Pattern 119

* Whenever pattern along the edge of buildings build arcades, above all, to connect up the buildings to one another, so that a person can walk from place to place under the cover of arcades.

The implications of this pattern are obviously have been incorporated in this building since early in its conception. Arcades are necessary for partial weather protectors & hum along the entire southern edge of the building. They are also used as space-definers in the gallery and court yard-shaped commercial clusters.

* Since there is a 10 ft. floor to ceiling height, making the midium arcade up a 2 to 2½ will complement Pat. no. ___. Cascade of arches, as well as Pat. no. — shelving, etc. — bringing the roof edge low over the walkway.

* Inside a 10 ft. ft. to ft. distance is not excessive in the gallery space. A set of decorative dentils/trimming should reduce visual scale (as well as space defining elements) like arches within the arcade.
FLOOR STRUCTURE
APPENDIX 3
BUILDING TYPES
The interest in glossy, slick-tech, voice, (showrooms are included) hotel-styled geometric mass. Its interiors are Optimally-icipated to house contemporary, Southwestern, The room is that of an extruded-waste component is the continuance, Southwestern, which another., becomes a curtain-like backdrop to the immediate neighborhood's motion. Interiors above a sea of quadrants in a 2-story residential neighborhood to IMAGE: Called the "Blue Whale," by the locals, this six-story monolith.

"cares I'd like to see it you?"

nearby (Distant? comment: if you can believe that, I have some need acts as a scale generator and curtain-like backdrop for "buildings"
the center becomes a focal node on a developing commercial spine and sitting: located in the middle of a 2-story residential neighborhood.

at the loading access for up to 14 vehicles."

making this an "event," elevators are inconspicuous. There is a separate elevator on the basement floor because the third level above. Construction areas are recessed. Vertical circulation is paramount. By
and loop systems of different widths in a "white" street concept. Construction: Proper to floor patterns vary. but include double corridors.

Is recessed indoors at the vault (to reduce contrast).

lighting: Artificial Lighting throughout is supplemented by light which Chutes operate in zones and at returns through a plane. Chutes operate in zones and at returns through a plane. In an "oblique angled box" which runs interior along the top of the building. Movement: The computer controlled, forced air HVAC system is concentrated.

Concrete: Roof at 2nd and 6th floor, aluminum frame structural trusses, steel deck / Structure: Steel columns on concrete slab in an orthogonal grid, cantilevers Assembly space and a 200 person auditorium

escalator tower. 2nd floor terraces, parking for 1150, 2000 person Utique features: Glass vault arcade at 5th & 6th floors, cantilevered

CEASER PEIFFE, The Blue Whale, The Los Angeles Destinations

January 17, 1984
End Game
College of Architecture
Research
Dorothy A. Heneman
Concept: A 2-story interior scheme that reinterprets the theme of atomization.

until it interacts to reiterate the theme of atomization.

Amplifying mass culture of the industrialized 60’s, The use of a square modular

that building are interpreted by the architect to suit the atomized, high-

Image: The height detailed with white materials of the public spaces of

of town, the museum has the jewel on velvet part.

Site: Settled in sweeping ramps surrounded by woods on the outskirts

far end.

The length of the building before entering at the main doors at the

supporting spaces open into one another. Externally, one must walk

circulation: Formal spatial relationships are linear and progression.

exhibit spaces and to make them feel warmer and brighter.

indirect N, which helps on bringing light onto interior colored surfaces for contrast with

interior surfaces which contrast with the artwork. Parade spaces receive

Lighting: Major spaces face south and utilize natural light to wash white

Mechanization: Conceptual

Celd in aluminium and glass with square modular panels and lights.

Structure: Rigid frame on square modules with skews. (concrete or steel?)

Space.

outdoor gallery, balconies and stages that seem to float in the major

Unique Features: Skewed partition elevated over transient pool, coveled base.

AHAJA ISOSAKI The Gumma Perfectional Museum, Takamatsu, 1974

Tower:

Concept: Montjuich or stacked spaces with an adjoining vertical circulation.
CONCEPT: Spaces support to structured program. (L.e. rectangular...

scale, neutral in setting.
allow spaces to receive, frame, attention, format, structured, long, low.

and committed, rectangular, crossed, spaces. Nat. light, structure.

Iron: rectangular, rectangular, well, traversing, "Recalling" steps.

Stocks: within a formal court in a formal park setting. Otherwise to street.

If these spaces are forced above or below the podium, egress space, formal entry, encourages. It seems so.

Construction: Linear flow through public spaces, formal entry, encourages. It seems so.

ON SITE: can't reject on tracks, movement art, work.

on vaults, can't reject on tracks, movement art, work.

Tiled rectangular and artificial lights in the structure, up glow.

Existing planes of around, depression, light in vaults, combination of

the space into the two bay widths. Non-existing wood parition.

independent one and two story bared vaults of concrete with

the pools tit boutique. Interior connectives, double arcades above entry.

There pools tit boutique. Interior connectives, double arcades above entry.

pavement, windowed portico, raised on concrete base, rectangular re-rect.

underneath: (see intertitle) (Dedicated, articulated, junctions, elevated.

LONG KAHN KIRKLAND ART MUSEUM '75-77, WORTH, TX 1966

CONCEPT: 2 faced three nodal system, nonoriented, 2 layers.

Existing system.

developed by spatial relation, willed internal thyme, with consistent

modern vocabulary and materials (concere, steel) functionally supports
directly coupled from the center, articulation centered on the same axis.

in common area, a shopping center, in a form, rearrangement, but not

Image: "Industrial aesthetics". A focal node for market expansion.

Structures: rectangular, 2 units of exterior eave, at right angles, adjacent to

stretches: parallel climate. 2 units of exterior eave, at right angles, adjacent to

Elevated floors, spine on upper level. denim come in our main entry

Construction: double deck plate w/ 2 cross axes, nodes, single, loaded

Lighting: EXPRESSED" source and can light up.

Mechanization: Plane, system between floor, vents above store fronts.

Beam, steel, deck, roof, and large, glazed area.

Structure: Rectangular, bay of concrete, columns and steps with steel

roof, slabs, projection, entries, framework for addition.

- Formed,articulation over construction plane, three interior, cascading

unique features, ability to see through building at all, cross axes.

BENJAMIN THOMPSON AND ASSOCIATES, HARPOURPLACE, BARTONMORE, MD 1960
(see Related themes by Jenocks.)

(open"

suggestion—in fact the possibilities for new forms in this city are

widespread. As the historic precedent as a building type and

project also has a little historic precedent as a building type

and is the historic precedent as a building type. I feel that

can account for modes from historic sources. Another

aspect of the architect's design. Feel that the area had

 Structural aspect to that the architect's design. Feel that the area had

been chosen to analyze the project because, in some respects, it

contains a mixture of historic and modern architectural patterns. Another

and use modern to historic and modern architectural patterns. Another

area's history. To the project, in that both are set on the water,

I have chosen to analyze the project because, in some respects, it

Notes

could be made easier.

Traditional geometric pattern was determined. All other design decisions

were made within the composition. A row of modular homes the in

Faute white skin—are repeated at various scales and the organization

pattern which is repeated at various scales as the organization

modular. One story, modular. Home the in

Image: Articulated geometric forms based on an octagon and square

into your joke.

mechanical: Local air conditioning units punctuate roof. HVAC to in-

Materials: Text skin, glass

Structure: Repeated and unarticulated steel bay system. That

complex) impervious to cover water. (drains water "into" building

spaces by uncovered bridge over inter. (drains water "into" building

attachment plaza with symbolic water tower. Connection of major

of water edge circulation spaces at building's interface, outdoor.

unusual feature: Strong geometric forms in plan, exterior development,

THOMAS WRIGHT Regional Shopping Center, Hatfield, PA, 1976
We will give a possible solution for the General Assembly Halls, Commission Halls, (Plate 9). There is no indication in this sketch but only the evocation of an idea. First you see a group of bridge girders, destined for one of all possible ceilings, and more precisely those of councils, and missions. Henceforth each ceiling is a "ground", suspended; the halls can therefore attain being neither bound down nor disturbed by the nature of the supports.

"Monuets" need no longer be our concern.

A building—housing the Assembly, Councils, and Commission—and regular quadrilateral mass.

CULTURE

Not only for the children to be born in the city, the men who are called here to live and to work.

People, people with bad and broken posture do not enjoy physical well-being. Their disturbances could be corrected. The body is the support of mind and, of course or the beach 10 or 20 miles away an exercise should be part of daily life. Places for recreation (grounds or buildings) should be household for working, and the culture of body and mind will share a rapid succession in a predictable and homogeneous.

Buildings are built in height, the land around can be freed and planted with trees and lawns. Amid work institutions of bodily culture are constantly present: basketball, tennis courts, swimming pools, walks, sunbathes will change and adapt itself to modern activities. As appear everywhere. Fifth Avenue, New York, not as yet but provocative, but in the Madison "modern" clothing can already be seen.
The Permanent Exhibit of World Urbanism

The nations will share halls to exhibit Urbanism becomes the very key to social, national planning, projects, public works, exploitation of sites, architecture, man's dwelling, regulations, financing, etc.—these are its reason of this constantly renewed up-to-date instrument of peaceful radiance, touchstone proposals, corrector of rhetorical utterances.

* * *

The World Law Faculty

We may envisage it as situated in the debates. Center of specialized and complements to those who follow its courses a living contact with the crude and cruel realities, just as attach themselves to a hospital in order to materiality of facts. Here, researchers of various occasions attend the debates of the sessions. Here, they will see living facts and

The building will contain study rooms receivable that many a leading international during his presence at one of the University, or even a course at the world law have the purpose of preparing prudent in fronting and solving the problems hence wishes to call itself One World.

* * *

The World Library

It is a receptacle to hold the elements by day, of all that will be involved in world events.

The building: a splendidly ordered


Cette naissance d’une architecture des temps modernes, à la réalisation de laquelle Le Corbusier ne fut pas convié et qui fit sa première apparition sur l’est River sous une forme qui permettait toutes les observations et même toutes les réserves, remonte d’ailleurs aux études antérieures de Le Corbusier; dès 1929, lorsque dans «La Ville Contemporaine de Trois Millions d’Habitants» il crée ce qu’il appelle le «Gratte-ciel Cartésien», type nouveau de bâtiment moderne qu’il perfectionna de plus en plus au cours des années, par exemple à l’occasion des plans d’Alger, d’Anvers, de Barcelone, de Buenos Aires, etc... Une forme presque définitive du gratte-ciel apparaissait déjà en 1939 sur le Bastion 16 à Alger, dont la grande maquette à 1:100 se trouve au Musée des Colonies à Paris. En 1936 déjà, une première réalisation intervint sur les plans établis en commun avec l’équipe brésilienne à Rio de Janeiro pour le Ministère de l’Education Nationale et de la Santé Publique; le bâtiment proposé tout d’abord par Le Corbusier quittait le terrain exigü qui lui était assigné à l’intérieur de la Cité d’Affaires pour aller se mettre en bordure du champ d’aviation, bâtiment allongé, dont tous les éléments, toute la biologie intérieure étaient déjà clairement déterminés. Le terrain convoité n’ayant pu être accordé, le bâtiment fut reporté sur son terrain précédent, provoquant alors une métamorphose de la solution: le bâtiment des bureaux (le Secrétariat lui-même) prit la verticale au lieu de l’horizontale, avec ses pans de verre, ses briques solaire (appliquées pour la première fois à cette occasion), sa distribution intérieure, etc., etc.

La question ici évoquée des grands bâtiments administratifs avec travail quotidien dans les Secrétariats et travail intermittent dans les Grands Commissions et Assemblées Générales, est un problème contemporain; il se renouvelle en ce moment-ci à Paris avec la construction du Palais de l’UNESCO. De tels problèmes rassemblent l’effort intense des artistes et des techniciens en vue d’une solution harmonieuse d’une part, et d’une technicité impeccable d’autre part. Sont en jeu non seulement les problèmes esthétiques mais ceux de la ventilation, de l’éclairage, et ils sont essentiels. Ils doivent répondre aux exigences scientifiques mais aussi s’appuyer sur les données climatiques. Et c’est ici que l’architecte doit savoir inventer.
Deux aspects de la maquette 23 A, création totale de Le Corbusier, qui a servi de pivot aux discussions des 10 experts venus à New York à partir du 15 mars 1947.

Le Corbusier déclare se démolir complètement de la nature d'architecture, développée dans la réalisation de l'ONU, à laquelle il fut laissé totalement étranger.

Ce carnet de poche de L-C contenant 61 pages, avait disparu pendant deux années du coffre-fort de l'institut de Boston. Ces 51 feuillets, datés du 28 janvier au 11 mai 1947, contiennent le développement révélant des études du siège de l'ONU.
of National Education and Public Health in Rio de Janeiro. Le Corbusier's earliest proposal was to move the building from the cramped space which had been assigned to it in the middle of the Business area to the edge of the airfield—

it was an elongated building which clearly expressed its internal biology. But the building was returned to its previous site with certain modifications of the design. The office block, that is the Secretariat itself, became a vertical instead of a horizontal mass, with glass walls and brise-
soleils, which were here used for the first time. The design of a great administration building with daily work in the Secretariat, and intermittent work in the large Committees and General Assemblies, is one of the most modern problems. It arises once more at this moment with the construction of the UNESCO building. Such buildings require fine team work on the part of the artists and technicians to produce both a harmonious and a technically perfect solution.

Le Corbusier

Monsieur,


Je vous prie de m'agréer, Monsieur, l'expression de ma considération la plus distinguée.

Le Corbusier.

Paris, 1er Décembre 1948.

Le Corbusier
Chapitre 1 - DISCRIMINATION

WORLD CAPITAL ou HEADQUARTERS ?

La question même du siège de la World Capital, qui doit être aussi la question de sa nature, est largement débattue dans le monde entier. Les États-Unis, par exemple, ont pour centre de la World Capital, à une époque où le capitalisme mondial était en mutation, une grande partie de l'économie mondiale. Ainsi, la World Capital était-elle le lieu de rencontre de tous les États-Unis, et non seulement de ceux qui avaient un intérêt direct dans la question de la World Capital. Le siège de la World Capital, qui est aussi le centre de la World Capital, est donc un lieu de rencontre entre les États-Unis et les autres États du monde, en particulier les États de la Francophonie et de la Loi.

Les États-Unis ont été l'unique pays à avoir un siège de la World Capital, et c'est là que se trouvait le siège de la World Capital de la région de l'Amérique latine. Cependant, depuis les années 1980, les États-Unis ont commencé à se tourner vers d'autres pays, comme l'Égypte, le Mexique et l'Uruguay, pour une meilleure organisation de la World Capital. En effet, les États-Unis ont commencé à jouer un rôle majeur dans la World Capital, en particulier dans la région de l'Amérique latine, où ils ont pris en charge la question de la World Capital de la région d'Amérique latine.

La question de la World Capital de la région de l'Amérique latine a été levée lors de la réunion du Conseil des Ministres des États-Unis, qui a eu lieu à Washington en 1982. Les États-Unis ont alors décidé de céder le siège de la World Capital de la région de l'Amérique latine à l'Égypte, le Mexique et l'Uruguay, qui ont alors pris en charge la question de la World Capital de la région de l'Amérique latine. Aujourd'hui, la World Capital de la région de l'Amérique latine est une entité constitutionnelle, qui est dirigée par un Conseil des chefs de la World Capital de la région de l'Amérique latine, constitué par les États-Unis, l'Égypte, le Mexique et l'Uruguay.
Échelle comparative des futurs bâtiments et du Palais de la Concorde à Paris

Maquette de Wallace Harrison - Septembre 1947
ous: a partially transparent and reflective skin that sometimes doubles reality and sometimes allows a veiled, distorted view inside. Because the glass panels are slightly curved for strength, they give watery undulations, and since they are set in a grid of supporting mullions they do not become a continuous, glazed surface.

There seems to be contradiction in the Silvers’ work here—or at least an unresolved issue. On the one hand they try to make the supporting mullion and glass membrane into a single plane, thus creating a sheer membrane over the whole volume (conceptually) like an inflatable building, whereas for pragmatic reasons they cannot eliminate the dividing mullion altogether. The visual result is, negatively, a compromised surface, positively, one with scale. It is reminiscent of Superstudio’s continuous monument of grids and extruded sections of New York City (fig. 6).

Indeed, Pelli and Lumsden base their work on the mass production of repeated asymmetrical sections, and in this sense their buildings can be seen as mouludings, either lying down or standing up. The elegant, lying moulding is a particularly apt metaphor for the Pacific Design Center (fig. 7). After all, the interior decorators who set up shop within the building sell their own type of “destitful” mouldings. What better than a building which is a giant architectural element, exploded to enormous size. After a while it is bound to communicate this meaning to the man in the street, like the other Pop architecture of L.A., the building in the shape of its function.

Later, Pelli said that he wishes to speak basically to two groups—either other architects or the mass public. His buildings would seem to work particularly well at these two extremes and perhaps, upset a large number of people looking for intermediate meanings.

Silver Eclecticism

Tim Vreeland, the Walter Gropius and inter-
mediary of the group, is working with a wider gamut of architectural form. In the opening address of the conference he underscored the unique aspects of Los Angeles for producing opportunities absent elsewhere. The possibility of fantasy, the “need to produce culture instantly”, the parallel of architecture and film (and film-set fantasies).

The work that he showed conveyed various stylistic sources. The international style of Neutra with its expression of sectional organization on the elevation, and a stripped eclecticism, where Spanish Colonial Style was rendered in even more pure, white, geometrical forms. For a Shopping Center in Florida (fig. 8), Vreeland combined a corresponding variety of functional prototypes: a marina for waterside shopping, (indeed the plaza of San Marco in Venice was turned into a water plaza), an intricate square and triangular organization reminiscent of Israeli projects, and the pirate ships and bridges of Disneyland. All this was integrated in rather good-taste Swiss graphics. For the actor Warren Beatty, he designed additions to a thirties house in a particularly sympathetic mixture of Art Deco and Streamform Moderne. Underlying these schemes was a basic attitude summarized in the Saarinen dictum: “we seek the appropriate style for the job”.

Eugene Kupper also provided a partial contrast to the pragmatic approach. His work was based on many sources and what he called “the rich universe of metaphors”, and ritual. A concert pavilion “nestled in the earth”, a building for UCLA Extension continued the two metaphors of “earth and sky” (fig. 9), earth being represented by walled, bracketed space and sky being represented by a lattice grid of trussed space. The metaphors, while exemplary, would doubtless need further cues to be understood on a literal level. Kupper, like Kahn and Van Eyck, invents his own rather private poetic language hoping that it will be easily decipherable. Unfortunately, as with all the Silver’s work, the architect’s restraint are relatively restricted. Goodness there is no writing or neon (exclamation), no hot dog stands in the open, no vulgarity, little in contrast world of Mary Hartman—

To say this is not to criticize and sensitivity. His home shows a facility and sophistication hard to match. Outdoor rooms fold into the interior; a corridor is unified by a subtle sequence of frames at right angles to it; even the star’s public facade are different (fig. 10).

To summarize the contributions of its distinctive constellation may be listed: a tough, toughmated each job as an independent and celebrate every idea, matter what they are, a combination of which emphasizes the excitement of the warehouse space, the combination of flat membranes which are for polished surfaces whether glass, nylon or felt, blue or, most appropriate, these things are absolutely unified in the suspicion that if, say, John Dinkeloo were in Los Angeles, this would be Silvers. Still, the underlying interrelation to the modern, only welcome its formation on the line to raise the level debate indeed create one before in Los Angeles. As Hines said, perhaps it's time talking, publicizing group and criticize each other might be reached, with consequences for Los Angeles...
The blue bombshell

The huge, blue-skinned Pacific Design Center by Gruen Associates’ Cesar Pelli is a dramatic presence in its low-scale Los Angeles neighborhood, and as time passes, affection for "the beast" seems to grow.

Pacific Design Center is a six-story blue presence that is felt from great distances, because it is seen in bits and pieces through buildings and trees in its two-story neighborhood. It is rather more a curtain than a building—like Christo’s brief, intense and unstable orange curtain stretched across Rifle Gap. The four-and-one-half acres of glass make PDC a fitting home for an industry whose life blood is change—the contract and home furnishings field.

The 750,000-sq-ft blue-skinned building was a cause of concern as it rose on a 16-acre site vacated by a lumber yard, cement-mixing plant, small industries, shops, and homes. It was called the beached whale, the blue blimp, the blue submarine, it still is, but there is a growing affection for the beast, just as there is for scale-shattering wall paintings and other L.A. pop art.

Six blocks to the south is another new scale-breaker, the expanded Cedars-Sinai hospital complex. This and PDC form two giant nodes in the newest center for development on the west side, the area bounded by Santa Monica and Beverly Blvds., San Vicente and Robertson. The 1125-bed hospital (4500 employees) brings 10,000 persons a day to the area. Old houses converted years ago into furnishings showrooms are being emptied for conversion to doctors’ suites and new, high medical buildings are planned.

PDC, on the northern edge of the Melrose-Robertson furnishings center, gives the industry its first focus since the regional markets have reached such importance. The industry was at first fearful that PDC would gobble it up, but instead it has been a factor in pulling it together. Much of this is due to Gruen Associates’ scheme, with its high ratio of public-to-rental space. The public spaces have responded to such a variety of uses that they have quickly become lucrative rental spaces. The building also has three ingredients in combination not present in any other on the west side of the city: parking for 1150 cars; a place where 2000 people can congregate; and a 400-seat auditorium equipped with 35mm and 16mm projectors, a portable stage, theater lighting, and multimedia capabilities. With the addition of a banquet room serviced by a restaurant, and a variety of meeting rooms, the adjuncts become as important as the building’s primary use for showrooms. The present 40 percent occupancy and 60 percent of committed space tells less about the success of PDC and the growth of the regional market, however, than the decision in July to expand into the parking lot with a new 100,000-sq-ft Merchandise Mart building for trade shows, a 300-room hotel, and a parking structure.

An earlier attempt to give focus to the furnishings industry was Design Center on Beverly Blvd., which was planned so that showrooms could be converted to offices if it failed. It did; the industry was too much at home in one- and two-story buildings within easy reach of each other. The Los Angeles Home Furnishings Mart, open only on Fridays, appeals to schlock buyers who are different from the carriage trade that PDC attracts. As a furnishings exhibition space, the Convention Center in downtown Los Angeles is a dismal failure because of its distance from the Beverly Hills area for which the industry has an affinity.

Site and context

The PDC site was already owned for the most part by Southern Pacific and was in uses which had reached an economic end; through their real estate arm, Sequoia Pacific, they began looking for a new use. While Sequoia was toying with the idea of a design center they called in Gruen Associates because of their experience in shopping centers and merchandise marts. Simultaneous with a feasibility study was some land acquisition and swapping; parcels on Melrose and San Vicente assured good frontage on the south and west, then frontage on Santa Monica Blvd. was exchanged with the Rapid Transit District for land on the east, the two negotiations producing a better shape but somewhat less acreage. There was one holdout on Melrose, which accounts for the cottage and tiny commercial building interrupting the flow of the south plaza. When a double curve in Melrose Ave. is straightened the holdout will disappear; in the meantime it is being "planted" out.

Edgardo Contini, engineer and planner at Gruen who was in on the project at an early stage, saw that the site lent itself to the conventional merchandise mart—a large mass
with the neighborhood, it would be a scale generator rather than a follower.

Some of the directness of the design of PDC, according to Cesar Pelli, came out of the initial uncertainty as to whether he was working on a building or feasibility study. What spurred the doubt was the scheme in another architectural office for a design center in Century City, which was later abandoned because of its distance from the center of the industry, the smaller site available, and higher land cost. Because of the uncertainty, the design proceeded in slow, easy stages, but from the beginning the form, skin, and color were treated as one. The strong extruded form, characteristic of other Pelli work, responded to the functioning of a merchandise mart, and his typical low relief mullions and wrapped skin would tend to minimize the bulk of a large mass.

**Interior streets**

A merchandise mart is unique because it functions as layered industrial space and as "village streets"; it is a sophisticated loading dock with several hundred showrooms attached. (At PDC 14 vehicles can unload at once onto 10,000 sq ft of marshaling space which opens to freight elevators.) The interior street system has to accommodate the freight that in other markets goes in the back door, yet the streets are dressed for leisurely window shopping. With such a strict program, buildings design themselves—or do they? Mies remarked once that building codes left little for him to do; but what there was he put an indelible stamp on.

The Pelli stamp is on PDC. It is a smooth glass package, but unlike the typical one (going back as far as Pietro Belluschi's 1948 Equitable Building in Portland) no silver strings tie it up. The surface is sheer; it is not a pure cubic shape but an impure dynamic form expressive of unequal forces. In PDC the inner life pushes the profile into shapes that appear in factory design, and although Pelli is not one to play with historicism there is a strong memory of the Crystal Palace. There is a stronger memory of some of his own earlier buildings: the push and pull at the surfaces, the sculpturing, hollowing or punching out. Fingers project out of the main concourse at Teledyne; Comsat and Federal Aviation Administration (designed a year apart at DMJM, the latter with Anthony Lumsden) stretch the sheer skin over fat DC-3 curves.

Whether the form of PDC was manipulated or just helped along, there was the internal pressure of the circulation system in the shaping. Corridors varying from 30 ft to 120 ft in width have islands, or loops, and the grid is broken up by diagonals. Besides offering the exhibitor a choice, the varied layout of the 12 1/2 acres of corridors distributed throughout the six floors created spaces for many types of social events.

What most affected the exterior form was the barrel-vaulted galleria on the fifth and sixth floors, and the obtuse-angled box which flanks it. The latter houses the mechanical services and was devised after the basement had to be omitted because of the high water table on the site. Less decisive in form-making is the handsome cylinder on the south for vertical circulation; more effective in breaking up the surfaces are the fifth floor cantilevers on the north and south, and the large terrace off the third floor on the north.
Pacific Design Center

The galleria came out of an effort to develop a distinctive space at the top level, thus the two layers of shops facing a long promenade. When Contini, according to Pelli, said that the building "needed a destination at the top," it was roofed with a partially glazed barrel vault. For the sake of form, it was extended the length of the building, becoming its most distinguishing feature. The light is kind here because an angled surface is painted to catch and reflect the light, diffuse it, and to reduce the contrast. The glazing is a bronze-tinted acrylic sheet.

Vantage points
The cylinder of vision glass on the south side which houses the escalators is both attached sculpture and a neat circulation solution. The observation that merchandise marts, unlike office buildings, have a slow tempo accounts for the detaching of the two escalators from the main space and making an event of the trip up or down. (Elevators are tucked out of sight.) Spacious viewing platforms are developed at each landing for city watching; they are also good points from which to see the detailing of the opaque blue glass of the south wall, the fractured images in the angled glass and the long planting well (supported on lowered columns flanking the large structural ones). This may be the first time bougainvillea has been used architecturally above ground, and the effect should be starting when the red blooms appear on the trailing branches and are reflected in the blue glass.

The color of the glass was an important decision, and the Gruen office went through various colors before settling on the blue. With such easy colors as white, gray, or beige the forms disintegrated and reflections were lost. The final choice was between a maroon and the blue, and during construction 12 shades of blue were tested. Pelli wanted a blue with as little green or purple as possible, and the blue selected was "as blue as spandrel-glass technology could make it," he said.

As rentals started before construction, numerous changes reflected the attitudes of renters. Two-story showrooms were eliminated, and the only existing ones now are those in which exhibitors rented the space above and cut through. A last minute change provided exhibition space in the lobby mall, which works well because of the spaciousness, the irregular layout, and the entrances from east, south and north. Imaginative uses have been found for the public spaces, and events are scheduled well in advance.

PDC got more than it bargained for, although Pelli regrets that full use has not been made of the acres of terraces, especially the one planned off the restaurant space; however, a small luncheon place on the Melrose side now spills wire tables and chairs onto the plaza at midnight.

Spaces inside and out move freely through the 30-ft grid, except in the columnless spaces of the escalators and the galleria. The same design attitudes apply to the grid of the curtain wall.

PDC is the first large building in Los Angeles to apply the new high-rise code for fires and earthquakes. The steel frame rests on a 30-in thick concrete mat, and the structural assemblies along 10 of the 18 column lines form rigid frames. Ionization-type sensors automatically start fire and smoke control systems and notify the fire department and security personnel. Control elevators are dispatched directly to fire floors, while passenger elevators have devices which prevent doors opening on fire floors; one stairwell is designed to function as a smoke-free shaft. To prevent glass from cracking or falling, sliding expansion joints occur at the corners of the building, at wall intersections and between floors. [Esther McCoy]

Data

Project: Pacific Design Center, Los Angeles, Calif.
Architect: Gruen Associates, Los Angeles; Cesar Pelli, partner in charge of design; Edgardo Contini and Allen Rubenstein, partners in charge of project; Miko Lazovich, project designer; John Friedman, construction coordinator.
Program: 750,000 sq ft multi-level building and design center serving the specialized needs of professional interior designers, architects, specifiers, decorators, and dealers involved in the contract and residential fields.
Site: 16.66 acres in mixed residential/commercial urban Los Angeles.
Structural system: designed to withstand earthquakes up to 8.2 on the Richter Scale, the structural steel welded frame is of high-strength ASTM A-572 grade 50 and normal steel ASTM A-36 steel, resting on a continuous 30 in. concrete mat.
Mechanical system: entire building is air conditioned (computer-controlled) using two centrifugal chillers from which cold water is pumped to air-handling units on each floor, and from there through ducts to 50 separate zones. Air is returned through ceiling plenums. Heating is by electric duct heaters. Sprinklers, fire and smoke detection systems are provided throughout.
Major materials: concrete, structural steel, steel deck with 2% in. concrete fill, blue glass set in structural glazing gaskets supported by aluminum framing system, steel roof decking with insulating concrete roof fill.
Consultants: Gustav Moir, landscape; Gruen Associates, interior of project; tenant showrooms handled on individual basis by tenant; Gruen Associates, mechanical, electrical, civil, structural engineering.
Client: Sequoia Pacific, a division of Southern Pacific Co.
Costs: $20 million. $26.60 per sq. ft.
Photography: Marvin Rand, except p. 79 top left, Eugene Kupper, bottom, Fred Clarke, p. 81 middle left, John Dixon, top right, Fred Clarke, p. 83 bottom, Gruen Associates.
been responsible for the design of their spaces
individual remains such as Knoll (above) have
the East end (100) throughout the Center.
The second major circulation area of PPG is at
PNC Design Center’s main attraction is the barrel-vaulted gallery (left) at the top, where many kinds of social events can be held.
Vreeland

"None of these men is a true Southern Californian—12 years is the longest any of them has been in this city—so there is not a trace of the regionalism in their work that characterizes most Southern California architects. Their view of architecture is much more international; their sources and influences are world architecture, and usually from first-hand contacts.

"If they have any cultural allegiance to the region it is to the Arts and Architecture Los Angeles of 20 years ago—the Case Study houses and the lightweight steel architecture of Richard Neutra, Charles Eames, and Raphael Soriano; and much earlier, to the architecture of Irving Gill, for its directness, simplicity and understanding of the technology of its days.

"In fact, what has attracted the Silver architects to Los Angeles is precisely the lack of cultural restraint, the freedom from a particular commitment that this place seems to promise, an escape from the orthodoxies such as cities like Chicago, New York, or San Francisco demanded.

"By the time I got here I discovered to my chagrin that the historical tradition was all over, already passed into history. Arts and Architecture had folded; speculators' stud and stucco accounted for most of the building and the rest were imitations of Sea Ranch; I had to begin all over again.

"But the absence of a prevailing tradition in architecture can be an asset. It provides the searching architect with a blank screen upon which to project his innermost images without interference. Los Angeles has always essentially played this role for the culture it has nurtured. It has encouraged fantasy—quick, easy fantasy, fantasy in a bean field like Beverly Hills—and instant tradition. Make believe is our chief product and export.

On the regional shopping center: "Discipline and fantasy, is it possible to achieve both in an architectural project? The discipline is exerted from the repetitive and undifferentiated steel bay system with air conditioning units punctuating the roof that shopping center economics requires. The fantasy is in response to the waterfront site and the colorful activity associated with shopping... Once the controlling geometric pattern had been determined, all other design decisions could be made easily. Fantasy within discipline."
The unreal

Architecture of Arata Isozaki

ARATA ISOZAKI

The unreal

Architecture of Arata Isozaki may be seen as

abstract theories and satisfy functional demands.

outfaced, the built works in Japan communicate

The unreal
own individual character, which is discordant with, yet ordered by, the imposed discipline of the whole.

In the same year, the extensions to the Oita Medical Hall were completed, and the changes from the approach of 1960 to that of 1972 can be clearly seen. The curving, heavy form of the early section, denoting the time of searching, has given way to clear resolution. The transition from the old to the new is achieved by retaining the rear outer wall of the old building as an internal wall of a light court which leads smoothly up low stairs into the new section. The elevator is centrally placed with the same directness and charged with the same overtones as the toilet block at the girls' school. The directness is carried through to the top level of the building where one leaves the elevator, not into an intermediary space, but straight on axis into the principal area of the curved hall with the sweeping tiered skylights above. The expected and the unexpected are continually played against each other. The new part's relationship with the old is explicit. Facing each other across the light well the spaces of the two are visually linked through the openings of the new inner walls. With the exception of the conference hall, all parts of this building are tied together in a mesh of total or partial communication, horizontally and vertically. Not only is the new section notable for its integration of the two parts, but throughout it presents a harmony of blended spaces from the conference hall on the top level, down through the balconies, small stepped lecture spaces, and bridges that overhang the major office space below. All through the building the highly inventive and complicated spaces are modulated by frequent interjection of simple and direct details and objects. The curving metal stacking chairs and high-backed curved plywood chairs, hallmarks of an Isozaki building, take their place with other precisely designed furnishings and fittings. Convincingly the diverse textures, colors, lighting, spaces, and solids are all brought together in a unified composition.

The economic upward trend continued.
Arata Isozaki

From Gunma Museum to the Kitakyushu City Museum was a short step for Isozaki, but as much as Gunma is gentle and ephemeral, so Kitakyushu is harsh and aggressive. Rather than the flat plain of the park at Takasaki, the Kitakyushu Museum site is the top of a hill. The building has responded by rearing dramatically in multi-levels climaxed by two boldly cantilevered, hollow, square-sectioned, overgrown beams that contain the principal exhibition spaces. These gigantic beams are wrapped in dark silver metallic sheets and filled at their ends with windows similar to those at Gunma Museum. As at Takasaki, the sequence of approach to the building has been carefully engineered, and the shock of entry into the main hall is comparable. While most parts of the building are of asymmetrical design and accommodate their functions in a straightforward manner, the principal entry hall is strictly symmetrical, with the great elevated boxed exhibition rooms slashing through on each side, carrying their metal-clad walls into the interior. The hard, taut, reflective space of the hall is highly expressive of Isozaki’s drive towards a new imagery for 20th-Century architecture. As always, the initial blow is softened, this time by gently curving white marble stairways and smooth, almost classical doorframes.

The Kitakyushu City Museum of Art combines several of the features of the preceding works: the centralized space of the girls’ school, the aggressive cantilevers of the Oita Library, the distinct separation of parts of the Oita Bank, the contradictions of the Fukuoka Bank Home Office, and the three-dimensional ordering grid of Gunma Prefectural Museum, the Ripponmatsu and Nagasumi branch banks. The soft and the hard, the exuberance and the reticence, the logical and illogical, are all together in this tour de force.

For the library at Kitakyushu there is no precedent in Japan and few clues in Isozaki’s previous work. One cannot but be amazed at the imagination of an architect who can conceive of a library and its accompanying museum as two sensuously curved snakelike forms vaulted with concrete ribs and sheathed in copper. Full advantage is taken of the site of the building in the city’s park grounds. Reading rooms and stacks open generously onto leafy surrounds to capture the nearby castle on its hill, and like a train on a sharp corner provide views back and forward to the curves of the building itself.

Not only is this library incredibly bold in its conception, but surprisingly it comfortably houses the complex functions of a large resource center. There are virtually no solid internal walls. The transition between, and definition of, spaces is achieved effortlessly by distance, directional change, and variation in floor and ceiling levels. The smoothly functioning interior consists of spaces not only pleasant and comfortable, but even emotive and in-
DETAILED CONSIDERATIONS

Up to now the main thrust of this chapter has been toward understanding the various materials available, their design potential, and the basic installation techniques of paving. These are all significant areas of concern and are generally very carefully reviewed by the designer. However, it is important to realize that there are several detailed considerations which also require considerable design efforts in order to achieve a successful solution. These include the placement and design of catchment facilities for surface water, edging to contain and give form to the paved surface, techniques for incorporating vegetation within paved spaces, and the design of pavements which will permit the repair of underground utilities.

The placement and design of catchment facilities is perhaps one of the most important details to consider in paving design. Too often the solution for disposing of surface water is a last minute consideration resulting in the ill-conceived location of a catch basin and the selection of an ugly, incongruous grate. The surface drainage of pavement should be considered at the outset so that it will become an integral part of the design.

Figure 5-1 illustrates a small courtyard which is paved with precast exposed aggregate concrete pavers and sets. The surface is pitched toward the center and the concrete paver located at the low point has been perforated so that it functions as a grate for a catch basin hidden below. This provides a very neat, simple and compatible solution which avoids the use of an unsightly metal grate.

When vast areas are paved they are usually pitched so that large portions drain in several directions on an even plane. This is normally referred to as sheet draining and requires that a French drain or a trough system be employed to collect the water. Figure 5-2 demonstrates how precast interlocking concrete pavers can be used to disguise the drainage trough and provide inlets for the water. Many stone and concrete companies manufacture French drain systems which can be neatly worked into pavement design. Figure 5-3 illustrates a custom grate which is made from granite and Figure 5-4 shows how a concrete unit is used with precast pavers. Another interesting technique is to construct a concrete trough and fill it with coarse aggregates, rather than covering it with a grate (Fig. 5-5). In this manner, the drain is used as a design element forming a strong edge and supplying interest through contrast in textures.

In addition to providing for surface drainage, the treatment of the pavement edge is extremely important. Edging is used to contain the pavement and provide a finished quality by delimiting and defining the surface area. Edging prevents lateral movement of pavers when employing a flexible, semi-rigid, or rigid base without mortar. When deciding on the type of edge treatment, the landscape architect must determine what role it will play in the overall design. If a subtle but clean edge is desired, steel strips which come 4 to 6 inches in width
FIVE PLUS ONE

HISTORY OF PUBLIC & COMMERCIAL ARCHITECTURE

DOROTHY HENEHAN

12.16.83
The Crystal Palace, built in Hyde Park near London, is an example of how modern materials, including glass, were used to construct large, lightweight structures. The Palace, designed by Joseph Paxton, was constructed for the Great Exhibition of 1851. It showcased a vast array of industrial and artistic inventions from around the world, demonstrating the technological advancements of the time. The use of glass in the construction of the Palace revolutionized architecture and inspired future designs. The image shows a detailed view of the Crystal Palace, highlighting its architectural significance in the history of modern architecture.
THE FACT THAT THE BUILDING HAD SPANS LARGE AND HIGH ENOUGH TO CLEAR INDOOR TREES ONLY SERVES TO ANNOUNCE PAXTON'S INTEREST IN THE CONTINUITY OF INDOOR-OUTDOOR RELATIONSHIPS.

THE EXPOSED AND ORNAMENTALLY FORMED STRUCTURAL SPANS CELEBRATED THE SYNTHESIS OF ART AND TECHNOLOGY. THE INTEGRATION OF SOME SYSTEMS (SUCH AS ROOF DRAINAGE) INTO THE STRUCTURE NOT ONLY THE WORKING ELEMENTS OF THE BUILDING BUT COMBINED WITH OTHER MULTIVALANCES THAT WOULD BE FURTHER EXPLOITED IN THE 20TH CENTURY, IN DESIGNS SUCH AS MIES' VISIONARY GLASS SKYSCRAPER, THE DOMES OF FULLER, AND PIANO AND ROGER'S SOMPOUS CENTRE.

TODAY GLASS BOXES ON STEEL CAGES PIERCE THE SKY OVER MANY CITIES.

115. Sir Joseph Paxton and Fox & Henderson: London, Crystal Palace, 1850-1
In 1933, to the Chicago Tribune Tower competition, architects were encouraged to submit proposals for a tower to be built on the site of the former Woolworth Building. The architectural impact of the Woolworth Building was not limited to its structural design but also influenced the aesthetics of the city landscape. The Woolworth Building, designed by Cass Gilbert in 1913, set a new standard for tall buildings with its steel-framed structure and Art Deco ornamentation.

The Exposition of 1893 (the Columbian Exposition) was a catalyst for innovation in architectural design. The fair brought together architects and engineers from around the world to showcase their latest designs in a variety of building styles. The fair was a platform for experimentation with new materials and techniques, leading to the development of modern architectural practices.

The suppression of innovation in favor of the academic style led to a stagnation in architectural design. The rise of Art Deco marked a departure from formal rules and a return to more varied and expressive forms. The suppression of innovation was not limited to architecture but also affected other fields such as art and design.

By 1933, the world wars had disrupted the flow of artistic innovation, and there was a renewed interest in experimenting with new styles and materials. The Exposition of 1933 was a chance to push beyond the limitations of the academic style and explore new possibilities in design. The competition for the Chicago Tribune Tower was a call for architects to think beyond the traditional forms and create something truly innovative.
An interpretation historical note is that the 1860s separated a new era. In all, the primary concern is the pursuit of innovation, or counter-utopias. The building is a pre-occupation with image and message in preference to function. The primary concern in both instances was whether design or form from a similar template. The Cattleya employs two large entrances, competition for the same project.

An interpretation historical note is that the 1860s separated a new era. The Cattleya employs two large entrances, competition for the same project.

The Chicago Tribune Tower
Michigan Avenue Elevation

Austin Avenue Elevation

Plate Number 2

Plate Number 3

*THE CHICAGO TRIBUNE TOWER COMPETITION, LATE ENTRIES*
The German Pavilion was a primary example of the Modern Movement. Although the pavilion was of brick and glass materials in expression, its proportion, clarity, neatness, and craftsmanship were notable. However, in Germany at the time, a pavilion that valued directness and economy, the new culture to which the socially enlightened as an exhibit, the German pavilion characterized as a movement toward definition of concept of an adequately proportioned space, the use of steps and vertical planes gave new interpretation between the interior and exterior, and an interpretation of the dissociation of space and an intervention of support of the glass skin, and the extension of spatial poetry of means, the pavilion manifests much more than the presentation of its themes. And later in the U.S., Ludwig Mies van der Rohe, his contemporaries, and his disciples, in the multitiered pavilions by detail refinement and materials polished toward use to define the minimalist concept, considering the use of less is more, which becomes the hallmark of the Modern Movement, the Barcelona Pavilion that the greater ages of the past, the German Pavilion at which the 20th century might wish to be performed against.
For Historical & Textural Extensions.

The "Paradigm" change had been proposed by a group of architects, who, in turn, were influenced by the Modernist Tradition and the aesthetic strategies of the Modernist generation. The "Paradigm" change has given the Corbusian vision of Paris a new lease of life, especially in the fields of architecture, urban design, and planning. The concept of the "Unité" has been applied to an urban planning framework that is more responsive to the needs and aspirations of the city's residents. This has led to a more holistic approach to urban development, where the relationship between design and function is emphasized.


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The Unité d'Habitation in Marseille, France (1947-52) was designed by Le Corbusier, who was known for his innovative approach to housing and urban design. The Unité was a landmark project that demonstrated the potential of architecture to address social and environmental issues.

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The car park, which is an integral part of the Unité, was designed to be a public and social space that would encourage interaction and community

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The car park, which is an integral part of the Unité, was designed to be a public and social space that would encourage interaction and community
Appartement E, la salle commune; au fond, la cuisine avec passe-plat

Apartment E, the living room; in the background, the kitchen and serving hatch
The Portland Building is an architectural statement of a utopian vision. As the most notable example of post-modernist architecture, it has cast 11 into the limelight of architectural discussion. As such, not so much by virtue of excellence in technological achievement, but rather by virtue of its existence as an exercise in critical thinking.

The Portland Building was part of a larger renewal effort for the City as a whole. But the human activity within, its importance to the city, the way that conveys not just the building's structure, but a sense of community in form, and civilization, for a de-complexification of public architecture, appropriate to the complexity in public architecture, necessary for a level of articulation. At the simple. Gravitas design, renown for a level of the Modernist. Architectural reductionism that amid the continuing battle of Art and Science, for the compatibility and cooperation of over a decade ago, in the execution.

In the Portland City Services Center, "The Portland Building"...
OF CONTEMPORARY CULTURE. IT IS SURPRISING THAT HE Seldom REFERENCES THE PRESENT AND THE LOCAL FOR HIS FORMAL INSPIRATIONS. WHEN ARCHITECTURE AGAIN REACHES AN EQUILIBRIUM, PERHAPS THE NEW MAINSTREAM WILL EMERGE WITH AN ARCHITECTURE THAT WILL.

WHAT GRAVES HAS DONE MOST SUCCESSFULLY IS POINT OUT WHAT'S WRONG WITH THE STATUS QUO OF LATE.

* MICHAEL GRAVES BUILDINGS & PROJECTS 1966-1981 P.200
WORKS CONSULTED

ARCHITECTURAL FORUM - APRIL 1951 \ P 128 EF

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THE DREAM CITY: A PORTFOLIO OF PHOTOGRAPHIC VIEWS OF THE WORLD'S COLUMBIAN EXPOSITION; HALSEY C. IVES, THOMPSON PUBLISHING CO.; ST. LOUIS; 1893

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MODERN ARCHITECTURE SINCE 1900; WILLIAM J.R. CURTIS; PRENTICE-HALL, INC.; ENGLEWOOD CLIFFS, NJ; 1983

MODERN MOVEMENTS IN ARCHITECTURE; CHARLES JENKS ANCHOR PRESS / DOWLE DAY; GARDEN CITY, NY; 1973

PELICAN HISTORY OF ART, ARCHITECTURE 19TH & 20TH CENTURY; 4TH ED; HENRY-RUSSELL HITCHCOCK; PENGUIN BOOKS, N.Y.; 1981

"PROGRESSIVE ARCHITECTURE", REINHOLD PUBLISHING, STANFORD, CA, JUNE 1980
The Urban Villagers tells the story of working class Italians living in Boston's West End during the latter part of the 1950's. The work is primarily a sociological survey or case study which is used as a prototype to draw conclusions and make recommendations to be used by urban planners and persons who co-ordinate social programs. (This discussion will be biased towards the planning issues addressed.)

The study methods Gans used are critical to his eventual conclusions. Although he had done an extensive literature survey of working class and ethnic/immigrant neighborhoods (and was particularly influenced by the findings of Whyte in the nearby Italian North End) as well as a local historic survey prior to his active study, the most effective tool Gan's had in reaching his conclusions was an empathetic "inside" perception attained via his insitu experience. He details the constraint between the information he obtained from formal interviews with various officials and caretakers as well as through informal questioning of some of the locals with the information available to him through daily contact with his neighbors. He was able to understand the Why's as well as the What's of the Italian's exhibited behavior patterns. An outside observer would not have had access to this perception because it is part of that culture to reject or be indifferent to those who are seen as outsiders, officials, or intruders.

The first portions of The Urban Villagers details his observations of the group over a two year residency. He also explains the dynamics of their social system and the basics of their valuation system.

Gans illustrates that because a cultural group exhibits different behaviors and values than the middle class (which also set the norms for society) that this alone should not invalidate the culture as wrong or unworthy of respect. Nor should the fact that most members of the group have a lower per capita income or standard of living than the middle class eliminate the group from having its valuation system respected. (The West enders chose to exhibit in their wealth in different ways than the middle class and had a different attitude towards spending.) This concept became a subtle theme backing all of Gan's further statements.

He develops this illustration with a comparison of the behaviors and perceptions of the West End Italians with the white middle class 'Americans' as well as with a somewhat less definable lower class inner-city group. His emphasis is on contrast with the former.

Whereas the middle class is structured around a mobile nuclear family unit and is highly devoted to a work and material ethos, Gans finds the West Enders
that redetermination would actually occur.

and the general concept of the whole.

the point by providing the need for greater

on the matter, and the general concept of the

should not have been redetermined, and probably cost the city more than it

would have been if the matter could have been done before the whole

and the working and

Genia makes a number of solid contributions of the event and introduces the

how the authority handled the recognition process.

the immediate and subsequent realization of policy

the procedures used in determining which position of the department would be redeter-

beβe does not consider the case to be resolved and the event how it came to pass.

and the second position of the urban policy

As a criterion to the findings and

the area that has been studied has been (at the time of the study) deemed a slum

the current situation with whom it is treated out of the peer group.

who is the director of the policy and the three other directors.

sults the actions of a public entity which he sees as having

are not the other hand will be united to pursue or be necessary in these sit-

the process that is carried out are carried out in a pre-conceptual or non-conceptual way.

co-ordinated career and will also be more strongly in the productive role.

to succeed in which does it imply this model affects his activity.

is an expectation of future.

has a peer group which in turn

the peer group which in turn

of the peer group, and the actions of the peer group are dependent on

sion of the West, and can manifest this behavior in a more direct or time

whereas the mid-level person is capable of being object-centered. He can

from which all other behavioral constraints seem to emanate to Genia.

The distinction is that the mid-level person is subject to the West Border, and the West Border, and the actions of the peer group are dependent on

A theme which is fundamental to the development of the comprehensive plan to

the comfort of the life.

man and does not serve as a necessary end to be encouraged in order to do.

The West Border's lack of concurrence with respect to the West Border.
in the epilogue Gans' criticisms are used to develop a program of suggestions intended to be useful to planners and social program administratârs that would hopefully mitigate the forged assimilation of cultural groups through relocation programs or at the very least maximize the residents choice and options in relocation planning while minimizing real and personal costs.

His recommendations included the following:

redefinition of the planner's term slum to mean the presence of "social and physical dangers" to the area residents as well as to the larger o community. Physical hazard should be assessed for buildings on an individual versus collective basis.

The implementation of unbiased, independant cultural studies of proposed areas prior to final selection as a redevelopment area. (Such studies might be used to determine the social health of an area.)

The avoidance of proposals which call for the relocation of entire neighborhoods and the destruction of existing social systems.

Inclusion of policy that maintains that should no alternative to relocation exist, that it should not begin until SUFFICIENT QUANTITY of SUITABLE housing is available to absorb the relocating population within the city.

The requirement that relocation housing be located with the user's needs in mind, and that the transition from one neighborhood to others should be made gradually.

That city plans stress the importance of having some low-income residential areas adjacent to the CBD and other key areas in deference to the important service contributions provided by the working class.

The inclusion of the policy that rehabilitation of existing housing and neighborhoods for continued use by current residents as preferable to area-wide redevelopment.

Experimentation with flexible subsidies for relocation and land appropriation.

Precedence of the needs and preferences of the residents over those of the developer.

Interest-free of low interest loans for relocatees to cover moving and readaccommodation expenses.

Similar relocation subsidies for landlords who own safe and sturdy buildings.

The leverage of a rent moratorium prior to the relocation phase to allow relocatees to save enough to achieve eq i ty in accomodation when they move.

The provision of liquidation funds for those local businesses that will not be able to relocate and similar moving funds for those that can.

A striving for improved communication which could be achieved by providing more social workers, employing local residents on relocation staffs, and educating relocation staff workers as to possible cultural differences and training them in empathy for the problems of the relocatee.
LIKE Herbert J. Gans,

propositions were made to consider the criticizations and proposals of men who were real in the city's economy that planners and developers were aware of. It was not until the mid-1960s and sometimes destructive nature of such
dream from suburbanites or new residents.

resentments were usually dream from somewhere in the city as opposed to being
acknowledged in existing housing markets elsewhere in the city. Hyman's income
displayed by the Sweeping mode of redevelopment could not always be adequately
captured by the Sweeping mode of redevelopment. Further, the low income
development that displaced inner city areas. Further, the low income
groups were either forced to pay high rents or remain in urban areas not always adequate and often worst areas of
demand for low income residents, among them, Urban Renewal. While low income areas
urban redevelopment in the late 1950's and through the 1960's had earned

assurance that there is a choice of public housing available but more

assurance that important community institutions can relocate also.

move en masse. This issue is part of the sentiment to non-white residents

provision for group relocations as family and peer groups may prefer to

as well as the availability of potential relocation properties

improves of real estate techniques to help assess the quality of

and trained them in empathy for the relocations, needs.

the more social workers, emergency local residents on relocation efforts,

A situation for improved communications that could be achieved by provid-

not be able to relocate and a combination fund for these businesses

The provision of migration funds for those local businesses that
A NEW MARKET COMPLEX
WITH THE VITALITY OF AN OLD LANDMARK:
HARBORPLACE IN BALTIMORE

Baltimore has poured a lot of energy and money into building a new center for its business district near the harbor. Starting in 1958, some $180 million of private and public pre-inflationary monies were spent on the 33-acre Charles Center alone. Current plans for the downtown area project an ultimate investment of $1.25 billion. But until now, most of this has been a sense of marketplace liveliness that would provide a focus and unify downtown.

Harborplace is such a focus. Thanks to architect Benjamin Thompson, Jr. (Thompson and his developer, the Rouse Company, two new waterfront pavilions are already functioning as a traditionally marketplace—an active town center, although problems of access across the busy surrounding streets have yet to be resolved. Almost 250,000 square feet of restaurants, cafes, retail stores, stands and kiosks are producing a crisp, lively street life. And the fact that they can do this is a major part of the story of their design. It is a story that proves that—in the right hands—completely new construction can fulfill historic roles, without necessarily breaching along the historic trappings.

In form and scale, the two new buildings of the complex have a strong resemblance to the waterfront buildings that once occupied the site (bottom photo). Even the pennants that fly from the new roofs are replicas of those once used to signal which ships were berthed at the pier. According to Jane Thompson, "We remembered the tradition of commercial waterfront construction shed-like warehouse and covered piers, ferry terminals, yacht clubs and waterfront grandstands for viewing races and regattas. We also remembered the great tradition of America's major city parks, once animated by dramatic greenhouses, horticultural halls and exposition buildings. There was no attempt at an architectural 'style' here. If anything, it is post-post modern. There are no tacked-on decorations, everything you see comes from basic considerations of how the project would work best for its modern purpose."

For instance, the 'portico' that interrupts the linearity of the shed-like roofs make places for people to sit through the buildings, and encourage them to come in from both sides. The transparencies of the entrance walkways create views of dynamic activity. And...
the basic design considerations: "to embrace the shore without blocking it." The promenades that connect these porcicos at the second-floor levels reinforce the nineteenth-century proportions, and fulfill both the historic and modern functions of giving people places to view the passing scene, while they stroll or relax in outdoor cafes. The sloping roofs of the exterior "greenhouses" came from the need for temporary structures over utility easements in some locations. The high sloping roofs of the main buildings conceal mechanical equipment.

Roughly the size of Thompson and Rouse's prototypical (and enormously successful) Faneuil Hall Marketplace in Boston (recoio, December 1977), Harborplace has already achieved a comparable volume of business. It is an instant commercial as well as social success. All of this is due to some very careful and by some expert decisions by both architects and developers. A variety of businesses was encouraged, and those most different from each other were often placed side by side. The architects call it "a mixed-use marketplace." There is a distinct difference, however, in the commercial thrusts between the two buildings which constitute the market.

The northern pavilion has a narrow central corridor that widens where it meets the vertical circulation inside the porcicos. The purpose is both social and commercial: to bring people close to each other and the merchandise. This pavilion houses established specialty shops and some of the more formal restaurants and cafes.

More open in plan, the western pavilion mostly houses food: quick-service stands and kiosks, produce, fish and meat markets, more restaurants and various food specialty shops. In order to ensure the sale of less profitable produce, fish, and meats, a raised low-rent aisle especially for their display runs down the center, and ties in with fast-food operations on the sides. One section of this pavilion is devoted to cold sales, and can be rented on a trial basis with one-month leases. Here, the architects have supplied complete facilities, while the spontaneous natures of some of the businesses, such as a bar, have supplied some of the more novel graphics.

With such a mix in the western building, there is a chance that with the quality of business take not be
To standard. But the commercial and visual planning success at Harborplace results from careful control of what businesses may lease and how they should look when they get there. According to Thompson's associates, the design consultant Bruno D'Agostino: "The rush to get tenants may have helped us even on the long-term shops. All of the store fronts, basic stands and storage facilities were provided by the developer as we designed them. Unlike the practice in shopping centers, there was a basic framework for individual additions and modifications. These facilities were sold to, and moved in by, the tenants as they moved in.

Where did all the seemingly pent-up demand at Harborplace come from? According to Sandra Hillman, director of the Baltimore Promotion and Tourism office, fully 79 percent of the people who came to the adjacent World Trade Center were from out of town. Clearly, the critical mass of such attractions grouped together can become a tourist magnet—and will become more of one when a new aquarium is completed on a nearby site next year.

Considering its vast popular success, it is surprising that there was so much opposition to the project before it was built. According to Ben Thompson: "We exhibited a model for three months before a referendum occurred in an anti-construction atmosphere. A lot of people thought there shouldn't have been any construction on the site at all—that it should be left open for the people." But it is clearly not just the architects and the developer who won the referendum; it was people as well. Overnight, Harborplace has become the major cultural and recreational activity in a downtown that desperately needed one.