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Paul Andreu builds on a 30-year experience (page 76).

Next month
Building Types Study 733 features renovation, with special focus on adaptive reuse. Projects include recycled factories, an auto body shop, office building, warehouse, bank, school, theater, inner city townhouse, transoceanic liner, and a Civil War memorial.

In the Profession
• Services-driven firms
• Indoor-air quality update
• Technology: Retrofitting a cable-supported roof.

Also in February
RECORD's quarterly LIGHTING supplement

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Aldo Rossi/Studio di Architettura, Architect
Smallwood, Reynolds, Steward, Stewart & Associates, Associate Architect
©Peter Aaron/Esto photo

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Ulm umbrage

Having visited Ulm, Germany, I feel Richard Meier’s Stadthaus [RECORD, October 1995, pages 90-99] is totally inappropriate for the space.

John L. Ludtig
Overland Park, Kansas

As a long-time admirer of Richard Meier’s work, I read Tracy Metz’s piece on his new Stadthaus in Ulm, Germany, first. I differ with her view: it is a shame not enough signatures were obtained by opponents of this project to protect this fragile urban environment.

My first encounter with this urban space and the magnificent cathedral of Ulm was in 1971. I have revisited it several times and admired the restraint of all previous architects at protecting this important vantage point from which to view the cathedral. Now that Mr. Meier’s “kit of parts” approach to architecture is complete, it is clear that the City of Ulm has been the victim of an expensive “shell game.”

Mind you, I have no quarrel with Mr. Meier’s dedication to a singular thought, and it is clear to anyone who has experienced his work they are architectural sculptures. Too powerful in fact to properly display any art one might hope to honor. My dissatisfaction lies in the imposition of this work on the serenity of the city square, and the aggressive competition it provides to the uplifting power of the Ulm Cathedral. Mr. Meier may well be an architectural icon, but he is certainly not an urban planner.

The architect’s desire to find a site on which to build another architectural “jewel” has blinded him to the real issue at hand, an issue the city has struggled with for more than 100 years. This is yet another example of architectural salesmanship at its highest level. I am sure if Mr. Meier were a “tin man,” the entire city square would be sheathed in white aluminum siding.

Perhaps the city fathers of Ulm will one day find the courage to correct this mistake, and once again return the site to cobblestones. Until then, one can never again fully appreciate the Ulm cathedral or photograph it without carefully framing to block out this white elephant.

I hope the city fathers of Paris have no intentions to yield a building pad on the plaza in front of Notre Dame for such a project. Robert H. Kastens
Director of Architecture and Planning
The Benham Group, Inc.
Oklahoma City

Too Many Architects?
The article, “Are There Too Many Architects?” by R. Gregory Turner [RECORD, October 1995, pages 42-45] is one of the most refreshing and on-target treatises on this topic I have seen in any publication. Turner’s analyses are thorough and compelling, and his suggested solutions sensible.

I have one complementary proposal to add to the thrust of Turner’s arguments. That is to tighten up the focus of entrance requirements for admission to architectural schools. It is my perception from interviewing fresh graduates over the 25 years of my practice that too many are admitted to architecture schools, and allowed to graduate, who should never have been allowed in the first place. And numbers seem to have increased over the years. To address this, not long ago I drafted a list of personality and character traits which should continued on page 102

Through January 14
“Claes Oldenburg: An Anthology,” a showing of 200 drawings, collages, and sculptures at the Guggenheim, New York City.

Through January 14
“Architects of Image: Photography in the Heroic Age of Construction,” Canadian Center for Architecture, Montreal; 514/939-7000; fax 514/939-7020; Boston; fax 617/861-0845.

Through January 19
Entries of the finalists in the Williamsburg Design Competitions are on display in Building C at the James City County Government Complex in Williamsburg, Virginia; 804/253-6671.

January 20-February 4
“Domes: Constructing and Decorating an American Symbol” at the National Building Museum in Washington, D. C. January 20, 21, 27, 28 and February 3 and 4; 202/272-2448.

Through January 21
“Paolo Soleri: 25 Years at Arcosanti” at the Chicago Athenaeum. A celebration of the Italian-American architect and his Utopian city under construction in the Arizona desert. 312/251-0175.

Through January 21
“Film Architecture: Set Designs from METROPOLIS to BLADE RUNNER” at the David Winton Bell Gallery at Brown University, Providence. 401/863-2476.

January 25-April 19

February 3
“Surrealist Vision and Technique: Drawings and Collages from the Pompidou Center and the Picasso Museum, Paris” is an exhibition on page 103

Letters

Calendary

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PRINTED IN USA
Hardy Holzman Pfeiffer takes an old theater to a new audience (page 66).

Next month
Mexico City's National Center of the Arts, whose architects include Ricardo Legorreta and Enrique Norten, is featured. Other features include a small chapel by The Aublll"n Rural Studio, a students' residence at Cambridge University by Mac-Cormac Jamieson Prichard, and a child-care center in Burbank, California, by Mark Rios.

Building Types Study 735 takes up judiciary and correctional facilities.

In the Profession
- Practice: family-leave policies
- Negotiating building security, including the competition for the new U.S. Embassy in Berlin
- Computer software reviews
- Indicators

Cover:
Mark Taper Center/Inner-City Arts
Los Angeles
Michael Maltzan Architecture
Marmol & Radziner Architecture, Architects
©Erich Koyama photo
Minorities in Architecture

With reference to your important editorial in the December 1995 RECORD, page 9, I have a few comments.

Really, there's no such thing as a good "minority" architect, only a good architect, when freed from a "double standard" assessment and cooperated with in the marketplace of today by his peers—by "non-minorities," as Fred Friendly of Columbia might say.

Status and independence come from within, and the "miracle" is that a Paul Williams, a minority of the past in much tougher times, can still be replicated to various degrees today by current, really qualified architects and can be welcomed in architects' subtle "arty" clubs.

Also, women's issues and the "disabled" are different, as G. Gilder's Sexual Suicide brought out some years ago. People are people, and, yes, the future is important. And so is "modest work" done well, as well as large "creative" assignments, honestly shared.

Sydney L. McGrath, P.E.
"Minority" Structural and Civil Engineer
Poughkeepsie, New York

Regarding Mubarak Dahir's article on affirmative action [July 1995, pages 32-33], I was pleased to see RECORD dedicate two pages to the article. That demonstrated a major editorial commitment. There were some interesting statistics and some good questions and comments.

However, the author didn't seem to establish a point of view or perspective, nor did he attempt to analyze the information he had gathered.

The statistics of 100,000 architects in the country and only 1,064 African-American architects, when seen in isolation from figures for the population as a whole, are misleading. I think the article should have pointed out that appreciable increases did not begin until the 1970s when the Civil Rights Movement changed the conscience of the nation.

The increase in the number of African-American architects has occurred in just a 20-year period—a pattern of growth for minorities and women which is also reflected in professions such as teaching, law, medicine, and engineering.

For example, in the 1960s there were fewer than 15 African-American architects in Philadelphia. Today there are approximately 100. From my perspective, the section of the article that discussed the importance of increased visibility was perhaps the best. The article mentioned that the AIA's Second Annual National Diversity Conference was to be held in San Francisco, August 11-13, with the theme "Building Bridges-Diversity Connections." San Francisco could have been emphasized more as an example where positive steps are under way. The AIA chapter there is both diverse in terms of the people who practice there and the kinds of architecture they practice. The architecture community there has a long history of activism as well.

Michael Willis, president of AIA San Francisco. is an African-American and a principal of Willis & Associates. He has been working in his practice to raise visibility so people can see this diversity. One of his goals at chapter conferences is that attendees learn from the San Francisco professional climate and experience. The voluntary diversity that has developed in continued on page 100

March 7-8

Design-Build America Conference, Hyatt Regency, Chicago. Call 617/965-0055; fax 965-5152 for details.

March 12-16

"Making Cities Livable Conference," Carmel, Calif. Fax 408/624-5126 to request more information.

March 13-15

WestWeek 96, Pacific Design Center, Los Angeles. Call 800/421-9537 or fax 310/475-6881 for details.

March 15-May 2

"Civic Lessons: Recent New York Public Architecture" exhibition will display 69 projects initiated by 28 agencies at The Rotunda, Alexander Hamilton Custom House, Bowling Green, Manhattan. Sponsored by the New York Chapter/AIA and the New York Foundation for Architecture. A day-long symposium on April 18 is also scheduled. Call 212/663-0023 or fax 696-5022 for more details.

Through March 22

The paintings of Lida Stiefel, whose work incorporates fragments of architectural plans, is on display at the AIA Library and Archives, 1735 New York Ave., Washington, D.C., from 9 am to 5 pm. Call 202/626-7300, fax 626-7421 to request more information.

April 10-12

Conference on Urban Infrastructure for the 21st Century, Los Angeles Convention Center, includes a Green Business Conference and Trade Show on April 12 and a Conference on Alternative Transportation April 10-12. continued on page 106

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PRINTED IN USA
Samuel Mockbee's Auburn Rural Studio takes architectural study to a small community (page 74).

**Next month**
1996 RECORD HOUSES includes projects by Mark Mack, Miller/Hull, Carlos Jimenez and Rob Quigley.

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- Kitchen and Bath Details
- Indicators
- Software: Back-office Systems

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Housing Tax Credits Criticized
In your editorial [RECORD, January 1996, p.7], you conve
tenly sidestepped any presentation of the substantial
flaws of the program, which fall into two main categories: finan-
cial and architectural...

Financially, the program is quin-
tessentially Reaganesque. It is
costly and delivers little on the
dollar to the poor for whom the
credit was intended when the
passive-loss allowances were dis-
continued in the 1986 Tax
Reform Act.

As much as 50 cents on every
dollar goes to overhead in the
form of expensive syndication
fees to accountants and attor-
neys. What finally reaches the
project in capital form is meager
at best. To overlook these fall-
because no other viable
form of financing exists is a
reason to establish a better form
of financing, not to keep a
dubious program alive.

Furthermore, you neglected to
discuss the arguments of HUD
Assistant Secretary Michael
Steegman who, since the days
when he was chairman of the
Department of Planning at the
University of North Carolina,
has presented compelling evi-
dence illustrating the costly
effects of “layered financing”
which accompany virtually all tax
credit deals...

You fail to even mention the
really sorry part of the tax
credit, which is decided archi-
tecturally...

Projects are awarded financing
on a competitive basis and the
most competitive projects are
the ones that concentrate lots
of poor people in one place.
Invari-
able this leads to project de-
velopment where the architec-
ture is once again asked to com-
(pensate for poverty, a completely
unwinnable, though commend-
able, proposition.

Only in California, where housing
costs are astronomical, does the
credit, in effect, enable rental
housing to be produced for the
working poor and moderate-
income wage earners outpriced in
the market. Elsewhere, tax-
credit projects have an incredible
tendency to serve only low-
income people who in less
expensive markets tend not to be
the working poor around whom a
sustainable community can be
envisioned...

The argument Al Eisenberg and
others should be making instead
is not to preserve the tax credit
because it’s “virtually the only
game in town,” but to modify it so
that people of varying incomes
can find rental housing in close
proximity to those of different
incomes, and, when possible, in
the same project...

Charles Buki
Loeb Fellow
Harvard University
Cambridge, Mass.

Washington Monuments: Battles Over the Mall
There have been a number of
articles (just over 400 to date)
written about the Korean War
Veterans Memorial in Washing-
ton, D.C., since its dedication last
July. The public and the military
press have been very generous in
their praise. For the most part,
however, the architectural press
has taken a more critical view,
sparing several articles similar
to Roger Lewis’s piece in your
last issue [RECORD, January
1996, pages 17, 19 & 21].

Lewis’s article is a very articulate
commentary on the problem. The
National Park Service is very
continued on page 109

March 1-31


March 17-19


March 15-May 2

“Civic Losses: Recent New York Public Architecture” exhibition will display 69 projects initiated by 23 agencies at The Rotunda, Alexander Hamilton Custom House, Bowling Green, Manhattan. Sponsored by the New York Chapter/ALA and the New York Foundation for Architecture. A day-long symposium on April 15 is also scheduled. Call 212/663-0023 or fax 665-5022 for more information.

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April 7-21

“Spring School of Mediterranean Architecture: Multi-Cultural Responses to Time, Place Climate,” Foundation for International Studies, University of Malta. AIA members may accrue 130 CES Learning Units for this program (AIA/CES No. F123). Contact: Jean Lillic, Tel 356/234121; Fax:356/230538; e-mail: jil@unimt.mt.

April 10-12


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PRINTED IN USA
Mark Mack builds a big house in “the biggest little city in the world” (page 72).

Next month
Architects’ emerging challenges as exemplified by buildings by Tsao & McKown, Rob Wellington Quigley, William Rawn, and STUDIO S Architecture.

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For Good Modest Projects
I don't believe most architects do ignore what you call modest commissions [RECORD, February 1996, page 9]. In fact, most enthusiastically undertake them. Most would try to do a "good design" and some would even succeed, possibly getting their project published in RECORD.

There is both personal and professional impetus for us to design good modest projects. While the users appreciate the positive qualities, they don't seem able to translate that into understanding design. Perhaps, too few have been exposed to good buildings.

Most of our clients for modest commissions do not read architectural magazines. Those interested may read "Arts and Leisure" in The New York Times and be exposed to a limited, if sophisticated, discussion with stingy graphics. Such articles rarely deal with the basic issues addressed in your editorial.

"The chance to enhance the image of the profession" implies the opportunity exists. If the popular media gave the same kind of exposure to architecture as it does to film, theater, dance, and the visual arts, that opportunity would increase. If the client—the public—learned what good architecture can do for their neighborhoods, there would be more of it.

Our profession doesn't lack for talent, but rather for demand. If the demand were there, budgets would be better, administrators would be more design conscious, the small-scaled built environment would be better, and I probably would not have had the time to write this letter.

Warren W. Gran
Gran Sultan & Associates
New York City

A Construction information Group Special Event
June 17-20

Through May 2

Through May 5
Exhibition: "Contemporary British Architects." Sponsored by the Department of Architecture, The Art Institute of Chicago. Contact the Institute at 312/443-3600; fax 312/443-0849.

April 4-August 31

April 8-June 1
Workshop series in building-preservation skills. Subjects include available materials, preparing historically accurate paints, and maintenance philosophies. Sponsored by the Preservation Institute in cooperation with the Division of Architecture, Norwich University, Ver. Contact the Institute: 802/674-6752 or fax 802/674-6179.

April 13-17

April 13-18

May 3-5

May 3-11
The New York Metro Chapter of the American Society of Interior Designers presents "New York Interior Design Week '96," a week of seminars, tours, and exhibits. An interior design showcase at the Ansonia Condominium will be featured. Call 1/800-388-4411 for information.

May 8
A workshop entitled "Blurring the Lines" will be presented at the Boston Architectural Center. The event will feature an exhibit of 3D environmental graphics, print graphics, and an interactive kiosk that will all be on display through the end of May. Contact Jodi Singer: 617/497-6605.

May 16-September 13

May 30
"Why Teach Architecture?"


June 5-9
International Design Conference in Aspen. The 46th conference's theme is "GESTALT: Visions of German Design." Conference chairman is Herbert Schultes, head of design, Siemens AG, Munich. Contact IDCA: 970/925-2257 or fax 970/925-8495.

June 6-September 3
A special exhibition at the Museum of Modern Art in New York will celebrate the occasion of the 90th birthday of Philip Johnson, and his role as a curator and donor to the museum. Contact the Museum of Modern Art, 212/708-9400.

June 24-25
"Green Building Materials '96," a conference for architects, specifiers, builders, and manufacturers, Radisson Hotel, Gainesville, Fla. The program will explore important issues these professionals have concerning the specification and manufacture of so-called "green" building materials. For program information contact Dr. Charles Kibert at 904/392-7502; fax 904/392-9696.

June 28-30
The Construction Specifications Institute's 40th annual convention and exhibit, Denver. A "Roofing warranties, maintenance and lifecycles" symposium will be held in conjunction with the convention. Contact Lisa Derby at 800/689-2900, ext. 772.

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*Desgrippes Gobé & Associates, Designer*

*Barry Korvetz Associates, Architect of Record*

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"Is that the company that made the boomerang laminate?"

Atlanta architect at Marlite Focus Group
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©David Wakely photo

This logo indicates that the story is eligible for AIA/ARCHITECTURAL RECORD continuing education credits. Turn to page 65 for instructions.
Continuing education credits

Please accept my appreciation and thanks for your new feature giving architects the opportunity to earn continuing education points, and especially for your reasons for doing this, as expressed in your editorial [ARCHITECTURAL RECORD, April 1996, page 9]. This so-called continuing education business has imposed an unwanted and unnecessary burden upon all architects, but mostly upon those who do not practice but must be registered in order to legally call themselves architects.

Anything that can be done to ease this problem is most welcome. While it might be said that the idea behind this program is well-intentioned (remember the paving material of the road to HELL!), it has been applied with all the finesse of a berserk bulldozer. If one of the purposes of the program is to bring respect to architects in the eyes of the public, it shows very little respect for those same architects. They are told, by suggestion, that they who have been working and/or practicing for years are now too dumb, ignorant, and uninformed to continue as architects unless they earn some arbitrary number of “points.” To enforce the program, it holds in ransom the very license(s) under which we have been successfully practicing! Your attempt to ease this burden is most welcome.

George S. Stuart
Consulting Architect
Atlanta, Georgia

AIA/RECORD affiliation

I was greatly disheartened when I learned that ARCHITECTURAL RECORD had entered into an agreement with the AIA as their official publication. I have been a reader and subscriber for over 30 years and looked to your publications as an impartial observer of the architectural scene. Prior to this announcement, the unique editorial role of the RECORD as an independent—and impartial—observer and reporter of the profession of architecture was appreciated and respected as evidence of true journalism. Most AIA publications I have read do not give any recognition to alternate design organizations, or to opinions and projects of unaffiliated architects, and I am afraid that this bias will replace the journalistic freedom that the RECORD now enjoys.

Roger A. Weaver
Architect
Harmony, Pennsylvania

You need have no fear that the alliance between the American Institute of Architects and The McGraw-Hill Companies’ Construction Information Group, to which ARCHITECTURAL RECORD belongs, will jeopardize RECORD’s role as an independent and impartial publication. We have always, and will continue to, select projects for the magazine based strictly on the significance of the building, not on the professional affiliation of the architect. Many of our subscribers, indeed, belong to no professional society, and their activities too continue to be welcome in our pages.—Editor

Welcome back

Twenty years ago I stopped reading the architectural publications, with the exception of CSI’s Specifier and Architecture, the latter only because it was included with my AIA membership. Recently I was reintroduced to ARCHITECTURAL RECORD, and was extremely pleased with your magazine—both in terms of content and format. I felt that you had finally found the way to serve the architectural community.

Then I learned that RECORD was soon to become the official magazine of the AIA. “Wonderful,” I thought; “good move!” Then you top that by offering in your RECORD HOUSES issue AIA/CES Learning Units, and commit to even greater advances.

Congratulations. Architects at last have a professional publication they can be proud of, and that meets professional needs. Keep up the good work.

Ronald P. Goethberg
Architect
Sacramento, California

RECORD Houses 1996

I found the selection of the Lott House and Guest House by Karen Stein [RECORD, April 1996] to be an inspiration and educational. First I was inspired by the fact that a truly mediocre design could be a winner. Next year I will send my latest suburban embarrassment. Second, I now know I shall no longer have to sit in my back yard, but instead can “repose” on my “miniature grussy mall.”

Jon Bloss Blehar
Architect
West Palm Beach, Florida

Congratulations. The Record Houses are the best-designed houses shown in RECORD HOUSES in the last 25 years (Jimenez in Houston and Gluckman, Nova Scotia excepted in the above opinion). Architects are now designing and creating livable spaces once again, the kitchen/bath article included.

Hooray—Postmodernism is dead!

William Kriisel
Architect
Los Angeles, California

A Construction Information Group Special Event

June 17-20

Construction Technology ’96, conference and exhibition, Anaheim Convention Center. Sponsored by The Construction Information Group of The McGraw-Hill Companies (which includes RECORD, ENR, Sweet’s Group, and F.W. Dodge), the event will be held in conjunction with A/E/C Systems ’96. Call 800/451-1196 or fax 601/458-7171.

June 13-14


Through June 29

“23 Skidoo: The Flatiron Building,” an exhibition featuring over 20 artists’ works of the landmark, at the Michael Ingbar Gallery, 508 Broadway, New York City; 212/334-1100.

June 24-25


June 28-30

The Construction Specifications Institute annual convention and exhibit, Denver. Call 800/689-2900, ext. 772 for information.

Through September 13


Competitions

The Urban Studies and Architecture Institute is calling for entries to design a public space in Verona, Italy—the Lapidarium Museum and Garden. Entries are due July 15. Registration fee: $150. Call 800/624-9850 or fax 201/596-3288 for details.
BUILDING TYPES STUDY 739/Academic Buildings

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Stanford University 66
Stanford, California

Work of Robert A.M. Stern, Pei Cobb Freed, Hardy Holzman Pfeiffer, and Olin Associates

Colgate Darden Graduate School of Business Administration
University of Virginia 68
Charlottesville, Virginia

Robert A. M. Stern Architects, Architect
Ayers Saint Gross, Architect of Record

Casa Italiana
Columbia University 80
New York City

Buttrick White & Burtis/Italo Rota, Architect

Psychology Building
Washington University 84
St. Louis, Missouri

Skidmore, Owings & Merrill, Architect

Engineering Research Center
University of Cincinnati 86
Cincinnati, Ohio

KZF, Architect and Engineer
Michael Graves, Associate Architect
SH&G, Associate Architect and Engineer

Tomanek Hall
Fort Hays State University 92
Hays, Kansas

Horst, Terrill & Karst, Architect
Stecklein & Brungardt, Associated Architect

Memorial Hall
Harvard University 98
Cambridge, Massachusetts

Venturi Scott Brown & Associates, Architect
Brunner/Cott & Associates
Robert G. Neiley, Associated Architects

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4th Annual Pacific Rim Section, after page 108

AIA/ARCHITECTURAL RECORD Continuing Education Self Report Form, page 167
"We want something more celebrated than the typical 2 or 3 inch scored panel"

Chicago architect at Marlite Focus Group
Dusk in Denver. The clock at Coors Field greets baseball fans at the stadium's main entrance. See RECORD's Building Types Study on sports facilities, page 110.

Readers' Choice Awards
Your opportunity to identify the manufacturers who provide excellence in building components and service support (page 63).

Continuing Education
This month, "Overcoming Pitfalls in Product Literature" (page 50) is eligible for AIA/ARCHITECTURAL RECORD Continuing Education learning credits. See page 107 for instructions.

Introduction 79
Three museums—one on a hill, one by the sea, one downtown—that are as different as their settings and their architects.

Museum of Contemporary Art 80
Chicago, Illinois
A Classically-planned building in Modernist dress.
Josef P. Kleihues, Inc., Architect
A. Epstein and Sons, International, Associate Architect

Museum of Contemporary Art,
San Diego 88
La Jolla, California
Once again, new life for a beloved 1916 Irving Gill house.
Venturi, Scott Brown & Associates, Architect

Skirball Cultural Center 94
Los Angeles, California
A museum of Judaica gets its first real home.
Moshe Safdie and Associates, Architect
Albert C. Martin and Associates, Associate Architect

Ste Regional Depot 102
Hamburg, Germany
A building for selling products, made from the products it sells.
Michael Wilford and Partners, Architect

BUILDING TYPES STUDY 740/Sports Facilities

Essay 108
Coors Field 110
Denver, Colorado
For most architects, the design action is on the sidelines.
HOK Sport, Architect

Kiel Center Arena 114
St. Louis, Missouri
Ellerbe Becket, Inc., Architect

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Agenda 32 Can Architects Help Cities Recover Civic Greatness?
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Computer Reviews 55 Data Sources Star at A/E/C Systems
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Publisher's Message 9 It's a Team Effort

Cover:
Museum of Contemporary Art
Chicago, Illinois
Josef P. Kleihues, Inc., Architect
A. Epstein and Sons, International, Associate Architect
©Steve Hall/Hedrich Blessing photo

SUPPLEMENT ON LIGHTING INCLUDED WITH THIS ISSUE (U.S. and Canadian copies only)
Are HOUSES code-compliant?

I read somewhere that in an effort to reduce the prevalent practice of using student/slave/volunteer labor in architectural offices, prize-winning firms were to certify they used only paid employees in the production of these winning projects.

Could this notion be extended to include confirmation that honors only be awarded to projects that meet current building codes? I realize that approach would have made the 1996 RECORD HOUSES issue rather sparse. My own tally from that issue, simply from cursory visual inspection of the photographs in the magazine: No handrails (2); inadequate guardrails (4); no guardrails at all (3); guardrails too short (1). That makes 10 violations in eight houses, and I was only looking at stairs! Is there some arrangement by which RECORD HOUSES are exempt from building codes under which the rest of us must practice?

Tom Hardy
Page & Turnbull, Inc.
San Francisco, California

RECORD presumes that houses completed and occupied by their owners are deemed by the entrant, the owner, and local officials as meeting local codes. We do not seek certification of compliance, however. Local codes, especially as they apply to private residences, vary widely.

—Editor

Skyroof, not glass

Re your coverage of the City of Tempe Police Substation [RECORD, June 1996, pages 96-101], the “glass” material is really a carefully prescribed version of Kalwall.

Bruce M. Keller, Vice President
Kalwall Corporation
Manchester, New Hampshire

September 25-29

“Frank Lloyd Wright’s Influence on Architecture in the Northwest,” to be held in Seattle, will feature authorities on FLW; comments from architects such as Frank Gehry; and tours of houses not usually open to the public. Sponsored by the FLW Building Conservancy. Call 312/663-1786, fax 312/663-1683 for details.

September 28-30

The Door and Hardware Institute’s convention and exposition. Cincinnati. Call 703/222-2010 or fax 703/222-2410 for details.

October 2

American Friends of the Georgian Group will tour early private homes in New York State’s Hudson Valley. Call 212/861-3990 for information.

October 16-20

Three exhibits and conferences, “Restoration/Chicago,” the National Trust for Historic Preservation, and the Fall Antiques Show will run in conjunction at two Chicago locations: the Navy Pier and an adjacent exhibit hall for the Palmer House Hotel for the National Trust Conference. Call 508/664-8066, fax 508/664-5822 for further information.

November 2-3

The Institute for the Study of Classical Architecture and Traditional Building magazine are holding a seminar on “Classical New York, Classical America.” On the first day, prominent professionals and educators will talk about subjects ranging from “Townhouse Design in New York (Mark Hewitt) to “The Archeology of New York” (Celia Bergoff, New York University) to “The Clubs of New York” (Gary Brewer, Robert A. M. Stern Architects). These lectures will be in the Tishman Auditorium, Vanderbilt Hall, NYU School of Law. On the second day, hands-on workshops, demonstrations, and walking tours will cover the Great Interiors of New York (tour), the Clubs of New York (tour). Drawing Classical Ornament (workshop), and the Classical Order of Architecture (workshop), among other topics. That day’s activities take place at the Real Estate Institute at NYU’s 11 West 42nd St. location. Registration is $95 per day, or $195 for both days. Call Judith Lief at 718/636-0788 for more information, or fax her at 718/636-0750.

November 7-9

Interplan ’96 will hold its (formerly Designers Saturday) show at the New York Coliseum, with seminars and an interior-design and planning exposition. The A&D building also plans to expand exhibitor space at its West 58th St. location. Call 800/950-1314, ext. 2611 for more information.

November 13-15

“Architecture and Urbanism at the Turn of the Third Millennium” conference will be held at Sava Centar in Belgrade, Yugoslavia, presenting symposia on Society in Transition, Sustainable Development, Migrations, Architecture in Context, New Technologies, and Education. For details, fax Arkitonski Fakultet at 381-11-3224-122.

Through January 19, 1997

“Three Buildings by Frank Lloyd Wright: American Spirit Alive in Japan” traces the history of the only three non-U.S. buildings Wright designed and built: the Imperial Hotel, Yamamura House, and Jiyu Gakuen Myonichikan School. Through photos, drawings, models, and correspondence, the exhibition explores the context for each building. At the National Building Museum, Washington, D.C., 202/272-2448, fax 202/272-2564.

Competitions

• "Unbuilt Architecture" competition submissions are due Sept. 26. Entry fee is $50 for each submission. Call Boston Society of Architects, 617/951-1433 ext. 232, for details.

• A competition to design Greenport (Long Island, N.Y.) Waterfront Park and Harbor Walk offers up to $20,000 plus a commission to further develop the winning design. Registration closes Oct. 4; submissions must be postmarked by Nov. 8. Call 516/477-3000, fax 516/477-2488 for more information.

• Society of American Registered Architects (SARA) invites architecture students to submit work done in conjunction with a school or independently. Entrants must register by Oct. 6, and submit projects by Oct. 13. Call 708/742-4622 for details.

• Shinkenchiku Residential Design Competition entries, which will be judged by Jean Nouvel, are due Oct. 18. Contact Shinkenchiku-sha Co., Ltd., 31-2 Yushima 2-chome, Bunkyo-ku, Tokyo 113, Japan.

• Women in Architecture on AIA chapter committees throughout Virginia are sponsoring a postcard-design nationwide competition, created to publicize the role of women in a non-traditional field. Entries can come from men and women both in and out of the profession. Fee for submissions is $10, due Oct. 18. Postcards must be 4 in. by 6.5 in. Individual or team submissions are accepted. Call 703/549-4856 for details.

• Competition packets for the 1996 Paris Prize in Public Architecture are available this month, and will explain the theme of this year’s project: Real Downtown/Virtual Downtown, focusing on lower Manhattan. Call 212/724-7000, fax 212/366-5836 (the Van Alen Institute) for details.
Morris Lapidus is cool again. You may not like his style, but his influence cannot be denied. Read the interview with this American icon on page 92.

Continuing Education
This month, “Quiet Progress in Managing Environmental Toxins” (page 48) is eligible for AIA/ARCHITECTURAL RECORD Continuing Education learning credits. See page 133 for instructions.

Building Types Study 741/Record Interiors

Introduction 71
A lesson about conviction and design.

f/X Networks Corporate Headquarters 72
Los Angeles, California

“It's about communication, not cubicles,” says a company executive, explaining the wide open spaces at the cable network's new offices.

Fernau & Hartman Architects

Clark Atlanta University Art Gallery 78
Atlanta, Georgia

Don and Sylvia Shaw Salon & Spa 81
Dunwoody, Georgia

Two projects, two visions—one stimulates the mind, the other, the body.

Scogin Elam & Bray, Architects

The Science, Industry and Business Library
The New York Public Library 84
New York City

The library of the future in a department store of the past. A bold approach that could become a model for other outmoded downtown structures.

Gwathmey Siegel & Associates Architects

Lapidus Laughs Last 92

His career began in the 1920s (at $3 an hour) and never ended. An exclusive interview, plus a fresh look at his classic Miami Beach interiors.

Valerio Dewalt Train Associates

UWest 98
Morton Grove, Illinois

The “worst building” U.S. Robotics ever decided to rehabilitate.

Bus Wellness Center 102
Santa Monica, California

An abandoned bus station full of hidden 1950s’ character (and strong enough to meet seismic codes) is reborn as a wellness center.

Steven Ehrlich Architects

Bathroom Addition to House 104
Toronto, Ontario

A Zen-like space in the place you might least expect it.

Shim-Sutcliffe, Architect

The Profession

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Fundamentals 48 Quiet Progress in Managing Environmental Toxins
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The formidable new U.S. Embassy in Lima, Peru.

**Continuing Education**
This month, “Merging Virtual Technologies Change the Rules of Collaboration” (page 46) is eligible for AIA/ARCHITECTURAL RECORD Continuing Education learning credits. See page 133 for instructions.

**Washington State History Museum 70**  
_Tacoma, Washington_  
A collaboration between a famous firm in Texas and local architects, the museum is helping revitalize downtown Tacoma.  
_Moore/Andersson Architects_

**United States Embassy Chancery Building 78**  
_Lima, Peru_  
Longer than a football field and built like a bunker, Lima’s embassy is a prime example of the changing U.S. attitude toward foreign service buildings.  
_Arquitectonica, Architect_

**Tokyo Church of Christ 88**  
_Tokyo, Japan_  
The site, a small plot near a major thoroughfare, made designing this reverential building a challenge.  
_Maki and Associates, Architect_

**Exxon Service Station 94**  
_Lake Buena Vista, Florida_  
Working within restrictions imposed by the Disney Development Corporation and Exxon, the architects develop a service station like no other.  
_Hardy Holzman Pfeiffer Associates, Architect_  
_Orlando Alonso Architects, Architect of Record_

**BUILDING TYPES STUDY 742/Hotels**

**“Hotels are Back, But...” 98**  
_According to F.W. Dodge, hotels are the fastest growing construction category in the U.S. So where’s the work for architects?_

**Hyatt Regency Hotel 99**  
_Fukuoka, Japan_  
_Michael Graves, Architect_  
_Fukuoka Jisho Company, Maeda Corp., Associate Architects_

**Costa Rica Marriott 102**  
_San Jose, Costa Rica_  
_Zürcher Arquitectos, Spillis Candela & Partners, Associated Architects_

**Hotel Mansfield 106**  
_New York City_  
_Pasanella + Klein/Stolzman + Berg, Architects_

**Hotel explora 108**  
_Patagonia, Chile_  
_Germán del Sol & José Cruz O. Arquitectos_

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_Housing trends_

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_A Shakeup in Seismic Assumptions_

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_Satisfying Users: Would You Put Your Profit on the Line?_

**Telecommuting Design 46**  
_Merging Virtual Technologies Change the Rules of Collaboration_

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**Reader Service Card 142**
1. New expanded multiline text object has automatic word wrap and flexible text alignment.
2. Easy to change the style attributes of individual text characters such as color, height, oblique angle.
3. New text style dialog (DDSTYLE) gives more access to create, edit, and set text styles.
4. Easier to underline and overscore text.
5. Easier to edit text with integrated, dialog-based text editor.
6. Cut, copy and paste in the MS-TEXT editor.
7. Object grips can be used to modify the width of paragraphs.
8. AutoCAD text now supports True-Type and PostScript fonts.
9. Spell Checker includes standard and custom dictionaries.
11. Create stacked fractions for better readability.
13. Map slower fonts to faster ones (FONTMAP).
14. Fill in text fonts (TXTFILL).
15. Font Substitution during file open simplifies drawing transfer and font changes (FONTALT).
16. Move, rotate, erase, copy, mirror, stretch, or scale each text object.
17. Automate stack fractions in dimensions.
18. Infer linear dimensioning automatically distinguishes between horizontal and vertical dimensions and repositions text.
19. Dimensioning requires fewer steps.
20. Dimension Style Families allow you to define dimension type differences within one dimension style.
21. Continued dimensioning works on ordinate dimensions.
22. You can suppress the first or second dimension line.
23. Baseline and Continue dimensioning have been streamlined.
24. Baseline and Continue dimensioning work on angular dimensions.
25. DDIM dialog box allows preview prior to input and improves access to properties.
26. Dimensioning better follows industry and international standards, including ANSI, ISO, JIS.
27. Dimension styles are more flexible and easier to create.
28. Overide feature allows you to change properties on a per-dimension basis.
29. Geometric tolerancing creates and edits tolerance control frames automatically.
30. Easier to modify dimensions.
31. Dimensioning has its own units settings.
32. Create splined leader lines.
33. Create multiple lines of text in leaders.
34. Automatic island detection finds a complete boundary with one pick.
35. Associative hatching automatically updates hatch to modified boundaries.
36. The structured B Hatch dialog box is simpler and faster to use.
37. Drive the BHATCH command from the command prompt if desired to run scripts.
38. Create a hatch boundary manually on the fly.
39. Easily edit hatch properties without redrawing the hatch.
40. New ISO compliant hatch patterns included.
41. Load linetypes from within the Layer dialog box.
42. Visual representation of linetypes for selection before loading.
43. The ability to create and use custom linetypes with text and shapes.
44. Assign linetype scale factors per object (versus per drawing).
45. ISO Compliance of linetypes.
46. DDIMODIFY has been dramatically improved.
47. Direct Distance Entry eliminates laborious keyboard entry; allows you to move the mouse in desired direction and enter a single distance value.
48. Object snap now snaps to extended intersections.
49. Running object snap box is now transparent.
50. New Apparent Intersection snaps to display intersections regardless of the object's UCS.
51. New FROM object snap can reference a point within a command.
52. Object Cycling insures that you select the correct object every time.
53. Improved Fillet command can be used to cap parallel lines.
54. Fillet between a line and a polyl ine.
55. Fillet without trimming the existing geometry.
56. Fillet that doesn't cancel when you miss the object.
57. Chamfer by length and angle.
58. Chamfer without trimming the existing geometry.
59. UCS restrictions are gone for fillet and chamfer commands.
60. Trim using cutting edges that don't physically cross the objects to trim (implied edge).
61. Cutting edges don't need to be on the same UCS as the objects you're trimming.
62. Grab all visible objects as cutting edges by hitting enter at the first TRIM prompt (two less steps).
63. Boundary edges don't need to physically cross the objects you wish to Extend.
64. Grab all visible objects as boundary edges by hitting enter at the first EXTEND prompt.
65. Lengthen or shorten a line or arc to a specific length with the LENGTHEN command.
66. New overlay option in the Xref command avoids circular references.
67. The Xref command now searches the AutoCAD path to find referenced drawings.
68. Purge your drawing at any time.
69. Easy to create construction lines that extend infinitely in both directions (XLINE).
70. Easy to create construction lines that extend infinitely in one direction (RAY).
71. Group objects together by name with object grouping (GROUP).
72. Draw multiple parallel lines using a variety of linetypes and colors (MLINE).
73. Intersection clean-up for multiple parallel lines simplifies wall creation.
74. Save multiple MLINE styles for quick access.
75. Fill in parallel lines with a different color (MLINE).
76. True geometric Ellipses.
77. Snap to the center or quadrants of an ellipse.
78. Create elliptical arcs.
79. Create NURB splines.
80. Specify editing commands for greater control of new splines.
81. Explode blocks with varying X and Y scale factors.
82. Solid modeling included in base AutoCAD.
83. Create ACS solids with solid primitives.
84. Perform Boolean operations on solids and regions (union, intersect, subtract).
85. Solid profiling command allows you to convert 3D to 2D.
86. Create regions.
87. Extrude along a path of a model.
88. Determine mass properties of a model.
89. Fillet and chamfer solid models by processor and smaller model sizes than AME.
90. Control the display of tessellation lines (solids).
91. Import and export ACIS Solid model files.
92. Translate AME models into R13 solids.
93. Rendering is faster and smoother.
94. New colored spotlights.
95. Phong shading supports highlights from colored light sources.
96. Material Library and user defined included.

For all those who have wondered...

"Can AutoCAD Release 13 really make a difference?"

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59. UCS restrictions are gone for fillet and chamfer commands.
60. Trim using cutting edges that don't physically cross the objects to trim (implied edge).
61. Cutting edges don't need to be on the same UCS as the objects you're trimming.
62. Grab all visible objects as cutting edges by hitting enter at the first TRIM prompt (two less steps).
63. Boundary edges don't need to physically cross the objects you wish to Extend.
64. Grab all visible objects as boundary edges by hitting enter at the first EXTEND prompt.
65. Lengthen or shorten a line or arc to a specific length with the LENGTHEN command.
66. New overlay option in the Xref command avoids circular references.
67. The Xref command now searches the AutoCAD path to find referenced drawings.
68. Purge your drawing at any time.
69. Easy to create construction lines that extend infinitely in both directions (XLINE).
70. Easy to create construction lines that extend infinitely in one direction (RAY).
71. Group objects together by name with object grouping (GROUP).
72. Draw multiple parallel lines using a variety of linetypes and colors (MLINE).
73. Intersection clean-up for multiple parallel lines simplifies wall creation.
74. Save multiple MLINE styles for quick access.
75. Fill in parallel lines with a different color (MLINE).
76. True geometric Ellipses.
77. Snap to the center or quadrants of an ellipse.
78. Create elliptical arcs.
79. Create NURB splines.
80. Specify editing commands for greater control of new splines.
81. Explode blocks with varying X and Y scale factors.
82. Solid modeling included in base AutoCAD.
83. Create ACS solids with solid primitives.
84. Perform Boolean operations on solids and regions (union, intersect, subtract).
85. Solid profiling command allows you to convert 3D to 2D.
86. Create regions.
87. Extrude along a path of a model.
88. Determine mass properties of a model.
89. Fillet and chamfer solid models by processor and smaller model sizes than AME.
90. Control the display of tessellation lines (solids).
91. Import and export ACIS Solid model files.
92. Translate AME models into R13 solids.
93. Rendering is faster and smoother.
94. New colored spotlights.
95. Phong shading supports highlights from colored light sources.
96. Material Library and user defined included.
The H. J. C. Bowden Center for Seniors outside of Atlanta.

Continuing Education

This month, “Is There a Quiet Place in the Alternative Office” (page 54) is eligible for AIA/ARCHITECTURAL RECORD Continuing Education learning credits. See page 183 for instructions.

Cover:
Neue Messe Leipzig
Leipzig, Germany
von Gerkan, Marg and Partner, Architect
© Busam + Richter/Architekturphoto

Lighting Supplement
Included with this issue
(U.S. and Canadian copies only)

The Boldness Gap: Why America Is Falling Behind Other Countries 76
Opinion by Pulitzer Prize winning critic Robert Campbell.

Neue Messe Leipzig 80
Leipzig, Germany
This huge crystal palace of a convention center was deemed crucial to Leipzig’s renewal as a post-Communist city—both as a place to do business in a newly unified Germany, and as a symbol of things to come.
von Gerkan, Marg and Partner, Architect

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Shelton, Washington
A satellite “community” college is built from local donations of money, materials, and services, offering an unusual challenge for its architects.
The Miller/Hull Partnership, Architect

Eric P. Newman Education Center 94
St. Louis, Missouri
The client, a university medical center, asks for a meeting place without a strong architectural presence.
Cannon, Architect

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Special Users
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November 14-17
The Ninth Symposium on Healthcare Design will be held at the Boston Marriott Copley Place Hotel. For details, call 510/370-0845 or fax 510/228-4018.

November 14-17
The International Excellence in Building Conference and Exposition for construction-industry professionals will be held in Minneapolis. For details, call the Energy Efficient Building Association at 612/851-9940 or fax 612/851-9507.

November 15-February 23
"An American Embassy in Berlin" examines the recent competition for the American Embassy in the German capital. Models and drawings by all semi-finalists as well as the winner, Moore Ruble Yudell and Gruen Associates, will be shown at the National Building Museum, Washington, D.C. Call 202/272-2448 or fax 202/272-2594.

November 19-21
Build Boston, the annual trade show and convention for the building industry in the Northeast, will be held at Boston's World Trade Center, with over 250 exhibits by over 1000 vendors of products and services and 180 workshops. Call 800/544-1888 for information or to obtain a workshop brochure.

November 22-January 12
"The Architecture of Santiago Calatrava" moves into the Milwaukee Art Museum (MAM) with an exhibition that will include models, drawings, and photos of the Spanish-born architect and engineer's major works. Call 414/224-3240 for details.

Through December 6
The Center for Critical Architecture/Art and Architecture Exhibition Series is showing 14 of the projects that won Progressive Architecture's 3rd Annual Awards (but were never published in P/A due to the magazine's sale and subsequent demise). The show is at the California College of Arts and Crafts, San Francisco campus, in the main gallery. Call Sarah Herda at 415/564-7063 or 415/708-9568.

Through December 8
"Breuer's Whitney," an exhibit at the Whitney Museum of American Art, New York City, takes a critical look at the design, reception, and continuing legacy of architect Marcel Breuer's 30-year-old building of "upside-down zigzag of cantilevered 'setsouts' and trapezoidal bay windows" on Madison Avenue that became an instant landmark. Call 212/570-3633 or fax 212/570-1801 for details.

Through December 15
The drawings of Louis Kahn are on exhibit at the Jewish Museum, New York City, and include architectural drawings and models surveying Kahn's synagogue projects. Call 212/423-3271 or fax 212/423-3232 for details.

Through January 5, 1997
Vernacular Architecture in American Folk Art is the subject of an exhibit at the Museum of Folk Art in New York City. Curator Stacy Hollander has selected some 100 paintings, sculptures, furnishings, needleworks, and other decorative-art objects from public and private collections to document the structures that shaped the early American built environment. Call 212/977-7170 or fax 212/977-8134 for more information.

Through January 19, 1997

January 22-26, 1997
The National Association of Home Builders Convention in Houston will include an AIA Housing PIA (Professional Interest Area) slide presentation of the top 25 architect-designed and developer-built residential units, and three sessions of plan-review workshops targeted toward builders to help them work more effectively with architects. Call 800/368-5242 for information.

Through February 16, 1997
An exhibition at New York City's Metropolitan Museum of Art surveys the career of Charles Rennie Mackintosh, with 250 works that include photos and drawings of his buildings, furniture, textiles, and the reassembled Ladies' Luncheon Room from Miss Cranston's Ingram Street Tea Rooms.

March 6-8, 1997
Six PIA (Professional Interest Areas) and the AIA risk-management committee is cosponsoring a conference, The Client Connection, at the Westin Tabor Center in Denver. Endorsed by the AIA Denver, AIA Colorado, and the AIA

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Building Types Study 744/Knowledge-Based Production Facilities

Manufacturing Collaboration 23
Integrating production areas and management offices at industrial facilities is today’s urgent priority, and architects have a vital role to play.

Miller SQA 26
Holland, Michigan
The architect was challenged to design an environmentally sustainable facility for a furniture company that values design and promotes an egalitarian philosophy. William McDonough + Partners, Architect

Verburg & Associates, Architect of Record

3COM Building 500 34
Santa Clara, California
People-oriented “clip-ons” break down the scale of this manufacturing box. Studios Architecture, Architect

Northern Telecom, Mission Park 40
Santa Clara, California
The architect integrated three outdated building elements with a serpentine corridor. Studios Architecture, Architect

Prince Street 44
Cartersville, Georgia
A new headquarters is designed to mirror the carpet company’s commitment to change. Thompson, Ventulett, Stainback & Associates, Architect

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As technology changes and R&D dollars shrink, new strategies are emerging for lab designs.

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Presenting the outstanding building material introductions of the year for architects, interior designers, and specifiers.

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How a peer review panel of design professionals and RECORD editors made the production selections. Plus the five “most innovative” products of the year.

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The winners of our first-ever product preference awards based on reader ballots.

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The Boldness Gap
Robert Campbell’s article “Why American Architecture Has Lost its Boldness,” pages 76–79 in your November issue is the stuff that our journals should provide: less of the glitzy and arcane reviews of recent febrile efforts at making architecture and more of a forum of ideas and criticism. Lack of boldness is due to characteristically American values, notably our rooted anti-intellectualism and a ingrained pragmatism; grand projects are only achievable if they can be quantified and/or measured in dollars. Vision and practicality in our society is inseparable.

The ability of Moneo and others to realize great projects at a relatively early age is due to a European culture not rooted in practicality alone; it is a culture that also accepts the intangible rewards of public civility, abetted by governments that implement grand public projects.

Post Modernism could only have found fertile ground in America; it was, after all, a pragmatic response to everyday issues of expediency, economy, and pandering to popular taste. We Americans are only inspired by great public issues and our best architecture is a response to demanding times. Witness the rebuilding of Chicago twice, first after the great fire in 1871 and second after World War II. Without a passionate cause our architecture becomes self-indulgent and moribund.

Gertrude Stein claimed that America was the oldest country, that America was the first truly industrial nation; other countries would only repeat our mistakes at later dates. Egalitarianism and consumerism are now expanding worldwide and America’s lack of boldness may soon be found elsewhere. In this context, what Robert Campbell sees in the work of Moneo and others is akin more to our past and not a preferred future.

James A. Gresham, FAIA
Tucson, Arizona

What a splendid article. Robert Campbell makes excellent points. As a newcomer to American architectural education arriving from practice with Arups in London, I have a great deal of sympathy with such views. At Michigan, we are making a few moves in our curriculum and also in links with practice publications. It would be good to have an opportunity to talk with Mr. Campbell.

Brian Carter Chair, Architecture
The University of Michigan
Ann Arbor

As usual, RECORD has done a fine job of providing a forum for ideas in its November issue. Robert Campbell’s musings on the wimping-out of American architecture have real validity when it comes to 2-D appeal (or lack of same) in magazines.

But what are the hidden costs of “cheap-thrills” architecture? In looking at the Leipzig Glass Hall [pages 80–89], there are stark realities present. Umeaten gazillion perforations of a roof to facilitate sexy structural expression look really neat. But when there are pseudo-techo sketches depicting the project’s environmental “sensibility,” there is a classic case of rationalizing the indefensible. It is very easy to throw stones at this glass house—for heat loss, visual distraction in an exhibit space, unlimited maintenance costs on an uncovered-steel structure. Continued on page 144

Through December 15
The drawings of Louis Kahn are on exhibit at the Jewish Museum, New York City, and include architectural drawings and models surveying Kahn’s synagogue projects. Call 212/423-3271 or fax 212/423-3232.

Through January 5
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Through January 12
“The Architecture of Santiago Calatrava” moves into the Milwaukee Art Museum (MAM) with an exhibition that will include models, drawings, and photos of the Spanish-born architect and engineer’s major works. Calatrava’s first completed project in the U.S., scheduled to open in 2000, is an expansion of MAM. Call 414/224-3240.

January 19

January 22–26
The National Association of Home Builders Convention in Houston will include an AIA Housing PIA (Professional Interest Area) slide presentation of the top 25 architect-designed houses. Continued on page 144
Bloody Sunset: Housing Tax Credits Head for Oblivion, Unless—

One of the more bizarre dramas to hit the political scene in years is playing itself out at this writing in Washington, D.C. Chairman Bill Archer of the House Ways and Means Committee, miffed at a proposal by Democrats in the last Congress to give permanent status to the Low Income Housing Tax Credit (LIHTC) program—it’s a part of the 1986 Tax Reform Act—but to deny it to a parallel R&D program, persuaded both the House and a joint Senate-House conference committee to sunset the program after 1997. Sunsetting is a term that has emerged in recent years to ensure that programs no longer deemed viable are ended. Currently the LIHTC program is subject to year-to-year funding, an inefficient process that defies long-term planning.

In this case, there’s a tragedy in the making. LIHTC is the only existing housing support program to have made a dent in the dire shortage of housing for low-income families. Producing over 100,000 units a year, it is the largest driver of new and renovated low- and moderate-income housing in the nation, pouring some $320 million a year into state-administered programs. It provides 20 per cent of all multi-family housing, revitalizes communities by involving them in the planning process, creates opportunities for architects, provides construction jobs, and generates new businesses in the community. And it’s virtually the only game in town. (See this month’s Building Types Study on affordable housing, beginning on page 86).

It works like this. To build housing at below-market cost, developers need to borrow capital at an affordable rate. Investors provide the capital, receive tax credits under the program for 10 years on any profits they make, and write-offs for passive real estate losses for another five, promising them a tidy return over the 15 years, after which they can sell the housing. The reduced costs are passed on to the tenant families in the form of lower rents.

The idea of a housing safety net provided by government has gone through a range of scenarios since it was launched in the 1930s, tacking past the tricky political shoals pitting social sensitivity against rugged self-reliance, homeownership against rent support, project-based support against tenant-based support. The scenario for the 1990s is the tax-credit that motivates investors to help provide housing at affordable rents.

Architects have both a business interest and a social interest in preserving the program. Without getting into the recondite byways of federal legislation, the bottom line is that the program, to receive funds, needs to get into an approved “reconciliation bill,” an instrument that matches expenditures and tax provisions against budgets. That’s the challenge now on the table. Both political parties by and large agree that it’s the most efficient, productive program at work. Everyone gains—the community, the family, the investor, and the construction industry.

As AIA’s director of federal legislative affairs, Al Eisenberg, told RECORD, “There’s no reason for this program to be in jeopardy.” Let’s keep it alive.

Stephen A. Kliment
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And Church
Holl turns green in Virginia
Steven Holl Architects will design an 11,000-sq-ft classroom and studio addition to the University of Virginia's Campbell Hall school of architecture. The project is to be a model of environmentally sustainable building.

Awards
The Urban Land Institute announced its 1995 awards for outstanding real-estate development projects, which include 640 Memorial Drive, Cambridge, Mass., Tsoi/Kobus & Associates; Broadway Plaza, Walnut Creek, Calif., Field Paoli; Disneyland Park, Anaheim, Calif., Disney Development Co.; Irvine Spectrum, Orange County, Calif., SOM, Langdon Wilson and PBR, land planners; Little Nell Hotel/Aspen Mountain Base Area Development, Aspen, Colo., Design Workshop; Monterey Bay Aquarium, Monterey, Calif., Esherick Homsey Dodge & Davis; Pelican Bay, Naples, Fla., Charles Turner and John Simonds, land planners; Riverbank State Park, New York City, Richard Dattner; Strathern Park Apartments, Sun Valley, Calif., Withee Malcolm Partnership.

Architecture as remedy
A competition for housing in North Philadelphia tries to heal a destitute neighborhood with good architecture. Sponsored by the Foundation for Architecture, the Francisville Housing competition challenged local architects to come up with humane solutions for a site that the Philadelphia Housing Authority plans to use for subsidized housing. A first prize of $5,000 went to Cassway Albert, Ltd. for a proposal that included housing units in an L-shape around communal gardens. Second prize went to Mike Rosen and Associates and merit awards to Dan Peter Kopple & Associates, Joseph A. Serratore Architect & Associates, and Design Management Solutions Unlimited.

Koolhaas teams up
Rem Koolhaas's Rotterdam-based Office for Metropolitan Architecture has joined forces with Dutch firm De Weger Architects and Consulting Engineers. The firms will share offices but maintain their autonomy.

Tschumi Abstracts McKim, Mead, & White's Plan for Columbia University
Bernard Tschumi, who as an architect is best known for his Parc de la Villette follies in Paris, has resurrected a circa 1870s McKim, Mead, & White campus plan for Columbia University in his design of the school's new student center. Tschumi, dean of the University's graduate school of architecture, has teamed up with Gruzen Samton to produce Lerner Hall, which adheres to the original plan with three distinct volumes. Scheduled to open in 1999, it will contain an auditorium, movie theater, radio station, and student clubs and mailboxes. Nicolai Ouroussoff

New York City

A Bird-like Structure Rises From the Ruins
Santiago Calatrava's design for a restaurant pavilion on the southern tip of Roosevelt Island is the latest tentative step in the rehabilitation of Southpoint: the old island asylum, called the Octagon, has been stabilized and plans are afoot to build Louis Kahn's proposed memorial park. Calatrava's design takes the form of a glass and steel cocoon. A moving "brise soleil" roof encloses the structure at night like two giant wings and playfully manipulates light and shadow. A stone base is made up of ruins from a hospital previously on the site. N.O.

San Diego

Doctor Challenges Architects
A dire picture of American medicine was painted by Patch Adams, M.D., in his keynote address to the 8th Symposium on Healthcare Design, sponsored by The Center for Health Design, founded and headed by architect Wayne Rugs. Adams cited high cost and dehumanization as crucial areas where architects must work to make a difference. Berkeley professor Clare Cooper Marcus and landscape designer Marni Barnes launched their long-awaited report, Gardens in Healthcare Facilities. The report cites growing evidence that gardens have a major therapeutic impact on the healing process as an extension of traditional healthcare therapies. For copies, priced at $27, call The Center at 510/370-0345. S.A.K.
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American Wood Preservers Institute
Our infrastructure is our new social covenant," says urban designer Bill Morrish. After years of mapping his home territory of Minneapolis-St. Paul, he is proving his point with an ambitious plan for the revitalization of St. Paul. The Institute for the American Urban Landscape, directed by Morrish and his wife, Catherine Brown, at the School of Architecture of the University of Minnesota, has created a blueprint for the city that will use its natural location to attract new businesses, industry, culture, and inhabitants. Now, with the help of Toronto-based planner Ken Greenberg, the city is implementing many of the Institute's plans. "Every city needs a sense of a whole, how things connect to create a community," says Mayor Ken Coleman, "and Catherine and Bill have provided that."

Morrish and Brown start their investigations with the land itself. Specifically, the focus on watersheds, not only because they believe development patterns follow the rivers, knotting together around crossings, portages, or ports, but also because the flow of water maps aspects of the geography that otherwise might not be noticed. In the Minneapolis-St. Paul area, the city established itself at the last navigable point of the Mississippi. Neighborhoods developed first on bluffs, and then by tracing the alluvial fans of creeks draining into the river. The flood plains were taken over by industry; cuts in the bluffs became corridors for trains and, later, cars and trucks.

The first task of any urban design, Brown and Morrish point out, is to rediscover and re-use these patterns on an urban scale. Thus as the "industrial glacier" that traced the flood plains created by the real glaciers recedes, they want to turn the resulting flat plains into combinations of "clean" industrial parks and green zones, allowing the natural hydrology of the area to shape the development. The natural routes along the bluffs, which birds trace in their flight patterns over the flood plains created by the real glaciers, are now being converted into a system of parkways according to a 1917 plan by William Bennett, and Brown and Morrish want to finish its missing links.

The problem for downtown St. Paul is its immediate relation to the river. As in many other cities, highway development in the 1960s cut off the city from its shore. Thus, cars replaced boats along the river corridor, and tiered parking garages badly mimicked the bluffs. To Greenberg, this situation becomes an excuse for an "urban terrace" such as the ones in Quebec City or Brooklyn Heights. In the future, landscaped stairs and escalators will connect a series of new cultural institutions, such as a Science Museum currently under construction, to a river front where a $500-million flood-control project has created new walkways and park areas. He then envisions retractable canopies over these public spaces to replace the ubiquitous and isolating skywalk system. A renovation of Wabasha Avenue, currently underway, will link the State Capitol through downtown to a thriving Hispanic community on the opposite bank of the river. "What we do is to connect buildings. Instead of the cult of the isolated project, we link neighborhoods," Greenberg explains.

Though some of these projects resemble traditional urban-planning solutions, Brown and Morrish point out that they are part of a larger reading of the region. They think it is not just a question of revitalizing downtown or creating parks, but of figuring out what to do with the "mushy context" of the concentric rings of suburbs the city is producing out in the prairie. In the Institute's newsletter and the group's consulting work, they have proposed ways that all of these communities could be linked both to one another and to the natural terrain to foster a sense of reality. "The first thing you need," says Morrish, "is a common language. It's not as much about land use as it is about reading the land." By focusing on "topography, not typology," they hope to "inject social and geographic systems to make them work better together."

In St. Paul, this means creating maps of the city that have made it legible to the various neighborhoods and pressure groups that shape the political landscape. "The main thing they have achieved," says Patrick Seeb, executive director of the non-profit St. Paul Riverfront Corporation, "is to let people see the vitality of St. Paul. Their maps act as catalysts that bring people 'around the table' who weren't there." The result is a plan of connections rather than isolated development schemes.

"They lay out the environment," says Mayor Coleman, "and then we can market that." St. Paul, he hopes, will emerge out of Minneapolis' shadow to become a "big small town" embedded in a network of small towns connected by the river and its watershed. Out of that fertile plain will come rational development and a better place to live. As the Mayor puts it: "Cities are places people have in common." Aaron Betsky
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The American Institute of Architects has announced its 1996 honor awards. In architecture: Murray Theater, Highland Park, Ill., Skidmore, Owings & Merrill; The Banner Building, Seattle, Weinstein Copeland Architects; Perry Community Education Village, Perry, Ohio, Perkins & Will; Center for the Visual Arts, Toledo, Frank O. Gehry & Associates; Engineering Science Building, Unit 1 UC/Riverside, Anshen + Allen (1); Warner Brothers Children's Center, Burbank, Calif., Rios Associates; 31st Street House, Santa Monica, Calif., Koning Eizenberg Architecture; Weekend Residence, Catoctin Mountains, Md., Bohlin Cywinski Jackson; Entrance Pavilion, Penn Station, New York City, R.M. Kliment & Frances Halsband Architects; Michigan State Capitol, Lansing, Mich., Richard C. Frank; Joslin Diabetes Center, Boston, Ellenzweig Associates (3); Munich Order Center, Murphy/Jahn; Buckingham Memorial Foundation, Chicago, Harry Wease Associates; KUDAMM 70, Berlin, Murphy/Jahn (2). In interiors: Showroom/studio, Guilford of Maine, Webster, Mass., Robert Luchetti Associates (4); Gardner Residence, Chicago, Valerio Dewalt Train Associates; Lighthouse Headquarters, New York City, Mitchell/Giurgola; Christina Dev't Center, Malibu, Calif., Kanner Architects; David Saul Smith Union, Bowdoin College, Brunswick, Maine, Hardy Holzman Pfeiffer Associates; New Library, Baruch College, New York City, Davis, Brody & Associates. In urban design: The Belvedere/Battery Park City, Mitchell/Giurgola; The Ninth Square, New Haven, Conn., Herbert S. Newman & Partners; Mainstreet Alaska, Soldotna, Alaska, M Mense Architects; New York State Canal Recreationway, Beyer Blinder Belle; Congress Viaduct/Plaza, Chicago, DLK Architecture; Cleveland Gateway district, Cleveland, Sasaki Associates (5); West Main Street Corridor, Charlottesville, Va., William Rawn Associates.

The AIA board elected not to award a 1996 Gold Medal, due to a lack of a three-fourth's majority. John L. Wilson won the Whitney M. Young Jr. Citation, and Sylvester Damianos, vice chairman of The American Architectural Foundation's Board of Regents, won the Edward C. Kemper Award. SOM won the Firm of the Year award for the second time.
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By Roger K. Lewis

Last July, on a hot, humid day in Washington, D.C., the Korean War Veterans Memorial (photos above) was dedicated. Over six years had elapsed since the spring 1989 national design competition was won by a team of architects and landscape architects based at Pennsylvania State University.

That team proposed building a metaphoric landscape of expansive triangular plazas, groves of plane trees with canopies pruned into distorted shapes, and a flag. Perhaps most important to the memorial imagery of this strongly geometrical landscape, occupying the southwest corner of the Mall opposite the Vietnam Veterans Memorial, would be a column of 38 American soldiers frozen in a moment of convergence on their single destination, the flag. It was a memorial design intended to be at once representational and symbolic, a commentary on both the costly horror of war and the honor of combatants who, when called, serve their nation dutifully and unselfishly to wage war.

After receiving their prize money, the winning designers—Burns Lucas, León, Lucas, Pennypacker Oberholtzer (referred to as BL3PO, then BL3 when Pennypacker Oberholtzer dropped out)—were paired up as "design consultants" with Cooper-Lecky

Architects, the Washington firm designated as architect-of-record. Cooper-Lecky, having worked previously with Maya Lin in executing the Vietnam Veterans Memorial, had the technical expertise and procedural experience needed to carry out the project.

But conflicts soon arose between the two design groups as substantial changes were suggested by the Korean War Veterans Memorial Advisory Board, numerous federal agencies with jurisdiction over the site, and Cooper-Lecky. The changes sought to reduce the size and cost of the memorial, simplify its overall composition, and improve circulation around and through it. BL3 resisted many of the proposed modifications, claiming that the integrity of their original design was being violated, that their concept was being unreasonably compromised and watered down. Further, they felt themselves being increasingly excluded from the design process.

The impasse led to BL3's complete withdrawal and subsequently to litigation in federal court, which proved ultimately unsuccessful since the terms of the competition guaranteed neither the faithful implementation of the winning design nor the winners' participation in the post-competition design process. Having become the sole architect, Cooper-Lecky then spent three years working through multiple design variations. After many meetings and trips back to the drawing board, they finally obtained approval of what has now been built and dedicated.

Remnants of the competition-winning design can be found in the final ensemble created by Cooper-Lecky, sculptor Frank C. Gaylord II, and muralist Louis Nelson: the soldiers, reduced in number from 38 to 19, are still marching toward a common objective, the flag; the "field of service" occupied by the soldiers is triangular, reminiscent of the competition-winning scheme's geometry; a grove of trees—lindens, not plane trees—is an integral part of the ensemble, although its formal disposition is different. Not derived from the competition-winning design is a 164-foot-long wall of polished black granite—can anyone doubt its source of inspiration?—etched with the faces of support troops and terminating in an elevated circular pool at the eastern vertex of the triangular field.

Metal soldiers in a Platonic landscape

As shaped by Cooper-Lecky, the premiated design evolved into a memorial smaller in size and more accessible to visitors both physically and symbolically. Like the original BL3 design, the immaculately detailed memorial's most arresting architectural quality results from compositional tension: the larger-than-life, gun-metal-gray soldiers in motion, molded softly and imprecisely of stainless steel, looking anxious, weary, determined; and a highly abstracted, almost Platonic landscape crafted of hard-edged, machined slabs of granite—long rectangular wall, linear plinths, a circular pool, furrows in the triangular field defined by parallel strips of polished stone separating rows of juniper. (Continued)
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The Korean War Veterans Memorial has been enthusiastically welcomed and generally praised by the public, both for its design and its craftsmanship. But this writer cannot look at it without thinking that something went awry, that both the design process and final product were flawed.

**Cleansing a project's design history**

As I walked around the memorial, its debt to its precursor was unmistakable. I kept recalling the BL3 scheme, as if I were looking not at an original work of design, but rather at a radically remodeled version of a work by someone else, a work beaten into acceptable shape by its architect and by the several official bodies with absolute dominion over this landscape—the Korean War Memorial Advisory Board, the American Battle Monuments Commission, the National Capital Memorial Commission, the National Park Service, and the Commission of Fine Arts.

And how thoroughly the memorial's design history had been cleansed, there being little official mention of the design competition, the conceptual starting point for the design, and little credit given to BL3 for its contribution of the germinal ideas.

Few who see the memorial will care that its creation was plagued by years of controversy and compromise. Visitors will like its relatively small scale and its unambiguous figurative and representational messages. They will not pose questions: Why so many soldiers? (Nineteen is half of 38, a dubiously meaningful reference to the parallel dividing North and South Korea.) Why the number of disparate elements? Why the wall lamely echoing the Vietnam Veterans Memorial? Why, next to the flag toward which the soldiers are struggling, a round pool into which the end of the etched wall plunges? Why isn't the flag plaza less encumbered, surrounded instead by open space no less capable of evoking contemplation than a pool of water?

To put the Korean War Veterans Memorial in perspective, let's consider the painful evolution of another project—the FDR Memorial. Four decades after Congress set up the Franklin Delano Roosevelt Memorial Commission, construction finally began in 1994 in West Potomac Park, near the Tidal Basin.

A detailed chronology of this design saga requires several pages, but highlights include: a 1960 design competition won by Pedersen & Tilney; years of design revisions with several cycles of approval and rejection between 1961 and 1965; selection of Marcel Breuer to develop a new design, accepted by the FDR Memorial Commission but rejected in 1967 by the Commission of Fine Arts; dormancy during the Vietnam War; selection in 1974 of landscape architect Lawrence Halprin to design the memorial as part of a 27-acre park, with the design—including sculptures—developed and approved between 1975 and 1978; design modified to significantly reduce costs, approved in 1979; in 1981, resolutions introduced in Congress authorizing construction of the memorial; further design by Halprin to obtain detailed cost estimates in 1984, after which the project again lay dormant until 1988, when Rep. Claude Pepper, the new Memorial Commission chairman, reactivated the project; still more design changes approved in 1990; at last, a 1991 groundbreaking ceremony, followed by a $10-million capital campaign to augment the $42 million in funds provided by Congress, with construction finally starting in 1994.

**A monument to overdesign**

The ultimate FDR Memorial irony is that Roosevelt himself asked that no such memorial be built, a reflection of his discomfort with idolization and his concerns that grandiose memorials can exaggerate, obscure, or oversimplify history. Unfortunately, his wishes were ignored, and his reasoning may be vindicated. The FDR Memorial, costing over $50 million, is a monument to overdesign, a landscape predicated on the notion that bigger must be better.

The memorial expropriates far too much public land—nearly eight acres of West Potomac Park. Entailing an 800-ft-long procession through four outdoor garden rooms, it is replete with landscaping and meandering rectilinear walls, numerous water features, sculptures by a half dozen artists, and extensive narrative inscriptions and quotations. It's not that a garden couldn't be an appropriate memorial, nor that pieces of Halprin's design aren't attractive. But the size of this sprawling, historically didactic ensemble is excessive, notwithstanding the (Continued)
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significance of FDR's presidency encompassing the Depression and World War II.

Commemorating this president and those dozen years could be accomplished more forcefully and succinctly, in keeping with FDR's wishes, were the memorial's physical form and energy more concentrated in the Mall landscape.

Further, looking into the future with a perspective that spans centuries instead of decades of history, and considering the finiteness of the Mall, it seems questionable to commemorate the important individuals and events of the 21st, 24th, or 30th century? How and where will we dedicate so much of that precious landscape to one individual and only 12 years of 20th-century history. How and where will we commemorate the important individuals and events of the 21st century? After all, there are other locales for commemorative structures.

More memorials are already in the pipeline, among them the Women in Military Service to America Memorial, for which ground has been broken, an Air Force memorial, a World War II memorial, and a memorial to Dr. Martin Luther King, Jr. Countless others have been proposed, abandoned, or built elsewhere. Can anyone doubt that countless more will be proposed in the future?

**Bureaucracy and democracy in action**

Why has creating a memorial in Washington become so arduous and contentious? And how can designers preserve the integrity of their original designs, given so complex a process? Building memorials in Washington is, in fact, symptomatic of what happens today in state, county, and municipal jurisdictions throughout the United States. As architects know all too well, constructing anything in the public domain, be it a memorial or a library or a bus depot, involves more “cooks in the kitchen” than ever before—more governmental and citizen review agencies, more public hearings, more permits, and more contradictory opinions about design. Consequently, the implementation process has become more time-consuming, more expensive, and more likely to yield unfortunate design compromises. This is bureaucracy and democracy in action, the result of a process involving a diverse citizenry armed with diverse points of view. How much easier was the architect's monument-building task in previous centuries when only a single patron had to be courted and satisfied.

Further worsening matters, political correctness can enter the design process, often conflicting directly with esthetic aspirations. Memorial commissioners and other review officials are especially sensitive about memorial constituents—such as veterans and their families—and how the public in general might interpret a memorial’s design.

Both explicit and implicit symbolism in commemorative structures embue them with great meaning. Yet since people readily “deconstruct” and find unintended symbolism in works of art, a design with potentially controversial overtones inevitably is challenged. Maya Lin’s Vietnam Veterans Memorial—its black-granite walls descending below grade and, to some, suggesting condemnation rather than commemoration—epitomizes a structure inviting negative interpretations. Amazingly, Lin’s design changed little from design-competition concept to realization—a tribute to her remarkable tenacity.

Design competitions are a favorite and seemingly appropriate strategy for designing memorials, but they pose problems. Improperly managed, or without a well-written program and insightful jury, they rarely succeed. And timing is always problematic. Memorial sponsors want a design concept early on to catalyze fund raising. But because construction cannot begin without funds and design approvals in place, years can elapse between the conclusion of a design competition and the beginning of construction. As the FDR Memorial illustrates, much can happen during this interval to affect the design: costs rise, esthetic values shift, public perceptions change. A trendy winning design may have a short shelf life. What was embraced one year might be rejected a few years later.

**Jockeying for position on the Mall**

One final question is worth asking. Why has memorial fever seemed to intensify during the closing decades of the 20th century? [See RECORD, October 1995, page 9] This is a question that clearly preoccupied members of Congress in 1986 when they adopted stricter memorial building criteria. There seems to be rising group consciousness among Americans about their group’s special history, their unique experiences and struggles both in war and peace. Moreover, the number of distinct “groups” lobbying for memorial sites is likewise rising. Perhaps it’s the approach of a new millenium. Yet this is not really a new phenomenon—memorial building frenzies have followed all major wars, going back to the American Revolution.

America’s capital with its extraordinary public landscape will always be the preferred setting for national memorials. But because the Mall is limited in size and, in its present form, less than 100 years old, one can visualize it becoming cluttered with memorials during the next century. What then would remain for the centuries to follow?

Americans must identify and embrace sites in other locales for commemorative structures. Otherwise, an excess of memorials built on or around the Mall will detract from and devalue those that are most sacred, the few that truly deserve to occupy the pantheon.
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Indicators

Weakening construction in late 1995
Improvement in multi-family housing was not enough to offset overall construction-volume declines in recent months. Retail and warehouse sectors have slackened, reflecting slower sales, but offices—a recent source of growth—also slipped 10 percent last month. Declining contracting for schools, hospitals, and detention facilities caused the institutional sector to fall back 14 percent. In 1996, an interest-rate cut might boost single-family growth, also slipped.

Declining contract in g for schools, hospitals, volume. Federal budget decisions will most affect volatile non-building construction.

Needed: Lower risks, more R&D
A survey of construction-industry professionals from more than 20 countries revealed a number of trends that bar innovation in construction. Recurring items are risk/liability and R&D-related concerns, including problems with technology transfer. The pressures of project construction time were seen as important. Leadership was flagged in the management area. Respondents were particularly concerned about project delivery.

Building codes and standards were thought impediments to improving materials and systems and design technology. Respondents were also asked about public-policy barriers. They cited environmental regulations, lack of leadership, and adversarial relationships as chief barriers. Trends respondents thought important, though not necessarily barriers, include computers, globalization, and environmental consciousness. Findings form the basis for a symposium, “Engineering and Construction for Sustainable Development in the 21st Century,” Washington, D.C., February 4-8. Information: 202/842-0555; 202/789-2943 (fax).

Short Takes

• Fee incentives for green design: If design team and client sign on to a rigorous design and review process, the Green Design Services division of the Rocky Mountain Institute will help defray—through grants of up to $20,000 and other support—the extra effort needed to design highly energy-efficient projects. RMI is seeking four yet-to-be-designed real-estate projects (minimum 50,000 sq ft) to show how more intense design analysis will pay huge dividends to owners and the environment. Information: Gunnar Hubbard, 970/927-4510 (fax), ghubbard@ral.org (e-mail).

• GreenClips: An on-line summary of current articles on sustainable design, the service helps readers keep up. It’s free and covers 60 publications, from newsletters to major newspapers. You need America Online: 415/928-7941, greencips@aol.com

• PB pipe settlement: Hoechst Celanese Corp. and Shell Oil Co. agreed in November to create a $550-million fund to settle claims arising from polybutylene pipe installed in millions of homes into the 80’s. The piping proved intolerant to chlorine in water.
SUSTAINABLE PRACTICE

The Market's Buying Green

By Elena Marcheso Moreno

Building green is becoming big business, particularly for the housing industry where individual homeowners have the opportunity to make choices. Given the vast size of the residential-building market, the potential is staggering. In one year the energy demands of a single home release tons of CO₂ into the atmosphere, according to Elena Cotton Westbrook, an environmental consultant in Garland, Tex. “When you consider the capital resources, transportation, delivery, and related systems required to produce this much energy, you can see that reducing home-energy needs will create significant environmental benefits across the spectrum,” says Westbrook, who, along with her mechanical-engineer husband, Paul Westbrook, is building an eco-house.

Elena Marcheso Moreno, based in McLean, Va., writes on architecture and architectural technology.

Energy is just one element of ecologically sensitive design, but builders and architects across the nation are jumping onto the bandwagon. For the most part, these houses offer real improvement over conventionally designed and built houses. Besides using less energy, they incorporate recycled or re-used materials, and if not bow, at least nod to the native landscape. It’s important that significant segments of the housing industry are promoting the premise that a sustainable society is not only possible, but necessary. And most Americans are willing to wear the green hat of an environmentalist if they feel they can afford it.

But it’s not all about making the earth a better place. The indoor-air-quality problems of existing construction practice are also driving the eco-home movement. As synthetic furnishings, fabrics, chemicals, finishes, and materials have become more prevalent, toxic outgassing of common building materials has taken on a higher profile, exacerbated by energy-conserving tight construction when provision of fresh air isn’t handled properly.

Models of sustainability

Sponsored by the government agencies, local non-profit groups, manufacturers, and utilities, a number of sustainable-housing demonstration projects are appearing around the country.

Every Canadian province has participated in the Advanced House program being conducted in Canada by CANMET, the research and development arm of Energy, Mines and Resources Canada. With 10 houses built to suit various climates, the program has been recognized for its use of recycled products, energy efficiency, and appeal to the mass suburban market. One house is noteworthy for its treatment of construction site waste. Ennermodal Engineering Ltd., Ontario, incorporated such shop-made components as...
Environmental Home Programs showcasing energy-efficiency and ecological-design strategies are sprouting all over the country. Their success certifies green design’s market appeal.

precut roof trusses, floor joists, and I-joists for wall studs into the house it designed and built. Many waste products—particularly plastic—were sold to a recycler. Steve Carpenter of Enermodal says construction generated only a trash can full of debris.

The Center for Resourceful Building Technology (CRBT) in Missoula, Mont., has completed its second eco-house, a tiny (965-sq-ft) urban-infill project. This Timber Tech project was designed to be replicated. “We chose resource-efficient and recycled materials that are currently available to show builders and homeowners that they can improve the resource efficiency of their construction right now,” says Tracy Mumma, CRBT Research Director. Inspired by an earlier CRBT project, architect Kate S. Warner has completed “a traditional New England house” in Martha’s Vineyard, Mass., using alternate materials and energy-efficient construction (below).

**The house is not a solar collector**

What does it mean to build a green house? First and foremost it means providing more energy-efficiency. How much more depends on the builder and the client.

Nearly all architects and builders legitimately involved in the eco-house movement create energy-conserving homes. It is no longer difficult or risky. People want homes that use less energy and cost less to operate. Builders have the technology readily available—technology that has been around since the 1970s and 1980s when passive solar was aggressively promoted, only to be pushed aside by the public for its unconventional and often unappealing designs.

But passive-solar strategies and their attendant energy-conservation measures are in fact major components of any house that purports to be environmentally sensitive. Careful attention to building orientation, direct heat gain, daylighting, shading, and well-insulated construction all contribute to low energy consumption. The difference now is that most designers create houses that look like houses, not like the result of an aerospace experiment gone wrong.

The problems that plagued early passive-solar homes—lack of fresh air and outgassing of materials—are being conquered in today’s green buildings through the use of forced fresh-air ventilation (with heat exchangers, where warranted) and other measures that precondition outside air.

**The house of green components**

While low energy use is a critical factor, it alone does not make a house green. Products and materials that create less environmental impact are also called for. Everything from the use of site-lumber scrap to shredded-plastic Coke bottles are appearing in the eco-house.

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**Affordable regional style**

Dallas builder Barbara Harwood of BBH Enterprises markets “affordable” eco homes. Esperanza del Sol (bottom) comprises two rows of six 1,270-sq-ft houses clustered around a shared green space. Each three-bedroom, two-bath house is insulated (with cellulose) far in excess of Dallas’ standard practice. Lumber use was minimized by framing 24-in. o.c. with 2 by 6 studs. Natural ventilation, roof overhangs, and daylighting all contribute to Harwood’s confidence that her $79,000 homes won’t cost more than $300 a year to heat and cool. She even offers to guarantee it. Architect Kate Warner’s educational efforts around ReCraft East (right) focus on the numerous alternative products this traditional-looking house contains—from fly ash in the concrete to salvaged-wood flooring, and beer-barrel stave cabinets.

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Architectural Record January 1996 25
Sustainable Practice

Not all products are equally green. "The way we look at it, every environmental product and every eco-house advertised is a different shade of green," says architect Greg Franta, of ENSAR Group, Boulder, Colo. A long-time researcher into energy conservation and environmental issues related to buildings, Franta regularly designs green buildings. Even with his expertise, it isn't always easy to decide if one product is better than another. Franta, like many environmental advocates, advises a "cradle to cradle" analysis of products that considers the acquisition of the raw materials; the processing and manufacturing process; the packaging and distribution impacts; the installation, use and maintenance issues; and the potential for disposal, reuse, or recycling.

Unfortunately, this is still not an easy task. Though numerous voluntary and local certification programs exist, there is yet no widely accepted certification system, database, or standard for what makes products green [RECORD, October 1991, pages 36-39], though the Home Energy Rating Systems Council is working on voluntary efficiency guidelines (202/638-3700). Like Franta, Mike Nicklas of Innovative Design, Raleigh, N.C., is an architect who has devoted his practice to designing energy-conserving buildings. He hired an engineer to spend two years in his office researching various building products and materials and rate them in terms of their effect on the environment.

"The problem with our list is that it tends to be subjective," Nicklas says. "We try to get a good picture of the total embodied energy in a new or recycled green product. We weigh the cost compared to other options. But, ultimately, the decision to use a product or not rests with the client." While the price of a few green products is actually lower than conventional ones, others demand a premium, and others become more affordable as the demand for them increases, explains Nicklas.

In designing a demonstration house for Arizona Public Utilities, Jones Studios weighed "the quality of support by the company—the product most likely to be readily available in the future and have strong backing from a stable company."

**Widely used green products**

- **Framing:** Eco-houses are moving the home-building industry quickly away from conventional timber (much of it from endangered old-growth forests) to a variety of framing and panel products that use more abundant wood species and incorporate material that was once scrap. Some designers are choosing light-gauge steel framing, which can incorporate considerable recycled content. Both have their pluses and minuses [RECORD, September 1995, pages 36-41].

- **Insulation:** One of the most successful products is 100-percent recycled-newspaper

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**Form follows fresh air**

David Hertz, of Syndesis, Santa Monica, Calif, not only developed Syndecrete (a cement-based compound that uses recycled materials as its primary ingredients), he'll use it for various surfaces at the Lehrer house (right). The house also incorporates numerous other environmentally preferable alternative products—from recycled rigid-board insulation to nails with recycled content. Since carpet is avoided, an efficient radiant-heating system is installed in the floors. Low-flow and water-conserving plumbing fixtures are specified.

He uses architectural form to focus prevailing breezes. A tower-like element draws hot air up, exhausting it in the summer and recycling it (through a heat-recovery unit) in the winter. The hvac has an advanced control system that allows more effective zoning of heating and cooling throughout the house.
cellulose insulation. Ground into a paste-like pulp, the cellulose is blown into walls and ceiling spaces. Its manufacture is relatively benign. Indeed, even the ink gets recycled, points out environmental and construction technology consultant David Johnston of What's Working, Boulder, Colo.

Expanded-polystyrene rigid-foam insulation gets high marks from green builders and designers because it doesn't involve ozone-depleting CFCs or even the far superior but still ozone-depleting HCFC blowing agent. (For more on insulation, see RECORD, April 1994, pages 34-35).

- Finishes: Recycled plastic bags and hard-wood fibers collected from furniture waste and chopped-up building pallets are combined in an environmentally friendly decking material, says Johnston. In addition to being resource efficient, it can be softened and reformed. It will outlast lumber used in the same application by a few decades. Carpeting made from recycled PET plastic—the type used for water, soda, and ketchup bottles—has also met with industry-wide approval. More than 100-million yards have been laid in buildings to date, says Johnston. “It is more stain-resistant than nylon and wears better.”

Perhaps the most readily embraced green building product in housing has been low-VOC paints. When first introduced, low-VOC paints cost upwards of $30 per gallon. But once competition entered the market, prices were driven down. It is selling in some states for about $17 per gal. to the trade. New no-VOC paints are just entering the market.

Alternative products are being investigated or developed by manufacturers of almost every type of building material and finish. One of the most encouraging aspects of the push toward greener buildings is that a number of architects are experimenting with materials development. David Hertz of Syn-desis, Santa Monica, Calif., developed Syndecrete, a cement-based compound that uses recycled materials as its primary ingredients (opposite).

Despite the availability of increasingly reliable green products, Johnston says that there’s too much broad-brushed, marketing-driven green-washing by too many in the homebuilding industry. “A lot of builders will put up a house with only one-half air change per hour, bad or non-existent energy conservation, and materials that outgas toxins, yet incorporate low-VOC paint and feel justified in calling it environmentally responsive or green. The problem for the whole industry is that home buyers often don’t know what it is they don’t know.”

In response, Johnston worked with the Colorado Home Builders Association to establish the “Green Builders Certification”

**Considering climate and landscape**

The showcase house Jones Studio designed for Arizona Public Service (an electrical utility) goes well beyond those eco-homes that merely substitute products within a conventional envelope. It’s oriented so that thick masonry walls will absorb Phoenix’s fierce direct thermal gain. (They are insulated with polyurethane foamed without CFCs.) Expressive overhangs catch breezes and shade the interior from direct sun, while permitting useful daylight (kitchen and “great” room with den beyond—2).

Through such techniques, reliance on energy from fossil fuels is reduced far beyond the norm. The building envelope saves 30 percent of the energy used in a typical new energy-efficient house, and is insulated far in excess of standard practice. The number of windows on east-west exposures was minimized to enhance energy efficiency; north- and south-facing windows are grouped to provide plenty of daylight and views. Ecological strategies extend to the outside. Natural desert plants were used to reduce landscape water needs, and subsurface irrigation reduces loss of water by evaporation. Rainwater combined with household gray water is collected for all landscape watering.
program—one of a number of local certification programs that have recently developed.

**IAQ vs energy efficiency**

If we learned nothing else from earlier waves of environmental and energy-conserving design, it's that an approach that simply layers green concepts or energy conservation onto conventional techniques can have unintended consequences. The tightness of construction brought on by 70's energy conservation is in part blamed for the indoor-air quality problems of the 80's. Turning from wood studs to metal, warns Jim White of the Canada Mortgage and Housing Corporation, Ottawa, can cause mold growth, for example. Writing in *Environmental Building News*, he claims the thermal bridge created by a steel stud not fully enclosed by insulation can create cold spots where high humidity from kitchens or bathrooms can condense, encouraging mold growth within just a few months. In hot and humid regions, mold grows within improperly designed walls when air-conditioned rooms draw in outside air and airborne moisture condenses within the wall.

With most Americans spending up to 90 percent of their day inside their homes or work places, a focus of eco-home design has become the condition of the indoor environment. Rick Carter, of LBH Engineers and Architects, Minneapolis, designed an eco-house for a client with multiple chemical sensitivities. Although it had to be tailored to the specific clients' sensitivities (page 014a), many of the strategies are finding their way into the broader market.

Carter also designed the Minneapolis American Lung Association's Health House, which is concerned with the increasing prevalence of asthma, which it links to indoor-air quality. To eliminate pollutants, LBH minimized materials that offgas toxics, including paint and carpet. It isolates pollution sources by, for example, separating the garage from the house and wrapping medium-density fiberboard in cabinets with plastic laminate. The house is mechanically ventilated using 100 percent outside air (heat exchangers capture heat and cooling from waste air). Still, it suffers from its location amidst a suburban development. Original landscape plans called for native plantings, but lost out to the developer's standard sod and imported trees.

**Looking at the bigger picture**

The limitations that Carter's site imposed are typical of the problems many programs suffer—the inability to look at issues at a scale larger than a single house. Yet a more holistic strategy, taking on site and community-planning issues, is key to environmental sustainability.

One project that takes a broader view is the Arizona Public Service Company Environmental Showcase Home in Phoenix, which

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**An environmental island**

*Charged with minimizing environmental impact at De Wees Island, S.C., Burt Hill Kosar Rittelmann limited development to 150 homes (right) and banished petroleum-fueled cars in favor of electric golf carts (no golf course is allowed, though). Sand paths replace roads.*

*All house designs must be approved by an architectural review board, which encourages regional architectural devices such as wide overhangs and wrap-around porches. Structures are mounted on pilings, reducing impact on flora and fauna, and permitting hurricane-driven storm surges to pass harmlessly underneath. Only five percent of the island can be built upon, and housing must be clustered in the maritime forest on the southwest corner of the island (lower left in plan).*

*Conservation of water is encouraged, fertilizers discouraged, and use of recycled building products required. The Reeves residence, a house that meets all of these criteria, was recently completed by North Carolina architect Design Harmony (opposite left).*

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1. Buildable lots
2. Wildlife management area
3. Beach conservation zone
4. Dock
5. Boardwalk and dune crossing
was co-sponsored by EPA, Arizona Department of Environmental Quality, and the Home Builders Association of Central Arizona. Designed by Phoenix architect Jones Studio, the project uses eco components like engineered wood and metal studs (on interior walls). But it also uses shading and orientation, daylighting and landscape concepts (previous pages).

**From site planning to town planning**

Some communities are giving environmental mitigation high priority, attempting to counteract the effects of suburban life built around the use of the automobile. “Pedestrian pocket” and other traditional-development strategies that emphasize transit use are already well known. Florida now encourages compact development to reduce impacts on the state’s endangered Everglades. Burt Hill Kosar Rittelmann architects, Washington D.C., have gone so far as to banish the auto in the master plan the firm developed for DeWees Island, S.C., a private, oceanfront retreat dedicated to environmental preservation (below and opposite).

Many Americans seek a rural lifestyle, but the typical large-lot zoning in resort and exurban areas encourages polluting car trips and fragments the natural landscape. Environmental advocates say such broken-up natural areas are less ecologically viable and more vulnerable to pests.

Loudon County, Va., decided to follow the advice of architect and planner Richard Calderon, Leesburg, Va., to help preserve the rural quality of its community. As an alternative to its three-acre lot zoning, the county has approved a plan that allows hamlet developments. Houses in these hamlets can be closely clustered on less than 20 percent of the site, leaving the rest of the land in its natural state. They also encourage a more neighborly form of country living. So encouraging is Loudon County’s environmental policy, that several developers are constructing eco-villages. Franta of ENSAR is designing one hamlet of environmentally oriented houses; Bethesda, Md.-based Hillier Reed and Neal Payton, Washington, D.C., are doing another (below) that includes narrower-than-standard streets to slow traffic.

Defining and assessing the environmental considerations that make a house green remain complex. The key, say Alex Wilson and Nadav Malin, editors of *Environmental Building News*, is to set priorities (RR1, Box 161, Brattleboro, VT 05301, 802/257-7300). Their October 1995 issue offers a checklist far less formidable for the smaller firm than the bible of sustainability, AIA’s *Environmental Resource Guide* (now published and updated by John Wiley & Sons, Inc., 800/225-5945). See Manufacturers Resources in this issue for additional information about the projects mentioned in this story.

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**An environmental hamlet**

Sunnyslope, in Loudon County, Va., is a “hamlet” plan posed as an alternative to the kind of large-lot development that encourages traffic problems in rural and exurban areas. Bill Reed of Hillier Reed, Bethesda, Md., and Neal Payton, Washington, D.C., have clustered 30 homes (which follow their own environmental guidelines), leaving much of the site’s 150 acres unencumbered.

Following traditional neighborhood development precedents, the hamlet’s streets are designed more like country lanes. A community building and a town green offer a civic focus.
It's an election year. While these four words rightly evoke groans from those not addicted to the endless campaigning and information-free discourse endemic to political life today, there's no better time to consider the role architects can, do, and should play in the political process. Further, this political season begins just one year after a cadre of candidates was chosen in states and Congress has been at the national level, as the budget, Medicare and welfare have come under intense scrutiny. And the big Capitol Hill battles have pushed aside for now issues that most affect building design (tort reform, qualifications-based selection). Bricks-and-mortar building programs have been substantially cut, however [RECORD, November 1995, page 33]. Even if, as many in the new Congress advocate, programs are eliminated and others largely shifted to states, government still significantly determines the circumstances under which buildings are designed and built. Can design professionals better use the political process to realize their goals? Perhaps more fundamentally, is the shift from national to local and the move to greater privatization good for architects?

"Architects' interests don't really fall along party lines," observes Nancy Somerville, vice president, state and local government affairs at the AIA. "What does follow party lines is the anti-regulatory environment and the pro-business environment. These agendas mean there's a greater likelihood of tort reform but, on the other hand, a resistance to uniform building codes and more efforts to consolidate or defund agencies like state licensing boards." Although much of the political drama is in Washington, D.C., "Most legislation where rubber hits the road in terms of architects' income," Somerville says, "takes place at the state level."

As government building programs shrink, it's worth considering how architects can better use the political process—and what the process says about architects and their place in the community.

**What government is doing to design**

Somerville and Daniel Gross, AIA program director, state and local government affairs, outline these key challenges:

- **Procurement:** As many as 14 states will face challenges to qualifications-based consultant selection criteria. Also, although AIA policy accepts design/build for appropriate projects, AIA is challenging design/build procurement when it is cost-driven, not qualifications-driven, and when a high level of uncompensated work is required for selection. Some states, "unhappy with the level of litigation on projects," but also "not managing the process well," says Somerville, see alternate-delivery methods as a panacea.

- **Professional licensing:** The deregulatory mood, says Somerville, has spurred a "large-scale attack on the regulation of professions." She says critics claim "that most state licensing exists for protection of the regulated and not the good of society." Though she feels that architects will have to fight battles on this front (10 states face "sunset" of licensing laws in 1996), she doesn't see the licensing of architects as threatened. Indeed, 12 states may add a licensing category—through certification or title laws for interior designers.

The definition of architectural practice and engineering's overlap "top the list of licensing-law concerns"—Nancy Somerville

**The definition of architectural practice and engineering's overlap “top the list of licensing-law concerns”—Nancy Somerville**

**Selling architecture on Capitol Hill**

In Washington, the budget-cutting vogue brings bad news for architects, especially for firms that have been doing big GSA courthouse and office-building projects. It's not only GSA budgets that have been cut, though. Assisted-housing programs at HUD, embassies, R&D (which supports much campus research-lab construction), transit and passenger rail, and Veterans Administration hospitals have all been slashed. Of those categories where spending is rising, only slightly higher funds for airports and dollars for military-housing improvements are likely to directly benefit architects.

Should architects storm Congress' ramparts? It's not AIA's style. "We play with the deck we're dealt," says Al Eisenberg, director, federal legislative affairs at AIA. Don't mount a monumental (and probably losing) battle to restore cuts in building programs, he says. "Congress believes that the tax code is the way to get things done rather than categorical grants or block grants. If the arena to play in is the tax code, we'll play in that arena." Thus AIA is vigorously defending the Low Income Housing Tax Credit and tax credits for historic preservation (both of which will likely remain intact), and promoting the Commercial Revitalization Tax Act targeted at distressed urban areas and supporting a tax credit for those who restore historic homes (both an uphill fight).

**Clout through community design**

Architects have influence in Congress, claims Eisenberg, because they help to make "livable communities." That architects are
Government's changing priorities:
Detention facilities—increasingly built using stock plans or design/build procurement that emphasizes delivery over design—may be this era’s emblematic—and publicly invisible—building type. At the same time the supposed lavishness of publicly welcoming courthouses—a building type for architects—are an easy target for headline-seeking politicians. Also, if federal cuts create new burdens for states and cities, locally funded schools and libraries, which have been consistently strong, could be hit.

Architect as local peace-maker
Many architects see expanded opportunities if the shift to local government and privatization continues. They agree with proponents of small government that the lower taxes permitted by less government translate into more money deployed more efficiently by the private sector. Indeed, there has been a long-
term shift of U.S. architects’ clients from government (still the dominant patron in much of Europe) to the private sector.

Removing federal-government regulatory burdens may not change the life of the average architect much, though. Architects frequently complain that the thicket of local regulations, design-review, and community-review boards through which even private-sector projects must pass are too often saps innovation—let alone excellence. Clients also often see such activities as incidental and expensive barriers to the main event—designing buildings.

Dealing with community needs shouldn’t be incidental, argues Dana Cuff, associate professor at UCLA’s Department of Architecture and Planning. She’s made a study of what she calls “contentious development,” and observes that inevitably “architecture ends up in the political realm, when you talk about how architecture adds up to a city.” Many architects can bring highly developed design, graphics, and communication skills to bear in community planning and design—skills developers, planners, and real-estate professionals often lack.

Cuff looked at Riverside South, a gigantic urban development in New York City first proposed by developer Donald Trump as Television City—a series of dizzyingly huge towers that attracted fierce community opposition. Architects, some of them working pro bono, collaborated with opponents, and, ultimately, Trump’s team. The scheme approved was smaller, and vastly more public-oriented. And Trump learned that a less adversarial approach can work.

“You can say New York is much better off in terms of quality of life for having had this be a 10-year, political, drawn-out process,” observes Cuff. “No developer would ever do this if not pressured to.” While joining the opposition may not win plaudits from potential clients, Cuff feels architects’ validity within the community is too often threatened because “people feel let down by architects and developers.” She sees great opportunity for architects able to help owners steer projects through difficult community-review procedures (though getting paid for the effort involved remains a hurdle). She argues, “Architects are the kind of professionals that can work through—competently and with a vision—complex problems that have both physical and political dimensions.”

**City builders vs privatized packagers**

The tensions that arise from the level of community consultation required in many jurisdictions reflect themes in larger political debates. When advocates for small-government gained momentum in the 1980s, for example, they claimed that too many architects clung to an outdated big-government role as community master builder imposing a personal-taste agenda on the public. Then, as architects moved away from urban design

**AIA’s Eisenberg fears a “rush to the bottom” that makes it increasinlgy difficult “to make people understand what architecture does.”**

and low-income housing to lushly funded museum projects and glitzy edge-city mega-developments, community advocates said that the most prominent practitioners had abdicated their professional authority, and deserved to be considered mere packagers and stylists, pandering to the egos of developers and companies at the public’s expense.

This quandary for architects isn’t going away; indeed, such arguments may become more polarized, and architects may find it more difficult to have a broad role in shaping communities while still realizing the needs and aspirations of those paying the bills. Consider two scenarios: if government is merely localized, rather than privatized on a large scale, architects can continue to help government agencies create genuinely public places. But when government is privatized, then private entities, however public-spirited, become the clients, making the relationship between the architect and the public one more step removed. When an architect works for a developer hired to build public schools, for example, the developer sets the priorities the architect must address rather than an agency or the community. While a privatized entity can offer much more efficient management and procurement, it may not feel charged to do what government might do, such as look to locate a public facility in a neighborhood where it can catalyze other development.

**Can architecture survive expediency?**

It is also worth considering whether the extent to which government uses architecture reflects on the profession. In FDR’s era, for example, architects were involved in work ranging from public hospitals to park structures to bridges—even the great Hoover Dam. Though public works from that era remain widely admired, today’s no-frills approach has made the multi-lane freeway running in a trench of precast-concrete sound barriers the primary experience of the public realm. One could argue that the sorry nature of much public work today reflects people’s attitude toward government, not architecture. But we shouldn’t dismiss a more pessimistic conclusion—that people no longer see design as a means of representing their community’s or their nation’s aspirations. Do we need government architecture (which is supposed to represent us all) to help validate the profession in the eyes of the public?

Gantt, on the other hand, says the perception of public design “goes up and down with the community. Architects should be focused on quality of life,” he continues. “We can influence what we’re surrounded by: how you reinforce neighborhoods, how you keep downtowns from being ghost towns after dark.” The more the public recognizes architects’ positive contribution to “what it takes to produce that intangible—a city that feels good to people,” he says, the more the community will ask architects to do.

Gantt urges architects to testify in front of planning committees, to be involved in charettes or with community groups. “When I sat on major decisions on how Charlotte’s downtown was going to develop or major infrastructure developments, developers, bankers, and other people would be there,
### Architecture in the Political Arena

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### The Work Architects Do

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but no architects were there talking about appropriateness. Architects are not even thought about in that light." In public debates, Gantt says, "No one thinks twice about an up-and-coming lawyer appointed to some board. An architect is a rarity, though, and there's no reason for that. It's great to be thought a nice guy who builds buildings, but in order to get clout one has to get one's hands quote dirty in the arena of politics."

The defensive nature of many of the battles architects fight—fee bidding; the clients, engineers, and builders that think architectural design is at best an add-on—may be inevitable in an ever-more competitive age, or it may be evidence of a continued devaluation in status. Certainly in today's political environment, where first cost is the chief value, architecture is targeted. AIA's Eisenberg, like most architects, argues for the community values that are represented through a selection process that focuses on design excellence and by construction that uses stone or wood rather than drywall and carpet in an important public place like a courthouse. In pandering to those who claim all government spending is waste, however, politicians regularly pick on the "lavishness" of materials that are completely justifiable in life-cycle or other terms. In such an atmosphere, only timid design makes it through.

Eisenberg, for one, sees the "devolution" of national standards and programs as "a rush to the bottom," where local expediency precludes solutions to national problems. He sees it increasingly difficult "to make people understand what architecture does."

Gantt says the purely cost-driven approach can be defused: "I think architects in places of prominence can make some solid arguments about the appropriateness of architecture and its impact on our lives. And they can win an argument on that level if costs and taxes are not the overriding concern in the community." By being consistently involved in issues of interest to the community, architects "will have an audience who will listen," Gantt says, when they try to make a case for a genuinely civic architecture over a purely cost-low cost one. Gantt is making his own case by running for the U.S. Senate in 1996. James S. Russell
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Circle 13 on inquiry card
Architects are increasingly turning computer savvy to imaging, offering options conventional renderers can't—and stretching computing's frontiers.

By Ralph Grabowski

For the architect who does not have the time or the skill, there have always been delineators and modelmakers to prepare hand-drawn illustrations and presentation models. Now, delineators have gone digital: they render 3D CAD instead of illustrations; make animations instead of scale models.

Very often, it is the client who wants the rendering rather than the architect. It is traditional for the client to pay for these as marketing tools—to get governmental approvals, pre-lease the building, impress potential investors. Most imaging firms concentrate on high-quality renderings, since they have found these are the best way to get the design idea across to the client.

While an animation is impressive, it tends to skip over details; plus, the camera paths can be like a roller-coaster ride. Ayres Group, San Diego, a firm specializing in animations, finds itself increasingly sought after by international clients, according to Molly Scanlon, director, client services. In deciding whether to commission an animation, she says, “you need to define a purpose and an audience.”

One area Ayres and others concentrate on is presenting the impact of new development. Besides describing the appearance of the design, computer images or animations can readily show building heights and sight lines, view corridors, and other designed responses to zoning and planning issues.

Some firms specialize in producing multimedia presentations. They package sound, text, and images on the computer with Microsoft PowerPoint or Astound presentation software. A speaker can show the images at meetings using a notebook computer and LCD display panel (which transforms the computer image into one that can be projected on a screen). Ayres Group’s Scanlon says “During construction, we’ll run our animations as an information kiosk, instead of a ‘pardon our dust’ sign, to explain to visitors why they’re being inconvenienced.”

Other firms offer project-archiving services. They scan as-built paper drawings for storage on CD-ROM or tape (for easy retrieval or conversion to CAD files), and make a film or video record of built projects.

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Raw materials

Imaging services can start with hand-drawn sketches, design drawings, and CAD files—whether 2D or 3D. To make the drawing or rendering, the service must make a 3D CAD drawing of your project. Obviously, the less work the service has to do, the less it costs, so it’s to your benefit to provide the project in electronic form. Among CAD files, the most common format is AutoCAD DWG or DXF. You deliver the files on 3 1/2-in. diskette, upload to a bulletin-board system, or e-mail the file directly through the Internet or through an on-line service like CompuServe.

The right viewpoint

Once the 3D model is constructed, other 3D data might be added, such as digital terrain modeling (DTM)—the computer term for the site profile. You can examine the model on-screen while an operator changes the angle, viewpoint, and distance until you agree on the desired point of view. The service will ask you for the colors and materials intended for the project. It typically has a large selection of already-digitized materials. Many are available commercially as “clip-art libraries” on CD-ROMs, such as surface textures for granite, marble, masonry, tile, and carpet.

These items can be copied from the source and pasted into the rendering. Items such as trees, seating, trash containers, automobiles, and people, can also be added from standard clip-art libraries. If need be, a texture can be created from scratch in three ways. Flat
samples, such as tiles and wallpaper, are digitized using a high-resolution, full-color, flatbed scanner. For materials that can’t be scanned, such as bricks, you can photograph a sample, and use the Kodak PhotoCD process to create an electronic image. As a last (labor-intensive) resort, the service can create a surface texture by using a computer “paint” program. Whether scanned or photographed, the digital images become “texture maps” applied to the surface areas of the 3D drawing.

Since many digital-image firm principals are architects, they can produce credible surface colors and textures, even if the design is at an early stage and materials selection isn’t final. Being digital, it’s easy to change the color and texture at a later stage in the project. For animations, the client, architect, and imaging firm agree on the camera path through the project.

With the model’s 3D viewpoints established, the file is exported to a rendering program like Autodesk’s 3D Studio. Here, the texture maps are applied, the lighting parameters are defined, and the rendering takes place. The time it takes to render depends on the quality of rendering, the complexity of the model, and the speed of the computer. An anti-aliased Phong rendering (which includes textures, shadows, and lighting effects) may take a few minutes. A four- to five-minute animation can take more than two days to render on Ayres Group’s 25 machines.

After the imaging firm applies the texture maps, the client and architect are invited to approve the placement. It is at this point that you may decide the colors or materials are not what was intended. Richard Buday, of Archimage, Houston, tells the story of a designer client sitting in his office with paint chips and swatches of vinyl and carpet. After the operator rendered the image as directed, the designer exclaimed, “No, no, the colors need to be darker here and lighter there.” Working together, they changed the materials and re-rendered the scene until she was pleased. The designer returned to her office to find materials matching the screen colors.

While one can see the scale and relative amount of colors and textures in such a rendering, the subtleties of colors in the real world are not accurately interpreted by the computer screen. The color you perceive is altered by many environmental factors—time of day, weather, reflections from moving objects, and the mix of light sources—that are hard to simulate. Also, if the image is printed, the deviations from screen color can be dramatic, unless screen and printer are carefully calibrated. The efforts in the field of CAD and illumination have resulted in rendering packages now capable of shadows, reflections, and accurate rendering of the amount and color of light. Still, research has yet to give us tools to present colors accurately on the screen and then output them identically on any color printer.

The output

The output from the computer is generally a high-resolution, true color, Targa or TIFF file. The “high resolution” is on the order of 2,048 by 1,526 pixels, which is four times the resolution of a typical computer screen. “True color” means the monitor is set to show up to 16.7 million colors or 24-bit color depth. Such high resolution and color depth means that the size of files is very large, on the order of 74MB uncompressed. Compression techniques can reduce files to 4MB—still too large to fit on a standard diskette. For this reason, you’ll need to deliver files on a Bernoulli disk or other large-capacity medium.

To get hard copy of the image, you normally work with yet another outside agency. Reprographics firms can produce slides (using a digital film recorder), 8 1/2 by 11 prints (using a digital printer), and 24- by 36-in. posters (using a color inkjet plotter). Digital repro
Computer Imaging Firms

Using one computer model, Jenkins Associates is able to produce numerous views of a new town plan, called Angus Glen Village, slated for Markham, Ontario (5, 6). The different views allow potential buyers to understand how the streets and public spaces create a sense of place.

Graphics firms are so common in all large cities that they often offer incentives for the first-time customer.

Computer-imaging advantages
Imaging firms say a single computer rendering has no cost or time benefit over a single illustration created by hand. It probably takes just as long and costs as much or more. The savings come when you make additional scenes from the same model or make changes. After creating one “database” (the 3D CAD model), it’s easy to create multiple views. Once the lighting is set and textures applied, it’s also easy to generate additional scenes from other viewpoints. For traditional hand-drawn renderings, the illustrator starts from scratch for every view.

What technology can’t do
David Burch, of Jenkins & Associates, an architectural firm in Calgary, Alberta, points out an inconvenient aspect of computer imaging: the 3D model must be complete. Otherwise surfaces don’t meet and shadows fall incorrectly. In a hand drawing, you can always place a tree or other visual subterfuge to obscure the not-yet-designed elements.

The imaging firms consulted agreed that computers also cannot match the feel and detail of a hand-made rendering. While it is easy for an artist to paint individual leaves on a tree, the memory needed for a computer to draw every part of a tree is tremendous. The file size become unmanageable and rendering time excessive. Instead, the firms try to do 90 percent of the work in the 3D model. Then they soften the hard lines and slick surfaces using touch-up applications like Adobe Photoshop and Fractal Design Corp.’s Fractal Design Painter.

Burch warns that clients may see more in the hard lines and fully developed models than is actually there. They perceive an early study as a design cast in stone. Jenkins uses several techniques to make the computer image seem more tentative: He adds a pastel wash to the background instead of dropping in a photorealistic one; he makes the walls transparent so the client can see into the building. And some programs permit the application of the electronic equivalent of “brush strokes” to make the computer image look more like a watercolor. (Burch estimates 10 percent of his time is spent in Photoshop.)

Similarly, computer animations, once the image sequence has been recorded, don’t permit other viewpoints—at least until virtual reality becomes practical. Still, animation lets people see the project from a realistic viewpoint, rather than the helicopter viewpoint of physical models. You can choose the way you view a physical model, but they’re fragile and hard to move around. For very large projects, such as the vast new cities being built in China and Thailand, animation becomes the only practical method for understanding the proposed site.

Computer imaging’s cutting edge
There’s a consensus that virtual reality is still not worth pursuing at present. The head-mounted display, data glove, and body suit environment, while immersive, provide a rather crude image—even now, seven years after work began on the technology. Robert Jacobson, of Worldesign, Inc., Seattle, builds virtual rooms by making spaces of projection screens that allow you to be surrounded by a virtual scene. “Ours is low resolution, but you move through at a natural pace. Others are high resolution, but slower,” he says, adding that faster machines available as early as next year will make a significant difference. The University of New Lisbon, in Portugal, he says, is pioneering uses of 3D modeling for geographical information systems (GIS), which could have broad application in design and planning.

Increasingly, you can choose the direction you’ll move through a scene, like the popular computer game, Myst. Apple Computer’s...
QuicktimeVR lets the viewer move 360 deg. around a single viewpoint (http://www.apple.com). "We're moving into interactive, full-immersion spaces and full-motion," says Lance Hammer, whose firm, Simulacra, West Hollywood, Calif., uses powerful Silicon Graphics Workstations to run high-end programs like Alias Power animator and Pixar Renderman (the product behind the film Toy Story). "Pure interactivity is coming very quickly." Hammer's firm, which began using computer visualization in architecture, moved away from buildings to movies and advertising, but now finds itself returning to buildings—with a twist. A project for Dreamworks—still mostly under wraps—envisions a "real" architectural threshold to a virtual, but architectural space. Hammer’s firm is designing both.

The purchase by Microsoft of the French workstation package Softimage, he says, may soon bring extremely fast tools to desktop computers. Silicon Graphics competes, he says, "by releasing something really incredible every year."

The Internet's World Wide Web is already being used as an advertising medium and an e-mail link. Publishers Depot at http://www.publishersdepot.com offers stock photos, maps, audio clips, video footage, fonts, and works of art for browsing and purchase. Virtual-reality modeling language (VRML) offers even greater on-line potential. Using simple viewer software (usually offered free), you can move around a 3D object posted on the Web. Elements of the scene need not be located all on the same Internet site, which could mean that the model could be worked on and viewed by numerous parties working independently.

Today, the Internet's bandwidth is too low for this kind of interactivity. (Though Caligari offers "3D home worlds" at http://www.caligari.com/.) By the end of the decade, such collaboration should be more mainstream. One ambitious project is VirtualSOMA, an attempt to model part of downtown San Francisco south of Market Street using VRML at http://project9/soma.html. By using a VRML viewer, such as InterVista's WorldView, you walk through and fly around the district.

**What should computer imaging cost?**

No conventions appear to exist for pricing. A Canadian imaging firm drew up a proposed shopping mall in 3D CAD, then created a half-dozen high-resolution renderings for a total of CDN$8,000. A San Francisco firm charges $85 per hour for 3D CAD modeling and rendering. Photo compositing is more complex than straight rendering: the computer model is pasted into a photograph of the location. A recent project was priced at $3,500 for the first photo composition and $1,100 for each additional composed viewpoint. Ayres Group charges as little as $5,000 for a simple animation. Complex jobs run up to $100,000.

But don't expect a happy ending to this story. The outsourcing of digital architectural illustrations is not a booming business. Aside from Ayres Group, the firms surveyed were unanimous in stating that there isn't enough business in architecture to make computer imaging full-time work. The principal of one firm told me, "We are not actively marketing to architects, although we have done work for architects when they find us and we are happy to do it."

To find the happy ending, these firms look elsewhere. Archimage markets to producers, directors, and ad agencies. Simulacra did computer-generated architectural backgrounds for Batman Forever (previous pages); the project was so demanding, the hardware required a movie-studio budget, and Alias had to write custom software. Creative Communications takes their experience in architecture and applies it to visualizations for non-architectural clients, such as government agencies and developers.
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By Steven S. Ross

As we've been saying for some time, the full promise of computers in architectural practice can only be fulfilled if a wide range of manufacturer and price information is computerized in a standard format. Once that happens, data can be more easily exchanged among various sectors of the construction industry.

The two biggest questions about that computerization— who will handle the job of computerization, and how will it be standardized— were answered in part over the past two months.

Autodesk, the people who bring you AutoCAD, have been near the center of all of developing the standards. With the help of several major information providers—including the Sweet’s Group at the McGraw-Hill Companies—Autodesk will be publishing a “Design and Construction Library” of “intelligent” digital data.

Sweet's has been putting vendor material on CD-ROM for some time. In fact, it announced a service to prepare such material for vendors this past June. Autodesk’s Data Publishing group started its Mechanical Library last March. That effort was, in many ways, the first example of intelligent digital content for design professionals.

But the architectural world poses far more problems than mechanical engineering—more products by smaller vendors, combined in more ways and under more varied conditions. Thus, Autodesk is cooperating with a range of data publishers that have construction-industry experience.

Sweet’s is producing a CD-ROM series for Autodesk’s Data Publishing Group that will contain data on building products and equipment, in pre-formatted, dimensioned CAD files. Sweet’s research shows that about a third of all drafting time is spent re-drawing building components and products that have already been selected and specified.

Sweet's has long required that manufacturers put their materials into a standard print format for inclusion in its catalogs. But doing the same for computer formats requires even more cooperation from vendors. The vendors certainly can distribute independently of Sweet’s, and many do. But if they don’t comply with the Sweet’s standards for their details, they may be shut out of many designers’ decisions.

R.S. Means, a subsidiary of Southam Construction Information Network, will produce CD-ROMs that link to AutoCAD, providing what could become the standard way to link objects (doors, windows, wall materials, and so forth) in a drawing with cost data. Again, the potential for increased accuracy and decreased time spent is high. James D’Arezzo, vice president of Autodesk’s Data Management Group, estimates, “AEC professionals spend as much as 25 percent of each day documenting design decisions and change orders.” Being able to update costs— if not all costs— instantaneously as changes are contemplated modifies the way design professionals approach the whole process.

Another Southam affiliate, MSA (Manufacturers’ Survey Associates, Inc.) is also joining up to produce hvac, plumbing, and electrical-design data for CD-ROM. So is a more traditional publisher, John Wiley & Sons.

Thus, makers of building products and traditional data publishers, rather than software companies, will put all of this in computer form. But the traditional publishers and the product vendors must cooperate with software companies. Otherwise, everything won’t work together.

But will it all work together anyway? And what information should sellers of building products include in their computer files? That has also been answered, in large part by the industry push to standardize computer “objects.”

The Industry Alliance for Interoperability is trying to standardize what information, exactly; a standard object will contain at a minimum—the so-called “industry foundation classes” for such objects as doors and windows. Such information could include materials, colors, weight, and fire ratings as well as dimensions [RECORD, August 1995, pages 32-34]. Autodesk’s largest competitor, MicroStation’s Bentley, joined the alliance last October. IAI was originally championed by Autodesk, but is now an independent organization.

With Bentley joining the alliance, it will ultimately mean that “objects” could work with both major families of CAD software—AutoCAD and MicroStation. We say “could” because many vendors of add-on software have yet to sign on. Many have, and Bentley’s action, along with various data publishers’ willingness to bring product manufacturers along, should accelerate the trend. It should also bring many other CAD vendors into the fold.

All this won’t happen overnight, of course. In fact, release of the first batch of “foundation classes” was supposed to take place last fall. It is imminent as we go to press. And, although publishers’ automated “intelligent” catalogs are released this year, it will be some time before they will be fully compliant with object classes (there won’t even be standards for many products this year) and before CAD software will fully interact with the objects.

But the road ahead now looks rather clear—and wide.
SOFTWARE REVIEWS

Cheap Tools

Visio Technical 4.0


Equipment required: Computer capable of running Windows 3.1, Windows NT 3.51 or higher, or Windows 95. Full installation takes 30 MB of disk space.

Cost: $249 (street price closer to $150).

Imagine “drawing” by dragging pre-defined shapes onto the page and connecting them. That’s what Visio is all about. When it first appeared in 1992, Visio was aimed more at simple but annoying jobs such as drawing organization charts. With Technical Version 4.0, it becomes a full-featured tool, particularly useful for facilities management, landscaping, HVAC, and other tasks that require repetitive drafting work.

Each shape (Visio 4.0 comes with about 2,000 of them) has data behind it—data that governs its behavior. You can create an unlimited number of new shapes as well, either from scratch, by modifying old shapes, or by importing drawings or symbols into Visio. AutoCAD symbol libraries can become libraries of Visio shapes.

The data is in what Visio calls a Shape Sheet—there’s one for each shape. It can contain formulas to govern the behavior of shapes as you scale them. Thus, you can set up a desk to stretch without getting wider, or a table to get larger without enlarging the associated chairs.

As you might expect, there’s full import and export of AutoCAD DXF and DWG (binary) files, as well as IGES and Illustrator. There’s import of CorelDraw, Micrografx DRW, and many standard formats such as TIF and PCX. But Visio throws in some tricks as well. You can, for instance, assign the same object to more than one layer in Visio. You can also use a Visio drawing on top of an AutoCAD drawing—for redlining or perhaps to add furniture to an office plan.

By the way, Visio used to call itself Shapeware—same company, new name.


Ease of use: Trivial to draw with; creating something as sophisticated as a facilities management layout requires lots of work. Wide choice of interfaces—you can make it look like Microsoft Office, Novell PerfectOffice, or Lotus SmartSuite. Error-trapping: Excellent.

XCAD 3.0

Vendor: Xitron Software Corporation, 1500 Chiquita Center, 250 East Fifth St., Cincinnati, OH 45202. 513/762-7638, fax 513/662-3440, 800/817-8172.

Equipment required: Computer capable of running Windows NT or Windows 3.1/3.11. A fully tested 32-bit Windows 95 version should be available by the time this review appears. Pentium processor strongly recommended.

Prices: $495; street price about $420.

Looking for an easy-to-use 3D CAD program with good AutoCAD compatibility? XCAD may be for you. Its major weakness as a 3D sketch tool is that it lacks boolean capability—
you can't use one shape to add to or hollow out another. There's no binary (DWG) import or export in the version we reviewed, but DWG, DXG, and IGES exchange is in the 32-bit version. Many of our users found it a delight to draw with anyway, on fast computers.

You get continuous shading with multiple light sources (LightWorks was added this fall), up to eight viewports (windows) on screen at once, and a command emulator that makes it similar to AutoCAD, MicroStation, or Generic CADD.

XCAD is also being marketed as the drawing engine in others' specialized disk packages. It supports referenced drawings and has good surface-modeling tools (most of the NURBS set). There's a macro-language and a development kit available that can be used to add functionality to XCAD.

Manuals: Separate paperbacks for getting started, tutorial, and a detailed user guide/command reference.

Ease of use: Excellent 3D interface; slow on an older non-Pentium machine.

Error-trapping: Unlimited undo function. You can password-protect a drawing on top of any network administrative scheme; if you lose the password, there's no "back door" to get back your work. 102 on Reader Service Card

**Planix 3D Exterior Designer 1.0**

**Equipment required:** Any computer that can run any version of Windows 3.1 or higher. Must have separate math coprocessor if CPU is 386 or 486SX. Display capable of at least 256 colors strongly recommended.

**Vendor:** Softdesk Retail Products, 10725 Ambassador Drive, Kansas City, MO 64153.

**Price:** Street price roughly $50.

Here's a great (and cheap) tool for "brick and stick" designers to lay out a home, landscape it, and play around with its exterior finish. Actually, it's meant for amateurs—non-architects—but you don't have to tell anyone.

The interface is ingenious. For instance, you lay out your building in plan by adjusting an existing footprint (there are many to choose from) by pulling on its "handles." Each story, and the roof, can have a different footprint to allow overhangs and setbacks.

As you work on each item—plan, elevation, landscaping, roof—placing trim and windows or doors and so forth, Planix automatically groups things into layers for you. The package comes with plenty of symbols—trees and windows, for instance—and allows you to create or add more. When you want to visualize the results, click on "render" to get an image.

The underlying software engine is Drafix, one of the first and best Windows-based CAD packages. (Softdesk's retail division was Foresight, Drafix's developer.) But you can't directly save into an AutoCAD- or MicroStation-compatible file format. Files can be saved as bitmaps, or for Planix Home 3D (it does the interiors). That's the only real drawback.

Manuals: Straightforward 55-page reference and tutorial.

Ease of use: Trivial. Fun. You won't break the training budget on this one.

Error-trapping: You can place the wrong thing in the wrong place, but fixing it is a snap. You can also place a misleading file-name extension on a filename. 103 on Reader Service Card
Architecture Award

In celebration of its 100th anniversary in 1996, House Beautiful magazine announces a Centennial Award to recognize outstanding residential architecture in the United States. The winning entry will be selected by a jury on the basis of design excellence, creativity, appropriateness, and quality. The winning design will be featured in the centennial issue of House Beautiful. An award of $20,000 will be presented to the architect of the project.

JUDGING  The jury will meet in May 1996 and a formal public announcement of the winner will be made prior to the publication of the award-winning project in House Beautiful. The cash award will be part of a presentation ceremony in the fall of 1996.


DEADLINE

AND RULES  Entries must be postmarked by April 30, 1996. If delivered, entries must arrive at House Beautiful at the street address below no later than 5 p.m. that day. Address entries to: Centennial Award, House Beautiful, 1700 Broadway, 29th floor, New York, N.Y. 10019. House Beautiful is not responsible for late, lost, or misdirected mail. Entry fee is subject to state regulations and prohibitions. All taxes related to cash awards are the responsibility of the winner.

ELIGIBILITY REQUIREMENTS

• Unpublished residential projects completed in the United States during the two years prior to the entry deadline are eligible. • Projects may include renovations, reused spaces, apartments and houses, as long as major living spaces are involved. • All work must be completed and occupied by the residents by the date of submission. • The designer's and the client's written approval and permission to photograph the residence must accompany each submission. The designer and the client may be the same person. • The design work must have been performed by professionals with active practices. The practices need not be located in the United States. • Any entrant who has a current professional connection to one of the jurors is ineligible. • The jury's decision is contingent upon eligibility being established. House Beautiful reserves the sole right to determine a project's eligibility.

For entry forms, call House Beautiful Awards Editor: 212-903-5239
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1 An independent test performed by Robert Martin of Value Engineering Associates comparing PowerArchitect and AutoCAD Release 13 to generate the same typical commercial architectural drawing. The same method of construction was used for both, as if the operator were at the same level of proficiency in both packages.
Clapboard and shingles clad many homes in America. Both plastic and natural-wood products can offer excellent appearance and long-term performance if properly selected and installed.

According to the Vinyl Siding Institute, a division of the Society of the Plastics Industry, vinyl is now the most popular siding choice for residential exteriors, including multifamily projects and condominiums. By 1993, PVC had 44 percent of this market, compared to 39 percent for wood, 14 percent for masonry, and 3 percent for “other.” Today’s plastic with UV inhibitors represents more sophisticated chemistry than earlier pretty-much-just-white siding. Achieving UV stabilization has expanded the palette to include deep tones and authentic historic colors; elements such as door lintels and dentil moldings enable the designer to create a detailed facade using vinyl accessories.

**Correct installation is key**

Rigid PVC siding must conform to the dimensional and other characteristics required by ASTM 3679; color change over the life of the siding should be within this standard’s color-hold guidelines.

The main concern of a vinyl-siding installation should be to fasten the panels as described in *Rigid Vinyl Siding—Application Instructions*: nails must be spaced correctly and centered in the slots; nailheads must not embed and restrict the thermal movement of the panel, anticipated to be about 1/4-in. over a 12-ft length. Siding must be able to expand and contract or it will buckle. Siding distortion from improper nailing is the most common complaint brought to the Institute, says Rich Gottwald, technical director.

Over and above the dimensional and color-retention standards compelled by ASTM D-3679, there is a wide number of surface grain pattern and gloss options, panel profiles, and coordinating accessories for the architect to choose from. We show five new product lines here.

**104. Half-round shingles.** A new pattern in this maker’s Cedar Impressions line, half-round shingles are made in molds cast directly from hand-cut cedar pieces. While made of polypropylene to better mimic the texture of the wood original, the shingles come in seven colors designed to work with vinyl siding products and trims. Shingles are furnished as a 34-in. double-course panel with interlocking...
side tabs said to provide a seamless appearance when installed; these and others of this maker's siding products have been successfully wind-tested at 180 mph. 800/233-8900. CertainTeed Corp., Siding Division, Vinyl Building Products Group, Valley Forge, Pa.

105. Long-lasting colors. Heartland guarantees its Satin Ensemble vinyl siding to exhibit color retention well above ASTM requirements. Available in nine colors ranging from white and pastels to darker clay, sage, and gray tones, siding comes in the four profiles shown: double 4-in., double 5-in., double 4-in. Dutch lap, and a triple 3-in. exposure. An architectural specification binder and color fandecks sample siding, soffit, trim, and Sherwin-Williams paint colors designed to work together. 800/233-7864. Heartland Building Products, Booneville, Miss.

106. Realistic texture. Waterford, a new siding produced by a recently acquired Canadian subsidiary of ABT Building Products, incorporates a fairly subtle woodgrain embossing. Siding comes in 10 colors with matching accessories, facings, and shutters. Profiles include double 4- and 5-in. and a double-4-in. Dutchlap. 800/265-9829. ABTco., Inc., Siding Division, Roaring River, N.C.

107. Bigger product mix. Expanding its range of product for the residential/multifamily market, Owens-Corning offers Transitions vinyl siding, with a smooth-grained surface said to resemble painted wood. The product comes in eight colors and three styles, including the double 4-inch lap shown. 800/GET-PINK. Owens-Corning, Toledo, Ohio.

108. Positive lock. Wolverine's new siding, American Legend, has a 90-deg face, and more-secure edge design that snaps panels together horizontally. This increased stiffness helps keep siding straight during installation. The vinyl's surface is described as a "soft" woodgrain, available in nine colors; "Cream" is shown on the house. An Exterior Design System for architects illustrates coordinating siding, trim, and accessories; an Idea Book includes before-and-after photos to demonstrate how siding can be "historically correct." 800/452-2152. Wolverine Technologies, Livonia, Mich.

Specifications Revised for Red-Cedar Sidings

Siding made of western red-cedar lumber is a premium architectural product. Correctly selected, installed, and finished, there is no reason cedar siding should not remain weatherproof and attractive for decades. And its physical characteristics permit a range of versatile architectural applications not possible with other materials. For example, architect Paul Grant was able to apply bevel-edge cedar siding to garage doors, to tie them into the house itself (top, right).

To make sure that cedar achieves its full potential, an industry group (whose members are the major sources of red-cedar lumber in the U.S. and Canada) has published new guidelines for architects, trying to take some of the mystery out of using cedar as an exterior siding and to reflect current thinking on appropriate wood grades, attachment methods, and finishing options (bottom, right).

Specification. It's important to be able to evaluate different cedar sidings accurately, to select the most appropriate and economical grade for the esthetic desired: will the siding have a clear, natural finish, weathering over time? Will it be painted or stained? The Association's Specification Guide includes good color photos that provide a realistic look at the different grades of cedar and demonstrate their relative differences. Tables for each siding type—bevel, patterned tongue and groove and lap siding, and vertically oriented board-and-batten—list the information needed to insure that the wood specified matches the intended end use. Criteria:

- **Pattern.** For example, plain bevel, rabbeted bevel, or wavy edge bevel.
- **Nominal size.** Thickness and Width.
- **Quantities.** Coverage tables translate different exposures into a surface measure for calculating linear feet needed.
- **Grade.** For bevel siding, these would include Clear Vertical-Grain Heartwood, A Clear, Rustic, B Clear, Select Knotty, and Quality Knotty.
- **Grading agency paragraph.** The appropriate rule to reference each siding.
- **Surface to be exposed.** Designation of either smooth face or sawn should anticipate the finish to be applied: paint on smooth, clear or opaque stain on rough-sawn surfaces.
- **Moisture content.** Kiln-dried or green.

Installation. The two most-common mistakes in putting up siding are not nailing to a sufficient base—fasteners must penetrate into a solid-wood stud—and using the wrong nail. Choose hot-dipped galvanized, aluminum, or stainless-steel nails only; stainless-steel is the best choice, especially if the siding is to be finished with transparent or semi-transparent stain. Make sure that the nail length accounts for sheathing thickness.

Finishing. The Association strongly recommends back priming all siding, and feels that the performance and appearance expectations architects have of cedar are better met with a coating appropriate to the look desired, whether paint, semi- or opaque stain, or a clear or weathering finish. 604/684-0266. Western Red Cedar Lumber Association, Vancouver, British Columbia. Circle 109.
110. Compliant signage
Made of zinc- or magnesium-based metals for interior applications, new SignEtch plaques can convey wayfinding directions in tactile and Braille lettering with good depth and definition. Signs are finished with an acrylic urethane available in standard and custom colors and natural metal tones; untreated surface areas have a brushed texture. 800/ASI-SPEC, ASI Sign Systems, Inc., Dallas.

111. OSB spec guide
A free two-diskette Windows-based tutorial, SpecRite helps architects, builders, and building officials specify structural panels made of oriented-strand board, illustrating such code-approved OSB applications as wall and roof sheathing, subfloors, structural insulated panels, and I-joists. Text can be exported to construction documents. 218/829-3055. Structural Board Association, Willowdale, Ont.

112. Flexible-rail lighting
Sirius is a versatile low-voltage system for task, accent, and decorative lighting. Connectors let bendable-track segments turn corners or radiate outward from a central hub; stems and cables permit vertical or horizontal mounting. Fixtures made of polished chrome or gold-plated metal hold frosted-glass cones, cylinders, and accent discs. 708/559-5500. Con-Tech Lighting, Northbrook, Ill.

113. Classroom communication
A compact enclosure that fits into a space one block wide by three blocks high, the 2383 classroom panel combines clock, intercom speaker, telephone, modular jacks, and lighting controls in a single, easy-to-install unit. Components—clock, phone—are modular and wired separately. Mounting hardware is concealed, and the panel door locks. 508/632-2500. Simplex, Gardner, Mass.

Tender offers.
• The Sherwin-Williams Co., Cleveland, is acquiring Pratt & Lambert United, Inc., of Buffalo, a paint brand started in 1849. The $85/share tender represents a $400-million purchase.
• GAF Corporation, Wayne, N.J., will buy all outstanding shares of U.S. Intece, a manufacturer of bituminous roofing based in Port Arthur, Tex.
• Kohler Co., Wisconsin, has purchased Robern, Inc., a maker of upscale bath cabinets, mirrors, and vanity lighting in Bensalem, Pa.

114. Not just for health care
The Nightingale Product Design Award this year went to the Super-Sling elastomeric-fabric technology incorporated in the "De-Stressor" chair. Developed with Milliken and Hoechst-Celanese, the material provides even support, looks like regular upholstery, is sponge-washable, stain- and disinfectant resistant, and won't abrade skin. 213/752-0101. ADD Specialized Seating, Los Angeles.

115. Engineered woodgrain
A multilaminated wood veneer for use on walls, doors, furniture, and cabinetry, Ligna postformable laminate mimics exotic woods and burrs but is made from plantation-grown trees. Metallic patterns, pictured, have "gold" veins in cathedral-grained oak; finish options include polyurethane, natural, and melamine. Zip-Chip samples available. 800/FORMICA. Formica Corp., Cincinnati.

116. Shelving system
Ellen's Brackets, a system of anodized-aluminum shelf holders and track designed by M. Ali Tayar, allows flexible placement of wood, glass, or plexiglass shelves. The simple, cantilevered brackets come in two sizes, for shelves 3/4 and 3/8-in. thick and 10-in. deep. Tracks permit 1 1/2-in. vertical adjustment of each shelf. 212/989-4959. Parallel Design Partnership Ltd., New York City.

117. Vented curtainwall
A new operable-vent configuration for this maker's CW-250 curtain wall is identical in outward appearance to fixed glazing, blending into the surrounding transoms. Vent sections are available with shallow and deep mullions, and come in a top-hinged/project-out style that accepts 1-in. insulating glass. A single-lever, multi-point lock may be specified. Vistawall Architectural Projects, Terrell, Tex.

Short Takes
Blast. To promote the advantages of specifying glass with a plastic interlayer, the Laminated Glass Association has established a web site, accessible at http://lgic.glass-info.com. Video clips of a recent test bomb will be used to demonstrate the security benefits claimed. An e-mail address, lgic@glass-info.com, is available for project-specific queries.

Not a whiff. The American Plywood Association (recently renamed as APA-The Engineered Wood Association) has published a report that highlights the difference in offgassing potential between the waterproof, phenol-formaldehyde adhesives used in such wood-panel products as oriented-strand board, softwood plywood, and structural composite panels, and the urea-formaldehyde adhesives sometimes associated with poor indoor-air quality. Copies of the report, SPIC-1046, are free from the Association, PO Box 11700, Tacoma, Wash.; 206/655-6600, x186.
Trying, as correspondent Beth Dunlop reports, to turn “fiction into fact,” the Walt Disney Company has embarked on an ambitious program to invent a town that resembles one of its own moving-picture fantasies of American small-town life—Norman Rockwell writ large. Located near Orlando, Florida, and that ultimate destination spot, Walt Disney World, the feel-good-named town of Celebration is literally on the rise, with a master plan by Robert A.M. Stern Architects and Cooper Robertson & Partners and major downtown buildings by an all star-cast of architects: a Whitman’s Sampler of design (pages 64-69). The first completed project in Celebration is an office complex by Aldo Rossi of Italy, his first building in the U.S. (pages 56-63).

While the impressive array of planners and architects has tackled issues of modest-price housing in Celebration, this month’s Building Types Study (Number 733) on affordable housing presents an even tougher reality, where amenity, cost-efficiency, and design sensitivity are in a constant three-way tug-of-war (pages 86-95).

Sensitivity to an existing and beloved historical context—one that, as Aaron Betsky writes, is “an inspired merger of monastery and Mission Style”—is a recurring theme on the growing campus of Stanford University and one that San Francisco firm Tanner Leddy Maytum Stacy managed to address while producing a truly Modern addition to the school’s engineering department (pages 70-75), also paving the way for Norman Foster’s competition win of a medical building last month. The evolution of a different kind of campus has been the long-time preoccupation of French architect Paul Andreu, who for 30 years has helped guide the development and expansion of the Charles de Gaulle airport outside Paris (pages 76-85). His goal has been to avoid what he calls “the tendency in Modern architecture for a building to have just one unifying concept.” Karen D. Stein
Aldo Rossi gives monumental presence to Disney’s development company, creator of the new Florida town of Celebration.
Central Florida's flat sawgrass-rimmed landscape in no way suggests the Italian town of Pisa, except to the mind of Aldo Rossi, whose leap of imagination has linked them in spirit, giving this instant town an instant landmark. The plan of Rossi's office complex, the first project to be built in the Walt Disney Company-sponsored new town of Celebration, was inspired by Pisa's main square, the Piazza dei Miracoli or "square of miracles," a green lawn punctuated by a sculptural mix of buildings. Rossi says the reference makes a connection between his project and "a sense of the infinite within history and nature." While only the first phase of Rossi's scheme is now complete—two contiguous buildings and a garden pavilion that temporarily occupies the site that Rossi's American partner Morris Adjmi aptly calls "the middle of nowhere."

Rossi, author of the famed The Architecture of the City, has succeeded in injecting an urbane presence into the sprawl of highways and strip-shopping malls that surround Celebration, a satellite of Orlando and that ultimate destination, Walt Disney World. While Rossi's reputation as an ivory-tower academic might seem at odds with profit-driven Disney, his architecture proves that theorist and practitioner can co-exist. Rossi's simple but powerful forms are an artful combination of lucid and familiar shapes, are easy to build, and, given the correct choice of materials, inexpensive. (Rossi's popularity among practitioners and students of architecture in this country would suggest that his first project in the United States would be an academic institution. The economy said otherwise: Rossi's 1986 design of the School of Architecture at the University of Miami remains unbuilt for lack of funding.)

For many architects who seek to work at a scale equal to their ambitious vision, Disney, with its deep pockets and the rare inclination to invest in architecture, has become an accepted, if not coveted client. Nonetheless, Rossi's first collaboration with the company, a competition entry for the first phase of the Euro Disney amusement park and resort in 1988, did not yield built results. Rossi's interest in American vernacular styles seemed to dovetail nicely with the company's mandate for themed entertainment. During design development of the Hotel New Orleans, however, Rossi balked at a process that ranked the architect somewhere amidst consultants and efficiency experts. The parting was amicable. Three years later, an office building, with its more obvious program requirements and straightforward floorplates, reunited client and architect in their traditional roles.

Though Rossi was unaware of the specific plans for Celebration as his project began (see the article that follows for an overview of Celebration), his complex, located just south of a highway, has proved to be an effective billboard of sorts for the town that is sprouting up just beyond the confines of his 30-acre site. The two buildings, with their giant-scale column grids and hefty cornice lines, convey a seriousness of purpose ideally suited to a $2.4-billion development that Disney hopes will serve as a model for future new towns. The buildings are also an apt symbol for a principal tenant, the Disney Development Company, which, led by its president Peter Rummell and chief architect Wing Chao, has invested millions on famous and not-so-famous architects and continues to commission projects at a prodigious rate, banking on architecture as a sellable attraction. For Rossi the commission has a more poetic connotation: "I've come to understand the vastness of America." Karen D. Stein

**Up Close**

Planning for the future. Aldo Rossi's masterplan for the Celebration Place office complex (drawing below) calls for replacing the demountable garden pavilion or "folly" (at left in photo opposite bottom) with a bar-like building that completes the U-shaped ring of the first phase. Eventually, two structures will be added across the street—a total of five buildings on a grassy plain criss-crossed by pedestrian walkways and surrounded by parking lots. Rossi and the New York City outpost of his Milan-based Studio di Architettura studied several planning and massing scenarios, including a scheme to locate the office blocks atop a shared parking base, an approach that would have enhanced the monumentality of the complex.

While Rossi favored the plinth in other projects he was developing at the time—the Hotel II Palazzo in Fukuoka, Japan [RECORD, May 1990, pages 70-78], and the still unbuilt School of Architecture at the University of Miami—the cost of subterranean construction was out of line with the modest Disney budget. (The two completed buildings came in at $65 per square foot for the shells and interiors.) Other proposals discarded after closer scrutiny, reports Rossi's partner Morris Adjmi, include adding a road on axis into the courtyard. "Too rigid," says Adjmi.
The complex occupies a 30-acre parcel south of highway 192 leading to Orlando and consists of the 180,000-square-foot 200 Celebration Place (opposite, top left, and center of middle photo), used as headquarters for the Disney Development Company (DDC), and the 60,000-square-foot 210 Celebration Place (at left in middle photo), which combines Disney offices with leasable space. A garden pavilion (bottom left), sits on the site of a future office block.

Building materials for the DDC headquarters include white-painted precast concrete columns that frame a curtain-wall and a frontispiece of yellow-tinted precast concrete panels atop a base of ruddy Colorado sandstone. The second building is a combination of precast concrete panels, an aluminum curtain wall, and sandstone accents. Osceola County code required protection against excessive heat gain and glare; a green-tinted glass with a reflective coating was used.

The aluminum roof of the three-story pre-cast concrete panel garden “folly,” as the architects call it, was built in sections so the entire structure could be dismantled and moved to another location when the second phase of construction begins.
Each lobby has a central gathering place that leads via elevators to straightforward floorplates of offices and support spaces. Lobby finishes include Venetian tinted stucco, marble floors, cherry panels, and stainless steel.

**Credits**

Celebration Place
Celebration, Florida

**Owner:** Disney Development Company

**Architect:** Aldo Rossi/Studio di Architettura—Aldo Rossi, Morris Adjmi, partners-in-charge; Wesley Wolfe, Erin Shilliday, project architects; David Kang, Jan Greben, Joshua Davis, project team

**Associate Architect/Interior Designer:** Smallwood, Reynolds, Stewart, Stewart & Associates—Michael Benning, principal-in-charge; William Shulman, Gerald Richrath, project architects; Wendy Mansfield, project manager/interiors; Jack Pruitt project designer/interiors

**Engineers:** Walter P. Moore & Associates (structural); Brady & Angun (mechanical); Dyer, Riddle, Mills & Precourt (civil)

**Consultants:** Canin Associates (landscape); Robert J. Laughlin & Associates (lighting)

**General Contractor:** Beers Construction Co.
Neon Saturday last November, a crowd gathered under a vast tent for an afternoon's entertainment. It wasn't a circus or a concert, but a lottery drawing to determine who would be eligible to buy into the Walt Disney Company's new town, Celebration. Among the hopefuls, interestingly enough, were several top officials of the Disney Development Corporation (DDC). They had to take their chances just like everyone else; more than 3,500 potential home-buyers were vying for one of Celebration's first 300 houses or apartments.

Neo-traditional towns have been an important area of design and inquiry among architects for the last decade. The first of these—notably, Seaside, Florida; Kentlands, Maryland; and Laguna West, California—have garnered their share of critical and popular admiration. Now Disney is building one of its own. Despite its somewhat frivolous-sounding name, Celebration is a serious effort to grapple with ideas about the nature and future of neighborhood, community, and town planning; and it is also an effort to show that new development can be accountable to environmental and ecological concerns. It is to be, in the words of DDC vice president for community development, Don Killoren, "sustainable and holistic."

Celebration reflects its creators aspirations. Disney CEO Michael Eisner hopes that it will provide a "prototype for the millennium" by offering quality of life and intellectual content in addition to practical conveniences. Eisner pins great hopes on the school—a public experimental kindergarten through twelfth-grade institution that incorporates a teacher-training academy—as a way to set the town apart. For his part, DDC president Peter Rummell wants Celebration to change the perception of the company as a pure entertainment conglomerate: "It's going to be a place that deals with real-world issues and real-world problems, but deals with them in a relevant way."

A place called Celebration

Celebration sits just outside of the sprawling acreage known as Walt Disney World, near Orlando, Florida. Before embarking on this project, DDC got the site formally removed from the Reedy Creek Improvement District (which provides everything ranging from electric power to police protection to the Magic Kingdom, Epcot, MGM Studios, the water attractions, the offices, the shopping complexes, and the hotels). Celebration isn't part of that Disney domain; instead, it is in Osceola County, which will provide public services from sewers to schools. To build the town, Disney received the most comprehensive development permit the state of Florida had ever issued, says Tom Lewis, DDC's vice president for development.

Eventually, the town will have 8,000 houses compactly arranged around a "downtown" and more expected Florida-style amenities, such as a golf course and tennis courts; Disney is spending approximately $100 million on infrastructure and development. Celebration encompasses just about 10,000 acres, but of that only half is buildable. The rest is protected wetlands, and home to numerous protected animal and plant species. The town will have eight miles of trails for hiking or biking, a model school with the latest in educational equipment, and a "health campus" that is both fitness center and hospital. It already has its own zip code, Celebration, Florida, 34747.
"The combination of celebrated architects with the less well-known (and the corresponding combination of instant landmarks with modest vernacular buildings) makes [Disney's new] town kind of a Columbus, Indiana, meets Columbus, Georgia," writes Beth Dunlop.

**In the role of master-planners**

Celebration's chief architects are Robert A.M. Stern and Jaquelin Robertson, who not only created the town plan, but are also carefully nurturing it into being. The plan itself is derived from a number of small-town sources, but it is also adapted to its boggy tropical terrain. It springs, too, from a number of philosophical and pragmatic ideas about American town planning, from the sequence of spaces to the role of the backyard. Stern, who, not incidentally, is also a member of the company's board of directors, and Robertson are shepherding this town into being with such thoroughness that they have even had a hand in the design of the light fixtures and street signs to be sure they "say Celebration," at least symbolically.

Their design for Celebration is not, its authors say, "ideological," but rather based on the idea that the best American towns are also, in Robertson's words, "places people love to go to." Of course, Walt Disney World is the most-visited place in the known universe, so Celebration has a head start. To begin with, 27,000 visitors stopped in at the cleverly designed information center (by the graphics and design firm, Pentagram) within the first three months it was open.

**Crossbreeding, Celebration-style**

The town will have compact neighborhoods and house designs drawn from a host of recast historicist Southern regional styles. Robertson terms this "the crossbreeding of architecture styles in America." Modernism is noticeably absent; Stern and Robertson believe that American small towns lost their vitality after World War II. Maintains Robertson: "Celebration is really a kind of a testimony to that crossbreeding and our kind of editing and selection of those town settings that we thought were most successful and most emblematic."

Celebration also boasts an exclusive, marquee-level cast of architects. The plan from Stern and Robertson had early contributions by Duany and Plater-Zyberk Architects, and Gwathmey Siegel and Associates. The town hall was designed by Philip Johnson. Next door will be a post office by Michael Graves. Robert Venturi and Denise Scott Brown are designing the bank; Cesar Pelli & Associates, the cinema, and Graham Gund, a hotel. William Rawn has designed Celebration's model school. The late Charles Moore designed the town's "preview center," and it is to be built posthumously. Robertson's firm, Cooper Robertson & Partners, is designing the town's golf clubhouse.

Celebration's only completed structures—an office complex to house DDC, among other tenants—were designed by Aldo Rossi [see previous article]. Adjacent to the Rossi complex will be the health campus, which Stern is designing. Stern and Robertson have each developed a number of other town buildings, but the houses themselves will be done by many regional architects, among them Derrick Smith and Lidia Abella of Miami; McCall and Turner of Moultrie, Ga.; John Robbins of Oxford, Miss.; Al Jones of Baton Rouge; Historic Concepts, Inc. of Peachtree City, Ga.; and UDA of Pittsburgh. The combination of celebrated architects with the less well-known (and the corresponding combination of instant landmarks with modest vernacular buildings) makes the town itself kind of a Columbus, Indiana, meets Columbus, Georgia.

**The Masterplan**

Celebration's town plan is both defined and circumscribed by natural conditions. Roughly half of its 10,000 acres is protected wetlands, which creates a greenbelt and allows for uninterrupted vistas through the trees.

The plan focuses on a new lake, part of a system of canals and waterways that provides for storm-water runoff and gives the town a visual focal point. The town center nests along the waterfront, and the residential neighborhoods fan out from there. In Celebration's first phase of construction, everyone will be within walking distance of the shops and restaurants.

A strongly hierarchical road system gives further definition: broad boulevards; narrower, winding roads; straight streets; back alleys; pedestrian walkways; and bicycle paths. At the periphery is Golfpark Drive, which has houses on one side and rolling greens on the other—a device both esthetic and democratic in intent. Leaving the golf course accessible gives Celebration a strongly defined open space so everyone—not just a privileged few who can afford adjacent houses—gets the view. Another bold gesture in the plan is the broad boulevard that cuts a swath through Celebration and is intended as the town's promenade. It is Water Street, a reference to the stream that will run through its median strip. (Celebration had to take street names that were not already in use in Osceola County, which was no small task in the generally cutesy world that is Orlando and its vicinity. Most were already in use, leaving the rather old-fashioned Sycamore, Honeysuckle, Elderberry, and Mulberry.)

Each residential neighborhood focuses on a special spatial feature: a circle, a square, a protected strand of trees, or the waterway. These features, in turn, give shape and character to their neighborhoods and, say the architects, definition and subtlety to the plan.

![Celebration's town plan](image_url)
Celebration celebrates what its architects know best

From the beginning, Stern and Robertson were mindful of the admonition that architects, like writers, are at their best when their work is based on what they know. Both Stern and Robertson, as New Yorkers, also have weekend homes in the Long Island beach town of Easthampton, a place that they both admire greatly. “Easthampton seemed to Robert and me to have almost all of the touchstones of early American urbanism in its earliest phases and yet every practical issue was addressed in the plan,” said Robertson, convenience of observation notwithstanding.

Disney’s in-house architects, as well as Ray Gindroz from UDA and Stern and Robertson, in fact did visit numerous early American towns, many of them in the South, as part of the extensive research done for Celebration over the past decade. One young DDC employee—armed with a recent master’s in architecture and a camera—was sent off to photograph every appealing building or public space he could find in historic towns in the Southeast.

Still, unlike early American town builders, Disney had a host of regulatory issues as well as environmental and ecological considerations to grapple with, from the preservation of wetlands that are home to such threatened or endangered species as the American bald eagle and the Florida gopher tortoise to the saving of what Stern termed the “significant trees” on the site. The saved trees gave the plan additional shape. In one spot, houses circle a cluster of trees left in place as a natural landmark. Each of Celebration’s neighborhoods, in fact, revolves around what Stern terms a “significant public space.”

Charming and car-friendly

Some of those public spaces—in the downtown, for example—are fully hospitable to cars. Unlike many quaint 19th-century towns with narrow, cobbled roads, Celebration’s streets are engineered to accommodate automobiles. Its neighborhoods are precisely arranged to offer walking distances (between homes and shops, homes and school), a recognition of a late 20th-century suburban culture in which people drive to the health club to walk on a treadmill or take the elevator up to climb on the stair master. “While we’re all interested in traditional towns,” says Stern, “this is a representation of that search to recapture the traditional town. We are all very mindful that this is being built at the end of the 20th century, so the town is traditional in spirit but modern in terms of what we know about how people live.”

Thus, though outwardly Celebration will rely on a host of architectural and symbolic gestures to the past, signs of being high-tech, in fact, abound. Each of its eventual 8,000 houses will be linked to the outside world (town hall, hospital, school) by an advanced fiber-optic system. The school (run jointly by Osceola County and Stetson University) is to get an infusion of the latest equipment and technology from Disney.

The plan places special emphasis on returning streets and sidewalks to the public realm. The main street, called Water Street (Osceola County already had a “Main Street” and Celebration couldn’t reuse the name), is conceived as a broad, tree-lined boulevard, “the town stroll.” The peripheral road, called Golfpark Drive, has houses only on
one side as in Easthampton, and the golf course is entirely visible from the road—making it public green space, at least visually. Special attention was paid to the design of the 15-foot-wide sidewalks, which Stern calls “the principle component of the public realm.” Stern and Robertson were adamant about the inclusion of alleys for a host of architectural and sociological reasons. Robertson likes to think of many of the town’s elements—the golf course with no houses fronting on it or the alleys—as “radical old notions” of town planning.

The downtown is conceived as an old-fashioned town center, with a combination of commercial, office, and residential space. The town hall, post office, bank, and preview center are all intended as civic standouts, buildings that will be recognized by and, it is hoped, for their architecture. Stern and Robertson are providing the fabric around the landmarks: they essentially divvied up the rest of the downtown buildings half-and-half, and they are cloaked in the hybrid American style that conjures up lots of non-specific memories. “We predicated our design on the notion that American towns had a life before the 1940s, basically, up until World War II, so the buildings take their inspiration up to the 1940s,” says Stern.

Designing by the book
The architects and builders of Celebration’s houses must work within the guidelines of a hefty and handsome “pattern book,” based on similar books published in the early part of this century. Pittsburgh architect Ray Gindroz, of the firm Urban Design Associates, is its author. It delineates the basic elements of “the Celebration house”—front facade, back yard, side wings, porches—and outlines the six architectural styles and possible configurations allowed in the town’s first phase. The styles are defined as Classical, Victorian, Colonial Revival, Coastal, Mediterranean, and French. The pattern book is a kit of parts in a way, with numerous potential combinations of roof profiles, finish materials, windows, and ornament. “Instead of telling people what they shouldn’t do, we are telling people what they can do,” said Gindroz.

Some buyers at Celebration may bring in his their own architects, while others will choose from those offered by the developers. Everybody, though, must respect such rules as the height of the cornice line (“absolutely critical in creating the quality of the public space,” claims Gindroz) and the placement of fences and hedges along the street.

Although, Celebration is a town in name, it will not immediately be self-governed (Disney will own most of the public space and all of the commercial buildings); thus, strict controls can be kept over paint colors, renovations, and even the placement of screened porches and pool enclosures.

A highway runs through it
Its site has a certain high visibility. It is just off Highway 192, the southerly approach to Walt Disney World and a road lined with every imaginable (and some likely beyond easy imagining) fast-food restaurant, motel chain, souvenir shop, themed shopping center, and family entertainment offering. Stern calls it “the sleaze road of all times.” Rossi’s rather sophisticated office complex sits along Highway 192, as will Stern’s hospital. After DDC had designated this off-site site for

Downtown Celebration
Downtown Celebration is intended as a place to live, work, shop, eat, and play. It is also conceived as an ode to late 20th-century architecture: its primary buildings have been designed by architects who achieved fame in the 1970s and 80’s. It includes a town hall by Philip Johnson, a post office by Michael Graves, a bank by Robert Venturi and Denise Scott Brown, a cinema by Cesar Pelli, and a “preview center” by the late Charles Moore. Most of the other downtown buildings are by the firms of Celebration’s chief planners Robert A.M. Stern and Jaquelin Robertson. An inn, not in the first phase, is by Graham Gund.

The all-star lineup was the brainchild of Disney’s chief architect Wing Chao. He told Disney CEO Michael Eisner and DDC president Peter Rummell that since the town would be in the spotlight “we needed an all-star team for our first line-up, if you’ll forgive the football analogy.” Eisner says he “loved the idea of having us challenged by others on the outside and being pushed to excellence”
Celebration, the Florida Department of Transportation decided it needed to run a connector road through it, which will separate the town from the office complex and hospital. The addition of this road makes Celebration at once more accessible to the outside world and less so, in that it will be difficult to go on foot to and from the adjacent health facilities and office buildings. The new road is, at best, a mixed blessing and one that gives Celebration a full-fledged late 20th-century pedigree, the new town by the expressway.

Model town or company town?
And unlike many new housing developments, Celebration is not a gated community, nor is it oppressively expensive. “Our emphasis,” says Killoren, “is on diversity. We don’t have distinctions between the have and have-nots here.” Indeed, at Celebration, the top-end lots (called “estate” lots) are a stone’s throw from the townhouses, which will sell for prices ranging upwards of $120,000, and rental apartments downtown. Still, a criticism leveled by some is that even at that lowest price range, Celebration-living is out of reach for many of Disney’s low-end employees. “It is not a cure-all,” says Eisner. “It’s a way of trying to make a town.”

Disney, for its part, is adamant about not letting this be a company town. The philosophical emphasis on diversity means more than just economic or ethnic diversity; which is why employees had to take their chances in the lottery just like everybody else (a father of three, DDC’s Killoren, for example, drew number 97 in the estate lots lottery; another top DDC executive wanted a cottage lot and most likely won’t get it on the first round).

The future resembles the past
All of Disney’s theme-park environments—from the various “lands” and rides to the hotels—are somehow idealized. When Walt Disney designed the first Main Street for Disneyland in 1955, he said he was basing it on his hometown of Marcelline, Missouri, but Disney was idealizing the turn-of-the-century American small town main street, turning fact into fiction. A decade later, in the mid-1960s when Walt Disney was buying up Central Florida swampland for his second theme park venture, his interests had jumped from past to future. His goal was a futuristic model community he called EPCOT (originally, EPCOT was an acronym for Experimental Prototype Community of Tomorrow). Thus, while others were drawing up Main Street and Cinderella’s castle, he was thinking bigger thoughts about finding a solution to urban chaos. He envisioned EPCOT sitting under a bubble of glass, with high-speed monorails zipping residents of this high-tech town from home to work and back again—a sleek and hermetic world of the future. Disney’s idea died with him in 1966.

But now we know the future is, at least partly, in the past and it’s to be found at Celebration, not at EPCOT. Says Stern: “Ironically, it is Main Street [in the Magic Kingdom] that was the actual genius of American urbanism recaptured.” Now Main Street, Disney-style, moves into the mainstream in Celebration where, perhaps, the process will be reversed, and the fiction and fantasy of small-town life will be turned back into fact. Beth Dunlop
Residential Neighborhoods


The pattern book is not simply a blueprint. It sets forth the philosophical, historical, and architectural premises that inspired Celebration and establishes some basic principles and definitions to guide all development.

A number of elements of the town are strictly controlled, among them the building massing, the placement of side wings and porches, the height of the cornice line. The urbanism of Celebration depends on the relationship of house and yard (bounded by a fence or hedge) to the sidewalk. The pattern book prescribes this relationship to create a clear distinction between the private, domestic realm of the house and the public realm of streets, sidewalks, and squares.

Celebration will have six accepted building styles—Classical, Victorian, Colonial Revival, Coastal (a melding of French Colonial and "low country" architectural traditions), Mediterranean, and French. The styles are drawn from Southern domestic and vernacular architecture, and are the result of studying such towns as Charleston, Beaufort, and Mount Pleasant, S.C. Early buyers seemed to favor the Coastal house, with its wraparound porches, and the somewhat grander Classical models.

Celebration's houses will not necessarily be true styles, letter-perfect in their authenticity. Rather, they will be composites of those typically found in small-town neighborhoods that have evolved over the years, though the pattern book carefully lays out mandatory "key elements" and appropriate detailing for each style. Within this are endless combinations of windows and doors, porches, and loggias.

To add to the mix, there are four basic sizes of Celebration lots: "estate" (though presiding over lots typically 90 by 130 feet and not, as the name suggests, vast rolling acreage), "village" (to accommodate a regular house), "cottage" (for a slightly smaller "empty nest" or "starter" house) and "townhouse."

The pattern book also spells out acceptable materials, which intentionally differ somewhat among the styles to provide texture to each neighborhood. There is also a palette of approved Celebration paint colors and a guide to preferred plants and trees. All of this is aimed at achieving the tricky balance of making Celebration seem at once coherent and diverse, as if the town simply grew all on its own.
Stanford's New Style

Charles B. Thornton Center for Engineering Management
Stanford University
Palo Alto, California
Tanner Leddy Maytum Stacy, Architects
Stucco walls and red-tile roofs, arches and colonnades, courtyards filled with live oak trees: that's the idiom of Stanford University. Ever since it was founded by Leland Stanford in 1885, and laid out by Frederick Law Olmsted with buildings by Shepley, Rutan & Coolidge in an inspired merger of monastery and Mission style, architects have been trying to figure out how to adapt the imagery of one of the country's most prestigious academic institutions to changing uses, technologies, and perceptions. Now a new slate of buildings is modernizing the vocabulary with some unexpected materials. Under the direction of Campus Architect David Neuman, who previously turned the University of California at Irvine into an architectural showpiece, Stanford has hired the likes of Robert A.M. Stern, Antoine Predock, Ricardo Legoretta, and Henry Cobb of Pei, Cobb, Freed & Partners to expand its architectural vision. The harbinger of this wave is a simple shed designed by Bill Leddy of the San Francisco firm, Tanner Leddy Maytum Stacy.

The Charles B. Thornton Center for Engineering Management is a 12,000-square-foot addition to the 1977 Frederick Emmons Terman Engineering Building. Designed by Harry Weese, this much beloved (by its inhabitants) essay in "engineers' esthetic" itself tried to update the vocabulary of the campus with clearly expressed concrete trays framing a skin that appears to be almost wholly made up of wood shutters. To fit into the campus, Weese sunk the large building two floors into the ground, creating a light well of the garden in the rear. Leddy's challenge was to add room for Stanford's innovative design program, which is a joint venture between the art, engineering, and business schools.

The site defined the building. "We soon realized that it was more about the space between the two buildings than about the envelope," recalls Leddy. This fit Neuman's philosophy, since he believes that the landscape is almost as important as the buildings themselves. "It's what our alumni remember, it's what sets the character of the campus." Leddy placed the building—two state-of-the-art "case study" classrooms outfitted "almost like broadcast studios" and two loft-like design studios—in a rectangular volume packed between an access road to the west and a grove of oak trees to the east. To the south, the Thornton Center presents a simple, low facade, "setting the stage for the development of the campus across the street," as Neuman puts it. The building rises up on the north side both to catch light for the studios and to answer the scale of the Terman Building. Working with landscape architect Peter Walker, Leddy then reconfigured the sunken courtyard into an open, sloping outdoor room.

The Thornton Center's main feature is its central gateway. This is an updated version of the rhythm of great arches that march through the campus, and that had already found a more rectilinear expression in the Terman Building. The portal is not just an expressive framing device: by using it for external circulation, Leddy avoided the need for interior corridors. The steel trusses that frame the stairs provide lateral seismic bracing. "This is what I think of as the strength of Tanner Leddy Maytum Stacy's work," says Neuman. "They give you an artistic expression of structural elements that allow for a simplicity of use, and that makes the building easy to understand at every level." Carried out in an "updated version of the Stanford vocabulary," as he puts it, the Thornton Center is a steel, stucco, concrete, and copper emblem of the architectural craft, and a clear representation of the reality of site, function, and the aspirations of the client.

Aaron Betsky
Up Close

Structural definition. The Thornton Center is essentially a rectangular box whose interior spaces are defined by a row of steel trusses. The shape of these members creates a sloped roof that echoes the Stanford vocabulary, and is a form also typically used in industrial buildings to create daylight monitors. Here the second-floor classrooms are opened up to the north light. Lateral seismic bracing is provided at the slightly off-center portal, in the form of a Pratt truss. The end facades are frank expressions of this structural and functional arrangement. The only additions involve the site. These include screen walls, the portico—whose poured-in-place columns echo the Terman Building—and the slightly whimsical extension of the stair landing into a “Pope’s balcony.”

Though a red tile roof, mandated by the University, caps the composition, the visible portion of the Thornton Center is stucco and copper. The “piano nobile” of the studios uses copper to visually bridge the yellowish color of the stucco to the building’s gray-painted exposed steel framing. Steel-cased windows frame the structural grid, emphasizing the building’s rhythm. Although the building is a true shed-form, this is only apparent on the east and west facades—otherwise it appears to have an extremely strong orthogonal massing.
Two views of the building's roof structure (above left and opposite) are exposed in the portal between the west and east sides of the building. Octagonal classrooms (plan above) are isolated, while the light-filled studios above (below left) open up to the campus and skies. Leddy's updating of campus building traditions continues here through his use of cornices as computer-cable raceways. Partitions in the west classroom (not shown) are his only regret.

Credits
Charles B. Thornton Center for Engineering Management
Stanford University
Palo Alto, California
Architect: Tanner Leddy
Maylum Stacy Architects—William Leddy, Marsha Maylum, partners-in-charge
Consultants: Steven Tipping & Associates (structural); MCT Engineers (MEP); GL&A Engineers (civil); Peter Walker/William Johnson & Partners (landscape); Charles Salter & Associates (acoustical, A/V); Architectural Lighting Design (lighting)
General Contractor: N.L. Barnes Construction Company
The Crossroads of France
The Exchange Module is the heart of one of the most sophisticated transportation hubs in the world.
The intersection of a high-speed rail line, airport, and urban transit system occurs at the new Exchange Module at France’s Charles de Gaulle Airport. Opened in 1994, the module serves the recently built perimeter TGV (trains à grande vitesse) line skirting eastern Paris. Built to circumvent lengthy connections from one inner-city station to another, the new line, and its airport link, renew Paris’s competitive edge as an international transportation center.

The exchange module is really two projects in one—a train station, plus the multi-level pedestrianway—and is the latest but certainly not the last element in French architect Paul Andreu’s collaboration with the Aéroports de Paris. Andreu has designed the entire Charles de Gaulle Airport, and his new project creates a point of relief in its masterplan. The module uses dramatic structural design to create unencumbered circulation and, although monumental, there is a quality of light and weightlessness about it that contrasts with the density of its concrete neighbors.

For this latest project, Andreu renewed his collaboration with the engineer Peter Rice (who died in 1992), and Rice’s Paris office, RFR. Through shared discussions, Andreu and Rice conceived of a space that would stay away “from the simplistic idea,” or as Andreu explains, “the tendency in modern architecture for a building to have just one unifying concept.” Instead, the elliptical 260-room hotel extends the existing poured-concrete architectural language of Terminal 2—the transparency of the hotel’s atrium becomes a skylight for the exchange terminal—and is an elegant counterpoint for the transparency of the train station. The linkage was simplified by the design of the air terminal itself. In plan, Terminal 2 resembles an elongated figure-eight. In choosing the narrow juncture between existing segments and the future loop of Terminal 3, Andreu underlaid the perpendicular axis of the 1,600-foot-long train station.

The winged glass roofs of the train platforms are, from every angle, the focus of the project. Andreu wanted the roof to appear to float, and he wanted users to be able to see out and be bathed in light. RFR developed a cantilevered tubular-support structure, which is quite dense. The visual complexity is diminished by the design of distinct, readable layers. “It was part of Rice’s concept,” explains RFR project director Hugh Dutton, “to establish a hierarchy, with each element

Continued on page 84

Up Close

Andreu the master builder. For French architect Paul Andreu, the evolution of Charles de Gaulle airport has been a 30-year preoccupation. As a young engineering graduate still working on his architecture degree in the 1960s, Andreu took a job with the Aéroports de Paris (ADP) working on the masterplan of the new airport. By the time he was 29 and an architect, he was designing the airport’s first terminal. It was a chance he got through luck, long hours and, he admits, by being a little competitive. The design, a segmented circle where passengers move through suspended transport tubes, became a symbol of late-Modern architecture. Coming from nowhere at a time when few French architects were interested in airport design, Andreu found himself in the spotlight, but also on the defensive: reviewers at the time were unsure whether this was architecture or engineering. Isolated by the debate, Andreu opted to stay on with ADP. Now that airport commissions are prized by the world’s top architects, Andreu’s positions with ADP is enviable. His career in transportation design has not only developed internationally, but with the completion of the Grande Arche at La Défense (after the death of Johann Otto van Spreckelsen), one of Paris’s grands projets, and his museum in Osaka, Japan, Andreu is finding a new audience for his architecture.
Circulation and structure

The complexity of the exchange terminal and train station was simplified by analyzing each piece separately. The linear train lines, the lobby of the hotel, the inter-terminal transport, the pedestrian concourses, and the parallel access roads are visually distinct. Each element, like the glazed steel roof of the train station, can be further divided into separate and simply designed parts. A close-up of the 2,200-ton structure (below) shows the barely-curved plane of the roof separated from the crescent-shaped trusses by tubular vertical compression struts. Prestressed cables anchor the end of each truss.
A changing master plan

Charged with the master planning of the entire airport, as well as the architecture of its main buildings, Andreu was able to introduce an architecture for the train station that counterpoints the existing parts of Terminal 2 and Terminal 3 (currently under construction). The architecture of the terminals has evolved over time, changing from a one-story plan to a two-story plan for the latest terminal which will handle more traffic. In addition to the central passenger drop-off road, automated shuttle cars will take voyagers from the exchange terminal to the most distant Terminal 1.
Two rows of spoke-like pylons support the train-station roof (top opposite), one on each side of the crescent-shaped trusses so that their identity is distinct. Each pylon base rests on a pin-joint covered by a steel casting that allows movement while guaranteeing constant compression.

By using fritted glass for the roof light is diffused, and the sensation of looking into a dark structural underbelly is avoided.

The non-loadbearing walls, separated from the roof by a four-foot air space (bottom left opposite), are transparent, allowing a view of airplanes. The facade system keeps the glass surface free from mullions by using drilled-through fittings on branch-like arms attached to vertical masts.

Plans show the intersection between the train lines and air terminals, the genesis of the Exchange Module. Moving up from the train platforms to the intermediate lobby, then up to level two, the traveler arrives at the main waiting area, shops, and ticketing.

At the upper level, four moving sidewalks take passengers to the adjacent air terminals. Prow-shaped walls support the hotel located above.

1. TGV trains
2. Commuter-rail tracks
3. Rail concourse
4. Ticketing
5. Waiting
6. Transport to terminals
7. Hotel lobby
8. Concourse to terminals
Continued from page 78

having its own identity.” The sweep of the roof unifies the complex human movements within. Passengers transfer from commuter-rail lines to plane, plane to train, or even Terminal 2 to Terminal 3. Each transport system occupies its own level, and the openness of the scheme gives passengers a clear idea of where they are and where they need to go. Its architecture, punctuated by escalators, seating, and banks of monitors, is almost a blank slate. The eye is not drawn to the open interior space, but outward, either to the animated roof of the train station, or the airplanes on the tarmac. The fact that the glass train-station roofs slope up toward the hotel above allows a protected inside-outside view. Daylight enters from the north and south and, at night, light levels are kept below the glare threshold so often exceeded in transportation centers.

The openness of the project helps alleviate stress by constantly re-orienting passengers as they move through the Module. Andreu is against all that clutters transportation spaces: advertising, piped-in music; anything that can be referred to as animation. Fortunately, he has included a café and newspaper stand along with the train ticketing counter on Level 2, since the TGV passes infrequently. In terms of train traffic, the suburban train into Paris, whose four lines parallel the TGV, is more important. Still, Andreu has preserved a sense of calm that almost allows this 216,000-square-foot building to seem intimate. Claire Downey

Several modes of transport, each with its own distinct path (bottom left), occupies their own level without intersecting the others. Twin concrete overpasses (above opposite) allow passenger drop-off at either side of the boat-shaped hotel. Roads connect the air terminal and parking, while within the exchange module (below opposite) travelers use escalators to descend to their trains.

Credits
Exchange Module
Charles de Gaulle Airport
Roissy-en-France
Owner: Aéroports de Paris; SNCF
Architect: Paul Andreu; Jean-Marie Duthilleul
Architecture and Construction Management: Dimitri Georgandélis, project manager; Michel Vermeulen, deputy project manager; Anne Brison, architect (Aéroports de Paris); Daniel Claris, project manager; Joël Nissou, Sylvie Guillaume, Jean-Louis Salama, architects; Jacques Courvoisier, project manager (SNCF)
Engineers: RFR—Peter Rice, partner-in-charge; Hugh Dutton, architect, project manager; Claire Mazelet, Henry Bardsley, Kate Purver, Guy Deshayes, engineers; Alexander Autin, David Holford, architects
Making Affordable Projects Work

By H. Jane Lehman

Money matters, it goes without saying. But the notable lack of it within the affordable housing realm drives nearly every step of the design process. For architects working on affordable housing projects, the challenge, in a nutshell, is: How do you create tight but livable spaces for little money on problem-laden sites for diverse groups of residents? The answer: Carefully, sensitively, and with respect for the particular needs of the people who will be living there.

The faithfulness of the architectural profession to these principles falls to either extreme, says Bill Witte, a partner with The Related Companies of California, an Irvine-based development company that specializes in low-income housing. Much of the public housing built in America during the post-war era failed to provide safe, attractive, or appropriately scaled places to live. While design was hardly the only cause of these problems, the architects involved in these projects and the profession as a whole earned a reputation for being removed from the concerns of the people they were designing for.

Today, more architects recognize the need to listen to clients and end users. “Cost-efficiency is very important, particularly when there are limits on rent,” says Witte in explaining a key issue for the organizations that build affordable housing. “But so is sensitivity to the needs of the people who will live there,” he adds. “Do architects get it? Some do, some don’t.”

Tax-credit tangle

Clients ready to start affordable projects often fight long and hard for funds with which to proceed. Some patch together state and local funds, but most rely on the federal low-income housing tax credit. With the demise of the federally funded low-income housing production programs some 15 years ago, tax-credit financing (begun in 1986) is about the only thing that has sustained this market. The program works this way: Each state, based on a per capita formula, gets a piece of an approximately $2.2-billion annual pie. Apartment developers submit proposals, including pre-schematics and site pro-formas, in an effort to win a credit allocation from a state housing finance agency. Apartment rents must be affordable to households earning no more than 60 percent of the area’s median income. In this case, affordable means a family spends no more than a third of its household budget to cover the rent. In the Los Angeles area, that translates to around $6,000 to $9,000 a year for shelter, reports Witte, whose company has 10 tax-credit projects underway in California.

Developers who succeed in procuring credits from the state then sell them, often in conjunction with a syndicator, to investors who pay a lump sum for the credits. The credits are used by investors for dollar-for-dollar write-offs against tax liabilities. With the investors’ cash as an equity stake, developers do not need to borrow as much money to finance the projects, thereby lowering the rents they need to charge.

Credits’ fate is in doubt—again

Although the system is working well, there is a fly in the ointment. The program’s permanent status is in doubt—again. Two years ago, Congress—then controlled by the Democrats—voted to end the uncertainty associated with year-by-year renewal of the credit by embedding it permanently in the tax code. This fall, the Republican-led Congress agreed to revoke the tax credit’s permanent status as of December 31, 1997. If that happens, the program’s supporters say, the tax credit will not fare well at a time when federal spending is shrinking. “Sunsetting the tax credit is tantamount to killing it,” states John McEvoy, executive director of the National Council of State Housing Agencies. The program’s best hope is a Presidential veto with instructions to Congress to return with a new budget reconciliation bill that, among other things, preserves the credit’s permanent status, explains Andre Shashaty, the publisher of a San Francisco-based magazine devoted to affordable housing finance. That, he says, would insulate it from the knock-down, drag-out federal budget fights expected in the coming years.

In terms of design, taking a one-size-fits-all approach to affordable housing is destined to fail, given the diversity of the intended occupants. Residents may be single mothers, two parents with lots of kids,
Tax credits, planning ingenuity, and sensitivity to the needs of residents can create attractive places for low-income people.

inter-generational households, senior citizens, the disabled, or new immigrants. This may mean including in the program special support features, such as open space, playgrounds, athletic fields, child-care operations, job-training facilities, stores, or social-services offices. Or it may mean recognizing that the needs of any one group may be foreign to the architect’s own experience, says Michael Pyatok, head of Oakland-based Pyatok Associates, which designs about 400 units of low-income housing a year on the West Coast.

Involving users in the design process

“With over 20 applicants for every affordable apartment, architects can design just about anything and because the rent is cheap and the building is new, it will be rented,” states Pyatok. “Consequently, architects have felt free to design for their peers and their ideology, but invariably we have torn those things down.” Pyatok addresses the problem by including in the design process the neighborhood from which the tenants are likely to come. Recently, the architects met every two weeks with community members living near the site proposed for a project in San Jose. At the sessions, five groups of 10 Latinos worked with modeling kits to explore apartment and site possibilities. After showing seven historical design directions, as well as their contemporary interpretations, Pyatok was surprised when all of the groups, working independently, not only settled on the same category but picked the same two images out of the four offered. The winner? “They loved the vibrancy of the Crafts style.”

A different tack was taken by Solomon Architecture & Urban Design in shaping the Vest Pocket Community in Fairfax, California, a project with 19 units of rental housing shared by roommates and designed to look like single-family houses. The non-profit developer, Innovative Housing of San Rafael, matches up roommates, deliberately bringing together the disabled, seniors, and single mothers. Besides the usual challenges of affordable housing design, privacy was an especially important issue here because non-related people would be living together, says architect Daniel Solomon.

By definition, low-income housing is smaller and denser than market-rate developments. The trick is to accomplish the economic trade-offs while avoiding the “danger of making these places unworkable,” explains Avi Friedman, director of the Affordable Housing Program at the school of architecture at McGill University in Montreal. The program doesn’t just examine issues of affordable housing, it actually develops new prototypes as well. The 14-foot-wide and 36-foot-deep GrowHomes it pioneered cost $60,000.

Part of the secret to designing affordable housing is creating efficient floor plans. “I have just gotten good at putting units together so there is no wasted space,” says Solomon. Other critical ingredients are good access to daylight and views, says Joan Goody of Goody Clancy & Associates in Boston, a 50-person firm that has designed such award-winning housing projects as the 1988 Tent City and Langham Court [RECORD, July 1992, pages 92-97]. Goody is adept at carving four bedrooms out of the same space devoted to two in market-rate projects.

Nonetheless, architects should no more skimp on design details of housing for poor people than they should when designing for more affluent people. “Affordable housing does not cost any less to build,” asserts Goody, “and it is a myth to think that it can.” Many of Goody’s projects, including Langham Court, mix low-, moderate-, and upper-income residents together without making quality distinctions among the units. “It is not normal for people to live segregated by income.” A well-built project that fits into its surrounding neighborhood can help counter the knee-jerk response by many groups to resist the placement of affordable housing in their communities. Such a project “becomes a billboard for the next project you may want to do,” says Pyatok. “It dispels doubts that other communities might have.”

Responding to site and context

Low-income housing suffers from a poor reputation generally, driven largely by deeply flawed site designs from the past, which set the stage for crime and vandalism, says Solomon. The wholesale leveling of existing neighborhoods in the 1950s and 1960s in the name of urban renewal “destroyed the town fabric and stigmatized the poor,” says Solomon.

Lost in the razing, explains Pyatok, was the old urban morphology of the American town that included rowhouses with front porches and backyards, the celebration of corner homes, the street grid, residential alleys, courtyards, and storefronts. Bringing that all back, he says, will let “people get to know each other again.”

Hismen Hiu-Nu (left) is a 92-unit, multi-ethnic project in San Francisco designed by Pyatok Associates and The Ratcliff Architects with townhouses and flats above shops.
Homan Square
Chicago
Nagle Hartray Danker Kagan McKay
Architects/Planners

Located on the former site of Sears Roebuck & Co.'s world headquarters in west Chicago, Homan Square is an ambitious development that aims to revive a decaying neighborhood. Until the early 1970s when Sears moved to its world's-tallest tower in downtown Chicago, the 55-acre site was the heart of its global operations and included a 4-million-sq-ft warehouse, office buildings, and giant parking lots.

Sears' move downtown, combined with racial unrest in 1968, triggered a downward spiral of decay and disinvestment that left the North Lawndale area an urban basket case. Now Homan Square is reversing that trend, bringing new subsidized and market-rate housing, and some commercial development, back to the neighborhood. A joint-venture of Sears and The Shaw Company, a respected local

The first phase of Homan Square was completed last year and includes a complete block of 24 single-family homes, 20 townhouses, and 24 apartments in four buildings (above and site plan right). Single-family houses (opposite top and bottom left) were originally planned as duplexes, but were separated when focus groups expressed the desire for detached units. A 1905 brick tower from the original Sears complex is now a Homan landmark and may become a community center (opposite top). The design of the townhouses emphasizes simple open spaces such as the living/dining room (opposite bottoms right).
developer, Homan Square will eventually encompass 600 new units of rental and for-sale housing, as well as the redevelopment of existing office space for private businesses and the possible conversion of a 1905 brick tower into a community center. Thanks to Sears' donation of the land and its $13,000 subsidy for each for-sale unit in the first two phases, the project is providing housing for low-income families. Additional subsidies of $20,000 per unit from the city's New Homes for Chicago program and housing tax credits are keeping most of the units here within the reach of families earning less than 80 percent of the local median income. As masterplanned by Nagle Hartray Danker Kagan McKay Architects/Planners, Homan Square is a series of mixed-income blocks that fit into the city's existing street grid while varying enough from the usual formula to establish its own identity. "The idea was to develop a site plan that would work with the scale of the existing neighborhood, while creating defensible open spaces in each block," says partner-in-charge Dirk Danker. Instead of lining up all the housing along the street, as is typical in Chicago, the architects carved out small green spaces at the four corners and two larger open spaces in the middle of each block. To make sure these open spaces are safe places for residents, the masterplan organizes housing units so they face the outdoor spaces. By lining the open areas with front doors, the plan makes sure the residents take possession of the communal spaces. Although most homes are serviced from the back by alleys, the amount of space devoted to
these internal roads is kept to a minimum and backyards are fenced off so that each family controls this space. Homan Square includes three types of housing—detached single-family homes, townhouses, and apartments—and each block includes all three. By integrating all three in each block, the developers made sure there would be a mix of income groups and family types in each phase of the project. "We wanted to mix it up as much as possible," says Danker. Three-story apartment buildings with six units each anchor the four corners of the block, while 24 single-family homes wrap around the two lawns in the middle of the block. In between are four rows of townhouses, five units to a row. The result is 68 units to the block. The three-bedroom single-family houses range in size from 1,590 to 1,670 square feet and in price from $92,000 to $97,000. In the project's first phase (one block), which was completed and fully occupied in the second half of 1995, rents ranged from $385 a month for 850-sq-ft apartments to $490 for 1,160-sq-ft townhouses. Some of the units have half-sunken basements and all are simple wood-frame structures with wood trusses and clad with brick at the base and stucco and EIFS above. By using masonry only at the base, stacking plumbing, and using efficient floor plans that almost eliminate corridors, the architects were able to keep construction costs down to about $70 a square foot. Corner windows and open living spaces make these units feel larger than they are. A second block is under construction and will be ready this spring. Phase 2 is already sold out. A third phase with 16
market-rate homes is being designed by Schroeder Murchie Layla Associates. “Our hope is to establish a neighborhood that’s good, a place where people want to live,” says design principal James Nagle. The plan seems to be working. In fact, the project is encouraging residents of adjacent blocks to upgrade their homes. Clifford A. Pearson

Credits
Homan Square
Chicago
Owner: The Shaw Company
Architect: Nagle Hartray Danker Kagan McKay Architects/Planners—James L. Nagle, design principal; Dirk W. Danker, partner-in-charge; Robert J. Neylan, project manager
Engineers: Beier; Gorski, Graff (structural); Bollinger Lach & Associates (civil); Creative Systems (mechanical)
Landscape Architect: Lannert Group
General Contractor: Shaw Homes—Frank Martin, president

Although simple in plan, all of the for-sale and rental units at Homan Square have some kind of outdoor space that is their own—whether a small private yard or a balcony (plans opposite and left). Apartments are all 850-sq-ft flats that share the same plan (this page). Because the three-story apartment buildings have just two units per floor, each apartment gets three exposures and cross ventilation. Townhouses (plans, opposite top) are 1,160 square feet and include half-sunken basements that can be finished by residents later on. The living space of the townhouses is kept open to make the unit feel bigger. Single-family houses come in two sizes: 1,590 square feet (plans, opposite bottom) and 1,670 square feet.
When the New York State Office of Mental Health started a new program of "service-enriched" single-room-occupancy (SRO) housing in 1992, architect Jonathan Kirschenfeld convinced the agency that new construction would be more practical than renovating old buildings. Because the program called for buildings with 44 efficiency apartments, four married-couples apartments, and such "enriched" services as counseling, medication-management, and shared dining, Kirschenfeld argued it would be difficult to fit all that into an existing building shell. With each 240-sq-ft apartment having its own full bathroom and kitchenette, the plumbing requirements alone would have made converting an old structure a nightmare, says the architect. Flexibility was also a priority, since the buildings...
would house special populations ranging from the mentally ill to drug abusers. Three years later, the state agency was eliminated by a new Republican governor, but a prototype SRO, designed by Kirschenfeld’s firm Architrope and run by a non-profit organization called Services for the Underserved, opened in Brooklyn. The five-story, 24,200-sq-ft building was finished on time for $2.83 million ($117 a square foot). Using a simple bearing-block-and-concrete-plank structure and an efficient double-loaded corridor plan for the apartment floors, the architect was able to lavish attention on a few important features—such as a finely detailed brick facade with 8-inch reveals around all openings. The result is a building that projects a sense of depth and solidity. Inside, the first floor is devoted to public spaces that benefit greatly from 11-foot ceilings, wood wainscoting, and furniture designed by the architect. By providing an attractive lounge and dining room overlooking a rear yard, the building encourages residents to practice their social skills, while allowing them to retreat to their own rooms. In the apartments, 8-foot-6-inch ceilings give some lift to the small units. C.A.P.

### Credits

**Client:** N.Y.S. Office of Mental Health/Services for the Underserved, Inc.

**Architect:** Architrope—Jonathan Kirschenfeld, partner-in-charge; Andrew Bartle, David Hess, design team

**Engineers:** Reynaldo Prego (M/E/P); Robert Silman Associates (structural)

**General Contractor:** Galaxy/Wolmar Construction

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**Ground Floor**

1. Entry  
2. Waiting  
3. Reception  
4. Office  
5. Kitchen  
6. Library  
7. Dining  
8. Lounge  
9. Multipurpose  
10. Laundry  
11. Porch  
12. Garden

Serving mentally ill veterans who pay rent with their Veterans Administration checks, the new SRO looks like an apartment building, not an institution. A rear yard has a basketball court and an awning-covered transition space between outdoors and in (opposite bottom left). Each 240-sq-ft unit (opposite bottom right) has a kitchenette, built-in closets, and a bed with storage below. A communal dining room (left) is on the ground floor and overlooks the backyard.
Los Esteros Apartments
San Jose, California
Fisher-Friedman Associates, Architect

Built by a local non-profit organization, First San Jose Housing, Los Esteros Apartments brings the best ideas of market-rate development to the affordable end of the housing spectrum. In fact, according to Rodney Friedman, the partner-in-charge of design, the eight apartment buildings here are better built and have better finishes than most market-rate projects. How is this possible? By eliminating a private developer's overhead and profit margin, by getting the city of San Jose to supply some of the up-front equity to reduce the construction mortgage, and by using low-income housing tax credits, First San Jose Housing was able to apply more money to the buildings themselves. "It was great working with First San Jose," says Friedman. "Their only goal was to build the best project, not to make money."
Designed to create a sense of community, the project includes a 3,000-square-foot clubhouse with swimming pool, a playground for tots, and communal green areas. In addition, some of the apartment buildings have front stoops for socializing and all look onto a central allee landscaped with palm trees. All of the residential buildings are four-story wood-frame structures. Five are built on concrete slabs, while three are built over a single level of half-sunken parking. Occupying a 7.7-acre site in a suburban part of a redevelopment district, the project includes 246 apartments: 12 one-bedroom units of 600 square feet, 150 two-bedroom units of about 850 square feet, and 84 three-bedroom units ranging from 1,104 to 1,400 square feet. In addition to the communal outdoor areas, the project provides a private outdoor space for every apartment—either a patio or a terrace. Top-floor apartments have extra-height living rooms, some with 14-foot ceilings. To break down the scale of each building and give it the look of a series of smaller attached structures, the architects used a variety of exterior materials (horizontal wood siding, cedar shingles, painted wood railings) and colors. C.A.P.

Architect: Fisher-Friedman Associates—Rodney F. Friedman, partner-in-charge-of-design; Mark B. Steppan, project architect
Engineers: Sandis & Associates (civil); DASSE Design (structural); Design Engineering Services (mechanical)
Landscape Architect: Cottong & Taniguchi
General Contractor: Dow Builders

Located in the Rincon de los Esteros Redevelopment district, this 246-unit project is organized around two main axes—a central allee (above) and a recreation strip anchored at one end by the clubhouse and pool (opposite top). Buildings erected over a half-sunken level of parking have stoops leading to first-floor apartments (opposite bottom). Units range from 600 to 1,400 square feet (plans left).
Manufacturers 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 56-63

Celebration Place
Aldo Rossi/Studio Di Architettura, Architect
Smallwood, Reynolds, Stewart, Stewart & Associates, Associate Architect


Pages 70-75

Charles B. Thornton Center for Engineering Management, Stanford University
Weller Ledyard Maytoni, Architects.


Pages 88-91

Homan Square
Nagle Hayward Donker Kagan McKay, Architects/Planners


Pages 92-93

ILINEA, Brooklyn, New York
Architipedia, Architect


Pages 94-95

Los Esteros Apartments
Pompano Beach, FL


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Subscriptions are available for $25 per year: GSD NEWS, Harvard GSD, 48 Quincy Street, Cambridge, MA 02138; tel. 617-496-8728; fax 617-495-9567. Back issues (call for a fax of contents) cost $10 each.

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Product Literature

118. Document management
A free Guided Tour demo disk explains how a Virtual Printroom system moves critical documents throughout an engineering or design practice, using electronic digital masters created from any paper, aperture card, or CAD source. 703/787-2111. Xerox Engineering Systems, Herndon, Va.

119. Brick selection help
A new architectural support system, Bricklink offers both design-idea and technical guidebooks, a color palette selection chart, a slipcased binder, and six different portfolios holding brick samples. Also available in 1996, a Chip Express will deliver free specification samples of any five bricks within 24 hours. 800/5-BORAL-5. Boral Bricks, Inc., Augusta, Ga.

120. Global art on CD-ROM
ArtistAvenue is an electronic directory sourcing original paintings and artwork for corporate and private art consultants, architects, and interior designers. The disk allows access to over 800 images and information on 130 artists world wide, cross-indexed by artist name, media, price, subject, and style. Cost $24.95. 303/292-2230. K Street Systems, Denver.

121. Artist/artisan sourcebook
An Architect's Edition showcases the work of 235 artists specializing in commission, site-specific art, illustrating work in ceramics, mosaics, and wall reliefs; stained glass and wrought metal; sculpture; and public art. Architectural restoration, a new section, lists over 100 active firms. 800/969-1556; free to qualified professionals. The Guild, Madison, Wis.

122. Longer-lasting wood
A design and technical manual explains how treating wood with preservatives extends the service life of structural members exposed to weather and decay and conserves timber resources. Gives environmental data for both preservative treatments and rot-resistant wood products. 703/893-4005. American Wood Preservers Institute, Vienna, Va.

123. Stains and coatings
A 24-page catalog lists product specifications for coatings for various surfaces and environments common in commercial and residential applications, including interior and exterior paints, primers, wood stains, clear sealers, and finishes. Includes appropriate VOC data. 502/897-9861. Devoe & Raynolds Co., Louisville, Ky.

For more information, circle item numbers on Reader Service Card.

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124. Reducing lead hazards
Preservation Brief 37 describes how to abate lead-paint hazards in historic housing in economical ways that retain the original characteristics of the architectural elements. Case-study projects shown include a Boston row house successfully adapted for low-income housing. Small charge: 202/783-3238. National Park Service, Washington, D.C.

125. Intumescent door seals
A proprietary specification for Section 08720 in CSI SpecText format, Zero's Fire and Smoke Door Seals on disk (Macintosh and Windows) includes reference standards, building codes, definitions, installation and maintenance recommendations, and typical details. Fax letterhead requests to 718/292-2248. Zero International, Bronx, N.Y.

126. Unit-cost data
New Dodge books have local multipliers for over 825 geographic regions throughout the U.S. and Canada, letting local users estimate construction projects, establish preliminary budgets, or check estimates. A Metric version meets federal requirements for metric bids. Also available: current-cost software. 800/421-8042. Marshall & Swift, Los Angeles.

127. Reinforced-concrete design
A 14-minute video, Building Design Concepts, An Architectural Perspective, takes a step-by-step approach to discussing all the major factors considered when selecting a structural system for all building types, both low- and high-rise. Other design aids highlight prominent built projects. 708/517-1200. Concrete Reinforcing Steel Institute, Schaumburg, Ill.

128. Proper flooring removal
A 36-page booklet, Recommended Work Practices for the Removal of Resilient Floor Coverings, describes techniques that insure compliance with OSHA's new permissible exposure limit for asbestos, when followed by trained personnel. 301/340-8580. Resilient Floor Covering Institute, Rockville, Md.

129. Wood-polymer lumber
A catalog describes Trex, made from reclaimed plastic and waste wood, marketed for use in decking in marine, commercial, and residential applications. The material is listed by BOCa for such use, the first plastic or wood/plastic lumber to be accepted. 800/BUY-TREX. Mobil Chemical Co., Norwalk, Ct.

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Timber-Tech house
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CRBT also offers a Guide to Resource-Efficient Building Elements

ReCraft East
Kate S. Warner, Architect
PO. Box 172
West Tisbury, MA 02575

Environmental Showcase Home
Arizona Public Service Company
Box 53999, mail station 8610
Phoenix, AZ 85072-3999
602/250-2277

The Harris Directory: Recycled Content Building Materials (diskette)
The Stafford Architects
1916 Pike Place, # 705
Seattle, WA 98101
206/682-4042

National Recycling Coalition, Inc.
Building for Tomorrow guidebook
1727 King St., Suite 105
Alexandria, VA 22314-2720
703/683-9025
Fax: 703/683-9026

Multiple Chemical Sensitivities Homes

Information about both the Health House sponsored by the American Lung Association and the Multiple Chemical Sensitivities House designed for a private client can be obtained by contacting the architect:

Rick Carter
LHB Engineers & Architects
250 Third Ave., North, Suite 450
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**Judging:** Entries will be judged on originality, clarity, elegance, and the extent to which the computer's unique abilities are used. The 1996 jury includes Tucker Viemeister, vice president product design at Smart Design, Inc.; Deborah Berke, a New York City-based architect; and another judge to be named.

**Prizes:** Luna Imaging, Inc., Venice, Calif. (http://www.lunaimaging.com), offers this year's prizes. *First Prize: Frank Lloyd Wright: Presentation Drawings*, an award-winning CD-ROM collection of nearly 5,000 drawings of more than 860 projects spanning Wright's career. Value: $1,500. Two second prizes will be awarded, *Houses of Frank Lloyd Wright*, a CD-ROM containing more than 1,000 drawings and photographs. Value: $199. Winning entries will be published in the June 1996 issue of ARCHITECTURAL RECORD and exhibited at the A/E/C SYSTEMS '96 computer exposition.

**Rules:** Projects delineated can be real, potential, or speculative, but they must not have been previously published in a design or computer journal as either editorial or advertising. Images prepared solely for promotional use by manufacturers are also ineligible. An entry may be created on any platform, using any hardware or software. Submit hard-copy (maximum size 11 in. by 17 in.), 35mm slides, or VHS cassette (the latter only for animations). Submit single images, except where a suite of images is essential to describe the concept. Entries must be received by Wednesday, March 13, 1996. Entries remain property of owner, but may be republished in print and electronically. Entries accompanied by a stamped, self-addressed envelope will be returned. Queries: 212/512-4256 (fax); jrrussel@mcgraw-hill.com (e-mail).

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Submissions should be mailed to:

James S. Russell **COMPUTER DELINEATION AWARD** ARCHITECTURAL RECORD, 1221 Avenue of the Americas, New York, NY 10020
Letters continued from page 4

be present in anyone hoping for a successful and fruitful career in architecture:

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Process and Logic:
1. Analytical and synthesizing ability.
2. Ability to visualize and to project oneself into three-dimensional space.
3. Non-linear thinking ability.
4. Inversion thinking ability.

Self-Discipline:
1. Inner-directed.
2. Enthusiastic.
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1. Cares about people.
2. Values integrity and ethical behavior.
3. Values the contributions of others.
4. Appreciates the flow and meaning of history.

If this sort of screening and discipline were applied to admission to collegiate architectural schools, then the number of admissions and graduates would automatically be limited to the level the profession can absorb, and the quality of those graduating would be raised dramatically.

Frank Orr
Orr/Honk & Associates Architects
Nashville

Rediscovering Scharoun

Having spent time in Berlin recently working on Friedrichstrasse and as a juror for the competition surrounding the Lehrter Bahnhof, I just want to point out that the piece “Berlin Struggles to Remake Itself” RECORD, October 1995, pages 29-112 very accurately mirrors the conversations and debates I was involved in. I found only one point missing...and it’s one that surprised me when I was there: namely, that Hans Scharoun occupies the towering high ground for the more romantic (and deeply German) modernist faction of the profession. His buildings continue to represent liberation from both the rigid traditionalists and the chilly modernists who dominate the debate. He seems to be free from political content and from historic pathologies. Worth thinking about.

I also did see Kollhoff’s plan and model for Alexanderplatz. While it may look like Battery Park City, the similarity is superficial. What defines Battery Park City is the setting of river, parks and streets, where commercial buildings sit comfortably in a benign environment. Kollhoff’s composition merely underscores the oppression of the site and heaviness of the density.

Alexander Cooper
Cooper, Robertson & Partners
New York City

Corrections

* A sketch from the archives of The Architects Collaborative, identified as the work of Walter Gropius [RECORD, September 1995, page 19], was actually the work of John C. Harkness. Harkness and Gropius worked together as partners-in-charge on the design of the American Association for the Advancement of Science Building.

* The credits for the Columbus Regional Hospital [RECORD, November 1995, pages 100-103], should have included Walter P. Moore and Associates as structural engineer, not P.S.S. Partnership. In addition, John continued on page 103

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Circle 29 on inquiry card
Calendar continued from page 4
exhibition to be shown at the Michael C.
Carlos Museum at Emory University in
Atlanta. 404/727-4282.

February 4-8
The Civil Engineering Research Foundation
(CERF) will hold a symposium in Washing­
ton, D. C. titled “Engineering and
Construction for Sustainable Development in
the 21st Century.” Limited to 600 partici­
pants. For Registration information, fax
CERF Exhibit Manager, 703/524-4672.

February 8-June 13
“Masters of Architecture” lecture series pre­
sented by the AIA/Los Angeles and the Los
Angeles County Museum of Art comprises:
February 8-Thom Mayne
March 28-Panos Koulermos
April 11-Pierre Koenig
May 16-Peter Eisenman
June 13-John M. Johansen.
Call 310/821-0911 for information.

February 8-April 8
“College Challenge: Spring Break 1996” is
an event coordinated by the Campus Chap­
ters department of Habitat for Humanity
International. It offers construction partici­
ation opportunities to students at HFHI
affiliates around the U.S. 912/924-6935 or fax
912/924-6541.

Competitions
• Entries for the Hugh Ferriss memorial
prize must be received by January 12. Call
American Society of Architectural Perspec­
tivists at 617/551-1433 ext. 225 for entry
form.
• Entry deadline to the Chicago Athenaeum’s
“Midwest Villa” competition is January 15,
1996. Call 312/251-0175 for details.
• Competition for the design of the Kansai­
kan library has a registration deadline of
January 16, 1996. Address inquiries to:
Kansai-kan of the National Diet
Library Design Competition Office
Government Buildings Dept.
Ministry’s Secretariat
Ministry of Construction
Central Government Bldg. No. 3
2-1-3 Kasumigaseki
Chiyoda-ku
Tokyo 100, Japan
• Entries to the Benedictus Award competi­
tion for architectural projects using
laminated glass are due March 1, 1996. Call
202/393-5247 for information.
• Entries to the Young Architects Competi­
tion are due February 12, 1996. This year’s
theme is “form.” Call 212/753-1722 for infor­
mation.
• Entries to the Bucharest Town Planning
Competition are due March 20, 1996. Dead­
line for inquiries is January 31, 1996 by fax to
Romania (40.1) 312 09 56.

Corrections continued from page 102
Crane was principal-in-charge at Falick/
Klein Partnership; Cynthia Watson, FKP,
was medical designer and project manager.

• The LAC+USC Medical Center project
appeared in the article “Are Big Hospitals
Dinosaurs?” [RECORD, November 1995, page
98]. Lee Burkhart, Liu (LBL) was given sole
credit for the design of the $1.2-billion
replacement hospital for the Los Angeles
County-University of Southern California
Medical Center. In fact, HOK and LBL are
joint venture partners in the planning and
design of the project.”
Manufacturers' Spotlight

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Heat-N-Glo
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Dowcraft Corporation
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Stone Panels, Inc.
Circle 33 on Inquiry card

Architectural Woodcarvings


Raymond Enkeboll Designs
Circle 34 on Inquiry card

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OPENINGS.
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Atlas Door Corporation
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Aegis II™
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Institutional Prods. Corp.

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Rinnai America

Circle 45 on Inquiry card

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Architectural Record January 1996 105
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