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Hamilton Street Mall, Allentown, Pa. (left)
Architects: Cope Linder Walsme, Philadelphia.

Oxford Valley Mall, Langhorne, Pa., (center)
Architects: Cope Linder Walsme, Philadelphia.


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Letters to the editor

While on jury duty I had the opportunity to really absorb your building Types Study No. 464 on Health Facilities (August 1974) which included the design of the VA Hospital, Bronx. I wouldn't have believed that anyone could have captured the entire complicated process of the design and construction on three pages (mostly illustrations) but "you did it." I was especially impressed that you included the part that, to their credit, the Veterans' Administration had broadened their collaboration with the architect on the Bronx project in a sincere effort to build the best of contemporary medical facilities. Hopefully, they will extend this policy to other future projects.

I found your descriptions of all the other buildings in the study equally comprehensive to VA Hospital, Bronx. Your Building Types Study series has to be one of your most effective and informative offerings to the architect.

Philip F. Moyer, PE; AIA
Executive vice president
Max O. Urbahn Associates, Inc.

The pictorial treatment of the Glen Park and Balboa Park stations is very good and your writing very thoughtful and generous.

One of the important things about both stations is color, although strong color does not occur anywhere. Consequently I was a little disappointed that it was not found feasible to use color in one or two views. In this respect the New York Text Station treatment is very successful.

The enclosed copy of a letter from Sprague Thresher just came. Without him, and one or two others with vision, these stations would not be as they are today.

Ernest Born, FAIA
San Francisco, California

"The November RECORD has just arrived and I was really thrilled to see the piece about your stations. Not only the two finest ones, but I thought it a very perceptive analysis of the problems and their relation to the system."

Sprague Thresher
Chief architect
"Metropolitan" system
Washington, D.C.

I, a student of architecture in Bombay, would like to take this opportunity to thank you for the very interesting and informative articles that you publish in RECORD month after month. I certainly appreciate the time and trouble that you and your staff devote to the research and development of architecture in all its different aspects.

I have undertaken to research on one of these different aspects, i.e. architecture in relation to blind people. India, as you may know, has the highest number of blind people in the world. This thousands of people are extremely unfortunate in not being able to see or enjoy our beautiful world. I am deeply interested in finding out how, as an architect, I could help in the betterment of their lives. With a deeper understanding of their needs, an architect could create spaces for them, which are not merely functional, but also pleasing to their mind and body.

Perhaps your staff has carried out a similar research in America. I would be greatly indebted to you, if you could inform me about your findings and conclusions. This would greatly help me in making a very small but purposeful contribution in the betterment of the lives of these unfortunate blind people.

Farrokh D. Billimoria
Empress Building
Neswani Peti St.
Grant Rd., Bombay 7, India

Calendar

JANUARY


19-23 National Association of Home Builders convention, Convention Center, Dallas, Texas. Contact NAHB headquarters in Washington, D.C. or NAHB Dallas Convention Office, 507 Pacific Street, Suite 1750, Dallas, Texas, 75201.

26-30 ASHRAE semi-annual meeting, Chalfonte-Haddon Hall Hotel, Atlantic City, N.J. For more information, contact: ASHRAE, 345 East 47th Street, New York, N.Y. 10017.


FEBRUARY

4-5 Improving the Practice and Utilization of Engineering Laboratories Services seminar, Orlando, Florida. Sponsored by the Florida Engineering Society/Florida Institute of Consulting Engineers, Engineering Laboratories Forum. Contact: Florida Engineering Society, 1906 Lee Road, Orlando, Fla.

7-10 Thirtieth Anniversary Conference of the Reinforced Plashtics/Composites Institute, Shoreham-Americanica, Washington, D.C. Contact: Charles Condit, Reinforced Plashtics/Composites Institute of the SPI, Inc., 250 Park Avenue, New York, N.Y.


21-23 National Home Improvement Council annual convention, Houston Oaks Hotel, Houston. Contact: Irwin Rosenberg, Convention Director, P.O. Box 13037, Pittsburgh, Pa.

MARCH
5-8 Fifth Annual Historic Preservation Seminar of the San Antonio (Tex.) Conservation Society. Contact: Mrs. R. Jean Osburne, seminar chairman, 511 Paseo de la Villa, San Antonio, Tex.

6-7 How to Market Professional Design Services seminar, New York City. Sponsored by ARCHITECTURAL RECORD. Contact: Building Industry Development Services, Suite 104, 1301 20th Street, N.W., Washington, D.C.
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Designed by Harry Weese & Associates to occupy an island on a man-made lake.

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Designed by Tasso Katselas as a strong statement for a strong site.

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NEXT MONTH IN THE RECORD

Building Types Study: Health facilities

A review of impending national health planning legislation indicates continuation of state-oriented policies of Federal grant programs, modified now by national planning commissions to assure actual need for new or modernized non-profit health facilities of various kinds.

The Building Types Study will probe implications of such legislation and will also show a variety of recently completed and/or projected work.

Acapulco Cultural and Convention Center

A massive new complex, designed by architect Pedro Mocetuzuma, serves several down-to-earth purposes in a resort long known for the frivolity of some of its inhabitants and many of its tourists. Part of a comprehensive program of urban development known as Plan Acapulco, the Center is the product of creative thinking which encourages local financial growth, and simultaneously provides public benefit within the same project.

Noodles Restaurant, Toronto, Canada
C. Blakeway Millar, architect and interior designer

Fort Worth National Bank, Texas
John Portman & Associates, architects

Law offices, New York City
Smoot & Platt, architects

Doubleday Bookshop, Atlanta, Georgia
Jack L. Gordon, architect

Teknor Apex Company offices
Pawtucket, Rhode Island

Remodeling urban plant space is the kind of job that seldom gets much design attention. Within this modest framework, architect Warren Platner not only converted old structures to new needs—he gave the neighborhood new spaces of quality—and a new sense of quality.

Pacific Centre
Vancouver, Canada

Cesar Pelli of Gruen Associates designed the exterior of this glass tower—the first really dark tall building in downtown Vancouver—as a true glass skin with the glass completely dominating the metal mullions. Sharing the block is a concrete-framed structure, Eaton's department Store, by the same architects.
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Guiding principles for Federal architecture; Part 2.
Or, why shouldn't the government live over the store?

In May of 1974, as reported in the June editorial, the first document leading—hopefully— to a new set of Guiding Principles for Federal Architecture was released by a task force of the National Endowment for the Arts. Entitled "Federal Architecture: A Framework for Debate," the report outlined in broad—but fresh and appropriate—terms "the special obligation of the Federal government to seek quality in its buildings." The report made a lot of critical points: about the cost of quality (and the cost of banality), about the community benefits of quality Federal building, about the necessary talent of design professionals in public service, about architect/engineer selection for public work, and on and on.

Among these important ideas was a strong statement that "Federal buildings used by the public should enhance as well as protect the environment by encouraging street vitality and a lively pedestrian setting in and around the buildings."

One of the ways you accomplish that is mixed use, and the report suggested that "Federal buildings should provide the widest possible range of uses along with public use... including other levels of government, commercial, education, institutional, civic, cultural and recreation uses."

Available this month is the first of a series of detailed supplementary staff papers on various aspects of the "Framework"—this one on mixed-use (or "multiple-use") facilities. Intended primarily for the client—Federal administrative and legislative people—it makes a strong and persuasive case that mixed-use in Federal office buildings is not just practical, but desirable and necessary; should not just be allowed, but vigorously promoted.

What kind of mixed-use? The report points out a wide range of such planning: Apartments above the store in a thousand neighborhoods—including very fashionable settings in Georgetown and Boston and New York City. Rockefeller Center—combining horizontal mixed use in a compact area, as well as vertical mixed use within buildings. Similarly, Penn Center in Philadelphia, and Prudential Center in Boston, and more recently Peachtree Center in Atlanta and Crystal City in Virginia—all of which flank office towers with apartment buildings, with bases of stores and sometimes rooftops of restaurants and observation decks. There are also examples of vertical multiple use in Marina City and the John Hancock Building in Chicago, Olympic Towers in New York (now under construction with retail at the base, office space on the lower tier of floors, and apartments above) and Holyoke Center in Cambridge, Massachusetts.

Why not multiple-use Federal buildings? The staff report notes, and argues against, the commonly offered reasons:

1) Objection I: "Agency demand for ground-floor space makes leasing this area to commercial use impractical... Moreover, overbuilding to provide space for multiple use objectives would be opposed by Congressional committees." To the first proposition the report argues that except for a few Federal activities where significant public contact is required (Social Security payment centers, passport offices), most Federal buildings feature vast lobbies occupied solely by information and/or security desks. You recognize the scene. Most agencies don't need ground-floor space, and with proper planning and financial arrangements (for instance, private renters could pay rent into the Federal Building Fund just as agencies now do) Congress could have no rational financial objection.

2) Objection II: "Security must be considered." Argues the Report: "Government security claims must be continually tested against reality [lovely phrase!]." It argues that even such agencies as the CIA, FBI, and AEC can accomplish the extra security they require by such means as separate entrances and elevator banks, or elevators that require a special card or key to gain entry to a particular floor. It points out that the Pentagon maintains an extensive retail concourse for the convenience of its people.

There are other oft-quoted objections—shouldn't government lease private space, instead of vice-versa; what about the real estate tax impact; or the heavy administrative burden of planning and operating multiple-use buildings? There's even "the question of whether the Federal government should engage in real estate leasing in competition with private enterprise." Answer: the amount of Federal space to be leased would be minuscule compared to existing private space, and even if there were some objection, "the decision to include multiple uses should be made in consultation with local government bodies that are responsible not only to local developers and real estate interests, but to the public at large."

And the report accurately concludes that


"the issue is not the propriety of the Federal government competing with the private sector per se. (It does that all the time; take timber sales, offshore oil leases). Rather, the issue is the desirability of using public intervention in the market system to pursue urban design objectives in the public interest.

And there is indeed much in the public interest in the concept of mixed-use buildings. As the report points out: "Mixing residential, office, retail and recreational activities...". We must conserve the resources available to us and use them in the most efficient way possible. Multiple-use facilities can play a role in the effort to make more intensive use of available resources."

Here is what the qualifications are for consideration of your case histories for the Engineering for Architecture issue: 1) submit only buildings that are completed, under construction, or out to bid; 2) submit written statements from both architect and engineers involved, describing the building's significance in the context of architect-engineer collaboration; this information should be supported by sufficient detail and documentation to allow fair evaluation; 3) submit graphic materials, such as schematics, perspective drawings, plans and photographs; 4) list credits for owners, architects, consulting engineers, technical consultants, and any suppliers who contributed to the solution, and, finally, the name and location of the building. We will consider all technical disciplines that affect building.

If you decide you wish to send us a case history, please write for the simple submittal form. Send your letters to Robert E. Fischer, senior editor, engineering; ARCHITECTURAL RECORD 1221 Avenue of the Americas, New York, N.Y. 10020.

Our vanishing heritage and what to do about it

is the title of an excellent and moving brochure just published by the Boston Society of Architects. It's designed to show the public (and especially town administrators) what they can do to protect the heritage of their New England town—and offers a good deal of sensible advice on how to go about it.

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For more data, circle 17 on inquiry card
The Federal government expects new construction to grow by 12 per cent this year, to some $150 billion, spurred by an expected surge in housing construction. This prospect was carried in the U.S. Industrial Outlook for 1975, released by the Commerce Department, in November. The forecast states that while physical volume this year will recover some ground lost in 1974, more than half the dollar outlay increase will probably result from cost increases. A 7 per cent increase in spending for public works is projected, but no gain in physical volume is seen; state and local expenditures will rise more rapidly than Federal ones.

William Marshall Jr., Norfolk, Va., was formally installed as the 1975 AIA president December 6, in Washington, D.C. He succeeds Archibald C. Rogers, Baltimore, Md., as head of the 25,000-member professional society. Five other AIA officers were also installed and they include first vice president (president-elect) Louis de Moll, Philadelphia; three national vice presidents—Elmer E. Botsai, San Francisco; Carl L. Bradley, Fort Wayne, Ind.; and John M. McGinty, Houston; and secretary, Hilliard T. Smith, Lake Worth, Fla.

The community development block grants program began January 1, and is approved for three years. Also, HUD regulations for disbursement of some $8 billion authorized by Congress became effective November 13, with their publication in the Federal Register. Under the new approach, the grants are consolidating seven programs: urban renewal, model cities, water and sewer facilities, neighborhood facilities, public facilities loans, open space, and rehabilitation loans.

The $11.8 billion Federal mass transportation bill has been enacted, and for the first time Federal money will subsidize hard-pressed urban mass transit agencies. The major portion of the money, however, is slated for construction. The measure provides for $4 billion over six years for construction and improvement grants to be allocated on a basis of 80 per cent Federal and 20 per cent local funding. Operating costs during the same period will be on a 50-50 basis. Use of the money, not expected to have a marked effect on the current fiscal 1975 budget, would be tied to comprehensive plans including local and state transit considerations.

In Washington, an appeals court has ruled that the historic Willard Hotel can have its facade demolished, and that the owner can gut the interior as well to create an office building. The hotel was featured in the “Sitting Ducks” article, page 136, in last month’s RECORD devoted to “Conservation in the Context of Change.” A three-judge panel in the District of Columbia Court of Appeals ruled in favor of the owners despite opposition in Congress, the Fine Arts Commission and the Pennsylvania Avenue Development Corporation. The owner of the Willard is New York realtor Charles Benenson.

Construction costs rose nationally an average of nine per cent for the year ending September 30, 1974. This compared with 12.5 per cent a year ago, according to the Dodge Building Cost Services Department of McGraw-Hill Information Systems Company. Declining lumber prices were the main reason for the slower rate of increase in building costs over the past year. An average 10.6 per cent rise in building materials costs, plus a 6.6 per cent wage increase were said to account for the year’s over-all climb. Craftsmen’s wage increases were lower than a year ago, when they advanced 7.5 per cent for the period.

Konstantin Melnikov, one of Russia’s leading modern architects, died in Moscow last November, at age 84. Mr. Melnikov was known for his 1925 design of the Soviet Pavilion for Decorative Arts at that year’s Paris Exposition, and he was said to have helped shape “modern Russian architecture in the nineteen-twenties.” Expelled from his profession during the Stalin purges, he was permitted to teach again after Stalin’s death.

The National Endowment for the Arts has announced a new program to weave the arts into everyday life. Called City Spirit, the program will provide matching grants up to $25,000 to encourage community interaction among the “arts” and “non-arts” segments. For projects to begin June 1, applications must be postmarked by January 31, 1975. For projects to begin October 1, applications must be postmarked by April 15, 1975. For further information, contact: Grants Office, National Endowment for the Arts, Washington, D.C. 20506.

The doctoral program in architecture at the University of Michigan is offering $5000-per-year fellowships, plus tuition, to qualified persons enrolling in the three-year doctoral program beginning in the fall of 1975. Deadline for submission of applications is February 1, 1975, and requests for additional information may be obtained from: College of Architecture and Urban Planning, University of Michigan, Ann Arbor, Mich. 48105.

The National Sculpture Society is seeking nominations for distinctive architect-sculptor collaborations. Awards will be given for projects showing exceptional use of sculpture with architecture in these categories: religious, monumental or memorial, and institutional or commercial. Nominations will be considered during March, 1975, and further information may be obtained from: Claire A. Stein, National Sculpture Society, 75 Rockefeller Plaza, New York, N.Y.
Building product manufacturer provides $100,000 for historic upgrading

A $100,000 matching grants program for the preservation of national historic sites was announced at a news conference November 21 by Ralph E. Heim, president of Bird & Son, Incorporated.

The program, initiated in celebration of the Bicentennial, offers matching cash awards up to $5000 for exterior restoration of historic sites. Bird & Son will award the grants for projects that are "designed to visibly improve the exterior of historic properties, to make them more accessible, understandable or environmentally compatible to the public they serve."

Applications will be acceptable for sites open to the public and registered or under consideration for registration by the National Register of Historic Places. Only one proposal will be accepted per nonprofit organization for exterior projects that have not been started, and can logically be completed by January 1, 1976. Evidently matching funds must also be submitted, but deadlines are flexible.

March 31, 1975 and decision on awards will be made Jan 1975.

Owens-Corning Fiberglas Corporation announces energy conservation winner

Smith Hinckman & Gryllis Associates, Inc., Detroit, has won place honors in the commercial category of Owens-Corning Fiberglas Corporation's Third Annual Energy Conservation Awards Program.

The firm was cited for architectural and mechanical design of the Saginaw (Mich.) General Building (top described in RECORD, Mid-October, 1974). The most prominent energy-saving feature is an 18,000-square-foot flat-plate solar energy collector, which is designed to take maximum advantage of the sun's heat at the building's latitude.

Jack Miller & Associates, Architects & Engineers, has top honors in the institutional category. The Las Vegas (Nev.) Power Plant, which was cited for the design by the University of Nevada Desert Research Institute (second from top), Boulder, Nevada.

A 4000-square-foot solar collector meets 98 percent of the heating and 96.6 percent of the hot water demand.

The Richmond, Va., team of Hankins & Anderson, Consulting Engineers, was given honorable mention for mechanical design of the General Research Institute of the Virginia Museum of Science and Industry (first from top), in Richmond. Awards for the project were presented by Dr. John Newman, Anderson, Richmond.

Energy conservation features in the 56,000-sq.-ft. structure include solar energy and heat recovery systems.

The AFR Partnership, Denver, has won honors in a new category for its design of the Community College of Denver/North Campus at West- ter, Colo. The 291,000-sq.-ft. structure combines solar heating and a heat pump system. A 50,000-sq.-ft. solar collector is mounted on the roof.

For the first time, the Owens-Corning awards, in a particularly, there were no entries in the industrial and commercial categories.
Society of American Registered Architects confers honors at meeting


With its theme, "Continuing Education," the Convention opened with keynote speaker, General (retired) W. E. "Joe" Potter, vice president of EPICOT (Experimental Prototype Community of Tomorrow). EPICOT is a subsidiary enterprise of Walt Disney Company and is greatly responsible for many of the themes and over-all planning of the Florida Disney World activities. General Potter went into detail regarding the entire planning and construction stages of the theme park, the commercial areas as well as the environmental buffer areas surrounding the entire development. Other convention sessions heard speakers discuss NCARB, and construction management as it affects the architect/developer.

Each year the Society of American Registered Architects holds a professional design awards competition. The awards chairman, LeRoy Everett, of Allentown, Pa., was in charge this year, and SARA Gold Medal Awards were given to: Maxwell Starkman & Associates of Beverly Hills, Calif. for their project, Gemco Freemont Shopping Center (above), San Leonardo, Cal.; A. Epstein & Sons, Inc., Chicago, for the Jell-O Facility, Lafayette, Ind.; Salvatore Balalto & Associates, Inc., Chicago, for the Peyton Hall of Jehovah's Witnesses, Oak Bridge, III. Blue Ribbon Awards were given to: Law/Kingdon, P.A., Wichita, Kansas, for the Twin Lakes Office Park; Welton Beckett & Associates for Grand Ole Opry House, Nashville, Tenn.; and Brown, Zajacek & Roth, Fountain Hill Elementary School, Bethlehem, Pa.

The Society chose as recipient of its Synergy Award, the founder of the Society, Wilfred J. Gregson, Atlanta, and unanimously elected the following members to lead its activities for 1975: Charles J. Faroni, president; Cleveland, Ohio; Herbert L. Bergman, president-elect, Wichita, Kan.; vice-presidents—Sidney Epstein, Chicago; LeRoy C. Everett, Allentown, Pa.; Jean P. Boulanger, Westfield, N.J.; Donald S. McKercher, North Palm Beach, Fla.; Jerome Salzman, treasurer, Chicago; Richard E. Shields, recorder, York, Pa.; Norma E. Hodge, regent-at-large, Denver, Colo.; and Chester A. Stark, archivist, Chicago.

The 1975 convention of SARA is scheduled for November 20-23 for Phoenix, Ariz., with its theme of "Recycling and Rejuvenating the Architectural Environment." This past convention chairman were Donald S. McKercher and Frank Masiego, Jr. Mr. Masiego is past president of the Society.

Architects are asked to participate in major housing design competition

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An architectural competition for the next 1000 apartments planned for the new community being developed on Roosevelt Island (New York City) was announced November 25, by the New York State Urban Development Corporation (UCD). The new community is being developed by the Roosevelt Island Development Corporation, a UDC subsidiary, under a lease agreement with the City of New York and the first 2100 apartments in the new community are nearing completion.

Participation in the first stage of the competition is open to any architect registered in the United States. Associations of architects, designers, and their consultants who group together expressly for this competition, will be admitted provided that at least one member of the group is a registered architect. The 9.2-acre site (outlined in white, right foreground) is programmed for 1000 units of housing as the second phase in Northtown on Roosevelt Island.

Upon completion, the Island will be a vehicular-free community of 18,600 residents.

Requests for Announcements (free), or Programs (accompanied by a check or money order for $25) should be sent to: Theodore Lieberman, Roosevelt Island Housing Competition, New York State Urban Development Corporation, 1345 Avenue of the Americas, New York, New York 10019. Deadline for registration is February 15, 1975, and the deadline for first stage submissions is April 15, 1975.
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Design for Wainwright Restoration...

A design by Hastings & Chivetta, St. Louis, in association with Mitchell/Giurgola Associates, Philadelphia, was chosen as the winner in a national competition to provide a consolidated state office complex in downtown St. Louis. The historic Wainwright Building, designed by Adler and Sullivan in 1891, will be preserved, with an addition that will double its floor space with its new addition. The construction cost of the $100 million project. The site is a 19th-century urban block, divided into four quadrants, one of which is occupied by the Wainwright Building. The other three quadrants will be used for three new L-shaped units, emphasizing the block's parts and forming three courts. One of these is a formal reception area including car arrival (top of plan), the entry to the building vestibule, and a commemorative fountain. Through a covered area, it will be possible to reach the second enclosed court relating to the hearing rooms and courtrooms. The sequence of courts ends with a third opening onto a mall, more entertaining in character, with fountains, sitting areas, and street access. The walls of the new building will be red sandstone like the Wainwright Building. The State intends to move right ahead.

...and four runners-up shown in national competition

Four finalists were selected for recognition. Second prize (1) was awarded Urban Architects, Kansas City, for a low, horizontal design with interior courts and sidewalks recessed into the building. Third prize (2) was awarded William B. Ittner, St. Louis, in association with Perkins & Will, Chicago, for an elevated building design equaling the mass of the Wainwright Building, and providing a large open plaza. Honorable mention (3) was awarded HNTB Inc., Kansas City, and Joseph W. Albert, Milwaukee, for a terraced addition with roof gardens. And an honorable mention (4) went to Perkins & Will, New York, and William B. Ittner, for a low design exploiting the city's proposed skyway system, making the site a key pivotal point.
Multi-function complex in suburban St. Louis

Clayton Center is a major mixed-use complex to be located on an 80-acre site in Clayton, Missouri, a suburb of St. Louis. The project, the total development of which will exceed $100 million, with the expected completion of Phase 1 in approximately two years. Phase 1, shown in site plan above, is designed by Aseleveich/Reup/Aseleveich, with Ansell & Associates as architects of the project. Phase 1 will focus on a four-story atrium (see plan) serving office, retail, and hotel areas, as well as a 500-room hotel. More than 20 percent of the master plan is designated for open space, including plazas, fountains, and pedestrian areas. The emphasis will be on the pedestrian amenities, with an emphasis on outdoor traffic and parking. Components of the development include outdoor cafes, restaurants, theaters, a performing arts center, art galleries, and athletic facilities. Three thousand condominium residences are planned: terrace units, penthouse units, and market-rate units. The first two condominiums (right in photo) will be completed in Phase 1.

Minimal impact is sought in office tower

The Simmons Company Building, designed by Thompson, Cock & Witte Associates, is a 12-story, 300,000-square-foot, 450-lot, office, and retail structure cantilevered over the I-75/I-405 intersection in Atlanta. The structure is cantilevered over the intersection to permit better drainage and minimize future construction on the site. The building is scheduled to be completed in November 1975.

Prototype station for Pittsburgh transit out for bids

Celli-Flynn and Associates designed this prototype station, one of ten along the 10-mile-long first line of the new Pittsburgh Rapid Transit System, which expects to start service in 1978. The $2.3-million station prototype features Vierendeel trusses spanning concrete columns. At present, three bays are roofed and enclosed for platform waiting, but as longer trains go into service, additional bays may be enclosed. The design was done for Kaiser Engineers of Pennsylvania, prime consultants on the system.
Construction begun on Indianapolis offices
Copeland, Novak and Israel designed this headquarters building for Melvin Simon Associates. Meant to harmonize with the residential neighborhood, the low-profile structure includes finger-joint-like sky-lit areas for reception and eating functions, balconies along the length of the building, and floor-to-ceiling tinted glass. Indiana limestone will be used on the 120,000-square-foot project.

Hotel for Little Tokyo in Los Angeles
Construction has started on the 21-story Hotel New Otani in the developing Little Tokyo district of Los Angeles. The $24-million structure was designed by Kajima Associates of Los Angeles and William B. Tabler Architects of New York. When completed in 1976, the 500-room hotel will be operated by the New Otani Company, a Japanese corporation which owns the Hotel New Otani, largest hotel in Tokyo.

125 million multi-use complex announced for downtown Los Angeles
A major retail-office-complex for downtown Los Angeles were announced in, and construction is about to start immediately, on a six-acre site. A 165-foot pyramid topped by a 15,000-foot skillet is said to provide the full site and build on the building; the firm's work includes the Place Bonaventure, a similar building in Montreal. Associated with Arcop on the Centrum project is the Los Angeles firm, Green Associates. Completion of the complex is planned for 1978, according to the owner, Karam Ventures.
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Low-rise design guide for developing areas

The latest Building Science Series publication of the National Bureau of Standards, "Development of Improved Design Criteria for Low-Rise Buildings in Developing Countries to Better Resist the Effects of Extreme Winds," is a 166-page book covering the procedures of a November, 1973 workshop on the subject held in Manila, the Philippines.

It is part of a three-year project sponsored by the U.S. Agency for International Development and appears as BSS-56 in the NBS series. It may be purchased for $2.35 per copy from U.S. Government Printing Office, Washington, D.C. 20402.

Peace Corps seeks architects, engineers

The Smithsonian Institution and the U.S. Peace Corps have announced an increased effort to obtain qualified architect-engineer personnel to assist developing countries in environmental and natural resource assignments. Requests are said to be mounting, with openings in field projects, and administration.

The Smithsonian-Peace Corps Environmental Program, created as a result of a formal agreement between the two agencies in 1971, is working to help determine the best utilization of Peace Corps A-E personnel. Among the countries seeking professionals for spring 1975 are:

- Venezuela: The Foundation for the Development of the State of Monagas is requesting an architect, a landscape architect, and a regional planner to perform a wide range of architectural and planning functions, including the development of regional plans, design of low-cost housing, and planning for parks and other recreational settings in cities throughout the state. The Foundation for Community Development and Municipal Improvement is also requesting four city planners, three architects, and two landscape architects to help meet a rapidly growing demand for public services in Venezuelan cities of 50,000 to 80,000 people.

- Ethiopia: The Ministry of Interior in the province of Adwa has requested a planner to prepare a detailed development plan based on the master plan already drawn by a previous Peace Corps volunteer. He will also be asked to prepare preliminary development plans for the five capital towns in Adwa's 10 districts.

- Afghanistan: Kabul University, in the capital city, is seeking two architects to teach a wide variety of architecture-related courses, and to participate in on-going review and modification of the architecture curriculum.

- Philippines: The government is seeking 14 planning professionals to work regional, provincial, and local government levels to help prepare for orderly urban development made necessary by continuing population shifts from rural to city environments.

- Botswana: A local and district government council has jointly requested a volunteer with a BA degree in architecture with extensive preparation in town planning to help plan and design construction for expansion programs anticipated within the context of the nation's current five-year development program.

- Nicaragua: The Vice Ministry of Urban Planning is seeking two city planners to help plan and implement the rebuilding of the capital city of Managua, which was badly damaged by earthquakes in December, 1972.

- Barbados: The Ministry of Education is seeking an architect to design public buildings at 23 projected sites, with responsibilities to also include overseeing land and building purchases, construction activities, etc., and supervising the work of the Ministry's Building and Maintenance Division.

- Other assignments in architecture and planning will be available in Bahrain, Fiji, Oman, Morocco, Tunisia, Western Samoa, Yemen, Zaïre, Botswana, Ghana, Kenya and Liberia.

- Civil engineers are needed for assignments in:
  - Western Samoa: The Public Works Department has requested three civil engineers to supervise design and construction of bridges, roads, harbors, and other projects.
  - Fiji: The Public Works Department is seeking a variety of skills, including water and sanitation works engineers; an engineering draftsman; and ten civil engineers for the nation's rural development program.

- Nicaragua: The Vice Ministry of Urban Planning is seeking a civil/structural engineer to help plan and implement the rebuilding of Managua.

- Sarawak: This Malaysian district has requested two civil engineers and two hydraulics engineers to plan for orderly growth of Sarawak cities and to help plan and implement water and sewer supply systems, highways and airports.

- Thailand: The Department of local Administration needs ten civil engineers to assist with irrigation and other water works projects.

- Honduras: The Office of Urban Affairs is requesting three civil engineers to help cities meet their requirements for water and sewage systems, and to help plan municipal streets.

- For more information and applications, please contact:

Latin America focuses on transit problems

The Transportation Commission of the Guayas Province, Guayaquil, Ecuador sponsored the First Latin American Seminar on Urban Transportation, held October 10-12, 1974, and attended by some 50 persons from six Latin American countries.

Participating in the seminar was the University of Miami, Coral Gables, Fla. who provided lectures on: urban transit; growth and land-use; transit management, quantitative analysis of transportation; and goods movement. The University team was drawn from the Ryder Program in Transportation and the School of Engineering and Environmental Design, with Dr. A. J. Catanese coordinating the effort. The Ryder Program is a multi-discipline endeavor bringing architecture, planning, engineering, business administration and urban studies together in research efforts in transportation.

Recommendations of the seminar, forwarded to the President of Ecuador, included improvements in the process and methods of transportation planning; utilization of technology from other countries; improved citizen input in planning; improved urban design for transportation facilities; and government reorganization and better accountability.

Professor Catanese's group at the University of Miami has been asked to produce another seminar in Ecuador on highway planning, and it appears that there will be a second Latin American Urban Transportation Seminar in Santiago, Chile this fall.

The South American interest in mass transit is growing as is the congestion in urban centers due to increased private car use. Housing is still the number one priority of many of these governments, but mass transit is approaching equal importance. Caracas, Bogota, Sao Paulo, Buenos Aires and Santiago have or are building rapid rail systems, with Santiago, Chile having purchased the French system used in Mexico City and Toronto. Bogota is looking into a system similar to BART, in San Francisco.

Capital funding remains a problem in South American mass transit, although the World Bank and the Bank of International Development are supporting some projects. The U.S. government, through AID (Agency for International Development), recently tried unsuccessfully to persuade Bogota to develop a freeway system, which citizen groups strongly opposed, focusing new attention on mass transit alternatives to the auto.
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Selling the American dream house


Carole Eichen has a profound understanding of L. Mencken’s observation that no one ever broke underestimating the taste of the American people. One of the most successful creators of model homes in America, she began her career working for her builder/designer husband and now heads her own West Coast design firm. With a firm grasp of the finer points of marketing and demographics, she applies the principles of mass psychology in How to Decorate Model Homes and Apartments as skillfully as any example illustrated by Vance Packard in his studies of the golden persuasion of the American status seeker.

It is made clear at the outset that this is not a book about interior decorating per se, but rather about what makes houses sell. The author, both in theory and in application, sets forth a series of considerations about the tastes, motivations and aspirations of Mr. and Mrs. of the nation. Homebuying Public that simultaneously fascinate and distress. The fascination comes in her uncanny knack for psyching out, indeed supplying, the dreams that can prop the dreamer’s subconscious attitudes toward the conscious act of buying a home. The distress for architects) lies in the realization that the advertised standard of design-consciousness set forth in Modern architecture since World War II has had about as much effect on the average 19th-century American as the Renaissance had on the average 15th-century Tuscan.

One can hardly disagree with Ms. Eichen’s cardinal rule that you’d better give them what they want if you want them to buy it. As architects from Le Corbusier on have found, an amazing regularity, the inhabitants of mass-produced housing have little likelihood of sitting their tastes into a mold, no matter how artistically “correct,” to whose values they have not been “educated.” And since this book is essentially about selling, albeit selling product quite unlike any other, the author makes her subject for what it is. Architects will want the book even though they won’t like it; they will not get high style but they will get their money’s worth (and some useful insight) proven marketing successes.

The book is arranged with large color photos of the author’s own designs, accompanied by schematic drawings of the interiors before and after.” We are led through the rooms amidst a plethora of decorating do’s and don’ts: parrot green has “good mass appeal nervous” in the living room can be used “to almost sinful limits” in the bathroom, presumably a reference to her use of a floor-to-ceiling mirror in full view of both bathtub and toilet (bottom photo).

With her eye ever aimed at the income-tax tables, Ms. Eichen presents even more specific “parameters” for different markets. For the first-time buyer of a $25,000 home, over-decorating will likely frustrate and scare off the prospect with decor beyond his means. “Cheeriness,” “warmth” and “charm” are the watchwords here. (Nevertheless, her horror vacui belies in practice the simplicity she espouses in theory.) Whatever one’s opinions of the schemes themselves, it must be admitted that the author has worked wonders of sorts with some atrociously designed interior spaces that she gamely calls “architectural bloopers.”

But as one ascends the economic ladder and descends the actuarial charts, things change: the oranges and yellows suitable for young families fade into the beiges and off-whites chosen for a luxury condominium development for older, more affluent types. Patterned wallpapers, pinball machines and schoolroom clocks are replaced by baby grands, knockoff Barcelona chairs and a fake Turner over the mantelpiece (top photo). And even though her examples of high-style decor are likely to draw snickers from the Billy Baldwin/Sister Parish set, the author once again removes herself from the considerations of “good” versus “bad” design by the catch-all escape clause of demographic appropriateness.

As architects Moore, Allen and Lyndon perceptively note in their recently published book The Place of Houses, (RECORD, December, 1974 page 45) “The dreams which accompany all human actions should be nurtured by the places in which people live. Houses have always embodied aspirations, and often they have recalled places and times not quite their own.” Ms. Eichen subscribes to that belief, too, perhaps not quite so consciously, nor directed toward the same goals as architects involved in the more comprehensive process of creating an entire building. Yet with small touches like placing a copy of The Wall Street Journal in a room to signify “that the person who can afford this type of shelter has made it in life, and has most probably made it in the business world,” she bespeaks that understanding.

But in this book she is limited by the passive, rather than active, designer/client relationship she defines. By assigning clients the dreams that her well-calculated demographics continued on page 45
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promise they will want, she short-circuits their ability to dream for themselves. It is certainly worth admitting, nevertheless, that her recurrent and somewhat poignant use of fantasy symbols like ice cream parlor tables and chairs, a gumball machine (middle photo), or a little red wagon topped with glass and used as a coffee table, are aimed at—and most probably succeed in—reaching her audience's dream life as effectively as an architect who presents his client with the latest in drop-dead chic on the dunes of East Hampton. The paradox of this book is that it acknowledges the importance of people's dreams, but, with its pat formulas, it may limit the growth of those dreams.

Claiming to be the first book of its kind, How to Decorate Model Homes and Apartments gives a provocative look at an aspect of decorating that will be of acute interest to mass-market builders and designers alike. If most people know what they don't like, Carole Eichen knows what they do like, and for better or worse, she is giving it to them.

—Martin Filler

Mr. Filler is assistant manager of Architectural Record Books.

Also received


What has given Palm Beach its fame is the same combination of causes that made Bath famous in the 18th century: a very few clear-sighted men—they can be counted on the fingers of one hand—wealthy families attracted by what these men had to offer, and some remarkable architecture that came into being in consequence.

Landmark Architecture of Palm Beach records that architecture, which includes the work of Addison Mizner, Marion Wyeth, Maurice Fatio, and Joseph Urban. The book is small and handy for the architectural touring buff to carry around in a pocket—and it employs what has almost become a lost vocabulary of architectural terms that are in themselves a delight to wander through: cartouches, barge boards, Chinese railings, belt courses, and oeil-de-boeuf windows.

Robert E. Fitzpatrick House, Yorktown, New York

Myron Goldfinger House, Waccabuc, New York

Mar-a-Lago, Palm Beach, Florida, by Joseph Urban and Wyeth. King and Johnson

Myron Goldfinger House, Waccabuc, New York

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For our new hydrated alumina bulletin, write Aluminum Company of America, 830-A Alcoa Building, Pittsburgh, PA 15219.

Alcoa thanks American Seating and Cincinnati Milacron, Molded Plastics Division, for their considerable assistance in preparing materials for this demonstration. Initially, Cincinnati Milacron prepared panels which were subjected to the Fenimore Martin LOI Test (ASTM G-286-70T) to establish equivalent fire retardancy. They then used American Seating molds to produce the seats tested with the pre-established formulations: 50 parts chlorinated polyester resin and 25 parts antimony oxide plus 50 parts simple mineral filler (plus fiberglass) for one, and 47 parts general-purpose polyester resin plus 53 parts Alcoa hydrated alumina (plus fiberglass) for the other. It was felt that it was much fairer to compare 2 filled systems rather than one unfilled (which would generate considerably more smoke than shown) and one hydrate filled.

When the 2000 F torches are removed, both fire-retardant benches stop burning. The facing bench achieved its fire retardancy by the addition of Alcoa hydrated alumina filler. The bench made with the more expensive, chlorinated resin and antimony oxide, on the other side of the acrylic sheet, derived its fire retardancy at the expense of smoke generation, producing much heavier deposits.

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Joist Girders. The advantages they offer I-beams were more than enough for Berlin Steel to specify them for the Sage-Allen Department Store they were building in West Hartford, Connecticut. So much so, that eleven days later they specified them again. Only this time it was National Plastics and Plating Supply Co. in Plymouth, Connecticut. Where did Berlin Steel learn about the advantages? From meeting with Vulcraft. The people who knew as much about joist girders as Berlin about steel fabricating.

They mentioned further, that bar joist erection was faster. Because top chord panel points show joist location, eliminating the lot of measuring.

Finally, the matter of ducts, pipes and conduits came up. And Vulcraft explained how these things go right through a joist girder. Something no one can say about an I-beam.

What it all added up to for Berlin Steel was a change. A change from I-beams to another roof-framing system. A roof-framing system that was more economical and easier to erect for anything over 10,000 square feet. It wasn’t surprising to Vulcraft, though. Because architects and engineers all over the country are discovering the advantages joist girders have over I-beams.
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For complete information, see Sweet's, section 8.12/InL. Or write for catalog 33-1 to: Milcor Division, Inland-Ryerson Construction Products Co., Dept. A, 4033 W. Burnham Street, Milwaukee, Wisconsin 53201.

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First microfilm reproduction of bid packages may imply savings for A-E firms

Working on overnight deadlines, microfilm processors at each office of a national network construction information centers microfilm 15 complete sets of construction bidding documents daily for distribution to subscribing contractors, manufacturers, and distributors of construction materials. Automatic photo-reduction machines help them complete the bid packages—from receipt of documents to mailing to customers—in an average of 2 days. Take-off dimensional accuracy of full-scale projected image (and automatic file reduction of bulky documents) may correct applications of the process in production and storage problems in the offices of architects and engineers.

Because of their uses in job bidding and for project promotion, speed in production and reduction of the bid packages is a key factor in their ability to save subscribers' time and money, says Albert J. Spivey Jr., the Scan planning manager in the F.W. Dodge Division of McGraw-Hill Information Systems Company, New York, N.Y.

The Dodge/Scan product, he explains, is a series of selectively issued microfilm copies of bidding documents detailing the plans for competitively bid construction jobs. Typically, the bid documents, as issued by architect, consist of at least 100 pages of drawings and specifications, which cost as much as $0 to $600 a set to reproduce in hard-copy form.

Because of the cost and bulk of these documents, architects normally don't prepare more than 40 sets. These usually are distributed to general contractors' offices as well as to the offices of other selected locations where contractors and building material suppliers gain access to them.

These locations typically include the geographically appropriate Dodge Plan Rooms, housing 116 such rooms in various parts of the nation. These facilities provide a repository of files for current construction projects of local interest. (The F.W. Dodge Division also publishes Dodge Reports, Dodge Bulletins, four retail construction industry newspapers, and more than several construction statistics information services.)

The distribution of some 40 sets of bidding documents, however, even with easy access to Dodge Plan Rooms, doesn't satisfy all the needs of the construction industry. On a typical million-dollar job, it is not unusual for 20 subcontractors and building material suppliers to refer to the plans and specifi-
3. Dodge/Scan provides bidding documents on microfilm and its own patented Scan viewer to its customers. Estimators then can study the documents in their own offices, at their own working schedule.

4. Filming of the bidding documents is done at 116 Dodge/Scan locations throughout the country, using Recordak Micro-File machines.

5. Consistency of exposure, even though the density of the original documents will vary, is maintained by the automatic exposure control built into the Recordak Micro-File machines. When the exposure is made, the photo cell swings up and out of the field of view.

6. Pages of specifications are exposed eight at a time on a single frame of microfilm.

7. Processing of the original silver microfilm is at a constant 90 degree temperature in Recordak Prostar film processor, model DVR, installed in Dodge/Scan filming centers.

5. Consistency of exposure, even though the density of the original documents will vary, is maintained by the automatic exposure control built into the Recordak Micro-File machines. When the exposure is made, the photo cell swings up and out of the field of view.

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The crush of people seeking information from the bidding documents is complicated by the fact that there often isn't much time between release of the documents and the date bids have to be made—usually 14 to 18 days. Yet, to make accurate bids, subcontractors and building material suppliers have to be able to take the time needed to make precise measurements from the project drawings. They also have to be extremely accurate in interpreting the detailed specifications.

As a result, estimators have had to invest time and money to obtain access to the bidding documents. Then, they would often spend additional hours waiting their turn, while other estimators were at work on available sets of documents.

The time and money invested in getting accurate information for bidding was one built-in limitation to the system, but it wasn't the biggest problem.

"Many estimators simply didn't get the information needed for their companies to make accurate bids," Spivey says. "So, either they didn't bid or, if they did, they based their estimates on whatever information they had at hand. This limitation in the bidding system, of course, also reduced the options of the general contractor." It also added to building costs by increasing the 'safety factor' of available bids.

What was needed, Spivey adds, was a way to reduce the cost of copying and distributing plans and specifications so estimators would have direct access to the accurate information needed with enough time to make really competitive bids.

Microfilming provides a key to fast, accurate bidding

The logical answer was microfilm. A typical set of bidding documents consisting of 300 pages generally can be reduced to about 75 frames of 35 mm microfilm. The film can be reproduced inexpensively and distributed to subscribers on a selective basis—just those jobs of interest—giving them direct access to basic, original bidding information.

Dodge Reports staff gather the bidding documents from architects during their normal course of collecting project information. Spivey estimates about 90 per cent of all competitively bid building projects of $50,000 or more in this country are made available to the rooms.

The most difficult task, he says, is getting the bidding documents transferred to microfilm fast and accurately. To expedite this procedure, Dodge/Scan set up 16 regional microfilming centers all over the country. Each of these centers has at least one automatic microfilming machine and a tabletop film processor.

"We can't afford to lose any detail in transferring this information to microfilm," says Allan C. Stewart, manager of administration for Dodge/Scan, "even though we generally start out with a hodge-podge of original mixed quality."

Bidding documents delivered to the microfilming centers range from sepia tone prints and wash-off intermediates and all in at least second-generation. In addition, each set of bidding documents comes from a different architectural firm, the drafting quality ranges from very good to poor.

"Under these circumstances, consistancy of the microfilming equipment, film, and processing is an absolute necessity if the end product is going to be readable," Stewart says. "As much as possible, Dodge/Scan relies upon..."
matic exposure controls on the camera and machine processing to provide consistency, operators also have been trained to solve problems themselves.

"We can actually improve faded or unexposed originals with the lighting controls of our microfilmers." Microfilmer operators use a technical manual especially prepared for this operation. Each microfilming center also has a quality control check.

For the most part, however, quality specifications outlined in the operating manual are the first time around and for the busiest periods, Dodge/Scan is able to distribute microfilm within less than a day and a half, and so forth.

A typical day, Stewart says, is one in which each operator will film from five to 10 objects, ranging from 25 to 200 frames each. A busy day there are as many as 15 sets of filing documents to film, and a major project, like the World Trade Center in New York, can fill up as much as 200 linear feet of microfilm.

11. Duplicate microfilms of construction bidding documents are sent out to Dodge/Scan customers by mail. This roll of microfilm contains the images enlarged to the actual size of project drawings.

10. Accuracy of reduction and enlargement is as important as speed of production at Dodge/Scan because estimators often take measurements directly from the microfilm images enlarged to the actual size of project drawings.

**Speed and accuracy maintained by automatic camera operations**

To make sure of an even flow of work, while maintaining control of quality, most of the variables during microfilming are automated. Drawings of different dimensions must be filmed, along with 8½ by 11-inch specification sheets. The latter are filmed eight to a frame at a reduction ratio of 21:1. When drawings ranging up to 30 by 42 inches are filmed, the operator pushes a button on the control keyboard. This changes the reduction ratio to 24:1.

For larger drawings too big to reduce to size of a single frame, the camera operator uses a reduction ratio of 32:1. In all cases, however, the legend identifying the scale is placed on the camera copyboard along with the drawing.

The film is processed at the microfilm centers, where it is inspected for quality.

While the film for each project is being produced, Dodge/Scan uses a computer to determine which subscribers will want copies. The parameters of the project, including the type of job, the dollar value, and the geographic area, are fed into the filming center's computer. The computer matches these parameters to its memory of subscribers' interests.

Then it prints out a list of subscribers, by project. A roll-to-roll microfilm duplicator is used to contact-print the number of copies needed for each project. The Dodge/Scan microfilm centers time their operations so that the originals are ready for duplicating about the same time the computer tells them how many copies are needed.

Usually, the day after the drawings and specifications are made available for a new construction job, the data are transferred to microfilm and mailed to the appropriate subscribers. Almost all of these subscribers use the patented precision Scan Estimator 24 table-viewers, made available as part of the service.

These viewers have a 30 by 42-inch horizontal screen and project the image at 24x enlargement. As a result, the specification pages, filmed at 21x reduction, appear larger than actual size, and the majority of drawings, filmed at 24x reduction, are projected at actual size. Precise dimensions are a must for accurate costing and bidding.

Spivey believes the wide acceptance of this information service utilizing microfilm, plus the favorable results reported by both subscribers and architects, speak for themselves.
Red Cedar shingles and handsplit shakes are twice as resistant to heat transfer as asphalt shingles. Three times more resistant than built-up roofing. In fact, red cedar out-insulates such roofing or siding materials as asbestos-cement shingles, slate, aluminum and architectural glass.*

Red cedar deserves close consideration for architects and builders concerned with the energy conservation of their structures. Its unique cellular structure makes it even more insulative than many other woods.

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

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M: the only way to go fast track—Part 2

Design and construction management relationships for the new Johns-Manville World Headquarters near Denver were the subject of a free-wheel panel discussion among owner, architect and construction manager. Summarized here last month were remarks by H. McElvea and Joseph Consigli of Johns-Manville, Joseph P. Haskins of The Architects Collaborative and Barry Sibson of Turner Construction Company. Construction manager Sibson further described how the budget developed and the project cost is divided among succeeding design phases follows.

The Turner activity on the project, Sibson says, was the preparation of an over-all budget estimate. Since the architect was selected on the basis of a design competition, schematic plans of the proposed building were immediately available. Using these plans, Turner, project executive, did a quantity survey of major items of work. Obviously, at this stage of design, there is very little detailed information on the drawing, but there is sufficient to determine approximate quantities of such items as excavation, concrete, structural steel, curtainwall and many other items. With these quantities and an ability to conceptualize the items not shown, surprisingly accurate budget estimate can be prepared.

An informal interaction with the designer is of utmost importance at this stage as the specifications, in effect, are established in conditions between the architect and the estimator. The estimate resulting from Mr. Clunn's drawings was summarized on a trade breakdown sheet showing budget figures for each of the contract packages. A final review of this estimate was made in a joint meeting with Johns-Manville staff, the architect's staff, and their engineering consultants. Upon acceptance, this estimate becomes a useful measuring tool to judge performance throughout the design-development and working drawing stages.

As each of the subcontract packages is sought a comparison with the corresponding cost is made, providing a current reading of progress toward meeting the budget. With this knowledge, the architect can select high or low options in subsequent design to keep the project on target.

Following acceptance of the budget estimate, Turner prepared an over-all project schedule for the sequence of construction operations. Approximate starting dates for the various trades were estimated, lead times for fabrication were allowed and purchasing deadlines were set. From this information, the critical items of design were identified and milestone dates for completion of these design items were established. Thus, the efforts of the architects could be coordinated with the needs of the construction schedule.

During the development of a design from the schematic phase through working drawings, there are many alternates which face the designer. Many of these alternates can have widely varying effects on the eventual cost of the project and on the construction schedule.

In today's market, they may even require materials that are just not available. As construction manager, having been responsible to provide relative cost estimates of these competing alternates, to advise as to the availability of the materials under consideration and to alert the architects and engineers of any labor situation which might affect the timely or economical installation of a particular piece of work.

Examples of alternates which have arisen during the design of the JM project are as follows. Because of the degree of slope across the site, the base elevation of the building could have been set anywhere within a range of approximately 50 feet in elevation. Impinging upon this decision, of course, were many design factors, not the least of which was the cost of the excavation work. To assist the architect in making a decision on the building elevation, Turner estimators prepared relative cost studies for the various alternate placements. Other studies were made to establish the relative costs of a precast concrete frame versus a structural steel frame, and for various exterior wall configurations incorporating varying areas of glass and opaque panels. Because this decision also affected the design of the heating, ventilating and air conditioning system, these studies had to include figures for the relative costs of the competing mechanical systems as well.

One of the other major differences between Turner activities on the Johns-Manville project and those of a typical general contractor is the utilization of a fast-track schedule. The advantage of this procedure in an escalating market is obvious, not only in speeding the work, but also in pre-purchasing materials. For example, in July 1974, Turner purchased the structural steel frame for erection to start early in 1975. Thus, in comparison to conventional bidding after the completion of the entire shell design, the project is six months ahead of a normal schedule. And although it is always dangerous to talk of what might have been, says Sibson, Turner believes that this early purchase of steel has saved Johns-Manville between a quarter and a half million dollars in escalation costs. In fact, it is believed that the total savings achieved through the use of the fast track method on steel and other systems will amount to close to $2,000,000.

"To complete our responsibility for the pre-construction phase of the project," said Sibson, "Howard Clunn and his estimators will make a complete and detailed quantity survey of all the materials required for the job. We will price all portions of the work that have not been previously bought and will gather a complete and definitive cost estimate. This estimate will be presented to Johns-Manville and when accepted by them, it will become a guaranteed maximum price. This price sets the upper limit of Turner's reimbursement and the risk of any costs in excess of this price is Turner's. However, Turner will be paid only the actual cost of the project, if, as we all hope, the actual cost is less than the guaranteed maximum price.

"In a further effort to avoid material escalation costs and reduce subcontract costs, we are making available, at the site, storage space for materials and equipment delivered prior to the date that they may be needed in the construction process. We have also agreed to reimburse our subcontractors and material suppliers for material and equipment when it is delivered to the site. There are indications that a number of subcontractors will take advantage of this opportunity and that our costs will be lower for these materials. Additionally, in a few selected situations, we have bought at current prices, and have negotiated limited escalation clauses. In these situations, we are confident that the actual escalation factors will be less than the subcontractor was protecting himself for. Thus, we will achieve a lower actual cost than we could have received as a fixed price."

It is because of procedures such as these, and the savings in cost and time that are derived from them, that Turner strongly believes that some form of construction management is the best method of producing a building project such as the JM-Headquarters. A key element to eventual success of the CM method is a high degree of interaction between the owner, architect and construction manager. Certainly a higher degree of interaction prevails on a phased-construction project with construction management than is normal under the usual, sequential, design-build procedure.
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Dimensions of the current housing cycle: Part 2

The last month's article traced the path of the current housing cycle from its beginning back in 1970 to the peak in early 1973. Now let's see aspects for recovery ahead.

While the trend in single-family housing waved surprising uniformity from region to region during the current cycle, the behavior of multi-family building was found to be somewhat erratic. Three regions, the Northeast, Midwest, and West adhered to a fairly uniform pattern as far as multi-family building was concerned, but the South charted a course along individualistic lines. It turned upward a year after the other regions; gained much more rapidly; and remained strong a year after multi-family units in the rest of the nation began to decline. Demographic shifts—wage earners moving in search of expanded employment opportunities, and retirees seeking the advantages of the region's climate—helped sustain this boom through 1973.

But, booms in housing, or anywhere else, that matter, have one major flaw—they're very durable. The torrid monthly pace of 72 and early 1973 soon gave way to the deep declines of late 1973, and 1974. This article will analyze the factors involved in the recent housing collapse, keying in on the implications they have for the impending upturn.

Eight money policies fuel housing boom

A rate of tight money can always be counted on to squelch a housing boom. And, this is what the general economy began getting early in 1972, as the Federal Reserve Board feared recessive recovery from the 1970 recession was proceeding at too fast a pace. Credit tightening didn't really begin to have an impact on the mortgage markets until 1973, though, and it is not until the third quarter of that year that a real squeeze showed itself in a sharply rising tide of mortgage rates.

Contracting for both single-family and multi-family units all over the nation began following just about on schedule, bearing housing's critical reliance on the availability of credit. Multi-family construction in the South and its ground, however, tracing out another tale of high level activity.

The South really started to falter in the beginning of this year. The annual rate of contracting for multi-family units in the region went from $7.0 billion in 1973's fourth quarter to $2.6 billion in this year's third quarter, a decrease of 60 per cent.

Why did multi-family housing in the region fall so far so fast? It's true that the gain in rental vacancy rates has been relatively large. Current rates are 7.9 per cent of the region's multi-family housing stock, against 7.2 per cent, a year ago. But, this is not necessarily excessive by historical comparisons. The West during a similar boom period in the early 1960's sustained rental vacancy rates as high as 10 per cent, with no apparent ill effects until demographic conditions turned against it.

Growth areas can support—and in fact need—higher than average levels of inventory to sustain a boom.

The problem is: rental vacancy rates are not really the ones to be looking at in analyzing the current situation in the South. Because, while rental vacancy rates are traditionally associated with trends in the multi-family market, the South's current problems are linked more to multi-family units that are for sale—i.e., condominiums—the housing types that caused the excessive large gains in the region during the boom period. To the extent that this is the case, we have to look at the vacancy rates that are traditionally associated with single-family units—homeowner rates.

Here, the figures for the South are somewhat more revealing. Current rates are 1.4 per cent of the "for sale" stock, up from 1.0 per cent a year ago. Admittedly, this is a relatively small percentage increase, but when applied to the base on which it is calculated, the numerical gain turns out to be something like 100,000 units. And, the figures indicate that the mix shifted sharply in favor of units in multi-family structures between the two periods.

The data imply then, that the Southern condominium boom of the early 1970's was characterized by excessive optimism as far as the market's ability to absorb new units was concerned. The result has been localized pockets of severe overbuilding. Now, there has been a tendency to compare the South's current troubles with a situation (mentioned earlier) that developed in the West in the early 1960's. In 1964, a multi-family boom market west of the Rockies turned sour, precipitating a decline that didn't begin to correct itself until after the 1966 mini-recession.

While the current rate of decline in multi-family units in the South is comparable to that which occurred in the West in 1964—steeper, in fact—the factors that prolonged the West's decline for another two years, are not currently operative in the South. The West's decline in the 1960's was the result of two adverse economic factors on an already vulnerable market. A series of military base closings, and cutbacks in aerospace spending had a grave short-term impact on the region's economy at the time. One measure of this impact on housing demand in the region, net migration into the West, dropped from an average of 500,000 people a year in the early 1960's to 150,000 average in 1965 and 1966.

Despite the recession, no comparable change in the economic advantages the South has enjoyed in recent years is discernible. Indications are that the current decline in the South's multi-family housing market, though severe, will be of relatively short duration. The region should share in the housing upturn expected for the nation generally, in 1975, but at a lower level of activity. While residential contracts in the nation as a whole are expected to advance between 10 and 15 per cent next year, growth in the South will be slightly under 10 per cent. And, multi-family units, which slumped to 40 per cent of total housing in 1974, shouldn't get much above that in 1975, due to this lag expected in the South. Multi-family units had accounted for 45 per cent of total housing in the nation in both 1972 and 1973.

Now that the Federal Reserve Board has shifted to a policy of relatively easier money in the face of the current recession, the availability of mortgage funds will be less of a problem in the months ahead. The recession itself could become an obstacle to a strong housing recovery, though, depending on its severity. Reduced aggregate purchasing power of consumers, plus the sharp run-up in construction costs in recent months, translates into something less than an ideal housing market in 1975. These conditions must be viewed as limiting factors to the breadth and substance of the housing recovery, though, not as reasons that will prevent its happening. They could make the turnaround somewhat slower, and the recovery somewhat weaker than it might otherwise be. The stretchouts that occur in 1975, though, will serve primarily to make growth in 1976 more buoyant.

Condominium-type housing has shown enormous popularity in recent years. Despite the current setback, it should prove to be quite resilient, bouncing back in late 1975 and 1976 to again play a major role in the housing picture. This should be true not only in the South, but in the rest of the nation as well.
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Desert Research Institute, University of Nevada Systems, Boulder City, Nevada

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The nine award-winning interiors, shown here and on the pages that follow, range across a variety of building types and budgets but continue to express a remarkably unified approach to the design of interiors. Each is serious in purpose, energetic in its expression of function and insistent in the conviction that materials be brought together in orderly and carefully fashioned details. Without sacrifice to these values though, some of the projects, like C. Blakeway Millar's Toronto restaurant (pages 104-105) or Hellmuth, Obata & Kassabaum's offices for a bank holding company (where the mirror glass exterior turns under and into the building to create a reflective ceiling over the reception area, photo above) introduce elements of mystery and fun. These, when they are introduced with restraint—and without too many architectural calories—are, of course, exceedingly welcome—B.G.
The decision to mix elements of open planning with conventional office layout produces handsome results in these Kansas City interiors.

What most impressed the editors about these offices in Kansas City for a bank and bank holding company is the increasing skill with which elements of "office landscape" are introduced into a conventional office setting originally programmed as rental space. Here the mixture works well. Elements once thought to be antagonistic (indeed planned along opposing principles) coexist without serious conflict although the relationship between half-height partitions and perimeter wall (photo third from top, left) suggests less than complete resolution. Gone is the chaotic look that characterized earlier open-plan installations and gone too are the stiffness and formality of conventional office layout. Here in these offices, workspace is flexible and formal contours are softened by the generous use of plant materials and an extremely rich color palette. These colors, keyed by floors, are used in carpet, upholstery and in the vinyl finish on the interior core. The beautifully detailed full-height partitioning system, laid out on a five-foot module, includes large panels of glass that let daylight brighten the interiors.

Using handsome furnishings and carefully devised interior systems, Hellmuth, Obata & Kassabaum have created a series of interior spaces that are elegant, comfortable, and unusually expressive.

Changes of level, theater lighting and sumptuous details animate Warren Platner's rooftop restaurant for Crown Center

Few architects work more elegantly in interior design than Warren Platner, and his American Restaurant, in Kansas City, mingle opulence with elements of fantasy to create his most striking and theatrical dining space to date. The restaurant is a glass-walled penthouse and a building by Edward Larrabee Barnes that overlooks Crown Center. The dining space is spatially expressed as a group of three dining pavilions and a fourth that houses a reception area and services. The pavilions are articulated by changes in floor level and by decor, ceiling canopies in floral forms that also conceal a myriad of clear-filament lamps that provide a low but pleasant level of illumination for dining. Some tables are lighted directly by brass domes and others by theater lights set in the ceiling that wash diners (photo, bottom) in a scatter pattern reminiscent of falling petals. Similar fixtures throw sprays of light against oak window shutters.

Upholstery colors in the banquettes and cove seating are red, pink and indigo. Painted plaster wall surfaces are ivory cream, and the carpet is a bronze gold. The level of detail throughout is exquisite.

Some readers may find the whole scheme overworked—too rich for their particular tastes—but Platner set out to create a pleasurable experience and this he has done with enormous skill. The American Restaurant is a place of enchantment, a place where routine concerns can be suspended, where the frictions and abrasions of day-to-day living can be momentarily soothe in an atmosphere of fine taste and fantasy.

Part renovation, part new construction was the answer in this lively facility for Canada's fastest growing sport.

The owner of two four-story brick buildings and an adjoining vacant lot commissioned the architects to design a squash club using the existing structures for lounge, locker and restaurant space, then integrating these with a new building containing squash courts constructed on the vacant lot.

The main entry is at the first floor of the new structure and gives access to the 400-seat viewing gallery that overlooks two exhibition courts which are fitted with large, back-wall viewing panels. There are two additional floors of courts on levels 2 and 3 above and these include 15 American singles courts, one English singles court (dimensionally different) and one doubles court. Connected to these playing facilities, but occupying renovated space in the existing structures, are a restaurant (with separate entrance), lockers, lounge spaces and other support facilities (see plans).

The program was unusual and its requirement for blending old and new into a coherent unity was a challenge the architects gladly assumed. The result is an interior that is not only functionally efficient but visibly unified—this in spite of the disparate elements the architects began with and in spite of the radically different requirements placed on each kind of space by the program itself. The interiors, though not glamorous, achieve an even level of design concern throughout and seem to convey quite clearly that fun and physical exertion are elements that can be contained and given suitable design expression.

TORONTO SQUASH CLUB, Toronto, Canada. Architects: Neish, Owen, Rowland & Roy—William J. Neish, partner-in-charge; Peter Manson-Smith, project designer; contractor: Camston Ltd.
In a renovated
Manhattan brownstone,
deep, curved inches
expand a narrow space
and open up
a tightly-planned interior

Architects Maurer and Maurer have mastered something of a specialty of townhouse renovations over the last ten years, and their assurance in dealing with this building type is evident in this brownstone on Manhattan’s West Side. A number of limiting conditions are common to these houses. They are, for one thing, built out to the very edges of their exceedingly narrow lots (less than 25 feet). In addition, owners typically set aside part of the house for income-producing apartments.

Here, the family reserved three of the building’s five floors as a self-contained triplex for themselves. The Maurers’ aim on the main floor was to increase the apparent volume of the space by eliminating partitions, at the same time creating a sense of lateral expansion with long, deep recesses stretching on either side of the room. The reflective white enamel wall and stainless-steel fireplace enhance the feeling of openness—and, not incidentally, provide washable surfaces for a household with four children. The kitchen, which like the master bedroom below occupies a “bustle” area to the house earlier, has an arched ceiling that reflects the form of a round-headed window overlooking the back garden. Children’s rooms are on the top floor of the triplex.

The top two floors of the building contain a pair of interlocking duplexes—the lower level living room of one at the front of the house, its upper-level bedroom at the back and the other way round for the second complex—so that each apartment has one south exposure.

A tightly disciplined color scheme and subdued lighting yield unexpected richness in this extraordinary Manhattan apartment.

The client started with a two-bedroom cooperative apartment in Manhattan of more or less conventional design with exposures to the north and south. He enlisted the services of architect Der Scutt to advise him not only in the selection of a designer but to act as client's consultant for the project. Susan Forbes, of Forbes-Ergas Design Associates, was subsequently commissioned to work closely with the architect in design and preparation of the drawings.

To re propor tion the entrance, a custom ceiling, covered with carpet, was hung from the existing slab. A carpeted bench, in what had been closet space, further expands the space. Both elements are fitted with concealed lighting that detaches them visually and dramatizes their floating qualities.

The living room was fashioned from two spaces and shaped by platforms that create a strong diagonal axis. Following this diagonal, modular furniture is oriented to long views overlooking Central Park. The bedroom, facing west, is an uncluttered retreat, mirrored to double its apparent size.

Throughout the apartment, storage, lighting and the selection of finish materials are handled with care and skill. The color scheme is largely monochromatic—staying in a range of neutrals, champagnes and beiges. Soft pools of artificial lighting, mostly from low floor lamps, are augmented by the wall wash from behind a custom valence that rings the living room at seated eye level. Together, these sources produce a warm, intimate lighting environment that reflects and sparkles from mirrors and Mylar blinds.

A Toronto restaurant
where fine food
and glimmering images
flow together to create
an enchanting aura
of elegance and ease

Noodles Restaurant, in midtown Toronto, is a shimmering space that awakens dulled senses and excites the imagination. Stainless steel cladding on columns and ductwork reflect fractured images back to the viewer and a mirrored ceiling, hung on a T grid, compounds the visual perplexity. Downstairs, a cook prepares food at a stainless steel servery right in the midst of diners who sit at individual tables or at long banquets. The carpet is a bright orange and is turned up at the wall to meet a finish of hand-made Canadian tile. Concealed fluorescent lighting, marking the junction of wall and hung ceiling, washes the tile in soft, colored light that changes in both intensity and character at different times of day. Additional lighting is provided by pendant globes over the tables downstairs. Chairs and banquette upholstery is brown leather, legs and arm rests are chrome plated.

The richness of detail and finish combined with imaginative lighting make Noodles a favorite with a luncheon clientele that includes many advertising executives who work in the area. Open from noon until the early morning hours, the restaurant offers an atmosphere of easy elegance that enchants diners and urges them to linger.

In the atrium of the new Fort Worth Bank, John Portman cantilevers a circular restaurant over an untraditional banking floor.

At the base of John Portman's Fort Worth National Bank Building, the tower flares out and perimeter loads are transferred obliquely to spread footings (pinned to bedrock) through rows of concrete ribs (see section). The main level, octagonal space thus enclosed is centered on a service core made up of four elevators shafts with concrete walls that serve as bracing and absorb all lateral loads.

Visitors entering at street level from either side move across concrete bridges to reach the central escalator. From here, they may ascend to the main banking floor or access the circular restaurant level that cantilevers dramatically from the walls of the core.

The interiors are conceived and executed with the kind of boldness and spatial liveliness for which Portman is justly famous. Like other atrium designs, space is freely exchanged between functions in a seemingly effortless dynamic. The color palette however is restrained, staying in the beige, gray, soft brown range except where 15 foot trees, banners and art add important color accents. Upstairs and down, the detailing and finish selection is careful and luxurious but it is the forcefulness of the spatial expression that rivets the eye and lingers in the memory.

Supergraphic representations of patents they helped to obtain brighten the offices of a Manhattan law firm in a stylized and highly personal way.

The search for dignity, continuity and solidarity—or at least the physical expression of these values—so often leads the design of law offices into gloomy, uninteresting avenues that a striking departure, like the office shown here, is an occasion for general note. For their new offices in Rockefeller Center, this firm wanted something bright and fresh, partly perhaps because they are patent attorneys who deal continually with innovation and invention. They also required a high proportion of private offices, small conference rooms and individual work stations. Architects Smotrich & Platt related these rooms to an open, centralized space that includes secretarial cubicles, a file area and a large glass-walled library. Some perimeter space is not enclosed in private offices so that natural light can penetrate deeper into the interiors. Additional daylight is borrowed from selected offices fitted with light monitors.

To give the office a special identity, the architects and graphic designer Wade Zimmerman developed a series of supergraphic murals that are actually abstractions of patents handled by the firm. In the reception area, photo right, the supergraphic depicts a printed circuit while at the end of the corridor, photo left center, the mural represents a weaving device on which the firm helped to obtain a patent.

For Doubleday's new bookstore in Atlanta's Colony Square, a saw-tooth plan and diagonal geometry made the best use of a narrow, open-ended space.

This narrow 2250-square-foot space is part of Colony Square Shopping Mall in downtown Atlanta. The entrance fronts on a public skating rink and the rear opens to a large pedestrian plaza. In converting the space into a retail bookstore, architect Jack Gordon kept this axis open by placing the stockroom along the long wall, a decision that narrowed the sales area even further. To compensate, however, he broke up the stockroom wall (see plan) into short 30-60 degree segments creating in this way a series of subspaces for browsers outside the main avenue of circulation. Both the quarry tile paving and the pattern of ceiling lights respect the angled geometry of the casework—casework that doubles front and rear as a window display. No wall separates the shop from the Mall. The entrance is simply closed off after hours by a roll-down grille.

Sensibly planned and intelligently detailed, this new bookstore achieves a clear sense of identity using only the simplest elements but using them exceedingly well.

Central Avenue in Pawtucket, Rhode Island (photo left) is scarcely a dream site. Run-down at the heels, with some 19th century factory buildings mixed with cheap-as-possible cinder block warehouse space, some stores from the last era when glass block was groovy and lots of parking lots, it is—alas—typical of just-outside-downtown in a hundred American cities.

Teknor Apex’ program for the remodeling of its Central Avenue corporate offices was similarly modest. The need was for new office space—“utilitarian, inexpensive, nothing ostentatious;” and since the company produces products only for resale to other manufacturers, “concerns regarding public image are limited.”

Says architect Warren Platner: “We rather enjoy the task of trying to make something of distinction from very little, especially if there is something inherited to respect.” The photos on the next pages show how well he succeeded.
The starting point for the remodeling was the 19th-century factory building shown above—which behind patched-on exhaust ducts and decades of grime did offer "something inherited to respect" in its old brick, arched windows, and New England forthrightness, . . . 2. The completely featureless cinder block structure next door (see "before" photo on
The top photo at left shows that the cinder block building, to be used for general office space, was given new windows (simply punched through the cinder block walls and given the arch form borrowed from the plant) and refaced in brick matched as closely as possible to the factory. The brick chosen was an inexpensive common brick made by the same producer who provided the brick for the plant nearly 100 years ago.

The unsightly yard between the plant and the office building (again, see photo left) was landscaped and semi-enclosed with the arched wall shown in the photos. This provided a handsome new entry court for the plant employees.

As the top photo shows, the wall continues at the lower level of the new executive-office wing, extends past to form the arched entry to the main entrance (both bottom photos) and terminates in a freestanding wall at the property line. This second larger court is paved in matching blocks and planted with plane trees and euonymus. Platner's conscious decision (with the client's approval) to open this courtyard to the neighborhood was accepted by the neighborhood; it is now a busy and appreciated mid-block passage. The reflective-glass curtain wall assures privacy for company executives while giving them a pleasant and controlled view—and doubling the apparent size of the court.

The buttressed brick wall at the right in the color photo is freestanding, simply separating the courtyard from the not-too-handsome commercial buildings beyond.
The interiors are simple and spartan, and of common and inexpensive materials, but—as is characteristic of Platner's work—detailed with great care and precision. In the remodeled section (photos below and bottom right) the retail-store space ("before" photo at left) was stripped to its wood structure and concrete floor. The multitude of columns in the space were nearly all enclosed in new partitions, which are framed and trimmed in red oak, and are about half clear glass and half pre-finished hardboard with a random-groove pattern. Conference-room spaces are glass-enclosed, but have narrow-slat blinds which can be lowered for privacy when needed. Carpeting is on-slab, and the ceiling is a conventional hung ceiling with "the least expensive lighting fixture made by the manufacturer. We like the fixture,"

Platner says, "because being the cheapest was also the plainest and simplest." About one percent of the furniture was moved from the old office and repainted to match new set of furniture designed for the manufacturer Platner some years ago.

In the new executive-office space, same simple finishes were used, though, of course, spaces are more generous and the furniture more luxurious (mostly wood—again designed for the manufacturers by the architect). As the top photos at right show, many of these offices share the view of the entry courtyard, but have narrow-slat blinds because the space faces west. In the entry lobby (photo) a skylight and a panel of wood parquet are intended to create "a sense of location."

Construction of this new space is (to s
(One) short span, with columns of square steel tubing and light weight trusses. But again, G. Gordon Van Tuyl achieved some elegance with such simple devices as incandescent wall-washers and a foot-wide strip of parquet as a border around the carpet.

Total cost of the job was $32.13 a square foot—$26.60 for all building work—renovation and new construction including sprinklers and air conditioning; $5.53 for all floor covering, furniture refinishing, and new furniture.

So, despite a very limited budget, and no quest for "image," Teknor Apex got an image, and an appropriate one. "What was intended," says Platner, "is a forthright New England quality to both interior and exterior—quality that derives from the simplest, spartan logic of fulfilling needs."

[Images of office spaces]
There's a moral:
In last month's editorial, the point was made that: "Architects are beginning to take on smaller jobs—and that's good for all of us. When things are chugging merrily along, it's hard to blame an architect who has several big jobs ahead for graciously declining a small job. . . . But there just are no unimportant buildings—and architects are beginning to react to that."

Warren Platner is probably best known for such work as the interiors of the Ford Foundation Building and some of the most elegant restaurants in the world (for a recent example, see The American Restaurant at Kansas City's Crown Center, pages 96-97 this issue), and for the design—for a number of leading manufacturers—of some of the world's most elegant furniture. His office is now busy with two acres of private club and restaurant space that will top both towers of the World Trade Center. The budget for the Teknor Apex project could probably have been dropped into any of those projects without anyone noticing. At least by comparison, this "remodeling" job is a humble and modest commission. A type of urban-industrial "fix-up" that seldom gets any attention has here clearly benefited from hands as skilled as Warren Platner's.

As common in first-rate architecture, a single and clear design idea makes everything else work—and makes this remodeling so much more thoughtful than the more common solution of a freestanding office structure with the inevitable flagpole on axis. With the simple device of the continuous new brick skin, Platner not only unified disparate older buildings and a new building into a coherent whole, he maintained the desirable architectural character that was there as "something to inherit." And he not only produced pleasant and efficient work space for the client, he provided—in the three courtyards—a genuine amenity for the surrounding area, clearly improving the quality (and the sense of quality) of the neighborhood.

—W.W.

PACIFIC CENTRE

The tall, dark glass-sheathed Toronto Dominion Bank Tower, and the white concrete-framed Eaton's Department Store, are the first two buildings to be completed in Pacific Centre, a two-block commercial complex under construction in Vancouver, British Columbia, by Cesar Pelli of Gruen Associates.
In the Toronto Dominion Bank building in Vancouver, British Columbia, Cesar Pelli of Gruen Associates has further refined his ideas on the design of glass buildings and, in fact, of modern office buildings. Glass buildings, he says, "should not really be so called for in most the glass is of lesser esthetic importance than the metal mullions which then become the character-giving elements." This newest of his glass buildings shows his particular interest in the quality of glass as a skin.

"The Toronto Dominion tower is designed as a glass prism," Pelli says. "The metal is the minimum necessary to hold the glass in place. Viewed at an angle, even a sharp angle, the glass dominates the exterior surface of the building; at a sharper angle, the reflective qualities of the glass are strengthened, made more mirror-like, and therefore more glass-like. It is the surface quality of the enclosing material, not the structural expression of the building, that is proclaimed.

"Although the exterior wall in a modern building is nothing but the separation of the outdoor environment from the controlled indoor environment, it has great esthetic importance. Strengthening its reflective and surface qualities makes of the structure a volume rather than a mass. A brick is a mass; a balloon and a cardboard box are volumes. Modern office buildings are enclosures of space, thus functionally volumes. Monuments are masses built for eternity, for things beyond human life. Today's buildings are for people to use."

The Toronto Dominion Bank tower stands on one corner of the first block in a two-block commercial complex. Sharing the site, and strongly contrasting with the dark glass of the tower is a large, low white concrete structure for Eaton's department store. Both buildings open onto a two-level plaza at the intersection of the city's two busiest streets, Georgia and Granville. When the second block of the complex is fully developed—a second office building, also glass-sheeted, and a hotel are currently under construction—another plaza, directly opposite the Toronto Dominion tower, will counterbalance the fountain plaza of the Provincial Courthouse on Georgia Street.

The Pacific Centre complex adjoins the new civic-cultural complex now under development in three blocks just west of Eaton's and the Toronto Dominion tower. Together, these two projects will transform and revitalize the most important and busiest section of Vancouver's commercial and office district.
The reflective qualities of the glass surface of the office tower are repeated on the glass-sheathed half-cylinder at the plaza corner of Eaton's store, where the entrance leads directly to the high-fashion section of the store. Both reflective surfaces catch and change the images of clouds and of neighboring buildings. From different angles and at different times of day, the buildings themselves look different.

One of Pelli's refinements is the treatment of the corners of the tower building. Conceiving of the building as "a single facade that wraps around and is, in essence, a skin rather than four separate facades come together," he cut the corners at 45 degrees to the sides of the building, making the corner plane "an intermediary plane between the two sides and permitting the skin to wrap around the building. And the corner plane, being glass, catches different reflections and accentuates the difference between the planes as facets of a crystal body, producing a clearer feeling for the total surface. The sharpness of the prism is strengthened by carrying the line of the corners, where the tension is the greatest, unbroken from the ground to the top—just as the surface material carries through from ground to building top, and by designing the entrances to look as if they were carved into this crystal prism."

Under both blocks of the complex there will be a shopping mall, with Eaton's lower floor departments at one end and a connection across Dunsmuir Street to the existing Hudson's Bay store, merging new and old developments. Below the mall are two levels of parking for 800 cars in each block.

In the 10 years since planning began for Pacific Centre, the processes of development, like the processes of design, have been brought into a state of refinement. Where private enterprise and government once were antagonistic, the overwhelming mutual benefits of development led in the end to complete cooperation.

To maintain the concept of the tower as a crystal, Cesar Pelli designed the entrances to the office building lobby and the street level branch of the Toronto Dominion Bank as deep-cut openings in the glass exterior walls of the building. The splayed wall of the entrance catches reflections from down Georgia Street, just as the building itself takes the reflections of its neighbors—among them the venerable, elegant and picturesque Hotel Vancouver with its steeply-pitched roof over the central tower—and passing clouds. One entrance leads into the lobby from the plaza on Granville Street, the other opens directly off Georgia Street, one block away from the hotel. Inside the lobby an escalator connects the street level with the shopping mall below which, when the second block is completed, will extend the length of that block and across the street to an existing store with an historic name, the Hudson's Bay Company. From the lobby the bank branch, dramatically identified by a mirrored column, is immediately accessible.
The college campus as a unified architectural idea—with the integration and consistency of a single building—is by no means a new concept. Some of the best campuses designed in the United States have been just that. But the idea waned after World War I to be revived again under the pressures for college growth in the sixties. Three of the best current examples—by Paul Rudolph, Harry Weese and Tasso Katselas—are examined in this study.

In the past, large architectural compositions for college and university campuses have had the unity of single buildings. The quadrangular colleges of Oxford and Cambridge come first to mind as do their derivatives, the residential colleges at Princeton and Yale. Elsewhere in the United States, Thomas Jefferson’s plan for the University of Virginia was one of the earliest to impose a strong formal order over a variety of buildings housing diverse functions. Other well unified compositions include Charleston College in Charleston, South Carolina built at the height of the Greek Revival style, Antioch College in Yellow Springs, Ohio whose Gothic Revival plan was never fully implemented, Trinity College in Hartford, Connecticut which celebrates English Tudor, and the turn-of-the-century plans for the University of Chicago which bring to the Midwest the quadrangles, towers and gateways of Cambridge, England. The original campus buildings for the Carnegie Institute of Technology in Pittsburgh, Pennsylvania (now Carnegie Mellon University), built in the first two decades of this century, were designed as a single entity by Henry Hornbostel in a manner inspired by the Italian Renaissance. Among the last great compositions which preceded our revived interest in unified campus design were two in the classical style: Henry Ives Cobb’s 1899 plan for the American University in Washington, D.C. and the original 1916 plan for the Massachusetts Institute of Technology by Welles Bosworth.

By no means all of the 18th, 19th and 20th century U.S. campuses were as comprehensively master planned and built as the distinguished examples cited. Most were, and still are, built from the very beginning on a piece-meal one-building-at-a-time basis as the need arises. The best of these have controlling master plans, but most do not.

Only since the latter part of the 1960’s have colleges and universities begun again to build learning, administrative, and student residential space at sufficient volume, scale and speed to permit the development of powerful over-all campus forms. One of the best of the earlier current examples is Scarborough College in Scarborough, Ontario by John Andrews (“Beyond the Individual Building,” September 1966, pages 161-164). It was designed as a campus whose ultimate size could not be predicted. A nucleus of elements needed from the beginning by the entire college was established, including the library, gymnasium, administration wing and academic court. The teaching facilities radiate incrementally from this nucleus.

A distinguished foreign example of this period is the
University of East Anglia in Norfolk, England by Denys Lasdun & Partners (July 1969, pages 99-110). Considerably larger than Scarborough, but similar in concept, it illustrates that the basic ideas which Scarborough represents can be elaborated at a much larger scale.

Architect Paul Rudolph’s concept for Southeastern Massachusetts University shown on the following pages unifies within a repetitive structural grid and mechanical system a campus capable of truly ordered growth in terms of circulation, topography and sequence of visual experiences. Begun in the late sixties and still under development, it now includes an arts and humanities group, a science and technology group, a library, a lecture hall complex, a student union and an administrative wing. The entire complex has very strongly modeled forms without which such a large concrete and concrete block structure would appear overbearing and dull.

Lake Michigan College in Benton Harbor, Michigan by Harry Weese & Associates—also included in this study—is a two-year community college for 5000 students. The campus esthetic is quite different from Rudolph’s, but it is just as successfully of one piece. Architect Weese decided to concentrate his buildings on a 6.7-acre island in an 18.5-acre man-made lake in order to preserve the existing orchards and topography.

The artificial lake serves many purposes. It was necessary for the drainage and dewatering of the site which has a high water table, and serves as a flood control reservoir for the surrounding area. The earth excavated to create the lake was used to raise the grade of the roads and parking lots to assure their proper drainage. The lake is used for condenser cooling water for the air-conditioning system and drains the building storm water. The lake is also part of the educational program having been stocked with fish. Ducks, gulls and other wildlife use it and it is available to the students for boating and skating. It is surrounded by a mile-long walk and bicycle path located on top of the perimeter berms.

The over-all architectural concept of Lake Michigan College clusters the building masses around the central plaza in a closely integrated way which makes them function as a single building. This is economical and convenient. The entire campus is of reinforced concrete with buff-colored face brick. It includes a service building located under the plaza which contains mechanical spaces, maintenance areas and the book store. It is the major indoor circulation element. The three-story classroom building is 800 feet long with a constant cross section. A lecture center and a combined library and cafeteria building have also been completed.

Allegheny Community College by Tasso Katselas (page 136) occupies a hilltop overlooking downtown Pittsburgh. It consists of classrooms, lecture halls, faculty offices, a library and gymnasium all built of reinforced concrete and dark brown brick. It occupies a much smaller site than the other two campuses included in this Study and it is denser and more compact. It is similar in spirit to the Rudolph campus at SMU, but even more aggressive in its forms.—Mildred F. Schmertz

In the early 1960’s the firm of Desmond & Lord, Inc. was hired to design SMU’s new 730-acre campus. Because projected enrollment (5000 students by the mid-1970’s) called for a significant volume of buildings to be constructed on a rapid schedule, Rudolph was invited to head the design team to provide a strong master plan and design vocabulary to avoid the visual and functional chaos which rapid growth brings.
LAKE MICHIGAN COLLEGE—
DESIGNED BY HARRY WEESE & ASSOCIATES
TO OCCUPY AN ISLAND IN A MAN-MADE LAKE

Located on 259 acres of farmland in a Michigan fruit belt between Detroit and Chicago, this two-year junior college was designed to preserve the character of the area by retaining its existing orchards and topography. The low-lying sandy soil required flood control which caused the architects to develop a site plan which includes an artificial spring-fed lake. The resulting composition is serene and ordered.

ALLEGHENY COMMUNITY COLLEGE—
DESIGNED BY TASSO KATSELAS AS A STRONG STATEMENT FOR A STRONG SITE

This urban school is located on a dramatic hilltop site across the river from downtown Pittsburgh's Golden Triangle. This site has the advantage of visually linking the school to the main city and calling attention to itself. The complex has been designed to take advantage of this prominent situation. The building forms are strong and sculptural within a formal structural order and well related to the older campus.
If a strong architect’s ideas are to prevail over time, they must be carried out by other architects who respect and understand his work. Although Rudolph himself (as the credits which follow indicate) has been in and out of work on the SMU campus since he created its master plan in the mid-1960’s, his hand is in everything. The tower, for an example, was conceived originally by him as the necessary pivotal point for the entire composition, as in Siena or Venice or as yet to come in his own Boston State Service Center. At first Desmond & Lord’s architects referred to the projected SMU tower as a campanile, but later, at Rudolph’s urging, straight-facedly upgraded it to a “communications tower” topped off by a TV antenna (there was no other way to get the State of Massachusetts to pay for it). The actual tower itself was designed by architect Grattan Gill, then a principal at Desmond & Lord. “Paul was no longer directly involved,” he said, “but he gave us the courage to do it.”

The Library, for which Rudolph gave informal critiques to his friends at Desmond & Lord appears to the right of the photo (top) and at the center of the photo (opposite page).

library, amphitheater and library which form the heart of the campus can all be seen in the plan and in the plan (below) consists of steps planted in grass. The state wanted asphalt but green, but happily the projectors prevailed. The stairs fans out from this core in series of spirals interconnected by broad shallow stairways, almost Baroque in their effect (opposite page, bottom). As the site plan overleaf shows, SMU is a commuter school with a large percentage of students arriving by car. In fact, the main automobile entrance will be a road from which the student can select the parking field nearest to his destination. Addition of Rudolph buildings as shown can slowly circumnavigate the campus by this new driving road watching the changing play of forms against each other—the cantilevers, the projecting towers and the bat-eared penthouses against the sky. There is much of Frank Lloyd Wright in these buildings, especially the parts of Wright's work which was most strongly influenced by Japan. Interesting photographs on these pages which most emphasize influence were taken by the Japanese photographer, Toyo Ito.
Shown above is a portion of the elevation of the Arts and Humanities Building and at right a detail of the Library. A repetitive structural grid is used with great consistency throughout the campus. It incorporates much of the mechanical system within a pattern of evenly spaced hollow polygonal piers. The piers have four points of support in the form of rounded columns connected by ribbed concrete block infill panels. Mechanical risers are housed in the diamond-shaped voids of these piers. These voids also serve as janitor’s closets, miscellaneous storage spaces, and chases for laboratory services. The piers support paired beams which carry the horizontal ductwork between them. The underside of these horizontal chases, on both the interior and exterior are finished in wood fiber cement plank, making it clear that they are nonstructural. The elevations throughout the campus are strongly modeled, consisting of alternately projecting bays at the top story. The ground floors are deeply recessed. Such vigorously articulated facades break down the scale of these huge buildings.
Rudolph's interiors become most dramatic at points of vertical circulation (right and below right). These spaces include projecting balconies, fireplaces and well-scaled informal seating areas. The Student Union building with a cafeteria (top right) was recently added to the complex, and the Auditorium (bottom left) is now complete. The lecture hall (middle left) is typical. Ribbed concrete block is used throughout the interiors as well as on the exterior.
Like SMU, Lake Michigan College in Benton Harbor, Michigan by Harry Weese & Associates has been designed for an enrollment of 5,000 students, and it too is a commuter college. Its site plan is as masterful in its way as Rudolph's. The main elements, however, are different—vast expanses of quiet water as opposed to broad terraced lawns, and a consistent use of beige brick instead of exposed concrete.

The architectural spirit of the two campuses is in more dramatic contrast. Weese's buildings are symmetric, classic and peaceful, while Rudolph's are asymmetric, romantic and exciting. Further, the methods by which each architect exercised control over his design were, by necessity, not the same. Weese and his staff, to their good fortune, have been the sole architects of Lake Michigan College from the master planning stage through the construction of each building. Rudolph, on the other hand, was required to set up a design framework which other firms could successfully follow with varying amounts of behind the scenes critical input from himself. Weese's campus, therefore, is consistent in its excellence, while Rudolph's has varying degrees of quality within the over-all brilliance of its concept.

Weese's design concentrates the entire college into what is essentially one interlinked building for economic and functional purposes. His scheme permits the convenient multiple use of rooms and the easy rearrangement of departments when necessary. The building masses cluster around a central plaza which is the roof of the service area and the indoor circulation between the building elements. The buildings have been placed close to the water's edge separated wherever possible by a shallow sloping embankment. The complex presently consists of a classroom and administration building, a library and cafeteria wing and two lecture halls.

The 200 by 220 ft plaza is the heart of the complex. It is the main circulation element and provides access to all the buildings. It is connected to grade by a wide ramp, a stepped ramp and other stairs. Its 400-seat sunken amphitheater (below) also provides access to the service building below the plaza. The view through the moon gate is toward the classroom wing. A corner of the library-cafeteria can be seen in the photo at the top of the page. On the perimeter of the plaza, precast benches are used instead of railing.
Two views of the cafeteria (minus furniture) appear above. It is located on the third floor of the three-story library-cafeteria building located at the terminus of the entry axis. The diagonal glass wall overlooks the lake and orchards. Service to the kitchen is by elevator which connects directly to the central receiving area in the service building. The library (below) is two stories high with a mezzanine which can be entered from the plaza. Like the cafeteria, it has a fine view to the north. The lecture hall (left) is typical.
Tasso Katselas's campus for Allegheny Community College is bold, romantic and imaginative in the way its forms take command of the hill. Thus it has far more in common with Rudolph's architecture for SMU than with Weese's design for Lake Michigan College, which, while imaginative, makes the kind of subtle, quiet statement which has little interest for Rudolph or Katselas in their own work as artists. There are more than two ways to do architecture, however, and in this instance, Katselas' way is a third. Whereas SMU was designed as a repeatable system with the possibility of being carried out by others and allowing for great expressive quality within each module, Allegheny Community College is a one-of-a-kind work of sculpture which, when the final buildings are added, will be in no way open-ended.

Where Rudolph's work appears to obey ancient laws of order, Katselas's flying cantilevers, deep recesses, assertive cylinders, jutting triangulated windows and criss-crossed diagonal escalators are fearlessly assembled without deference to known canons of taste. "Why not?", Katselas seems to be asking, and his question leads to the kind of exuberence in his work which we have again come to admire in late Victorian architecture and in certain venacular styles.

Much of the exterior complexity is the result of Katselas' interest that the internal spaces should be in his words "generative and flexible, able to adapt and absorb the changing needs of education. The hope was to create an intricate design with a variety which would surprise, lure, and upon occasion, awe the spectator. I have paid attention to the halls, the doorways, the landings, the stairs, the corners as well as to the main teaching areas. But in the end it is the students, by their activities, who give meaning to the spaces."

The physical education plant (above) has a full-size gym on the top floor with a competition-sized pool below. Fenestration changes with room size function and orientation as the photos on this page indicate. The triangulated windows increase the apparent size of small faculty offices. The peace symbol (bottom), cast in concrete, places these buildings firmly in their time.
The classroom building is at the center of the complex. At its heart is a vast atrium, in the form of a half circle which extends the full height of the building. The escalators to the left of the bottom photo are principal circulation elements, interconnecting the various classroom wings. The mural (above) located at the atrium ceiling is by Jane Katselas.
The 60,000 book library is organized around a multi-story circular reading room. Throughout the campus, these circular forms are juxtaposed against the rectangular module of the classroom and laboratory structures. In this circular plan, the stack areas at the center are within easy reach of the reading and lounge areas on the perimeter tiers. The control desk at the main entrance can be seen in both photos.
Designers adapt pre-engineered structure for flexibility

in manipulation and structural augmentation turn a standard building into nonstandard theater

Compliance with the assignment of designing a low-cost ($600,000) theater at Phillips Exeter Academy, architects Hardy Holzman Pfeiffer Associates contemplated certain advantages of pre-engineered building—low price, condensed cost, rapid assembly—and wondered if it could reasonably be adapted to the purpose. The structure would require some modification both functional and site reasons—to accommodate understage space, for instance, and to diminish the warehouse-like appearance of the large volume.

The building that evolved from these demands set some out-of-the ordinary conditions for this standardized system: an irregular building volume with pronounced offsets and a broad eave line; heavy foundations and the addition of a second level to a frame intended for single-story buildings; roof-hung lighting grid, balcony and ductwork.

Adaptation involved extremely close cooperation of structural engineers Goldreich, Price & Thropp, the architects, and the contractor services of Butler Manufacturing Co., who supplied the rigid-frame structural system for the roof and wall panels. The engineers guided the manufacturer with the magnitudes and placement of projected loads, and then, using computer-determined frame sizes, the manufacturers supplied shop drawings.

The project necessitated some radical changes in normal design procedure—both architects and engineers use the word “backwards.” Only after the manufacturer’s drawings defined possibilities and limitations could the engineers design supplementary support structures, seating “dishes” and overhead lighting. The engineers furthermore spent considerable time checking shop drawings against their stages of design.
Sharply sloping site allowed a split-level plan not accounted for in the design of the standardized structure. Heavy foundations, an interior retaining wall along one side of the lower-level lobby, and some additions to standard framing bents were required to support the main floor and its seating dishes, the undersides of which are exposed in the lower-level lobby (near right). Bents are paired (above) wherever offsets occur in order to accommodate girts for the end walls (see plans).
Stage and seating are set diagonally in an irregular enclosure to reduce the apparent volume of the industrial-type building and the insistent functionality of the exposed roof structure. Catwalk, lighting tracks, and other work are hung from a special set of ceiling purlins because standard purlins, designed to accept manufacturer's roof-panel connectors, could not economically be altered. To accommodate the extra loads, bends were strengthened where necessary.
Nonstandard components include framing for the main floor (top left), supported partly by heavy foundations, partly by rigid frames. Brackets for floor beams were factory-welded to bents (above). On the main floor (center left), the asymmetrical lower seating dish, sunk below stage level, is supported by curving steel beams and by one pipe column beneath. The steeply raked upper seating dish (center and bottom left) is concrete and steel decking; pipe columns support its upper edge. To provide the roof height required by the two-level building, the bents, which are normally founded at grade, are set on concrete foundations or, as at bottom left, on a concrete pier adjacent to the retaining wall. Close-up of one of the offsets (below) shows doubled-up bents, as well as special end column, to support end-wall girts. Wall and roof are manufacturer's stock sandwich panels, colored olive green on the exterior.

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Available in the United States and Canada, this line of kitchen cabinetry is made in high-gloss, high-density melamine plastic. Contemporary styling is emphasized by line-polished anodized-aluminum handles and concealed, self-closing hinges. Four exterior finishes — white, teakwood, bright yellow and red-orange — are standard, but up to 12 other colors can be special-ordered. All units conform to American dimensions. North American distribution and inventory are being maintained, and units are moderately-priced. • Murray Kitchens, Westfield, N.J.

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"Tufted wool area rugs designed by artists" is part of the contemporary custom design of area rugs which serve as wall hangings. It is available in white on black. Many of these rugs provide graphic, abstract and mosaic patterns in all-wool construction, and applications include luxury offices, accents in hotel lobbies, etc. • Saxony Carpet Co., New York City.

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GOODS LINE / The company is offering three-color brochures on its complete casegoods line. ENVIRO-70 brochure features casegoods for both care and hard use installations. MOBILA-90 SPECTRUM-80 brochures discuss lines for use in residential and other casegoods applications. • Net Industries, Inc., York, Pa.
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LTH-CARE EQUIPMENT / This health care equipment catalog describes and illustrates a line of stainless steel refrigerators and freezers for hospital lab installation, as well as autopsy and morgue equipment. The line includes freestanding, counter-under-counter, and wall-mounted models. The 16-page brochure includes metric as well as English dimensions and temperature ranges. • Therapeutic Refrigerator Co., Inc., Buffalo, N.Y.
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Data
With reference to the Airports article in the November issue of ARCHITECTURAL RECORD, the credits for the design of the Terminal B interiors of Newark International Airport should read that Howard Grill, president, was the project manager and that Bill Brody, vice president and chief architect of the firm, Merkt & Company, was the officer-in-charge.

In our coverage of "Wood and Plastics," page 6 of the Mid-October 1974 PRODUCT REPORTS issue, we were in error in stating that "three-ply ⅝-inch wood is being tested at the American Plywood Association as an alternative to five-ply ⅛-inch plywood."

APA confirms that "tests have proven that the same standard of structural performance can be achieved using fewer plies in the production of wood. Three-ply and four-ply plywood are now interchangeably with five-ply plywood for nonbearing applications."

Also in the Mid-October 1974 issue, we wish to correct the following photo sources for the article, "Architect as Product Designer:" page 18, Figures 1 through 5, Collection, the Museum of Modern Art, New York; Figure 6, Kevin Roche John Dinkeloo Associates; page 19, Knoll International; page Wayne Thom; page 20, drawings, Peerless Electric on page 21, Figures 11 and 12, Jeremiah O. Bragg; Figure 13, Collection, Museum of Modern Art, New York; Figures 14 and 15, Sam Davis. Mr. Davis, author, is Assistant Professor of Architecture, University of California at Berkeley.

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New firms, firm changes

EDAW, Inc. announced the opening of offices in Fort Collins, Colorado and the appointment of Herbert R. Schaal as principal-in-charge of these offices. EDAW, Inc., based in San Francisco with offices in Newport Beach, Minneapolis, and Honolulu, will be located at Rocky Mountain Building, Suite 700, 315 West Oak Street, Fort Collins.

Copolin and Lee, Architects have announced that Mr. Lien Ching Chen has joined the partnership and that the name of the firm has been changed to Copolin, Lee and Chen, Architects, 150 East 79th Street, New York.

Gary R. Brown, Frank G. McCurdy & Charles D. Stickney have formed an architecture and planning firm to be known as Brown, McCurdy & Stickney, Pier 35, The Embarcadero, San Francisco.

Cambridge Seven Associates, Inc. have moved to new offices at 1050 Massachusetts Avenue, Cambridge.

Gordon H. Terwillegar, P.E. announced the opening of his office at 25 Augusta Road, Lavonia, Georgia.

Rosenfield/Harvey/Morse, Architects have announced the relocation of offices to the Penthouse, 350 Madison Avenue, New York.

Benham-Blair & Affiliates, Inc. has acquired the firm of Wildman & Morris at 111 New Montgomery Street, San Francisco; at the same time has moved its West Coast headquarters to that location.

Claude Stoller and David Evan Glasser have announced that they will be continuing to practice architecture under the name of Stoller/Glasser, formerly the New York office of Marquis and Stoller.

Henningson, Durham & Richardson, Omaha-headquartered architectural-engineering firm, have established a new regional office in Atlanta, Georgia.

James M. Webb, Architect AIA and David A. Coon have opened offices in San Francisco and Alameda, California for the practice of architecture and planning. The firm will be operating under the name of AESTHETIKA, INC.

L. Jane Hastings and Carolyn D. Geise have recently formed a partnership for the practice of architecture. Known as The Hastings Group, their offices are located at 1516 East Olive Way, Seattle, Washington.

John Carl Warnecke and Associates, San Francisco-based architectural firm, has opened offices at 9665 Wilshire Boulevard, Beverly Hills, California.

Morris Ketchum, Jr., FAIA has announced his firm's new name is Morris Ketchum, Architect, 104 East 40th Street, New York.

The firm of James T. Canizaro Architect has changed its name to Canizaro Trigiani Architects, 733 North State Street, Jackson, Mississippi.

The architectural firm of Jenkins-Wurzer-Starks, Architects, P.C. has relocated its offices to the Builders Exchange Building, 65 College Avenue, Rochester, New York.

Neubeck and Tatler have reorganized under the name of Tatler-Rue Associates, Architects. Operations will continue from 995 West State Street, Trenton, New Jersey.
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"product file on the drawing board" provides
a quick up date of
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4. All-climate wall fountain No. 5905-AC. For all outdoor installations. Frost-proof supply valve and drain assembly. Vandal resistant. Other all-climate models available in fiberglass and porcelain enameled cast iron.

5. Wall-mounted cooler with accessory fountain—WM-BL Series. Special for small fry. Polychrome colors or vinyl-laminated steel at no extra charge. Capacity: 14 and 16 g. p. h. of 50° water.


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Alcan Mark II® blinds control heat, light and glare as well as any window treatment. But we made our blind a shade better than the rest. Because we made the only one-inch blind that is one inch all over: louvers, headrail and bottomrail. With nearly invisible ladders. So the slim-line effect is beautifully consistent from top to bottom.

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Select from the Haws line... for drinking fountains in white, or five attractive colors at no extra cost. Color is throughout this durable, highly impact-resistant material. Colors are Cerulean Blue, Pistachio Green, Yellow Mist, Gray Satin and Tan. Patented flush-mounted push-button valves are virtually tamper-proof.

Get full particulars on this and other one, two and three bubbler polymarble models... write Haws Drinking Faucet Co., 1441 Fourth St., Berkeley, CA 94710.

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SEND FOR A COMPLETE, DETAILED CATALOG of "Record Impressions." A convenient service offering reprints of Building Type Studies, Interiors and Special Reports. Offered are more than 30 items including back issues of Record Houses 1968 and 1970; Product Reports '73 and the practical reference guide, "Air Conditioning: A New Interpretation."

Address your request to: Record Impressions, Architectural Record, 1221 Avenue of the Americas, New York, New York 10020, Joseph R. Wunk
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It’s guaranteed better than house paint!

Olympic Overcoat® is a unique 100% acrylic latex exterior coating specifically formulated to provide a durable, flat, one-coat finish on challenging surfaces such as hardboard and smooth, painted material. Five years of field testing have time and again shown Overcoat to be superior to other products tested for application and performance. In commercial applications Overcoat has delivered as much as twice the coverage per gallon as conventional latex products. Results are so outstanding that Overcoat is backed by two remarkable money-back guarantees.

Olympic Overcoat is available in most of the popular Olympic Stain solid colors. To finish unprimed hardboard, the matching color in Olympic Solid

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Application and Appearance Guarantee: Overcoat’s quality, durability, protection and ease of application are so outstanding, we would like you to use it. While the first gallon of Overcoat is being applied (at the recommended rate), if you’re not convinced Overcoat is better than house paint, the remainder of that gallon plus any other unopened gallons purchased can be returned to your Olympic dealer for a full refund. Receipt required. Performance Guarantee: If, after proper application in accordance with the label directions, Overcoat does not perform satisfactorily, replacement gallons will be furnished or a refund of the cost made at the manufacturer’s option. Labor costs to apply any material as well as cracking, peeling, or blistering caused by a breakdown of a previous paint film are not covered under this guarantee. No other guarantees expressed or implied are valid. Olympic Stain, a division of COMERCO, INC. Dept. O, 1148 N.W. Leary Way, Seattle, WA 98107. (206) 789-1000.
It's funny. Just because we invented the traditional precast Washfountain, many may think that's all we make.

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A full line of two-handle and single control faucets with the longest guarantee in the business.

Wall showers and group showers in columns, multi-stalls, panels and modules.

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Plus Duo Washfountains and Bradpack® preassembled wash centers.

So come see the people with the products that serve many, save money and give you more room when you need it.

Bradley.

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Write: Bradley Corporation, 9107 Fountain Blvd., Menomonee Falls, WI 53051.
Bradley can give people showers, wash and dry their hands, give them a drink, look good on a sink and collect the trash when they’re done.

For more data, circle 72 on inquiry card
A change in course
And a final plea—to you—for help

A message from The International Architectural Foundation, Inc.:

The change in course: In lieu of an international design competition conducted simultaneously for three cities in the developing world, all efforts will be concentrated at this time on generating creative plans for a 3,500-person neighborhood in the heart of Manila.

The reason: This change results from the recent visit of our professional advisor to the Philippines, where an intensive effort is underway to ameliorate the sordid living conditions of over 200,000 squatters in the Tondo Foreshore area. Philippines authorities have expressed hope that the IAF Competition for the design of a neighborhood in Dagat-dagatan, a relocation area near the Tondo, will generate ideas that ultimately will benefit all inhabitants in the area—as well as contributing to solutions in other developing countries.

A tremendous challenge and opportunity!

We need your help now. To open the Competition by February, we need approximately $50,000 more than has been pledged to date. To achieve this goal, we are inviting contributions from individuals as well as institutions and establishing four categories for donors:

- Sponsors ($20,000 and over)
- Contributors ($5,000 to $20,000)
- Contributors ($1,000 to $5,000)
- Contributors ($100 to $1,000)

This is your opportunity to be associated publicly with this unique effort to bring the skills of architects the world over to bear on the problems of the urban poor.

Please send us your check today, payable to The International Architectural Foundation, Inc. Your gift will be used exclusively for purposes of the Competition. For additional information, see Editorial, October page 13; or telephone Blake Hughes, 212/997-4685.

Our sincere thanks to the following organizations which have pledged their generous support:

- The Graham Foundation; The International Development Research Centre (Canada); The Johns-Manville Fund; The Asia Foundation; The Austin Company; Hellmuth, Obata & Kassabaum, Inc.; C.P. Air; E. H. Grolle, RAIC; the George P. McNear Foundation. Smith, Hinchman & Grylls Associates; PPG Industries Foundation; Arthur Sworn Goldman Associates, Inc.

Problems of excessive population growth, unemployment, environmental decay, disease, alienation and urban squalor are all interrelated—rooted in ignorance and disability, breeding despair and desperation.

Nowhere are these ugly problems more clearly focused than in the urban slums of the developing world. Nowhere is there a greater need for human solidarity and creative contributions.

The International Design Competition is a modest means to these ends and aims to:

- alert architects and planners to the gravity of the accelerating urban crisis in developing countries;
- increase the fund of talent and expertise available for planning human habitats;
- involve architects and planners in the design of a demonstration project in a major city of the developing world;
- contribute to the success of the important United Nations Conference-Exhibition on Human Settlements (Vancouver, 1976);
- act as a catalyst for further contributions by individuals, institutions, organizations, and governments to the solution of the multi-faceted problems of housing the urban poor.


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Bally Walk-Ins belong where special food fare means better health care for young and old.
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And you don’t have to plug it in. Or turn it on.
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Which are two good reasons to write for the free Naturalite brochure, “The Sky’s The Limit.”
The offer is unlimited. Just like the sunshine.

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Take one of our superlative classics — Lanai, or glory in the deep-textured magnificence of Cainell or Avion. Whichever you choose, you're confident in selecting from the world's biggest variety of vinyl wallcovering patterns (more than 601) and colors, with prices to match every decorating budget need.

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Now available for the new high-pressure sodium and horizontal-burning metal halide lamps.

Take a good look at this outdoor luminaire, and you'll immediately visualize the many lighting problems it can solve. Consider the clean, modern styling, the rugged durability. And now, with the new high-pressure sodium and horizontal-burning metal halide options, the Holophane Module 600 offers more light per watt—an important energy-saving opportunity.

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Your local Holophane sales engineer has all the details on how you can save energy with Module 600.
Call him. Or write Holophane, Dept. AR-1, Greenwood Plaza, Denver, Colorado 80217.

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And where people need it to see. After all, we know you can’t afford to use less than the best when it comes to lighting glass. Because people do notice the difference. In case of fire, ASG glass panels won’t burn—or melt and drop to the floor, causing other fires. Or release toxic fumes. Unlike plastic, ASG panels always look new. They stay cleaner longer and are quick and easy to care for. ASG panels don’t warp, sag, turn yellow or scratch. They diffuse light with unsurpassed efficiency.

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The Glass Company, P.O. BOX 929, KINGSPORT, TENN. 37662
ARCHITECTURAL RECORD
PRESENTS
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A series of two-day PROFESSIONAL MARKETING WORKSHOPS® produced for ARCHITECTURAL RECORD by the Continuing Education Division of Building Industry Development Services, Washington, D.C.

- Understanding marketing fundamentals
- Organizing for a productive, professional business development program
- Where and how to attract new clients—while retaining the old ones
- Planning for change, expansion and professional growth
- Evaluating existing and potential markets
- Using business development tools—from job histories to preparation of Standard Form 251
- Specialized intelligence gathering and investigation of leads
- Effective selling preparations—what to do before, during and after the interview
- Successful strategies for getting the job
- Political action
- Associations and joint ventures

"Up to now, the design professional traditionally has had to learn selling techniques essentially by experience, through trial and error, and with no real standards against which to measure the degree of his successes and failures."

from HOW TO MARKET PROFESSIONAL DESIGN SERVICES

a McGraw-Hill book by Gerre L. Jones

These workshops are not for the design professional who believes that his client acquisition activities have reached a stage of perfection—or for the firm that, for whatever reasons, is satisfied that it has more clients and contracts than it can comfortably handle over the next 3 to 6 years.

Nor are the workshops geared to firms whose principals are convinced they have achieved the ultimate in

—organization and staff participation in business development
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—public relations
—all of the tools of job search and acquisition.

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Please enter __________ reservations in my name for the Professional Marketing Workshop® checked at the right of this form and rush complete details about the workshop.

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Other [ ]
[ ] Check for $350, payable to Architectural Record-PMW Enclosed.

1975 Professional Marketing Workshops® are planned for the following cities:

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>City</th>
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</thead>
<tbody>
<tr>
<td>January</td>
<td>16-17</td>
<td>New Orleans, Louisiana</td>
</tr>
<tr>
<td>February</td>
<td>6-7</td>
<td>Miami, Florida</td>
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<tr>
<td>March</td>
<td>6-7</td>
<td>New York, New York</td>
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<tr>
<td>April</td>
<td>3-4</td>
<td>St. Louis, Missouri</td>
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<tr>
<td>May</td>
<td>1-2</td>
<td>Dallas, Texas</td>
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<td>June</td>
<td>5-6</td>
<td>Seattle, Washington</td>
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<td>September</td>
<td>11-12</td>
<td>Detroit, Michigan</td>
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<td>2-3</td>
<td>Memphis, Tennessee</td>
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<tr>
<td>November</td>
<td>6-7</td>
<td>Los Angeles, California</td>
</tr>
<tr>
<td>December</td>
<td>4-5</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
</tbody>
</table>

Dates and locations of workshops in other areas for 1976 will be announced.

180 ARCHITECTURAL RECORD January 1975

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A carpet that passes our Tuft Bind Performance test can take the rough-housing in any school.

School carpets have to take a lot, year in and year out, ranging from students rough-housing to cafeteria spills. That is why we performance-test carpets made of Dow Badische fibers and yarns in our lab—before they are deemed worthy to cover the floors of Academe.

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Contact your nearest Glidden representative. He'll show you GLID-TILE Epoxide's colors and document its durability against corrosive chemical stains and conformance to Federal specifications.

When tile is out of the question, make GLID-TILE your answer.
Save pennies per square foot

Petrical® Roof-Decks do more.

- Structural Roof-Deck
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See Sweet's Architectural File.

For more data, circle 83 on inquiry card
rare beauty.
rarer economy.

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For more data, circle 85 on inquiry card
Innovators in oak since 1850

note: specifications and line drawings provided with catalog.

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For more data, circle 90 on inquiry card
A fireplace with a view? Anything is possible with The Anyplace Fireplace™

When Mr. and Mrs. Peter Lowenstein commissioned architects Chimacoff/Peterson of Princeton, N.J., to design their dramatic vacation home in Montauk, Long Island, what mattered most was “that it have a great sense of space emphasizing the relationship between indoors and out.”

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*See Catalog in Swee's Architectural, Light Construction, and Interior Design Files.

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For more data, circle 87 on inquiry card
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"There are no shortcuts..."

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A GuideLines-organized catalog helps its user easily progress from logical thought to logical thought...to complete understanding for evaluation and appropriate action. A GuideLines-organized catalog helps the manufacturer by sequencing and presenting his product information in the most effective manner.

The GuideLines method has been proven in numerous applications and in the detailed analytical documents covering more than 230 specific product categories. Sweet's staff of Architectural/Engineering Consultants helps manufacturers implement the GuideLines principles in their individual product catalogs. These professionals are instrumental in Sweet's tradition of bringing industry buyers and sellers closer together.

If you'd like printed product information in Sweet's Catalog Files presented to you in this more systematic, easy-to-evaluate GuideLines manner...suggest that the manufacturers' representatives who call on you contact local Sweet's offices. Sweet's Professional Consultants will make themselves available to help manufacturers implement the GuideLines organization.

In their official document—E-101—the American Institute of Architects recognizes Sweet's GuideLines and recommends preparation of product information literature in a manner consistent with the GuideLines organizational concept.

See the GuideLines catalog 11/SW in any Sweet's 1975 File. It supplies detailed information on the GuideLines system for organization of product information. Many manufacturers have translated this information into action in the form of GuideLines-organized catalogs bound into Sweet's 1975 Files.
Ceco forms slabs for great buildings

World's tallest hotel is one

Nearly a million square feet of concrete slabs in Atlanta's new 70-story Peachtree Center Plaza, world's tallest hotel, are being formed by a unique method engineered by the Ceco Corporation to meet an unusual structural design. This method makes repetitive use of special pie-shaped panels "flown" floor to floor.

Ceco's work, performed for a guaranteed lump sum, includes slabs and ramps for the several floors below grade, and slabs for a nine-story base building; also, slabs for three floors of mechanical services and meeting rooms atop the 80-foot columns shown here, and then, soaring into the Atlanta skyline, 56 floors of guest rooms.

For more than half a century, Ceco has helped contractors by developing better ways of forming concrete slabs. Consequently, Ceco's forming services are used on hundreds of projects coast to coast every day. Ceco's field crews are the country's leading specialists in placing and removing formwork for ribbed, waffle and flat-slab floor construction. For more facts, refer to Sweet's or your nearest Ceco office.

For more data, circle 80 on inquiry card
LAST YEAR WE PROVED TO THE WORLD THAT NO NYLON HIDES SOIL BETTER THAN ENKALURE II.

Now Slone's Pharmacy is proving it every day.

When Slone's Pharmacy in New Milford, Conn. decided to remodel, they were sure of one thing. They'd have to get rid of the asphalt tile and replace it with carpet. Carpet would have better acoustical absorption. And since it's more resilient, it would not only prevent breakage, it would be much more comfortable to walk on. Besides, carpet looks better.

Now, which one? Since Slone's is a heavy-traffic store, one of the requirements was that the carpet had to have good soil-hiding properties in order to keep maintenance costs to a minimum. Also, it had to be durable. To be able to keep its fresh appearance, no matter what.

The choice was clear. Slone's decided on a carpet made with Enkalure II soil-hiding nylon.

And from the wide range of patterns and colors available, they easily found the one that was perfect for their new color scheme.

They chose "Sampson" by Criter.

The special multilobal construction of Enkalure II causes light to actually bounce off the fiber, keeping the colors looking bright and clear, even when the carpet is dirty.

Furthermore, Enkalure II has no deep grooves to trap dirt. Conventional nylon fibers do.

A grueling test by Nationwide Consumer Testing Institute proves that no nylon hides soil better than Enkalure II.

But the real proof is at Slone's. For specific carpet information and a 14-page report of the test results, contact American Enka (Dept. AR), 530 Fifth Avenue, N.Y., N.Y. 10036. (212) 661-6600.

Enkalure II soil-hiding nylon by ENKA

For more data, circle 89 on inquiry card.
Covers like paint, performs like stain, resists cracking, peeling, and blistering.

Cabot's O.V.T. Solid Color Stains

This fine product combines the best features of a stain and a paint. Cabot's O.V.T. Solid Color Stains, an oil-base finish of great beauty and durability, is suitable for wood, metal, masonry... and is applicable to all surfaces: textured, striated, smooth, previously painted. These unique stains penetrate the wood in the traditional manner of a stain, yet cover like paint (often in one coat). Available in 62 pleasing colors.
All-weather Crete®
the re-roof insulation system
that solves major re-roof problems.

- AWC adds positive slope to drains!
- AWC allows re-roofing without tear-off!
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When the roof leaks, repairing the membrane may stop it temporarily, but it does not solve the problem of what made the membrane leak in the first place. One major cause is improper water drainage and the freezing and thawing of ponded water and blisters over insulation joints. A proven solution is All-weather Crete. It is a dry, thermosetting insulating fill that is installed at various thicknesses and contours to provide water drainage. All-weather Crete may be applied directly over the old roofing, smoothing out uneven surfaces to provide a firm, seamless base for new roofing. It permits normal activity in occupied buildings during repairs and saves the owner the cost of tear-off plus messy inconvenience.

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Milwaukee, Wisconsin 53209
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New health-care equipment catalog shows dimensions in metric as well as in inches

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THE JEWETT REFRIGERATOR CO., INC.
2 LETCHWORTH STREET
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For more data, circle 102 on inquiry card
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Granco.

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Company
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Phone
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For more data, circle 98 on inquiry card
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Company

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State

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Lancaster, PA 17604

For more data, circle 1 on inquiry card
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During the last 12 years over 50 buildings in 16 countries around the world have incorporated Pilkington 'Armourfloat' suspended glass assemblies.

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usual structure of the Standard Bank building in
innesburg. And only last year completely
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dom, by the Government funded Agrément
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Hardware dealer: The A. G. Mauro Company

9100 W. Belmont Ave., Franklin Park, IL 60131
In Canada: Rixson-Firemark (Can.) Ltd.

For more data, circle 105 on inquiry card
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CLASSIFIED SECTION

POSITIONS VACANT

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