from Houston, said that architecture students don't care about energy because their heroes are like Stern. Peter Calthorpe, of the California firm of Van der Ryn and Calthorpe, suggested the reverse. He proposed that postmodernism and energy-consciousness are sisters under the skin.

"Formal monotony and the energy-consumptive ethos have the same source," Calthorpe said. "It was a question then of how abstract you could make people's lives."

It was the nearest thing to a synthesis heard all week. *Robert Campbell*
(architect in Cambridge, Mass., and architectural critic for the Boston Globe)

AIA's Convention Prelude Airs Local Success Stories

"Awed architects" is how the *Minneapolis Tribune* described the reactions of AIA's first Quality Environment Study Team (QUEST) after the five-member professional group reported to the citizens of Minneapolis and St. Paul on its conclusions as to why the Twin Cities are successful urban environments. Brought in by AIA's urban planning and design committee to make an intensive three-day study of the two cities as a prelude to the AIA convention, the team agreed unanimously that the success enjoyed by the Twin Cities is due primarily to the people who live there.

Sharing a common heritage and the same value system, the people "account for the area's vitality and strength," the team reported at a town meeting held at the Walker Art Center in Minneapolis.

The team (not all architects despite the *Tribune*) had been charged with analyzing and documenting the reasons for the Twin Cities' success as demonstrated, for example, in the high marks received on nearly every poll that ranks urban areas on the quality of urban life.

It was the reality of this success that brought the study team to the area to start with. Heretofore, AIA's Rural/Urban Design Assistance Teams (R/UDATs) have gone out to help communities find out why they aren't succeeding. The hope of the QUEST program is that an analysis of the ingredients that go into an urban environment of acknowledged quality may be more helpful to communities over the U.S. in achieving their urban goals than an outlining of failures.

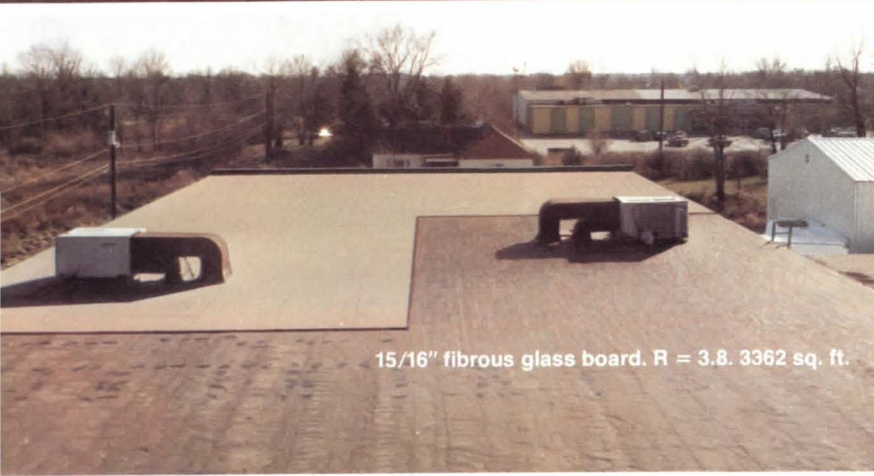
The principal team for the Twin Cities analysis consisted of Moon Landrieu
continued on page 13



2" EPS. R = 7.8. 5000 sq. ft.



1" Styrofoam RM. R = 5.0. 3451 sq. ft.



15/16" fibrous glass board. R = 3.8. 3362 sq. ft.



1" urethane foam. R = 6.2. 3095 sq. ft.

ROOF TO ROOF PROOF: YOU GET MORE INSULATION FOR LESS WITH EPS.

Dollar for dollar, you can design more R value into your roofs for less money with EPS (expanded polystyrene) insulation.

Compare for yourself. For the same cost, 2" of EPS covers 49% more area than 1" of Styrofoam RM, 49% more area than 15/16" fibrous glass board, and 62% more than 1" of urethane. And 2" of EPS insulation has a greater R value than any of the other three.

So, the next time somebody recommends an insulation based on a high number of Rs per inch . . . ask about the number of Rs per dollar.

Get more for less with EPS.

MATERIAL	COST/SQ.FT.*	R VALUE	COVERAGE (@ \$1170)
2" EPS	23.4¢	7.8	5000 sq. ft.
1" Styrofoam RM	33.9¢	5.0	3451 sq. ft.
15/16" fibrous glass board	34.8¢	3.8	3362 sq. ft.
1" urethane foam	37.8¢	6.2	3095 sq. ft.

*Estimated average manufacturers' published price per square foot based on a random survey of roofing contractors conducted by the Bureau of Building Marketing Research, November 1980. Actual prices may vary.

Expanded polystyrene (EPS) insulation is combustible and should not be exposed to flame or other ignition source.

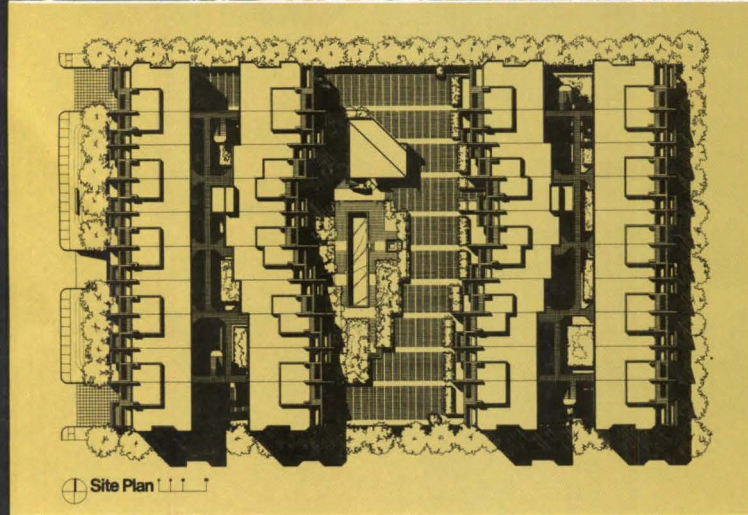
Sturdy EPS insulation is available in a variety of densities, configurations, and edge treatments to fit just about any need. For the name of your nearest EPS producer and some design ideas using EPS, call the Sweets Buyline.



ARCO Polymers, Inc.

Subsidiary of Atlantic Richfield Company
Pipeline to plastics
Manufacturer of DYLITE™ expandable polystyrene.

Circle 56 on information card



40 more units with Inryco™ steel framing

Soaring land prices are forcing architects and developers to seek creative solutions to hold down project costs. Sandy/Babcock & Associates, architects for Augusta Court Condominiums, chose a unique midrise concept instead of conventional 2 and 3 story wood frame construction. Local building codes restrict conventional wood frame construction to 3 stories. Inryco's steel stud and joist framing system was selected as an economical alternative in achieving the desired density of 65 units per acre.

Augusta Court consists of 152 units in four 4 story buildings over a subterranean parking garage. Each building pair is connected by an open steel bridge, providing access to units through open courts. This creative solution provides security, openness and 40 additional units.

We're proud of the way our Inryco steel framing system met the challenges of this innovative project. If you have a design of similar complexity, these versatile steel components offer the means to build it—soundly, attractively and within the budget.

In buildings of 4 through 6 stories, initial cost is comparable to or lower than other construction methods, and inherent features of the Inryco system produce savings in other phases of the project to reduce overall cost. Inryco steel framing has been chosen for hundreds of projects throughout the nation because of the recognized benefits offered by: design flexibility...dimensional stability...proven reliability...erection speed...light weight...structural support capability through 6 stories...seismic and wind load capacities...numerous fire-rated assemblies...efficient sound and thermal control...extensive facing options...insurance advantages of incombustible components.

Inryco offers unmatched counsel and design assistance on steel frame construction. See our data in Sweet's General Building or Light Construction Files—or write for catalogs 37-1 and 37-2. Then contact us for an appraisal of its suitability for your projects: Milcor Division; INRYCO, Inc.; Dept. F-4127; P.O. Box 393; Milwaukee, WI 53201. (TLX 26683 INRYCO A WMIL)

Project: Augusta Court Condominiums, Houston, Texas
Owner: A joint venture of David Mitchell Companies and Mac-Carey Properties, Inc., Houston
Developer: David Mitchell Companies, Houston
Architects: Sandy/Babcock & Associates, San Francisco; project architect, Steven House AIA
Structural Engineer: M. Hourani & Associates, Houston
General Contractor: Urban Construction Company, Houston
Framing Contractor: Marek Brothers Company, Houston



Inryco
 an Inland Steel company

The Institute from page 10

(moderator), former secretary of HUD; William G. Conway, New York City urban consultant; Judith Martin, urban historian at the University of Minnesota; Jaquelin Taylor Robertson, FAIA, dean of the school of architecture at the University of Virginia, and Gerald Sheff, a Toronto real estate developer. The group was assisted by the QUEST program team (Ben H. Cunningham, AIA, national program director), a support team and a student team, as well as an array of local workshop participants representative of the business community, planning organizations, educational institutions and government agencies.

At the town meeting, the team members mentioned such ingredients of success as the site and location of the Twin Cities; the sound basis of planning on which present day leaders can build; the economic diversity of the region; the strong cultural and educational organizations that contribute so much to the region, and the system of government, described as "honest, open to all and receptive to most." But each member of the team always came back to the people in accounting for the successful urban environment. The qualities shared by the citizens, the team reported, "provide a setting which enables people to be open, friendly and innovative, while allowing them also to participate in every aspect of their common life and culture." Because there is a "quasi-partnership between the public and private sectors," the team said, the people are able to have a voice in all things and the government is able to be adaptive and innovative. The sense of civic purpose, according to Conway, comes from many sources, such as "local traditions, a lingering pioneer spirit, the climate . . . , a stable, diversified economy, responsible leaders."

In conclusion, the team's moderator Landrieu said that Minneapolis and St. Paul work because "they serve the people who live here." Robertson pointed to what he termed a "quality that gives hope," saying that in the Twin Cities "process and attitude have come together to deal effectively with the problems of the city." Martin, a resident of the area, said that the success enjoyed by the Twin Cities has required time and effort in all facets of community life. Sheff also pointed to the area's "history and tradition of hard work, strong fundamental values and high performance standards."

When a person in the audience at the town meeting asked just how the success of Minneapolis and St. Paul can be reproduced in other cities nationwide, the team said that a "culture fix" cannot be exported but "the willingness of people who differ to come together can be achieved."

Mary E. Osman, Hon. AIA

Energy

Strategy Embracing Conservation Confirmed in Withheld Report

Energy conservation and the use of renewable resources constitute the cheapest, fastest and safest U.S. energy strategy through the next 20 years, concludes a report prepared by the Solar Energy Research Institute, an organization funded by the Department of Energy. And, the report maintains, the energy that can be saved in buildings "represents the largest and least expensive source of energy that can be supplied during the next two decades."

The SERI report essentially confirms, in a comprehensive manner, what other studies, such as the Harvard University business school's *Energy Future*, have hypothesized. Yet the report may prove to be controversial because it sharply conflicts with the Reagan Administration's emphasis on increased production of conventional fuels and greater reliance on nuclear power.

The study was initiated by Rep. Richard L. Ottinger (D.-N.Y.) and others on the House subcommittee on energy conservation and power who complained that DOE didn't have any idea what contribution conservation could make to the nation's energy supply. In July 1979 Ottinger and the subcommittee turned to the then Deputy Secretary of Energy John Sawhill, and Sawhill, in turn, asked SERI to document realistic energy savings through promoting efficiency in our buildings, transportation systems and industry, as well as the contributions achievable from renewable energy sources.

The 424-page study, *A New Prosperity: Building a Sustainable Energy Future*, took 18 months of work, coordinated by Henry Kelly (who is now employed by the Congressional Office of Technology Assessment) and Karl Gaywell. Last August, early drafts of the report were sent to the Carter Administration. Kelly recently said that the Carter Administration reacted with "nervousness" because it "was at sufficient odds with the department's goals just before the election."

Now the Reagan Administration, Kelly said, "is reluctant to release the report as a DOE document." The final report, which reached DOE in March, is under review, say DOE officials. Ottinger and others argue that the department is suppressing the findings because its emphasis on conservation is in direct conflict with the Reagan Administration's proposals.

However, the report has been released

by the House subcommittee on energy conservation and power, which recently held hearings on the topic. And the report was recently published by a small New England publisher, Brick House Publishing Co.

As for the study itself, the findings show that through efficiency in the building, industrial, transportation and utility sectors, "the U.S. can achieve a full-employment economy and increase worker productivity, while reducing national energy consumption by nearly 25 percent. Some 20 to 30 percent of this reduced demand could be supplied by renewable resources.

"A strategy built around energy efficiency and the widespread use of renewable resources could result in the virtual elimination of oil imports" by the end of the century, the report states. Such an approach, the authors maintain, may in fact be essential to growth.

The strategy outlined in the report is "rooted in the conservative sentiment that investments should be allowed to flow in the direction that produces the greater rate of return—rather than being channeled in less efficient directions through government action," the report says. The strategy proposes to remedy the many market distortions caused by public policy, such as large federal subsidies to certain energy sources. It also proposes that federal spending be both reduced and redirected.

The authors also emphasize that the strategy "has the enormous advantage in that it does not rely on any unforeseen technological development or any Draconian interference with the market process."

On the building sector, the report says that the equivalent of about 8.1 million barrels of oil per day can be "produced" from existing and new residential and commercial buildings at an average cost that is about half of the cost of providing electricity, oil and/or gas to these buildings from new conventional sources.

Other savings in the building sector that could be realized include the following:

- New residential and commercial buildings can be built to use about a quarter of the energy required for heating and cooling buildings today. This efficiency can be achieved with better insulation, tight con-

continued on page 14

Energy from page 13

struction, storm windows, daylighting and efficient furnaces and airconditioning equipment. "What is needed is well-defined programs of applied research in new buildings and an effective technique for communicating the results of these programs to the nation's building industry and buildings owners." The authors suggest that a vigorous program in this area could save 2 million barrels of oil per day.

- An aggressive retrofit program could reduce the demand for energy used by existing buildings by 4.2 million barrels of oil per day by the year 2000. "Programs must be centered on the objectives of creating profitable businesses, capable of delivering technically sound building retrofits. Aiding these emerging businesses will require a national program for applied research in building retrofits. Such a program would examine solar and energy-efficiency techniques and provide information and training materials."

- Renewable technologies could provide buildings with the equivalent of 2 to 2.5 million barrels of oil per day. Wood stoves, small wind generators, active and passive space heating, solar hot water, daylight and photovoltaics could provide up to 30 percent of the energy requirements of all buildings by the year 2000.

In the industrial sector, improved efficiency could result in saving the equivalent of 5 million barrels of oil per day by the year 2000, say the authors. It could also be possible to provide the equivalent of 5 million barrels of oil per day from

national biomass resources and as much as 0.5 million barrels of oil per day from direct solar heat.

In the transportation sector, if the average car on the road by the year 2000 obtains 55 miles per gallon, says the report, the nation would consume nearly 3 million barrels of oil per day less gasoline than it does today, even with significant increases in both the population and the miles driven by each person. Programs to improve freight service efficiency could save one million barrels of oil per day by the year 2000.

For utilities, the authors suggest that the central question is whether utilities should adjust construction programs on the assumption that cost-effective, demand-reducing investments will succeed, or whether they should assume that such investments will not play an important role and run the risk of overinvestment.

The figures used in the study are based on conservative estimates of the rising cost for conventional fuels. "Critics might charge that all of these prices are likely to be reached or surpassed by 1985. If so, that would only encourage even greater investments in improved efficiency and solar technologies than those called for in this report," say the authors.

The study estimates that to reach these efficiency goals it would require investments over the next 20 years of up to \$800 billion. This could be weighed against, the authors suggest, a nuclear and coal alternative requiring investments estimated by DOE at a trillion dollars.

AIA Asks DOE to Emphasize Conservation for Near Goals

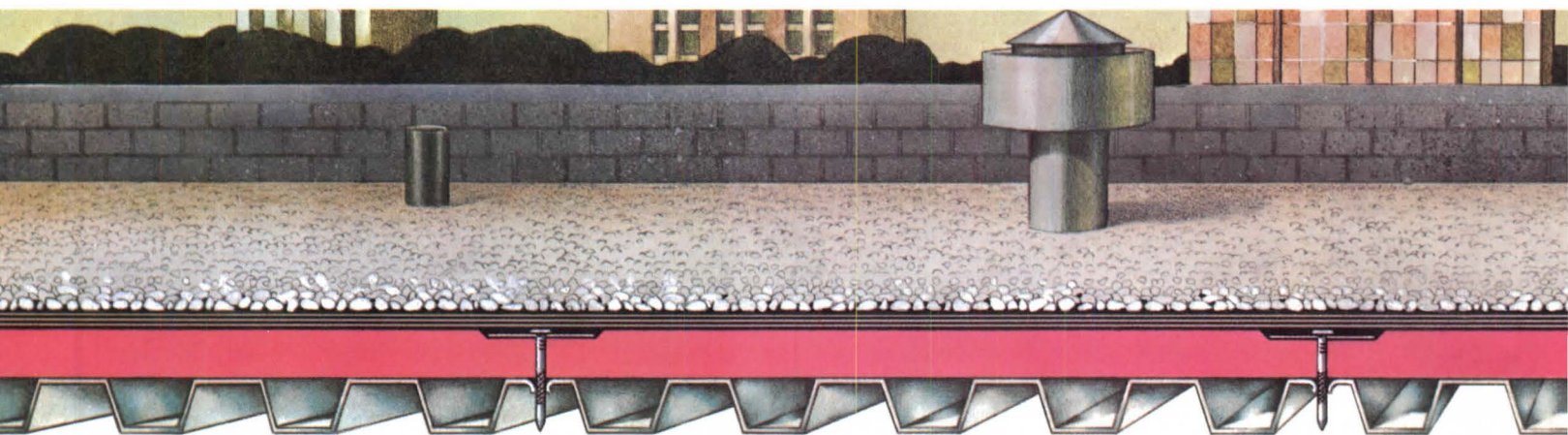
AIA President R. Randall Vosbeck, FAIA, has urged the Department of Energy to recognize energy conservation in new and existing buildings as a significant source of energy for the nation's short-term needs, as the department prepares the third biennial national energy plan.

In accordance with the Department of Energy Organization Act, DOE is scheduled to present to Congress this month a new plan that will identify energy policy initiatives and implementation requirements. The department held a series of public hearings across the country; a broad range of public viewpoints was solicited at the meetings.

In his testimony, Vosbeck suggested that while attention to new high-risk, capital-intensive energy sources is a proper long-term goal, AIA sees energy conservation as the most cost-effective objective for the short term.

"The building sector represents a significant potential for more efficient use of America's energy resources," Vosbeck said, pointing to the fact that residential and commercial buildings have traditionally consumed about one third of the total U.S. energy consumption. "We maintain," he continued, "that the importance of energy efficiency has been overlooked and given short shrift as a short-term source of energy supply."

Concerning new commercial buildings,



WHAT THE BEST INSULATED ROOFS

THE PINK STUFF: Thermax.[®] It is simply the most efficient roof insulation on the market with a Factory Mutual Class I Fire Rating over steel decks. Thermax provides more insulating efficiency per inch than fibrous glass, composite, perlite or fiberboard roof insulations. Since mechanical fastening is the preferred system of attachment to steel decks, use Insulfast rapid fastening nail/disc system – a pneumatic gun and oxide-coated nails for fast, easy, permanent installation of Thermax to steel decks.

Vosbeck said that it is now "technically possible" to build commercial buildings that use about a quarter as much energy as the average existing ones. This can be accomplished with proper orientation and siting, proper use of glazing and other materials, efficient mechanical and ventilation systems, daylighting design strategies to reduce electric lighting use and energy management through building operation procedures.

On residential buildings, Vosbeck said that currently the average new house consumes about half as much energy per square foot as the average existing house. And, he said, studies suggest that further reductions are possible through the use of existing and evolving techniques of passive design, such as the proper use of glass and use of mass for thermal energy storage.

On existing buildings, Vosbeck said that the energy demand could be cut by 35 percent with energy-saving retrofits.

In developing the energy plan, Vosbeck recommended that DOE "make a thorough examination of the existing system of energy tax incentives."

With regard to federal funding for energy, Vosbeck said that the energy plan must contain directives for effective use of federal funds. "We believe the building community could respond even more effectively to the new energy challenges if federal funds were allocated to areas of research, development and demonstration" that the fragmented building sector itself cannot undertake.

Government

Study Finds U.S. Public Works In State of Costly Disrepair

U.S. public works projects—highways, bridges, harbors, etc.—are in a state of severe decline, reports the Council of State Planning Agencies. And the conclusion reached in the 97-page report, "America in Ruins: Beyond the Public Works Pork Barrel," is at odds with a Reagan Administration priority, the rebuilding of the U.S. industrial base. Says the report: "The deteriorated condition of the basic public facilities that underpin the economy presents a major structural barrier to the renewal of our national economy. . . . We have no recourse but to face the complex task at hand of rebuilding our public facilities as an essential prerequisite to economic renewal and maintenance of our quality of life."

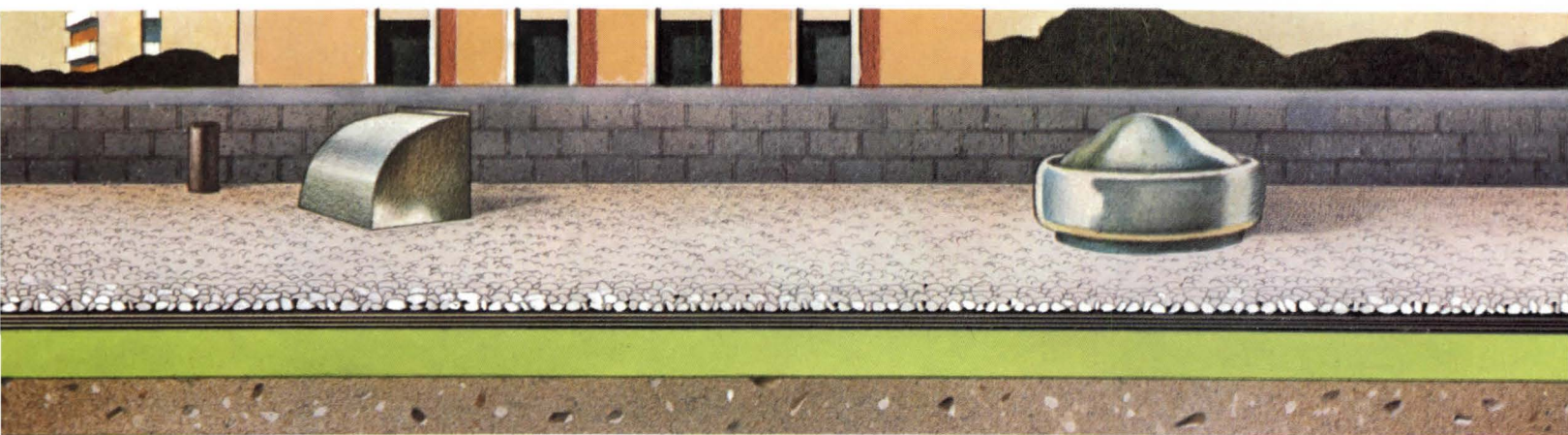
The authors, Pat Choate and Susan Walter, drawing from previously unpublished government data, describe a built landscape in serious disrepair: an interstate highway system deteriorating at a rate requiring reconstruction of 2,000 miles of road per year; one of every five bridges in the U.S. requiring either major rehabilitation or reconstruction; numerous harbor facilities unable to service

world shipping; shortfalls of at least \$10-13 billion in municipal water supply needs in the next 20 years; at least 1,300 prison facilities that will need to be replaced or substantially rehabilitated in the 1980s; water resource development that will require major investments in all regions of the nation in the '80s, and a large number of the nation's 43,500 dams requiring investment to reduce hazardous deficiencies.

New York City alone will need \$40 billion over the next nine years to repair, service and rebuild basic public works facilities, according to the report.

The authors call for fiscal and economic austerity to meet the needs of the '80s. They seek a shift from a purely legislative dominated approach to public works at a national level to one in which the executive branch provides a "disciplined base of analysis and priorities." Congress should direct the executive branch to undertake an inventory of national public works needs as they affect the economy, they say. Then, "with the inventory as a starting point, Congress should require

continued on page 17



ARE WEARING THESE DAYS.

THE GREEN STUFF: Tempchek.[®] It gives you the same high R-values as Thermax, and is used on all types of decks, except directly over steel decks. Tempchek is the only urethane foam roof insulation reinforced with glass fibers. It has greater dimensional stability than the others, so it resists "growth" and ridging. All of which makes Tempchek first choice for any application other than directly over steel. Talk to your Celotex representative about the stuff the best insulated roofs are wearing these days, or call Ed Levin at Celotex, Roofing Products Division: (813) 871-4545.

Celotex
a Jim Walter company

Circle 58 on information card

WHEN A MATERIAL BENDS TO YOUR WILL, YOU CAN THINK WHAT YOU WILL.

ALUCOBOND™ aluminum composite material does the unthinkable. Curve. Around columns, walls, ceilings, gentle corners... around itself, if you like. Offering design freedoms you never had before. And because it offers ease of installation and requires less structural support than less formable metal or plastic laminates, it offers you significant cost benefits as well.

And ALUCOBOND material can also go straight. Lining a hallway. Squaring off a corner. And also, top to bottom. Because no matter how you use ALUCOBOND material, it looks flat and doesn't oil-can. So it can handle all kinds of jobs, from an intimate office lobby to a shopping mall or airport.

And the look is as advanced as its performance. Sleek. Spare. With a surprising richness of color. Choose from six painted and four anodized finishes.

ALUCOBOND material is available in panels of 4' and 5' widths in 8' or 12' lengths, with custom lengths up to 28' and thicknesses of three, four and six millimeters (.118", .157", and .236"). Always consult local building codes before use.

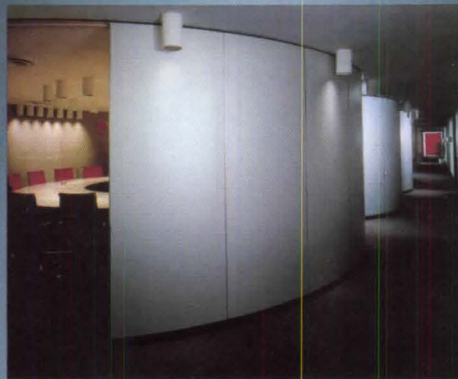
For the name of your local representative, samples, or test results, call Marketing Manager Carla Lane at (314) 851-2346. She can fill you in on amazing ALUCOBOND material. It does what you will.

Circle 59 on information card



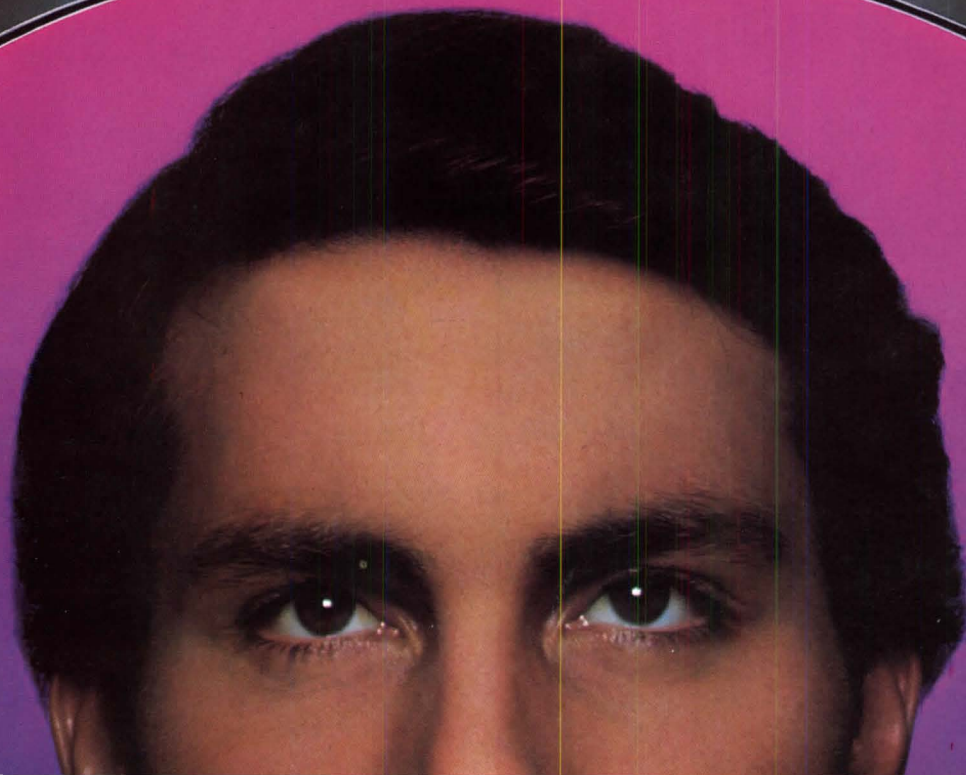
**CONSOLIDATED
ALUMINUM™**

11960 Westline Industrial Drive
St. Louis, Missouri 63141



Corporate headquarters designed in:

ALUCOBOND™
aluminum composite material



Government from page 15

preparation of a capital budget that proposes phased capital investments matched to both short-term cyclical and long term national economic needs."

Setting priorities for funds is critical on all levels, say Choate and Walter. For example, should \$75 billion be spent to complete the remaining 1,500 miles of interstate highways, or should part of those funds go for repair and upgrading of other facilities? Because many states and localities have deferred maintenance in order to meet ongoing operating costs, they are now faced with the more costly choices of replacement, reconstruction or abandonment of public facilities, say the authors.

Delay is a major cost factor in public works, according to the report. For instance, the Tennessee Valley Authority is experiencing an average eight-year delay in seven major power plants, which has almost trebled construction costs. And "many agencies require six or more years to disburse a single fiscal year's appropriations. . . ."

To reduce the backlog in the public works pipeline, the report suggests creation of public works time management standards and monitoring procedures, creating personal and institutional incentives (rewarding or penalizing individuals according to how well they manage time), improving planning of government actions, creating mediation processes for projects stalled because of conflicts, placing limits on certification, regulatory, compliance and permit procedures and simplifying regulatory procedures and appellate procedures.

Reagan Would Pare UDAG And Redirect Block Grants

Legislation introduced by the Reagan Administration calls for significant changes in HUD's urban development action grant and community development block grant programs.

The bill proposes paring down the UDAG program to its "most essential objectives," eliminating "unnecessary" requirements and federal intervention and spending a minimal amount of federal dollars to stimulate private investment.

Currently, action grants are evenly divided between neighborhood, commercial and industrial projects. The bill proposes eliminating these three categories and focusing exclusively on economic development. Funds would be channeled to activities with the "greatest economic payoffs," such as jobs and contributions to a city's tax base.

The bill calls for \$500 million for the UDAG program in fiscal year 1982, com-

pared to \$675 million in both 1980 and '81. The program was originally funded at \$400 million annually for three years (1977-79).

Revised application requirements are also proposed for the UDAG program, including a simplified citizen participation process. Neighborhood impact analyses and historic preservation reviews would no longer be required to be submitted with applications, but applicants would have to certify that they had been carried out.

For the community development block grant program, the funds would be divided 70 percent to metropolitan cities and urban counties and 30 percent to states. Under the current system, funds are divided 80 percent to metropolitan areas and 20 percent to others.

The bill also calls for the administration of the small cities program to be shifted from HUD to state governments. Each state would be eligible to receive an annual allocation from the 30 percent set-aside for states.

The current application system for entitlement grantees would be replaced by a "final statement of community development objectives and projected use of funds." States would have to submit a similar statement, including a description of how the state will distribute funds to small cities.

Private, for-profit entities would be

eligible to receive block grant funds, when the assistance "is necessary or appropriate to carry out an economic development project."

Endowments Cuts Examined

The White House recently announced the formation of a task force on the arts and humanities that will seek to "find ways the private sector might offset cuts" in the two programs. The Reagan Administration budget calls for 50 percent cuts in both endowments.

The task force will be co-chaired by actor Charlton Heston, University of Chicago President Hanna Holborn Gray and Daniel Terra, the ambassador-at-large designate for cultural affairs. The vice chairman of the task force will be New York City lawyer Barnabas McHenry. About 30 people will serve on the task force and will represent the arts, humanities, corporate executives, philanthropists and arts managers.

The group will also look into the possibility of increasing support to state and local arts programs; increasing the role of nongovernmental professional judgment in award-making, and the desirability of converting the endowments into public corporations like the Corporation for Public Broadcasting. Their suggestions are expected by Labor Day.

News continued on page 18



Unmonumental Vietnam Memorial—Next year, a dark, receding object, a "statement of quiet reverence" honoring those who died in the Vietnam War, is to be placed near the Lincoln Memorial in Washington, D.C. Two reposing walls of black granite will meet to form an oblique triangle, their backs level with the ground; the front will slope to a depth of 10 feet where the walls meet. There will be no mention of the war itself; the names of the 57,692 Americans who died in the war will be inscribed on the wall. The design, by 21-year-old Yale architecture student Maya Ying Lin, was chosen from 1,420 entries. Second place went to a design team headed by architect Marvin Krosinsky, and third place went to a team led by landscape architect Joseph E. Brown. Jurors were Pietro Belluschi, FAIA; Harry Weese, FAIA; *Landscape Architecture* Editor Grady Clay, Hon. AIA; landscape architects Garrett Eckbo and Hideo Sasaki, and sculptors Richard H. Hunt, Constantine Nivola and James Rosati.

Miami Beach Art Deco Hotel Razed Under Cover of Night

Miami Beach's art deco district has lost a landmark hotel: The New Yorker, designed by Harry Hohauser in 1939, was recently razed to make room for a condominium development. Preservationists have lost a hard fought battle to save what they call "an irreplaceable national treasure." And the city has lost the opportunity to establish a prototype for future growth that compatibly combined preservation with new development.

The battle over the New Yorker began in January when developers Abe Resnick, Dov Dunaevsky and Isaac Fryd obtained a demolition permit. They sold the hotel's furniture and stripped the landmark of its fixtures. Then, under pressure from preservationists, the developers granted the building a reprieve for 45 days.

The Miami architectural firm of Bouterse, Perez & Fabregas was then hired to design a plan to preserve the hotel as part

of a deco-style hotel-condominium-shopping complex (drawing at right).

In the new design, the complex would have used the old, eight-story hotel as an anchor and entryway to two connected towers, 28 and 50 stories tall. The Collins Avenue facades would have been elongated versions of the New Yorker. From one side, the complex would have looked like a sail—a gesture to its seaside location and a metaphor for Miami Beach. The complex would have housed 300 hotel rooms, 175 apartments and shops and restaurants.

In the eyes of the preservationists, the design would have preserved the hotel while dramatically increasing the density and profit to the owners. It was hoped that, if anything, the mixed-use, new and old building could serve as a development model and help maintain the integrity of the district.

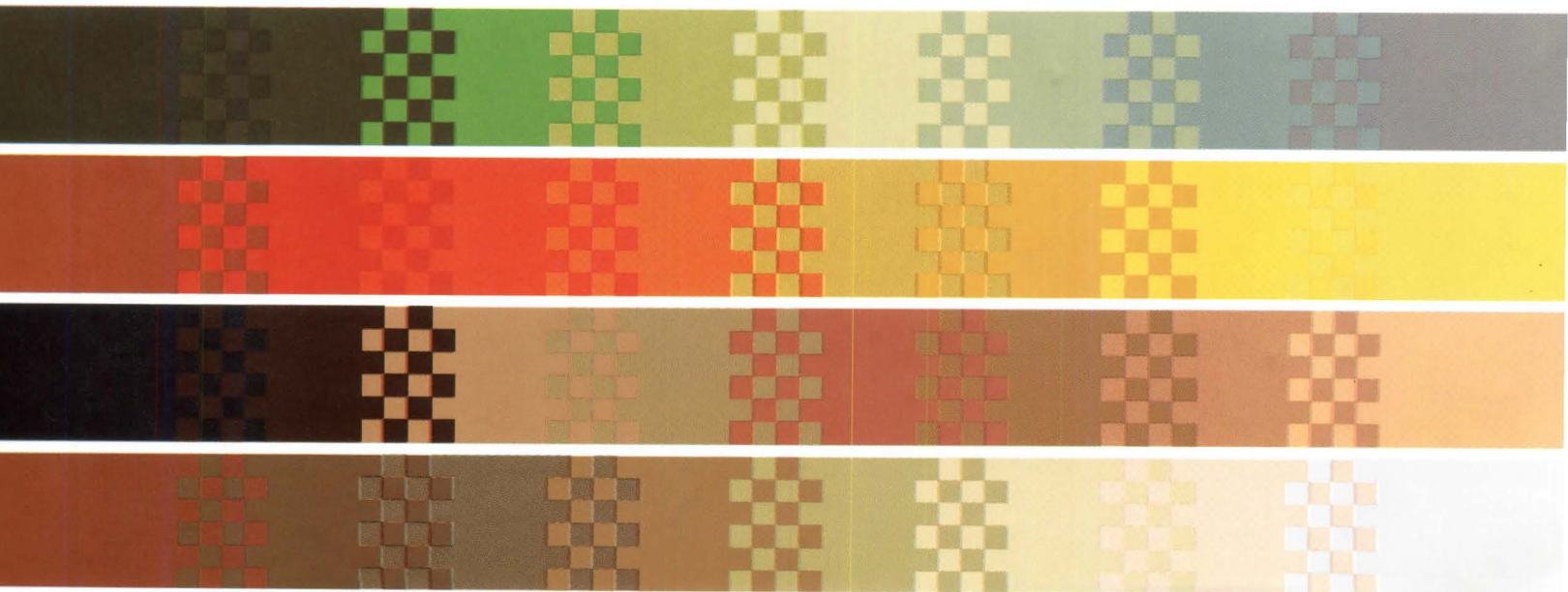
What happened instead is that the developers one night tore down the 73-room hotel. The architect for the redesigned complex and preservationists said they were shocked, since the owners had previously expressed "excited" interest in the new design.

A spokesman for the owners said simply that the plan wasn't feasible. Instead, he said, "They're going to plan something that will serve as an economic stimulus rather than a financial fiasco. In today's economy, that plan was a boondoggle."

Barbara Baer Capitman, founder of the Miami Design Preservation League, one of the driving preservation forces in the district, said, "In destroying the New Yorker, Miami Beach has lost the chance to join the ranks of forward-looking cities where major hotels have been built or are being built around landmark buildings." She mentioned the Willard Hotel in Washington, D.C., and the Helmsely Palace built around the Villard Houses in New York City.

"The mayor and city commission," Capitman said, "have turned deaf ears to every suggestion for a moratorium on demolition. . . . The city has set up a situation in which developers are free to

 **WILSONART**[®]
WILSONART BRAND DECORATIVE LAMINATE

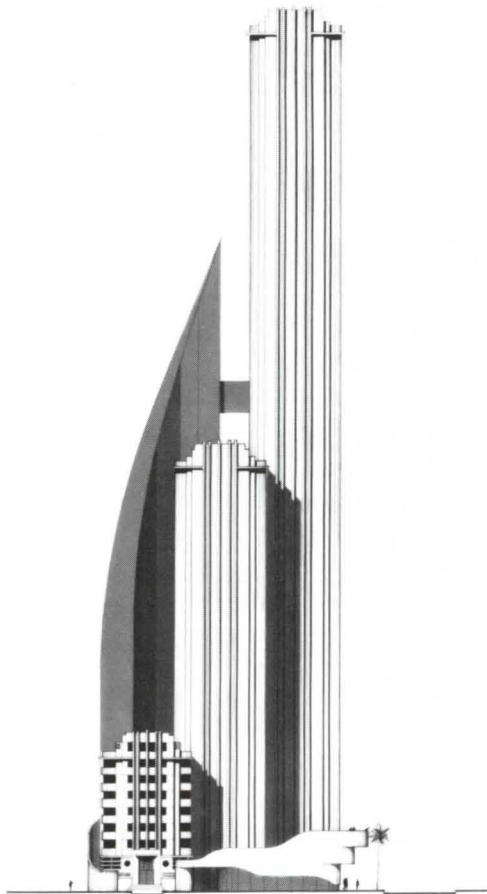


The colors you want.

Wilsonart's freshly edited and greatly expanded solid color collection includes 64 precise colors for professional designers.



To see all 64 solid colors and for an unusual creative experience, visit and enjoy the Wilsonart Moongate Exhibit when it is in your city.



tear down important buildings to accumulate investment packages. Then they will lay waste to the land, enclose it with cyclone fences and wait for a more favorable mortgage situation.”

Beth Dunlop, *Miami Herald* architecture writer, wrote: “There will never be another building quite like it, and it shouldn’t be allowed to pass unlamented.” Of the new design for the hotel she wrote: “The whole idea was bold and breathtaking. It could have given Miami Beach an architectural focus with plenty of symbolic importance and, presumably, an economic payoff as well.”

Developers think otherwise. Murray Gold, executive director of the Miami Beach Hotels Association, said, “You don’t make money running a hotel. Money is only made buying and selling. You put this art deco scam on Miami Beach, and you’re going to lose investors who don’t want any more government regulations than they already have.”

The district has, in fact, become a classic example of the struggle between an owner’s right to destroy and rebuild in the name of profit and property rights, and the community’s right to save in the name of history and what some see as beauty.

In May 1979, a one square mile area of Miami Beach was listed in the National Register of Historic Preservation as the nation’s first art deco district. The inclusion on the Register does not guarantee its preservation or prevent the introduction of incompatible design. The listing only makes the district eligible for certain tax breaks, low-cost loans and grants.

At the same time the pressure to demolish or drastically change the art deco and streamline modern buildings and replace them with condominiums has mounted. In the last 18 months the hotel-to-condo trend has claimed at least 16 hotels in the greater Miami Beach area.

In addition to the New Yorker Hotel, the district has lost the deco El Chico nightclub and the Wellington Hotel. Two hotels have been restored—the Cardozo, with its three stories of streamlined imitation pink marble, and the Victor.

Currently, the city does not have a preservation ordinance. In January, Dade County passed an ordinance requiring developers to submit their plans to a historic preservation board, which could delay demolition for six months. The ordinance will go into effect in Miami Beach next year unless the city passes its own. *continued on page 20*



The service your fabricators need.

Colors for you. Service for your fabricators. Wilsonart solves both these critical needs. Ask your Wilsonart rep to show

you the 1981 Wilsonart solid colors. Or write: Wilsonart, 600 General Bruce Dr., Temple, Texas 76501 for brochures.

WILSONART
WILSONART BRAND DECORATIVE LAMINATE
Copyright © 1981, Ralph Wilson Plastics Company
600 General Bruce Drive, Temple, Texas 76501

Circle 60 on information card.

MARBLSTAL[®]



WE CAN AFFORD TO BE SPECIFIC ABOUT MARBLSTAL.

Because all it takes is a list of advantages to show you what a natural choice Marblstal is for dressing room and toilet partitions, even shower stalls.

Marblstal is prefabricated. It's available in standard sizes (complete with hardware), from stock. Or we can custom fabricate to your exact specifications.

Marblstal is economical. It resists scratching and the absorption of moisture, odors and contaminants. And that means a long, long life cycle and exceptionally low maintenance and cleaning costs.

Marblstal is versatile. You can find it in many new and remodeled industrial, commercial, recreational, educational and medical buildings.

Marblstal is truly beautiful. After all, it is magnificent Georgia crystalline marble and available in several unique varieties. Add to that your choice of the standard birch veneer door or attractive alternatives in metal or plastic and you can see why Marblstal is so compatible with so many design and color schemes.

Think about it. In terms of cost efficiency, durability and just plain good looks, can you really afford not to find out more about Marblstal? All it takes is a call. Our number is (404) 735-2591.

What could be more natural than Georgia Marble?[®]

 **georgia marble** company
Structural Division, Nelson, Georgia 30151

a jim walter company

Preservation from page 19

Meanwhile, the Boston architectural firm of Anderson Notter Finegold has prepared a master plan for the district that calls for selected preservation combined with new development. It points to the unique design of the art deco buildings in human terms—the pedestrian oriented decks and porches. New highrise condominiums, says the plan, are non-pedestrian environments above the fourth floor and cause the loss of social support systems. The plan also looks at how to sidestep gentrification yet at the same time make the district economically feasible for the hotel industry and the tourism market.

Another plan, this one for the Washington Avenue corridor, was unanimously adopted by the city last year. Prepared by Venturi, Rauch & Scott Brown, with Denise Scott Brown as principal in charge, the plan calls for a gradual adoption of incremental, small-scale alterations that would focus on extending the old pink sidewalks, on using "period" street lighting and signage and on widening and landscaping the median. Public aid will be given to business to upgrade and restore shops according to approved guidelines.

Fund for Neighborhoods

An inner-city ventures fund has been established by the National Trust for Historic Preservation to assist neighborhood self-help groups acquire housing in historic districts. The program is aimed to help low-income residents remain in their neighborhoods.

The initial fund includes a \$400,000 grant from the Secretary of the Interior's discretionary fund and \$100,000 from the National Trust, which hopes to raise \$1 million for the program. During the first year, the program will assist 10 to 12 neighborhoods. It is structured to give neighborhood groups wide latitude in ways to provide housing, such as acquisition and rehabilitation of rental units, establishment of tenant cooperatives to buy housing or the acquisition of abandoned property for rehabilitation and resale to neighborhood residents.

The fund will make grants and loans at half of the prevailing prime rate to qualified groups that must in turn raise an amount equal to the grant. The National Trust *therefore* anticipates that the projects should be able to obtain \$270,000 in conventional loans or public financing.

In announcing the program, National Trust President Michael L. Ainslie said, "While preservation alone cannot cure the nation's housing ills, we can—through mechanisms like this fund—demonstrate . . . that it need not add to them either."

News continued on page 62

Added interest.

When The First Savings & Loan Association of Odessa, Texas, wanted to give their building a new and distinctive appearance, they retrofitted the exterior and some interior areas with Johns-Manville Stonehenge® architectural panels.

Selection was governed by two criteria—appearance to achieve a desired image of permanence, and weight restrictions imposed by the limited load-bearing capacity of the existing foundation.

Natural stone and precast concrete panels were eliminated because of weight and cost. J-M Stonehenge panels, on the other hand, met both objectives, while effecting economies in time and labor. They provided stone-like appearance and the panels' relatively light weight was easily accommodated by the foundation. Light weight also facilitated handling—permitting quick and easy face fastening of the panels to metal furring channels.

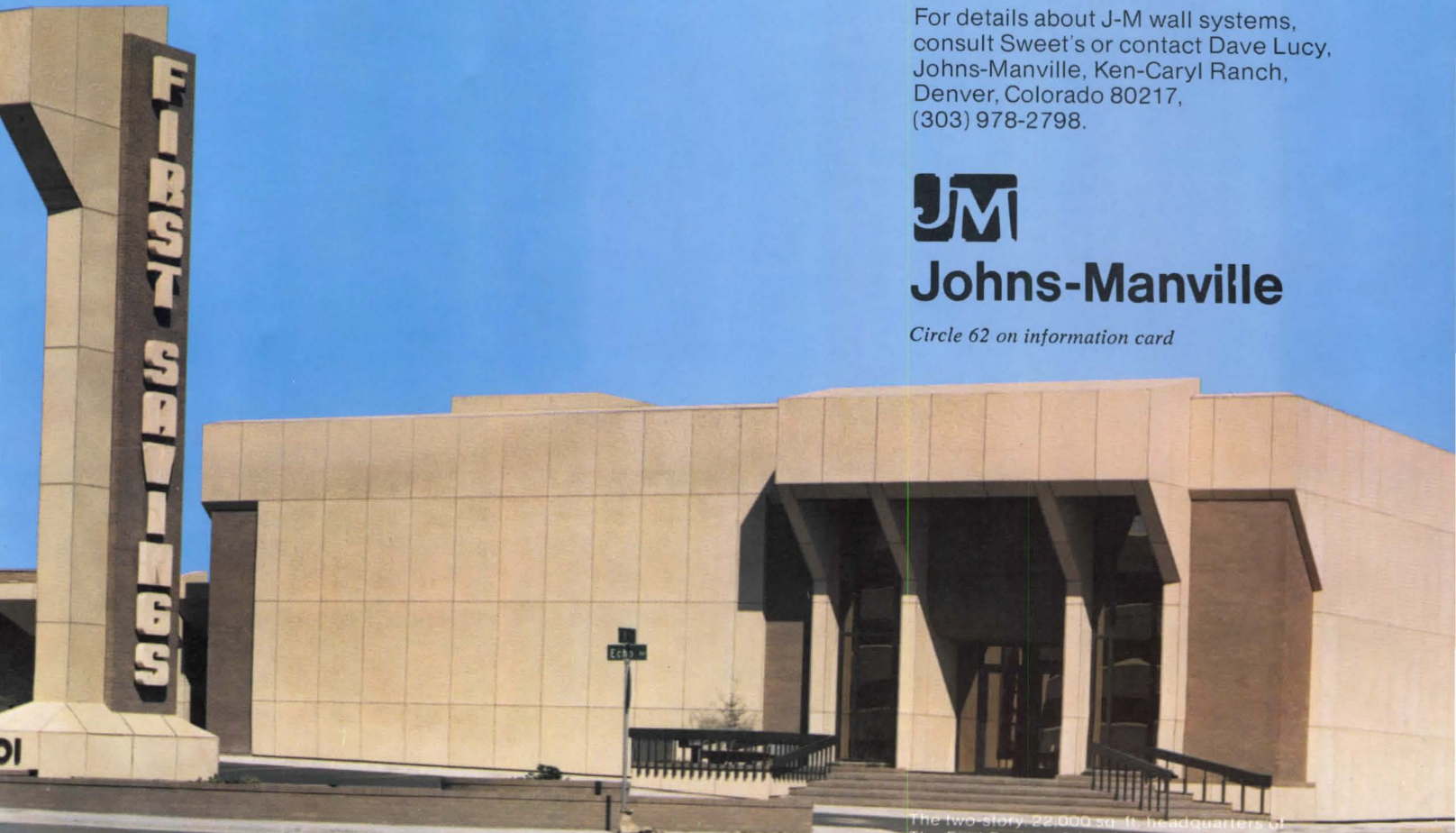
Stonehenge panels are ideal for both new and retrofit applications, offering a time- and money-saving alternative to masonry while providing the durability and beauty of natural stone.

For details about J-M wall systems, consult Sweet's or contact Dave Lucy, Johns-Manville, Ken-Caryl Ranch, Denver, Colorado 80217, (303) 978-2798.



Johns-Manville

Circle 62 on information card



The two-story, 22,000 sq. ft. headquarters of The First Savings & Loan Assn., Odessa, Texas. Architects: Covington-Shelton-Taylor. Material: 4' x 8' x 3/4" desert tan Stonehenge panels.



Per Rundberg, Architect,
Sunriver, Oregon

Rustic Oregon is the setting for this beautiful, contemporary all-season home. Large decks on two levels extend into the natural surroundings, providing breath-taking views of the cascades and Mt. Bachelor.

MOORWOOD[®]

SHOWCASE

Ruggedly constructed, the house features 2" x 6" studs with R-19 insulation, board and batten on the exterior, finished in the perfect choice—Moorwood Semi-Transparent Stain and Wood Preservative.

Quality, protection & natural beauty



Circle 63 on information card

A Message of Hope And Urbanism

was brought to last month's AIA convention by 1981 gold medalist Josep Lluís Sert. "I have been an optimist," he said in his acceptance speech. "A believer in the positive sides of life, nature and beauty, a constructor. That is why I joined this profession and have continued my practice against great odds, in the midst of wars and revolutions.

"I would not have done this if I did not have faith and hope (outmoded terms?) that humanity will discover new ways to build not only better structures and buildings, which it has partly done, but to find methods of integrating them as parts of improved, more balanced and enjoyable environments, enriching the quality of community living."

He returned regularly to the city as the setting for and proper subject of architecture. "The architectural vocabulary today," he said, "is more than ever before tied to the urban condition, to an urban vocabulary, to urban design."

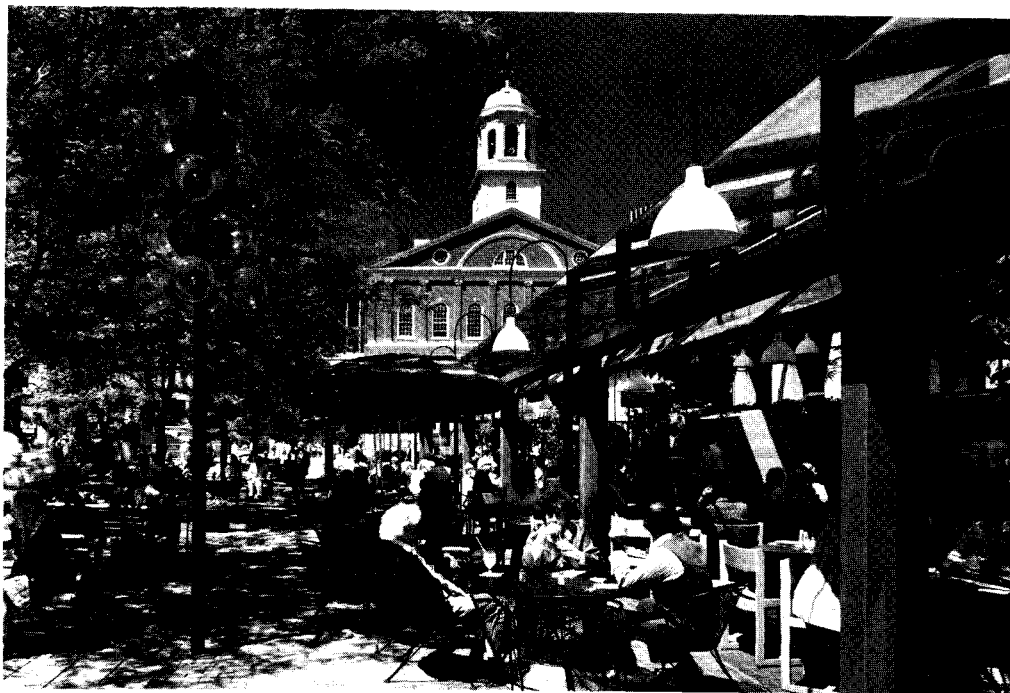
It was an appropriate theme to sound in the Twin Cities which, as the AIA Quest team pointed out (page 10), have made more use of urban design than most. It is also appropriate to this issue of the JOURNAL, whose subject is four works of urban design. *D.C.*



Photographs by Steve Rosenthal

Evaluation: Boston's 'Upper of Urbanity'

Faneuil Hall Marketplace after five years. By Robert Campbell



There's a snob attack on the Faneuil Hall Marketplace. You often hear it.

The marketplace is only for tourists, the argument runs. And only white, middle-class tourists at that. It's nothing but a boardwalk of tacky boutiques selling stuffed pink elephants and witless T-shirts. It's one vast cliché of preservation-style architecture: sandblasted brick and oak, hanging plants, cobblestones, antique signs, the works. A sham. A cynical, choreographed fantasy of urban life. Disneyland for grownups. Circus hokum that competes unfairly with the more genuine North End nearby. A mecca to gawkers from Dubuque but a place where "nobody really goes."

I'd like to start this evaluation right off by saying that I think the snob view of Faneuil Hall Marketplace is the view of idiots. The markets have been an immense boon to Boston, a gift the city hardly deserved considering the fact that its own banks refused to finance a risk as dangerous as the markets were thought to be. (Most of the money finally came from New York.)

Faneuil Hall Marketplace, or Quincy Markets as it is more often called after the central of its three buildings, is simply a wonderful place. All the snob crits have truth in them—a great deal of truth, in fact—but the truths are small compared to the achievement.

It's true, for instance, that the marketplace does not offer an experience of much depth. Not yet. It's a quick fix, an upper of urbanity that lifts your blood sugar and then lets you down, leaving you thirsting for more. Of course it isn't a real city. Then again, no one promised us a real city. We have to make that for ourselves.

I find that an analogy helps reconcile the markets' great appeal with their undeniably thin, staged quality. Whenever you start out to do something you've never done before, you have to go

Facing page, the market ensemble: cupolaed Faneuil Hall is in foreground; beyond, an elevated highway and waterfront.

through a period in which you feel that you're merely impersonating yourself doing this new thing. After a time, you come to feel that you yourself are really doing it.

For me this is the analogy that makes sense of the markets. The marketplace is an impersonation of a kind of urban life that no longer exists in most of America. It's a theatrical representation of street life. It has to be this, because that is a stage we have to go through as we begin cautiously, self-consciously to re-enact the urban culture we abandoned. No doubt in the future the marketplace will feel real.

In the meantime the markets are a halfway house for people from the car culture who are trying to learn to love cities again. To be induced to come at all, these people have to be reassured that the city isn't dirty, isn't full of suspicious-looking people, isn't confusing, dangerous, difficult, boring or frightening. The market is their bright, gay, safe city, a city in which you expect Gene Kelly to come dancing by in Technicolor along the cobblestones.

But it isn't fake. It's as real as it could be and still survive. And it will always retain some element of theater, because all good cities do.

Another analogy helps. The Olmsted parks created idealized, quite artificial rural settings for the residents of the sprawling Victorian cities who yearned for their lost contact with nature. In a reverse way, the markets provide an idealized city for us today who have lost touch with urbanity.

The marketplace came into existence for much the same reasons as Disneyland, with which it is often sneeringly compared. Both are Main Street stand-ins. After World War II, as we all know, we abandoned all those nice communal Main Streets in favor of the bland but handy shopping centers, and Main Street foundered. After a while someone realized that we had lost something. This person was Walt Disney, who solved

Mr. Campbell is a practicing architect in Cambridge, Mass., and architectural critic for the *Boston Globe*.

Choreography of commerce and consumption

the problem by creating our two national Main Streets, one conveniently east and one west, so that we could travel no more than 1,500 miles not to live in but instead, now, to "experience" Main Street.

Disney's Main Street was paper thin, without connections to anything around it. But it had many lessons. James Rouse, the shopping center impresario who was destined to develop Faneuil Hall Marketplace, learned from Disneyland how you get rid of the chewing-gum wads people leave (razor blades on long sticks). He learned more. He saw that the secret of Disneyland was management. The choreographed city could succeed. Properly produced and directed, commerce could become entertainment.

Rouse and his concept of an orchestrated world, a participatory ballet of commerce and consumption, are one basis of the markets. The other is Benjamin Thompson, FAIA, the architect who brought Rouse to Boston and whose personal ideal is a world of visible sensual abundance, of profusion and plenty.

Thompson would probably be the first to admit that he is not very much interested in architecture as such. What he really cares about is creating settings for festive human interaction. The settings can be made of food and clothes as well as of buildings. When Thompson presents his architectural work, he usually does it by means of triple-screen slide shows backed by pop music. The slides are filled with people and color, with sunlight streaming through plants or bouncing off wine glasses. Barely visible, as a quiet frame in the background, is the actual built architecture.

This passion for the props of life has led Thompson into other careers besides architecture. In the 1950s he created the Design Research stores to market the bright, simple Scandinavian furnishings he liked. More recently, he's gone into the restaurant business, owning three restaurants and a bar in the markets and a restaurant in nearby Cambridge. Each is an exercise in the architecture of festivity. Food with its color and mass is piled up everywhere.

Because Thompson has little interest in being a form-giver, other architects sometimes call him a showman. This seems to me to be a non-issue. It's certainly true, though, that Thompson's methods of creating place are different from those of any other name architect, and closer to the means merchants use to create ambiance in their shops.

Perhaps the best thing written about the markets is a paper by Jane Thompson, Ben's partner and wife, in 1978. (Some of it was published in the magazine *Urban Design*.) Jane Thompson argues that the markets succeed because they satisfy a series of basic human needs. The markets, she writes, are first of all safe. They provide security. Next, they offer sensory variety of all kinds and especially that of food: "Next to sun and fire, food is our most potent symbol of the life-sustaining forces, offering the warmth, protection and nurturing that we need. A display of food gives pleasure and reassurance. Food is ritualized in connection with every known holiday."

Jane Thompson's list also includes the markets' orienting function as "the center, the crossroads of Boston." It includes contact with nature and social contact: "There are too few opportunities [in American life] for convivial shoulder-to-shoulder jostling." It includes choice, which gives the sense of personal control. Last of all come "pageantry and magic."

Just who are they who rush to partake of all this jostling and munching? According to the Rouse Co., there are 12 million person-visits to the markets per year. The average visit lasts one and a half hours during which \$ 6 is spent. This brings an annual take of \$350 per square foot of rented space, much more than double the return from the average U.S. regional shopping center.

Of these visitors, roughly half are tourists or conventioners.



The rest come from greater Boston. Many of the latter are drawn from the 300,000 office workers who are employed within a 20-minute walk, or from the 300,000 students in greater Boston's 65 colleges. Five percent come here from outside the U.S.

This horde of visitors is descending on a place that was a kind of deteriorating service alley to Boston not long ago. I never noticed that the markets were a coherent architectural group until the fact was pointed out, so changed and cluttered were they before the recycling. Mayor Josiah Quincy built the markets in 1826 as the Boston food wholesale district, which they remained through the 1960s. The architect was Alexander Parris, master of the so-called Boston granite style, who also built many nearby wharfs and naval shipyard structures.

Architecturally, Parris handled the markets in a way that must be nearly unique. His facades can perhaps be called "stick-built granite." Instead of being piled up in bearing walls, the stone is cut like wood into thin posts and lintels. These frame big windows and storefronts. The result is a handsomely expressed structural grid and what may be the lightest, most open granite building anywhere, an acknowledged masterpiece of Greek revival architecture.

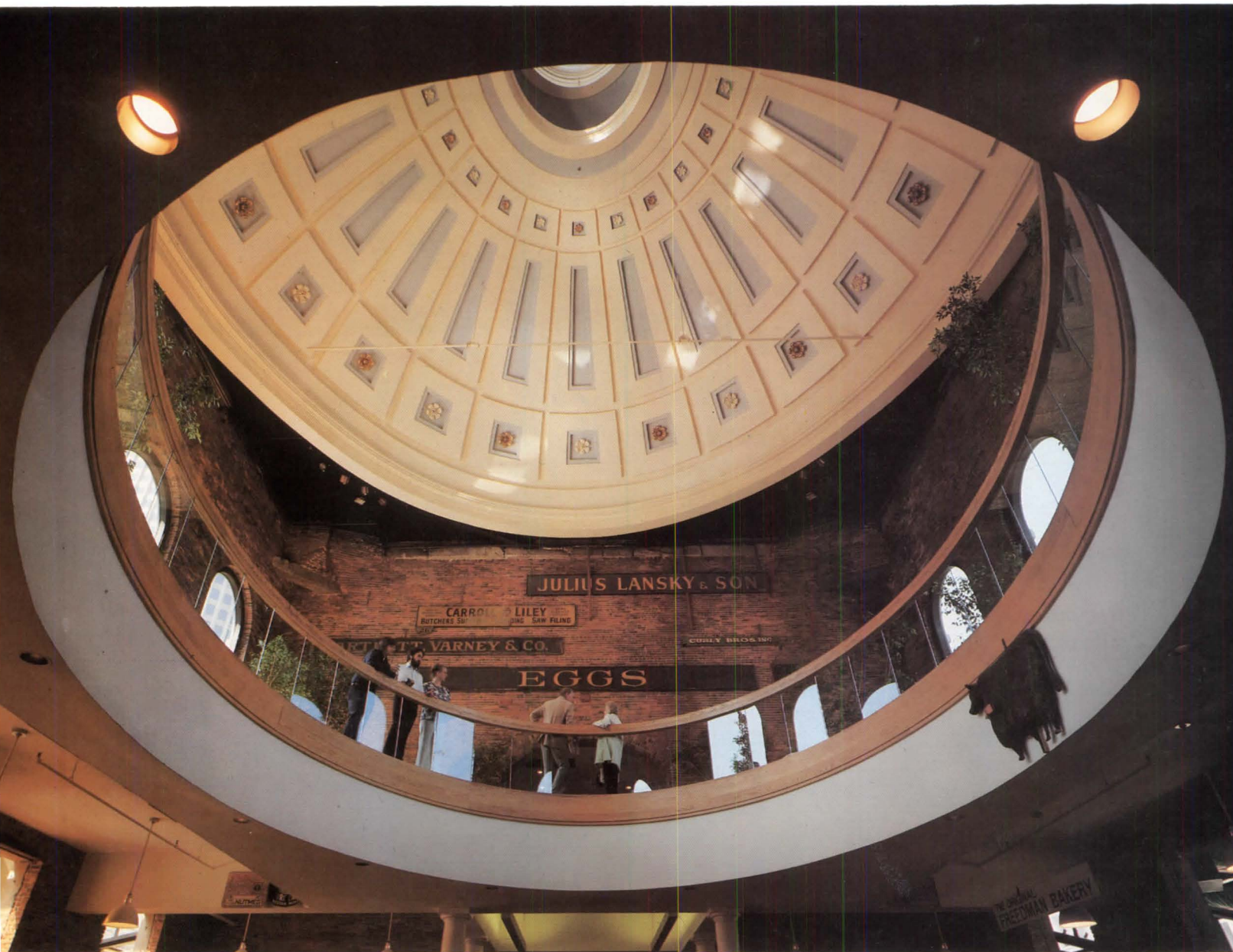
Over the years, extra stories were added here and there. Facades were altered or removed. Some bays were demolished. When the time came for renewal in the early '70s, an instructive controversy resulted. Should the markets be "restored back" to what had been intended in 1826? Or should they be left with enough of the changes intact to leave a visible record of the passing of different styles, and of time itself, over the building? Thompson espoused the latter view but the former prevailed



Photographs by Steve Rosenthal

Food and flowers under glazed sheds (opposite) and places to sit in narrow brick streets between the three market buildings. Bright banners and festive awnings enliven the narrow spaces.





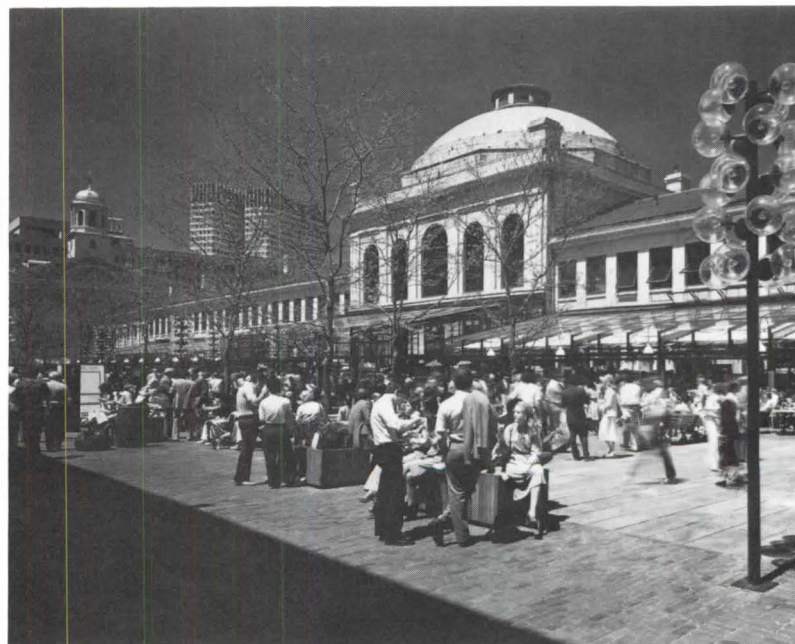
Clashes at the joining of old and new.

with the city. All the changes were ruthlessly expunged. Brand new granite was cut from the original quarries to fill in where needed.

What is interesting about this quarrel is that today, only a few years later, it would probably not have occurred and the decision would probably have gone the other way.

Thompson and Rouse thus came to a market complex the shell of which had already been fully rebuilt. North and South Market streets, the two streets that divide the three buildings, were closed to traffic. Thompson paved them with cobble and brick, added benches and trees. To the buildings he added only the glass lean-to sheds that extend both sides of the Quincy Market building and the ends of the north and south buildings. The sheds, whose glass walls slide up to open to the outdoors in good weather, add rentable space and also help occupy and scale down the streets, in much the way that awnings and farmers' carts did in the past.

In these powerful old buildings, much of the new "architecture" is a matter of joints and furnishings. Where Thompson details a joint between old and new, the detail is crude, deliberately so. Old butts new without gentility, without trim or transition. "Buildings, like people," Thompson once wrote, "must be allowed to age, develop and change—and the changes must show." New pipes, ducts and conduits are visible. Expen-



Top, the original plaster ceiling of the Quincy building dome is juxtaposed over supporting walls stripped to bare brick. At right, Ben Thompson's popular Flower Garden Cafe on the west end of the north building; beyond, the elevated highway.

sive offices in the upper floors have the rudest kind of beams, brackets and scarred brick as the setting for sleek executives in shaped suits sitting on pricey contemporary furniture. The contrast would have been unthinkable jarring only a few years ago but is now, of course, chic.

Even when the joint is between old and old, Thompson finds a way to make things clash enough to force us to see. The marvelous elliptical plaster ceiling, for instance, beneath the dome of the Quincy building, is left untouched, but the plaster walls that once came up to join it have been stripped away, leaving bare brick. Smooth dome and grizzled wall come together from different architectural worlds, a baby cheek-to-cheek with a wolf. Isolated, objectified by the contrast, each becomes more strange, more intense. The device is used everywhere.

At the heart of the markets are the 150 commercial tenants. They are spread through most of the basement, ground and second floor of all three buildings. (Above them are office space, a "Great Hall" that is rented out for functions, and a small branch of the Fine Arts Museum.) Rouse gives each new tenant a book of design guidelines the size of a small phone book and reserves the right of design review. "Retail Tenant Design Criteria" for the north building alone is a volume of 54 pages governing the size, placement, material and color of just about anything a tenant might wish to provide. The tone can be schoolmarmish: "The tenant may not use coy, rustic or unnaturally antiquated names or use imitations of old English or other scripts or affectations of spelling."

The tenant mix has changed over the markets' six years. The bigger stores have tended to fail. Rouse is now about to open a new cluster of 17 tiny shops to replace three big ones that didn't make it. Food does best, doing 60 percent of total business from 50 percent of the space. August, normally a slow time for shopping malls, is the markets' biggest season, bigger than Christmas, reflecting the heavy tourist inflow.

Besides the food, tiny "specialty theme merchandise" does

best in the markets. Among those new 17 shops, for instance, will be a clock shop called Timeless, a place that makes photocopies on brass, an Oriental theme shop called Dynasty and a shop of costume and practical hats. Few chain stores are permitted and there are none of the nationally homogenized type of, say, McDonald's. A Crate and Barrel, a Proud Popover and a Swenson's are the exceptions, not the rule. Rouse and Thompson make a conscious effort to keep the sense of special place by avoiding stores you might have seen somewhere else, though the effect is undercut somewhat by the fact that some of the market shops appear to be clones of each other. New stores often spin off from old ones when a tenant has a second bright idea. Other shops are graduates of the pushcarts, of which there are 20. And 13 shops survive from the markets' wholesale days.

The Rouse Co. choreographs everything that happens. Street entertainers must get permits. Tenants must face-lift at lease-renewal time. Rouse even does its own garbage pickup (20 tons a day) and its own street cleaning (brick and cobbles are steam-cleaned nightly). And the company polices on an almost daily basis the tendency of tenants to blur the markets' diversity by sneaking in fast-food sidelines. Some slip by. A flower stall also sells soft drinks, a meat market does 10 percent of its business in sausage slices consumed as snacks on the premises. This kind of homogenization is an ever-present threat, but at least it's one that is actively fought.

Ben Thompson's own ideal for the markets can be seen best in his own restaurants. The delight in profusion for its own sake in, say, his Flower Garden Cafe epitomizes the market as a whole. Many years ago I worked briefly as an architect in the Thompson firm and found the riot of light and hot colors in the office to be an irritant in a work environment. Festivity goes better with lunch, though. The Flower Garden Cafe isn't very big, yet somehow it manages to encompass a fiesta of flourishes: pale yellow and yellow-orange sails or valeria slung from its greenhouse roof, umbrellas in Marimekko fabrics hung upside



Photographs by Steve Rosenthal

Surrounded by centers of life—and buying power.

down in the air, banners also of bright Marimekko, antique commercial signs, a large freestanding railroad clock, bright red shutters and plastic fresnel lenses to punctuate the exterior glass, trees in pots, brightly painted Thonet chairs and also white wicker chairs, red tablecloths and also blue tablecloths, fresh flowers on each table, a waxed brick floor and strings of colored lightbulbs. The effect is dazzling and beautiful and, somehow, made to seem uncontrived. Whether this is architecture or set design is a question without real meaning, one that can be left to the lexicographers.

Some things are wrong with the markets. Though their form is that of a passage, a linear track, they are in fact not a path but a destination. The form disrupts the function and does so obviously and awkwardly. There should be more centrality. The marketplace is Boston's piazza, but its form is that of streets.

One result is that the congestion is appalling, especially in the center aisle of the Quincy building, which often feels like the train to New York City on Thanksgiving. There aren't clear transepts to help you move laterally out of the aisle. Another problem, often noticed, is the social homogeneity. Black people do come, but they are not common. As a group blacks don't feel welcome. This is neither an architectural nor a management problem but rather a problem in the nature of Boston.

John Zeisel, a sociologist of environmental behavior, offers other partly negative comments. "It's an event," Zeisel says. "I come here only to show it to other people. It's like a museum of the city, and like a museum it's out of context. After a short while you get bored and walk over to the North End. That's because although there's something here for everyone, there's not a lot for any one person. You go for the experience, like a scenic vista. Like scenery you remember it but you don't watch it for long."

Geographically the markets are the linchpin of Boston, something not always understood by those who try to imitate them. The markets abut the waterfront, the business district, the residential North End and the Government Center. Araldo Cosutta's Marriott Hotel, under construction on Long Wharf, will add still more life and buying power at the water end of the markets. Cambridge Seven Associates' fine New England Aqua-



Photographs by Steve Rosenthal



The marketplace lies in a sloping corridor between the waterfront (with the New England Aquarium by Cambridge Seven Associates, left) and the Government Center. The gentle rise beyond the markets (above) leads to Faneuil Hall and the 1960s Boston City Hall by Kallmann, McKinnell & Knowles.



rium on the next wharf over is a million-person-a-year attraction in its own right. Without these feeder surroundings, the marketplace couldn't flourish, though it isn't woven into the fabric around it as it should be but is instead shorn of its natural connections by an aerial expressway, streets, parking and abrupt changes of scale.

More than anything else, the marketplace is simply the place to go in Boston, the place to be. Perhaps each generation creates a kind of mythic building type for itself. What the skyscrapers were to New York in the '30s, the market is today, not only in Boston but in other cities: the place where the god of the city

has taken up residence for the moment, the place where you take the visiting cousins, the place where, mysteriously, for a time, the Delphic air vibrates.

The comparison with the skyscraper reveals some curious differences. The skyscraper was vertical, romantic, silent, aspiring, lonely and pointed to the future. The marketplace is horizontal, practical, talky, social, connective and a link with the past. Each became the architectural myth of a particular time. Whatever message there may be for us in this difference (I certainly don't know), the Faneuil Hall Marketplace is probably the best statement of it to date. □



Above, the western pavilion of Harborplace beneath the prow of the Constellation. Behind it is the nearly completed Hyatt Regency Hotel, its mirrored arms akimbo. Above right, the north pavilions of Harborplace and the World Trade Center tower. (The Constellation was not at its dock when the photo was taken.)





Photographs by Allen Freeman

Baltimore's Lively Downtown Lagoon

Most major elements of the 17-year-old Inner Harbor plan are now in place. By Donald Canty

"In Baltimore the traveler can easily arrive and depart without glimpsing the narrow harbor that makes this quiet city, still 19th century in scale and character, second only to New York as an ocean shipper," Louise Campbell wrote in a 1967 issue of *City* magazine. "Baltimore stands at the mouth of the Patapsco River, a narrow finger of the Chesapeake Bay pushed 200 miles into the Maryland shore by millenia of battering from the stormy Atlantic. The long stretch of salt separating Baltimore from the open sea is the country's longest stretch of natural inland harbor."

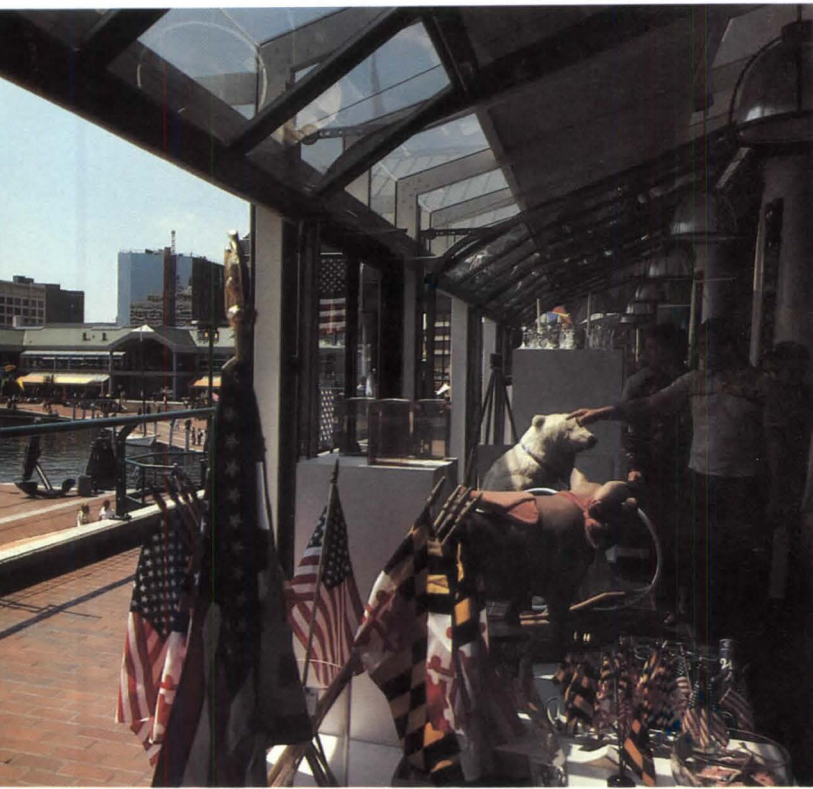
Past historic Federal Hill the water widens into the Inner Harbor, a lagoon like bay in the very lap of downtown. It was here that the city was born in 1729. But by the time of Mrs. Campbell's writing there was little to invest the place with either significance or attraction. In fact the subject of her article was the intention of state and federal highwaymen to lay a huge interstate across Federal Hill and the Inner Harbor.

Baltimore was awakening to the profits of planning, however. Its 33-acre Charles Center urban renewal program was coming to fruition in the heart of downtown under a mid-1950s plan by Wallace, McHarg, Roberts & Todd. In 1964 the same firm prepared a plan for the redevelopment of the Inner Harbor.

The freeway was deflected and the work of redevelopment

began. The plan's basic intent was "to return the shoreline to the people," in the words of the city's development director Michael J. Brodie, AIA, and the first construction was of water-side promenades and a dock for the frigate *Constellation*, which makes its home in the Inner Harbor. Next, in the early to mid 1970s, came the first of a series of intentionally self-effacing office buildings that the plan placed in a row north of the water as a buffer between the harbor and Charles Center. The first major public presence on the harbor was established in 1977 with completion of the 28-story World Trade Center office tower by I. M. Pei & Partners. At about the same time a science center, marina and "ceremonial landing" were built on the south side of the harbor at the foot of Federal Hill.

The next major event on the water's edge came last July 4 weekend with the tumultuously festive opening of Harborplace, fraternally twin two-story pavilions containing some 250,000 square feet of shops, restaurants, stands and other assorted delights. Harborplace is roughly the same size as Faneuil Hall Marketplace in Boston and, of course, was the work of the same developer-designer team, the Rouse Co. and Benjamin Thompson & Associates. Harborplace is far from the be all and end all of the Inner Harbor redevelopment, but it is Harborplace that has brought the Inner Harbor gloriously to life.



Harborplace virtually melds with the intensively used open spaces that start at the water's edge (designed by Wallace, McHarg, Roberts & Todd). In the photo just above, the plaza is in the notch between the two pavilions. Interiors, opposite, are simple and direct in both materials and detailing. Signage is controlled but not cute, for the most part.

Recalling the past without imitation.

Harborplace "is now the Saturday afternoon outing for kids, the place to stop and eat on the way home from a weekend in New York, the location to meet for a drink after work. It is Baltimore's dinner and lunch and breakfast and late supper and all-day snack shop," wrote *Washington Post* restaurant critic Phyllis C. Richman in May. "It works. And one thing that makes it work is the mix. You can shop for an egg roll, your week's meat order or antique Chinese furniture. You can have a beer or a six-course dinner with Dom Perignon. You can relax indoors or outdoors, in a quiet corner or in the middle of a mob."

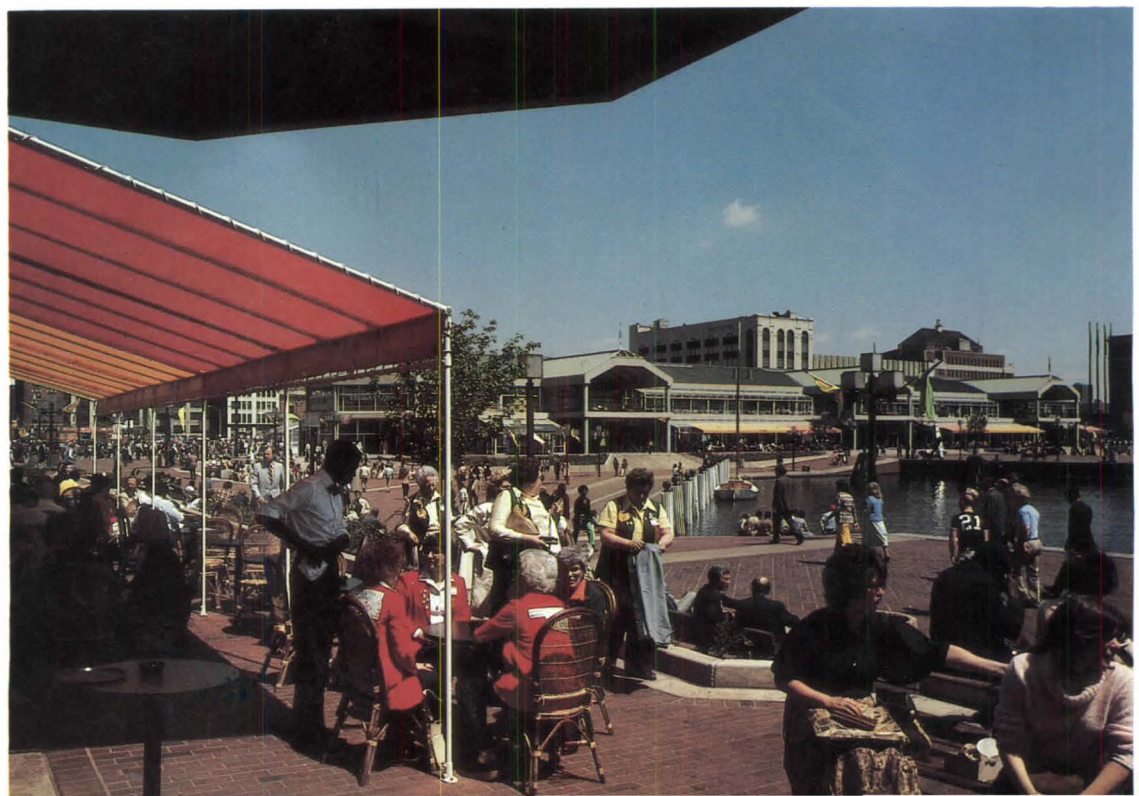
The two pavilions are at right angles to one another on the north and west shorelines and between them at notch is a stepped plaza that is a kind of gateway to the Inner Harbor. For all of their fraternity of form there is a distinct difference in plan and contents of the two pavilions. The one to the north has a larger proportion of shops to eating places, with both aligned along a central corridor. The one to the west has more food, especially more fast food, and is permissively open in plan.

The Thompsons' basic approach to their design was the same as that of Faneuil Hall Marketplace (see page 24): the creation of "settings for festive human interaction" that are "made of food and clothes as well as buildings." But there was an enormously significant difference here. The Faneuil Hall buildings were of an age and kind increasingly beloved by the public. The Baltimore pavilions are brand new and public attitudes toward new buildings often are tinged by suspicion and disdain.

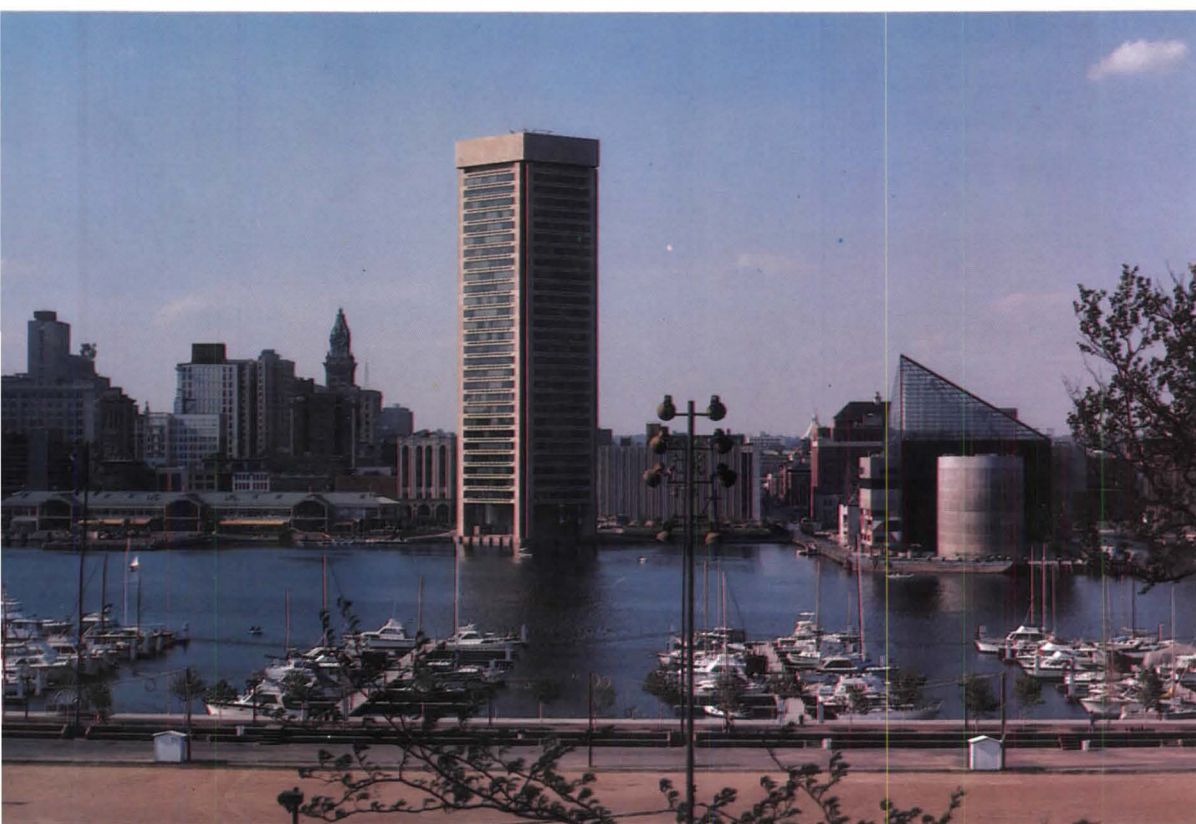
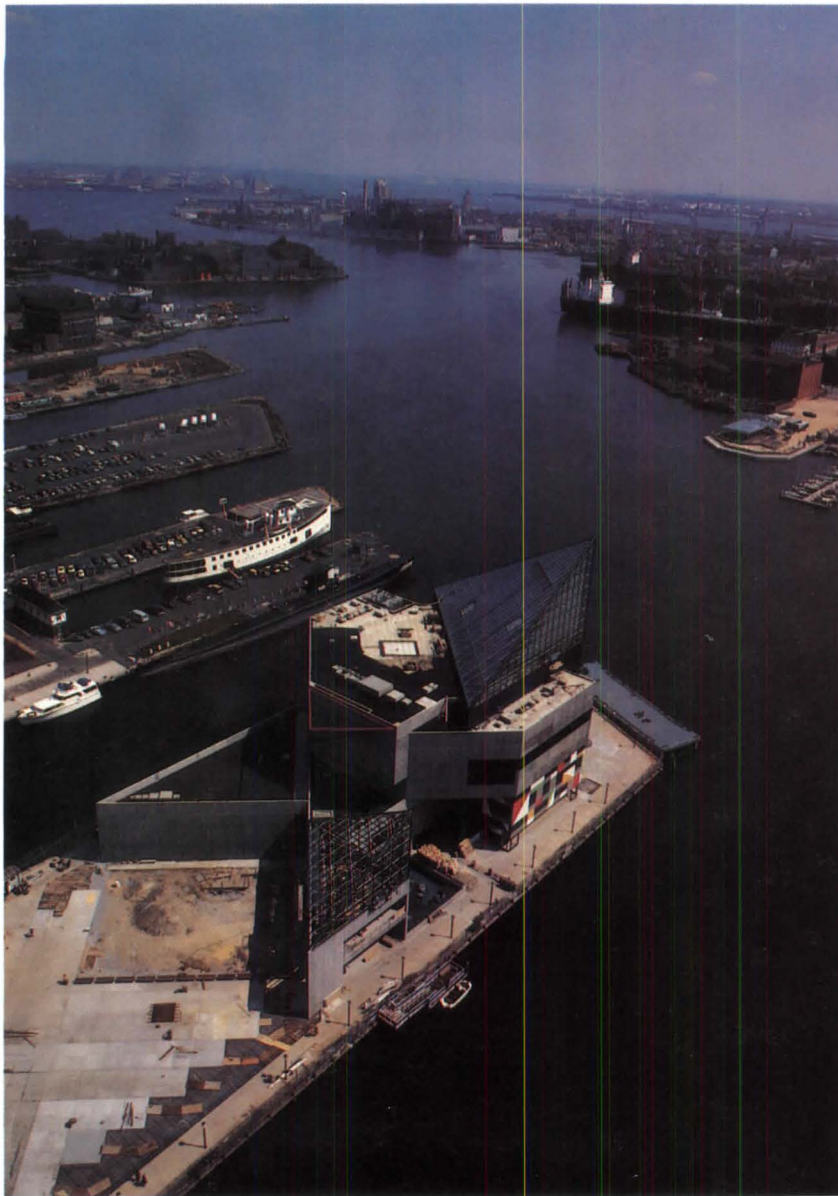
Jane Thompson acknowledges a memory search for past prototypes of buildings "related to this dual setting of harbor and park where land and water meet." Clearly one was "the tradition of commercial waterfront construction" such as shed-like warehouses, boathouses, ferry terminals. Another was the tradition of "pleasure pavilions" in the parks: "buildings that enclosed great spaces with crystalline prismatic forms, achieving reflection, festivity and a sense of see-in transparency."

Reflections of both traditions, and of the 19th century in general, are clear in the pavilions' porticos, angular forms and greenhouse glazing. Yet they do not look, or try to look, like something from the past. Instead, they look as if they had always stood in this place. They are, in a curious sense, ageless.

They both read and function as partly covered and partly open extensions of the waterside plazas and promenades. And they extend the promenade system to a second level, heightening the experience of the harbor—which experience is what these pavilions are all about.







Originally to be sited along the shoreline, the aquarium was pushed out into the harbor on a pier, where it reads almost as a flag-bedecked vessel. To its left, above, the very powerful power plant that is destined to become a hotel. At right, the aquarium's rain forest nearing completion.

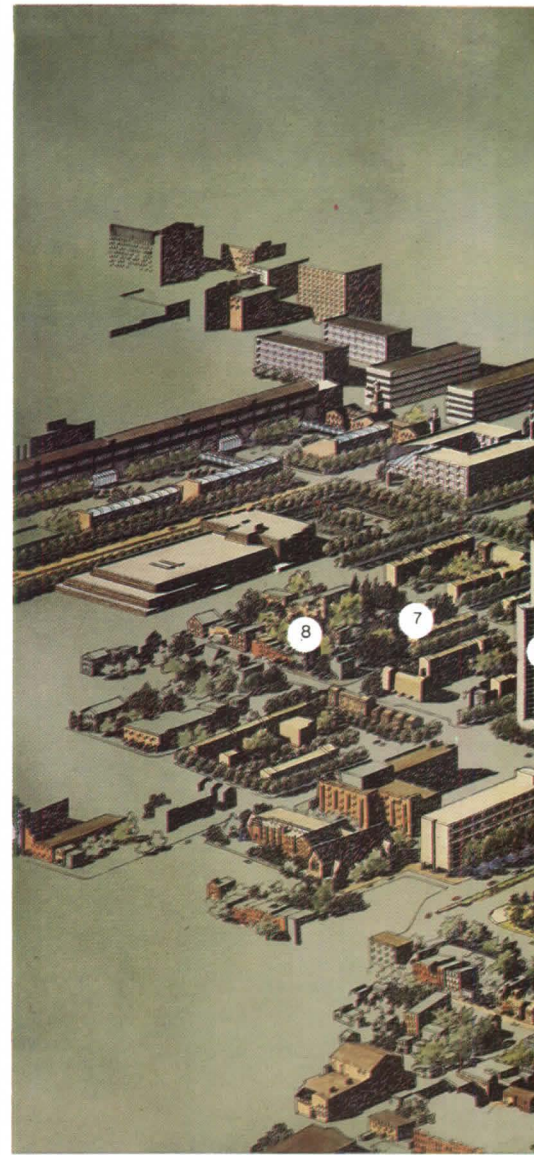
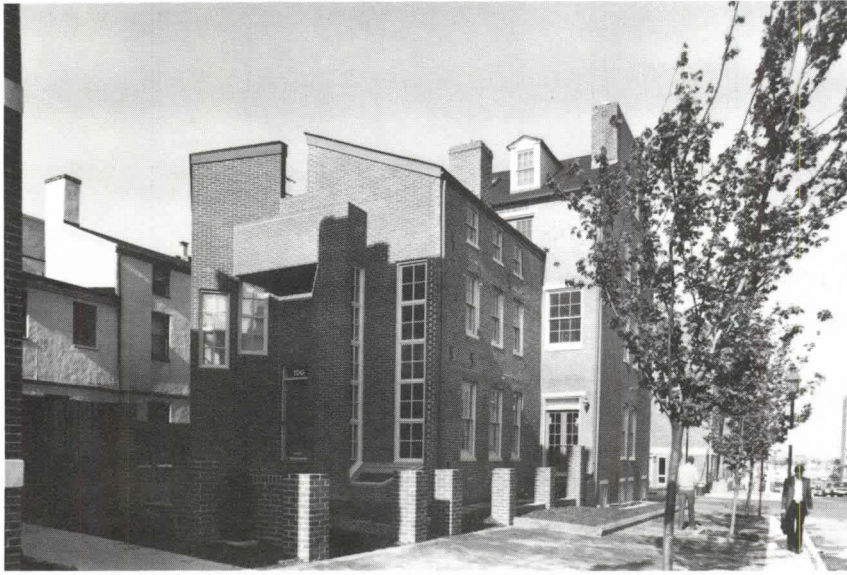
Photographs by Allen Freeman



A thrusting aquarium with a glazed prow.

The harbor's newest attraction will open this summer: an aquarium by Cambridge Seven Associates, again in parallel to Boston. The building thrusts out to the water on a pier originating across from the World Trade Center. The smaller glass pyramid is a holding area for visitors, the larger, 64 feet high, a tropical rain forest. The Boston aquarium has a spiral ramp circling a giant glazed tank; in this one (which Congress has chosen to dub the "national aquarium" although it is a municipal facility) the ramp spirals down through the center of a two-level ring tank. There will also be a 200,000-gallon ring tank containing 10 species of sharks, a 260,000-gallon "dolphin tray" and an Atlantic coral reef. Among the harbor's coming attractions is a hotel made out of the immensely sturdy old power plant behind the aquarium. Architect of the hotel will be Moshe Safdie.





In the drawing, Inner Harbor buildings and facilities are depicted accurately for location but not necessarily for design. They are: (1) Marina. (2) Federal Hill. (3) Maryland Science Center, office of Edward Durrell Stone with Nes, Campbell

The harbor complex and its surroundings.

At the perimeter of the Inner Harbor redevelopment area are two neighborhoods of fine old brick townhouses: Federal Hill, above, and Otterbein, top, the latter site of an extensive demonstration of urban homesteading. Behind the Hyatt Regency hotel, and flanking Otterbein, is the two-year old convention center by Naramore, Bain, Brady & Johanson of Seattle with CSD Associates of Baltimore (photos right). The center contains 110,000 square feet of exhibition space and 45,000 square feet of meeting space, plus some impressive volumes in public areas. Despite its hugeness it keeps a fairly low profile, with the canted walls of pyramidal domes on three sides lessening its bulk.





Courtesy of The Barton-Gillet Company

& Partners. (4) Ceremonial landing. (5) Rental apartment development now under construction. (6) One West Conway apartments for the elderly. (7) Future town house development. (8) Otterbein area. (9) Shoreline promenade. (10) Pub-

lic wharf. (11) Harborplace. (12) Hyatt Regency Hotel, A. Epstein & Sons and RTKL Associates, Inc. (13) Elevated walkways. (14) Convention center. (15) C&P telephone building, RTKL Associates, Inc. (16) Inner Harbor plaza.

(17) Charles Center. (18) USF&G building, Vlastimil Koubek. (19) IBM building, Pietro Belluschi and Emery Roth & Sons. (20) Constellation dock. (21) World Trade Center. (22) Aquarium. (23) Power plant. (24) Future development.



Photographs by Allen Freeman



The present panorama reflects the original plan.

As a civic achievement and amenity the Inner Harbor has few peers in this country. As urban design it achieves very nearly all of the goals of its planners. The background buildings recede nicely behind the more ambitious efforts out front (with one exception: The USF&G building, which, by its very height, visually tips the composition on edge from such vantage points as Federal Hill and all but upstages the World Trade Center as the harbor's symbol and locator).

As a collection of buildings the Inner Harbor is decidedly uneven. Harborplace already has been discussed as architecture. The Hyatt Regency, directly behind it, is an unhappy contrast: brash, ungainly, overly assertive without having much to say. The aquarium is assertive too, but in this case to good effect. The composition might be almost too quiet without it.

The World Trade Center has worn extremely well, as an object and a part of the composition. It meets both the ground and water with aplomb and its pentagonal form means that it never presents too blank or bulky a face in any direction. Its 27th-floor museum, moreover, is a wonderful place to watch the whole wonderful show that is the Inner Harbor. □



Above, the Inner Harbor panorama from Federal Hill. The not so well articulated echo of the World Trade Center tower at far left is the USF&G building. Photo right, a final look at Harborplace, characteristically well populated.



Photographs by Allen Freeman



Allen Freeman

The Glass Palace forms an island of futuristic-looking steel and glass modules amidst 18th century and infill buildings (above). To the north are Pei's Society Hill towers. Only on Front Street facing the Delaware River does the complex edge the street as a taut line of glass and metal (across page).

Evaluation: Futuristic Gesture In Historic Society Hill

A tightly enclosed urban marketplace survives rocky beginnings. By Andrea O. Dean

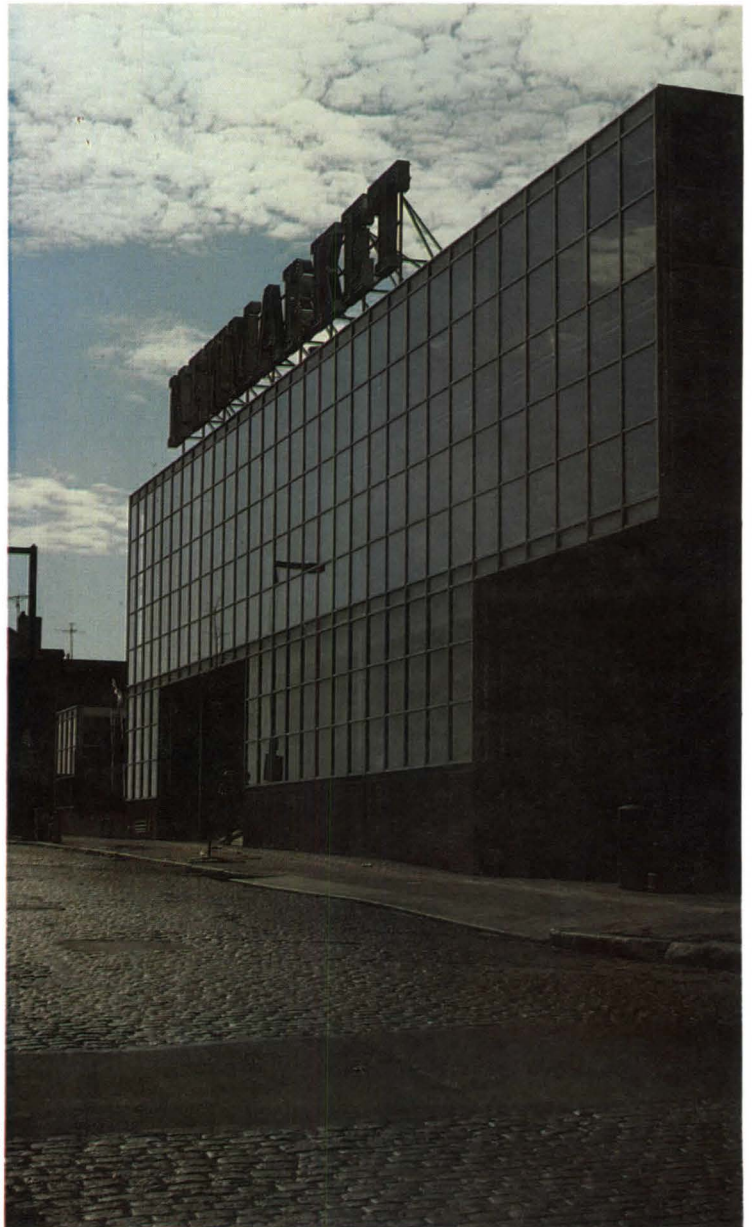
In concept, NewMarket seems an incongruous intrusion and an affront to our newly refined contextual sensibilities. The prevailing esthetic, after all, applauds consonance of building styles and materials and tends to equate stylistic dissonance with a modernist ego run rampant.

The Glass Palace, as it is called, is a composition of futuristic-looking glass and metal cubes amidst the 18th and 19th century brick and block residential fabric of Philadelphia's Society Hill. Moreover, it was architect Louis Sauer's express intention to make a clear visual break between his new specialty retail complex and its historic neighbors. Yet this 45,000-square-foot complex of choreographed sugar cubes proves a surprisingly respectful compliment to its neighborhood for a number of reasons, only two of which were beyond the architect's control.

The city controlled roofline heights and Sauer's site was surrounded on the north, south and west by both old and infill buildings. (Eight of the town houses on the south—Lombard Street—were designed by Sauer.) As a result, the Glass Palace is an island mostly hidden behind solid walls, with an unobtrusive entrance on Second Street to the west. Only its east elevation edges the street as a taut stretch of glass and steel between equally uninflected large-scale buildings and row houses facing the Delaware River on Front Street.

Aside from his wish to create contrast, Sauer's design intentions were, especially when viewed with 20-20 hindsight, guided by a good neighbor policy. He looked carefully, for instance, at the different massing of elements on the periphery of the complex. On Second, Lombard and Pine streets, which have repetitive, linear facades, he put linear, repetitive modules, but varied their sizes and arrangement "to heighten the sense of place of each of these streets," as he puts it.

On Second Street, facing a block-long arcade used as an outdoor market, is a stair leading up and then down into NewMarket's first small plaza. Straight ahead is an asymmetrical glass facade with the central and one end bay stepping forward. Moving right toward the south is a second, differently shaped plaza visually linking rehabilitated structures with another series of diagonally stepped cubes. On the second level is the third and largest plaza. Sauer calls it the project's crescendo. An isosceles triangle with a fountain of oak beams on its northeast corner, the plaza leads down to the river and is surrounded by glass modules of varying configurations.



Harris Davis



Meeting the street with a variety of faces.

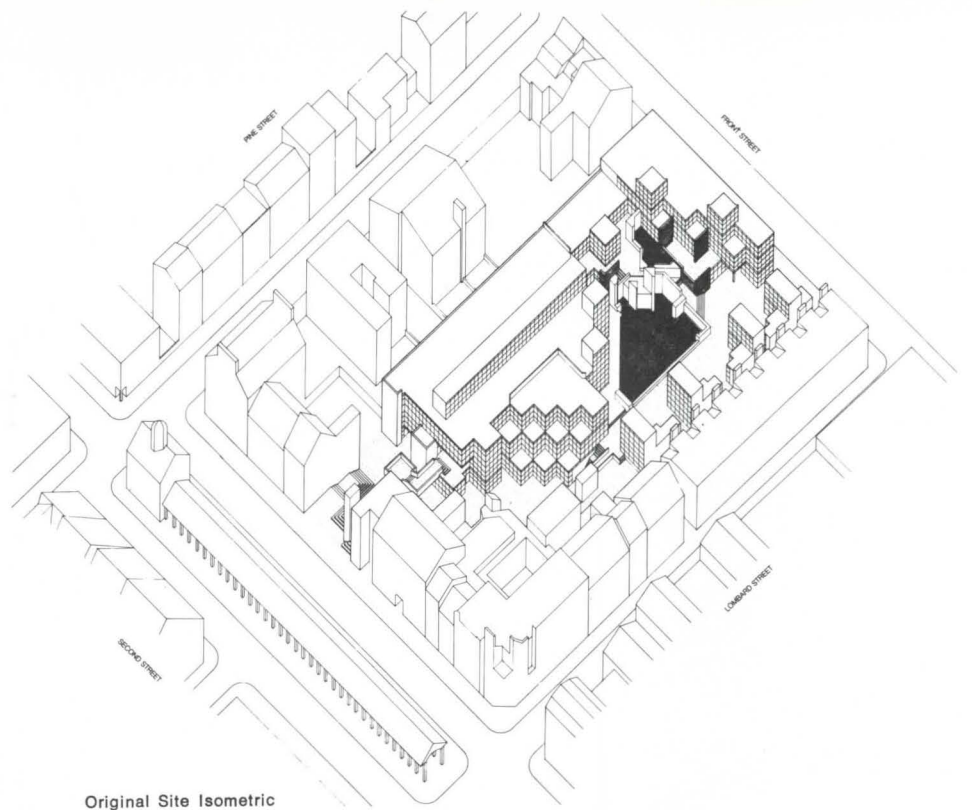
Working in an area that was once a village, Sauer has created within a block of brick structures an interior glass village-like fantasy composed of many miniature, asymmetrically arranged, meandering elements, which he shoved around to form oddly shaped courtyards that link the Glass Palace cubes with Adolph deRoy Mark's adjacent slightly kitschy 18th century recreations.

Unusual and adventuresome was developer van Arkel & Moss's decision to hire at the same time two architects—Sauer and Mark—of opposing esthetic sensibilities. And although Sauer's predominantly off-the-shelf, late 20th century materials contrast sharply with those used by Mark, important details of the Glass Palace incorporate brick, oak beams and stucco. On the south side of the Second Street entrance stands what looks like a rehabilitated brick and stucco building. In fact, it's spanking new; Sauer was the architect. Not by coincidence, the north

edge of the Glass Palace, facing Second Street, is also faced in stucco.

The models for the Glass Palace were both new and old environments. From Ben Thompson's Design Research stores came the idea of the steel and glass cubes. Sauer wanted wares and signs to annihilate the sense of facade, with mullions framing displays. (Van Arkel & Moss happened to be the original developers of Thompson's Quincy Markets, but couldn't meet financial and other requirements.) From old Spanish and Moroccan markets came the plan of a narrow interior arcade plus tight, active outdoor spaces with stores as adjuncts. "And the thing that really knocked me off my tail," says Sauer, "was Pompeii where there was a strong ordering from public to private spaces and then that interior magic. There's a wall that doesn't look like anything, then an interior that's a place of discovery, paradise."

Though it isn't paradise, the high-tech Glass Palace has a sense of unreality. Originally a raucous, regional 18th century



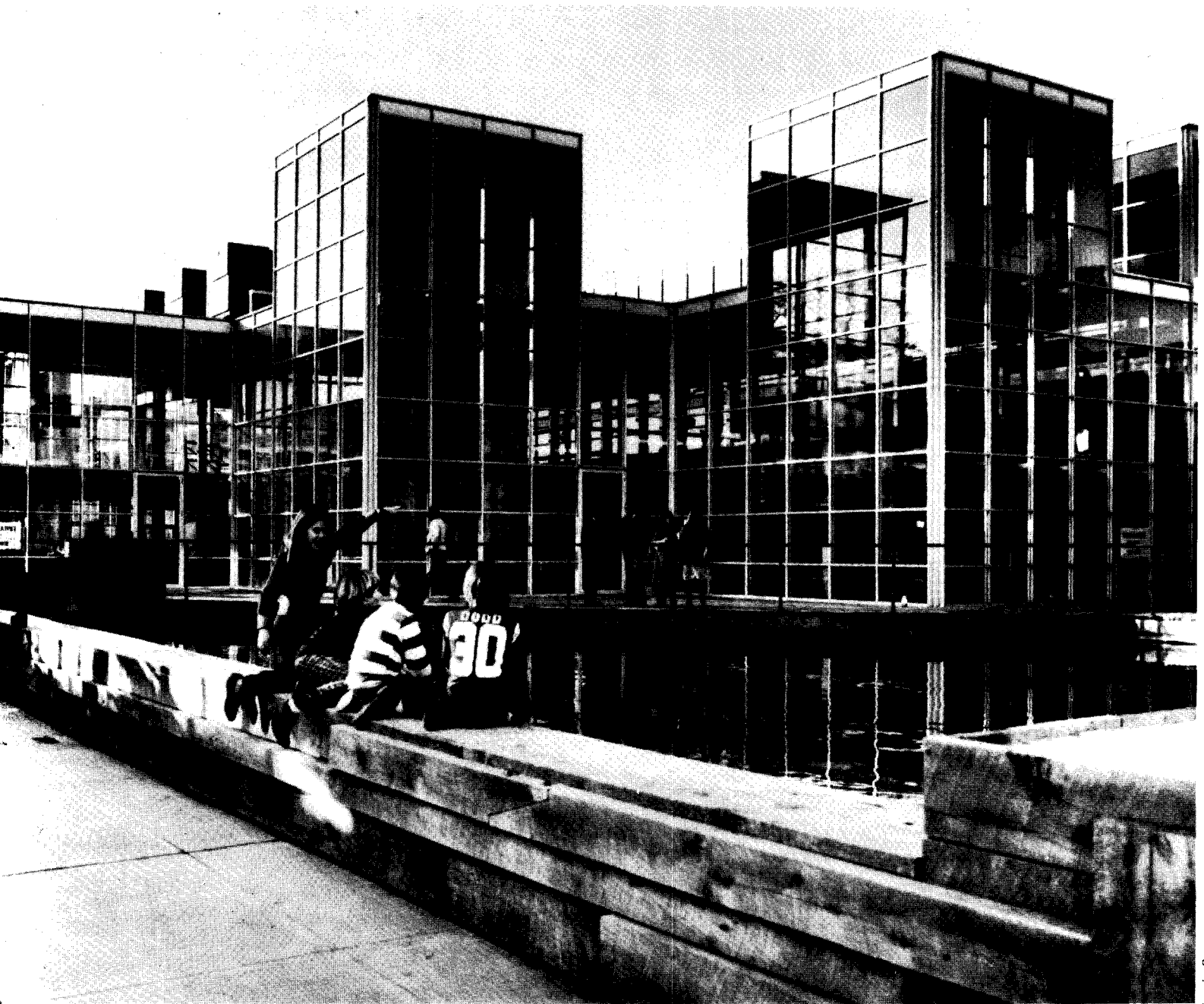
Original Site Isometric



Expanding the Front Street entrance (above) was among the revisions made by Broudy of Sauer's scheme. Looking north on Second Street is a corner building by Adolph De Roy Mark and an 18th century market (above right). The townhouses on Lombard Street (right) are also by Sauer.



Photographs by Allen Freeman



Louis Sauer

The pool disappeared in a major remodeling.

market, NewMarket has been turned into a chic, sleek and tourist-oriented shopping center. Sauer chose to work with this sense of incongruity. "I elected to say, 'let's have a magic world.'"

This choice led him to select a theatrical designer, James Hamilton, to design all the open spaces, inside and out. In the main plaza, Hamilton's fountain and pool left only an 11-foot path for circulation; the interior arcade is narrower still. The idea was to create tight, bazaar-like spaces that looked active even without crowds. The arcade was to have trapeze-like structures for a circus, no less, and a variety of activities were planned on Sauer and Hamilton's assumption that year-round events were needed as attractions. The Glass Palace was a low budget job for which there were great expectations. When prices came in, the activities budget was eliminated, as were amenities and more expensive finishes. Concrete paving and clay shift were used instead of brick, and planters, seating and such were excised from the design.

After its opening in 1975, the Glass Palace fared poorly. Its small spaces were filled with trinket-type shops, which attracted virtually no neighborhood shoppers and insufficient tourists. The Rusty Scupper restaurant overlooking the river and Hamilton's

fountain plaza were the only real crowd pleasers. Nor did Sauer's cul-de-sac like circulation system encourage meandering from shop to shop.

Three years ago, the owners, Headhouse Ventures, decided to pour almost \$3 million into the complex instead of letting it die. The first step was a study which revealed three major problems: physical layout, tenant mix and marketing strategy. The second step was to hire Charles Broudy & Associates of Philadelphia to make major revisions of Louis Sauer's design.

Broudy improved circulation, adding stairs and bridges to physically link the renovated portions of NewMarket with the Glass Palace. On the fountain plaza he removed a small kiosk and replaced it with a second entranceway, joined three small spaces and added a curved element over the entrance to house a large, new restaurant. He eliminated most of Sauer's oak planks for trim plus the pool in the plaza and added seating, replaced concrete paving with brick, added planters and benches and redesigned some interiors. Most impressive is his elegantly refurbished arcade. He added high, stainless steel arches and hanging plants and covered sheetrock walls with mirrored and painted surfaces. Some of Broudy's exterior detailing lacks finesse, but overall his changes are a vast improvement in plan. Sauer acknowledges the value of Broudy's modifications.



Allen Freeman

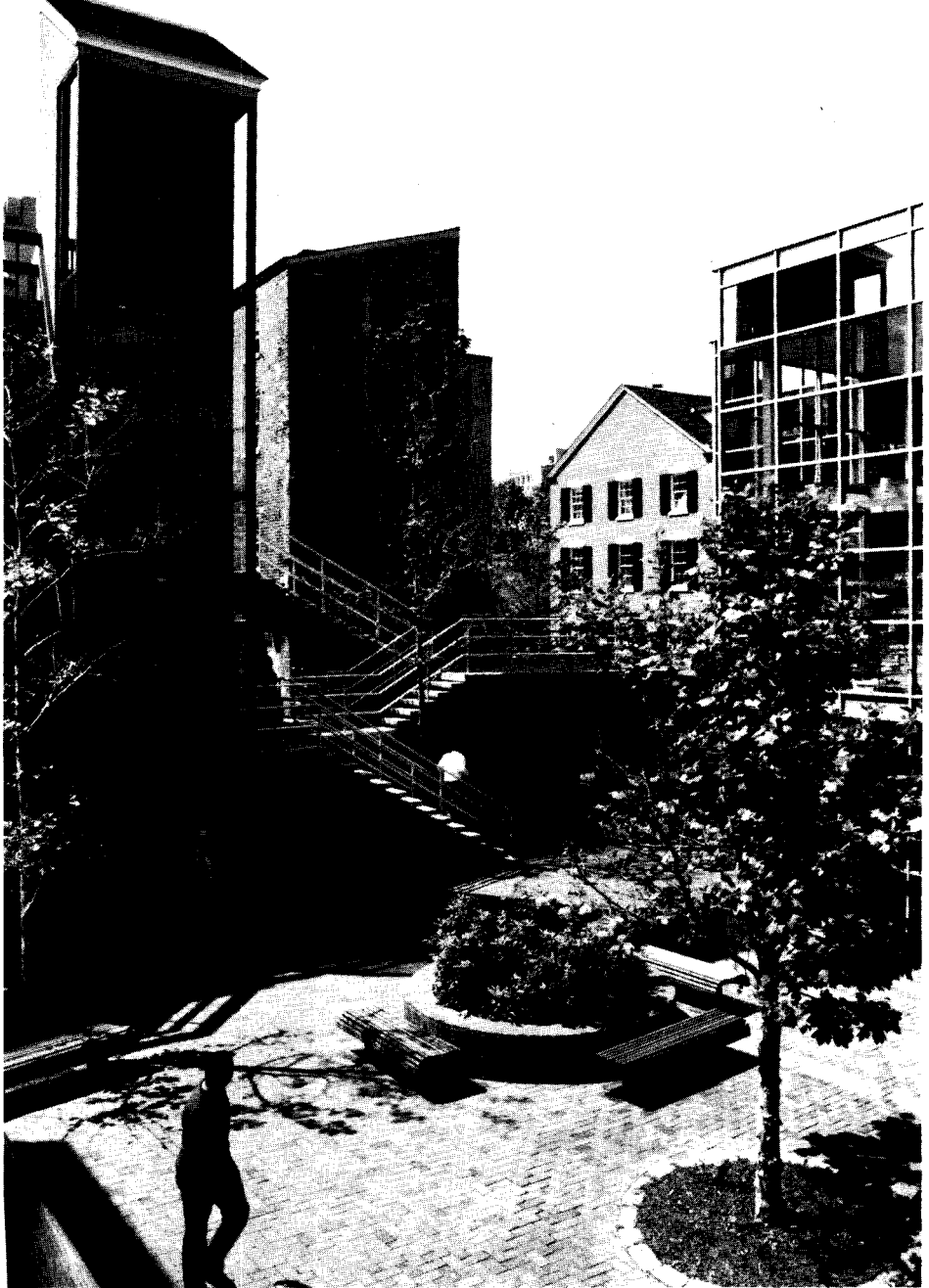


Allen Freeman



Louis Sauer

Sauer's original scheme for the so-called fountain plaza (across page) had a large pool and narrow footpaths; Broudy replaced the pool with seating for a new restaurant (above). The original Second Street entrance is at left. Broudy's revision at far left.



Broudy added stairs, brick paving, planters and benches; the plaza seen above leads to a restaurant (below) designed by De Roy Mark, who was also architect for the glass-faced elevator tower. Across page is the interior arcade as remodeled by Broudy.

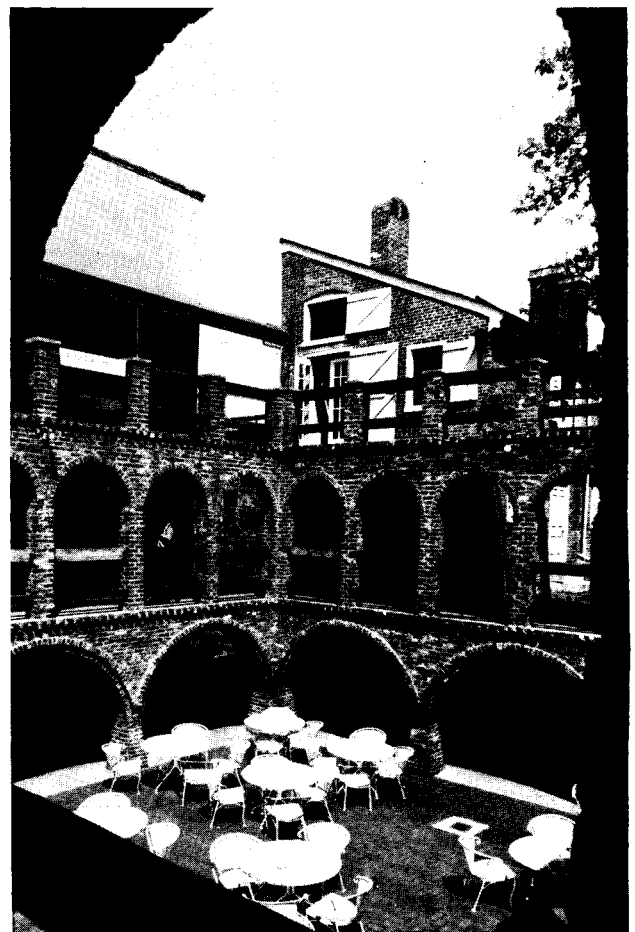
A 'modern counterpoint' to the traditional.

At owner's expense, Broudy also retrofitted the little buildings with double glazing in some places, reflective mylar in others. Sauer had designed an exterior framework for awnings and shades, but it was never built. Broudy's mirrored surfaces add a quality of illusion and, being interspersed with clear panes, create a syncopated rhythm and still more variety of scale and surface.

The redesign pleases Glass Palace merchants who claim that business has improved. The owners have replaced gewgaw shops with high quality apparel stores, which are aimed at neighborhood people as well as tourists. Specialty retail complexes without an anchor, especially in residential neighborhoods away from offices and hotels, have inherent economic problems. As at Harborplace and Quincy Market, food remains the surest attraction at NewMarket.

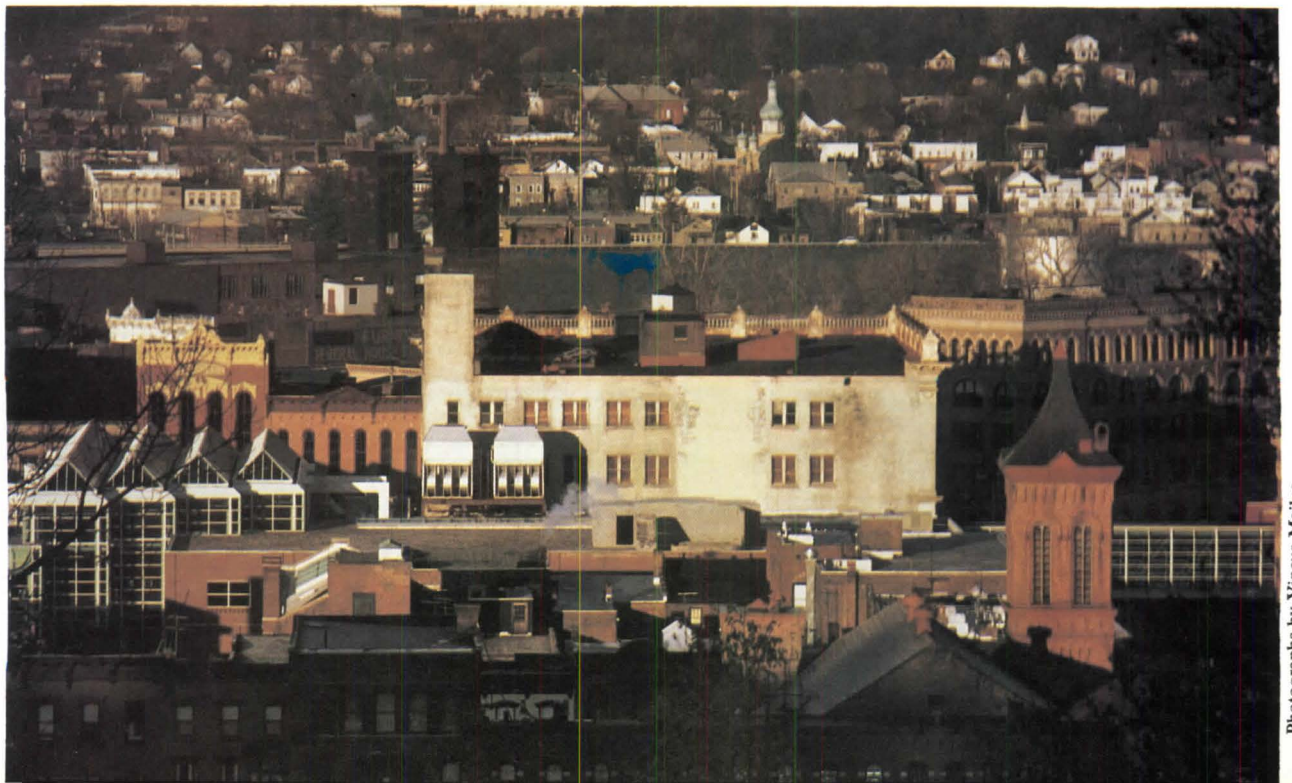
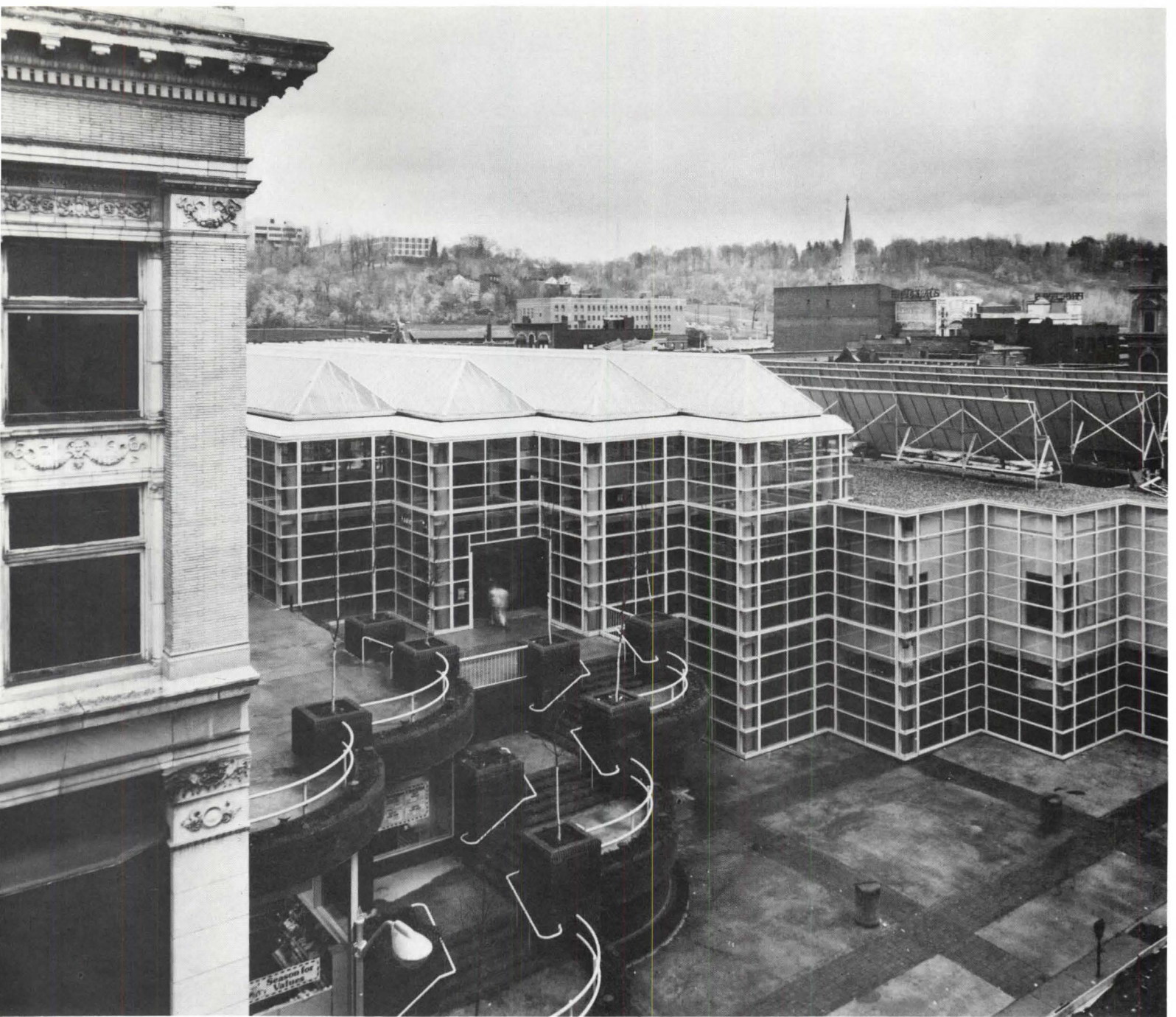
But, according to the owner, since 1978 sales have doubled and occupancy is now at 94 percent. Importantly, Society Hill's residents like their Glass Palace, and people from all over Philadelphia come to stroll, browse and eat.

As Louis Sauer says, "You sure don't feel you're in historic Philadelphia here. Isn't that neat?" And Charles Broudy concludes, "Financial people will say it's misconceived; others will say it's just a pretty picture. I think it can exist as a modern counterpoint to all the very traditional things around it. Aren't we overdoing historic fakeo restorations?" □





Photographs by Allen Freeman





New City Center Built Around an Atrium

Public-private partnership fills a downtown cavity in Troy, N.Y. By A.O.D.

In the late 19th century, Troy, N.Y., was a thriving small industrial city, with a substantial stock of proud Victorian houses and stores. By the early 1970s, the town's prosperity was long past, its architectural fabric shrouded by neglect, its downtown shopping area shrinking and steadily losing ground to suburban expansion.

Smack in its decaying center was a two-block cavity where buildings had been torn down for urban renewal. The hole remained for almost 10 years. The sole building on the site was a grand, old, turn-of-the-century limestone structure, the Frear department store.

By 1977 a developer had committed himself to build on one quadrant of the site, and the city engaged architects Geoffrey Freeman Associates and the ELS Design Group as consultants. There ensued what Freeman calls a series of "consciousness-raising sessions" with the city and the developer. In the end, the developer agreed to take on the whole site for a shopping mall incorporating the Frear store, and the city agreed to provide parking and a central public atrium.

The basic dilemma, as Freeman saw it, was that a shopping mall ("a latter 20th century merchandising machine") needed to have an element of introversion: "That's how it works best—by capturing and disorienting people until they've seen everything to be bought.

"And yet we needed to keep the street as lively as possible and create a scale sympathetic to the existing fabric" of downtown Troy. His solution was a Y-shaped circulation plan. The forks of the Y extend into a large, two-story structure clad in standard glazing and containing shops and a department store. At the joint of the Y is a soaring, glazed atrium of stepped glass and steel construction, opening to the streets. The leg of the Y is the introverted portion of the complex, with shops along either side as on a double-loaded corridor.

At the end of the leg, on the second story, is a glazed bridge leading to a 530-car garage. Freeman persuaded the city to erect a garage rather than relying on parking lots, arguing that parking lots are a suburban solution that disperse rather than concentrate pedestrians and require long treks through the cold in winter. Glazing the bridge and stairwells helped assuage fear of danger in the garage by exposing the most potentially threatening spaces to public view.

The city obtained funding from a variety of sources. It raised \$1.5 million through revenue bonds and got a \$1 million federal development agency grant for the garage. The showpiece Uncle Sam Atrium received a \$1.7 million urban development action grant and developer Carl Grimm provided about \$10 million for the commercial portions of the complex.

In the end, Freeman created an overall plan for the entire complex, but was architect of record (with ELS as consultant) only for the garage, bridge and atrium. For the remainder, he provided developer Grimm with schematic drawings, which Grimm translated according to his own wishes. Says Freeman, "We tried to create an overall image within which you could do silly things and the guts would still hold together."

The fact that two very different minds were at work here is all too apparent. The portions for which Freeman and his firm were solely responsible—the garage, bridge and atrium with stepped-back transparent facades—are respectful, lively contributions to the neighborhood. The developer's work, on the other hand, consists of inexpensive, hamhanded glass and steel curtain walls alternating with warehouse-like stretches of blank-faced brick veneer. Grimm also subverted Freeman's idea of

At Third Street, the steel and glass structure steps back toward the atrium and a curved stair leads to a second story entrance (across page above); in lower photo, the mall in its context.



An industrial feeling to the soaring atrium.

opening the complex's glazed portions to the street.

The architect's crisp glass and steel bridge spanning Fulton Street serves as announcement that something new and attractive has been added to Troy's splendid old hodgepodge of small city buildings. The new brick veneer front abutting the Frear building is low key, appropriately allowing the Victorian structure to play center stage. The garage across the street, also faced in brick, is primarily a utilitarian building, but with a difference. It is set back from the street, leaving comfortably landscaped spaces with benches, plantings, brick paving and low winding walls to soften its hard line and provide places for sitting, gossiping, gazing, eating. On the ground floor of the garage is a busy McDonald's whose customers spill outdoors to chomp and chat. The glazed corner stair towers at either end of the garage

rise above its roofline like beacons and are angled to gently turn the corners.

The atrium itself is a large, airy, glass and steel deck-covered space with exposed and painted trusses and ducts and old-fashioned fans suspended high overhead. "What we wanted to do," says Freeman, "was to reassert a vision of the city's industrial feeling." And if one is so *inclined*, it is possible to see here echoes of giant steamships, brightly colored airplane hangars or exposition halls. Whatever it is that people who come here see or feel, it's clear that they like the place. There's plenty to look at: the city outside and shop windows inside, a landscaped central curving stair with benches and a pond at its base, plus trusses and ducts painted in shades of green, blue and gray getting lighter the higher you look. It's easy to get around; circulation is straightforward.

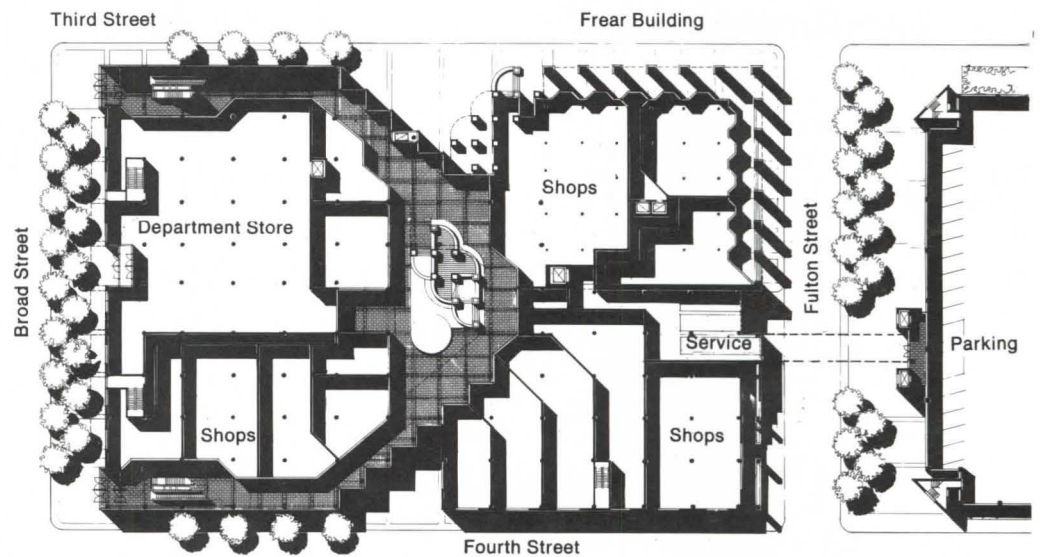
But the design is too busy, with too many materials, colors



Photographs by Vincus Meilus

and shapes. The project, overall, has a good many pragmatic moments, as Freeman puts it. Different types of flooring, for example, are used in the atrium, because, according to the architect, "The developer had a batch of tiles from 1966 that he wanted to use up and did." Codes required an overabundance of spaghetti-like railings inside and out, which are painted a less than attractive light green—the architect's choice—to pick up the color of nearby seasoned copper roofs. Paint is already peeling. The idea of using a brick veneer throughout to echo surrounding masonry buildings was good enough, but its quality is not and the result is a slightly shoddy, shiny look. Workmanship and detailing were sacrificed throughout to budgetary needs.

On the other hand, attempts to cut operating costs had only good effects on the building's energy efficiency. The most obvious signs that the complex is meant to use fuel sparingly are solar collectors on the main roof, but as Freeman puts it, "That's just the kind of gossipy stuff everyone recognizes and the collectors constitute only about a seventh of the project's energy design." A more interesting energy response, he points out, is the way the glass is protected from south light with opaque insulating panels. At night, light is bounced onto these surfaces as principal illumination. Most important is the heat pump system,



The mall's curved, exterior stair is echoed in the glazed atrium (above). The dominant feature of the Y-shaped plan is the atrium, which links all the other elements. The greatest expanses of the complex, however, are curtain walls, as seen at right, and in brick.

A magnet whose power is still to be proved.

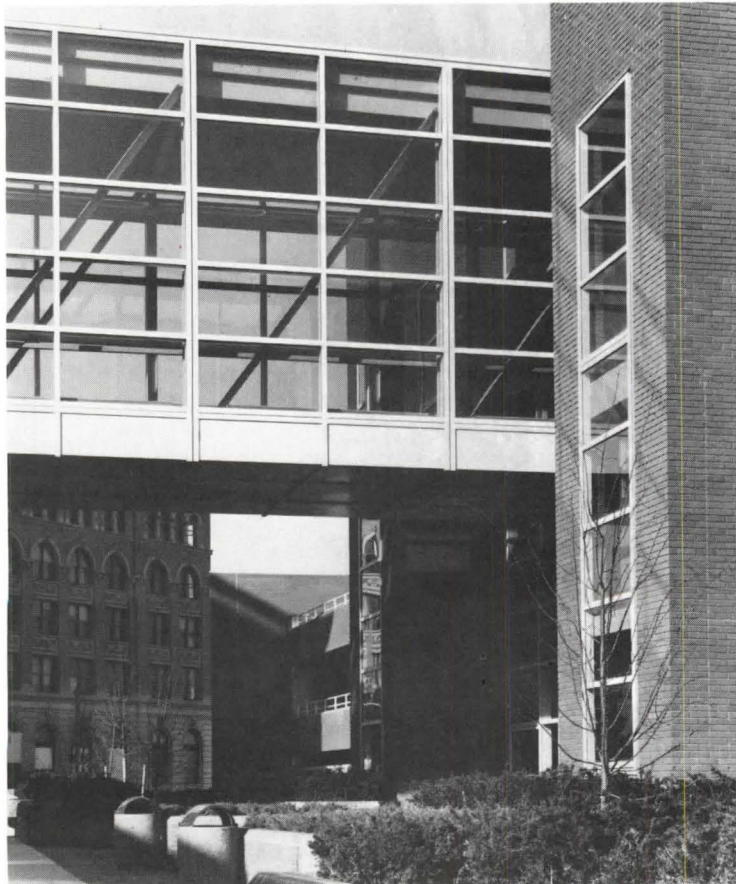
which in Troy's cold winters circulates air from overheated enclosed stores to cooler glassy spaces. The system is of some, though less, help in summer but aided by ventilation of warm air via glass on the upper level.

If the design quality of Troy's atrium is mixed, so also are reports of its success in revitalizing the center city, attracting shoppers and tenants. One positive effect of the mall has been a sprucing up of facades around it, with the city paying for renovation costs and requiring tenants to bring buildings up to code. City Manager John Buckley is certain that it has served as a magnet. Store occupancy is at 83 percent and developer Carl Grimm has, he says, at least two new prospective tenants at this writing. Still, there are almost as many vacant as occupied spaces on the second floor.

Buckley blames continuing vacancies on the lagging economy and high interest rates. "About a year ago," he says, "stores were moving into the mall at a nice pace. When interest rates skyrocketed, everything just came to a standstill. Sales are off all over the country." He adds that "people are not going to come back just because you open a new mall all of a sudden. It's going to take time to change peoples' habits."

Others contend that it will take more than time, namely effective marketing and that it is lacking. Many downtown merchants say the mall still does not offer enough to lure back shoppers who began patronizing outlying shopping centers several years back and that downtown traffic has not appreciably increased.

Some shopkeepers have been forced out of nearby buildings by increased rents resulting from the city's urban renewal efforts, which further diminishes traffic into town. As the owner of a jewelry store across from the mall says, "the only customers we have are our old ones who keep coming back." □



An elegant, second story glass and steel bridge links the mall and garage whose stair towers are glazed for security purposes (left). Though it lacks a curved stair, the Fourth Street entrance resembles that on Third. Both have bright red entryways that look like squared bull's-eyes.



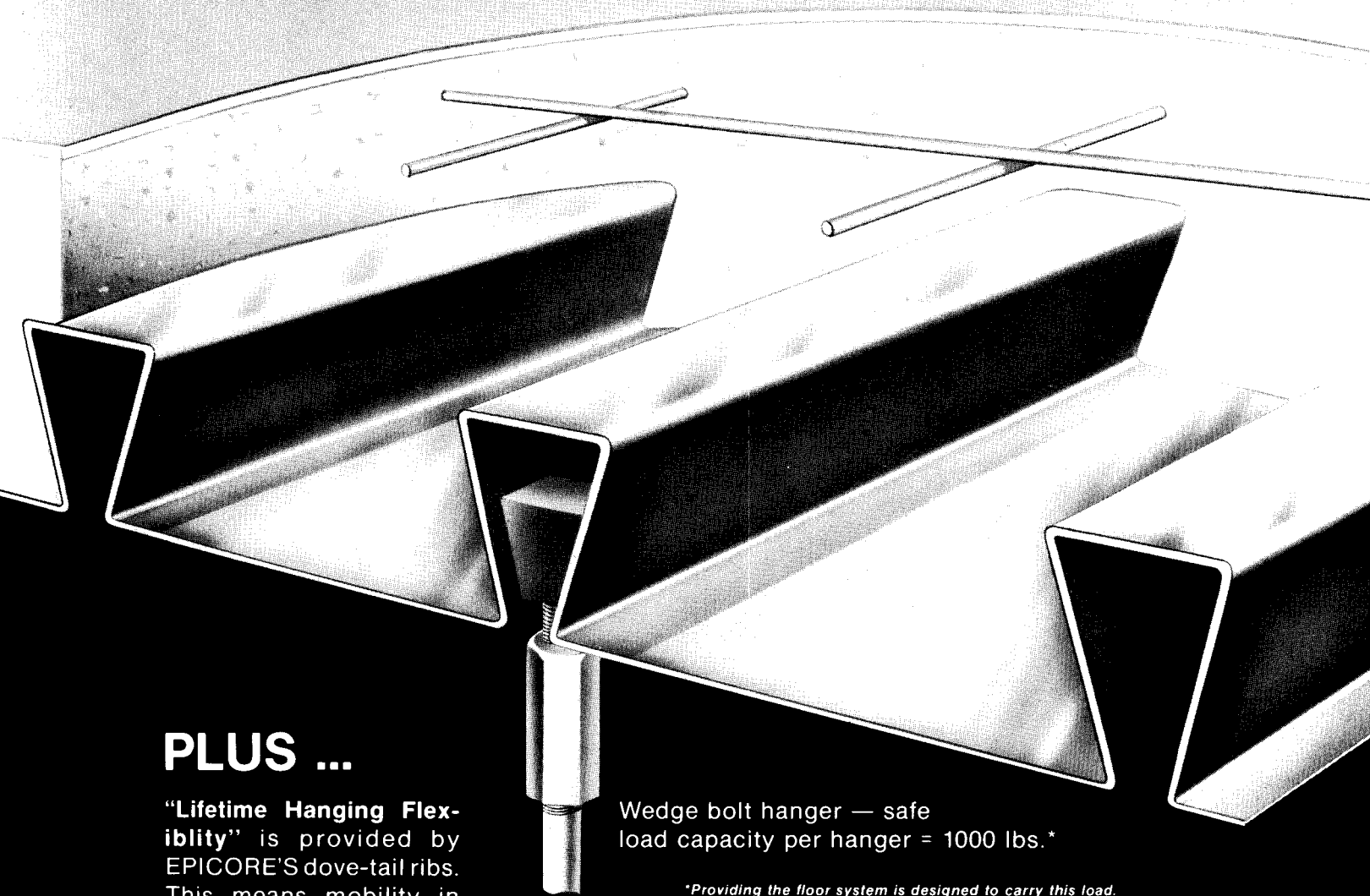
Photographs by Vincus Meilus

EPICORE[®] Composite Floor System is NOT Ordinary!

Because of EPICORE'S **Unique Design** it is compatible with steel or concrete framing. The EPICORE Composite Floor System is equally effective in steel framed, reinforced concrete, reinforced masonry, or precast concrete structures. This improves performance and lowers initial and life-cycle costs.

EPICORE **Load Capacity** can't be equalled. Official tests established that EPICORE slabs can support more than twice their rated capacity.

This **Same Unique Design** gives EPICORE the ability to surpass all other 1½, 2 or 3-inch deck in U. L. **Fire Ratings**. Without the need for spray-on fireproofing, a much more desirable appearance is created.



PLUS ...

"Lifetime Hanging Flexibility" is provided by EPICORE'S dove-tail ribs. This means mobility in hanging pipes, suspending ceilings, installing mechanical or electrical equipment — anytime — even after occupancy.

Wedge bolt hanger — safe load capacity per hanger = 1000 lbs.*

**Providing the floor system is designed to carry this load.*

With Dependable Service and Delivery to Equal ... YOU Should Specify EPICORE!

Full details on EPICORE'S capabilities are available by contacting Bob Ault, Vice-President of Engineering or Frank Sauk, Sr. Vice-President of Sales.

EPIC
METALS CORPORATION
Eleven Talbot Avenue
Rankin (Pittsburgh), Pa. 15104
(412) 351-3913

Circle 64 on information card

"I swear by **MASTERSPEC 2**" says Harry Schmautz, AIA, Architect & Engineer.

The other day Harry Schmautz, AIA, Partner in the 8 person general practice firm of Brinkman & Lenon, Architects & Engineers, Kalispell, Mon-



tana was talking about **MASTERSPEC 2**. His firm subscribes to both the BASIC and SHORT LANGUAGE VERSIONS. Here are some of the things he said that might be of interest to you.

"In a small firm like ours, people have to do many things. I do

most of the spec writing, and using **MASTERSPEC 2 saves 50% of my time**. This gives more time for other things I have to do—like business development, design and administrative work. One of the main reasons we use **MASTERSPEC 2** is that **we can proceed with specs early in the project**. Often-used **MASTERSPEC 2** sections can be pulled and edited early in the design and development stages. We then backtrack and edit those remaining sections. So, spec-writing is not a last minute rush affair."

"**MASTERSPEC 2 solves the small firm's biggest problem—updating**," Mr. Schmautz added. "A small firm just cannot keep up with new products and technology. So, we keep up by using **MASTERSPEC 2's** quarterly updating. I also like the fact that **MASTERSPEC 2 names names of products and manufacturers**. This allows us to evaluate products from one manufacturer to another. Then, we can review each one and make our decision, saving us raw research time."

"Another thing I appreciate about **MASTERSPEC 2**," Mr. Schmautz said, "is that its complete text **makes it a good checklist**. Otherwise, you're apt to forget things. And, as every spec writer knows, that can cause problems. **MASTERSPEC 2** is also a tremendous reference

source. I particularly appreciate the cross-referencing and the continuity of the text."

In Mr. Schmautz's opinion, "**Architects and contractors look to MASTERSPEC 2 as the standard of the profession**. **MASTERSPEC 2** is becoming the standard of the building construction industry and, as more and more architects use **MASTERSPEC 2**, it becomes a stronger standard."

WE COULDN'T HAVE SAID IT BETTER OURSELVES. BASIC VERSION, \$395. SHORT LANGUAGE VERSION, \$95.

For more information on **AFFORDABLE, MASTERSPEC 2 CALL 800/424-5080 TOLL FREE**. Ask for Leonard Bain, AIA. You will receive an information package.

MASTERSPEC 2 is a service of

PSAE Production Systems for Architects & Engineers, Inc.
A wholly owned corporation of AIA

1735 New York Avenue, N.W.
Washington, D.C. 20006



BOOKS

A Woman Architect Out of the Mainstream

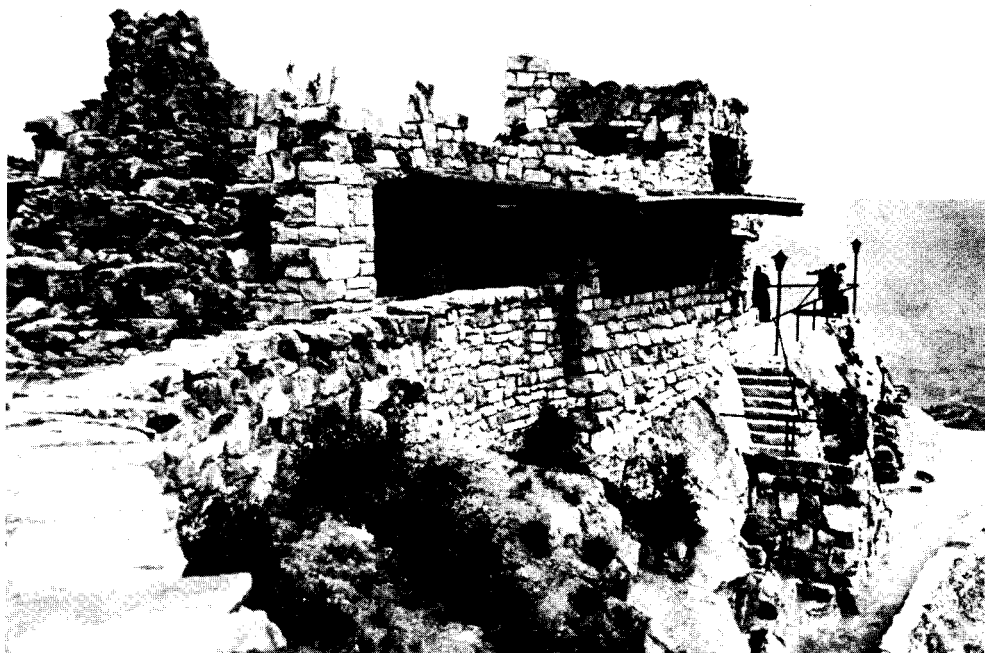
Mary Colter: Builder upon the Red Earth. Virginia L. Grattan. (Northland Press, Box N, Flagstaff, Ariz., \$15.50 hardbound, \$9.95 paperbound.)

Virginia L. Grattan has rescued Mary Colter from a position so completely out of the mainstream that she was not even mentioned in *Women in American Architecture*, edited by Susana Torea, a pioneer work published by Whitney five years ago. Yet, here is an architect and decorator (1869-1958), of whose buildings at least 18 are still standing and whose pilot work in reviving Southwestern culture and the arts of native Americans was influential in the early years of this century, before most artists and architects were aware of their existence.

Most of us have been to the Grand Canyon. We have seen Hermit's Rest, Lookout Studio, Bright Angel Lodge, Hopi House and the Watchtower, and many have ridden mules or hiked the eight miles from the rim down to Phantom Ranch. Yet, we have assumed for the most part that these buildings just grew, so perfectly were they incorporated into the astounding natural setting.

Their architect, Mary Colter, is almost as extraordinary as are her designs. Her father, a city sewer inspector in St. Paul, died when she was 17. She was determined to go to art school in distant San Francisco in order to be able to support the family by teaching art. That this Horatio Alger dream became a reality is all but unbelievable in itself, but the fact is that while attending the California School of Design (now the San Francisco Art Institute), she studied architecture as an apprentice in a local architect's office. In the absence of professional schools, most architects of the 19th century in the West entered the discipline by this route. The late 1880s was the period of turning away from Victorian architecture, as expressed in an article by Harold D. Mitchell in *California Architect and Business News* of February 1882, cited in the book by Grattan. Colter caught the interest in California mission and early regional history, which remained important throughout her career.

After a beginning job teaching drawing and architecture in a state school in Wis-



University of Arizona Special Collection

consin, Colter began a 15-year career at Mechanic Arts High School (all boys) in St. Paul, lecturing also on world history and architecture at the university extension. On a vacation in San Francisco, she talked to a manager of the Fred Harvey gift shop about her interest in Indian arts and crafts. Soon after, the company sent her a telegram to Minnesota, offering her a position as "a decorator who knew Indian things and had imagination." This led to an association of 40 years with the company and its building programs in the West.

When the Santa Fe Railway extended its line to the Grand Canyon, it provided the first access other than stage coach. Here the Fred Harvey Co. built a luxury hotel (Charles Whittlesey of Chicago, architect) and an Indian building across from it, designed by Mary Colter. Hopi House opened a few days before the hotel, on Jan. 1, 1905. It is in the style of a Hopi dwelling, native for centuries to that part of Arizona. It is designed in stone and wood from the area, with massive adobe-like walls of rough plaster. Terraces with stone steps and ladders connect one rooftop with another. Some of the Hopis who worked on the construction lived in the buildings. Here was the setting for displaying the Fred Harvey fine arts collection, now in the Heard Museum in Phoenix, as well as Indian craftsmen at work on baskets, blankets,



National Park Service

Mary Colter's indigenous Grand Canyon structures include the Lookout, constructed ca. 1914 (top), and the Watchtower of 1932.

pottery and jewelry. These crafts, including a sand painting and a totem room, introduced tourists to native American art.

By 1910, Mary Colter was able to give up teaching for a permanent job in the Kansas City, Mo., headquarters of Fred Harvey, where she created designs for new buildings and built models of the layouts. She would draw the plans and a rough elevation, then send them to the Santa Fe's engineering department, where the final working plans were drawn by railroad architects. As her work load in-

continued on page 60

TAKE TWO TO RELIEVE STRESS.

There's a lot of stress when you get to the top. To the top of your building, that is. Especially on your roofing membrane. Owens-Corning has a remedy for it: use two layers of insulation instead of one. That's because in a single layer of roof insulation, gaps of up to $\frac{3}{16}$ inch can occur between the insulation boards. And these gap locations provide the greatest potential for membrane stress.

The second layer of insulation can contribute to reducing stresses to the membrane and, therefore, to longer roof life. It's installed over the bottom layer, with the joints offset and the bottom layer gaps covered. By

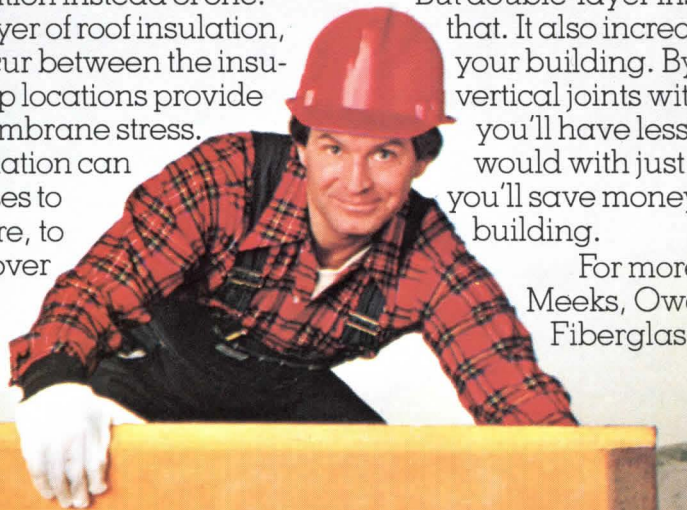
eliminating the continuous vertical gaps that extend from the roof deck to the built-up roof in this way, you can reduce membrane stress by as much as 10%.

But double-layer insulation does even more than that. It also increases the energy efficiency of your building. By eliminating continuous vertical joints with double-layer insulation, you'll have less heat loss or gain than you would with just a single layer. So naturally, you'll save money on heating and cooling your building.

For more information, write A.M.K. Meeks, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, OH 43659.

© O.-C.F. Corp. 1981

Circle 66 on information card



OWENS/CORNING
FIBERGLAS
TRADEMARK ®

Books from page 58

creased, she had architects working for her in her office. Her title was architect and designer, and her salary was paid in part by the Santa Fe Railway and in part by the Fred Harvey Co.

The account of her other buildings at the Grand Canyon make a fascinating story, as she accomplished only too well her ambition not to detract from the awesome beauty of the canyon itself. Her interior designs included silver service, flatware and china for the Super Chief train, whose Pullman cars were named for Indian pueblos and were decorated with sand painting motifs and large photographic murals of the Southwest. With a perfectionist's eye and devoted appreciation of the arts of the Southwest, she designed uniforms for waitresses, lamps, the total scene even to the barbershop in a railway station.

Virginia Grattan, now engaged in preparing the biography of another woman architect who practiced in Kansas City, has provided maps, more than 100 photographs and a few sketches and drawings to illustrate her simple, straightforward monograph. She has brought to life a talented, quirky architect whose work clearly deserves recognition. *Sara Holmes Boustelle, Founder/Director, Julia Morgan Association, Santa Cruz, Calif.*

New Space for Women. Edited by Gerda R. Wekerle, Rebecca Peterson and David Morley. (Westview Press, \$24.50.)

This book is a major contribution to a rapidly growing field of studies concerned with the ways in which different physical environments accommodate the changing needs of women. The book adds support to the notion that the type of housing and its location relative to community services and facilities may facilitate or inhibit life styles increasingly sought by women with aspirations other than those of the "traditional" housewife.

Contributions by design and planning professionals, academic researchers and feminist activists are grouped into four parts: the domestic workplace, the general urban environment, the context of environmental decision making and the experiences of women as environmental activists. In addition, there is an excellent introduction that reviews the emergence of the field, identifies discriminating characteristics of women's environments and discusses the various themes of the book in a fashion that gives coherence to points later amplified. There is also a substantive introduction to each of the four parts of the volume.

Part One contains four chapters that consider the home environment from the perspective that equal access to opportunities outside the home first requires the liberation of women from full-time re-

sponsibility for the home. There are discussions of how design changes might support the changing roles of women and the concomitant changing marital and familial division of household tasks.

The second part takes up issues associated with the location of the home, such as integration of land uses, adequate public transportation and decentralization of jobs and services. Findings from the U.S., Canada and Sweden suggest the physical and social organization of (low density) suburbs as being supportive of the traditional housewife-and-mother role, but as exacting psychological, social and economic tolls from, for example, employed women, single women and women singly heading a household.

A definite merit of the book is that it goes beyond merely describing the disadvantages encountered by women in environments predominantly produced by men. In the third part, for example, a good deal of attention is directed toward the (marginal) role of women in the design, delivery and management of environments. The picture that emerges is a rather gloomy one: minimal representation in the design professions, pressures to conform to standards reflecting the traditional male bias and discrimination in the educational process.

In the fourth and final part of the book, women activists report on their experiences as participants in the creation and management of spaces catering to special needs of women. The descriptions of these projects not only illustrate the difficulties surrounding such endeavors, but also underline their small-scale nature, reaffirming the importance of changes in structural and cultural factors.

An important conclusion from this book is that efforts to make environments more congruent with women's needs are inextricably linked with conceptions of women's roles in society and to decision-making processes bearing on the provision of opportunities for such roles to materialize. *Willem van Vliet, Assistant Professor of Man-Environment Relations, Pennsylvania State University*

Beaux-Arts Estates: A Guide to the Architecture of Long Island. Liisa and Donald Sclare. (Viking, \$25.)

"A colossal affair by any standard, it was a factual imitation of some Hôtel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby's mansion." Thus F. Scott Fitzgerald introduced us to the estates that had been proliferating on New York's Long Island, where "people played polo and were rich together," from the 1880s until *The Great Gatsby* was published in 1925. A few years later, the

Great Depression would end the proliferation.

Liisa and Donald Sclare, practicing architects who live in Port Washington, Long Island, have given us now an attractive and useful book that reviews the history of the Ecole des Beaux-Arts and its influence here and then presents 32 of the Long Island estates. Their documentation of the houses and gardens was supported by funds from the Preservation League of New York and the New York State Council on the Arts. For each house they give us photographs (mostly exterior views, and some very fuzzy—the major flaw in a nearly perfect book), written descriptions, brief biographies of the owners (who include Guggenheims, Vanderbilts, Whitneys and Fricks), and professional biographies of the architects (who include McKim Mead & White, Carrère & Hastings, Delano & Aldrich, Warren & Wetmore and Hunt & Hunt). They tell us whether the houses are now open to the public (if so, they tell us when to go and how to get there), and whether they are endangered. In a couple of cases, sad little postscripts tell us that the houses have been demolished.

Best of all, the Sclares give us floor plans, of basic importance in understanding both the design of the houses (whether picturesquely asymmetrical or more strictly Beaux-Arts with perpendicular axes) and the manner of life that went on inside them. A final chapter offers a sketchy review of nonresidential Beaux-Arts architecture on Long Island. *Stanley Abercrombie, AIA*

Construction: Principles, Materials and Methods. Fourth edition. Harold B. Olin, AIA, John L. Schmidt, AIA, and Walter H. Lewis, AIA. (Institute of Financial Education, Chicago, and Interstate Printers and Publishers, Inc., Danville, Ill., no price given.)

The first edition of this book, published in 1962, was initiated by the U.S. League of Savings Associations to provide its members with current information on the land planning, design, construction, appraising and lending for residential properties. Since that time, the book has been updated. This edition, which the introduction calls a 16-year research effort costing several millions of dollars, contains about 1,250 pages and 45 topical sections, going from construction standards to metrication. Each section has been reviewed and brought up to date so that this edition contains 200 pages of new material and 600 revised pages. There are expanded discussions of such topics as energy conservation through insulation and window design and new chapters, among others, on elevated buildings and passive solar systems. The book is a valuable reference tool. □

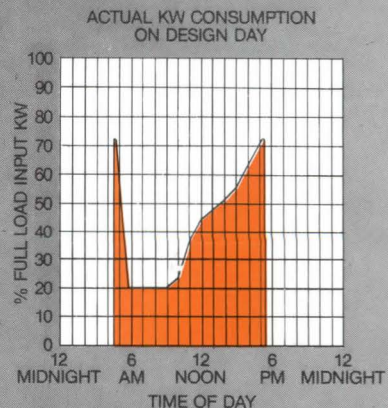


This Joy™ axial fan can pay for itself in 2 years.

High energy costs concern us all. Joy has a solution to the problem that can deliver substantial savings. When Joy Controllable Pitch fans are applied to well-designed VAV systems, they will pay for themselves with power savings in a few years, in comparison to conventional systems.

For example, based on data from an actual installation, a 48-26-1770, 100 H.P. Joy Controllable Pitch fan saved 86,530 KW hours in one year. Using a cost of 5¢ per KW hour, the savings over two years amounted to \$8,653 . . . more than covering the cost of the fan.

For energy savings data contact Joy Manufacturing Company, Air Moving Products, New Philadelphia, Ohio 44663.



Offices and plants throughout the world

NEW
PHILADELPHIA
DIVISION



Architect Loses Arizona Appeal In Malpractice Countersuit

Architects who are hoping to recover expenses in defense of frivolous lawsuits have experienced a setback. In what may be a significant case involving professional liability, the Arizona Court of Appeals has decided against an architect who countersued, charging malicious prosecution, after being named in a malpractice suit.

The original suit was filed in 1976 on behalf of a woman who was injured at Amado Greyhound Park in Arizona when the grandstand glass was shattered by a rock. The park was initially named as defendant, but after additional investigation, an amended complaint was filed that added James W. Bird, AIA, who had designed the park in 1963, as a defendant. Bird sought and was granted dismissal from the negligence suit in 1977, and in 1978 sued the attorneys in the original suit, charging that the lawyers were negligent in failing to investigate the facts and the law, that they were guilty of abuse of process and that they acted maliciously and without probable cause in bringing the architect into the prior lawsuit.

Bird lost on all three charges in the trial court: The judge dismissed the negligence and abuse of process charges prior to trial and directed a verdict against the architect on the malicious prosecution charge after evidence was presented.

On appeal from the trial court, the decision again went against the architect when the Arizona appellate court upheld the lower court. Although Bird contended that attorneys should be liable for negligence in filing a groundless lawsuit, the appellate court ruled that a lawyer needs "freedom to present his case as vigorously as the rules of law and professional ethics permit" and "there can be no liability in negligence for an attorney who allegedly brings a groundless suit against another party."

In his appeal on the abuse of process ruling, the architect contended that the lawyer's suing several defendants was intended to force them to pool their funds and meet the demands of the plaintiff (rather than undergo the expense of trial). But the court ruled that both an ulterior purpose and willful, improper use of the judicial process must be proved, and that there was no proof of such improper use.

On the issue of the malicious prosecution ruling, Bird contended that the issue should have gone to the jury rather than being decided by the judge. The appellate court, however, ruled that the judge was correct in issuing a summary verdict based

on his finding that the lawyers in the original case honestly believed that the injured woman had a tenable case against the architect, and therefore there was "probable cause" to bring the first lawsuit.

The effect of the decisions in Bird's countersuit and appeal is that in Arizona, at least, it is permissible for lawyers to continue to try to force a professional to contribute to a settlement by suing him, says Alan Stover, AIA, general counsel for AIA. (The Institute and the Arizona Society/AIA filed a joint amicus curiae brief in Bird's appeal.) Stover says proposed solutions to the problem of frivolous suits include the continued filing of countersuits, the passing of legislation on the state level that would provide means of recouping losses in such cases, or the adoption of requirements that expert opinion be obtained showing that negligence exists before a negligence suit can be brought.

Because law evolves over time, many believe there is good reason to fight back against frivolous lawsuits. The unsuccessful appeal in this case was a singular verdict and a different result might be obtained in other cases, although professionals in other fields, such as medicine, have largely been unsuccessful in their countersuits. Mary Chapman Smith, executive director of the Arizona Society/AIA, who was a close observer of this appeals process, believes that the decision could have turned out differently in another setting. "Judges in Arizona are appointed by the governor upon recommendation of the Arizona Bar Association, which is monopolized by trial lawyers," she explains. "So, in effect, the appeals court panel of three judges was protecting its breed" by upholding a decision favorable to the defendant in a frivolous lawsuit.

Seattle's A/E Bidding Ordinance Yields to New State Brooks Law

The Washington State legislature recently adopted an A/E procurement law covering state and local government projects based on the Brooks bill approach. This action effectively wipes out local ordinances requiring competitive bidding, including one adopted by Seattle last year. A similar ordinance was under consideration by King County.

The new law requires that all cities and counties consider only professional qualifications, not price, when soliciting proposals from architects and engineers. Contracts are to be negotiated after the selection of a firm.

The Seattle procurement system required that the city consider cost before hiring A/E firms. One reason for its adoption was a series of scandals in-

volving private consulting firms. The Seattle Municipal League had investigated the city's previous method of awarding consulting contracts and offered a series of "reforms," including the adoption of competitive bidding procedures.

In lobbying against the new state law, Seattle officials argued that the state shouldn't be telling the city how to select consultants. Gov. John Spellman, in signing the law, said that while normally he "starts with a presumption of local control," in this case he felt that it was important to have a uniform code.

Proponents of the state law maintained that Seattle's ordinance downplays the importance of competence and qualifications in selecting outside consultants. And lobbyists for architects and engineers said some of their clients are so adamant against Seattle's ordinance that they are refusing to even bid on contracts within the city.

The new law also contains a provision that "minority and women-owned firms are afforded the maximum practicable opportunity to compete for and obtain public contracts for services. . . . The level of participation by minority and women-owned firms shall be consistent with their general availability within the professional communities involved."

The only other state whose procurement law also covers local and county government work is Florida. Currently a bill is being considered by the Florida legislature that would allow state and local agencies to include price as a selection factor on certain state projects. The bill would allow agencies to ask the top three to five firms, selected on the basis of qualifications, to submit price information when the agency determines that the scope of a project is well defined. If the project is not well defined, the current law, which is modeled after the Brooks bill approach, would be followed.

However, in both cases, if the state or locality were unable to reach an agreement with any of the top three firms, it could readvertise or re-open negotiations.

The Florida Association/AIA opposes the bill because it fears that the procedure could allow an agency to negotiate an unfair fee. The association also questions the ability of a state or local agency to adequately define the scope of a project prior to consultation with the design professional doing the job.

The bill also formalizes what an A/E's fees should include, such as the number of man hours, overhead costs, income after expenses. George Allen, executive director of the Florida Association, says this provision is designed to help negotiators to evenly compare A/E expenses and that it will help them more than the design professionals.

continued on page 64



THE RIGHT GLASS HELPS YOUR BEST IDEAS STAND UP TO THE LIGHT OF DAY.

Give full play to the noonday Denver sun in a generous atrium.

But shield the work space on the long western face from sizzling afternoons. While you hold heat gain and loss in check day and night, year round.

The right glass can meet those energy challenges. Beautifully. Efficiently. Even in the extremes of Colorado winters and summers.

The Jeppesen Sanderson building stands as living, simple proof.

One high-performance glass—PPG's Solarban[®] 550-14 (2) Solex[™]—combines the energy efficiency, strength and stunning aesthetics architect Robert Root demanded to bring his vision to life.

The skylight's sloped, laminated Solarban glass construction drinks in plenty of sun. But the same

Solarban glass cuts glare and heat gain, too, in the office spaces that look west to the Rocky Mountains.

And with PPG's unique Exterior Flush Glazing System 502 in place, this new low-reflectance glass takes on a seamless look that lends a splendid, aquamarine accent to the building's sleek exterior lines.

PPG offers a broad range of high-performance glasses and glazing systems to meet the dual challenges of energy efficiency and aesthetics

head on. You'll find most of them in Sweet's 8.26/Pp.

So in your next search for the best design ideas, you'll know just where to look for the right glass to help them see the light of day.

PPG Industries, Inc., One Gateway Center, Pittsburgh, PA 15222.

PPG: a Concern
for the Future



Atrium and west face of Jeppesen Sanderson headquarters, Denver, Colorado, Johnson • Hopson & Partners Architects.

Circle 68 on information card

Practice from page 62

Meanwhile, the association's motion for summary judgment in its lawsuit against Pinnellas County, Fla., has been denied. Pinnellas County requires bid proposals as part of A/E selection. The association's suit alleged that this violates the state's A/E procurement law. Jacksonville also has passed a city ordinance that requires bid proposals prior to A/E selection.

In other state action, New Mexico Gov. Bruce King established an A/E selection procedure by executive order after vetoing an A/E procurement bill. The executive order calls for a selection committee to choose A/E services based on qualifications and then to negotiate price.

Code Officials Look at Proposal For Handicapped in Highrises

More than 200 change proposals to the Basic Code series of the Building Officials and Code Administrators International (BOCA) are under consideration for 1981. Two of these concern highrise evacuation areas for the handicapped and air supported structures.

Debate and final action on all the changes will take place June 21-26 at BOCA's annual conference in Hartford, Conn. Action will be determined by majority vote of BOCA active members—government-employed code officials.

The action relating to the handicapped

would require protected compartments in highrises to serve as areas of refuge until building evacuation by elevator could be accomplished. This proposal is opposed by the Building Owners and Managers Association. Concerning air supported structures, a proposal would change their status from temporary to permanent buildings. The change would acknowledge increasing permanent applications in recent years.

Other proposals would:

- Mandate smoke detectors in existing residential buildings for more than two families.
- Prohibit the grounding of electrical systems to plumbing systems.
- Revise definitions of buildings that store, process or handle highly combustible, flammable or explosive solids, liquids, dusts or gases. The revised section would also pertain to oxidizers, corrosives and unstable materials and make allowance for reasonable retail inventories for hazardous materials.

BOCA is the largest U.S. professional association of regulatory code officials.

Energy Guide for Lighting

A 24-page guide published by the National Lighting Bureau can be used by architects in conducting lighting energy audits and developing a lighting energy management plan.

The first element of "Lighting Energy Audit Workbook" is a ten-item quiz to help determine if a lighting energy audit is advisable.

Then the guide discusses what is required to conduct an audit, providing a form for recording data relative to existing indoor and outdoor systems.

The workbook also discusses opportunities for reducing energy consumption and retaining the benefits of good lighting. Tables, graphs, charts and examples of calculations are also included.

Copies are available for \$2 each for postage and handling from the National Lighting Bureau, 2101 L St. N.W., Washington, D.C.

Lighting Study for Offices

Light and how it affects the vision of office workers is considered in a new Bureau of Standards publication, "Criteria for Recommending Lighting Levels." The study documents a need for improved experimental procedures as a basis for setting illumination levels. In his report, author Gary T. Yonemura emphasizes the need for "standardized light levels required to see," in addition to subjective criteria.

The publication (stock number PB 81-185126) is available for \$8 from the National Technical Information Service, Springfield, Va. 22161.

News continued on page 70

How paying more for a roof insulation can cost you less!

There's more to roof insulation than an R Value and price! The physical properties can add or subtract from the performance and longevity of the roof system itself.

When the roof deck averages only 2% of the total cost of a building yet is responsible for more architectural firm law suits than any other portion of the building, isn't it prudent to consider a roof system with a proven track record of successful performance? Regardless of the membrane brand used, systems utilizing All-weather Crete insulation have such a record. AWC costs slightly more than other insulations. This is due to its unique properties and installation.

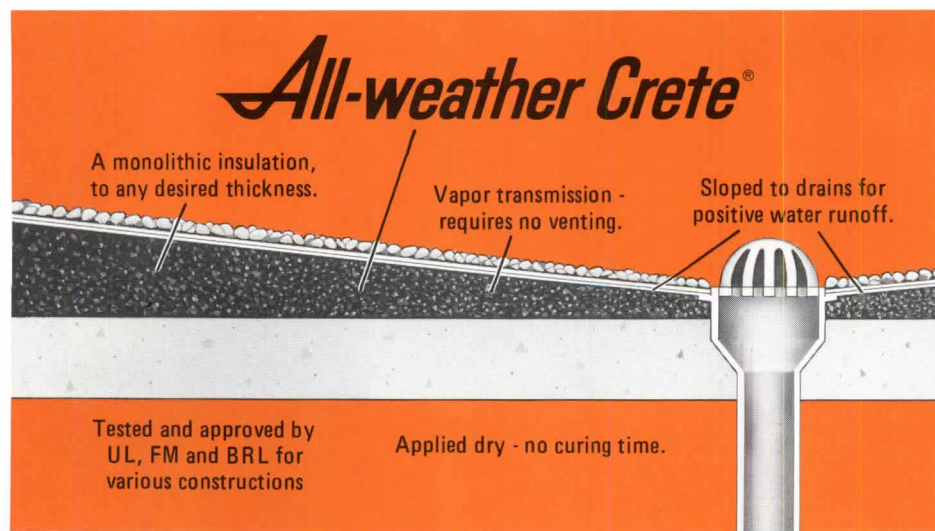
In addition to supplying superb insulation, it aids in retarding roof deterioration and leakage. There are fewer or no leak repairs or re-roofs. Roofs generally last years longer and pay for themselves over and over - therefore, actually cost less.

Ask the satisfied building owner who has an AWC insulated roof . . . or write for a free booklet with the facts!



SILBRICO
CORPORATION

6300 River Road
Hodgkins, Illinois 60525
(312) 735 - 3322

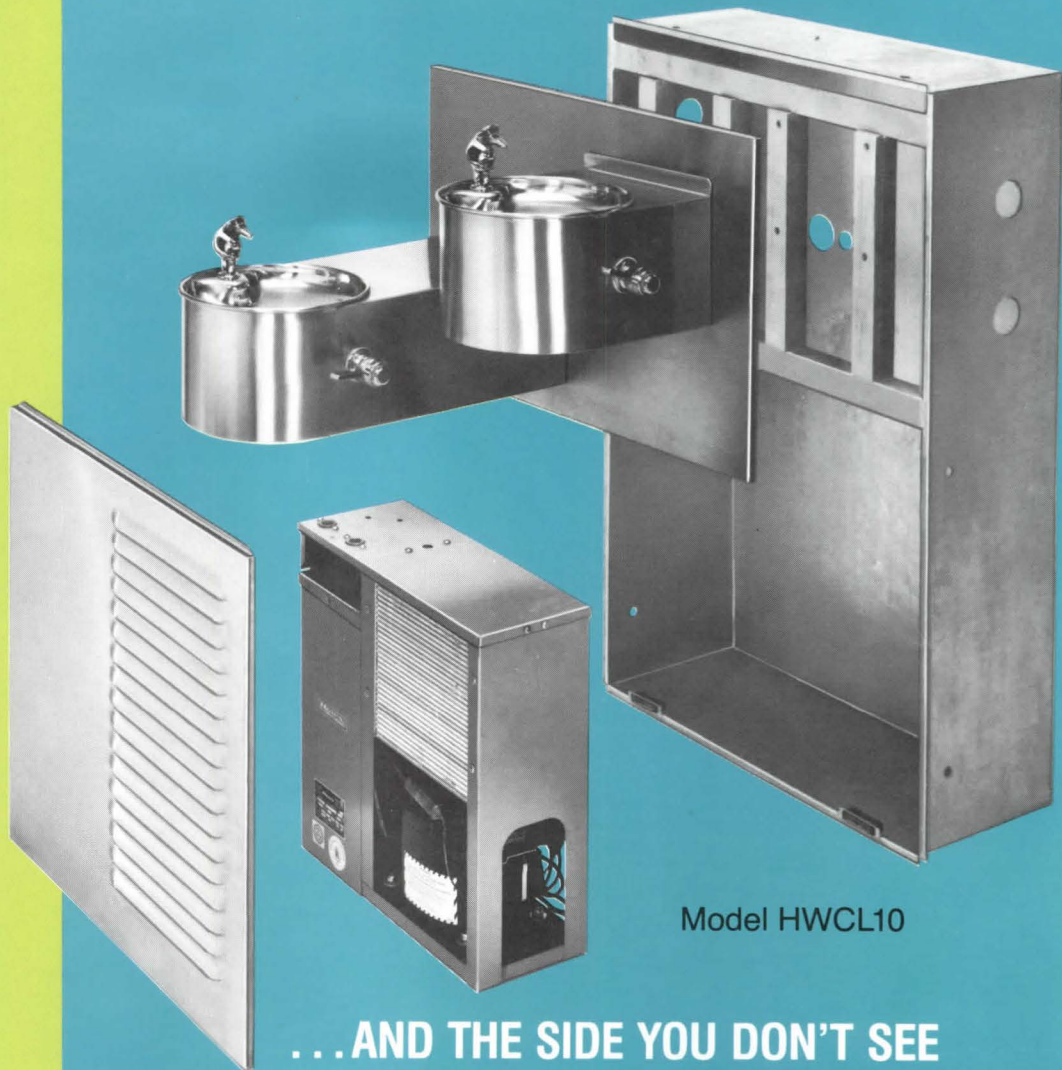


There are 2 sides to every fountain



THE SIDE YOU SEE

- Chrome-plated bubblers
- Circular stainless steel receptors
- Self-closing lever valve handles
- Extended receptor for wheelchair access
- Stainless steel backplate and louvered grille



Model HWCL10

...AND THE SIDE YOU DON'T SEE

- Angle steel support struts
- Steel mounting box
- Automatic stream control
- Vandal-resistant bottom plates
- 9.5 gallon per hour chiller with 1/4 hp compressor

At Haws we make the side you see stylish, strong and practical. We put that same quality workmanship in where you don't see it, too, because we know the hidden features pay off in performance. Look at the HWCL10. You don't see the steel mounting box with angle steel struts that provide added support and strength. You don't see the automatic stream control that keeps the flow arched and even... or the vandal-resistant bottom plate* that keeps vital parts safe from mischief makers. And you don't see the efficient chiller unit that can satisfy 114 thirsty users per hour with a cold drink of water. Haws takes care to include these and other special features — because even when you don't see them, you do benefit!

HAWS DRINKING FAUCET COMPANY
P.O. Box 1999 Berkeley, California 94701

Circle 70 on information card

*Optional at extra cost.



Haws

Furnishings

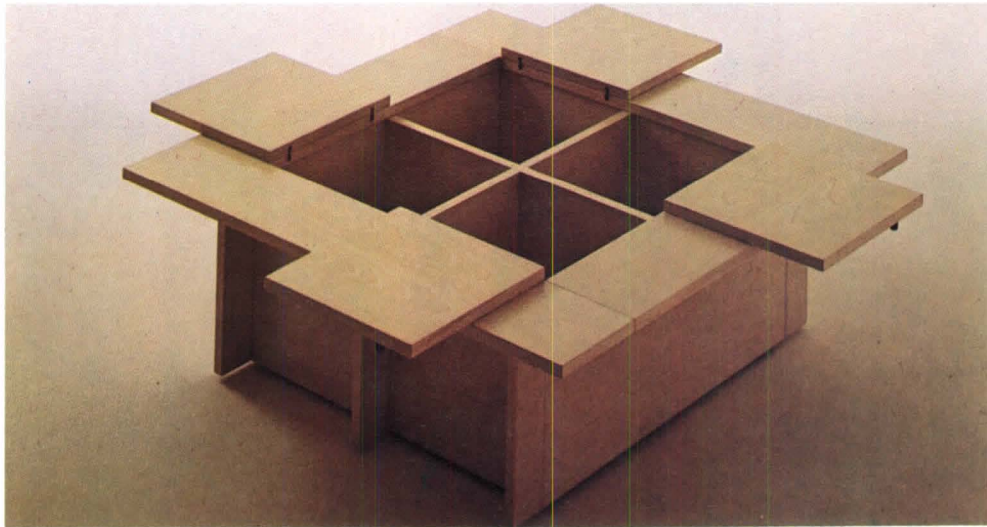
As resources for design and objects of design. By Stanley Abercrombie, AIA

The Longhi firm of Milan is producing a remarkable series of table and cabinet designs by T. Ammannati and G. P. Vitelli, two of them shown here. A square table of walnut or of natural Bolivar walnut (1) has hinged leaves that open in a pinwheel arrangement to reveal interior storage compartments. A rectangular model is also available, and, in both versions, closed leaves have an inlaid checkerboard of contrasting wood. The four-foot-square table (2) is made of solid ash, in natural finish or dyed either black or walnut color. A smaller square and a rectangular version are also available.

The "Karan d'Ache" furniture line produced by Malobbia of Vicenza, Italy, is designed by Antonio Citterio and Paolo Nava (3). Included are side chairs, arm chairs and rocking chairs of maple and a modular system of room dividers, shelves and storage cabinets. Units are available in multiples of 50 centimeters (20 inches). The folding doors shown are of translucent opal glass, and the solid panels are finished in yellow, green, black, gray or two shades of blue.

Bruce Hannah's desks for Knoll (4) have unusual flexibility deriving from the fact that supporting pedestals for the work top and the machine extension are all 25 inches high, surface height differences being provided by thicknesses of the tops. The desks have steel frames covered with plastic panels, and the tops are veneered with wood grain plastic laminate. The pedestal units can also be arranged side by side to form credenzas. "Pagoda" by Japanese artist Naomi Kobayashi (5) is a 79-inch-square construction of cotton wicking; loaned by the Allrich gallery of San Francisco, it was shown in the recent exhibition "Art Fabric: Mainstream" organized by the American Federation of Arts.

The "61 Series" of German-designed seating is being introduced here by Vecta Contract. The chairs have a one-piece molded plywood shell that is padded and can be upholstered in leather or in a variety of fabrics. Several chair designs with chrome bases are already available; the oak-framed version shown here (6) will be made available soon.



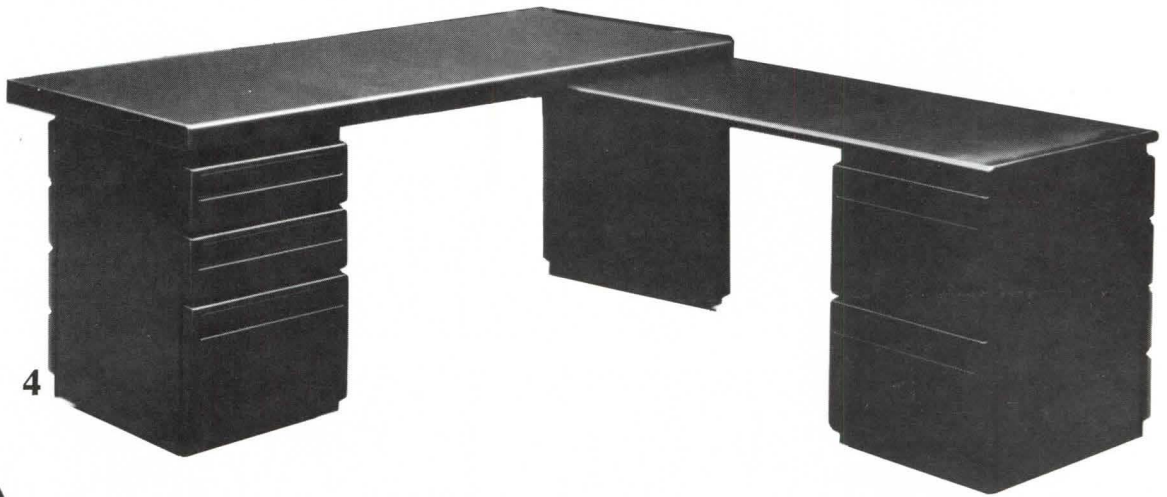
1



2



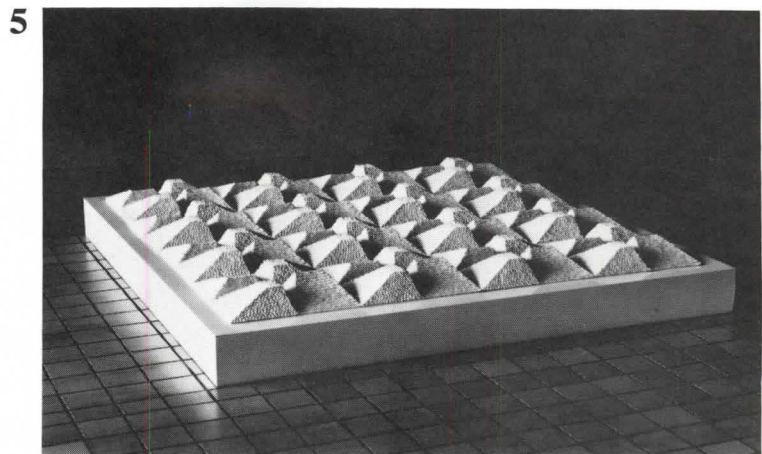
3



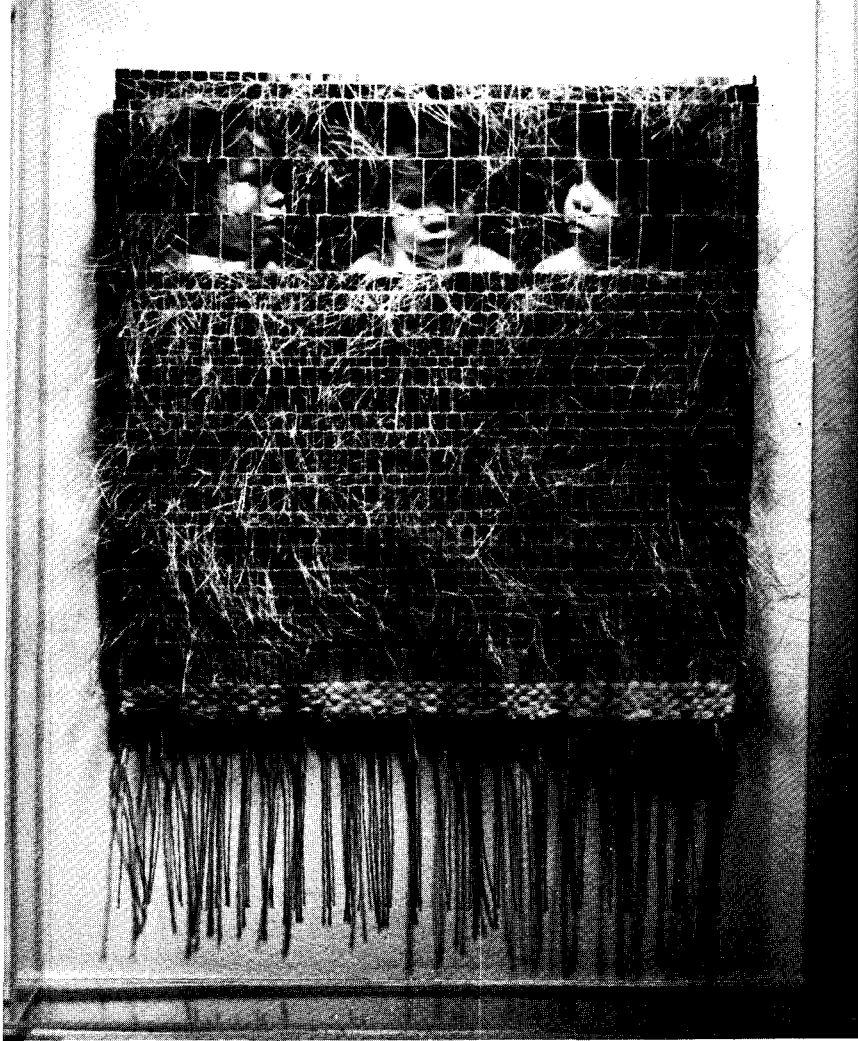
4



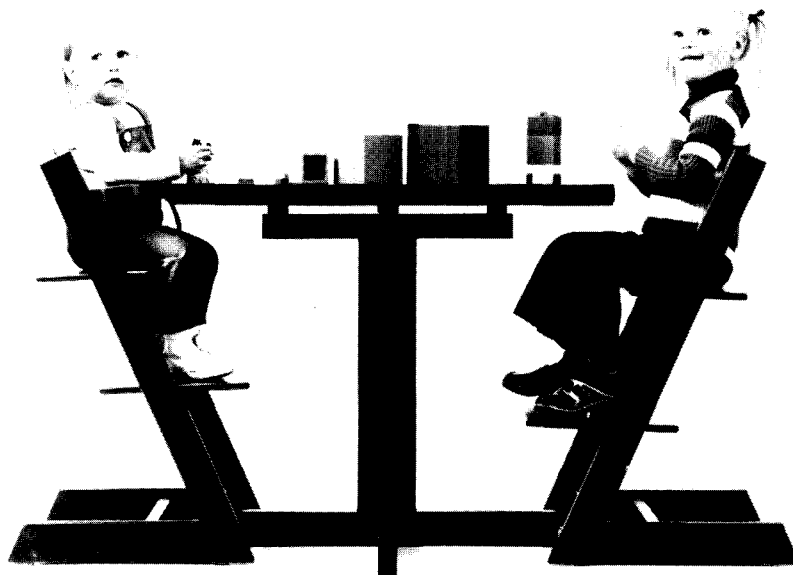
6



5



1



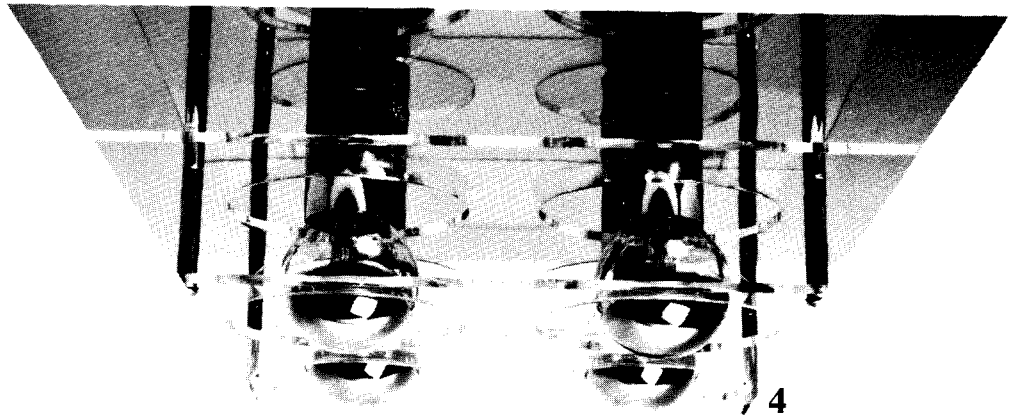
2

Weaver Susan Kimber takes photographs (or fragments of photographs or repeated images) and stitches them into constructions she calls "photo-tapestries," mounted in plexiglass cases. The one shown here (1), "Katherine" was included in a recent show of her work at the Silo gallery, New Milford, Conn. The "Tripp Trapp" children's chair designed by Peter Opsvik of Norway (2) is available here through Westnofa. Both its seat and its foot rest are adjustable in depth and can be shifted in different heights, so that the chair can literally grow as the child does. It is made of solid beech and available in natural finish or stained red or brown. A simple, lightweight stacking chair, the Minette Grid (3) from Beylerian is of chrome plated steel, designed by the firm's own Beylerian Design Group.

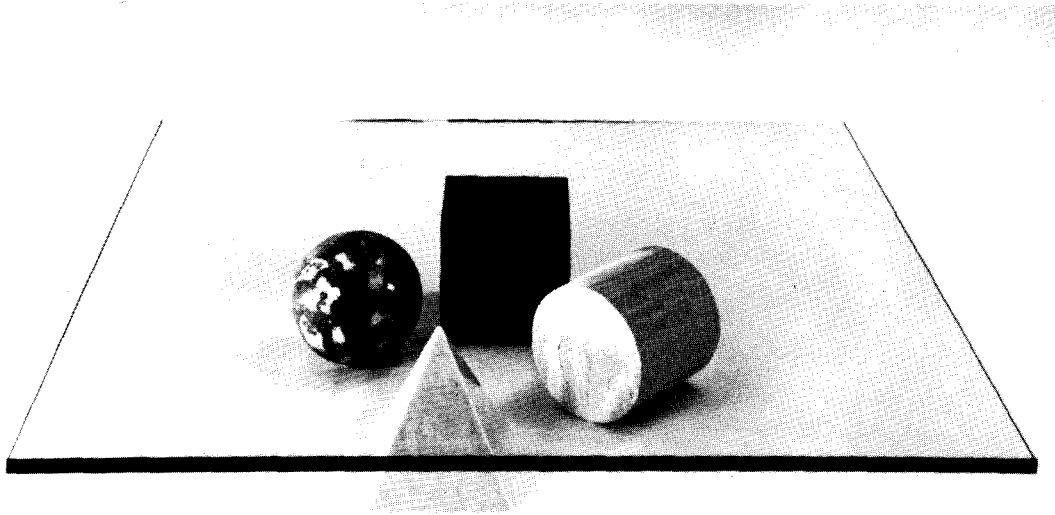
Lighting fixtures designed by Brian Hutchinson are available

through his own London firm, Light Years Ahead. Shown here (4) is a four-lamp fixture meant to be either wall-mounted or ceiling-mounted; only 12 inches square, it has a base of mirror polished stainless steel and parallel planes of clear acrylic, and it holds four 40-watt crown-silvered lamps. Two-lamp and single-lamp variations are also available, as are versions with brass base plates and gold colored lamps.

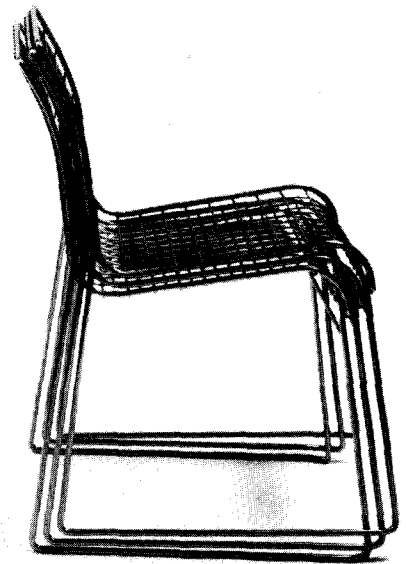
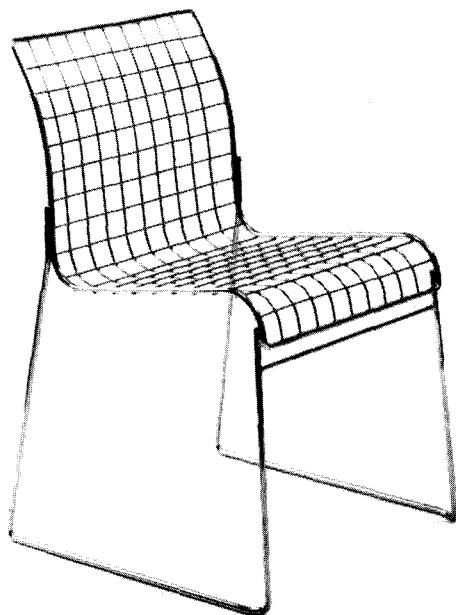
Now available through ICF (International Contract Furnishings, Inc.) is the "Euclid" table (5) designed by Lella and Massimo Vignelli. Its forms, from Euclidian geometry, are a cube of Negro Marquina marble, a cylinder of travertine, a pyramid of white Carrara and a sphere of Mondragone marble from 42 inches to five feet square. These elements can be shifted about as the owner likes and support a three-fourths-inch glass top. □



5



3



Architects of 13 Projects Cited by Plywood Association

Thirteen projects were recently honored by the American Plywood Association and *Professional Builder & Apartment Business* magazine in the tenth annual plywood design awards competition.

The first award in the residential/single family (1,600 to 2,200 square feet) category went to Tom Clause, AIA, of Charles Herbert & Associates, Des Moines, for the Clause residence, Lago Vista, Tex. (see Mid-May, p. 284). Citations of merit were awarded to D. Bryan Shiffler, AIA, also of Charles Herbert & Associates, for the Shiffler residence, Des Moines, and to Everardo Jefferson of Caples-Jefferson, New York City, for a private residence in Vermont. A citation of merit was given in the residential/single family (1,600 square feet or less) category to Alfred W. French III, AIA, and Glenn Brode of Alfred French & Associates, Minneapolis, for the Hertzberg vacation residence, Grand Portage, Minn.

Top winner in the residential/multifamily category was Thomas J. Caulfield, AIA, of Peters, Clayberg & Caulfield, San Francisco, for St. Mary's Gardens (photo



above), Oakland, Calif. (see Mid-May, p. 244). Citations of merit went to Goodwin B. Steinberg Associates, San Jose, for documents a need for improved experiential Michael Brendle of Atkinson/Karius/Architects, Denver, for the Lakewood (Colo.) Townhouses, and Buss Silvers Hughes & Associates, San Diego, for the Morely Field Townhouses, San Diego.

The first award in the commercial/industrial category went to Warren Douglas

Thompson, AIA, and Andrew J. Kerr, AIA, of the Thompson Architectural Group, Fresno, Calif., for Shannon's Seafood restaurant, Stockton, Calif. Citations of merit went to Hansen/Murakami/Eshima, Oakland, Calif., for the Harbor Bay Landing, Alameda, Calif., and Robinson Neil Bass, AIA, Nashville, for the "Quicksilver" banking module, Nashville.

In the remodeling/recycling category, citations of merit went to Tivadar Balogh, AIA, Plymouth, Mich., for the Growth Works building renovation, Plymouth, and James S. Malott, San Francisco, for the Colebourn residence addition, Walnut Creek, Calif.

Engineers for Houston Tower Win ACEC's Conceptor Award

The American Consulting Engineers Council's top prize, the grand conceptor award, has been given to McClelland Engineers and CBM Engineers for the geotechnical and structural engineering of Houston's tallest building.

When completed, the building will be the sixth tallest in the country. Unlike the other five, which are support on rigid rock, the 75-story Texas Commerce

continued on page 72

Send for your
FREE Copy

Things you should know about...
LAMINATED GLASS

The Laminator's Safety Glass Association makes these important facts and all the information you need to know about laminated glass available to you. Send for your free copy today. It's yours to keep.

COMMERCIAL SECURITY

SLOPED GLAZING: SOLAR CONTROL

SOUND CONTROL

Making Glass that WORKS for you.
LAMINATORS SAFETY GLASS ASSOCIATION
3310 HARRISON, TOPEKA, KANSAS 66611

LAMINATORS SAFETY GLASS ASSOCIATION
Making Glass that WORKS for You

Get all the facts about Laminated Glass — just send a postcard to:
LAMINATORS SAFETY GLASS ASSOCIATION
3310 Harrison, Topeka, Kansas 66611

10 New Remodeling Ideas With Cedar.

Free. It's the latest addition to the Architect's Cedar Library. 10 "how to" case histories on residential, commercial, recreational, and restoration projects, plus simply over-roofing with red cedar shakes and shingles. Full color before and after photos, plans, the works. Free.

Respond.

Red Cedar Shingle & Handsplit Shake Bureau

Send to: Suite 275, 515-116th Avenue N.E., Bellevue, Wa. 98004. Or use the reader service number.

Honors from page 70

Tower (designed by I. M. Pei & Partners) will be supported on soil. The building will be founded on a 10-foot-thick concrete mat that is 63 feet below ground level. The tower's extreme height called for a series of static and dynamic tests conducted in wind tunnels.

Of the 16 other projects honored, three were energy related: the design of the waste heat recovery system for the 800-resident Presbyterian Homes of New Jersey, Meadow Lakes facility, Brownworth, Mosher & Doran; engineering studies that determined the environmental standards for the \$90 million resource recovery facility on the island of Oahu, Hawaii, Belt, Collins & Associates, and the design of a solar heating system for an Aspen, Colo., office complex, McFall-Konkel & Kimball (Copland Hagman Yaw, architect).

Also honored were the structural design of the Arizona Memorial Shoreside Visitors Center, Richard M. Libbey (Hogan Chapman Cobeen Weitz & Associates, architect), and of the new Texas Tech recreational center at Lubbock, Datum Structures Engineering (Jarvis Putty Jarvis, architect).

Water-related projects include the use of innovative and cost-effective technology in the expansion of a Lake Ontario

waste-water treatment plant, O'Brien & Gere; first-time use of geophysics to map marine life on the Arctic seabed floor, Harding-Lawson Associates; facilities to meet all the water management requirements for a 200-megawatt power plant in Colorado Springs, Colo., CH2M Hill, and a Colorado water exchange that is capable of satisfying burgeoning municipal demands while keeping valuable agricultural land in production, Wright-McLaughlin Engineers.

The remaining awards went to the early containment and recovery of major quantities of spilled oil products beneath the city of Hartford, Ill., John Mathes & Associates; a multilane bridge crossing the scenic and environmentally sensitive area of the Kishwaukee River in north central Illinois, Alfred Benesch & Co.; a specially designed hangar that gives the Boeing Co. the capability of painting and weighing a complete family of airplanes, Bouillon, Christofferson & Schairer; a significant contribution to the revitalization of downtown Detroit through major reconstruction of the Detroit-Windsor Tunnel, Ellis/Naeyaert/Genheimer Associates, the design of drydock maintenance and repair facilities for the Trident submarine, Fay, Spofford & Thorndike; a microwave relay tower that completes a vital telecommunications route in Iola,

Kan., Sverdrup & Parcel & Associates, and an extensive geotechnical investigation and testing program to rehabilitate a set of locks and a dam along the Mississippi River, Woodward-Clyde Consultants and Booker Associates.

Plan for N.Y. State Parks Receives APA's Top Citation

New York's plan for a statewide system of urban cultural and historical parks received top honors in the American Planning Association's 1981 outstanding planning program awards.

The New York State office of parks and recreation and consultant Lane/Frenchman were praised by the jury for their "excellent model plan that will stimulate preservation, education, recreation and economic development in seven regions of the state." The jury also cited the plan's goal of generating significant private investment with limited public expenditures and its emphasis on local problem-solving and citizen participation.

The other winners are:

- The "San Francisco Bay Area Environmental and Resources Planning Study," a collection of 150 reports on earth sciences data for the bay area. The study

continued on page 74



Materially Speaking
Building Construction 47a

Architects, did you know that Thiokol/Specialty Chemicals Division publishes a quarterly newsletter . . . *Materially Speaking*?

It features articles on:

- new construction
- renovation, such as the Philadelphia Police Headquarters in 47a (pictured)
- interviews with people in the industry—architects, engineers, presidents of associations such as The American Institute of Architects and The Construction Specifications Institute.
- industry news, association news, literature and much more.

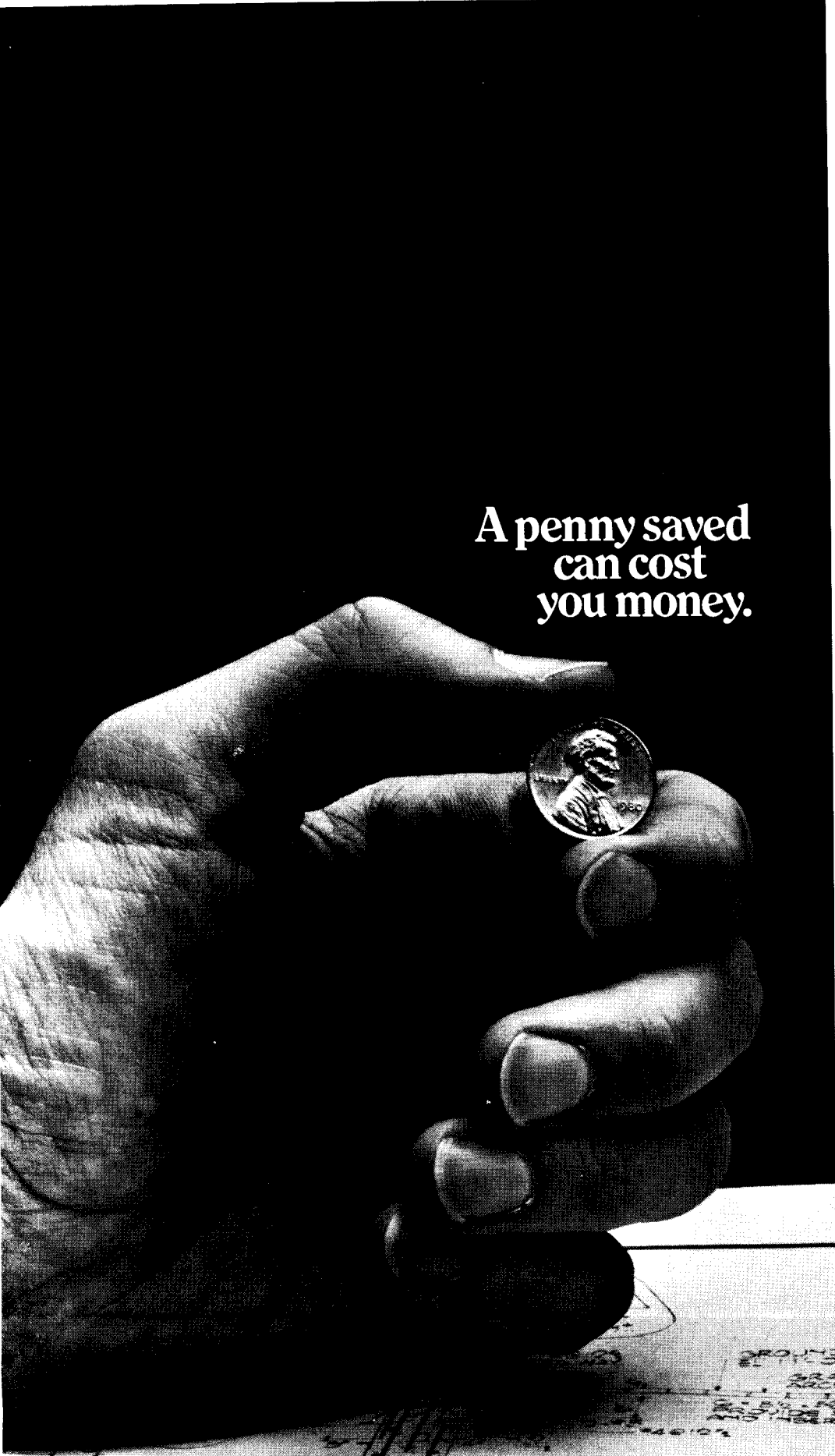
If you would like to receive this newsletter write: Thiokol/Specialty Chemicals Division, Mkt. Comm., Dept. AIA, Box 8296, Trenton, NJ 08650.

Thiokol / SPECIALTY
CHEMICALS DIVISION

When you want more than just an office

alma

Alma Desk Company, Box 2250, High Point, NC 27261. Showrooms: 919 Third Ave., New York, 1140 Merchandise Mart Plaza, Chicago; Southern Furniture Market Center, High Point, Suite 200, Six Piedmont Center, Atlanta; 633 World Trade Center, Dallas; Also in Houston, Kansas City, Seattle, Denver, San Francisco & Los Angeles.

A black and white photograph of a hand holding a penny over architectural blueprints. The hand is positioned as if about to drop the coin. The blueprints below show various lines and text, including the word 'PROVIDE' and some numbers like '222', '2201', '2202', '2203', '2204', '2205', '2206', '2207', '2208', '2209', '2210', '2211', '2212', '2213', '2214', '2215', '2216', '2217', '2218', '2219', '2220', '2221', '2222', '2223', '2224', '2225', '2226', '2227', '2228', '2229', '2230', '2231', '2232', '2233', '2234', '2235', '2236', '2237', '2238', '2239', '2240', '2241', '2242', '2243', '2244', '2245', '2246', '2247', '2248', '2249', '2250'.

**A penny saved
can cost
you money.**

You may be able to find Professional Liability Insurance Coverage for your architectural or engineering practice for less money, but you won't find a program that works as hard or does as much for you as CNA's Architects' and Engineers' Professional Liability Insurance, administered by Victor O. Schinnerer & Company, Inc.

That's because we've been in the business a lot longer than any other company that provides this type of coverage. We've worked every step of the way with The American Institute of Architects and The National Society of Professional Engineers to develop a program that answers your specific needs. We created the Office for Professional Liability Research to compile data that can help you avoid professional liability claims. We consult on contract liability issues, publish loss prevention articles, conduct seminars, and speak at local and regional chapter meetings. The Schinnerer/CNA program has a staff of claims specialists across the country waiting to assist you.

And that's only part of the story. Ours is the most comprehensive professional liability insurance program available, with special features like the Deductible Credit Plan, First Dollar Defense Cost Coverage and Fully Retroactive Coverage.

So when you're looking for Professional Liability Coverage, don't forget to check what you're getting for your money. What you give up to save a little now could cost you a lot later.

The CNA Architects' and Engineers' Professional Liability Program is commended by the American Institute of Architects and the National Society of Professional Engineers' PEPP.

Victor O.
Schinnerer
& Company, Inc.

The First Is Still The Best
Program Administrators
& Underwriting Managers

Ask your broker for details.

Circle 76 on information card

5028 Wisconsin Ave., N.W.
Washington, D.C. 20016
Phone: (202) 686-2850

40 Wall Street
New York, N.Y. 10005
Phone: (212) 344-1000

55 E. Jackson Boulevard
Chicago, Illinois 60604
Phone: (312) 939-1202

595 Market Street
San Francisco, CA 94105
Phone: (415) 495-3444

Honors from page 72

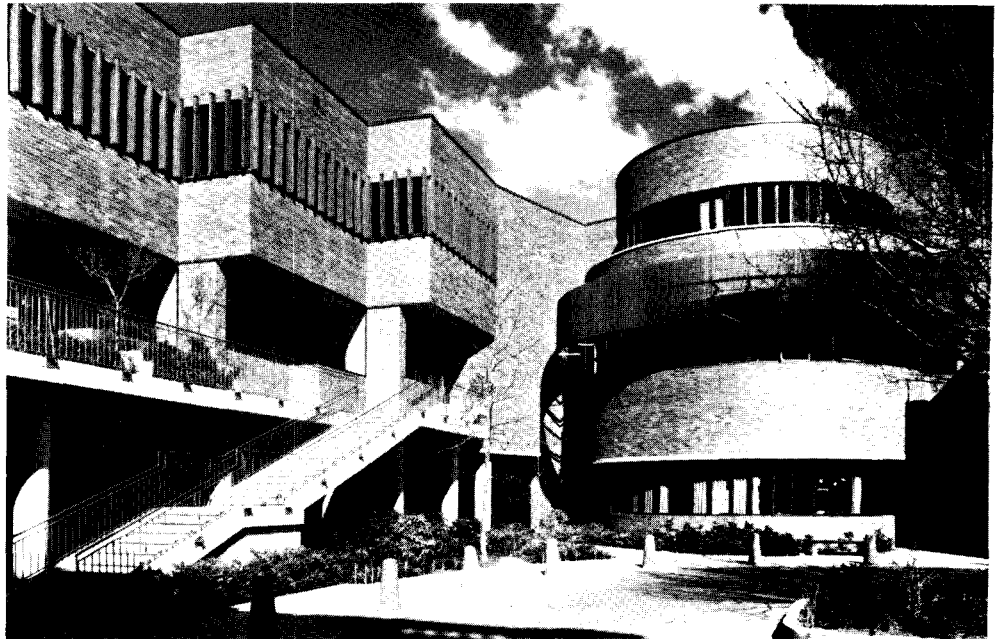
was the result of an 11-year effort by the U.S. Geological Survey, HUD, the Association of Bay Area Governments and William Spangle & Associates.

- Portland, Ore., bureau of planning and Zimmer Gunsul Frasca Partnership for the "AX Zone Development Notebook," a consolidation of policies, regulations and development plans affecting a mixed-use area on the edge of downtown.
- The Montgomery County (Md.) Planning Board of the Maryland-National Capital Park and Planning Commission for its master plan that would preserve agricultural and rural open space in the suburban Washington, D.C., county.

Washington State Firm Wins Bricklayers' Sullivan Award

The Henry Klein Partnership of Mount Vernon, Wash., has been named recipient of the 1981 Louis Sullivan award for architecture. The award is given every two years by the International Union of Bricklayers and Allied Craftsmen to honor a practicing U.S. or Canadian architect whose work is judged to best exemplify the ideas and accomplishments of Louis Sullivan.

Of the firm's work, the jury said it



Klein Partnership's Skagit County Administration Building.

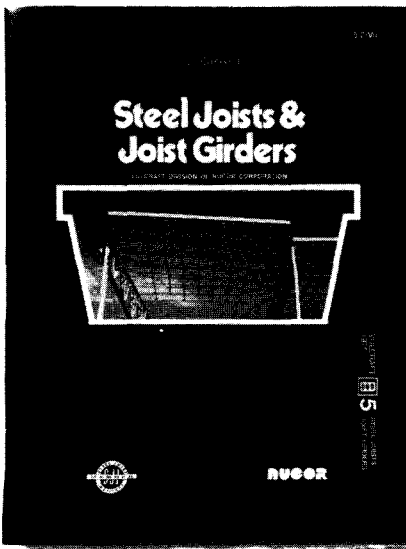
"wears none of today's fashionable clothing. It is direct, earthy. The architect has solved problems of program, climate and site without studying the trend machine. There is visual delight in these buildings. But this delight is not an applied frosting; it grows integrally from plan, from section, each thoughtfully and imaginatively servant to the program." The firm was

founded in 1979 by Henry Klein, FAIA.

Members of the jury were Edward Larrabee Barnes, FAIA (chairman), Fred Bassetti, FAIA, Gyo Obata, FAIA, O'Neil Ford, FAIA, Eberhard Zeidler, Hon. FAIA, Ben Trogdon, a student at the University of Idaho, and John H. Tabor, AIA associate member.

News continued on page 76

READING THIS PAPERBACK CAN CHANGE YOUR MEANS OF SUPPORT.



Find out how Vulcraft's system of steel joists and joist girders offers better support. Send for a free, 28-page Specification Guide. If you can't wait for the mail, just call (704) 366-7000 for more information.

I could use support from Vulcraft. Please send me a free Specification Guide immediately.

Name _____

Address _____

City _____

State _____ Zip _____

VULCRAFT

P.O. Box 220646 Charlotte, N.C. 28222

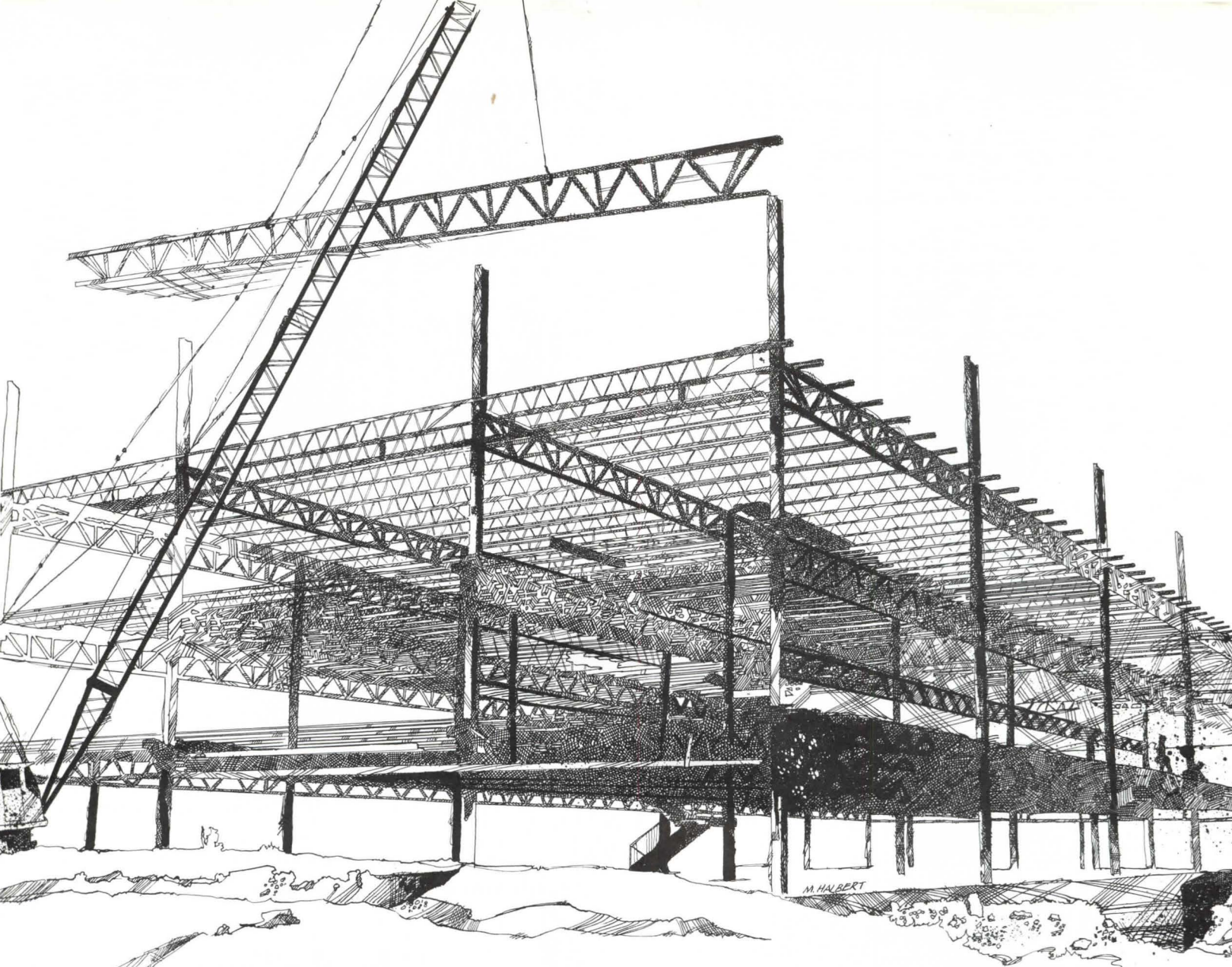
We deliver in hours because a lot can happen overnight.

A lot of unnecessary waiting. And worrying. American Airlines Priority Parcel Service doesn't make you wait overnight. We can deliver your small parcels virtually anywhere in hours. *In hours!* To every part of the continental U.S., Hawaii, Canada, Mexico and the Caribbean. And when you call toll-free (800) 638-7320, we'll even provide door-to-door service any time of the day or night.

So call American for delivery today. And rest easy.

**American Airlines
Priority Parcel Service**

Doing what we do best.



Steel Joist Construction— still the most economical way to reach for the sky.

Steel Joists can:

- Save on labor costs by speeding up construction
- Cover more square feet per day. A system of joist girders and joists is still the fastest way to put on a roof.
- Eliminate the time and expense of erecting temporary flooring and working platforms.
- Meet structural strength requirements with less steel.

Free latest catalog! Combined Specs, Load Tables and Weight Tables for steel joists and joist girders.

Steel Joist Institute
Room 204-B
1703 Parham Road
Richmond, VA 23229



Please send me your latest copy of Specs, Load Tables, and Weight Tables.

Name _____

Title _____

Firm _____

Address _____

City _____ State _____ Zip _____



**THOU
SHALL NOT
LEAK...
ENERGY.**

Terry Fuldner, Founder



You should specify EFCO windows to stop leakin' and start saving energy.

Heck, I don't care if you've got the prettiest hospital, dormitory, school, commercial office building or historical landmark on the block.

When you specify EFCO Trim-All Replacement Systems (thermal or non-thermal), you are going to stop leakin' and keep lookin' good. One of our 38* types will match your style perfectly and install in less than an hour from the inside.

You oughta read my new catalog before your neighborhood overheats. Mail me your business card and I'll send it to you... along with my framable "Thou Shall Not Leak" slogan.

QUICK. NAME 38 WINDOWS.

EFCO
c/o Terry Fuldner, Founder
200 West Dairy Street
Monett, Mo., 65708
417-235-3193

*We're workin' on 40



Honors from page 74

Four Architects Inducted Into Housing Hall of Fame

Architects Frank Lloyd Wright, R. Buckminster Fuller, George Fred Keck and Herman H. York, landscape architect Fredrick Law Olmsted Jr. and 13 others have been inducted into the National Association of Home Builders' Housing Hall of Fame.

Wright was cited for his influence, "apparent in almost every new home built in America today." Fuller has "opened new ground and explored the vast potential of housing alternatives for a new age."

Keck, who died last year, was a pioneer with his brother William in employing passive solar energy in houses. He designed and built the "House of Tomorrow" and the "Crystal House" for the 1933 World's Fair in Chicago.

York designed houses for the "House of the Week" newspaper syndicated feature for 30 years; an estimated 750,000 houses in the U.S. have been built from his plans. He is the author of *The Illustrated Guide to the Houses of America*.

Olmsted, son of the designer of New York City's Central Park, was framer of the language of the 1916 Congressional act that established the National Park Service. His landscaping projects include the Washington Cathedral and the U.S. Military Academy at West Point.

The 13 others inducted in the Hall of Fame were Miles L. Colean and Marriner Stoddard Eccles, who helped create the Federal Housing Administration; former Congressman Albert Cole; developers James Albert and James S. Norman Jr.; home builders Carl Gellert, Albert F. Bemis, James W. Walter and F. Vaux Wilson Jr.; Max H. Karl, mortgage insurance executive; William McChesney Martin, former chairman of the Federal Reserve System; city planner Hugh Morris Potter, and home marketing expert Bill Smolkin.

DEATHS

H. H. Waechter, AIA: A native of Berlin, Mr. Waechter went to Oregon in 1950 and settled in Eugene, where he died in April after a long bout with cancer.

Educated in Munich and Berlin, he worked as a designer in Gothenburg, Sweden, before coming to the U.S. in 1940. He worked with several firms in Boston, and taught at the Virginia Polytechnic Institute before accepting an associate professorship of architecture at the University of Oregon. After two years in Eugene, he opened a private architectural practice in his home, where he designed schools, a synagogue, a radio station and numerous other works, periodically teach-

ing in schools in Oregon, California and Texas.

Recycling and workmanship were major interests in his life. He designed and built several structures on his rural property out of recycled materials, and preferred, when possible, to do all of his work with his own hands. His specialty, perhaps owing to his work as a carpenter's apprentice in the Bavarian Alps, was wood construction.

Mr. Waechter contributed many book reviews to this magazine, and his last published contribution here was a letter in the Mid-May issue commending the work of Bruno Taut. In 1979, Mr. Waechter compiled a catalog for the Berlin Academy of Arts commemorating the 100th anniversary of the birth of that German architect.

Albert Harkness, FAIA: Designer of many of Rhode Island's public schools and major buildings at the University of Rhode Island, Mr. Harkness practiced in Providence in his own firm from 1919 until 1948, and in partnership with Peter Geddes from 1948 until his retirement in 1973. In the '30s and '40s, he served several terms as president of the Rhode Island Chapter/AIA, and he was made New England director of AIA in 1938. Becoming a Fellow in 1941, he was chosen in 1946 to represent the Institute on the National Commission on Educational, Scientific and Cultural Cooperation, a State Department-sponsored agency that served as a link between Americans and the U.N. Educational, Scientific and Cultural Organization. He also served as chairman of the Rhode Island architectural registration board for many years. Mr. Harkness, who was the father of John C. Harkness, FAIA, a partner in The Architects Collaborative, died early this year in Providence at the age of 94.

Joseph Anthony Amaro Jr., Birmingham, Ala.

Don R. Brown, Carmel, Calif.

Roger B. Carroll, Union City, N.J.

S. V. D'Amico, Flora Vista, N.M.

Frank Dean, Albuquerque, N.M.

Kenneth H. Dillon, Los Angeles

Gally J. Hardwick Jr., Little Rock, Ark.

George T. Hechtel, Irvington, N.J.

Anthony F. Inzerro Sr., Flushing, N.Y.

Charles R. Lamkin, Alexandria, La.

J. K. Peebles Jr., Richmond

J. Gerald Phelan, FAIA, Bridgeport, Conn.

Marshall W. Rissman, Pacific Palisades, Calif.

Herbert C. Struppman, Auburn, N.Y.

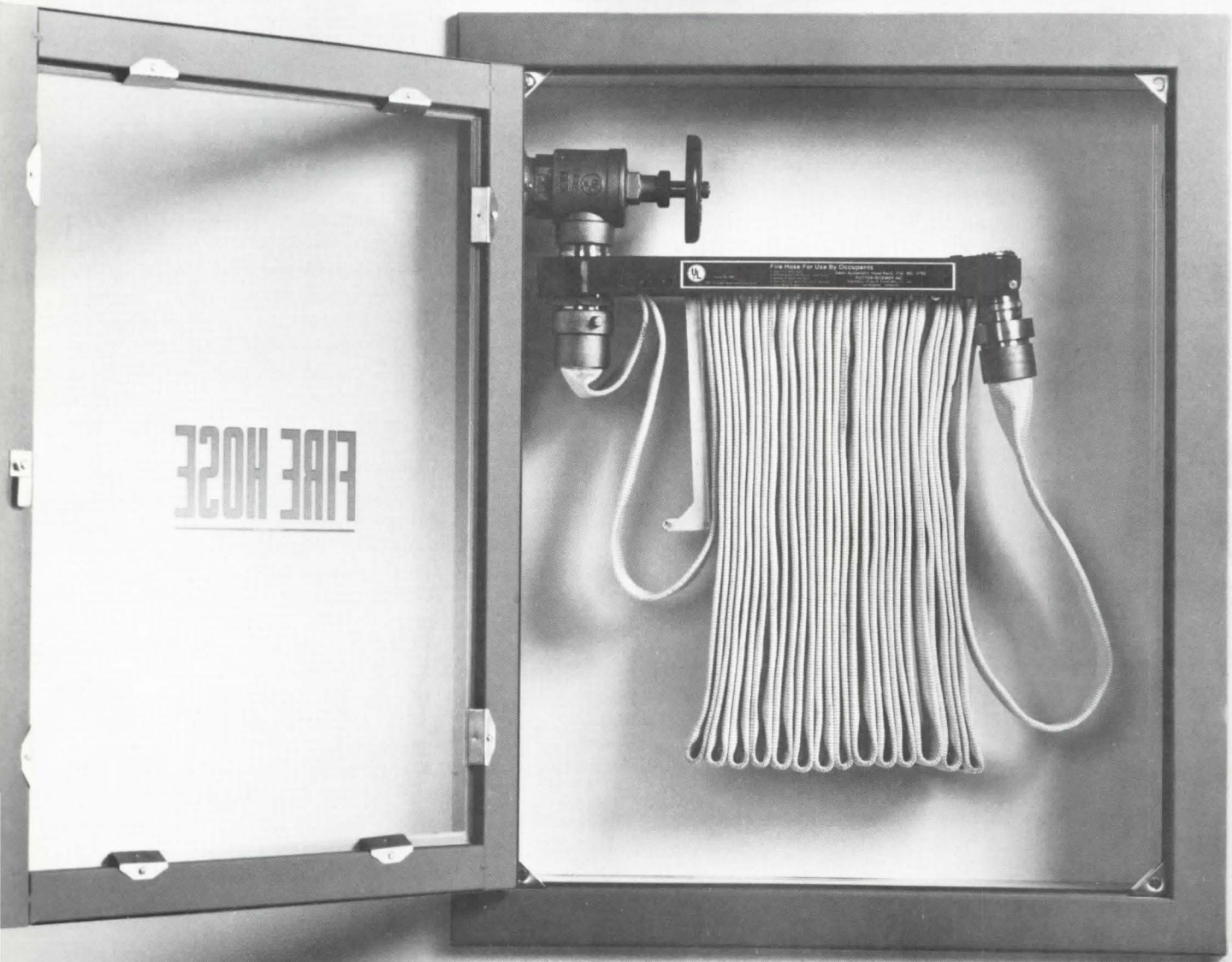
J. Robert F. Swanson, FAIA, Bloomfield Hills, Mich.

R. S. Twitchell, Sarasota, Fla.

F. H. Voss, Westmoreland, N.H.

Briefs on page 78

IN CASE OF FIRE, FIND THE INSTRUCTIONS.



Do you know how to work one of these?
If you're not quite sure, imagine what the average office worker knows about it.

Manufacturers do put in instructions. If you look close, you'll find them on the side of the hose rack. Small decal. Hard to spot. Small type. Tough to read — especially when the adrenaline is turned on.

We're doing something about it.

All new Potter-Roemer cabinets will carry the new instructions on the back wall right above the hose rack. Big decal. Can't miss it.

And big type. It should be easy to read — even when you're in a sweat.

For product details, ask for our free catalog #911.

POTTER-ROEMER, INC.

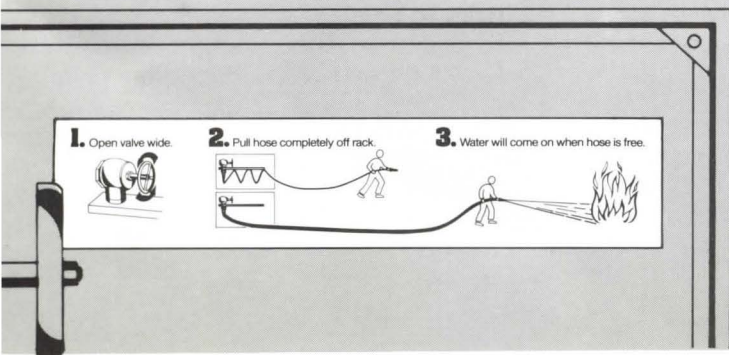


A Subsidiary of Jay R. Smith Mfg. Co.

Fire Protection Products

2650 Leonis Boulevard, Los Angeles, CA 90058
213/589-7301 • Telex 67-4336

Circle 86 on information card



BRIEFS

Easements and other legal techniques to protect historic houses in private ownership are described in a publication of that name published by the Historic House Association of America. It is available for \$3 from HHAA, 1600 H St. N.W., Washington, D.C. 20006.

The Association of American Publishers has named *Trees in Urban Design* by Henry F. Arnold (Van Nostrand Reinhold) as the "most outstanding book in architecture and urban planning" in its fifth annual professional and scholarly book awards program. Honorable mention was awarded *Encyclopedia of American Architecture* by W. Dudley Hunt Jr., FAIA (McGraw-Hill).

"**Fine Homebuilding**" is the title of a new bimonthly magazine, published by Taunton Press, 52 Church Hill Road, Newtown, Conn. 06470, at the subscription rate of \$14 yearly.

Peter Bonnett Wight, architect and critic (1838-1925), is the subject of a current exhibition at the Art Institute of Chicago, to run through July 31, and to travel to the National Academy of Design, New York City (Sept. 29-Dec. 7); the Pennsylvania Academy of the Fine Arts, Phila-

delphia (Dec. 22-Feb. 7, 1982), and the Octagon, Washington, D.C. (Mar. 1-May 2, 1982). A handsomely illustrated catalog by Sarah Bradford Landau to accompany the exhibition is available for \$14.95 (plus \$1.50 handling) from the Art Institute's Museum Store, Michigan Ave. at Adams St., Chicago, Ill. 60603.

Thirty-four small cities will share \$66.5 million in Urban Development Action Grants backed by \$446 million in private financial commitments, HUD recently announced.

David De Long has been named director of the program in historic preservation, graduate school of architecture and planning, Columbia University, it has been announced by Dean James Stewart Polshek, FAIA. De Long, an architect registered in New York, studied under Louis I. Kahn at the University of Pennsylvania and received his doctorate in architectural history from Columbia, where he has been teaching since 1971. His article on Frank Lloyd Wright's Johnson Wax headquarters appeared here in July 1980. The historic preservation program at Columbia, oldest in the country, was established in 1963 by James Marston Fitch.

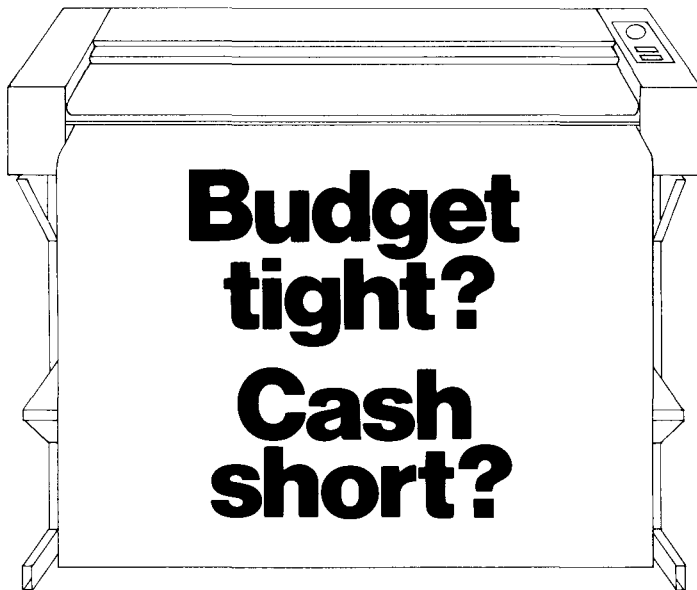
Solar energy material available for no cost from the Solar Energy Research Institute

includes the U.S. direction normal solar radiation wall poster, the solar thermal high temperature research experiments brochure and a solar thermal report. Contact Solar Thermal Program Communications, SERI, 1617 Cole Blvd., Golden, Colo. 80401.

Four conventional methods for estimating housing renovation costs are described in "Cost Estimation and Cost Variability in Residential Rehabilitation," available from the National Bureau of Standards, NBS Media Liaison Office, Washington, D.C. 20234.

The AIA Political Action Committee made its first contribution to Sen. Charles McC. Mathias (R.-Md.)

Information on the design of cultural facilities is being sought in conjunction with a technical assistance program sponsored by the Western States Arts Foundation (a regional alliance of state arts agencies) in response to high demands placed on Western cultural organizations in light of the region's population boom. Architects are asked to send photographs, plans and other materials on cultural facilities they have designed (anywhere in the U.S. or abroad) to Morris + Fleissig Associates, 50 Grover Place, San Francisco, Calif. 94133.



Our attractive lease/rental program lets you get all the advantages of a top quality GAF® Fluorescent Diazoprinter with minimal cash outlay. For details, call toll-free 1-800-223-0344 (within New York State, call 1-800-522-5250), or write GAF Corporation, Reprographic Products, 140 W. 51 Street, New York, NY 10020.

GAF® Fluorescent Diazoprinters
© 1981 GAF Corporation

Questions About Your Subscription

To insure fast service on inquiries concerning your *AIA JOURNAL* subscription, please include the address label from the most recent issue received.

ATTACH LABEL HERE

Change of Address

Four weeks' notice required for change of address. Include address label from most recent issue and new address information in space provided below.

NEW SUBSCRIPTION

Please check here if you wish subscription rate information.

Name _____

Address _____

City _____

State _____ Zip _____

MAIL TO:

AIA JOURNAL
Circulation Dept.
1735 New York Ave., N.W.
Washington, D.C. 20006

PRODUCTS

Wash Centers.

Pre-assembled wash centers are offered in a variety of colored heavy-gauged vinyl finishes to coordinate with contemporary washroom designs. (Bradley Corporation, Moorestown, N.J. Circle 166 on information card.)

Brickplate Panels.

Prefabricated panels of Gail Brickplate weigh approximately 80 percent less than brick or precast concrete. Pipes and wiring can be installed within the panel cavities. (Gail International Corporation, Orange, Calif. Circle 172 on information card.)

Lighting Panels.

AFG glass panels are designed to minimize loss of light through absorption, reduce toxic fumes in fires and resist abrasion and static charge. These panels can be tempered for added strength. (AFG Industries, Inc., Kingsport, Tenn. Circle 191 on information card.)

Ceiling Fan.

The Bentley rotating ceiling fan has a solid state speed control and is available with 46-inch or 52-inch blades. (A & G Machinery Corporation, Scarsdale, N.Y. Circle 173 on information card.)

Track Lighting.

Low-voltage lighting uses 6- and 12-volt current and utilizes Pyrex glass lenses and built-in reflectors to direct the light in controlled beam patterns. Lampholder transformers allow these units to be mounted on tracks with standard high voltage units. (Progress Lighting, Philadelphia. Circle 171 on information card.)

Sports Seating.

Lightweight, polyethylene and aluminum seats feature a mounting system that enables them to be adapted to most existing surfaces and stadium structures. (Sports Seating Co., Emmaus, Pa. Circle 175 on information card.)

Flame Resistant Fabrics.

Beta-Care Fiberglas fabrics are designed to be smoke and flame resistant yet retain a decorative quality for attractive interior furnishings. Laboratory tests indicate that the fabrics' ribbed weave screening can prevent at least 50 percent of heat gain through a window depending on the angle and intensity of the sun. (Owens-Corning Fiberglas Corporation, Toledo, Ohio. Circle 174 on information card.)

Lighting Fixtures.

High-intensity, low-voltage downlights and accent lights are designed to reduce energy consumption by as much as 60

percent with no visible decrease in light level. The heat generated by the lamp is also lower and results in reduced air-conditioning costs. (Capri Manufacturing Co., Los Angeles. Circle 188 on information card.)

Flagstone Tiles.

Tiles with an unpolished, all-natural surface texture are set by modern, economical tile-setting methods, which makes the price competitive with ceramic and imitation stone products. They can be used indoors or outdoors. (U.S. Rock Co., Menlo Park, Calif. Circle 185 on information card.)

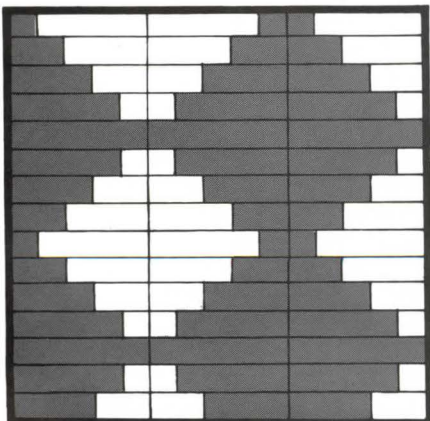
Wood Roll-Down Shutters.

Soleil shutters provide a physical barrier for energy conservation, storm protection and privacy. They can be stained and trimmed according to individual specifications. (ELR, Inc., Coral Gables, Fla. Circle 169 on information card.)

Space-Saving Swivel Armchair.

A small-scale swivel armchair 22 inches wide, 26 inches deep is designed for use where space is limited. A molded shell covered with polyurethane foam is mounted on either a stainless steel or bronze base with fabric or leather upholstery. (Helikon Furniture Co., Taftville, Ohio. Circle 168 on information card.) □

CAN THIS PATTERN SUSPENDED REMOVABLE FLUSH PANEL ALUMINUM CEILING BE INSTALLED?



YES!

WITH
SIMPLEX
CEILINGS
THAT EVEN
ARCHITECTS
LOOK UP TO!

Alternating Gold
& Silver "Specular"
(mirror-like) Panels

70 OTHER ORIGINAL DRAMATIC DESIGNS

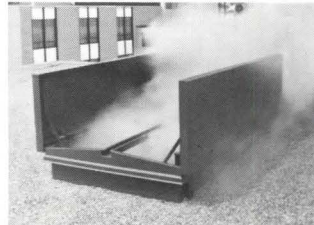
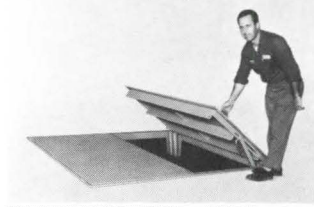
Send for FREE PATTERN BROCHURE

SIMPLEX CEILING CORP.

SALES OFFICE: 663 FIFTH AVE., NEW YORK, N.Y. 10022 • PHONE (212) 349-1890

• • • Sales "Reps" needed—Write to Simplex for information • • •

Circle 82 on information card



Bilco. The finest in horizontal doors.

When your need is for roof scuttles, floor and pit doors, automatic fire vents — any type of horizontal door — look to the leader. Every Bilco product gives you the design, the quality, the workmanship, and the operation that assures long service and complete satisfaction.

For full information, details and specifications, send for our catalog.

Bilco

DOORS FOR
SPECIAL SERVICES

The Bilco Company, Dept. AJ-61, New Haven, Conn. 06505

Circle 83 on information card

AIA JOURNAL/JUNE 1981 79

ADVERTISERS

ADVERTISING SALES OFFICES

Washington, D.C. (202) 626-7471

Michael M. Wood
1735 New York Ave. N.W.
Washington, D.C. 20006

Philadelphia (215) 639-3731

George T. Broskey
3 Neshaminy Interplex, #301
Trevose, Pa. 19047

New York City (212) 689-9051

Jeanne S. Cohen
390 Fifth Ave.
Suite #407
New York, N.Y. 10016

Ohio (201) 729-4937

Thomas R. Crow
46 Main Street
Sparta, N.J. 07871

New England/New York State

(617) 632-8185
Robert L. Tegen
87 State Road West
Westminster, Mass. 01473

Chicago (312) 663-4116

James A. Anderson
53 West Jackson Boulevard
#356
Chicago, Ill. 60604

Atlanta (214) 352-9273

J. Thomas Dorsey
3840 Valley Lawn
Dallas, Tex. 75229

St. Louis (314) 569-3210

Richard D. Grater
1466 Summerhaven
St. Louis, Mo. 63141

San Francisco (415) 348-8222

Jules E. Thompson
1290 Howard Ave., #303
Burlingame, Calif. 94010

Circle No.	Page No.	Circle No.	Page No.
75	Alma Desk Company 72	77	Nucor (Vulcraft) 74
	<i>Long, Haymes & Carr</i>		<i>Faller, Klenk & Quinlan</i>
78	American Airlines Freight System 74	85	Olympic Stain Cov. 4
	<i>Bozell & Jacobs</i>		<i>Kraft Smith</i>
56	Arco Polymers, Inc. 11	66	Owens-Corning Fiberglas 59
	<i>Kight, Cowan, Abram</i>		<i>Ogilvy & Mather</i>
63	Benjamin Moore & Co. 22	86	Potter-Roemer 77
	<i>Warwick, Welsh, Miller</i>		<i>Reed and Ferris</i>
83	Bilco Co., The 79	68	PPG Industries (Glass) 63
	<i>McLaughlin, DelVecchio & Casey</i>		<i>Ketchum, MacLeod & Grove</i>
58	Celotex Corp. 14-15	65	PSAE (Masterspec) 57
	<i>Mike Sloan Advertising</i>		<i>Clarkson Associates</i>
73	Celotex Corp. 71	72	Red Cedar Shingle & Hand-split Shake Bureau 70
	<i>Mike Sloan Advertising</i>		<i>Cedarcrest Advertising</i>
55	Columbia Lighting, Inc. 8	76	Schinnerer, Victor O. & Co. 73
59	Consolidated Aluminum Corp. 16		<i>Govatos/Dunn</i>
	<i>Weitzman, Dym & Assoc.</i>	52	Shand, Morahan Company 1
84	Disco Aluminum Products Co. Cov. 3		<i>Hakanson & Associates</i>
	<i>Circle S Advertising</i>	69	Silbrico Corporation 64
	Dover Corp., Elevator Div. 7		<i>Elving Johnson Advertising</i>
	<i>Caldwell, Bartlett, Wood</i>	82	Simplex Ceiling Corp. 79
80	Efco 76		<i>Leschin Associates</i>
	<i>Frank/James Productions</i>	79	Steel Joist Institute 75
64	Epic Metals Corporation 56		<i>Batz, Hodgson, Neuwoehner</i>
53	Forms + Surfaces 2	74	Thiokol Corporation 72
	<i>Sherill Broudy Associates</i>	60	Wilsonart 18-19
81	GAF Corp. 78		<i>McKone & Company</i>
	<i>Shaw & Todd</i>		
61	Georgia Marble Company 20		
	<i>Corporate Communications & Marketing</i>		
70	Haws Drinking Faucet Co. 65		
	<i>Manabach & Simms/Pacific</i>		
51	Howmet Aluminum Corp. Cov. 2		
	<i>Crume & Associates</i>		
57	Inryco, Inc. 12		
	<i>Melrose Adv. Assoc.</i>		
54	Johns-Manville (BSD) 4-5		
	<i>Broyles, Allebaugh & Davis</i>		
62	Johns-Manville (BSD) 21		
	<i>Broyles, Allebaugh & Davis</i>		
67	Joy Manufacturing Co. 61		
	<i>Covey & Koons</i>		
71	Laminators Safety Glass Assoc. 70		
	<i>Clif Furgurson Advertising</i>		

Designed to save energy. Destined to save money.

A poured-in-place polyurethane thermal barrier provides a full $\frac{3}{8}$ " separation between interior and exterior surfaces of the frame members. No metal to metal contact.

DISCO's exclusive wedged-glazing system provides a high compression seal between glass and aluminum.

Heli-arc welded corners provide greater in-place frame stability.

Blind maintenance is virtually eliminated.

DISCO's unique baffled venting system allows air to circulate between the two panes of glass preventing glass fracture due to heat build-up as well as condensation.



No other window system does a better job of reducing life cycle costs than the DISCO T-2001. With U values as low as 0.42 and a shading coefficient as low as 0.06, the T-2001 can dramatically reduce heat and cooling costs in buildings designed to last into the twenty-first century.

The T-2001's operable design and integral vene-

tion blinds contribute to additional savings in reduced maintenance and cleaning costs.

DISCO....serving the architectural community since 1887. A pioneer in the development of a variety of window systems destined to deliver superior performance in today's energy and cost conscious world. Challenge us to prove it.



DISCO ALUMINUM PRODUCTS
COMPANY, INC.

Circle 84 on information card

Beauty that's more than skin deep.



Architect: Wendell Lovett, FAIA, Seattle, Washing

Enhance and protect the natural beauty of wood with Olympic Oil Stain. Olympic *penetrates* wood to protect from within. Rich linseed oil and micro-milled pigments soak down into the fibers, giving wood a deep, uniform finish that stays beautiful no matter how wet or how dry the weather gets.

For additional information, consult your Sweet's Catalog. Or write Olympic: Dept. P, P.O. Box 1497, Bellevue, WA 98009.

**Penetrates to
protect wood
beautifully.**



Circle 85 on information card