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Letters

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Every possible effort will be made to return material submitted for possible publication (if accompanied by stamped, addressed envelope), but the editors and the corporation will not be responsible for loss or damage.

Executive, Editorial, Circulation and Advertising Offices: 1221 Avenue of the Americas, New York, NY 10020.

Officers of McGraw-Hill, Inc: Chairman, President and Chief Executive Officer: Joseph L. Dionne. Executive Vice President: Harold W. McGraw III. Executive Vice President, General Counsel and Secretary: Robert N. Landes. Senior Vice President, Treasury Operations: Frank D. Penglase.

Associated Services: Sweet's Catalog Files (General Building, Engineering, Industrial Construction and Renovation, Light Residential Construction, Interiors), Dodge Reports and Bulletins, Dodge/SCAN Microfilm Systems, Dodge Construction Statistics, Dodge regional construction newspapers (Chicago, Denver, Los Angeles, San Francisco).

Subscription rates are as follows: U. S. Possessions and Canada \$49.00; Europe: \$150.00; Japan: \$160.00 (including Air); all other Foreign: \$125.00. Single copy price \$7.00; For Foreign: \$10.00, For Subscriber Services: 609/426-7070.

Change of Address: Forward changes of address or service letters to Fulfillment Manager, ARCHITECTURAL RECORD, P. 0. 566, Hightstown, NJ 08520. Provide both old and new address; include zips code; if possible attach issue address label.

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ARCHITECTURAL RECORD (ISSN0003-858X/ 92) published monthly by McGraw-Hill, Inc. Second-class postage paid at New York, NY and additional mailing offices. Postage paid at Montreal, Quebec, Canada. Registration Number 9617. Registered for GST as McGraw-Hill, Inc. GST Number R123075673

Postmaster: Please send address changes to: ARCHITECTURAL RECORD, Att: Fulfilment Manager, P. O. Box 566, Hightstown, NJ 08520. This issue is published in national and separate editions. Additional pages or separate editions numbered or allowed for as follows: Eastern Section 16Ea through 16Ed. Western Section 16Wa through 16Wd.

## On the Cover of Time

Aaron Betsky wrote [ARCHITEC-TURAL RECORD, July 1992] that Richard Neutra was "... one of only three members of the profession to make the cover of *Time* magazine (Frank Lloyd Wright and Philip Johnson are the other two)." There were at least three others: Eero Saarinen (July 2, 1956), Edward Durell Stone (March 31, 1958), and Nathaniel Owings (August 2, 1968). *Robert L. Skolmen* San Mateo, California

#### Not 'troubled'

What caught my attention on page 117 of your [July 1992] issue on Social Housing was your description of the Fort Greene section of Brooklyn as "troubled." "Troubled" is one of those euphemisms used to describe the decay or decline of a community or region. This characterization is so far from my experience as a resident of Fort Greene from 1986-1989 that for, the first time, I felt I had to write you. While the past few months have shown the entire nation the worst about city life and race relations, Fort Greene is a good example of how people of varying backgrounds can live together peacefully. One of the things I enjoyed about Fort Greene was the diversity of its citizens. My neighbors included Austrians, Korean-Americans, fellow Afro-Americans, Jewish-Americans, Palestinians, and Iranians. Among us were jazz musicians (Betty Carter and Henry Threadgill), artists, filmmakers (in 1986-87 I often saw Spike Lee walking through the neighborhood and his father still lives in the area), chefs, well-known architects, ex-hippies, and other recent college graduates like myself.

Fort Greene isn't perfect, but to paint the entire community as "troubled" is to ignore the lives of the majority of its citizens, of which I was proud to be one. *Celia Clarke Philadelphia* 

#### **Noise Control**

In "Health Club Flooring: Selection Guidelines" [RECORD, July 1992, page 136], one concern not mentioned was impact-noise control. Selection of substrate (support and underlayment) and surface systems can have a big influence on the transmission of activity noise from gymnasium spaces to adjacent areas ... Solutions may range from selection of appropriate standard support underlayment, or surface materials, to installation of a vibration-isolated flooring system designed to take advantage of the natural vibration characteristics of the structure. Ronald T. Eligator Robert A. Hansen Associates. Inc. Consultants in Acoustics New York City

#### Corrections

The associate architect for Westendstrasse 1 [RECORD, June 1992, pages 84-85] is Nagele Hofmann Tiedemann, of Frankfurt. The hotel part of the mixed-use project has been dropped. Similar to other Frankfurt projects shown, the curtain wall of the project is a doublewall that exhausts warm air from the insulating air gap.

Bohlin Cywinski Jackson is architect of the Intelligent Penthouse at Carnegie-Mellon University [RECORD, June 1992, page 122].

Bouligny & Associates were architects of record for Codorniu Napa Winery [May 1992, page 25]. Domingo Triay of Barcelona was design consultant.

#### September 11-December 4

"Czech Cubism: Architecture and Design" exhibition, Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia. 215/875-1116.

#### September 16

The International Design Center, New York City (IDCNY) will host Career Day for architects, designers, facility managers, and students. 718/937-7474.

#### October 7-10

1st International Conference on Courthouse Design. Co-sponsored by the AIA Committee on Architecture for Justice, the National Center for State Courts, and the Administrative Offices of U. S. Courts. Contact: Todd Phillips, 202/626-7366.

#### October 7-11

46th National Preservation Conference, sponsored by National Trust for Historic Preservation in Miami, Florida. 800/937-6847.

#### October 8-12

National Organization of Minority Architects, Washington, D. C. Contact Robert Easter, 904/377-8343.

#### October 12

"Path of Wind, Path of Water," 4th Takiron design competition. Send inquiries and submissions to: Shinkenchiku-Sha Co., Ltd., 2-31-2 Yushima, Bunkyo-ku, Tokyo, Japan 113. Call: 813-3811-7101.

#### October 15-17

25th Annual Designer's Saturday, New York City. 212/826-3155.

#### October 19-21

AEC Expo, Moscone Convention Center, San Francisco. For information: Expoconsul International, Inc., 609/987-9400.

### October 20-22

"Restoration 92," the international trade fair for restoration and conservation of cultural heritage, RAI International Exhibition Center, Amsterdam. Call: 31-20-549-1212.



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# ARCHITECTURAL RECORD Editorial

# The Environment: Dragnet Revisited

Years ago there was a show on TV called *Dragnet* which featured a detective, Joe Friday, who used to make rambling or fuzzy witnesses cower by requesting "just the facts, ma'am." Now that the environmental movement is consolidating after a decade of proclamations and manifestos culminating in the June Earth Summit megaconference in Rio, one begins to see real progress. But this raises important caveats that recall Joe Friday's demand for "just the facts."

Essentially, we now see industry and the professions sniffing the opportunity not just for glory alone but actual profit. Thus, several U. S. companies are making good money by marketing such items as environmental monitoring systems, packaged cogeneration systems that use less fossil energy, alternative-energy power plants, and waste-recovery systems. A few architects and engineers too have taken up the challenge and are providing programming and design services for facilities that reconcile a building's phenomenal thirst for resources (one half of this nation's energy consumption goes into building construction and operation) with the need to conserve those resources and minimize the damage caused by their mining, use, and disposal. Finally, a day doesn't pass without ads in the various media proclaiming a product's spectacular environmental benefits—its biodegradability, compostability, recyclability, source reduction, refillability, and ozone friendliness (nobody ever said that a new science's jargon had to be succinct).

Now more than ever it is vital for the environmental movement not to overstate its case. Ever happy to add to the nation's supply of regulations, a government agency has this time, to its credit, come out with a set of guidelines designed to control environmental marketing claims. The last week of July the Federal Trade Commission issued a document dealing with such claims, whether direct or by implication, whether using words, symbols, brand names, or other means, and they cover the environmental attributes of all types of products, including those for institutional and industrial use. Packaging is covered along with the product. EPA administrator William Reilly came out vigorously for the new guidelines, claiming they will "discourage [claims] that are vague, trivial, and overstated." The voluntary guidelines carry considerable implied clout, since they are intended to help manufacturers avoid prosecution under Section 5 of the Federal Trade Commission Act of 1914, which monitors false or misleading marketing practices. For example, it won't do to claim that a product contains 50 percent more recycled content than before, if the percentage of recycled material merely rises from 2 per cent to 3 per cent.

Architects too must be on guard not to overclaim the benefits of a particular design concept; structural, mechanical, or electrical system; or product assembly. The AIA's Environmental Resource Guide takes a solid step towards recording the facts as they are known today, for example in such product groups as aluminum, steel, particleboard, and various flooring types.

As concern for the environment moves slowly into the mainstream of public discourse, and with one candidate for national office as its articulate champion, one must take special care not to let overstated claims damage its hardwon credibility. Two months ago I heard Maurice Strong, organizer of the Rio conference, claim that "environmental investment is the best chance for the long-term vitality of the world's economies." In the process, let us keep a sharp eye on the facts. Stephen A. Kliment

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# **ARCHITECTURAL RECORD** Design News

### Tampa

# **Museum Complex Gains Galleries-and 'Gators**



Antoine Predock and Robbins, Bell & Kuehlem are collaborating on a \$35-million, 110,000-sq-ft expansion of Tampa's Museum of Science and Industry that will more than double its space and make it the largest science museum in the Southeast. Plans include three areas for permanent exhibits on the history of Florida's environment, the human body, and flight and space; two galleries for changing exhibitions and traveling shows; a café and shop; a dome-screen theater; and the Hillsborough County Library, said to be the first public library in a U. S. museum. A 47-acre wetland, accessible by boardwalk, will contain nature trails, water-conservation devices, and interactive environmental exhibits. The expanded facility is scheduled to open early in 1995. ■

## **New York City**

# West Coast Architects' Collection Migrates to Manhattan for a Month





A showing of models, drawings, photos, and objects by 11 West Coast architects, "Angels and Franciscans," is on view at the 65 Thompson Street Gallery from September 27 through November 7. The show, and Gagosian/Rizzoli catalog, covers Frank Gehry: Craig Hodgetts & Ming Fung (left, top); Holt Hinshaw Pfau Jones; Frank Israel; Koning Eizenberg; Lubowicki Lanier (left, bottom); Mark Mack; Morphosis; Eric Owen Moss; Stanley Saitowitz; and Studio Works. Admitting that Frank Gehry would be the first to protest, curators Susan deMenil and Bill Lacy consider the group of Los Angeles and San Francisco architects a kind of Gehry "school," claiming it was he who created the climate for the late-20thcentury acceptance of honest expression of materials, architecture as art, and experiment and risk, wit and brashness.

# Research Labs At Ohio State

Ohio



Construction has begun on Bioscience/ Parks Hall by Burgess & Niple and Perkins & Will for Ohio State University. The design places a six-story laboratory block atop a two-story podium housing the library. The first story aligns with a pedestrian route; the second is crescent-shaped to echo the concave stadium across the lawn.

# Accent Américain



Venturi, Scott Brown and Anderson/ Schwartz Architects have won the competition for the new 350,000-sq-ft regional capitol of Haute Garonne at Toulouse. Offices and ceremonial spaces are housed in two six-story buildings, each 47 ft deep, to provide daylight and views for interior spaces. All offices have operable windows. Multistory glass-enclosed pedestrian bridges connect the buildings at either end of an internal plaza. The plaza facades are mainly brick, the streetside mainly French limestone. Construction begins in 1994.

## Virginia

# **1.8-Million Fighting** Lapidus Rises **Women Honored**



An overdue architectural tribute comes with the approval of Weiss/Manfredi's Women in Military Service for America Memorial to women veterans. The design includes underground exhibit spaces and computer registry and an aboveground glass and water addition to the McKim, Mead & White 1932 entry to Arlington Cemetery.

Phoenix

# Wind Tower to Cool Outdoor **Sculpture Pavilion**

A \$20-million renovation and expansion by Tod Williams Billie Tsien and Associates and Lescher and Mahoney/DLR Group will more than double the size of the Phoenix Art Museum by 1996. When complete, the 172,000-sq-ft facility will house 20 galleries, two libraries, an auditorium, art classrooms, a shop, and an enlarged Phoenix Little Theater. The most innovative design element is an 80-ft-high translucent cone with a gently curved profile hovering over the outdoor sculpture pavilion to provide a passive cooling system. Based on principles used in the

Middle East, a misting system atop the cone will cool and moisturize the scorching Phoenix air so that it drops into the cone and is sucked out the open base to lower temperatures in the immediately surrounding area. One of the first cooling towers in the U.S., it will create shade along with an expected temperature drop of 12 to 40 degrees, depending on humidity. Indoors, separate temperature/humidity zones will cater to the differing needs of 18th- and 19th-century European art, Asian art, Western American art and costumes.



Guam

# **Miami Beach**

Almost-90-year-old Morris Lapidus dished up some history for the 30-something AIA Young Architects Forum. Architect-some might say inventor-of such glitzy 1950s Miami Beach hotels as the Fontainebleau and Eden Roc, he traced his career from a first job "designing what seemed like hundreds of toilets, washbasins, and urinals" for a convention center. When he recounted how a group of New York architects blocked his nomination as AIA fellow 20 years ago, AIA president W. Cecil Steward rushed to admit that the organization had not "done a laudable job in the past of appreciating people's values and the ideas of those who dared to be different." Now, Lapidus is enjoying a renaissance-a recent eight-week exhibit in Rotterdam and release of "Morris Lapidus, Architect of the American Dream" by Swiss publisher Birkhaeuser. Beth Dunlop



Construction begins later this year on the new 145,00-sq-ft Guam legislature designed by Herbert Beckhard Frank Richlan in joint venture with Guam firm Arizala, Arizala. The plan incorporates the old structure as a museum and ceremonial space.

Design

# **Briefs**

### New York City

# **Back Lot on the Waterfront**

#### **Designer's Saturday**

New York's 25th Designer's Saturday takes place October 15, 16, and 17 at the traditional venues—IDCNY in Long Island City and the A&D and DAC buildings in Manhattan plus the 85,000-sq-ft main floor of the New York Resource Center at 34th Street and Fifth Avenue, a landmark renovation not really scheduled for completion for another two years. Programs at the various sites include ARCHITECTURAL RECORD hosting a talk with Ian Schrager and moderating panels on athletic design and smart buildings. **Projects** 

# • France hated Ieoh Ming Pei's glass pyramid at the Louvre so much it's building

another —upside down and penetrating a subterranean home for the Paris fashion shows beneath the museum gardens. The \$380-million, 270,000-sq-ft Carrousel du Louvre opens, along with a \$255-million interior overhaul of the museum's Richelieu wing, for the Louvre's bicentennial in September 1993. • Cooper-Robertson and NBBJ will design the Charleston County Judicial Center and renovate neighboring historical structures.

#### Changes

Li Chung Pei and Chien Chung Pei, sons of Ieoh Ming Pei, have left Pei Cobb Freed to form The Pei Partnership.

#### Competitions

• San Rafael, California, is sponsoring a community-planning competition for 1,200 acres, the last major open land in an urban corridor. Prize is \$20,000. Contact Model Village Competition, P. O. Box 151560, San Rafael, Calif. 94915-1560, 415/485-3085.

• American Olean offers trips to Italy for the best commercial use of Terra Paver or Quartz Crystal after January 1, 1992. Contact Dept. 2271, 1000 Cannon Avenue, Landsdale, Pa. 19446, 215/393-2230.

• Center for Critical Architecture and a coalition of prominent community organizations is sponsoring "Call for Vision: San Francisco Embarcadero/Waterfront Competition." Deadline is January 30, 1993. Contact Pam Kinzie at 415/863-1502.

#### Samuel Brody Dies at 66

Samuel Brody, a partner in Davis, Brody & Associates, died July 28 of cancer. He and Lewis Davis led the design team for the U. S. Pavilion at Expo 70 in Osaka. RECORD interviewed them for a six-page feature on housing [February 1988, page 122].

Industry returns to the Chelsea waterfront in the form of the six-block-long Silver Screen Studios designed by James Biber of Pentagram Architectural Services. Connecting three long-retired wharves about to become recreation resources jutting into the Hudson, the 300,000 sq ft of film and television sound stages will occupy a 60-ft-high head house providing ceilings in excess of 20 ft. Construction begins early next year. Scenery painters will cover pier-access routes through the studios with architectural highlights of Venice, London, Chicago, the French Enlightenment, and Main Street USA, among others. The piers will contain a marina/esplanade by Swanke Hayden Connell and an indoor skating rink by Butler Rogers Baskett.



### Canada

# Montreal Gives Birth to a MOMA



The Musée D'Art Contemporain de Montreal, Canada's only museum devoted to contemporary works, was recently completed. Designed by Jodoin Lamarre Pratte and Associates of Montreal, the 160,000-sq-ft building contains galleries, a theater, and a restaurant—all connected by a rotunda. Situated at the edge of Place des Arts, the museum is linked to existing facilities by a landscaped esplanade. *Naomi R. Pollock* 

### **New York City**

# **Hadid Collaborates on Utopian Show**

Zaha Hadid has collaborated with designers from the Guggenheim Museum on the installation of "The Great Utopia: The Russian and Soviet Avant-Garde, 1919-1932," on view at the renovated and expanded uptown Guggenheim from September 25 through December 15, 1992. The exhibition comprises over 800 paintings, works of sculpture, photographs, posters, architectural and typographic designs, theater costumes and sets, textiles and porcelains from museums and collections in Russia, Uzbekistan, Azerbaijan, Ukraine, Poland, and Latvia.



### **Rumors and Rulings**

# Architects' Spec Power Reaffirmed

"Would Corbusier or Mies van der Rohe have accepted [product] substitutions in their projects?" Tally Love asks rhetorically in an article in a CSI newsletter, *Conspectus*. That you do not have to accept them either was reaffirmed by the U. S. Supreme Court in 1976, when it refused to hear an appeal of Whitten vs. Paddock, a 1974 finding by a Massachusetts U. S. District Court that established architects' right to make and enforce informed judgments about those specific products that best serve their clients' interests.

"We ran into a flurry of rumors that there had been another refusal recently by the Supreme Court to hear the case," says attorney Lesa Miller of Kasimer and Ittig in preparing an article on specifiers' rights for the July *Construction Specifier*. While the rumors led to a dead end, the principles of Whitten Vs. Paddock still hold:

• Proprietary specifications do not violate antitrust laws.

• Few brands of building products are exactly alike and architects who want to limit choices have every right to do so.

• Other brands qualify as "or equal" only when the architect says so.

• An architect "may waive specifications in order to obtain a more desirable product for the client," but the architect is the only one who can determine if the product *is* more desirable.

• "The burden is on the not-specified manufacturer or supplier to convince the specifier that its product is equal for the purpose of the particular project."

Love, who represents a "high-end" paint company, goes further by questioning the use of "or equal" at all. From a technical point of view, "often there is no equal when relating products," he says, and he maintains that using the phrase in specifications only opens the door to contractors' bidding projects on the assumption that they can substitute less-expensive products to increase their profit. *C. K. H.* 

### **Affordable Housing**

# Will HOPE Starve Out HOME?

Although Congress "put most of the vital mechanisms in place to address housing problems," lack of funding has stalled progress. So says a recent update of the Enterprise Foundation's 1987 report, *A Decent Place to Live*, which triggered the 1990 National Affordable Housing Act. *A Decent Place to Live: Revisited* claims housing conditions are "significantly" worse than five years ago.

Enterprise's co-founder and chairman, developer James W. Rouse, led the National Housing Task Force that produced 1987's report with then-Fannie Mae CEO David O. Maxwell. Rouse and nonprofit Enterprise focus on neighborhood-based housing for the country's 33.6-million poor people.

"The Los Angeles riots were not an aberration," said Rouse at a recent meeting at the National Press Club in Washington, D. C. He called the state of U. S. housing an "outstanding and outrageous danger" that threatens political stability. *Revisited* notes that housing, at \$20 billion, is the only major federal poverty-aid program not available to everyone who qualifies. Almost 5-million eligible poor households wait, while tax

### Federal Computer Help

# Canada Helps CAD Research

Vancouver architects Aitken Wreglesworth Associates Ltd. recently hosted a "Computers in Architecture Think Tank," bringing together practitioners, academics, computer consultants, and suppliers from Canada and the U. S. AWA's goal is to attain a competitive edge in the marketplace by developing and applying a leading-edge computer system for integrated architectural design and documentation. deductions offer current homeowners an annual \$80-billion subsidy. Of poor families who rent, 60 percent pay at least half their income for housing. Meanwhile, in 1991, 13 percent more homeless people in major cities sought emergency shelter—and 15 percent were turned away [although a recently resigned head of the homeless program for New York City notes that not only poverty, but social-behavior problems, create homelessness].

The good news: As the 1987 Task Force advocated, low-cost housing providers have proliferated, including state and local programs and some 5,000 nonprofits in 50 states. Federal support for grass-roots action-which would call for Washington to distribute money to local groups without specific controls on what is done with it-is on paper in the Affordable Housing Act's HOME program. Rouse points out that the problem is to find that money in strained federal budgets and other sources. Revisited's ideas range from the "peace dividend" and tax credits, to foundations, insurance companies, and pension funds. Rouse himself adds construction-cost savings to the big picture of financing, calling

Renowned Canadian architect Arthur Erickson, who recently merged his practice with AWA, presented and discussed his work. He stressed the importance of architects identifying and gaining access to individuals with state-of-the-art knowledge in materials research and construction technologies. Erickson expressed enthusiasm for the potential of computer technology to facilitate this communication.

Other speakers were Chris Quek of the University of Manitoba School of Architecture, Larry Rocha of Wimberly Allison Tong Goo Architects, Kristine Fallon of A. Epstein and Rouse: "Housing is an outstanding and outrageous danger that threatens political stability."



small local architects who have community concern and offer services for accommodating fees one more part of what makes community-based housing affordable.

Quoting *Revisited*, Senate Democrats Alan Cranston and Paul Sarbanes and Republican Kit Bond have allied with Rouse to seek reauthorization and funding for the 1990 bill. As the first HOME funds move to cities and states, however, not everyone sees the Act as a tuned engine waiting for fuel. HUD regulations adopted this summer seem to counter any guarantees that HOME-funded housing will remain affordable indefinitely. The Bush administration and HUD Secretary Jack Kemp remain anxious to get units off government hands and into the hands of occupants who, after a period of time, may resell them into a market economy according to current regulations. *Revisited* delicately reminds readers that this HOPE program, advocated by Kemp, was not the Task Force's idea. Going further, a recent *Washington Post* editorial by Massachusetts Institute of Technology urban-development professor Lawrence J. Vale finds such alternatives to public housing "almost comically implausible notions for most residents."

An open question is whether Kemp's HOPE will divert resources from fund-starved HOME. Another is if Enterprise's report enthusiastic about inner-city nonprofits—is not overlooking vacant suburban units and sites targeted by anti-NIMBY legislation. Although Rouse and author Carol Steinbach are as mute about planning as about design, *A Decent Place to Live: Revisited* dramatizes the undiminished need for housing and suggests how to pay the bill. Order copies from The Enterprise Foundation, 500 American City Building, Columbia, Maryland 21044, 410/964-1230. *Robert Miller* 

Sons International, David Stone of Orchard Group Consulting, Kim Solar of BAGH Design, and Dr. Jens Pohl of Cal Poly's ICAD Lab. Topics included business strategies, reviews of the current state of computer applications in architectural practice, and academic initiatives, including expert systems for design being developed at Cal Poly.

In a public/private partnership unparalleled in the U.S., partial funding for AWA's research and the Computers in Architecture Think Tank program is provided under the National Research Council of Canada's Industrial Research Assistance Program (IRAP). The mission of this program is to assist small companies in becoming more profitable through the appropriate use of technology. Architect William Gies, serving as IRAP's Industry Technology Advisor under a joint appointment of the National Research Council and the Royal Architectural Institute of Canada (equivalent to the AIA), assisted AWA's Brian Sinclair in structuring his research, identifying experts to serve as resources, and gaining funding. *Kristine K. Fallon* 

#### Practice

# **Briefs**

#### **BSA bailout**

Boston Society of Architects head Richard Fitzgerald reports that the organization has completed refinancing negotiations of a \$2.75-million mortgage on its handsome turn-of-the-century headquarters in downtown Boston, ending a crisis that some feared would mean foreclosure. Under the new agreement, the BSA is taking advantage of current low-interest levels to bring down payments to its mortgage holder, Baybanks, to a manageable level.

Environmentally sustainable design Environmental Building News is a new bimonthly publication that discusses the effects of construction on ozone depletion, solid-waste buildup, and resource consumption, among other issues. The premier July/ August edition contains an interview with AIA president Susan Maxman. \$60 per year from the publishers at RR1, Box 161, Battleboro, Vermont, 05301, (802/257-7300).

Help in snagging residential clients Investing in a Dream: A Guide to Getting the Home You Really Want, a 13-minute video for architects to give a prospective client and for prospects to use when looking for an architect for the first time, is a lot better than the syrupy title implies. Case studies include candid interviews with owners and architects before, during, and after design and construction. Houses are shown in a range of styles and locations. The videotape comes with worksheets to help the client get organized. For information, contact Elizabeth Wainger at AIA, (202/626-7411).

### How to design your practice

Successful Business Plans for Architects is a new book by Ronald McKenzie and Bruce Schoumacher that helps you see your firm through analytical eyes. Covered are positioning (finding out who you are and what you do), figuring out your opportunities and problems, finding objectives, developing marketing objectives, and achieving smoothly running operations. \$38.50 from the McGraw-Hill Book Company, 1221 Sixth Avenue, N. Y., N. Y. 10020. C. K. H.

# Dodge/Sweet's Second 1992 Construction-Volume Update

#### By George A. Christie

It was a little more than a year ago that the *Dodge Index* of contracting for new construction heralded the building industry's recovery from its post-'80s crash. Although the rebound has been less than dazzling—as was expected—the first year of revival has nevertheless brought welcome improvement. Between 1991's first quarter (the starting point) and 1992's second, this leading indicator of construction expenditures and building-materials demand regained a little more than half its recession loss.

In the industry's coincident indicator, *Construction Put in Place*, outlays later confirmed the industry's change of direction with a tentative upturn in 1991's second half, which gathered momentum going into 1992. The two macromeasures of the construction sector were saying that a new cycle of building was on its way. Or so it seemed until 1992's second quarter.

A scary 5-percent decline of contracting for new projects in the second quarter suddenly raises the question of whether this year-old recovery is in danger of stalling out. Is it capable of making the critical transition from a flashy spurt of single-family house building to a more lasting expansion embracing multifamily housing, commercial and institutional buildings, and infrastructure work? That is the key issue to address in this second update of Dodge/Sweet's 1992 Outlook.

#### A step backward

So what went wrong in 1992's second quarter? Until then, the recovery of the construction sector appeared to be progressing "by the book." Falling interest rates and gradually reviving consumer confidence together lifted the rate of single-family housing starts from its low of 700,000 units (F. W. Dodge basis) in 1991's first quarter to a highly respectable 975,000-unit rate by the end of the year. Having almost reached business-as-usual volume, house building then became more of a steadying influence than a continuing source of expansion in 1992's first half.

At the same time, two unrelated events in the public-works arena introduced an element of instability into the recovery sequence. A brief delay between the expiration of the former federal transportation program last September and the enactment of the new one in December created a temporary backlog of contracting for highways and bridges that erupted in 1992's opening quarter.

Simultaneously, the Bush Administration was trying to give the sagging economy a jolt of fiscal thrust (without actually engaging in forbidden deficit spending) by accelerating the disbursement of alreadyappropriated public-works funds. The consequence of these actions was to produce a "spike" of contracting for public-works construction in the first quarter, and some inevitable backlash in the second.

This erratic behavior of public-works contracting during the first half of 1992 does not pose a serious threat to the continuing recovery of the construction sector. As the new transportation program shakes down, the rest of the year should bring renewed stability to public-works construction at a rate below that of the distorted first quarter, but higher than the second, leaving a comfortable net gain for the year as a whole.

An ominous side-effect of the "strongthen-weak" pattern of public-works construction during this year's first half has been to conceal and then to expose the most vulnerable feature of this newly forming building cycle: the chaotic commercial-realestate market.

Based on past experience, it is still early in the game to be looking for support from the commercial sector. For at least a year following a general business recession, it is enough to ask that commercial real-estate development simply remains dormant, neither complementing nor undercutting the building industry's revival. But in 1992, the grossly overbuilt commercial market is still in decline, acting as a drag on the recovery. This condition was concealed early in the year by the burst of public-works construction, but it became all too apparent in the second quarter. Until commercial building eventually picks up, the building cycle of the 1990s will remain stuck in low gear.

#### **Regaining Momentum**

The strength of the 1992 recovery of the construction sector depends, as always, on the interaction of the four major sub-markets: Single-family housing, by now nearly fully recovered, has only a little room for still further improvement. Commercial building is not capable of providing much support in the near future, but should soon cease being an offset to expansion in other areas. Publicworks construction, once it settles down, will get a boost this year from the guinguennial escalation of the federal highway program. And institutional building, presently feeling the pinch of state governments' fiscal stress, will remain on hold at least until 1993. For the time being, it's still a "2-H" recovery: house building and highways.

#### THE CYCLICALS: Single-family housing

The decade of the 1980s showed that under workable financial and economic conditions, the housing market driven by the needs of the maturing '50s generation (and their kids) could absorb a steady output of a million new single-family units per year. From 1983 through 1988, production seldom strayed from that volume, resulting in a six-year total of 6,060,000 new houses built and sold. (No overbuilding here, in sharp contrast to multifamily housing.)

What's more, the recent strong rebound from a recession volume of only 800,000 units per year in both 1990 and 1991 shows that the market fundamentals did not change much while the economy strayed off course. With the annualized rate of singlefamily housing starts back in the high 900,000s in 1992's first half, the question is: "How much room is left at the top?"

If the sustainable upper limit, as indicated by pre-recession experience, is still onemillion single-family houses per year, two scenarios are most likely. In one of them, housing starts reach the one million unit level in the second half of 1992 and remain at that volume, as they did in the 1980s, until financial/economic conditions change. In the other, the rate of starts temporarily exceeds one million units as deferred demand carried over from 1990 and 1991 surfaces to meet current needs.

# An abnormal spurt in public-works construction in the year's first quarter makes recovery in the second look less robust than it is.

		1991 Actual	1992 Forecast	Percent Change 1992/9
Nonresidential	Buildings			
Floor Area	Office Buildings	92	85	- 8
millions of sq. ft.)	Stores and Other Commercial	173 209	165 190	- 5
	Other Commercial Manufacturing Buildings	209	90	- 7
	Total Commercial and Mfg.	571	530	- 7
	Educational	164	150	- 9
	Hospital and Health	71	72	+ 1
	Other Nonresidential Buildings	164	158	- 4
	Total Institutional and Other	399	380	- 5
	TOTAL NONRESIDENTIAL BUILDINGS	970	910	- 6
Contract Value (millions of \$)	Office Buildings	\$ 11,505	\$ 11,300	- 2
(minions of $\phi$ )	Stores and Other Commercial Other Commercial	11,214 9,900	11,050 9.650	- 1 - 3
	Manufacturing Buildings	7,780	7,425	- 5
	Total Commercial and Mfg.	\$ 40,399	\$ 39,425	- 2
	Educational	\$ 17,614	\$ 16.650	- 5
	Educational Hospital and Health	9,456	10,150	+ 7
	Other Nonresidential Buildings	17,551	17,925	+ 2
	Total Institutional and Other	\$ 44,621	\$ 44,725	-
	TOTAL NONRESIDENTIAL BUILDINGS	\$ 85,020	\$ 84,150	- 1
Residential Bui	ldings			
Dwelling Units (thous, of units)	Singlefamily Houses	800	980	+ 23
	Multifamily Housing	203	<u>170</u> 1,150	-16 + 15
	Total Housekeeping Residential	1,000	1,100	1 10
Floor Area (millions of sq. ft.)	Singlefamily Houses	1,443	1,725	+ 20
(minions or eq. rey	Multifamily Housing	237	185	- 22
	Total Residential Buildings	1,680	1,910	+ 14
Contract Value	Singlefamily Houses	\$ 83,192	\$102,700	+ 23
(millions of \$)	Multifamily Housing	13,168	10,775	- 18
	Total Residential Buildings	\$96,360	\$113,475	+ 18
Nonbuilding Co	onstruction			
Contract Value	Transportation Construction	\$ 29,903	\$ 32,700	+ 9
(millions of \$)	Environmental Construction	15,273	15,600	+ 2
	Total Public Works	\$ 45,176	\$ 48,300	+ 7
	Utilities	\$ 4,574	\$ 4,800	+ 5
	TOTAL NONBUILDING CONSTRUCTION	\$ 49,750	\$ 53,100	+ 7
All Constructio	n			
Contract Value (millions of \$)	Total Construction	\$231,130	\$250,725	+ 8

Dodge Index (1987=100)

Considering that housing output in 1990 and 1991 reached only 80 percent of its potential, it is not unreasonable to expect that some deferred demand will evolve as the economy's recovery becomes more firmly established over the next several quarters. However, with rising unemployment creating insecurity and indecision at mid-1992, this "bonus" is more apt to show up in 1993. A conservative estimate of this elusive "pent-up demand" could lift next year's single-family housing starts close to 1.1 million units, but the practical limit for 1992 is more like 1.0 million or a shade less.

Either way, there's no avoiding the reality that most of the thrust that is available from single-family housing will soon have been exhausted. As the momentum generated by house building fades into stability, the continued expansion of total construction contracting will be increasingly dependent upon nonresidential building and public works.

#### **Income properties**

Development of commercial buildings and multifamily housing faces two formidable obstacles. The more familiar of them is the ongoing resolution of the late-1980s banking crisis (which, by now, has been downgraded to a serious problem). But, as the over-extended banking industry gradually gets its nonperforming assets to perform, another obstacle—the shrinking demographic base for this group of building types—will complicate the assimilation of the vast surplus of vacant commercial space.

A sharp decline of the birth rate in the 1970s (the so-called "baby bust") is currently working its way through the young adult cohort-ages 18 to 35. With more people reaching age 36 than are becoming 18, the number of young adults will shrink by 5 million individuals between 1990 and 1995, and by another 3 million by 2000. This group, which provides the new entrants to the labor force as well as most of the nation's renters, is the part of the population that must occupy all those empty offices and apartments left over from the mid-'80s commercial building binge. Yet, the young adult population is shrinking at a rate of a million a year! With financial constraints inhibiting a recovery in

1992 Regional Estim	ates	Dodge	Constr	uction Potentials	Sec	ond upda	ite 7/92
Construction Contract Value (millions of dollars)	1991 Actual	1992 Forecast	Percent Change 1992/91		1991 Actual	1992 Forecast	Percent Change 1992/9
<b>Northeast</b> CT, ME, MA, NH, NJ, NY, PA, H	RI, VT				1.8		
Nonresidential Building				Residential Building			
Commercial and Manufacturing Institutional and Other	\$ 6,587 9,110	\$ 6,200 9,475	$\begin{array}{c} - & 6 \\ + & 4 \end{array}$	Singlefamily Houses Multifamily Houses	\$10,317 2,625	\$12,000 2,000	+ 1 - 2
Total	\$15,697	\$15,675		Total	\$12,942	\$14,000	+
Nonbuilding Construction	\$10,777	\$11,600	+ 8	TOTAL CONSTRUCTION	\$39,416	\$41,275	+
Nonresidential Building				Residential Building			
Commercial and Manufacturing	\$ 9,063	\$ 9,525	+ 5	Singlefamily Houses	\$19,240	\$24,575	+ 28
Institutional and Other	9,581	10,775	+ 12	Multifamily Housing	2,813	2,925	+ 4
Total	\$18,644	\$20,300	+ 9	Total	\$22,053	\$27,500	+ 25
Nonbuilding Construction	\$10,213	\$11,400	+ 12	TOTAL CONSTRUCTION	\$50,910	\$59,200	+ 16
South Atlantic DE, DC, FL, GA, MD, NC, SC, V	A, WV						
Nonresidential Building				Residential Building			
Commercial and Manufacturing	\$ 7.438	\$7,350	- 1	Singlefamily Houses	\$19,544	\$25,450	+30

Commercial and Manufacturing Institutional and Other	\$ 7,438 8,967				Singlefamily Houses Multifamily Housing	\$19,544 2,843	
Total	\$16,405	\$15,650	-	5	Total	\$22,387	\$27
Nonbuilding Construction	\$ 8,263	\$ 8,700	+	5	TOTAL CONSTRUCTION	\$47,055	\$51

X							
				Residential Building			
\$ 6,046 6,638	\$ 6,025 6,575	-	-1	Singlefamily Houses Multifamily Housing	\$12,060 995	\$16,500 925	+ 37 - 7
\$12,684	\$12,600	-	1	Total	\$13,055	\$17,425	+ 33
\$ 8,239	\$ 8,500	+	3	TOTAL CONSTRUCTION	\$33,978	\$38,525	+ 13
	6,638 \$12,684	\$ 6,046 \$ 6,025 6,638 6,575 \$12,684 \$12,600	\$ 6,046 \$ 6,025 6,638 6,575 - \$12,684 \$12,600 -	\$ 6,046 \$ 6,025 - 6,638 6,575 - 1 \$12,684 \$12,600 - 1	\$ 6,046         \$ 6,025         -         Residential Building           \$ 6,638         6,575         -         1           \$12,684         \$12,600         -         1	\$ 6,046         \$ 6,025         -         Residential Building         \$12,060           \$ 6,638         6,575         -         1         Singlefamily Houses         \$12,060           \$ 12,684         \$12,000         -         1         Total         \$13,055	\$ 6,046         \$ 6,025         -         Residential Building         \$12,060         \$16,500           \$ 6,638         6,575         -         1         Singlefamily Houses         \$12,060         \$16,500           \$ 12,684         \$12,060         -         1         Total         \$13,055         \$17,425

/, NM, OF	r, UT, WA	, W	Y				
				Residential Building			
\$11,265 10,325	\$10,325 9,600			Singlefamily Houses Multifamily Housing	\$22,031 3,892	\$24,175 2,825	+ 10 - 27
\$21,590	\$19,925	-	8	Total	\$25,923	\$27,000	+ 4
\$12,258	\$12,900	+	5	TOTAL CONSTRUCTION	\$59,771	\$59,825	
	\$11,265 10,325 \$21,590	\$11,265 \$10,325 10,325 9,600 \$21,590 \$19,925	\$11,265 \$10,325 - 10,325 9,600 - \$21,590 \$19,925 -	10,3259,600-7\$21,590\$19,925-8	\$11,265         \$10,325         -         8         Singlefamily Houses           10,325         9,600         -         7         Multifamily Housing           \$21,590         \$19,925         -         8         Total	\$11,265         \$10,325         -         8         Singlefamily Houses         \$22,031           10,325         9,600         -         7         Multifamily Housing         \$,892           \$21,590         \$19,925         -         8         Total         \$,25,923	\$11,265         \$10,325         -         8         Singlefamily Houses         \$22,031         \$24,175           10,325         9,600         -         7         Multifamily Housing         3,892         2,825           \$21,590         \$19,925         -         8         Total         \$25,923         \$27,000

Prepared by the Economics Department, Construction Information Group, McGraw-Hill Information Services Company, George A. Christie, vice president and chief economist.

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the short run, and adverse demographic developments limiting longer-run expansion, the prospect for a sustained revival of commercial building is bleak indeed. One exception is retail building. In another year or so, demand for stores and shopping centers should begin to respond, as it usually does, to the currently strong volume of single-family house building.

In the balance of 1992, even a modest improvement over the deeply depressed firsthalf rate of contracting for income properties will leave another net decline (-7 percent) for the year as a whole. A tentative turnaround is possible in 1993, but anything deserving the label recovery will not happen until late in this new building cycle.

#### THE STABILIZERS Institutional buildings

900

A decade of small but steady gains in contracting for institutional buildings (schools, health-care facilities, public-administration buildings, jails, etc.) has been brought to a standstill by the recession's squeeze on state budgets. By 1992, the combination of revenue shortfall and the soaring cost of entitlements is forcing a change of priorities.

In the latest (April) Fiscal Survey of the States, the National Governors Association comes to grips with these harsh realities. Projected revenue growth for fiscal years 1992 and 1993, at 5 and 4 percent respectively, contrast with double-digit increases in the cost of Medicaid programs and corrections. Reduced investment in schools and infrastructure is the necessary tradeoff, and the stress is particularly evident in contracting for educational building, the biggest component of the institutional group. At mid-1992, the value of newly started schools and related facilities was 12 percent below its year-earlier level.

State budgets typically cover a fiscal year beginning on July 1, and the near-term outlook (1992/93) for state-funded institutional building is one of continued austerity. In a political environment of "no new taxes" and an economic environment of sluggish recovery, states have little choice but to defer discretionary spending for at least another year.
#### Construction Contract Administration: Eyes on Site—Part II of a Series

#### **Public-works construction**

Infrastructure work will be dominated by the new (December, 1991) Intermodal Surface Transportation Efficiency Act, which is expected to provide up to \$155 billion of federal funding for highways, bridges, and mass transit over the next six years. This represents a 20-percent escalation of userfee-financed highway construction.

If DOT's spending authority under the new legislation is fully appropriated, transportation-related construction is slated to advance by increments of 10 percent in both 1992 and 1993, and then to hold steady at this higher level. Contracting in 1992 is heading for something close to a potential 10-percent gain, but there is growing resistance in Congress to appropriating all of ISTEA's authorized funds for fiscal 1993.

The transfer of funding for sewer/waste treatment facilities from direct EPA grants to State Revolving Funds continues to inhibit this important category of public-works construction. A recent EPA evaluation of the situation concludes: "At this time, state's funding . . . does not appear to be increasing sufficiently to offset the phase-out of federal SRF monies." Under these circumstances, annual growth of contracting for waste-treatment facilities will barely keep pace with inflation.

#### The second half

1992 started well enough to justify a forecast of a 10 percent improvement of construction contracting over the 1991 total. Due to a weak second quarter, however, it's now necessary to fine-tune the year's outlook downward to a gain of 8 percent. There's still a recovery in the making, but to achieve 8 percent for the year as a whole will require a better second half. Where will the second-half improvement be coming from?

The stabilizers will live up to their name during the rest of 1992, offering little change from their first-half rate.
The cyclicals are the obvious place to look for action. Single-family housing still has room for expansion and falling interest rates will help. Income properties are also capable of a better second half, but any improvement there will be in multifamily housing.

#### By Ann Bayard Ketterer

Site visits are key to effective constructioncontract administration. The second in this series explores some basics of how to plan and carry them out.

#### Who should go to the site?

One person from an architect's office should make all site observations and evaluations throughout an entire project. Qualification requirements for selecting that person vary. In a very large office, there often are people who only observe construction; in a small office, one individual may carry a project from design through contract administration and have the advantage of familiarity with the intent of the total contract-document package.

In a medium-sized office-where it is particularly important to show only quantities and locations of materials on working drawings and to describe only quality and performance requirements in specifications (avoiding duplication and chance of conflict)—whoever writes the specifications knows best what to look for on the project site. For example, the working drawings might show a wall with "waterproofing" applied to its exterior face below grade. A block-wall foundation with a black bituminous compound brushed onto it might appear to provide the "waterproofing" shown on the drawings, but the specifications writer may require an entirely different application, such as elastomeric sheet-membrane waterproofing.

#### When to go to the site

There is a theory that weekly visits at the same time on the same day may encourage contractors to prepare for the visit by hiding anything that does not conform to contract documents. *Some* site visits on a regular schedule, however, encourage contractors to make lists of their questions, to have subcontractors on the site who want clarifications, to have samples ready for approval, and have an agenda of items to discuss. Do not make scheduled visits on such a rigid schedule that the contractor

Ms. Ketterer is an architect experienced in project management and contract administration.

cannot get answers when needed, possibly causing the contractor to claim a delay in construction. You must consider each request and act on it appropriately. Some contractors call frequently and expect architects to run out to the site at a moment's notice to answer routine questions, but such queries are often dealt with on the phone.

#### What to take to the site

Take your own set of drawings and specifications, a notebook and pen, a field-report form, and a camera, as well as a list of items to discuss, questions posed since the last visit, and items to look for at this particular time in the construction sequence. Some architects also carry a hardhat, a level, a tape, and a flashlight, but the contractor should be able to provide these if needed.

#### **Taking control**

In good practice, the contractor presents all questions in writing. Any questions or comments to the architect from subcontractors must be presented by the prime contractor, but this does not preclude discussions with the contractor and subcontractor together. During discussions, however, be careful not to make casual comments that may be construed as firm directions. Document all site meetings in a field report that includes all topics considered and any opinions and requests from all present. After reviewing these with your project team, address any decisions requested in writing.

If you find work that is not proceeding according to contract documents, request that it conform. You are within your rights to have inferior work removed and replaced at no additional cost to the owner. But before pointing out errors or omissions, check all construction documents. Make sure you are right.

If you find errors, discuss them with the contractor. There sometimes are conditions that can only be corrected by removal, but often you and the contractor can work together to find ways to correct problems by means less drastic, time-consuming, or expensive. If inferior work is accepted, negotiate with the contractor to determine the amount to credit to the owner.

#### **ARCHITECTURAL RECORD** Computers

#### **AutoCAD 11 for Macintosh**

For more information, circle item number on Reader Service Cards.

#### By Steven S. Ross

All of the features of AutoCAD 11 for DOS and UNIX platforms, and some features of AutoCAD 12, are included in this longawaited release for the Macintosh. Unlike AutoCAD 10 for the Mac, which did not enjoy much popularity among architects, this release follows Macintosh conventions more closely. It is also somewhat faster than the previous version.

Nevertheless, this is a big, feature-rich program that is not to be used casually. It is meant for those who need full-blown 3-D CAD on a Macintosh—especially those who must exchange files on a regular basis with DOS and UNIX computers that also run AutoCAD. The standard Macintosh pulldown menu is replaced by more-or-less standard AutoCAD when you are working on a drawing.

"Faster" is also a relative term. Although AutoCAD 11 will run on an SE/30, a Quadra would be far more comfortable. The Quadra series, with Ethernet port built in, also communicates easily with Sun Microsystems. AutoCAD .DWG files move effortlessly between the different computers.

#### **AutoCAD 11 Summary**

**Equipment required:** Apple Macintosh II or Quadra series, or SE/30. The SE/30 must have external monitor. The IIsi must have math coprocessor and a monitor larger than the standard 12-in. normally sold with it. Other models may need a coprocessor (68881 chip or newer equivalent). At least 5 MB of random-access memory if using System 6; at least 8 MB for System 7. The Advanced Modeling Extension for solids modeling (not often used by architects) requires System 7 and 16 MB, some of which can be space on the fixed disk. Minimal installation (without all fonts, sample drawings, space for the drawings you create, and space for AutoCAD to store parts of your drawings on disk while you work on them) requires 6 MB of fixed-disk space. The Advanced Modeling Extension adds 3 MB. Supports digitizing tablet (through the Apple Desktop Bus) as well as mouse. AutoCAD requires that MultiFinder be engaged and that 32-bit Quickdraw be used.



We forced an out-of-memory condition to see how AutoCAD would respond. The software handled this in an orderly fashion; no data lost.

The Help facility has been much improved, although you have to move out of the drawing window and back to the standard Macintosh menu to use it (the old AutoCADstandard help facility is accessible from the drawing window).

The clipboard can now be used to import bitmapped art as well as to export it. Using the clipboard to move CAD entities from one drawing to another was a bit dicier when we

**Vendor:** Autodesk, 2320 Marinship Way, Sausalito, Calif. 94965. 800/445-5415. \$3,500.

**Manuals:** Standard AutoCAD, not standard Mac. All the information you need is there, but you'll dig for it. There's a tutorial, AutoLISP programmer's reference, Advanced Modeling Extension reference, AutoCAD Development System reference, the hardbound command reference for AutoCAD itself, and a Macintosh-specific installation guide. We dwell on this because we suspect AutoCAD for the Mac will be used most often in larger practices with technical support staff and with AutoCAD already running on other types of computers.

**Ease-of-use:** Good. The most commonly needed functions should prove reasonably intuitive to seasoned Macintosh users. You can edit entities more easily on-screen. Installation is straightforward on a Macintosh with standard equipment. Digitizers and special monitors need their own device drivers. ran it. Sometimes it worked, sometimes we got an error message when we pasted from the clipboard to a new drawing. Autodesk knows about the problem. There's an easy work-around: Move the block you want with DXFout/DXFin.

If you have an older-style digitizer that connects through the serial port, you will not be able to access the menus through it; you'll need a mouse to do that. Newer ADB digitizers can replace the mouse entirely.

The minimum memory requirement is 5 MB, which leaves about 3 MB for AutoCAD itself, once MultiFinder is loaded using System 6.0.5. That's a bare minimum, however. If AutoCAD senses it does not have enough memory, it refuses to load AutoLISP. If that happens, commands that need AutoLISP, such as for shading, will be inoperative.

The manual talks a lot about using virtual memory (disk space) to compensate for lack of RAM. But that only works in System 7, not System 6.0.5. *Circle number* **308** 

Drawing regenerations (regens) can take a long time on slower Macintosh models, so the system can be set to warn you before they occur—allowing you to avoid them. As with AutoCAD 12 for DOS systems, zooming will rarely cause a regen.

**Error-trapping:** Good. In particular, it is easier to clean up network upsets. You can set the software to check files you are working on for disk-writing errors, check imported files for errors, and lock or unlock files. File-locking is not password-protected, however, so one person can unlock a file locked by another. We were unable to freeze the system in a way that would cause loss of data.

#### **KIS Scaling**

#### VersaCAD/386 Version 7.0

Once upon a time, VersaCAD was a leader in drafting software. While there are still some strong points to recommend it—especially for 2-D production drafting—this latest upgrade for DOS computers will be of interest mainly to those who use VersaCAD 6.0 or earlier versions, or to those who are using VersaCAD on the Macintosh (where the software still enjoys a lead over many of its competitors).

At base, VersaCAD offers 2-D drafting, 3-D modeling, and an excellent rendering package and simple bill-of-materials generator built in. It runs comfortably on a small 80386-class computer with 2 MB of randomaccess memory and VGA graphics. It works with a mouse, but it is easier to use in production settings with a digitizer. We reviewed the 386 version, which uses extended memory easily. There is also a straight-DOS version that can be shoehorned into 640K, using expanded ("Lotus-Intel-Microsoft") memory for some tasks. This new version offers numerous new

#### VersaCAD/386 Summary

**Equipment required:** Computer running MS-DOS, PC-DOS, or DR DOS, 2 MB RAM (8 MB recommended), graphics card, mouse or (recommended) digitizer.

**Vendor:** Computervision (a division of Prime Computer), 100 Crosby Drive, Bedford, Mass. 01730. 617/275-1800, extension 4594, or 800/248-7728. \$3,495. Upgrade from 6.0 is \$395.

Manuals: Computervision deserves high marks for providing two looseleaf binders



Original drawing, shaded view, and view with hidden lines removed.

drawing tools, better networking, better printer support, and better file translation, especially for large DXF files. There are multiple overlays for digitizing tablets, offering good access to hundreds of command sequences. And there is full support of SuperVGA cards (800 by 600 or 1024 by 768 pixels) that support the VESA standard, TIGA-2 cards, and other equipment.

Experienced VersaCAD users will find new commands are simply appended to existing menus. You see them by pressing the + key, and you go back to the old menus by pressing the - key. Among the new commands:

- Multi-add for circles, arcs, polygons.
- Modify control points for Bezier curve to change the shape. Also, make new Bezier curves parallel to an existing one.
- Break or split an object at any point.Copy a group (the objects making up a
- complex wall segment, for instance) at a specific distance from an existing group.Create cross-sections of objects in a scene.
- Circle number 309

with the tab dividers already in place—and low marks for not providing an overall index. Reference material is excellent, tutorial is adequate.

**Ease-of-use:** Fair. Some of the little niceties, like being able to display a list of files, then point to an item in the list to bring it to the screen, are missing.

**Error-trapping:** Good. There are some odd memory conflicts, particularly with HIMEM.SYS, carried over from V. 6.0.



In 2-D mode, complex curves like this are easy to draw.

Ever wish you could easily create and edit multiple-scale drawings inside one large file with AutoCAD? This add-on for AutoCAD does the trick. It can be called with an easily customized menu of its own from inside AutoCAD, and it seems to be compatible with other add-ons.

Without KIS Scaling, the normal way to make a large-scale detail inside another drawing with AutoCAD is rather awkward—you make the entire detail a single block and write it to disk as a separate file using the WBLOCK command. This requires that you exit the drawing and use the block as the basis for a new drawing.

With AutoCAD Release 11, the details can be referenced to the main drawing. But then they can't be edited from inside the drawing. You might also like to change the scale of a detail. KIS Scaling allows that to be done quite easily. *Circle number* **310** 

#### **KIS Scaling Summary**

**Equipment required:** Anything that can run the DOS version of AutoCAD. The AutoLISP files in KIS Scaling take up about 100 kilobytes on disk.

**Vendor:** KIS Software, PO Box 663, Pearisburg, Va. 24134, 703/921-4577. Single copies are \$100; two through five are \$80 each.

**Manual:** A simple, 26-page guide. It is crudely printed, but well written.

Ease of use: Good.

Error-trapping: We had no problems.

#### ARCHITECTURAL RECORD Product News

#### **Finishing Touches**

For more information, circle item number on Reader Service Cards.



**300. Tactile.** Vinyl wallcoverings offer a fabric visual with the stain resistance needed for hospital, hotel, and office environments. Embossed to look like silk or printed in two tones to resemble corduroy, wallcoverings are 54-in. wide. Koroseal, Fairlawn, Ohio.

**301. Homelike.** Part of a trend towards resilient floorcoverings that have the appearance of carpet, the Rugg-be pattern of Flor-ever sheet vinyl comes in a subtle, softedged motif in gray, mist, beige, and mauve colorways. Congoleum, Mercerville, N. J.

**302.** Murano. Formelle is a poured, molded glass available in over 30 decorative patterns and 12 colors. Developed in Italy by architects Roberto Ramio, Renato Toso, and Noti Massari, the smooth-surfaced glass comes in sizes up to 22-in.-sq, and rectangular, round, and triangular shapes. Polished edges permit butt-glazing individual lights to form larger, seamless-appearing panels as shown. Formelle is thin enough to fit standard wood and metal framing systems for use in interior and exterior applications. Leucos USA, Inc., Edison, N. J.

**303. Sintered.** Developed in Japan, Almute is a powdered aluminum alloy heat-treated to form rigid, 0.1-in.-thick panels that are 40 percent air by volume. The pores created by the sintering process dampen incident sound as it travels through the panels and the air space separating the panels from the hard wall or ceiling behind them (b). Sheets come in sizes up to 2- by 4-ft that can be used in standard lay-in ceilings, or butted and applied to furring strips (a). The standard look is this lightreflecting gray, but the material can be colored or textured without compromising its

3. Backup surface

4. Path of sound

New decorative materials for walls, floors, and horizontal surfaces expand the range of pattern and texture options for interiors.







acoustic properties. Almute panels can be steam-cleaned, provide EMI and RFI shielding, and are said to offer excellent weatherability. Peer, Inc., Wheeling, Ill.

**304.** Mineral. Evocotive of—but not imitating—natural materials, Formations laminates recall the patterns found in stone, weathered metal, and shell-filled sand. An expanded color range coordinates with all Formica solid-color laminates as well as with Colorcore and Surell surfacing materials. Formica Corp., Cincinnati.



**305.** Quiet. Soundsoak acoustic walls offer new textile choices, including DesignTex's Flight pattern (a), as well as custom scoring of the mineral-fiber substrate (b) that gives the 6- to 10-ft-high panels the impact of a modular assembly. The score lines can be treated as a design element, and placed to align with architectural details. Walls have a Class A composite flame-spread rating. Armstrong World Industries, Lancaster, Pa.

**306. Metallic.** Architect Michael Graves used copper Questech tile to add flash to this



small bathroom. A patented composite developed by Roger Questel, the cast tiles have an appearance similar to solid metal, but at much lighter weight and cost. Custom metallic colors and bas-relief designs can be specified. Intaglio, Ltd., New York City.

**307. Multifleck.** Graphics software lets designers create unique textured finishes using any six colors from a palette of 95. Airless and waterborne coatings can be used on substrates like drywall, concrete, metal, and glass. Multicolor Specialities, Inc., Cicero, Ill.

#### ARCHITECTURAL RECORD Books

#### **Briefly Noted**

#### Eric Owen Moss: Buildings and Projects,

Preface by Philip Johnson, Introduction by Wolf D. Prix. New York: Rizzoli, 1991, 224 pages, \$50 (cloth), \$35 (paper). Reading Eric Owen Moss: Buildings and Projects is almost like getting a tour of the work by the architect himself. Almost. Besides the obvious limitations of representing complex three-dimensional spaces in two dimensions, the big difference between this glossy portfolio and a real-life project walkthrough with Moss is that here you can't talk back, which, according to the architect, is just fine with him. Unlike typical monographs, where a disembodied professional voice narrates the presentation of each project, in this book photographs, drawings (both conceptual and explanatory), and model shots of built and unbuilt work are accompanied by Moss's stream of consciousness transcribed. The text, like a conversation with Moss, is alternately provocative, scholarly, immodest, and earnestcharacteristics that can be found in his architecture as well. K. D. S.

#### The Guide to the Architecture of Paris, by

Norval White. New York: Scribner's, 1991, 446 pages, \$25 (paper).

A sequel of sorts to *The AIA Guide to New York City*, this exhaustive work is as helpful to the Paris veteran as it is to the architectural novice. Paper and printing look cheap, and many of the illustrations—drawn or photographed—are of poor quality. But the book is thorough and all the recent work by contemporary French architects is represented.

Fay Jones, by Robert Adams Ivy, Jr. Washington: AIA Press, 1992, 224 pages, \$60. Like Jones's work itself, this monograph is carefully crafted and a pleasure to linger through. In a series of short essays, Ivy addresses key principles in Jones's work—such as precedent, and nature and romanticism and tries to define his place in contemporary architecture. The rest of the book offers a thoughtful look at the residences and "sacred spaces" the architect has designed since the 1950s.

#### Norman Foster Sketches, edited by Werner Blaser. Basel: Birkhäuser, 1992, 240 pages, \$168.

If sketches are windows into an architect's mind, then this large-format book (14 by 11.25 inches) offers a wonderful view of Foster's creative process in full gear. Although the drawings included in the book retain a certain intellectual rigor, many of them display a spontaneity not easily found in the architect's finished work. Short descriptions accompanying the drawings are equally refreshing for their casual, behind-the-scenes tone and their straightforward commentary.

O'Neil Ford, Architect, by Mary Carolyn Hollers George. College Station: Texas A&M University Press, 1992, 274 pages, \$60. Meticulously researched, this book is more a biography of Ford than a monograph on his work. The author captures Ford's pugnacious spirit and provides an overview of his career—from residences in Texas in the 1930s to work at Trinity University in San Antonio and Skidmore College in New York.

Drawn for ARCHITECTURAL RECORD by Sidney Harris



"... And after architecture school, I decided to stay right here and do some farming."



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Spanning the spectrum has long been a goal of RECORD INTERIORS. As always, the spectrum has many components-a project's scale, use, budget, and, for lack of a better word, style. This year the outer boundaries are not as far-out as in the past; a creeping conservativism—economic and stylistic mirrors the general mood. Several of the projects featured here did begin, however, with spectacular raw material-Tsao & McKown's SCS Communications (page 114), with its astounding Manhattan vistas: likewise the East Coast outpost of New Line Cinema by Smith-Miller + Hawkinson (page 122). or, further afield, Carlos Zapata's JPBT Advisers overlooking Miami's Biscayne Bay (page 78). In all three, the architects reinforce the strengths of their sites rather than compete for attention. Tadao Ando didn't have views to contend with in his windowless gallery at The Art Institute of Chicago (page 86), but he reckoned with an equally impressive force: the otherwordly glow of ancient painted screens. FTL Associates had to reconcile the luxurious fabrics of Carmelo Pomodoro's clothing (page 98); Machado Silvetti faced the strict confines of a 19thcentury townhouse (page 106); Allied Architects/ Interim Office of Architecture remade a warehouse into a restaurant (page 92); and Ingo Maurer tamed the seemingly endless corridors of an airport terminal (page 132). Taken together, the projects show that success has many guises. As Zapata says, architecture doesn't have to "scream at you" to make its presence felt. Sometimes, though, it's a struggle to be quiet. K. D. S.



In his first completed project since establishing his own firm, Carlos Zapata reaffirms his faith in Modernism.
JPBT Advisors, Inc. Miami, Florida Carlos Zapata Design Studio with Una Idea, Architect The offices Carlos Zapata designed for the Miami-based international investment firm of JPBT Advisors have a setting special to the subtropical city—a corner location on Brickell Avenue's financial district with broad views of Biscayne Bay and across the cruise port to the hotels of Miami Beach and the ocean beyond. It is an anything-is-possible vista, appropriate for a firm dedicated to making international investment capital grow.

Venezuelan-born Zapata grew up in Ecuador and was hired for this project by an Ecuadorian design firm, Una Idea. Zapata, who is 30, trained in New York City at Pratt Institute and then Columbia University. He worked in Ellerbe Becket's New York office until last year, when he opened his own firm. At Ellerbe Becket, Zapata and colleague Peter Pran gained international attention for their entries to major building competitions [RECORD, April, 1989, pages 90-95] sleek, independent reinterpretations of Modernism. On his own, Zapata has continued work in the same vein, albeit at a smaller scale.

At JPBT Advisors, a single stainless-steel wall sweeps through the 8,000-square-foot space. Glass panels are improbably suspended from the ceiling, and they curve or tilt, depending on their placement. The offices are infused with light. The energy is palpable. "This is not," admits Zapata, "a static situation." The company has an open-door philosophy, and it is evident in the design: every employee gets a good view of the water, though some get it through several layers of glass. "Everything here is completely open," explains Zapata. "That's not something that starts with the architect. It starts with the philosophy of the company and gets translated into architecture."

Zapata wanted an original design that would counter critics of Modernism who term it "too restrictive and too modulated." Thus, walls are formed by canted panels of glass. Offices are divided by cherry wood partitions that jut out at various angles, all in a cadence that Zapata calls "relaxed, rather than a stiff, imposing geometry." The partitions dividing the office bays are each of different heights, angles, shapes. In a corner office, the traders are situated behind glass walls, where their activity is apparent, another twist on typical financial offices.

The single strongest defining element is the satin-finished and beaded stainless-steel wall that takes off from the reception area, curving to define the entire space. It lifts from the floor like the prow of a ship emerging from the water, an inevitable nautical metaphor considering the view outside. Fastidious and detailed craftsmanship is evident throughtout the space. For example, a barely noticeable strip of metal is inlaid into the cherry partitions at six feet, just above eye level, so that it seems to float by. Interior lighting, much of it tucked away in ceiling coves, is intended to simulate daylight. Zapata wanted to impart the sense that the offices are awash in natural light, with all the subtle shifts that implies.

The entire effect is an architecture of anticipation. What's around the corner? What's behind those curved, canted layers of sandblasted glass? Even in a small office with only one corner to turn, the suspense is there. Zapata is interested in the ideas of motion and balance, and expresses his interest by using sleek, sculptural materials in bold, inventive ways, but with great confidence. The material palette is pale and smooth—sandstone and veined blue Bahia granite set against steel and glass. "It's very settled," admits Zapata. "I don't think a space has to scream at you." Beth Dunlop

JPBT Advisors occupies the 25th floor of a 1980s building by Hellmuth Obata & Kassabaum on Miami's Brickell Avenue. The company's requirements included a trading room, conference room, and the usual assortment of private and semiprivate work areas. Carlos Zapata divided the space unconventionally with partitions that curve, bend, or angle independently. A single sweeping stainless-steel wall serves as the principal definer of the space (previous pages and plan below), leading from the reception area, past the trading room, to the conference room—connecting the entire space with a single, fluid gesture. Though some offices are screened by layers of glass, steel, and wood to provide privacy (opposite), Zapata's use of materials manages to keep perimeter and core areas intimately connected and infuses the entire space with natural light.













The Zapata-designed receptionroom desk has a 13-foot-long cantilevered stainless-steel top (top). The conference room, with its sandstone floors and









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Zapata wanted the offices of JPBT Advisors to be filled with light, both from natural and artificial sources. He chose materials such as stainless steel and glass to reflect or diffuse light. He and project architect John West suspended glass panels from ceilings to partition offices without blocking views of Biscayne Bay and the Atlantic Ocean beyond (opposite). Cherry panels and Spanish sandstone flooring with blue Brazilian stone inserts complete the material palette.

#### Credits

JPBT Advisors. Inc. Miami, Florida

Architects: Carlos Zapata Design Studio (design architect)-Carlos Zapata. principal-in-charge; John West, project architect; Maria Wilthew, designer Una Idea (planning architect)-Catalina Landes, Diego Zurita, and Marco Nieto, project team

Associate Architect: Altman Architects-José Rodriguez, project architect; Frank Gonzalez, designer

Engineers: Santiago & Associates (structural); Lauredo Engineering Co. (electrical); Dunn Engineering (mechanical)

**Consultants:** Stainless Steel Fabricators (metalwork); Mison, Inc. (custom furniture); Clover Corp. (audio-visual/ security); Hollywood Woodwork, Inc. (woodwork); Crawford Tracey Corp. (glazing); Gallo Marble Enterprises (stone flooring) **General Contractor:** Skaf Construction, Inc.-Paul Kloman, project manager **Manufacturer Sources:** See Contents page

maple ceiling, is separated from the corridor by a tilted glass wall (bottom). Steel desks in private offices are also by Zapata (below).



# In the Japanese Spirit



Tadao Ando's first American commission combines architecture and art.

Japanese Screen Gallery The Art Institute of Chicago Chicago, Illinois Tadao Ando Architect & Associates, Architect







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hen it comes to pioneering architectural development, few cities in the United States can top Chicago. The city's latest "first" is Osaka-born architect Tadao Ando's American début: a 1,850square-foot gallery for Japanese screen paintings at The Art Institute of Chicago. The room is the final gallery encountered by visitors to the new 16,500-square-foot wing of Chinese, Japanese, and Korean Art, the result of a \$5-million renovation funded by The Mutsubishi Bank, the Japanese government, and various private donors. "From its beginnings in the 1890s, The Art Institute of Chicago has made a major priority of assembling the arts of China, Japan, and Korea," says James N. Wood, director and president of the museum. Now the Art Institute's important collection, much of which was previously relegated to storage, is finally accessible to the public.

Within the tight confines of his allocated area, Ando has created a contemporary setting imbued with the spirit of traditional Japanese rooms, where screens are appreciated not just as objects of beauty but also for their space-defining qualities. According to Ando, "The whole idea of screens is to physically shut off space while conceptually extending it." This he did by placing the screens along the gallery perimeter where the landscape and floral scenes visually expand the space. Enclosed in an L-shaped recess that wraps the room on two sides (previous pages), the paintings sit directly on the oak floor along with a group of primitive pots, just as they might in a traditional Japanese tea house or temple anteroom. The laminated sheets of glass span the opening's full height and are almost imperceptible. A sliding glass door at one end provides easy access to the delicate screens, which will be rotated on a quarterly basis.

The real key to Ando's bold scheme, however, is a grid of 16 freestanding pillars, each 10-feet tall and one-foot square, located at the entrance of the gallery (plan right) and interposed between visitor and art. The grouping literally obstructs views of the screens. As visitors walk through this grove of oak-veneer columns, their perception of the screens is altered with each step (drawing opposite). The pillars recall the post-and-beam construction of traditional Japanese architecture and are meant to "suggest the depth and resonance of the spaces," according to Ando.

In contrast to the brightly lit adjacent rooms, the screen gallery's lighting is kept dramatically low. Because the screens are sensitive to ultraviolet rays, natural light was avoided altogether. But Ando's intent was to replicate the diffuse, indirect-lighting conditions typical of Japan, so the paintings are presented in semidarkness, with their gold- and silver-leaf mystically radiant. Though ceiling tracks were included in the gallery proper, reflected light from incandescent and filtered fluorescent fixtures mounted inside the cases illuminates the room. A glass ceiling within the case softens the light and blocks heat that is removed by a vent above. Glass doors at the gallery entrance help control the temperature and maintain the required humidity level—higher than normal for the museum.

Like a sacred precinct, the minimalist space has a character that is "felt, but not seen," in Ando's words. Without being irreverent, the gallery challenges the art and forces it to compete with the profound experience of the room itself. "If the art was weak, Ando would take over," explains Yutaka Mino, curator of the department of Asian Art. "But, the art is so strong that both work well together." *Naomi R. Pollock* 

Painted plaster walls and ceiling offset the dark oil-stained oak columns and floor, a reference to Japan's tradition of wood construction. Separated by sheets of glass secured by grooves in the floor and wall, the gallery and cases share a continuous floor plane (bottom opposite). Two concave oak benches designed by Ando provide scale and a comfortable place to contemplate the screens (top opposite).

#### Credits

Japanese Screen Gallery The Art Institute of Chicago Chicago, Illinois **Architect:** Tadao Ando Architect & Associates—Tadao

Ando, principal-in-charge Associate Architect: Cone Kalb Wonderlick—Richard Kalb, principal-in-charge Engineer: Knight Architects Engineers Planners, Inc. (structural)

Consultants: Gamze Korobkin Caloger, Inc. (hvac); Jules Fisher & Paul Marantz, Inc. (lighting)

General Contractor: The George Sollitt Construction Co,

Manufacturer Sources: See Contents page



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# Good to the Last Drop









A new brewery/restaurant retains the utilitarian esthetic of a former coffee warehouse Gordon Biersch Brewery/Restaurant San Francisco, California Allied Architects and the Interim Office of Architecture, Architects



© Richard Barnes photos



A grain silo (top) marks the entrance to the Gordon Biersch Brewery/Restaurant, located on the Embarcadero in the former Hills Brothers Coffee Building.





he Hills Brothers Coffee Building lies just across the Embarcadero from a row of rotting San Francisco Bay wharves. It is a tribute to the days when tramp steamers brought world commerce right to downtown's edge, and someone thought enough of the business of storing coffee beans to build a handsome brick building for the purpose, complete with monumental arches. The giant letters that shout "Hills Brothers Coffee" from the building's roof are visible from the bay for miles; they gave the place landmark status long before the state officially did the same.

The Gordon Biersch Brewery/Restaurant, the first commercial/ retail tenant in the Hills Brothers building, has become an important anchor for the revival of this neglected corner of the city. The brewery is a neighborhood gathering place for residents of new housing projects to the south and workers from new offices nearby, as well as tourists and other city dwellers.

The brewery owners and the two collaborating architects, Roddy Creedon of Allied Architects and Bruce Tomb of the Interim Office of Architecture, agreed to keep the interior of the restaurant spare, recognizing the industrial origins of the space. They chose dark or neutral finishes that are common to both industrial architecture and traditional pubs: black for metal work, red granite and dark mahogany for the bars and tables, sealed and sandblasted concrete, and yellow ochre terrazzo for the stairs. There is not a primary color in sight.

Creedon and Tomb also resisted the palette of clichés that has become the staple of architects trying to design "industrial-looking" spaces. "We dislike the pseudo-industrial look Ghiradelli Square has taken on over the years," explains Creedon. They omitted exposed round ductwork and bypassed porcelain metal lamp shades on conduit stems in favor of custom "chandeliers" made of standard electrical hardware, hung from strap iron brackets. Avoiding nowcommonplace white-painted metal ship's rails, they designed clear sealed maple handrails supported by hand-wrought copper and iron balusters reminiscent of the heads of grain from which the house beers are made (gleaming exposed stainless-steel tanks further highlight the brewing process). Massive H-beams installed diagonally between floors and ceilings (previous pages) provide seismic reinforcement.

To attract bar customers to the second-floor dining room, the architects exposed the restaurant by removing large portions of two column bays almost directly over the first-floor bar. The sight and sound of activity in the dining room is now connected to the bar level below, encouraging patrons to make the trip up a grand stairway of terrazzo, iron, and glass to dine.

To conserve floor space, the kitchen was designed to operate vertically. Food is delivered, portioned, and stored on the first floor, and sent by dumbwaiter as needed to the second floor for prep and cooking in an open "exhibition" kitchen.

The extensive alterations required to install a brewery and restaurant in this landmarked building meant obtaining many approvals from the local preservation board, especially for the addition, on the exterior, of a grain silo that also serves as marquee.

The architects and owner credit the board's foresight and cooperation in allowing the building to be altered to suit the needs of a changing neighborhood. *Charles Linn* 









In order to keep the interior of the restaurant spare, the architects chose muted finishes: exposed concrete. handwrought iron and copper railings, and red granite and dark-stained mahogany bar and table tops. Attracting patrons to the second-floor dining room required cutting away a large portion of two-column bays and adding a grand stair of terrazzo, wrought iron, and glass. Piping and stainlesssteel brewing vats (middle and bottom left, and opposite) complement more predictable restaurant and bar furnishings.

#### Credits

Gordon Biersch Brewery/ Restaurant San Francisco, California Architects: Allied Architects-Roddy Creedon, partner-incharge; Scott Williams, partner; Lorin Hill, project manager; Douglas Burnham, Jane Chun, Tim Contreras, Grog Ensslen, Karen Mar, Neil O'Shea, Gabriel Smith, project team Interim Office of Architecture-Bruce Tomb, partner-in-charge; John Randolph, Vanessa Belli, Anthony Cava, project team **Engineers:** Bhatia Associates (electrical): Bijan, Florian & Associates and Stephen Tipping & Associates (structural); George Lim & Associates (mechanical) **Consultant:** Juarez Design (lighting) **General Contractor:** Koll Construction **Manufacturer Sources:** See Contents page



Carmelo Pomodoro Company Offices and Showroom, New York City FTL Associates, Architect

### **Fashion Plate**

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Tensile structures and a few wellplaced curves help FTL Associates soften the edges of a Seventh Avenue fashion loft. armelo Pomodoro's clothes and FTL Associates' architecture elicit the same kind of descriptions. Phrases such as "carefully structured forms," "efficient use of materials," and "sensually drawn lines" apply equally well to either firm's work. So it is not surprising that FTL principal Todd Dalland can point to a spare, but elegant, creamcolored outfit designed by Pomodoro and jokingly ask, "Is it a dress or a building?"

Fifteen years of using stretched fabric to create buildings has sensitized Dalland to the overlapping concerns of architecture and fashion. Designing showrooms and offices for clients such as Donna Karan, Issey Miyake, Liz Claiborne, and Henri Bendel has also helped him appreciate the common ground between the two fields. Originally called Future Tents Ltd., Dalland's firm specializes in the design and engineering of tensile structures and has worked on projects ranging from a concert pavilion at Baltimore's Harborplace to an exhibition space for furniture in Paris. What Dalland finds so exciting about this type of construction is its structural efficiency, its sculptural potential, and its almost human curves.

The 15,000-square-foot Pomodoro showroom and offices integrate tensile elements with traditional interior construction. Set within a midrise structure in New York City's Seventh Avenue fashion district, the facility includes showroom space, offices, and production areas for 30 employees. "I wanted an industrial-loftlike environment, but one that has been softened around the edges" explains Carmelo Pomodoro, who took an active part in the design of the showroom. "I wanted it to be a flexible space with a sense of mobility and change."

To create that industrial effect, FTL stripped the space to its original structure-square columns set 21 feet apart, concrete beams, and large window openings. The architects shotblasted the existing concrete floor and then sealed it with a sheer white stain. Colors echo Pomodoro's own subtle palette, ranging from whites and offwhites to creams and grays. Within this understated shell FTL inserted a host of elements that hang from above or seem to float in midair: motorized polyester-mesh screens, six-foot-high plywood partitions, and fabric-covered plywood panels set on metal tubes. The most dynamic part of the project is the main showroom (preceding pages), a long space defined by two curving lines of plywood panels hung between slender black-metal posts. Just inside these panels, the architects placed curved metal partitions that rotate thanks to an anchoring pole at one end and a wheel at the other. "Chariot" rolling racks made of bent steel and topped with saddle-shaped tensile fabric further animate the space. A polyester-fabric tensile ceiling softens the showroom's hard-edged industrial shell, adding a final Baroque touch. Clifford A. Pearson







The reception area (above) introduces most of the materials found throughout the showroom-exposed concrete floor and concrete structural frame, sheer-stained plywood partitions, metal-pipe supports, brushed-steel panels, and fabric screen. The showroom area (preceding pages) usually serves as a display space, but can also accommodate several hundred people for fashion shows. Because curved steel partitions (opposite and page 105) rotate, they can either open up the showroom or help shape intimate display spaces. Rolling clothes racks usually mar the look of showrooms, but FTL Associates turned necessity into opportunity with its design of "chariot" racks (opposite) made of brushed and lacquered steel and saddleshaped flame-retardant polyester fabric.









To maintain an open feeling, the architects used motorized fabric screens to define areas such as a conference area off one end of the showroom (preceding pages). Flame-retardant polyester-fabric ceilings are held in tension by metal frames and anchored in concrete columns (left and opposite) and slender steel posts. The tensile structures met the client's request to use fabric in the design of the showroom without draping it in a traditional way. The L-shaped floor plan (left) places offices around the perimeter with the showroom in the center. Offices on the east house management staff, while those on the west are given to designers and other creative departments. Dalland likens the plan of the showroom to that of a cathedral with the long space acting as the nave, the curved display areas as chapels, and the reception corridor as transept.

#### Credits

Carmelo Pomodoro Company Offices & Showroom New York City

Architect: FTL Associates— Todd Dalland, principalin-charge-of-design; Margaret Matz, project manager; S. Russell Groves, Victoria Rospond, Amedeo Perlas, V. William Murrell, Rudy Scheuermann, Kam Sitt, Ronn Basquette, design team Engineers: Consulting Services Unlimited

(mechanical/electrical)

Consultants: Light & Space Associates (lighting); Jan Kroeze Lighting Designs (lighting); Construction Spex (specifications)

General Contractor: Linmar Construction Manufacturer Sources: See Contents page



# Against the Grain

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Back Bay Townhouse Boston, Massachusetts Machado and Silvetti Associates, Architect

Machado and Silvetti's renovation of this Boston duplex consists of the top two floors of a late 19th-century townhouse in the city's Back Bay (top). Lower-level bedrooms are connected to the upper-level living room, dining room, and kitchen by an elegant stairway of polished black granite, with cold-rolled steel balusters and a mahogany handrail (opposite). The businessman who owns this apartment in Boston's stylish Back Bay doesn't care for the traditional, Federal-highboy and threadbare-Aubusson aspects of his hometown's design ethos. And, when looking for an architect to renovate his new duplex, he was emphatic about not wanting a home that "looked like the lobby of the Ritz-Carlton Hotel." On the recommendation of a local art gallery owner, he contacted architects Rodolfo Machado and Jorge Silvetti, a team unlikely to offer an old-line New England look. Although the two Harvard professors have lived in Boston for many years, both were born and educated in Argentina, and have practiced in Europe, especially Italy. "Our work has been influenced by Mediterranean culture," says Silvetti, who cites such influences as "the residential work of Le Corbusier, the thinking of Aldo Rossi, and, especially, the entire *oeuvre* of Palladio."

Recent winners of an international competition to design Genoa's Piazza Dante, Machado and Silvetti are perhaps best known for their (often unbuilt) urban projects. In recent years, however, their firm has done residential work. For this apartment, the key challenge was the project's limitations. By the time the architects saw the space—the top two floors of a late 19th-century townhouse—the 3,000-square-foot unit was, in Silvetti's words, "spatially defined." The architects thus set themselves the task of using interior elements, such as fireplaces, a staircase, and cabinetry, to provide complexity to the existing shell. Incorporating the owner's love of unusual woods, they developed what Silvetti calls "a narrative of materials"—in this case, satinwood, pomel mahogany, bird's-eye maple, and oak (all sustainable species) combined with stainless steel, travertine, granite, and glass.

The architects have handled the mixing of materials with clarity and care. They treated the main spaces—the living-dining room on the upper level and the bedroom below—with restraint, in each case focusing the play of materials on the fireplace. In the bedroom they have made the fireplace an asymmetrical composition of granite, travertine, and metal; in the living room, it's a more formal, symmetrical object of satinwood, steel, granite, and sandblasted glass. Two winglike satinwood panels open to show a slot of stainless steel, which in turn reveals the viewer's distorted image—"a reinterpretation of the mirror over the mantel," say the architects (page 111).

The relative simplicity of the main rooms contrasts sharply with the drama of secondary spaces. Located on the lower level, a window-less entry hall is a fittingly dark arrival point for a client who admits, "I don't like a lot of light." With its satinwood-veneer paneling and polished black-granite floor, this space establishes the motif of visually exciting materials for vertical planes and more neutral or reflective materials for horizontal surfaces.

The apartment's material "narrative" is especially sumptuous in the private quarters. A blend of pomel mahogany casework and green leather upholstery, the dressing room is a sleek updating of the traditional gentleman's sanctum sanctorum. (Cabinets were built offsite by Boston furniture-maker Dale Broholm.) Just beyond is a bathroom whose black-and-white formality suggests an approach to ablutions a Roman might appreciate. Here the fixtures are set within a composition of granite, travertine, and glass. In the kitchen, a similar palette creates equally sensuous results. An enthusiastic cook, the owner takes pleasure in this room, which includes cabinets whose *interior* shelves are made of bird's-eye maple. "Visitors expect the usual Boston townhouse interior," observes the client, "but it's not." Nancy Levinson



In the jewel-box-like dressing room (top left), closets and cabinets frame a green leather seat. Recessed lighting in the ceiling is made of frosted glass framed by black-enameled aluminum. In the stairwell (bottom left), the architects have muted the light from an existing skylight with a plane of ground glass; here the framing members are satinwood with black lacquer trim.

















The sleekly outfitted kitchen features a polished blackgranite floor and countertops, stainless-steel sink and backsplash, and low-voltage recessed lighting (top left). The upper cabinets combine frosted glass with black-lacquered wood muntins, for an effect that is somewhat Japanese; the lower cabinets have single panels of pomel mahagony. In the master bathroom (bottom left and opposite), light and dark materials are combined to dramatic effect. The floor is 3/4-inch black granite; the whirlpool bath is set into 3/4inch travertine walls. Travertine tiles line the walls of the shower stall, adjacent to the tub. The sink stand has satinfinished stainless-steel legs, a nickel-plated basin, and a granite countertop.

#### Credits

Back Bay Townhouse Boston, Massachusetts Architect: Machado and Silvetti Associates—Jorge Silvetti and Rodolfo Machado, partners-in-charge; Adolfo Perez-Levia, project architect; Douglas Dolezal and Barry Price, design team

#### General Contractor:

Connaughton Brothers— Leonard Connaughton, job superintendent Manufacturer Sources:

See Contents page



## Room at the Top

Sleek corporate Modernism reaches new heights atop a Manhattan office tower.
SCS Communications New York City Tsao & McKown Architects

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f making it in New York City is your dream, you need only emerge from the elevator onto the 57th floor of Carnegie Hall Tower and enter the offices of SCS Communications. Indeed, SCS's Stephen Swid himself cannot completely mask his own pleasure at his success during a fast-paced tour of his domain. Visitors to Swid's private suite might fight the urge to slip into his chair, put their feet up (though not, one hopes, on his prized 1927 Jacques Emile Ruhlmann desk with ivory-inlaid feet), stare at the constantly blinking Qutron financial-network monitor, and chat on his state-of-the-art digital telephone. Then there are the views, astounding even by Manhattan skyscraper standards. Swid's office, on axis with Central Park, commands vistas of the Upper East and Upper West Sides, and, on a clear day, La Guardia Airport.

Swid, who admits to wanting "to live well," turned to architect Calvin Tsao. Tsao came recommended by Swid's wife Nan, co-founder of Swid-Powell, producer of architect-designed tabletop objects, including dishes by Tsao and partner Zack McKown. While McKown is overseeing construction of a mixed-use urban project in Singapore, Tsao welcomed a break in his bi-continental commuting to return to the work that has become the firm's signature-interiors that combine subtle, idiosyncratic spatial maneuvers with a flair for materials [RECORD, Mid-September 1989, pages 58-63]. What's more, Tsao's view of architecture as stage-set is perfectly attuned to Swid's needs: SCS Communications is a holding company with publishing, record, and film divisions.

With a tiny full-floor plate, panoramic views on four sides, and Swid's important modern-art collection, Tsao had to tame a surfeit of visual stimuli. Then too, the building, completed in 1990, had its own problems. The envelope, designed by Cesar Pelli & Associates, is not fully reconciled with the floor layout by Brennan Beer Gorman. Tsao and project architect Gary Morgenroth discovered that the building's structural columns and the window bays are arranged according to different grids. Tsao and Morgenroth incorporated both grids into their 7,900-square-foot scheme by subdividing the space into three main areas-reception room, conference room, and Swid's office-and burying structural columns in a thick wall (plan page 120). They maintained the building's nine-foot finished ceiling heights except in the three main areas where they relocated ducts to the perimeter and raised the ceilings to 10 feet 6 inches, keeping in mind Swid's soon-to-be-installed art collection, which requires large open surfaces. The architects then focused on refining the proportions of each room and expressing the contrast between adjacent spaces. A windowless hallway lined with built-in cabinets of English sycamore (at left on previous pages), for example, connects the reception room with the conference room, much like a decompression chamber between two lofty spaces.

Rather than compete with the drama outside, the architects chose to subtly reinforce the spatial concept with custom furnishings; several elements such as light fixtures and elevator call-button panels are oval, the project's unofficial trademark. While the views could have proved too assertive, they provided Tsao with a suitable color palette. He brought Central Park inside Swid's office with pale chartreuse carpeting (pages 120-121). In the conference room, eggplant and steel-blue upholstery on Gilbert Rohde chairs from the 1930s (pages 118-119) echoes the burnished-copper pyramid atop nearby Worldwide Plaza and the array of surrounding glass and steel towers. And if the views or the sun's glare are too intrusive, the shades can be lowered-though that event seems unlikely. Karen D. Stein

Paul Warchol photos





Calvin Tsao and project architect Gary Morgenroth made the reception area (previous pages) unusually large-600 square feet-for an office that receives few visitors, but impresses those who do visit with dramatic west-facing views. A concrete and glass coffee table by architect Joseph Eisner is a strong counterpoint to a 1970s steel sculpture by Anthony Caro set on a steel Tsao & McKown-designed base. Underneath, a checkerboard of matte gray limestone and polished white marble sets the area apart. A curved ceiling with recessed incandescent fixtures swoops down to a white plaster wall (opposite) to complement the forms of an (as-yet-unhung) Ellsworth Kelly painting from the client's art collection. The reception desk (above) is screened by a sycamore-clad partition slotted to admit daylight.













To reinforce their client's custom of surveying New York City from his 57th-floor aerie, the architects placed his office along the north wall overlooking Central Park (top left), and the conference room (previous pages) at the south end of the space, with views of midtown and the Hudson River. Swid's office consists of a work area dominated by a 1927 Jacques Emile Ruhlmann desk and an oval glass-and-steel light fixture by Tsao & McKown (foreground in bottom right), a dining/conference area (background in bottom right), and a domestic-scale seating arrangement. Modern masters furnishings-Gio Ponti light fixtures, Gilbert Rohde side tables, Ruhlmann chairs-and a Tsao & McKown sofa and coffee table (opposite) are, by day, softly illuminated by muted north light. Says Swid of the result: "It's an office that's not an office, and a home that's not a home."

### Credits

SCS Communications New York City Architect: Tsao & McKown Architects—Calvin Tsao, principal-in-charge; Gary Morgenroth, project architect; Ted Krueger, Ross Wimer, Werner Franz, project team Engineer: Flack & Kurtz— Robert S. Roth, Jr., project engineer (mechanical, electrical, plumbing) Consultants: Theo Kondos

Associates—William Armstrong, project designer (lighting); Stephen A. Pine (specifications)

General Contractor: Alexander Wolf & Son— Anthony Patrick, project manager

Manufacturer Sources: See Contents page



## **Points of View**



New Line Cinema lurks in a Modernist Los Angeles cave and spreads its wings in a New York City high rise.

New Line Cinema East/ New Line Cinema West New York City/Los Angeles Smith-Miller + Hawkinson Architects ew Line Cinema is a new force in the entertainment industry—not surprising for the producer of the recent hit *The Player*, a scathing inside-Hollywood parody by director Robert Altman. Once known as the folks who brought you *Nightmare on Elm Street* and *Teenage Mutant Ninja Turtles*, the company is now bigger, hipper, and hungrier. Architects Henry Smith-Miller and Laurie Hawkinson have been along for the ride from low-budget thrillers to high-brow satire; they designed company chairman Bob Shey's first New York City office out of cardboard and plywood. Their most recent sequels take place simultaneously in a midtown Manhattan office building and in Los Angeles, giving New Line Cinema a respectable, still slightly irregular pair of offices. After all, says president Michael Lynne: "We have made our name by taking a standard genre and giving it a twist."

The "genre" here is standard office buildings that would seem to dictate a conventional layout of either boxed-in cubicles or a sea of open-office systems. Smith-Miller and Hawkinson found that the idiosyncrasies of the buildings, combined with what they and their client agree is the more democratic nature of the company, gave them a chance to adapt the standard model. The architectural approach was simple and based on New Line Cinema's own medium: "We thought it was all about points of view, about where you shoot from; we layered the spaces accordingly," explains Smith-Miller. Angled ceiling planes and lighting tracks in New York and staggered axes in Los Angeles serve to accentuate perspective lines, defining individual offices and telescoping views.

East and West Coast outposts share a material palette of brushed aluminum, glass, maple veneer, and dry wall—a symbolic link for a company split into two parts and stitched back together by telephone-conferencing technology. The 22,000-square-foot Los Angeles office is located in a dark and narrow stack of floors clipped together by a metal and glass staircase. The offices are inwardlooking; the activities they contain concentrate on film production. The architecture consists of translucent and opaque screens that section the space off into narrow slices. The introspection is such that at the back of the building the architects carved out the ceiling, as if to reveal how the building was made.

The 18,000-square-foot New York office, by contrast, is in a light and airy floor overlooking midtown and Central Park. Here layered work spaces are intersected by angled walls that force the eye out towards the skyline. The architects separated walls from the perimeter to create borrowed views diagonally along the glass facade. Clerestory bands admit light into the core. Walls and doors are stitched together with "mortise and tenon" joints, as if a skeleton of connections holds the various parts of the organization together. This is not all purely visual game-playing: for New Line Cinema, New York represents the corporate, money-oriented branch of movie-making. It's where deals are made with bankers, distributors, and other power brokers who influence the business of movie-making. It is a place of well-honed connections, not a place of production.

What ultimately ties New Line Cinema East and West together, however, is the way in which the architecture frames the activities of each office. In New York, the architects rewrote traditional boundaries between inside and outside and between private offices and shared spaces. In Los Angeles, their design alternates between close-up and rotated, pan shots. In both spaces, they combined simple materials into highly refined compositions, creating montages of startling angles befitting their client. *Aaron Betsky* 



In New York City, New Line Cinema occupies the 19th and 20th floors of a midtown office tower (left). Spectacular views and proximity to other major forces in the film and television industry make up for the building's lack of architectural distinction. In Los Angeles, the company has the lower floors of an equally undistinguished, equally well situated, but more assertive structure (right). In the East-Coast offices (below left), drywall planes slide by wood frames and intersect the existing structure at odd angles, with lighting tracks and clerestory planes connecting the various pieces. On the West Coast (below right), walls have varying degrees of transparency depending on their distance from narrow windows. In both projects structural, electrical, and airhandling systems were reclad or relocated, but otherwise left unchanged. The two plans reveal differences: in New York a dense core gives way to open spaces overlooking the skyline, while in Los Angeles individual work areas are arranged within the rigid column grid.

NEW LINE CINEMA EAST TYPICAL OFFICE



NEW LINE CINEMA WEST RECEPTION AREA

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PTH FLOOR

## New Line Cinema New York City

The New York office takes up a floor-and-a-half of an L-shaped office building. The entrance (pages 122-123) is seen by the architects as a "camera" whose exposed mechanism catches views and cinematic images. including posters for New Line's recent releases in glass and steel frames. Metal-clad walls, gray slate floors, and subdued lighting (and a secret executive passageway behind a maple veneer partition) provide the "set-up" shot. Once past the foyer, visitors are sent down long corridors whose skewed placement gives off-center views of the city beyond.

In private offices the architects created what they called "composite shots." They exaggerated the thickness of door and window frames (photos page 129), a technique Hawkinson attributes to Carlo Scarpa and Rudolf Schindler, and separated them from the structure of the building, while they brought natural light to the core with glass clerestories. Tilting ceiling planes, mirrored in the curve of the mapleclad reception wall, enhance the sense of exposure and make the space seem higher than it is. Fluorescent uplights in troughs reinforce telescoping sight lines to the exterior.

Executives claim corner offices and support staff occupies space divided by wood-encased file cabinets. "We're not breaking the mold of the office interior," admits Smith-Miller. "We're just disturbing it."







The conference room (opposite) in the New York office is, according to the architects, "a humidor"-a well-crafted container that appears suspended in midair. Up-to-the-minute technology is hidden in its thick walls: a maple surface contains televisions, the table and ceiling are outfitted with microphones for cross-country telephone conferencing, and the back wall slides out to reveal hidden script-storage racks. In the Los Angeles office, you can walk though the conference room, but here a doorsized window allows only views-a motif of visual transparency echoed in the adjacent glass floor (top left).

New Line Cinema Corporate Headquarters New York City Architect: Smith-Miller + Hawkinson Architects—Henry Smith-Miller and Laurie Hawkinson, principals-incharge; Jorge Aizenman, project architect; Eric Cobb, Eugene Harris, Charles Renfro, Jane Wason, Fritz Read, John Conaty, Kit Yan, Belen Moneo, Yolande Daniels, project team

Engineers: Severud-Szegezdy— Edward Messina, project engineer (structural); Carstel—Carlo Marzot, project engineer (mechanical) Consultants: Claude Engle and Associates (lighting); Harry Joseph and Associates (audio-visual) General Contractor: NSC

Construction Manufacturer Sources: See Contents page















## New Line Cinema Los Angeles

The more constricted space of New Line Cinema West permitted fewer expressive moves than the New York space. The conference room is something you walk through, not a formal object at the corridor's end. Skewed lines reappear here, but as office walls that slide away from the confines of the 5,000-square-foot space.

New Line Cinema West expanded from its second-floor space to occupy the building's third and fourth floors, allowing the architects to continue investigating the site's potentials. While the second floor has an irregularly shaped conference room within a series of shifting but orthogonal planes. by the time you reach the third floor, things start to twist and turn. On the fourth floor, subtle distinctions between open and closed spaces puzzled even the local fire marshal, who took a second look at the floor plans before granting approvals. The architects stripped structural columns and exposed the ceiling, adding metal-halide and fluorescent fixtures. Plywood panels and filing cabinets shape spaces.

## Credits

New Line Cinema Corporate Headquarters Los Angeles, California Architect: Smith-Miller + Hawkinson Architects-Henry Smith-Miller and Laurie Hawkinson, principals-incharge; Charles Renfro and Robert Rothblatt, project architects; Margi Northard, Jane Wason, John Conaty, Kit Yan, Nicole Koenigsberger, and Randy Goya, project team **Engineers:** Steven Mesey and Associates (structural): Carstel-Carlo Marzot, project engineer (mechanical) **General Contractor:** Archetype Construction, Inc. **Manufacturer Sources:** See Contents page



## **Space Invaders**

The latest innovations from Ingo Maurer's Munich-based lighting-design studio stir dark, ambiguous emotions.

Lighting Installation Airport Munich II Munich, Germany Ingo Maurer, Designer

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A lighting scheme for a Munich airport terminal combines the precise detailing for which Ingo Maurer is famous [RECORD, Mid-September 1988, pages 100-105] with a distinctively menacing zoological imagery. A camshaftlike armature marks a meeting place (overleaf), its steel-mesh wings appearing to flutter over crisp tubular lamps. For Il Mondo, a restaurant, Maurer devised a two-ft-wide by four-ft-high cone (top left) made of 3/4-in.-thick glass disks. Lit by neon tubes in white, blue, and turquoise, the 70-lb luminaire is suspended by a single wire. Ceilingmounted fixtures (below) sandwich frosted foil between tempered glass. Maurer has also launched what he calls "light vessels," sculptures up to 20 feet long (bottom left and opposite). Exposing their glass, plastic, and carbon-fiber viscera, and "propelled" by their silver- or gold-plated paper wings, they provoke the squealy fun of horror movies. J. S. R.

### Credits

Lighting Installation Airport Munich II Munich, Germany

Design/Fabrication: Ingo Maurer GmbH—Ingo Maurer; Bernhard Dessecker, Bernd-Axel Kluge, Franz Ringelhan, Gerd Pfarré (design); Jörg Neuweiler, Hans Leinberger, Christoph Matthias, Werner Berthold (fabrication) Manufacturer Sources: See Contents page





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## **Product Literature / Interior Finishes**

For more information circle item numbers on Reader Service Cards.



**400. Computerized paint specs** A floppy-disk-based painting schedule arranges selections by substrate for exterior and interior exposures. Written in Macintosh- and ASCIIcompatible MasterFormat language, the specification program includes application instructions and will be updated automatically. The Sherwin-Williams Co., Cleveland.



#### 401. Seamless flooring

A brochure illustrates resin- and acrylic-based, VOC-compliant systems in a variety of surface textures and colors, including decorative color-quartz finishes. Applications include new, light-traffic areas as well as restoring badly degraded industrial floors. Themec Co., Inc., Kansas City, Mo.



### 402. Slip-resistant tile

A new scratch- and stain-resistant matte-glaze tile with a light abrasive grain, Naturetones pavers meet ADA slip-resistant guidelines in an easy-maintenance unit for healthcare, school, food service, and restroom applications. Tile line comes as 8- and 12-in. units and trim, in 11 deep and light colors. American Olean Tile Co., Lansdale, Pa.



**403. Designers' color guide** Booklet describes a six-language professional specification system with 1,701 code-identified color standards that can be communicated anywhere in the world by Reference Number. Offered in cotton cloth, color swatch, and paper fan-deck formats. Pantone, Inc. Moonachie, N. J.



### 404. VOC-free paint

A waterbased interior latex, Spred 2000 has been found to be completely free of volatile solvents by a thirdparty testing laboratory, Scientific Certification Systems. Color cards provide technical data on the coating, also offered as Lifemaster 2000 protective maintenance coating for professional application. The Glidden Co., Cleveland.



**405.** Carpet backing information Flyer describes a generic educational program designed to reduce confusion about carpet-backing options and installation alternatives. Intended for the architect, facility manager, and interior designer responsible for floor-covering specification. Dow U. S. A., Dalton, Ga.



#### **406.** Architectural coatings

Capabilities brochure explains technical assistance available to the architect and interior designer selecting paint systems for residential, commercial, and institutional applications. Line includes special products for bridges and marine exposures. M. A. Bruder and Sons, Inc., Broomall, Pa.



**407. Contract wallcoverings** Vinyl materials for corporate, healthcare, hospitality, and retail applications are covered in an eightpage design guide. Guard wallcoverings feature a stainresistant top coat, nonmercury mildewcide, cadmium-free colorations, and custom color and pattern capabilities. Columbus Coated Fabrics, Columbus, Ohio.



**408.** Nonporous wall treatments A 16-page design guide highlights the stain- and impact-resistant qualities and coordinated color range offered by integral-color Acrovyn wallcoverings, panels, column covers, and protective trims. Illustrates 72 colors, 11 stone patterns, and 16 textures. Construction Specialties, Inc., Muncy, Pa.



#### **409.** Pearlescent finishes

Color-chip cards hold samples of 33 shades of nonmetallic and interference pigments available for incorporation in weather-resistant coil- and powder-coat architectural metal finishes. Luster paint line includes grays, russet and copper tones, and eight blue and green colors. The Mearl Corporation, New York City.



#### 410. Historic paints

Research by the Colonial Williamsburg Foundation on period buildings and original paint recipes has been incorporated in a line of authentic 18th-century colors for interior and exterior use. Color card displays a palette popular in pre-Revolutionary homes and public buildings, available in modern coating formulations. Martin-Senour Paints, Cleveland.



### 411. Embossed wallcoverings

A how-to brochure demonstrates faux-finish techniques on Anaglypta and Lincrusta ready-to-paint wallcoverings. Effects include tinceiling metallics, gilded, and leathertexture finishes, and Adamesque plasterwork. A binder holds all current white-on-white patterns. Crown Berger Ltd., Denver. continued on page 145

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The Atrium, Boca Raton, FL Architect: Schwam Associates SOLAR REFLECTIVE, VUE® Pattern

Missouri Court of Appeals, Kansas City, MO Architect: Abend Singleton Associates, Inc. DECORA® Pattern





Windmere Corporation, Miami Lakes, FL Architect: Haynes Spencer Richards DECORA® Pattern HEDRON® I Corner Block DECORA® Pattern

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New Products Continued from page 45



**311. Southwestern style.** Puebla-patterned 4- by 4-in. inserts and 4- by 12-in. listelli complement the semi-matte-glaze, Saltillo effect of variable-surface Mission tile, a new line. Decorative pieces come in combinations of white/blue and white/green. Mission carries a Class IV commercial wear rating. American Marazzi, Sunnyvale, Texas.



**312. Keyed lever.** An extension of this manufacturer's door-hardware product line, S-Series levers meet ADA requirements with a lockset suitable for light- and medium-duty entrances and interior passage doors. This Saturn style coordinates with D-and L-Series heavy-duty, ADA-compliant locksets. Schlage Lock Co., San Francisco.



**313. Timeless style.** Haws' polymarble drinking fountain is designed to work with a variety of school, healthcare, and public environments. Wall-mounted unit pictured meets both accessible and vandal-resistant requirements. Haws Drinking Faucet Co., Berkeley, Calif.



**314. Turn-key heliport.** Using expertise in aluminum-alloy construction gained in building helicoptor pads for North Sea oil rigs, a Norwegian firm offers lightweight, demountable deck structures for hospitals, hotels, and commercial buildings. (Oregon Health Sciences University shown, left.) Economical bolt-together components are designed for project-specific aviation requirements, with features that include a permanently nonskid deck surface, safety nets, foam-deluge firefighting equipment, and electrical de-icing. Gerard Technology Associates, Thorndale, Pa. ■



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## **Manufacturer Sources**

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD has asked the architects to identify the products specified.

#### Pages 78-85

JPBT Advisors, Inc. Carlos Zapata Design Studio with Una Idea, Architect

Stone flooring: Gallo Marble Enterprises (Libra Spanish sandstone). Brazilian granite: Blue Macauba (floor tile) and Blue Bahia (tables). Recessed downlights: Kurt Versen. Spot lights: PrescoLite. Desk chairs: Herman Miller, Inc. (Eames Chair). Conference table: Herman Miller (Burdick System). Metal walls and door pulls: custom by architect, fabricated by Stainless Steel Fabricators, Inc. Sandblasted glass: Crawford Tracy Corp. Cherry-wood partitions: custom by architect, fabricated by Hollywood Woodwork, Inc.

#### Pages 86-91

Japanese Screen Gallery, The Art Institute of Chicago

Tadao Ando Architect & Associates, Architect; Cone Kalb Wonderlick, Coordinating Architects Laminated case glass: PPG, Glass Industries Group (Starfire). Recessed track lighting: Edison Price, Inc. Case lighting: LSI. Oil stain on acidetched oak: Minwax Dura Seal (Ebony). Polish: MicroBrite. Paints: Benjamin Moore & Co. (Regal AquaVelvet). White stain on oak: Amity.

#### Pages 92-97

Gordon Biersch Brewerv/Restaurant Allied Architects and the Interim Office of Architecture, Architects Storefronts: Harmon Contract. Interior partitions and rails: custom by architect (Glass, AFG; ornamental ironwork: Eric Clausen). Red-granite bar: Marbleworks. Concrete stain: Conrad Sovig Co.

#### Pages 98-105

Carmelo Pomodoro Company Offices and Showroom

FTL Associates, Architect

Tensile-ceiling fabric: Dazian (Ultra Chintz). Fabric screen walls: D. F. B. Sales, Inc. Glass-top tables and rolling display racks: custom by architect, fabricated by Product and Design. Paints and white stain: Benjamin Moore & Co. Spotlights: Capri.

## Pages 106-113

Back Bay Townhouse Machado and Silvetti Associates, Architect Satinwood and pomel mahogany paneling and flush doors: Michael Clark. Low-voltage recessed lighting: Capri; Halo. Under-cabinet low-voltage lights: Lucifer. Granite and travertine flooring and wall tiles: Zattolla & Sons. Refrigerator: SubZero. Cooktop, hood, and oven: Gaggenau. Kitchen faucet: Hansgrohe. Satinwood skylights (kitchen and stairway): James Sagui. Bath faucets: Dornbracht (Madison).

### Pages 114-121

SCS Communications Tsao & McKown Architects Casework, paneling, and cabinetry: Kird Blaker. Limestone and marble floor tiles: Marble Technics. Paints and stains: Benjamin Moore & Co.; Pratt & Lambert. Ceiling: USG Interiors, Inc. Tinted plaster: Art-In-Construction. Laminate surfaces: Formica Corp. Wall switches: Lutron. Track

lighting: Edison Price. Cold-cathode lighting: National Cathode. Pendants: custom by architects, fabricated by Bergen Art Metal. Diffusers: Gray Glass. Window shades: MechoShade. Mirror light: Alkco. Office furniture: Knoll (Morrison).

#### Pages 122-131

New Line Cinema East/New Line Cinema West Smith-Miller + Hawkinson Architects

Pages 122-123, 126-129-Task lights: Artemide (Tolomeo). Locksets: Schlage; Allgood; Stanley. Perforated ceiling: Simplex. Reception desk, cabinetry, and custom woodwork: custom by architects, fabricated by Hird Blaker and William Somerville. Metalwork: Treitel-Gratz. Parabolic downlights: National. Linear-indirect pendants:

LiteControl (Mod Series). Recessed downlighting: Edison Price, Low-voltage spots: Harry Gitlin. Pages 130-131-Cabinets and woodwork: Custom by architects, fabricated by Classic Cabinetry Construction Company. Stains: Sinclair. Paints: Benjamin Moore & Co. Cabinet hardware: Grant; Soss; Haefele. Fabric wallcovering: Brickel. Pendant: custom adaptation by architects of Stonco Lighting metal-halide fixture. Sconce: Rambush Lighting. Parabolic downlights: National.

#### Pages 132-135

Lighting Installation, Airport Munich II Ingo Maurer, Designer Lighting fixtures by Ingo Maurer are available through See, Ltd., New York City.





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## **Product Literature**



**412.** Paint-color selection aids An architectural catalog illustrates several specification tools offered to the design professional: carry-case with color decks of 1,680 paint colors; in-office binders with largeformat swatches; computerized color matching; and CAD-generated whatifs. Benjamin Moore & Co., Montvale, N. J.



## 413. Linoleum flooring

An eight-page brochure discusses the environmental, installation, and maintenance benefits of Marmoleum/Linoflex resilient flooring. Illustrations show custom-inlaid floors, and all 36 Marmoleum marbleized sheet-linoleum colors. Forbo Floor Coverings, Inc., Richmond, Va.



## 414. Interior/exterior latex

A 24-page catalog lists performance data and recommended substrates and exposures for all Devoe Paint coating systems, such as drywall, masonry, and metal surfaces. It also explains paint technology, and describes special products such as stain killers and elastomeric waterproofing coatings. Devoe & Raynolds Co., Louisville, Ky.





**416. Fire-retardant coatings** Pittsburgh's 34-page catalog covers technical, environmental, and weathering data on a complete line of architectural paints and varnishes, including Speedhide intumescent latex. Recommends systems for specific applications and substrates, such as ferrous metal/hard service or wood floors/normal use. PPG Industries, Inc., Pittsburgh.



**417. Detention/vault partitions** A booklet describes the Structocore wall as an economical, lightweight alternative to concrete masonry in correctional facilities, bank vaults, and other secure areas. Formed-steel sheets provide continuous reinforcement for fire-retardant plaster to create penetration-resistant walls only 3 1/2- to 4 1/2-in. thick. United States Gypsum Co., Chicago. ■

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3 FEATURES FOR THE NATIONAL GARDEN

This request for proposals is a one-step selection process for a designer or designers for three prominent features of the National Garden of the U.S. Botanic Garden, which is to be located on a three-acre site adjacent to the U.S. Capitol in the District of Columbia. The three features are: Environmental Learning Center, Water Garden and Rose Garden. Landscape architects and architects who are licensed in one or more jurisdictions of the United States are invited to submit a design proposal. Other designers and artisans may also participate, but only as a member of a collaborative team headed by a landscape architect or architect. Full-time landscape architecture and architecture students or student teams are eligible to submit a design proposal. To register, a non-refundable registration fee (\$35.00 for professionals, \$5.00 for students) must be submitted, postmarked no later than October 16, 1992. Registration fees, made payable to the National Fund for the U.S. Botanic Garden, by check, money order or bank draft, and accompanied by the respondent's name(s), address and telephone number , must be addressed to:



Ms. Cyndi Sherwood The National Fund for the U.S. Botanic Garden 245 First Street, S.W. Washington D.C. 20024

Registration packages will be distributed to registrants beginning October 1, 1992. Employees or consultants currently associated with the Architect of the Capitol, The National Fund or its Design Advisory Committee and EDAW Inc. are not eligible. The deadline for submission of design proposals on a maximum of three boards is January 12, 1993. Selections are expected to be announced in February 1993. Cash awards will be presented as follows: \$6,000 for the First Place Design for each major feature of the Garden and \$3,000 for the Second Place Design for each major feature.



# Product Literature Showcase

Here are some building products. catalogs, brochures, and technical literature available in the architectural market today. To receive your copy of any of them. circle the corresponding number on the **Reader Service** Cards bound to the back of this issue.



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Dodge-Regupol Inc. Circle 103 on the inquiry card.

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Looking for quality fireplaces that combine efficiency and aesthetics? Call for our brochure on energy-saving builtin gas or woodburning fireplaces. Including see-thru, three and foursided glass fireplaces, inserts for pre-existing fireplaces or our direct-vent (no chimney) gas fireplace available with remote control. Call 612-890-8367.

#### Heat-N-Glo

Circle 104 on the inquiry card.

#### Vulcraft Steel Joists, Joist Girders & Steel Deck



Colorful new 22-page brochure from Vulcraft, the largest producer of steel joists in the country. Brochure details the advantages of steel joists and joist girders. It also presents interesting case histories from across the country that document the use of Vulcraft joists, joist girders and steel deck in a wide range of buildings.

#### Vulcraft Circle 108 on the inquiry card.

Concrete & Plaster Bonding Agents



Catalog details data for quick reference and direct specification regarding three chemical bonding agents -- Weld-Crete heavy duty bonding agent for concrete and Portland cement plaster; Plaster-Weld for interior use only, to bond gypsum and lime putty plaster; Acrylic Admix 101 integral bonding agent bonds cementitious mixes to any structurally sound surface.

Larsen Products Corp.

Circle 105 on the inquiry card.



Applied as a slurry coating, Xypex is a chemical treatment that waterproofs by penetrating the concrete with a crystalline formation that 'plugs' the pores of the structure preventing water seepage. Xypex is ideal for use on the 'inside' of wet underground structures.

Xypex Chemical Co. Circle 109 on the inquiry card. Historical Arts & Casting, Inc.



At Historical Arts & Casting, our commitment to excellence in service and craftsmanship made it possible to be involved in a wide range of projects across the country. From custom metal furniture and railings to historical lighting and storefronts, our experienced staff is anxious to assist you design and engineering services, shop drawings, manufacturing and installation. Call (800) 225-1414 for product information.

Historical Arts & Casting, Inc. Circle 106 on the inquiry card.

> Brochure Features Concrete Construction



Produced by the Concrete Reinforcing Steel Institute, this 16-page, 4-color brochure pictorially highlights the advantages and benefits of cast-in-place reinforced concrete. Thirty-seven structures are featured in nine categories, including: Parking Structures, Housing, Commercial Buildings, Educational Buildings & Recreational Facilities. All show the strength and versatility of concrete.

Concrete Reinforcing Steel Institute Circle 110 on the inquiry card. Kewaunee Fume Hoods



Visionaire® offers excellent air flow dynamics to safely contain and exhaust harmful fumes. What's more, a special angled sash and overhead vision panel allows for greater visibility throughout the entire hood. For more information and a free brochure, contact Marketing Services Dept., Kewaunee Scientific Corp., P.O. Box 1842, Statesville, NC 28687.

Kewaunee Scientific Corp.

Circle 107 on the inquiry card.

#### Fire Rated Wood Frames Install Quickly



Prestige... Warmth... Beauty... These are the hallmarks of candor frames from Algoma Hardwoods.

Specifying Architectural wood frames by candor broadens design capabilities and allows the architect and owner to create an environment with the richness of wood that is unique, distinctive and beautiful.

Algoma Hardwoods Circle 111 on the inquiry card.

#### New Building Image

#### Steamin' Hot® Dispenser



Steamin' Hot® Dispenser with filterprovides better-tasting odorfree water. A convenient alternative to bottled water & expensive filtering devices, the In-Sink-Erator Steamin' Hot HC water dispenser features the new Fresh Taster® filter that eliminates rust, sand, silt, sediment, chlorine & unpleasant odors from tap water. The dispenser provides cold water & 190 degree cooking-hot water at fingertip touch. Product benefits & features are described in a free 4page, color brochure.

#### Insinkerator

Circle 112 on the inquiry card.

# 

Versiweld<sup>™</sup> Single Ply Roofing

**Capabilities Brochure** 

Goodyear's Versiweld roofing systems are composed of a heat-weldable EP rubber membrane. Available in white for mechanically attached applications, or black for ballasted, Versiweld installs easily and offers superior resistance to tears, punctures and moisture. Warrantied for up to 15 years, Versiweld is perfect for both new and retrofit applications. Catalogs or product info, 1-800-992-7663. In OH 1-800-231-5867.

Goodyear Tire & Rubber Co.

Circle 113 on the inquiry card.

#### Natural Stone Fireplaces Resource Guide



**Barrier-Free Entrances** 

Our EasyAccess<sup>™</sup> swing door operator makes complying with the ADA 1990 mandate "readily achievable." ADA defines this as "easily accomplishable... without much difficulty or expense." The EasyAccess operator, installed without structural modifications, creates an affordably priced, barrierfree entrance for the physically disabled. Automatic operation with a push of a button.

Horton Automatics Circle 116 on the inquiry card.

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Tulikivi Group Circle 117 on the inquiry card. Amerec Sauna & Steam Quality Products since 1963



Amerec pre-cut and modular sauna kits can be customized to fit virtually any size room. All Amerec sauna rooms utilize grade A, kiln-dried Western Red Cedar for lasting beauty with proven durability and performance. Amerec products are manufactured with pride in the U.S.A. Please call 1-800-331-0349 to request an architect's specification kit.

#### Amerec

Circle 114 on the inquiry card.

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Deluxe Prisma or new Prismette. Swiss-built, energy efficient and heat circulating, these zero-clearance fireplaces with sliding, one piece glass doors offer homeowners the opportunity to return 38,000-55,000 Btu's/hr of clean refreshed air into up to three rooms. Once you've experienced a Ruegg fireplace there can be no other choice.

RUEGG Fireplaces Circle 118 on the inquiry card.



Quickly transform the architectural design-& increase the value of old high & low-rise buildings with a Senergy engineered retrofit system, while ensuring minimal disturbance to occupants. The ERS provides simple guidelines for cost-effectively covering a variety of exterior wall substrates with a Senergy exterior insulation & finish system (EIFS). The new highly insulated EIFS facade provides the appearance of stucco, granite, marble or other natural stone finishe in a wide choice of colors & textures. Made with 100% Acrylic Polymers. more info: Call 401-467-2600. For

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#### CFMS (Computer-based Financial Mgt. System)



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To Advertise Call 1-800-544-7929 Fax 212-512-2074

## Georgia-Pacific Building



Inside, customers will still find extensive, up-to-date information about G-P's wide range of products in an attractive, easy to use format. Color tabs help direct readers to information on decorative panels, engineered board products, gypsum, hardwood plywood, insulation, lumber, metal products, millwork, roofing, siding, & structural panels. Detailed specification charts & suggested uses for each product, along with product highlights & dozens of full-color photos.





Don't forget to provide your local Dodge Reporter with the details and plans for your next job. You don't want them to miss out on the best bid for your next job. Contractors can't bid on jobs they don't know about. Thank you for your input. We appreciate your cooperation. F.W. Dodge, Mc-Graw-Hill Construction Information Group.

# **Products Catalog**



Responder III Plus Touch-

screen Nurse Call System

The system features an easy to use full English touchscreen nurse master which guides staff through different functions and displays patient calls on remote television sets. Local systems can be networked together to transfer control between systems and also be interfaced to a pocket page system to instantly notify staff of incomina calls.

**Rauland-Borg Corporation** Circle 120 on the inquiry card.

#### Mannialas Slipsheet® **Fire Resistant Barrier**



Roofing system brochure highlights company's unique Manniglas Slipsheet product, a lightweight flame barrier for U.L. Class A and B single-ply roofing systems. Manninglas Slipsheet is used over both combustible and non-combustible roofs to prevent penetration and spread of flame. For more information contact Lydall Manning Nonwovens: 518-273-6320.

Lydall Manning Nonwovens Circle 124 on the inquiry card.





New 16-page catalog provides complete product descriptions, specifications and application of fiber glass insulation products for office buildings and other light commercial work. Information includes availability, sizes, R-Values and other thermal data

#### Certainteed Circle 121 on the inquiry card.

#### NO-TOUCH PUBLIC WASHROOM EQUIPMENT



Intersan battery operated electronic passive infrared sensorfaucets, washfountains & lavatory systems are highlighted. Brochure describes the unique INTERSAN passive detection system that permits hands-off operation 5+ years with single battery. Hygienic, water conservation, barrierfree & ease of installation are characteristic, of INTERSAN'S passive electronic products. Call 1-800-999-3101, Sweet's 15440/INT buyline 6242.

INTERSAN MFG. CO. Circle 125 on the inquiry card.

#### SILICONES IN THE CONSTRUCTION INDUSTRY

S-Series Brochure

S-SERIES

S-Series Brochure features the

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Schlage Lock Co.

Circle 122 on the inquiry card.



Silicones provide excellent water repellency & maintain outstanding water vapor permeability. They can withstand extremely high & low temperatures & resist weathering, UV radiation & microorganism arowth. Because of their versatility & durability, silicones protect a variety of substrates from virtually all outside elements. This guide is an introduction to Wacker's silicone products for the Construction Industry.

Wacker Silicones Corp. Circle 126 on the inquiry card.

Keep Dodge In Your Plans!



#### Sanitary Acoustical Panels



MBI SanPan PVF ceilings are attractive and provide a quiet environment for patients and health care professionals. SanPan PVF is the cleanest looking, non-bacteria supporting, sound absorbing ceiling available. SanPan is suitable for the entire hospital including food preparation, operating & laboratory areas.

#### M.B.I. Products Company

Circle 128 on the inquiry card.



ARCHITECTURAL RECORD'S first issue (1891) is reprinted to celebrate our centennial. 150 pages. 64 illustrations. Every architect should have this collector's issue. Only \$16.95 ppd. For more information call: 212-512-3443. ARCHITECTURAL RECORD, Circulation Department, 1221 Avenue of the Americas, New York, NY 10020.

Architectural Record Circle 132 on the inquiry card.

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#### CLASSIC 2000 LEISURE PAVILION



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Solar Structures Circle 130 on the inquiry card.

#### The New Post Top Brochure from McGraw-Edison



Enhance any outdoor environment with a selection from the Post-Top Collection. From contemporary to traditional, Post-Top luminaires and poles can complete residential, institutional or public settings while providing crisp, energy efficient light with High Intensity Discharge (HID) lamps. For additional information, write Cooper Lighting, Highway 61 South, Vicksburg, MS 39180

McGraw-Edison Circle 134 on the inquiry card.

#### Allied Fibers Guide to Specifying Commercial Carpet



"Allied Fibers Guide to Specifying Commercial Carpet" is one of the industry's most valuable working tools. It covers everything from choosing an installation contractor to subfloor preparation and post-installation clean-up. It also includes the advantages of Allied Fibers' 100% nylon Anso HTX -- <u>High</u> <u>Technology Cross-X-Bonding</u> --commercial fiber system. For a free brochure, please call (800) 545-ANSO.

Allied Fibers Circle 131 on the inquiry card.

#### A Practical Solution to Roof Paver Stone Applications



New bulletin shows a better way to transform a roof into a patio, terrace, balcony, walkway, plaza podium, promenade, or just plain roof deck, using the Pave-El Pedestal System. Designed to elevate, level, and space paverstones for drainage in any weather, Pave-El reliably <u>protects roof,</u> <u>paver stone, membrane and</u> <u>insulation</u>. Ellicott Station Box 119, Buffalo, NY 14205. 416-252-2090.

Envirospec Circle 135 on the inquiry card.

#### Hy-Security Gate Operators Circle 129 on the inquiry card.

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Exceptional moisture resis-

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Louisiana Pacific

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Siding System

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### **Sales offices**

#### Main Office

McGraw-Hill, Inc. 1221 Avenue of the Americas New York, New York 10020

Publisher Roscoe C. Smith III (212) 512-2841

Administrative Assistant Anne Mullen (212) 512-4686

Director of Business and Production Joseph R. Wunk (212) 512-2793 Fax: (212) 512-4256

Classified Advertising (801) 972-4400

#### **District Offices**

Atlanta 4170 Ashford-Dunwoody Road Atlanta, Georgia 30319 Gregory Bowerman (404) 843-4781 Fuz: (404) 252-4056

Chicago/Dallas/Houston 2 Prudential Plaza 180 N. Stetson Ave. Chicago, Illinois 60601 Thomas P. Kavooras, Jr., (312) 616-3338 Fuz: (312) 616-3323

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