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36TH ANNUAL P/A AWARDS

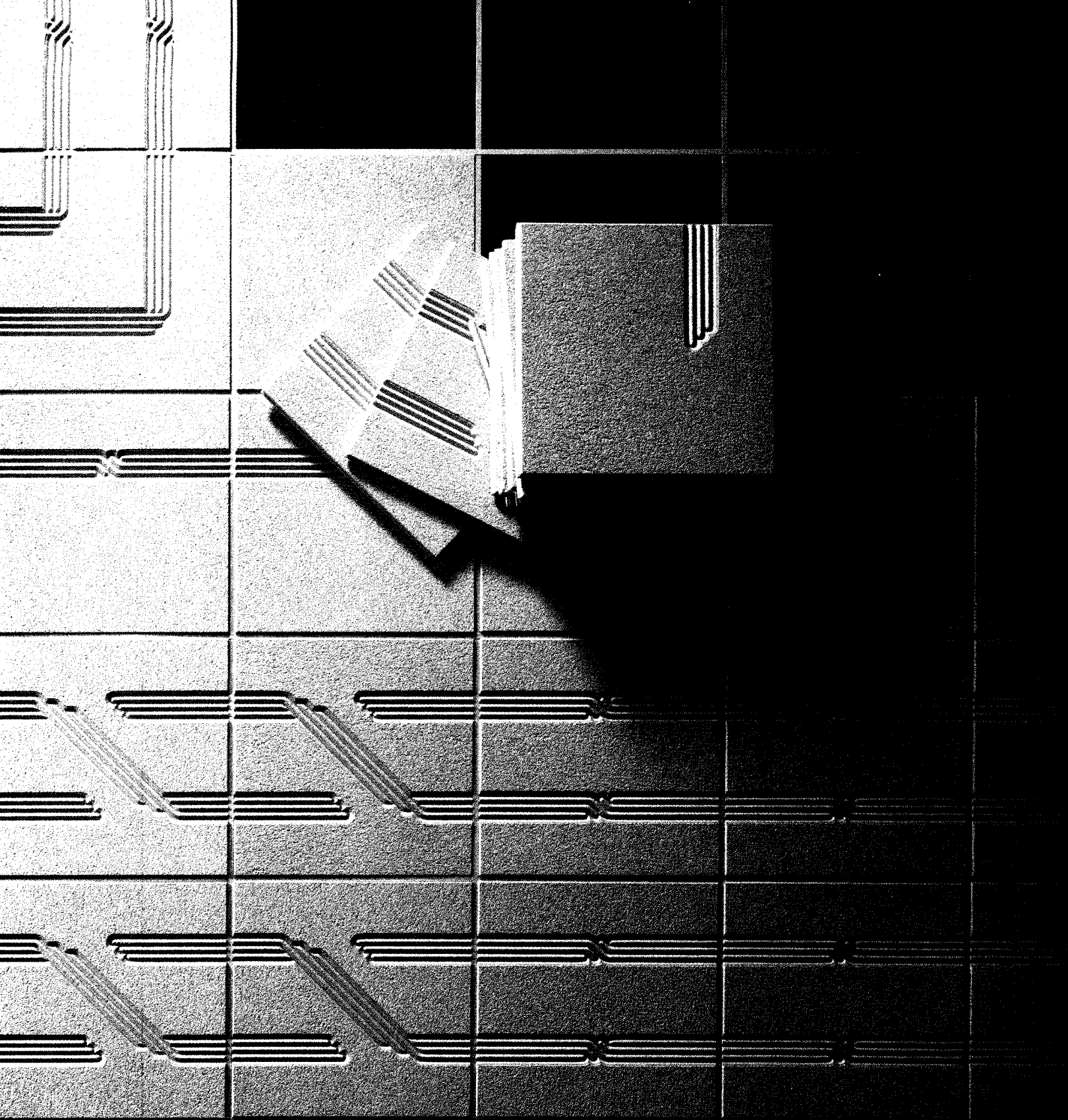




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36TH ANNUAL P/A AWARDS

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Cover
Astronauts Memorial, Kennedy Space Center, Fla. (p. 68), by Holt Hinshaw Pfau Jones Architecture. Rendering: Wes Jones.



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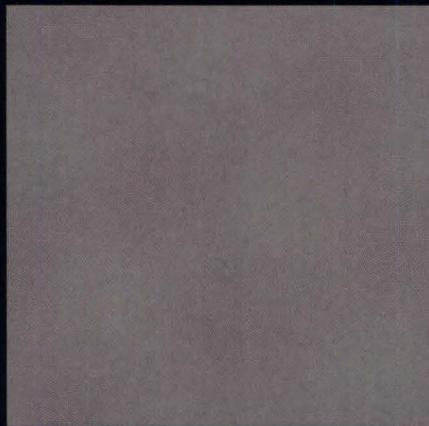
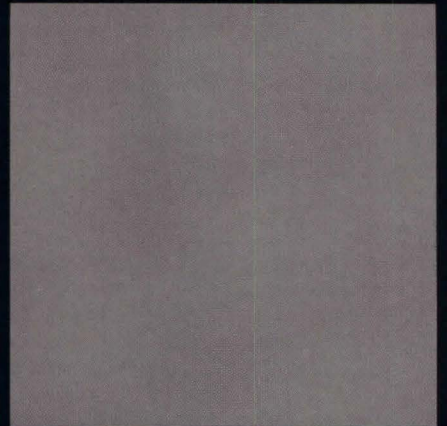
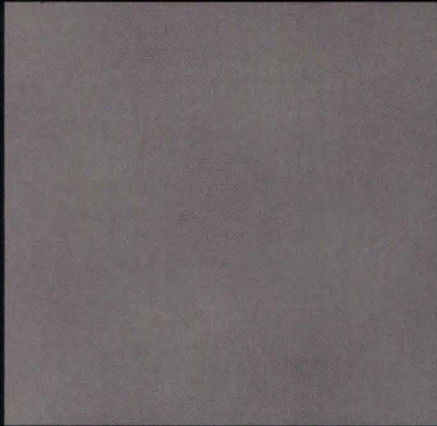
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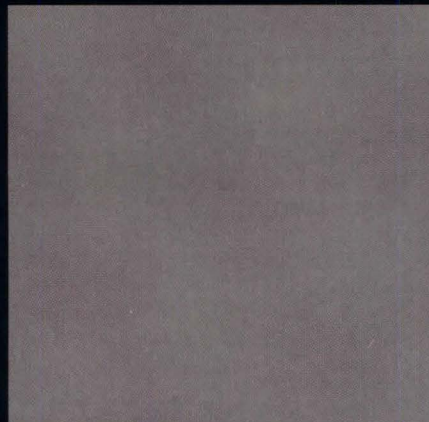


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Judging Diversity

Any selection by jury in the field of architecture today must take into account diverse, conflicting design philosophies.

JUST about the only common thread in American architecture today is diversity. Some 25 years have passed since the first challenges to the reign of Modernism—which was itself quite diverse by the early 1960s. But to date the much heralded death of Modernism has not occurred, nor has Post-Modernism turned out to be just a passing fad.

Deep and passionately held opinions continue to differ on the extent to which architecture should embody forms and details familiar from the past or generate forms based on today's social, spatial, and technological concepts. Around this central division are woven related issues: response to context vs. individuality, refinement of precedent vs. invention, formal order vs. expression of disorder, public consensus vs. individual genius.

All these questions, and more, hang in the air around any architectural jury that is assembled these days—unless it is made up deliberately to support certain attitudes. These divisions were certainly apparent in this year's P/A Awards jury—and equally so in the entries they were judging.

Anyone reading our excerpts of comments by the architectural design jurors will see that Bernard Tschumi and Anthony Ames had little sympathy with the recall of historical forms; jurors Adrian Smith and Terry Farrell held more ecumenical views. The result could have been deadlocks on several of the contending entries, until the four jurors—who were united in their pursuit of a fair process—resolved this problem by using a weighted voting system and abiding by its outcome.

In a situation characterized by so many divisions of opinion, there are of course many architects who combine or straddle what appear to be opposing philosophies. The work of Kohn Pedersen Fox, for instance, typically displays aspects of Modernism and Post-Modernism, and their winning Rockefeller Center West proposal (page 90) is an instructive example: here KPF has taken its contextual clues from Rockefeller Center—itsself of Classical-Modernist hybrid—and the vernacular signage of the Times Square district, with its connections to Constructivism. Subtly integrating these diverse influences, the design won the support of every juror. Similarly, Lord & Sargent's technology laboratory (page 93) drew together seemingly disparate strands—in this case technological determinism and overt symbolism—into a well-integrated whole. Other winning entries—notably the interpretive center by Hanrahan and Meyers (page 71)—simply neutralized most of the philosophical rifts with a back-to-essentials approach that all could support without reservation.

Other winning designs demonstrate the diversity now practiced within the general categories of Modernism and Post-Modernism. The diversity within today's Modernism is quite apparent simply by examining the designs of, say, Holt Hinshaw Pfau Jones, Eisenman, Morphosis, and Meier (pages 68, 78, 84, and 100). The range of possibilities within a basically Post-Modernist philosophy are shown, as well. In the two winning schemes by Michael Graves, the hotels (page 81) show a basically Classical organization in which abstract forms and ornament figure prominently, while the Classical forms of the house (page 96) are abstracted to their basic geometries and organized in a way that relates to Modernist assemblage. A more overt historicism is applied, with ironic twists, in the Chicago library (page 103).

The urban design/planning jurors did not speak much about style, but historical precedent is apparent in most of their choices; the West Hollywood Civic Center and the Indian Wells plan (pages 107 and 110) could be called Mostly Modernist. Juror Donn Logan did express disapproval of literally recreating New England villages (page 106).

On issues other than style, this jury tended to reflect most of the positions taken by a majority of the P/A readers responding to our recent poll on design preferences (P/A, Oct. 1988, pages 15–17). They seemed to accept sensitive response to context, without question, as a virtue, setting that aside in a few cases in the interest of another strongly favored quality, originality. One of the most persistent tenets of Modernism is the value our architects place on originality—and never more so than when serving on a jury. ■

John Morris Dirliko

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Housing Crisis in Perspective

A friend in the States recently sent a copy of your October issue, thinking that I'd be interested in seeing what my old colleagues were doing these days about the "housing crisis" in America. I have to say that in working with the Agency for International Development to help solve Asia's own shelter crisis, I am usually rather unimpressed when it comes to the architectural profession's own efforts in this area. Normally it's hard to get real excited about typical architectural solutions to this problem when faced with the realization that literally tens of millions of people in this part of the world alone would give their eye teeth to just live in the huts built by the "Madhousers" in Atlanta, not to mention the other, much more substantial examples featured in this issue.

But I remind myself that solutions are, of course, relative, and those with unfulfilled shelter needs in America are in a completely different realm from the people in the same situation here. Perhaps ironically, many of the homeless in developing countries do not view housing as a high priority; instead they hope for a job, more food or clothes for their children. In a similar vein, I suspect that many of this same class in America care not so much whether their housing looks nice or is stylish, but rather that it is warm, safe, sturdy, and so on. I'm indeed heartened to see that most of the projects included in your survey seem to be designed with enough sensitivity and skill that the residents do not have to give up good appearance in order to obtain these more basic needs.

I commend your publication, the architects featured in it (and those who are not, but whose concerns include this type of shelter) for helping to prove that America, too, can produce affordable housing for the underprivileged that is well designed in all respects.

Thomas Johnson
Bangkok

Yerba Buena Credits

The conceptual design for the San Francisco Marriott hotel (June P/A, p. 99) was done by the Zeidler Roberts Partnership, Toronto, who developed the urban design concept for Yerba Buena Gardens, where the hotel stands. Daniel Mann Johnson Mendenhall of Los Angeles made revisions to the design and did the working drawings.

Greyhound Credits

Architects for the new office complex that will encompass Washington's Greyhound Bus Terminal (Nov. P/A, Pencil Points, p. 24) are Keyes Condon Florance of Washington. Restoration architectural consultants for the terminal portion of the development are Vietta Group/Studio Four of Philadelphia.

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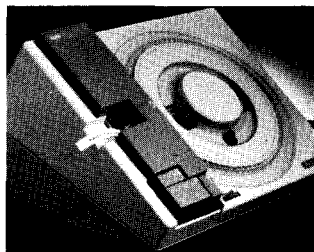


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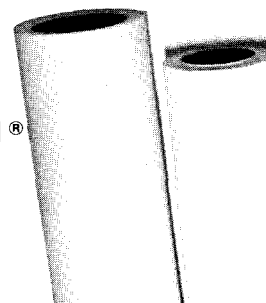
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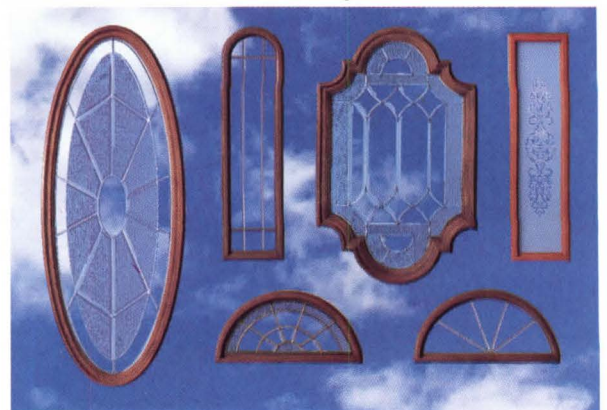
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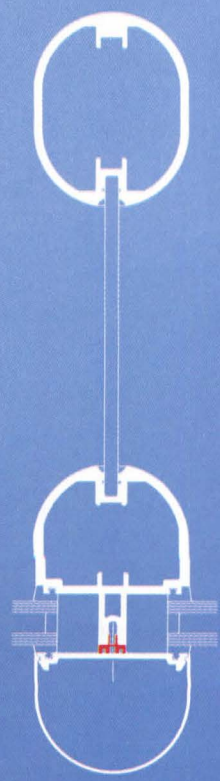
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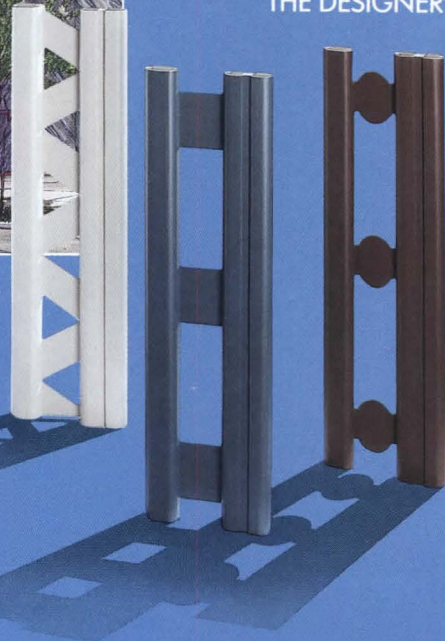
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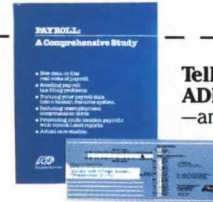
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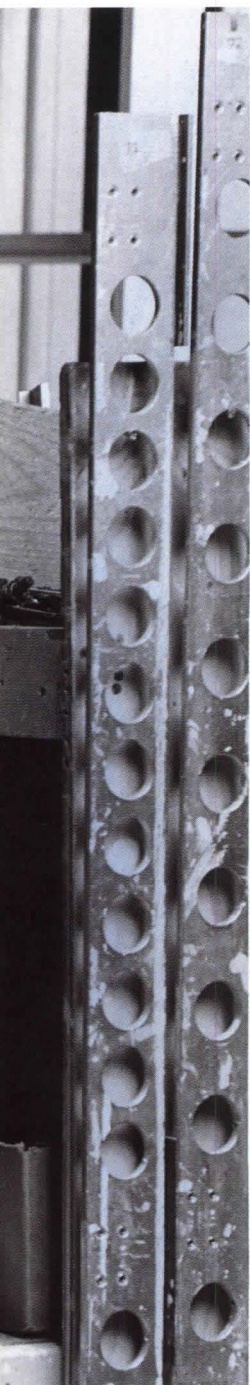
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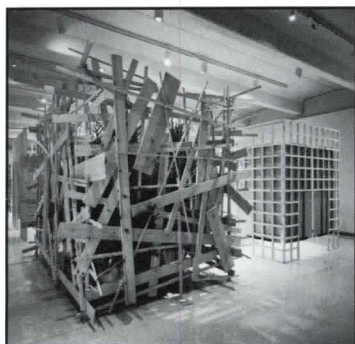


Erickson's new Canadian Chancery, from Pennsylvania Avenue.

Conspicuous Chancery in D.C.

Arthur Erickson's Canadian chancery building in Washington, D.C. (P/A, Oct. 1984, p. 24), which is about to be occupied, makes a remarkable, if somewhat problematic, addition to the eastern end of Pennsylvania Avenue, filling the last major gap on the Avenue.

The Embassy occupies an unusual site, miles from Washington's long-established Embassy Row and well away from any other foreign (continued on page 28)



Pine pavilions by Frank Israel house his exhibit at Walker Art Center.

Frank Israel at Walker

In an age when we have problems predicting what will happen next fall, let alone the next millenium, it is with some bemusement that we greet a program that speaks with the confidence of "Architecture Tomorrow," an ambitious series of six exhibitions featuring the work of young architects to be shown at the Walker Art Center in Minneapolis (P/A, Aug. 1988, p. 25).

But bemusement soon gives way to respect as we are confronted with the work of Frank Israel, who designed the first exhibition on view through January 8. The show persuades us with its subtlety and power of gesture, leaving a lasting impression that intrigues: Is this the architecture of the future?

The current show is composed of six cubic spaces, or "pavilions," constructed of clear pine lumber and very thin precast concrete panels held in place by simple gray metal brackets. Each pavilion contains photographs, drawings, models, and occasionally objects, of Israel's recent

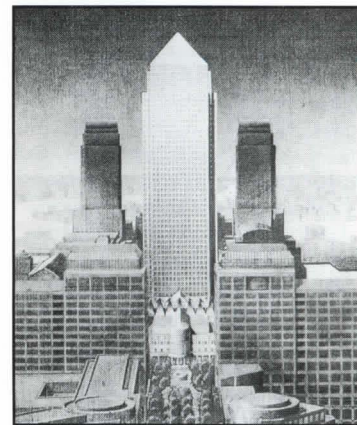
(continued on page 23)

Varied Visions for Boston's Future

Boston's tomorrow was unreeled on 36" x 48" boards in November, courtesy of the Boston Society of Architects. The 35 winners of the BSA's "Boston Visions" competition were on view in the first display of such futurist speculation in the city since the BSA's 1944 "Boston Contest" planning competition.

The BSA's national competition, with prize money totaling \$50,000, elicited 200 submissions. Although some Bostonians complained that the award-winning projects were too abstract and diffuse, or that they skimmed on such nitty-gritty needs as affordable housing, the results nonetheless were, as juror Homer Russell put it, "a grand buffet table of ideas."

The BSA's concentration on (continued on page 22)



Cesar Pelli's tower at Canary Wharf, part of America's architectural invasion of Britain. See Perspectives, page 37.



The Delaware River Aqueduct. Its restoration won a Presidential Design Award.

Presidential Design Awards

In what was probably his last official act relating directly to architecture and design, President Ronald Reagan this fall announced the second round of Presidential Awards for Design Excellence. The awards, which are given to federally sponsored or funded projects, are to be granted every four years through the National Endowment for the Arts (P/A, Mar. 1985, p. 21).

In his presentation, the President defined good design as "a process for increasing the efficiency and quality of our lives."

He added that the nation's "ability to compete effectively in international markets depends largely on an often overlooked, but integral element—design quality."

The 13-member jury, representing a wide range of design disciplines, cited ten of the 500 projects submitted by Washington's potpourri of acronymic departments and agencies:

The jurors recognized one urban design plan and one rural conservation plan: Washington's Pennsylvania Avenue Plan (Sasaki Associates; Grenald Associates, Ltd.; Tippetts-Abbett-McCarthy-Stratton; and (continued on page 26)

Pencil Points

Joseph Esherick, FAIA, has been awarded the AIA Gold Medal, the institute's highest honor. Esherick is principal and chairman of Esherick, Homsey, Dodge & Davis, San Francisco. Cesar Pelli & Associates of New Haven, Conn., has won the AIA's annual Firm Award.

Prince Charles's list of credits in architectural criticism now includes a television documentary. The Prince wrote and narrated a 75-minute BBC film on British architecture; his latest barbs included a judgment on the proposed Canary Wharf tower in London by Cesar Pelli & Associates, New Haven: "I personally would go mad if I had to work in a place like this."

Antoine Predock of Albuquerque has been selected as the architect for the Olympic Hall of Fame and Museum in Colorado Springs. The other finalists for the job were Cambridge Seven Associates, Cambridge, Mass., Murphy/Jahn, Chicago, and Zimmer Gunsul Frasca, Portland, Ore.

The new U.S. Embassy chancery in Moscow will be torn down. The building, designed by The Gruzen Partnership, New York, and Skidmore, Owings & Merrill, San Francisco, has sat unfinished since 1985, when Soviet listening devices were discovered throughout its structure.

Arkansas architect Fay Jones is designing a home for pizza magnate Thomas Monaghan in Ann Arbor, Mich. Jones, known for his stylistic links to the work of Monaghan's idol, Frank Lloyd Wright, is among the "top 30 architects in the world," according to a panel commissioned by Monaghan (P/A, May 1988, p. 24).

Robert Venturi of Venturi, Rauch & Scott Brown, Philadelphia, has donated a set of models and drawings of his mother's house in Chestnut Hill, Pa., to the Museum of Modern Art. The 1962 design has become an icon of the Post-Modern movement.

Richard Meier & Partners, New York, has received the commission to design the 10,000-square-foot Museum of Contemporary Art in a historic area of Barcelona.

Visions (continued from page 21)

three sites representing development issues facing the city—the edges of the Charles River, the land to be left empty by the dismantling of the Central Artery, and several decrepit boulevards—drew wildly disparate responses. A showstopper by Comunitas, who won two of the 35 awards, presented "Boston's Safety Belt," a dam circling Boston Harbor to keep out the floods caused by the Greenhouse Effect.

Some winners (Graham Gund; Rothman, Rothman & Heine-man) covered bleak roads and highways like Boylston Street or Storrow Drive with traditional infill. A very few soared into a Deconstructivist future: Wellington Reiter offered a stunning expressionist drawing of the Institute of Contemporary Arts set in a dry dock.

The quality was high, the exer-



Beck/Gould project from Boston Visions.

cise a useful one. But whether the traveling exhibition will provoke new inquiry and exploration is unclear. Most of the entries demand much from a lay audience. For every one-image graphic or pictorial study—of, say, smokestacks turned into artists' housing by Jerry Beck and Eric Gould—there are dozens that require a very close, long reading, indeed. Do citizens of this booming city have the patience to peruse the details of such fine-grained beautification—much less enact them? Not by the evidence of the last decade on today's streets. At the least, however, one hopes that such "Visions" will convey organizer David Dixon's notion that "public works should be public art." *Jane Holtz Kay*

A Subtle and Likable U.S. Navy Memorial

Although its colonnades and adjacent buildings are not yet complete, most of the details of the subtle and very likable U.S. Navy Memorial are now in place. Designed by New York architects Conklin/Rossant, the memorial fills the last major public site on Pennsylvania Avenue, at its key intersection with 8th Street. Roughly halfway between the Capitol and the White House, it lies directly on axis with John Russell Pope's National Archives to the south and the National Portrait Gallery to the north.

Its completion has been long awaited; Pierre L'Enfant, in his 1791 plan, envisaged a Navy memorial along the Potomac River well south of the present site. It was not until the early 1980s that the nonprofit U.S. Navy Memorial Foundation was presented with the opportunity to build on the 8th and Pennsylvania site. A proposal for a 112-foot-high triumphal arch, also by Conklin/Rossant, was rejected on grounds that it would interfere with views along the 8th Street axis. The designers had to devise a low-slung solution.

The memorial's centerpiece is one of the largest world maps in existence, laid out in dark and light granite on a disc 100 feet in diameter. The map is an unusual azimuthal projection, intended to show the U.S. as an island in a world of vast seas. At the map's scale of one inch to 12 miles, visitors view the world from a vantage point as if about 800 miles above the earth's surface, three quarters of which is water. This play works; standing on Washington, D.C., which lies at the map's center, one senses the importance of water—and of navies—in getting to and from distant places.

Billed by its designers as an

urban plaza, the memorial will serve also as an amphitheater for performances by military bands. The map disc is surrounded by outdoor seats and nearly an acre of water cascading over concentric granite rings. Two mastlike flagpoles stand at the memorial entrance and reinforce the nautical theme.

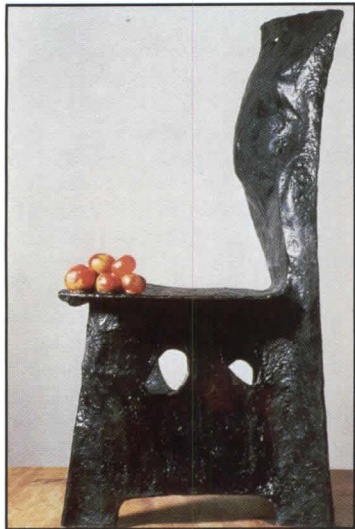
A somewhat maudlin life-sized statue, "The Lone Sailor" by sculptor Stanley Bleifield, stands with his duffel bag, gazing homeward to the U.S. This figure recalls the statues added to the Vietnam Memorial; it emerged as an idea at about the same time as that struggle was taking place. When plans for the triumphal arch were quashed by local review authorities in the early 1980s, the Navy Memorial Foundation sought new approaches. The sculptor's proposals for life-sized statues captured the attention of the Foundation's leadership.

Unlike the Vietnam Memorial statues, this very literal figure sits right in the midst of, rather than aside from, the sleek form of the monument. Perhaps because other elements of the Navy Memorial (the map, the flag masts, the mastlike canopies) are so literal, the sailor statue seems to fit better.

The Pennsylvania Avenue Development Commission's surrounding Market Square program, also designed by Conklin/Rossant, involves development of a forecourt for the National Archives and considerable landscaping along the Avenue's edge. When the scheme is complete, probably late next year, it will include two large office buildings to the north that will follow the Navy Memorial's curved form. With this more defined edge, an already interesting place promises to become one of Washington's most pleasant outdoor rooms. *Thomas Vonier*



Navy Memorial. Office buildings defining the site are yet to be completed.



Pesce's "Chair with Still Life" at Protetch Gallery.

Gaetano Pesce in New York Shows

Architect Gaetano Pesce is obsessed by industrial processes and materials, yet he invariably transforms them into objects that have a raw, hand-made look, frequently anthropomorphic forms, and considerable psychological power. His work was the subject of two recent—and in many ways complementary—exhibitions in New York, one at the Max Protetch Gallery and the other at the Steelcase Design Partnership in November and December.

The Protetch show displayed models and drawings of Pesce's (unbuilt) architectural projects and furniture designs, such as the Chair with Still Life, made of four different densities of polyurethane, from rigid at the base to soft and pliable at the top of the back. Pesce's project for a children's museum at the Parc de la Villette in Paris is, in plan, the figure of a running child. His Museum for a Young Industrialist is a cluster of discrete buildings arranged like the features of a face. The human element is ever-present, sometimes literally, as in a small bronze building model that is deeply marked by human hand prints. The show is full of fascinating material—which makes it all the more annoying that there was not a word of accompanying text, save for the usual list of title, dimension, date, and medium. Reduced to the status of gallery objects whose sole implied value is aesthetic (and monetary), Pesce's work suffers.

At the Steelcase Design Partnership a more informative approach prevailed in the exhibition called "Modern Times Again," a reference to the Charlie Chaplin film that satirized

industrialization. Pesce himself designed the installation, a series of platforms in different materials that shape a self-portrait of the architect in plan. The platforms display furniture that Pesce designed for Italian manufacturer Cassina from 1975 to 1987 (these are available in the U.S., through Steelcase Design Partnership member Atelier International). The furniture is varied in its approach to materials and forms, but consistently idiosyncratic, as in the Feltri chair, a primitive-looking chair of resin-impregnated felt that was one of the most notable introductions at the 1987 Milan Furniture Fair. The furniture is supplemented by photographs of Cassina factory workers engaged in making the pieces.

On November 10, a seminar was held at the Partnership (the exhibition installation served as the dais) for a discussion of the implications of Pesce's work for furniture design and the marketplace. A mix of designers, editors, critics, and manufacturers attended, and while many of the journalists' remarks were disappointingly self-serving, the most refreshing commentary was provided by industrial designer Niels Diffrient, who spoke of the problems of the designer-client relationship; by Cassina president Rodrigo Rodriguez, who made a witty, disarmingly candid case for the manufacturer; and, of course, by Pesce himself. **Pilar Viladas** ■

Gehry Wins LA Concert Hall

Frank O. Gehry & Associates of Santa Monica, Calif., has won a design competition for the Walt Disney Concert Hall in Los Angeles. The building, made possible by a \$50 million gift from Disney's widow, Lillian, will serve the Los Angeles Philharmonic.

A major feature of Gehry's design is a large steel-and-glass foyer, which can also be used as performance space. Other spaces include a 2500-seat concert hall, a 1000-seat music hall, retail shops, and gardens.

Gehry was among four finalists who were invited to submit designs for the competition. The others were Gottfried Böhm of Cologne, West Germany; Hans Hollein, Vienna; and James Stirling Michael Wilford, London. Henry Cobb of I.M. Pei & Partners and Renzo Piano were eliminated in an earlier stage. For more on the Gehry design, see next month's News Report. ■

Israel (continued from page 21)

work. Also, at the entrance to the gallery is a video screen on which a short autobiographical film explaining the architect's intentions for the show repeats itself every ten minutes or so.

It is through these six pavilions—all the same size, but structurally different—that the architect has elected to codify his major design themes: refuge and alienation; the sensuality of objects; ambiguity and direction; rituals; and eclecticism. One pavilion, for example, a chaotic assemblage that signifies alienation, consists of short and long, wide and narrow planks completely enclosing six pine trees.

Israel's use of ordinary materials in extraordinary ways is a technique that, though often credited to Frank Gehry, has its Californian antecedents in the Case Study Houses of the 1940s and 1950s. His design of the Gillette Studio, a 3000-square-foot studio and residence in the gabled roof of a New York high-rise, is poetic in its use of color and surface textures. The Lamy/Newton Pavilion, Los Angeles, uses pigmented stucco and hand-rubbed, clear-finish concrete to achieve surprisingly subtle effects.

The work exhibited is eclectic—very much as one might expect of an architecture rooted in the frenetic California countryside. Israel, a transplanted New Yorker, celebrates this connection at every opportunity through idiosyncratic metaphors and quirky inference. Frequent

reference is made to this background in the written material, but none of the projects exhibited in photographs or models includes context. And by the very placement of the work inside the cubicles, the projects are divorced further from their real surroundings.

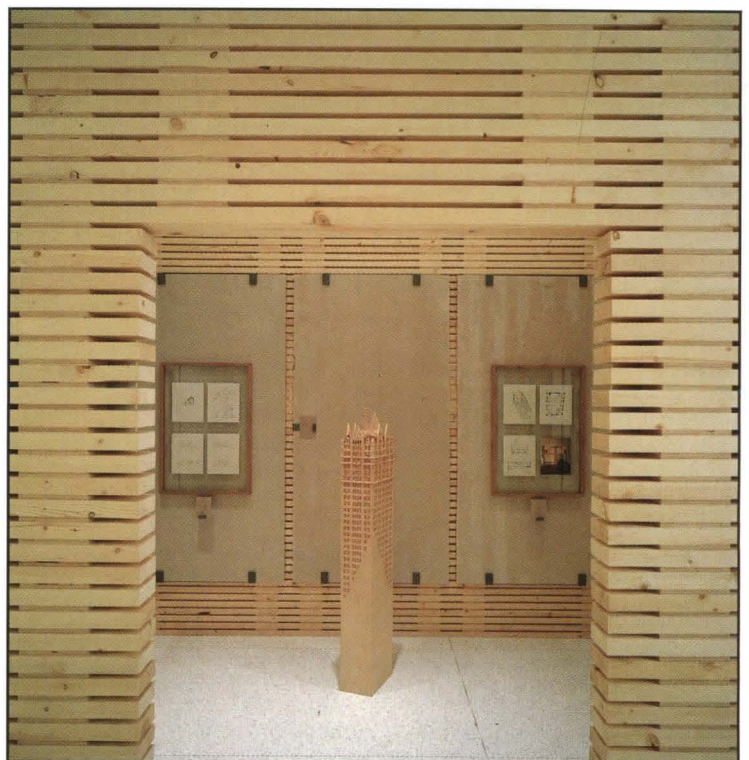
The Walker Art Center brought the art of architectural exhibition design to its highest level with the spectacular Gehry show in 1986 (P/A, Nov. 1986, p. 26). The Israel show does not come near the impact of that endeavor, but then, it was never intended to. Both the exhibition and architecture it describes are more understated—like the architect himself.

Israel went beyond the Walker's mandate—to create original works for exhibition—and produced an abbreviated retrospective. The five remaining architects may take different approaches.

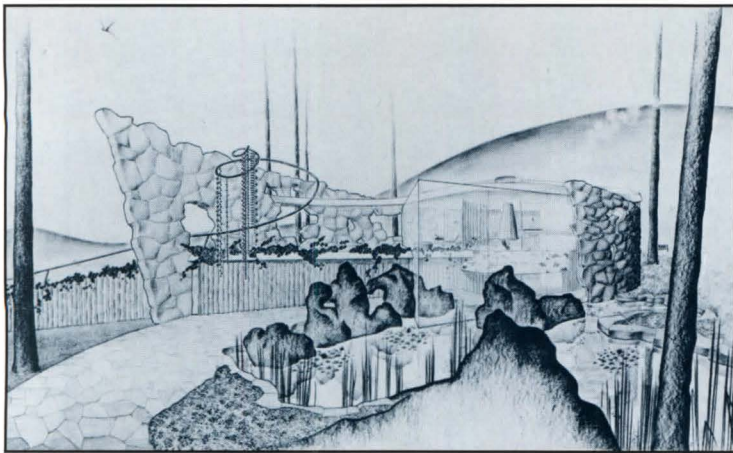
The next exhibition in the series, to open this spring, will feature the work of Thom Mayne and Michael Rotondi of Morphosis. Subsequent designers are Tod Williams/Billie Tsien (fall 1989); Stanley Saitowitz (spring 1990); Liz Diller/Ricardo Scofidio (fall 1990); and Steven Holl (spring 1991).

Bruce N. Wright ■

The author is editor of INFORM Design Journal and writes frequently about design and architecture.



View into one of Israel's pavilions.



Goff's unbuilt Gillis House, Bend, Oregon, 1946.



Model of Goff's Crystal Chapel project, 1950.

Bruce Goff Show at LACMA

One of the most inspiring offshoots of the opening of the Japanese pavilion at the Los Angeles County Museum of Art (P/A, Nov. 1988, p. 33) is the accompanying exhibition of the work of its architect, Bruce Goff. Here, in a series of 125 drawings, models, and furnishings, is revealed the prolific and fascinating career of an architect whose final work—the museum itself—is so unfortunately flawed in its posthumous execution.

Curator Rob Singer's exhibition, which coincides with an impressively researched and illustrated monograph by historian David DeLong, traces the creative development of this fiercely independent, eccentric architect who began designing buildings as an apprentice at the age of 12.

Organized by phases of Goff's career, the exhibition clearly outlines a progression from early work, influenced by Wright, Sullivan, and Mendelsohn, through various stages of maturity in which the architect developed a fascination with interlocking geometries, color, and pattern, and the ad hoc use of materials.

The exhibition is most reveal-

ing in its juxtaposition of drawings with photos of actual buildings. Unlike many contemporary architects whose drawings can be seen as freestanding artworks, Goff's drawings, while remarkable, pale by comparison to the buildings they represent. As brilliant as he was in conceptualizing unusual forms, Goff's real strength was in their realization. Buildings were designed in process, with materials and details developed extemporaneously. A house, such as the spiraling 1950 Bavinger House, which was merely a fantastic idea in its drawn phase, became an organic work of art in its built form.

The abrupt termination of this process by Goff's death could explain why the Pavilion for Japanese Art is such a disappointment. Sketches of the Pavilion in the exhibition show an evolving series of diaphanous, highly colored, tentlike structures embellished with outriggers; in reality, however, we have a ponderous, mint-green stucco building with awkwardly placed translucent wall panels.

Fortunately, the exhibition gives us something greater. Even the poor lighting and dark, earhtone walls cannot subdue the exuberance of the work on display, which testifies to a truly original mind.

The exhibition, which closed in Los Angeles on December 24, will be shown at Fort Worth's Amon Carter Museum from May 20 to July 16.

Barbara Goldstein ■

Everyday Masterpieces

A collection of mostly unknown and unpublished European, North African, and North American architecture representing an "uncodified culture" that merged Modern and Classical elements is examined in "Everyday Masterpieces: Memory

and Modernity," an exhibition of international photos recently presented at the Urban Center in New York.

The featured buildings, built mostly between 1920 and 1940, are Modern in style but at the same time refer specifically to the Classical architecture of the 18th and early 19th Centuries. "Everyday Masterpieces" explores this new international style, a style which did not, unlike more conventional Modern buildings, seek to deny the influence of Classical precedent.

Curated by Françoise Bollack, Tom Killian, and Joselita Raspi Serra, with assistance from Paolo Mascilli Migliorini and Nicoletta Zanni, the show focuses first on modes of composition and then on specific design elements. Classical and Modern architecture are depicted first as polar opposites—represented by the Temple of Poseidon and Theo van Doesburg's 1923 drawing "Counter-constructive analysis of a *maison particulière*," a rendering of intersecting planes—and then as complementary styles. Henry Hohauser's 1939 Miami Beach apartment building, "a modern cube building protected by a classical portico," is the first photo to illustrate the theme of reconciliation.

The show is concerned with the overall architectural culture rather than with any individual



Fire Station, Coral Gables, Fla., from "Everyday Masterpieces."

building type or architect. "The show is not about stars," affirms Killian. "We began with a love for the buildings because of their intrinsic beauty." These everyday masterpieces were selected from a photo collection begun twelve years ago by the curators.

The exhibition looks first at how various modes of composition picked up on specific Classical influences—overt and transformed colonnades, porticoes, pier walls, and façades, for example—and integrated them into Modern architecture. John Soane's Bank of England (1795)

represents one Classical precedent for the different corner compositions used in some Modern architecture. A second gallery focuses on specific Classical design elements often seen in Modern architecture. These include heraldic elements (flagpoles, for example), portholes, half-round bays, rustication.


Overall, the show is a well-thought-out attempt to present and explain a little-studied architectural culture through the visual examination of everyday urban architecture. The accompanying written descriptions and the in-depth color catalog (Princeton Architectural Press, New York, \$39.95) expand this visual analysis. *Jessica Elin* ■

Lookalike Wing for New York Museum

Kevin Roche/John Dinkeloo have won initial approval for an addition to the Jewish Museum in New York which challenges the assumption that designs should somehow "speak" of (or for) their era. The scheme, endorsed by the Landmarks Preservation Commission in August and likely to be granted the necessary permits from the City Planning Commission and the Board of Estimate early in 1989, replicates the turn-of-the-century French Renaissance style of the original landmarked 1908 structure, designed by Charles Gilbert and built as a private house, without apparent distinction between old and new. It could be, as one observer noted, the last word in contextualism.

Reaction to the project has been mixed. For the normally vocal Municipal Art Society—the city's leading private preservation advocacy organization—the design presents a curious dilemma. Although the society is officially neutral on the matter, its members expressed both pleasure and regret to the New York City Landmarks Preservation Commission. While some saw Roche's design as "modest and appropriate, a happier solution that offers no resistance to the original Warburg Mansion, or to the surrounding streetscape," others insisted that "the replica of Gilbert's original design, no matter how brilliant, is unimaginative and does nothing to show the evolution of design in our time." In fact, the project typifies a particular concern among preservationists, architecture historians, and architects over the practice of replicating existing architecture. "Genera-

(continued on page 26)



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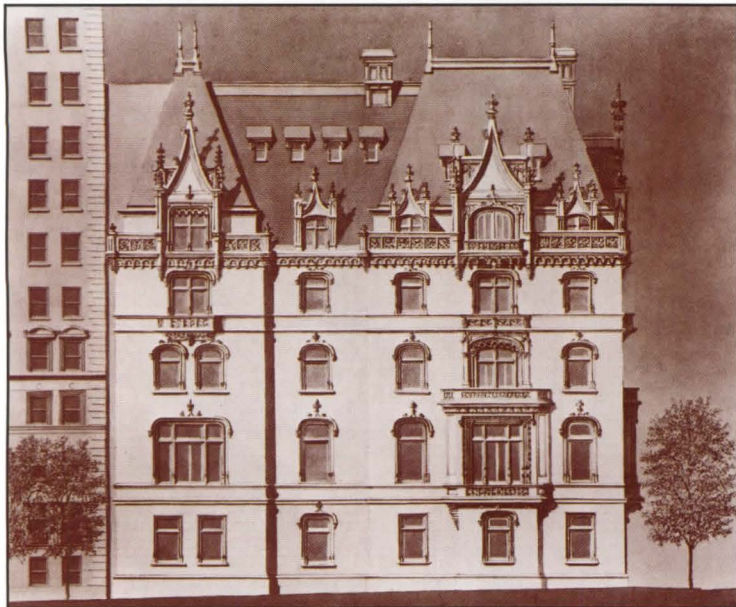
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Drawing of Jewish Museum with Roche addition at left.

Museum (continued from page 24) tions in the future should not be fooled," says Charles Platt, an architect and a member of the Municipal Art Society.

Defenders point to the appropriateness of this design and argue that such historical mimicking typifies the current creative climate. Roche's solution seems more pragmatic, not so much a revival of a revival style but a continuation of C.P.H. Gilbert's original 1908 plan "as if Gilbert himself were designing the expansion," says Roche.



Museum with existing 1962 addition.

Wary of confusing the Museum's identity with an "independent statement," Roche argues that his design is a "responsible" solution for so small a building. Indeed, one could point to the small but jarring 1962 Modern addition to the museum—which Roche's design would replace—to justify his concern.

Clearly, neighborhood pressures and citywide opposition to big building programs has forced institutions like the Jewish Museum to consider small, conservative—some would say reactionary—designs. One block south of the Jewish Museum, for example, Fox & Fowle have re-

cently completed an addition to the Spence school in a style that faithfully replicates the 1929 Federal style building by John Russell Pope. Reaction to this building, according to all indications, has been favorable, if at times confused. Looking at the Spence addition, for example, one third-grader told her teacher, "But I thought we had a new building. . . ."

Peter Donhauser

The author is an architectural historian and an educator at The Metropolitan Museum of Art.

Ray Eames, 1913–1988

Editor's note: the noted designer Ray Eames died of cancer on August 23 in Los Angeles. She was 75. Mrs. Eames and her husband, the late architect Charles Eames, designed some of the most influential pieces of furniture of the century, including the molded plywood "Eames Chair." Their 1949 home in Pacific Palisades, Calif., part of *Arts & Architecture's* Case Study House series, was noted for its artistic use of mass-produced materials. The remembrance below, by P/A correspondent Esther McCoy, a longtime friend of Mrs. Eames, first appeared in *L.A. Architect*.

She had the square hands of a craftsman. I thought of them sometimes as I leaned against the back of my Eames sofa and felt at once the lightness of the construction and Ray's shaping hand. A kind hand, gathering in, smoothing.

I remember a photograph of the 40s of her and Charles and John Entenza in the meadow

outside their houses, Ray straight out of a Teniel drawing of Alice in Wonderland, with long straight hair and wearing the tight-bodied, full-skirted dress she made her own style. If she was not carrying a basket she might have, for with Ray there was always something to gather, something visible only to a talented eye. Talented is not the right word; what her eye did was rediscover objects in miniature, almost invent them. And she gathered them.

The last time I saw her was at her office, where I went to select a chair for my desk to replace a 1960s Akron. It was hard to select because there was always so much to see in the Eames office. Clusters of toys, of shells, of fine goods, and things which must have come from dream attics.

Grouped on tables, classified and lined up precisely in cabinets, declassified and injected into a setting, they were all in movement. That was the thing about Ray, the infinite number of variations that sprang from those square-fingered hands. As always at the Eames office, I stood and stared. My eyes didn't see objects so much as absorb them, and now I remember not one single thing in the groupings. Nor was I capable of seeing chairs. I chose one because lunch was ready and I was still in a trance.

There was profound innocence and supreme sophistication in everything she did—the wide surprised eyes, often accompanied by arms raised at a ten to two o'clock position over her head, or the narrowed, measuring eyes above pursed lips as she made some final clarifying judgment about a chair.

With Charles gone she was half a person. Each needed the sanction of the other.

Esther McCoy

Awards (continued from page 21)

Herbert S. Levinson for Pennsylvania Avenue Development Corporation) and the Boxley Valley Land Use Plan in Arkansas (National Park Service).

They cited the renovation of the historic Delaware River Aqueduct (Abba G. Lichtenstein & Associates; Beyer Blinder Belle; and Ammann & Whitney for NPS), the earliest surviving work of Brooklyn Bridge designer John Roebling.

Two transportation-related projects were cited: Boston's Southwest Corridor Project (Stull & Lee Architects for Department of Transportation;

Urban Mass Transportation Administration; and Massachusetts Bay Transportation Authority; see P/A, Sept. 1987, p. 53), and Chicago's O'Hare Transit Line (Skidmore, Owings & Merrill; Metz, Train, Youngren; Murphy/Jahn; and Perkins & Will for DOT and UMTA).

The National Gallery of Art received an award for its exhibitions, publications, and public information programs.

Two elegant and similar automobile bridges were recognized: the New Sunshine Skyway Bridge in Tampa Bay, Florida (Figg & Muller Engineers for DOT; Federal Highway Administration; and Florida Department of Transportation), and the East Huntington Bridge between West Virginia and Ohio (Arvid Grant & Associates for DOT and FHA).

Somewhat incongruously, at least in comparison with other recipients, the International Ultraviolet Explorer Spacecraft and Telescope (NASA) was cited for its technical complexity.

Finally, the capital city's Vietnam Veterans Memorial received an award (Maya Ying Lin and Cooper-Lecky Architects for NPS and Vietnam Veterans Memorial Fund).

This last award prompted the ceremony's most poignant moment. When Maya Lin, designer of the Vietnam Memorial, ac-



Award-winning Sunshine Skyway Bridge.

cepted her award, the crowd—which until then had observed instructions to withhold expressions of appreciation to the end of the program—spontaneously burst forth with rousing and sustained applause.

Surrounded by pronouncements about bolstering America's competitiveness through good design, the 1988 awards renew a question raised at the program's outset: Why not extend such awards beyond the federal establishment, to include privately designed and produced industrial products that must compete in the global marketplace?

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Fifty Win in 1988 P/A AdAwards

A jury of four architects selected 50 advertisements from some 444 published in *Progressive Architecture* for recognition in the annual P/A AdAwards program. Jurors representing the magazine's diverse readership were: Russell L. Jordan, Vice-President for Architecture and Construction, Marriott Corp., Washington, D.C.; Margaret McCurry of Tigerman/McCurry, Chicago; Walter Rosenfeld, specifications consultant and P/A contributing editor, Newton, Mass.; and B. Mack Scogin of Scogin, Elam & Bray, Atlanta, will discuss their choices in an awards ceremony on January 20 at the Plaza Hotel in New York.

The winners, by category, were: Forms + Surfaces for doors and hardware; Kawneer and Marvin Windows for windows/window treatments; Sonin and Varitronics for computer and computer services; Koh-I-Noor for architectural supplies and services; Domtar (two awards), Marble Institute of America, and the Red Cedar Shingle and Handsplit Shake Bureau for structural components; Koppers for roofing/



David Shorne

P/A AdAward jurors. Top: Walter Rosenfeld, Russell Jordan. Bottom: Margaret McCurry, Mack Scogin.

roofing insulation; Atelier International Lighting and Forms + Surfaces (two awards) for electrical/lighting; American Gas Association for mechanical; C/S Group, Cupples, Dow Corning, Lunstead Metals, and STO Industries for materials and systems; HEWI and Kohler for plumbing and accessories; Armstrong, Brunswick & Fils (two awards), Jack Lenor Larsen (three awards), and Lee Jofa for fabrics/wallcovering; Armstrong and Flexco for flooring; Armstrong (three awards) for ceilings/ceiling systems; Brayton, HEWI, ICF (two awards), Italian Trade Commission, Knoll (two awards), Shaw Walker (two awards), Unifor, and Steelcase (two awards) for furniture; Formica and Nevamar (two awards) for plastics/laminates. ■

Chancery (continued from page 21) mission in the city. When permission to build an embassy on the prominent site was granted several years ago, not without controversy, a spokesman for the State Department's Office of Foreign Missions remarked that this position was appropriate to Canada's unique relationship to the United States—a rationale that prompted one observer to suggest placing a new Mexican embassy in Lafayette Square.

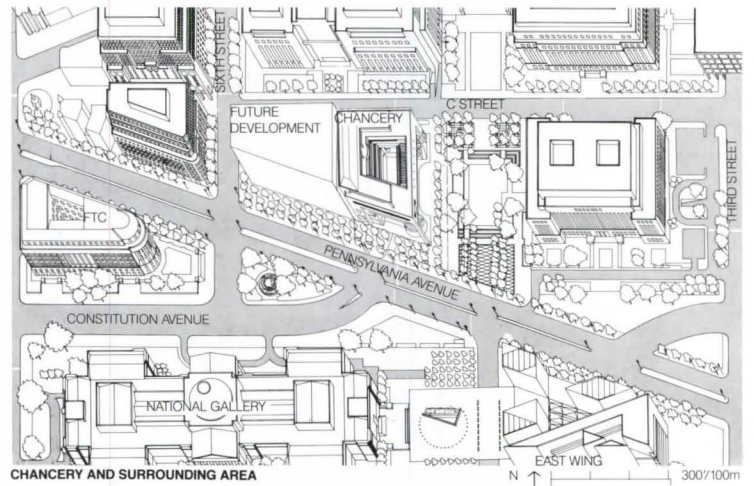
For other reasons, too, its site suggested a special building: The new chancery sits within easy view of the Capitol, marking

the northern apex of a new triangle formed by John Russell Pope's 1937 Federal Trade Commission headquarters and I.M. Pei's 1978 National Gallery of Art East Wing.

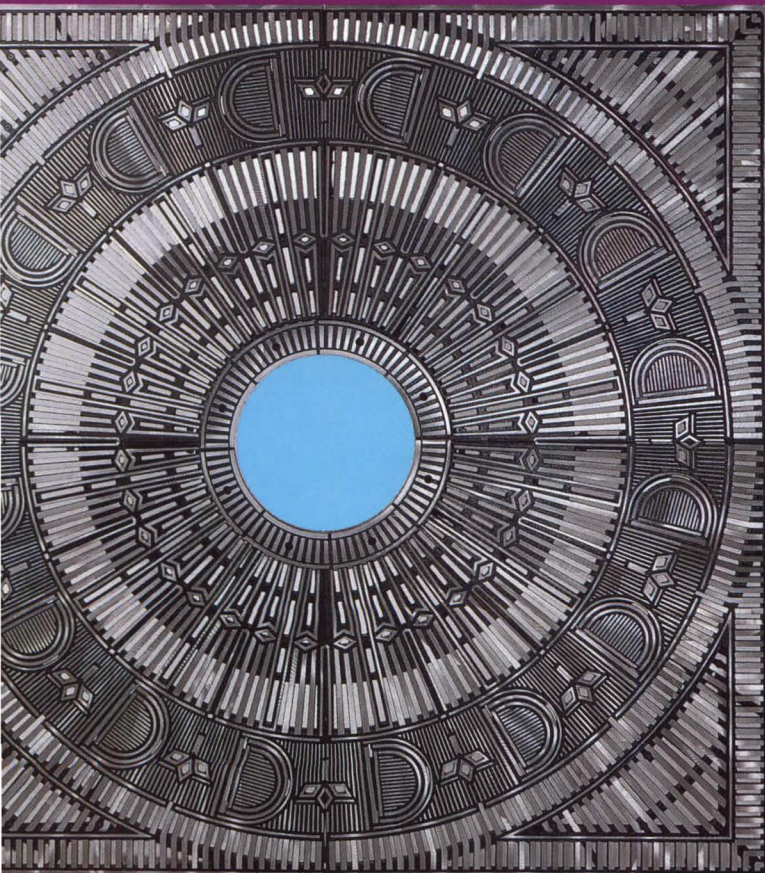
Students of Erickson's work see in this building his first foray into Post-Modernism; at the very least it is a departure from his past, more distinctly monumental Modernist designs.

The result pays solemn tribute to its dignified, ceremonial locale but it is also fanciful, in ways that are similar to—but subtler than—the Willard Hotel addi-

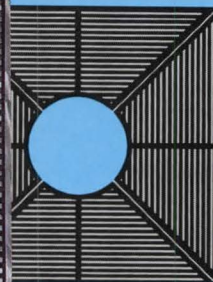
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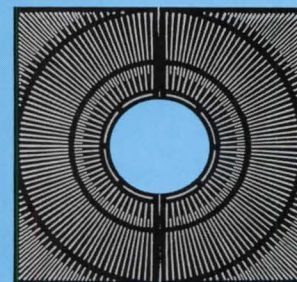
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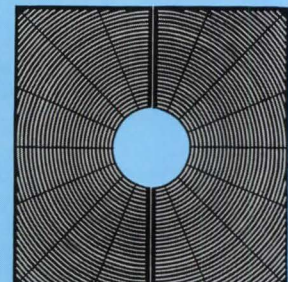
Dallas — Custom grate with project logo.



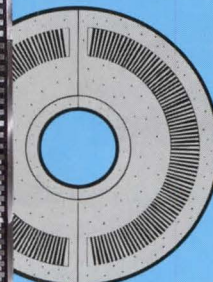
Prism/PRS



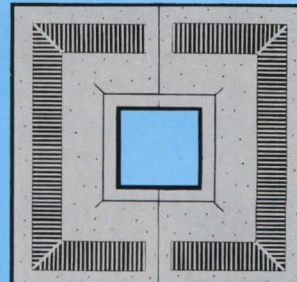
Sunburst/SBR



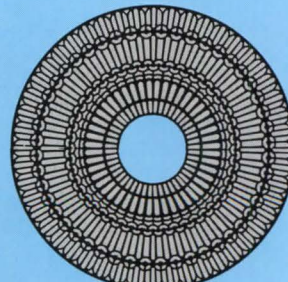
Radii/RDI



Jardin/RND.



Jardin/Sq.



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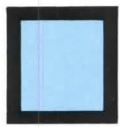
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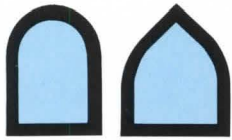
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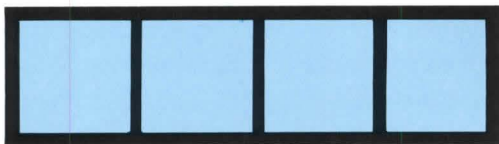
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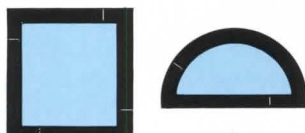
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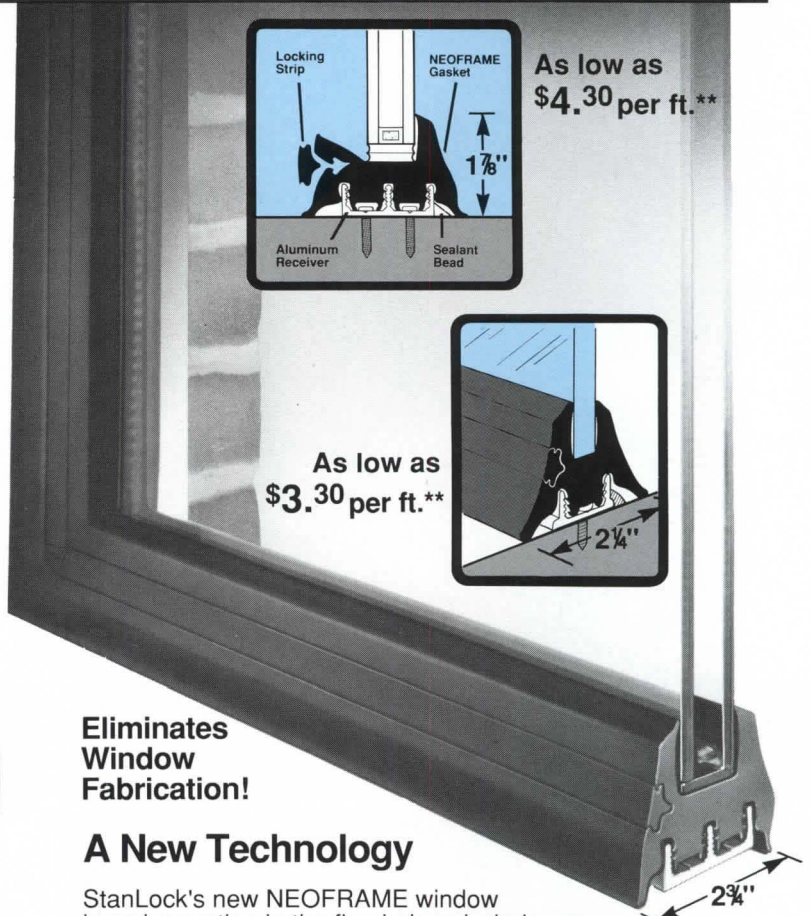
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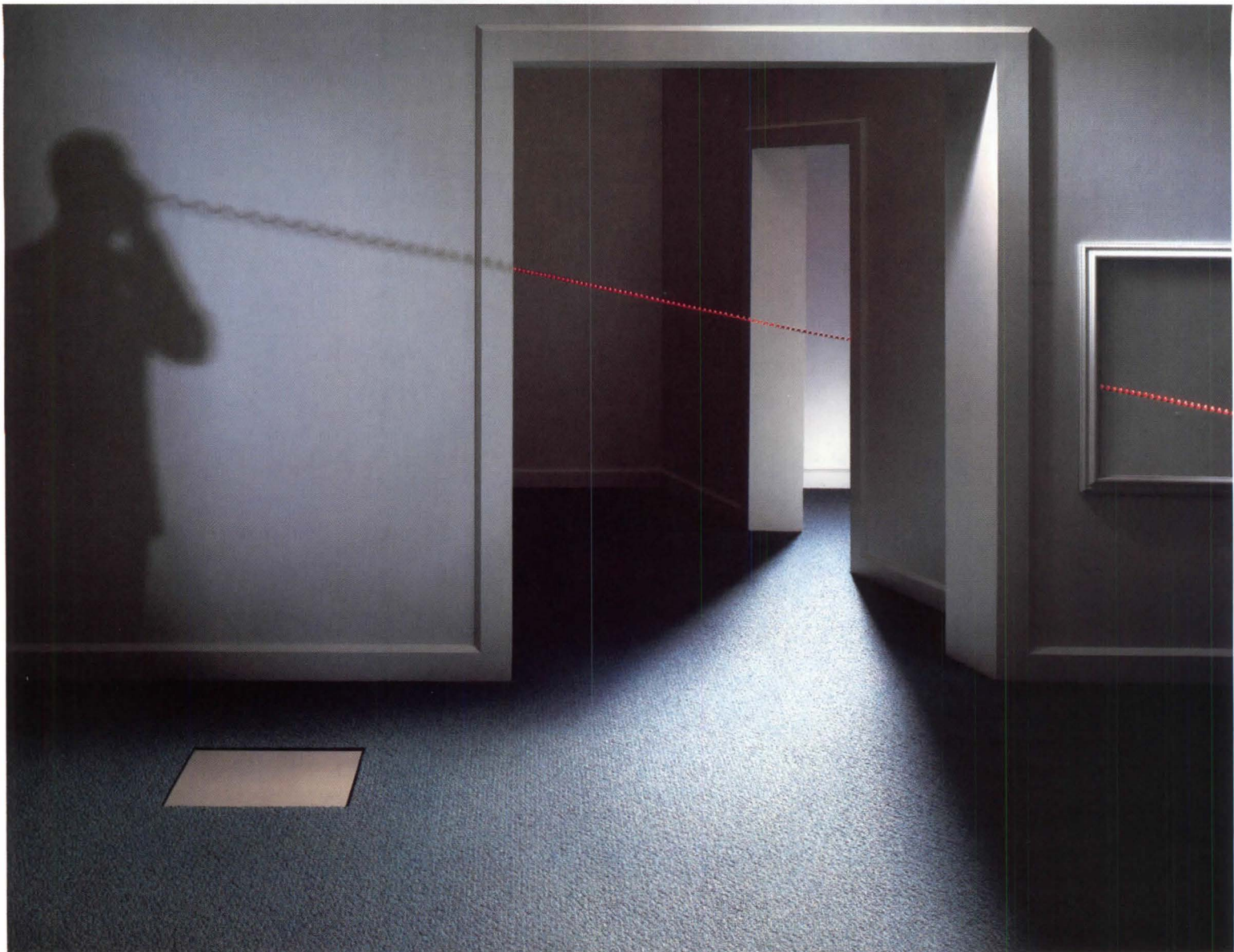
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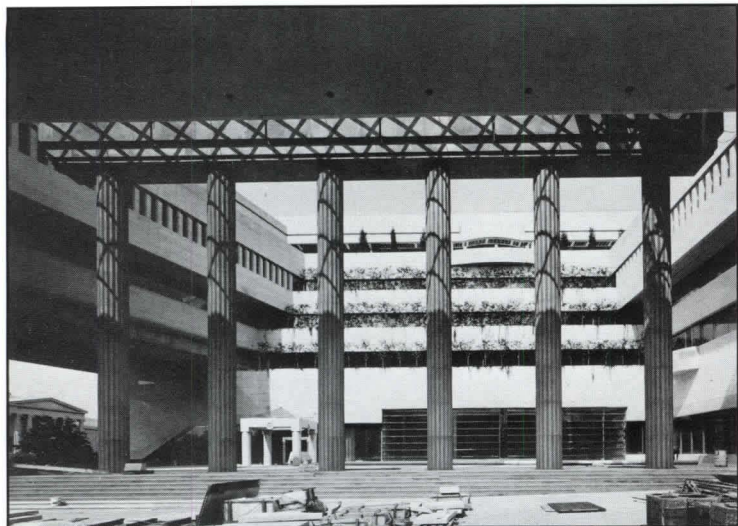
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Harlan Hambright

Courtyard of chancery from east.

Chancery (continued from page 28) tion ten blocks up the Avenue (P/A, Nov. 1986, p. 25).

Cleverly—and in faithful enough fulfillment of intentions dating back to l'Enfant's plan for the city—Erickson's design holds an edge created by uniform building heights along Pennsylvania Avenue, without using mass to fill the elevation. Other ground rules came with the site, including a 90-foot-high boxlike zoning envelope and the requirement for a cornice line of established height and legibility.

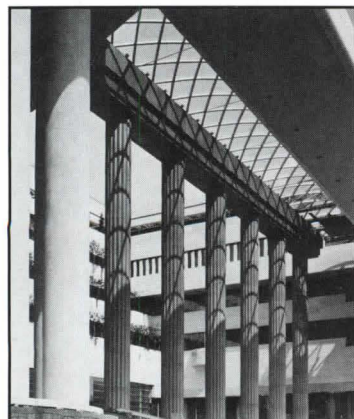
However, the chancery program required considerably less space than could have been accommodated per zoning. Erickson was therefore free to concentrate the building's mass toward the rear of the site behind a raised public courtyard visible from Pennsylvania Avenue.

Inside the courtyard is a colonnade with cast aluminum columns that echo in size and form the fluted columns on Pope's original National Gallery building across the Avenue. These columns, the first of several Post-Modern flourishes, may appear substantial, but they are actually pulled back from the edge of the building and support only a barrel-vaulted skylight at the front of the courtyard. Also in the courtyard, a corner rotunda, which Erickson has called "a direct steal" from the FTC, is ringed by twelve smaller columns, one each for Canada's ten provinces and two territories. Less likable is the chancery's entrance pavilion, a transparent box set in the courtyard that seems far too small for its surroundings, and too cute by half. Although less purposefully Post-Modern, the building's fenestration is both complex and contradictory; a long horizontal band of glass separates the curved forms of the rotunda

from the rectilinear cornice above, portions of which are punctuated by rows of small, tightly spaced slit windows. These windows, and the entire upper elevation, along with shapes carved into the elevations, seem also to be borrowed from—but are less easily traced to—the vernacular of monumental Washington. Behind these windows, the office spaces on floors two through five are light and distinctly Modern in feel, while the Ambassador's suite on the sixth (top) floor is reputed to be splendid even by diplomats' standards.

In contrast to its neighbors (and to virtually all other buildings in town), the roof of the chancery is to be landscaped. Eventually, plantings will also spill from the top of the colonnade down into the courtyard, which should help to overcome the present hardness of the place and distinguish it further from its monumental neighbors.

Thomas Vonier ■

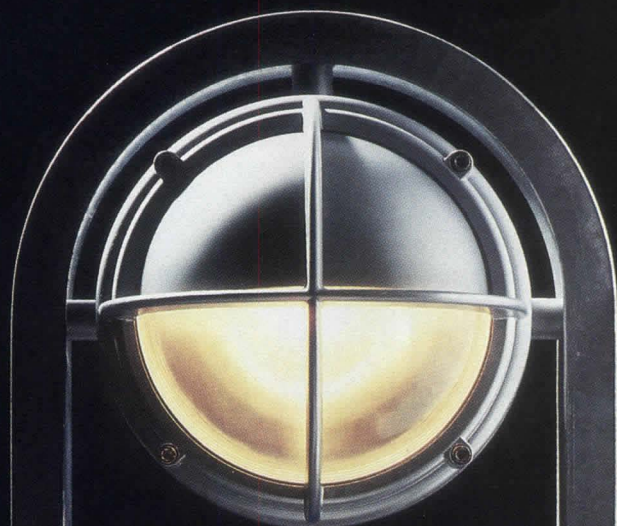


Harlan Hambright

The Chancery's colonnade supports only a skylight.

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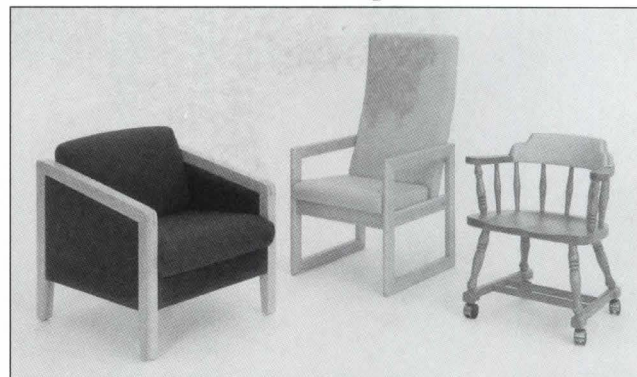
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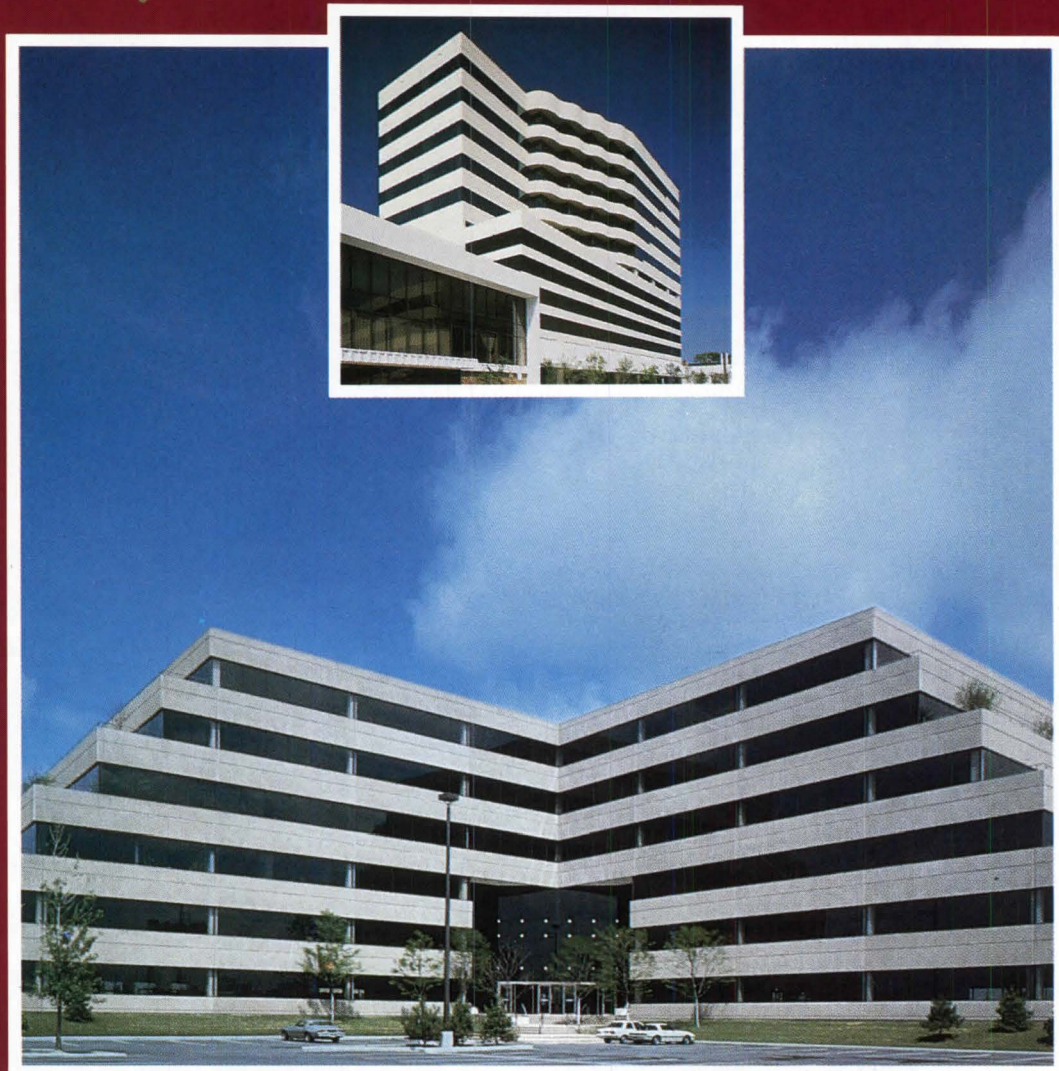
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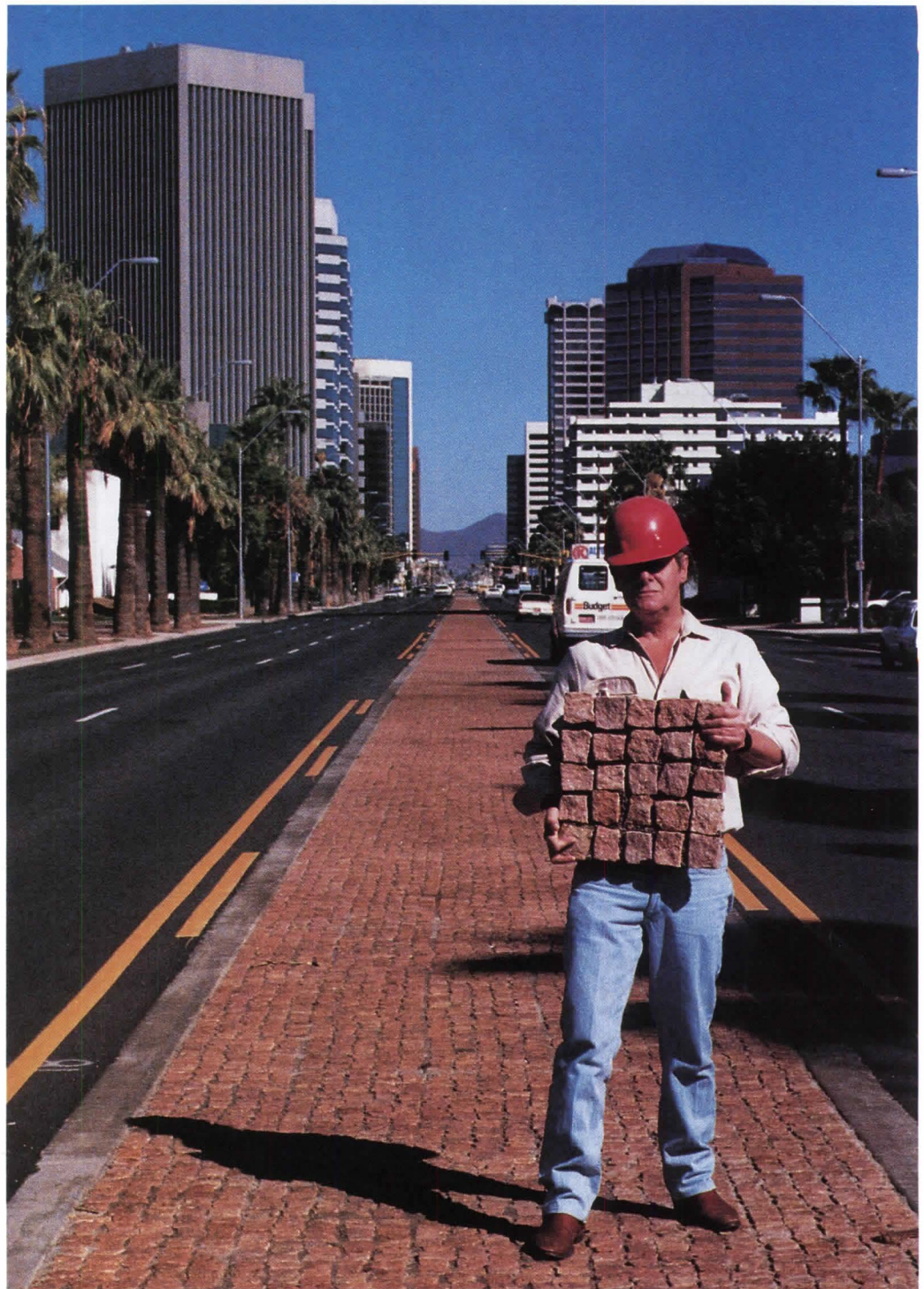
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Perspectives

American architects from Cesar Pelli to Heery Architects to Benjamin Thompson & Associates are the beneficiaries of a building boom in London that has bypassed many British firms.

Americans in London

In the middle of London's biggest development boom, British architects are twitchy about missing out on the big commissions going to "invaders" from the United States. Hundreds of acres in London are currently slated for regeneration on far larger sites than British architects are used to handling, and developers are looking across the Atlantic for expertise.

They do not have to look that far, for a number of American firms have set up convenient branches in London to service their U.S. banking and multinational clients. Observers there are alternately amused by the skirmishes between competing architects and alarmed by evidence of a rising architectural xenophobia.

Not all battles, however, have gone the Americans' way. Skidmore, Owings & Merrill, for example, lost out to Norman Foster for the 125-acre Kings Cross project, which is billed as the biggest redevelopment in Western Europe (P/A, Oct. 1988, p. 41). The rivals had started as collaborators when Foster was appointed to the team four months into the design process. Not surprisingly, SOM was not anxious to start over again at that late stage, and within a few months Foster pulled out, citing differences over how the site should be handled. Asked by the client, the London Regeneration Consortium (LRC), to develop his ideas further, Foster produced a master plan of his own, which carried the day.

Disappointed SOM may be by that outcome, but the practice is not exactly short of work in the U.K. A recent poll in the local architectural weekly newspaper *Building Design* had SOM at the top of British charts for office commissions. The firm is chiefly responsible for the master plan of Canary Wharf, where SOM together with other U.S. designers including Cesar Pelli of New Haven, Kohn Pedersen Fox As-

(continued on page 38)

Rendering by Steve Oles

Canary Wharf (right) is an all-American affair, with projects by Cesar Pelli, SOM, KPF, and possibly Koetter Kim. Pelli's tower (above) would be the tallest in the land.





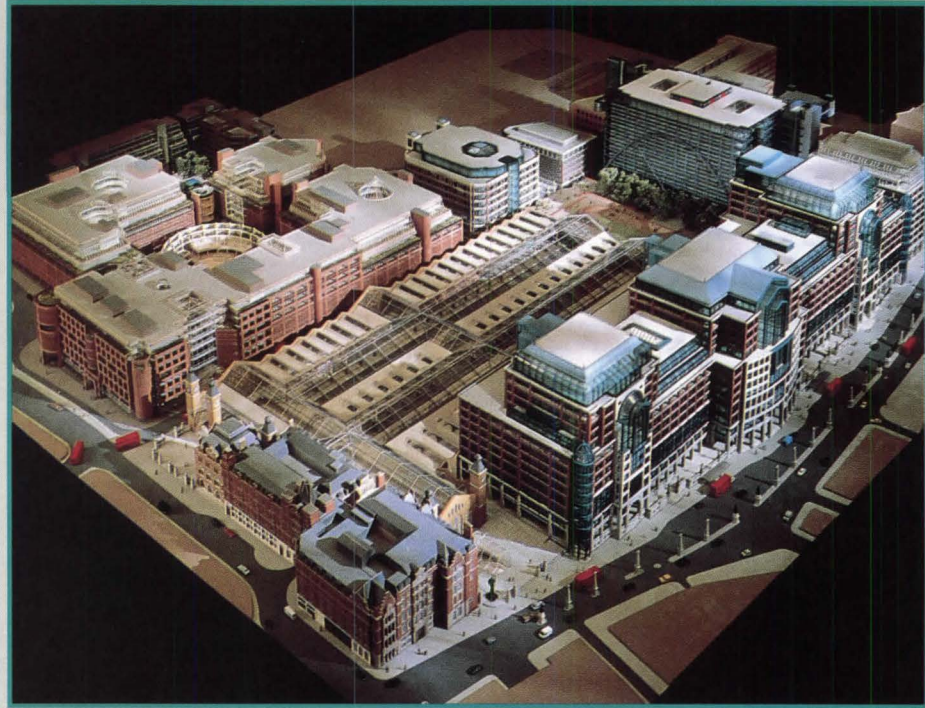
SOM's ill-fated Kings Cross design.

London (continued from page 37) sociates and I.M. Pei & Partners of New York, and possibly Koetter Kim & Associates of Boston are about to start work on 12 million square feet of offices plus retail and leisure facilities.

This vast development is but part of the Docklands, an area of old docks east of the city now being redeveloped with a mixture of commercial, retail, and housing uses (P/A, June 1988, p. 27). Run and mostly owned by the London Docklands Development Commission, the Docklands are exempt from normal planning procedures. Moreover, in an uncharacteristic (for Britain) exercise in *laissez faire*, the LDDC has deliberately not set out a master plan for the enormous area under its control. The result has been some of the most sensationally fast, large-scale development this country has seen. With a few exceptions, however, the architectural consequences to date have hardly been worth writing about.

That is no less true of the current design for Canary Wharf. The latest, unexciting version incorporates three towers, shortened and relocated after violent objections to the original plan were voiced by conservationists concerned about their impact on the complex of historic buildings across the Thames at Greenwich. Yet the new scheme, too, has been the subject of public attacks by this year's president of the Royal Town Planning Institute and prominent members of the RIBA Council. Their criticism is unusual, given the normal reticence of British professional institutions to comment on aesthetic or planning matters.

A far less contentious SOM scheme, the vast Broadgate development that surrounds and surmounts the Liverpool Street railway station, is now moving towards completion. The first phase of three dark steel and glass buildings was designed by London architects Arup Associates. SOM took over design of the remaining buildings surrounding the station down



Broadgate development, by SOM (right and rear) and Arup (left).

Hedrich Blessing



Broadgate building by SOM, behind Liverpool station.

Hedrich Blessing

Bishopsgate, the street after which the scheme has been renamed. SOM's designs make lumpy reference to what the designers presumably believe to be an indigenous version of Classicism, which ends up as an odd, alien confusion of sub-Regency and post-Edwardian stripped Classicism.

Other U.S. practices are mired in Britain's convoluted planning system. John Burgee Architects with consultant Philip Johnson are locked in combat with Whitehall over a Palaces of Westminster look-alike office building they designed for British developer St. Martin's and the Kuwaiti Investment

Office, for a site next to the Tower Bridge that is also under LDDC control.

Several British members of Parliament have denounced Johnson/Burgee's "unacceptable" pastiche of their own building. In fact the inside word is that the scheme is based on another design by Parliament architect Charles Barry for a country house of the same date—as if that made a difference.

According to one opposition MP, the scheme raises "serious and national issues," although these probably have more to do with overcapacity in the office building market than with design. The scheme did receive

formal planning permission from the local planning authority, but the Secretary of State for the Environment Nicholas Ridley, a direct descendant of architect Sir Edwin Lutyens, took the unusual step of calling in the design for his own inspection. At the time of this writing, it still languishes in Whitehall.

Planning in Britain may be labyrinthine, but the local development scene is Byzantine—as the experience of Heery Architects in London demonstrates. Following an architect/developer competition for a strip of land parallel to Canary Wharf in the Docklands known as Shed 35,

(continued on page 40)

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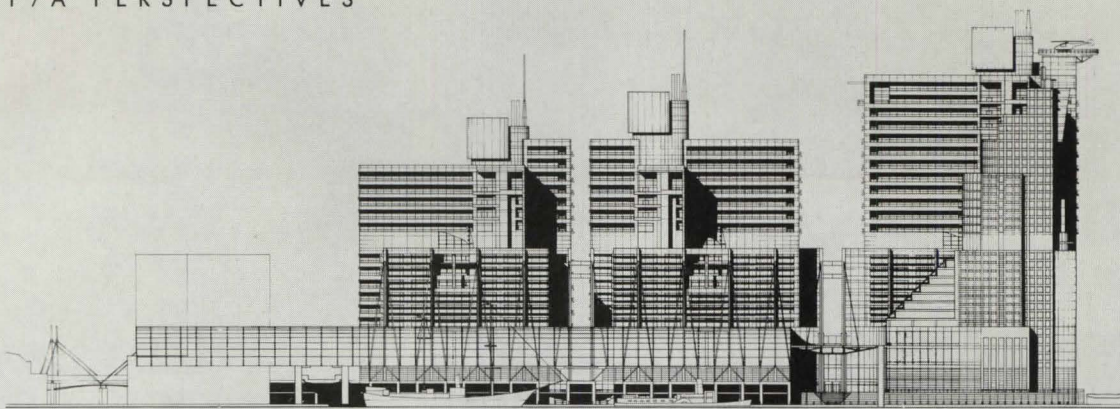
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Heery design for Shed 35, one dock north of Canary Wharf.

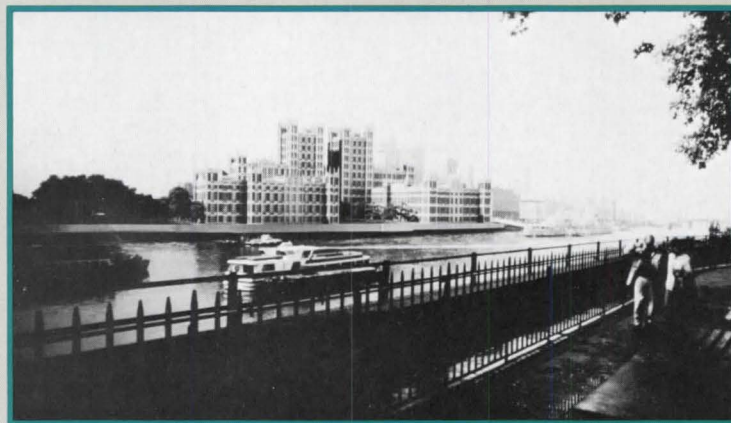
London (continued from page 38)
 Heery and developers Stanhope lost out to developers London and Edinburgh Trust with architects Richard Siefert & Partners. LDDC liked LET's financial package but not Siefert's design, so they insisted on Heery being appointed master planners. The shotgun marriage was, not surprisingly, a troubled one. Heery produced a new plan, but LET eventually parted company with the actual landowners, the Port of London Authority, and the site is up for grabs again. Heery may yet hang onto the commission because their design has planning permission, although rumor has it that Olympia & York, developers of Canary Wharf immediately south, may buy in to minimize competition with their own scheme.

Due east of Canary Wharf lies the derelict Royal Victoria Dock, for which Benjamin Thompson & Associates of Boston have designed a master plan that includes housing, a 25,000-seat arena, an exhibition/entertainment center by HOK, a conference center, and a hotel.

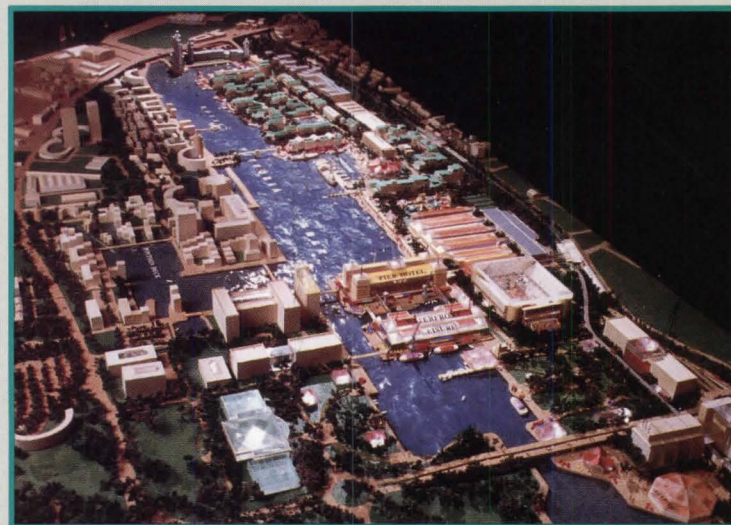
For a site to the west, beyond the City, Kohn Pedersen Fox has designed a 40,000-square-foot scheme behind the listed façade of Fleet Street's Telegraph building for U.S. investment bankers Goldman Sachs.

Outside of London but still in the U.K., KPF is also at work on a project in Glasgow, for the redevelopment of Anderston Center, a 1960s office complex (P/A, March 1988, p. 84). Construction is now under way for BTA's design for a mixed-use development at the Custom House Docks in Dublin.

Wales, too, has taken a leaf from London's book, asking the former DDR/Eisenman Robertson of New York to redevelop Cardiff's docks area. Working with local firm Llewellyn Davies, their scheme is a low-key mixture of housing, retailing, leisure, warehouses, and commercial office development set around a lake created by dredging part of Cardiff Bay.



Burgee and Johnson's version of the Houses of Parliament.



BTA's master plan for the Royal Victoria Docks.



Kohn Pedersen Fox's design for Goldman Sachs.

This massive scheme, which incorporates several existing villages and a number of listed buildings, is proposed to be completed in 10 or 12 years at a cost of £1200 million. (Former partner-in-charge Christopher Glaster is now directing the project.)

These and other projects—including SOM's commission to redevelop County Hall at the foot of Westminster Bridge, or several office buildings by Swanke Hayden Connell Associates—amply demonstrate the U.S. invasion. In light of the volume of work going to American architects, it is difficult not to believe that British chauvinism has played a part in the setbacks some firms have suffered.

But American architects are in London for keeps. Some firms have set up a London office as a springboard to Europe, looking forward to the time when the European Economic Community opens up internally and begins to close its economic frontiers to the rest of the world. These architects are also attractive to British developers because of their international reputations, their experience with fast-track building, and their freedom from the preciousness of the local profession. British architects, for example, make a point of not knowing too much about building costs or the dirty language of development.

It is not, however, as if the American invasion has done much for architectural quality in London, producing on the whole a third-rate pastiche of Post-Modern themes. It is as if Americans in London have read too many anti-Modern architecture speeches by Prince Charles and have settled on a safe kind of interwar pseudo-Classicism. Ironically, even that supposedly guaranteed approach can slow passage of a project through the British planning system.

Sutherland Lyall

The author is a freelance journalist and architectural columnist with the British weekly *Building Design* and author of *The State of British Architecture and Dream Cottages*.

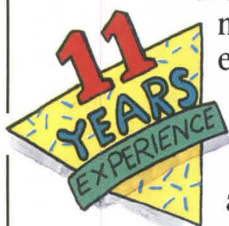
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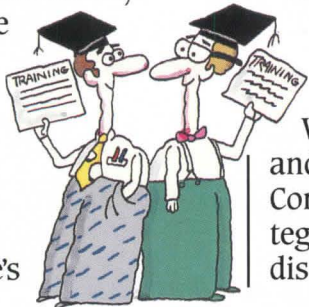
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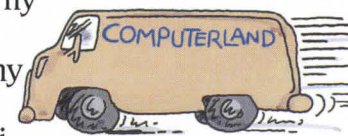
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Lobby of the Wyoming Building, Washington, D.C., by B. Stanley Simmons, from "Best Addresses" at the National Building Museum, through April 4.

Exhibitions

Through January 16

Gerrit Rietveld: A Centenary Exhibition. Struve Gallery, Chicago.

Through January 23

Alvar Aalto: From Romantic Nationalism to Modern Architecture. Centre Georges Pompidou, Paris.

Through January 31

Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Chicago Historical Society, Chicago (see P/A, April 1986, p. 27).

Through February 6

O'Hare—Airport on the Prairie: Photographs by Robert Burley. Chicago Historical Society, Chicago.

Through February 12

The Architecture of the Synagogue. German Architecture Museum, Frankfurt, West Germany.

Through February 15

Peter Cook and Christine Hawley: "Metamorphosis." 2AES, San Francisco.

Through February 16

Art Nouveau in Munich: Masters of the Jugendstil. Los Angeles County Museum of Art, Los Angeles.

Through April 4

Best Addresses: A Century of Washington's Distinguished Apartment Houses. National Building Museum, Washington, D.C.

Through December 1991

The Chicago Street: 1860–2000. The Chicago Historical Society, Chicago.

January 25–March 19

Saareinen in Finland. Gallery 2, University Art Museum, University of California, Berkeley, Calif.

January 29–February 3

Archeology of the Present: East Meets West in Design. Crystal Palace, Jacob K. Javits Center, New York.

February 9–April 4

Emilio Ambasz and Steven Holl. Museum of Modern Art, New York.

February 15–June 26

Louis Kahn in the Midwest. The Art Institute of Chicago.

February 27–April 1

F. Schumacher & Co.: The Centennial Exhibit. Fashion Institute of Technology, New York.

Competitions

January 15

Entry deadline, Austin Bridge Lighting Competition. Contact Competition Advisor, Austin 150 Commission, P.O. Box 2990, Austin, Texas 78769 (512) 499-2000.

January 16

Registration deadline, Clemson University Performing Arts Center Competition. Contact Clemson PAC, The Moorman House, 115 N. Palmetto Blvd., Clemson University, Clemson, S.C. 29634-5951 (803) 656-2010.

February 6

Entry deadline, Innovations in Housing. Contact Innovations in Housing, Dept. 200-078 PA, P.O. Box 11700, Tacoma, Wash. 98411 (206) 565-6600.

February 10

Entry deadline, Future Now: Advanced Workplace Concepts. Contact Future Now, 1870 N. Vermont Ave., Suite 555, Los Angeles, Calif. 90027 or call Michael John Pittas at (800) 952-5062.

February 15

Entry deadline, Competition Diomede, an open competition to design a passage uniting the two Diomede Islands in the Bering Strait. Contact Competition Diomede, P.O. Box 746, Seattle, Wash. 98111-0746 (206) 325-9114.

February 26

Entry deadline, Public Work: Architectural League of New York Eighth Annual Young Architects Forum. Contact Anne Rieselbach, Architectural League of New York, 457 Madison Ave., New York, N.Y. 10022 (212) 753-1722.

March 1

Entry deadline, Engineering Excellence Awards program. Contact Awards Manager, American Consulting Engineers Council, 1015 15th St., N.W., Washington, D.C. 20006 (202) 626-7472.

March 15

Entry deadline, Yokohama Urban Design Competition. Contact Department of the First Yokohama International Design Competition, Shinkenchiku-sha Co., 31-2 Yushima 2-chome, Bunkyo-ku, Tokyo 113, Japan.

March 15

Registration deadline, Women in Military Service Memorial Design Competition. Contact Carla I. Corbin, AIA, % Women in Military Service, Dept. 560, Washington, D.C. 20042-0560 (703) 533-1155.

March 31

Entry deadline, Brick in Architecture Awards. Contact Christine Kuehn, Brick Institute of America, 11490 Commerce Park Dr., Reston, Va. 22091 (703) 620-0010.

Conferences

January 20–23

National Association of Home Builders Annual Conference, Atlanta. Contact NAHB, National Housing Center, 1625 L St., N.W., Washington, D.C. 20036 (202) 737-7435.

January 23–27

Critical Regionalism, California State Polytechnic University, Pomona, Calif. Contact Prof. S. Amourgis, Institute for International Studies, California State Polytechnic University, 3801 West Temple Ave., Pomona, Calif. 91768-4048 (714) 869-2682.

January 31–February 4

Giedion and Modern Architecture: An International Symposium in honor of the historian's 100th birthday. Contact the Institute for History and Theory of Architecture, ETH-Honggerberg, CH-8093 Zurich.

February 4

Architecture: Shaping the Future—Legorreta, Maki, Meier, Rogers. University of California, San Diego. Contact UCSD Public Information Office, Q-036, La Jolla, Calif. 92093 (619) 534-3400.

February 17–18

How We Build, University of Virginia, School of Architecture, Charlottesville, Va. Contact, How We Build, University of Virginia School of Architecture, Campbell Hall, Charlottesville, Va. 22903 (804) 924-3715.

February 19–23

World of Concrete 1989, Georgia World Congress Center, Atlanta. Contact Brede Registration Systems, P.O. Box 18197, Minneapolis, Minn. 55418 or call (312) 543-0870.

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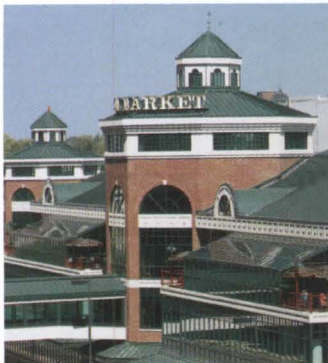
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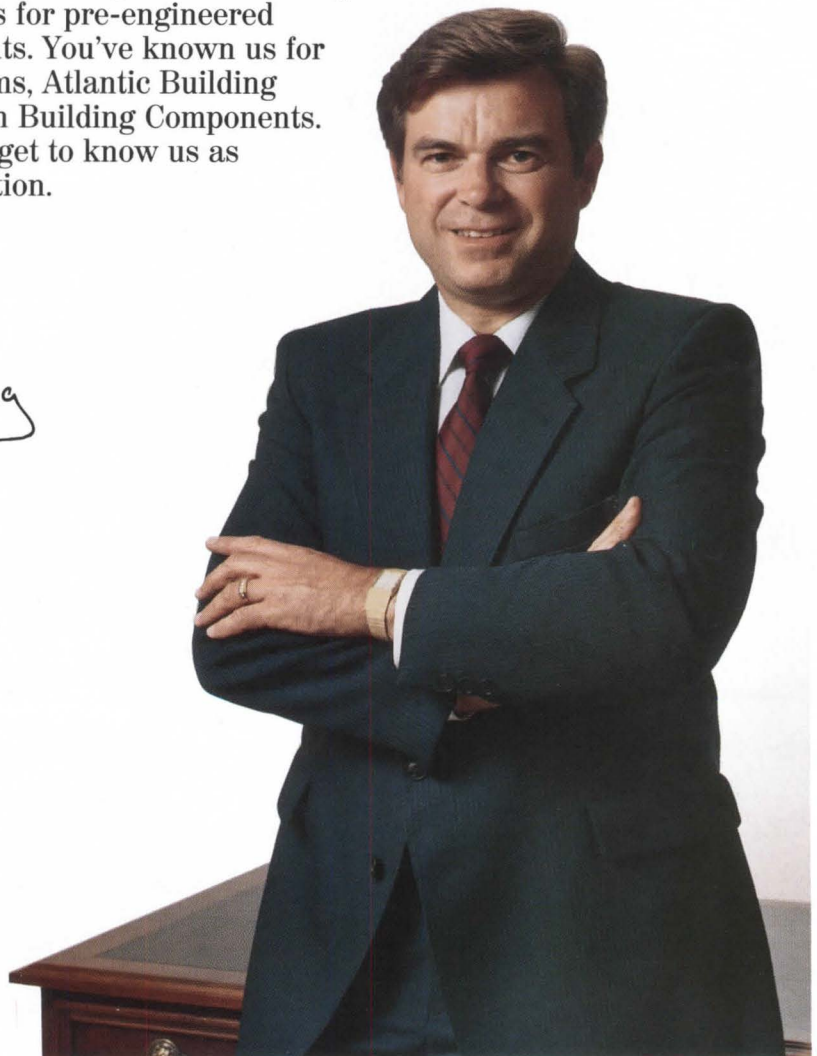
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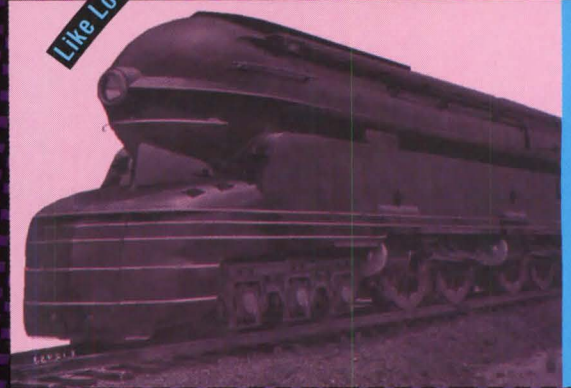
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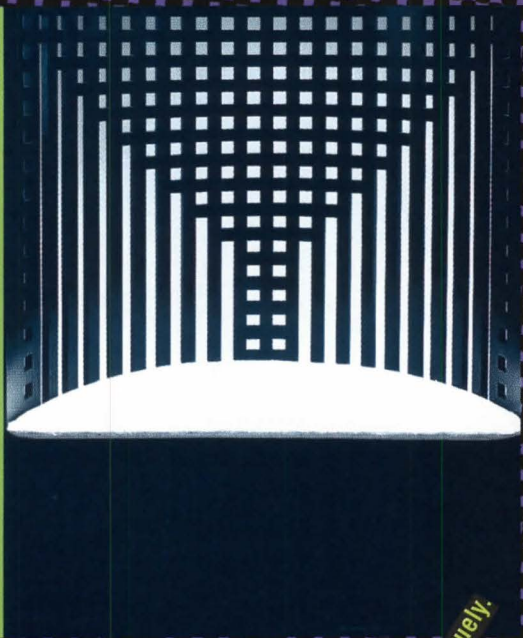
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Law: Norman Coplan suggests contract language for paying consultants.

Specifications: Walter Rosenfeld tells how to select and reach an agreement with consultants.

Specifications: Finding Consultants

If your architectural office is producing a dozen or more substantial projects a year involving a number of different building types, if your practice is design-oriented and innovative in the use of materials, if you work a lot with government agencies that demand thorough documentation for bidding—if you are in any of these situations, you probably have a dedicated specifier on your staff already or work closely with a consultant who does most of your specifications.

This situation may well change greatly within the next few years with the growing use of drawing automation and with the development of integrated databases and expert systems able to turn out specifications at the same time the drawings are produced. But there is still next week's deadline to consider and a lot of cost-benefit analysis still to be run through the office computer before it all happens.

While forging ahead with advanced production techniques, many offices still find the need for specialized professionals for important work when the effort is beyond what principals and project managers can handle, with their heavy managerial, design, client, and drawing production responsibilities. When it comes to preparing the project manual, a specifications consultant is sometimes the answer to these needs, and fortunately such specifiers are available in many parts of the country. But what if you have never used a specifications consultant before? Where do you begin?

Finding a suitable specifications consultant is not much different from finding a suitable doctor, lawyer, or architect. You ask your friends and colleagues for recommendations, you consult the local CSI chapter for a list of certified specifiers, you check for calling card ads in the program of the next building products show in your area, you put a notice in the AIA or CSI

(continued on page 54)

Law: Paying Consultants

When an architect signs a contract to provide complete design services, these generally include the services of structural, mechanical, and electrical engineering consultants. This arrangement places the architect in a peculiar position. He must rely on the expertise of his consultants, but may be liable to the owner if a consulting engineer performs negligently. Further, the architect has a direct obligation to pay the fees of the consulting engineers, but depends upon the payment of his own fees in order to do so.

Architects can be trapped in the middle between a defaulting or slow-paying owner and a consulting engineer who demands payment in strict compliance with the terms and conditions of their agreement. Accordingly, efforts are often made to tailor the architect-consultant agreement to reduce the architect's potential exposure. Whether these efforts succeed depends in large part upon the agreement's contractual language and its acceptability by the consultant.

The importance of such language is illustrated in the Florida case of *Wilson, Inc. v. Post-Tensioned Structures*. In this case, a subcontractor instituted a suit against a general contractor for payment of certain fees. The general contracting firm defended itself on the ground that it had not received payment from the owner and was therefore not obligated to pay the subcontractor unless and until payment was received from the owner. The contract between the parties provided that "when all work has been finally accepted by the architect, final payment is contingent upon payment to the contractor and shall be made within 30 days after said payment from the owner." Another provision of the contract provided that "in the event of a controversy between the owner and the general contractor concerning the contract with the owner

(continued on page 56)

Practice Points

Consulting is one of the fastest growing industries in the U.S. economy, reports the U.S. Industrial Outlook 1988 Management Services. To keep pace, A/E firms should enter the "construction delivery business," urges the report. Development advice must be packaged and sold to clients right along with design.

The development of new recreation and tourist facilities is on the rise world-wide, thanks to fewer border restrictions, increases in international trade, rising personal incomes, and fluctuating exchange rates, states Economic Research Associates. A report in that firm's Quarterly Review indicates an emphasis on new theme parks and resorts.

Expert advice about asbestos-containing materials and removal procedures is contained in "Asbestos in Buildings: What Owners and Managers Should Know." An extensive bibliography is included. Contact the Safe Building Alliance in Washington, D.C., to order the 38-page publication.

Foreign firms will acquire more American architects and contractors in an effort to facilitate access to the U.S. real estate market, predicts Peat Marwick/Goodkin Real Estate Consulting Group.

Foreign auto manufacturers and retail-catalog showrooms rank highest among 15 groups listed in the Architectural Economic Newsletter #37 as potential architectural clients. Leisure and recreational service companies, financial centers, medical instruments producers, and other types of retail concerns round out the list.

Specifications (cont. from page 53) chapter newsletter, and you compile a list of candidates.

In reviewing this list, you want to investigate the reputation of the candidates, their level of experience and qualifications, their cooperativeness, their performance on time, their ability to work with your team, and the absence of job problems and litigation attributable to their work. You ought to look at specimen project manuals they have

prepared for other architects, or have a knowledgeable person take a look, just as you might hire a mechanic to inspect a car you plan to buy. Some things to look for are suggested in the article "Reviewing Specs" (P/A, Feb. 1988, p. 50).

You will also want to consider the degree of automation your potential specifier can provide. Word processing capability is a necessary minimum these days, so that changes can easily be

accommodated. You should also know what masters or guide specifications are being used. Most consultants work with commercial masters or have produced their own masters over the years while in business.

When you have made a short list, it's time to interview the candidates for technical orientation and compatibility. During the interview, you had better discuss fees and contractual relationships before making any deci-

sions, particularly if several qualified consultants are available. It's not mandatory to choose the "low bidder"; it may not even be a good idea when buying professional services. The right person is better than the cheapest deal. (That's what you tell your clients, isn't it?)

As with architects and other consultants, some common fee arrangements are: percentage of construction cost (a difficult table to construct because of the variety of situations); hourly (particularly suitable for remodeling or where the scope of work is difficult to limit or define); lump sum (preferred by most architects); and hourly with a guaranteed maximum or upset price (not attractive to most specifiers). Whatever the method of payment, the fee will ultimately be based on the amount of work to be done, and that means the number of sections to be written (in turn, a function of the number of materials to be used), the complexity of the project, and the number of construction contracts or other special bidding conditions. You can buy limited services (such as technical sections only, or Divisions 2 through 14, or all sections not written by other consultants), but it's generally best to have the specifications consultant organize all contributions to the project manual in order to achieve consistency of format and coordination of the work of different trades.

Your agreement with the consultant should be in writing and should clearly state the scope of work (what the specifier will do); what you and your other consultants will contribute to the project manual; who will be responsible for addenda; method of payment; the frequency of payment (monthly or at certain milestones); what the final product will be (such as typed copy suitable for reproduction); and that the conditions are acceptable.

Specifications are precise descriptions of the hundreds or thousands of items to be purchased and installed as part of a building's construction. They are a record of decisions about materials and workmanship that critically affect the permanence, the function, and the appearance of the building designed. The consultant you hire (or the in-house specifier, for that matter), however well qualified, is not likely to possess well-developed abilities in extra-sensory perception. Therefore, having hired him or her, the architect cannot simply "leave the specs to

(continued on page 56)

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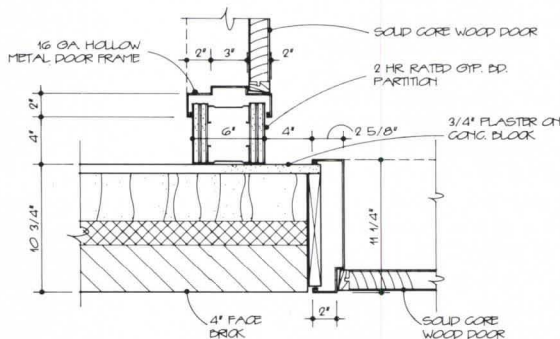
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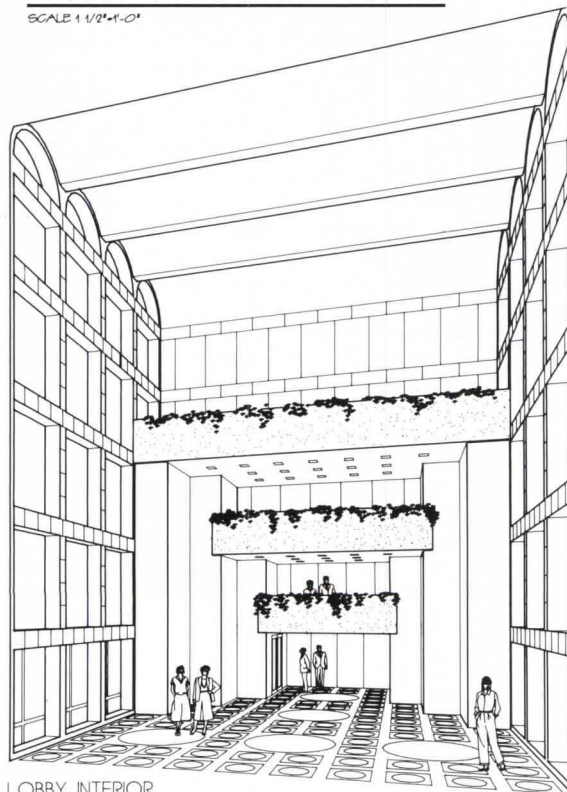
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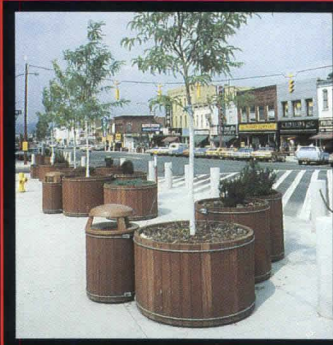
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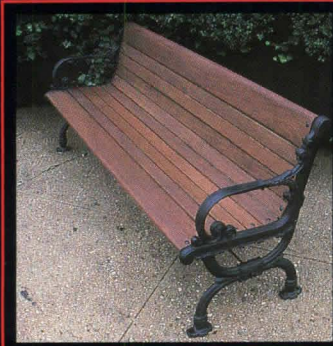
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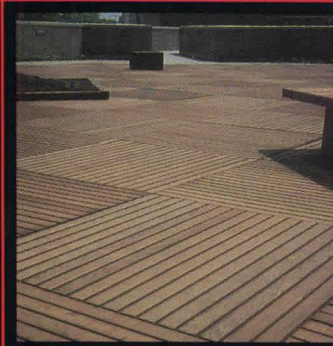
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Specifications (cont. from page 54) the consultant" to do alone. It is the architect who must make primary materials decisions, must decide among alternatives and options, and must communicate all this information to the specifier.

Giving the consultant a data sheet on the elevator, for example, even though it indicates the model number and other characteristics, isn't enough if cab details, signal options, operating systems, and the like have not been chosen from the listed offerings. Yes, the specifier can guess that you want pad hooks and pads because it's an office or apartment building into which future tenants will be moving furniture, but he or she shouldn't be asked to decide whether the hoistway doors are factory-enameled steel, stainless steel, or primed steel to be finished after installation.

Like any professional, a specifications consultant brings experience and skills to the assigned tasks. But the architect's intelligent participation beyond the selection process is essential, too, just as the patient's participation is essential to the doctor and the client's participation is essential to the lawyer who is presenting the case to a jury.

Walter Rosenfeld, AIA, CSI ■

The author is an architect and specifications consultant in Newton, Mass.

Law (continued from page 53) or concerning change orders, then it is expressly agreed that no compensation for these items shall be due the subcontractor from the contractor until payment for them is received by the contractor regardless of the fact that payment is delayed due to the contractor negotiating with the owner, arbitration, litigation or other similar activities."

The Trial Court awarded a judgment in favor of the subcontractor and required that the general contractor pay the fees that had been earned. This judgment was reversed on appeal. The Appellate Court stated that the Trial Court erred in requiring the general contractor to pay under its contract with the subcontractor, since the conditions of the subcontract "plainly and unambiguously make payment by the owner to the general contractor a *condition precedent* to payment by the contractor to the subcontractor herein rather than merely fix a time for payment to the subcontractor." Parties, stated the Appellate Court, "may so provide in their contract and thus shift the risk of the afore-

said payment failure by the owner from the general contractor to the subcontractor."

Many contracts between an architect and a consulting engineer provide that the architect will make payment to the consultant when payment is received from the owner. For example, the standard form of agreement between architect and consultant issued by the American Institute of Architects (C141 1987 Ed.) states that "payments to the consultant will be made promptly after the architect is paid by the owner under the Prime Agreement." This and other similar language, however, has been generally construed by the courts to refer only to the time of payment and not to the obligation of making payment. Under these decisions, if the owner does not make payment to the architect, the architect must still pay the consulting engineer within a reasonable time.

To protect the architect in the event the owner does not pay, a contract between architect and consultant must make it clear that payment by the owner is a "condition precedent" to payment by the architect to the engineer. The language of the contract, in other words, must provide that the architect will pay the consultants not only *when* but *if and when* payment is received from the owner.

When an architect-consultant agreement provides that payment to the architect by the owner is a *condition precedent* to the architect's obligation to pay the consultant, it does raise other troubling questions. What is the duty of the architect to compel payment by the owner? Assuming the architect must make a reasonable effort to collect his fees, does this include the obligation to institute legal action at his expense? Can the architect rely on the conditions of such a contract if the failure of the owner to pay is premised upon the faulty or negligent performance on the part of the architect? A consulting engineer may be prepared to accept the risk of a defaulting owner, but not the risk of a defaulting architect. In any event, the language of a consulting agreement must be carefully considered if both architect and consulting engineer are to be fairly protected.

Norman Coplan ■

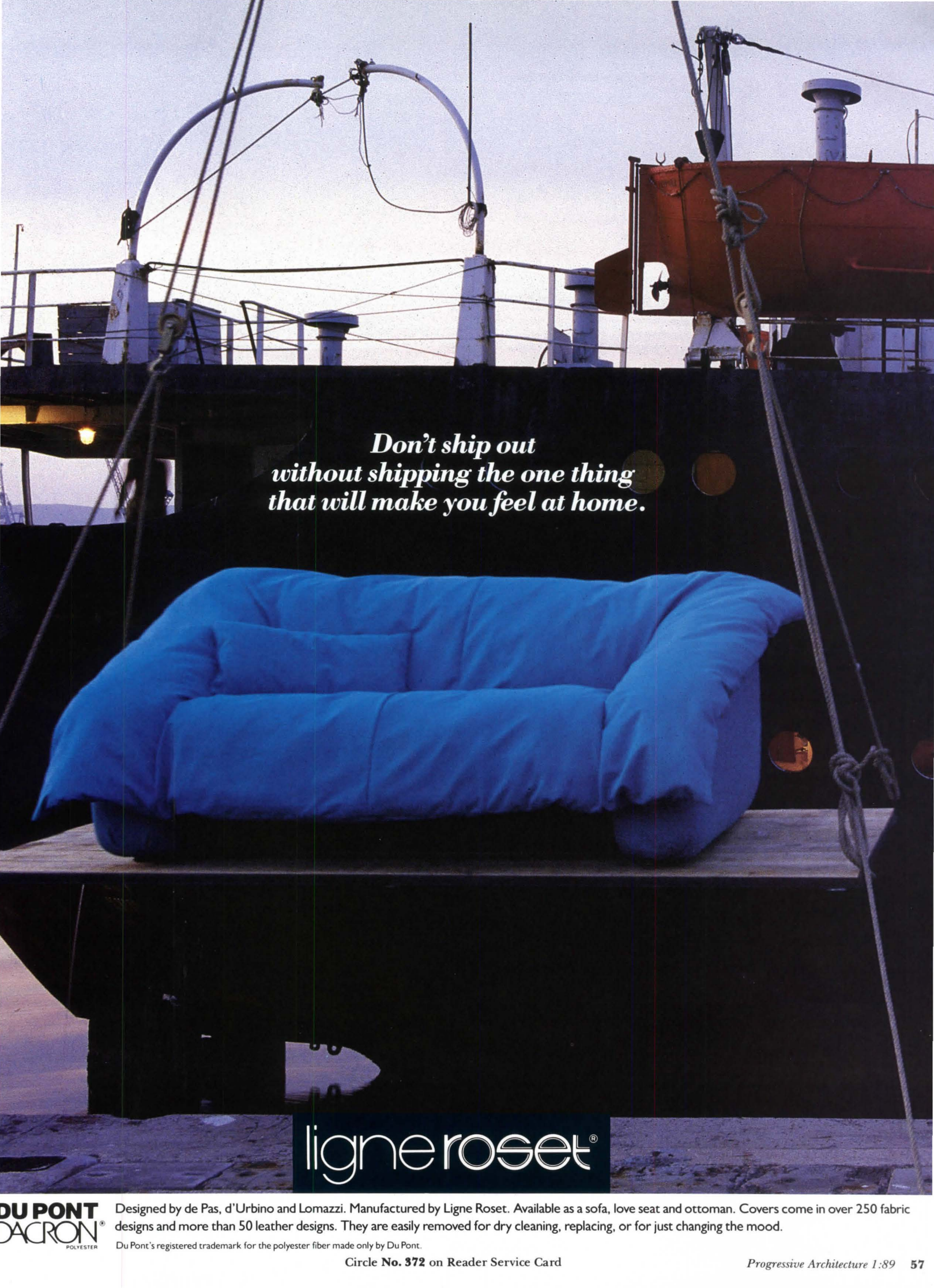
The author is a partner of the New York law firm of Bernstein, Weiss, Coplan, Weinstein & Lake.

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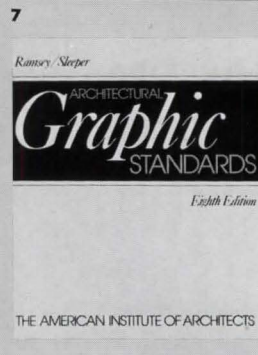
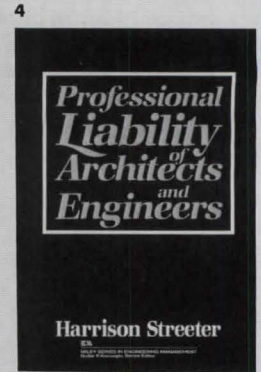
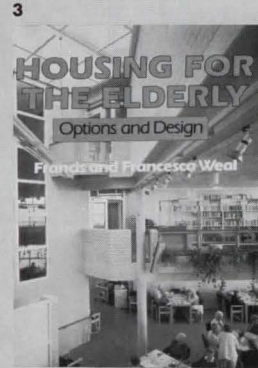
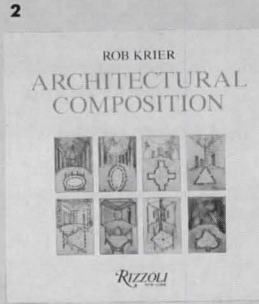
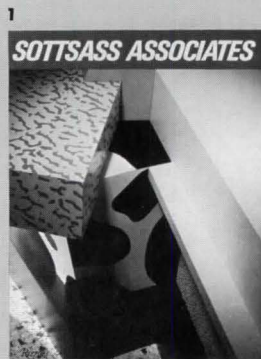
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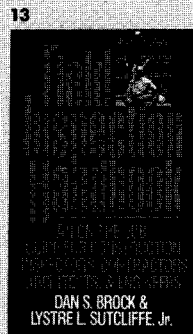
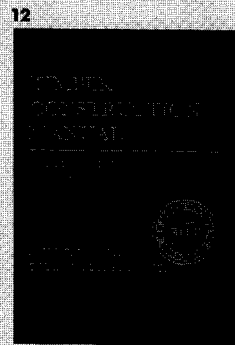
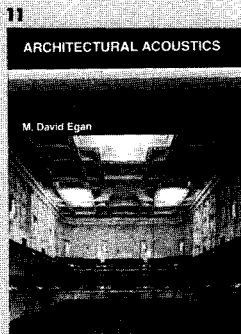
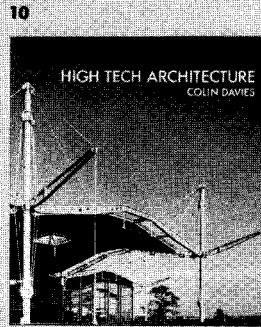
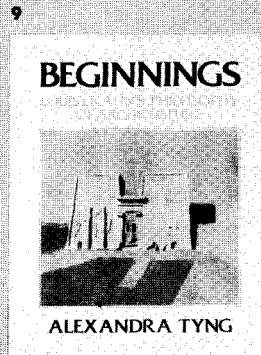
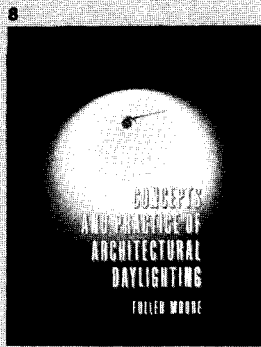
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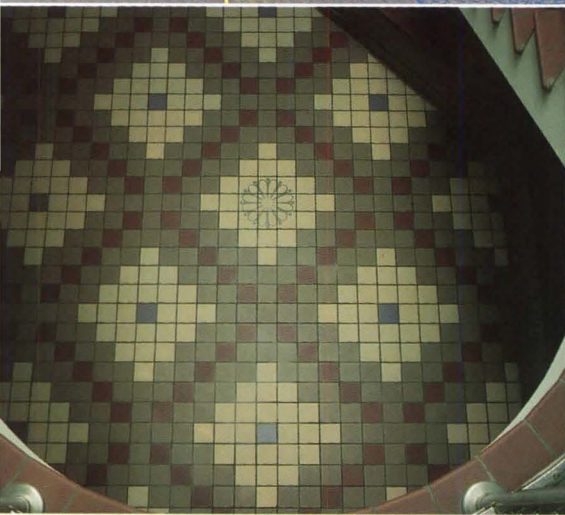
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36th Annual P/A Awards

Once again, the skills of North American architectural professionals have been gauged by a distinguished P/A Awards jury, which chose 25 projects for recognition this year.

LAST October, for the 36th time, an annual rite of selection took place around the Reinhold Publishing conference table. There, before the eight eminent jurors, were many layers of P/A Awards entries from all over the U.S. and Canada.

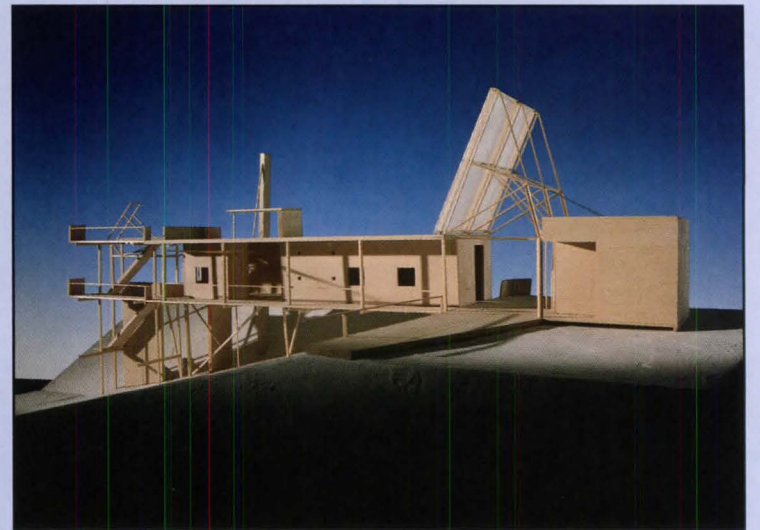
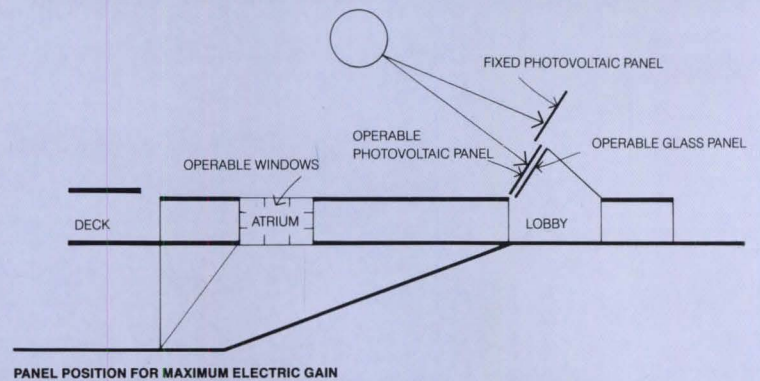
The event continued the same judging process that recognized, at the very outset of their careers, such architects as Paul Rudolph, Minoru Yamasaki, I.M. Pei, Charles Moore, Cesar Pelli, Robert Venturi, and Michael Graves, along with such firms as Caudill Rowlett & Scott, Cambridge Seven, and Arquitectonica. Which is not to say that established firms do not continue to set high standards for this program: The firm of Skidmore, Owings & Merrill won recognition in the very first P/A competition and many others up through last year, and it might have this year, too, except that one of the SOM partners was serving on this jury (the tenth to do so), making all of the firm's work ineligible.

The total of 805 submissions they faced was less than last year's 925 and just equal to the total of the year before that. The final list of winners numbers 25, exactly last year's total, with 15 of them in the architectural design category (vs. 13 last year).

In an unusual string of successes, the three firms mentioned last year as having won two years in a row have all won for a third year straight. They are: Holt Hinshaw Pfau Jones, Kohn Pedersen Fox Associates, and Morphosis (Thom Mayne and Michael Rotondi). Firms that have won for the second straight year include Michael Graves Architect (the only firm with two winning entries this year), Daniel Solomon & Associates, Min Kantrowitz, and Johnson Fain & Pereira Associates (known last year as Pereira Associates).

Notable this year is the number of winning schemes for which the architects were chosen by design competition. This is true of the Astronauts Memorial, the Chicago library, the newspaper headquarters in Oslo, the West Hollywood Civic Center plan, and the Carnegie Mellon University plan. While Americans seem to have some difficulty organizing effective design competitions, it seems clear from these winning projects that such competitions are now yielding outstanding results. *John Morris Dixon* ■

Chapin Interpretive Center

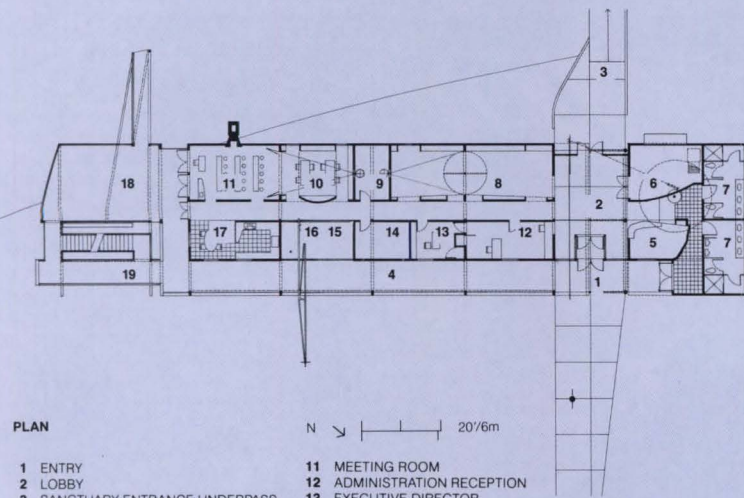


MODEL FROM THE NORTH



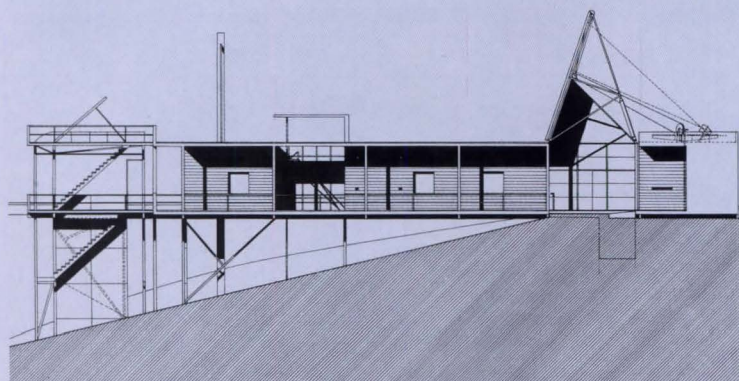
SITE PLAN

N ↓ 100'/30m



PLAN

- | | |
|--------------------------------|-----------------------------|
| 1 ENTRY | 11 MEETING ROOM |
| 2 LOBBY | 12 ADMINISTRATION RECEPTION |
| 3 SANCTUARY ENTRANCE UNDERPASS | 13 EXECUTIVE DIRECTOR |
| 4 LOGGIA | 14 MECHANICAL |
| 5 SALES | 15 ATRIUM |
| 6 STORAGE | 16 WEATHER STATION |
| 7 REST ROOMS | 17 KITCHEN |
| 8 INTERPRETATION | 18 DECK |
| 9 AUDIO-VISUAL | 19 OBSERVATION DECK |
| 10 LIBRARY | |



ENTRANCE ELEVATION

Jury Comments

Farrell: There are a number of submissions that are not dissimilar to this, but this has a ring of truth about it. It has pieces of timber that are put together as though they were borrowed from the neighborhood, assembled in an ad hoc way that seems very appropriate.

Smith: It is very well studied in terms of its use of solar energy, and how it captures the wind through the atrium and lobby. It uses the photovoltaic panels really to give it form.

Tschumi: The very rigorous plan is transformed by the absolutely clever use of every one of the "functional" items that justify the building. It becomes quite an

extraordinary gesture about its own structure, how it sits on the land as a sort of bridge. It is also a building which is turned inside out as if, like a glove, you had pulled it off and every one of the items normally reserved for the technical guts of the building are pushed out. That gives it a real quality which ultimately makes an extremely beautiful piece of architecture.

Farrell: It's a nice piece of sculpture, and one of the simplest presentations we've seen; it is not overkill.

Ames: It is very straightforward and professionally done. It is not over-presented.

Smith: It's what it needs to be and that's it.

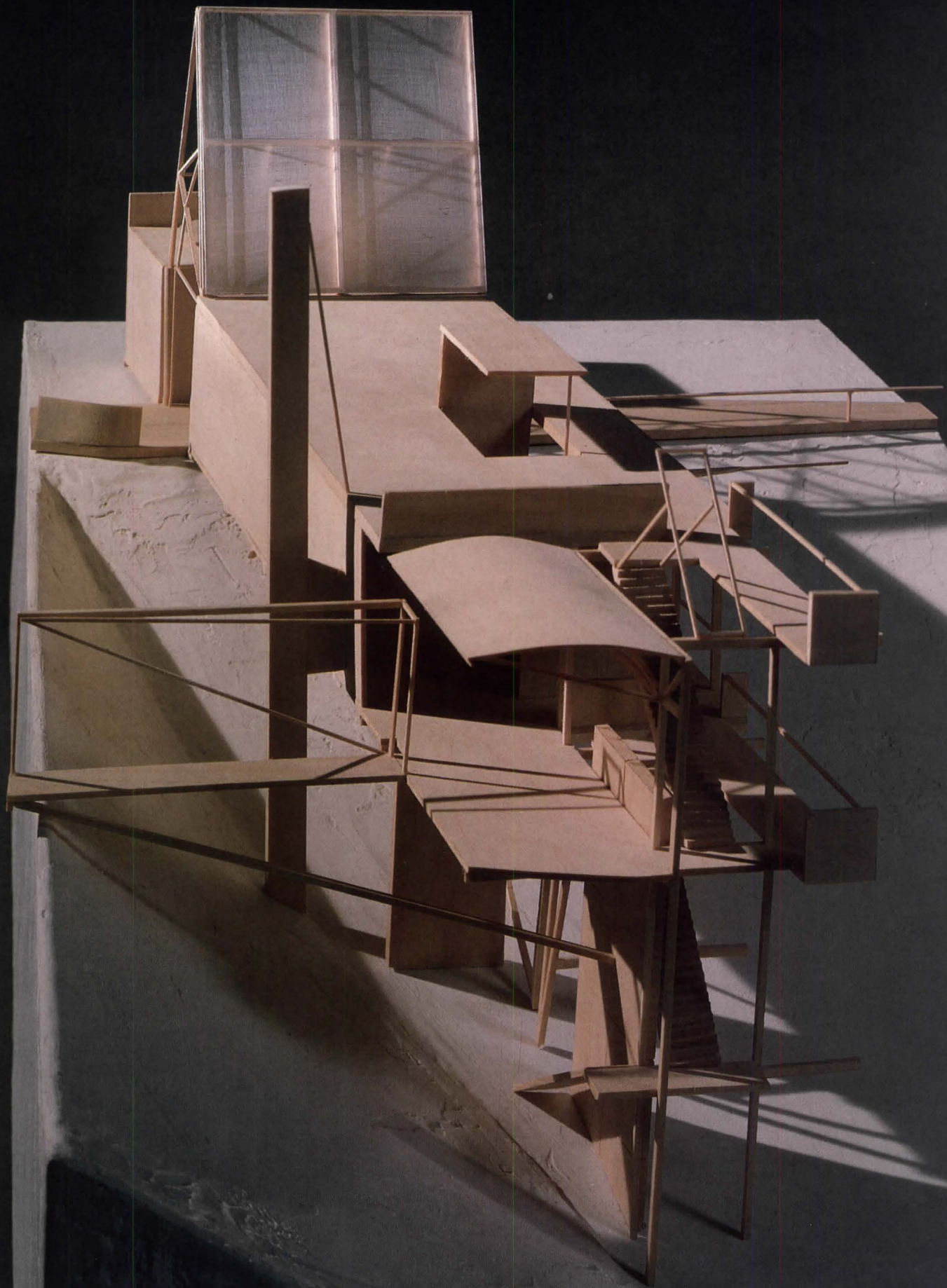
Tschumi: Historically, when one looks at what architects have done with buildings that try to take energy matters into consideration, they were done in a defensive way that never turned into an architectural statement. This has done it very simply and very modestly. That is not to say that this is a modest building, because it has a lot of ambition.

Architects: Thomas Hanrahan, Victoria Meyers Associates, New York (Thomas Hanrahan and Victoria Meyers, design partners; Jose De Jesus D'amora, phase I assistant; Vera Marjanovic, phase II assistant).

Model photographer: Jock Pottlel ESTO.

Renderers: Thomas Hanrahan, Victoria Meyers.

Client: Chattanooga Audubon Society.



Schibsted Gruppen Headquarters

CITATION

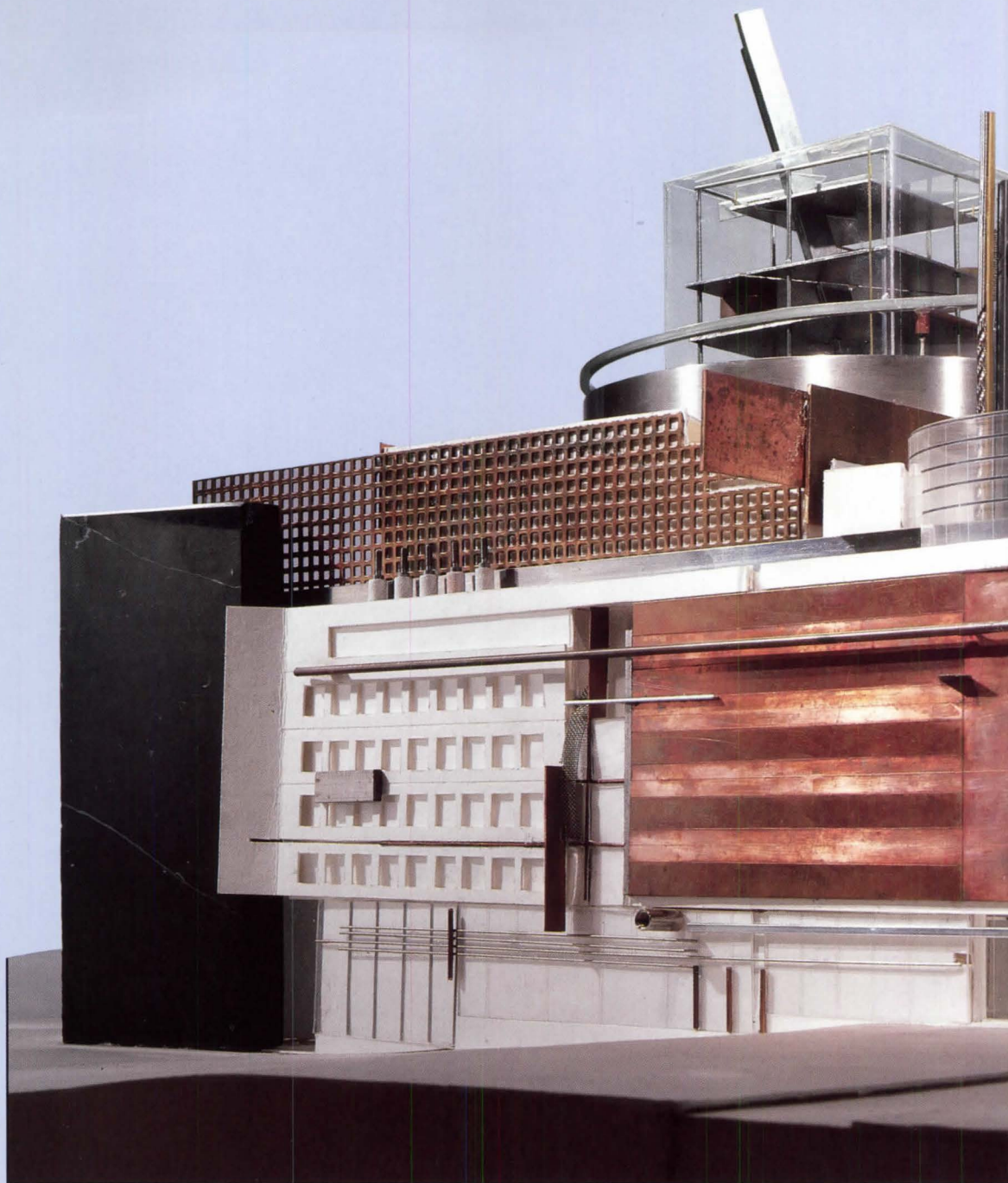
Ellerbe Becket

Project: Headquarters for the *Aftenposten* and *Verdens Gang* newspapers in Oslo, Norway.

Site: An L-shaped section of a city block in the heart of Oslo, adjacent to the two existing newspaper buildings, across from three government buildings, and two blocks away from the Parliament Building.

Program: To provide a new headquarters building for the largest newspapers in Norway.

Solution: The winner of an international competition (P/A, Oct. 1988, p. 33), this scheme features an L-shaped office block and two narrow office slabs that are pulled away from the main block and that have their own entrances so that they can be separately rented. The main block consists of a corner, cylindrical entry space, a small rectangular court, and a central, cylindrical atrium above which floats a cube containing the cafeteria that is reached by an inclined elevator. Offices overlook the various atriums, creating regular figures within irregular circulation space and projecting above the building's streetwall to form a dynamic skyline. Diagonal walkways on various floors connect many parts of the building. The façade facing the main street, with its government buildings, has an undulating glass and steel wall, while that facing the side street has a more complicated collage of copper, glass, stone, and concrete planes that respond to the street's more intimate character.



MODEL AT STREET LEVEL

Jury Comments

Tschumi: The more one studies this building, the more one starts to see how sensitively it handles the different volumes and the large interior spaces. Also, it responds to its urban context by handling every façade differently. It has a youthful enthusiasm and inventiveness that grows on you.

Logan: It is hard to get past the model, made of cast-off parts from a hardware store.

Cooper: That makes one worry that when this submission is built, it could be very different from the model.

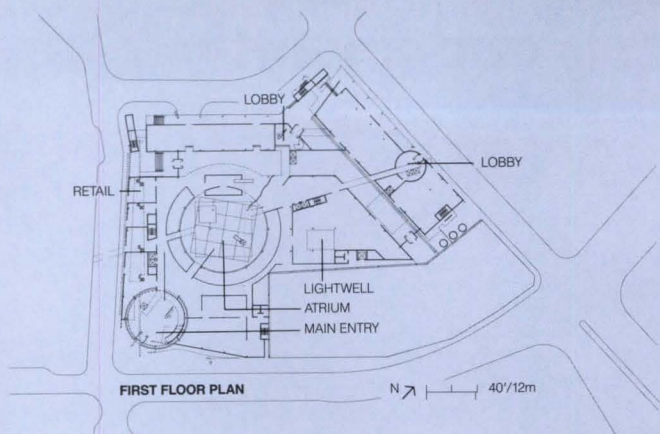
Smith: The model does look like a watch; it is abstraction of a very real building. It does work.

Prowler: But it is a composition of parts rather than an integration of those parts. While some of the other projects have a similar vocabulary, they not only articulated elements, but tried to relate them in some way. This project doesn't do that.

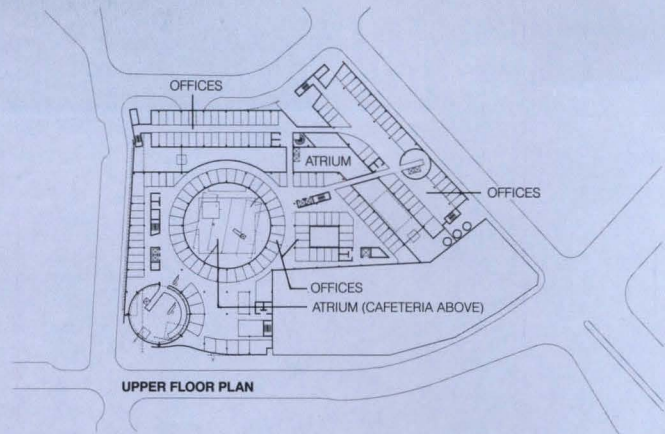
Tschumi: That's exactly right. I think that the way it brings things together to achieve a certain discordance is intentional. It has a parallel in music: You can work in harmony or against it.

Smith: What interests me about it is the way that it responds to the many pieces of a city like Oslo by making walls that are themselves composed of several pieces.

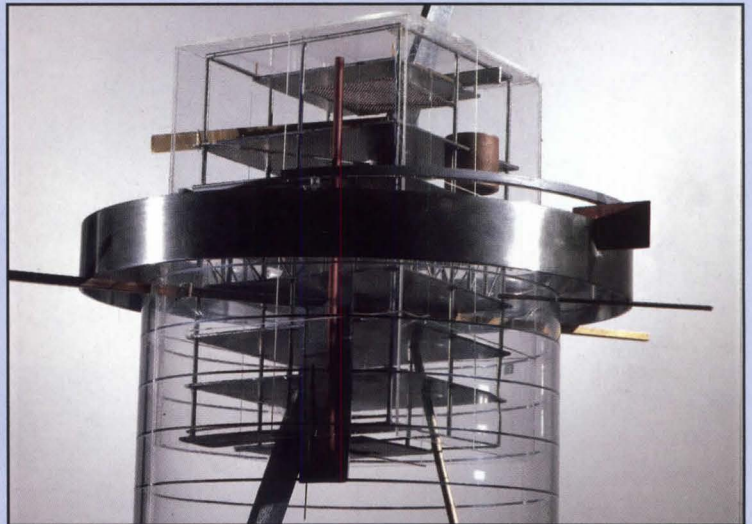
Farrell: I have not seen in these



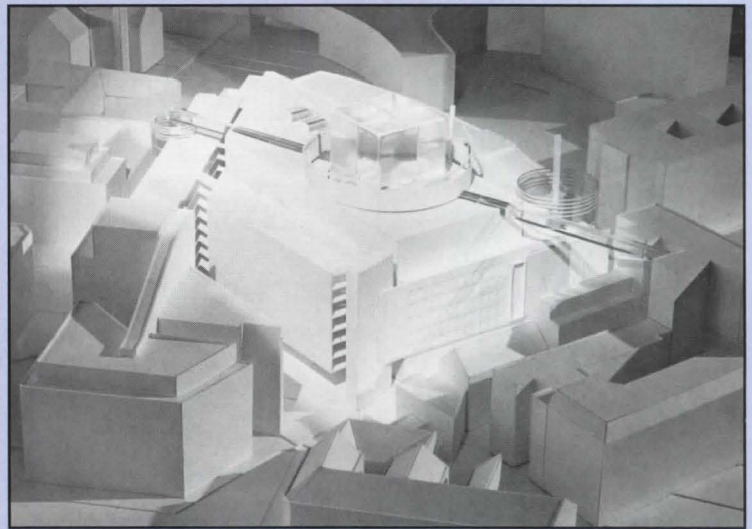
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MASSING MODEL IN URBAN SETTING

submissions the same kind of interest in technology and construction that I've seen in a lot of recent European work and in the high-tech school in Britain. Here, there seems to be a love for the aesthetics of technology. The façade is expressed in copper and steel, but those materials are like a dress wrapped around the outside. Such a stylistic interest in technology is not necessarily a bad thing, but it is fundamentally different from work that honestly expresses the technology of its construction.

Ames: I think that it is an honest expression of a technological sensibility.

Tschumi: And I think that it really breaks new ground.

Architects: *Ellerbe Becket, New York (Peter Pran, design principal; B. Wayne Fishback, administrative principal; Carlos Zapata, senior project designer; Vache Aslonghli, Maria Wilthew, Curtis Wagner, Eduardo Calma, project designers; Robert Zumwalt, chief architect/production; Michael Welebit, project manager; Nimrod Ben-Israel, Timothy Arnold, Joseph Miou, Veronica Potter, Mark Litwin, assistants).*

Associate architects: *Platou, Oslo, Norway (Jan Digerud, Jon Ronning, partners; Henrik Arentzen, technical coordinator).*

Model photography: *Dan Cornish, ESTO.*

Client: *Schibsted Gruppen (Einar Fr. Nagell-Erichsen, Alexandra*

Huitfeldt, Erik Furevik, Stein Foyen; Egil Vedal, client representative/project manager).

House on Long Island Sound

CITATION

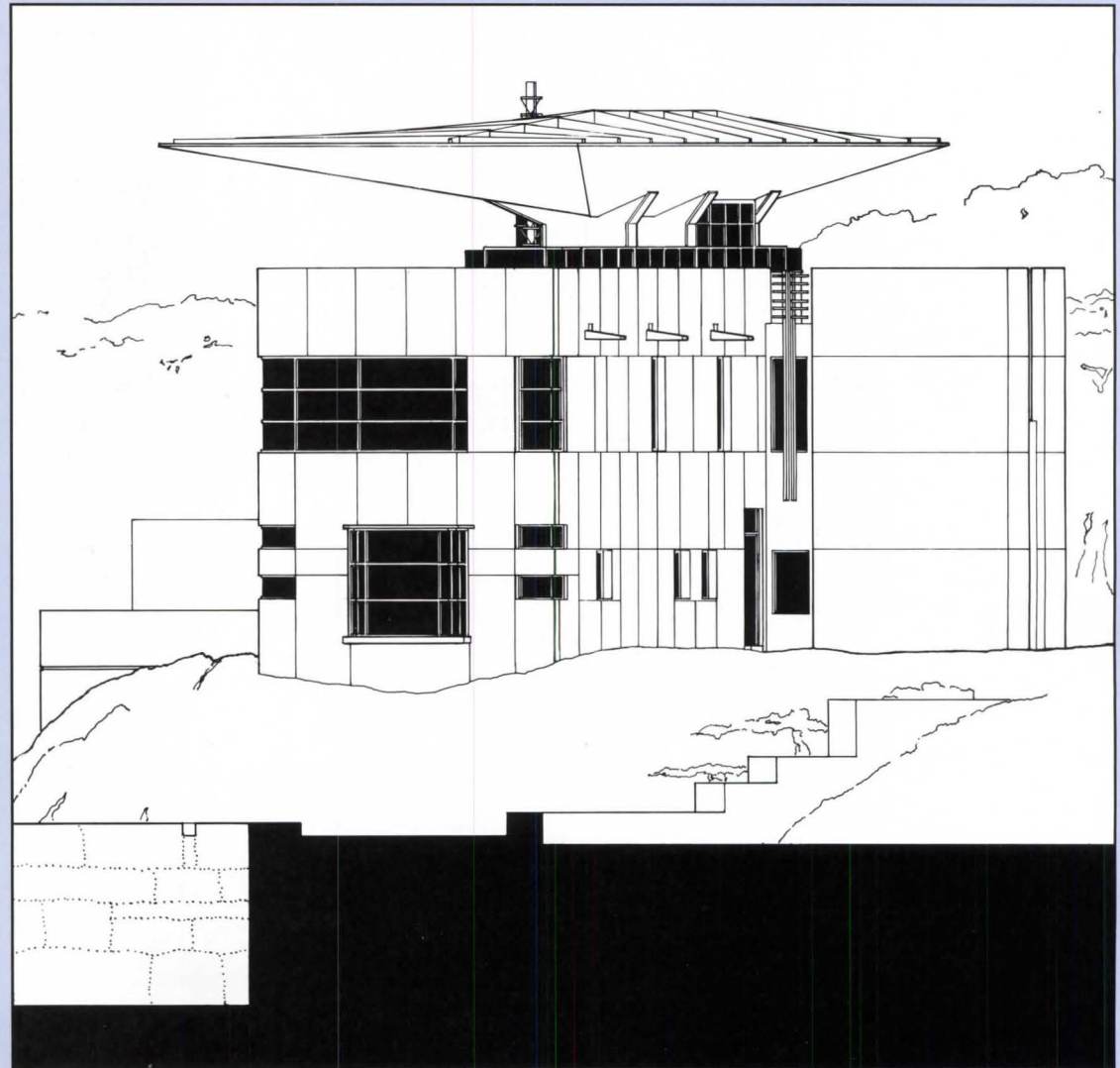
Tod Williams Billie Tsien & Associates

Project: House in Rowayton, Connecticut.

Site: A rocky piece of land facing Long Island Sound with white-painted houses to the north and a boat club on piles to the south.

Program: To provide a garage for cars and boats and a house that complements the owner's nearby island house. In the winter, the three-bedroom house will serve in lieu of the island house; in the summer, it will supplement the living quarters on the island.

Solution: The house is a two-story rectangle capped by a boat-shaped canopy over a roof-top terrace. To one side of the house stands the partly buried garage with its pigmented, poured-in-place concrete walls and its precast concrete roof punctured by two peaked skylights. The house itself is metal framed with an aluminum skin. The first floor contains the entry, two bedrooms, a nursery, and baths. This floor is cellular in structure with recessed windows puncturing the thick exterior walls. Living, dining, and kitchen spaces occupy the second floor, which is *very open and loftlike*, with horizontal bands of windows and a central clerestory. An outdoor stair gives access to the roof terrace, protected by the overhanging canopy. A counterweighted, galvanized steel bridge connects the site to floating docks that are used to gain access to the owner's island house.



NORTHEAST ELEVATION

Jury Comments

Ames: This house is unique among the houses that we have looked at. I think that it is very tight and well organized. The idea of the roof coming through the house and acting as the generator of the plan is very strong. There also is the idea of the house going from a thick base and gradually becoming thinner and more open as it rises.

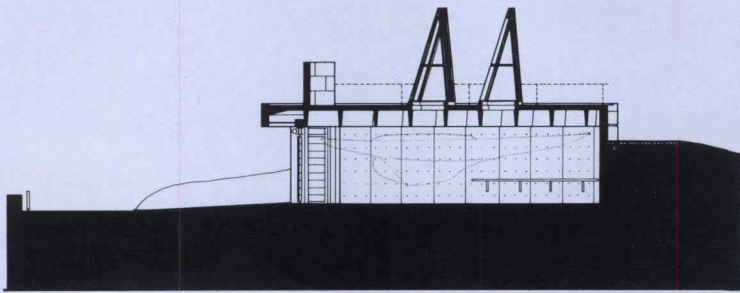
Smith: I do think that the roof piece is overkill, however. And I think that the aluminum cladding is going to be disappointing.

Ames: I still think that it is a very strong statement. The architect is pursuing and elaborating on some very specific formal ideas in a very unapologetic way.

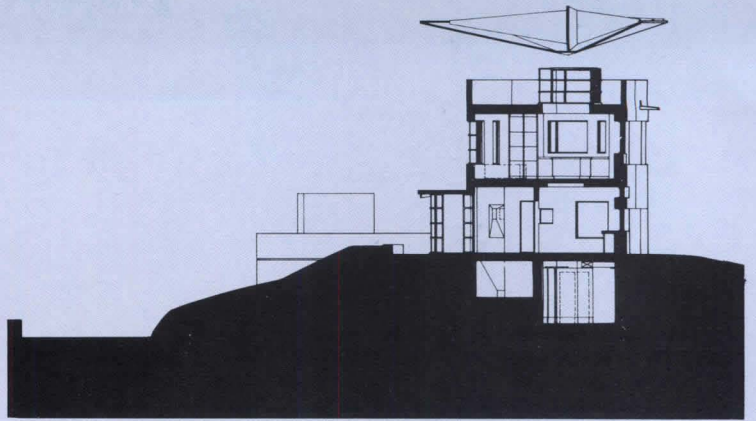
Tschumi: I quite like the idea of the house, although I think that the roof piece is either too much or not enough. At the moment, it is just an oversized canopy, a kind of sign or advertisement of the house. I would have liked to see it become some sort of functioning item.

Farrell: I agree. Having gone to such lengths to make a strong statement with the roof, the architect has not gone far enough. It is just a lump up there. It is a bold idea, but expressed rather timidly.

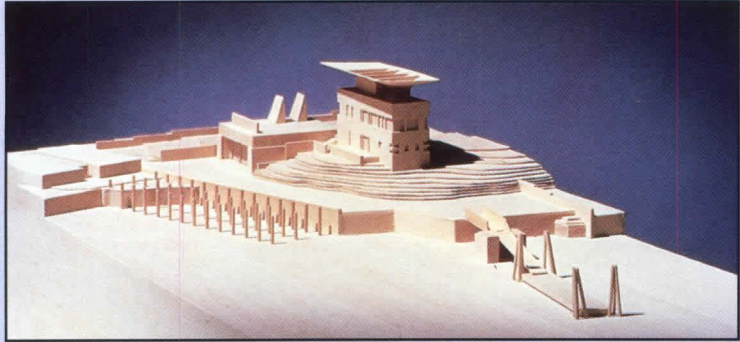
Ames: I don't think it is timid.
Smith: I don't think so either. But it probably could have been handled much better in fabric.



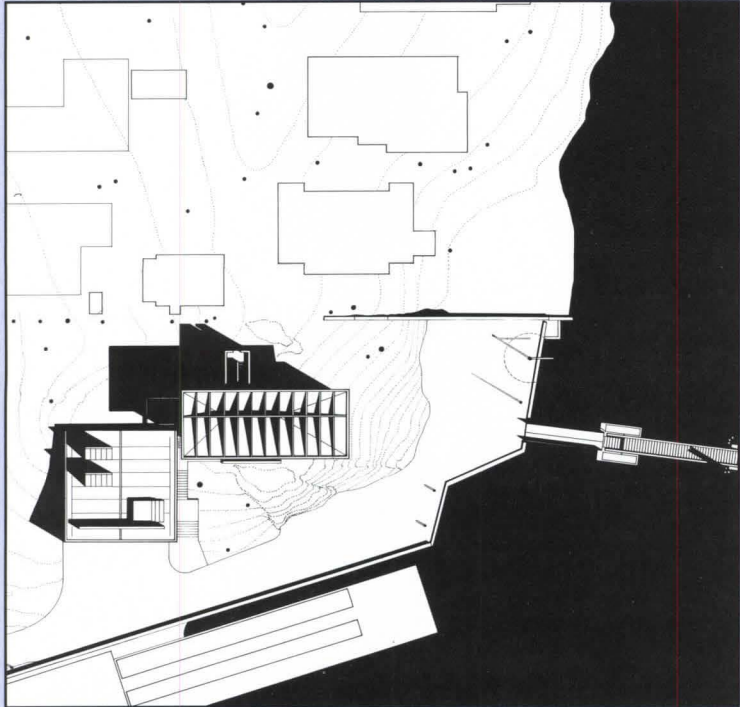
SECTION AA LOOKING WEST



SECTION BB LOOKING WEST



MODEL PHOTO



SITE PLAN

N ↑ 40'/12m

Ames: The canopy has several functions. It not only shelters people on the roof terrace, but it reflects light off the water down into the center of the house. It is really very refreshing, simple, and straightforward.

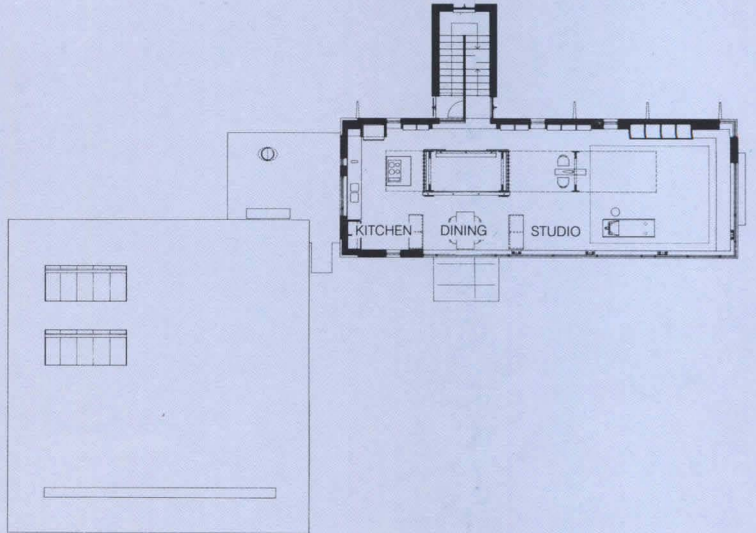
Architects: *Tod Williams Billie Tsien & Associates, New York (Tod Williams, partner in charge; Rick Gooding, project architect; Ralph Gentile, assistant).*

Consultants: *Blakeslee, Arpaia, Chapman, marine contractor; Olson-Wood, general contractor; Tom Pritchard, landscape architect; Mario Tuccinardi, landscape contractor; Dick Sharp, civil engineer; Thune Associates, structural engineers.*

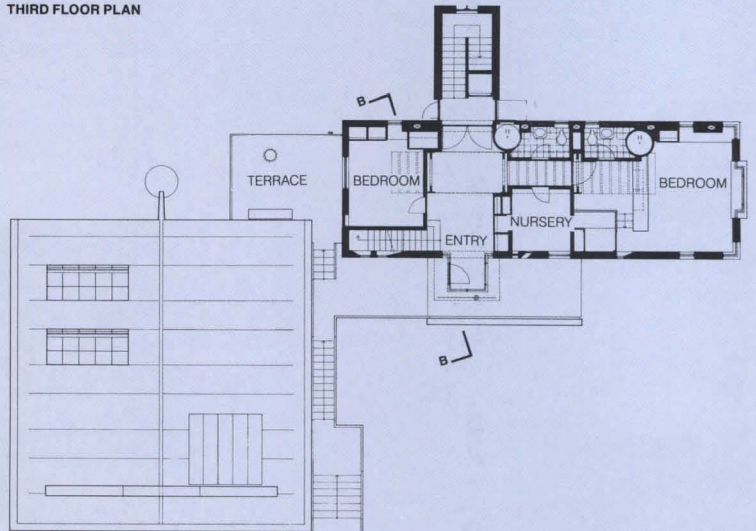
Modelmaker: *Victor Wong.*

Model photographer: *Paul Warchol.*

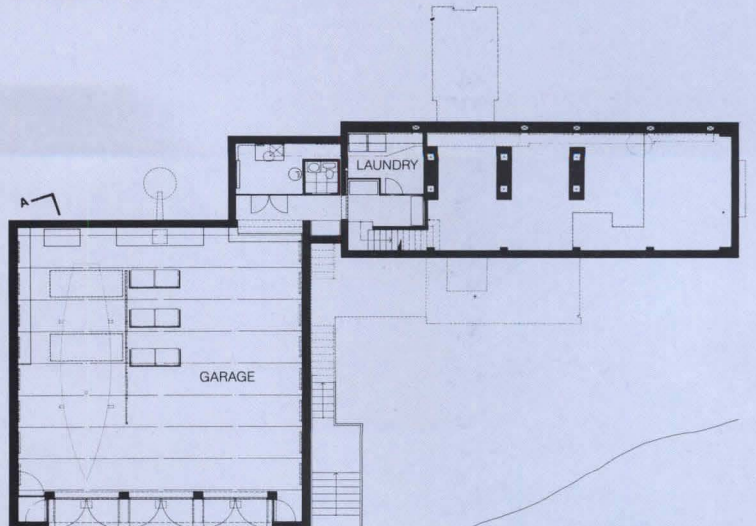
Client: *Name withheld at client's request.*



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

N ↑ 20'/6m

CITATION

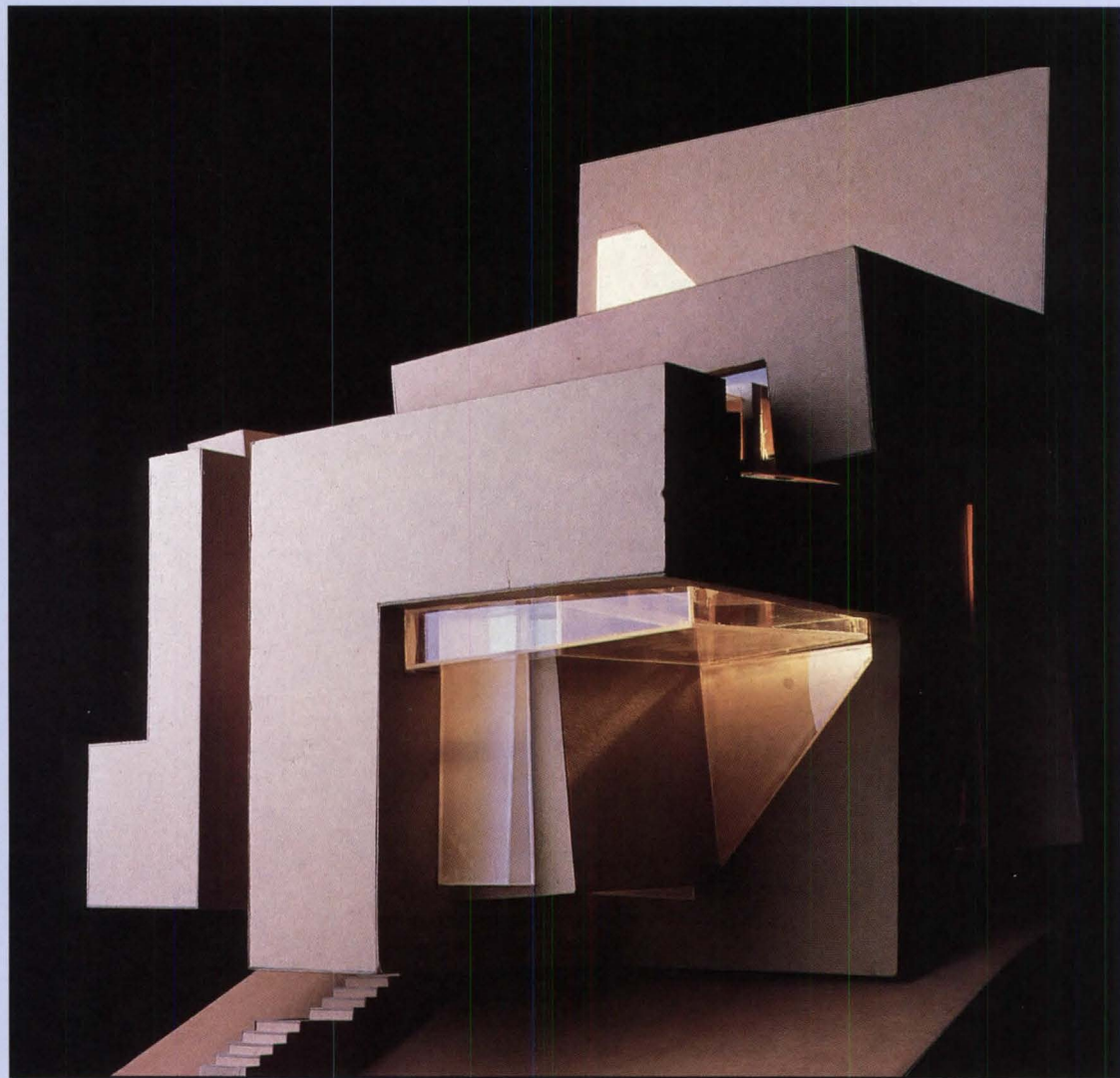
Eisenman Architects

Project: Guardiola House, Puerto de Santa Maria, Cadiz, Spain.

Site: Steeply sloping hillside site overlooking the Bay of Cadiz.

Program: Weekend house for a single father and his grown son, who live in Seville.

Solution: This design for a house represents a complex research effort on the part of the architect into "the meaning of place, and how that meaning has been affected by a changing understanding of the world." It is meant as a vessel containing components of logic and irrationality simultaneously, to embody both figure and frame, container and contained. It represents the notion of a sequential series of imprints, and their resulting impressions. The basic L-shapes interweave, penetrating three planes. Two linear steel grids mark the "traces" recording the "other" position of the structure, before the interweaving; they are symbolic, however, because the structure is poured reinforced concrete.



MODEL FROM THE SOUTH

Jury Comments

Smith: This is the only building that breaks new stylistic ground.

Farrell: It's a very interesting experiment, but it's an intellectual one where everything is composed to be deliberately awkward in a rather obvious way.

Tschumi: In this case, it takes quite an effort to find out what the function is, because that's not the issue. The issue is elsewhere: It's a relentless exploration into the question "How far can we go in breaking down the conventional architectural language?" It is a worthy task in any discipline to have that type of approach. It certainly does it with a methodical impact which finally gives it its quality.

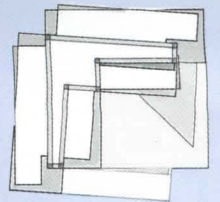
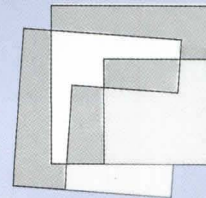
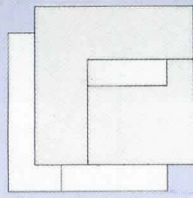
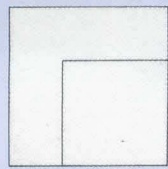
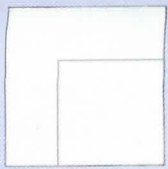
Ames: But it always breaks down once you recognize that it has to be occupied, that there has to be a toilet and a sink in it; these things are beyond extraction in this vernacular.

Tschumi: I wouldn't worry too much about the toilet and the sink; they're artifacts, they're pieces of furniture.

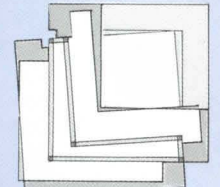
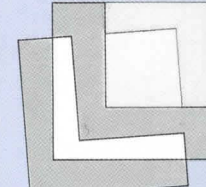
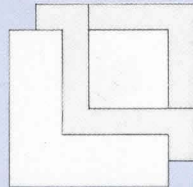
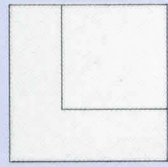
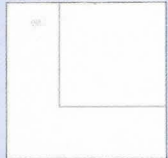
Smith: Actually, most of these rooms are quite orthogonal and functional. The design shows some very different attitudes towards a conventional house which are very interesting.

Ames: Is it trying to make one comfortable or uncomfortable?

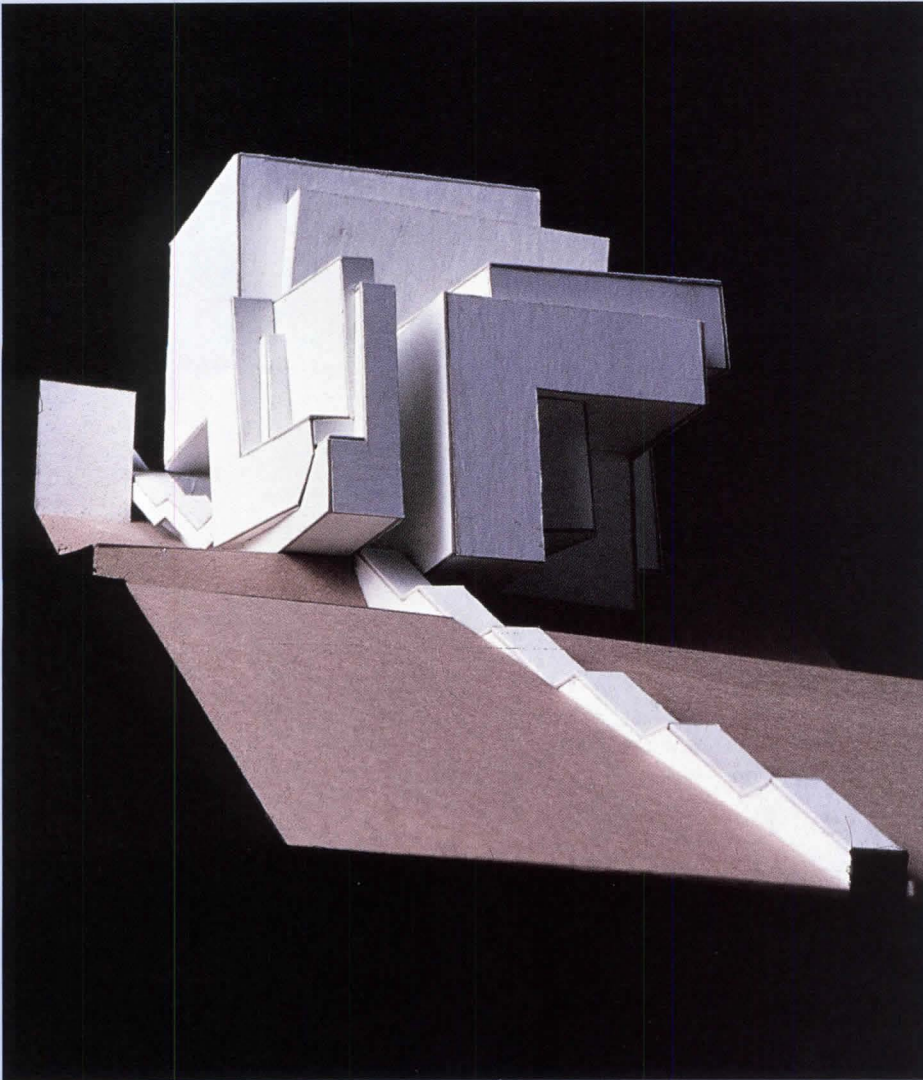
Tschumi: That's not the issue. It's like a book; a piece of literature is not necessarily meant to



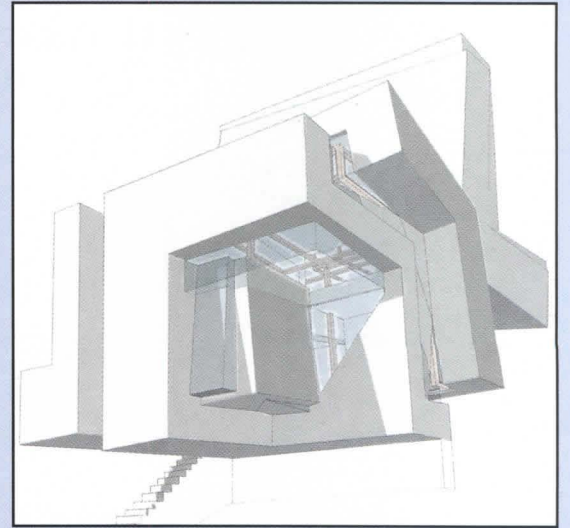
CONCEPTUAL DIAGRAMS: EVOLUTION OF PLAN



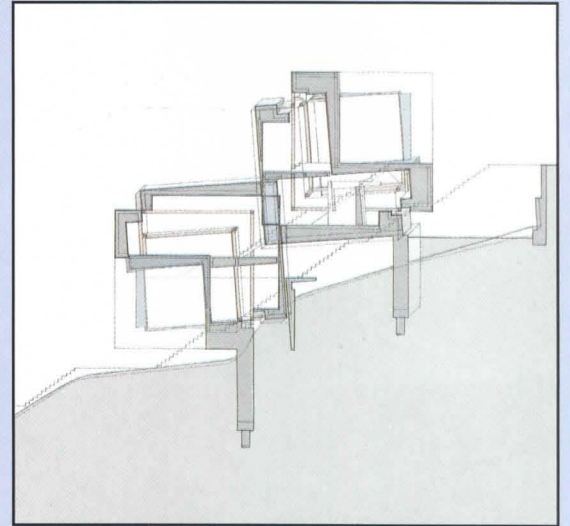
CONCEPTUAL DIAGRAMS: EVOLUTION OF ELEVATION



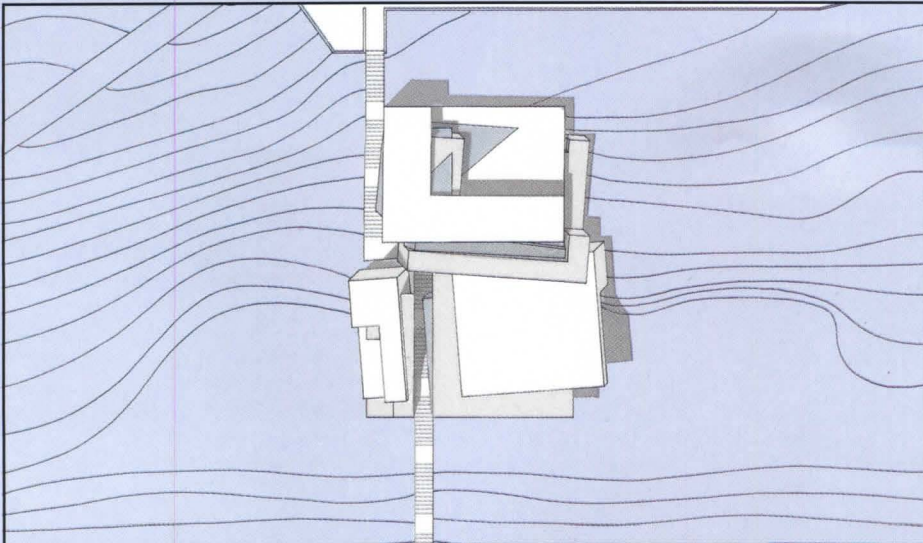
MODEL FROM THE WEST



PERSPECTIVE LOOKING NORTH



SECTION AA



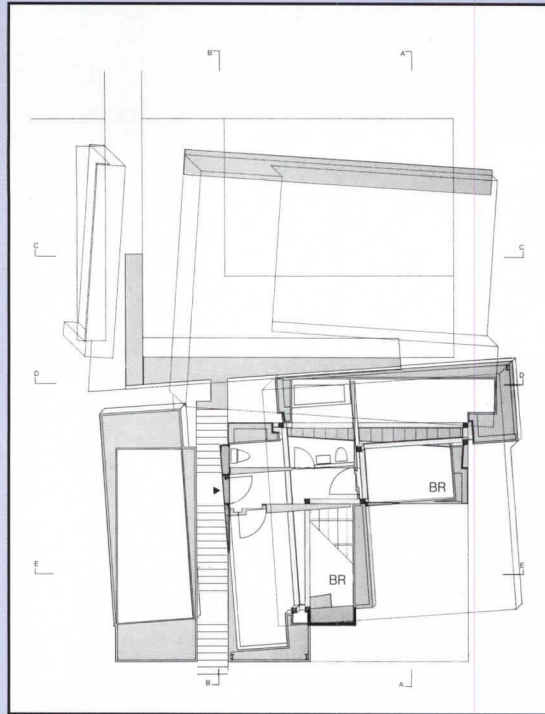
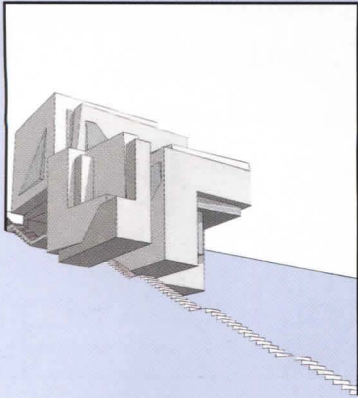
SITE PLAN

N K | 20/6m

make you comfortable or uncomfortable. There's nothing wrong with architecture doing the same thing.

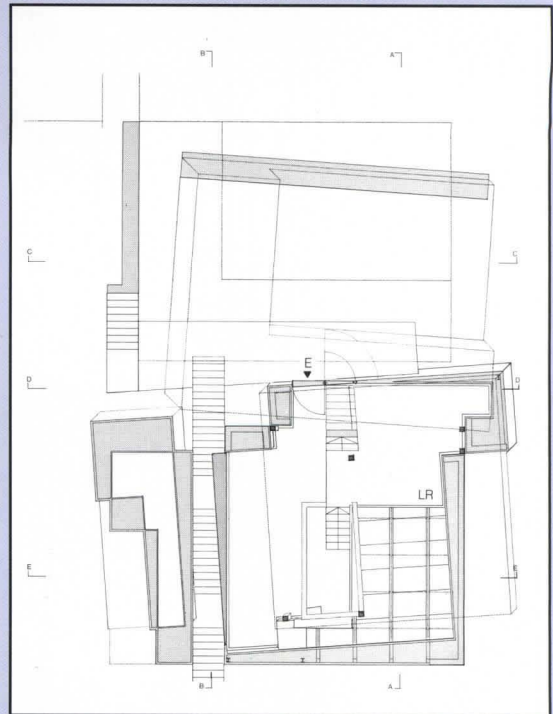
Smith: The tracing idea is the only thing I find a bit eccentric, the notion of tracing the intermediate steps from the initial pulling apart, of deciding how far to pull them apart again; there's a very subjective issue here which then creates the tracing that creates the steel, which isn't really the structure. It's a memory of a step in time that is arbitrarily arrived at.

Tschumi: You mentioned eccentric; I feel that there is a lot of room for eccentric work today, work away from the mainstream.

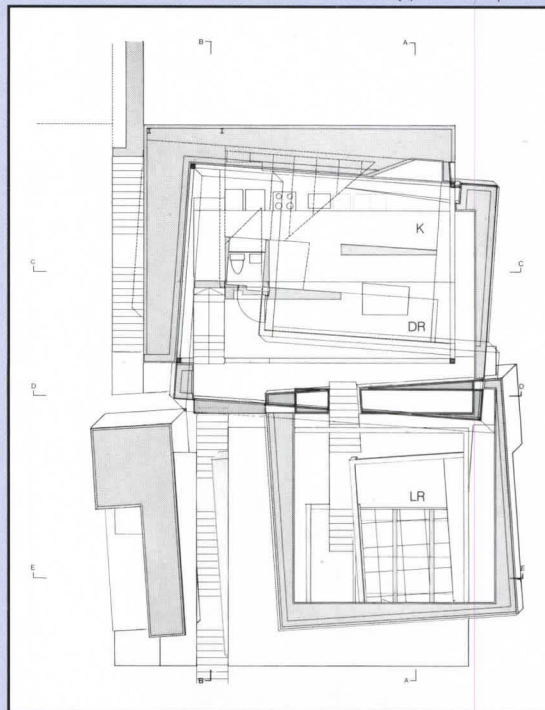


FIRST FLOOR PLAN

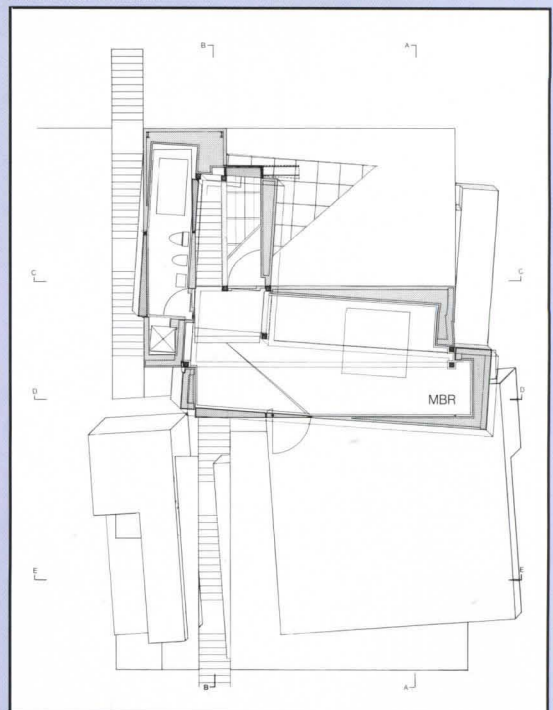
N 10'/3m



SECOND FLOOR PLAN



THIRD FLOOR PLAN



FOURTH FLOOR PLAN

Architects: Eisenman Architects, New York (Peter Eisenman, principal in charge; George Kewin and Thomas Leeser, senior associates in charge; Antonio Sanmartin, senior project architect; Nuno Mateus, Jan Kleihues, and Hiroshi Maruyama, project architects; Begona Fernandez-Shaw, Felipe Guardiola, Lise Anne Couture, Luis Rojo, Michael McInturf, Madison Spencer, Simon Hubacher, Maximo Victoria, Frederic Levrat, Anne Marx, Robert Choeff, Julie Schurtz, and Dagmar Schimkus, assistants).
Consultant: Gerardo Rodriguez, structural engineer.
Model photographer: Dick Frank.
Client: D. Javier Guardiola.

Dolphin and Swan Hotels

CITATION

Michael Graves, Architect
Alan Lapidus, Architect

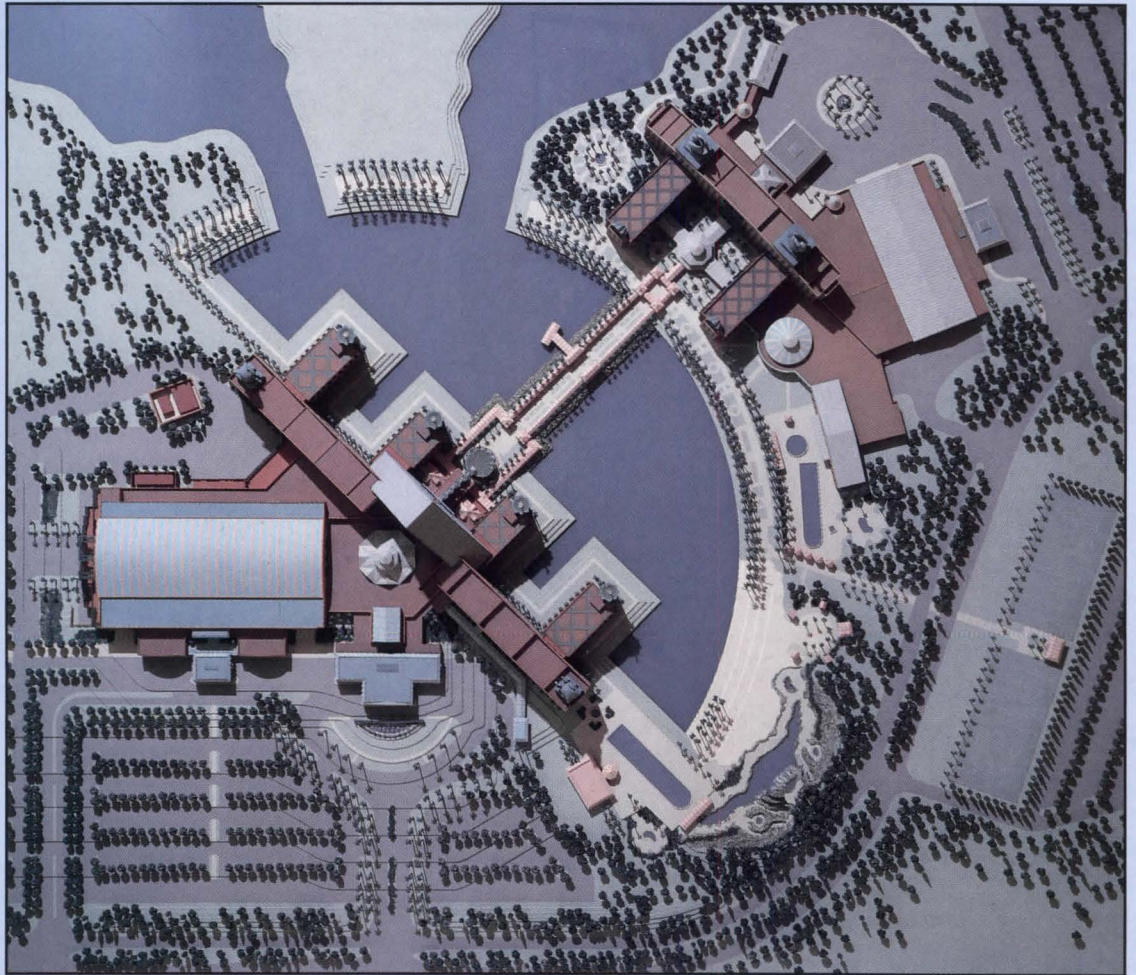
Project: Walt Disney World Dolphin and Walt Disney World Swan Hotels, Walt Disney World, Orlando, Florida.

Site: Disney Center, a new development at Walt Disney World, connecting Epcot Center World Showcase with the Walt Disney MGM Studio Tour to the southwest. The master plan includes convention and resort hotels and an adult entertainment center, with restaurants, nightclubs, and theaters.

Program: Two convention hotels, with meeting rooms, ballrooms, shops, restaurants, and recreation facilities. The 1.3-million-square-foot Walt Disney World Dolphin Hotel has 1510 guest rooms and a 60,000-square-foot exhibition hall. The 700,000-square-foot, 12-story Walt Disney World Swan Hotel has 760 guest rooms.

Solution: The two hotels are organized around a large, crescent-shaped, man-made lake. A covered causeway, with a landscaped pedestrian walkway, a tramway, and docks for transportation boats, connects the two hotel lobbies across the lake.

The Dolphin is entered through a porte-cochere and lobby that link the hotel and its convention facilities. A large vaulted foyer, flanked by grottoes with running water, leads to the tented, octagonal lobby and fountain. Four nine-story wings containing guest rooms project into the lake and surround a restaurant court with a waterfall fountain supported by dolphin statues.



AERIAL VIEW, DOLPHIN AND SWAN HOTELS

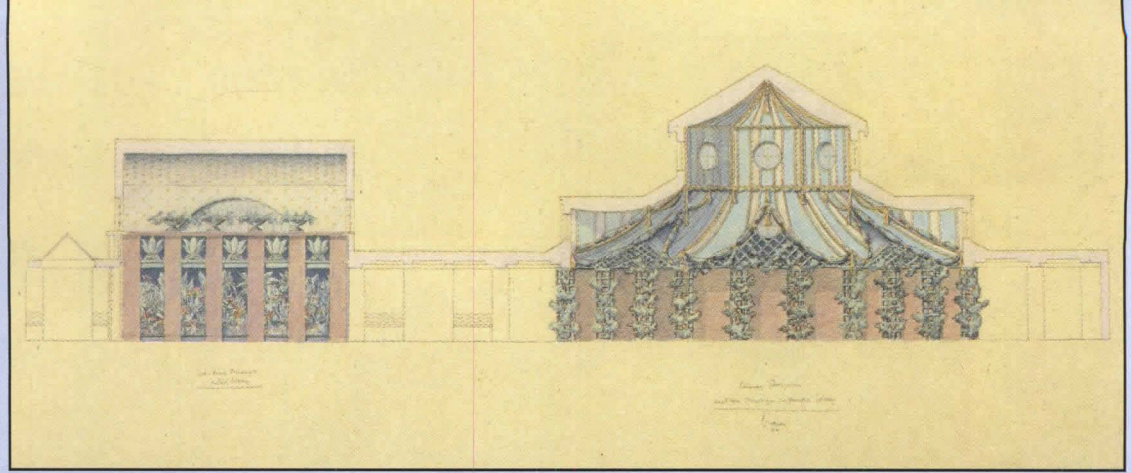
The Swan is organized around a landscaped courtyard defined by its two projecting guest room wings. An octagonal lobby in the center of the courtyard connects the hotel and its public areas with the causeway that crosses the lake to the Dolphin.

The exterior and interior colors and decoration of both hotels' public and guest rooms, with their Florida-resort overtones, are consistent with the character and thematic intent of the surrounding Disney Center development, and The Walt Disney Company's program of "entertainment architecture."

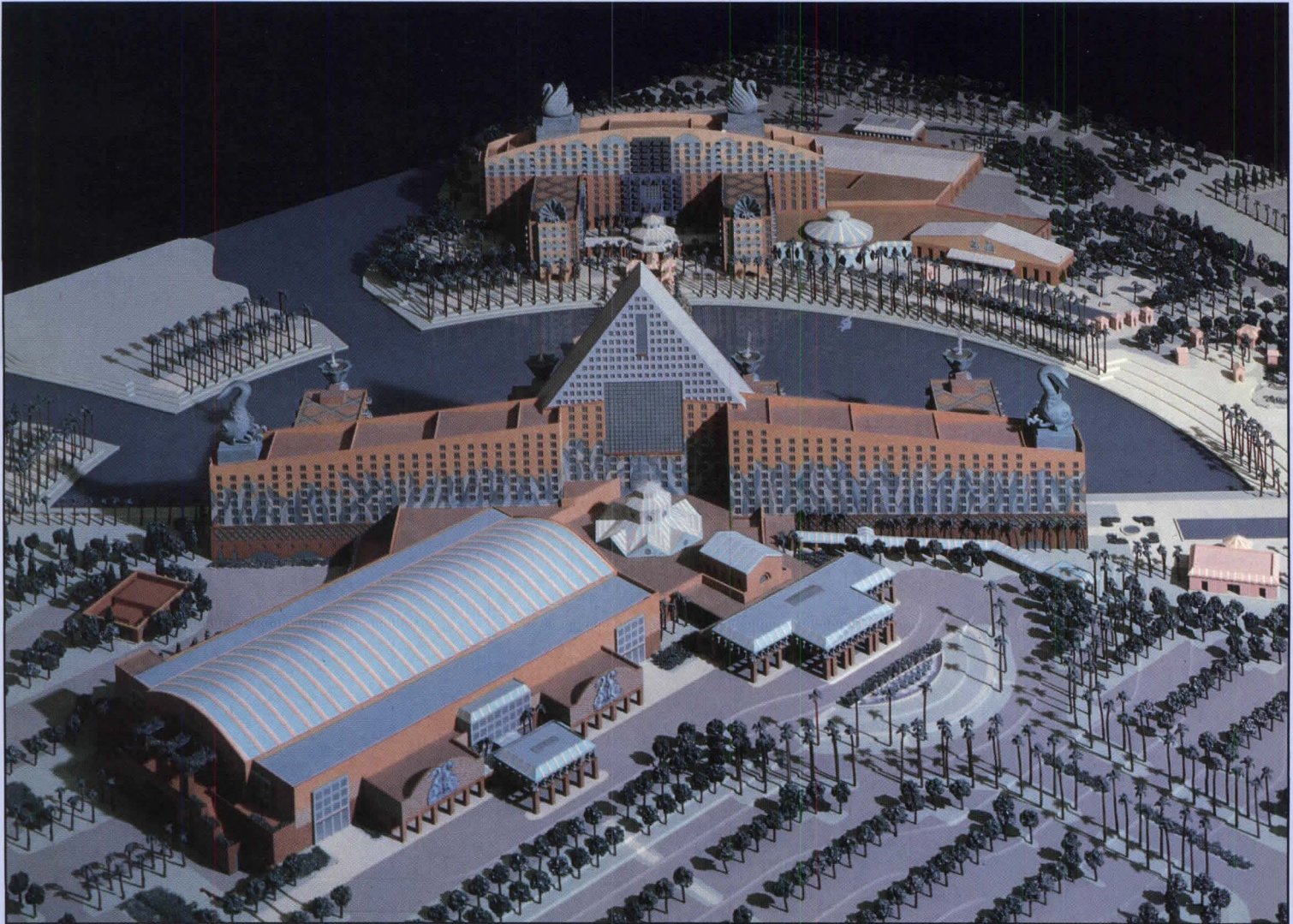
Jury Comments

Farrell: It's an important move, to get someone who is an eminent architect, who has great artistry, to be involved in this kind of project. What he's done disappoints many because it has the predictability of someone who has had an enormous output. On the other hand, it is a very appropriate extension of his work, a logical conclusion of all that was thought of four, five, ten years ago. But this takes it to a new scale and opulence that I think are fascinating.

Smith: This is the one location where I think his architecture is



DOLPHIN HOTEL, SECTION THROUGH FOYER AND ROTUNDA LOBBY

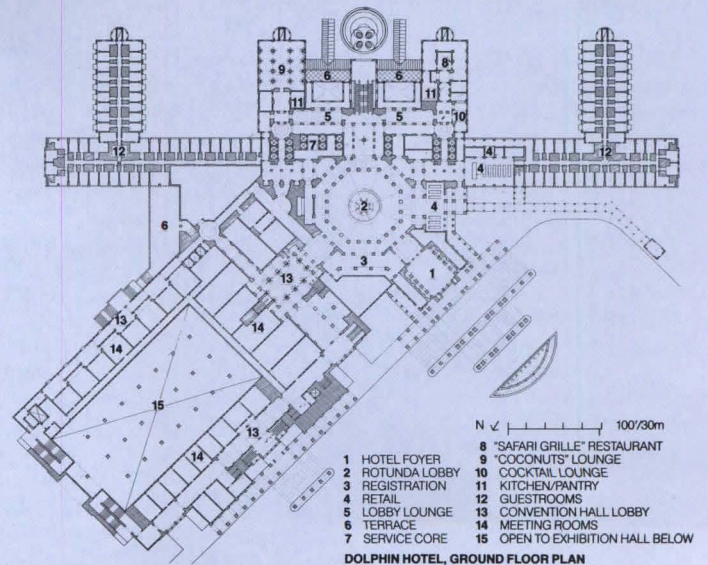


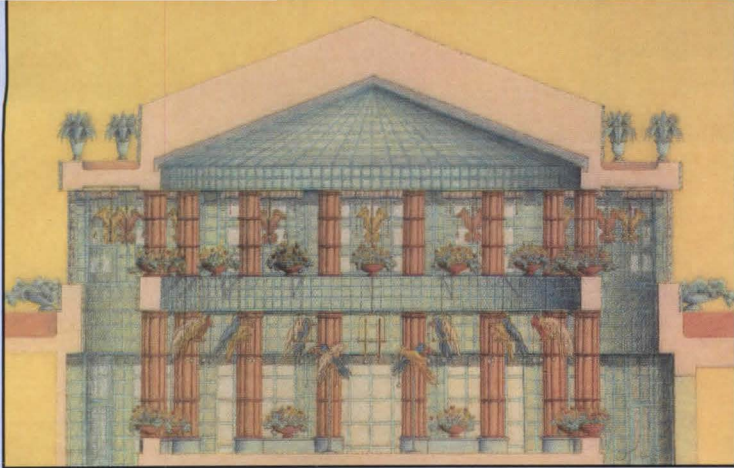
MODEL, DOLPHIN HOTEL FROM NORTHWEST

contextual. To me it's fantasy architecture, and it belongs in Disney World. That's where it is—which makes it acceptable. **Ames:** The positive thing about it is that it's good for Disney World. It upgrades what architecture can be there, but in the real world it's too cute and too playful.

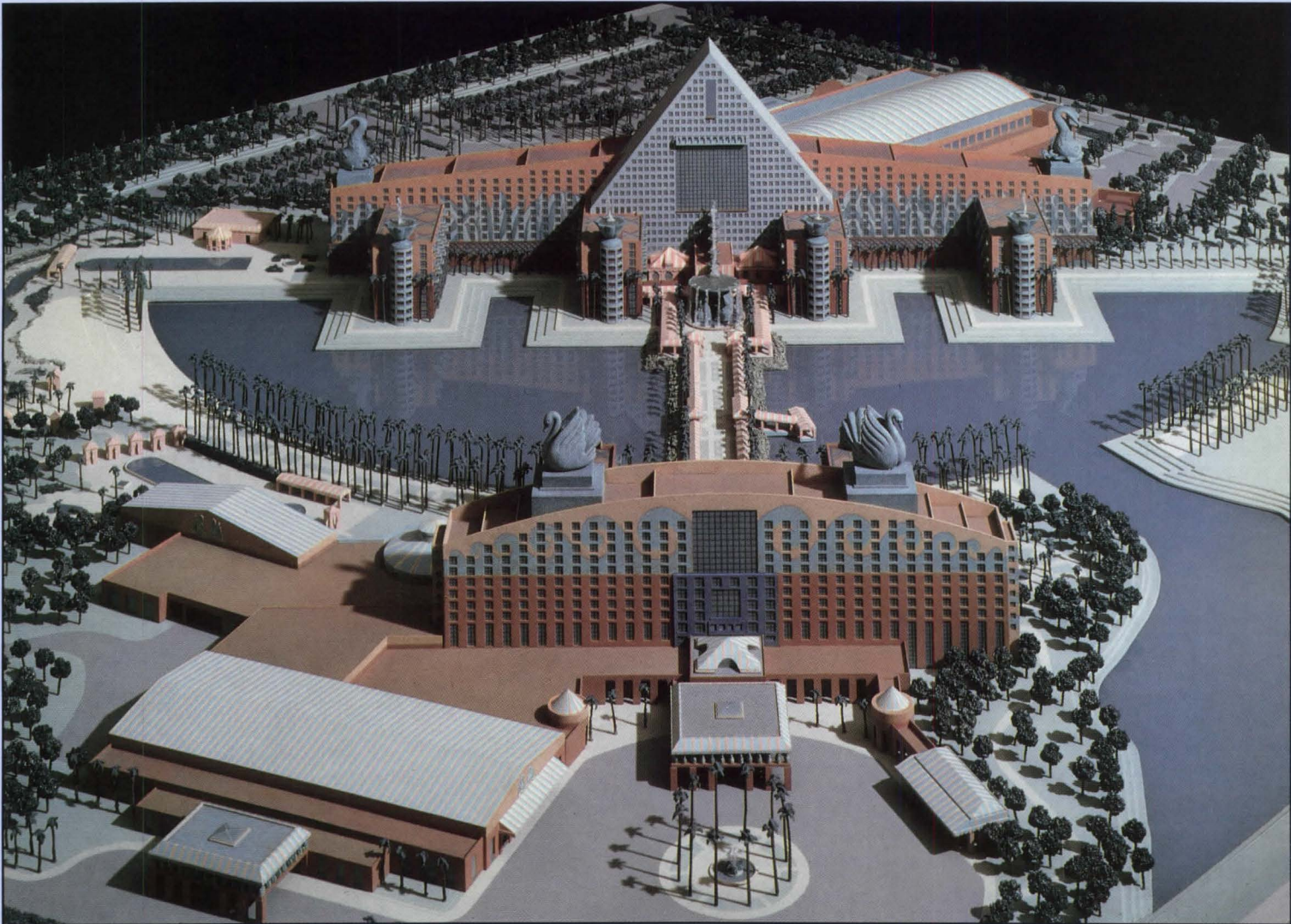
Architect: Michael Graves, Architect, Princeton, N.J.; Alan Lapidus, Architect, New York (Graves office: Michael Graves, project architect; Patrick Burke, associate in charge; Susan Bristol, Susan Butcher, Jesse Castaneda, Selim Koder, Michael Kuhling, Tom Rowe, Erica C. Weeder, Ross Woolley, Wilfrid Wong, design team; Meryl Blinder, Jennifer Carlisle, Amy Forsyth, Stephanie Magdziak, Saverio Manago, Pam Zimmerman, assistants. Lapidus office: Joanne Kozel, project architect, Dolphin Hotel; Patricia Aldea, project architect, Swan Hotel).

Consultants: The Sheraton Corporation, Dolphin Hotel operator; Westin Hotels and Resorts, Swan Hotel operator; Cantor/Seinukl

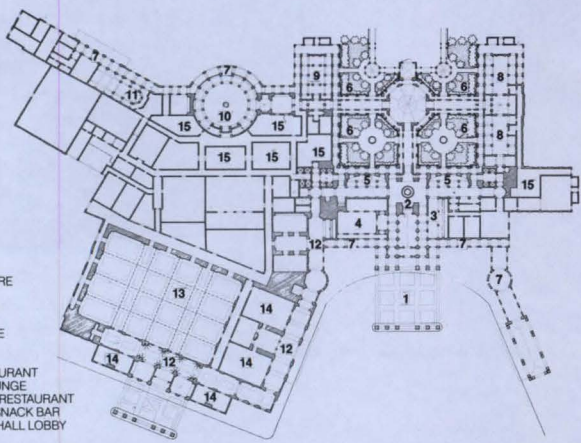




SWAN HOTEL, L'ORANGERIE RESTAURANT, SECTION



MODEL, SWAN HOTEL FROM SOUTHEAST



- 1 PORTE COCHERE
- 2 MAIN LOBBY
- 3 REGISTRATION
- 4 RETAIL
- 5 LOBBY LOUNGE
- 6 COURTYARD
- 7 LOGGIAS
- 8 "PREGO" RESTAURANT
- 9 "KIMONOS" LOUNGE
- 10 "L'ORANGERIE" RESTAURANT
- 11 "SPLASH BAR" SNACK BAR
- 12 CONVENTION HALL LOBBY
- 13 BALLROOM
- 14 MEETING ROOM
- 15 KITCHEN FACILITIES

SWAN HOTEL, GROUND FLOOR PLAN

N 100/30m

Puig, structural (Dolphin); De-Simone, Chaplin & Associates, structural (Swan); Jaros Baum & Bolles, mechanical (Dolphin); Lehr Associates, mechanical (Swan); Wilson Associates, interior design; Ivey, Bennett, Harris & Walls, Inc., civil engineering; Robert Pacifico Associates, kitchen; Baring Industries, Inc., laundry; Fisher-Marantz, Inc., lighting (Dolphin); Imero Fiorentino Associates, lighting (Swan); Paul Alan Magil & Associates, audio-visual; Cerami & Associates, Inc., acoustical; Herbert Halback, Inc., landscape; William Hobbs, Limited, fountain; FTL, Ltd., tent.
Modelmaker: Michael Graves, Architect (Ronald Berlin, Meryl Blinder, Susan Butcher, Jesse Castaneda, Michael Kuhling, Alex Lee,

Stephanie Magdziak, Saverio Manago, Donald Menke, John Orgren, Donald Strum, Erica C. Weeder, Erica H. Weeder, Julia Wirick); Todd Associates Architectural Models, Inc.; Joseph Zelvin Models, Inc.
Model photographer: William Taylor.
Client: Tishman Realty & Construction Co.; Metropolitan Life Insurance Co.; Aoki Corporation.

CITATION

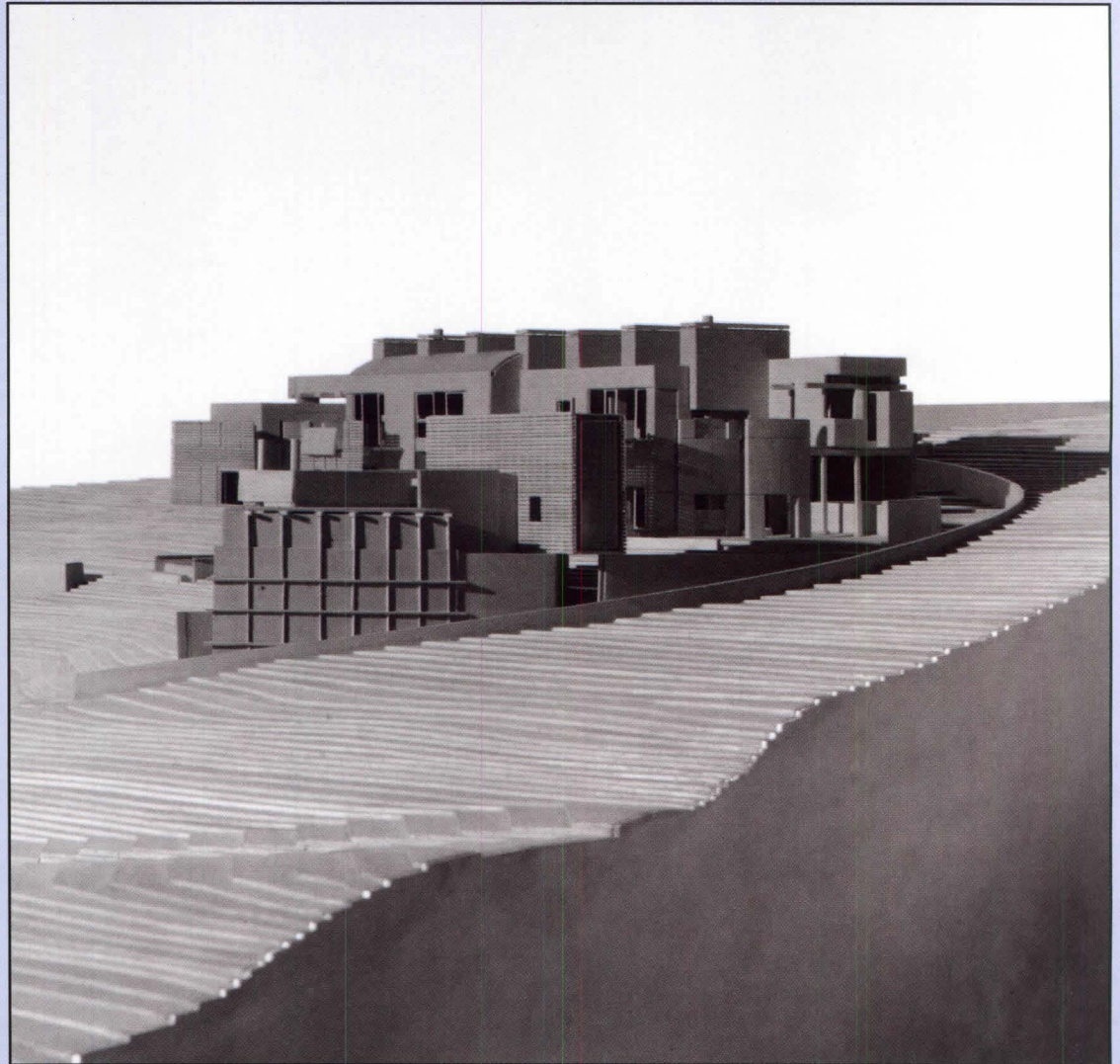
Morphosis

Project: Crawford Residence, Montecito, California.

Site: Two acres of land, gently sloping to the southwest, one-half mile from the Pacific Ocean.

Program: A residence and guest house (8000 square feet total) that would take advantage of the site's extraordinary topography and view. The primary living spaces were to be on one level and adjacent to the upper boundary of the site.

Solution: An organizing system, externally conceived but responsive to the idiosyncrasies of the site, operates on three levels: 1) the mercator grid and its implication of a global connection; 2) a series of lines at progressive intervals, running perpendicular to the axis of orientation of major view to the west, marked by structural elements, light monitors, and other elements particular to the program; and 3) fragments of a circular wall, which refer to an idealized notion of private ownership and the many implications of "wall." The placement of the building mass and wall is intended to complicate or reverse the relationship between center and periphery (a deserted center with life on the periphery?). Arithmetic progressions of pylons (meant to represent totems), structure, and walls determine the basic elements of the architecture. The same progressions, but in reverse order, determine the size and character of the "negative spaces" between the elements, the solid/void interaction of these multiple progressions develops the architectural



MODEL, VIEW FROM SOUTHWEST

language. The pylons and retaining walls are concrete; the frame is steel and wood; the exterior is stucco and redwood; and the interior has plaster walls, wood and slate floors, and glass block. Steel casement windows are used throughout.

Jury Comments

Tschumi: This is my favorite overkill. I'm saying that with a lot of sympathy.

Ames: The plan is very simple; actually, the building is very simple. Maybe the drawings make it appear more complex than it is.

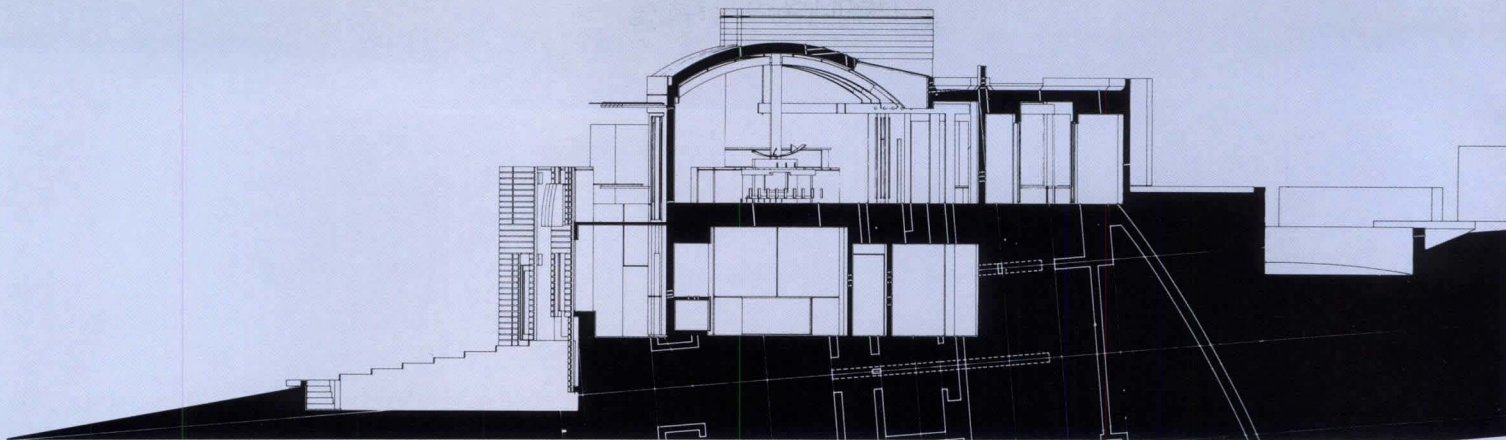
Farrell: A house is sufficiently small for an architect to go in reverse and then start breaking it all to bits.

Tschumi: I suspect the architects are caught between a contemporary way of thinking and fascination with the grand gesture.

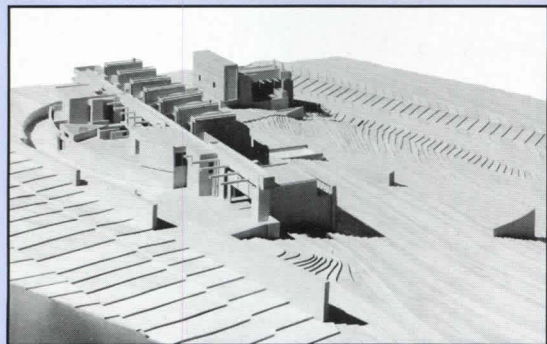
Smith: I see spaces in the sections that are very delightful.

Ames: It's definitely broken down into building components.

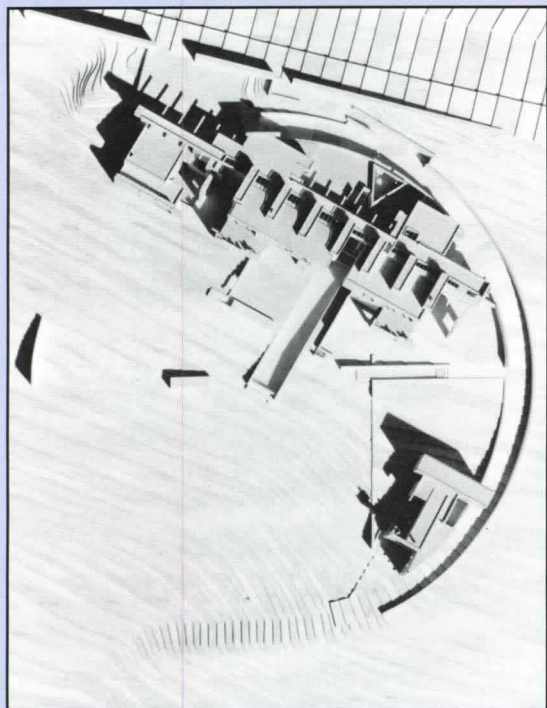
Farrell: But there are so many



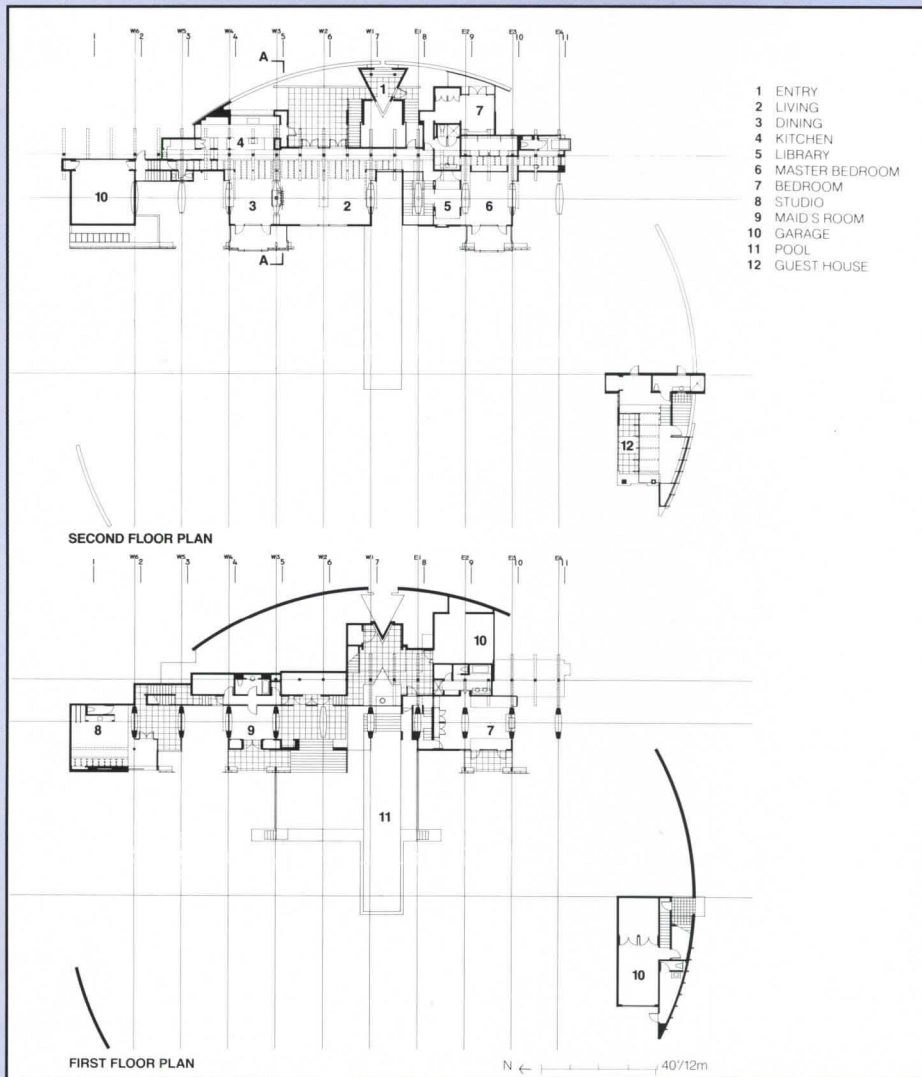
SECTION AA



MODEL, VIEW FROM NORTHEAST



SITE MODEL, AERIAL VIEW



of them, it's like layers of an onion.

Smith: What's wonderful is that there is a whole spectrum of experiences in this building.

Ames: Why, in a building that is so expressive, would the stairs be disguised as part of the wall?

Farrell: It takes the stair outside the cube, which is a very functionalist thing to do because it leaves the space, and then you add these "pods." They look like water towers or something, as if they have a romantic connection to engineering as architecture. In reality, they are neither—they are a stair.

Architects: Morphosis, Santa Monica, Calif. (Thom Mayne, Michael Rotondi, principals; Kazu Arai, Robin Donaldson, project architects; John Enright, Richard Lundquist, Martin Mervel, Maya Shimoguchi, Ann Zollinger, project team; David Guthrie, Jason MacDonald-Hall, Patrick Hurpin, Tom Lasley, Tom Marble, Mehran Mashayekh, Katie Phillips, Michael Sant, Remko Van Buren, Dukho Yeon, assistants).

Consultants: Jerry Sullivan, mechanical; Erdelyi-Mezey, Joseph Perazzelli, structural; Saul Goldin, electrical; Burton & Spitz, landscape; Flowers & Associates, civil engineering; Paul Franz Construction, contractor.

Client: Bill and Joan Crawford.

Herman Miller Design Yard

CITATION

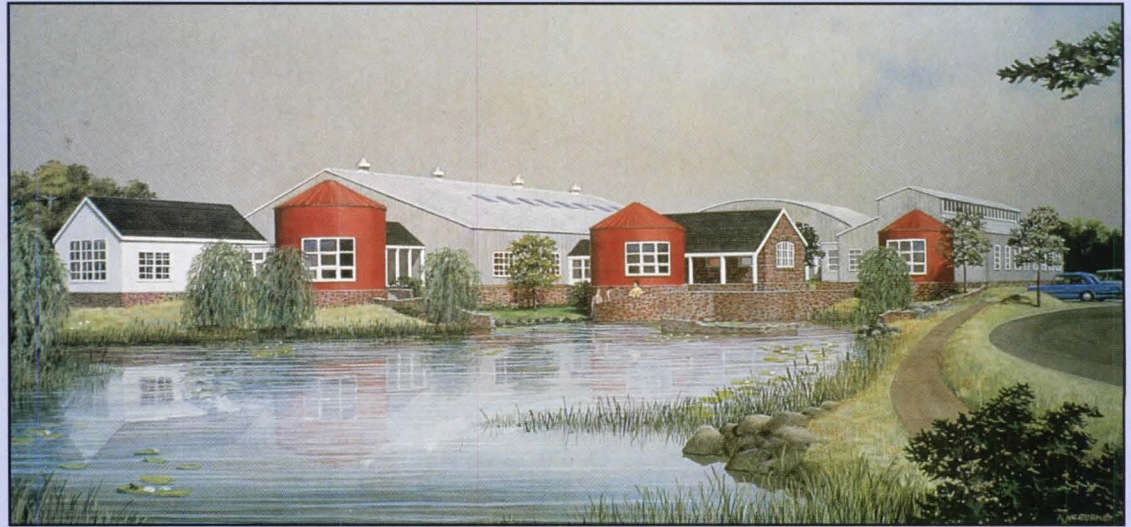
Meyer, Scherer & Rockcastle, Ltd.

Project: Herman Miller Design Yard, Holland, Michigan.
Site: 40 acres of farm land on the outskirts of Holland.

Program: A 400,000-square-foot facility for furniture manufacturer Herman Miller's corporate design, development, product safety, manufacturing engineering, and facilities divisions.

Solution: In Midwestern agricultural architecture, compounds of indigenous buildings articulate specific parts while creating shared spaces. The Design Yard, like its agrarian (farmyard) models, adapts and interprets these traditions for its own purposes.

Its 35 buildings form large- and small-scale yards that both define privacy for individual projects and foster communication among the divisions. Each building is sited not only for efficiency, but in response to light and weather conditions. The main buildings are pre-engineered, while in the smaller buildings, indigenous materials and traditional details express a sense of continuity and pride in craftsmanship.



PERSPECTIVE, DESIGN BUILDING



PERSPECTIVE, PRODUCT SAFETY/MANUFACTURING & ENGINEERING BUILDING

Jury Comments

Smith: I like this project because it deals with very simple materials and building systems, and with the issue of large-scale storage sheds and warehouse structures in rural environments. But through the use of the smaller devices, the scale of these component pieces is broken down, reducing their impact. There is also a lot of diversity within the use of standard components, in rooftop shapes and the use of materials.

Tschumi: I like the occasional articulated collage of found objects, but this one is just too cute, too polished. Instead of inventive juxtaposition, we have some well-behaved nostalgia.

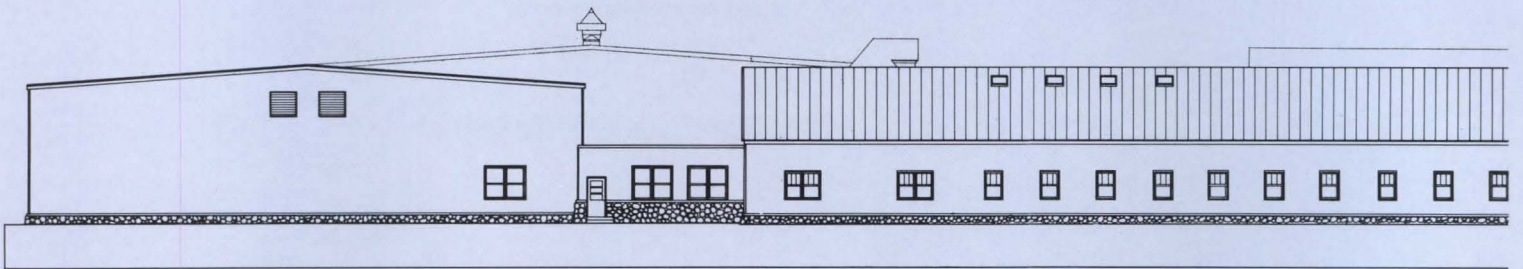
Farrell: It's a one-line idea, and as such it's a fascinating one. But it has elements of cynicism and shallowness about it.

Logan: Are they actual package buildings?

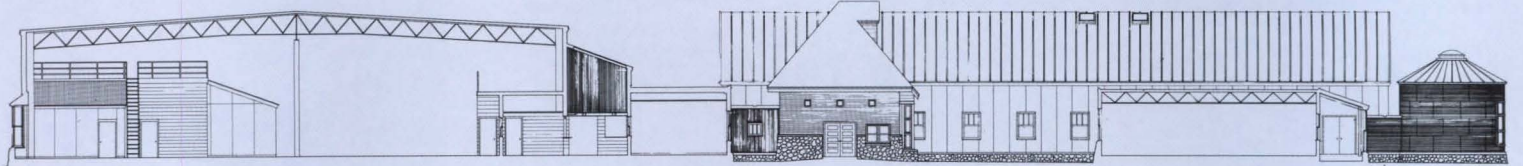
Smith: Yes.

Farrell: Well, that completely changes my view. I thought they were imitations.

Ames: There is something fundamentally wrong with the notion of a corporate facility trying to look like a farm. It's trite imagery. I don't think it should receive anything. Why not build a serious building that does what it is supposed to do? If it has to look like a farm to be where it is, then maybe it shouldn't be built in a farm community.

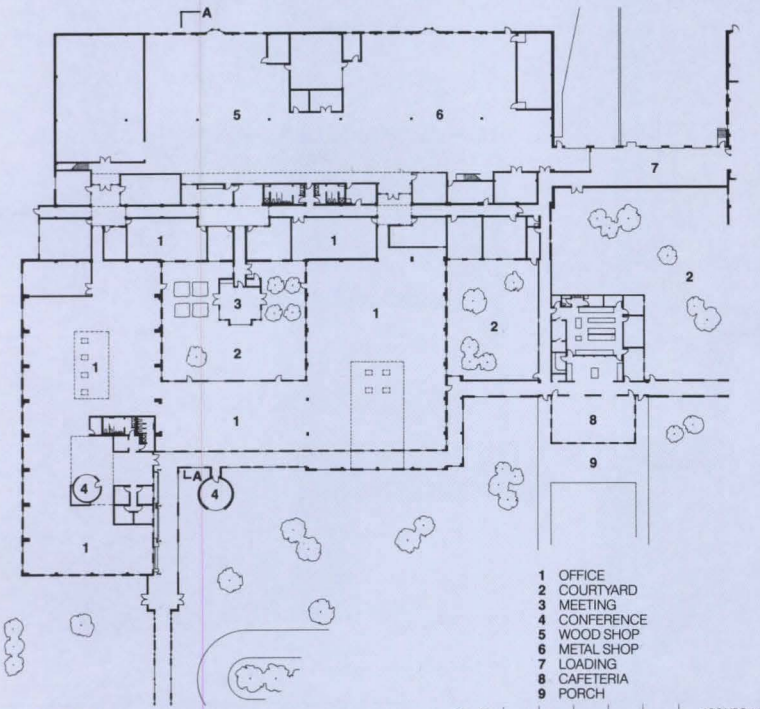


DEVELOPMENT BUILDING WEST ELEVATION



SECTION AA

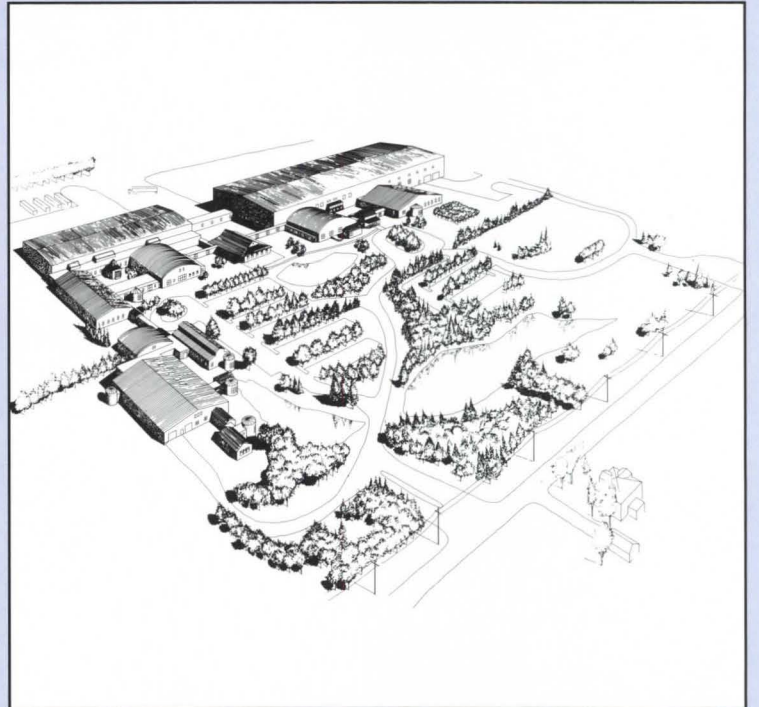
20'6m



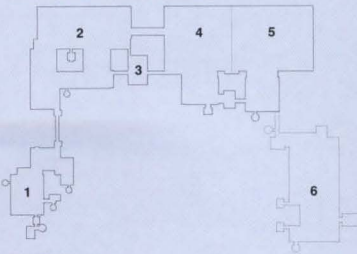
FLOOR PLAN

N ↑ 100'/30m

- 1 OFFICE
- 2 COURTYARD
- 3 MEETING
- 4 CONFERENCE
- 5 WOOD SHOP
- 6 METAL SHOP
- 7 LOADING
- 8 CAFETERIA
- 9 PORCH



CAMPUS VIEW TO NORTHEAST



- 1 DESIGN
- 2 DEVELOPMENT
- 3 CAFETERIA
- 4 PRODUCTS SAFETY
- 5 MANUFACTURING & ENGINEERING
- 6 FACILITIES (FUTURE)

Architects: Meyer, Scherer & Rockcastle, Ltd., Minneapolis, Minn. (Jeffrey A. Scherer, partner in charge, design partner; Lynn Barnhouse, Tameron Francis, Victoria Gibbs, Jeff Kelley, Richard Laffin, James Larson, Gord Metcalf, Thomas Meyer, James Phelps, Barry Petit, Richard Pugsley, Garth Rockcastle, Nick Tollefson, Steve Wong, project team).

Consultants: Bakke, Kopp, Ballou & McFarlin, Inc., mechanical, electrical, structural; E&V, Inc., construction management; Moore & Bruggink, Inc., civil engineering; Damon Farber & Associates, landscape; Entela, Inc., materials/soils.

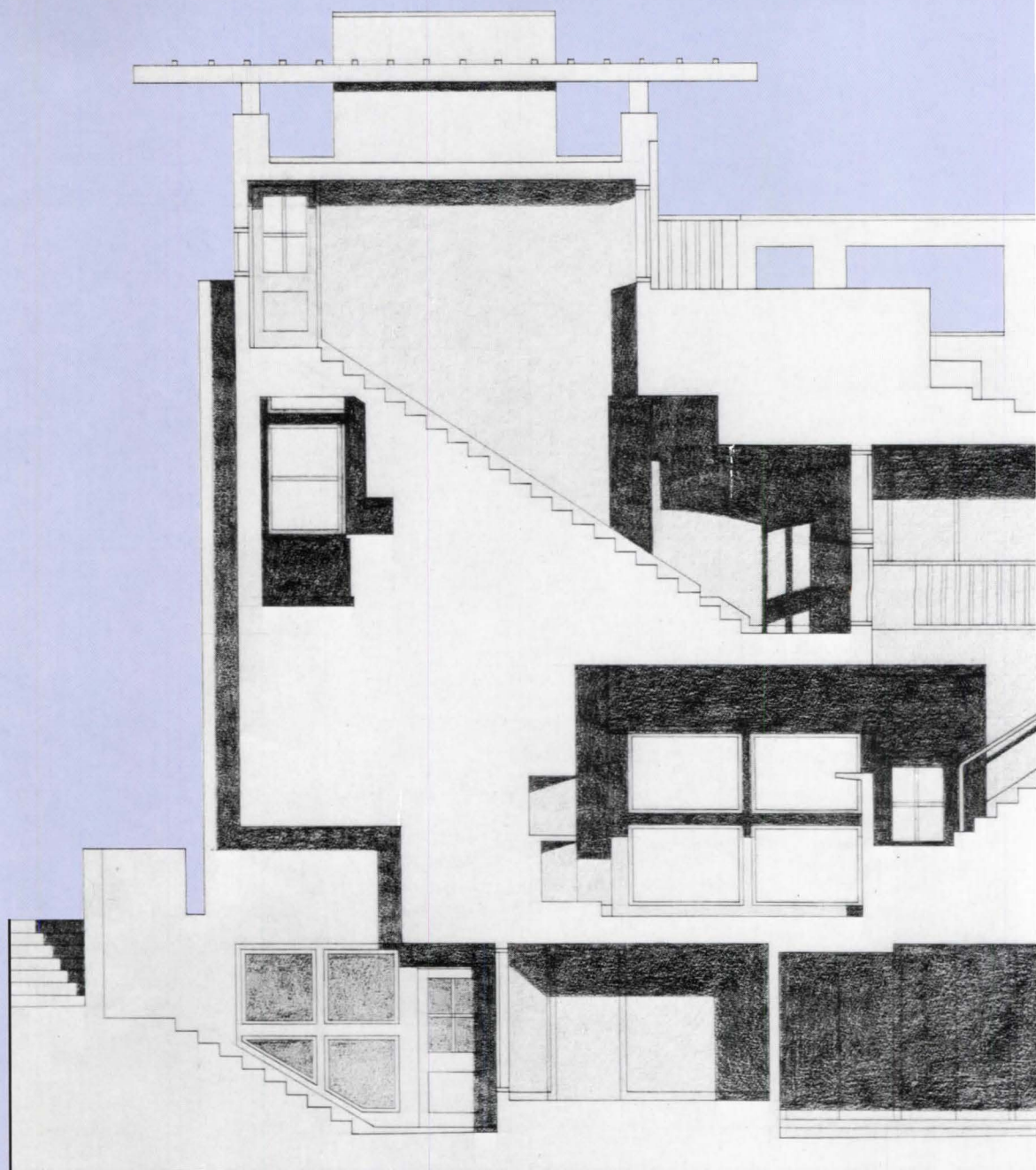
Renderer: Alan Hillesland.

Client: Herman Miller, Inc., Zeeland, Mich.

CITATION

Ronald McCoy Architect

Project: Webb Residence, Marina Del Rey, California.
Site: A 35' x 90' lot in a residential neighborhood one-half block from the beach.
Program: A 6800-square-foot house with a semisubterranean garage and large roof terrace.
Solution: The house's boxlike volume is an attempt to counter the "agitated and nervous quality" of recent construction in the area, and to maximize the potential space within the allowable building envelope. Inside, the living area is on the first floor, the master bedroom suite is on the second, and a media room and roof terrace, which overlooks the ocean, is on the third. The interior is organized to minimize cellular divisions of space and increase perception of the perimeter volume. A "promenade" from the first-floor entrance to the rooftop is developed within the volume.



SECTION A-A

Jury Comments

Tschumi: This one is the most urban house, almost like more what you'd find on the East Coast or in Europe. It has a density of an urban house. It's a very tight kind of plot.

Farrell: What I like is the idea of the compact, simple tubular geometry, and the way it's being explored internally in a very dense way. Like many a good urban house, it relies not upon its external envelope but upon how it handles the interior spaces, and in particular how it stacks them in ways that introduce complexity and inversion.

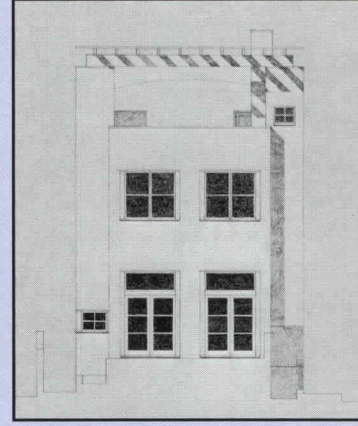
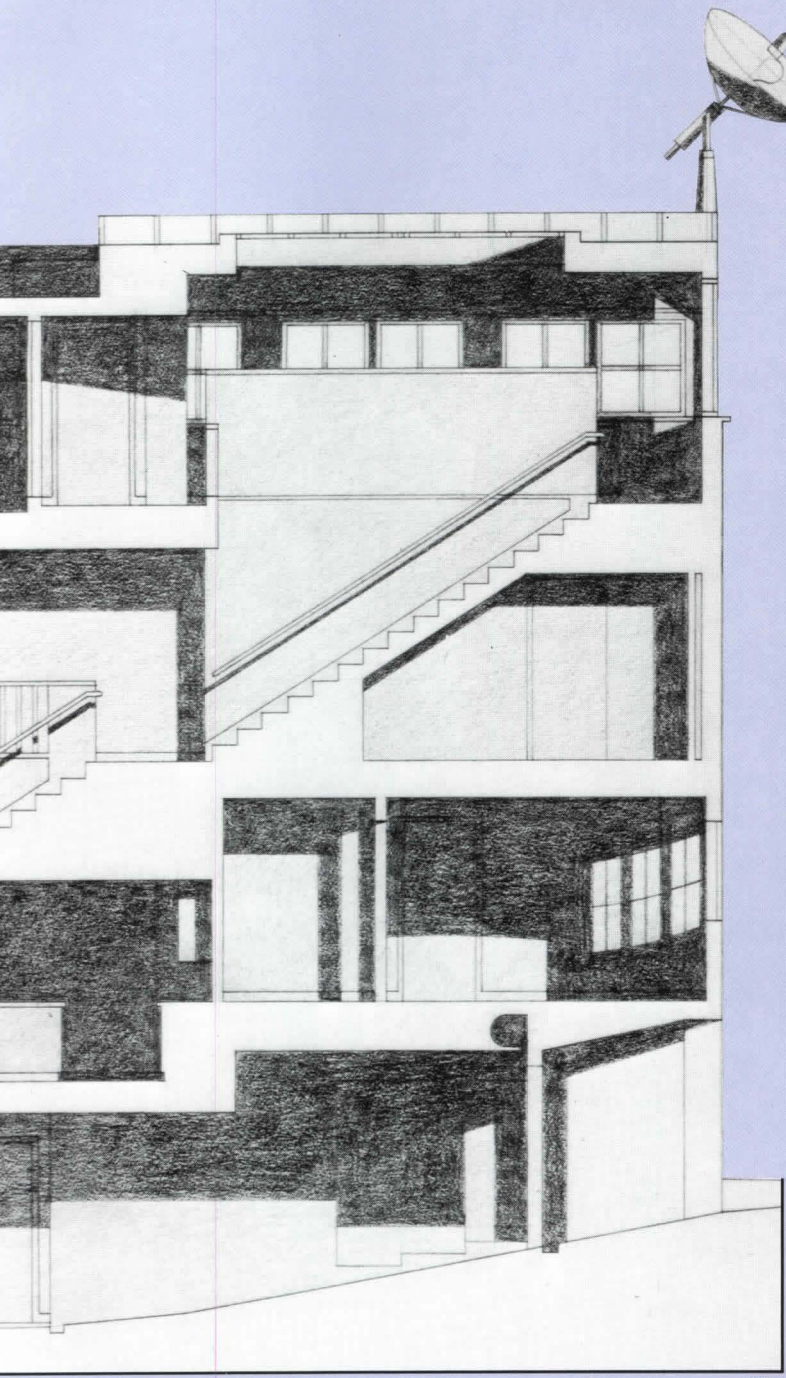
Ames: Of all the drawings in the presentation, the one I liked the best was the section. That's es-

entially what the house is about—the promenade of entry up until you finally get to this raised pergola in the front of the house.

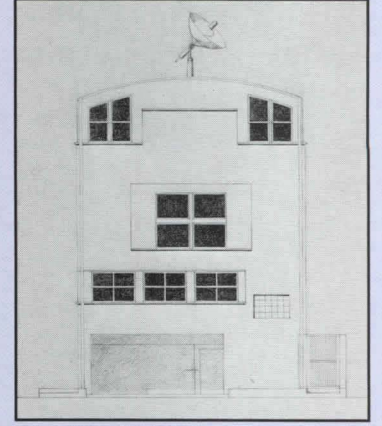
Farrell: In a way it was more difficult to place it architecturally; it didn't come into any of the simplistic stylistic categories.

Smith: I think it has a quality that goes back to Irving Gill, and in Marina Del Rey I think that's a refreshing notion. It expands on the memory of the Mission style in a nicely abstract way.

Tschumi: As a freestanding object I don't like it at all. When I look at it again, as a row house I think it's actually okay.



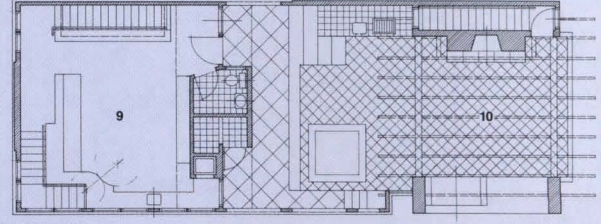
SOUTHEAST ELEVATION



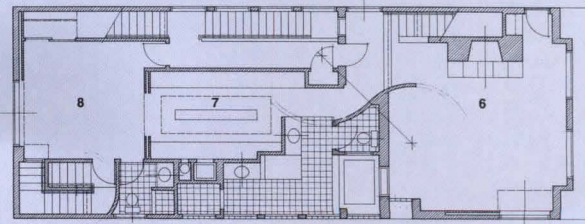
NORTHWEST ELEVATION



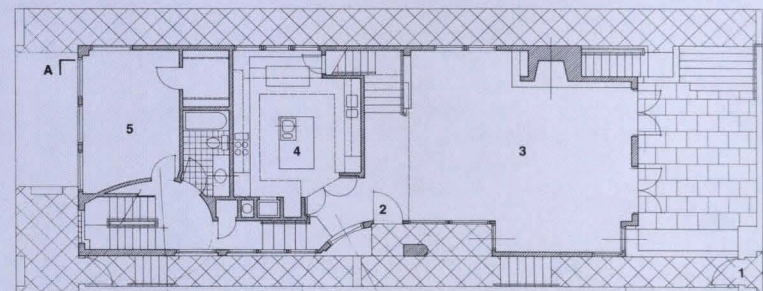
SOUTHWEST ELEVATION



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

- 1 GATE
- 2 ENTRY
- 3 LIVING ROOM
- 4 KITCHEN
- 5 BEDROOM
- 6 MASTER BEDROOM
- 7 CLOSET
- 8 GYM
- 9 MEDIA ROOM
- 10 ROOF TERRACE

Architects: Ronald McCoy Architect, Los Angeles (Ronald McCoy, design principal; Kathrin Brunner, project architect; Steven Flusty, Ramon Klein, Lauren Maccoll, Doug Myhr, Larry Tighe, David van Handel, project assistants).
Consultants: Gordon Polon & Co., structural (Michael Blatt, project engineer); The Sullivan Partnership, mechanical.
Modelmaker: Janet Simon.
Model photographer: Matt Wargo Photography.
Renderer: Kathrin Brunner.
Client: Elliot Webb, Los Angeles.

10/73m

N 20/6m

Rockefeller Plaza West

CITATION

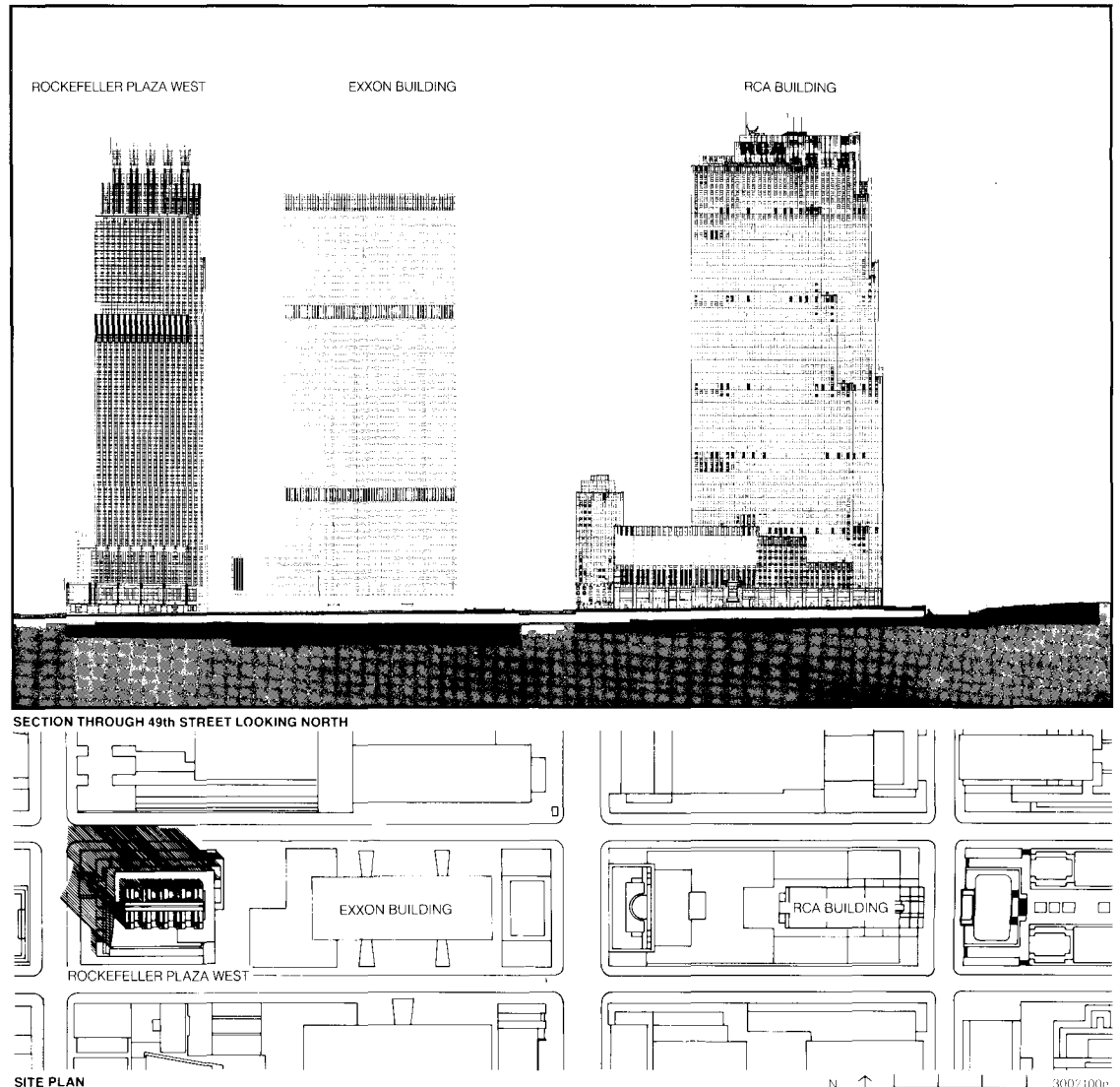
Kohn Pedersen Fox Associates

Project: Rockefeller Plaza West, New York.

Site: Part of a block on Seventh Avenue between 49th and 50th street, the building's site is located west of the Exxon Building and on axis with the RCA Building and Rockefeller Plaza.

Program: The building will house offices, an educational-training center for the performing arts, and a link to Rockefeller Center's underground concourse.

Solution: This 57-story skyscraper relates to the buildings of both Rockefeller Center to its east and Times Square to its south. It recalls such structures as the RCA building with its vertical strips of limestone, stainless steel, and glass and with its slim form stepping back as it rises to culminate in a modernistic mechanical penthouse. The building relates to Times Square with signage that covers its two-tiered base, a tower of light at the Seventh Avenue entrance, and a glassy, ten-story-high section that breaks out of the south-east corner of the building and that will appear to hover over the Square when lighted at night. The signage on the base meets the city's Theater District Core zoning requirement for 15,000 square feet of signs; the lighted portion high on the tower will convey no explicit messages.



Jury Comments

Ames: The idea of using part of the façade as a reference to a billboard is very interesting.

Smith: What is very nice about this project is that, as a highrise, it recognizes the spirit of the city that it's in. It also recognizes the spirit of the precinct within the city and identifies visually with that precinct. It makes a reference to Rockefeller Center through its central axis and its stepbacks, and at the same time breaks new ground in terms of skyscraper design by stepping out a section within an eroded corner. That could be horrendous, but here it is done well.

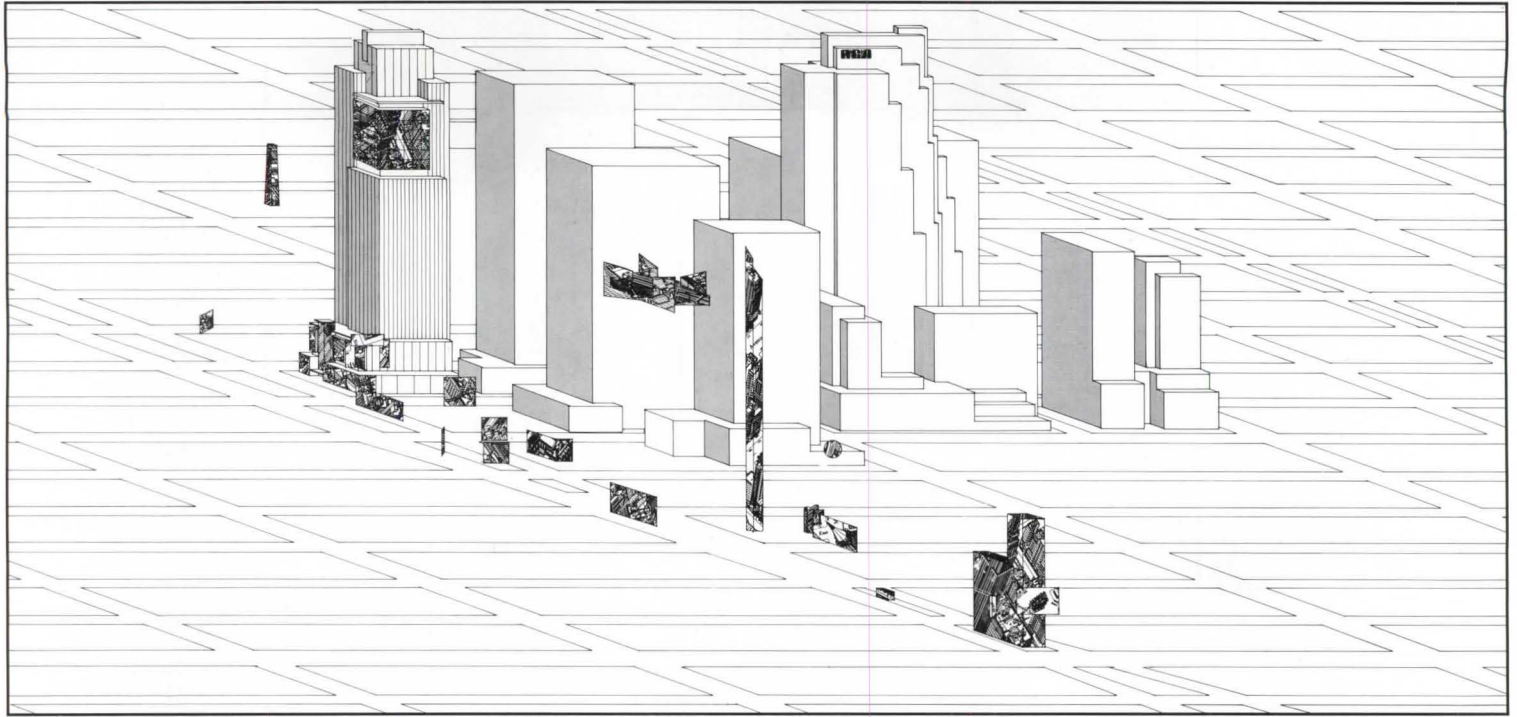
Farrell: For such a huge building, it is a very gentle essay in

continuity, yet it doesn't overdo that continuity with Rockefeller Center's Deco buildings. It also has links with ideas about the fragmentation of form that are being explored today, but in a very gentle way. It is quite a subtle building.

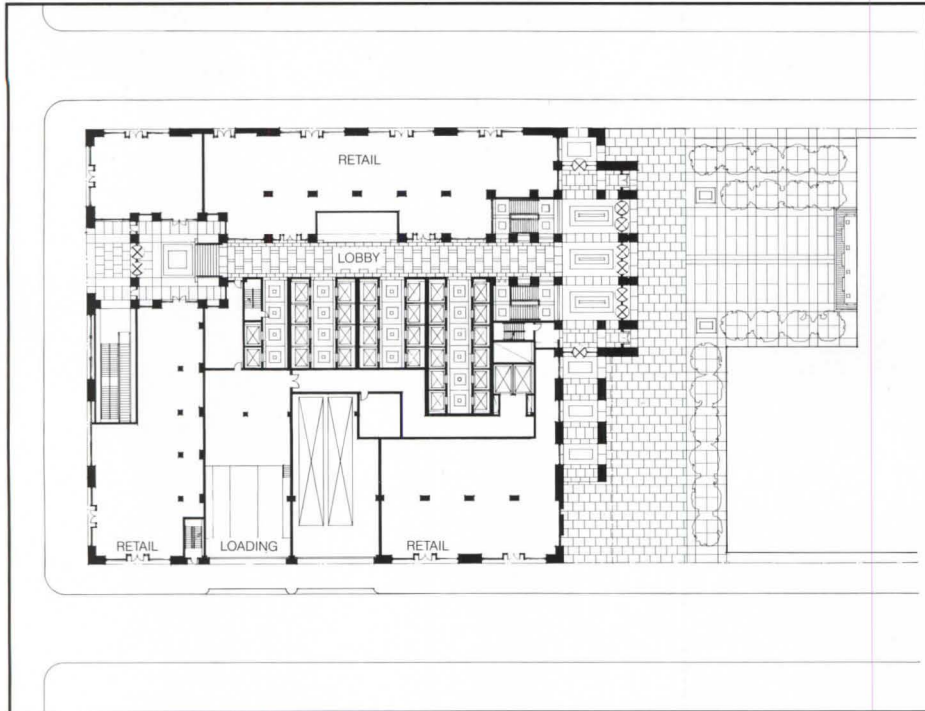
Tschumi: Of the skyscrapers that we have seen, this is clearly the best. At the same time, one would wish that such a building would give us more information about what has changed since the mid-1920s; why is the skyscraper a different object today and what progress have we made in the last 60 years?

Smith: That is an interesting topic to debate. We have gone from the skyscraper style of the



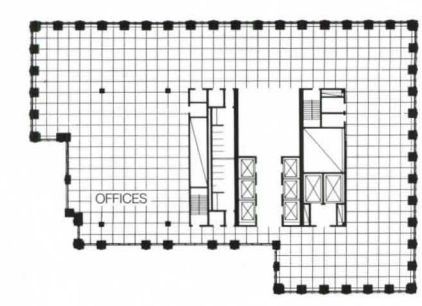


AXONOMETRIC OF ROCKEFELLER CENTER SHOWING TIMES SQUARE SIGNAGE

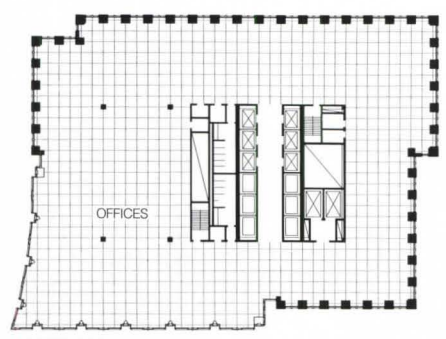


FIRST FLOOR PLAN

N ↑ 20'/6m



FLOORS 52-55



FLOORS 40-45

late 1920s, to the glass box of the 1950s, to the geometric reflective box of the 1960s and 1970s, to the cartoon classicism of the early 1980s. I think that this building closes the loop and re-connects with the late 1920s. As far as function is concerned, there are a lot of differences between this building and a 1920s skyscraper. It has essentially column-free space, toilets on every floor, large leasable areas, central air-conditioning—from a technological point of view, it is far superior to some of the other buildings in Rockefeller Center. But from a design point of view, it offers a continuum and a reconnection with the traditional city.

Architects: Kohn Pedersen Fox Associates, New York (William Pedersen, design partner; Robert Cioppa, partner in charge; Paul Gates, senior designer; Gregory Clement, project manager, Alexander Bergo, Francisco Rencoret, Andrew Vines, project team).
Modelmaker: Awad Architectural Models.
Model photographer: Jock Pottle.
Client: Rockefeller Center Development Corporation.

Manufacturing Research Center

CITATION

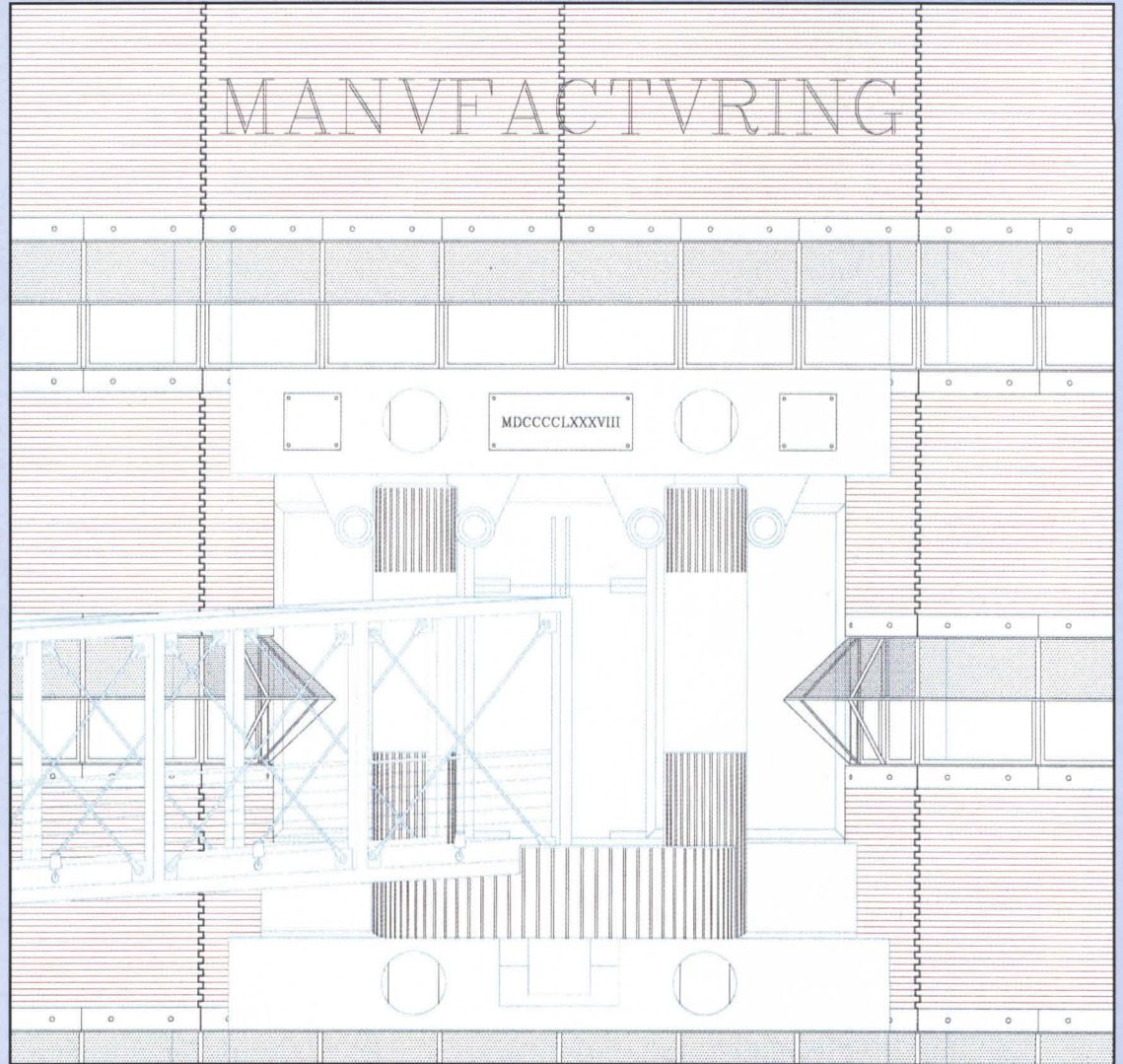
Lord & Sargent

Project: Manufacturing Research Center, Georgia Institute of Technology, Atlanta.

Site: Undeveloped site at the campus edge, adjacent to the loop road, and incorporating a 30-foot grade change. There is little contextual influence, since the site is so far from the nearest of the neighboring brick and concrete campus buildings; a grid orientation results from both the existing campus and downtown Atlanta patterns.

Program: Because of a limited building program (many of the actual end uses of the building have yet to be determined), the request was for a design for a building of 120,000 gross square feet to accommodate program and function changes for emerging technologies and research projects with varying unknown requirements. The campus architects also requested flexibility allowing the building to be re-configured for an unknown afterlife, through the use of "low tech" solutions (shaft chases, access routes, and future utilities distribution as needed) as opposed to a systems-heavy, movable-parts approach involving higher first cost and higher maintenance.

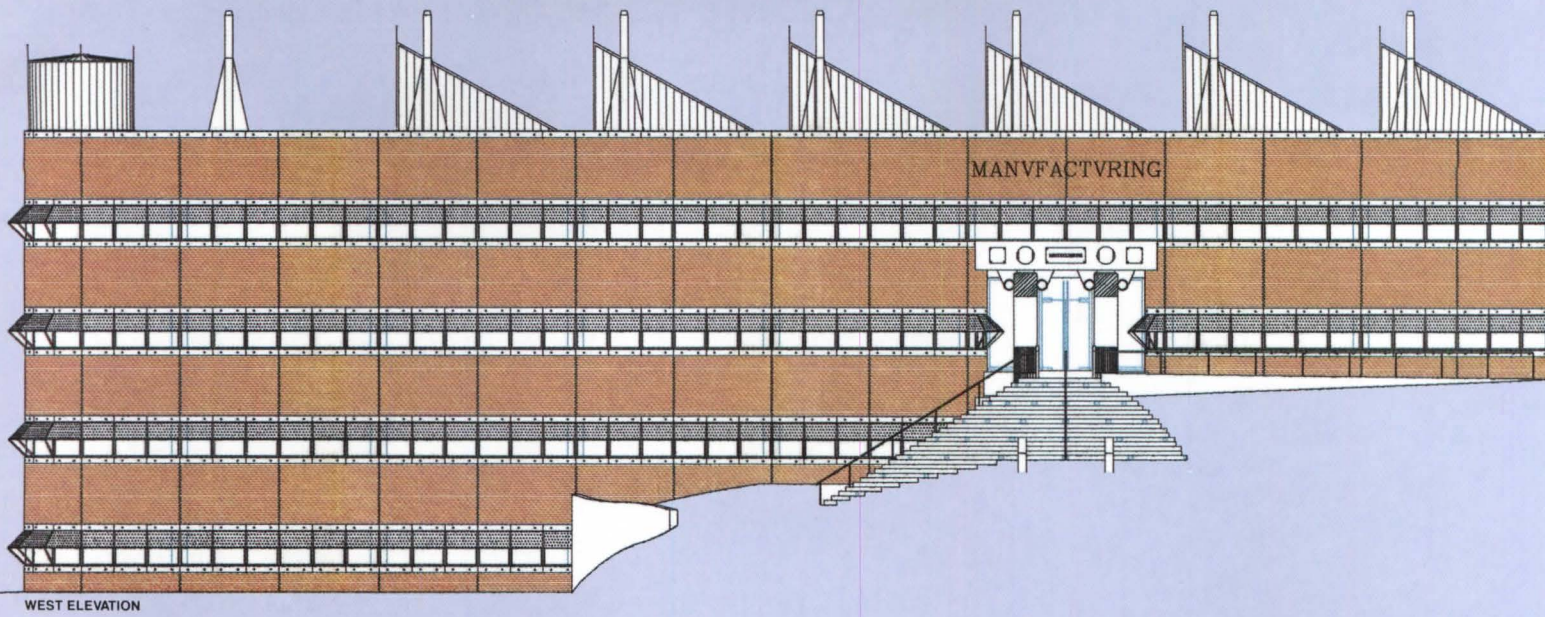
Solution: To provide for a research facility for the "factory of the future," the architects developed a linear parti with double-loaded corridor wings each containing faculty and staff offices and labs. Offices are along the east and west façades, and are continuously glazed; the labs are across the corridor. The utility atrium is four stories high,



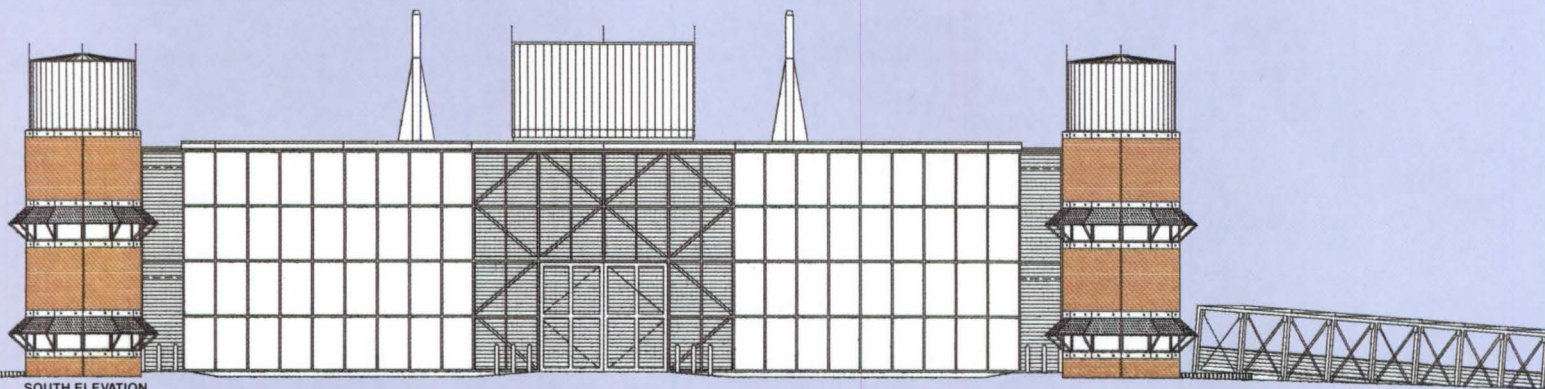
ENTRY DETAIL

with north-facing roof monitors providing natural light to the lab spaces through interior glazing. The site topography calls for a building height of four stories on the north side, two on the south, with the entry to both on the third level, across entry bridges. Lining the atrium on the north side are four stories of stacked labs, while the south side is two-story "high bay" labs. To express the thought of a manufacturing process, the building elements purposely contain images derived from that process. Thus, the exposed structure, systems, and fasteners show how the building is "made," the precast columns are shaped like gears, the steel entry bridges

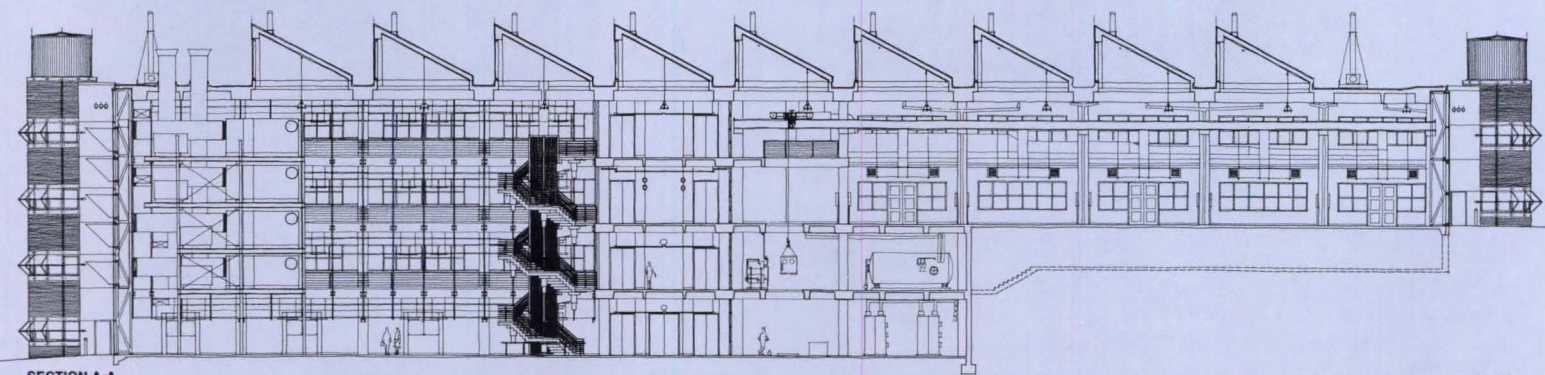
recall cranes, the corner stairs are expressed like roller bearings, the brick skin resembles a conveyor system, and the control joints are detailed like hinge knuckles.



WEST ELEVATION



SOUTH ELEVATION



SECTION A-A

40/12m

Jury Comments

Farrell: This is an interesting example of the industrial aesthetic being simplified to the point where it can't avoid the Classical reference, the Roman Classical letters over the door; there is something quite fascinating about this perception. This is excellent, and the presentation is very elegant.

Ames: It's an incredible presentation, possibly the nicest we've seen—which naturally leads one to be suspicious at first.

Tschumi: There is a whole history of buildings as machines, and this certainly belongs with those; I would say it even adds to that history. It has that strength, and it's very refreshing to look at

this project, so far from some of the more mundane work being done. I find this quite remarkable. My only regret is the little gratuitous gesture at the stair towers, where the façade keeps wrapping around.

Ames: Why, in a building that is so expressive, would the stairs be disguised as part of the wall?

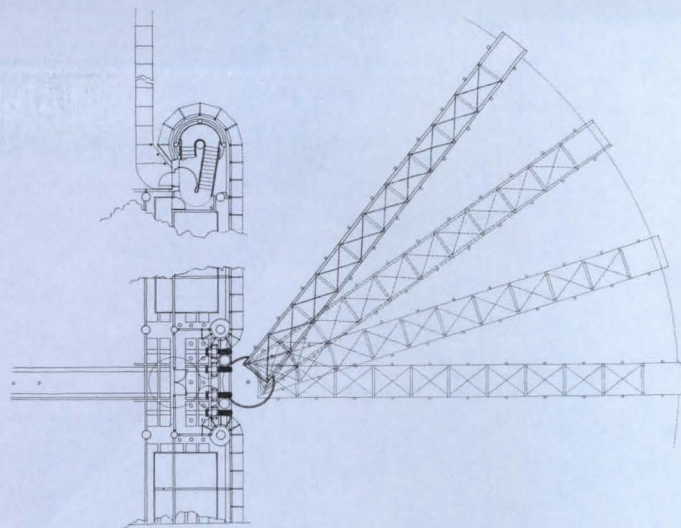
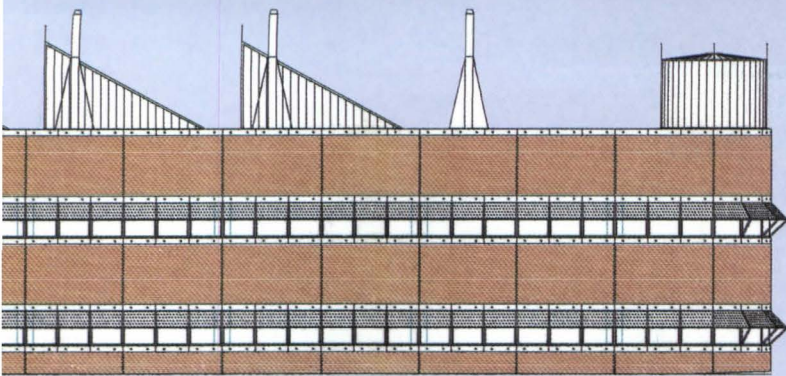
Smith: One of the things the stairs do well is form termination points for the metal end walls, making a junction with the brick.

Farrell: In strictly functional terms, it wraps the windows right around what is actually a stair, without expressing it. I don't think it's a bad thing, I'm just fascinated with the difference between this and, say, Lloyd's of

London. Here, the stairs have a romantic connection to engineering as architecture. From the British point of view, where I've been surrounded by the work of so many of these high-tech people for so long, this scheme is presented in a way that is quite different.

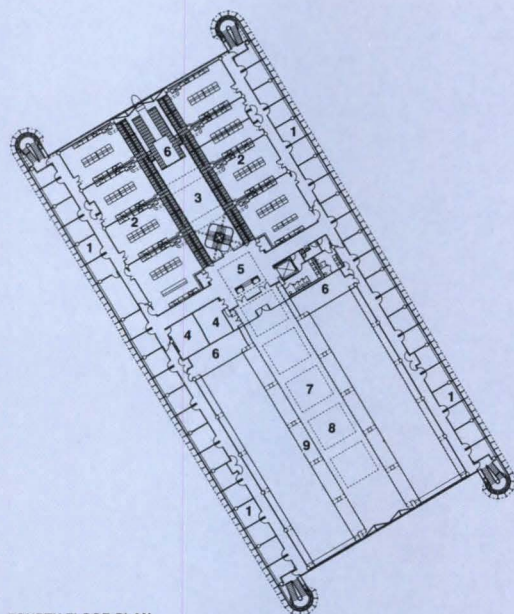
Tschumi: That's a very good point to make; this is very different from what those people would do. They often use high tech as a form of symbolism; this is much more direct.

Farrell: Whereas the British approach has been much more concerned with the elements and how they have been put together, this is a much more formally complete statement.

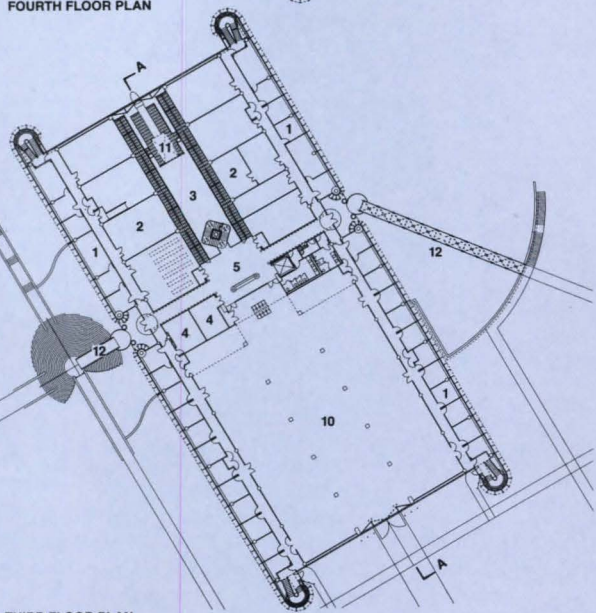


PLAN SECTION, EAST WALL

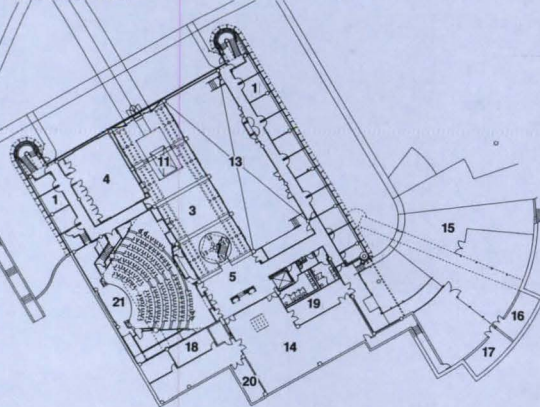
- 1 OFFICE
- 2 LAB
- 3 ATRIUM
- 4 CONFERENCE
- 5 LOBBY/LOUNGE
- 6 MECHANICAL MEZZANINE
- 7 OPEN TO BELOW
- 8 LIGHT MONITORS ABOVE
- 9 BRIDGE CRANE
- 10 HIGH BAY LAB
- 11 AHU TOWER
- 12 ENTRY BRIDGE
- 13 PRECISION ENGINEERING LAB
- 14 ELECTRICAL
- 15 SERVICE YARD
- 16 HAZARDOUS STORAGE
- 17 GENERATOR
- 18 STORAGE
- 19 CONTROLS
- 20 DATA ROOM
- 21 AUDITORIUM



FOURTH FLOOR PLAN



THIRD FLOOR PLAN



FIRST FLOOR PLAN

N 40' / 12m



SITE PLAN

N ↑ 300' / 100m

Architects: Lord & Sargent, Inc., Atlanta (Larry Lord and Terrance E. Sargent, principals in charge; Michael LeFevre, project architect; F. Chip Bullock, David Butler, Allen Duncan, Michael Few, Jimmy Hawkins, David Hendershot, Klaudia Keilholz, Bert Lewars, Linda Seiz, Jack Owens, and Valerie Von der Muhll, project team).

Consultants: Newcomb & Boyd, mechanical and electrical (Bill Dean, engineering project manager); Armour, Cape and Pond, Inc., structural and civil (Charles P. Armour, structural engineer).

Entry cover painting: Jack Owens.
Client: Board of Regents, University System of Georgia, owner; Georgia Institute of Technology (Clyde D. Robbins, Vice President for

Facilities; Jack P. Fenwick, Director of Design and Construction; and J. Bradley Satterfield, Manager of Architectural Services), client.

Henry House

CITATION

Michael Graves, Architect

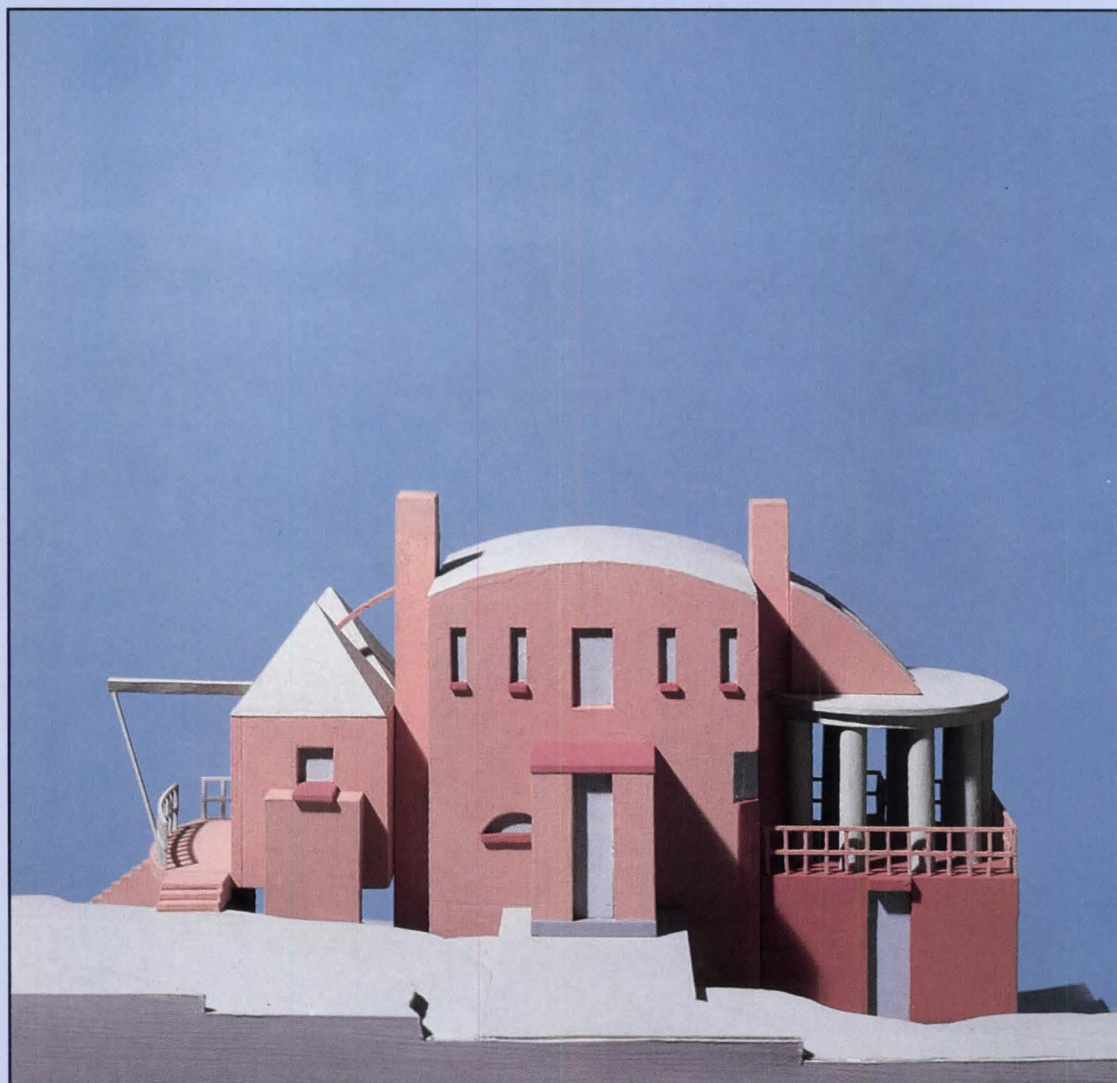
Project: Henry Residence, Rhinebeck, New York.

Site: A heavily wooded, sloping site facing the Hudson River.

Program: A 2600-square-foot, four-bedroom weekend house.

Solution: The stucco-covered, wood frame house is entered on the main living level, which includes a large, eat-in kitchen, living room, and outdoor porch. The master bedroom and bath are located on the upper level. Bedrooms for children and guests, and a future painting studio, are located on the lower level.

Though the primary plan arrangement of the house is rather compact, the several secondary building elements, such as the porches, stairs, and chimneys, extend the main volume of the house in a picturesque manner. This strategy is characteristic of eclectic rural vacation houses in the region and suggests ways of adding to the building in the future.



MODEL, EAST FACADE

Jury Comments

Ames: It's a very simple plan and solution, but some very interesting things go on where the terrain changes. It's a forced symmetry, and I find it interesting in that respect. There is an awful lot of manipulation in terms of the elevations, and it has some quality there.

Farrell: It's refreshing to find a house that has rooms with doors and windows. Certain things are explicitly traditional to the extent that they exaggerate, and in that sense you can either hate it or not. It's a caricature of cuteness, a doll's house. Every element of it is exaggerated.

Tschumi: Issues of scale are obviously important for this architect. Yet both the Disney hotel and this house completely challenge any idea of architectural scale—and I believe that it is unintentional.

Logan: For this architect, it's a departure toward abstraction.

Farrell: To an extent that I thought was quite interesting—the way the roof actually begins to dissolve.

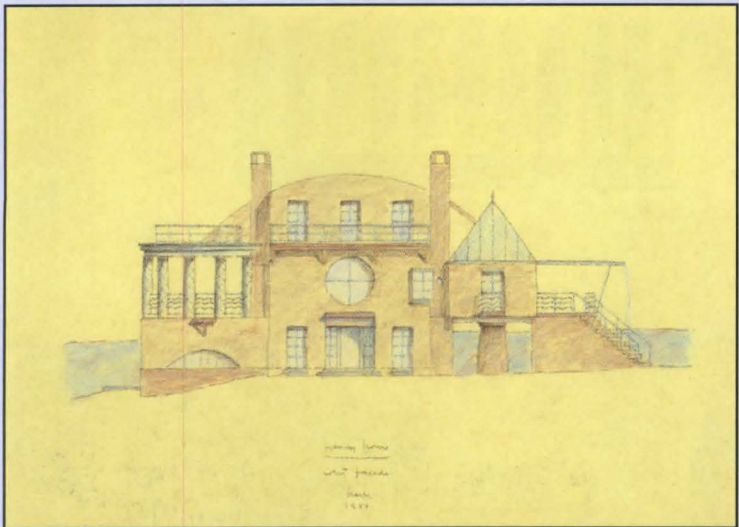
Smith: It's a really nice little house. There's an interesting sense of balance among the different elements on various sides.



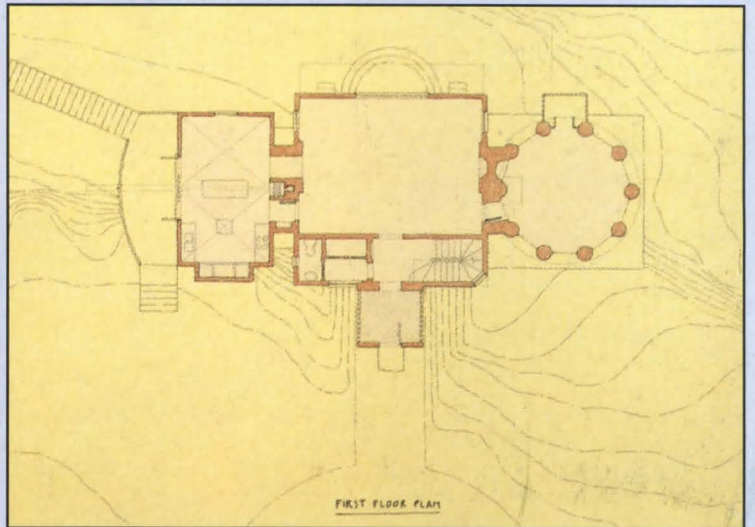
MODEL, NORTH FACADE



MODEL, SOUTH FACADE



WEST ELEVATION



FIRST FLOOR PLAN

Architect: Michael Graves, Architect, Princeton, N.J. (Michael Graves, project architect; John Diebold, associate in charge; Pamela Carter Rowe, job captain).

Consultants: Hayward & Paken, site engineering.

Modelmaker: Michael Graves, Architect (Alex Lee, Saviero Manago, Stephanie Magdziak, Dan Ruiz, Erica Weeder, Pam Zimmerman).

Model photographer: William Taylor.

Client: Cheryl and Bruno Henry.

CITATION

Richard Meier & Partners
GBD Architects

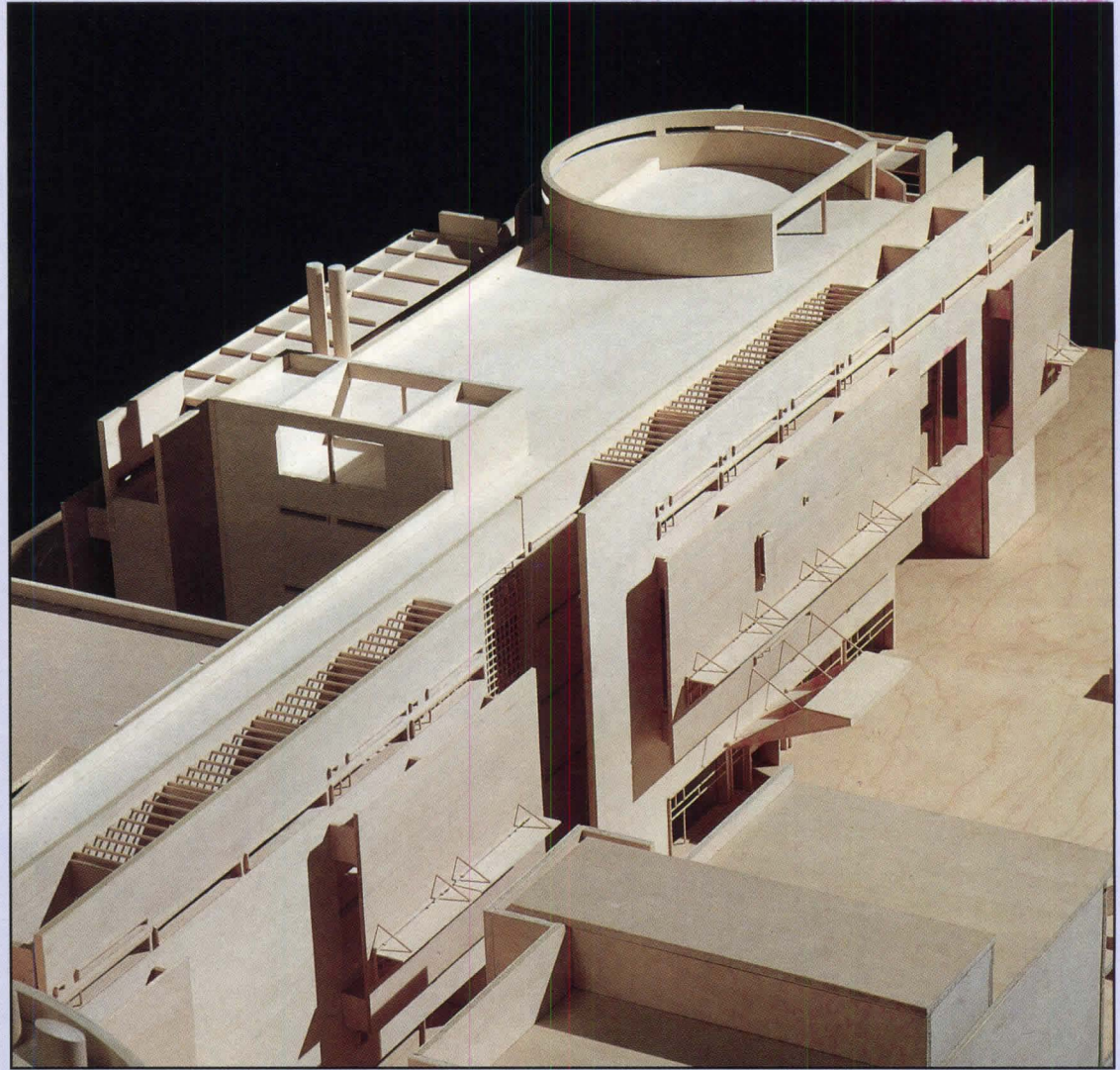
Project: Eye Center, Oregon Health Sciences University, Portland, Oregon.

Site: Located between two hills on a campus of university hospitals, the site includes the main vehicular access to the campus.

Program: The main components are an 80,000-square-foot, five-story research/clinic facility, a 320-car parking structure, and a pedestrian tunnel linking the new facility to the nearby network of hospitals.

Solution: Because of its location, the south end of the building also forms the literal gateway into the complex, with the vehicular circulation passing beneath it. The overall building form is an elongated rectangle accented by a cylindrical form that marks the drive and houses the operating room area within.

A series of vertical planes are pulled away from the building envelope to bring natural light into the interior. Main functions are layered vertically, with public functions on the lower floors (lobby, auditorium, and library) and the more private areas (laboratories, operating rooms, and offices) above. Circulation is zoned horizontally, public atriums and waiting rooms on the west side and private spaces on the east.



MODEL FROM THE NORTHWEST (ABOVE) AND THE SOUTHWEST (FACING PAGE).

Jury Comments

Ames: Unlike some of the other projects that seem to invoke this aesthetic but don't handle it well, this is a very appropriate aesthetic for this project. It's a very strong and powerful building, a very unapologetic building. I think it is an optimistic statement about architecture of today.

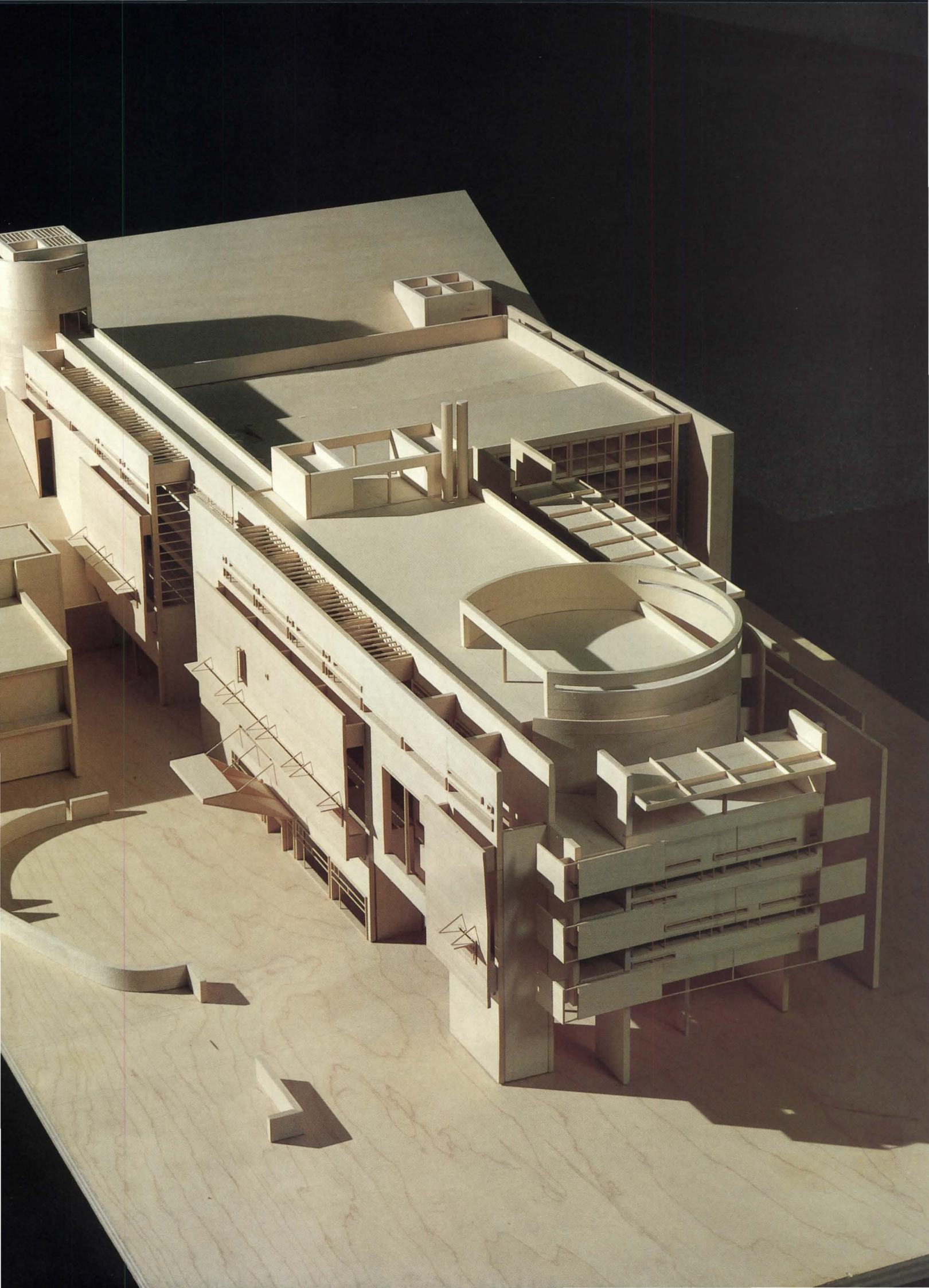
Tschumi: Its weakness for me, compared with several of the others, is partly that it doesn't give any evidence of playing against any contextual tensions that exist around it.

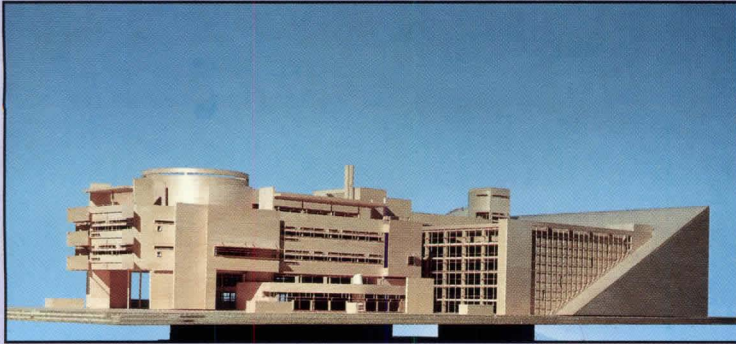
Smith: I'm not sure that it has moved anywhere from what was being done ten years ago, but it's nicely done.

Farrell: That's no criticism of the building in my book.

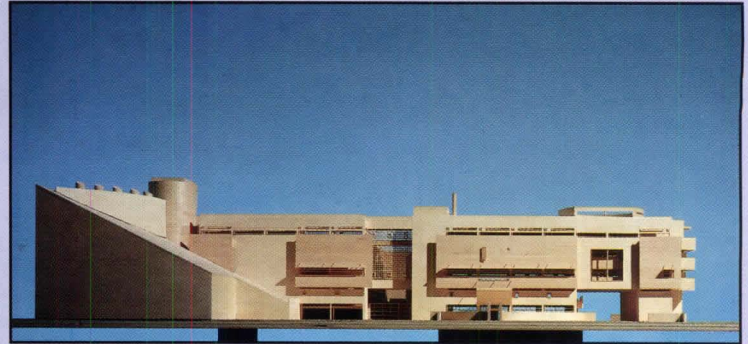
Ames: Still, it's an aesthetic that has been manipulated constantly, and improved and studied. This is the type of architecture that improves through study. This is an uncompromising statement about Modernism that makes no apologies.

Farrell: It's straightforward, in the tradition of earnest Modernism. It's a revivalist building in some sense, but it is a very knowing revival. It's full of subtlety and references.

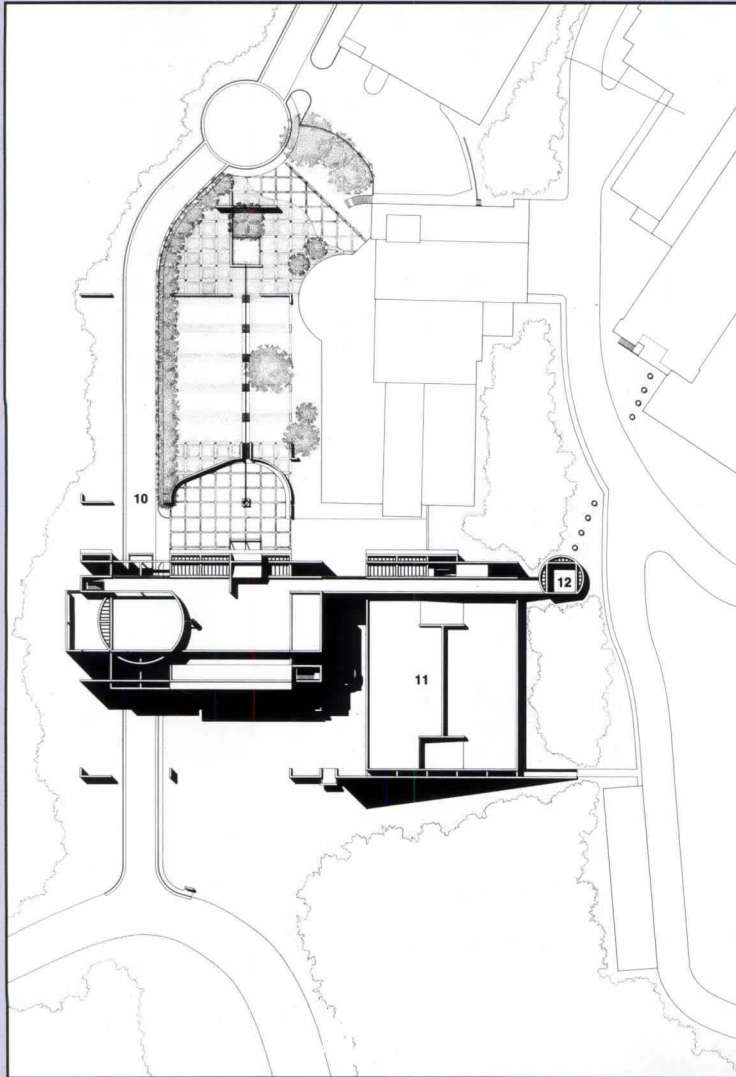




MODEL FROM THE SOUTHEAST

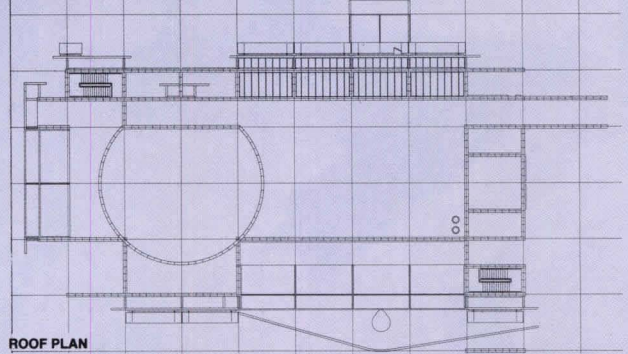


MODEL FROM THE WEST

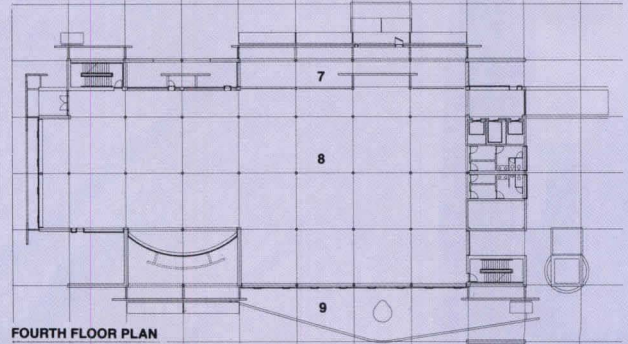


SITE PLAN

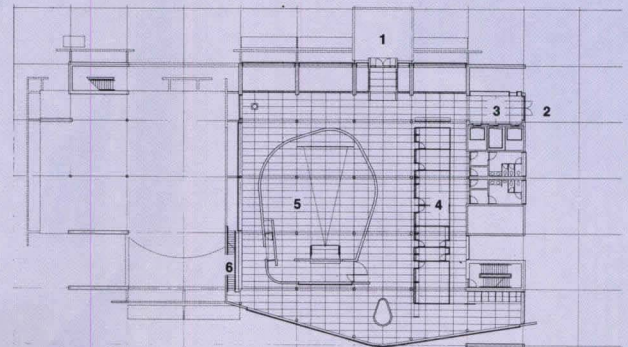
N 100/30m



ROOF PLAN



FOURTH FLOOR PLAN



FIRST FLOOR PLAN

N 40/12m

Architect: Richard Meier & Partners, New York with GBD Architects, Portland (Richard Meier and Thomas Phifer, principals in charge, Richard Meier & Partners; Stephen Domreis, principal in charge, GBD Architects; Michael Duncan, Jonathan Marvel, Matthew Pickner, and John Schneider, design team).

Consultants: KPFF Consulting Engineers, structural; Carson, Bekooky, Gulick & Associates, Inc., mechanical; and James D. Graham & Associates, electrical.

Model photographer: Peter Mauss/ESTO.

Client: Oregon Health Sciences University.

- 1 CAMPUS ENTRY
- 2 ENTRY FROM PARKING
- 3 ELEVATOR LOBBY
- 4 PUBLIC SERVICES AREA
- 5 AUDITORIUM
- 6 DOWN TO PARKING
- 7 ATRIUM, FLOORS 3-5
- 8 CLINIC AND OFFICE SPACE
- 9 SECOND FLOOR TERRACE BELOW
- 10 MAIN CAMPUS DRIVE
- 11 PARKING GARAGE
- 12 TUNNEL TO HOSPITAL

CITATION

SEBUS

Project: Harold Washington Library Center, Chicago.

Site: A site bounded by State Street, Congress Parkway, Van Buren Street, and Plymouth Court in Downtown Chicago.

Program: A ten-story, 740,000-square-foot central library for the City of Chicago.

Solution: The design of the library was selected through a developer-architect competition (P/A, Aug. 1988, p. 28). The design expresses the library's public function, and its general aspect, materials, and imagery are intended to evoke other, well-known Chicago buildings. Ornament is used traditionally, both to establish a human scale and to sustain the monumentality appropriate to a civic building, with its connotations of public pride and familiarity.

The building's base is made of massive, rusticated granite blocks. Above this base rises a brick wall, broken by monumentally scaled, arched and recessed vertical window openings (except on the west façade, which is a curtain wall). The vertical emphasis of these openings is echoed in the ornamental metalwork that adorns the wall between the openings. A secondary reading of these windows (which open into study areas) is defined by a series of horizontal bands. The Classical, tripartite organization of the exterior is completed by a projecting cornice.

The building's interior combines the flexibility necessary for the typical library floor plan with a clear sense of spatial definition. Since the central block of a build-



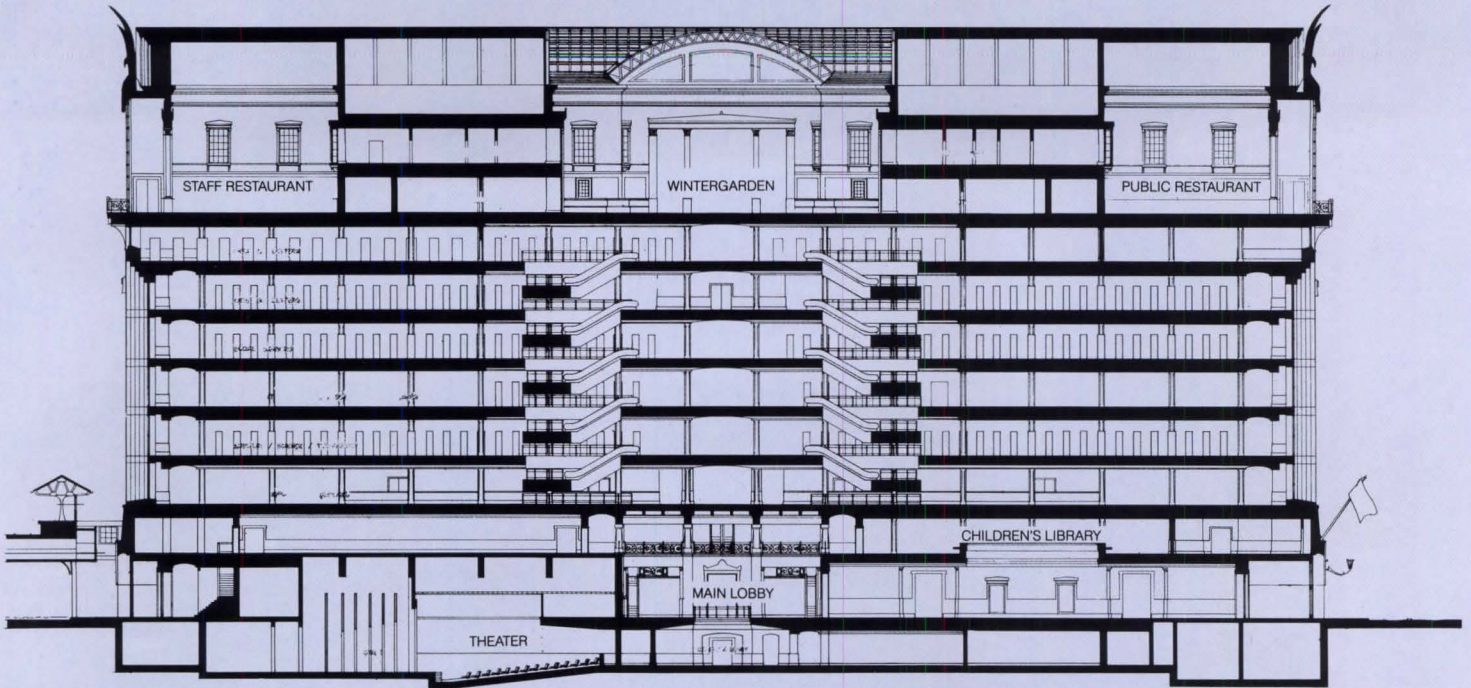
MODEL VIEW FROM SOUTHEAST

ing offers the greatest opportunity for flexibility, the public spaces (lobby, winter garden, restaurant, staff lounges, etc.) are located at the base and top of the building, while principal library spaces are placed in the middle floors. Similarly, stairs, elevators, and toilets have been pulled out to the perimeter to maximize the flexibility of the floor plans.

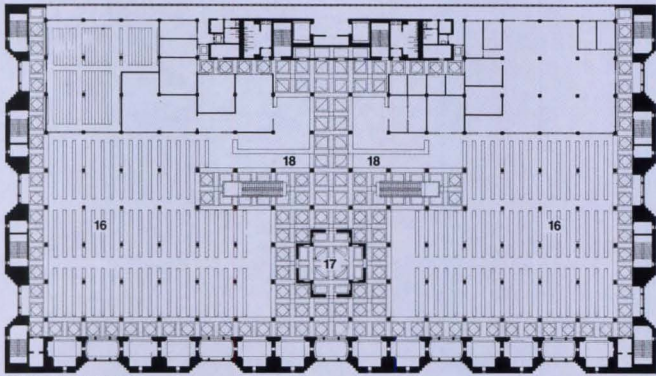
Jury Comments

Smith: It picks up the memory of the 1909 Burnham Plan of Chicago in a way in which the apparently Classical architecture has been reinvented, using contemporary construction techniques and materials, and inventing ornament that pulls together otherwise diverse aspects of the building. It also uses ornament traditionally, to give life to the street, and actually recalls much of the ornament that exists at street level in Chicago.

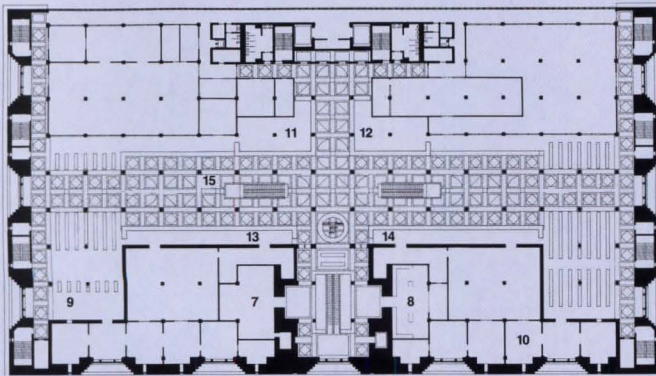
Tschumi: I've always been fascinated by buildings that are the size of a city block. The way this one is handled commands a definite interest. At the same time,



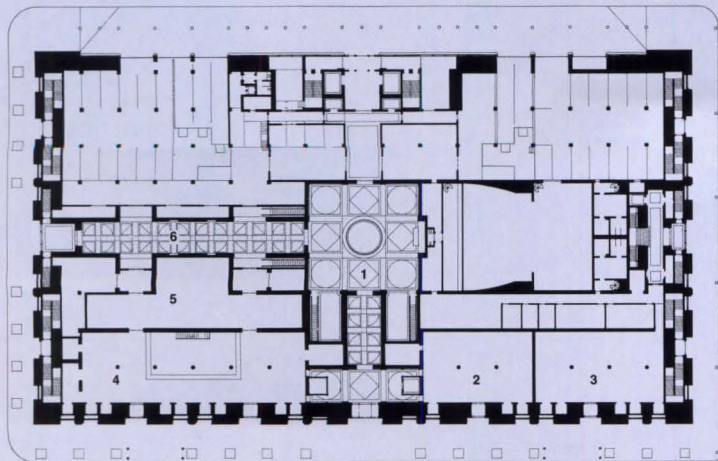
NORTH/SOUTH SECTION



SEVENTH FLOOR PLAN

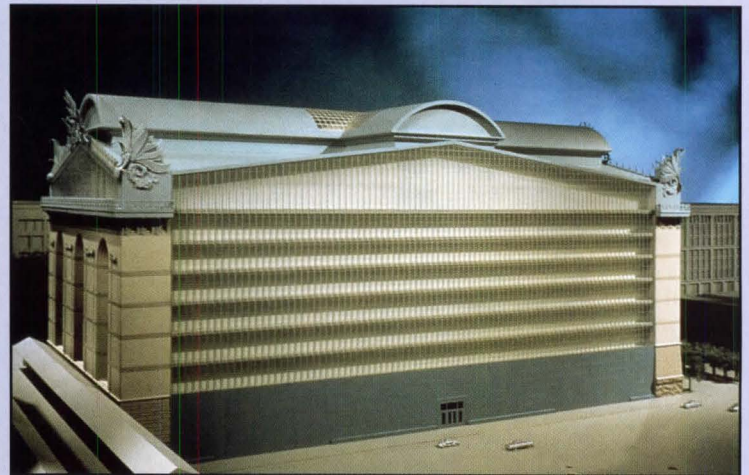


THIRD FLOOR PLAN



GROUND FLOOR PLAN

N → 100'/30m



MODEL, WEST FACADE

- | | |
|------------------------------------|----------------------------|
| 1 MAIN LOBBY | 10 PERIODICAL READING ROOM |
| 2 MUSEUM/GIFT SHOP | 11 REFERENCE |
| 3 BOOKSTORE | 12 NEWSPAPERS/MAGAZINES |
| 4 FILM VIDEO CENTER | 13 CHECK-IN |
| 5 EXHIBITION HALL | 14 CHECK-OUT |
| 6 GALLERY CORRIDOR | 15 PAPERBACKS |
| 7 PUBLIC SMOKING/SNACK AREA | 16 READING ROOMS/STACKS |
| 8 ORIENTATION THEATER | 17 MEETING ROOM |
| 9 TELEPHONE DIRECTORY READING ROOM | 18 INFORMATION CENTER |

one wonders why, at this time in history, is it not possible to make an urban statement by using a contemporary vocabulary. There are ways to address the state of technology today and the state of contemporary society, and the library is a repository of knowledge, which should reflect how far knowledge can be pushed forward. A library is not a thing of the past.

Smith: This library has been totally designed to take all that into account.

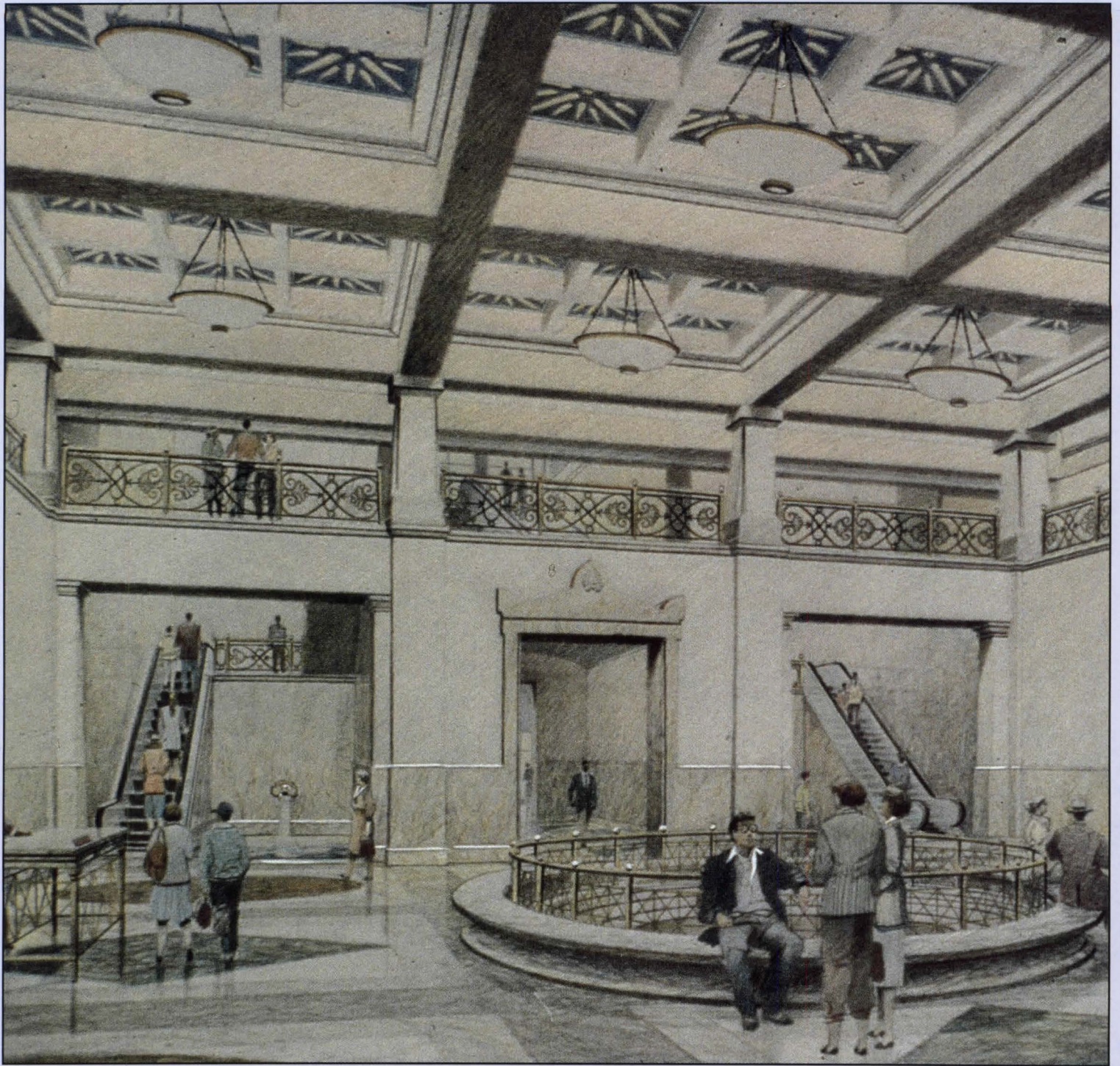
Ames: But how is that reflected in the architecture itself?

Farrell: Just because you have a table full of computers and high-technology stuff, does that mean you have to get from the fac-

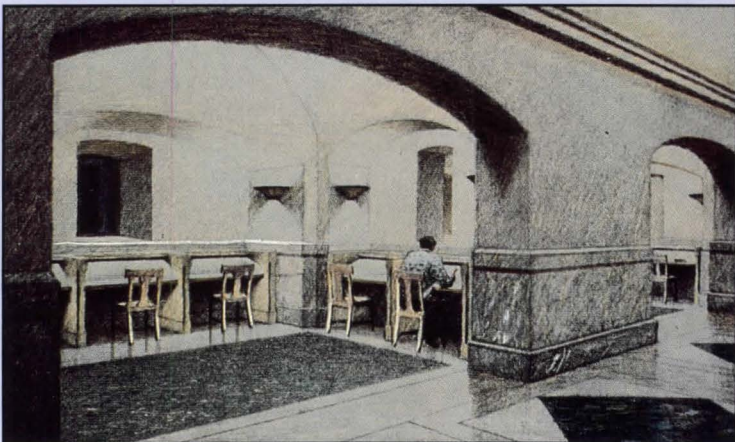
ories the most high-technology expression of a building?

Ames: No, but it seems stylistically logical that the building would reflect the age in which it is built.

Farrell: We're so concerned about trying to reflect the present. The present is what you make it. Actually, I think that a lot of people would think this was a contemporary expression of their cultural values; it may not be a contemporary expression of their technology and how they make buildings. How do you know that by building it out of aluminum or glass or what-have-you it is any more relevant?



LOBBY PERSPECTIVE



PERIMETER READING ROOM PERSPECTIVE

Architects: SEBUS. Schall/Mortenson Joint Venture, Builder; A. Epstein & Sons, architect of record; Hammond Beeby & Babka, design architect; U.S. Equities Realty, development manager (Thomas H. Beeby, Bernard F. Babka, Dennis E. Rupert, Charles G. Young, principals, Hammond Beeby & Babka; Sidney Epstein, chairman, Melvin Kupperman, president, A. Epstein & Sons; Richard C. Halpern, principal, Schal Associates; Robert Wislow, chairman, U.S. Equities Realty).

Consultants: Colin St. John Wilson & Partners, library; Graham/Thomas Architects, interiors; Delon Hampton & Associates, mechanical/electrical/plumbing, competition phase only; Environmental Systems

Design, mechanical/electrical/plumbing; Dubin Dubin & Moutoussamy, architect; Avila & Associates, civil; Schirmer Engineering Corp., life safety; Shiner & Associates, acoustical; Gage-Babcock & Associates, building security; Keller Lane & Waln, graphics; Louis Jones Enterprises, builder; Tele-Studies Communications Consultants, telecommunications.

Modelmaker: Scale Images Inc.
Model photographer: Orlando Cabanban.

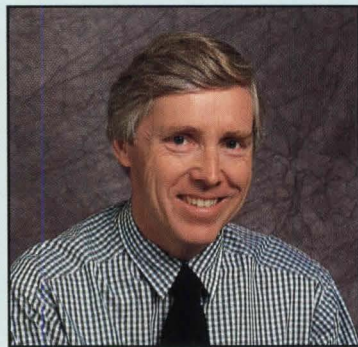
Renderer: F.M. Costantino.
Client: The City of Chicago/The Chicago Public Library.

Urban Design and Planning



Photos: Robert Benson

Alexander Cooper, FAIA, is the founding partner of Cooper, Robertson + Partners (formerly Cooper/Eckstut Associates, a firm established in 1979). He is the former director of the Urban Design Group in New York City and has served on the New York City Planning and Art Commissions. He also recently chaired the Mayoral Landmarks Review Committee. From 1974 to 1978, he was the director of the Urban Design Program at Columbia University. His firm's master plan and guidelines for Battery Park City in New York won a P/A Award in 1984.



Donn Logan, FAIA, is a founding partner of ELS/Elbasani & Logan Architects, Berkeley, California, where he directs planning and urban design. He was a Professor of Architecture at the University of California at Berkeley from 1966 to 1986, teaching graduate studios in urban planning and design. He was principal architect at ELS for the Plan for Mission Bay in San Francisco, a project designed by a five-firm team, which won a Citation in the 1988 P/A Awards Program.

URBAN design jurors Alexander Cooper and Donn Logan regretted the absence of good suburban and exurban design, as did last year's jurors in this category. They also criticized "process submissions" which to their minds replaced design with the building of consensus. Although they received a number of design guideline proposals, these jurors selected only one for a citation. Moreover, none of the numerous downtown waterfront submissions was premiated.

Logan: What we've got here is a pretty good variety. We've got some guidelines, some civic architecture, a highway, preservation, and campus planning. What we're missing is suburban town planning. Nor did we find anything noteworthy in urban commercial stuff.

Cooper: We got an enormous number of process submissions. A lot of people are under the impression that if you go through a process and achieve some kind of consensus that it is good. It's the stuff that Seaside started [P/A, January 1984, pp. 138–139 and July 1985, pp. 111–118]. Everybody now wants to sit around a table; then they show pictures of the meetings, which become an end in themselves.

Logan: Those entries that emphasized public participation were too vague or generalized to evaluate seriously. They are more political documents. Similarly we rejected some plans that might be reasonable kinds of land-use or circulation planning, but they're at such an abstract level that it's hard to say that they are good. You don't know how they're going to come out, what's going to be built as a result of those plans. Therefore you don't know whether they will work or not. We tended to move to submissions that are very specific and somewhat architectural, because we can see the product.

Cooper: We got a number of guidelines, which are very *au courant*. They are a substitute for zoning, which is very prescriptive.

Logan: Many of the guidelines were just guidelines, with no idea behind them. They can become very shallow very quickly.

Cooper: We also got many waterfronts, but the designs we saw are events, as opposed to permanent facilities that become part of the structure of the city. It's a new enough problem that cities haven't stepped up to waterfronts to deal with them in a systemic way. Instead they deal with them as one-time opportunities.

Logan: The waterfront projects are almost like boats that have been brought up to the land; they have that fleeting quality. They may go away in two years if they aren't successful. I bet San Francisco's done five plans for the waterfront in the last 20 years, and none of them has amounted to anything. They still get those Pier 39's. It's very difficult for a public body to make a coherent policy for something that long and continuous, under so many different owners.

Cooper: A new waterfront opportunity should activate and motivate other parts of the city.

Logan: We also saw a certain kind of suburban design—the New England village—in several unrelated entries in Indiana, Virginia, and Maryland.

Cooper: We found some general competence but nothing outstanding. So much of what is happening in the suburbs is developer-driven. Most of the projects we saw were commissioned by a single developer who is using design as a method for achieving approvals, which is fine to a point. The architecture that results is modest, but sometimes too modest.

Logan: But nobody is taking on suburbia in a systemic way. ■

AWARD

Edmund Chang
and Roger Sherman

Project: Civic Center, West Hollywood, California.

Site: The current West Hollywood Park, a 7.75-acre parcel bounded by Santa Monica, San Vicente, and Robertson Blvds. and Melrose Ave.

Program: Design a civic center to serve as symbol of the newly incorporated City of West Hollywood, with a city hall and council chambers (65,000 sq ft), civic auditorium (20,000 sq ft), library (15,000 sq ft), and fire station (10,000 sq ft), parking and 5.5 acres of open space.

Solution: Winner of a two-stage open design competition (P/A, Aug. 1988, p. 25), this scheme organizes the site as a network of civic spaces that are defined by the terracing of the site and by the positioning of buildings in the park. Buildings are designed to address the scale and density of the surrounding neighborhood, while the landscape is treated at a scale comparable in its expanse to the adjacent Pacific Design Center. The uppermost of four terraces serves as the theater entry court. The auditorium and city hall face each other across the civic court, while the city hall bisects the site. A monumental portal cut through the city hall connects the civic court to a great lawn, flanked by groves of palm and ficus trees planted in alternating rows. Beyond this "greensward" rise two observation and lighting towers which illuminate a softball field on the lowest of the four levels, where a recreation center, pool and fire station are located.



VIEW OF MODEL FROM NORTH

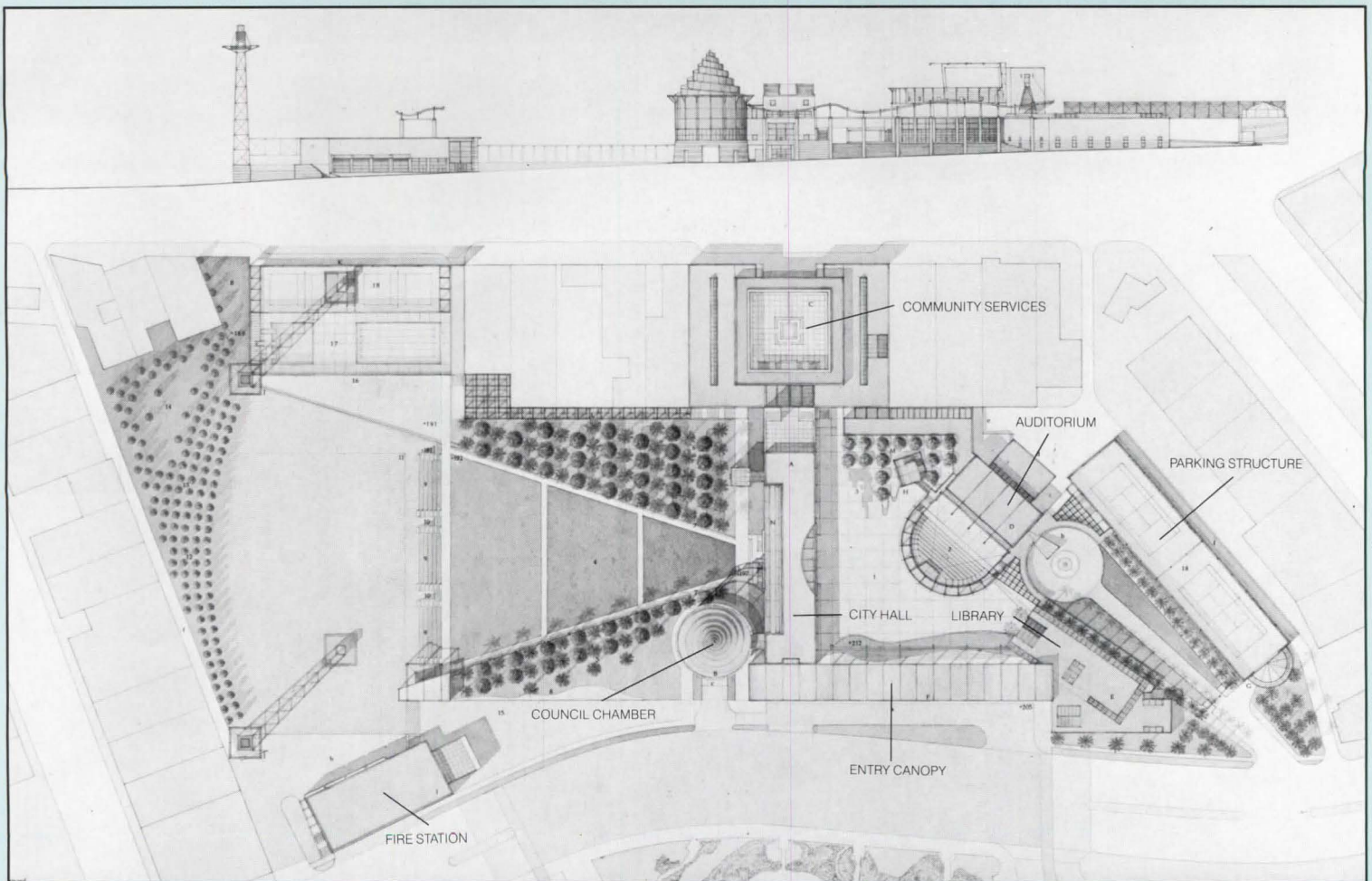
Jury Comments

Cooper: This site is incredibly complicated. It's really sort of cut out of a block. I'm intrigued that they even picked a site like this for a civic center. And the program is as tough as any I've seen. It has not only theaters and libraries but also city hall offices and council chambers and a fire station and parking garages. They've solved the problem by working with the contours of the site, and they have organized it in such a way that you can experience the whole place. It's an assemblage of buildings that works internally and works on every street it borders.

Logan: It does a really first-rate job of connecting to all its edges.

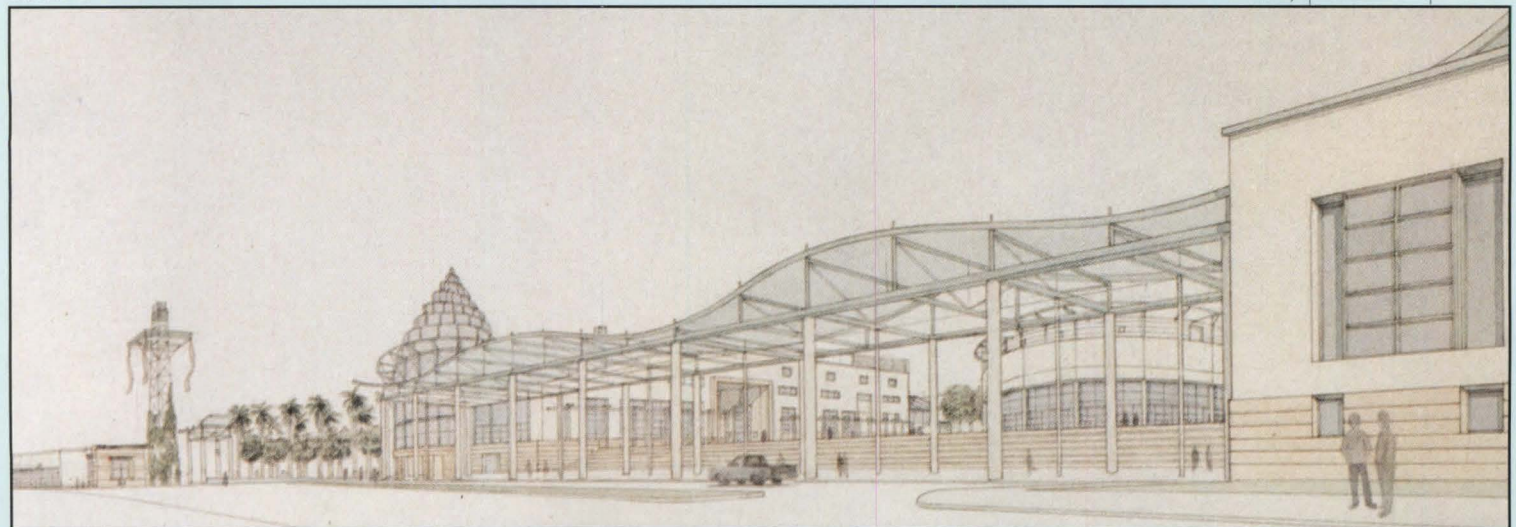
It's good city-making: It does everything you're supposed to do with context and still produces a distinguished piece of architecture. They've thought about each piece and how you would understand the whole in serial vision.

Cooper: It's also extraordinarily civic without being heroic. The city hall itself is a modest three-story building—probably the most underscaled building in the whole scheme. It does not attempt to make an elaborate statement, and you can imagine that people coming here would feel that the government is quite accessible. The heroism was left for the public entry court.



EAST ELEVATION AND SITE PLAN

N → 100'/30m



ENTRY CANOPY

Logan: They put all the emphasis on the council chamber and detach the fire station, which has its own site to resolve, with the vehicular problems. There are several arrival sequences. They've made one ceremonial entrance, for example, off San Vicente where you drive up in your car and step up to a plaza.

Cooper: They've used the tops of everything. The land is very precious, and they've used every level, with tennis courts on top of the garage and an amphitheater on top of the theater with a movie screen propped up against the stage house.

Logan: They were able to give an identity and discrete image to each piece. And the scale of these

one- and two-story pieces is very nicely contrasted to the colossal Design Center across the street.

Cooper: One might have tried to do something the same scale as the "Blue Whale" [the Pacific Design Center].

Logan: . . . Pile it all up and make a monument out of it. Instead the scale of the pieces and the grain of the whole shows an infill approach. They've actually improved the street frontages. It's a finely crafted jigsaw piece made to fit its slot.

Designers: Edmund Chang and Roger Sherman, Los Angeles (Anita Berrizbeitia, Meredith Robinson, Mark Wamble, Bruce Wood, Erik Thorkildsen, Jennifer Schab).

Architects: Gruen Associates, Los Angeles (Ki Suh Park, partner in charge; Robert Barnett, project manager).

Consultants: Michael Van Valkenburgh Associates, landscape; Adamson Associates, quantity surveyor; Edgardo Contini, project advisor.

Modelmaker: Triptech Models.

Model photographer: Dave Desroches Photography.

Client: City of West Hollywood (Paul Brotzman, city manager; Mark Winogrand, Director of Community Development; John Given, project manager).



AWARD

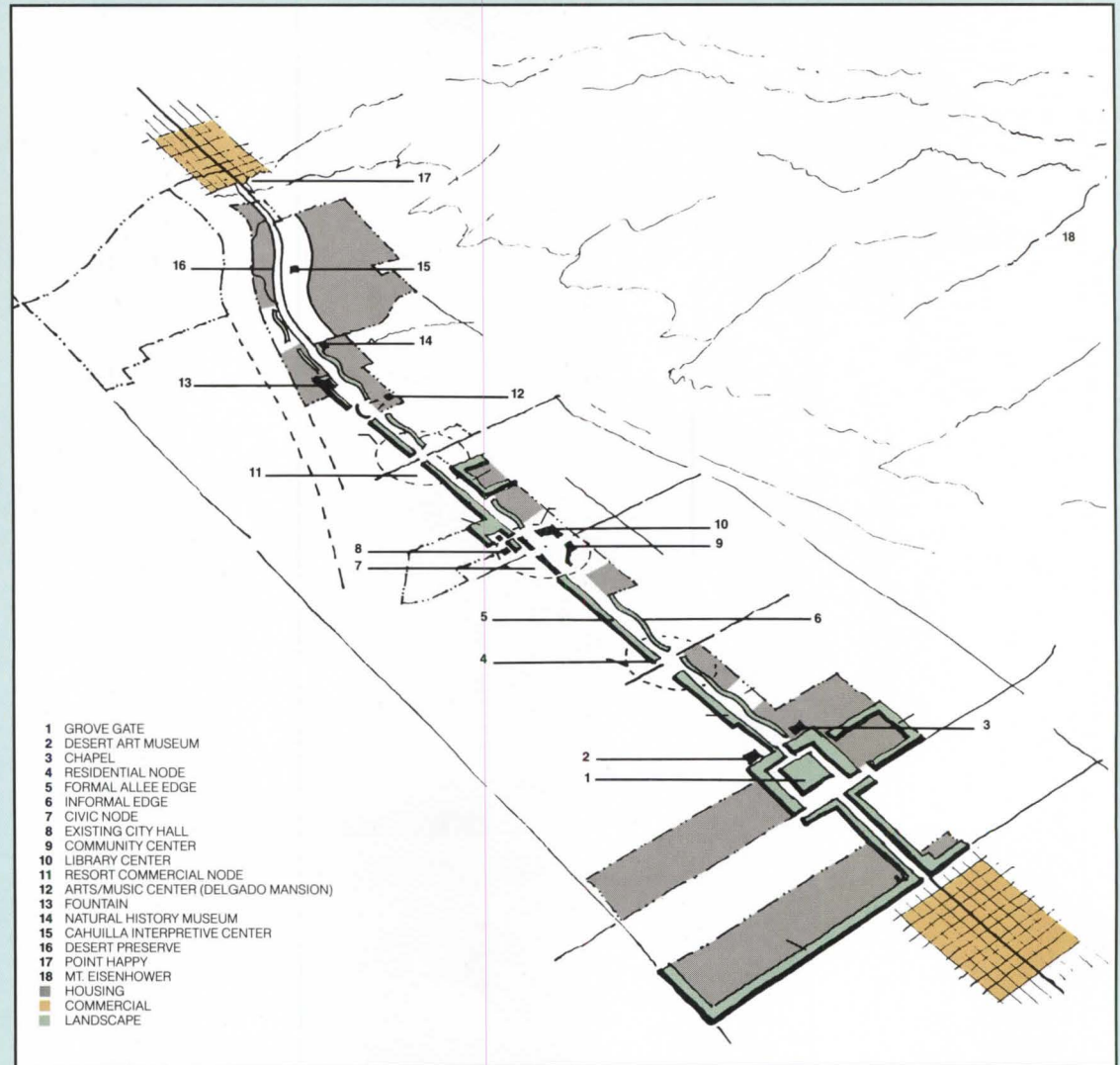
Johnson Fain & Pereira Associates

Project: Design Guidelines and Specific Plan for Highway 111, Indian Wells, California.

Site: 3.5-mile main highway corridor in a desert resort and residential community, with existing and proposed "strip" commercial development at either end.

Program: Follow through on City Council's decision to limit future commercial development of highway frontage, 60 percent of which remains undeveloped, through an urban design plan that determines land uses, circulation improvements, and landscape. The plan is to be enforced through urban design guidelines and development controls.

Solution: The plan seeks to capture and enhance what is left of the desert landscape within town boundaries. The transition from strip retail to parkway is marked on the western end by a "grove gate" that incorporates a historic date palm grove, symbol of the town's former industry. From the east, a natural gateway formed by a spur of the Santa Rosa mountains is enhanced by native landscaping and setbacks. Along the western half of the corridor, the existing distinction between large-scale hotel development to the north and smaller-scale residential neighborhoods to the south is enhanced by landscaping, with a formal allée of native California fan and date palms arranged three deep to the north contrasting to the road's more informal southern edge. To the east, beyond the point where the highway's slight bend is marked by a fountain, formal planting gives way to a natural parkway. In this relatively undeveloped part of town, setbacks are increased to 400 feet so that a natural ridge screens residential development, leaving an open desert landscape. Among proposed cultural facilities sited as events along the corridor are the 1931 Delgado Mansion, one of the town's few historic structures, which is to become an art and music center, and a new Cahuilla Indian Interpretive Center located on the site of an Indian village dating from the 18th Century. The design for the community center uses forced perspective that makes a fragment of desert landscape appear expansive.



SPECIFIC PLAN

Jury Comments

Logan: This is like a heroic public works project, the scale of which we probably haven't seen in this country since the parkway builders of the 1930s. And it's very sensitively done. We didn't hit upon this one the first time through the entries. It just sort of grew on us.

Cooper: The city has made a very explicit decision to curtail or control strip development on this three-and-a-half-mile stretch. They've traded a lot of economic opportunities for the quality of the town. That choice, which is not economically beneficial, will make a new town out of Indian Wells.

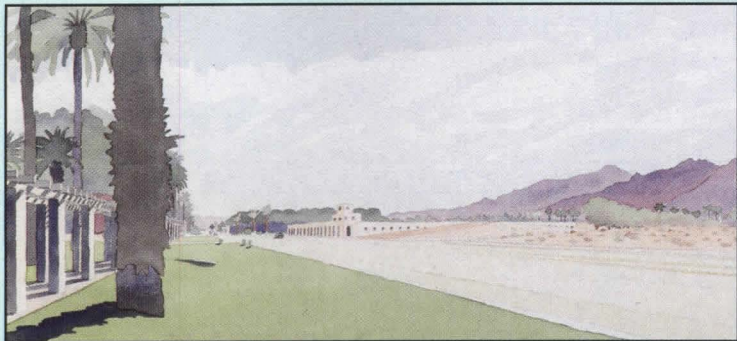
Logan: And so it may have a long-term economic pay-off. It may make them more special than other towns. There's a scale issue here; they're really asking, what kind of streetscape is appropriate if you're moving at 50 miles an hour? What kind of gestures can you make?

Cooper: The two ends were already commercial, and the design problem became how do you connect them? They had the choice of filling it in with more of the same or doing something very different.

Logan: It's not zoning per se, but by manipulating formal elements, it has the effect of zoning. It's designed as a series of



GROVE GATE



COMMUNITY CENTER



OASIS FOUNTAIN



FORMAL AND INFORMAL PLANTING



DELGADO MANSION AND ROSE GARDEN

events—all shown in these beautiful watercolors—that you pass through in your car. There are various nodes and in between there are landscape features.

Cooper: It's a piece of traffic engineering, a piece of landscaping, and a piece of architecture. When you enter the grove gate, for example, you're going from bright sunlight into a shaded space, and that would tend to slow you down.

Logan: That tells you that you're entering something quite special.

Cooper: I also like the decision to make one side very hard-edged and the other side very informal. That balance is very powerful. It's a strong design.

Logan: There is also civic architecture here, but it's treated as landscape. At the community center, for example, they pile up this dirt to create a forced perspective, and that integrates the building into the desert.

Cooper: They have in fact tried to build a little metaphor of the desert.

Logan: Driving through this would be a very restful experience—serene and wonderful.

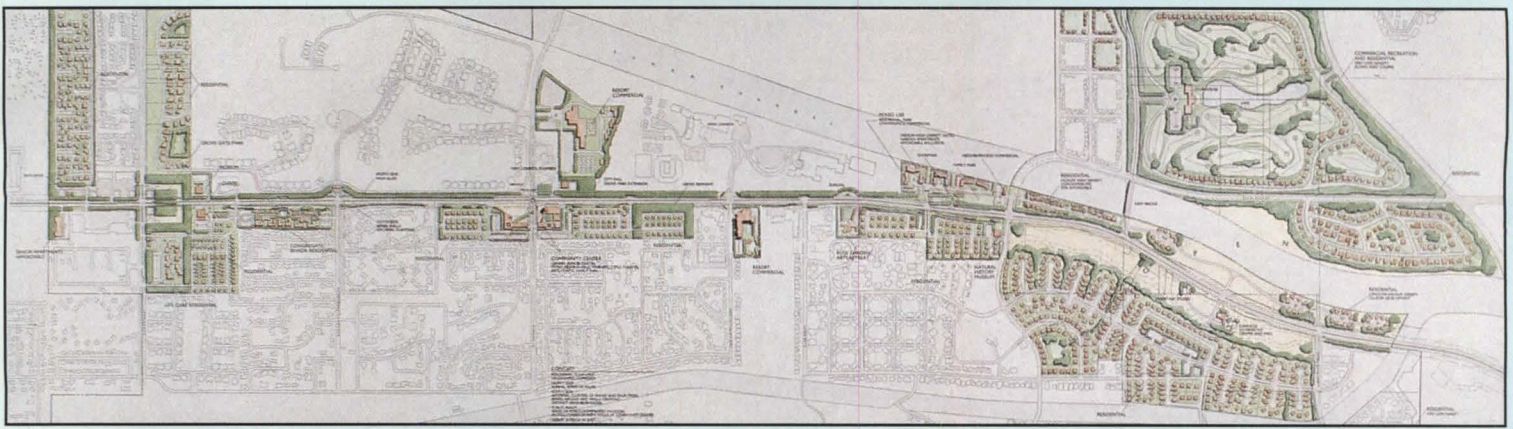
Cooper: I think your term public works is a good one, and it's interesting because when you think about the grand days of this kind of highway design, normally they were very continuous. They were parkways. This is trying something a little more

complicated. It's got a lot of architecture—there are probably a dozen events along three and a half miles—which is very different from the WPA parkway.

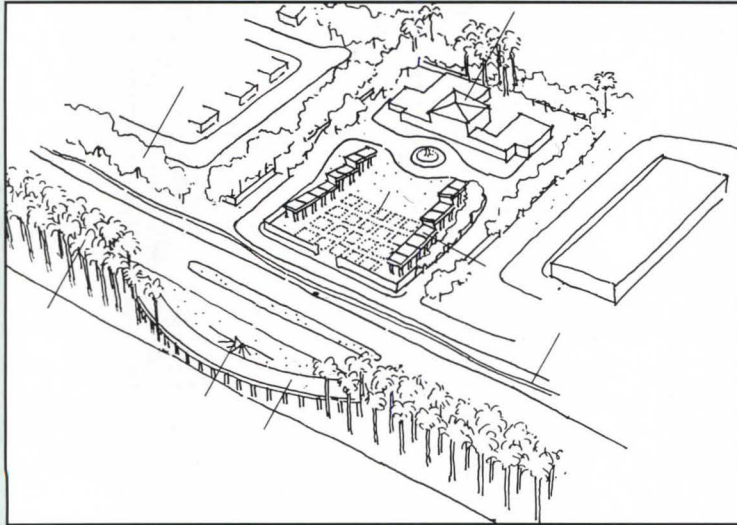
Logan: What would Indian Wells be without this? It'd be a series of private developments and scattered five-acre parcels, gas stations . . .

Cooper: The things they've done sound simple: no billboards, no neons, no commercial development. But they're giving up a lot for the coherence and identity of the town itself.

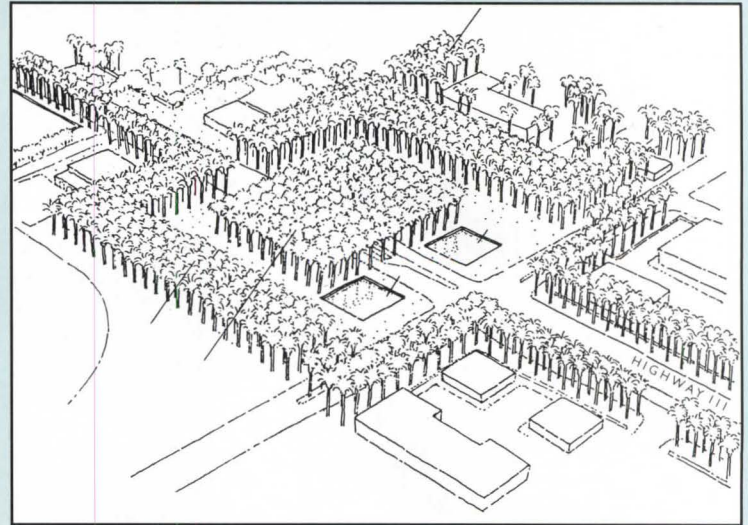
Logan: Maybe we should call this one not "learning from" but "teaching Las Vegas."



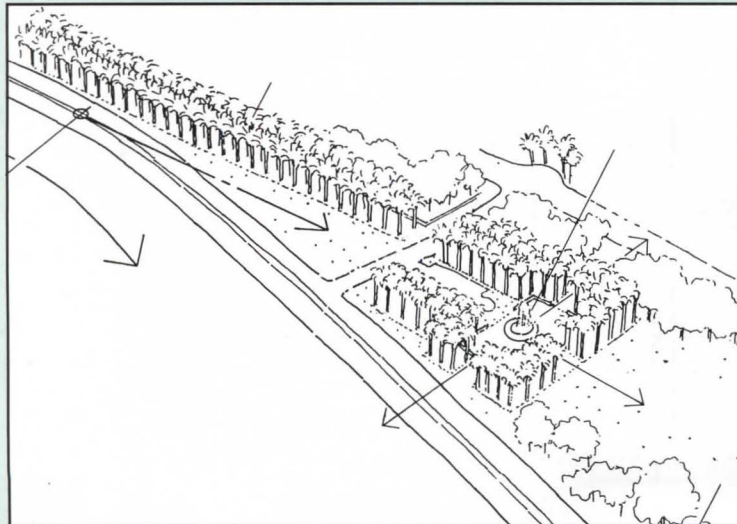
SITE PLAN



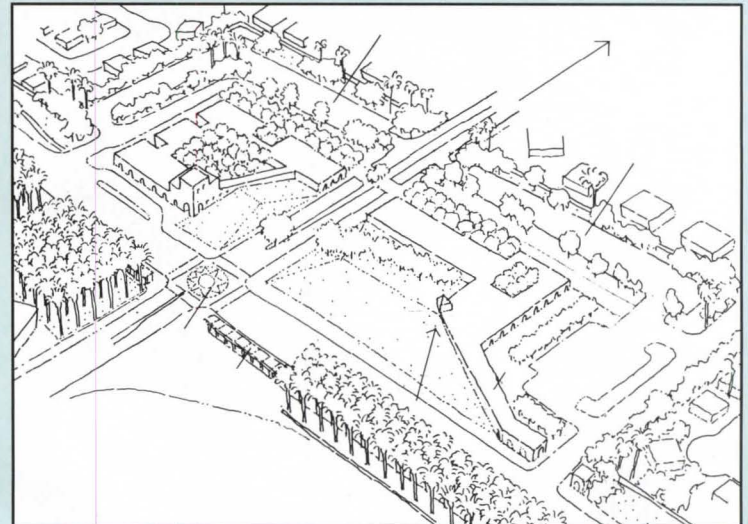
DELGADO MANSION



GROVE GATE



OASIS FOUNTAIN



COMMUNITY CENTER

Architects: Johnson Fain & Pereira Associates, Los Angeles (William H. Fain, Jr., managing partner and director of urban design and planning; Stephen E. Levine, project urban designer; Jonathan Barnett, consulting architect; Katherine W. Rinne, director of research; Robert P. Shaffer, project planner; Marc A. Futterman, planner; Mark R. Gershen, project manager; Ron Oster, Gigi McGee, graphics; Mark Loman, photography; Lauri L. Arneson, administrative assistant; Larry Tighe, Marcella Aguilar, Eric Altizer, Maria Baldenegro, Juan C. Begazo, Warren Chen, Carol Fisher, Christopher Flacke, Lauren MacColl, Tom Stallman, Brian Tichenor, production team).

Consultants: Castaneda & Associates, housing; Cotton/Beland Associates, planning; The Planning Associates, planning team coordination and zoning; Ultrasystems, environmental impact review; Weston Pringle & Associates, traffic; Eric Johnson, plant consultant; Kenneth Leventhal & Co., economics.

Watercolors: Norman Kondy.

Client: City of Indian Wells, Calif.

CITATION

Dennis, Clark & Associates
TAMS Consultants

Project: Campus master plan and design of selected buildings, Carnegie Mellon University, Pittsburgh.

Site: Portion of existing urban campus facing the city and adjacent to quadrangle designed by Henry Hornbostel.

Program: Develop campus master plan to guide the university's growth over time, with subsequent design of a new dormitory, commons, parking garage, performing arts center, athletic fields, and university center that includes a gymnasium, pool, and bookstore.

Solution: Winner of a limited competition (P/A, Aug. 1988, p. 25), the campus plan was described by the jury that awarded it first prize as "a pattern of new buildings and outdoor spaces that will knit together with the old into an exciting new whole. . . . The proposed design returns to an American tradition of campus planning that was begun by Thomas Jefferson at the University of Virginia." The design recommends the restoration of a natural hollow that divides the campus through the removal of several buildings that now block it. The various components of the university center are organized around a new quadrangle framed by colonnades. The quad, which is entered from Forbes Avenue, gives the campus a new and stronger identity as approached from the city. The dormitory, commons, and parking garage are now under construction, and the university center will start this spring.



MODEL OF PROPOSED CAMPUS PLAN

Jury Comments

Logan: You can see how this plan relates to the town. They have clarified the internal order of the campus by the definition of open space, and they've made some connections back to the city, which the campus lacked.

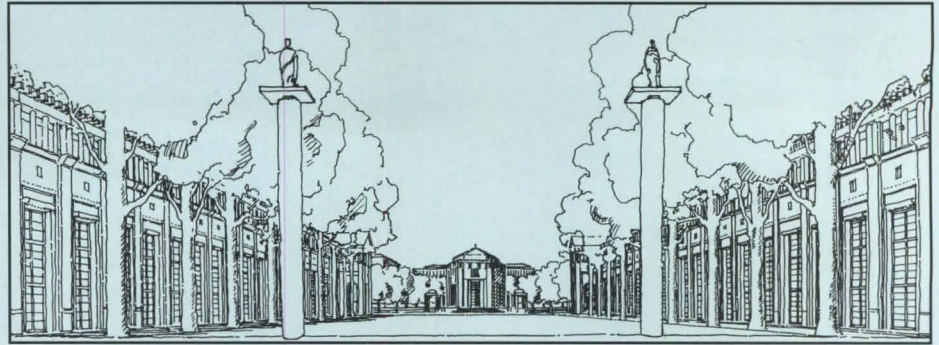
Cooper: They bridge across from the old campus into a big quadrangle, which comes out on a major street so that this campus will for the first time have a presence. The design solves problems beyond its own program.

Logan: It also has an appropriate architectural style to go with the existing campus. They did it with a sort of laid-back Classical vocabulary, not too strenuous, not too formalistic.

Cooper: It's pretty formal.

Logan: It's formal, but it's relaxed too. It's a nice job. We had five or so campus plans, most of them set out in the middle of nowhere. In this case, you can see the obvious connections to the city; you can evaluate what the design does for the city.

Cooper: It wasn't the architectural style here that took our imagination—although I think it's quite appropriate—but the fact that they've decided what's important and they've followed through relentlessly. They make choices, and they put all their energy into the central quad and crossover. You really start to sense that this would be a real campus. The scale is right; the



COMPETITION SUBMISSION, VIEW OF QUADRANGLE



COMPETITION SUBMISSION, VIEW ALONG FORBES AVENUE



EXISTING CAMPUS, LOOKING WEST TOWARDS DOWNTOWN



POST-COMPETITION DORMITORY DESIGN

tower is the right height, and so on.

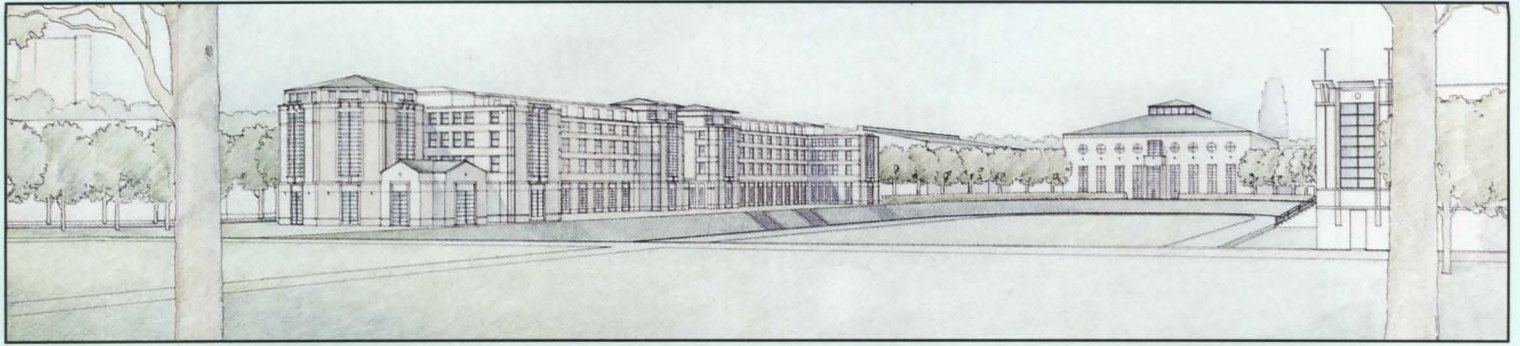
Logan: At a slightly larger scale, it's doing some of the same kinds of things that the West Hollywood Civic Center is trying—addressing the edge conditions and making connections. I don't know about this campus, but a lot of them are actively opening their sports facilities and theaters to the public. So this could become a very civic space.

Cooper: They've turned this university center into a little city, which is why I think it works, aside from all the good stuff in the design: putting things in the right places, creating sequences, enhancing natural features. There's also a separate section in

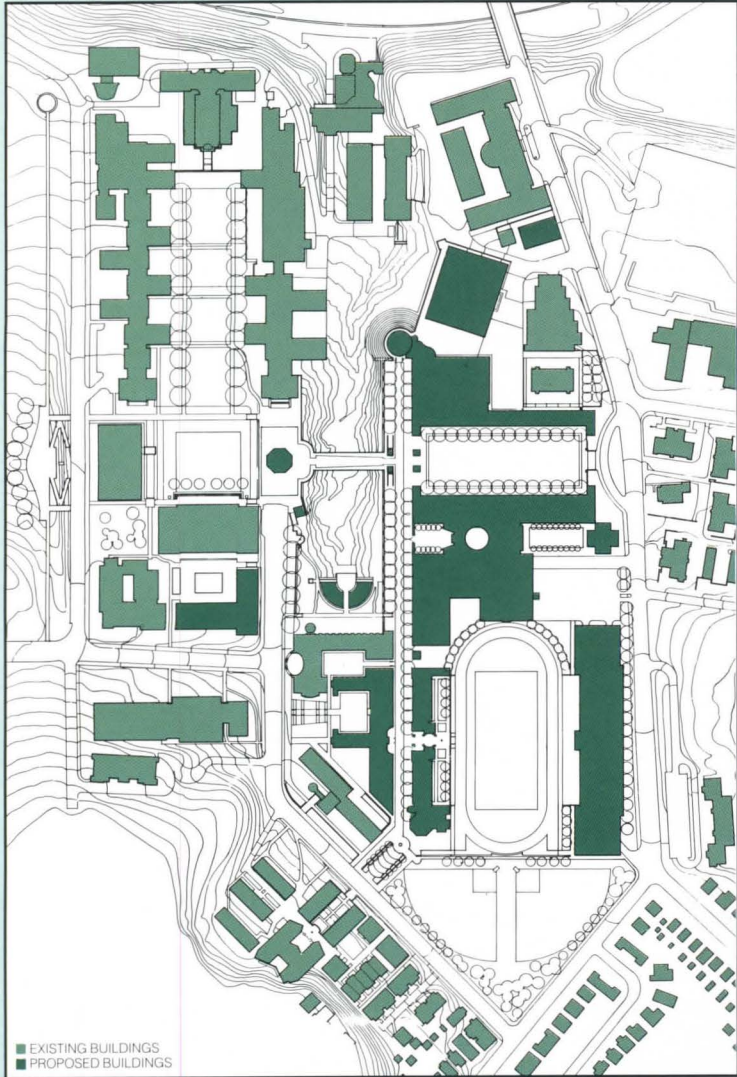
the submission called post-competition work which is pretty intriguing. They've stripped it down a bit, but they've managed to keep 90 percent of what they started with, and they've done it in a restrained and beautiful way.

Logan: It's reality: real money, real needs.

Cooper: It's also a pretty complicated program, which has been composed quite freely.

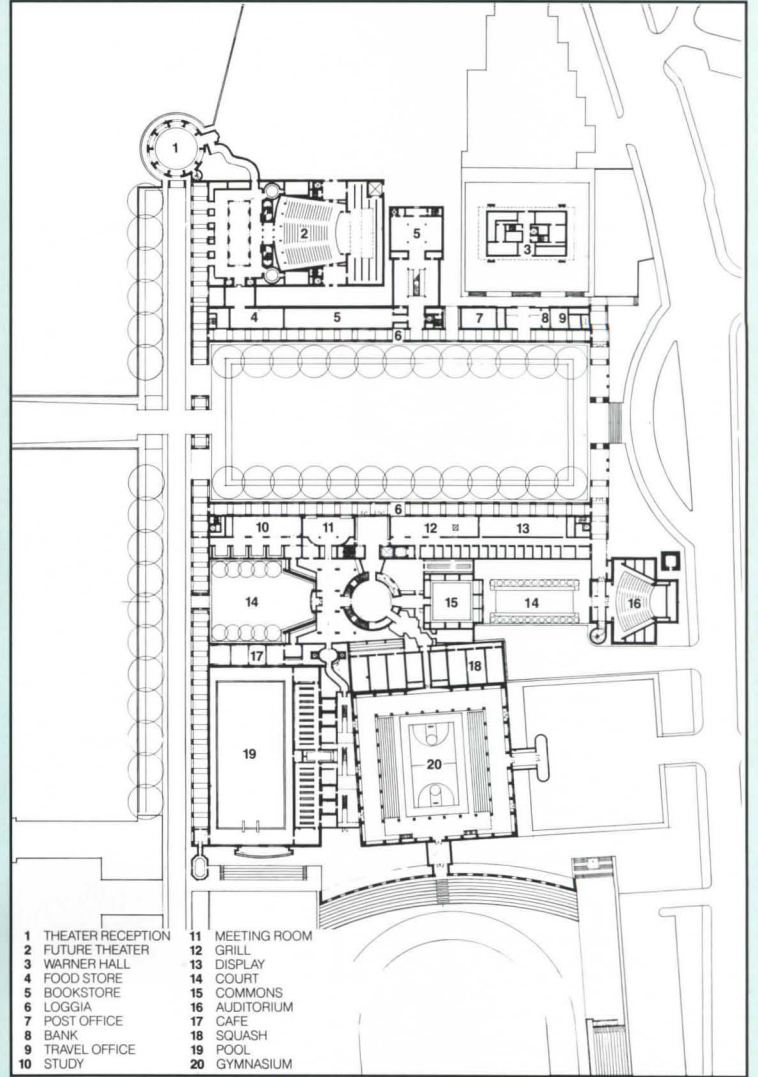


POST-COMPETITION PERSPECTIVE, DORMITORY AND ATHLETIC FIELDS



PROPOSED MASTER PLAN

N → 300/100m



PROPOSED GROUND FLOOR PLAN

N → 100/30m

- | | |
|---------------------|-----------------|
| 1 THEATER RECEPTION | 11 MEETING ROOM |
| 2 FUTURE THEATER | 12 GRILL |
| 3 WARNER HALL | 13 DISPLAY |
| 4 FOOD STORE | 14 COURT |
| 5 BOOKSTORE | 15 COMMONS |
| 6 LOGGIA | 16 AUDITORIUM |
| 7 POST OFFICE | 17 CAFE |
| 8 BANK | 18 SQUASH |
| 9 TRAVEL OFFICE | 19 POOL |
| 10 STUDY | 20 GYMNASIUM |

Design architects: Dennis, Clark & Associates, Boston (Michael Dennis, Jeffrey Clark, principals; Erik Thorkildsen, project designer; Lori Geissenhainer, designer; I-Ni Chen, David Feth, Jeff Klug, Claudia Russell, Wanda Woizlecowski, Tim Downing, Cheryl O'Neill, Peter Tan, John Coyne, team).

Executive architects: TAMS Consultants, Boston (Chris Iwerks, principal; Deborah Allen, Deborah Fenwick, Jacquelyn McNicholas, Paul Mortensen, Andrew Fauntleroy, team).

Consultants: Simpson, Gumpertz & Heger, structural; Am Tech Engineers, mechanical; HannalOlin, landscape.

Modelmaker: David Feth, Erik Thorkildsen.

Model photographer: Michael Robinson.

Client: Carnegie Mellon University, Pittsburgh.

CITATION

Center for Environmental Structure
Daniel Solomon & Associates
Phoebe Wall & Associates

Project: Design Ordinance for Multi-Family Housing, Pasadena, California.
Site: RM-16, -32, and -48 zones.
Program: Develop ordinance for multifamily housing.
Solution: The draft ordinance identifies the garden as the most important element of traditional high-density housing in Pasadena and seeks to give the garden equal status with parking and unit layouts in project design and review. It does so by setting standards for the size, configuration, and public visibility of gardens, the location and design of parking and driveways, and the organization of buildings. The plan also requires that all projects include at least two of four architectural elements: upper floor loggias, roofed balconies, exterior stairs, and tile fountains. The plan eliminates the "six pack," a common arrangement of partywall townhouses turned perpendicular to the street, but maintains densities and parking ratios consistent with contemporary multifamily housing. To accomplish that, some setbacks and the direct proximity of car to unit are traded for courtyards and side gardens. The draft ordinance was accepted by the task force that commissioned it in April 1988 and has been forwarded to the Planning Commission for adoption into law. It is to be enforced by means of four permit applications designed to provide space for drawings and a check list of standards.



SKETCH OF PARKING AND DRIVEWAY STANDARDS

Jury Comments

Logan: This is basically a zoning ordinance, but it has an idea about it, which is that Pasadena must return to what made it good—the garden. They start with the idea that there shall be a garden in every multifamily complex, and then they set rules about how you achieve that.

Cooper: The process of how you do it and how it's enforced, which they've simplified, shows a clarity of thinking.

Logan: They've even designed the application forms, and of all guidelines forms these are the most comprehensive.

Cooper: The little vignettes tell you what values they deem appropriate, without getting into

specific style or directing you how to design. It's a document that would be fun to work with.

Logan: It gives the architect some leverage over his client.

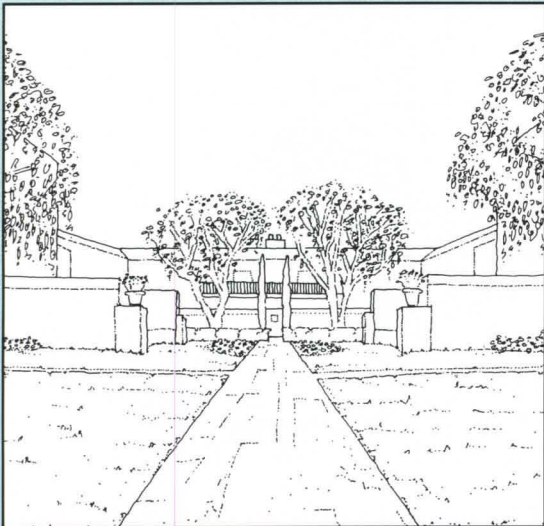
Cooper: Most guidelines do that. But I think even developers would see that by following this they're going to end up with a product that is building up the whole quality of the town. It's something that's going to prompt very fine design solutions. It's quite realistic, and it comes out of that place. You couldn't use these guidelines in other cities. We've seen a lot of rules written but in this case they are driven by visual perception, which is terribly important.



DESIRED ELEMENTS: TILE FOUNTAINS



ROOFED BALCONIES



GARDENS



BAY WINDOWS AND BALCONIES

Architects: Center for Environmental Structure, Berkeley (Christopher Alexander, principal; Artemis Aninou, Friso Broeksma); Daniel Solomon & Associates, San Francisco (Daniel Solomon, principal; Kathryn Clarke, Susan Haviland, senior associates); Phoebe Wall & Associates, Pasadena (Phoebe Wall, principal).

Renderer: Kathryn Clarke.
Client: Pasadena Multi-family Housing Task Force.

SITE PLAN AND DESIGN APPROVAL SHEET 4: LANDSCAPE PLAN TO BE SUBMITTED WHEN APPLYING FOR BUILDING PERMIT

PROJECT SPONSOR

Name:
 Address:
 Telephone:

ARCHITECT OR LANDSCAPE ARCHITECT

(Indicate)
 Name:
 Address:
 Telephone:

I certify that the information on this drawing is true and correct.

Signature of Architect or Landscape Architect
 License Number:
 Date:

REQUIRED DRAWINGS ON THIS SHEET

1. Landscape Plan at 1/16" = 1'-0"
 Show all planted and paved areas in the project.
 Include outlines of adjacent gardens and footprints of adjacent buildings for a distance of at least 60 feet from side property lines.

GENERAL
 Fill in the information requested below:

- Date of application: _____
 Site address: _____
 Density Zone: _____
 Site dimensions in feet: _____
 Site area: _____
 Type of parking provided:
1. Surface Parking or Parking with Dwelling Over
 2. Podium Parking
 3. Fully Subterranean Parking
 4. Partially Subterranean Parking

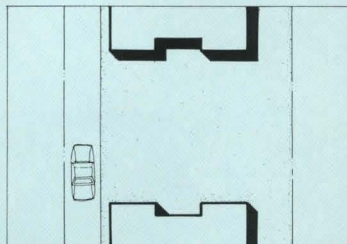
Main Garden required, in square feet: _____
 Front Setback required, in feet: _____
 Total Garden Space required, in square feet: _____

Main Garden provided, in square feet: _____
 Front Yard provided, in square feet: _____
 Additional open space, in square feet: _____
 Total Garden Space provided, in square feet: _____

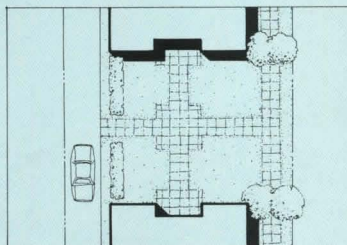
Planted area of Main Garden, in square feet: _____

PLANTING AND PAVING STANDARDS
 Check that the following information is clearly indicated on the accompanying drawing:

- Site boundary
- Main Garden Rectangle
- Front Yard
- Additional open space
- Location of parking
- Existing site elevation at sidewalk (center of frontage)
- Elevation of finished grade at Main Garden
- Front Setback, in feet
- New and existing street trees
- All encroachments
- Tree wells and planters
- Walls and fences
- Other architectural and landscape items
- Plant materials
- Paving materials
- Irrigation and Drainage
- Site lighting



EXISTING ENCLOSURE: BUILDING WALLS



PROPOSED ENCLOSURE: LANDSCAPE

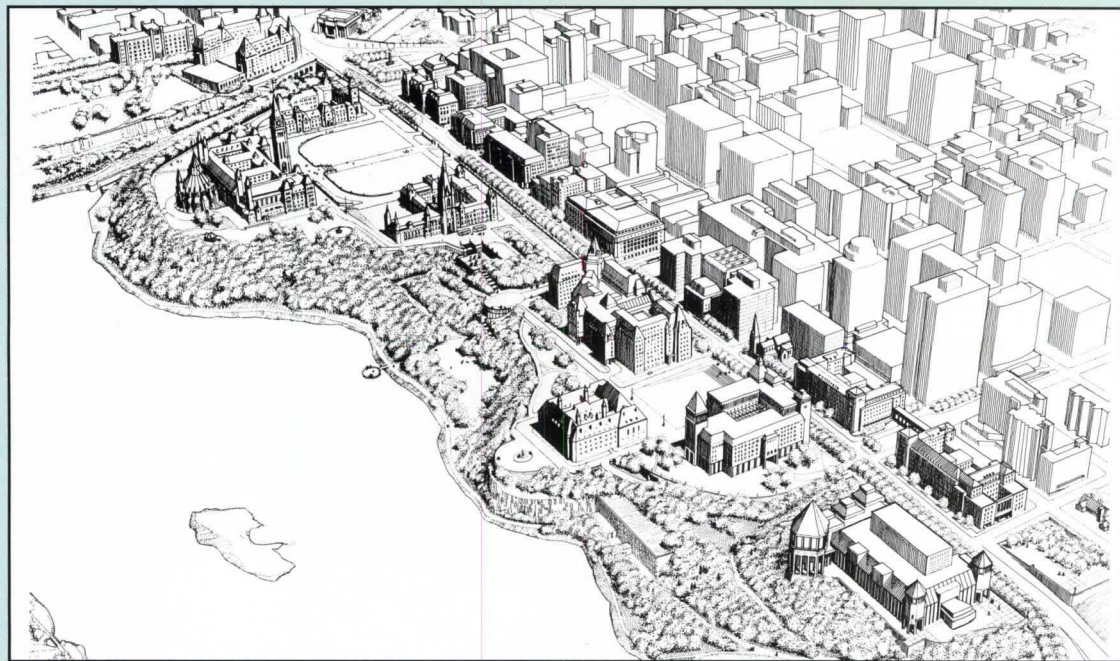
Parliamentary Precinct

CITATION

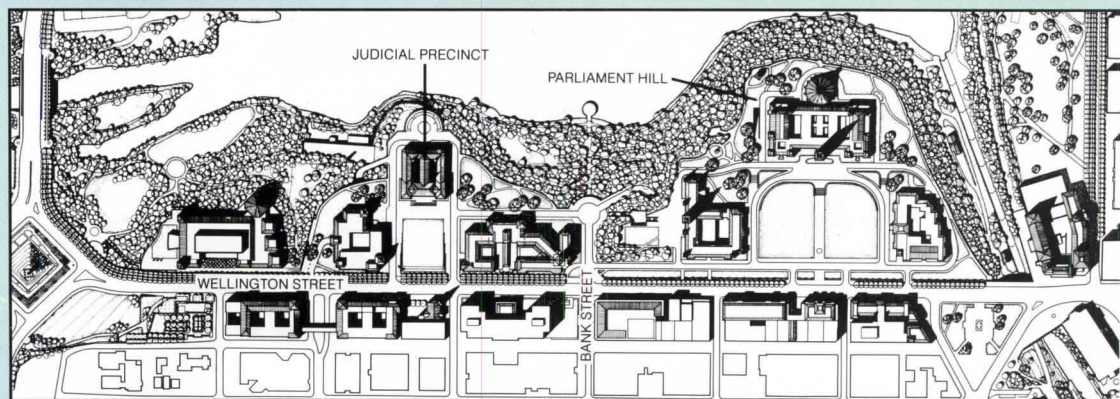
National Capital Commission
Public Works Canada
du Toit, Allsopp, Hillier

Project: Long-range plan, National Capitol Parliamentary Precinct, Ottawa/Hull, Canada. **Site:** Escarpment overlooking the Ottawa River, dominated by Parliament Hill and the Judicial Precinct and including the National Library and Public Archives, the Bank of Canada, and offices.

Program: Upgrade the site and expand existing facilities, so as to maximize the symbolic expression of the nation's governmental center, enhance the site's physical beauty and accommodate functional requirements. **Solution:** The plan seeks to maintain the reading of Crown buildings as pavilions in the landscape and to clarify their organization in two distinct blocks—one parliamentary and the other judicial. Vehicular traffic is restricted, some surface parking removed, and the landscape restored. Visible development is limited to a new Federal Court, an infill connection between the Justice and Confederation buildings and an addition to the Public Archives that would wrap the existing building in a style more sympathetic to the adjacent courts. New buildings are also proposed along Wellington Street to fill in the city wall and thereby enhance its contrast to Parliamentary pavilions on the river. All other new construction—including connections between buildings, extensive parking, service depots, and a conference center—is to be located underground.



PROPOSAL FOR PARLIAMENTARY PRECINCT



PROPOSED PLAN

N 400/120m

Jury Comments

Logan: This is an exercise in minimal intervention. It's extremely professional, extremely competent, and extremely restrained. These architects should be complimented for suppressing their egos to do the appropriate thing in a very thorough and fastidious manner.

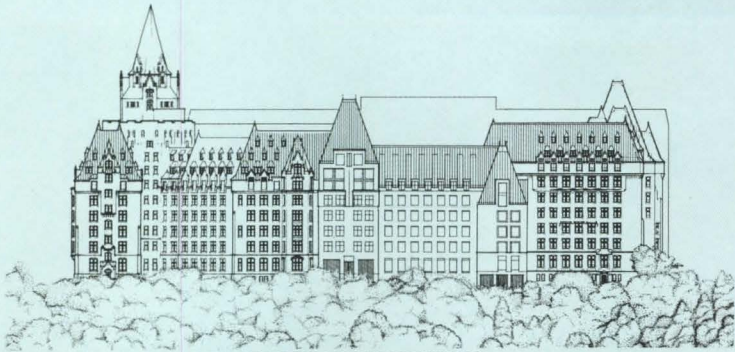
Cooper: They've filled in Wellington Street to make that edge very strong and defined two major civic spaces on this promontory, one more prominent than the other because of the Parliamentary group. In between is the access from the major street in town to the water [through Bank Street Valley]. One scheme they did explore

through computer drawings would have built up Wellington Street as a street wall on both sides, but they decided instead to leave this whole parliament complex as a group of discrete civic buildings on the hill.

Logan: They analyzed the street wall alternative at eye level and decided it was not a good idea. They also did an interesting historical analysis. They went through all the old plans of the past 100 years and talked about the evolution of the site.

Cooper: The more we looked at it, the more we saw.

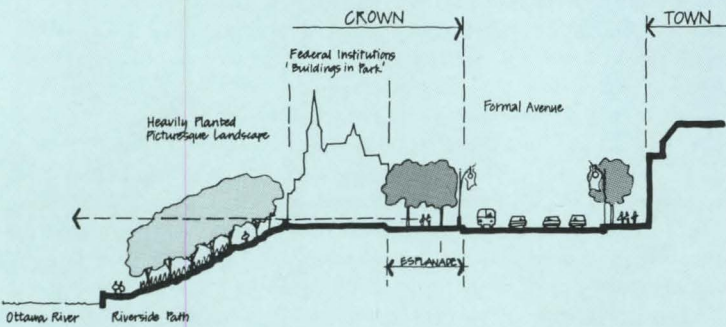
Logan: It looked like they were just drawing pictures of what's there, until we got into it. They've taken all the cars off



PROPOSED INFILL BETWEEN CONFEDERATION AND JUSTICE BUILDINGS



EXISTING CONDITIONS

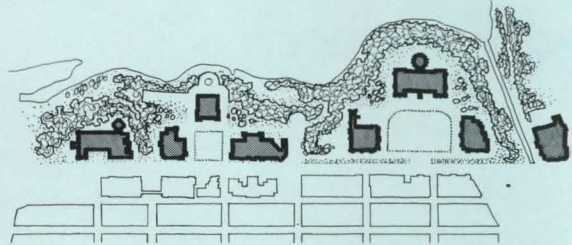


PLANNING PRINCIPLES

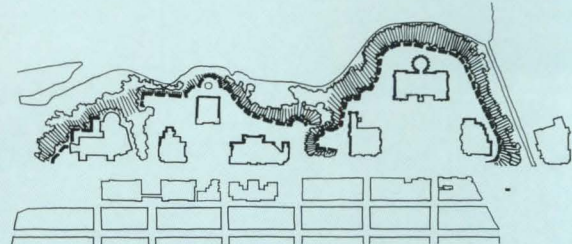
surface parking lots and made an underground level, and they've built some terraced parking with landscaping on top of it. There is this whole new layer underneath which is new—a kind of iceberg idea. They also propose some selective infill between pieces of buildings, or wrapping existing buildings that are not particularly distinguished. But it's all very modest. **Cooper:** It's not the kind of design that makes you stand up and say, "Hurrah!" but one that makes you sit back and say, "Thank God!"

Architects: National Capital Commission, Ottawa/Hull (Jaap Schouten, vice-president, planning; Denis Major, director, development planning; Renata Jentys, manager, urban design; Bill de Grace, senior planner); Public Works Canada, National Capital Region (James Langford, regional director; Rudolph Papanek, program manager; John DuVernet, project manager; John Shier, head of planning and urban design); du Toit, Allsopp, Hillier, Toronto (Robert Allsopp, design partner; Roger du Toit, partner/project manager; Peter F. Smith, project designer; Marla Keyes, Mark Reid, design and graphic assistants). **Consultants:** University of Toronto, Program in Landscape Architecture and the Computer Systems Research

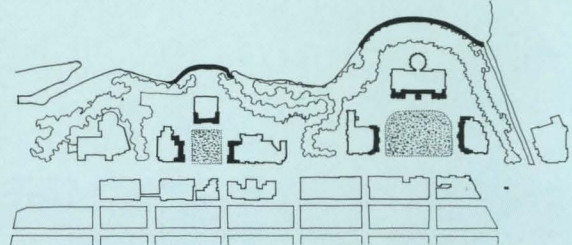
GOALS:



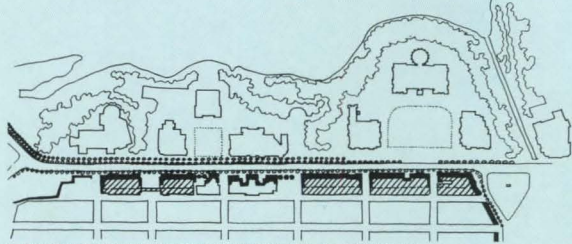
A. DESIGN BUILDINGS AS PAVILIONS IN LANDSCAPE



B. PRESERVE TOPOGRAPHY OF ESCARPMENT



C. ENHANCE BUILDING TRIADS FOCUSED ON CENTRAL LAWNS



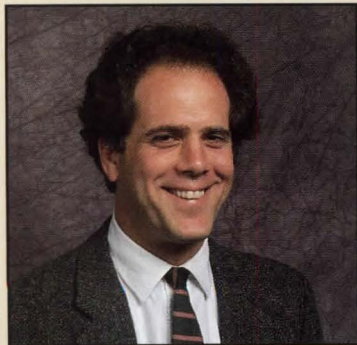
D. DESIGN SOUTH FRONT OF WELLINGTON ST AS TOWN WALL

Institute, computer-generated visual simulation; D.S. Lea Associates, traffic, parking.

Renderer: Robert Allsopp, Peter F. Smith.

Client: National Capital Commission, Ottawa/Hull.

Applied Research



Photos: Robert Benson



Donald Prowler, AIA, is the principal in the Philadelphia firm Donald Prowler Architect. He is an Assistant Professor of Architecture at the University of Pennsylvania and a Visiting Assistant Professor of Architecture at Princeton University. He has conducted a succession of funded research projects, most often on energy-related issues, and has written or collaborated on several books, including *Modest Mansions* (1985) and *Teaching Passive Design in Architecture* (1982). He received a P/A Awards citation in 1982 for his research on curriculum development.

Polly Welch, AIA, is Deputy Assistant Secretary for Public Housing Production in the Massachusetts Executive Office of Communities and Development. Most recently, she was a partner in the Boston consulting firm Welch + Epp Associates, which specialized in applied environmental research. She has co-authored five studies on housing for older people and for families, and has won four awards and citations in the P/A Awards program for her research. She has taught at the Harvard Graduate School of Design and Boston Architectural Center.

JURORS Donald Prowler and Polly Welch selected their winners from among 48 entries, a slight increase from recent years. To guide their deliberations, the jurors developed informal criteria, assessing each research project as to whether it was provocative, rigorous, methodological, articulate, and relevant.

Welch: The bottom line for me is do these different projects result in better buildings? Or do they in some way inform the profession of architecture how to create a better environment?

Prowler: One of my general critiques of what we've seen is that there is a deceptively value-free sense about all the solutions. Although they purport to be based on human behavior and human response, they just wind up listing a series of issues. They make an extensive laundry list that doesn't prioritize, that doesn't make a commitment. It's not that they are unethical; they're non-ethical.

While the jurors found the submissions to contain many projects worthy of commendation, they often commented as much on what was absent from the entries as what was present.

Prowler: There seem to be whole areas missing. There was almost nothing on building systems, theory, drawing, or planning research. There was a relatively small number, although relatively high in quality, of what you might term technical research: issues of materiality, durability, energy, and so forth. The preponderance of submissions seems to be behavioral-based. There's strong emphasis, as well, on design guidelines and post occupancy evaluations.

Welch: The other major areas have been in managing building data and the decision-making process of the manager.

Prowler: I was looking for examples of research that bridged the gap between the work one sees in the P/A Awards design phase and in the research phase. And there seemed not to be examples that fell between the two traditions. That was a disappointment to me, because a lot of work that can be defined as applied research we're just not seeing. I, for example, would accept something like Ferris's skyscrapers [a hypothetical study based on New York's 1916 zoning ordinance] as drawn applied research. It's analytical, it's based on certain hypotheses, and the hypotheses have been tested. It has the character of applied research, yet it's visual and it's something that communicates with the profession.

The jurors noted their disappointment with the overall quality of presentation evident in this year's competition. While they looked for—and rarely found—documents that transcended raw information, the jurors agreed that the research itself reflected a generally high level of competence.

Welch: I would give any one of these entries to a client. The information is there, and I think it's reliable. But it's not always particularly engaging. Communication could be much stronger.

Prowler: There are also a disproportionate number of technical submissions premiated, versus the number of behavioral ones. I think that reflects a certain maturity on the part of some of those issues. Some of the work in energy and building technology, which had received a fair amount of funded support, are being brought to a culmination in the documents.

Welch: It also would be great to challenge people to show the application of research, to have them discuss research that was used to make decisions and show the linkage between the two.

Prowler: The other point is new media. I don't think you advocate sending videos, but in a lot of these fields, that's where the value is and somehow that has to find a place in this awards program. ■

Comfort in Office Buildings

AWARD

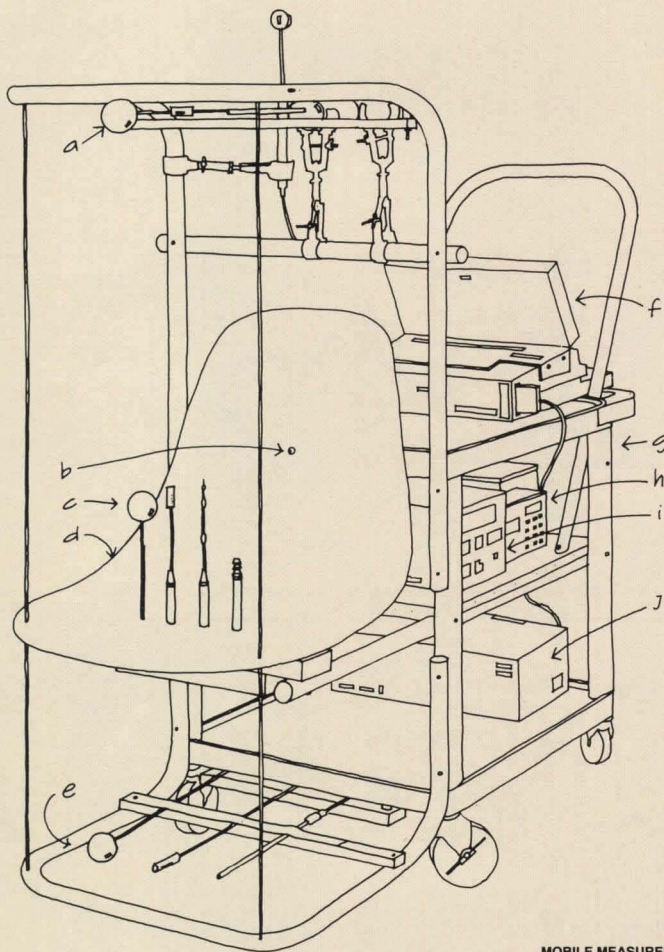
Gail E. Schiller
Edward A. Arens

Project: Thermal Environments and Comfort in Office Buildings

Acknowledging that environmental factors affect workers' general sense of well-being while having subtle effects on productivity, this report analyzes variables in the thermal characteristics of individual workstations and the perceptions of people who use them. Envisioned as the first in a series of regional investigations, this study breaks the predominant pattern of lab research by collecting data in actual workspaces in the San Francisco Bay Area. And it sets itself apart from similar field studies by seeking data usually attainable only in the laboratory.

The project outlines standardized instrumentation, measurement protocols, and occupancy survey techniques. Comparisons are made between existing thermal conditions and ASHRAE Standard 55-81, and seasonal effects and relationships.

The methods developed for the study are innovative in themselves. Contributions include the design of a mobile data acquisition system, the development of a survey administered directly to subjects on laptop computers, and the use of new psychological scales for assessing workers' notions of comfort. Among the study's conclusions: Ventilation and temperature are more strongly related to comfort than lighting or humidity. The ability to control the environment is also linked to comfort.



MOBILE MEASUREMENT CART

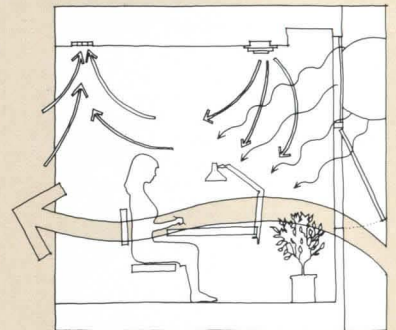


DIAGRAM OF THERMAL SOURCES/VENTILATION

- a SENSORS AT HEAD/NECK HEIGHT
- b SURFACE TEMPERATURE SENSOR
- c SENSORS AT MID-BODY HEIGHT
- d CHAIR
- e SENSORS AT ANKLE HEIGHT
- f LAPTOP COMPUTER
- g ACCESSORIES BAG
- h PORTABLE DATALOGGER
- i INDOOR CLIMATE ANALYZER
- j 12-VOLT BATTERIES

Jury Comments

Welch: The exciting part of this one is the linkage between a highly quantitative field, which is thermal environments and ASHRAE standards, and the ways people actually perceive their environment. So often, the scientific research has been purely instrument measurement. It hasn't been correlated with comfort as it's perceived by the building user. This study tends to do that. It builds on a body of research that's out there. The one reservation I have about it is that it doesn't go far enough in its recommendations. It makes reference to the fact that there will be further data analysis and recommendations. It's too bad we couldn't have seen them. It's also a beautiful presentation.

Prowler: I think that it is an exhaustive study, well conceived and apparently well executed. The topic—thermal comfort and thermal criteria—in its presentation could be deadly. Somehow, they've managed to present it in a way that's accessible and, indeed, almost inviting.

Welch: I would say it's a paradox. It's probably the most technical report we've looked at

and is the most elegant.

Prowler: In many respects, yes, although one might have wanted to see more conclusions. But the mere fact that it draws some conclusions distinguishes it from the others, which are recitations. And, again, in a body of work that was primarily data collection, the tendency would be to leave in all that data and not draw conclusions. But at least there is an attempt, and I think that's commendable.

Welch: I'm looking forward to seeing how effective it is in communicating the information to the code writers at ASHRAE.

Principal investigator: Center for Environmental Design Research, University of California, Berkeley (Gail E. Schiller, Project Director, Assistant Professor of Architecture; Edward A. Arens, Professor of Architecture).

Research team: Charles C. Benton, Associate Professor of Architecture; Fred Bauman, Research Specialist; Marc E. Fountain, Graduate Research Assistant; Tammy J. Doherty, Graduate Research Assistant.

Graphic consultant: Eleanor S. Lee, Graduate Research Assistant.

Additional support: Nora S. Watanabe, Administrative Analyst; Mark N. Gabbay, Student Assistant; Linus P. Kamb, Student Assistant; Kenneth H. Craik, Professor of Psychology.

Client: American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc.

Thermal Environments and Comfort in Office Buildings can be ordered through the Center for Environmental Design Research, 390 Wurster Hall, University of California, Berkeley, CA 94720.

CITATION

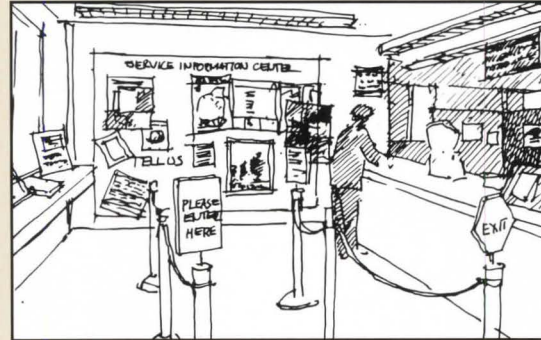
Jay Farbstein
Min Kantrowitz

Project: Design Aesthetics and Postal Image

This study set out to evaluate the existing image of post offices, assess whether the image of buildings can support postal objectives, examine other organizations' efforts to improve their facilities' image, and determine the costs and benefits of a variety of proposed changes in post office design.

A review of the United States Postal Service's facility image policy and design management practices was supplemented by interviews with designers and postmasters nationwide. Image policies of government organizations and private corporations were studied; 93 post offices of all sizes were studied; and residential and business customers and postal employees were consulted in order to measure perceptions of post offices.

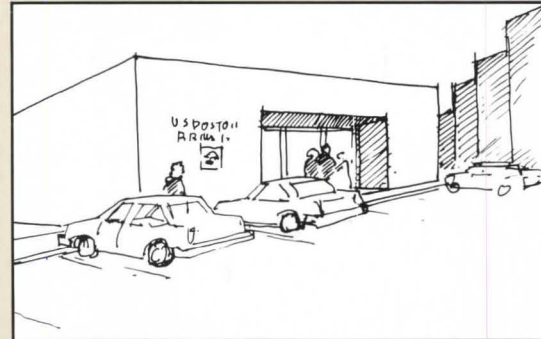
The study found the public to be generally satisfied with the appearance of post offices, while employees are dissatisfied with work and break areas. Overall, respondents felt that post offices *should look friendly, identifiable, efficient, and stylistically typical of local buildings*—not like factories. The final report recommends changes in postal service design and management policies. Design recommendations include improving the image of standard floor plans, bettering the quality of signage and coordination of graphics, and upgrading lobbies, work spaces, and break areas.



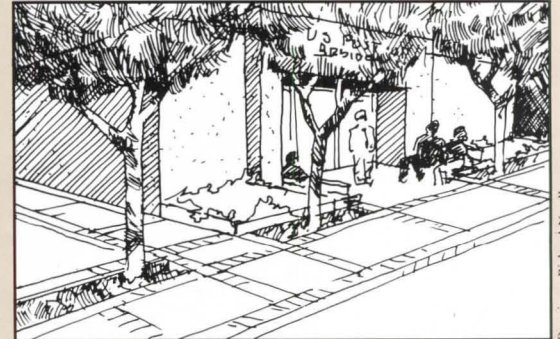
EXISTING LOBBY



UPGRADE WITH COORDINATED GRAPHICS AND PARCEL SLIDE



EXTERIOR WITHOUT LANDSCAPING OR SITE AMENITIES



EXTERIOR WITH LANDSCAPING, WALKWAY, AND FACADE IMPROVEMENTS

Jury Comments

Welch: This document is intriguing because it's for a client that has a critical need. The post office is about to lose its business to the more entrepreneurial private-sector organizations. One of the questions they had is: If they were to improve their image, would it help? What's most intriguing to me is the way it links image with people's perceptions of a building's function. And I don't think that's been done or documented in a coherent fashion in the past. I think it was assumed that design aesthetics are a subjective thing, and a client and architect sit down and work them out. This study takes a series of photographs and shows them to an audience, to a focus group, and asks them to respond to the photographs in terms of what feelings are evoked. And that kind of documentation is very powerful. I think it's something that a lot of architects would learn from, as would building owners. If, in fact, what you're trying to do is draw people to your building, then the building may be part of your marketing strategy. That certainly is not a new con-

cept, but how to implement that concept has not been adequately answered.

Prowler: Perhaps what could be seen to distinguish this from some of the similar projects cited is that its focus is more tectonic and visual. It's trying to evaluate imagery.

Welch: I'm also intrigued by its recommendations. It makes design and policy recommendations. And it looks at the building as a social ecology. Even though it's addressing image, it still understands the fact that image isn't just the physical environment, but also the people in it, the placement of objects in it.

Prowler: My reservations about the report itself tend to be partially visual. It perhaps is not as communicative as it could be. One has to work hard to find some of the images that should be central to its being.

Welch: The one other thing I'd add is the whole issue of what happens to graphics when you do projects for a public client. There tends to be little emphasis on good graphics and good communication.

Principal researchers/authors: Jay Farbstein & Associates, Inc., San Luis Obispo, Calif. (Jay Farbstein); Min Kantrowitz Associates, Inc., Albuquerque, N.M. (Min Kantrowitz).

Associated researchers: Brian Schermer, researcher; Jolie Lucas, office manager.

Client: United States Postal Service (John N. Wiernicki, Director, Office of Design & Construction; James L. Binkley, Manager, Building Technology Branch; Warren L. Walker, Program Manager, Building Technology Branch).

Design Aesthetics and Postal Image is available by writing Warren L. Walker, Program Manager, Building Technology Branch, Office of Design and Construction, Room 4421, 475 L'Enfant Plaza West SW, Washington, DC 20260.

Post Occupancy Evaluation

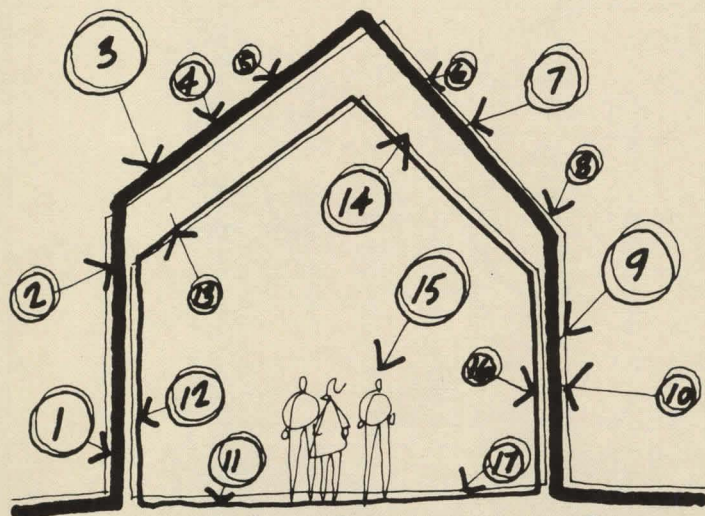
CITATION

Wolfgang F.E. Preiser
Harvey Z. Rabinowitz
Edward T. White

Project: Post Occupancy Evaluation

This study, a published book, includes a comprehensive review of the evolution of the field, a conceptual framework for post occupancy evaluation, and pragmatic information on planning, conducting, and reporting POEs. It examines the various goals and applications of POEs, including feedback for purposes of immediate problem-solving, troubleshooting during the period following initial move-in, documentation of building performance (used to justify new construction or remodeling), and generalization of POE information for updating and improving design criteria.

The book establishes a model for evaluating buildings by outlining the three levels of POE effort—indicative, investigative, and diagnostic. To illustrate the approach, the authors include a thorough case study outlining the procedures and presenting a step-by-step description of the methods and research techniques used.



The elements of building performance are those aspects of facilities that are measured, evaluated, and used to improve buildings.

Jury Comments

Welch: What is interesting, what intrigues me, is that there's a real need right now to make post occupancy evaluations something that architects could go out and offer as a service for their clients. This is the first real summary book that makes it possible for an architect to do this. That's bridging a really important gap.

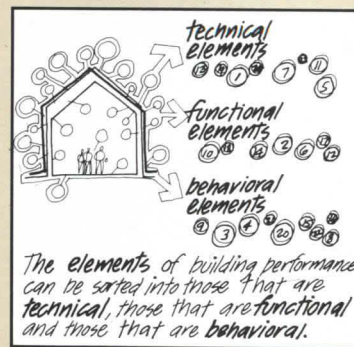
Prowler: I don't have a sense of any new ground at all being trod. But, rather, it's a summary document that tries to summarize graphically the state of the art. That has a utility. But, for me, it lacks a certain hard edge. I'm drawn in. It makes a strong case. But at the moment where I want to know more, I don't find it.

Welch: The misconception about POE is that it requires people with social science, data-crunching, data-analysis skills. What this says is that architects can do it themselves without a tremendous amount of training. This gives them enough knowledge about the area to be involved in POEs. It's also not saying architects would go out and do it by themselves, but they would know enough about it to be able to persuade a client that

it's useful, to figure out who else should be part of the evaluation team, and to know how to use the results in a meaningful way.

Prowler: Still, there's not a lot of new research here, in the traditional sense of data collection and new methodologies. It's mostly an exercise in communication. The citation we're giving is based purely on the document's ability to communicate research.

Welch: I think that's a very rigid interpretation of applied research. What I've noticed in the previous research awards is that there's a tremendous need for gathering together pieces of research and putting them together into a coherent fashion. One of the things we've seen—some of the deficiencies we've seen in the others—is that each one provides a good, but distinct, piece. And if someone could take them all and organize them together, we'd have a real body of knowledge. What's important about this book, which is a summary of others' research, is that it puts it all in one place. It has some coherence to it and I think that's a real service to the profession of architecture.



TECHNICAL ELEMENTS

FIRE SAFETY, STRUCTURE, SANITATION AND VENTILATION, ELECTRICAL, EXTERIOR WALLS, ROOFS, ACOUSTICS, INTERIOR FINISHES

FUNCTIONAL ELEMENTS

HUMAN FACTORS, STORAGE, COMMUNICATION AND WORKFLOW, FLEXIBILITY AND CHANGE, SPECIALIZATION WITHIN BUILDING TYPES

BEHAVIORAL ELEMENTS

PROXEMICS AND TERRITORIALITY, PRIVACY AND INTERACTION, ENVIRONMENTAL PERCEPTION, IMAGE AND MEANING, ORIENTATION

Principal authors: Wolfgang F.E. Preiser, Architectural Research Consultants Inc. and Professor of Architecture, School of Architecture and Planning, University of New Mexico; Harvey Rabinowitz, Associate Professor of Architecture, School of Architecture and Urban Planning, University of Wisconsin, Milwaukee; Edward White, Professor of Architecture, School of Architecture and Planning, Florida A&M University.

Associated author: Robert Greenstreet, Associate Professor, School of Architecture and Urban Planning, University of Wisconsin, Milwaukee.

Clients: National Science Foundation; National Endowment for the Arts; Irwin-Miller-Sweeney Foundation, Columbus, Ind.; City of Albuquerque (N.M.), Office of Senior Affairs; Bickel-Gibson Architects, Louisville, Ky.; University of Kentucky; Bartholomew County (Ind.) School Corporation.

Post Occupancy Evaluation is available from Van Nostrand Reinhold Company, 115 Fifth Avenue, New York, NY 10003.

Shelters for Battered Women

CITATION

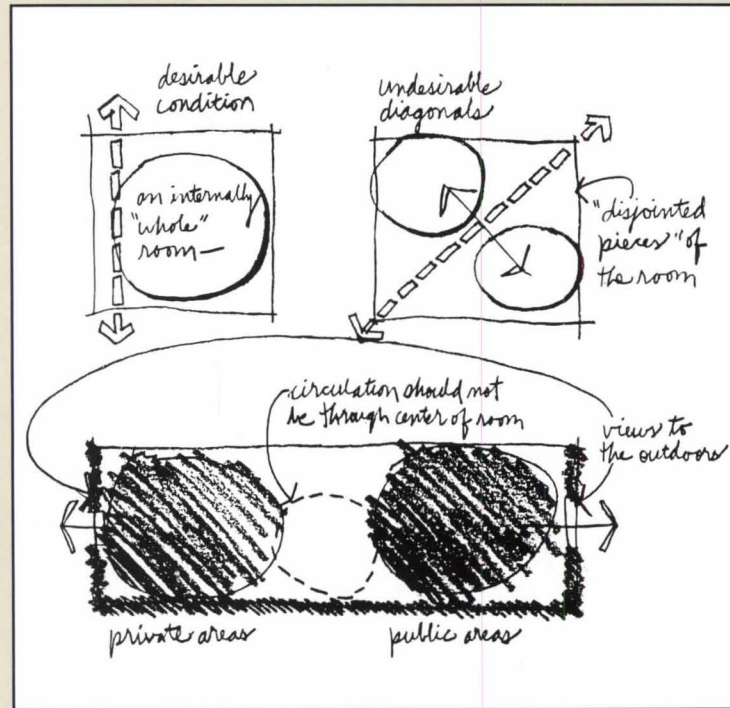
Ben J. Refuerzo
Stephen F. Verderber

Project: In Support of a New Life: Architectural Programming and Design Issues for Shelters for Battered Women and Their Children

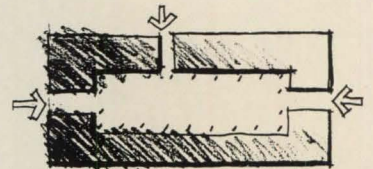
This submission was composed of three separate volumes: a documentation of empirical research and eight case studies, a set of shelter design guidelines developed from the research, and a proposed shelter design based on the guidelines. In their discussions, the jury focused primarily on the merits of the research and guidelines.

The report documents three years of study on the architectural needs of shelter staff and residents. Investigations were made of the relationship between environment and behavior in shelters, and user response to the design and imagery of shelters was recorded. Researchers also sought to summarize prior literature on the battering experience in terms of its architectural implications. The national case study of women's shelters, which included post occupancy evaluations, is the first of its kind.

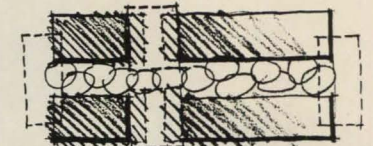
The creation of detailed architectural guidelines for shelters also is unique. The guidelines address issues such as community context, site design and landscaping, architectural imagery and configuration, internal spaces and spatial relationships, and the specialized needs of residents and staff.



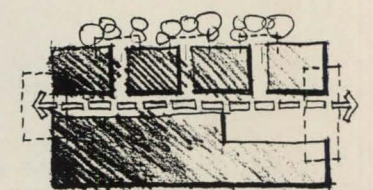
CIRCULATION PATHS SHOULD CONNECT, NOT BISECT, INTERIOR SPACES IN COMMON AREAS



A CONGESTED SITE MAY CALL FOR A COURTYARD...



WHILE SECURITY CALLS ATTENTION TO SITE ACCESS...



OR THE PROGRAM STRESSES CONNECTED FUNCTIONS.

Jury Comments

Welch: I think it's the only submission we have where the presentation is expressive. And I think that's a new frontier, in terms of research.

Prowler: It's not clear to me who the audience was—lay people or professionals. If it was for the profession, some of their patterns were naïve or mundane, to a point. And if it's for the lay person, the style of presentation was wrong. So it's between worlds for me.

Welch: Of the three entries we saw on this topic, I think this is the best piece of information around on battered women and children. There's a tremendous need out there. And perhaps that's an important criterion, in terms of getting information out to designers.

Prowler: To me, this falls into the category of good work that recites lists, for the most part, and does not make a strong attempt at synthesis or criticism or any sort of hard decision-making. I find this entry symptomatic of those that tick off issues, without declaring any hierarchy. I'm looking for work that makes a commitment to something.

Welch: Organizationally, we both had problems with the fact that there's too much nonhierarchical information, that each one of the issues mentioned is very relevant and very useful. It's a little overwhelming because, if you had to sit down and do a quick concept sketch, you don't know what the foremost issues are around sheltering battered women. This has deficiencies. But I think it is conceptually doing some things that the rest of the research proposals aren't doing. One of the things we didn't see anywhere else was anybody who'd applied the design guidelines to the building. This is at least an attempt.

Smith: If there is a purpose in research in architecture, this comes closer to helping an architect than anything I know of. I don't think the extension into the design scheme was necessarily well handled. But I think the research is extremely relevant.

Welch: I should also say that, methodologically, the research is very competent. They have covered every one of the necessary fronts. It's provocative and timely.

Principal researchers: R-2 ARCH Designers/Researchers, Los Angeles and New Orleans, in collaboration with UCLA and Tulane University (Ben J. Refuerzo, Assistant Professor of Architecture, UCLA; and Stephen F. Verderber, Assistant Professor of Architecture, Tulane University).

Research team: Shirl Buss, Kenneth Kulwiec, Erik Olson, Angel Alcala, Meg Appelman, Cynthia Burgess, Janet Corne, and Anthony H. Tran (UCLA); Christine Arthur, Barbara Carter, John Miller, Hank Scollard, Veronica Traucolbert, and Jeff Trust (Tulane).

Client: Charles County Crisis and Referral Center, Waldorf, Maryland, and Cornerstone House, Jefferson Parish Women's Shelter, Jefferson Parish, La.

Shelters for Battered Women and Their Children is available from R-2 ARCH/Los Angeles, 2357 Glendon Ave., Los Angeles, CA 90064.

CITATION

Stephen Selkowitz
Michael Wilde
Dariush Arasteh
Douglas Mahone
Charles Eley

Project: Skylight Handbook and AAMASKY1 Software

This handbook and its associated software package facilitate the design of skylighting systems with an emphasis on optimizing energy efficiency. Following an illustrated introduction to the basics of skylight design, the handbook covers the technical concepts critical to energy performance of skylight systems. Supplementing the text are sample worksheets that show simple calculations for quantifying the energy benefits of skylights. (Conversion of the calculation steps to a computerized spreadsheet was done to enhance the use of this material in design and analysis.)

The loose-leaf format of the handbook is intended to accommodate updates and additions by the research team, industrial sponsors, and users, who are encouraged to customize the guidelines by adding their own information.



SKYLIGHTING OF STANFORD UNIVERSITY BOOKSTORE

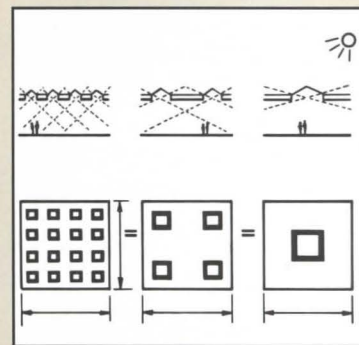
Jury Comments

Welch: What intrigued me about this one is that the analysis is addressed from a variety of models—physical models, mathematical models, visual models, and architectural models. Plus it's interesting that the software program has been developed. The document itself is very accessible, easily referenced, and concise. There is some new research work here, but there also is a very significant component of design communication. I was struck that, as a fairly nontechnical architect, I might actually think about putting a skylight in a building. It felt like a real tool.

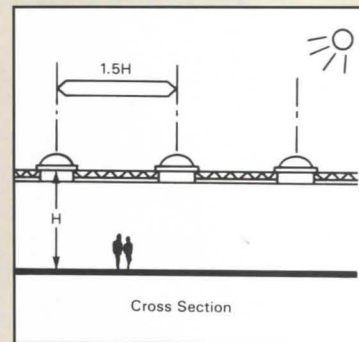
Prowler: What strikes me as unique about this is that so many technical books—one thinks of the many ASHRAE technical books, of the code books—are just never used as references by designers. You're never encouraged to look at them. Yet, some-

how, this one has an additional dimension through its graphics, checklists, and appendices that would get you through it. And that is unique. I can't think of a whole lot of examples like that.

Welch: All the information is in one place. And it has an interesting format—the workbook that it's in. It's very clear where all the pieces are. One very appealing piece is the worksheets at the end that allow you to work out the numbers. For those of us who are reluctant to do extensive calculations, it actually has the worksheets filled in, so you have some sense of whether you're in the right order of magnitude if you do it yourself. It empowers the architect once again, in a responsible way, to use skylights and understand them, and be able to justify them in terms of energy issues, as well as aesthetic issues.



SKYLIGHT-TO-FLOOR RATIO



SPACING RULE OF THUMB

Principal researchers/authors: *Windows and Daylighting Group, Applied Science Division, Lawrence Berkeley Laboratory, Berkeley, Calif. (Stephen Selkowitz, Michael Wilde, and Dariush Arasteh); Charles Eley Associates, San Francisco (Douglas Mahone, AIA, and Charles Eley, AIA).*

Associated researchers/authors: *Patrice Dinhut, Dan Even-Or, Kevin Gilson, Richard Johnson, Konstantinos Papamichael, Amy Rakley, Francis Rubinstein, Robert Sullivan.*

Skylight Handbook and Software is available by writing the American Architectural Manufacturers Association, 2700 River Road, Des Plaines, IL 60018 or by phoning (312) 699-7310.

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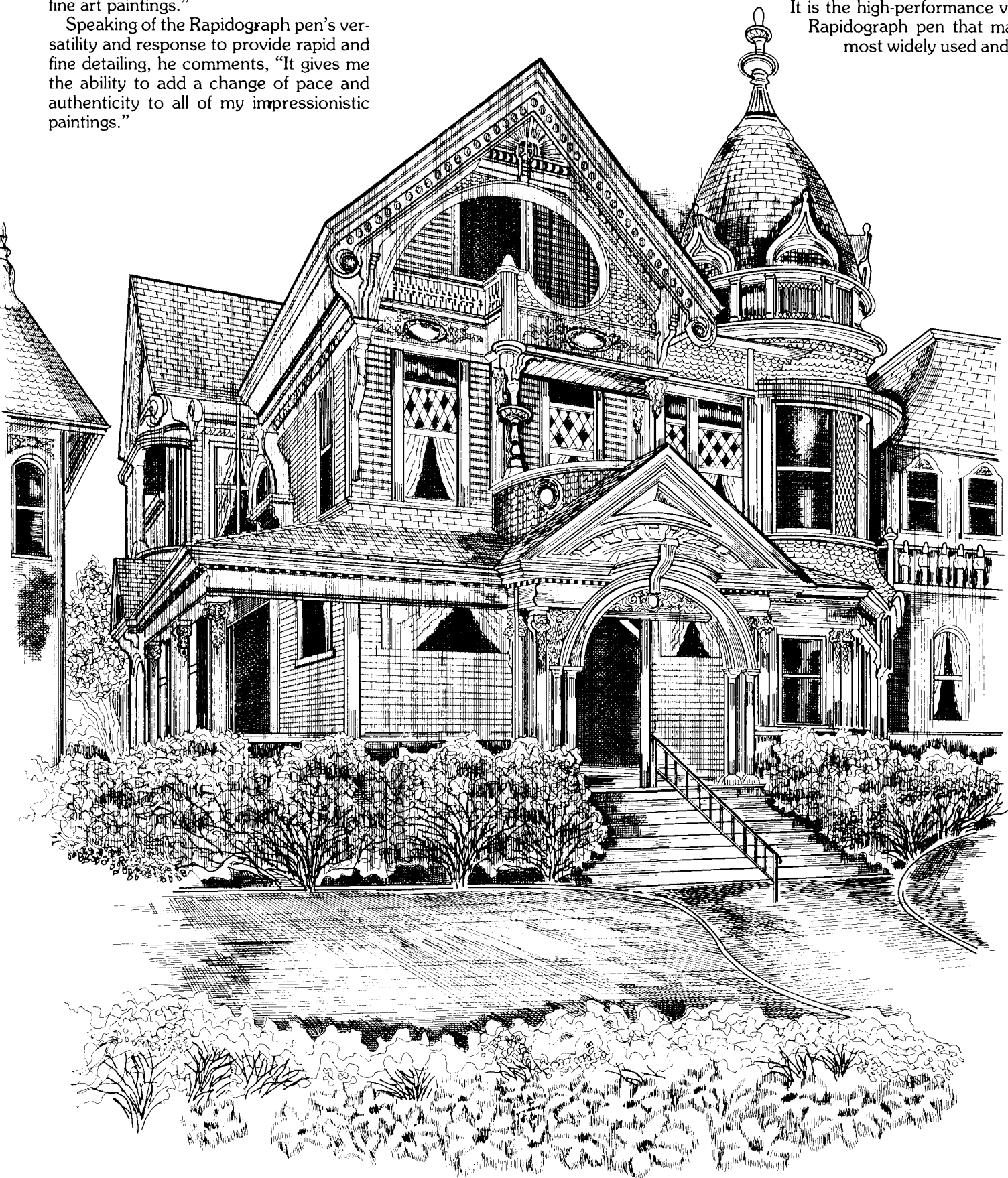
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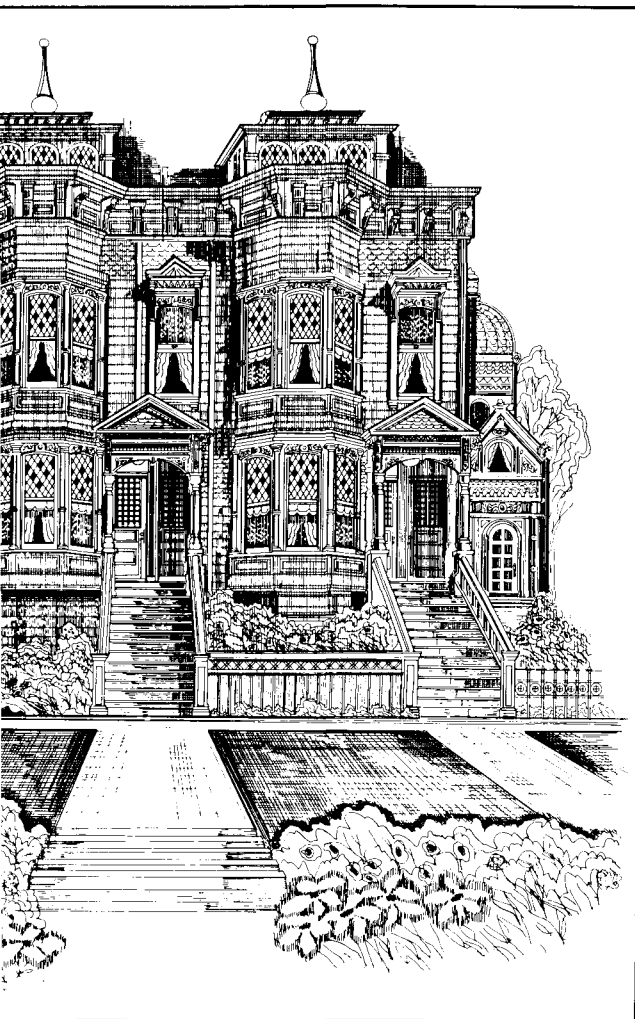
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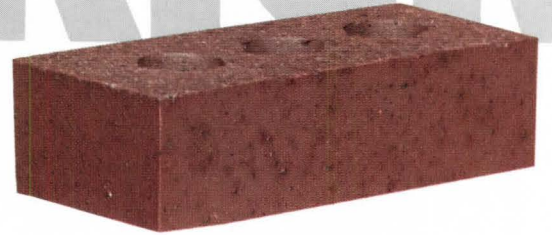
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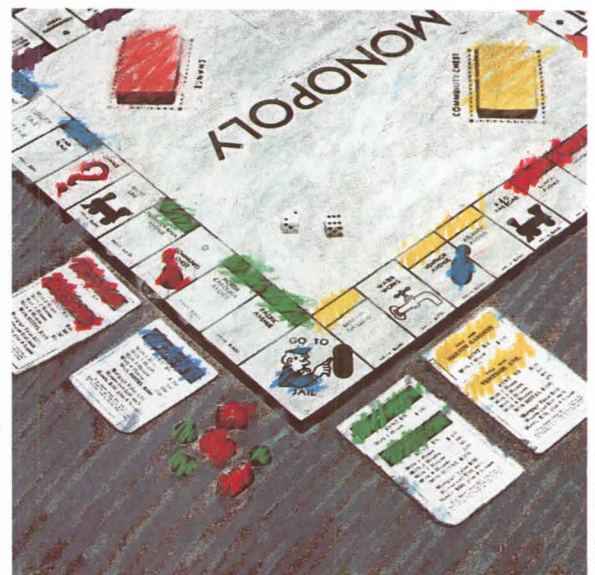


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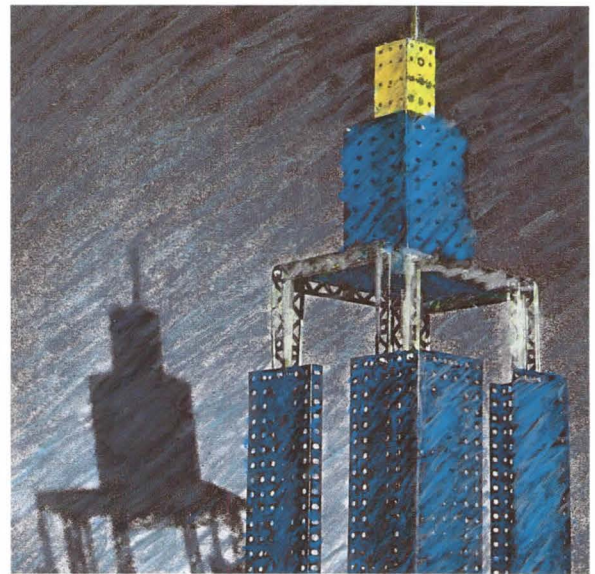
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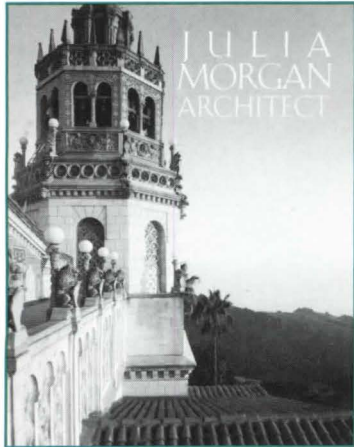
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Books



Flawed Biography

Few architects have excited more curiosity and admiration than Julia Morgan (1872–1957). The first woman to graduate with a degree in Engineering from the University of California in 1894, Morgan was also the first to be admitted to the Ecole Nationale des Beaux-Arts in 1898 and to receive a Certificate d'Etude from the Ecole in 1902.

This brilliant beginning was followed by the longest career on record—1904 to 1951—for a woman architect in charge of her own architectural firm. During those 47 years, Morgan received about 800 commissions, among them the “castle” at San Simeon for William Randolph Hearst, which was to occupy her in major and minor ways from 1919 until Hearst’s death in 1952. All in all, Morgan’s work for William Randolph and his mother, Phoebe Apperson Hearst, exceeded that of Richard Morris Hunt for the Vanderbilts in the number of commissions and magnitude of cost. Yet, this peerless woman professional declined to talk about either herself or her work. “My buildings speak; I do not speak,” she is reported to have said.

Morgan’s reluctance to grant interviews or to have her work published stemmed both from a deep natural reserve and from unfortunate experiences with the press, which, early in her career, devoted more words to her person than to her work; she was barely five feet tall and dressed consistently in broad-brimmed hats, tailored shirts, and long skirts with deep pockets. However, if she was able to avoid public scrutiny during her lifetime, she could not escape attention when the feminist movement began to celebrate the careers of significant women professionals.

Sara Holmes Boutelle’s monograph, *Julia Morgan Architect*, is an engaging portrayal of Morgan’s life, particularly in the chapters devoted to her early years at home in Oakland with

(continued on page 136)

Julia Morgan Architect, by Sara Holmes Boutelle. New York, Abbeville, 1988. 265 pp., illus., \$55.00.

Harvard Offerings

In three short years, Harvard University’s Graduate School of Design has moved far beyond the yearbooks of student work or scholarly journals that define the traditional limits of publishing programs in most architectural schools. GSD publications, in concert with the school’s ambitious exhibition program, reflect the divergent interests of its various schools—architecture, landscape architecture, and urban planning.

For example, the latest publication, *Emerging European Architects*, demonstrates the desire of Rafael Moneo, director of the architecture program since 1985, to bring the work of lesser-known European architects to American attention. (The GSD exhibition on these 16 young architects was reviewed in P/A, December 1988, p. 17.)

Other architects, some of whom have taught as visiting professors at Harvard, have been accorded individual shows and monographs. They include: Ignazio Gardella and Massimo Scolari of Italy; Alvaro Siza Vieira of Portugal; Alejandro de la Sota of Spain; and Amancio Williams of Argentina. *Bovisa*, a collection of drawings by John Hejduk, was published in 1987, and an extensive overview of the work of Boston architects Kallmann, McKinnell & Wood was released last spring.

Another 1988 publication presents the first winners of the Prince of Wales Prize in Urban Design: Ralph Erskine’s Byker Redevelopment Project in England, and Alvaro Siza Vieira’s Malagueira Quarter Housing Project in Portugal.

Other catalogs of note include “Past Futures: Two Centuries of Imagining Boston,” a history of urban planning in Boston that marked the beginning of this publishing program.

“Transforming the American Garden: 12 New Landscape Designs,” a 1986 publication, remains a good guide to the avant-garde in landscape architecture.

Debra Ladestro ■

Publications of the Graduate School of Design at Harvard University. Distributed by Rizzoli or the Office of Special Programs, GSD, 48 Quincy St., Cambridge, Mass. 01138 (617) 495-9340.

Terrazzo: Architecture and Design, edited by Barbara Radice. Rizzoli, Fall 1988. 158 pp., illus., \$20.

This first issue of a new biannual publication is mainly Memphis, with articles by Andrea Branzi, Ettore Sottsass, and Michele De Lucchi. With the exception of an essay by New York critic Herbert Muschamp, it’s old and not particularly good news.

From Folly to Follies, pictures and text by Michel Saudan and Sylvia Saudan-Skira. New York, Abbeville, 1988. 192 pp., illus., \$85.

Lavishly illustrated history of the type and the gardens in which it grew, in Italy, France, England, and Germany.

Sourcebook of Modern Furniture by Jerryll Habegger and Joseph H. Osman. Van Nostrand Reinhold, New York, 1989. 470 pp., illus., \$41.95.

Useful guide to over 800 furniture and lighting designs, organized by type and illustrated with black and white photographs. Entries spell out model name or number, name of designer and year of design, manufacturer, materials, and dimensions. Products are indexed by designer, model, and manufacturer, and there is a list of suppliers.

Water Towers by Bernd and Hilla Becher. MIT, Cambridge, 1988. 223 pp., illus., \$50.

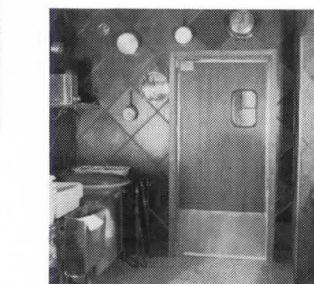
Although the Bechers’ photographs of industrial structures are well known to collectors and gallery-goers, this superbly produced collection of 223 photographs, with an introduction by the late Reyner Banham, is apparently the first such to be published in book form in the United States. Taken over a period of 25 years, these “typological” photographs are studied but stark, and the water towers themselves run the gamut from strictly functional to bizarrely stylized.

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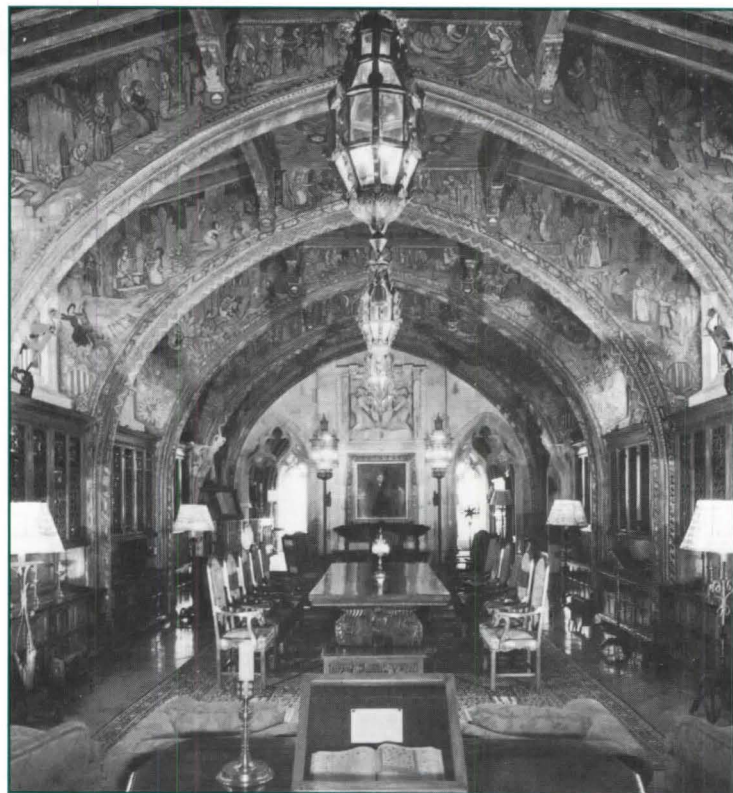
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Gothic Study at the Main Building of San Simeon, 1922-1926.

(continued from page 135)

her family, her undergraduate education at Berkeley, her frustrations with the admissions process of the Ecole des Beaux-Arts in Paris and her subsequent triumphs there, her auspicious start in San Francisco, and the women's network that provided a nurturing context for her career. But, alas, this well-produced book that appears so authoritative has also confirmed Morgan's fears about being published. Fallacies about her office policies, her visits to San Simeon, and her last years, which should have been expunged from the record, have been perpetuated.

Given Morgan's reticence, interviews with surviving employees, associates, and family, many recorded in an oral history compiled by the University of California in 1976, have played a proportionately larger role in reconstructing her life. Along with fascinating memoirs and observations, much misinformation was collected. Unfortunately, the immediacy of oral accounts fosters the illusion that the living memory of things is worth a thousand dehumanized documents.

By her own account, Boutelle relied heavily on the oral history. However, one of Morgan's longest term employees, Mrs. Lillian Forney, her secretary and bookkeeper from 1924 to 1951, was not interviewed either for the oral history or by Boutelle. Now 88, Forney had respected her former employer's wish for

privacy and declined to give detailed information or to give up the office records in her possession. But now, in light of all that has been written recently about Morgan, Forney has decided to work with her daughter Lynn Stone to correct the errors that threaten to permanently distort the record of Morgan's life and career through a new biography and catalog raisonnee.

According to Forney, although Morgan was a good employer, her benevolence did not extend, as Boutelle asserts, working from statements in the oral history taken from early employees, to a regular sharing of yearly profits of her practice with her staff. Although Morgan may have done so in the early years of her practice, the policy had definitely been discontinued by the time Forney joined the firm. In fact, Morgan paid relatively low wages to her staff.

Although Forney recalls Morgan cautioning her staff not to assume that the work for William Randolph Hearst would continue forever, it did occupy Morgan for well over half of her career and must be counted as one of the most enduring client-architect relationships in the annals of architecture.

Although the occasions when Morgan sat at Hearst's side at the long refectory table may have been memorable, they were not common. During the years when, following the accidental injury to a facial nerve during

(continued on page 139)

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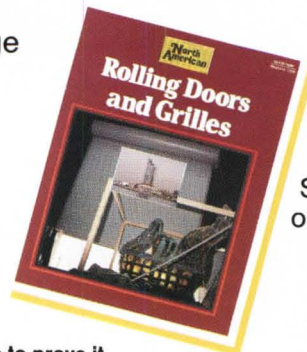
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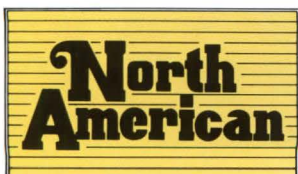
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(continued from page 136)

mastoid surgery, one side of her face sagged unattractively, Morgan avoided public exposure, saying that architects should not be asymmetrical. Although legend has it that San Simeon so consumed Morgan's energies that she even spent her weekends there, the truth is even more astonishing. For, according to Forney, "la cuesta encantada" was only one of Morgan's weekend work stops. Having spent all Friday night getting to San Simeon by train and taxi from San Francisco, she would spend only the day there (she had no special bedroom, as the book states) and on Saturday night would board another train, bound either for the south or back to San Francisco where she spent Sundays working on other projects.

While useful for comparison, Boutelle's organization of Morgan's oeuvre by building type is not helpful in giving the reader a picture of her practice and ideas at important stages of her career. Of greater concern, perhaps, is the list of buildings at the end of the book, which contains many errors and omissions.

The lengthy verbal descriptions of buildings lack insightful analysis, and the dearth of floor plans—there are none, for example, of the Casa Grande at San Simeon—deprives the reader of primary information. Except in the fine photographs by Richard Barnes, the buildings do not "speak" as eloquently as Morgan hoped they would.

This reader also wished that Boutelle had presented the professional context of Morgan's work as informatively as she has the social context. Morgan's architectural legacy is an integral part of the rich tradition established during the 1890s by architects such as Willis Polk, Bernard Maybeck, and Ernest Coxhead, who benefited from the many opportunities for building, particularly in the residential field, that followed the 1906 earthquake and continued until the Great Depression. Although variations exist and the designation "school" may be too strong, the work of these architects and others such as Arthur Brown, Jr., William F. Knowles, and Walter Ratcliff has a stylistic coherence that invites comparison with Morgan's work, if only to show that she was by no means a professional "loner," as Boutelle's portrait suggests.

Nor was she immune to national trends. Her antipathy to Frank Lloyd Wright—a frequent object of outrage in the Morgan office—is understandable in

light of her admiration for Charles Adams Platt, one of Wright's main rivals. Like Morgan, Platt was a traditionalist who moved easily between Classical and Tudor Revival styles and whose work reveals no interest in spatial innovation.

But Boutelle's account of Morgan's last years "as a recluse who no longer cared to live after her working life had come to a close" appears to be an unfortunate, if somewhat understandable, distortion of the truth. While Morgan's great desire for privacy results once again in this emphasis on her isolation, Forney, who continued to manage Morgan's affairs until her death and to visit her frequently, denies vigorously that Morgan retired

from the world because she felt it had passed her by. Nor did she destroy office records and drawings—as Boutelle asserts—except for duplicates. In fact, Forney and her husband, who had worked for Hearst evaluating his collections, saved the office records and drawings that clients had not claimed. Morgan herself preserved the work of her student days at the Ecole and other drawings that she valued.

Forney's records and correspondence reveal a more fitting conclusion to a vigorously led life. After 1941, when World War II virtually shut down non-government work, Morgan, who had a keen curiosity about the world, closed down her drafting rooms in order to travel on

freighters to exotic lands. Failing health finally grounded her around 1949. But even when bed-ridden the last two or three years of her life, she continued to answer letters and to receive family and old friends.

Despite its shortcomings, Boutelle's monograph illuminates a significant career in architecture and presents a distinguished body of regional work as well as an account of the design of one of this country's major attractions, Hearst's Castle at San Simeon. In spite of herself, Morgan has escaped the dustbin of history, and, with any luck, her work will continue to speak. *Sally Woodbridge* ■

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Circle No. 333 on Reader Service Card





A china handbasin that extends just 15 inches from the corner is only 16 inches deep overall. Angle, a corner fixture with an oval basin, is drilled for a single-hole faucet and is available in champagne, cream, dove gray, and white. Porcher.

Circle 102 on reader service card



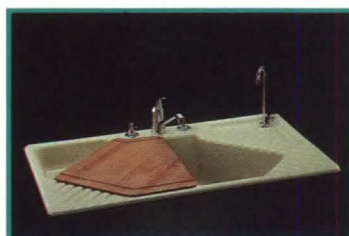
Pedestal sinks from Duravit include the Giamo (shown here in white) and seven other designs. Each edition is currently offered in black and white as well as 18 optional colors. Santile International.

Circle 100 on reader service card



A faucet ensemble called Hi Fi features an easy-to-use single lever that can be installed to either the left or right of the spout. Available in chrome with colored enamel accents, or solid enamel finishes in white, blue, red, or black. Hastings Tile & Il Bagno Collection.

Circle 103 on reader service card



A cast-iron kitchen sink called Julienne® measures 38" x 22" and combines a large hexagonal basin with a small triangular one. An optional wooden cutting board covers half the large basin, making the sink a convenient food preparation center. Kohler.

Circle 101 on reader service card

insulation and the Genesis base coat. The boards can be attached to a variety of substrates using approved washers with corrosion-resistant screws or power-driven pins. Dryvit Systems Inc.
Circle 105 on reader service card

A new periodical index for architecture, interior design, housing, and construction called SEARCH® contains information from 20 building-related publications. Comprehensive index is coded by magazine name, issue date, page number, and article length. SEARCH® will be offered quarterly beginning this month. Write SEARCH Publishing Inc., 102 Brighton Circle, Devon, Pa. 19333.

Workstations, reception desks, tables, and bookcases are some of the contract furnishings and casegoods discussed and illustrated in a new color brochure. Hardware options and finish materials are also profiled. Modular.
Circle 202 on reader service card

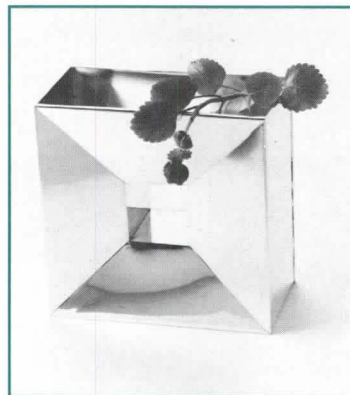


A new chair called Quorum is crafted from solid Honduras mahogany and is offered in both slat back and upholstered back versions. Quorum has removable inset upholstered panels for easy on-site repair. Jack Lenor Larsen.
Circle 106 on reader service card

Digital plotter materials, including a new 100 percent natural bond paper, for computer-aided drafting/design and similar technologies are featured in a six-page brochure. Data on pen/media compatibility and an applications guide on media characteristics are also included. Dietzgen Corporation.
Circle 203 on reader service card

Tufted and woven carpets discussed in a new 20-page catalog have been developed and styled for many applications in the business, education, health care,

hospitality, and retail markets. The illustrated catalog contains specifications and additional information for over 40 grades of coordinating patterns and textures. Mohawk Carpets.
Circle 204 on reader service card



A square vase from Domus's Cleto Munari Collection measures 6 7/8 inches. Designed by Scarpa, the sterling silver vase is part of a limited edition production schedule. Primavera Gallery.
Circle 107 on reader service card

Special purpose doors such as acoustical-, blast-, and fire-resistant assemblies, in addition to fume and radiation shielding doors, are described in a new catalog. Installation photos, specification details, and performance data are also included. Protective Door Industries.
Circle 205 on reader service card

A redesigned terminal air conditioner and heat pump features quieter operation, increased capacity, a constant fan operation option, a temperature limiter which allows users to set the upper and lower limits of the desired temperature range, and other new accessories. Trane.
Circle 108 on reader service card

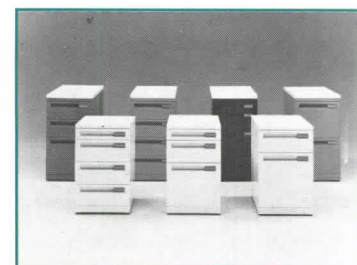


A new siding panel has four courses of Western Red Cedar shingles at a 5-inch exposure. The patented overlapping end joint construction prevents leaking at vertical joints without caulking or clips. Each panel is 96" x 23" and covers 14 square feet. Rough-sawn or regular textures in staggered or straight butt lines and with matching prefabricated flush or add-on

corners can be specified. Cedar Valley Shingle Systems.
Circle 109 on reader service card

Clean-burning stoves that use wood or coal are discussed in a 68-page catalog. A buyer's guide, an installation planner, and a complete description of fireplace accessories make up the different sections. The catalog introduces Sequoia, the newest, most efficient model. Consolidated Dutchwest.
Circle 206 on reader service card

Sunspaces and greenhouses are the subject of an updated publication called "Greenhouses for Living: The 1989 Buyers Guide for Residential Living." The book includes award-winning designs, installation photos, and an index of manufacturers and dealers. It can be purchased for \$6.95 from Greenhouses for Living, 350 Fifth Ave., Suite 6124, New York, NY 10001.



Modular storage units called WorkStore Personal Pedestals come in three depths and two heights for desk and keyboard height applications, with six different combinations of 3-, 6-, 12-, and 15-inch drawers and an assortment of internal options. The pedestals come with 1-inch glides or 2-inch double wheel phenolic carpet casters. Office Specialty.
Circle 110 on reader service card

Compact fluorescent lamps that last up to ten times longer than comparable incandescent light bulbs and use 77 percent as much energy are highlighted in a full-color brochure. The literature summarizes the features, applications, and benefits of the expanded PL* line. Philips Lighting.
Circle 207 on reader service card

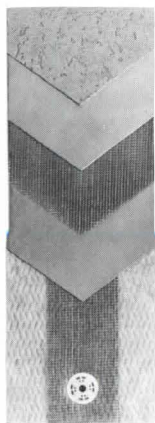
A new outdoor wood furniture collection introduces an Adirondack chair with matching footrests and tables. The chairs can be specified in pine, cedar, or redwood, and a small-scale model for children complements the traditional chair. Ernest McLeod Ltd.
Circle 111 on reader service card
(continued on page 146)



A new software package that generates photorealistic presentation graphics from 3D models is called ModelView. The software complements programs for architectural design, and structural, electrical, and civil engineering. Intergraph.
Circle 104 on reader service card

Architectural woodworking standards, quality grades, and reference specifications are published in an updated handbook. Also included is information to help users determine whether or not the standards have been met. Architectural Woodwork Institute.
Circle 200 on reader service card

Lights and chairs manufactured in Italy are profiled in an illustrated catalog, which also lists the designers for each featured product along with the manufacturer's address and phone number. Italian Trade Commission.
Circle 201 on reader service card

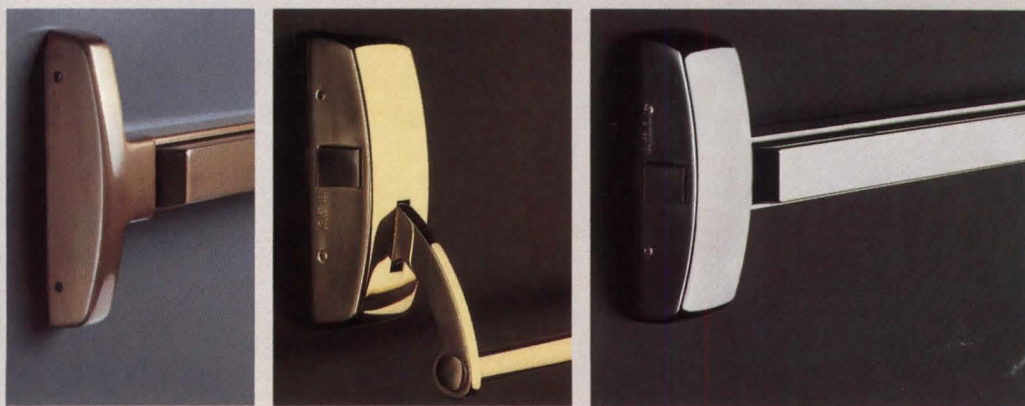


An exterior insulation system called Roxsulation® features noncombustible mineral wool

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Circle No. 352

(continued from page 144)



A steel office chair called Air-Duct was originally designed in 1936. The sheet steel seat and backrest planes are perforated. The upholstered seat and back are divided into channeled sections for added comfort. A limited edition is being produced. Domore.

Circle 112 on reader service card

Concrete masonry designs, concrete pavers, and information on cavity walls are shown in this updated, illustrated literature. Changing the appearance of concrete masonry, with facings and new color options, is dis-

cussed, as are a number of ways to alter the 8' x 16' format. National Concrete Masonry Association.

Circle 208 on reader service card

Manufactured stone products are discussed in a full-color, 32-page brochure. A variety of uses are illustrated for Cultured Stone®, Stonebrik®, and Hearth products, among others. Warranty, availability, packaging, and accessory information is included. Stucco Stone Products.

Circle 209 on reader service card

Hardwood flooring of different sizes and finishes is illustrated in a full-color brochure. Many styles, ranging from Early American to contemporary, are shown as both finished and unfinished random planks. Chickasaw Hardwood Floors.

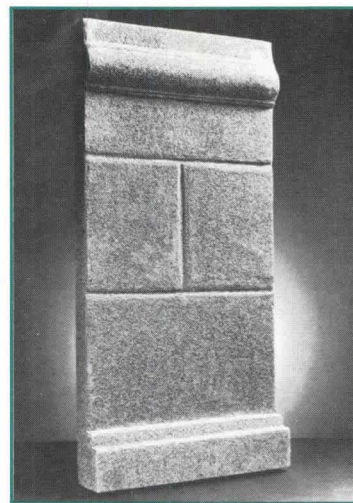
Circle 210 on reader service card

Changeable core locks and service equipment, together with adaptations to foreign-manufactured locks, are shown in a newly revised 24-page brochure. Two new product lines, high security padlocks and electrical functions of mortise and cylindrical locksets, are also featured. Best Lock Corp.

Circle 211 on reader service card

Kitchen design ideas that address storage problems, clean-up concepts, microwave planning, movable elements, and a number of other issues are discussed in a new catalog, "Innovative Ideas for Today's Kitchens." Maytag.

Circle 212 on reader service card



A new acrylic finish coat system that resembles marble and granite can be field applied or prefabricated to create stonelike decorative columns and trim. The Aurora matrix is offered in a variety of standard and custom colors. Senergy, Inc.

Circle 113 on reader service card

A graphics workstation called the CX2000 integrates a color-graphic display system with a high performance CPU real time operating system and up to 600 megabytes of hard disk storage. The system, designed for high-speed drawing or realtime display, is based on UNIX and the VME bus. Chromatics.

Circle 114 on reader service card

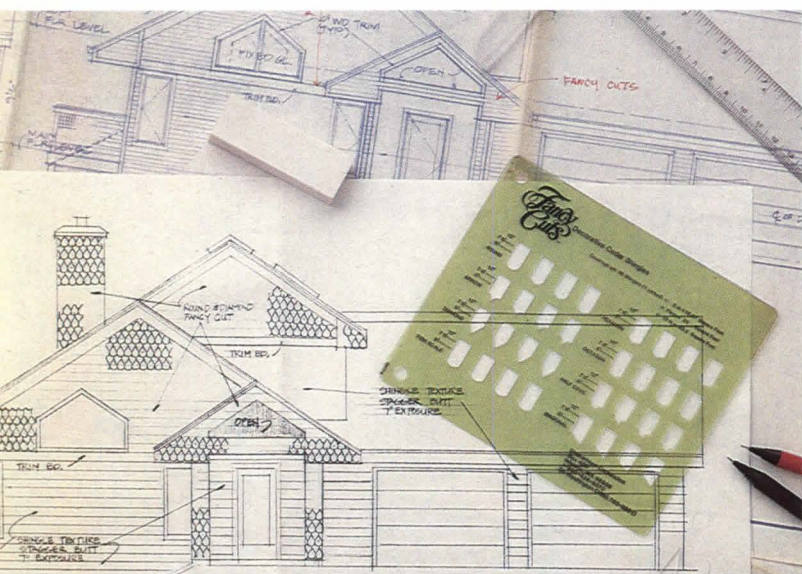
Custom window panels can be semistationary, sliding—either side to side or up and down—bifolding, or mounted similarly to shutters. Angled tops for rake windows, octagonal and arch tops may be specified. Twelve wood finishes include whitewash, bleached, and rosewood. Design Shoji.

Circle 115 on reader service card

A security window film holds glass fragments in place when windows are attacked. Manufactured for large glass expanses, Profilon® can be combined with Llumar® solar-control films to cut heat loss. A four-page brochure describes uses such as banks and schools. Martin Processing, Inc.

Circle 213 on reader service card

(continued on page 148)



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Love those decorative cedar shingles but hate to draw them? Save valuable time with our Fancy Cuts Template. Each template shows exposures for both interior and exterior applications along with square footage achieved per 96-piece carton based on exposure.

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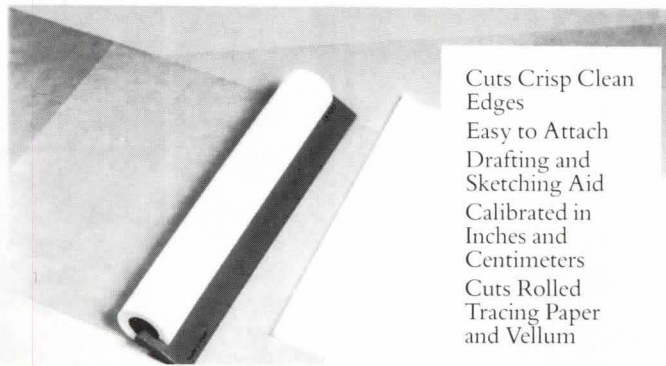
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Circle No. 362 on Reader Service Card



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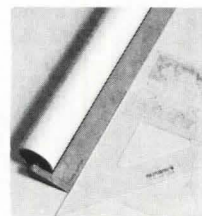
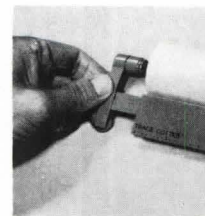
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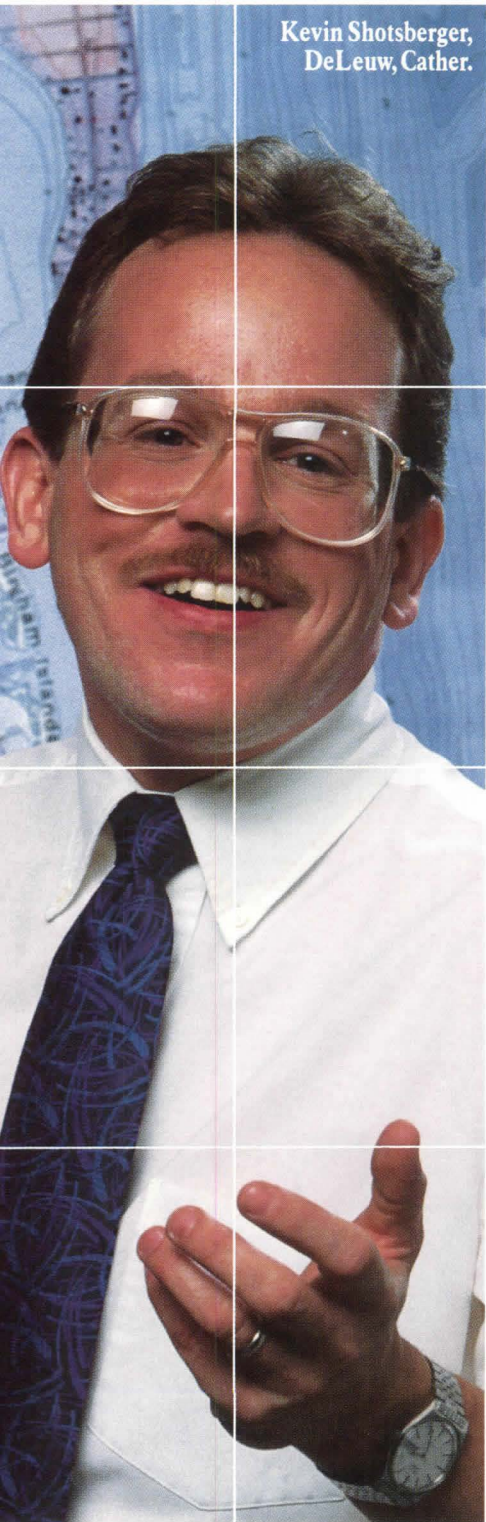
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Circle No. 349 on Reader Service Card

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To Our Ideas."

Kevin Shotsberger,
DeLeuw, Cather.



Multi-Page Enlargement

When your business concerns reach from Lake Michigan to the South China Sea, you need a copier with far reaching capabilities.

So when Kevin Shotsberger was asked to find a new color copier for the engineering firm of DeLeuw, Cather & Company, the Canon Color Laser Copier was the obvious choice.

"We've used other color copiers in the past," says Kevin. "But the quality just was never there. Now we can make single color prints of artist's renderings or use the slide projector and multi-page enlargement to make room-length presentation boards."

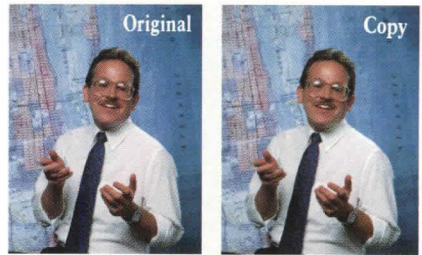
Turn-around time is equally important with the complexity of the presentations DeLeuw, Cather prepares. Work that once required outside sources can now be done entirely in-house. And at a fraction of the cost.

"To do this kind of work on the outside would be positively prohibitive," Kevin explains.

"We can merge documentation photos with text, or use color conversion to highlight or even change the color for greater emphasis—with the Color Laser Copier we can do overnight what used to take days. Add that to the cost savings we can pass along and everyone comes out a winner."

For a company with interests as widespread as DeLeuw, Cather, the Color Laser Copier makes a world of difference.

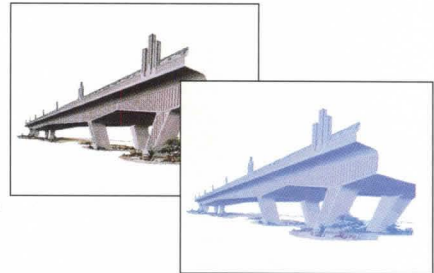
Canon 
COLOR LASER COPIER



Digital Full-Color Copies



Color Copies From Slides



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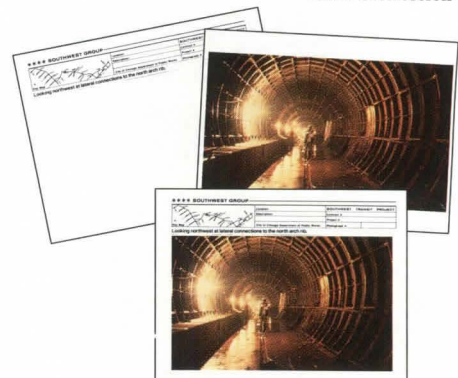


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(continued from page 146)

New cabinet knobs and pulls in both traditional and contemporary designs can be specified in brass or polished brass nickel, among other finishes. Each of the three new pull styles—offset, square, and rounded—comes in three sizes; round and oval knobs come in two dimensions. Baldwin Hardware Corp.

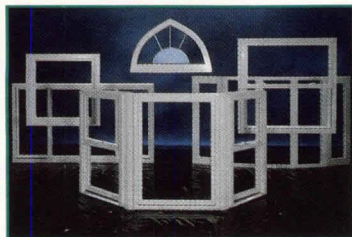
Circle 116 on reader service card

A swinging patio door called Prado Classic is available in single, two, and three steel-panel arrangements in both 6'-8" and 8' heights. A new wood grain finish that resembles the look and texture of Ponderosa Pine can be stained to highlight the grain or painted to coordinate with many color schemes. Peachtree Doors, Inc.

Circle 117 on reader service card

Automatic doors and windows are described in this 12-page, full-color brochure. The Easy Flow series of revolving doors, the new Series 9600 automatic revolving doors, and the Control Flow series of revolvers are among those presented. Horton Automatics.

Circle 214 on reader service card



Window systems constructed from polyvinyl chloride make up the Series 750 collection of double-hung replacement windows, which are available in a variety of styles. Triple glazing or high performance glass can be specified for improved energy efficiency.

Trocal® Window Systems.

Circle 118 on reader service card

A new cording for pleated blinds reduces the cord hole size to less than one fourth the standard size, making shade cords and cord holes less distracting. The new design, called Optima, also enhances pleat retention and smooth operation. Verosol USA.

Circle 119 on reader service card

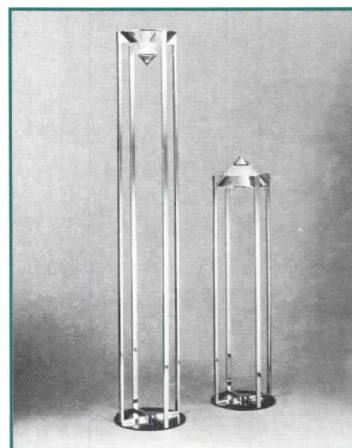
Acoustical wall panels that absorb 70 to 80 percent of room noise are easily mounted over drywall with Velcro fasteners.

Each 4' x 9' CapCell panel weighs less than 15 pounds and is ideal for hospitals, hotels, schools, or other public facilities. Capaul.

Circle 120 on reader service card

Vinyl floor tile catalog features the 1989 listings of vinyl floor tiles available. Each product is accompanied by technical data, sizes, gauges, and installed costs. Azrock.

Circle 215 on reader service card



finished in polished brass. Clear stepped glass accents the conical brass shade. The base is matte black and brass.

George Kovacs Lighting, Inc.

Circle 121 on reader service card

Home radon monitor is a small, lightweight, freestanding monitor that can detect radon gas in 12 hours or less. It gives a digital reading of the most current concentration and can also average readings over the long term for up to 10 years. Accepted by the Environmental Protection Agency. Honeywell.

Circle 122 on reader service card

Factory assembled skylights that require no mastic, sealants, or flashing kits for installation are part of the Elite collection of roof windows and skylights. A tough, flexible seal flange extends from the skylight's rigid thermoplastic curb and flashes the joints between it and the roof to prevent air and water leakage. Wasco Products.

Circle 123 on reader service card

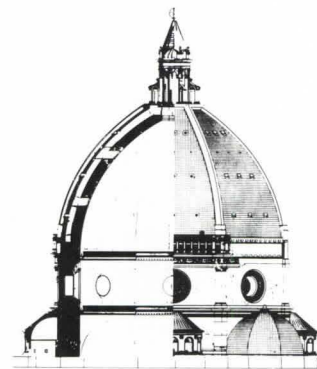
(continued on page 150)

A torchiere and complementing floor lamp model of Zarno, a polished brass halogen light, are

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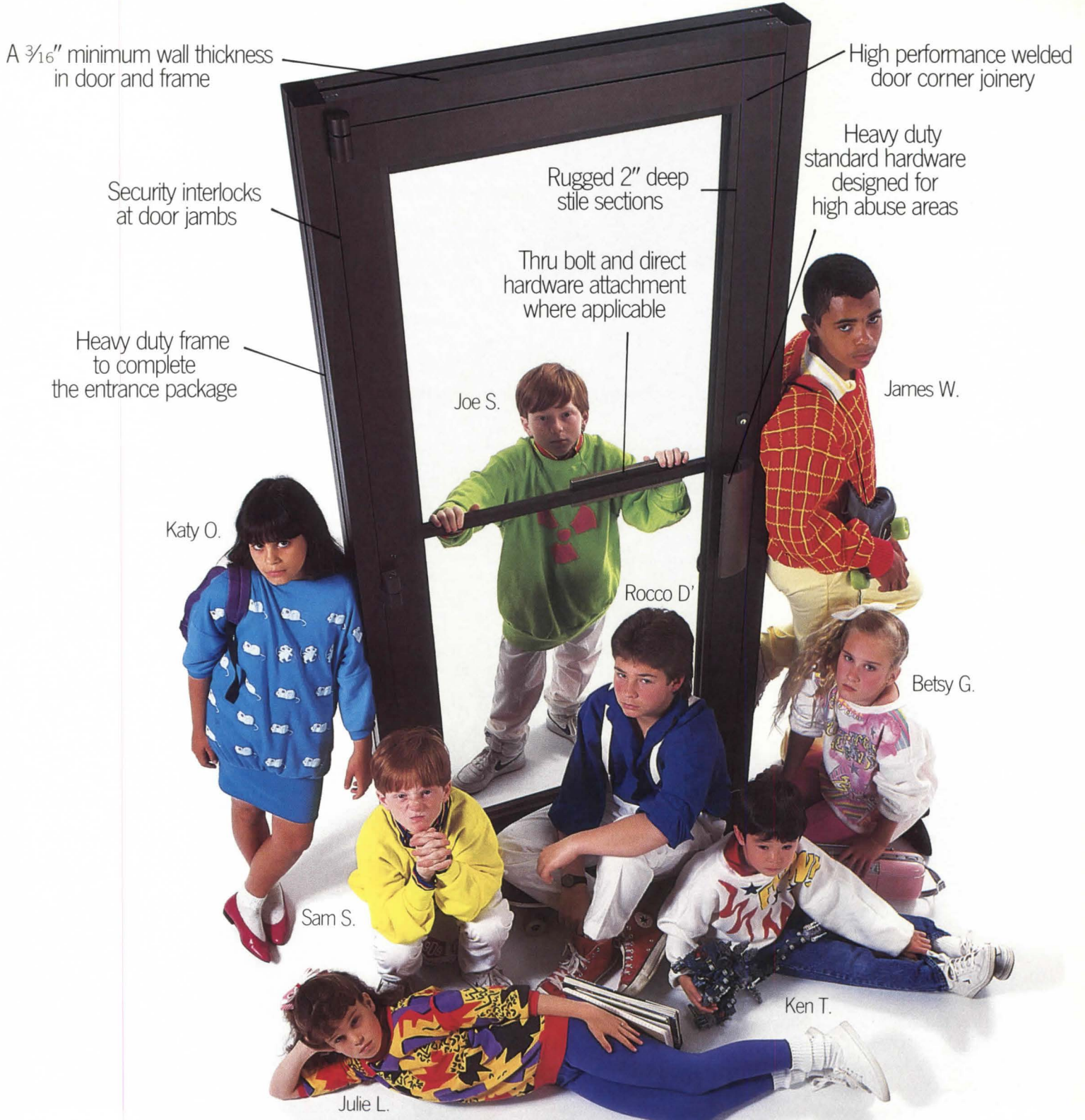
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Heavy duty frame to complete the entrance package

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350 Tuffline. Educational tool for the 80's. And beyond. For new and replacement doors at schools, college campuses, and in other high traffic and abuse-prone installations. Tuffline entrances are all their name says they are. Tested in the educational market,

Tuffline is offered as single-acting entrances in both singles and pairs to 8' heights. With durable butts, pivots, closers and panics to resist vulnerability and increase security when school's out. And design options such as Paneline® to customize without compromise.

Tuffline. At the head of the class.

Kawneer

For technical specifications contact: Kawneer Company, Inc. Department C, Technology Park-Atlanta, 555 Guthridge Court, Norcross, GA 30092

(continued from page 148)

Italian ceramic tiles are described in full in a new color brochure published by Assopiastrelle (The Ceramic Tile Association). The reference literature discusses production methods, design ideas, and Italian contacts for more information.

D. Grosser and Associates.

Circle 216 on reader service card

Slate-simulated shingles called Southern Slate feature a textured finish with roughened edges and offer a 50-year transferrable warranty. Made from fiber-reinforced cement, the shingles come in charcoal and measure 12" x 18". FibreCem.

Circle 124 on reader service card

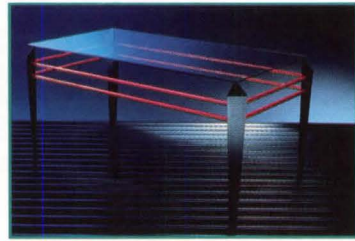
Gypsum board and other Gyp-roc products, such as Fireguard Acoustibak™ and Moisture-Guard™, are described in a four-color catalog. Compliance specifications, accessory products, and distribution information are also provided. Domtar Gypsum.

Circle 217 on reader service card

An integrated CADD program called Point Line® allows users to start designing with a solid modeling program, move into a 3D function for detailing, then into

a drafting program to create construction or fabrication drawings, and finally, to cost the project with a different program. Robi Graphiks.

Circle 125 on reader service card



Occasional tables from the Trident series are part of the Beyond Collection of contract furniture. Offered in three sizes, the tables feature triangular ebonized cherry legs and anodized aluminum rods. Gunlocke.

Circle 126 on reader service card

Starter products for first time CADD users include the CADD Starter Kit, which contains software, a tutorial workbook and diskette, and symbol library; and *Converting to CADD: The Generic Software Guide for Businesses*, a book that offers a step-by-step approach to the transition to CADD. Generic.

Circle 127 on reader service card

Kitchen and bar faucets from the Reflections line are available in white with brass or chrome trim, charcoal with chrome trim, or chrome with brass trim. All faucets are also offered with coated or uncoated polished brass finishes. Chicago Faucets.

Circle 128 on reader service card

Partitions available in omni-directional and paired designs allow a variety of functional surfaces to be attached to them: projection surfaces, chalk or marker boards, and tack surfaces can all be used with the partitions for training/conference rooms and other contract needs. Hufcor.

Circle 129 on reader service card

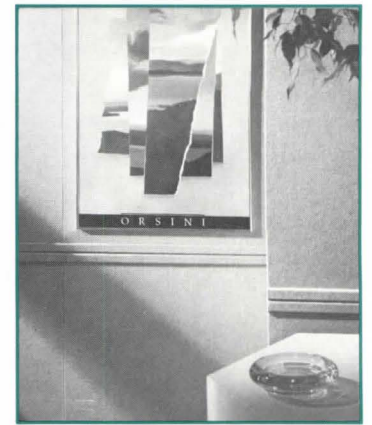
Contract wallcoverings from the Facets collection of 27-inch designs include silk textures, spaced geometric patterns, mid-scale motifs, and larger scale damasks. Silk embossings, new to the line, round out the collection, which is designed for health care and corporate markets. Essex.

Circle 130 on reader service card

A computer workstation called Design Station suspends the CPU and single or multiple monitors above an adjustable

drafting table. The mobile frame, offered in 74- or 82-inch sizes supports monitors as large as 24 inches weighing up to 62 pounds each. A radial arm provides 20-degree tilt and 360-degree rotation for each monitor. Ergotron, Inc.

Circle 131 on reader service card



Acoustical wall components called Soundsoak Duets feature mix-and-match panels and integrated horizontal accents. The coordinates provide design flexibility in creating chair rails, a frieze at the ceiling line, or architectural detailing. Armstrong World Industries.

Circle 132 on reader service card

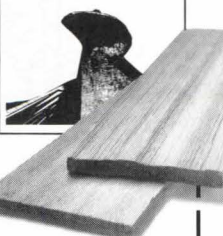
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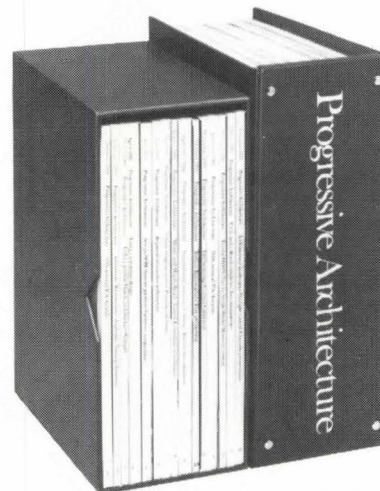
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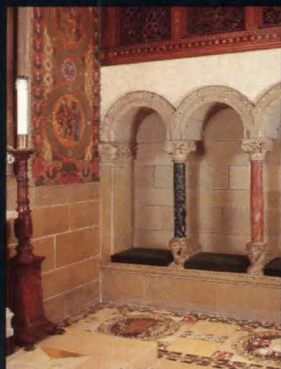
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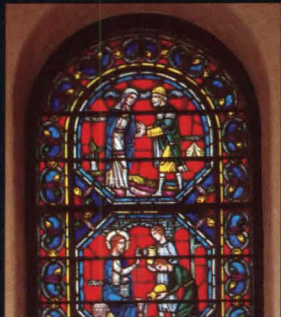
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Simo Riisa

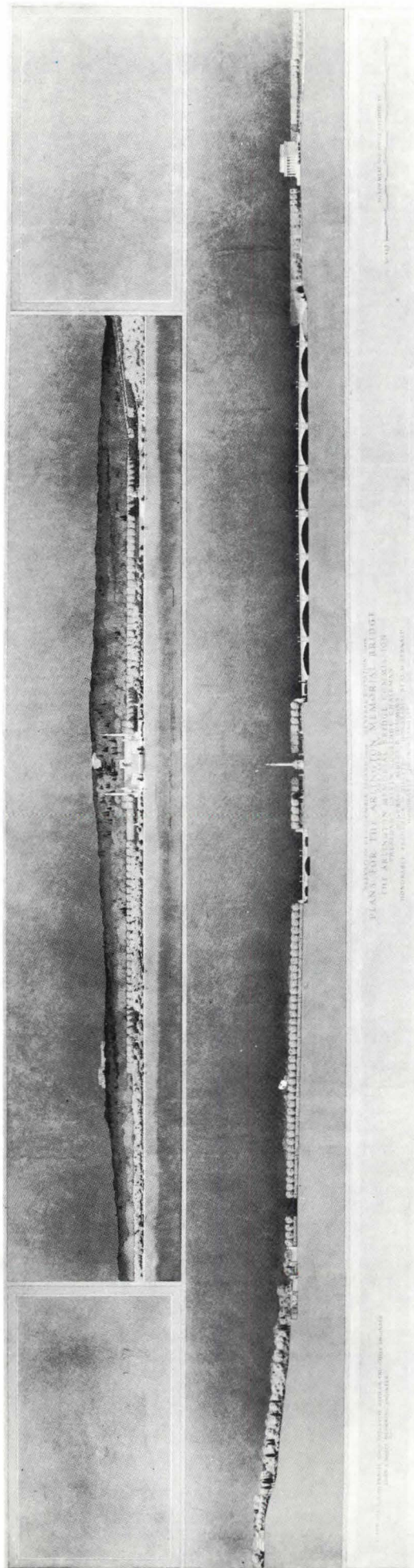
Tower at Itakeskus, Finland, by Gullichsen Kairamo Vormala Architects.

Office Buildings

Three office buildings, all very different in nature, will be featured in the February issue. The NCNB Bank in Tampa, Florida, by Harry C. Wolf with Odell Associates is an essay in geometrical order, the office tower outside of Helsinki, Finland, by Gullichsen Kairamo Vormala pursues various Neo-constructivist ideas, and a rehabbed Boston office building by Frank O. Gehry & Associates and Schwartz/Silver reflects Gehry's interest in minimalist sculpture.

Also in February

A P/A Portfolio will include three smaller projects of high quality. Rounding out the issue will be a P/A Reader Poll report on education, a P/A Inquiry article on convention centers, and a P/A Technics article reviewing recent advances on the energy conservation front. The February issue also will contain a special WestWeek section.



NATIONAL DESIGN COMPETITION • WOMEN IN MILITARY SERVICE FOR AMERICA MEMORIAL • ARLINGTON NATIONAL CEMETERY

A two-stage competition open to all American citizens 18 years of age or older. The program includes commemorative works and a national visitors center. The site is the Memorial Gate Area at Arlington National Cemetery and incorporates the existing Hemicycle completed by McKim, Mead and White in 1932.

Registration Fee: \$50.00 Registration Deadline: March 15, 1989 Contact: Carla I. Corbin, AIA Professional Advisor
c/o Women in Military Service Memorial, Dept. 560, Washington, DC 20042-0560

FULL-TIME FACULTY POSITIONS

Starting Date: September 1, 1989

Division of Architecture

SENIOR FACULTY POSITION/POTENTIAL DEPARTMENT HEAD

The successful applicant is expected to be an accomplished educator with particular skill in studio design instruction, clear pedagogical conviction and a commitment to the making of architecture as demonstrated through critical or theoretical scholarship, projected or executed work or a combination of these. If it is mutually agreeable, the appointee will be asked to assume the role of Department Head. Primary faculty responsibility consists of teaching undergraduate architectural design studios. Faculty are also required to teach courses in related areas, depending upon their experience and expertise. Additional assignments involve advising students and serving on academic committees. Candidates should hold an advanced degree in Architecture or a related field. A professional degree in Architecture is an advantage. The appointment will be made at the rank of Associate Professor or above, depending upon experience and qualifications. The salary will be commensurate with experience and qualifications. All resumes must include curriculum vitae and names of 3 references and should be sent as soon as possible but postmarked no later than Feb 1, 1989 to: Professor Derek Bradford, Chair, Senior Faculty Search Committee, Department of Architecture.

JUNIOR FACULTY POSITION/DESIGN and BUILDING TECHNOLOGIES

Primary responsibility consists of teaching undergraduate architectural design studios and also courses in architectural technologies such as: structures, materials, environmental control systems, mechanical and electrical systems, computer applications. Additional assignments involve advising students and serving on academic committees. Candidates should possess Master's Degree in Architecture or professional degree in Architecture plus Graduate degree in related field. Strong qualifications and experience in teaching and practicing design are desirable. Various specific areas of technical expertise can be accommodated, but all should be conceived as integral with the theory and practice of design. The appointment will be made at the rank of Assistant Professor. Salary will be commensurate with experience and qualifications. Submit letter of application, curriculum vitae and names of 3 references as soon as possible, but postmarked no later than Feb 1, 1989 to: Margaret McAvin, Chair, Design/Technologies Search, Department of Architecture.

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Prefer persons with teaching and practice experience. Masters in Architecture degree or equivalent and indepth knowledge of the subject are required. Salary and rank commensurate with qualifications. Forward letter describing approach to teaching and area of expertise with vitae to: Dean Charles C. Hight, College of Architecture, UNC Charlotte, Charlotte, NC 28223. Deadline for receipt of applications is February 15, 1989. Affirmative Action/Equal Opportunity Employer.

Interiors Editor

Immediate opening for an editor to cover both interior and architectural design. Familiarity with the interiors industry and experience writing about architecture and design desirable. Submit resume, writing samples, and salary requirements. Reply to Job Mart, Box 522, Progressive Architecture, 600 Summer Street, P.O. Box 1361, Stamford, CT 06904.

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Please send this ad and your resume to Job #NP 12477 to P.O. Box 9560, Sacramento, California 95823-0570, not later than January 31, 1989.

DEAN, SCHOOL OF ARCHITECTURE UNIVERSITY OF CALIFORNIA, SAN DIEGO

The University of California invites applications and nominations for the position of Dean of Architecture on the San Diego campus. The position will become occupied on or about July 1, 1989.

The Dean will lead the development of a new School emphasizing the integrative nature of architecture and design in the broadest sense of the disciplines and maintaining the high architectural standards required of a top-ranked professional school. Research will be an important activity in the school. Interaction and collaboration between faculty in architecture and other disciplines will be encouraged. Current plans call for admission of the first students in the fall term of 1991. By the mid-1990's, the School is expected to enroll about 100 Master of Architecture students, 200 undergraduate liberal arts majors, and 10 doctoral students, and to have about 20 FTE faculty positions.

Candidates for the position of Dean should have a distinguished record of achievement and/or scholarship, teaching and administrative experience, as well as the vision, commitment, and leadership required to build a new school of the highest quality. Salary is commensurate with qualifications and experience.

UCSD is a major intellectual center with outstanding undergraduate and graduate programs. Despite its relative youth, the campus ranks fifth in the country in federal funding for research and first among public universities in the percentage of undergraduates who complete work for the Ph.D. It has a distinguished faculty, including numerous top scholars, prize winners, members of national academies, and holders of national awards in the arts.

San Diego is now the eighth largest city in the U.S., located in one of the fastest growing regions in the Sunbelt. UCSD has exercised a major influence on San Diego's growth over the past 25 years, guiding it into high-tech and biomedical corporate developments as well as a remarkable rebirth of the arts. It is expected that UCSD's new School of Architecture will strengthen this leadership role in the future.

Applications (a resume and names of references) and nominations must be submitted by **February 15, 1989**, to:

Dr. William McGill
Chair, Search Committee
Office of Academic Affairs, Q-001
University of California, San Diego
La Jolla, CA 92093-0001

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FACULTY POSITION

The School of Architecture, University of Texas at Austin, is seeking outstanding applicants for tenure-track positions (Assistant Professor) beginning in Fall 1989. Salary will be commensurate with qualifications and experience.

QUALIFICATIONS

Candidates must have a professional degree in architecture and an advanced degree, Ph.D. preferred, in architecture or related discipline, with an area of scholarly concentration and experience in teaching design.

RESPONSIBILITIES

A normal teaching load requires a faculty member to teach one undergraduate or graduate design studio and one lecture or seminar course each semester.

DEADLINE FOR APPLICATION

Review of applicants will begin in January 1989. The initial application should include a complete resume and the names and addresses of three or more references, academic and profession. Submit to:

**Chair, Faculty Search Committee
School of Architecture
The University of Texas at Austin
Austin, Texas 78712**

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Faculty Position

The School of Architecture at the University of Virginia has available a tenure track position to teach Computer Applications and CAD at the rank of Assistant or Associate Professor of Architecture. Responsibilities include the direction of all computer related efforts of the School of Architecture, instruction in computer aided design, advanced computer graphics, maintenance of current systems and software and serve as liaison to the University for computer related matters. Currently, the School of Architecture maintains in the design studio twelve 386 IBM compatible workstations equipped with Auto CAD software and also has twelve Tectronix workstations connected to a Prime mainframe using Medusa. As well, the School supports several Apple SE's and AT PC's.

Candidates should have experience with computer programming and applications, preferably related to architecture, planning and landscape architecture applications. Salary and rank commensurate with experience. All inquiries should be sent to W. G. Clark, Chairman of Architecture, School of Architecture, Campbell Hall, University of Virginia, Charlottesville, Virginia 22903. Applications should be received no later than March 1, 1989.

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UNIVERSITY OF WASHINGTON SEATTLE

The Department of Architecture invites applicants for the tenure track position(s) of Assistant or Associate Professor of Architecture, part-time, nine-month appointment(s) at 50%-75%. The department seeks candidates with a record or promise of a distinguished professional practice, as demonstrated by a body of exemplary projects. The primary selection criteria will be the ability and dedication to teach design studio effectively while maintaining an active architectural practice which is or would be based in the region. The ability to offer an occasional lecture/seminar course in another curricular area will also be viewed positively. The position includes participation in faculty meetings and committees, and carries voting rights, as well as health and retirement benefits, and is scheduled to commence during the 1989-90 academic year.

By February 15, applicants for the position(s) should submit a copy of their resume, a statement of interest and purpose, a portfolio (optional) along with the name, address, and telephone number of three references to:

Search Committee
Department of Architecture
208 Gould Hall, JO-20
University of Washington
Seattle, Wa. 98195
(206) 543-4180

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SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE

seeks candidates for fulltime tenure track positions in architectural design, beginning in Fall 1989. Salary and rank are negotiable. Requirements include first professional architecture degree and a secondary area of interest and expertise.

Additional degrees, professional experience, and/or license are desirable.

Please send letter or application, curriculum vitae, and the names and addresses of three references to:

Professor Marleen Davis, Chairman
Faculty Search Committee
Syracuse University School of Architecture
103 Slocum Hall
Syracuse, New York 13244-1250

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FACULTY POSITIONS

KANSAS STATE UNIVERSITY, Department of Architecture seeks four or more full-time tenure-track faculty at the rank of assistant/associate professor to teach upper-level design studio and an additional course each semester. Salaries will commensurate with experience and qualifications. Individuals with demonstrated capabilities in building construction, professional practice, structures, and computer aided design are encouraged to apply. To ensure consideration, send letter, three references, vita and a few examples of work by 2/1/89 to: Robert Burnham, Head, KSU, Department of Architecture, 211 Seaton, Manhattan, KS 66506, (913) 532-5953. **KSU IS AN AA/EO EMPLOYER.**

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Please address all correspondence to box numbered advertisements as follows:

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Check should accompany the advertisement and be mailed to Mary Mulach, Progressive Architecture Classifieds, 1100 Superior Ave., Cleveland, OH 44114. Ads may be telecopied: 216-696-8765. (Telephone 216/696-7000, Ext. 2584).

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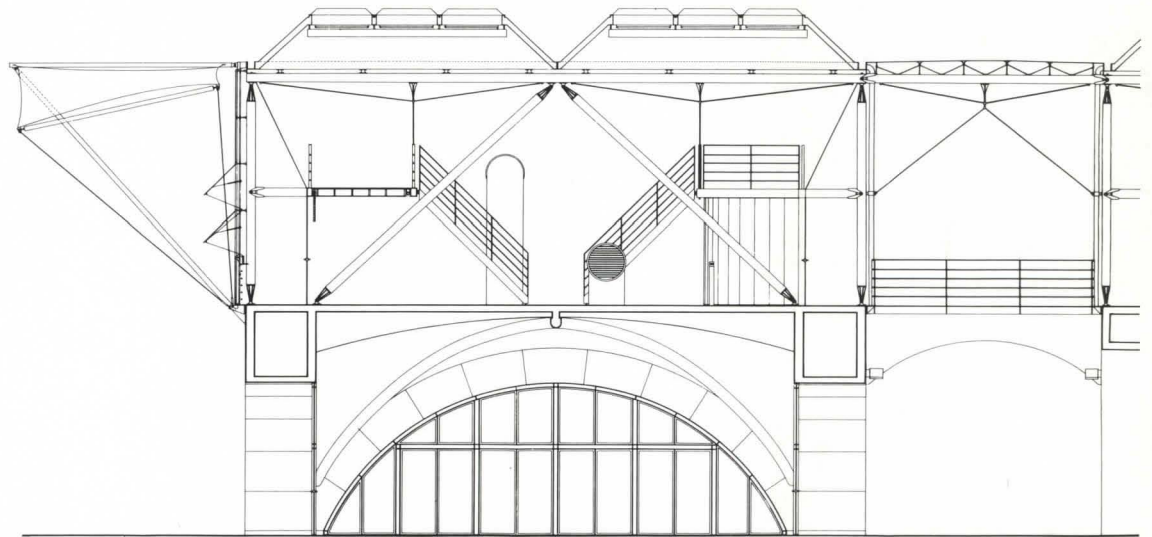
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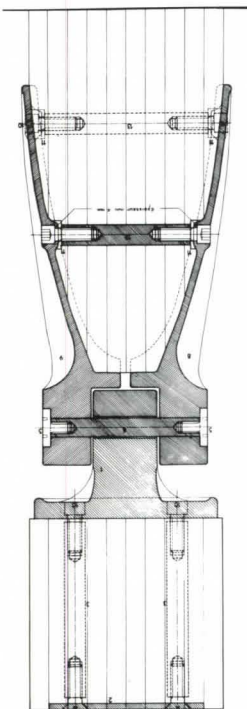


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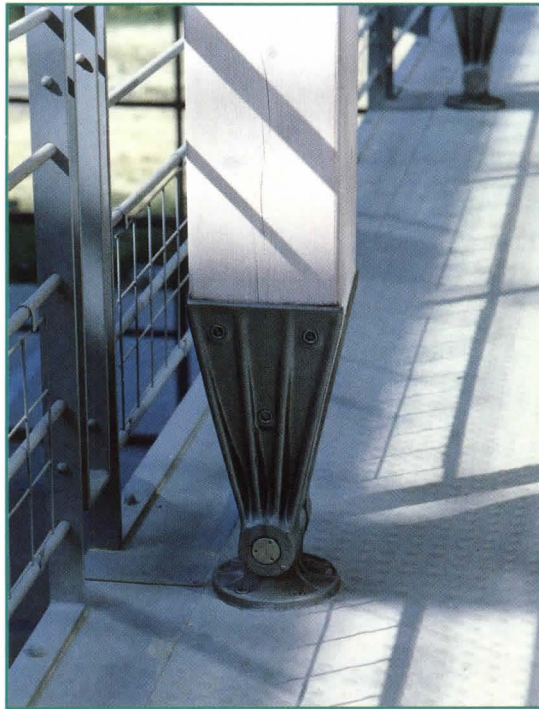
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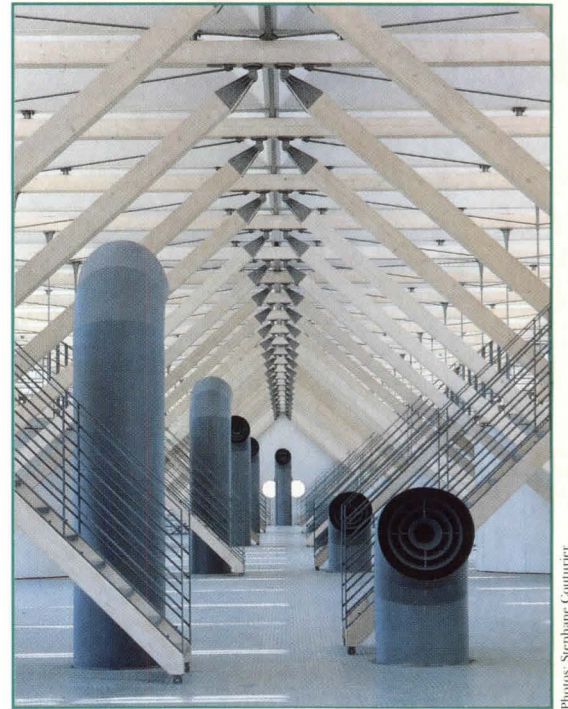


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VIEW OF DRAFTING STUDIO

Photos: Stéphane Couturier

Laminated Wood Structure School of Architecture Lyons, France

In their competition-winning design for a new school of architecture, French architects Françoise-Hélène Jourda and Gilles Perraudin have created a tour de force of structural expression. The school's lower floor (section, top), containing the library, café laboratories, and seminar rooms, consists of a series of square spaces framed in hollow concrete columns and box beams, some of which support cross-vaulted ceilings. But it is the upper, studio floor that is the more visually powerful and structurally expressive (above right). Its laminated wood structure (designed

in conjunction with British engineer Peter Rice) has columns and beams of approximately the same sectional dimensions. Vertical columns provide end support for the beams, while angled wood braces support their midspans. At the beams' quarter points, cast steel struts and steel tie rods support hangers carrying the inside edge of the mezzanines. Special attention has been given to structural connections such as the column caps (photo, above center; drawing, above left). Cast in steel, these connections have two webbed flanges that receive the tapered end of the columns and diagonal braces. A steel pin fastens the two flanges to a flared, circular

plate and accommodates slight movements in the structure. This school not only provides an inspiring place in which to study architecture, but a work of architecture that is itself worthy of repeated examination. ■

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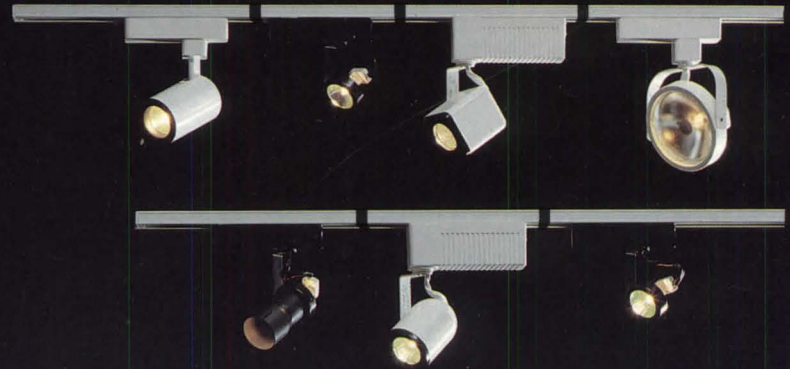
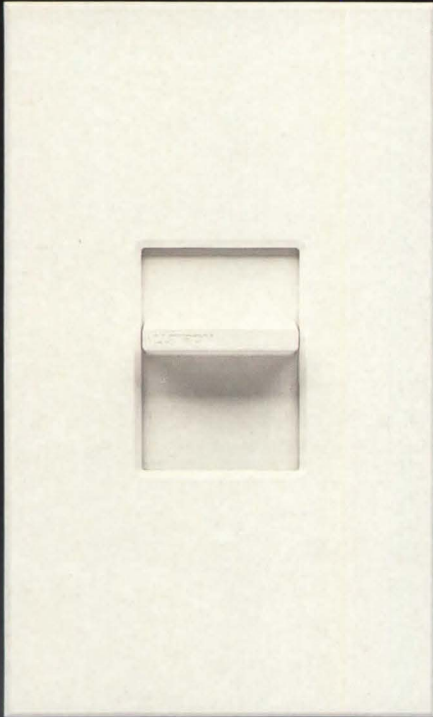


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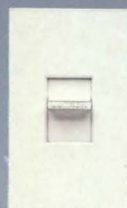
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
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
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