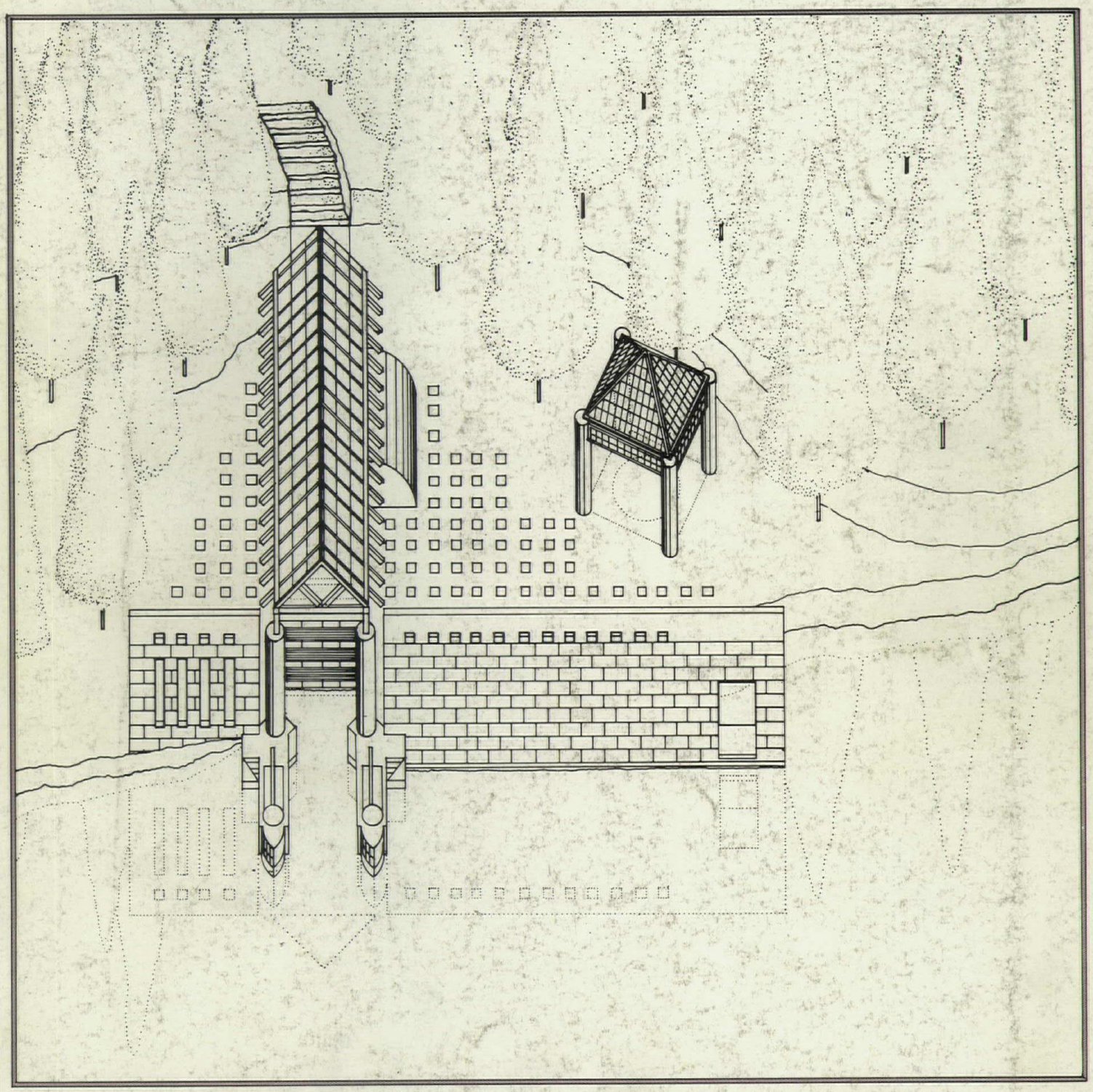
Progressive Architecture

January 1982



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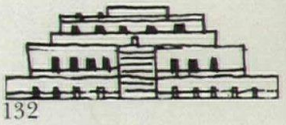
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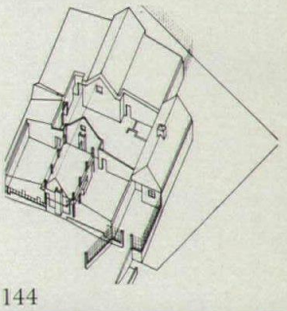
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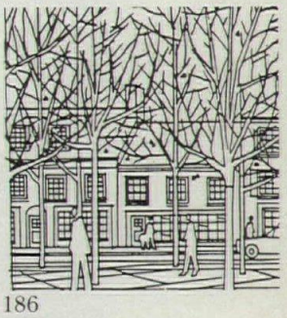
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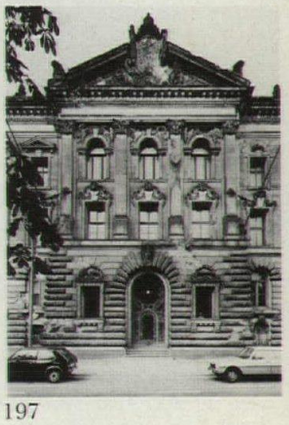
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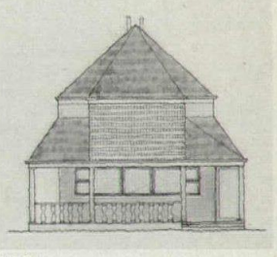
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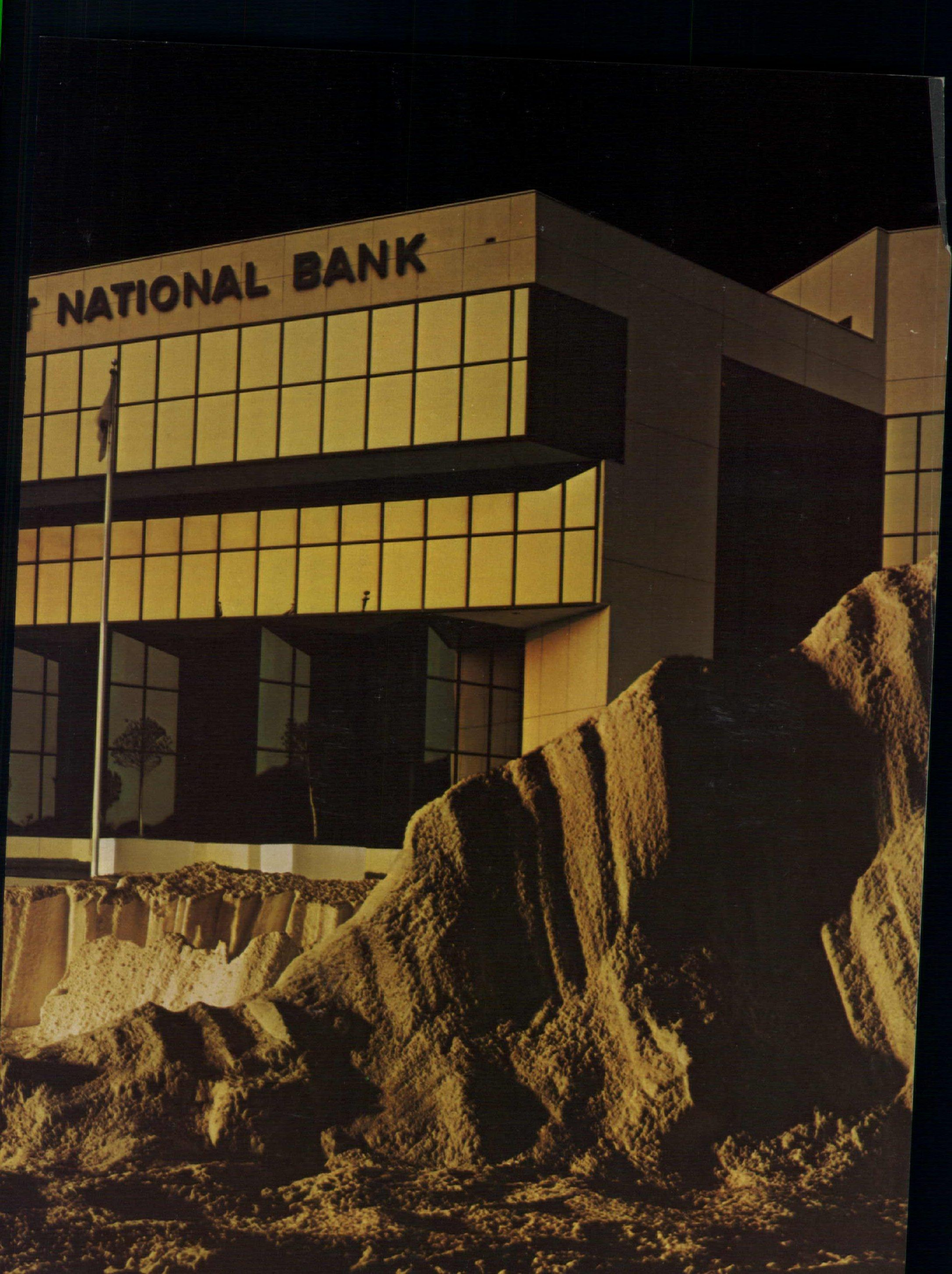
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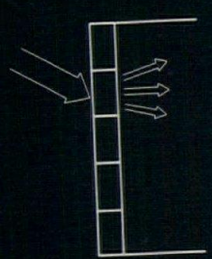

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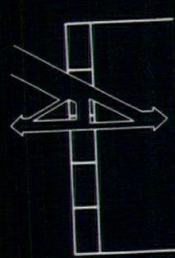
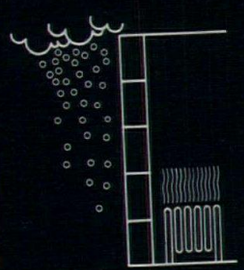


Glass Block is the most effective insulator against heat and cold among light transmitting materials.

Condensation



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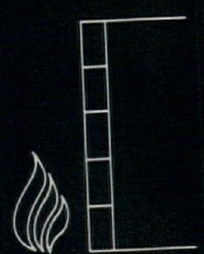

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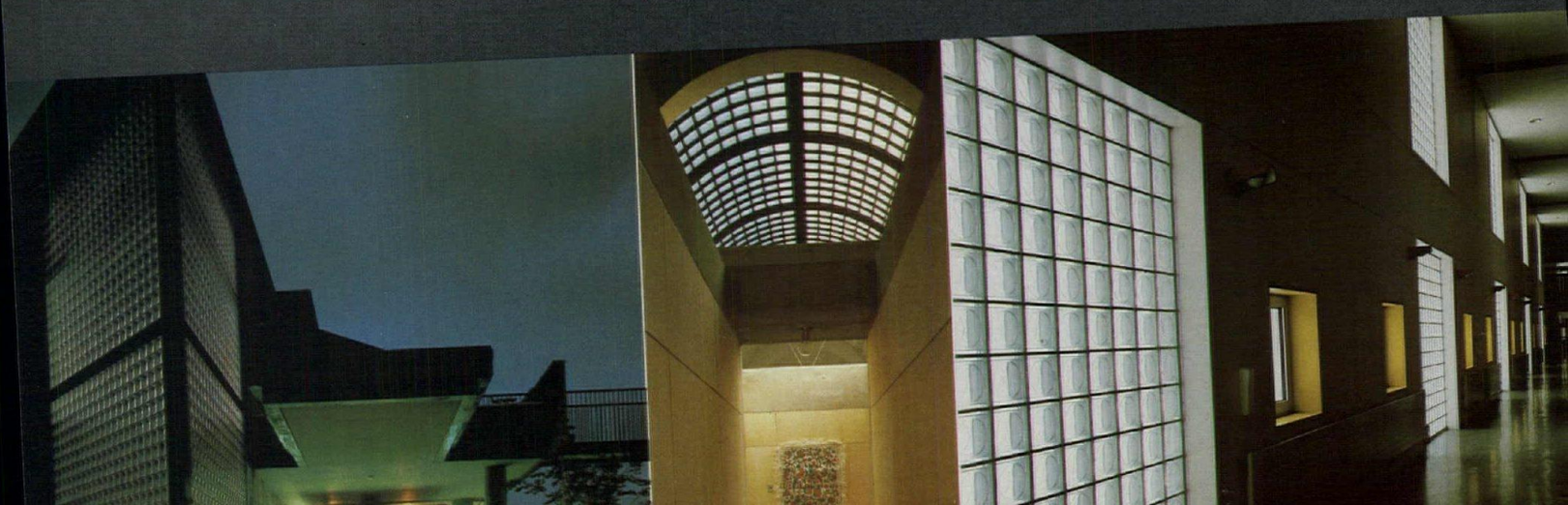

How to get work published—and why

It should be clear how—and why—the work shown in this awards issue was selected. Herewith an effort to dispel any mystery about how subjects are chosen for more typical issues of an architectural journal.

The lights dim over the long rosewood conference table; rustles and squeaks as chairs turn to face the screen at one end of the room. As the images change, "Who brought this in?" "It just came in over the transom. It's an attendant's lodge for a drawbridge in Delaware." "I like the layering of industrial imagery over the basically Palladian parti." "Does that masonry mass have a thermal storage function?" "Isn't that apsidal form reminiscent of Lutyens?" "Maybe Archer." The whole thing is a crib from Carlo Bianchi's day-care center at Orfananni." "Do we have room for it in our Neo-Baroque Reductivists issue?" "No, we're already overcommitted on that." "I'd say we could pass this up." "Yes, but I'd like to know who did it."

Thus—except for some specifics—goes a part of the weekly P/A editorial meeting known as the "wicket" (orig. *wicket meeting* from the metal dividers in the rack that candidates for publication were kept in). The wicket process, which dates back at least 20 years, is P/A's way of bringing the whole editorial staff's knowledge and opinions to bear on the choice of subject matter. It is not a voting process like a jury, but gives extra weight to the opinions of those best informed or most concerned about the subject in question.

We know that our rival magazines choose subjects without involving so many editors. Their staff editors seem able to render on-the-spot assurances. Our editors always want photos and drawings to take to the wicket.

If you have a project—or an article idea—that you consider appropriate for publication, here is some advice:

Approach one magazine first. None of us wants to commit pages, editors' time, and various costs without assurance of first feature publication in the U.S. (News coverage, of less than a page, doesn't matter to us at P/A.) Occasionally, any of the magazines may publish something featured earlier in a rival publication, for some editorial reason of our own.

Don't be surprised if the magazine's commitment is for an issue—specified or unspecified—many months away; but try to get a commitment to some period. Earlier publication is encouraged if you let editors see progress photos as soon as they look promising, along with other material (see below). Even if a commitment is put off pending final photos—or a site visit—your work can be considered in editorial planning.

Material we need for review is simple: informative photos, not necessarily professional or publishable; basic drawings, accurate and not necessarily pretty; brief text on the circumstances and rationale of the design, materials, technical features, etc. At P/A, we prefer 35-mm. color slides for projection at our wickets, but please give us drawings and descriptions we can hold in our hands.

There is no point in trying to gauge our interest before we have seen descriptive material. And once we have it, please allow a few weeks for a decision; some weeks we can't get a quorum for our meeting, or your decision may turn out to depend on another, interrelated one.

When sending us material, you may address it to an editor who covers subjects related to yours (all P/A features are by-lined), or to one of our correspondents in your area, or to our Managing Editor. Whether or not it picks up an endorsement along the way, it will proceed to our wicket in any case (unless the recipient decides it stands no chance at all there).

Other ways of bringing your work to our attention: submitting designs to our P/A Awards program (every year we inquire about many entries besides the winning ones); gaining recognition in AIA component or industry-sponsored competitions, results of which we scrutinize.

If P/A or another magazine asks to publish your work, give accurate (not unduly optimistic) prediction about completion dates, provide accurate data (per our data lists) to prevent embarrassing inaccuracies; help the writer contact designers, users, and other information sources. (Public relations people can be facilitators or obstructors.)

Remember that we reserve the right to be critical (though we don't ask for exclusives if that is a sole objective); we will check facts with you, but not let you censor the text; we will never commit the magazine cover in advance, but leave the possibility open for any subject in the issue.

Why to get your work published is a more subtle question than mere mechanics. Publication can enhance your reputation among your peers and the satisfaction of your staff and your clients. It can draw superior job applicants to your door. Familiar wisdom to the contrary, it can bring your work to the attention of potential clients—many of whom turn for advice to professional journals or to professionals who read these journals. And design writers for nonprofessional publications read us regularly. Besides, sharing your accomplishments with your colleagues is an ancient tradition in this profession.

John Morris Dixon

Views

Classical details

Your October issue on "Classicism" was most interesting. Of course, I was surprised to learn that Classical America is part of an "underground." I think it should be underscored that, contrary to being underground, it was simply there only that architecture watchers, both professional and amateur, have been, until lately, wholly blind to its presence.

Permit me to make several emendations and suggestions.

In the article on the new wing of the Frick Collection it was not clear who was the actual designer. May I draw your attention to a passage in Paul Goldberger's *The City Observed* on page 240. "The recent addition, designed by classicist John Barrington Bayley . . ." he writes. "It was a daring idea, creating a true classical pavilion in the 1970s, and a lot of folks—mostly architects—laughed . . ." It seems to me that your magazine has an obligation to offer special acknowledgment to Mr. Bayley who was, by the way, my predecessor as president of Classical America.

In your own editorial you make mention of one "Schutze." Surely you mean Philip Trammell Shutze of Atlanta whose name does not contain a "c."

There appears to be difficulty in your magazine in defining the classical. Most of the work you cite in your editorial would not have been called that five years ago. We have here an instance of a word, rather than a style, coming into fashion. Also, you write that those of us in the "Classical underground" have been quietly maintaining Beaux-Arts traditions for decades. Mr. Shutze would strongly object to being included, and quite rightly, and we too protest; "Beaux Arts" is a teaching method not a style.

Susan Doubilet in her editorial on the "New Classicism" cites a definition of mine which makes ornament central to the classical. May I offer a somewhat longer one which is taken from the invitation to membership in Classical America? The society, and it is a definition offered by a board member, the artist Pierce Rice, sees the classical as "the generalized and idealized interpretation of nature which, as the main artistic current of Western civilization, began with the Greeks and the Romans and continued and developed in subsequent classical eras."

This interpretation of nature is obvious in the ornament in classical buildings, but it is by no means confined to that. As the center of the concept is the presence of the human figure, classically interpreted, to be seen in painting and sculpture as well as architecture. For you must know that Classical America hardly confines its message to the one art as evidenced in our reprinting of Kenyon Cox's *The Classic Point of View.*

Defining the classical is only somewhat easier than executing it.

Henry Hope Reed, President
Classical America
New York, NY

[As for the Frick credits, we took special pains to recognize all professionals involved with credits agreed upon among them. As for Shutze, we saved him from typographical transformation to "Schultze," but were not thorough enough. We did not identify Beaux-Arts as a "style." To Mr. Reed, an inspiration and an ever-willing source of guidance on things classical, our thanks.—Editors]

[*Views continued on page 12*]

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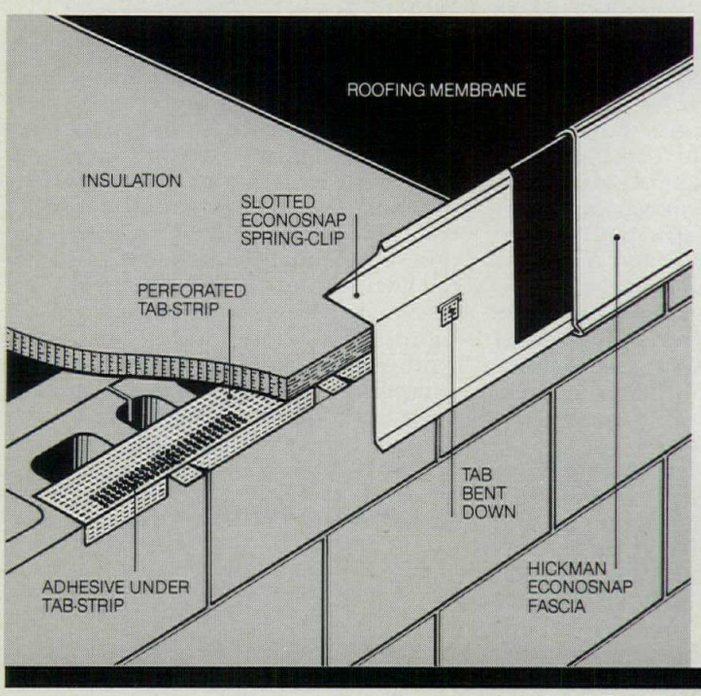

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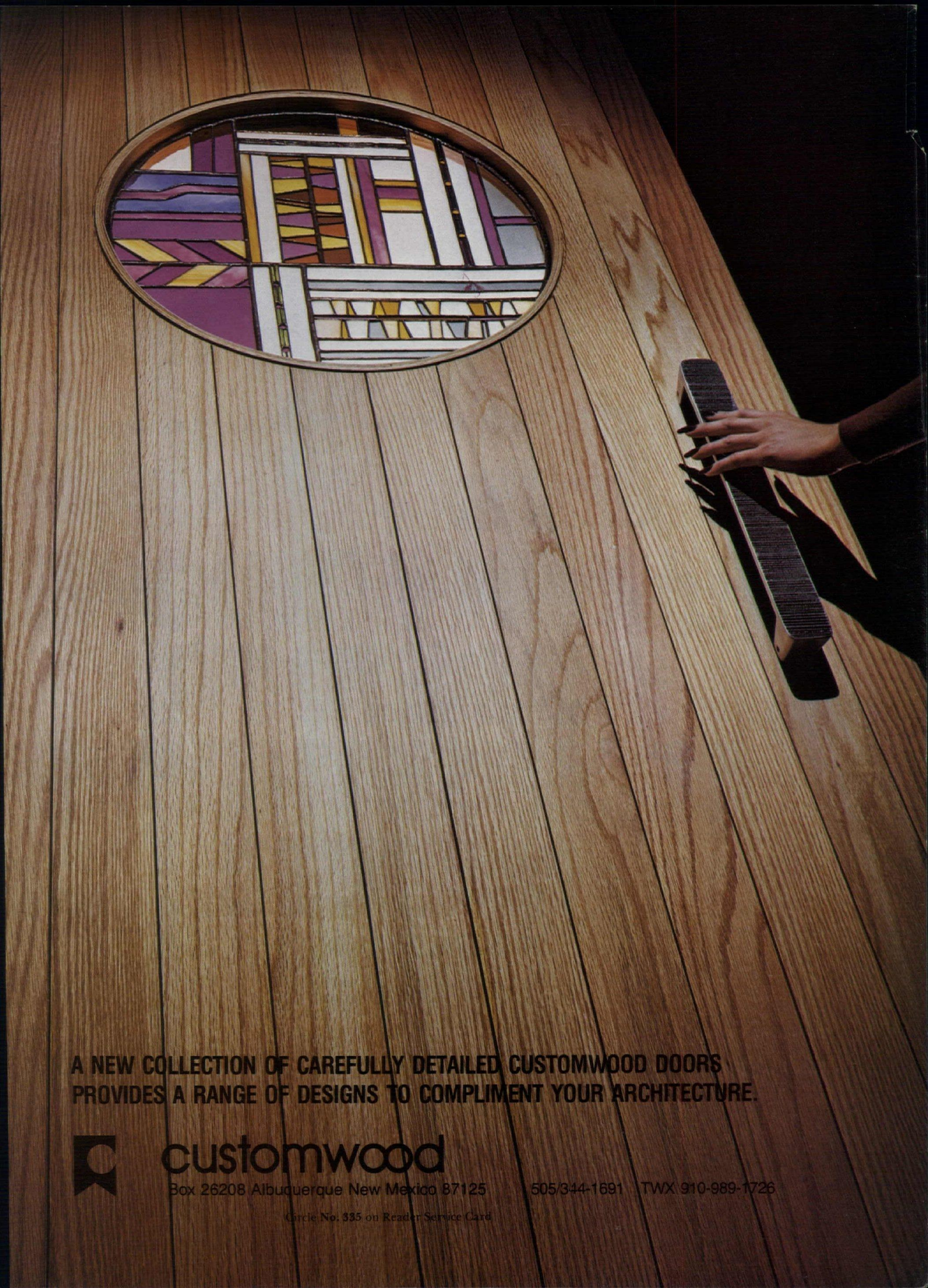

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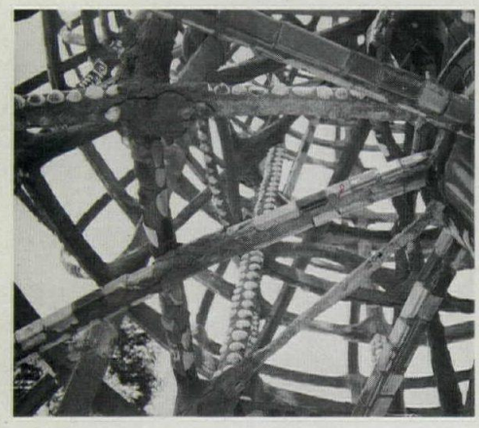
Views continued from page 8



Larrie Hammel

Watts concrete

I would like to comment on Mr. Prudon's article on concrete restoration (Nov. 1981) in regard to his references to the Watts Towers. I recently presented a paper on the subject to a conference of the Association for Preservation Technology in Washington, DC. My study was partly funded through a Consultant Service Grant awarded by the National Trust for Historic Preservation with the cooperation of the Committee for Simon Rodia's Towers in Watts.

Mr. Prudon attributes corrosion of the reinforcement to the design of the structure and concrete mix. He states that water penetration has occurred in spite of earlier waterproofing efforts.

To the best of my knowledge, the Towers have never received a waterproofing treatment. A program that was initiated several years ago was quickly aborted after a conservation laboratory at one of the local museums proposed to develop a rust inhibitor, the penetration of which would be blocked if a waterproofing agent were applied prior to an inhibitor. Had a waterproofing agent been applied, the effect might have been beneficial.

The Towers are constructed on a metal armature whose segments are overlapped and held together by wire wrapped with metal lath and covered with a cement mortar. The artist imbedded pieces of glass, ceramic, seashells, etc., into the mortar. The sculpture is designed extremely well as far as structure is concerned. The deterioration problem is inherent in the method of construction. Moisture penetrates the thin mortar skin or enters by means of tiny cracks produced by a variety of environmental stresses. Subsequent corrosion of metal parts results in expansive forces that are extremely destructive and provide additional paths for moisture penetration.

A controversy regarding the proper conservation of the Towers has been extant for many years. A number of these issues were finally settled by the courts based on their understanding of the technical problems and assumptions underlying the restoration process. A repair effort begun two years ago using cement-acrylic mortar manifests great numbers of shrinkage cracks that will prove to be as much of a problem as the indigenous materials of construction, for future maintenance. The epistemology of the Towers restoration has involved engineers, architects, chemists, conservators, lawyers, citizens, and politicians; it is a fascinating, if disappointing, case study.

William Firschein, Consultant
Built Environments Associates
Los Angeles, Ca

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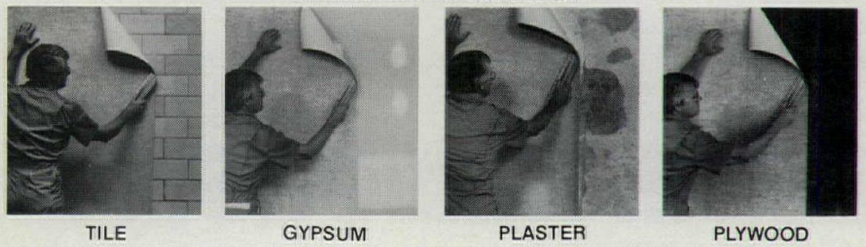

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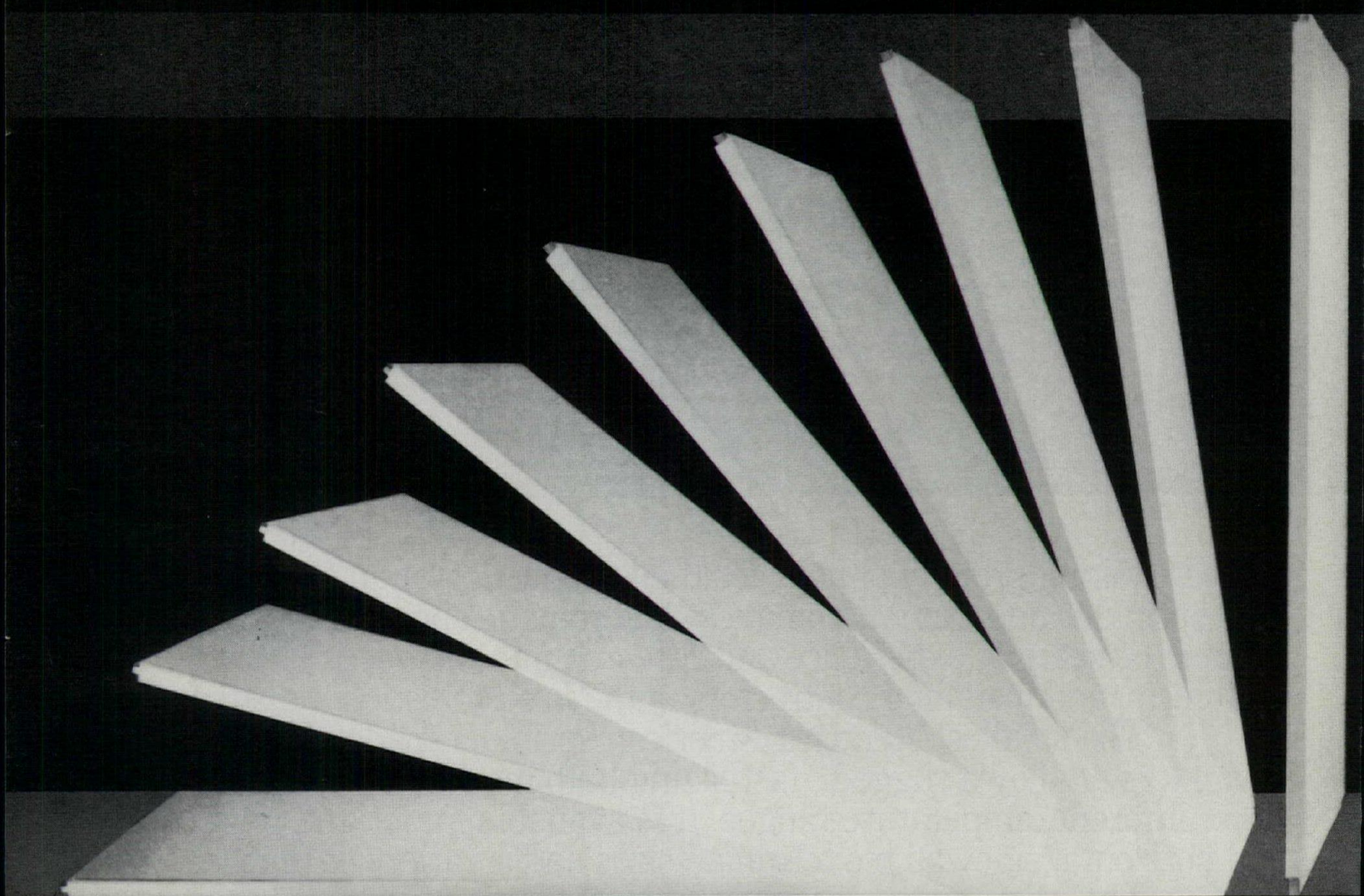

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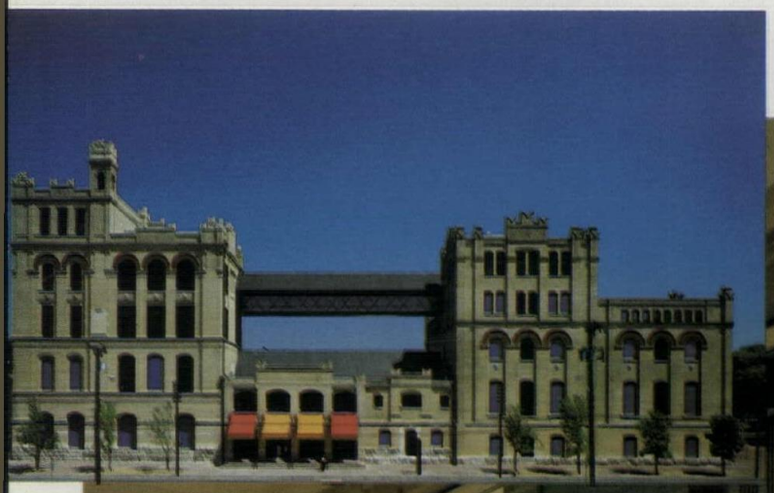

San Antonio Museum of Art
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Cambridge Seven Associates, Inc.
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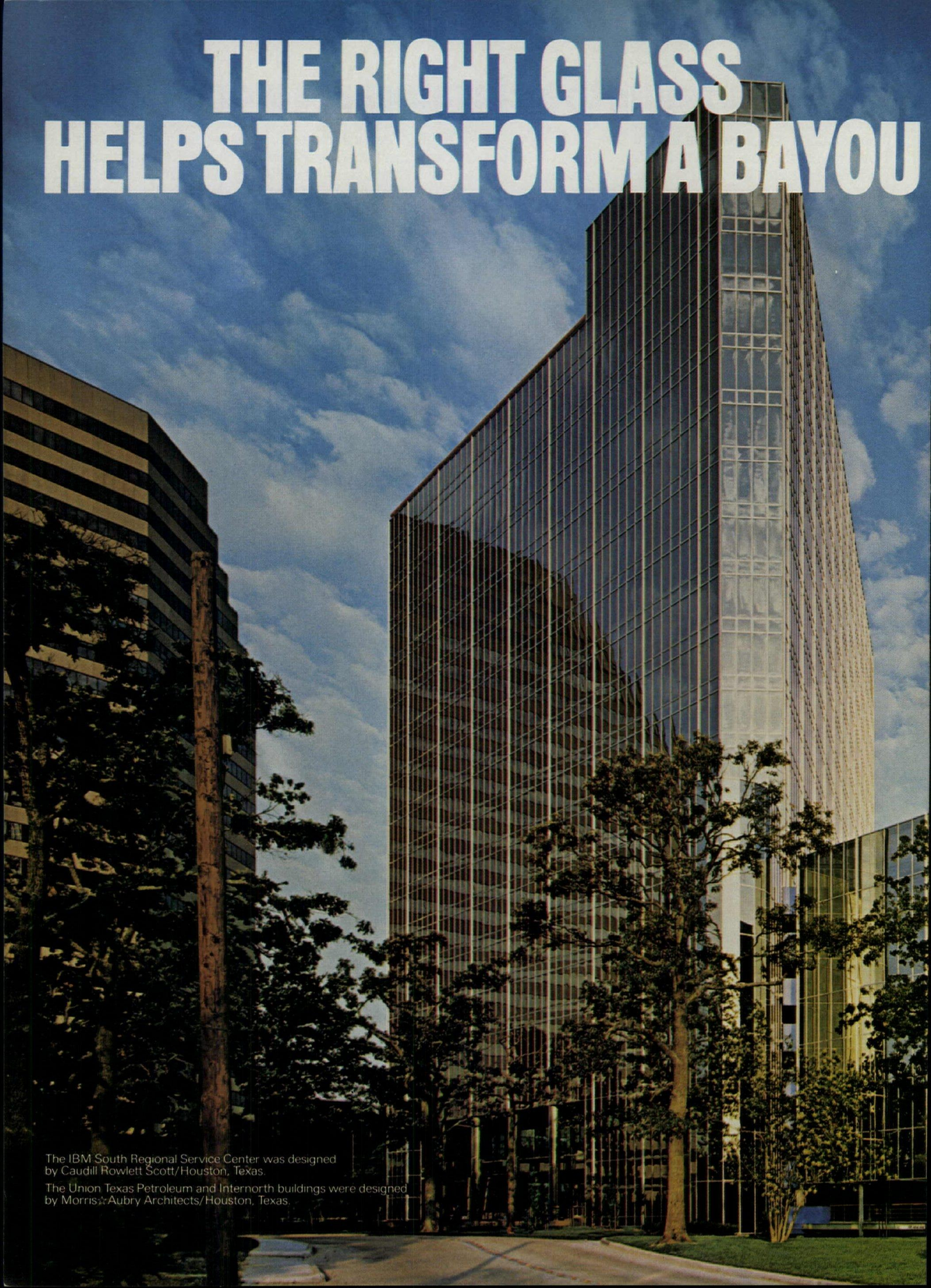

The IBM South Regional Service Center was designed by Caudill Rowlett Scott/Houston, Texas.

The Union Texas Petroleum and Internorth buildings were designed by Morris☆Aubry Architects/Houston, Texas.

INTO A BREAKTHROUGH.



Houston's West Side now boasts a glittering architectural landmark in the midst of a once-bleak bayou landscape.

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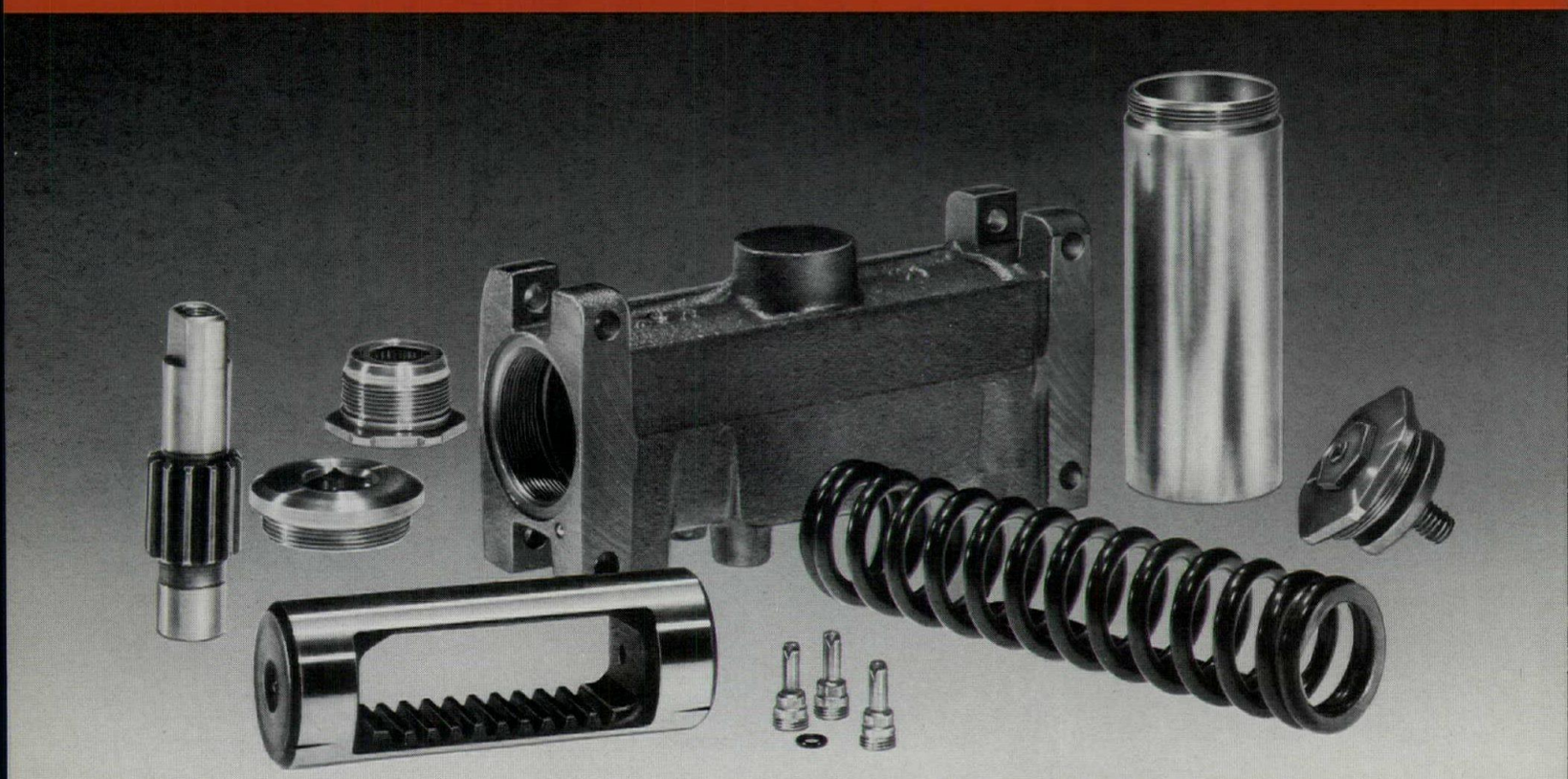

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Pencil points

Medium moves

Joe Giovanni, an architectural critic for* The Los Angeles Herald Examiner, *is writing articles for the Thursday "Home" section of* The New York Times. *But, he says, "I will remain bi-coastal." This is the latest in a series of critical shifts over the past year that includes:

¶ Wolf von Eckardt departing from* The Washington Post *to write for* Time *magazine;

¶ Ben Forgey writing for* The Washington Post *when* The Washington Star *departed; and

***¶ Suzanne Stephens leaving P/A to edit the revived* Skyline.**

Medium births

Speaking of* Skyline, *it is but the most recent of New York architectural reviews (see p. 240) to come to life in the last year. Earlier births:* Metropolis *(Sharon Lee Ryder);* Express *(Andrew MacNair). Can New York really support three architectural calendars, three reviews of one Olmsted show, three . . . ? The fecundity of architectural words is producing issues elsewhere as well (again, p. 240):

¶* Trace, *by George Baird out of Canada;

¶* Mimar, *by Brian Brace Taylor out of Paris, by way of the Aga Khan for and about the developing countries; and

¶* Arts & Architecture, *by Barbara Goldstein out of Los Angeles. Speaking of California,* Archetype *is not dead; it is just hibernating, gathering energy to put out an issue on outhouses.

Critical honors

A "medium departure" from* The New York Times *will allow Ada Louise Huxtable to pursue possibilities opened up on the happy occasion of being named a MacArthur Prize Fellow ($60,000 a year for five years) in recognition of her architectural criticism. She is largely responsible for the reestablishment of architectural journalism in the daily press.



Medalist Giurgola.

Golden news

The AIA is bestowing its highest honor, the Gold Medal, on Romaldo Giurgola, FAIA, partner in the firm Mitchell/Giurgola Architects, Ware Professor of Architecture at Columbia University, and recipient, with his firm, of many earlier awards, including

¶ AIA Architectural Firm Award, 1976;

¶ AIA Honor Awards for Columbus East High School, Columbus, In, MDRT Foundation Hall, Bryn Mawr, Pa, and others;

¶ Philadelphia AIA silver medal for the Wainwright State Office Complex (P/A, Nov. 1981, p. 102).

[Pencil points continued on page 58]

P/A News report

The News is new at P/A

Beginning this month, you will find changes in the News Report section. The big change is small—that is, many of the news articles are small, so that you can read more news, more concisely presented. And the small changes are big—the News section is becoming larger and contains longer, interpretive articles, as well as immediate, newsy ones.

At left you will notice a column of "Pencil Points" (from the name of this magazine in its early years), short news items to inform you and sometimes, we hope, to amuse you—noteworthy events and projects upcoming, unusual competitions, important openings, comments, jokes, and perhaps even gossip. We will depend upon our regular correspondents, of course, to give us national and international coverage, but we also welcome ideas from you, the reader. If you have a tip, a message, or an anecdote that involves architecture at least peripherally, please pass it along to us, and we will try to fit it in.

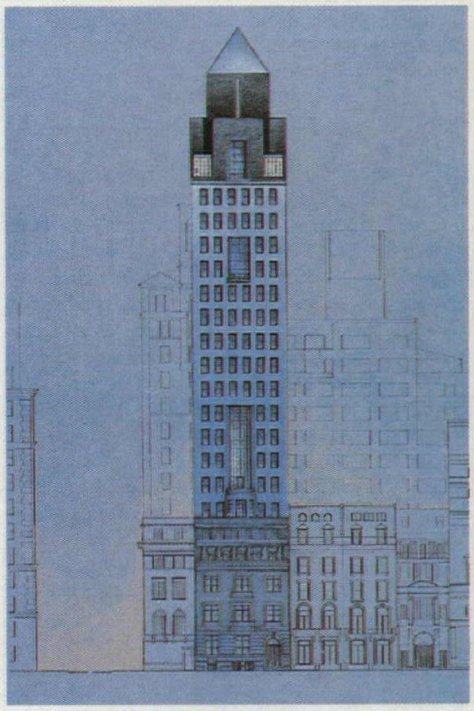
On page 63 begins the Perspective section, which this month includes a portfolio of former winners of P/A design awards. This section will also include, in future months, profiles, interpretive reviews of significant exhibitions, short features, and city reports.

The "In Progress" section will appear as usual, presenting brief reports on projects on their way to completion.

We hope the changes will please you. And again, we await your response and suggestions. [SD]

Right building, wrong block

The first "test case" of New York's Upper East Side Historic District since its designation in May 1981 (P/A, Nov. 1981, p. 42) set architects against preservationists in an ironic confrontation that calls into question the clarity of the district's goals. On November 10, the Landmarks Preservation Commission denied, by a 6–5 vote, a certificate of appropriateness for a 15-story apartment tower proposed for East 71st Street, near Madison Avenue. The project, designed by Diana Agrest and Mario Gandelsonas in association with Gruzen &





North elevation and perspective of Agrest/ Gandelsonas design.

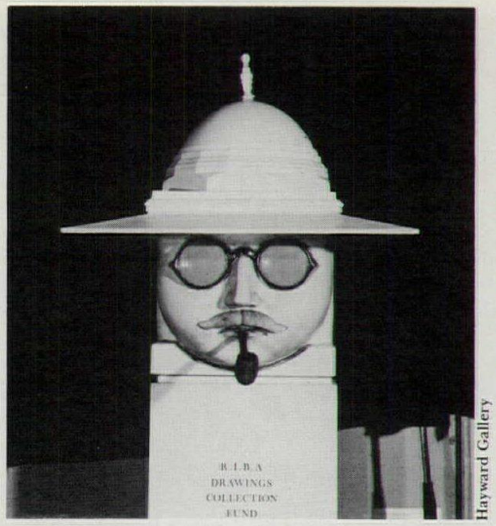
News report continued from page 31

Partners for Fieldhouse Realty, a Canadian developer, had won the approval of both Community Planning Board 8 and the New York Chapter of the AIA, but the Landmarks Commission contended that the tower was an inappropriate addition to the block, which contains the Frick Collection and library, and which is one of the few blocks left in the district that is exclusively low-rise.

The battle, however, was not drawn along the usual lines of big-building developer vs preservationists. It was not that Landmarks disapproved of the design itself; in fact, the project drew praise from many quarters. Set back 20 ft from the property line, the building was designed to be built on top of a six-story Italianate townhouse designed by C.P.H. Gilbert in 1923. The slim, 245-ft-tall tower, faced with Indiana limestone, would incorporate the townhouse as its base and would, in fact, restore that building's façade, lobby, and stairs. The tower's shaft, with its clocktower east elevation and elegantly recessed windows (just two of many commendable design features), would be topped by a copper-faced pyramid, thus incorporating the existing townhouse into a tripartite setback organization that is strongly reminiscent of New York's early skyscrapers. Landmarks was convinced, however, that the tower (or any other, for that matter) would overwhelm the low-scaled block. The architects pointed out (convincingly) that they were upholding precisely that tradition of mixing high- and low-rise buildings which made the district so lively: "The untouched base preserves the nature and scale of the avenue, and the new top plays with the skyline that has become a symbol of New York City itself." Given what is arguably one of the most thoughtful tall-building designs that New York has seen in years, it is impossible not to wonder what course Landmarks will chart for the UESHD. [PV]

Mammoth Lutyens show

Lutyens's day has come—or come again. Seven books, six new ones and one reprint, and countless articles and assorted ephemera have appeared in the past two years. The *pièce de résistance* is the mammoth Lutyens "show" in London (through January 31) and the accompanying catalog. Containing over 1200 items, it is one of the largest exhibits ever devoted to a single architect. Every aspect of his career is covered, from the early Arts and Crafts houses, with gardens done in collaboration with Gertrude Jekyll, to the "High Game" of Palladio, Queen Mary's Doll House, furniture, and finally New Delhi. There is a full-scale recreation of his parlor, with black walls, white dado, and green floors, explanations of his unhappy marriage, and other diversions.



Hayward Gallery



Hayward Gallery



Nairn Floors, London

Bust of Lutyens (top). Model (by R. Seifert) of Lutyens's Memorial to the Missing of Somme, France (middle). Exhibit installation, floors "in the Lutyens manner," (bottom).

Shown in the Hayward Gallery, a Brutalist concrete mass in the South Bank complex, the installation is particularly striking. The designer, Piers Gough, has recreated the mood of Lutyens using a typically eccentric axis, contrasting room shapes, different colors and floor patterns, and huge exposed timbers *à la* Munstead Wood, a dark low rude passage split by huge primitive columns *à la* Castle Drogo, and Mannerist door surrounds *à la* Little Thakeham. Gimmicky in places, the installation is a creative amalgamation of Lut's many fancies and indicates one direction of the Lutyens revival.

Obviously this is an exhibit intended for the "public," as the organizers proudly proclaim. Lutyens was not a great draftsman; he was a considerable caricaturist, and while there are some interesting early drawings by him and a few conceptual sketches, most of the architectural drawings are working details hung as so much "wallpaper." There are a few striking presentation drawings by Cyril Farey and William Walcott.

Actual floor plans by Lutyens or the office are limited. Instead, the very handsome house and garden plans prepared by Peter Inskip for his book are displayed, unfortunately reproduced at too small a scale. These are supplemented by some small models of the early houses, a large one of the Somme Memorial Arch with an incongruous plastic base explaining the obviousness of the intersecting arches, and the great model for his unbuilt masterpiece, Liverpool Cathedral. Photographs are the dominant element in the exhibit, largely the original *Country Life* prints with some recent supplements. They are excellent, but largely confirm the standard view of Lutyens; no new ground is broken.

Still, there is much to be learned from the show and from Lutyens, an architect of genuine genius and wit; but whether the lesson of the exhibit is more than archaeological reconstruction is difficult to assess. Critical opinion is divided on whether Lutyens ever fell out of favor, though certainly he did not inspire the young architects of the 1930s to the 1960s in the same way as those of today. In England the entire "Lutyens revival" is seen as a right wing movement—not just architecturally, but politically, and political affiliations count for much here. He is being used as an example of the correctness of tradition vis-à-vis the failure of Modern architecture. Certainly behind the Lutyens enthusiasm there is a nostalgia for the Raj and for the "dream houses" of the Edwardian age. Can Lutyens's lessons be divorced from style, historical image, and moldings? Perhaps, with the "new eclecticism," the answer does not matter. The absolutism with which Lutyens is embraced worries some, who point to the fickle finger of fashion. Who's next? Will the antidote be a Hannes Meyer revival? [Richard Guy Wilson]

Richard Guy Wilson is chairman of the Architectural History Division, University of Virginia, Charlottesville.

Mastering the U.S. Capitol

Congress now has the opportunity to put its House (and Senate) in order. After six years of sometimes acrimonious debate, it has a new master plan for the U.S. Capitol. And rather than stating, "Here's what must be built," this plan suggests, "If buildings are ever needed, here is where and how they ought to be located."

Developed by the Architect of the Capitol and a blue-ribbon team of consultants—Wallace, Roberts & Todd for management, planning, urban design, and landscape design; Mitchell/Giurgola for architecture; Frederick Gutheim for historic preservation; Hammer Siler George Associates for economics and social planning; and PRC Voorhees for transportation and parking—the new plan estimates maximum future space needs at 4.8 million sq ft.

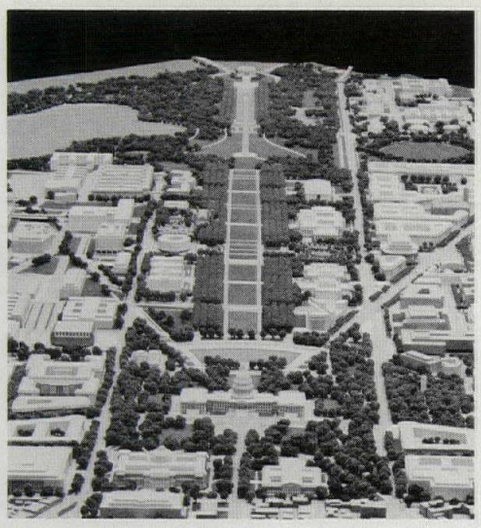
That's a far cry from four years ago when the consultants suggested 6.8 million sq ft and met widespread and vocal opposition, primarily from residents of Capitol Hill. The team retrenched and studied the "environmental capacity" of Capitol Hill, according to Elliott Carroll, FAIA, project administrator for the Architect of the Capitol.

The plan suggests the creation of a transition zone between the public and private sectors and recommends giving Congress greater control over sidewalks and even private homes' front yards (now technically owned by the District of Columbia). Aldo Giurgola championed this idea, according to Carroll, who said it would give "a consistent flow of urban design down the streets around our boundaries."

Perhaps the most dramatic suggestion in the plan is the eventual move (probably not for 50 to 75 years) of the U.S. Supreme Court off Capitol Hill to a new, and larger, Judicial Center. "The creation of such a center," says the plan, "would offer a dramatic opportunity to enhance the L'Enfant plan and give physical and symbolic expression to the separation of responsibilities among the legislative, executive, and judicial branches."

The plan also calls for extensive reforestation of the entire area around the Capitol, partly to reinforce Frederick Law Olmsted's original concept and partly to screen modern-day intrusions such as freeways. The present parking lot in front of the East Front of the Capitol would be removed and replaced by an underground garage with a plaza on top.

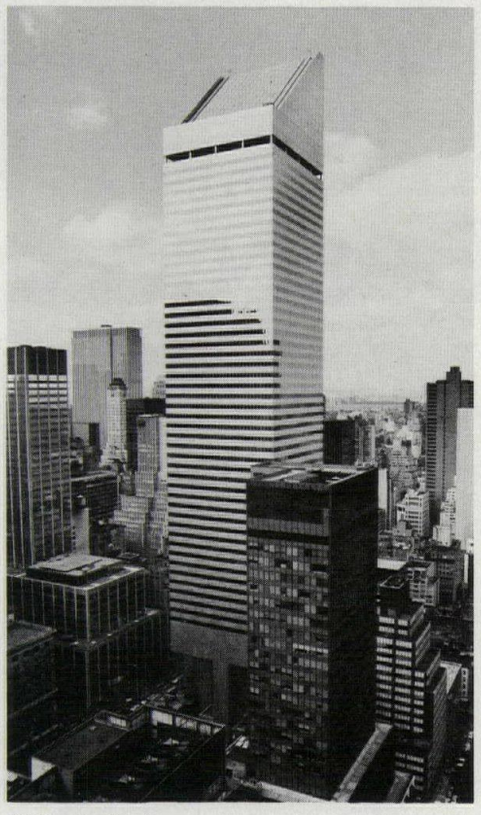
The new master plan does not address the perennial question of restoration or extension of the West Front. According to the report, it was deemed "inappropriate" (read "too political") for inclusion.



Master plan model, U.S. Capitol.

Reaction to this plan is much improved over four years ago; the residents believe their ideas were listened to. It is clear in the 82-page magnificently printed full-color book that the planners now believe that it is in the best interests of Congress to preserve the sense of neighborhood that exists around the Capitol.

As with all plans, however, the question is whether they will become a reality. Given the vagaries of the U.S. Congress, no one knows the answer.
[Carleton Knight, III]



Citicorp Center.

So it IS a solar roof

Fate, in the shape of Con Edison, is stepping in to fulfill the promise suggested by Citicorp's provocative roof form. More than 5000 photovoltaic cells will be installed on the sloping roof of the New York Citicorp Center to provide electricity to a solar power exhibit in the building's atrium and for experimentation. The facility, Con Edison's first photovoltaic demonstration, is part of a five-year project to begin next spring, evaluating the technical and economic feasibility of using the cells in New York City to produce electricity directly from solar energy, without combustion or heat transfer equipment.

Despite its suggestive shape, the south-facing sloped roof of Citicorp Center, completed in 1977, was not designed originally for solar energy conversion. Early in the design of the building, stepped rooftop apartments were proposed, but the idea soon dropped. Somehow, the sloped top persisted, only to meet its obvious fate now, with the energy experiment.

Citibank, Con Edison, and the Empire State Electric Energy Research Corporation are sponsoring the project, and Westinghouse is designing, installing, and testing the system that will consist of 573 sq ft of silicon solar cells, storage batteries, a weather station, a computer data acquisition system, and equipment to convert the dc electricity produced by the solar cells to ac. While Citicorp Center's peak electric load is in excess of 6000 kW, the cells will generate no more than 5 kW, for test purposes only. One kilowatt will power the atrium exhibit, and the rest will be used to test the feasibility of storing the excess electricity in batteries or feeding it from the cells into the Con Edison system.

French attention: Sacre Bleu

When, if ever, has a candidate for president of a large and powerful Western nation made architecture and architects an issue in the campaign for office? François Mitterrand, new French president, said recently, "There is no great policy for France without great architecture," and reiterated his election platform promise to seek major reforms in the French architectural profession. Mitterrand's minister for housing and urbanism, Roger Quilliot, recently amplified the Socialist administration's plans. Mitterrand will apparently make good on his promise to abolish the Ordre des Architects, the French quasi-governmental equivalent of the AIA, National Council of Architectural Registration Boards, and National Architectural Accrediting Board. In an interview published in L'Express, a French newsweekly, Quilliot also signaled repeal of a 1977 law requiring that architects review and sign all building plans, expressing the hope that building might be restored to the hands of the nonprofessionals whence it came.

The ministry of housing and urbanism also launched a study, to be carried out at the Centre Beaubourg in Paris, of new prototypes for a wide vari-

[*News report continued on page 35*]

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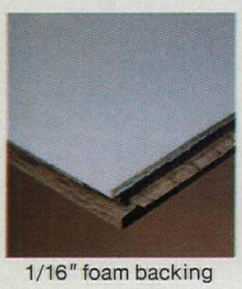

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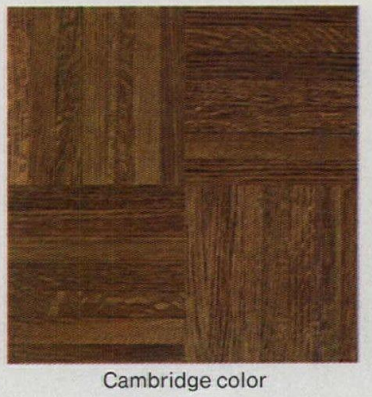
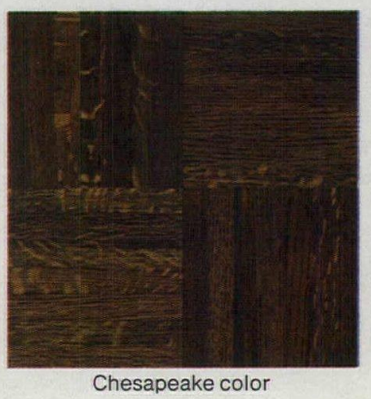


Cambridge color



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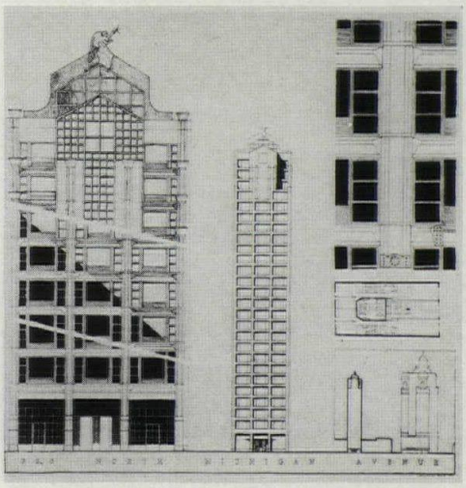
News report continued from page 33

ety of buildings the Socialist regime hopes will be spawned throughout the country. The government plans to organize public workshops on architecture and urban design, with features that seem to resemble the community design centers once abundant in the U.S., and will convene a series of major policy conferences on architecture next spring. [Thomas Vonier]



320 N. Michigan by Laurence Booth.

Chicago represents America in Italy

Fifteen Chicago architects had their work displayed at the Palace of the Gran Guàrdia in Verona, Italy, the first showing of an exhibition organized by Museo di Castelvecchio of Verona entitled, "Beyond the International Style: New Chicago Architecture." The exhibit, which was cosponsored by The Graham Foundation of Chicago, was the brainchild of Verona architects Maurizio Casari and Vincenzo Pavan, who also edited the lavish catalog. Casari and Pavan visited Chicago early in 1980 to see first-hand what new directions were being taken in the "capital of Modern Architecture." Because of Chicago's reputation as a city of builders—in contrast to the New York (or, for that matter, Italian) proclivity toward theorizing—Pavan and Casari believed that the new architecture on the drawing boards in Chicago would best represent the reality of American architecture today. A secondary, but important, concern was that the work of young, less known designers, including those working in the offices of the leaders of the current Chicago architectural scene, be exhibited in lieu of the already familiar large corporate establishment firms.

The 15 architects participating in the exhibition are: Thomas Beeby, Laurence Booth, Stuart Cohen, Deborah Doyle, James Goettsch, Gerald Horn, Helmut Jahn, Ron Krueck, James Nagle, Anders Nereim, Peter Pran, Kenneth Schroeder, John Syvertsen, Stanley Tigerman, and Ben Weese.

After Verona, the exhibit will travel to Naples, Milan, and Paris, coming to the Art Institute of Chicago in March, 1983. John Zukowsky, associate curator in charge of the new Department of Architecture at the Art Institute, plans to bring the exhibit up to date at that time. [David A. Greenspan]

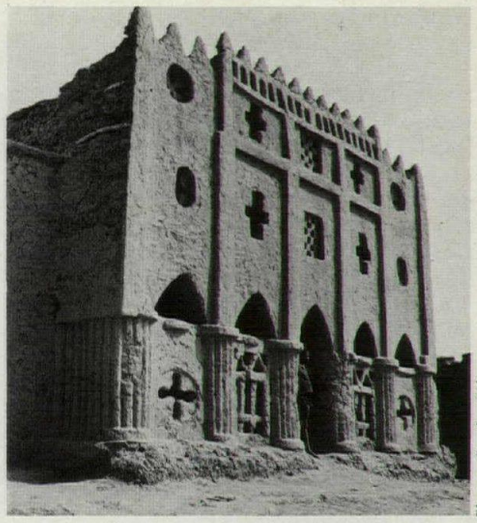
High-tech salutes low-tech

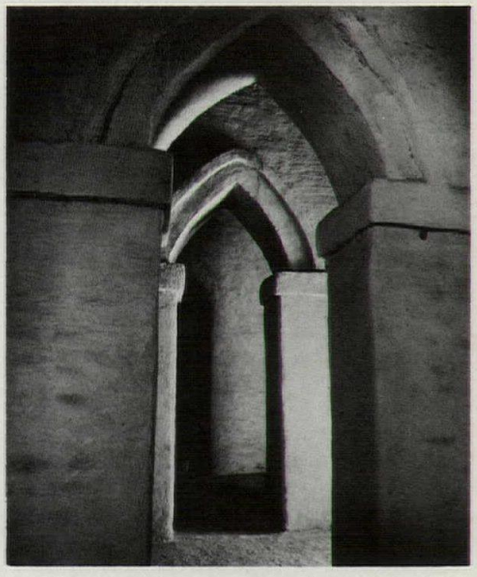
"On Architecture in Unbaked Earth," the exhibition that opened recently in Paris, bristles with ironies—some sad, some satisfying. The show, a multimedia affair at the Centre Georges Pompidou until February 1, 1982, includes hundreds of prints, slides, and drawings, a half-hour film, a large mural, and models ranging in height from four inches to ten feet.

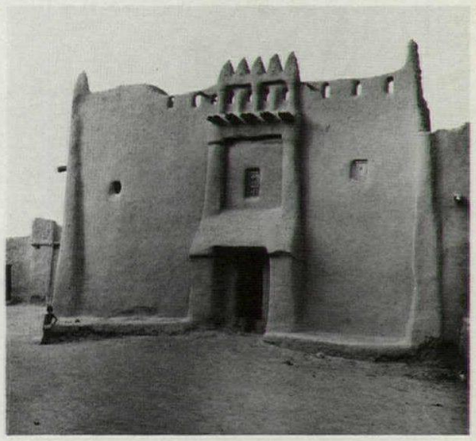
Architecture in mud is documented in three tenses—past, present, and imperative. Traditional buildings of breathtaking loveliness and variety, and practical, modern buildings from all over the world are marshaled in support of the show's main thesis: for its economic, thermal, ecological, and psychological virtues, unbaked earth remains, even in relatively wet climates and in industrialized nations, a highly desirable construction material. To help prove this point, the exhibition's organizer, architect Jean Dethier, has initiated a government-sponsored pilot program to construct 40 dwellings in unbaked earth in Southern France.

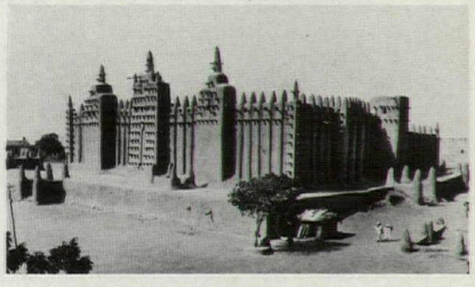
A major manifesto for mud, the show is, alas, marred by ethnocentrism. Despite much visual evidence and verbal eloquence in support of mud as a "regional," "traditional," and "democratic" technique, a mural depicting leading mud "heroes" shows only two non-Westerners out of 13, and the mural's single black is identified by the show's film as the "disciple" of a Frenchman. Scheduled to travel for years, the exhibition itself, largely about and for the Third World, is somehow not destined to grace a single Third World country until 1986.

The show is a clever exercise in cultural glamour, feeding a Western hunger for the exotic. With photographs that are small, poorly arranged, of varying quality, and neither exhaustive nor well-documented, the exhibit faces the practical need for a *return* to mud in the Third World, as most new construction there uses thermally dismal, exorbitant concrete, in a disastrous imitation of the West. With brilliant polemical snobbery, Dethier presents a new cultural icon, "American mud," the luxury adobe villa and row-house in the U.S. Southwest. Photos show the sumptuous interiors of these gracious buildings, epitomizing the show's essential irony: Beaubourg, a capital-intensive showcase, a centralized shrine to *dernier*









Photos: Carolee Pelos

Top to bottom: Young Man's House, Mali; Mosque, Mali; House at Djbnne, Mali; Great Mosque, Djbnne 1907.

News report continued from page 35

cri high-tech, is seeking to revalidate a technology labor-intensive, ancient, and local. [Jean-Louis Bourgeois]

Jean-Louis Bourgeois is an architectural historian. With photographer Carollee Pelos, he recently produced "Spectacular Vernacular: Traditional Design Architecture from Western Africa and Southwest Asia," an exhibition of 150 photographs and drawings shown at Columbia University. "Spectacular Vernacular" will be on exhibit during February, Black History month, at the Black History museum, Hempstead, NY, and will continue thereafter on a national tour.

Chicago awards: Middle of the road

The Chicago Chapter of the American Institute of Architects has premiated a half-dozen buildings in its least controversial Distinguished Buildings Awards Program in three years.

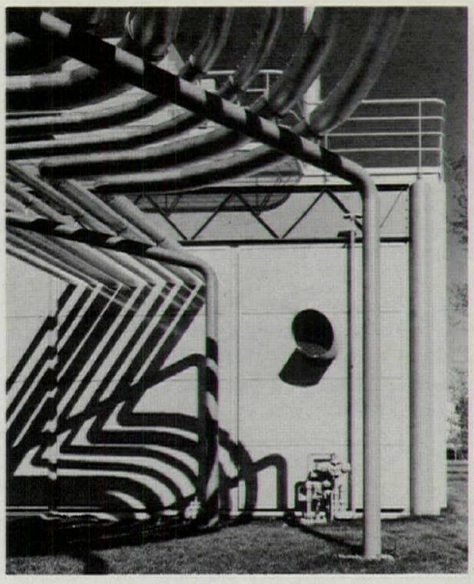
The 1979 awards program, with an all-Los Angeles jury chaired by Thomas R. Vreeland, Jr., AIA, created a storm of controversy because, in Vreeland's words, the jury was "looking for the unusual, the weird," and passed over many projects that were "very good, but very straight."

In reaction, the 1980 awards were more in keeping with the canonical tradition of Chicago architecture, and in addressing the audience at the awards ceremony, chairman Bruce Graham invoked Mies's notion that "Architecture is the Will of the Epoch."

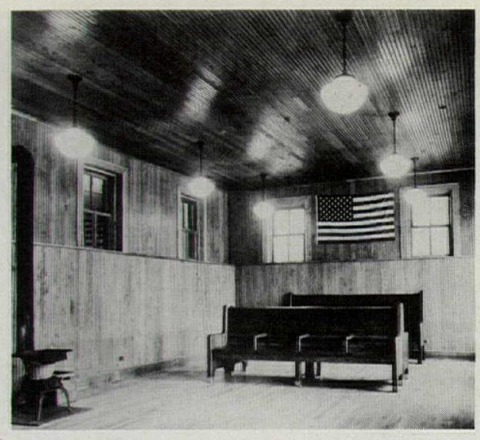
If nothing more, the 1981 awards represent the breadth of work being undertaken in Chicago today more accurately than did either of the previous two awards programs.

Awards were given to Holabird & Root (Corporate Headquarters, Research & Development Facility, Hollister, Inc., Libertyville, Il); Murphy/Jahn (De La Garza Career Center, East Chicago, In); Stanley Tigerman & As-

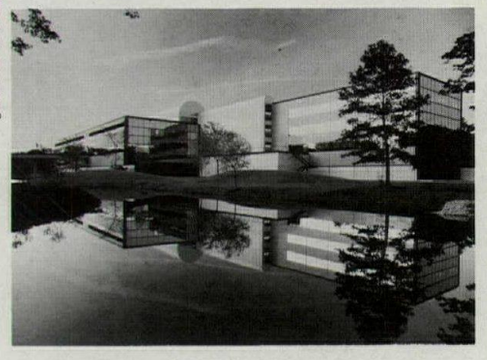
[*News report continued on page 38*]



James R. Steinkamp



John Vinci



De la Garza Career Center by Murphy/Jahn (left). Chicago Street Station renovation by John Vinci (right top). Hollister, Inc., Corporate Offices by Holabird & Root (above).

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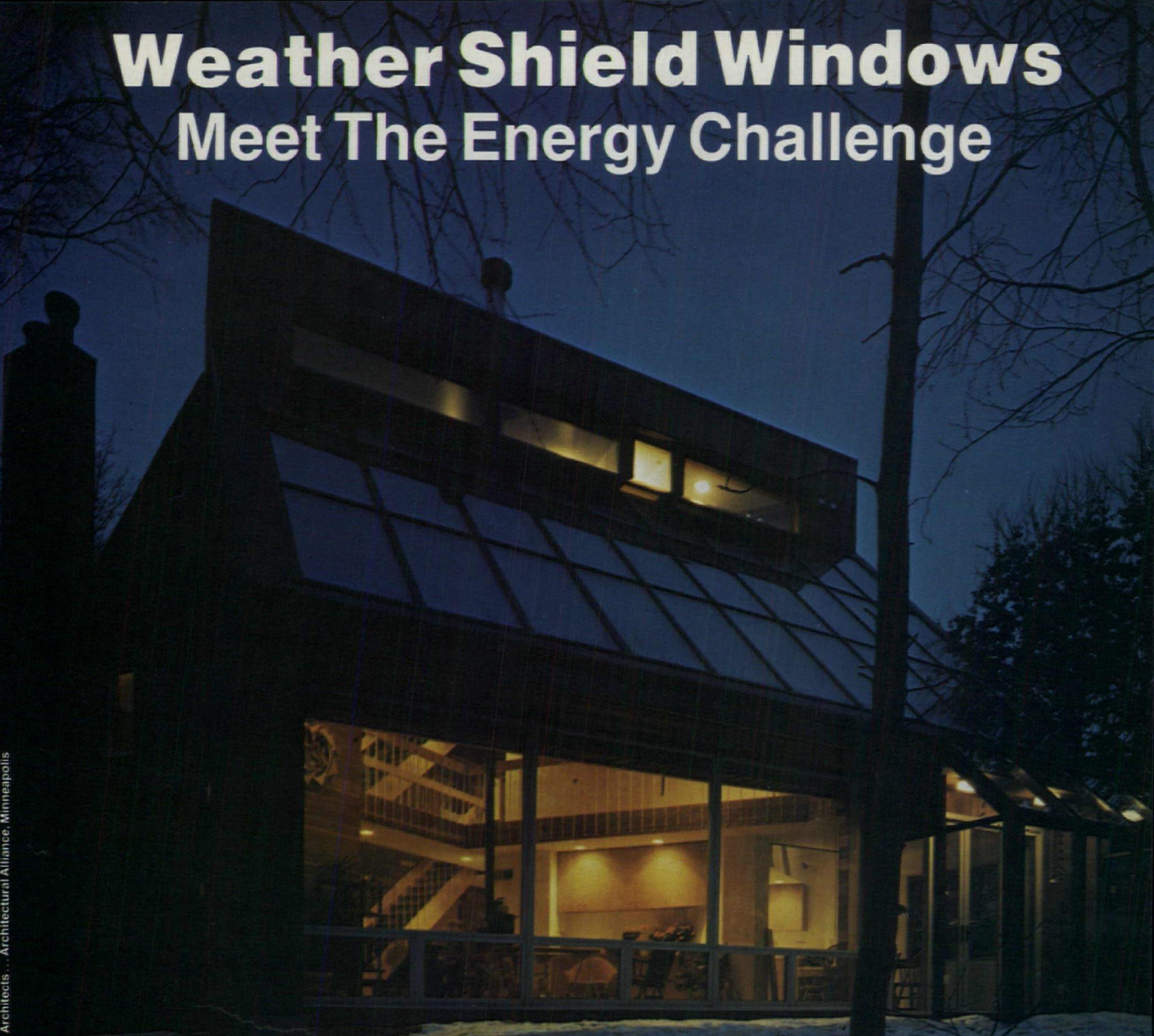

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sociates (The Anti-Cruelty Society Addition, Chicago); Marvin Ullman, AIA (Eisenberg residence, Chicago); Office of John Vinci, Inc. (Restoration of the Chicago Street Railway Company Building for the Hyde Park Historical Society, Chicago); and Weese Seegers Hickey Weese Architects Ltd. (1211 North LaSalle Apartments; P/A, Nov. 1981, p. 38).

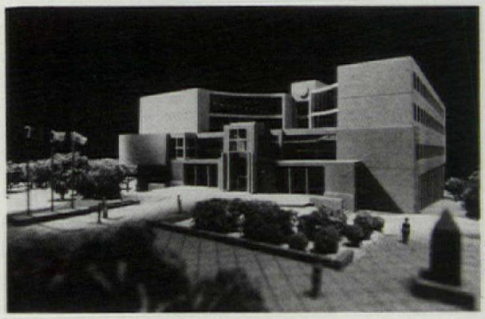
Also honored were three recipients of the Distinguished Service Award, given in recognition of service to the architectural community as a whole: Ira J. Bach; Hedrich-Blessing Ltd.; and Harry Weese/*Inland Architect.*

The jury for the awards program was: Charles Burchard, FAIA (Blacksburg, Va), Ulrich Franzen, FAIA (New York, NY), Hugh Newell Jacobson, FAIA (Washington, DC), and Edward A. Killingsworth, FAIA (Long Beach, Ca). [David A. Greenspan]

Heery on Georgia's mind

One Atlanta architectural firm swept six of the seven Honors Awards given in the 1981 Design Awards Program of the Georgia Association American Institute of Architects. The jury cited Heery & Heery, Architects and Engineers, for the following: the Georgia Power Company Corporate Headquarters Building, Atlanta ("Genuinely lyrical, superscale building with remarkable openness");





Alan McGee

Newton Residence by Kemp Mooney (top). Tallahassee City Hall by Heery & Heery (above).

Phase II of the Georgia Power Company office facilities, Atlanta; the Herman Miller Roswell, Ga, facility ("Sophisticated design image for a sophisticated design-oriented company"); the Tallahassee City Hall, in association with Post, Buckley, Schuh & Jurnigan, Landscape and Civil Engineers ("Masterful handling of creating a civic space" which "deals with civic image in a sober, restrained yet generous way"); the San Antonio Airport, in association with The Marmon Mok Partnership and The W.E. Simpson Company ("It captures the spirit of the city with patios and vaulted roofs"); and finally, the "Spaces and Illusions" exhibit at the High Museum of Art, Atlanta ("Delightful . . . incredibly revealing to the senses"). The awards jury also honored Kempton Mooney, Architect, for the design of a residence in Griffin, Ga ("A transformation of Classical Georgia homes").

Jury members were John Casbarian of Taft Associates, Houston; Paul Kennon, president of Caudill, Rowlett, Scott, Houston; and architect Craig Hodgetts of Studio Works.

All entries were made anonymously. In spite of the fact that all but one project (Phase II of Georgia Power) had been published previously in major national and international professional journals, the jury believed that they had not only recognized a wide variety of projects, but also selected as wide a variety of talents as possible.

Design awards make statements, and these awards seem to say that few examples of finished architecture (two buildings and one exhibition) by Georgia architects are worthy of merit, and that hope rests mainly in the fertile future. But the program's structure unfairly weighs the idea and the reality equally, giving too much responsibility to the idea that must yet be proven and too little credit for ideas that have survived the tests of time. [Jon Hayes Carlsten]

[*News report continued on page 40*]

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Owens-Corning Awards

Six winners were announced recently in the Tenth Annual Owens-Corning Energy Conservation Awards program, intended to spotlight contributions to energy conservation by design professionals and their clients.

Winners in the Government-Design Category were: the earth-sheltered Visitor Center at the Antelope Valley Poppy Reserve (P/A, Oct. 1981, p. 62) by the Colyer/Freeman Group of San Francisco, and the Department of Justice Office Building in Sacramento by Marquis Associates, also of San Francisco. Incorporating mechanical, electrical, and solar systems, the latter building far exceeds the minimum state energy requirements in California.

In the Commercial-Design Category, the winner was Walker McGough Foltz of Spokane for their Farm Credit Banks of Spokane's Office Building. Walker McGough Foltz also won in the Institutional-Design Category for their earth-sheltered Washington/Jefferson Elementary School in Walla Walla, Wa.

Winner in the Institutional-Built Category was the Stephen C. O'Connell Student Center (P/A, Aug. 1981) at the University of Florida, Gainesville, by Caudill, Rowlett & Scott in Houston.

In the Industrial-Building Category, the winner was the Transit Operations and Maintenance Facility in Chapel Hill, NC, by Cogswell/Hausler Associates of Chapel Hill. The facility incorporates natural daylighting and passive solar heating.



Washington/Jefferson Elementary School by Walker McGough Foltz Lyerla.

The jury members were chairman Ezra D. Ehrenkrantz, FAIA, Sital Daryanani, PE, John W. Honeycomb, Ralph L. Knowles, FAIA, Robert G. Shibley, Marvin W. Wiley, PE, and Dr. Erv Bales, ME. [RJ]

P/A AdAwards program honors 45 companies

In the seventh annual P/A AdAwards program, a panel of architect readers has selected the best advertising published in the magazine in 1981. The jurors chose ads by 45 companies, basing their selection on the information given, the clarity, pertinence to architectural professionals, and visual excellence. The most honored company, chosen in four categories, is Forms & Surfaces.

Harvey Probber, Steelcase, Stendig, Sunar, Thonet; carpets and fibers—Armstrong, Milliken, Navan; flooring—Forms & Surfaces; ceiling/ceiling systems—Alcan, U.S. Gypsum; walls & wallcovering—Manuel Canovas, Forms & Surfaces, Scalamandré; windows & window treatments—Kawneer, Levolor, Rolscreen (Pella); glass/glazing—Pittsburgh Corning Glass; doors—Forms & Surfaces, Kawneer; hardware—Emhart-Russwin, Rixson-Firemark; materials & systems—Copper Development, Donn Products, Forms & Surfaces; roofing/roofing insulation—Celotex, Johns-Manville; electrical/lighting—Artemide, Intrex (Habitat), Peerless Electric; mechanical—Dover, Elkay, Schindler-Haughton, Sloan Valve; structural—Helios Tension, Nucor-Vulcraft, Owens-Corning Fiberglas, Stolle Corp. (Alcoa); kitchen, laundry, lab, washroom—Kohler, Poggenpohl; architectural supplies/services—Faber-Castell, Mayline, Tenex.

Jury members were architects Paul Segal of Paul Segal Associates, New York; Charles Dagit, Dagit/Saylor, Philadelphia; W.D. Walker, Fujikawa, Conterato, Lohan & Associates, Chicago; Jay Bauer, CRS, Houston.

The winning companies and their advertising agencies are being honored at an awards dinner in New York on January 21.

[*News report continued on page 44*]

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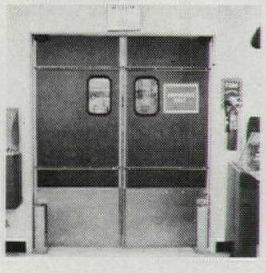
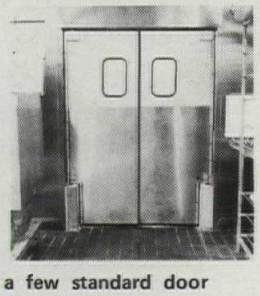
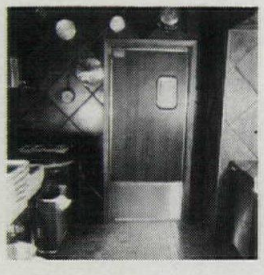
SCP 5: A Solid Core Door 3/4" thick. Standard door has Anodized Aluminum, Top Panels, 18 gauge steel center panels (SS front, Galv. rear), 14 gauge high carbon steel kick plates. Optional decor top panel, rub strips & jamb guards shown. Applications same as "LWP 3", a heavier door but same easy action.

LWP 4: Same as "LWP 3" except with decorative high pressure laminate both sides. Decorative doors are practical with protective accessories. Door illustrated has 24" high Base Plates and two sets of Bumper Strips.



SCG 1: Gasketed, Solid Core Door 3/4" thick. Illustrated door has Anodized Aluminum top Panels and 48" high 18 Gauge Stainless Steel Base Plates. For Refrigerated areas, Work Rooms, Processing and Cooler to Processing. Optional jamb guards shown. 1½" thick gasketed Foam Core Doors available.





SCP 8: A Solid Core decor door. Illustrated door has 18" high Base Plates and Edge Trim (18 gauge Stainless Steel). Decorative High Pressure Plastic Laminate above Base Plates to top of door both sides. For Food Service and other areas where Solid Core Decor doors desired. Write for other models and options.

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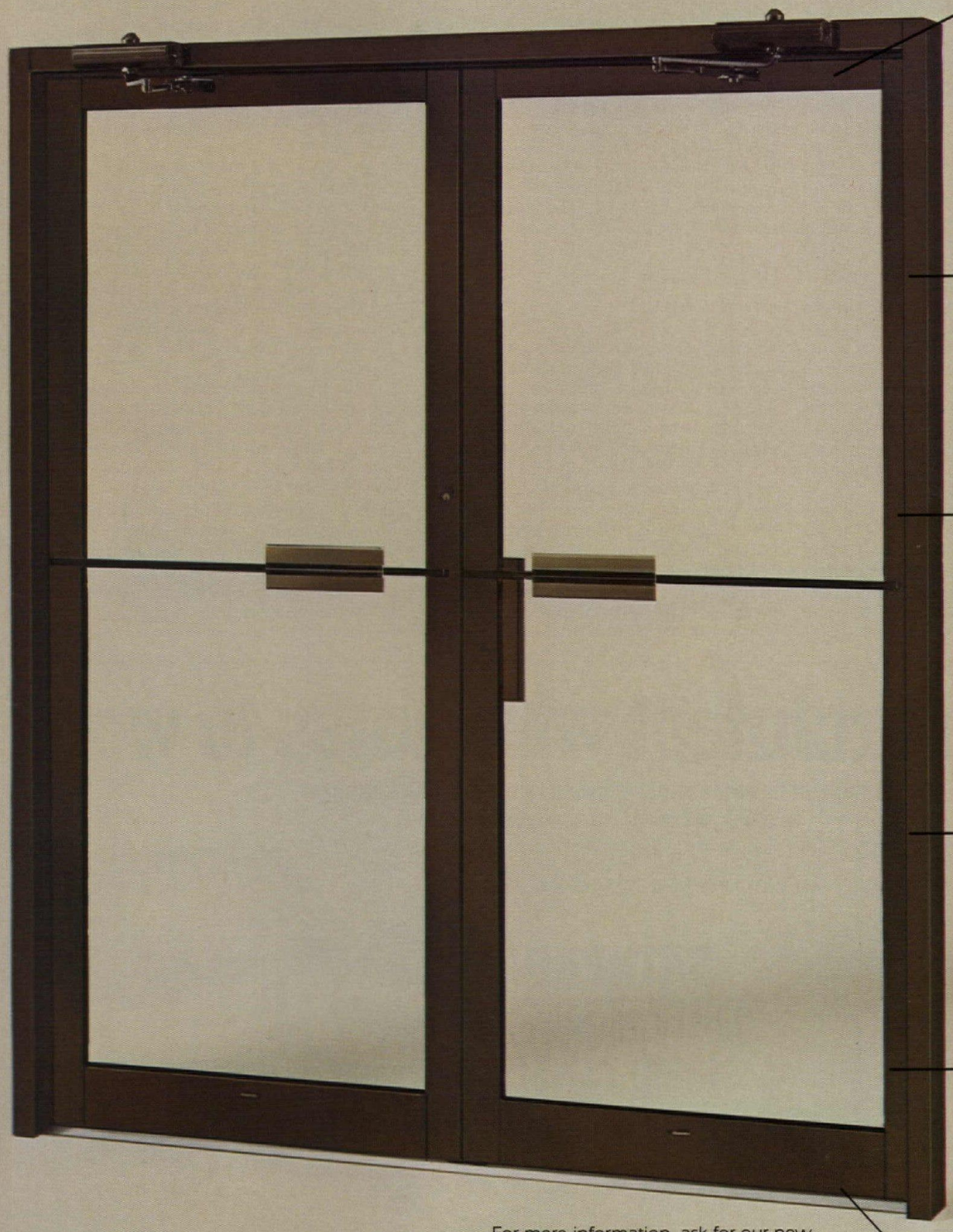

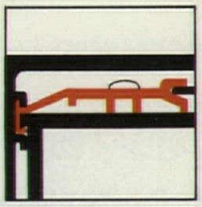

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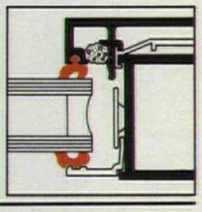

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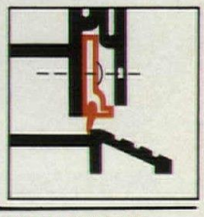

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The designer's element

News report continued from page 40

Wallace K. Harrison: 1895–1981

Wallace K. Harrison, the New York architect known for his major roles in the design of large civic complexes, died in Manhattan in December.

Harrison, who worked in partnership with Max Abramovitz from 1940 to 1979, was a member of the consortium of architects that designed Rockefeller Center in the 1930s, and that included as the major design force Raymond Hood. After World War II, Harrison was the chairman of the international design team for the United Nations headquarters in New York, an effort that led to his estrangement from one of the team members, Le Corbusier.

Harrison was influential in the design of New York's Lincoln Center arts complex in the 1960s and was the architect of its flashily opulent Metropolitan Opera House. His "futuristic" designs include the Trylon and Perisphere at the 1939 New York World's Fair, and the less appropriate and less timely Empire State Plaza in Albany (P/A, May 1979, pp. 106–109).

Harrison also designed the main terminal buildings and control tower at La Guardia Airport, and many individual buildings, including the First Presbyterian Church in Stamford, Ct, the Rockefeller University auditorium, the Phoenix Mutual Life Insurance headquarters in Hartford, Ct, and several New York skyscrapers, among them the Time & Life, Exxon, and Celanese Buildings.

Harrison began his architectural career at age 20, as a draftsman in the McKim, Mead & White office, studied at the Ecole des Beaux Arts in Paris after World War I, returned to work with Bertram Goodhue in New York, and then joined Harvey Wiley Corbett as a partner, a situation that led to his involvement in Rockefeller Center, and thence to his long association with Nelson A. Rockefeller. After his retirement from the firm of Harrison & Abramovitz (now Abramovitz, Harris & Kingsland) in 1979, Harrison worked on his own until his death.

Specifying preservation

The Construction Specifications Institute—most of whose members are architects—featured a seminar titled "The Three R's: Renovation/Restoration/Reconstruction," in its Western Regional Conference, held in Sacramento, Ca, Oct. 21–23. The seminar, instigated by J.R. Liske of Sacramento, may well be the best nuts-and-bolts conference on the subject that this reviewer has attended.

In part, the seminar aimed at demystifying the preservation field and informing those crucial people, the spec writers, of the state of the art in preserving and renewing older buildings. And it is certainly high time! As Bruce Judd, an Oakland architect with considerable experience in the field, commented, "I realized I had to write the specs myself if I wanted the contractor to do the appropriate, not the usual, thing." The four architects who spoke proclaimed the good news: technology has expanded and improved; increased activity in the field has created a market for good reproductions of hardware and other items; the network—where to find what or whom for what—is well developed.

By now architects have performed impressive feats to report. Dan Peterson, for example, moved a modest-sized, unreinforced masonry post office building in Santa Rosa 800 ft from its original site, assisted by rollers and a team of belly dancers. Richard Broder of Rosekrans & Broder guided the large and complicated restoration of the Crocker Art Gallery (AIA Award, 1981) in Sacramento.

But there is some bad news. Ron Curtis, an investment counselor and president of Personal Financial Management, Inc., called attention to two provisions of the 1981 Tax Reduction Act that, he said, would work as a disincentive to the small investor. The 5-year Amortization provision has been repealed; and the new "substantial rehabilitation" clause requires that rehab costs exceed the adjusted base of the building, or $5000, to qualify for tax re-

[*News report continued on page 48*]

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Exposed steel wall system provides economy and energy efficiency in new Chicago schools.



The new 357,000 sq. ft. Olive-Harvey College in southeast Chicago was designed to provide 8,500 full-time students with programs covering the arts, sciences and technical areas of learning.

The building's 30-foot by 30-foot bay steel framed structural system provides good quality spaces for students and faculty functions.

The building's enclosure of insulated painted ¼ in. thick carbon steel plate with 1″ thick insulated glass on a 5-foot module, was designed in 10-foot wide full height 46-foot 6-inch sections for rapid erection and early close-in of the building.

This enclosure is not only an effective barrier to the high noise levels caused by the heavy auto and truck traffic from the adjoining streets and expressway but also complies with energy conservation design requirements. Of the 59,150 square feet of exterior wall surfaces only 35% is glass.

The new Olive-Harvey College is a successful example of the design flexibility and practical economy of using structural steel on the inside and a painted, easily maintained, exposed light-weight steel skin on the outside. The Richard J. Daley College building in southwest Chicago duplicates this structure and exposed steel wall system.

To find out more about these buildings, and for information regarding the many applications for structural steel, contact a USS Construction Representative through your nearest U.S. Steel Sales Office. Or write for a copy of the USS Exposed Steel Design Data Sheet C.5/5a to United States Steel, P.O. Box 86, (C1496), Pittsburgh, PA 15230.

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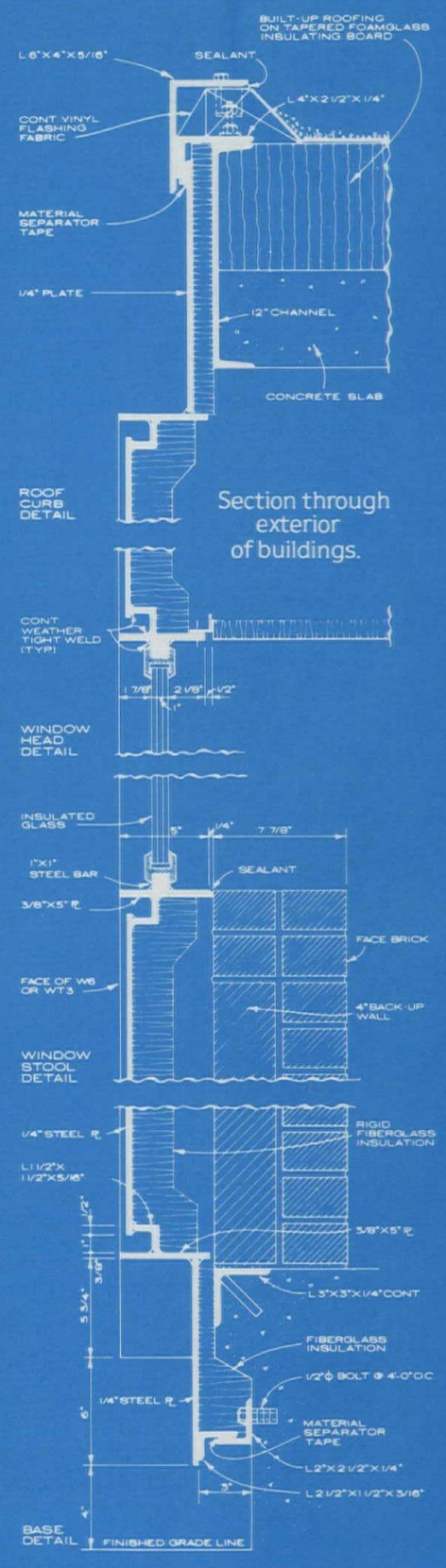

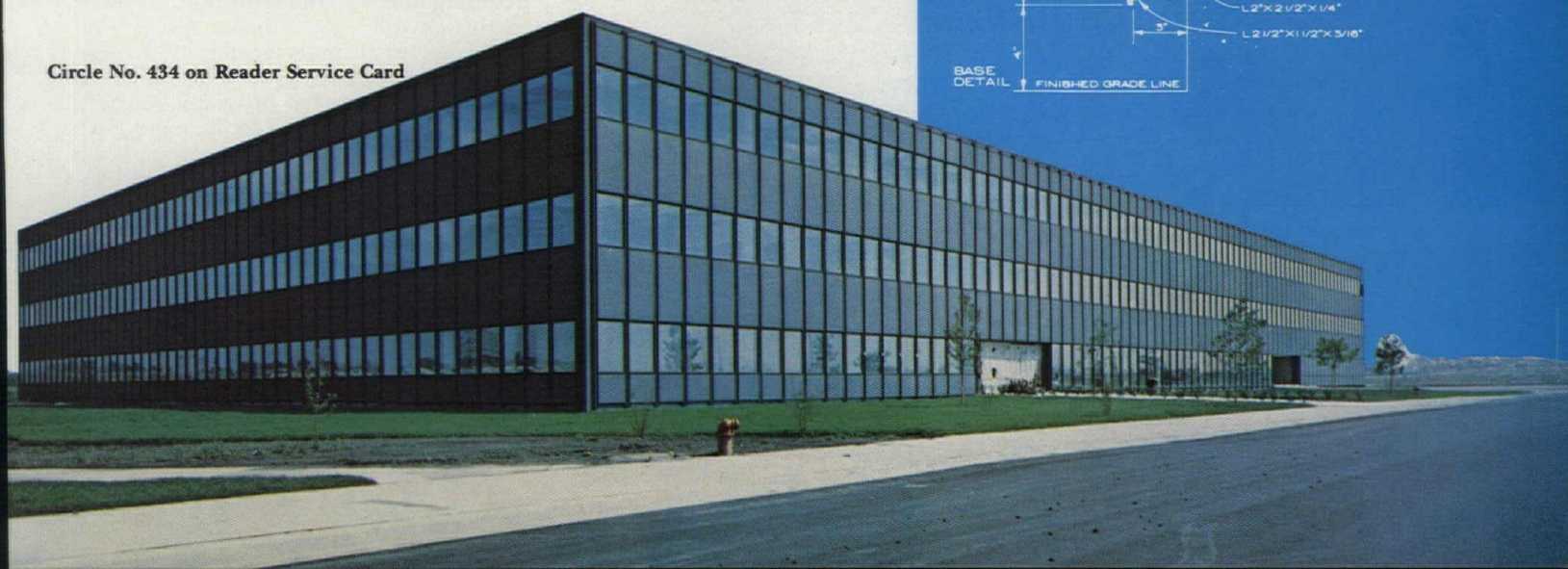

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News report continued from page 44

duction. The Dept. of the Interior has stated that about one-third of the projects approved under the old law would not get approval under the new one. Architects take notice—write your Congressman and urge that these provisions be changed. [Sally B. Woodbridge]

British architects: gentlemen or hustlers?

The recent relaxation in the Royal Institute of British Architects' Code of Professional Conduct set the theme for this year's RIBA conference, held in London in late October: the freedom for architects to establish new forms of practice and to adapt to changing patterns of national expenditure and to the severe recession in the building industry.

Professor Reyner Banham, opening speaker, pointed out that the relaxations in the Code invite a reexamination of the historical antithesis between the conception of architecture as a gentlemanly profession and architecture as an integral part of "the great real estate hustle." The distinction has deep roots in Renaissance thought—but the gentlemanly ideal is no longer tenable. Architects, in setting up as the model for their profession, become "nonplaying captains of the building team."

Much discussion ensued as to *how* architects could or should operate in the future. Fred Lloyd Roche (formerly chief architect and planner of Runcorn New Town, then chief executive of Milton Keynes New Town, and now in practice with "Mr. Habitat," Terence Conran) startled his audience by specifying the huge sums of money available from pension funds and insurance companies for investment in property. These institutions will provide the predominant patronage in the future. In the deprived areas, the public sector may well have to provide guarantees on investment returns.

Case studies were presented to demonstrate different patterns of practice and organization; and alternative methods of management and methods of promotion and marketing were studied.

Architectural education and continued professional development (CPD) were also deliberated. Though CPD is considered more essential than ever, it never seems to get further than reports and committees, an exception being the RIBA energy courses. Undergraduate education, however, gained more than its fair share of limelight for an unfortunate reason: at the outset of the conference, delegates heard that Bristol University's School of Architecture (one of the 38 schools in the UK to be "recognized" by the RIBA) was threatened with closure as part of the vice chancellor's recommended methods of making the harsh financial savings demanded by the government. All the universities and polytechnics in the UK are in similar peril. The architectural profession is known to be oversubscribed, yet students continue to enroll. Vice chancellors are forced to make huge cuts, but the implications for the future are devastating.
[Monica Pidgeon]

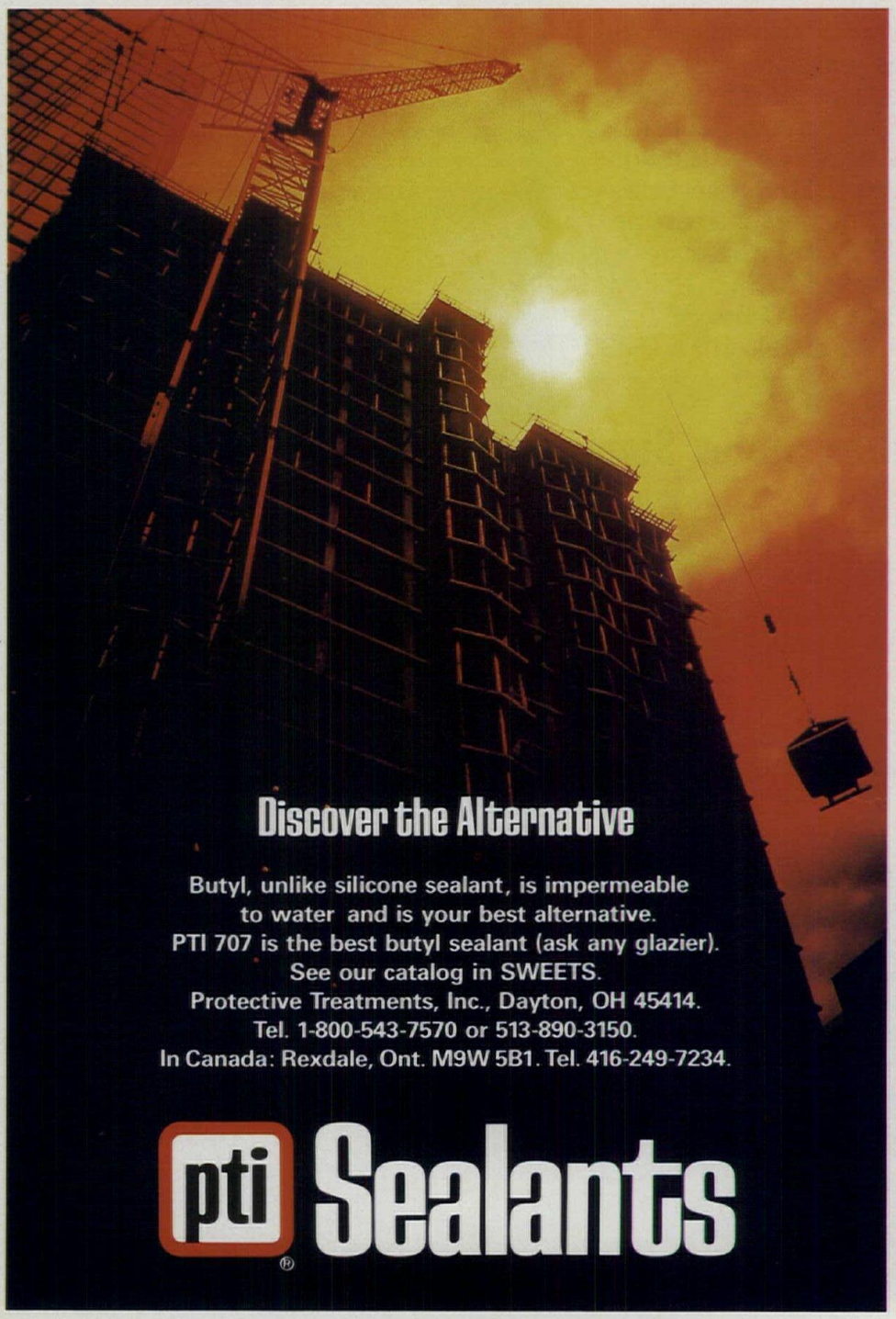
Changing times in preservation

The Reagan administration, it is rumored, plans to "zero out" the historic preservation fund in the 1983 federal budget. In the 1982 budget, signed into law by President Reagan on Dec. 23, $4.4 million is set aside for the National Trust for Historic Preservation. The states, which had been threatened with a total cut-off of funds, were allotted $21 million as a result of concerted lobbying on Capitol Hill by preservationists.

Several state historic preservation offices have had to lay off employees and cut programs because of a lack of funds. On top of this bad monetary news comes a series of historic preservation policies promulgated by the Interior Department that will alter radically the way in which preservation is treated by the department. Federal involvement, it is said, will be limited to properties owned by the government and to National Historic Landmarks.

The department wants to streamline the National Register of Historic Places to differentiate clearly between properties of federal, state, and local significance. Responding to this suggestion, Frederick C. Williamson, Sr., the Rhode Island state historic preservation officer, has said, "All of the state and local structures around the country constitute a fabric and a tapestry that are purely American. To say that any one of

[*News report continued on page 52*]



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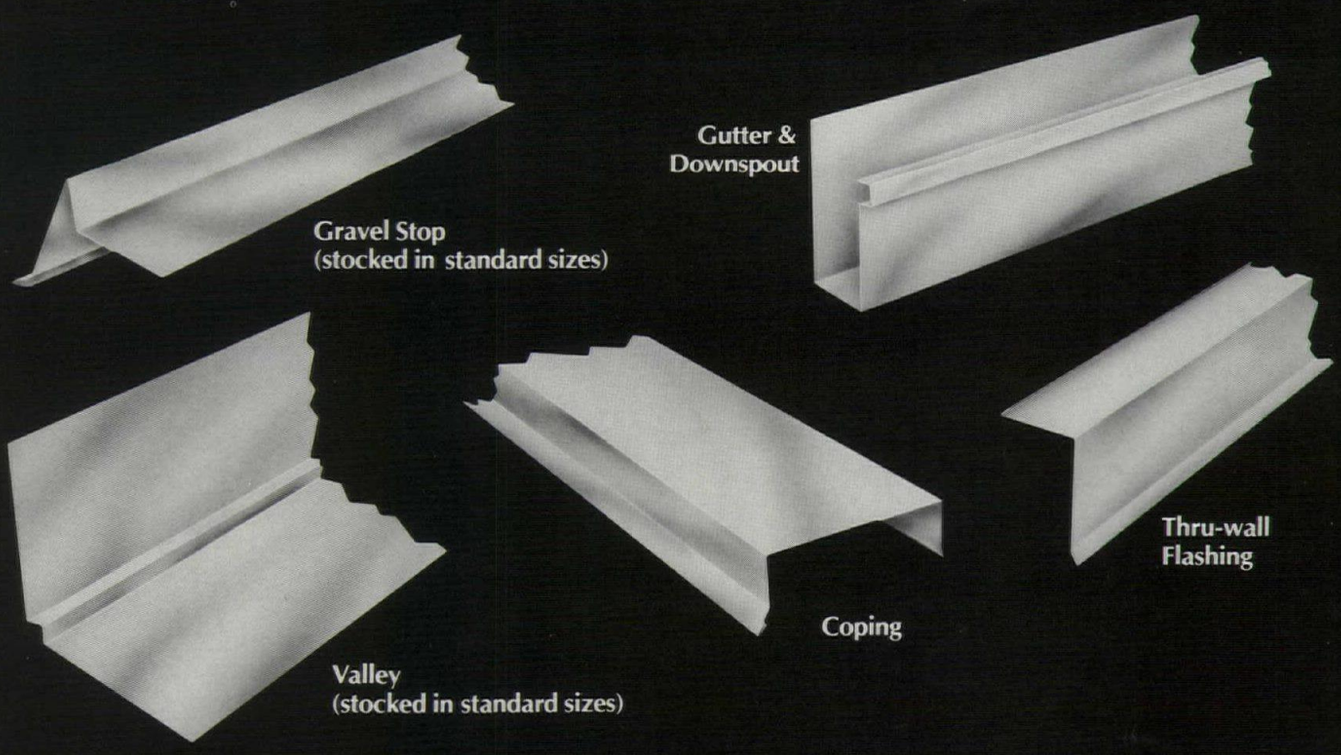

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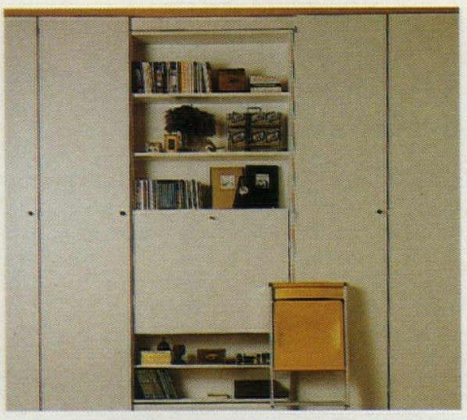

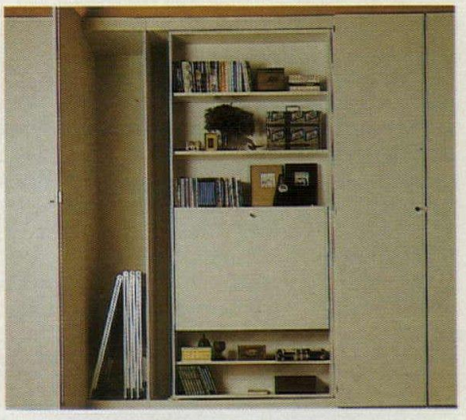

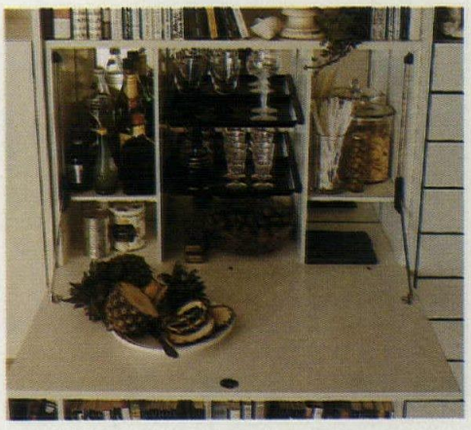







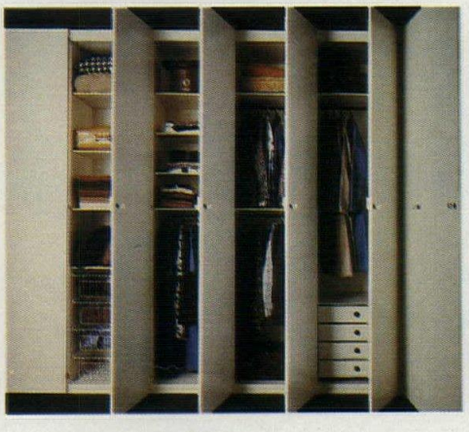



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News report continued from page 48

them does not have national significance does not understand the meaning of historic preservation as we in preservation know it." (The National Register reopened to private properties in November, more than a year after it was closed pending the publication of new regulations that permit an owner to object to the listing.)

The one good element of the policies, according to many in preservation, is the wholehearted acceptance of the tax incentives for preservation that were passed last summer. These, it has been estimated, have already spurred more than $1.2 billion in reinvestment in older buildings during the past four years under the old act. The new law is considerably more generous for investors.

To most preservationists, however, the overall thrust of the new policies is negative and threatens to reduce the vast gains made to date. For their part, Interior Department officials in charge of preservation are telling everyone the implementation of the policies will be different from what now appears on paper. And so, as with the funding, it is a case of wait and see.
[Carleton Knight, III]

Award-winning designs for the California Coast

The second California Coastal Commission Design Awards Program, juried this fall, produced 16 winners in 6 subject categories. The category with the most awards was Architectural Design; the firm with the most awards was Frank O. Gehry & Associates, who won for Santa Monica Place (P/A, July 1981, p. 84) the Spiller Residences in Venice, and the Cabrillo Marine Museum (P/A, March 1980, p. 78), the latter receiving an Award of Special Merit.

This year's Awards Program included projects dating from as far back as 1973, the year Proposition 20 passed. (Last year's program went back only to 1976, the year the Coastal Act setting up the Commission was passed.) The Commission reviews all development proposed for the coastal zone, stretching in some places as far as three miles inland. Attempting to achieve a balance between economics, function, design, and coastal protection has been an arduous assignment, and from the beginning coastal development regulation has been a subject of acrimonious debate. The Design Award Program aims to attract designers' attention, to publicize good design, and to make the Commission's goals and actions better known. The program is unusual for its regional constraints. It gives highest priority to preserving the "coastal experience," which decidedly includes buildings, but stresses recognition of the special conditions that occur when land meets water.

Other winners in the Architectural Design category were Joseph A. Lancor for the Dana Point Chart House; Stone, Marraccini & Patterson for the Asilomar State Beach Conference Center; Clarke L. Shultes for the Brady Residence; and the Ford Condominiums by Delawie, Macy & Henderson in San Diego.

Three awards for Public Access design went to Crescent Bay Park in Laguna Beach by Dennis Gillespie & Associates; Peter's Landing in Huntington Harbor by Bissell August & Associates; and Stillwater Cove Trail, designed in the Sonoma County Regional Park Office. The Arcata Marsh Enhancement Project by Frank Klopp, director of Arcata Public Works, won an award for Coastal Land Resources Protection, while a general award went to the Dept. of Transportation for Slope Erosion Protection. For Marine Resources Protection, Robert L. DeWitt & Associates won an award for the Moran Lake Resources Enhancement Project in Santa Cruz County. For Coastal Recreation, Stone-Fischer & Associates won for Surfsong Park in Solano Beach. Finally, the Low/Moderate Income Housing award went to Cypress Ridge near Ft. Bragg designed by James C. Dodd & Associates. One other award for Special Merit went to the City of Capitola for its Beach Shuttle Bus.

This year's judges were Barry L. Wasserman, California State Architect; Michael Stewart Brown, Landscape Architect for the State Department of Parks and Recreation; Jim Pepper, Professor of Landscape Architecture, U.C. Santa Cruz; Meri Jaye, Naval Architect; Ken Mullens, Director of Planning, Danielian Associates, Newport Beach; and John Menegon, Architect, Santa Barbara.
[Sally Woodbridge]
[*News report continued on page 58*]



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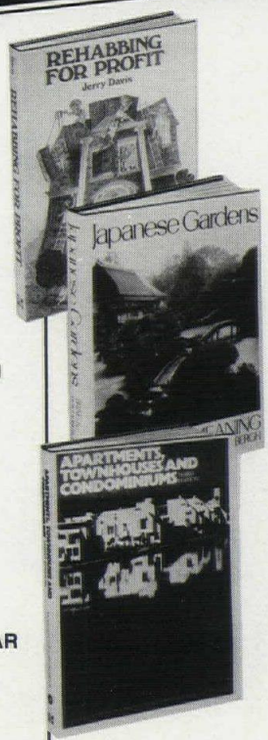

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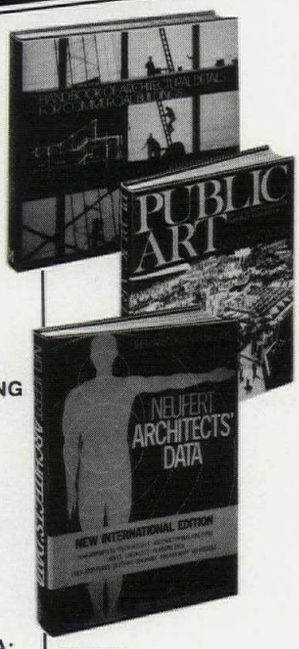

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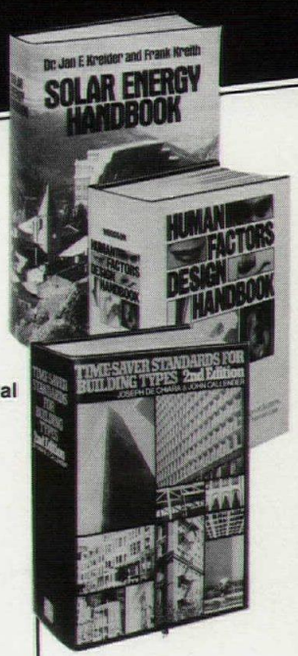

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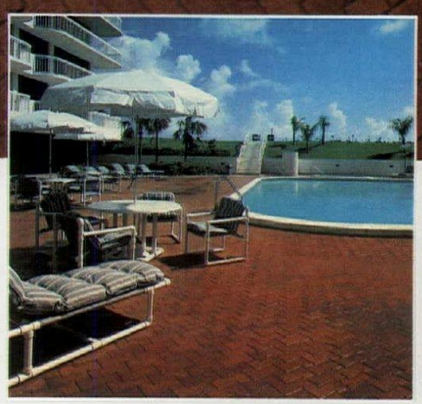

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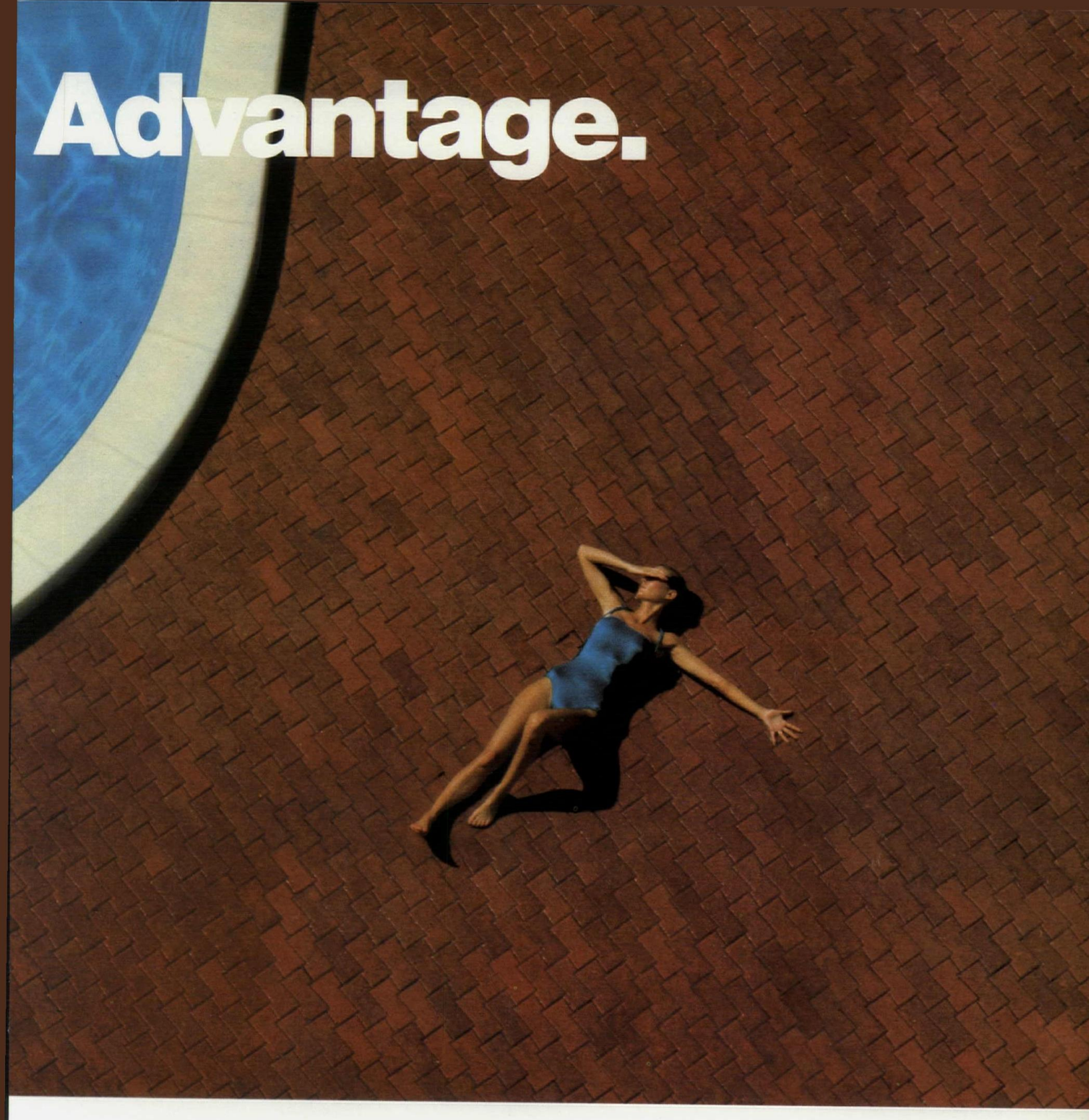

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Pencil points continued from page 31

Hush hush Maguire

Maguire Partners (the All-Star Bunker Hill backer) is preparing a 17-story Top Secret on the site opposite Hardy Holzman Pfeiffer Associates' planned contemporary art building for the Los Angeles County Museum of Art. The tower was awarded to Tony Lumsden of DMJM in a limited competition. Also in L.A., also by Maguire, is

¶ a scheme by Harry Cobb and I.M. Pei & Partners that will probably save Goodhue's Central Library (P/A, July 1981, p. 42) by sinking facilities underground and transferring air rights to another site.

And another L.A. update

The Wiltern Theater (P/A, Nov. 1980, p. 27) will live again as a performing arts center, integrated into a real estate development plan that includes the entire block. Architects: Rossetti Associates.

More museums

Speaking of L.A., speaking of museums, the scheme will soon be revealed for the above-mentioned HHPA Art Museum, and for Isozaki's Museum of Contemporary Art as well. And speaking of museums, but not of L.A.,

¶ In Grand Rapids, Mi, and in

¶ Akron, Oh, art museums have thrown good money after $1, in renovating old federal buildings for their own use. In Grand Rapids, an early proposal for the renovation by Emilio Ambasz won a P/A Design Award (P/A, Jan. 1976), but the $3.4 million rehab was carried out by Stingwick & Associates. In Akron, the $4.5 million renovation of an 1899 post office was directed by architect Peter van Dijk of Dalton, van Dijk, Johnson & Partners, Cleveland.

¶ The Musée des Arts Décoratifs de Montréal, housed in the Beaux-Arts style Château Dufrene built as a double residence in 1914 and renovated as a decorative arts museum three years ago by the MacDonald Stewart Foundation, is forming a collection of international decorative objects mainly from the period 1940–1960. David Hanks is curator. Luc d'Iberville-Moreau is director of this Montreal museum.

¶ The Metropolitan Museum of Art in New York will open its $18.3 million Michael C. Rockefeller Wing for the art of Africa, Oceania, and the Americas in February, only four years later than planned, in the south wing containing the André Meyer galleries, designed by Roche Dinkeloo.

¶ The de Menils are unveiling plans by Renzo Piano and Ove Arup for an art museum to house their collection and perhaps more, in the Montrose neighborhood of Houston, adjacent to the Rothko chapel.

Heery on Georgia's mind

The Jury selected "as wide a variety of talents as possible"; but it just happened that all but one of those talents were employed by the same firm: in the Georgia AIA's Design Awards program, Heery & Heery swept up six of the seven honors. Kempton Mooney also won. *(see p. 38)*

The "at long last" department

After over a decade of community controversy and indecision, Arthur Cotton Moore has finally received the city's permit to proceed with his Georgetown Harbor development.

Raising Rincon roofs

Dan Solomon is developing a proposal to go to City Council (San Francisco) to raise height limitations and change block configurations in the Rincon Hill area at the foot of the Bay bridge.

Big medical problems

The Mount Sinai Medical Center across from Central Park in New York is planning one of the most extensive renovations of existing medical facilities in this country. Cost of the operation: $200 million estimated. Commissioned: I.M. Pei & Partners.

Chairing Aspen

Architect and industrial designer George Nelson will chair the 1982 International Design Conference to be held in June in Aspen. The theme: "The Prepared Professional."

Changing offices

Among office shifts over the last year,

¶ Der Scutt, former design partner at Swanke Hayden Connell, has formed his own New York office, and client Trump is shifting with him: they have commissioned him to design a high-rise condominium tower on Central Park South in New York (Barbizon Plaza, watch out); and in L.A.,

¶ Tim Vreeland has left Kamnitzer, Vreeland, & Cotton for A.C. Martin & Associates.

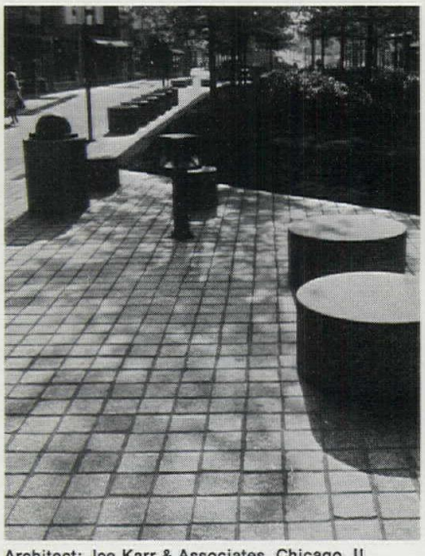
Architecture on film

Yes, it is a Voysey house in The French Lieutenant's Woman (last scenes). No, it doesn't date from the story's period, c. 1870, but from the late 1890s.

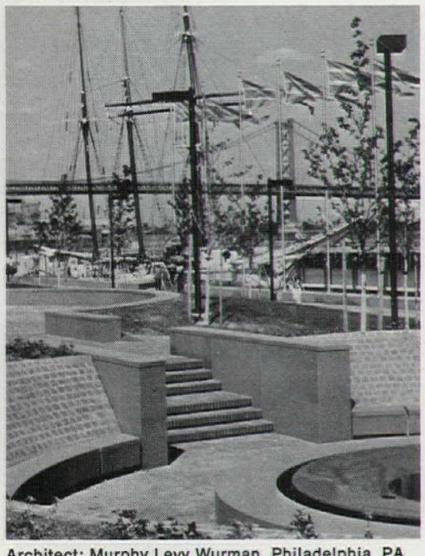
[*News report continued on page 63*]

Granite.

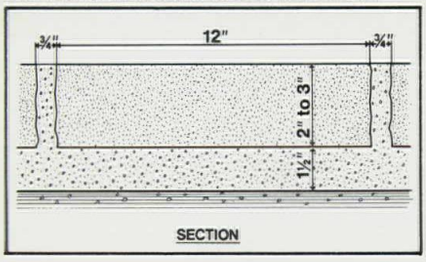
Not-so-pedestrian plazas for pedestrians.



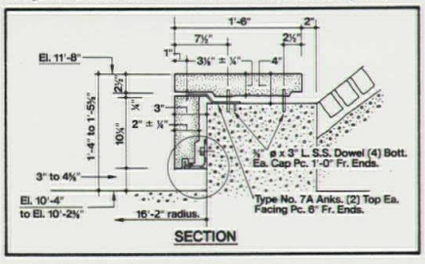
Architect: Joe Karr & Associates, Chicago, IL
Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA
Project Architect: Vincent Maiello, Philadelphia, PA



SECTION



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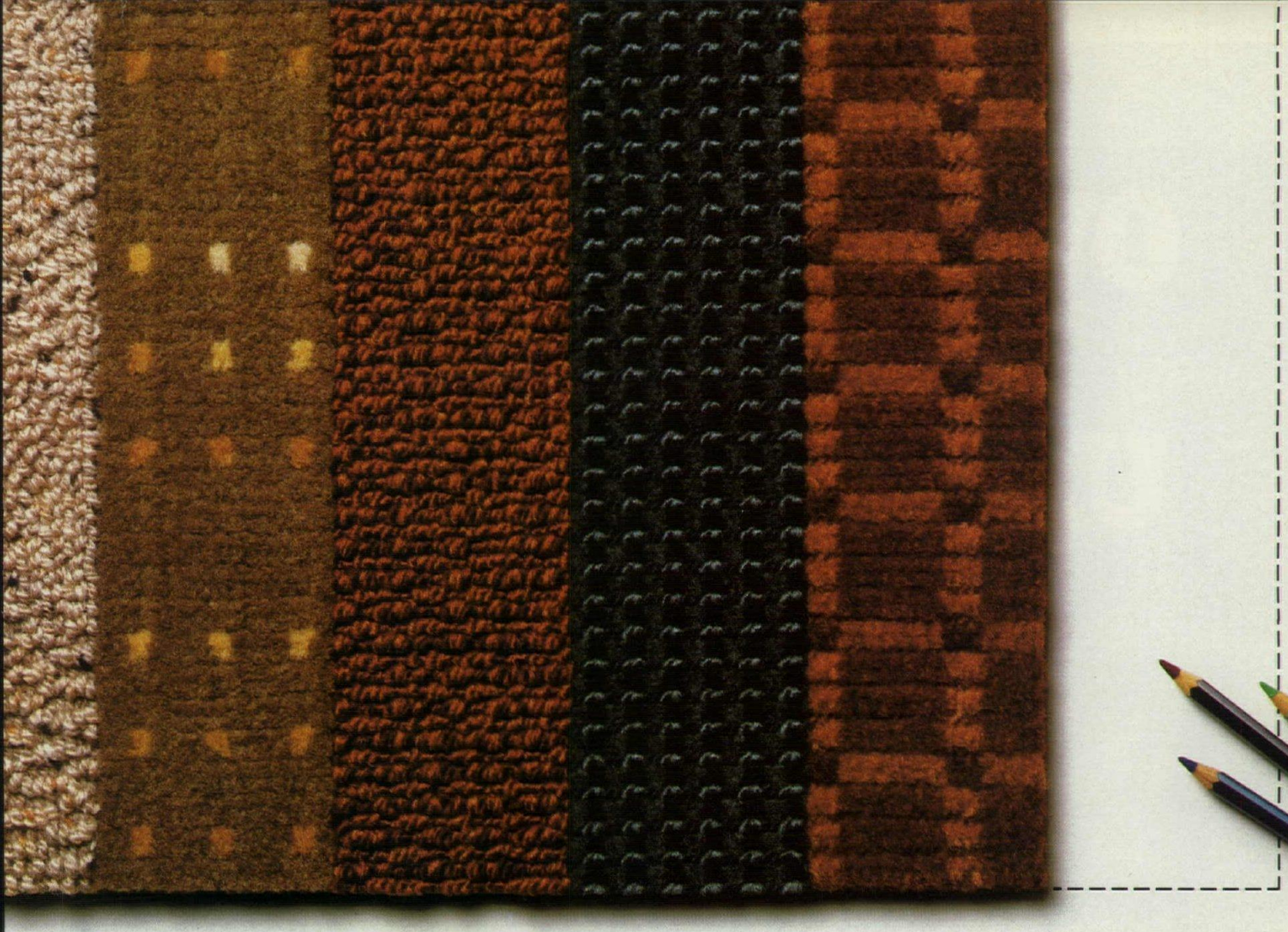

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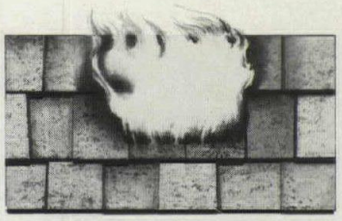

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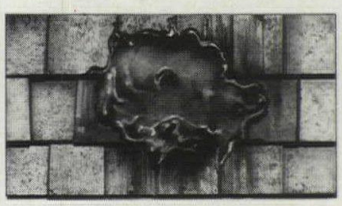

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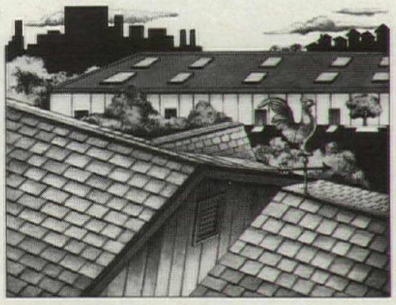

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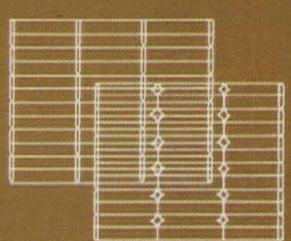
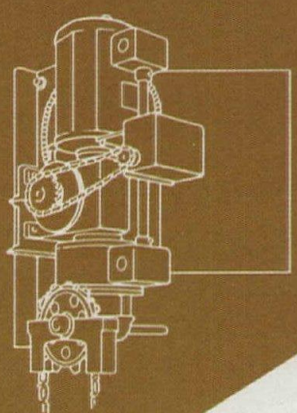
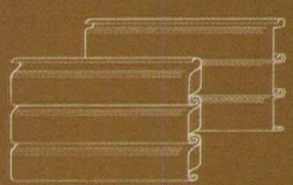
Complete section on rolling grilles and side coiling closures. New information and details on special mall installation.



POWER OPERATORS
Specification information for motor operated doors and grilles, plus descriptions of Cookson-supplied power operators and optional electrical accessories.



ROLLING DOORS
Specifying aids such as sizing charts, slat styles, weatherproofing options are included along with dimension drawings for push-up, crank, chain, and motor operation.



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Details on Cookson's new Insulated Rolling Door, including results of ASTM thermal transmittance tests.

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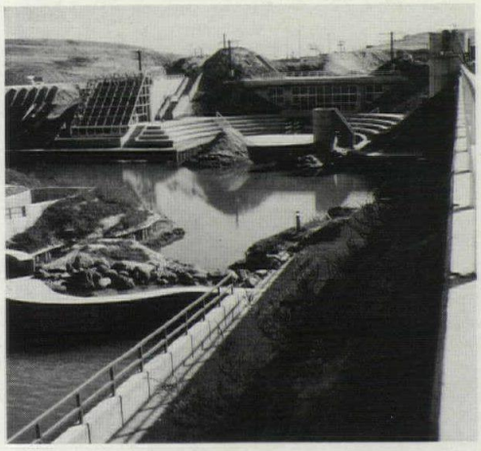
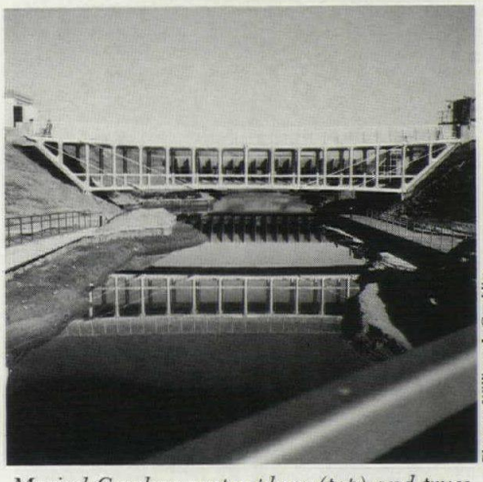
Perspectives

Former award winners: an update





Photos: William J. Conklin

Myriad Gardens water plaza (top) and truss for Grand Botanical Bridge (above).

Myriad Gardens by Conklin Rossant. A first-award winner at P/A, Myriad Gardens was also a first for Oklahoma City, introducing landscaped outdoor relief in a hitherto totally interior underground system. In 1973, the program read: "On 11.3 acres of underused land on the edge of the central business district of Oklahoma City, adjacent to the new Mummers Theater, the gardens will draw on the convention center now nearing completion, and on proposed surrounding facilities, such as a hotel-retail complex, a downtown retail galleria, a transportation center, and a long-term parking structure . . . to become the new focus for Oklahoma City." Commented jury member Hugh Hardy: "It's an astonishing thing to do—take up the streets, take up the garbage, and there's water. It's exactly what the city needs, to quarry out the center."

Phase I of Myriad Gardens is virtually complete, the main lake having been excavated to tap clear spring water, giving outdoor access to the surrounding underground functions. Also finished is the concrete truss that will hold the Phase II Grand Botanical Bridge; the latter should proceed shortly.

Oklahoma City itself has changed beyond expectation in the last nine years. The largest development is the Galleria, master-planned by I.M. Pei & Partners, now partially built. (Its main garage area and some of the office towers, including one by Pei, are complete, and other office buildings, among them Gehry's, are under construction.) Veering from the earlier plans for the central city, also suggested by Pei, the Galleria locates its environmentally controlled system above ground instead of below.

Lowell Discovery Network by Michael and Susan Southworth. The Southworths won an urban design award in 1973 for the Lowell Discovery Network, a "total environment for learning" in the city of Lowell, Ma; and an architectural design award in 1974 for Boott Mill Cultural Center, arts and living facilities in an old cotton mill in Lowell.

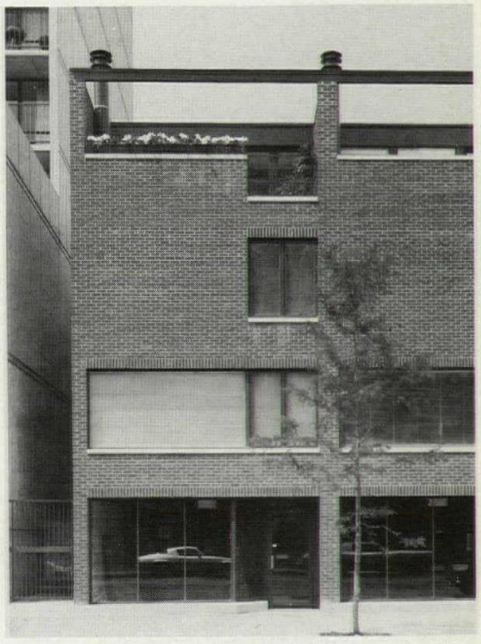
The Discovery Network, known as the Lowell Urban National Park, uses the existing resources of the city—the canal system, old mill structures, and gatehouses—to create a continuous open space system, with bicycle and pedestrian paths, that incorporates discovery centers at historic and industrial sites to communicate the city's organization and history. The city itself has changed significantly, with many companies, notably Wang, moving in as part of New England's explosion of high-technology industries, and the Discovery project has been completed as planned, sparking a National Urban Park concept now used throughout the country.

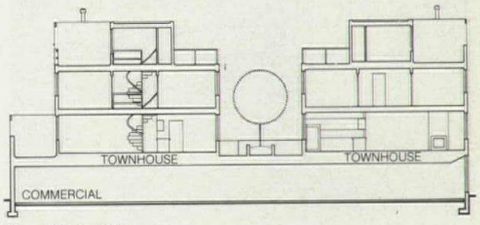
The Boott Mill recycling project has not been completed, but the publicity generated by the award-winning design led to the similar conversion of many Lowell industrial buildings.

Davids' Plaza by Booth & Nagle, Architects/Planners. An award-winning urban infill project of townhouses over shops in an old Chicago North Side neighborhood impressed the 1975 jury because, as judge Peter Chermayeff put it, "This adds dimension: the owner originally had in mind only shops in a one-story building, and the architects showed how to put dwellings on the top" to maintain street scale and to offer greater financial return.

The two rows of three-story townhouses face each other across a plaza deck over the five street-level shops, a deck which jury member Paul Rudolph found too tight for comfort. On the other hand, it also bothered Rudolph that "there are so many watertight joints in this," but architect James Nagle (now of Nagle Hartray & Associates, Chicago) points out that it has been built—"after the recession, completed in early 1978"—and, he says, "it does not leak."





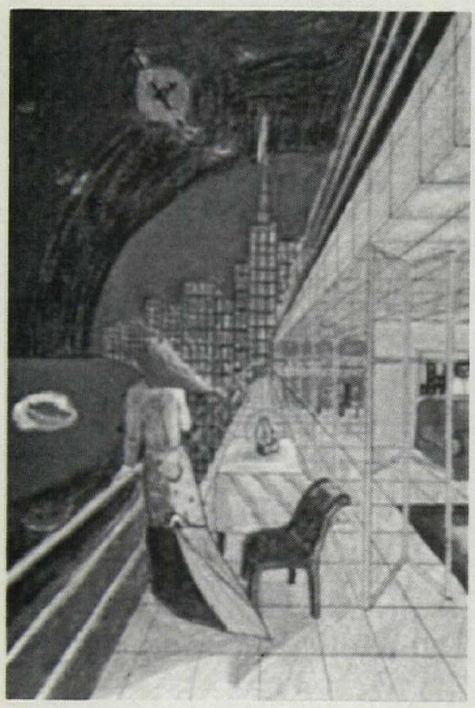


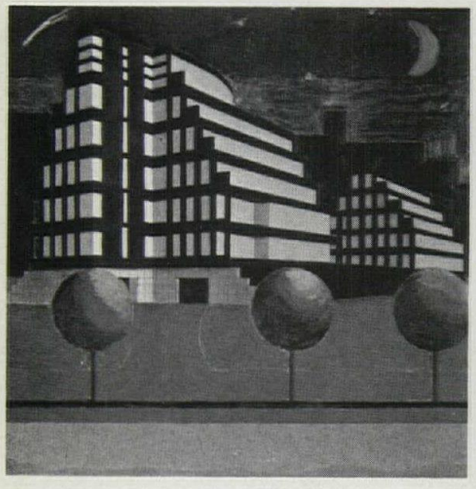
Davids' Plaza.

The Babylon by Arquitectonica. The Babylon apartment building, a 1978 citation winner, is now under construction in Downtown Miami, and while some of its elements have changed, its general configuration remains. The setback formula is interpreted as a ziggurat envelope, the nonrectangular site has led to an irregular plan, and flood zone regulations require living levels to begin above 7 ft. Jury members disagreed about it: Charles Moore liked the "Chagallian, Star Wars quality of the

[*News report continued on page 64*]

News report continued from page 63



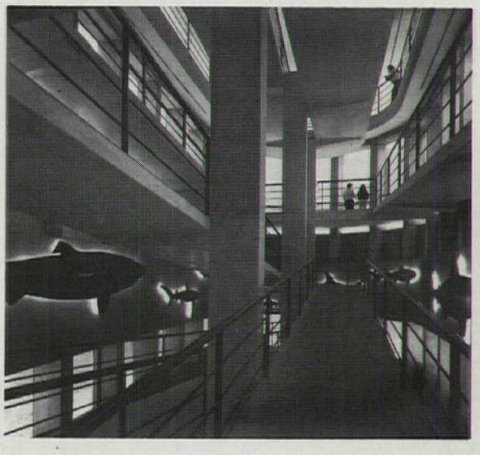


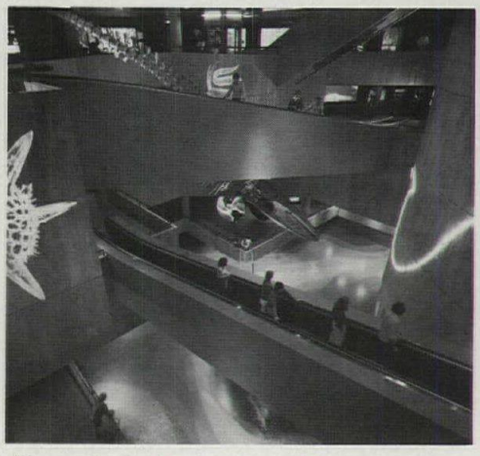


Above: The Babylon, design drawings and construction shot.

graphics" and the "sheer romance of certain parts of the plan," but Natalie de Blois found it "ugly." Nonetheless it was honored and is being built, as one building rather than the original two, with apartment layouts revised, and with the swimming pool on the roof rather than at an intermediate point.



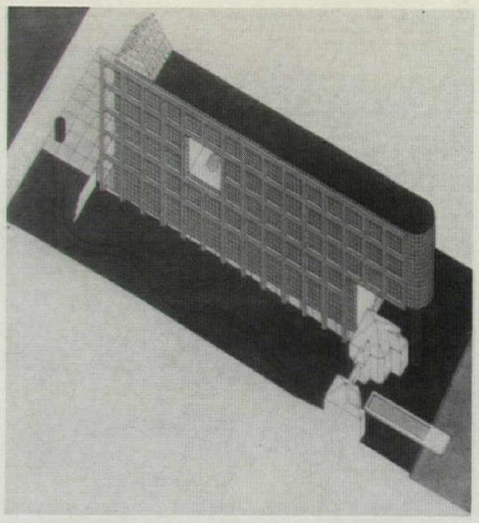




Above: the Baltimore Aquarium.

Baltimore Aquarium by Cambridge Seven Associates. The Baltimore Aquarium, a citation winner in 1979, opened August 1981, almost exactly as designed. The building has a multilevel display system surmounted by a rooftop greenhouse, and is designed to lead visitors on a one-way route, first upward to the greenhouse and then downward within the center of a two-level ring tank. Jury member Barry Elbasani criticized the building, calling it "a building devoted to the water that has nothing to do with water. They're building a waterfront, but not delivering it as a pedestrian environment. It could have been anywhere," and reality bears this out.

The façades have been somewhat elaborated, with a colored mural on the west "Flag Wall" and a pipe sculpture on the north side. The original adjacent parking structure has not been built, and a Chrysalis-designed bridge connects the aquarium to parking on a nearby pier.





Above: The Atlantis, design drawings and construction shots.

The Atlantis Condominium by Arquitectonica. The 1980 jury liked the sculptural imagery and surreal quality of this 120-unit condominium in Miami, Fl, and honored it with a citation. The existing mansion on the estate will be converted into a clubhouse, which will be framed by the glass prism building, itself deformed in several ways: the removal of a 50-ft cube to provide a sky patio; the curving of the end; a glass bulge added at the side; and a symbolic marble mansard added at the top. An oversized electric blue frame masks the garden side and acts as a brise-soleil. Jury member Helmut Jahn felt that it is "the kind of rationalist, abstract building that has a good chance of competing with the major new buildings which are devoid of character."

The building is being constructed as designed and will open in March.

[*News report continued on page 66*]

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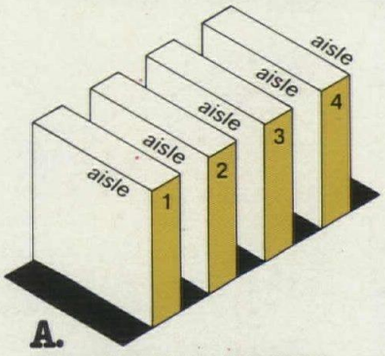

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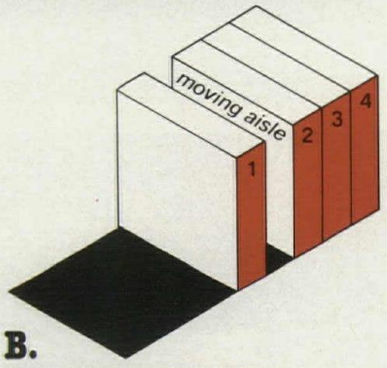

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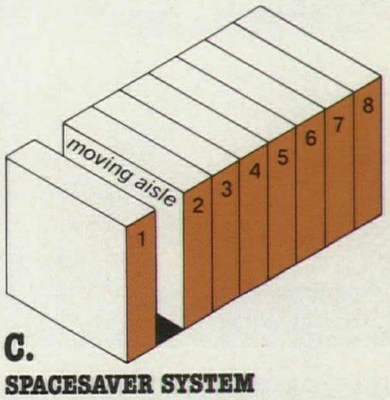

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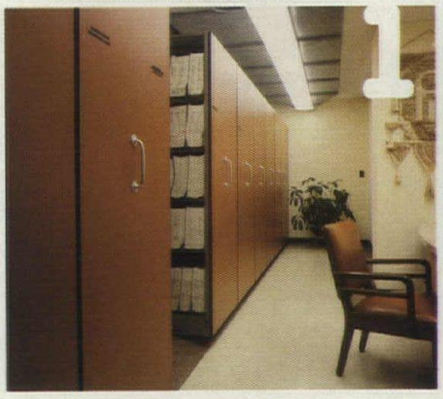

1. Fort Savings & Loan Association
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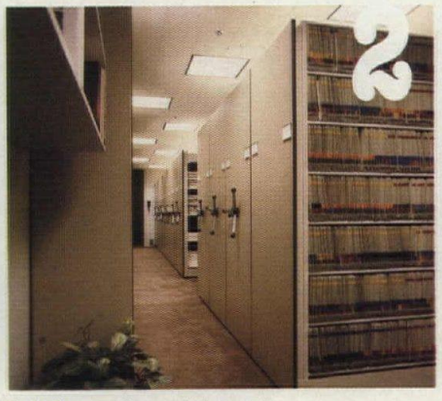

2. Arthur Andersen & Associates
Chicago, Illinois



3. First National-Southern Natural Gas Company
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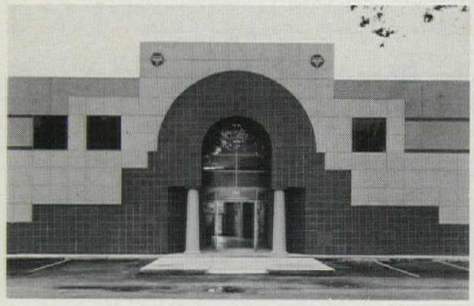
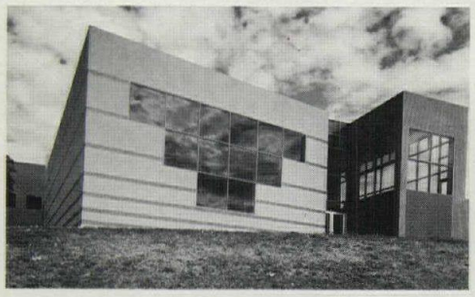
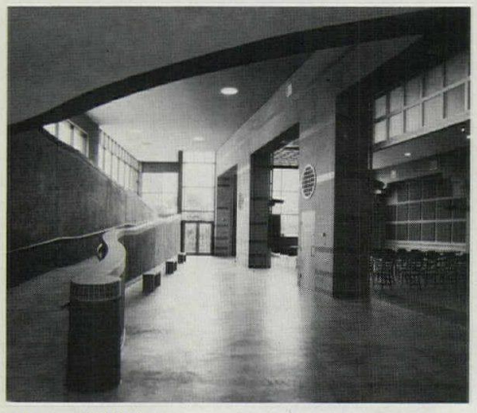


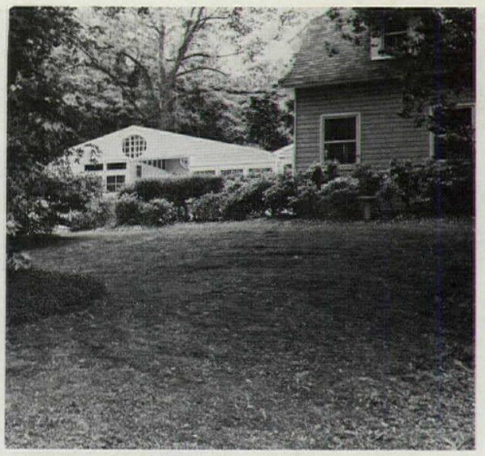


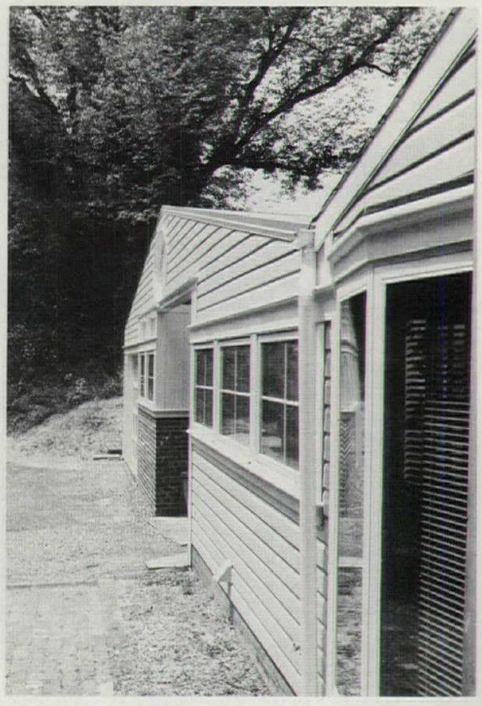


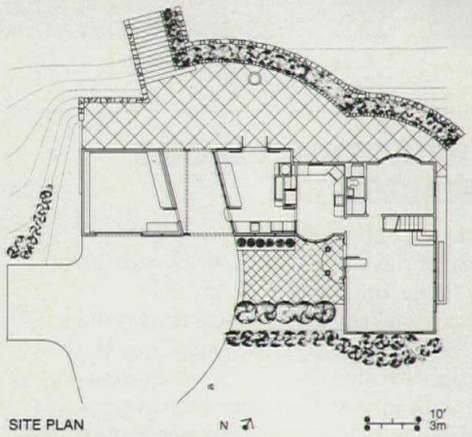
Above: YWCA.

YWCA by Taft Architects. Taft's downtown YWCA branch and Metropolitan Office Building in Houston, Tx, won a citation in 1980 because "It is fresh and full of energy," as jury member Helmut Jahn put it. Now complete except for the pool enclosure that will be finished in May, the building, clad in glazed tile and gridded stucco, consists of a 350-ft-long administrative and classroom building linked to two pavilions—one multipurpose and one a pool complex—by an indoor plaza with a central ramp.

Jury member Robert A.M. Stern put it succinctly: "A witty, unsentimental design that has the spacious, stripped-down qualities of a warehouse; yet the introduction of abstract versions of traditional architectural rhetoric at the entrances and elsewhere promises a specifically public character." And the promise has been fulfilled.



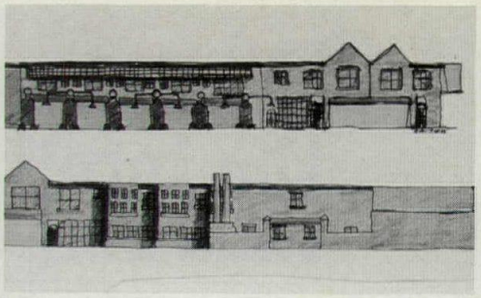


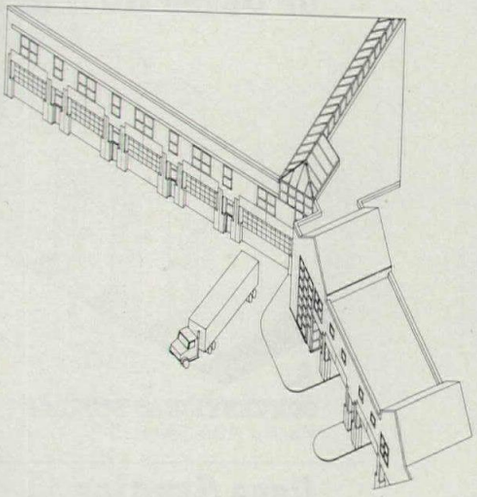


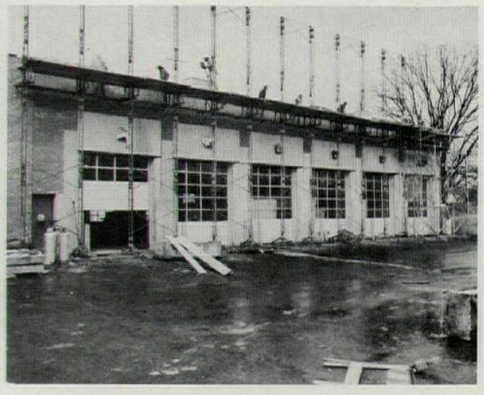
Above: residence addition.

House addition by Richard C. Meyer. This addition to a residence in Villanova, Pa, won a citation in 1980. It includes a small machine shop, a potting shed, a pantry, and storage, and demarcates a formal private garden. Finished in aluminum siding and asphalt shingles, it was praised by the jury for its sensitivity to "real" considerations of utility, siting, economy, and context, and for the way modest materials were to be used with wit and a modicum of irony.

The addition is now complete.







Above: Evanston Public Works Center, design drawings and construction shot.

Sisco/Lubotsky Associates, Consoer/Morgan Architect. The Evanston Public Works Center in Evanston, Il, a 1980 citation winner, is now 90 percent complete. "A very sensitive handling of a small-scale municipal project," according to jury member Charles Rogers, the Center consists of three principal buildings and a storage yard, consolidating the City of Evanston's parks, forestry, streets, sanitation, and building maintenance departments. Located on a trapezoidal plot backing onto a railroad yard on two sides, the project reestablishes the street grid by stepping the front of the central building towards the entrance.

The architects are delighted that they were able to build the Center almost exactly as designed: only some of the ornamental details in brick and precast concrete (listed originally as limestone) have been dropped on the non-public sides.

[*News report continued on page 68*]



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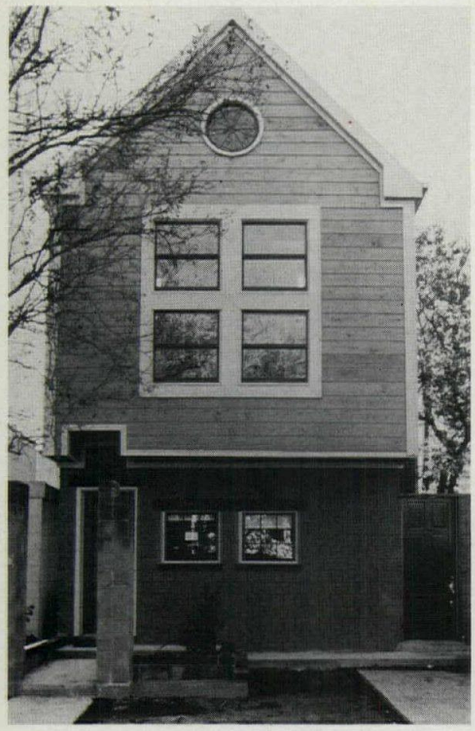
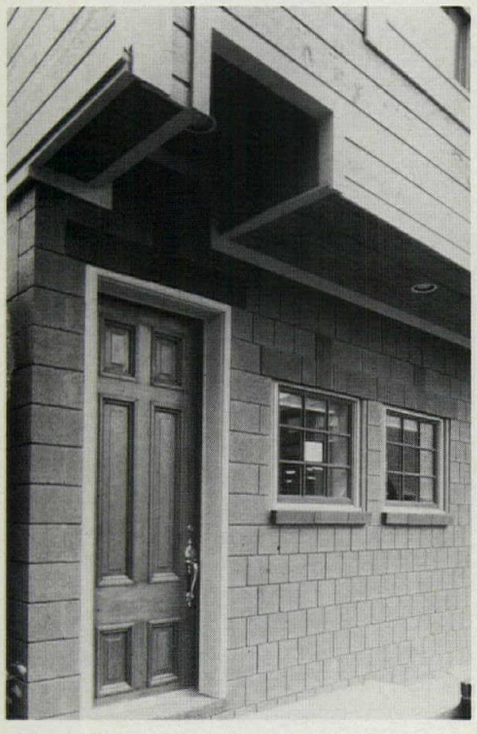
News report continued from page 66

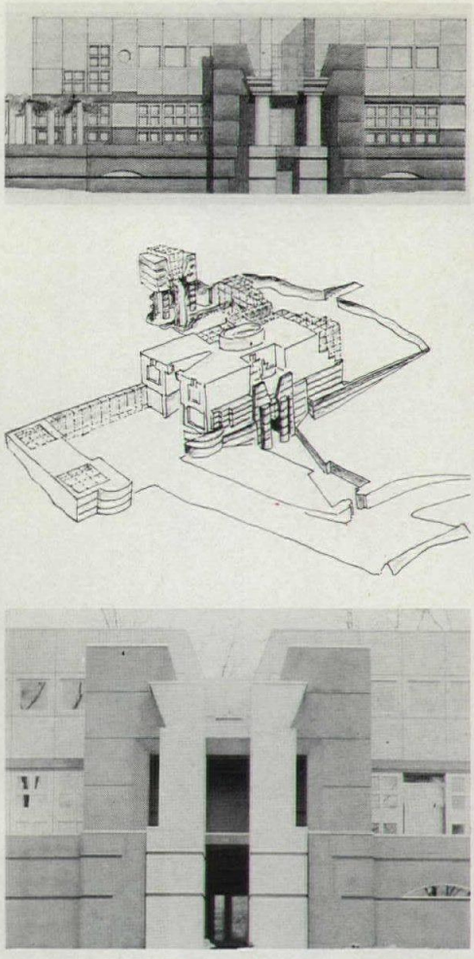




Above: Houston townhouse.

House in Texas by Val Glitsch. This townhouse in Houston for a retired couple won a citation last year, and it is now almost complete, just as designed. It is in a residential area in the process of becoming commercial, and its plan zones public space in the front and private rooms in the rear.

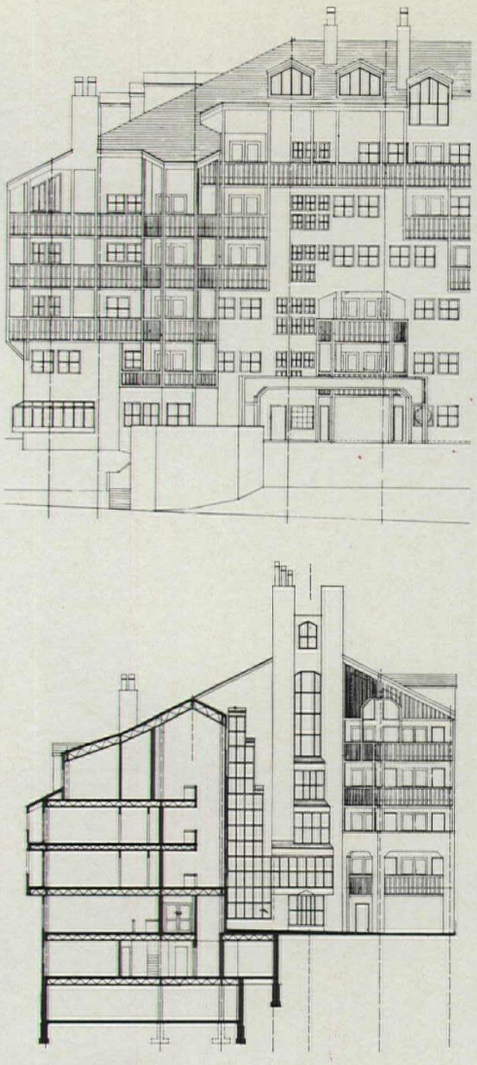
The jury found the house, with its concrete block base and pine clad upper level, "very nice: It's the right thing done sensibly, appropriately, and sensitively."



Above: Plocek House, drawings and photos.

Plocek house by Michael Graves. The Plocek house in Warren Township, New Jersey, one of three houses by Michael Graves to win awards in 1980, is now 80 percent complete. This permanent residence for a family of four awaits some exterior trimming details, interior cabinetry, and landscaping; the secluded study is not planned to be built for the time being.

Jury members Helmut Jahn and Frank Gehry worried about the reality factor in the Graves houses; as Jahn said, "These houses are very personal and very complex. They only address themselves, however, to a particular element of architecture, which is the aesthetic, cultural side, and not the side that deals with the problems of getting buildings built." Robert Stern, on the other hand, felt that "the aesthetic is the only important thing about building." In any case, the jury found the imagery of the houses refreshing and chose them for awards; and the architect reports that the construction of Plocek house has proceeded well, the design ideas have been carried through: the jury's fears have proven unfounded.



Above: Centennial Condominiums, partial elevation, section, and construction photo.

Centennial Condominiums, by MLTW/ Turnbull Associates. "Like a grand resort," said jury member George Hartman, and "in the tradition of grand ski lodges, Timberline, the Coronado," according to Robert Frasca, the Centennial Condominiums in Vail, Co, were honored with a citation last year. They are now under construction, and are about half complete.

On a steeply sloping finger of land with views to Beaver Creek valley and the ridgeline beyond, the building provides 29 housing units in a seven-story complex, with storage and parking on the lower levels. The lower three stories are below grade except at the downhill boundary, and the upper stories are tucked under a steep roof.

Said Hartman: "It's very successful picturesque architecture." [SD]

[*News report continued on page 72*]

LAST SUMMER'S MOST UNEXPECTED MARRIAGE IN THE SALEM COURTHOUSE.



Natural Textures and Endura Rubber Studded Tile.

The new Courthouse, Salem, Massachusetts. A fascinating mix of architectural materials: rough brick, polished wood, glass, trees, light. And, since last summer, Endura rubber studded floor tiles. Endura. Chosen by architects Whitman & Howard, Inc., of Wellesley, Massachusetts to replace the existing ceramic floor.

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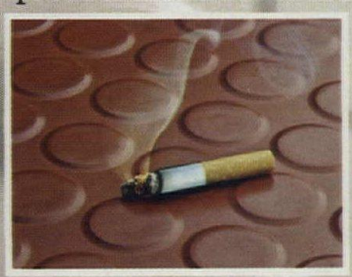

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Calendar

Exhibits

Through Jan. Work by Sir Edwin Landseer Lutyens. Hayward Gallery, London.

Through Jan. 22. Window Room Furniture, one hundred projects by artists and architects. Houghton Gallery, Cooper Union, 7th St. at 3rd Avenue, New York.

Through Jan. 24. "Suburbs" from early suburban prototypes to speculative plans for suburbs of the future. Guest curator: Robert A.M. Stern. Cooper-Hewitt Museum, 2 E. 91 St., New York.

Through Jan. 30. The Making of an Architect, 1881–1981: Columbia University in the City of New York. National Academy of Design, Fifth Ave. at 98 St., New York.

Through Jan. 31. R.M. Schindler, Drawings 1914–1950. The Schindler House, 835 N. Kings Road, Los Angeles, Ca.

Through Feb. 1. "Architectures de Terre (Down to Earth)," Pompidou Centre, Paris.

Through Feb. 7. Peter Bonnet Wight and the Gilded Age, Pennsylvania Academy of Fine Arts, Philadelphia.

Through Feb. 14. Renaissance Ornament in Prints and Drawings. Metropolitan Museum of Art, New York.

Through Feb. 14. Innovative Furniture in America, High Museum of Art, Atlanta, Ga.

Through Feb. 15. "Perkins Harnly: From the Index of American Design," National Museum of American Art, 8th & G Sts., NW, Washington, DC.

Through Feb. 21. Manhattan Photos. Museum of the City of New York, Fifth Ave. at 103d St.

Through March 21. Transformed Houses, New Jersey State Museum, Trenton, NJ. Subsequent dates: **Apr. 10–May 9,** Lehigh University Architecture Department, Bethlehem, Pa; **Oct. 23–Nov. 21,** UCLA School of Architecture and Urban Planning, Los Angeles.

Through March 28. Visionary Drawings: Architecture and Planning, Dallas Historical Society, Dallas, Tx.

Jan. 11–29. Current work: from the studio of Craig Hartman of Skidmore, Owings & Merrill. College of Architecture and Planning, exhibition area, first floor, Ball State University, Muncie, In.

Jan. 19–Apr. 11. "Robert Adam and His Style," Cooper-Hewitt Museum, 2 E. 91 St., New York.

Jan. 23–March 14. American Landscapes: Organized by the Museum of Modern Art, New York. Akron Art Museum, 70 E. Market St., Akron, Oh.

Feb. 1–15. Program in Artisanry, Student Exhibition, Boston University Art Gallery, 885 Commonwealth Ave., Boston.

Feb. 1–5. Chicago International Exposition Park Exhibit, College of Architecture and Planning, Ball State University, Muncie, In. Other exhibits: **Feb. 1–15,** The Work of Richard Haas: An Architecture of Illusion.

Feb. 16–May 2. "Architectural Fantasy and Reality," Cooper-Hewitt Museum, 2 E. 91 St., New York.

Feb. 22–March 19. America's Architectural Heritage, Fitchburg State College, Fitchburg, Ma.

Competitions

Jan. 25. Entry deadline, Fairfax Center Design Competition, new governmental and civic complex. Contact Professional Advisor, Fairfax Center Design Competition, The Cooper-Lecky Partnership, 3203 Grace St., NW, Washington, DC 20007.

Jan. 26. Entry deadline, Second Annual International Conceptual Furniture Competition. Contact International Conceptual Furniture Competition, Progressive Architecture, 600 Summer St., P.O. Box 1361, Stamford, Ct 06904.

Jan. 31. Entry deadline, 1981 Excellence in the Use of Concrete Awards. Only projects completed Jan. 1980–Jan. 1982. Contact Ronald DeLeenheer, Washington Aggregates and Concrete Association, 2366 Eastlake East, Suite 233, Seattle, Wa 98102 (206) 329-7744.

Feb. 26. Entry deadline, 24th Annual Hexter Awards for the "Interiors of the Year." Contact S.M. Hexter Company, 2800 Superior Ave., Cleveland, Oh 44114.

Conferences, seminars

Feb. 16–18. 9th Annual Energy Technology Conference and Exposition, Sheraton Washington Hotel, Washington, DC. Contact Conference Managers, Government Institutes, Inc., P.O. Box 1096, Rockville, Md 20850 (301) 251-9250.

Feb. 26–27. Ninth Annual Preservation Conference, "Historic Preservation: The New Force in Urban Design," University of Virginia's school of architecture, Charlottesville 22903. Contact Roy Graham or Greg Lipton, (804) 924-3976.

[*News report continued on page 78*]

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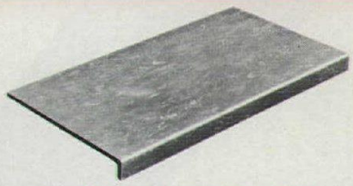

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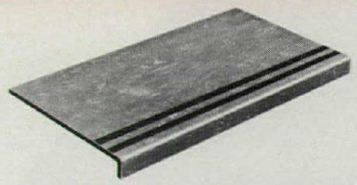

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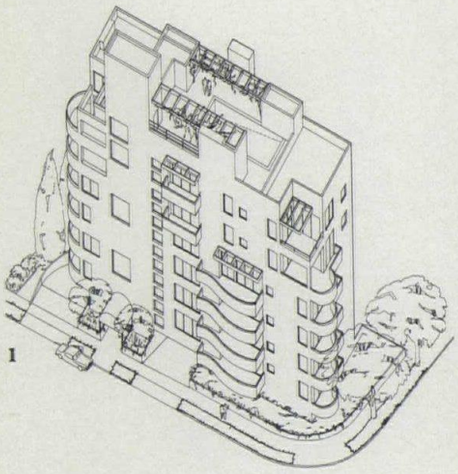
In progress



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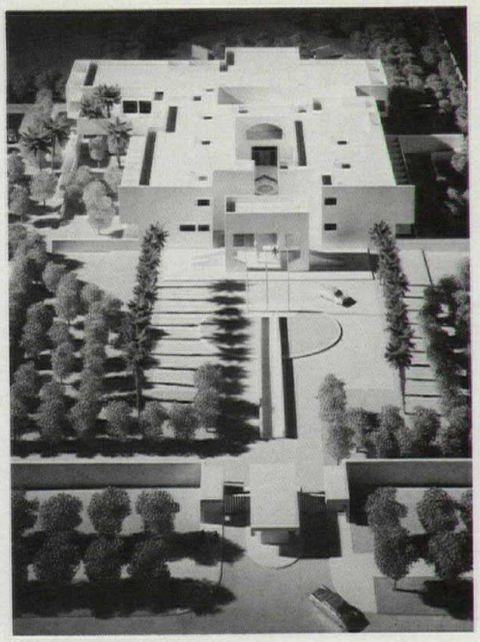

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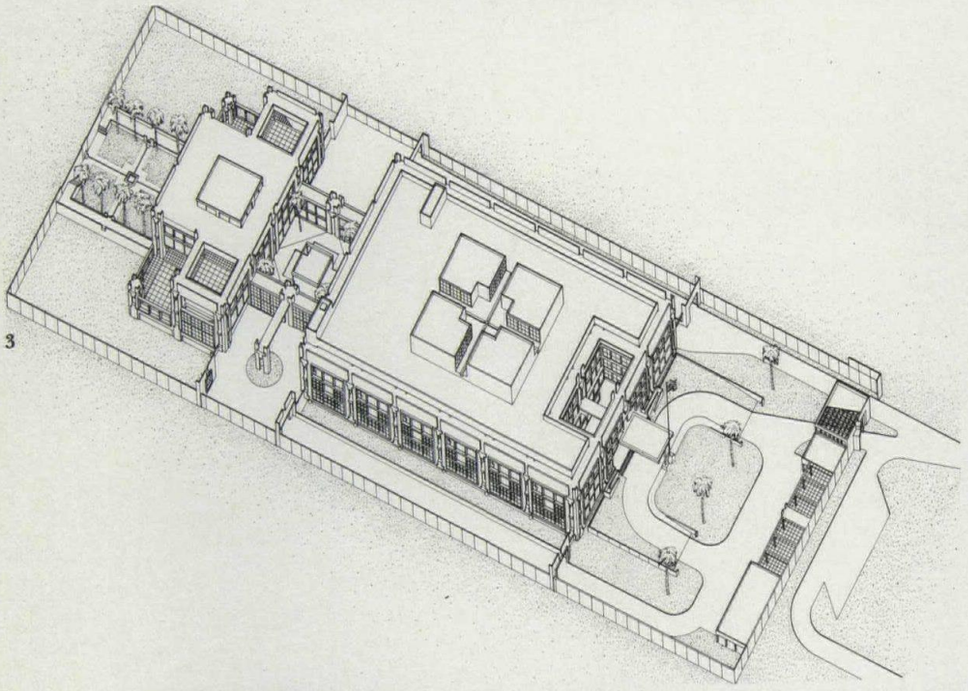

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1 Ashton Villas, Westwood Village, Los Angeles, Ca. *Architects: Kamnitzer Cotton Vreeland, Los Angeles.* This project, say its architects, emerges as "a narrative of adversity being turned to advantage." Its configuration results from the maximization of the zoning code envelope for a tiny site that was further reduced by a street-widening dedication. Its unit plans provide cross-ventilation, light from several sides, and ocean and mountain views, despite the constraints of inevitable stair and elevator locations. And every inch of space is well used, including the roof, where pool and decks are located. Although in an unrestricted height zone, the midrise design was chosen to give ground contact and to mediate between Wilshire Boulevard's high-rise scale and the low-rise residential scale behind.

2 Official Rest House, Sadat City, Egypt. *Architects: Tician Papachristou, Marcel Breuer Associates, New York.* This official residence, deserving recognition, say its architects, because "it is delightful," will house the Egyptian president and other dignitaries visiting the planned new city for 500,000 west of the Nile Delta. Security requirements are provided by the location of the small palace within a walled garden. Formality is sought by an axial progression based on the Egyptian temple form, which incorporates a hosh, or Islamic courtyard with a fountain. Privacy needs are solved by the separation of guest wings and ceremonial wings. Climate control, an obvious factor in the design, will produce a totally man-made environment in the desert. Solar roof collectors will heat water for domestic use. The exterior is white stucco plaster over concrete frame and masonry. Construction, say the architects, is imminent.

3 United States Embassy and Ambassadorial Residence, Muscat, Oman. *Architect: James Stewart Polshek & Partners, New York.* This project, in a newly planned diplomatic compound beside the Bay of Oman, uses zoning and carefully proportioned wall panels to resolve a program notable for its complexity and severe security and climatic constraints. The Chancery is zoned in four levels of security, from public to high security, and has an enclosed court. The residence locates formal entertaining rooms on the lower floor and private dwelling spaces on the upper floor, and is served by an open court. For security, the site is surrounded by a 10-ft-high wall with only one access point. To control the extremely arid and hot climate, the building employs a double-roof double skin, reflective insulated glazing, and a fan coil system, operable windows, and floor ducting for optimum flexibility.

4 Artists' Studio building, Boston, Ma. *Architect: Graham Gund, Cambridge, Ma.* This building for the century-old School of the Museum of Fine Arts in Boston will consolidate all its studios on one site next to the meandering Olmsted-designed Fenway. The complex uses a glass structure to connect to brick buildings, an existing neo-Georgian structure and a new building similar to the first in scale, massing, and materials. The glass enclosure, its roof of reflective glass, is the core of the school, with an arena, stage, display area, and lounge and dining areas.

[*News report continued on page 81*]

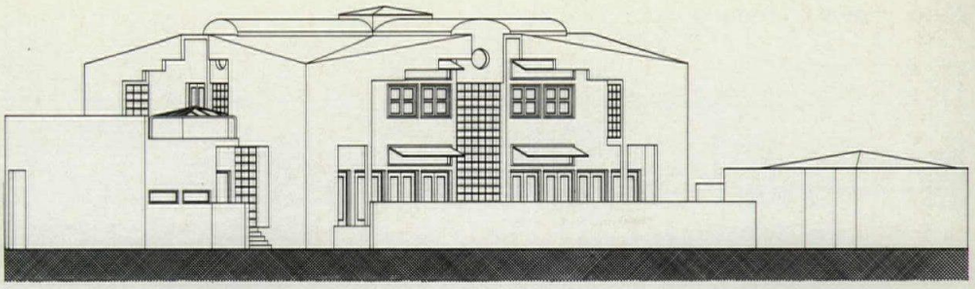
News report continued from page 78

1 House, Onitsha, Nigeria. *Architect: Morphosis, West Los Angeles, Ca.* Not only will this house accommodate three brothers and a nephew returning to their family's land after many years abroad; the spirits of their ancestors will dwell there as well. The house responds to Ibo tribal culture, which strictly zones spaces by grouping private buildings around a public area within a compound, and to Western culture that has come to replace the old ways. The house uses Cartesian geometry to diagrammatically adhere to the principle of the compound: each quadrant represents a distinct building, interconnected to each of the others by an enclosed two-story space. Service areas are appended to the main house. The "compound" is entered through the traditional portal gate to the reception building, which also serves as a porch.

2 Catholic Student Center for Rice University and the Texas Medical Center, Houston, Tx. *Architect: Taft Associates, Houston.* The 9000-sq-ft Center organizes the student lounge, kitchen, classroom, library, offices, and chapel around an "outdoor room" covered with a canvas roof. The concrete tile roof and form of the exterior skin, made up of brick, tile, and gridded areas of stucco, derive from the surrounding architecture—the university, churches, and houses nearby. The organization of the building allows clear mechanical zoning and cross-ventilation. Construction is scheduled to begin in June.

3 Grape arbor, Newton, Ma. *Architect: Larry I. Mitnick, Newton, Ma.* The slight but meaningful ritual of chess over a glass of wine is being given its simple shrine, and fine, longstanding grapevines are being furnished a new arbor over which to climb, in a garden adjacent to a 1980 wood-framed house. A table, two chairs, and storage cabinets will sit within the pavilion constructed of painted wood lattices, ceramic tile on concrete floor, and painted concrete columns.

4 Faculty housing for the Rockefeller University, Pocantico Hills, NY. *Architect: Bobrow & Fieldman Architects, PC, New York.* About 50 faculty members and their families are being housed off campus on a 24-acre estate, whose rural setting is being developed in one well-defined area to provide security and to reflect the urbanity of the dwellers. An expansive country house built in 1964 and crowning the peak of the estate has been converted into a scholarly archive, and its access is separated from the new housing. Two groups of linear clusters, one of ten units and one of eight, are arranged around five semiprivate open courtyards and step down the hill, with stairs forming the "street" of the community.



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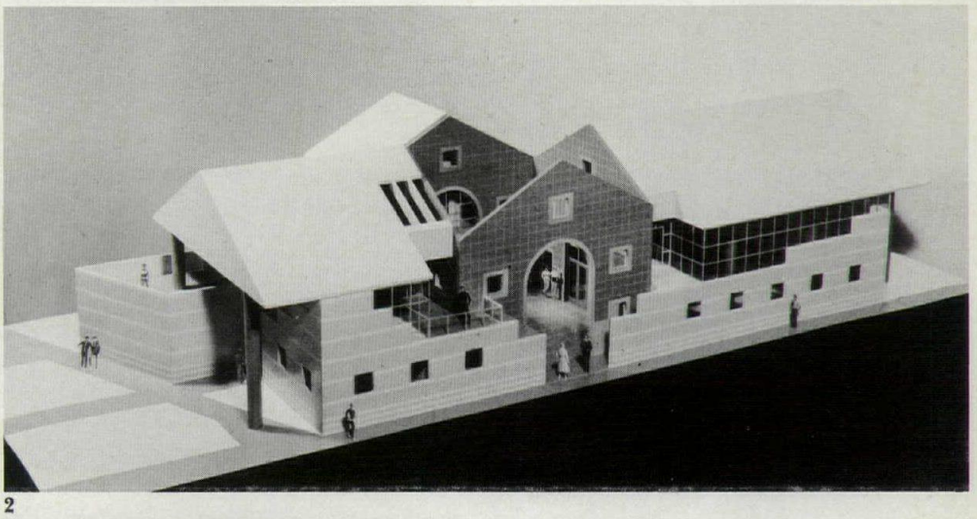

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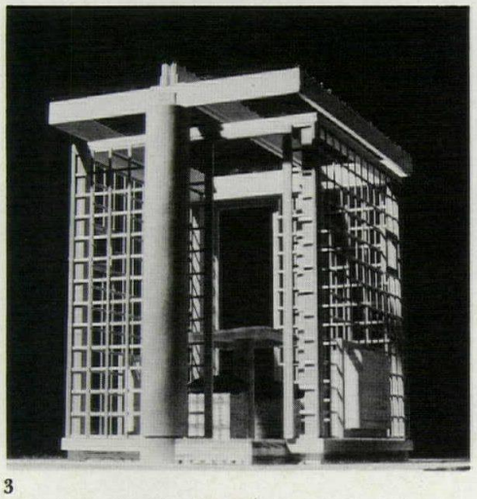

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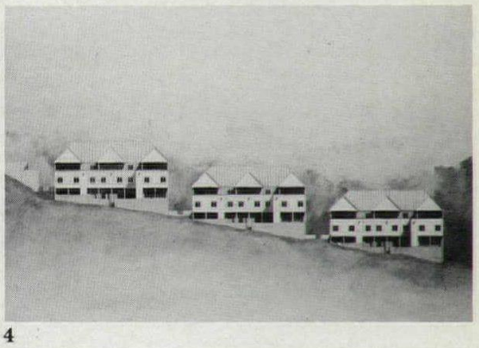

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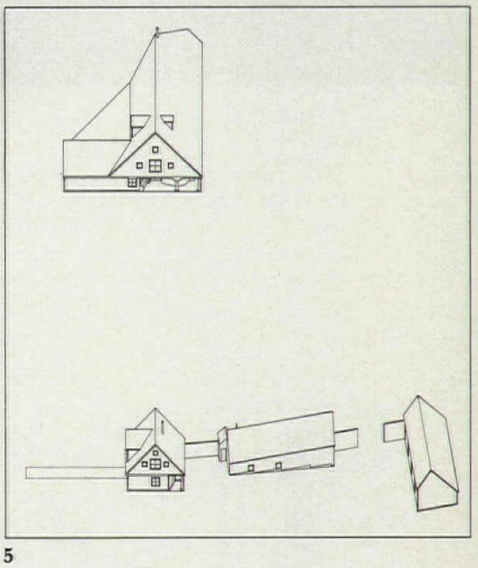

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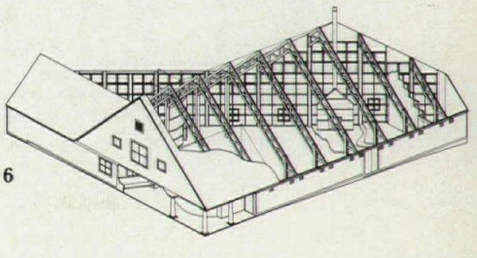

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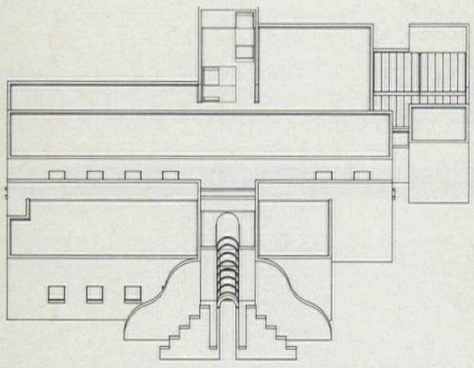
5, 6 The Shelly Ridge Girl Scout Center, Springfield Township, Pa. *Architect: Bohlin Powell Larkin Cywinski, Wilkes-Barre, Pa.* On a large open field in an 88-acre nature preserve, a new Program Center mimics the gabled form of an existing barn, and relates axially to it. Next to the barn are a new garage, storage building, and caretaker's residence. The Girl Scouts wished to make a demonstrative application of solar energy in the Program Center, whose plan is sliced diagonally to expose a long southerly face. The main space receives passive solar heat from a modified unvented Trombe wall—a heavy timber grid with brick infill panels and generous clear areas, thinner than is necessary in a solar house, as the building will seldom be used at night. The main space is dominated by a masonry fireplace on a brick "stage," pulled forward from the Trombe wall, and with iron doors permitting its function as a Russian stove. The building's lobby is a "sundial"—a direct-gain sun-space, semi-circular in plan. The caretaker's residence, on a high point of the land, is a "little sister" of the Program Center.

[*News report continued on page 82*]

News report continued from page 81



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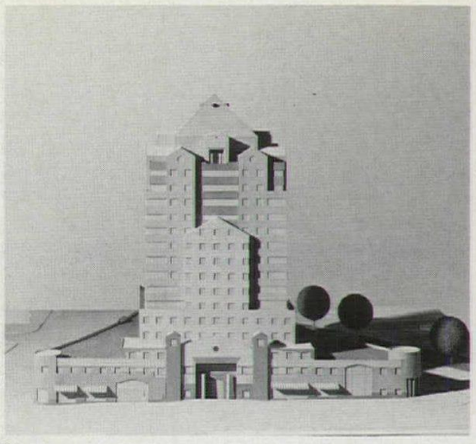

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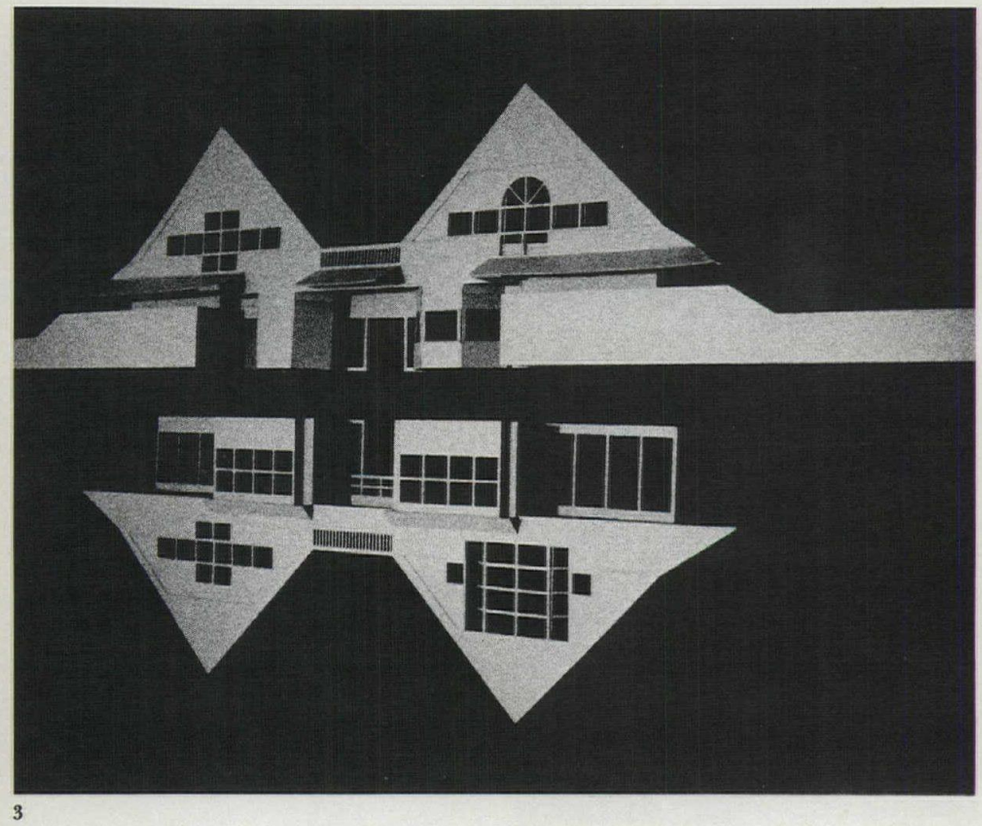

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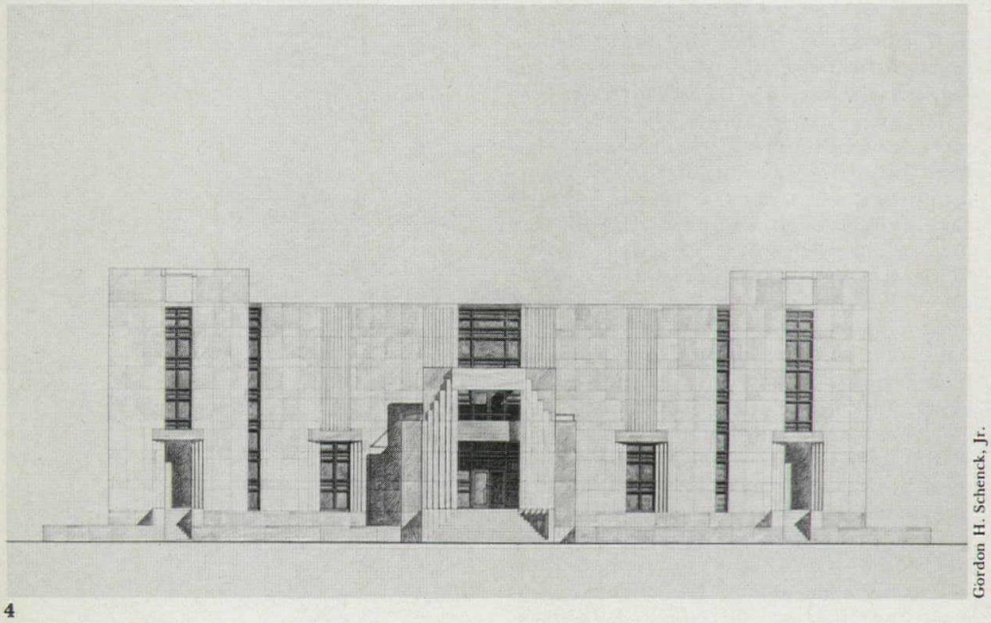

4

Gordon H. Schenck, Jr.

1 Casa Mexicali (Mexican Restaurant prototype), Eastern United States. *Architect: Joseph Boggs of Dewberry & Davis, Annapolis, Md.* Mexico will invade eastern states as this prototype for a franchise chain of Mexican restaurants proliferates. The image, intended to be easily recognizable by motorists speeding down a strip, begins with the first of two thick layered planes, taking the form of a mission bell shape, abstracted. The layered façade provides for potential entry from three sides, and the section introduces clerestories in two wall depths, allowing sunlight to mix with the colored surfaces and bathe the 200-seat dining room and the lounge in light. Block walls will be finished, inside and out, in stucco.

2 Olmsted Foundation Building, Clarendon, Va. *Architect: Martin & Jones, Washington, DC.* Sited on a triangular block in the commercial center of an older suburb of Washington, this 250,000-sq-ft retail and office building is to incorporate the headquarters of a philanthropic foundation and will integrate a major entrance to a new metro subway station. To create a landmark while maintaining the low scale of the shopping street, a square office building will rise out of an irregular retail base filling the site. A plaza will cut into the retail base to provide an entrance to the tower. The entrance portal will be repeated at a small scale around the top. The concrete flat slab structure will be sheathed in varicolored granite. Working drawings are about to begin.

3 Menges house, Georgica Pond, East Hampton, NY. *Architects: Eisenman/Robertson, New York.* This house attempts to restate traditional rules of placement and form, redeeming the lovely environment of fragile dunes and flat fields so often marred in recent years by posturing new houses. Its twin-gable façade, a local device, reflects the client's requirement for separate adult and child living areas. The house and extended "arms" form a landscaped band separating the formal entrance front and the private lawn. The house is wood-framed on concrete block foundations; exterior is sheathed in cedar shingles; windows and doors are painted wood; decking is redwood, terraces are flagstone and brick; interior finishes are painted wainscoting and gypsum board with exposed timber beams in some rooms. Exterior surfaces are well insulated. Area: 4500 sq ft; estimated cost: $95 per sq ft.

4 Lenoir County Courthouse, Kinston, NC. *Architect: Burnstudio & Jenkins Peer Architects, joint venture. Charlotte, NC.* To an existing, carefully renovated 36,000-sq-ft County Courthouse, built in 1938 in the WPA/Art Moderne style, is added a new 48,000-sq-ft building duplicating the mass, material, and proportion, reflecting the style of the older building, and separated from it by a two-story glazed, skylit lobby. In the new sandstone structure as in the older, panels of stone are stepped in at windows, and fluted sandstone panels on the east elevation correspond to fluted columns on the existing façade. The white marble portico of the east entrance is derived from the commemorative monument on the front lawn. New windows and curtainwall are bronze glass and aluminum, with mullions and shading fins recalling the existing bronze grilles. [SD]



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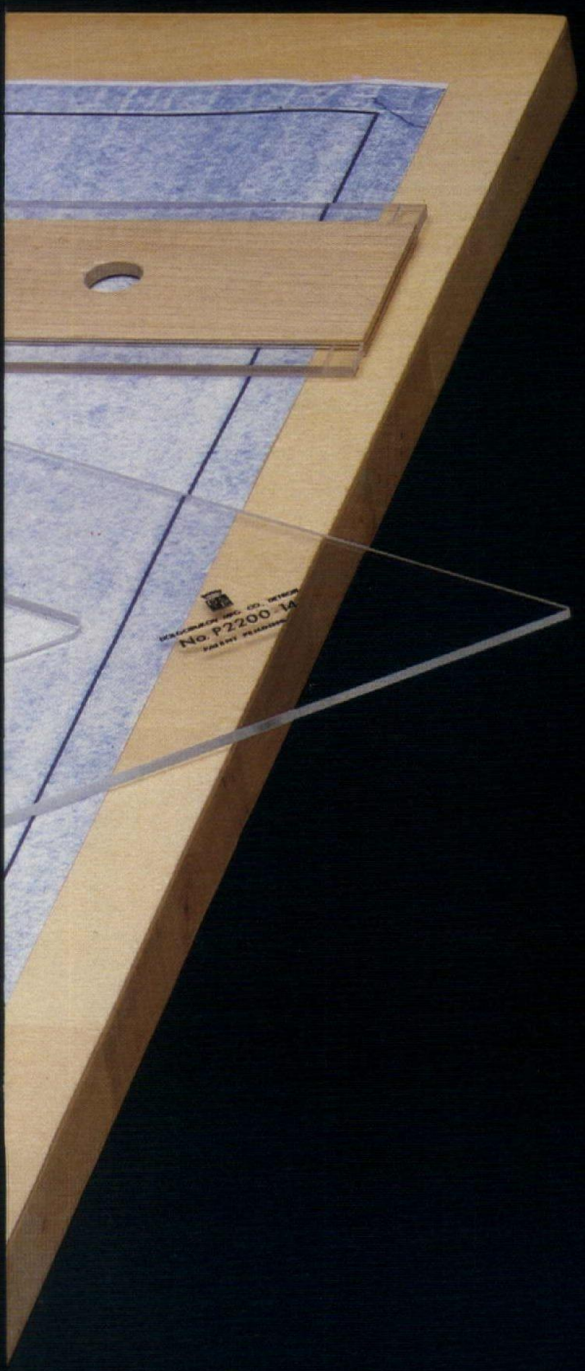

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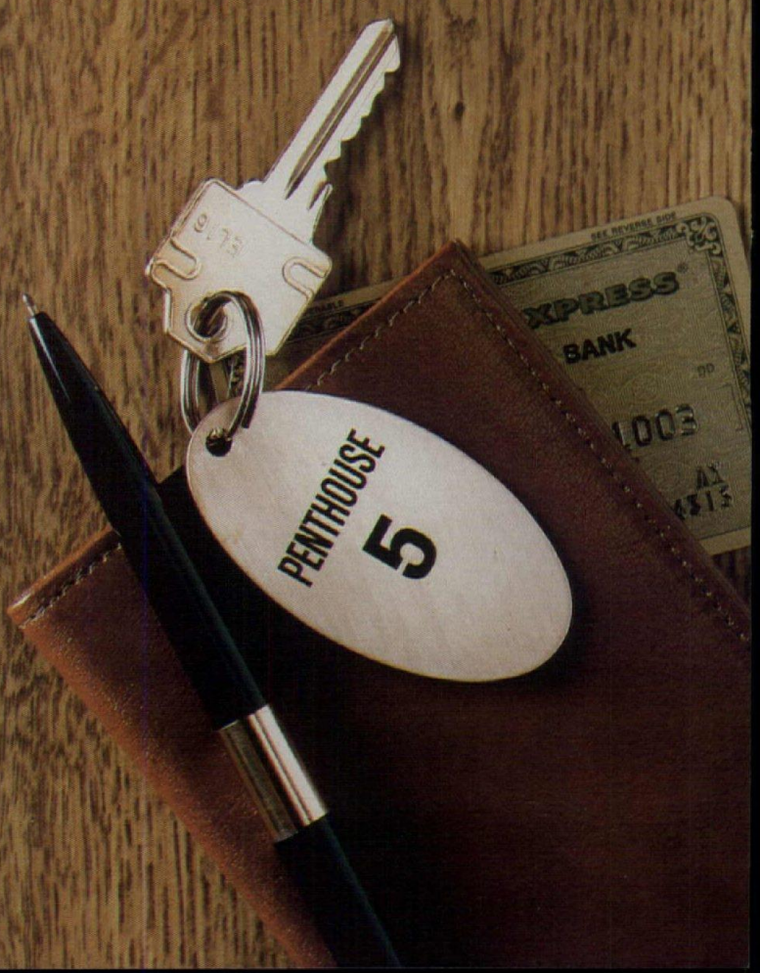

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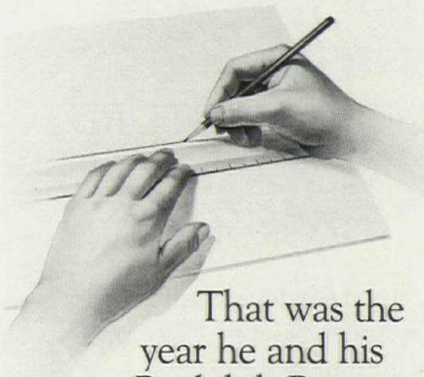

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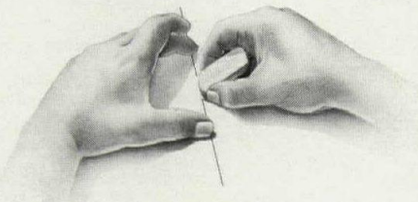

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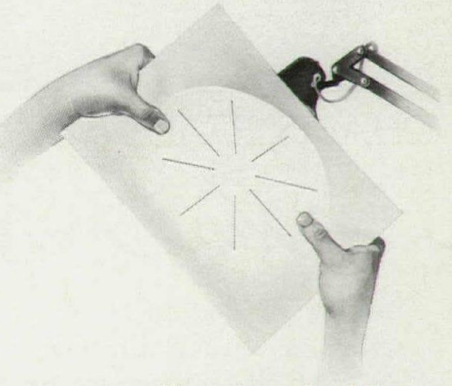

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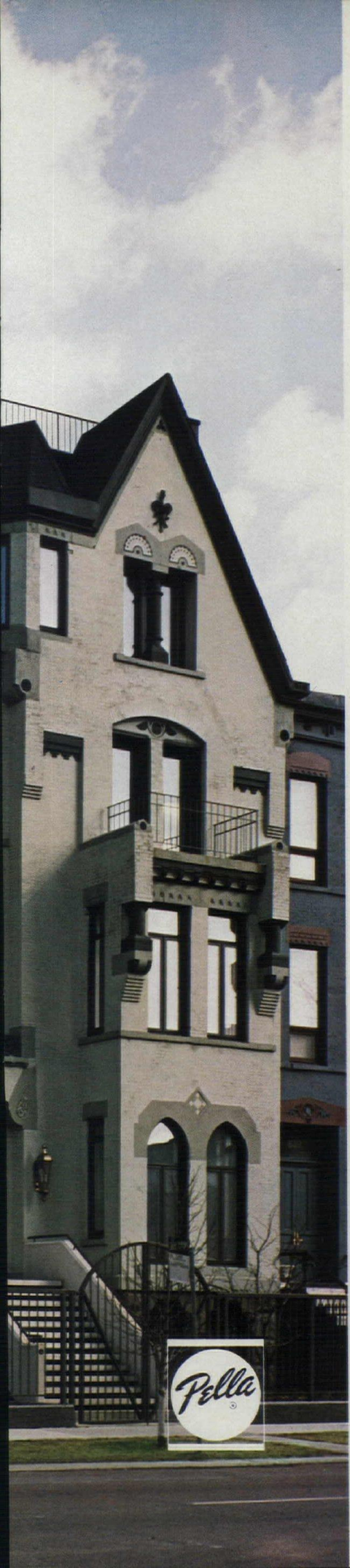

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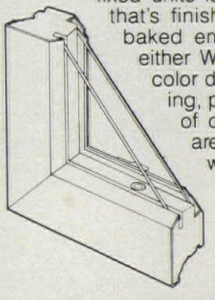

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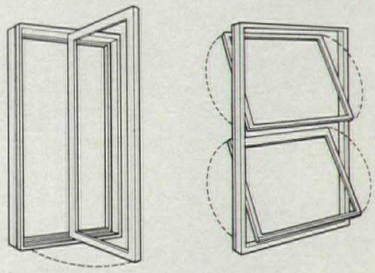

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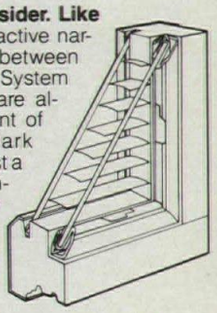

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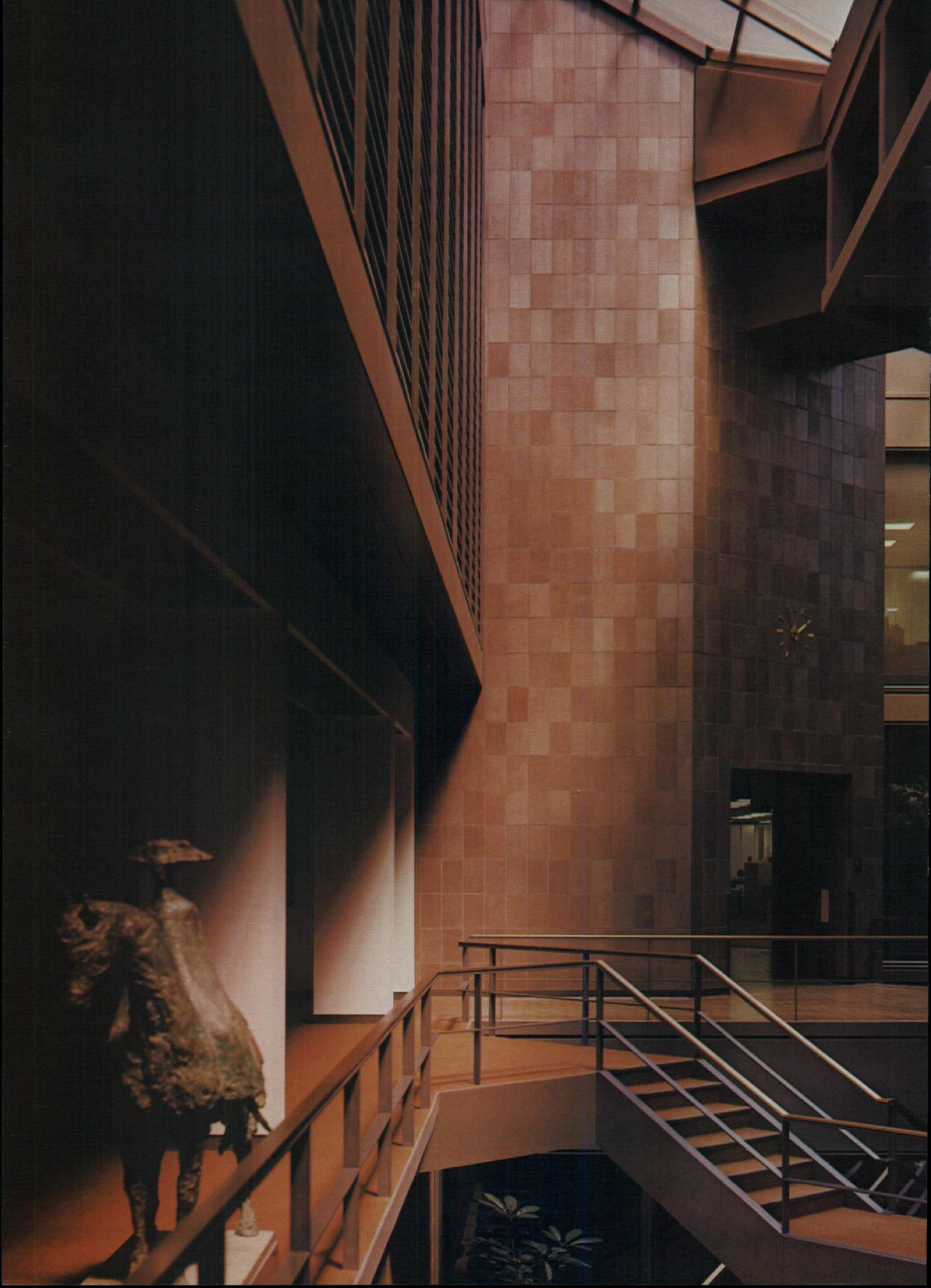

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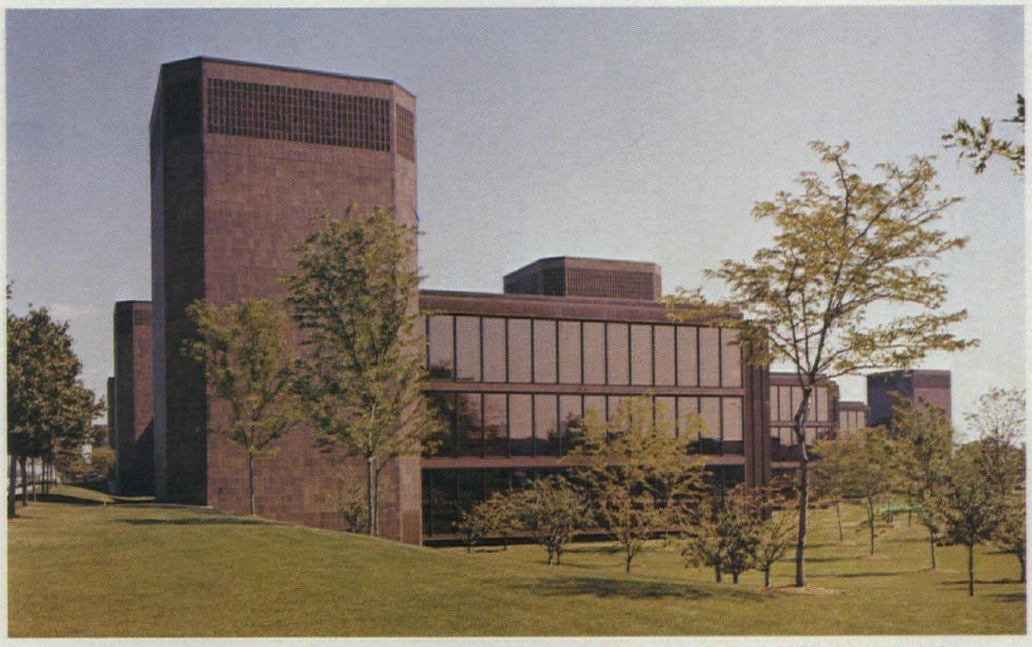

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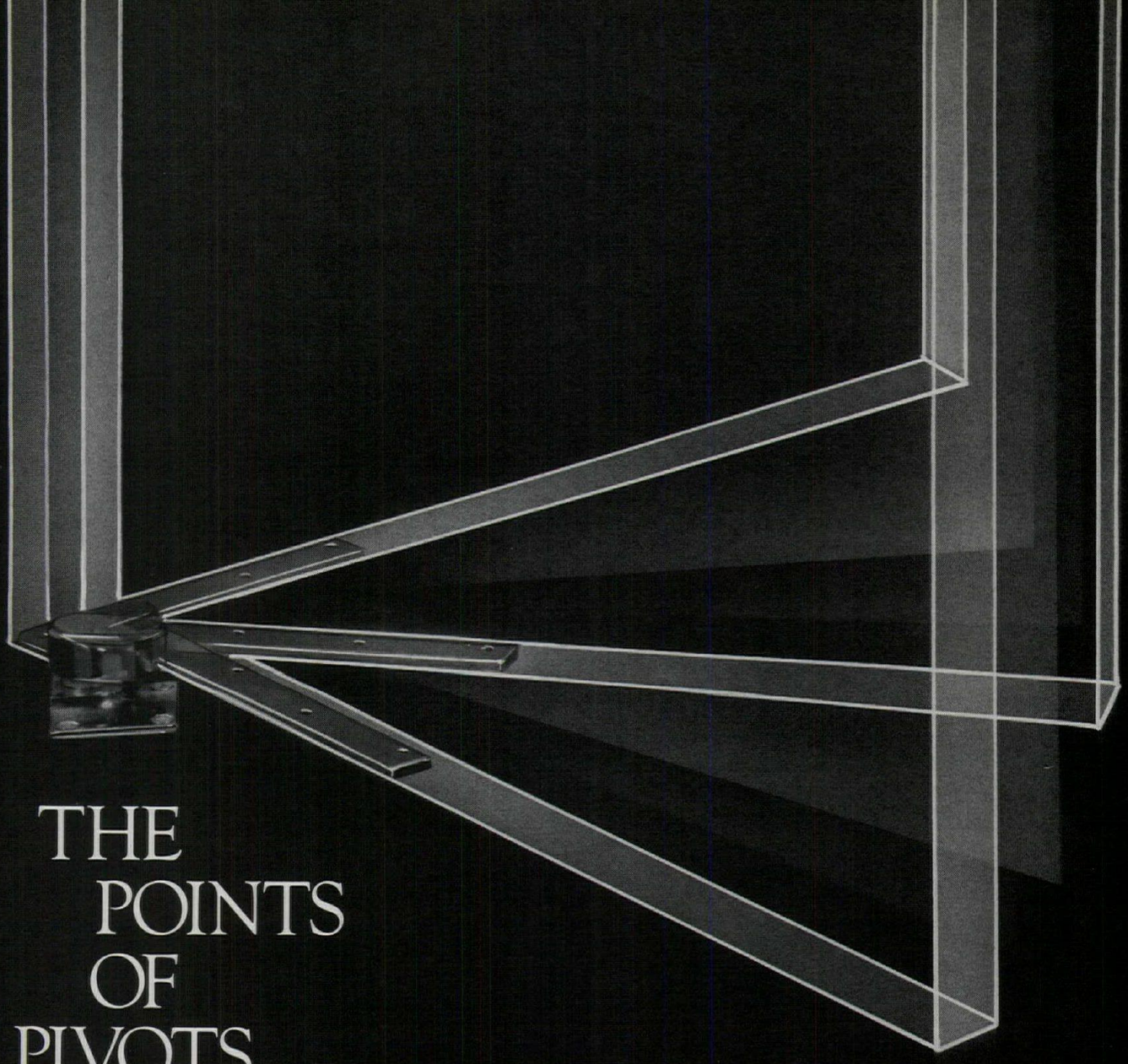

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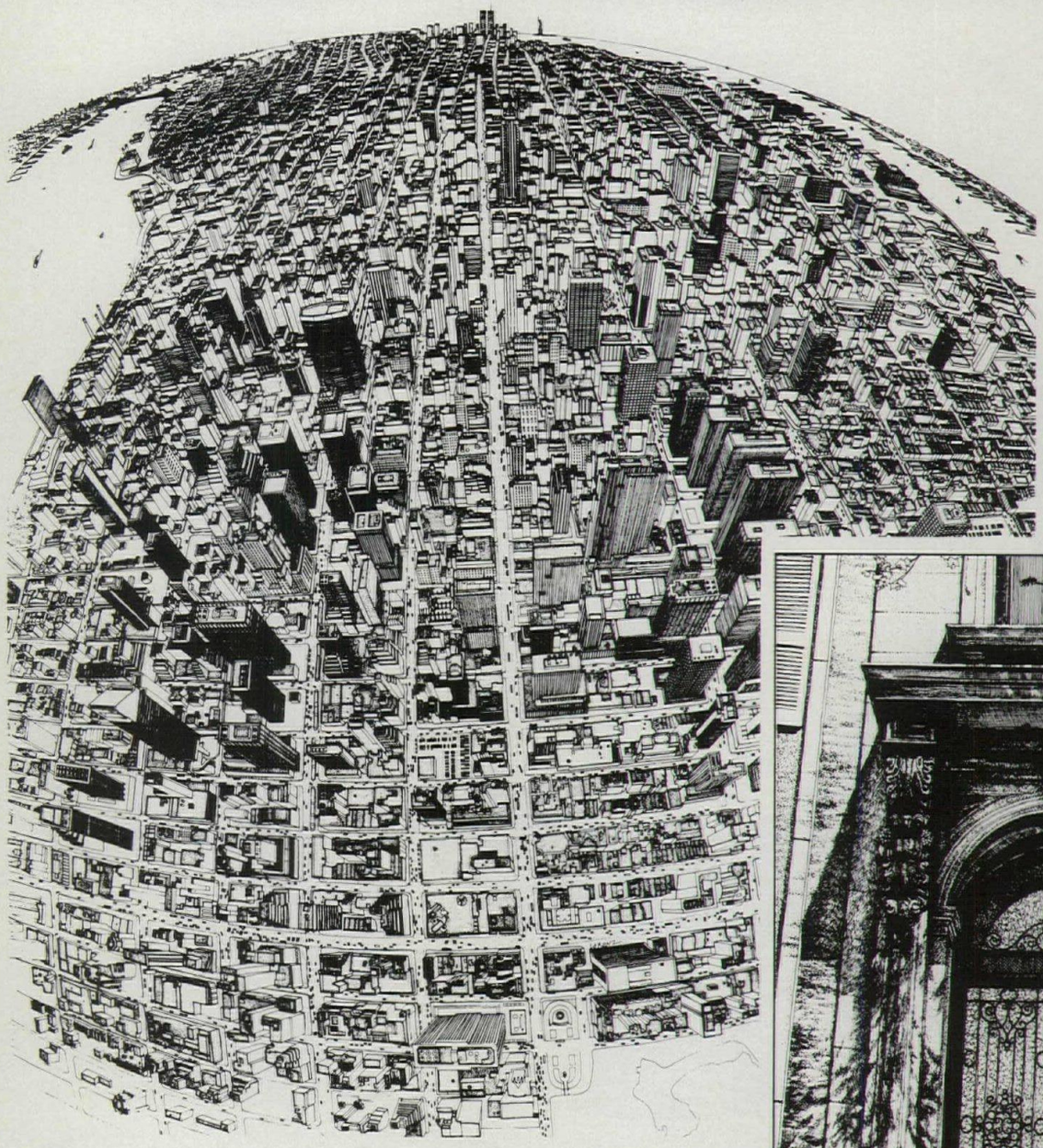





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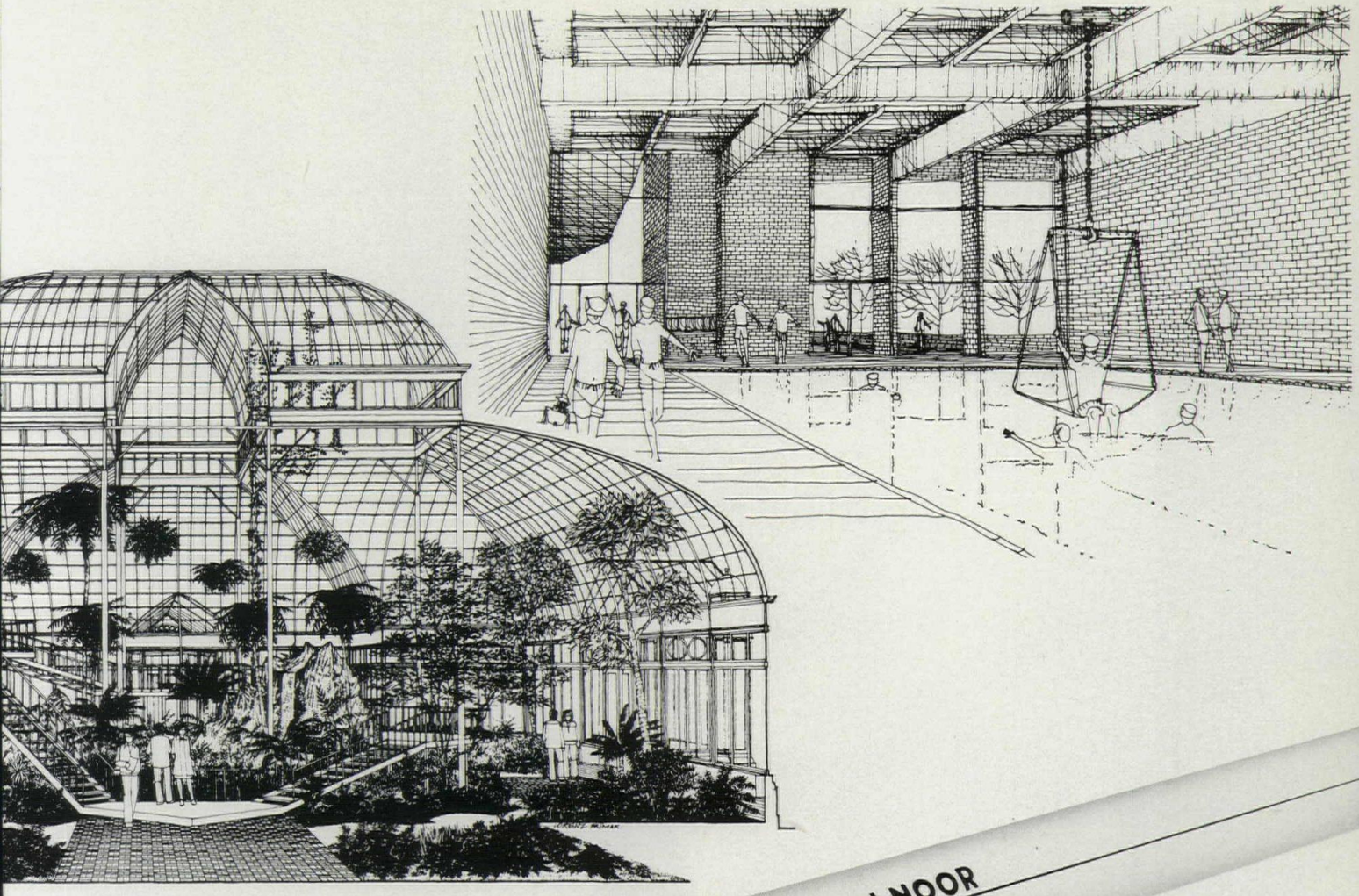

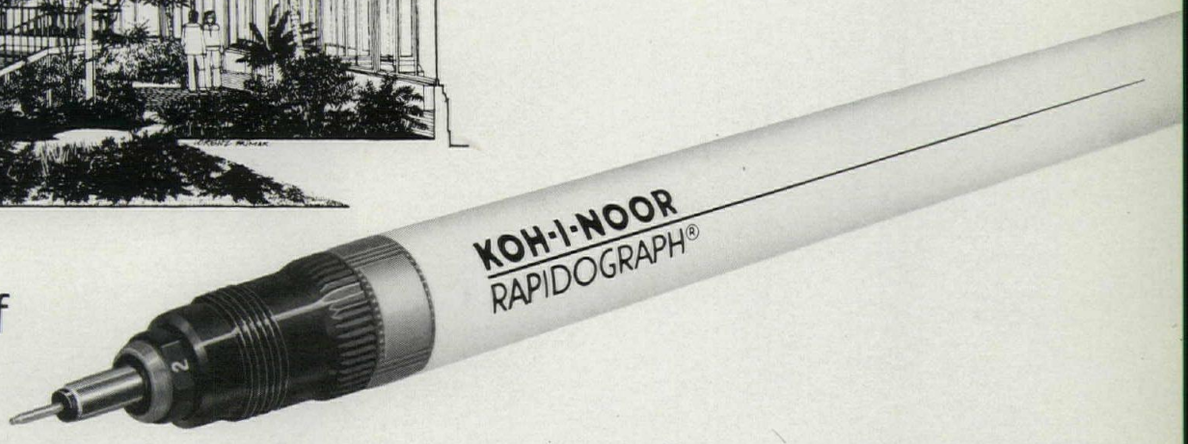

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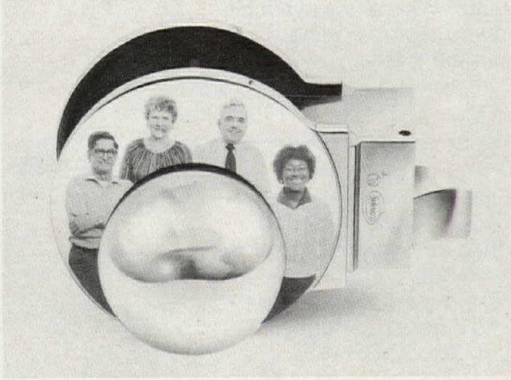

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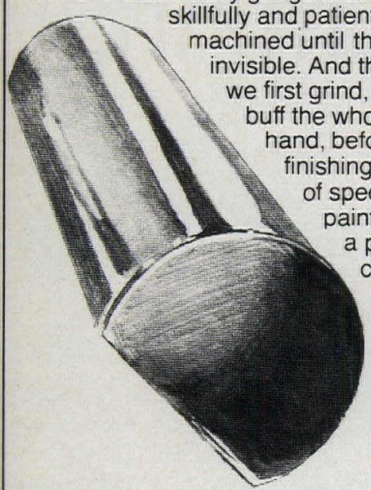

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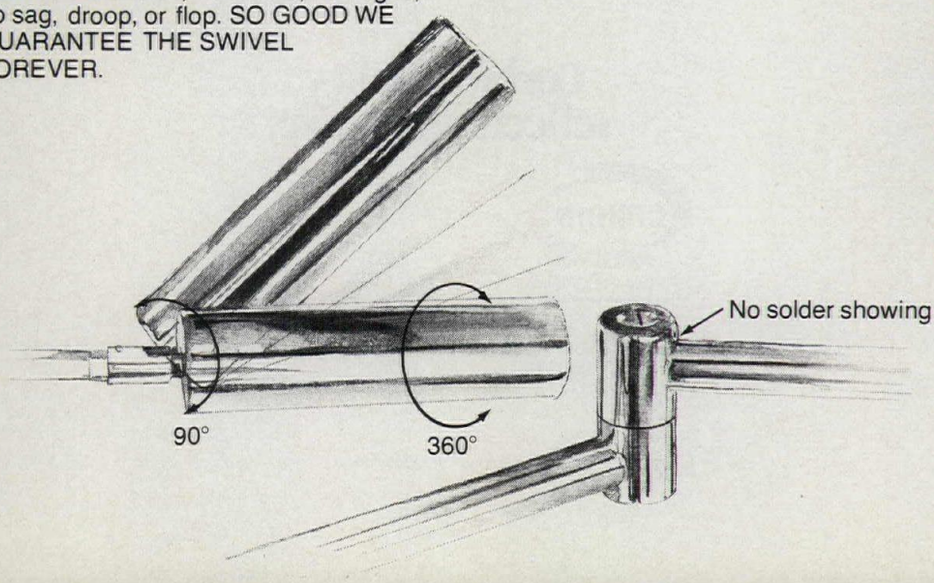

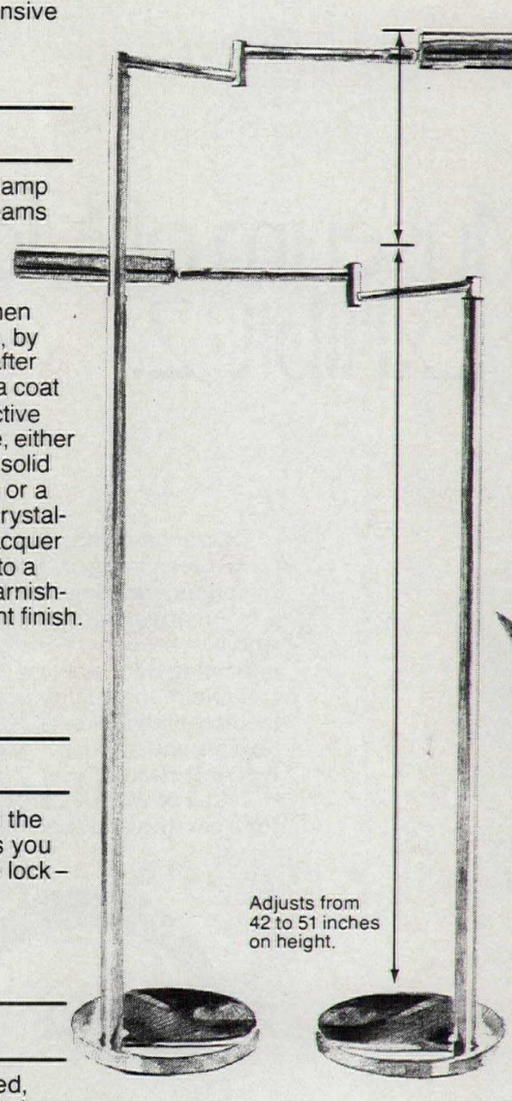

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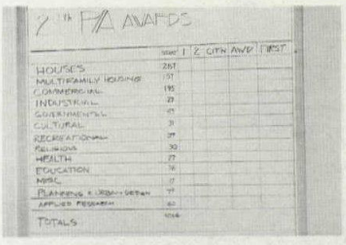
29th P/A Awards

With determination and conscientious effort, this year's jury uncovered and discussed several general issues in reaching its decision to recognize 22 submissions.





Faced once again by a new record number of entries—1066 in total—the P/A Awards jury assembled in our conference room in September. Of the total, 927 submissions were the charge of the four jurors specifically designated for the first day to review architectural design; 79 submissions were in the urban design and planning field; and the applied research entries totaled 60. As has been the tradition lately, single-family houses were by far the most numerous, comprising 287 entries. The second largest category was for commercial structures, with 195 entries, then multifamily housing, with 157. While the jury annually comments on the preponderance of houses, it also usually concedes that small-scale projects most often attract young talent and permit the most ambitious design exploration.

Besides quantity and scale, the jury also decried the lack of strong energy concerns or of social and/or public connection with the projects they reviewed. The jury reflects:

Cook: There was not a strong concern with energy issues. Similarly, projects seldom revealed their geographic location or climate. Despite the evidence of a "scenic architectural aesthetic," there was not much concern about the neighboring scenery—the qualities around, adjacent to, and extending out from the design.

Hayden: A large proportion of the architectural design awards were given for large, expensive private houses, suggesting that this is the only type of commission a designer can really control these days. Two out of three research awards went for rather narrow inquiries launched by total institutions such as jails or large bureaucracies building Federal offices. These again are projects the researcher may find are most easily controlled. Overall, I think there were too few awards to projects dealing well with public space accessible to all citizens, or with the linkages between private and public space.

I think one thing that should be put on the record if possible is that there was so much disagreement between the juries for the different topics. Many people on the design jury didn't necessarily like research selections; people on the research jury had certain questions about design entries. It really does suggest that there's great division within the field of architecture, and as a result, all these deliberations will reflect some very strong basic differences.

Moore: I found that interaction healthy, but I concur with the realization of how split the votes were.

Freed: For the record, let me say there were rather remarkable series of splits within the architectural jury as well. The 1000 or more architectural projects submitted this year were, on the surface, lively and interesting, although they split on what I assume to have been very keenly articulated and acknowledged stylistic lines.

The drawings illustrating the works were very lush and sophisticated and seemed to lead a life of their own; partis were often not illuminated by their presentation, but rather obscured by technique. This language shorthand obviously laid claim to "being with it" for projects that often failed in or avoided making the difficult judgments which fall in the architectural realm—space, volume, structure appropriateness.

The submissions developed in known languages did hold together more fully, generally, than those that were still struggling for coherence and control in the investigation of new language; in fairness, the latter should be given credit for the struggle.

Finally, there were submissions that did not overtly engage in the stylistic debate, and these seemed to me to have an authenticity and a wholeness often lacking in the other work.

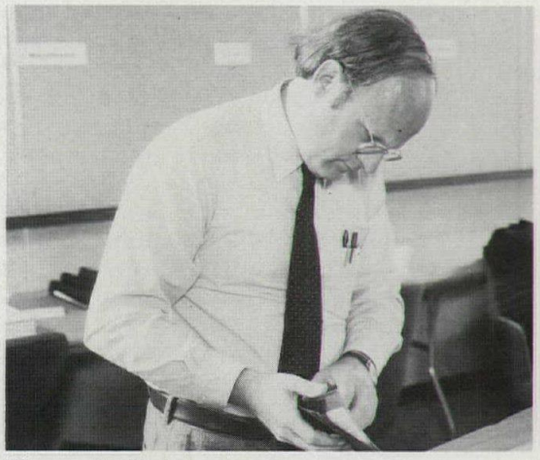
Drake: Improved synopses would greatly facilitate the jury process. I would like to see more explicit statements, particularly about designers' hypotheses/intentions about the use of key spaces, the operation and maintenance implications of material and system selection and assembly, etc.

I was appalled by the virtual exclusion of energy considerations in the selection criteria presented as the awards were nominated and discussed. This is totally irresponsible and unacceptable in 1981.

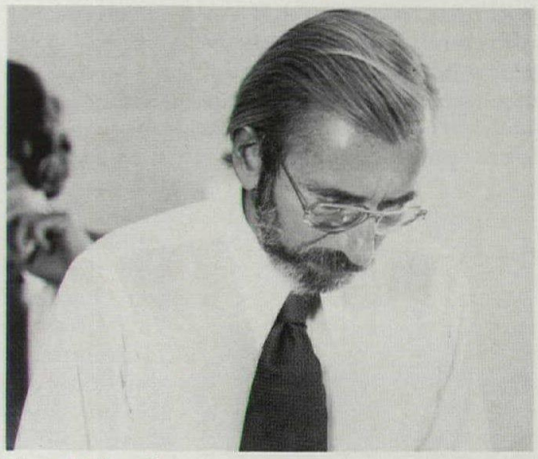
Beeby: Another paradox of today seems to be the incredible schism that exists between the large commercial work done by big firms and the more self-conscious artistic work being done by small practitioners. If these two disparate professional groups could only learn from each other, it is possible that architecture of the quality of Richardson or Sullivan would be possible once more. The apparent disdain existing between these two professional groups tends to vitiate the impact that architects have on the built world of today.

Architectural design

Interaction between the teams of jurors on the P/A panel varies in its intensity from year to year. This year saw each of the disciplines challenged by the others, raising important issues.



Thomas H. Beeby



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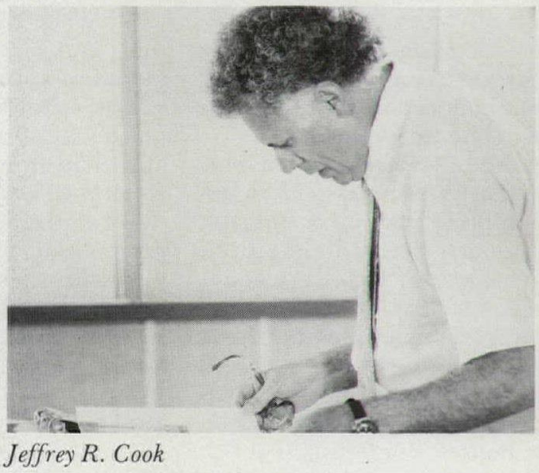
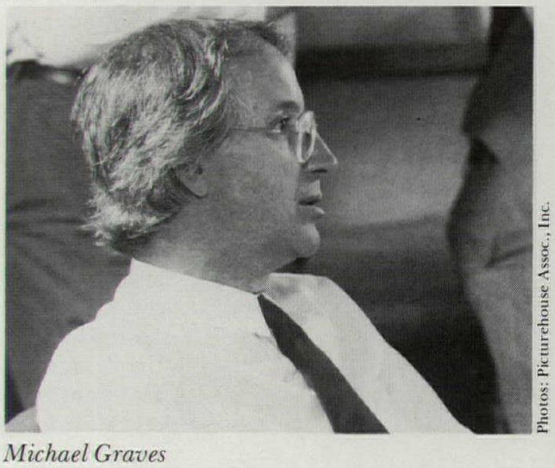


Jeffrey R. Cook



Michael Graves

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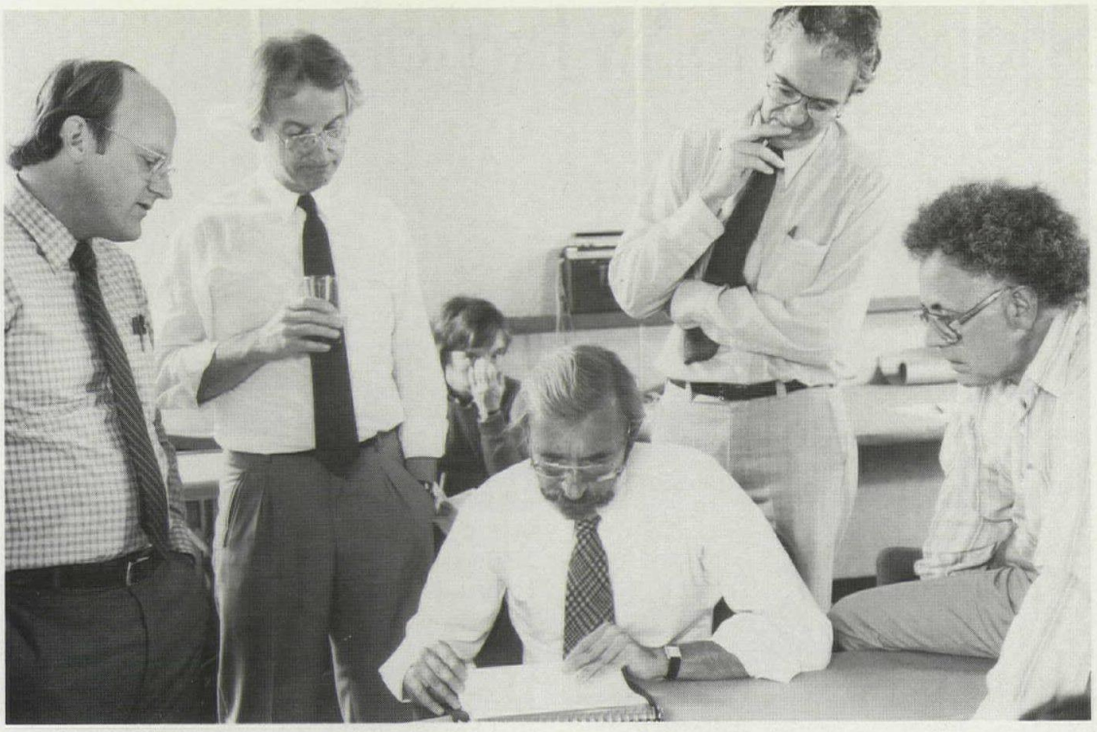
This year's architectural design jury got a significant input from those jurors whose initial hours of judging were spent studying research or planning and urban design. While the role of commentator or observer changed during the review of the other areas of expertise, this section will include comment from Dolores Hayden, David Childs, Pleasantine Drake, and Gary Moore in addition to the four jurors on the opposite page. Beginning with some general thoughts, some directly from transcripts of jury discussion and some written to us after reflection, here are jurors' comments on what they saw in architectural design entries this year.

Beeby: First, I am struck by the coalescence or the reduction of the many opposing directions in architecture that existed until this time. A vast majority of this year's submittals dealt with historically derived form as a basis of the design process. The resultant work has a richness not evident before; however, there is a disturbing aspect to this development. Although the work displays a positive attempt to engage the community through remembered images, there is the emergence of a uniform style that seems to feed on itself rather than the shared memory of the region.

Cook: Most of the entries were distinguished by their verbal descriptions of turgid seriousness and obtuse density that would rival the cloudiest of our esoteric architectural journals. There was lots of color—the painted lady must be back—but materials were almost never defined. In spite of the preponderance of squiggly curves in both plan and elevation, we have yet to get to the Baroque confidence

Thomas H. Beeby worked in the Chicago office of C.F. Murphy from 1965 to 1971, and since then he has been a partner in the firm of Hammond, Beeby & Babka. He taught architecture at the Illinois Institute of Technology from 1973 to 1980, and currently is director of the School of Architecture at the University of Illinois at Chicago Circle. At present he is also serving on the steering committee of the AIA National Committee on Design. In 1976 he received a *Progressive Architecture* Citation and has received seven design awards from the Chicago Chapter, AIA. He has published papers in *VIA, III, Modulus, The Architectural Review,* and *The AIA Journal.* His work has been exhibited at the Chicago Art Institute, the Museum of Contemporary Art in Chicago, The Cooper-Hewitt Museum, New York, The Walker Art Center, Minneapolis, and The Venice Biennale.

Jeffrey R. Cook, currently professor in the Department of Planning, College of Architecture, at Arizona State University, Tempe, is widely known for his work with energy concerns in architecture. He has consulted with clients in Nova Scotia, Copenhagen, England, and several U.S. locations, and has written extensively. Cook



of the broken cornice and the oval plan. Still, any identification of the jury as leading the profession in a certain aesthetic direction would be a total accident. Each of the selections was considered and chosen separately and independently.

Drake: No one (of the architectural design panel) has talked about the energy consciousness in these designs. In some of them, I would question whether they were done ten years ago or today. Most of them are unresponsive to where I heard they were sited, in terms of building configuration. Nobody even mentioned the difficulty caused by not being told what the site is in their reasons for selecting. I'm very concerned that there is no statement here about some of the more difficult problems that architects are facing.

Graves: Every problem is difficult. These impact people's lives. I think all of these are traditional buildings in the sense that we're not seeing north-facing glass, we're not seeing seas of reflective glass, we're not seeing the kinds of things we might have seen on a jury like this five, six, seven years ago. All of them seem traditionally oriented in terms of those important qualities without being exaggerated in the sense that I think you're asking for. I based my attitude on architecture.

Drake: It's easier to look at these, for one thing.

Freed: No, all problems are difficult. The Mexican Campus addresses issues directly. Another is a simple block building, and is not an energy guzzler. Some problems are less able to be manipulated, and so you could say that they are best in terms of the state of the art: but that is in a way shortchanging the judgment process because we judged them absolutely on design. I think it is probably inevitable that these smaller, more controllable projects come out ahead. We did have one larger scaled project that we liked very much. [It had to be disqualified because it was no longer a real project.—Ed.] Although I sympathize very much with what you're saying, I would defend these because design *attitudes* are exemplified by these selections; there is a percolation process in design, and it is sometimes easier to grasp the attitude in small projects than in large, initially.

Hayden: I would like to state in the comments that there is a great lack of public space.

Moore: It's too bad there isn't some bold new building form responding to some new social problem that could be elevated as being great architecture.

Graves: I wonder what the new social problems are.

Childs: I share Dolores's and Gary's concern that there isn't more social architecture that happened to make it into the top levels of your recommendations.

Graves: I think all of us do.

Beeby: We didn't keep them out. It just worked out that way.

Graves: But I don't think the best schemes are under the table this year.

is at present involved in the Executive Committee, Board of Trustees of the American Section, ISES, and is chairman of that organization's Passive Division. He has been program chairman for the third, fourth, and fifth National Passive Solar Conferences. A member of the Society of Architectural Historians and the American Association of University Planners, he also serves on the American Institute of Architects Committee on Design.

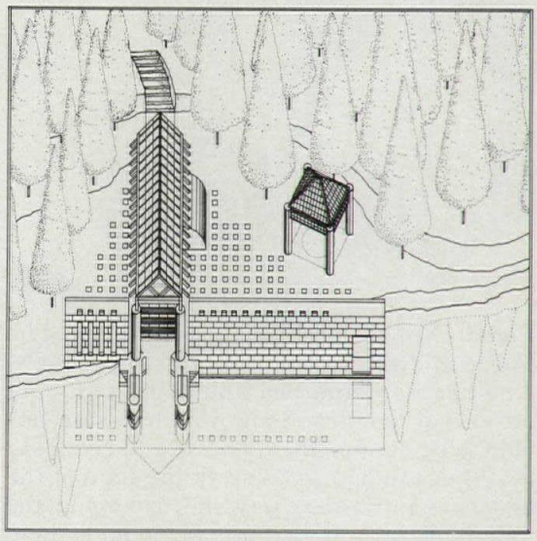
James I. Freed began his post-graduate career with the U.S. Corps of Engineers in 1953, joining the office of Mies van der Rohe in 1955. In 1956, he began work with I.M. Pei & Partners in New York, where he became a partner in 1980. A fellow in the American Institute of Architects since 1977, Freed served on the AIA National Committee on Design from 1972 to 1977, including one year as chairman. His teaching experience includes the position of Dean, College of Architecture, Planning & Design, Illinois Institute of Technology from 1975 to 1978. His present work, as partner-in-charge for the Pei office includes hotel, office building, and shopping facilities around the country, as well as the 750,000-sq-ft New York Exposition and Convention Center.

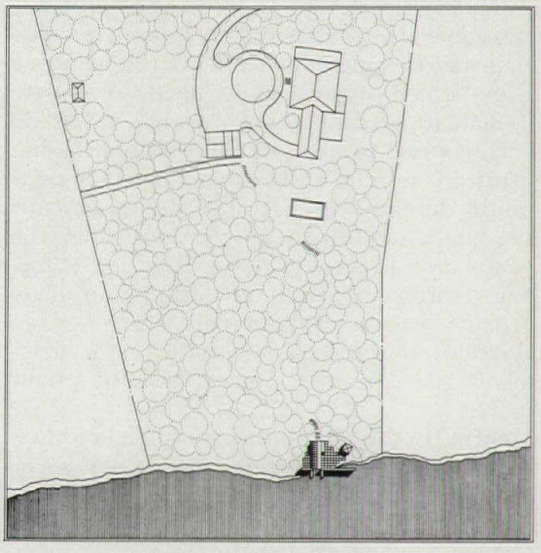
Michael Graves, winner of the Prix de Rome and the Brunner Fellowship, 1960–62, started his practice in Princeton, NJ, in 1964. He began lecturing at Princeton University in 1962, advancing through assistant and associate professorships until 1972, when he was made Professor of Architecture. The subject of, or participant in, a large number of exhibitions worldwide, Graves has also won many honors including recognition six times in the P/A Awards program and a National Honor Award from the AIA. He is a fellow in the American Institute of Architects and in the Society for the Arts, Religion, and Culture.

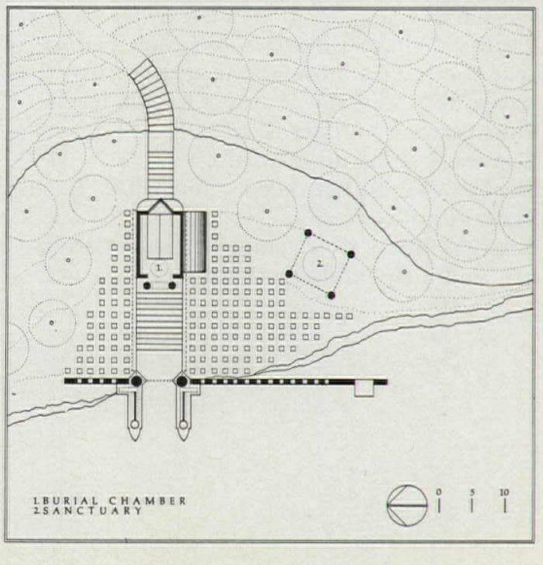
Shope Reno Wharton Associates

Water and land are bridged in this mausoleum commemorating a life and its passage into death.

Credits
Architects: *Shope Reno Wharton Associates, Greenwich, Ct. Bernard M. Wharton, principal in charge; Allan P. Shope and Robert S. Reno, principals.*
Modelmaker and photographer: *SRW Associates.*
Renderer: *Bernard M. Wharton.*
Client: *name withheld upon request.*

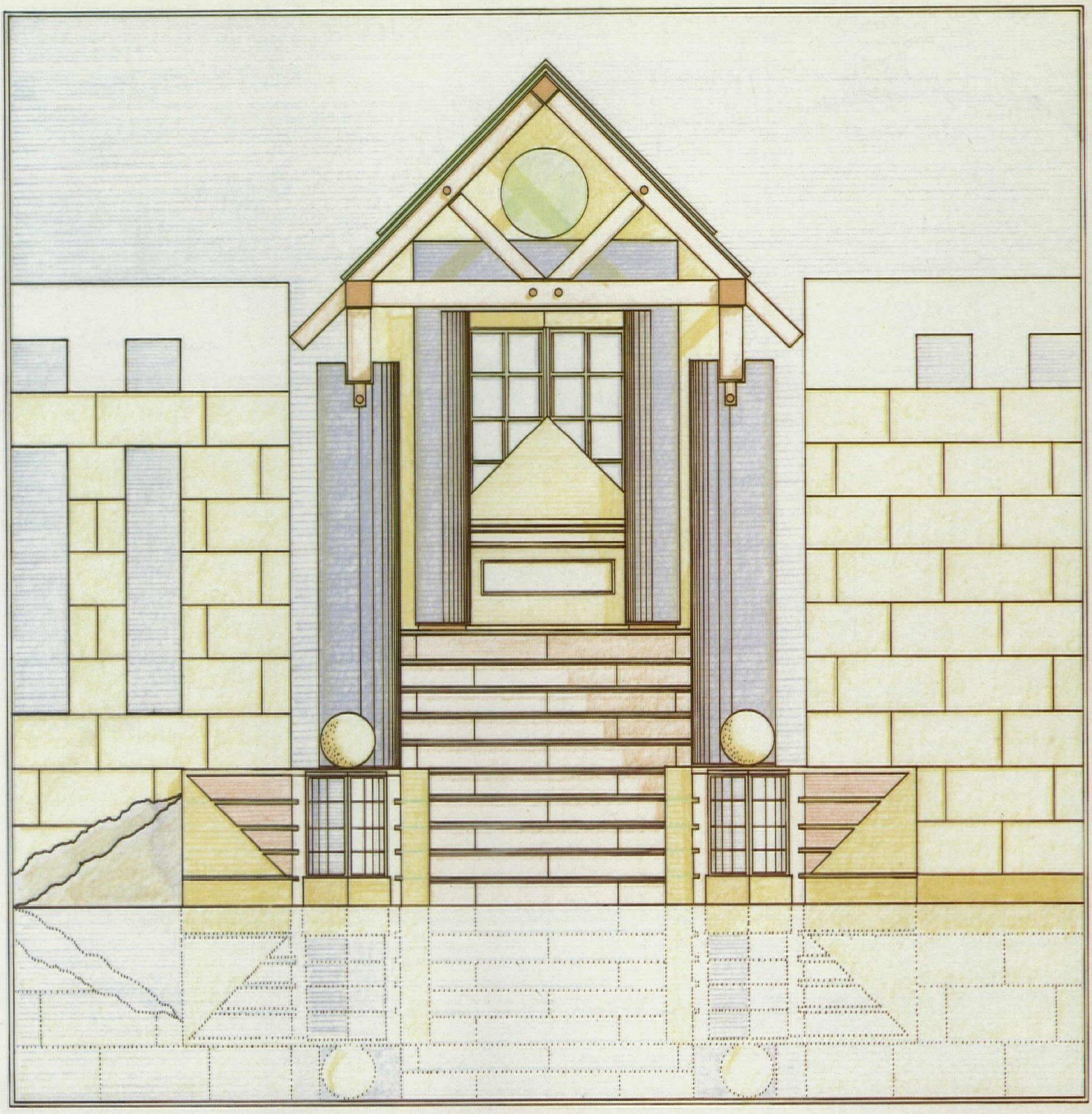






Project: Mausoleum, Hanover, NH.
Program: A monument to the life and achievements of the client and his family, with a burial chamber and a room to house artifacts of the family's life. The site is to become a park.
Site: 5 white-pined acres sloping steeply to the Connecticut River at the western end of the client's estate.
Solution: From the pyramids at Giza to the stick graves of the American Indian, civilizations have expressed their psychological and religious concerns, shaped by geological considerations, about final resting places. Here, overlooking the Connecticut River, a quiet, contemplative individual wishes to rest isolated and placid, remote from the activities of life. The design reflects the contrasts between the flat, moving water and the vertical, stable trees and mountain. The cross-shaped mausoleum is approached either along a long, winding, dirt path or from the river. The burial chamber containing the sarcophagus is above ground; the treasury for artifacts is below. To the side is the area for the living: the park and a lattice-roofed sanctuary. Between the river and the mausoleum are elements bridging the finite characteristics of land and life and the moving, infinite characteristics of water and death.
Construction methods and materials: Indigenous New Hampshire granite, cast-in-place concrete, wooden roof members, and a standing seam copper roof that will be allowed to weather.

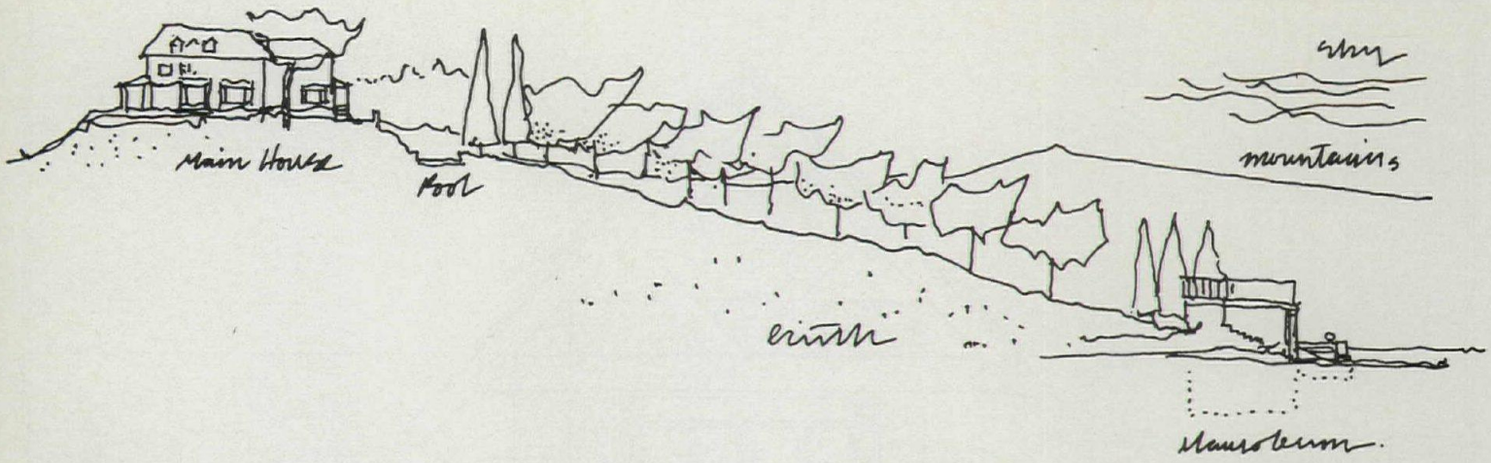
Jury comments
Freed: The architecture for the dead has not been living high: We have not done mausoleums in a long time. This is a rather remarkable piece of work in that it engages a river at the bottom, below a great house. Symbolically it is quite wonderful. As I look at it, I can see the soul setting out on its journey across the river. It puts me in mind of the cemetery in Venice, reached by water.
Beeby: We've seen a lot of Classical elements, but this project manages to use the elements

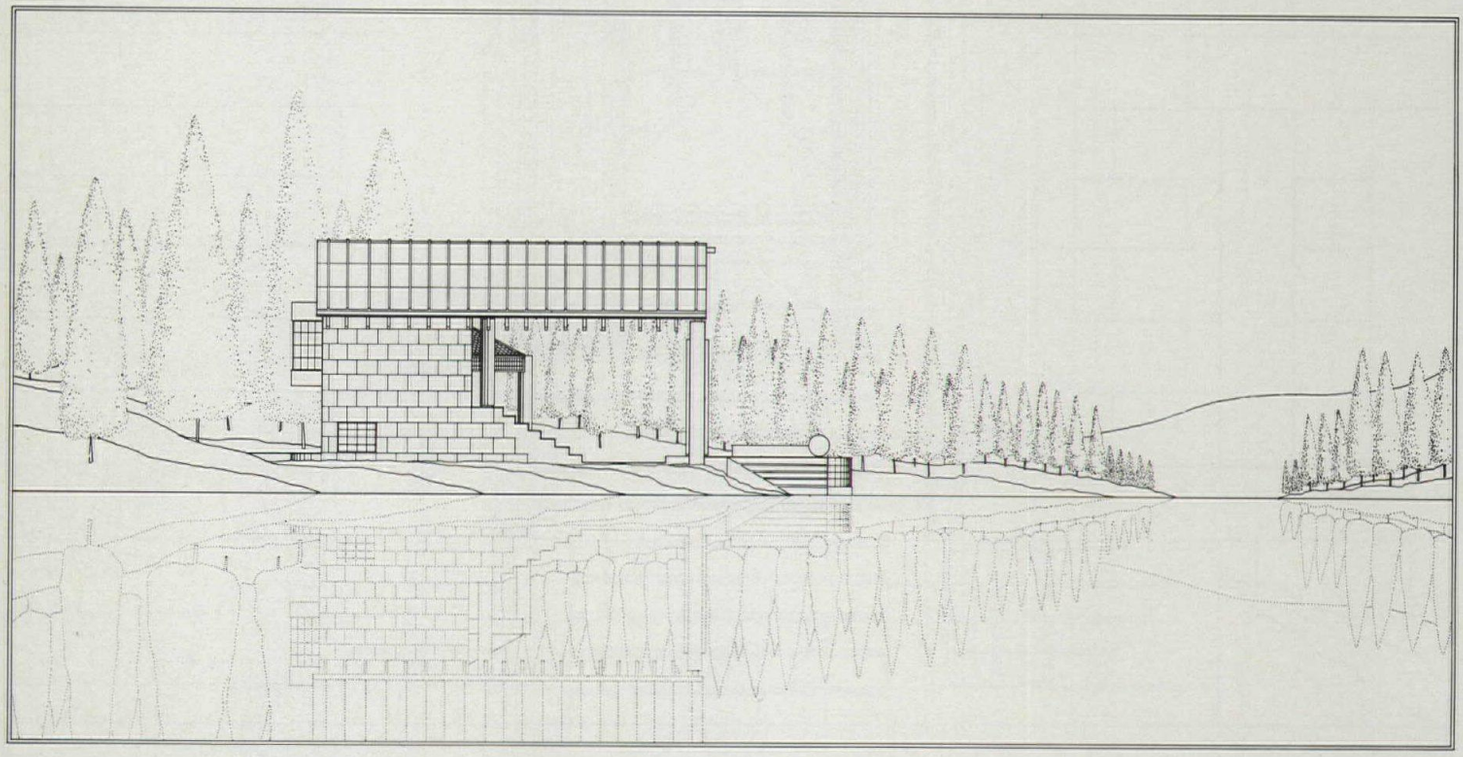


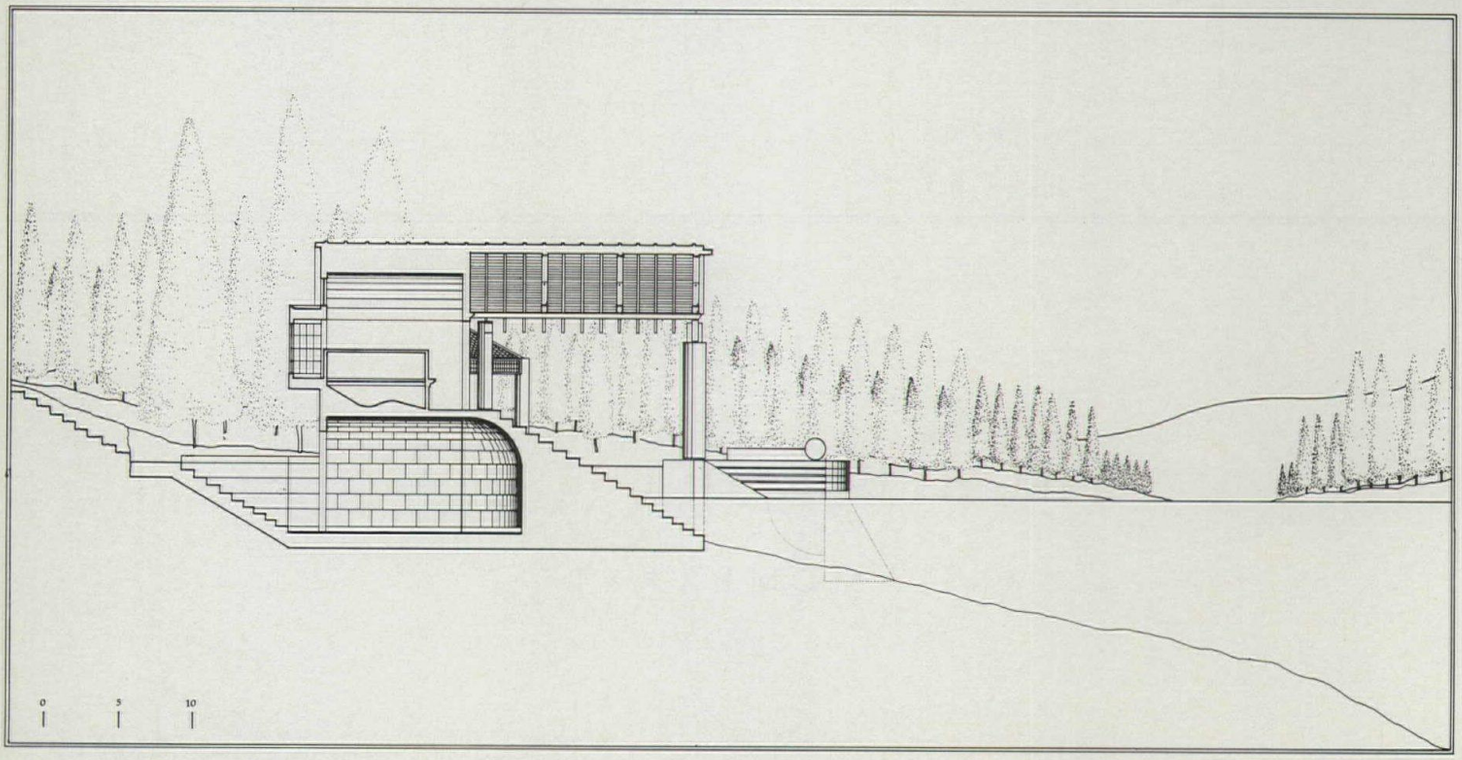
RIVER FACADE

MAUSOLEUM

MCMLXXXI


Main House
Pool
mountains

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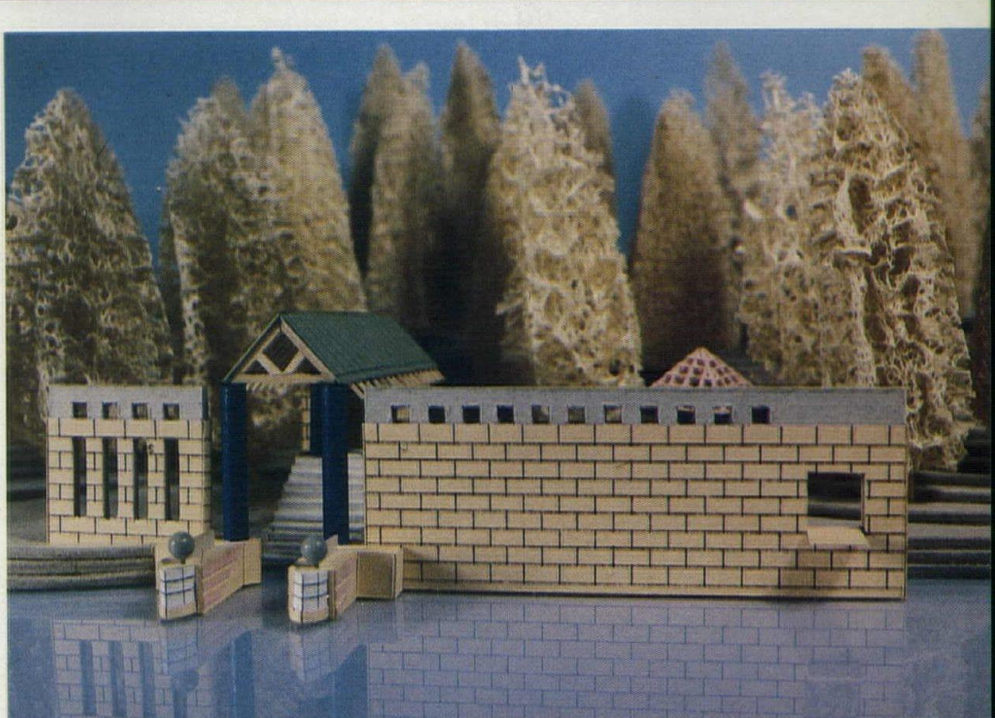
so that they make sense mythically and evoke their original meaning.

Freed: Architecturally it is a rather remarkable juxtaposition of simple forms, with perhaps the nicest being the pavilion for meditation set into the park.

Graves: It's a monument to the dead without being overly monumental.

Freed: It's a journey for the dead. The symbolism is very rich.

Graves: Rich without being heavy.



Olcott & Schliemann

A house for a retired couple in suburban New Jersey.

Credits

Architects: *Olcott & Schliemann, New York. Richard M. Olcott, Todd H. Schliemann, principals in charge of design; Andrea L. Simitch, Paul Pichardo, Gary Handel, Tore Knudsen, project team.*

Consultants: *Nick Mauro & Son, Builders, general contractor.*

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

Project: Residence, Princeton, NJ.

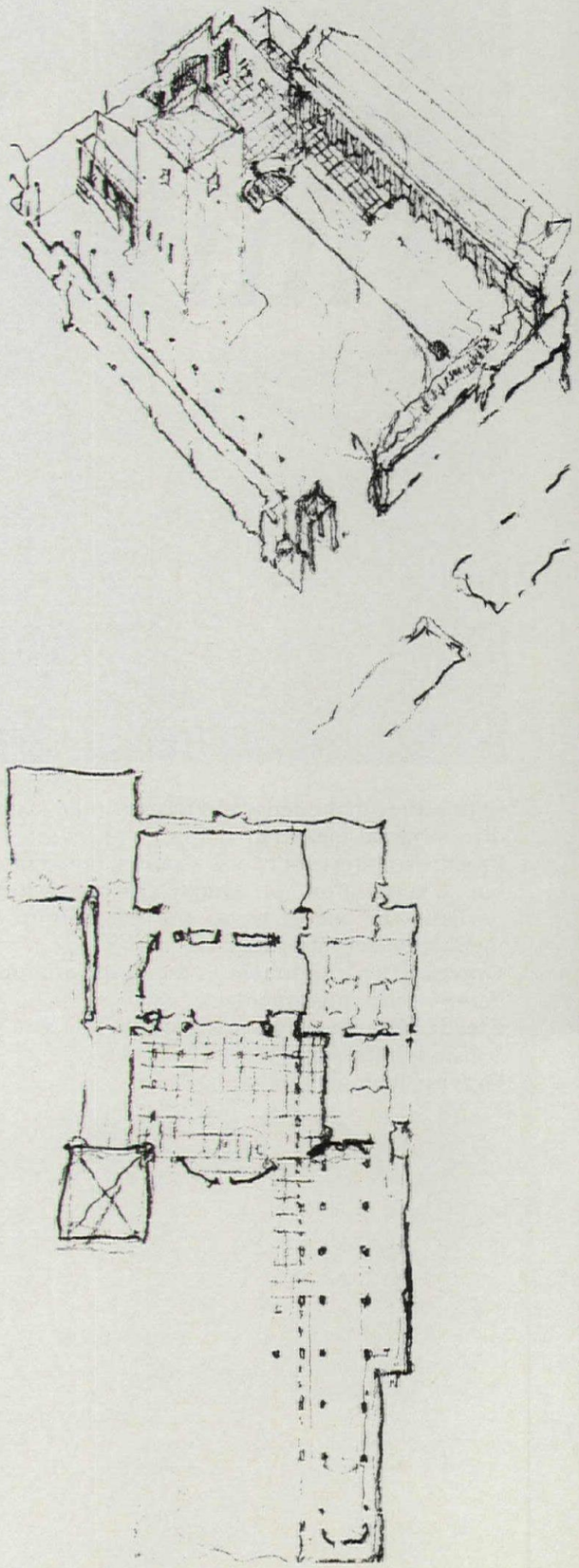
Program: A house for a retired publisher and his wife. The house includes an office and study, an enclosed exercise pool, and a room to house the couple's extensive collection of books. The client asked that the house be firmly built, simply maintained, and easily accessible from the outside, via ramps, for possible future use by a handicapped person. The client also asked that the few trees remaining on the site be preserved.

Site: A flat, rectangular plot, 100′ x 150′, with south-facing street frontage, and several large trees, one of which stands prominently in the center of the site.

Solution: The parti is a grouping of three discrete buildings, arranged around a garden, which serve as a backdrop for a small terrace "stage." The entrance from the street, past a masonry wall and through a pergola along the western edge of the site, offers glimpses of the main house, terrace, and garden. Only upon entering the library does the full view of the terrace and garden become apparent. To one side is a tower that houses the office and study; to the other, an enclosed "stoa" houses the exercise pool. A ramp, within the colonnade of the pool, and a small stair lead to the garden.

The arrangement of the house around the terrace creates a "sun trap" in the winter and is shaded by the large trees during summer months. South-facing glazed areas have concealed roll-down shutters.

Construction methods and materials: Wood frame with ground face block exterior. The pool enclosure is bearing-wall ground face block.

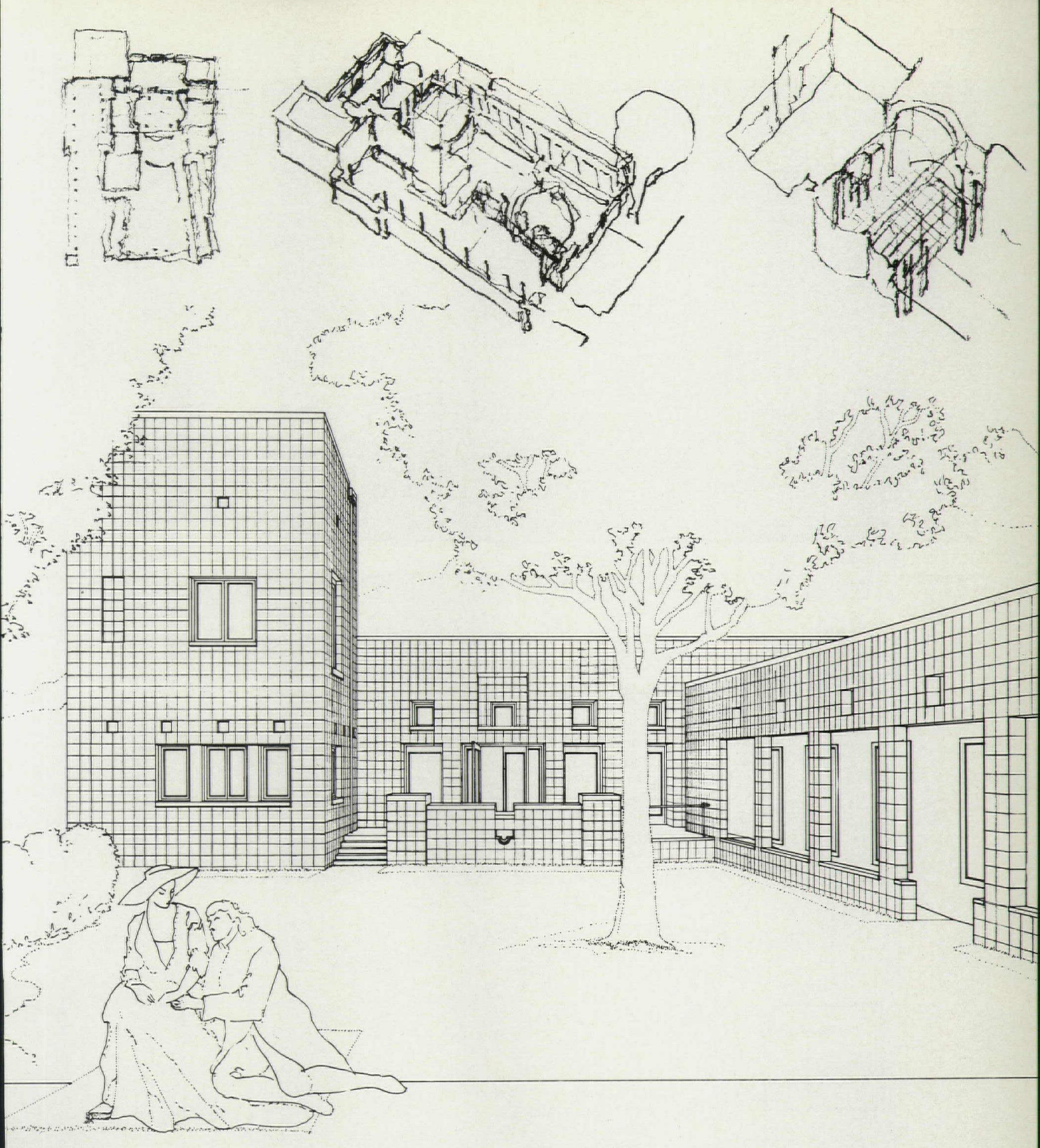


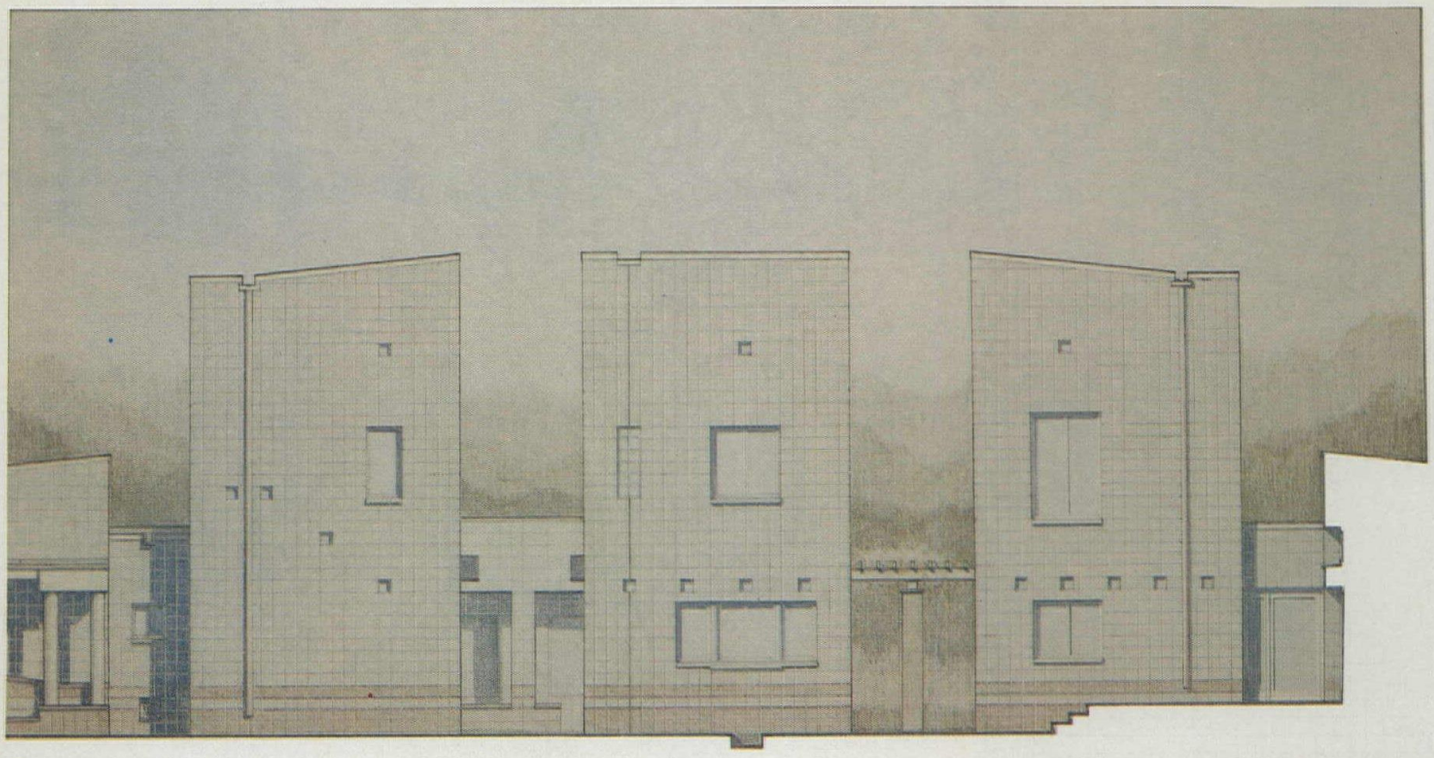
Jury comments

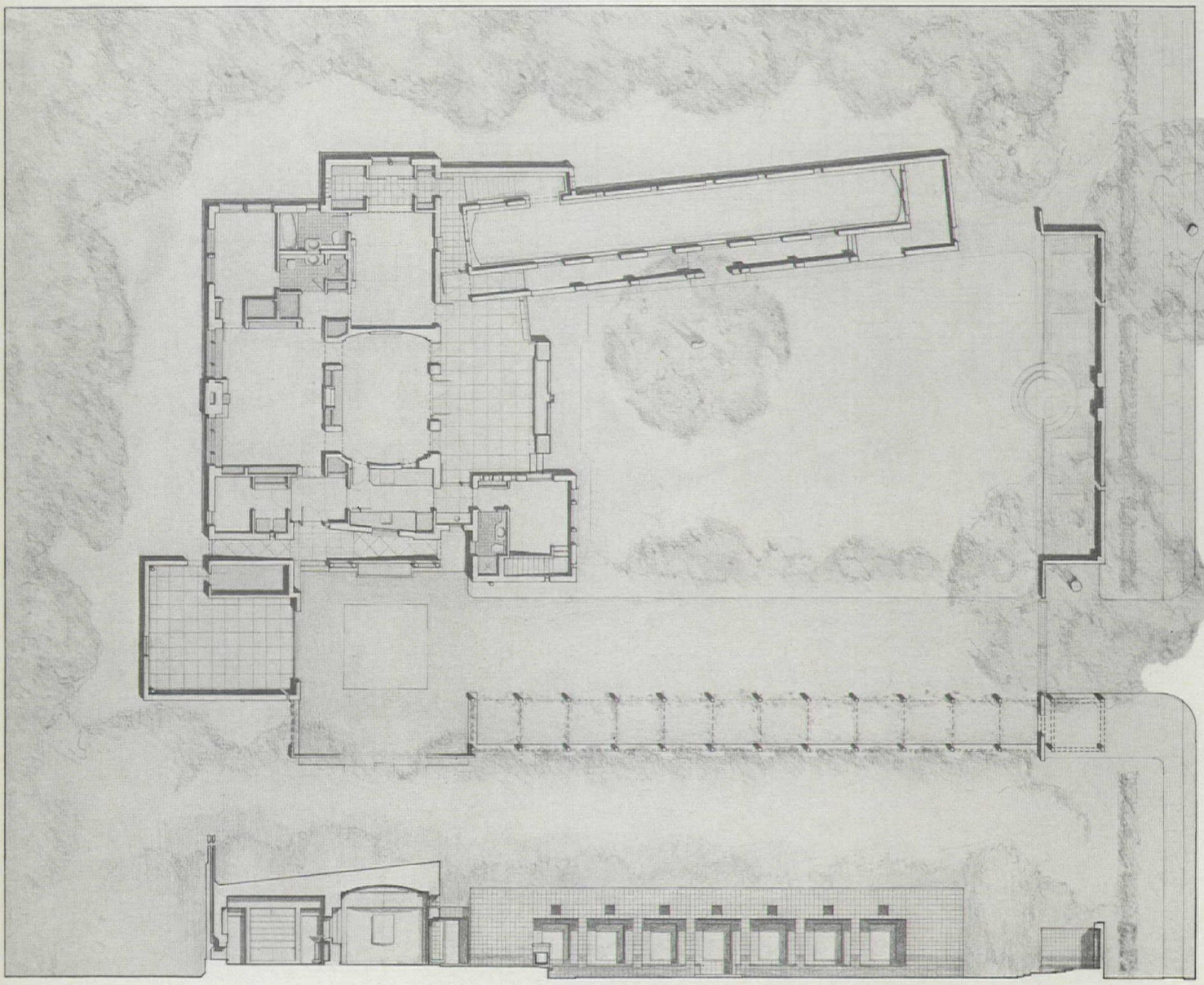
Graves: I think the plan itself and the sequence of entry are superb. There is a hierarchy here that we looked for in other projects and couldn't find. The enclosed spaces are clarified by what appears to be an appropriate plan configuration, so that the most important rooms are not only centralized in the whole plan, but also look out over the better parts of the site.

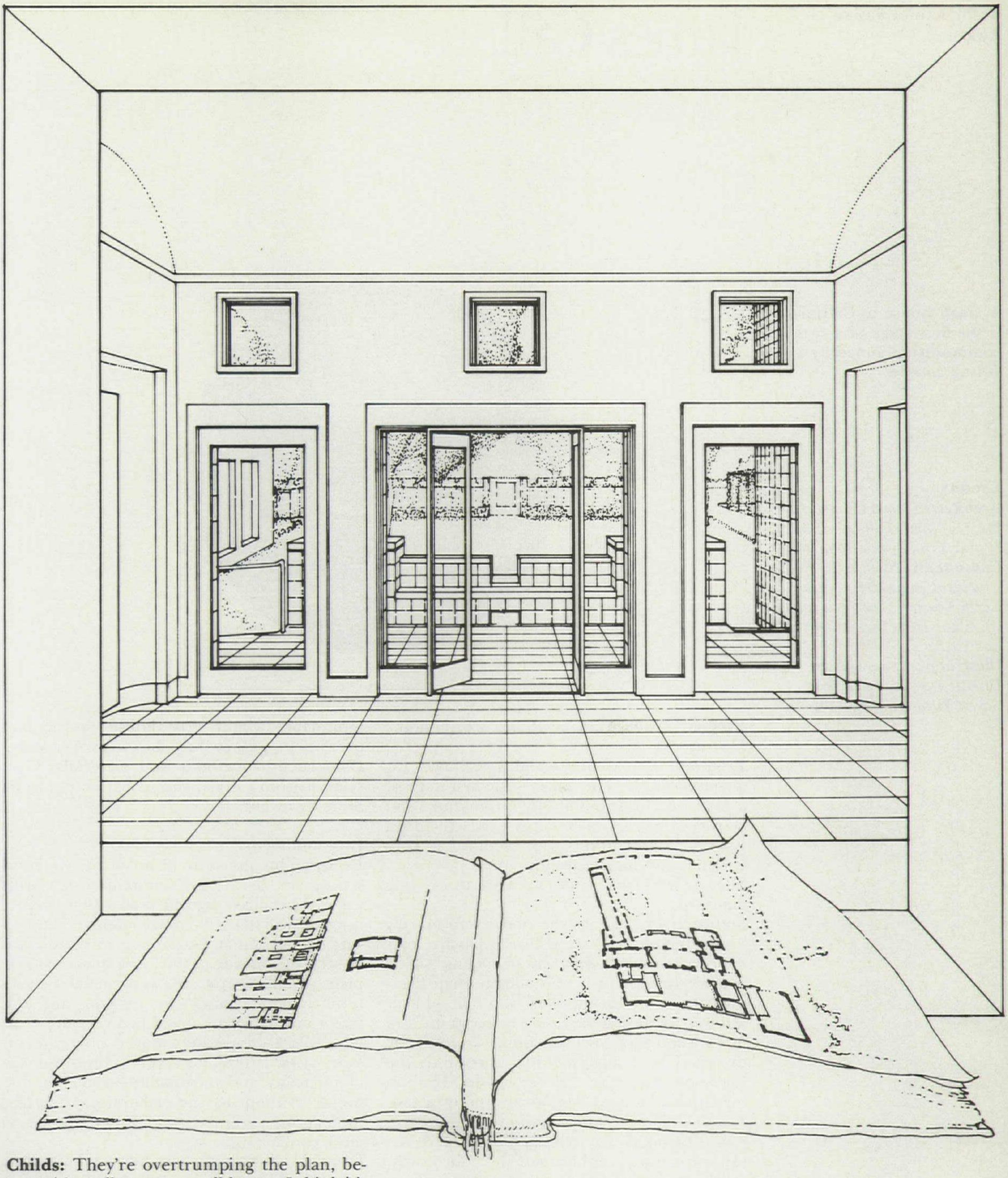
Childs: What about the crooked angle of the pool?

Graves: I would imagine the pool is appropriate because it's conceived as recreation, and therefore as part of a romantic imagery. It gives perspective to the garden that it otherwise wouldn't have.





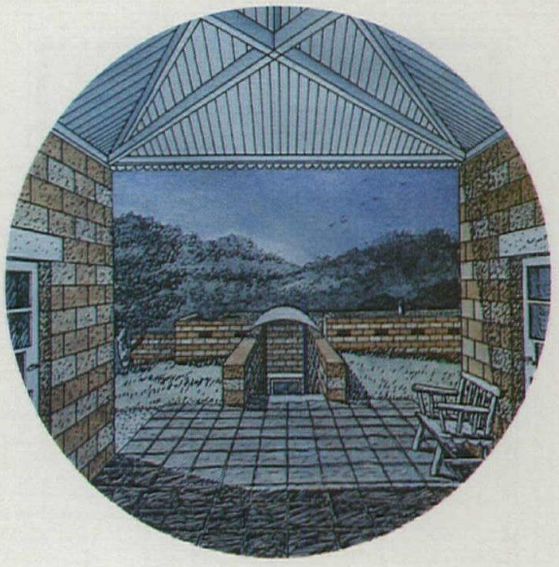




Childs: They're overtrumping the plan, because it's really a very small house. I think it's out of scale with the plan; I'd be happy if it were three times as long as the garden.
Beeby: It gives a kick to the plan; the space of the garden is activated by it.
Freed: Without that kick, the garden becomes a tubular element.
Moore: I think it's very good, in terms of Renaissance-style perspective, to have that little crook to it.

James Gillam

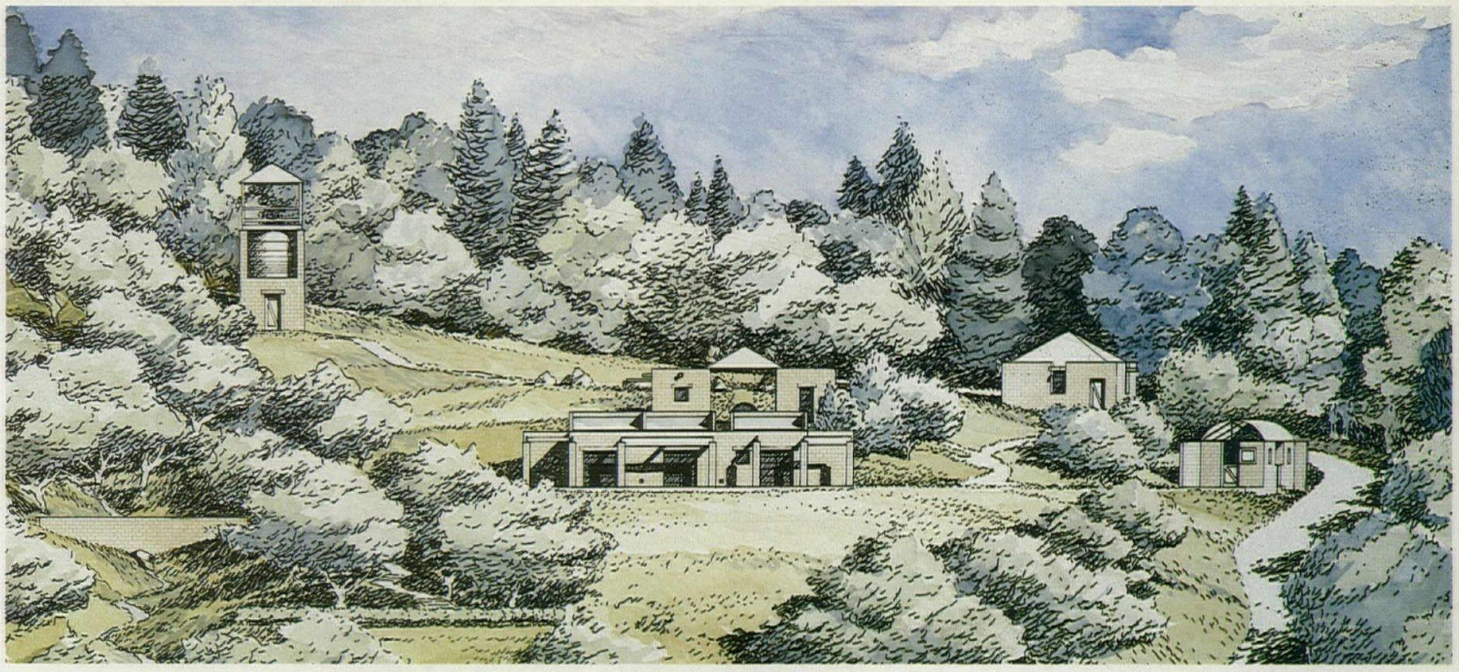
A small house in California is the first stage of a rural community planned by a young couple.

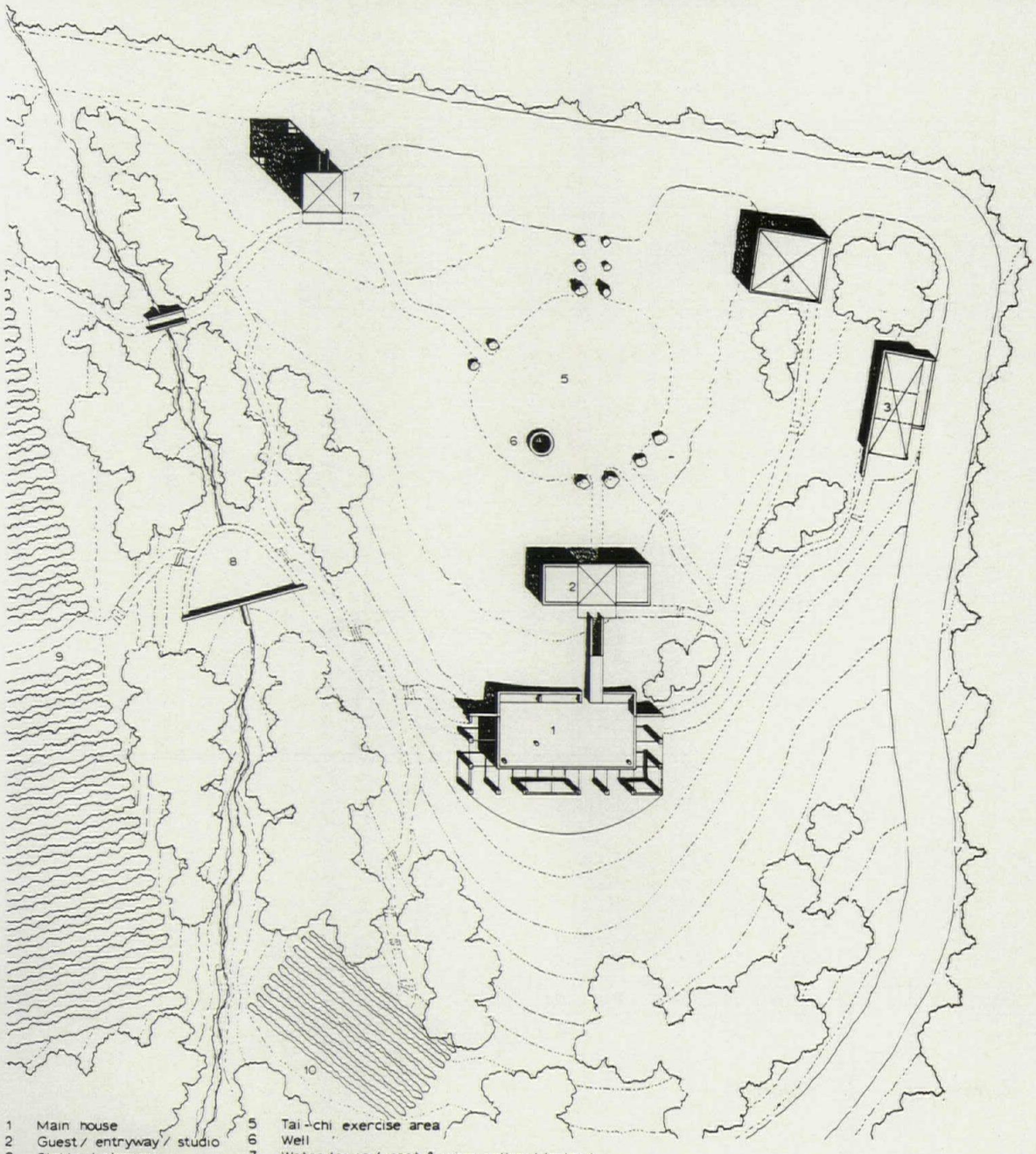


Credits
Architects: *James Gillam, Fairfax, Ca. James Gillam, designer; Homer Tritt, associated architect.*
Consultants: *Etienne D. Rolin, structural engineer; Applied Earth Sciences, Inc., soil analysis; Solar Data Inc., energy analysis.*
Illustrator: *James Gillam.*
Client: *Donald Porter and Sarah Yardley, Sonoma County, Ca.*

Project: Porter/Yardley Residence, Sonoma County, Ca.
Program: A small house and water tower for a young couple. The house is the first stage of a planned rural community of buildings and activity areas that will comprise six structures. Energy conservation and economical construction are major considerations.
Site: 13 acres on a hillside with an existing vineyard.
Solution: The client, who prefers not to rely on electric pumps, wanted to use passive solar energy techniques. In terms of cooling (which is more important in this climate than heating), the south-facing brow of a hill lends itself well to placing the house below grade and using a sod roof for insulation. A colonnade, designed as a solar plenum, surrounds the house on east, west, and north sides. In summer, the colonnade will be covered by a canvas, to shield the house and create a breezeway. Openings are arranged so that drafts can be created either east-west or north-south. In winter, the canvas is rolled back on the colonnade to maximize light and passive heat gain on three sides. Operable skylight section at the north retaining wall also allows for drafts and venting as well as providing a light source. "Bread basket" hot water tanks are mounted in the north clerestory. Wood is used as heating fuel; flue connections are provided at three locations so that small stoves can be moved from place to place, or removed altogether in summer. Corrugated fiberglass panels provide a system for a demountable winter greenhouse, storm sash over openings, or a Trombe effect over walls.
Construction methods and materials: Concrete masonry units, with construction to be done by owner.

Jury comments
Beeby: This house is in an obviously rural setting. It has a loosely organized site with some centralized figural pieces that are arranged in a kind of farmlike manner. It uses a sort of vernacular loggia as a formal device around the outside of the living quarters. The plan is quite simple. It has a unitized structural system around the outside, and the major rooms are arranged in a very informal way, with the openings moved off center in most cases. I think it's a very interesting mix of formality and informality—a very livable house. Without having elaborate spatial manipulation, it still has an elegance that I find quite convincing.
Freed: It has a terrific sensibility. What makes this is the juxtaposition of the buildings to the landscape, and the possibility of growth.
Graves: I think the plan is really clumsy; everything is a near-miss.

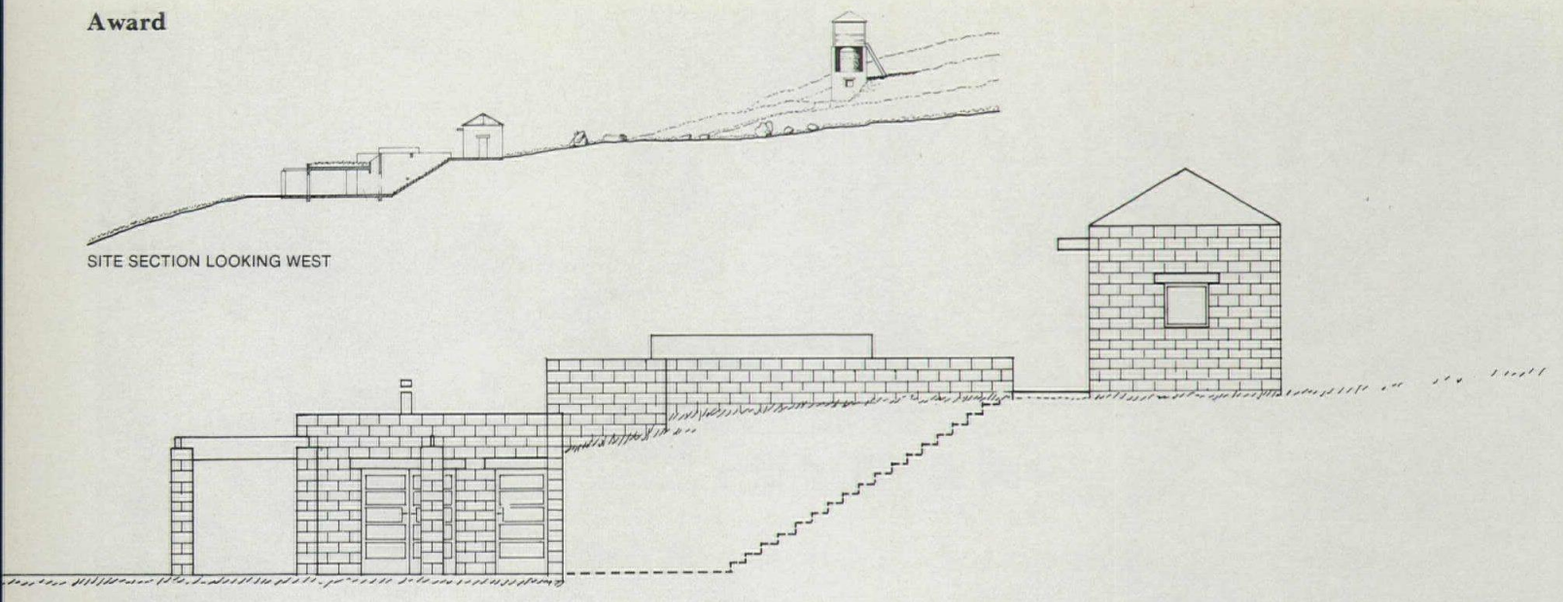




1 Main house
2 Guest / entryway / studio
3 Stable / storage
4 Garage / work space
5 Tai-chi exercise area
6 Well
7 Water tower / root & wine cellar / lookout
8 Theater / garden
9 Vineyard
10 Vegetable garden

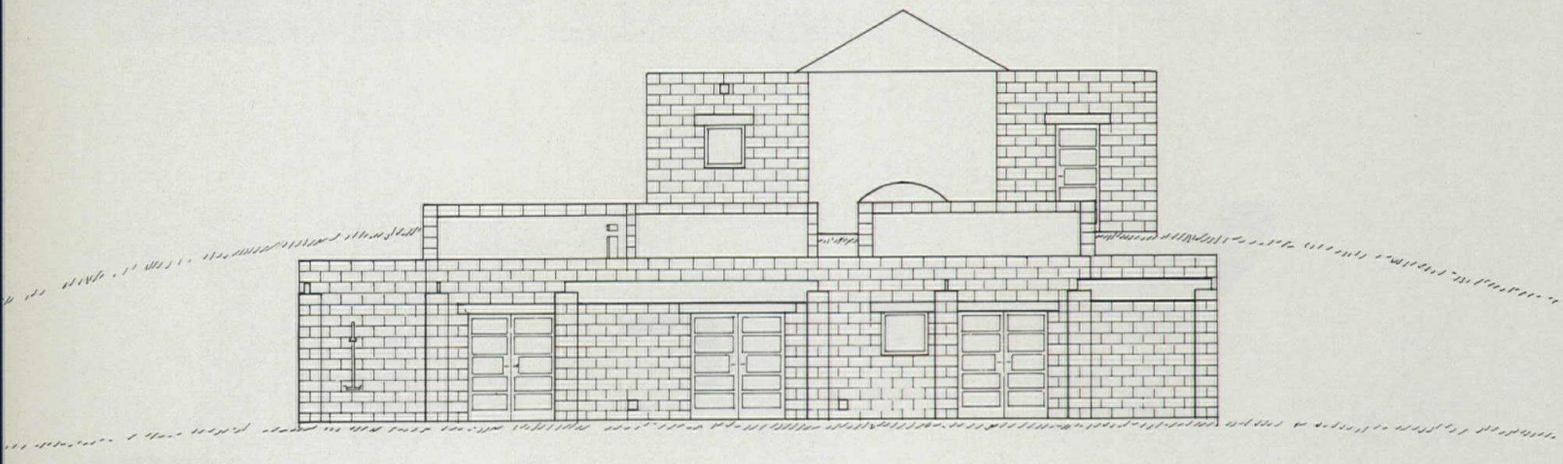
SITE PLAN

N ↑ 20'/6m

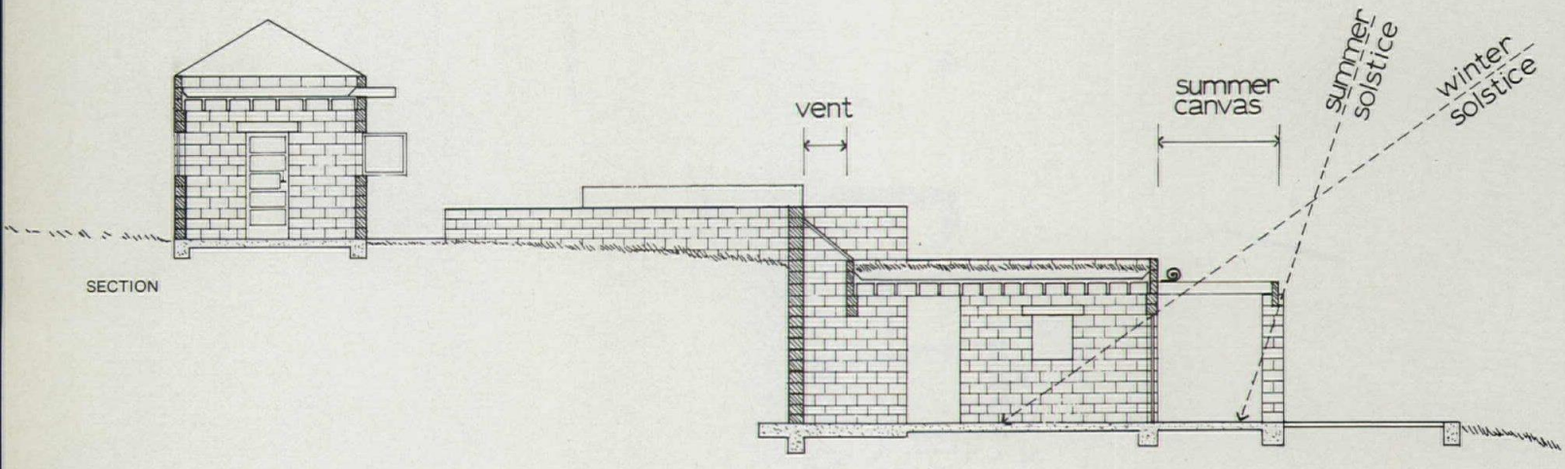


SITE SECTION LOOKING WEST

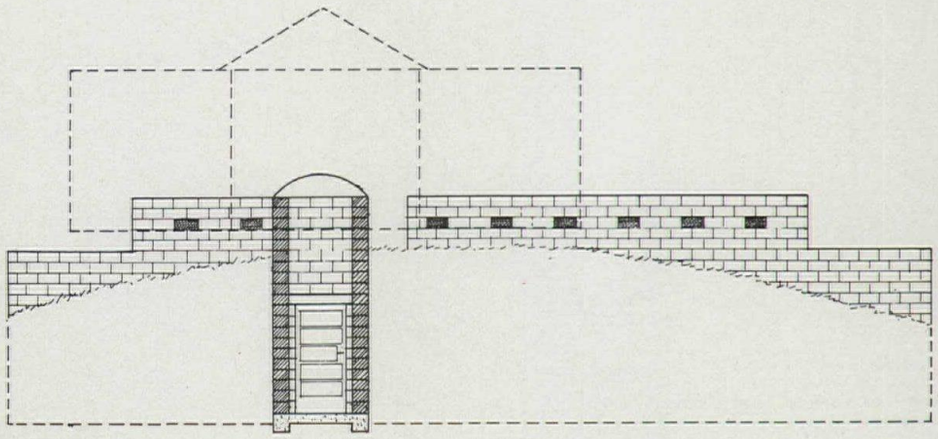
EAST ELEVATION



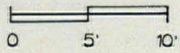
SOUTH ELEVATION



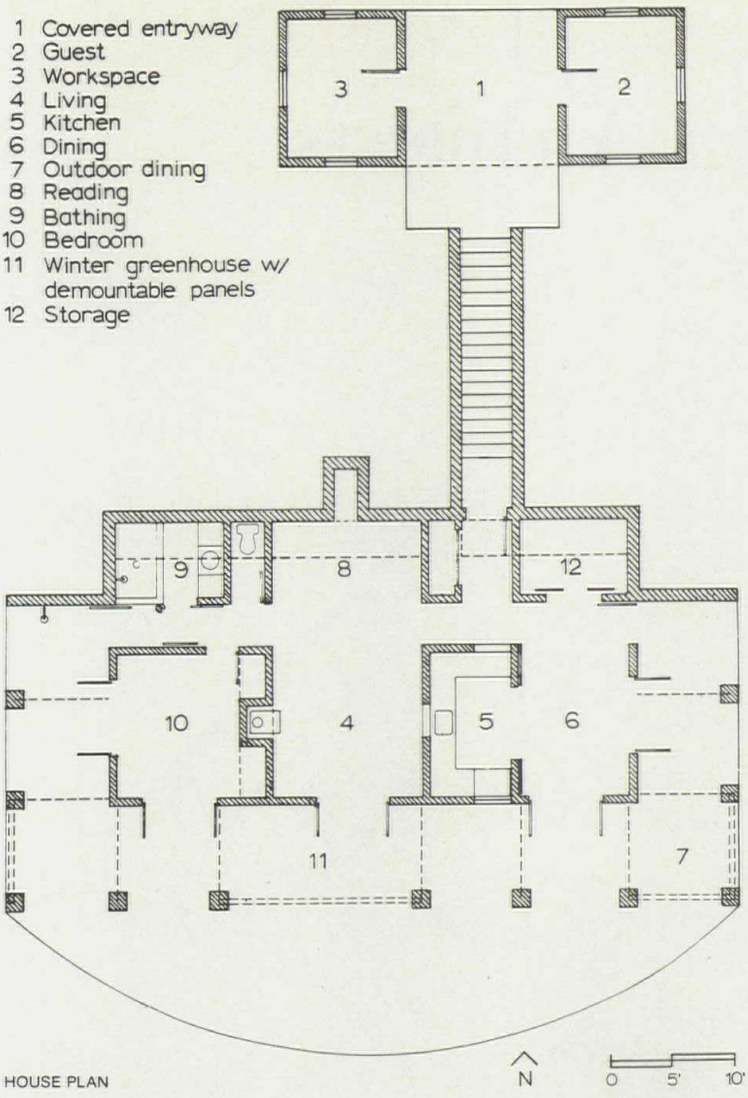
SECTION



SECTION/NORTH ELEVATION



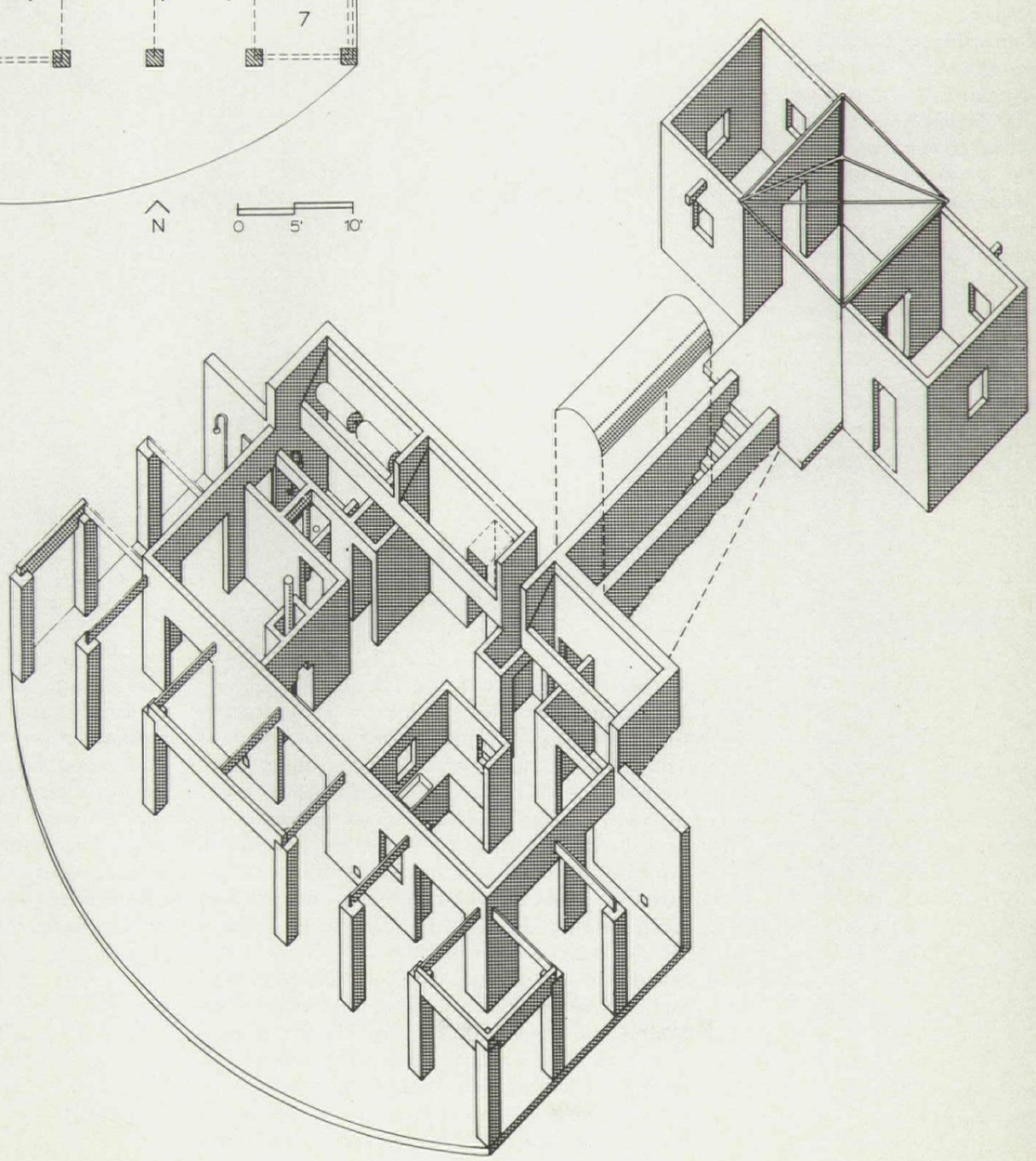
1 Covered entryway
2 Guest
3 Workspace
4 Living
5 Kitchen
6 Dining
7 Outdoor dining
8 Reading
9 Bathing
10 Bedroom
11 Winter greenhouse w/ demountable panels
12 Storage



HOUSE PLAN

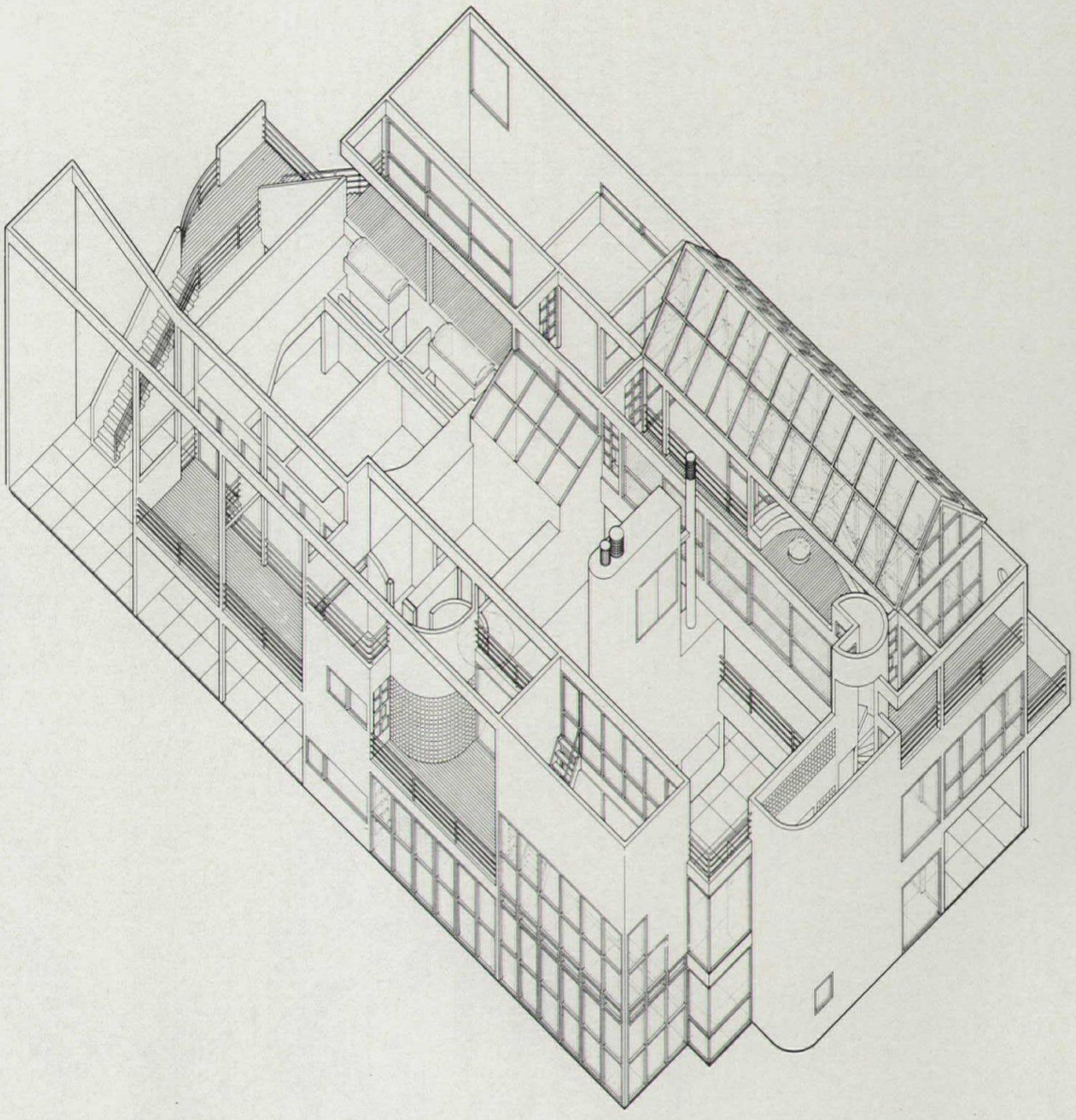
Beeby: All those axial shifts are purposefully done in an attempt to temper the rigidity of the basic concept.

Freed: It also holds to the modesty of the materials they use, which are blocks. This is a cellular plan with a very direct formation of cells. There is something terrifically fresh about this. What makes it is the communality of the roof forms and blocking.



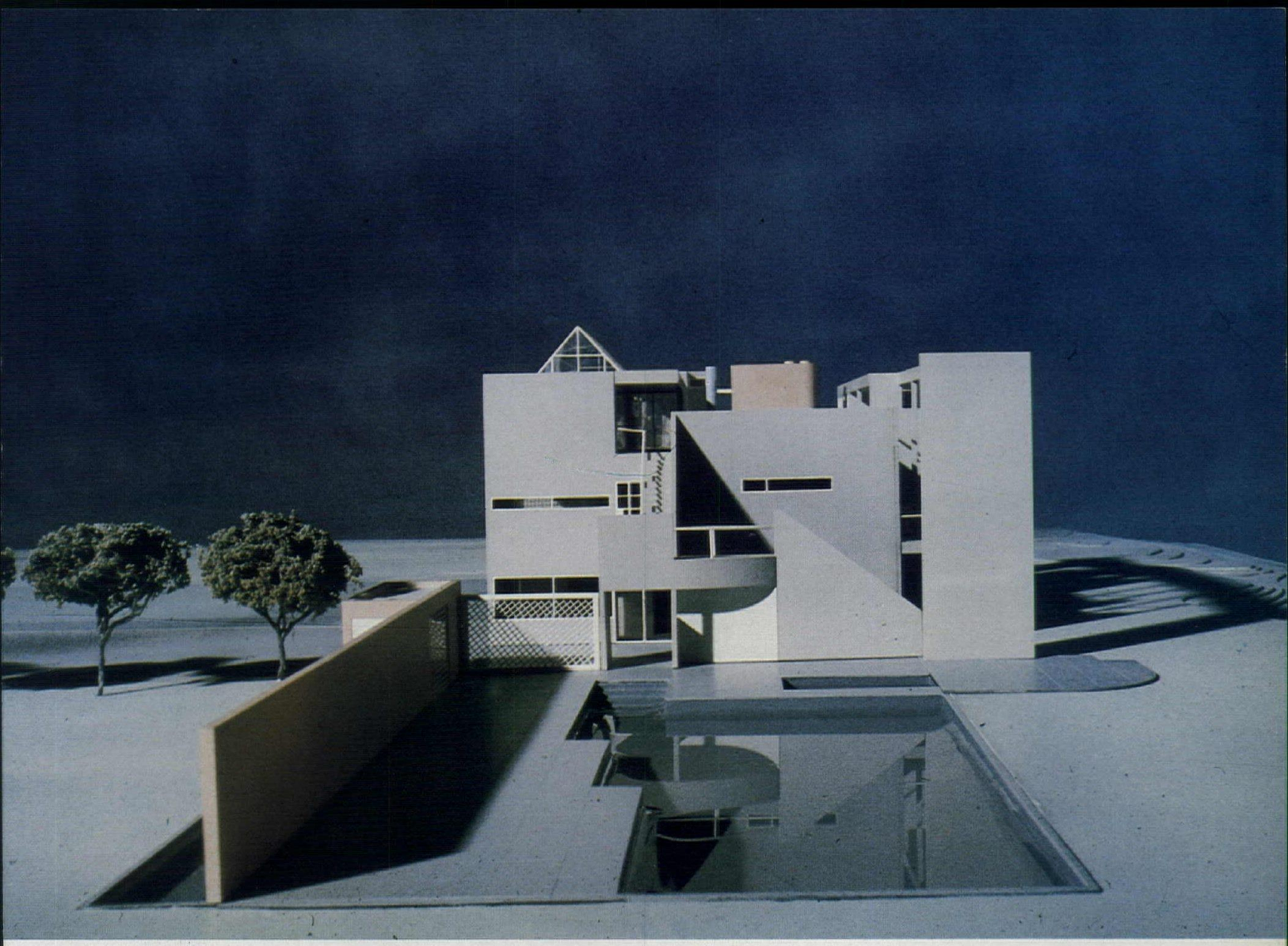
Gwathmey Siegel & Associates Architects

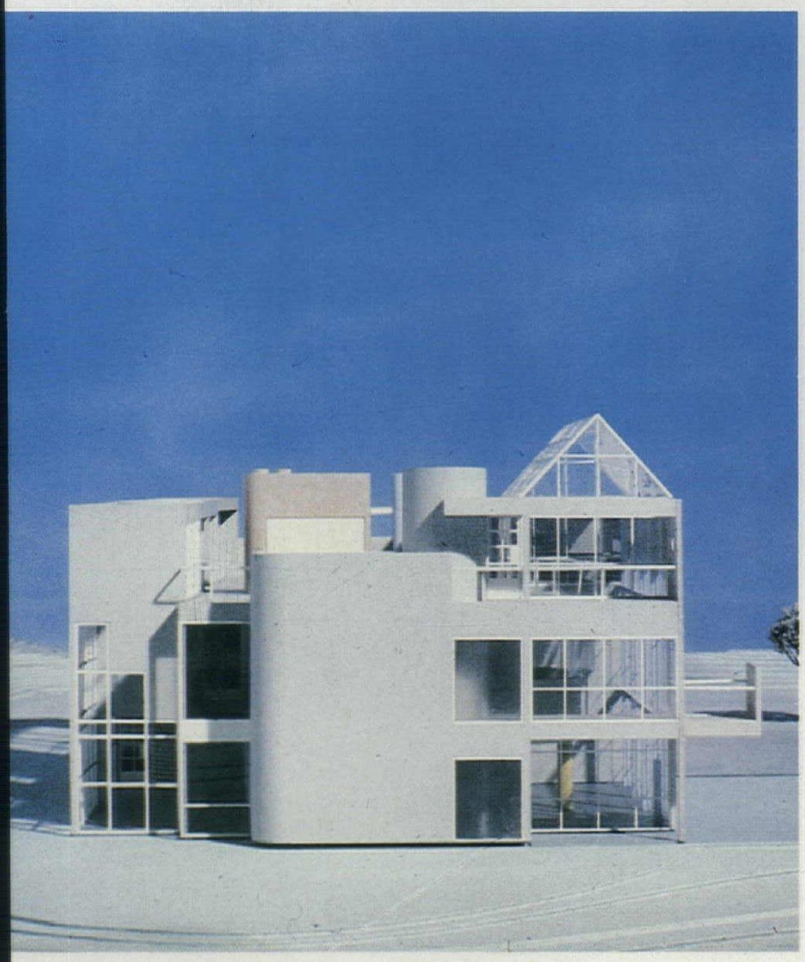
A country house in the grand tradition becomes an intense exploration of layering and transparency, extending into the landscape.

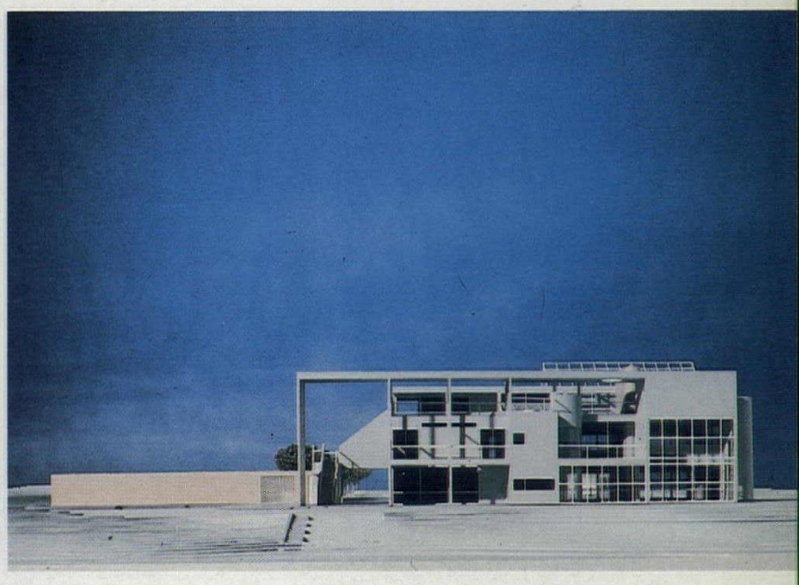


Credits
Architect: *Gwathmey Siegel & Associates, New York; Bruce Nagel, project architect; Daniel Rowen.*
Consultants: *Flack & Kurtz, mechanical; Geiger Berger, structural; CHA Design, lighting; Daniel Stuart, landscape architect; Caramagna & Murphy, general contractors.*
Modelmaker: *George Raustiala.*
Model photographer: *Nathaniel Lieberman.*

Project: Residence, Long Island, NY.
Program: 10,000-sq-ft house with formal drive, entry gate, pond, tennis court, garden, arbor, pool, and caretaker's house. The four-bedroom house contains a movie theater, wine cellar, exercise room, greenhouse, and third-floor sitting loft and kitchenette in addition to usual residential elements.
Site: Six acres bounded by trees on east and west, double dune and ocean to the south. Access is from the north.
Solution: A combination of simple plan and very complex sections. The interlocking sequence of spaces and intense layering suggest a multifaceted object which, however it divides into individual spaces and rooms, continually asserts the whole. The outdoor sequence, beginning with the caretaker's house and garage as foreground pieces, is integral to the design.
Construction methods and materials: Steel and wood frame. Exterior finish is tongue-and-groove cedar siding. Interior finish is plaster. Ground level is floored in black granite; upper floors are mahogany. All cabinetry is mahogany. Outdoor paving is Vermont green slate. The drive and auto court are of cobblestone. Outbuildings are finished in stucco.







Award

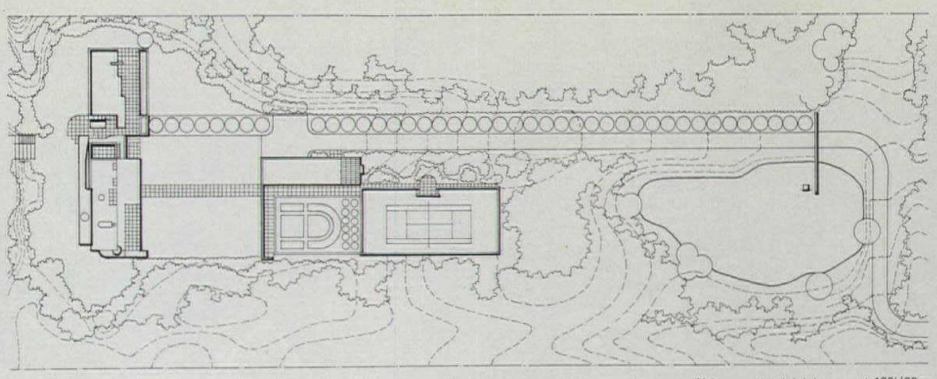
Jury comments

Freed: It's a very grand house, set way back on the site. You have to penetrate the site to get to the house, but the house has the entire ocean at its front door. It distinguishes clearly between ocean side and private side. It uses the device of a greenhouse to bring vast amounts of light into what would otherwise be relatively obscure spaces. The language is handled extremely well. It extends itself into the grounds and accessory buildings. It has a processional arrival and a controlled spatial deployment. It becomes a piece to be looked at from the sea as well as to look at the sea.

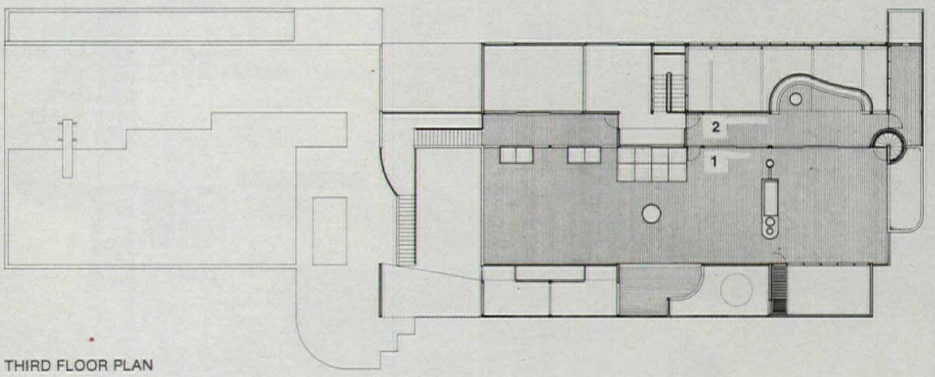
Cook: A very highly studied solution.

Graves: The outbuildings appear to be polychromed or at least different from the house, with smaller elements of the same variety as those of the house and maybe suggesting a kind of servant idea with those elements.

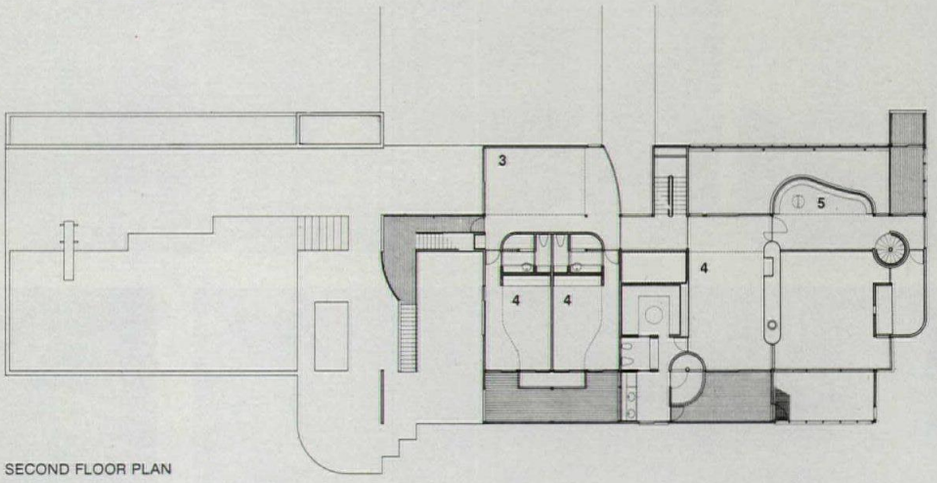
Freed: The house plays with transparency of space, group space, private space, always leading to the ocean as culmination, as the primary and dominating referential line.



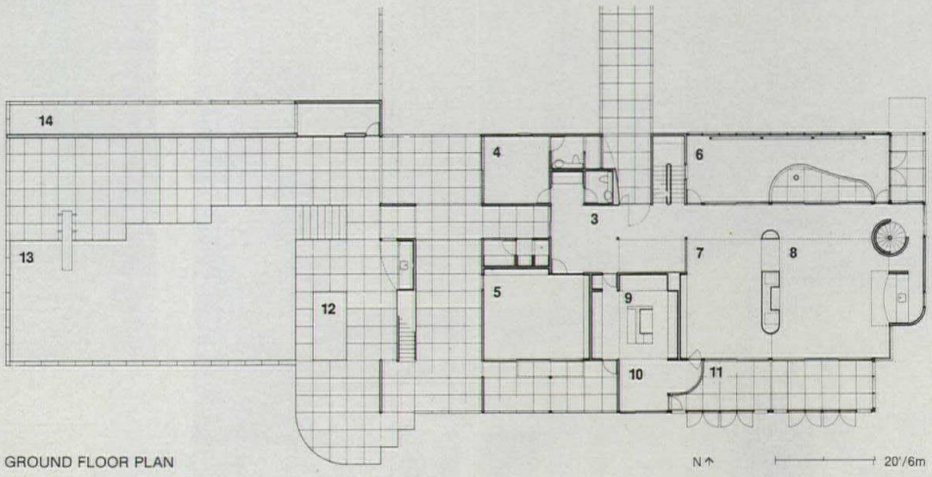
SITE PLAN N→ 100'/30m



THIRD FLOOR PLAN



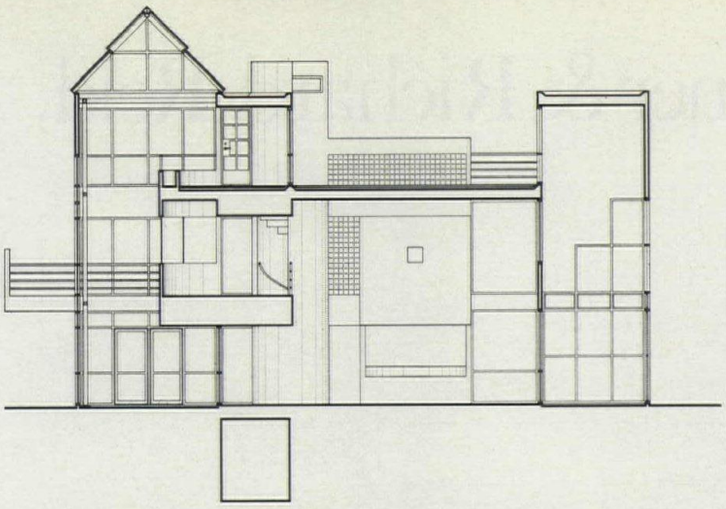
SECOND FLOOR PLAN



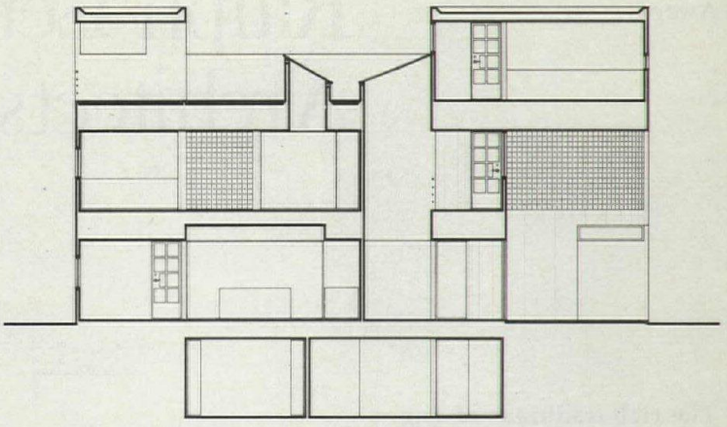
GROUND FLOOR PLAN N↑ 20'/6m

Legend

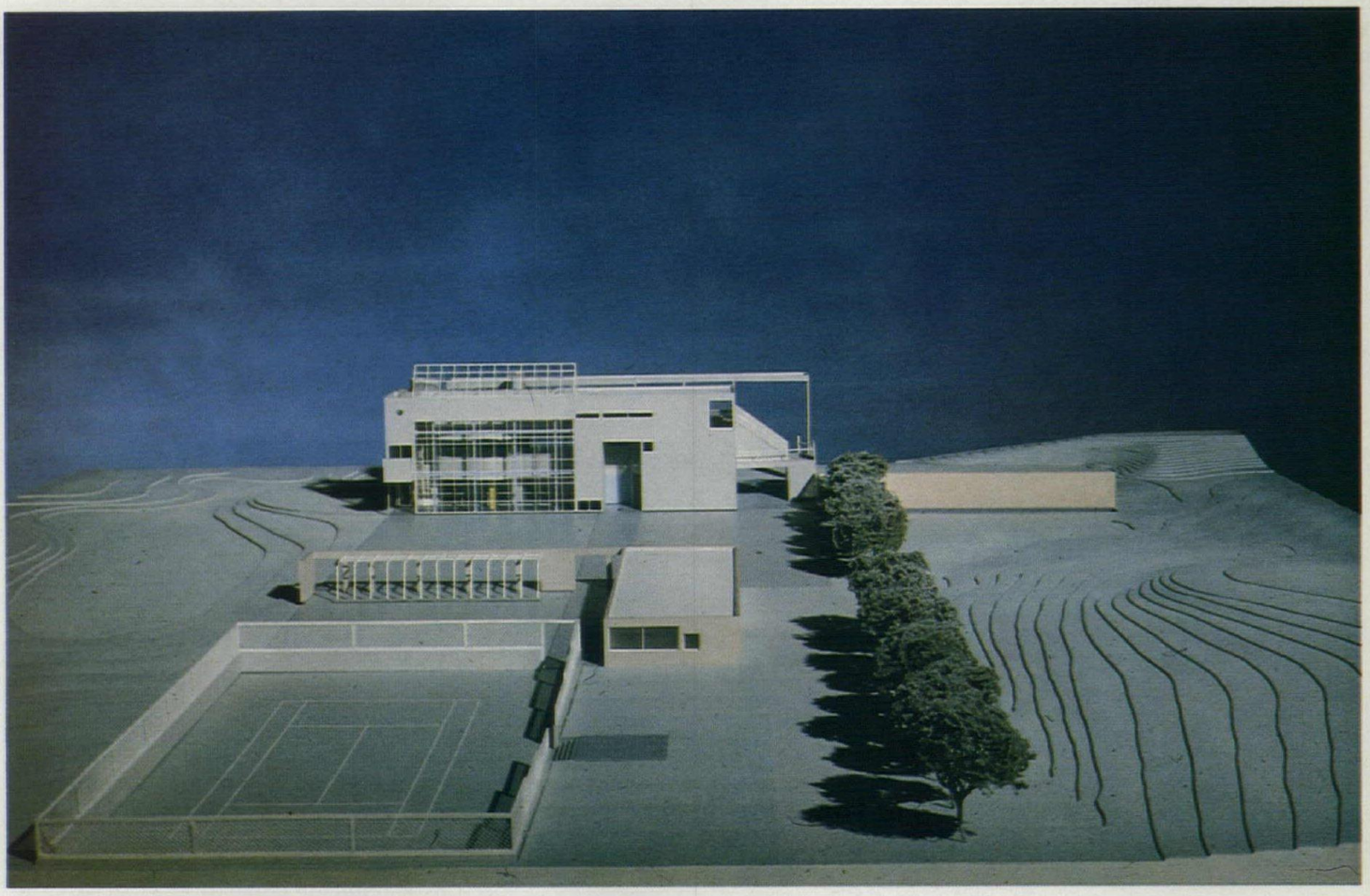
1 Roof terrace
2 Greenhouse balcony
3 Gallery
4 Bedroom
5 Library
6 Greenhouse
7 Dining room
8 Living room
9 Kitchen
10 Breakfast room
11 Screen porch
12 Jacuzzi
13 Swimming pool
14 Reflecting pool

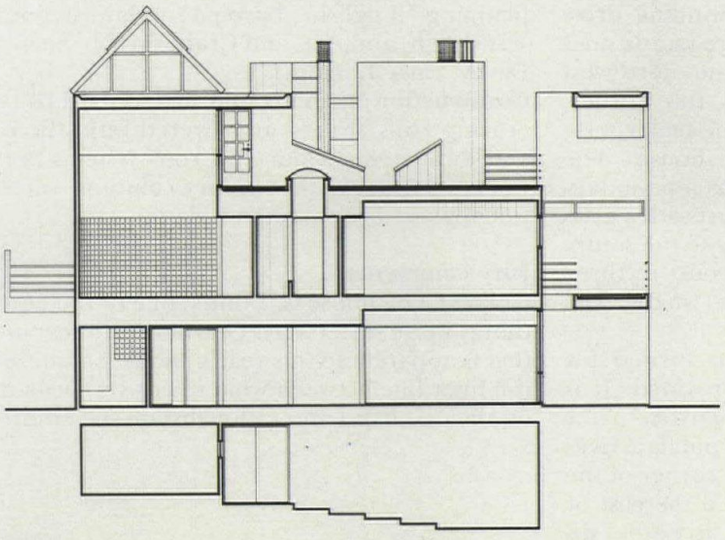


SECTION THROUGH GREENHOUSE, LIVING ROOM & SCREEN PORCH

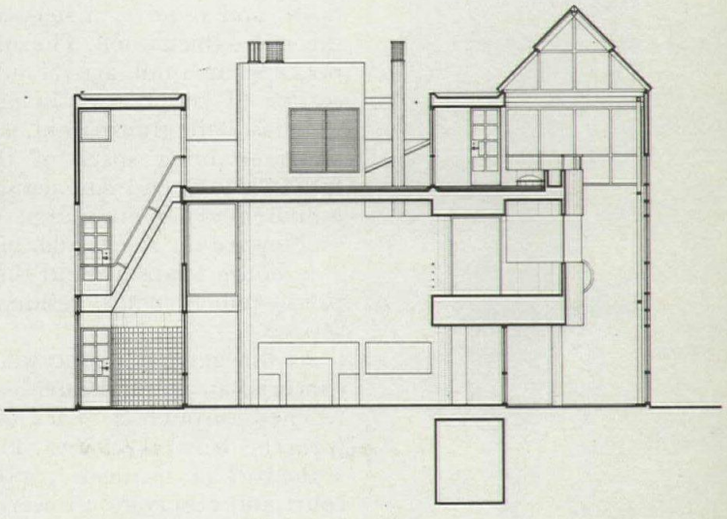


SECTION THROUGH KITCHEN, ENTRY & LOFT





SECTION THROUGH THEATER, LIBRARY & GALLERY

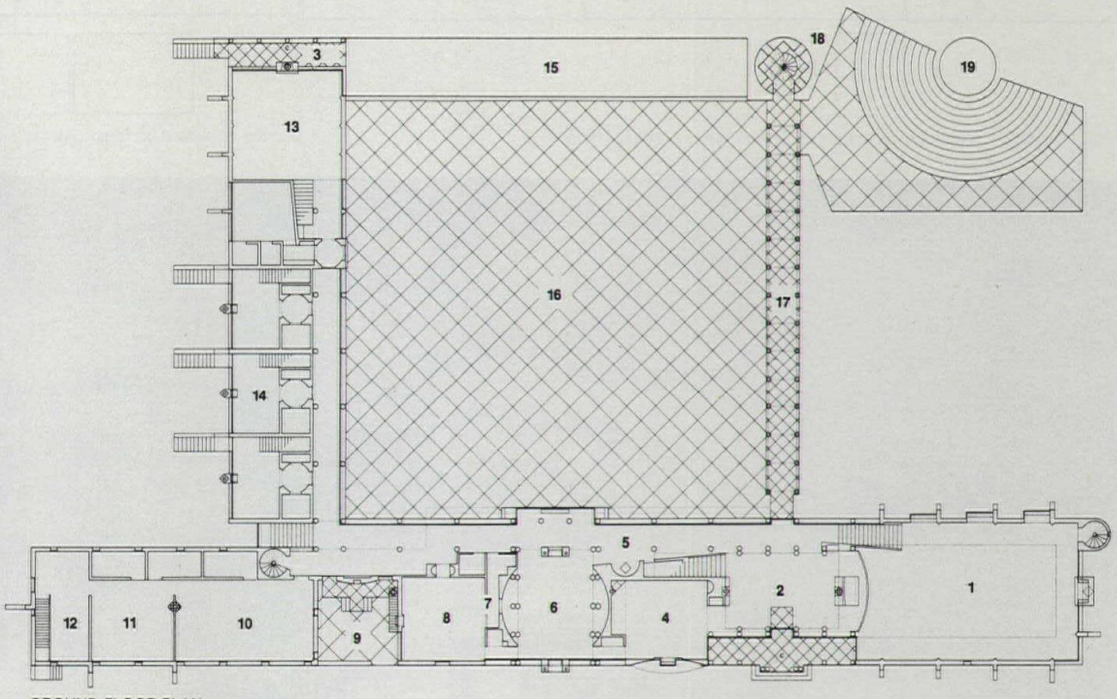


SECTION THROUGH SCREEN PORCH, LIVING ROOM & GREENHOUSE

Ralph Lerner & Richard Reid, Architects

The rich traditions of English domestic architecture are tapped for an England-raised Brazilian tycoon's mountain-top villa.

Credits
Architects: *Ralph Lerner and Richard Reid, Architects, Belmont, Ma. Jeffrey Bushman, Lisa Fischetti, assistants.*
Consultants: *Tillyard & Partners, quantity surveyors.*



GROUND FLOOR PLAN

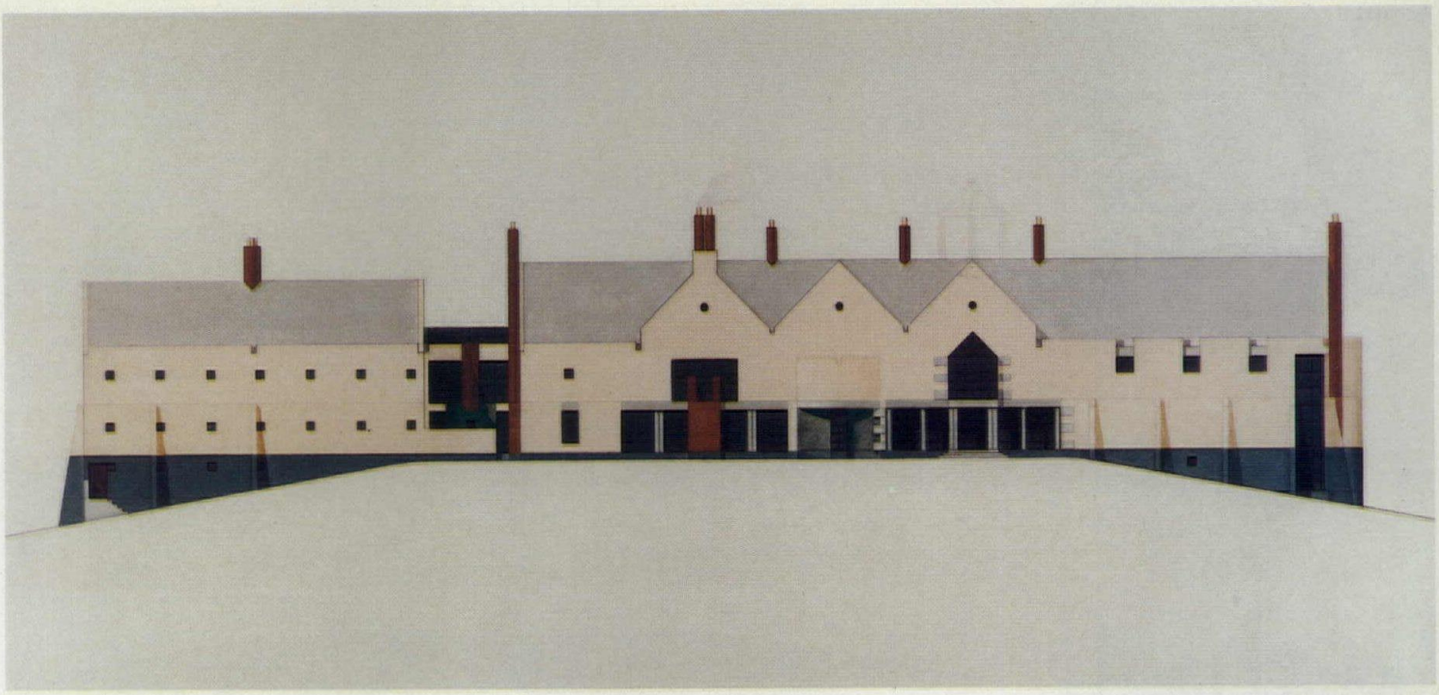
Legend
1 Living room
2 Hall
3 Loggia
4 Reception room
5 Corridor
6 Dining room
7 Pantry
8 Breakfast room
9 Service court
10 Kitchen
11 Scullery
12 Laundry
13 Master bedroom suite
14 Bedroom suite
15 Fountain
16 Court
17 Pergola
18 Tower
19 Amphitheatre

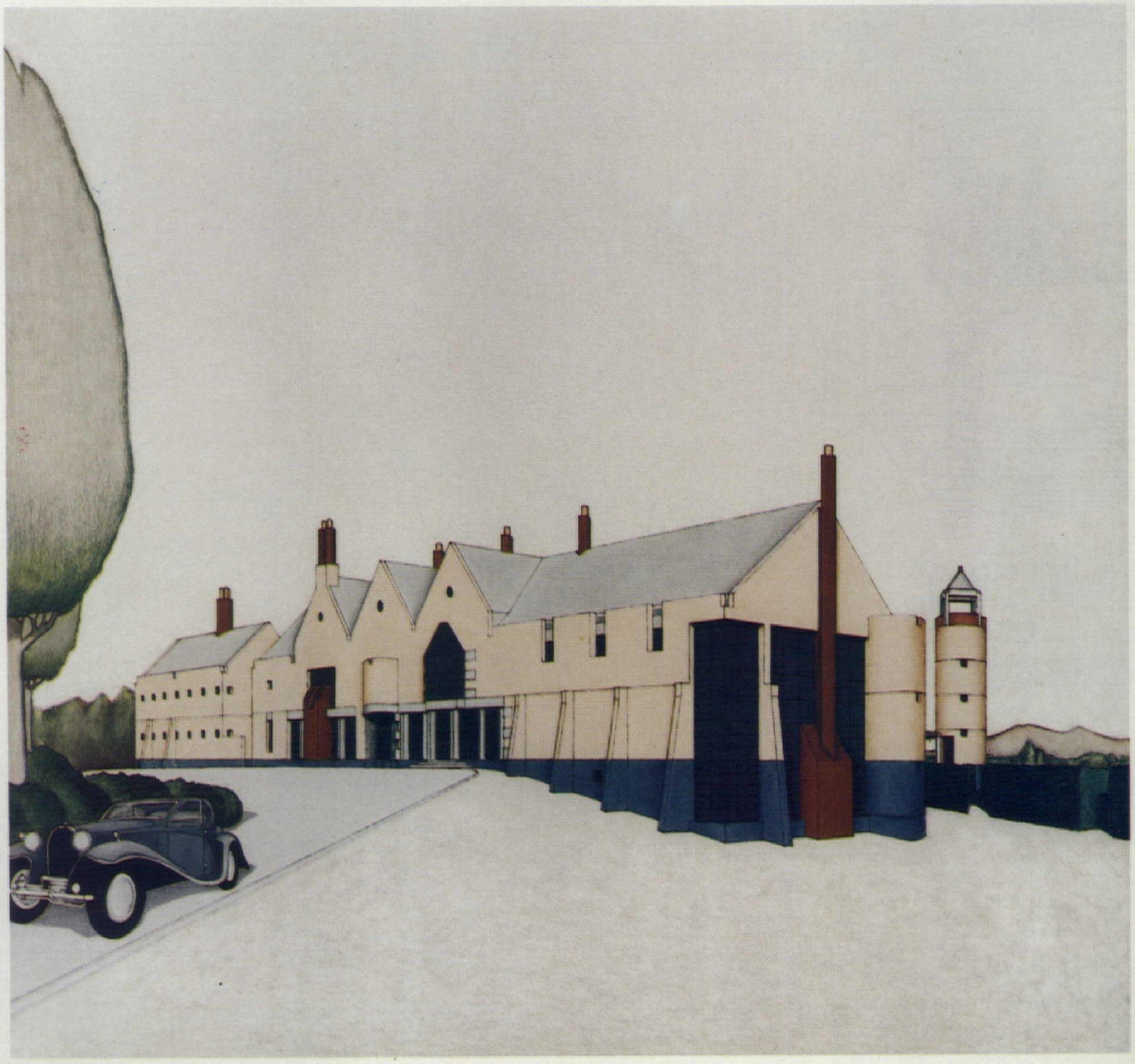
Project: Villa Vasone, São Paulo, Brazil.
Program: 20,000-sq-ft private compound for Brazilian tycoon with a knowledgeable enthusiasm for English architecture.
Site: Undeveloped mountain top just outside São Paulo, Brazil. The precinct for house and garden is 25 acres.
Solution: Entrance sequence is from the north and requires a steeply winding drive through a thick wood. The entire façade does not appear until arrival at the northwest corner of the house. Behind this corner, which is made transparent, is the major public entertaining space of the house. The façade is long and flat, acting as a boundary wall. Behind it opens a large court with a glass wall toward the spectacular view to the south. The house wraps around the court in three parts—public rooms, residential suites, and service.

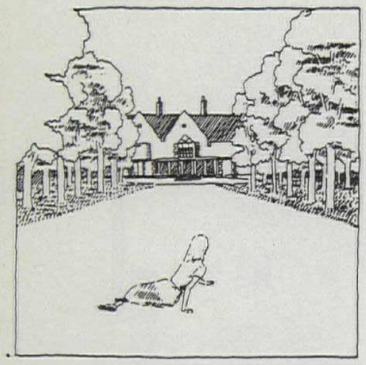
As the general public will be invited for concerts, an amphitheater is provided. It is reached through a series of garden paths from the drive on the west. The public arrives at the back of the theater, at the corner of the court and observation tower. To the east of the house is a private garden accessible directly from the residential suites.

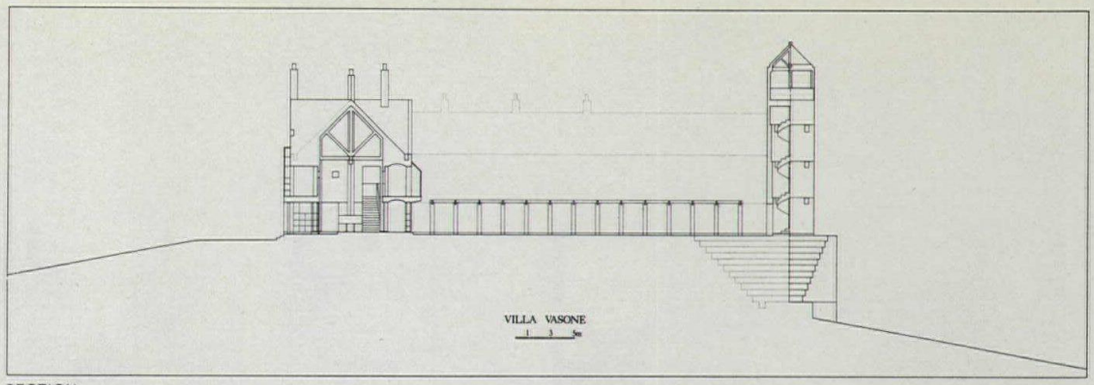
The design attempts to define the house simultaneously at two different scales—the grand and the intimate. Careful attention to spatial structure, program, surface articulation, and materials makes connections between the two realms. Various sources were used as a point of departure, especially the two great English traditions of house planning—English Baroque (Hawksmoor, Vanbrugh) and Arts and Crafts (Webb, Shaw, Devey, early Lutyens).
Construction methods and materials: Load-bearing walls of masonry covered with stucco and local stone. Floor and roof systems are wood structure with masonry columns. Interior finishes are wood and plaster.

Jury comments
Graves: The house is, I think, one of the best things we've seen today. One of the directions that is apparent to this year's jury is that there is a finer line between what seems vernacular on the one hand and rationalist on the other.

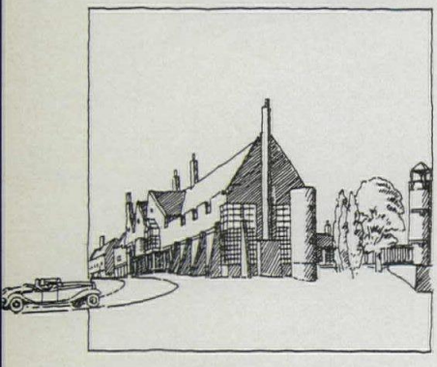


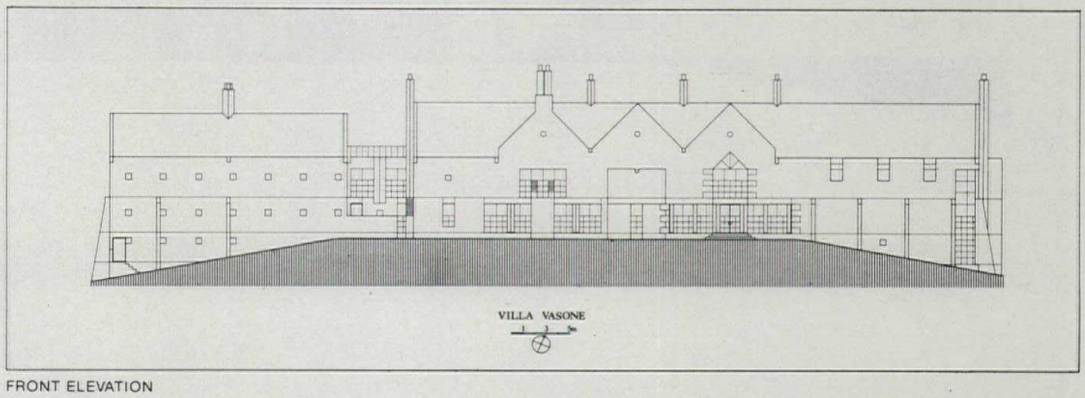




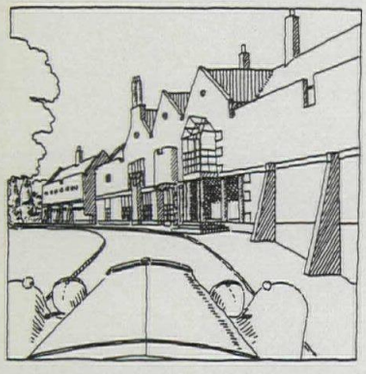


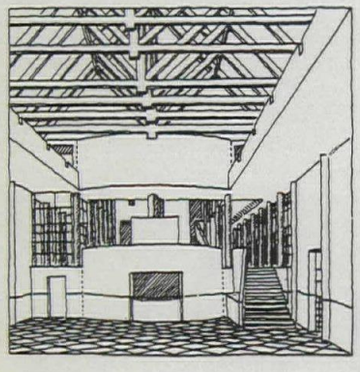
SECTION

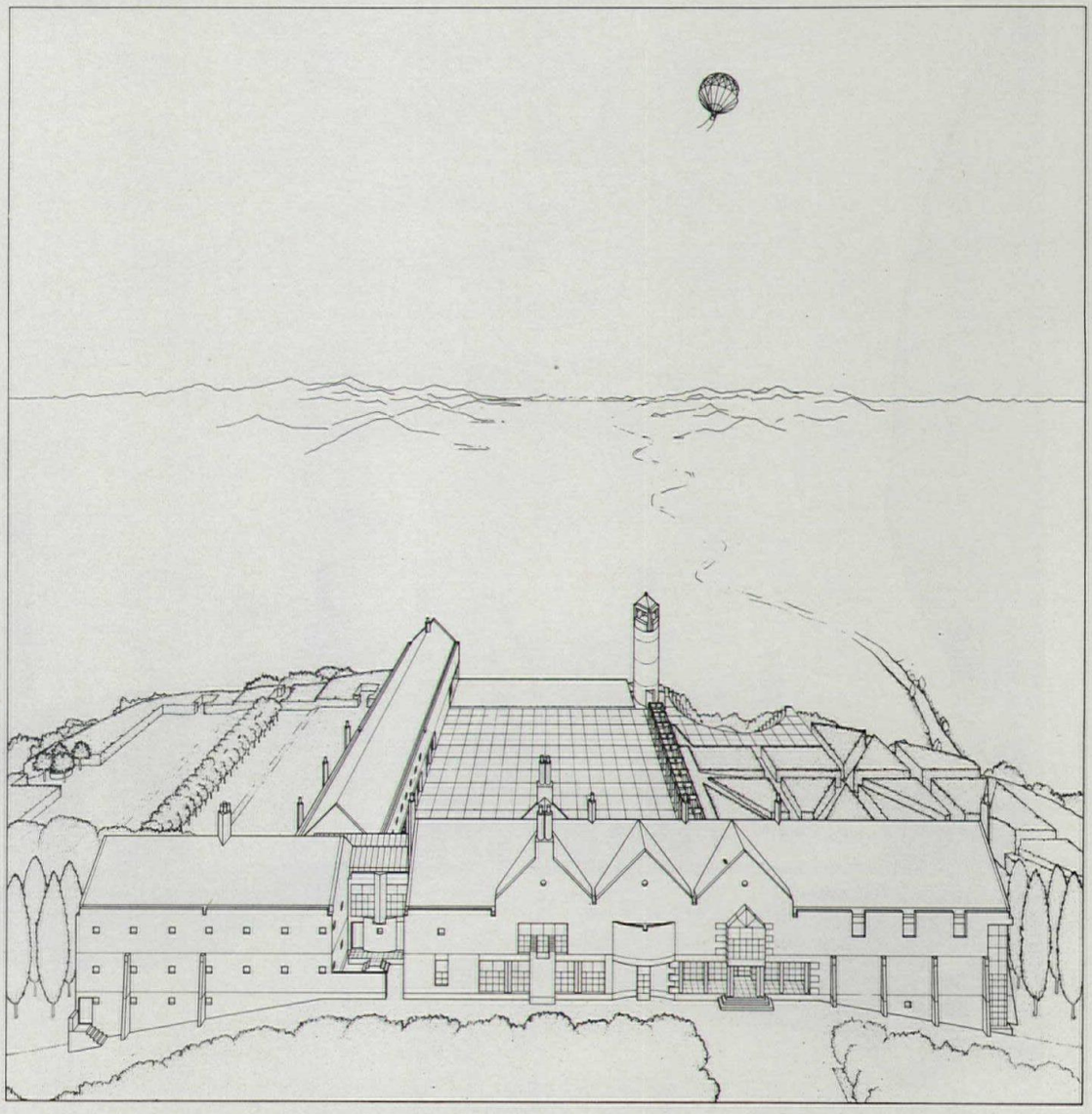


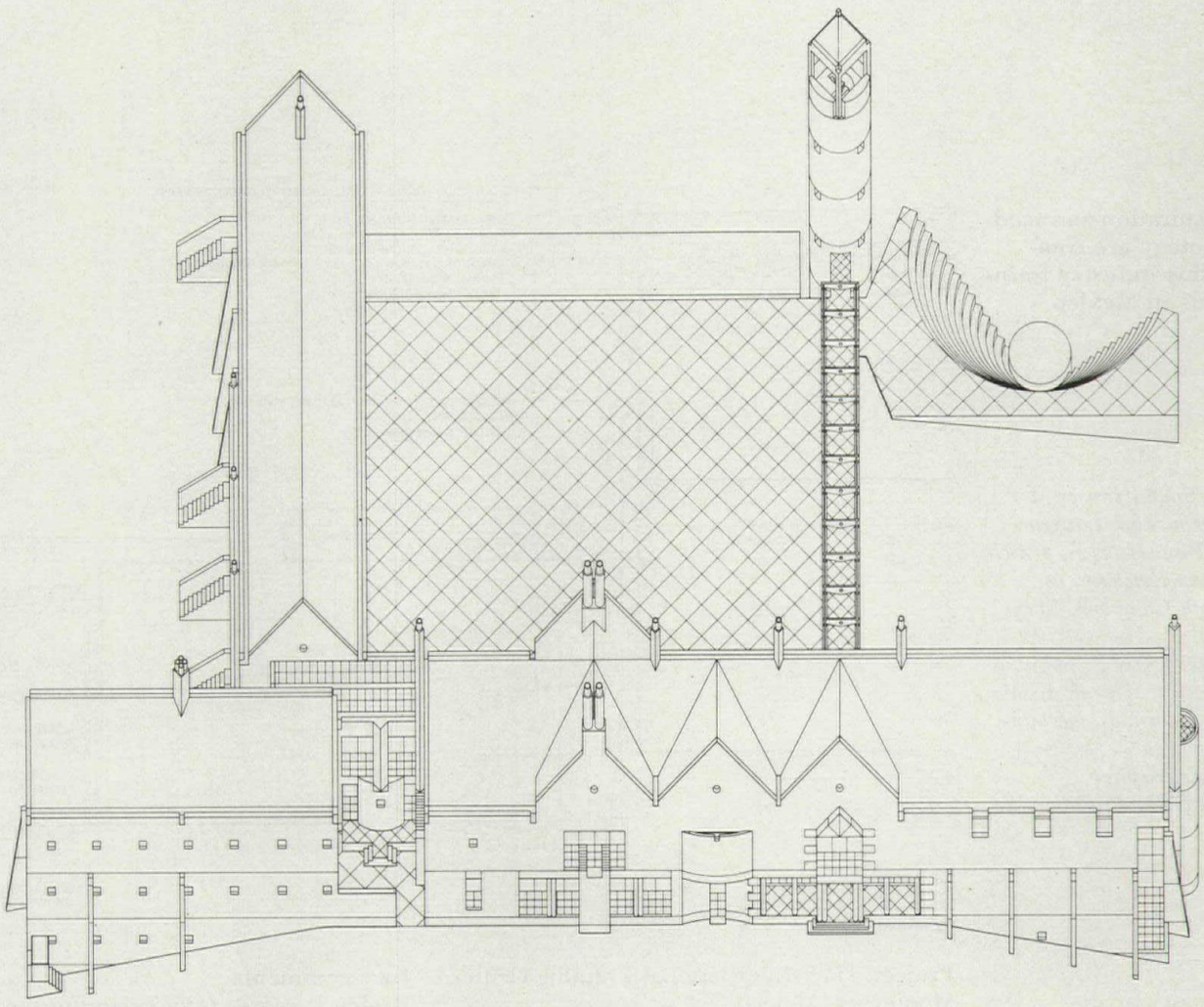


FRONT ELEVATION









VILLA VASONE
1 3 5m

This house has a plan that goes beyond a typical rationalist plan in that it uses 18th- and 19th-Century devices for enclosures and repetitive units that wrap themselves around a courtyard, which is serene and handsome, and at the same time picturesque because of the outbuildings. It's one of the largest houses we've seen, yet because of the scalar devices used to break down the whole piece, it seems to accommodate the idea of domesticity better than some of the others.

Beeby: An interesting aspect is the incorporation of romantic elements such as the tower and amphitheater.

Graves: The hierarchical development of the plan is extremely well done.

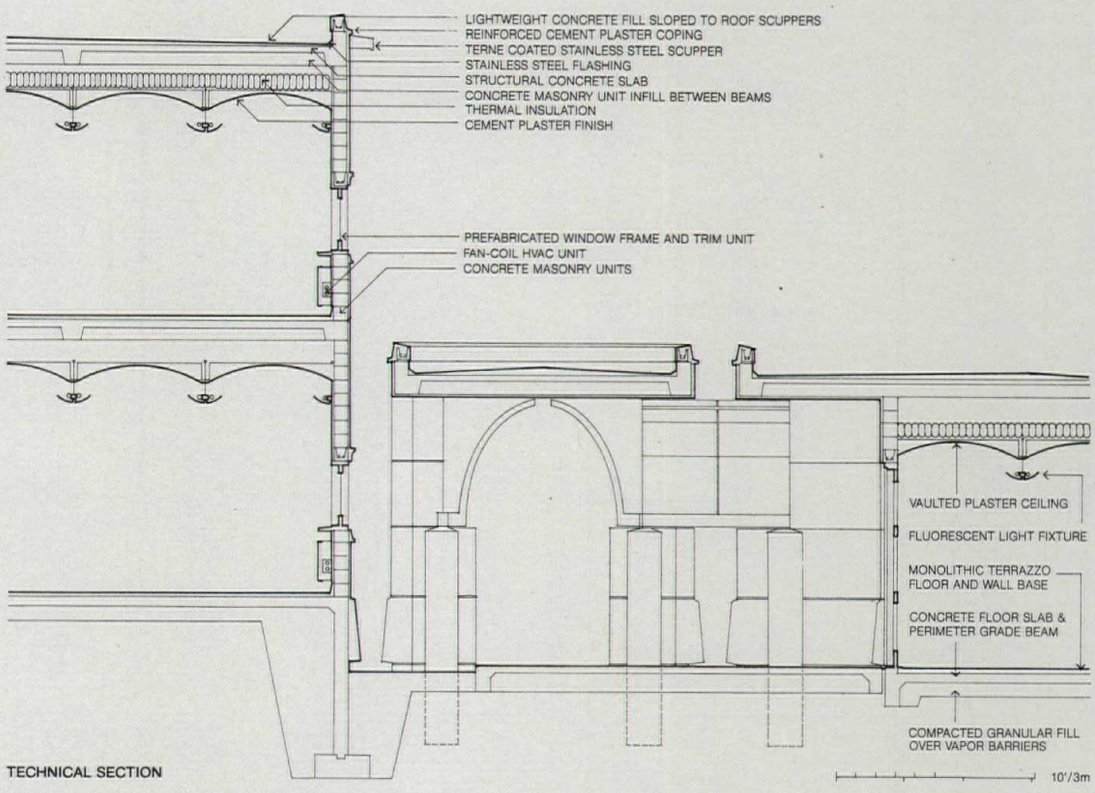
Freed: It seems to be a simple linear development, but because of the edge conditions constantly moving in and out would be quite rich.

Hayden: This mountain-top palace for a Brazilian tycoon seems to come out of the far distant past when one thinks about architecture as a service for the very rich and very remote.

Graves: I would be quite delighted to have this architect design a city hall or a children's home or almost any other kind of project involving the public at large because of the incredible sensitivity to the size and proportion of us as we occupy the rooms as well as us as we identify collectively. It is not an oppressive building. We looked at a lot of buildings such as embassies and so on that were quite frightening in their scale and abstract quality.

Booth/Hansen & Associates

Mayan inspiration and modern technology are combined in this industry training campus in Mexico.



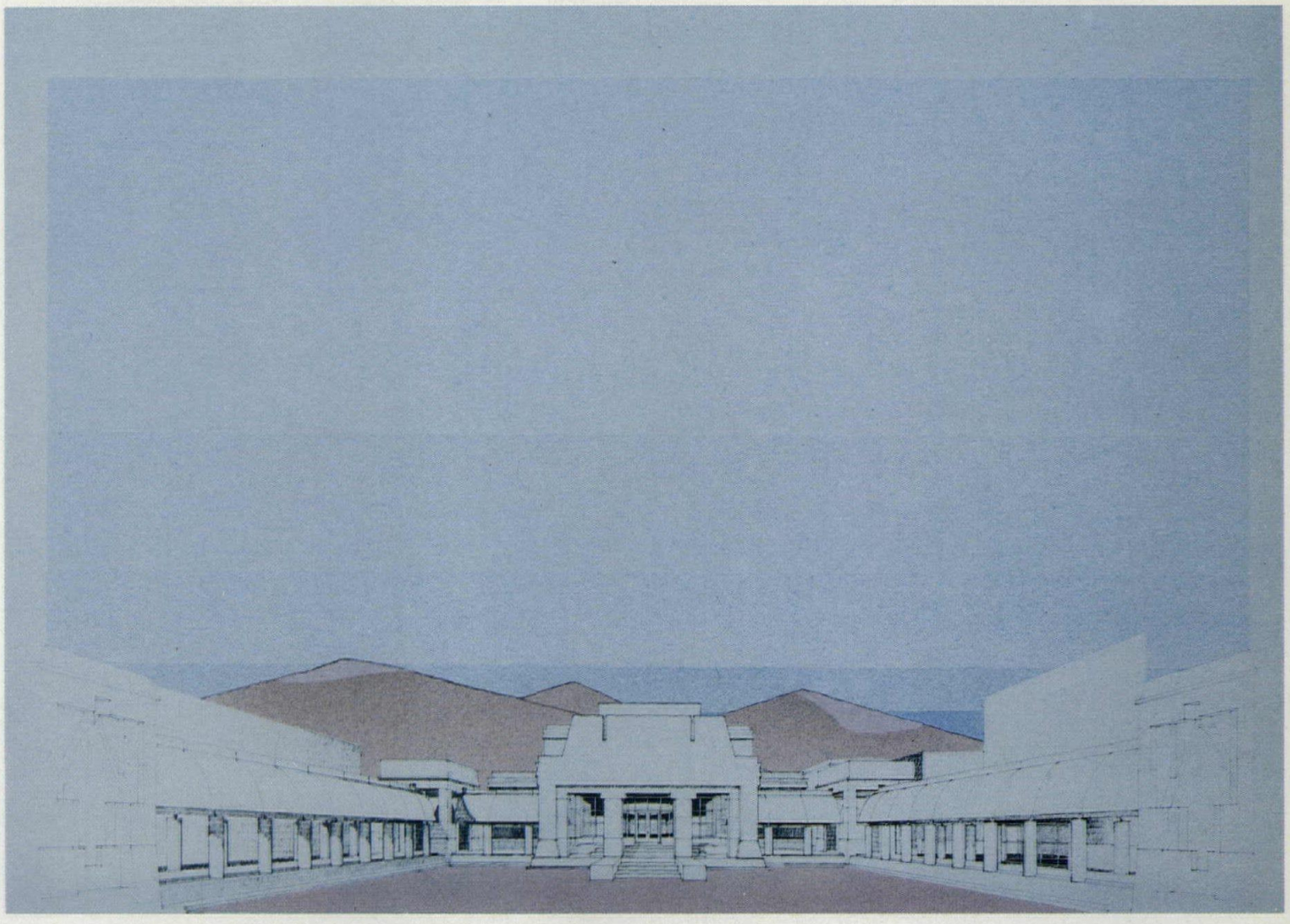
TECHNICAL SECTION

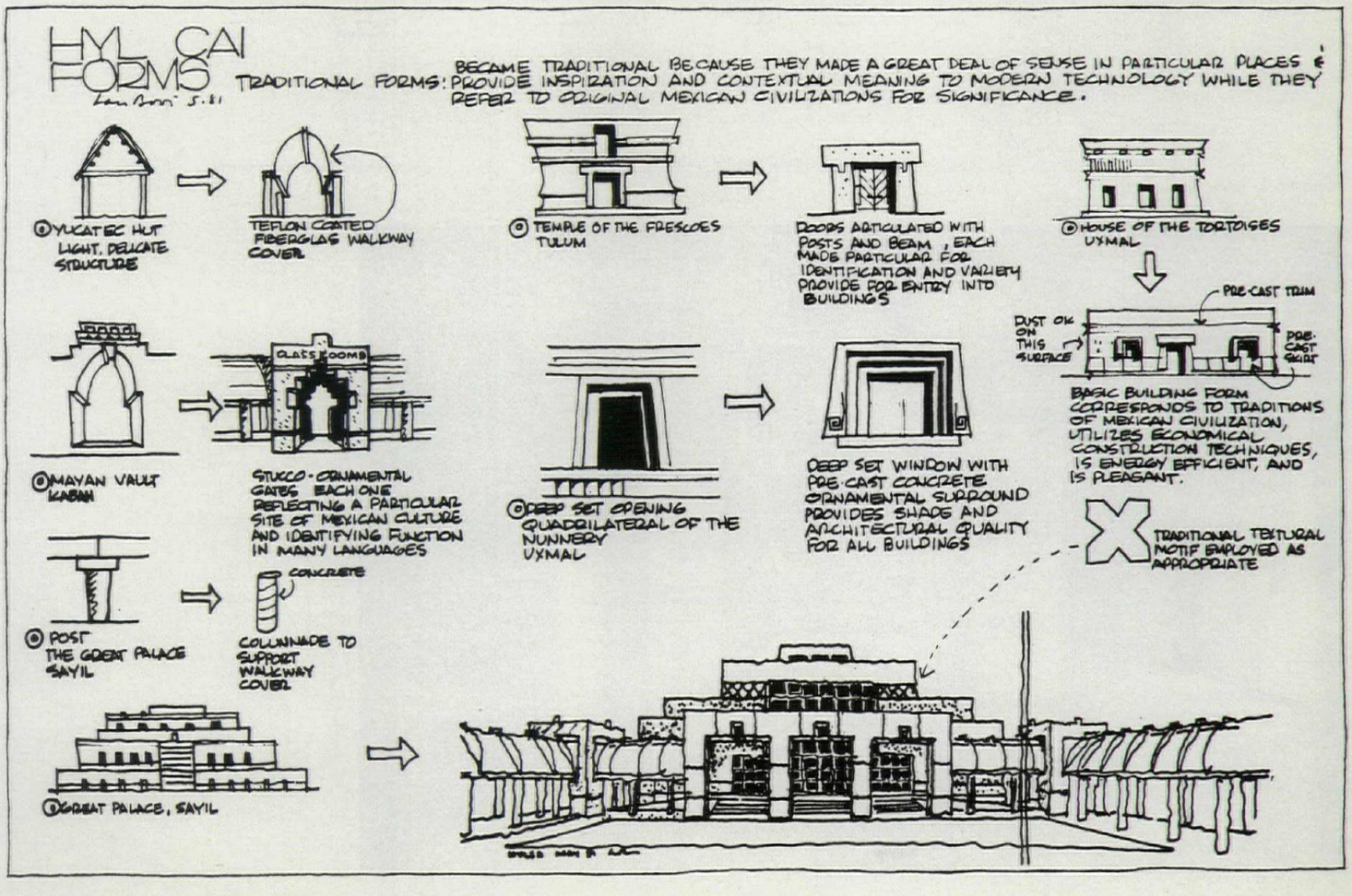
Credits
Architect: *Booth/Hansen & Associates, Chicago; Laurence Booth and Paul Hansen, principals; William Ketcham, associate; Keith Campbell, Max Underwood.*
Consultants: *Chris P. Stefanos & Associates, structural; Essam Ammar & Associates, mechanical and electrical.*
Model photographer: *Steve Weiss/Orlando Cabanan.*

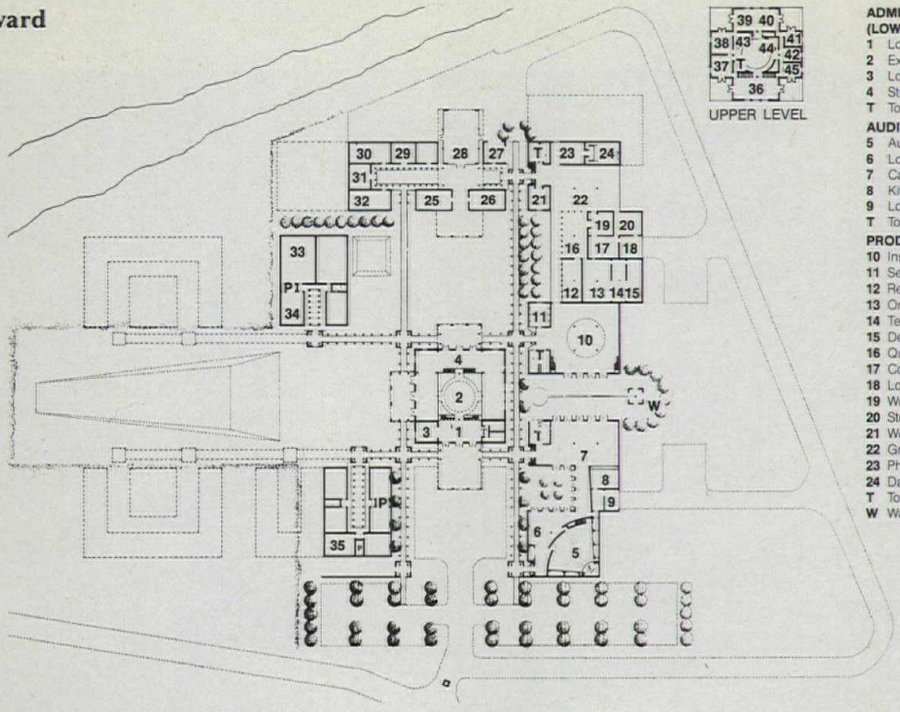
Project: HYL International Training Center, Monterrey, Mexico.
Project: The company has developed a process to make sponge iron that is now being licensed to various developing nations. The center is for training workers from these countries. The ability to expand to double or triple the original 44,500 sq ft is a requirement.
Site: 13.22-acre flat, arid site in an industrial area.
Solution: The buildings are organized around garden courtyards. Teflon-coated fiberglass canopies cover continuous arcades. An entry courtyard leads to the student center and administration building. The major axis terminates at the steel-making laboratory. Classrooms extend to the side, making a quiet courtyard between.

Architectural character is a deliberate reference to Mayan temples. Passive solar techniques are employed to reduce energy load. Buildings are insulated with layers of materials and air volumes, and windows have protruding heads for shade.
Construction methods and materials: Concrete flat pan joist structural system. Exterior is stuccoed with inset decorative ceramic tile; floors are terrazzo; ceilings are suspended plaster vaults.

Jury comments
Beeby: It successfully integrates the local traditions with classical planning devices, and I think the hierarchy of the parts is very convincing. You get the sculptural volumes, and the spaces between look like places people can use as well as convincing settings for the buildings. A very exceptional scheme.
Freed: A wonderful campus plan that creates voids and hollows and solids, very intimate spaces as well as public. You are constantly circulating around the inner core with the particularized spaces toward the outside.
Beeby: The pergola is a wonderful device because it has a lot to do with the variety of spaces.
Graves: The site plan is quite magical. The three dimensional development, however, isn't up to the plan. I much prefer the way the passages appear to be pergolas in plan, but they become overly articulated by the time they get into three dimensions.
Cook: The connection between the principal points of access bothers me.
Beeby: It creates an atmosphere of community.




HYLCAI FORMS
TRADITIONAL FORMS: BECAME TRADITIONAL BECAUSE THEY MADE A GREAT DEAL OF SENSE IN PARTICULAR PLACES & PROVIDE INSPIRATION AND CONTEXTUAL MEANING TO MODERN TECHNOLOGY WHILE THEY REFER TO ORIGINAL MEXICAN CIVILIZATIONS FOR SIGNIFICANCE.
YUCATEC HUT LIGHT, DELICATE STRUCTURE
TEFLON COATED FIBERGLAS WALKWAY COVER
TEMPLE OF THE FRESCOES TULUM
DOORS ARTICULATED WITH POSTS AND BEAM, EACH MADE PARTICULAR FOR IDENTIFICATION AND VARIETY PROVIDE FOR ENTRY INTO BUILDINGS
HOUSE OF THE TORTOISES UXMAL
PRE-CAST TRIM
DUST OK ON THIS SURFACE
PRE-CAST GRIST
BASIC BUILDING FORM CORRESPONDS TO TRADITIONS OF MEXICAN CIVILIZATION, UTILIZES ECONOMICAL CONSTRUCTION TECHNIQUES, IS ENERGY EFFICIENT, AND IS PLEASANT.
MAYAN VAULT KABAH
CLASS ROOMS
STUCCO-ORNAMENTAL GATES EACH ONE REFLECTING A PARTICULAR SITE OF MEXICAN CULTURE AND IDENTIFYING FUNCTION IN MANY LANGUAGES
DEEP SET OPENING QUADRILATERAL OF THE NUNNERY UXMAL
DEEP SET WINDOW WITH PRE-CAST CONCRETE ORNAMENTAL SURROUND PROVIDES SHADE AND ARCHITECTURAL QUALITY FOR ALL BUILDINGS
TRADITIONAL TEXTURAL MOTIF EMPLOYED AS APPROPRIATE
POST THE GREAT PALACE SAYIL
CONCRETE
COLUMNADE TO SUPPORT WALKWAY COVER
GREAT PALACE, SAYIL



UPPER LEVEL

ADMINISTRATION/STUDENT CENTER (LOWER LEVEL)
1 Lobby
2 Exhibition
3 Lounge
4 Student Center/Lounge
T Toilets

AUDITORIUM/CAFETERIA
5 Auditorium
6 Lobby
7 Cafeteria
8 Kitchen
9 Loading dock/Storage
T Toilets

PRODUCTION BUILDING
10 Instructor's office
11 Self Instruction
12 Reading Room
13 Originals Storage
14 Technical Storage
15 Dead Files
16 Quality Control
17 Copy Center
18 Loading dock/Storage
19 Word Processing
20 Storage
21 Workroom
22 Graphics/Modules
23 Photo Lab
24 Darkroom
T Toilets
W Water Tower

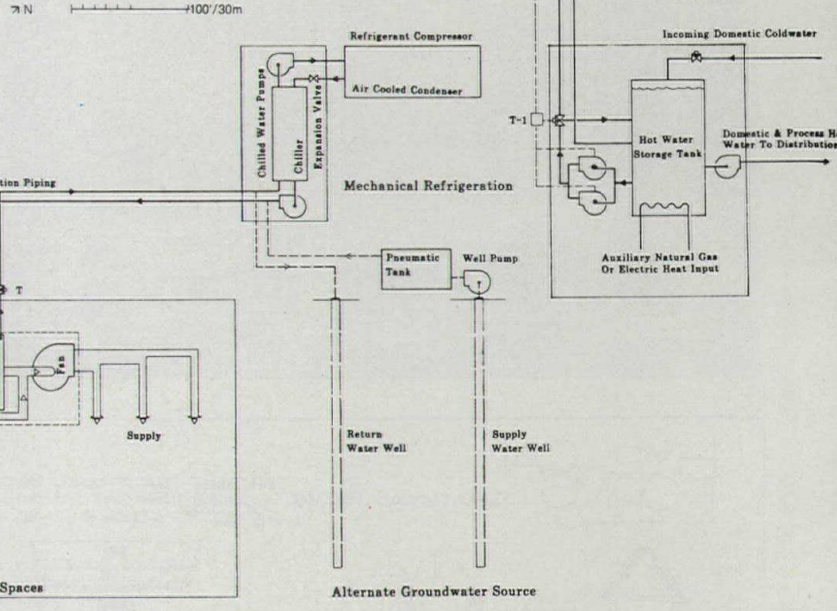
MAINTENANCE LABORATORY
25 Men's Locker Room
26 Women's Locker Room
27 Shipping/Receiving/Janitor
28 Mechanical Maintenance
29 Workroom
30 Instrument Maintenance
31 Tool Room
32 Electrical Maintenance

NORTH CLASSROOM BUILDING
33 Large Classroom
34 Small Classroom
P Rear Screen Projection Room

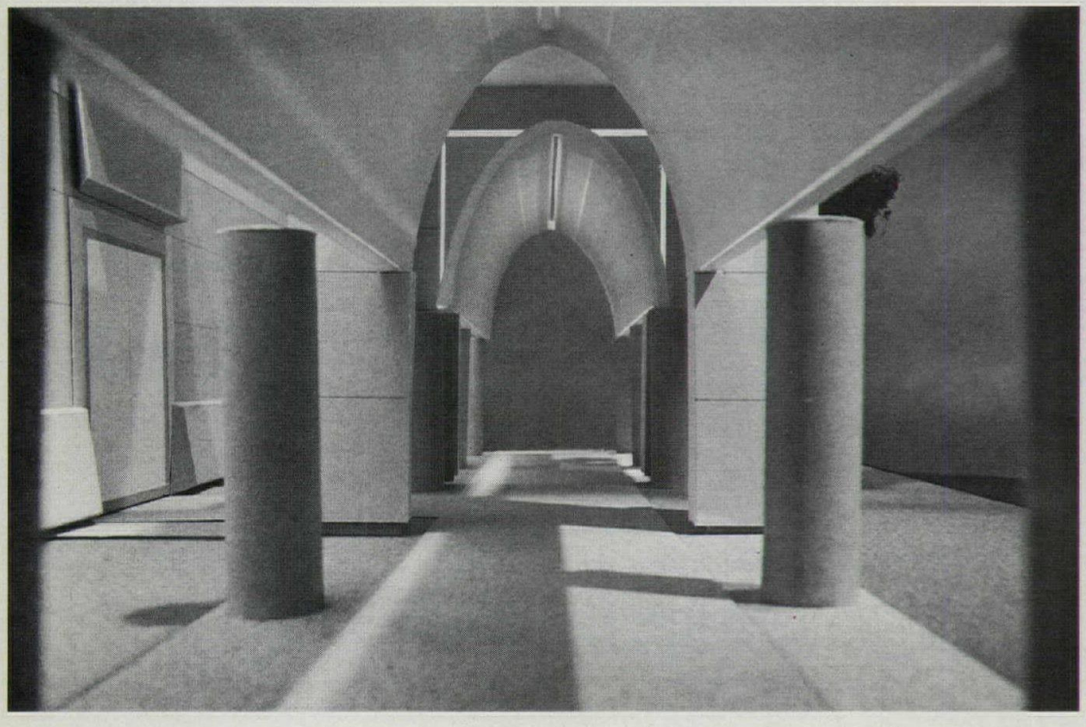
SOUTH CLASSROOM BUILDING
35 Small Classroom
P Rear Screen Projection Room

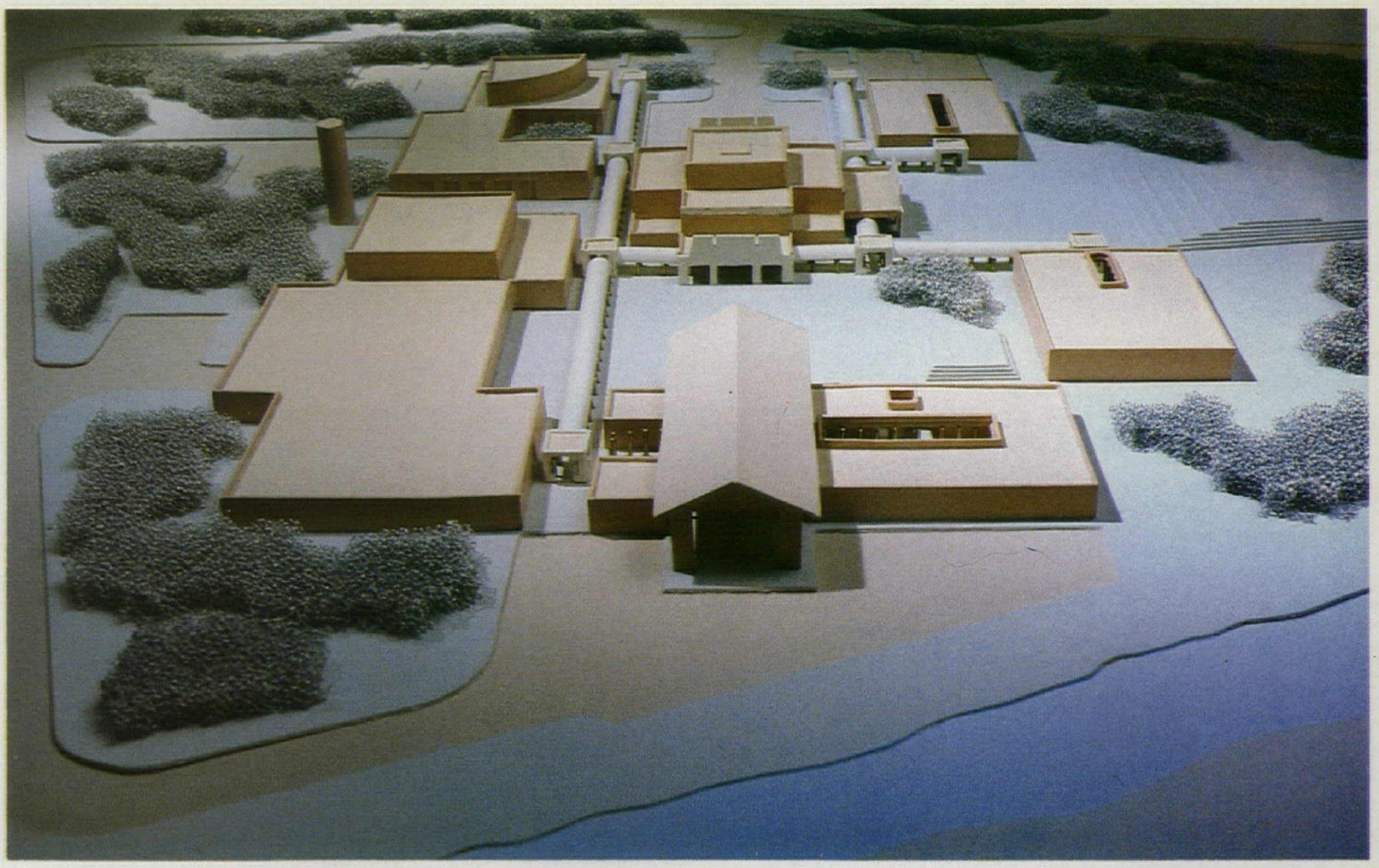
ADMINISTRATION/STUDENT CENTER (UPPER LEVEL)
36 Reception
37 Director's Office
38 Meeting Room
39 Personnel
40 Student Services
41 Conference Room
42 Meeting Room
43 Copy Room
44 Kitchenette
45 Visitor's Workroom
T Toilets

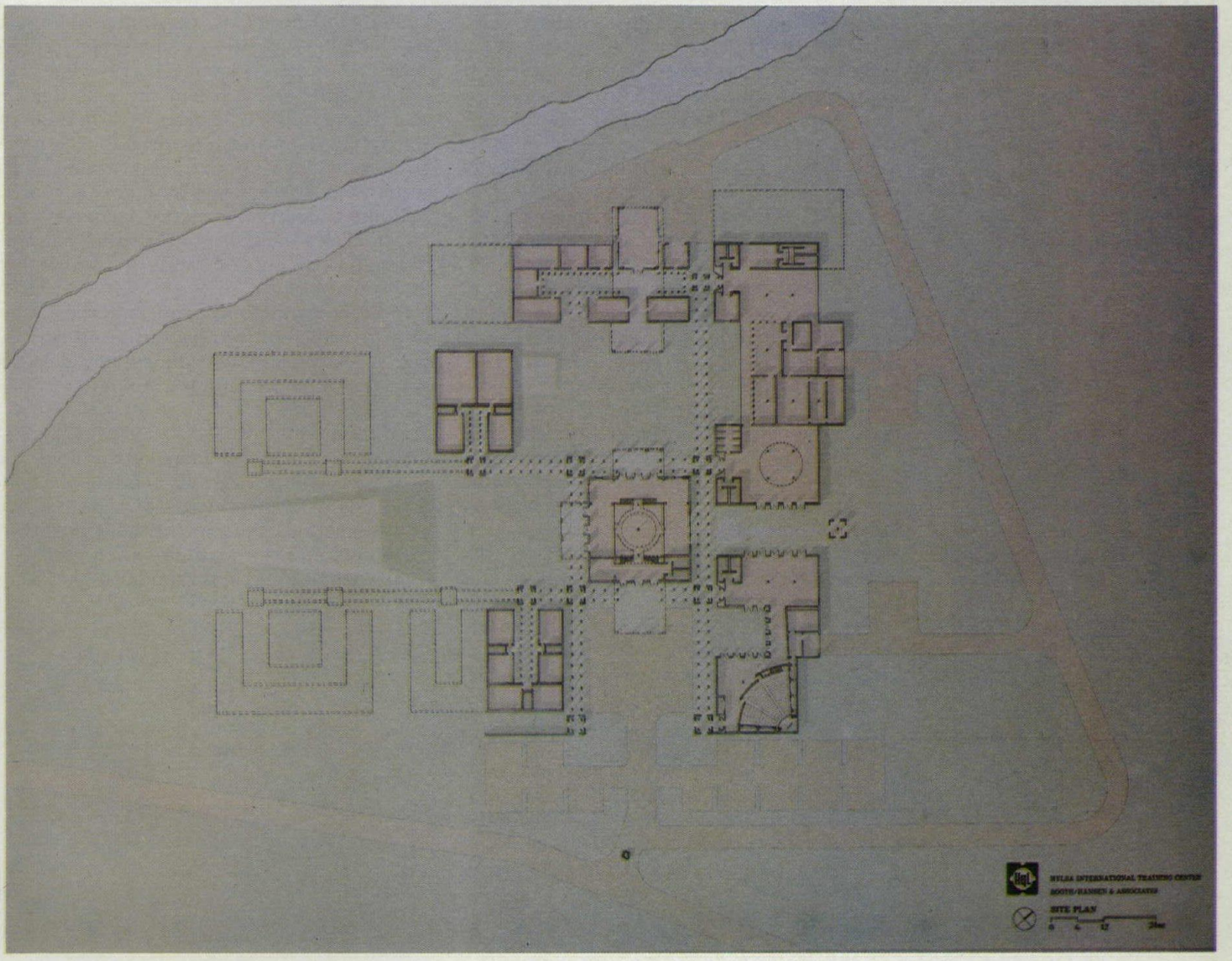
SITE PLAN



CONCEPTUAL MECHANICAL SYSTEM






SITE PLAN

Robert W. Doran & Associates Robert W. Doran/Stanley D. Overton, Architects

A housing complex for ten couples in an Ohio university town.



Credits

Architects: *Robert W. Doran & Associates, Inc., Oxford, Oh. Robert W. Doran, principal in charge; Robert W. Doran and Stanley D. Overton, project designers; Dennis Dellinger, project architect; Lore Carbeau, Sharon Doran, Jeff Holcomb, Greg Nicholls, Dave Reichard, Sue Snyder, assistants.*

Consultants: *Hal C. Barcus, mechanical, electrical, plumbing; Thomas Bible, structural engineer.*

Photography/graphics: *Terry Steding.*

Renderer: *Stanley D. Overton.*

Client: *Chestnut Hill Homeowners Association, Oxford, Oh.*

Project: The Chestnut Hill Residences, Oxford, Oh.

Program: A housing complex for ten middle-aged couples with grown children. The clients do a great deal of entertaining, and since many of them travel an average of three to four months each year, security is of primary importance.

Site: A 4.7-acre plot located on the outer edge of a one-sq-mi grid plan that was established by land grant for a small Midwestern university. The site is located at the intersection of two heavily traveled roads, which generate a substantial amount of noise during most of the day.

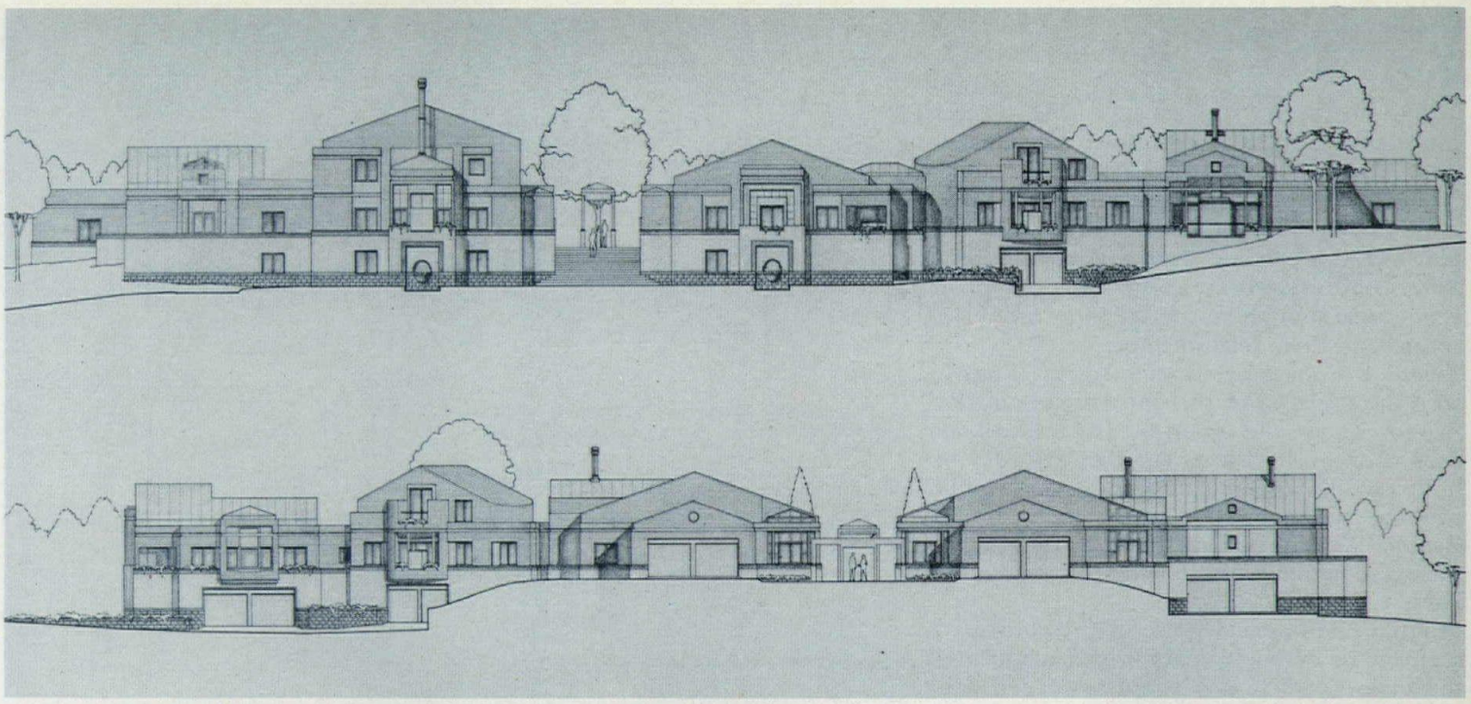
Solution: Because of the high degree of public visibility and street noise, the building's mass is used as a means of creating an interior "community" courtyard. The solution is generated by two primary notions. First, moving the visitor through a series of distinctively separate precincts maintains a strong hierarchy with respect to the transition from public to private. Second, as seen in the design of the Place Vendôme in Paris (1701), a positive "public space" is established within the ground of the building mass. This space is supported by a continuous public façade, behind which the unit plans, as modeled after 17th- and 18th-Century French *hôtel* plans, are allowed to develop.

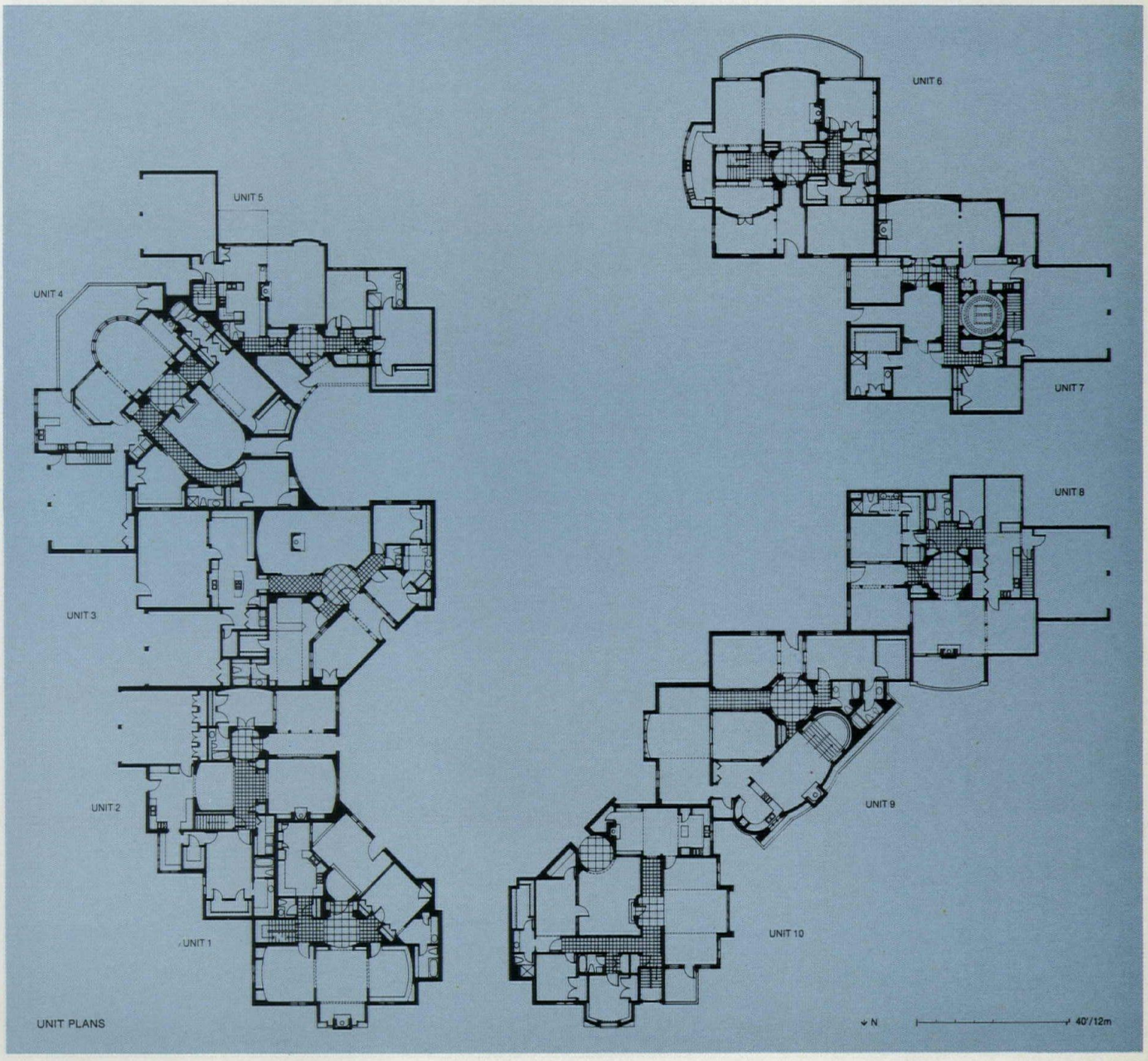
To accommodate the specific programmatic requirements of each client, the unit plans develop freely around the periphery while actively respecting the established geometry of the interior court. Again, taking cues from *hôtel* plans, the unit plans create individual organization systems, generating a series of positive spatial patterns. The freedom to shift and reorient the placement of these spaces allows the plans to respond to the individual client's wish to develop a "soft passive" solar environment. The carving of the sections to create towerlike entry halls or, as in some units, the breakfast room or living room, allows the space to "breathe" naturally in response to outside winds or interior thermal convection.

Construction methods and materials: Cast-in-place concrete foundation; wood framing with brick veneer and cedar siding; fiberglass shingles; vinyl membrane roofing.

Jury comments

Graves: The internal plans of the units and their association with one another are quite good. Many of us criticized the project's use of the grounds outside the building—from the building to the street, in other words—as somewhat residual and frontlawn-like, when




UNIT 1
UNIT 2
UNIT 3
UNIT 4
UNIT 5
UNIT 6
UNIT 7
UNIT 8
UNIT 9
UNIT 10
N
40'/12m

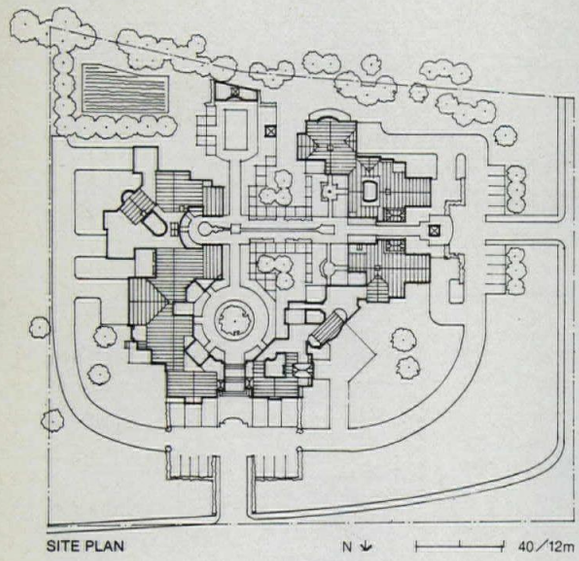
UNIT PLANS

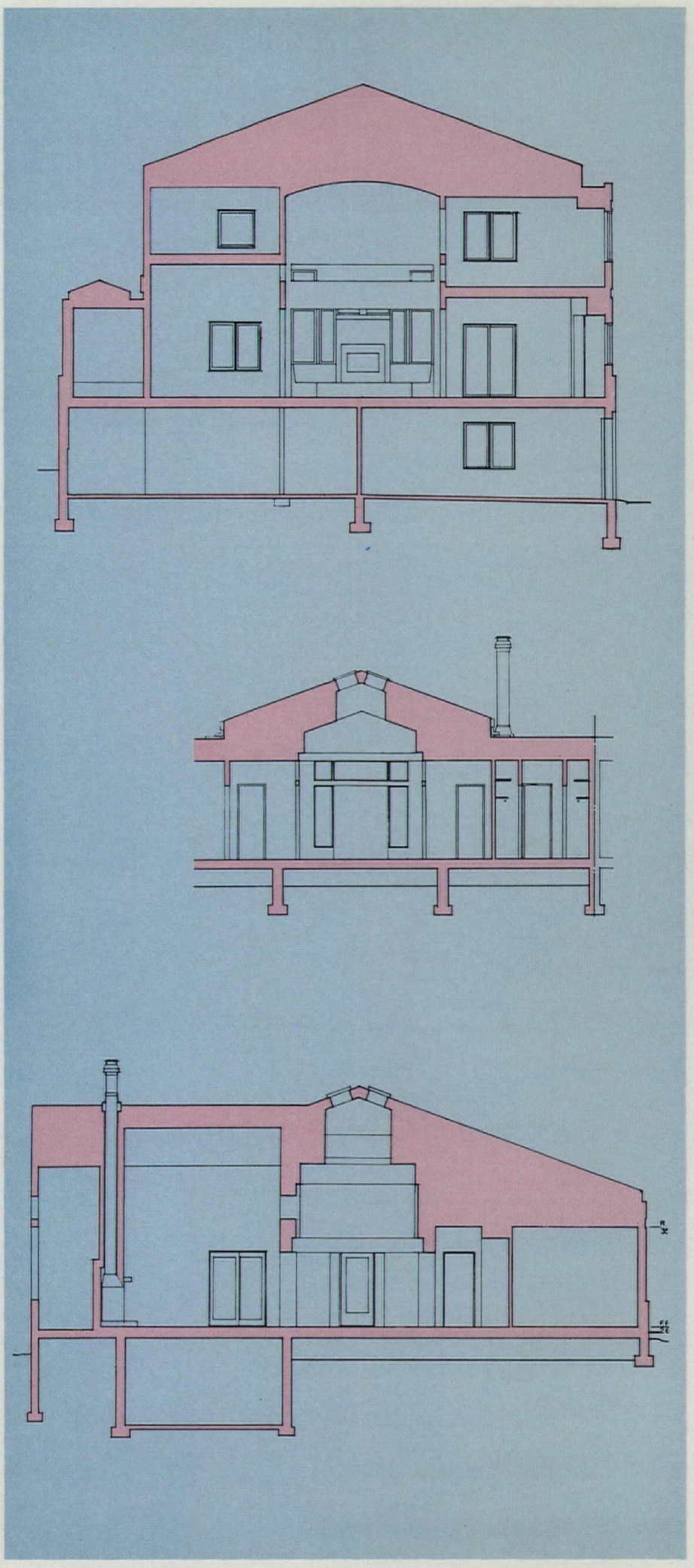
it did not seem appropriate. The project could probably have used a larger internal court, unless there were setback requirements that we didn't find in the presentation. Of the multifamily housing entries, the internal plans of this scheme were among the best. What could have been a very mundane project became something special, in terms of the rooms and their relationships.

Freed: It's quite a rich set of plans. I agree with the criticism of the outer lawn, and I'd like to criticize the inner lawn as well, which uses weak ground-level changes in order to hold a form. It's quite amorphous and would probably be somewhat claustrophobic.

Beeby: The richness of the units themselves far exceeds that of any of the others that we have seen.

Moore: The internal space of the courtyard seems to be overly formal for group housing; the majority of it is devoted to formal gestures instead of social.





Morphosis

An office building explores the typological nature of walls in order to relate to its low-rise surroundings.



Credits

Architects: *Morphosis, Los Angeles, Ca. Thom Mayne, Michael Rotondi, Benjamin Caffey, Judith Newmark, Joseph C. Ma, Hannah Banks, project team.*

Consultants: *M.J. Brock & Sons, general contractor; Kurily & Syzmanski, structural; Sullivan & Associates, mechanical; Saul Golden & Associates, electrical.*

Renderer: *Morphosis.*

Client: *Ryanco, Inc., Los Angeles, Ca.*

Project: Western-Melrose Office Building, Los Angeles, Ca., Warren Ryan, president.

Program: A speculative office building, with retail/commercial space, in a medium-density, mixed-use neighborhood. Two- and three-story commercial buildings line the major arteries; these strip buildings form the edges of low- to medium-density housing blocks of single- and multi-family dwellings.

Site: A flat 1.1-acre lot at the southeast corner of two major streets, comprising two rectilinear lots, offset from each other. One lot is oriented to the main streets and commercial activity, the other to a residential area.

Solution: The main building is situated on the corner of the site to fulfill square footage requirements. A two-story element extending to the back portion of the site provides additional area while masking the rear façades of adjacent retail stores; its articulation scales it to and identifies it with its residential context.

The building contains 60,000 sq ft, distributed over five floors, with commercial/retail on the ground floor and general offices on the remaining floors. The commercial spaces, which front the major streets, are oriented to and are entered from the front. The central lobby contains a full-height glazed atrium that serves a place-making function for the building, while a loggia at the rear leads to the lobby on two levels.

The project explores the typological nature of walls in order to address both conceptual and practical issues. First, the wall produces a prominent corner for a building on a prominent site. Second, the wall type changes to scale the building to its context. Third, the changing wall refers to the merging of two different types while deferring to existing buildings. Finally, this layered surface is used for sun control by the addition of retractable blinds.

Construction methods and materials: Conventional steel rigid-frame structure, with floors of steel decking and concrete. The exterior will be glass window wall and cement asbestos panels of three colors, with stone used at base, corner, and columns.

Jury comments

Beeby: This is a small office building in a very low-scaled neighborhood. They've introduced a building of modest scale that attempts to pick up the fenestration patterns of the existing buildings and attempts to deal with parking in a kind of reasonable way through a two-level deck. They introduce minor, bungalow-like elements in back that are actually custom office spaces that look out over the plaza in back. They have developed a very carefully studied façade that drops off at the center point where the entrance, here on the corner, drops in layers to the outside corner, in an attempt not to impose an enormous massive volume on the site.

Graves: The building does lower itself formally to the adjacent buildings. To build it up, to make something out of the corner, they use the context of the original edging.

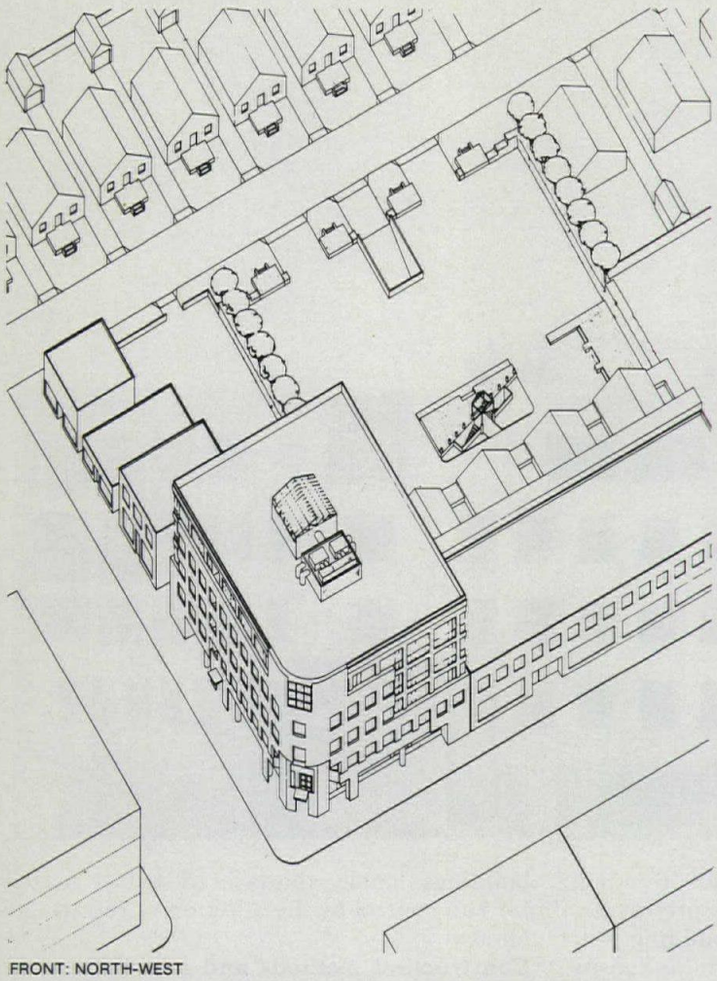
Freed: Actually, it's not part of the original, it's a new piece.

Beeby: For a very modest program on a commercial venture, it's a very sensitive piece of work.

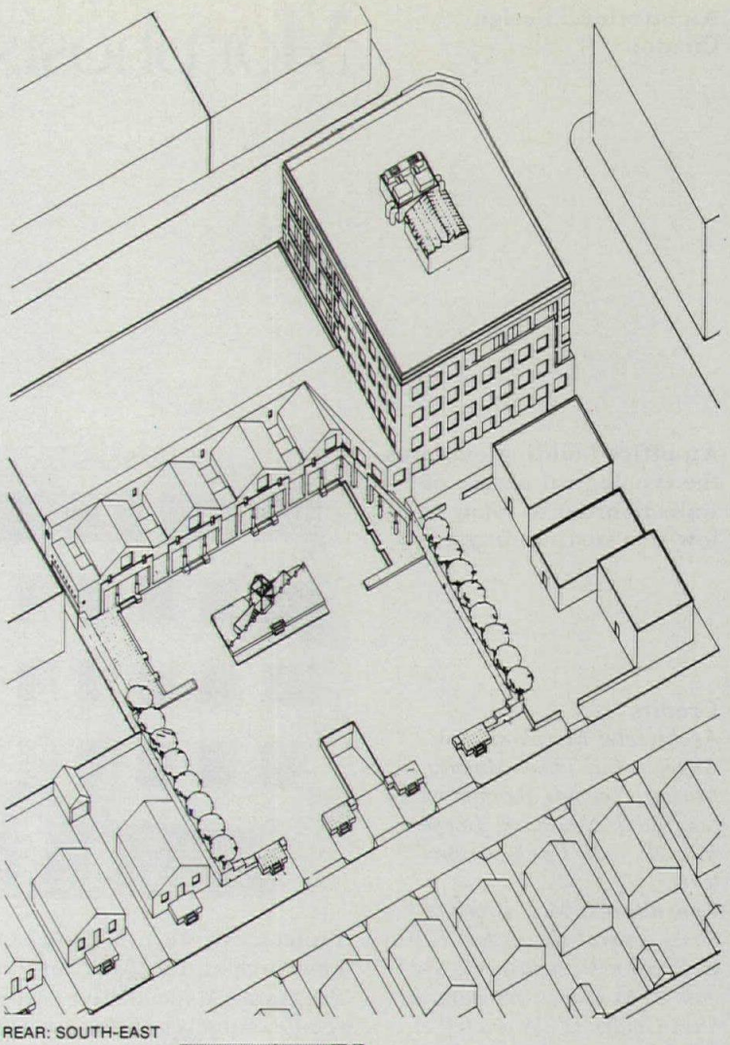
Freed: It's a little dull.

Graves: The internal plan isn't up to snuff; there's an awkwardness that has its drawbacks in plan.

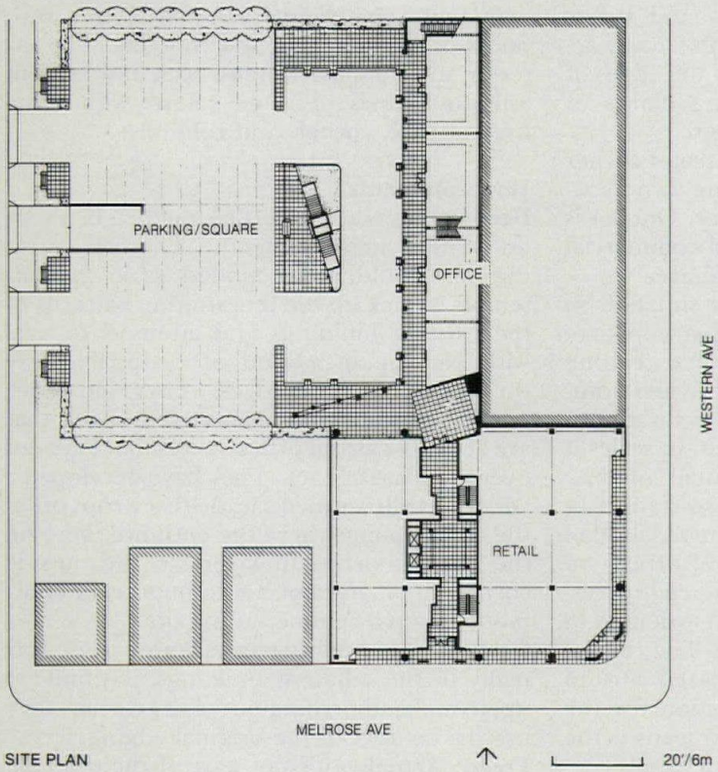
Citation



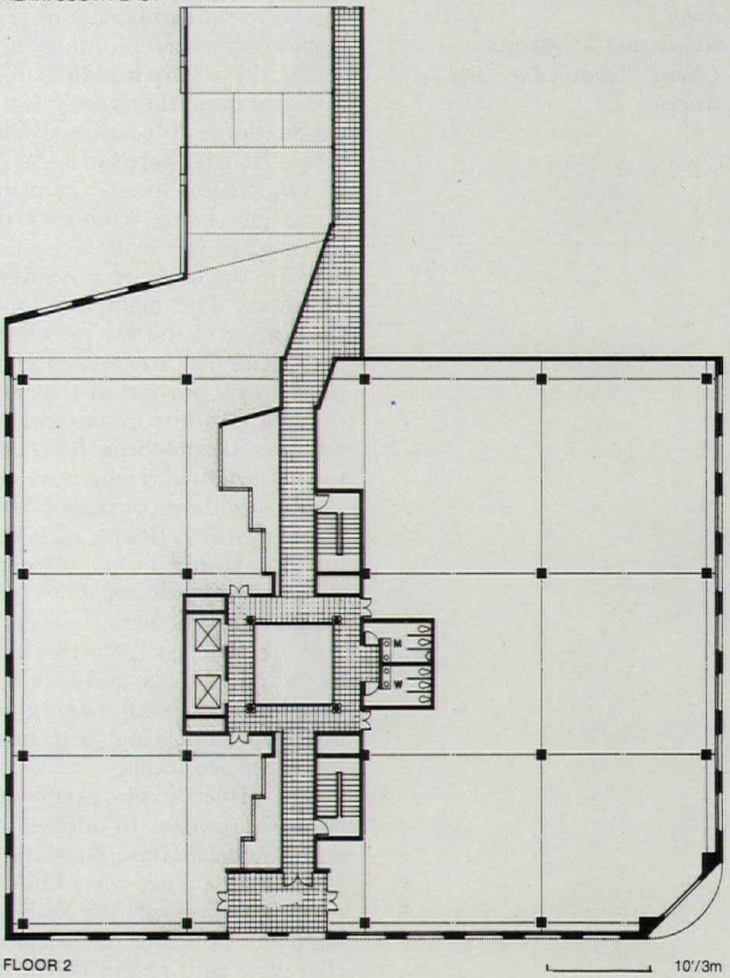
FRONT: NORTH-WEST



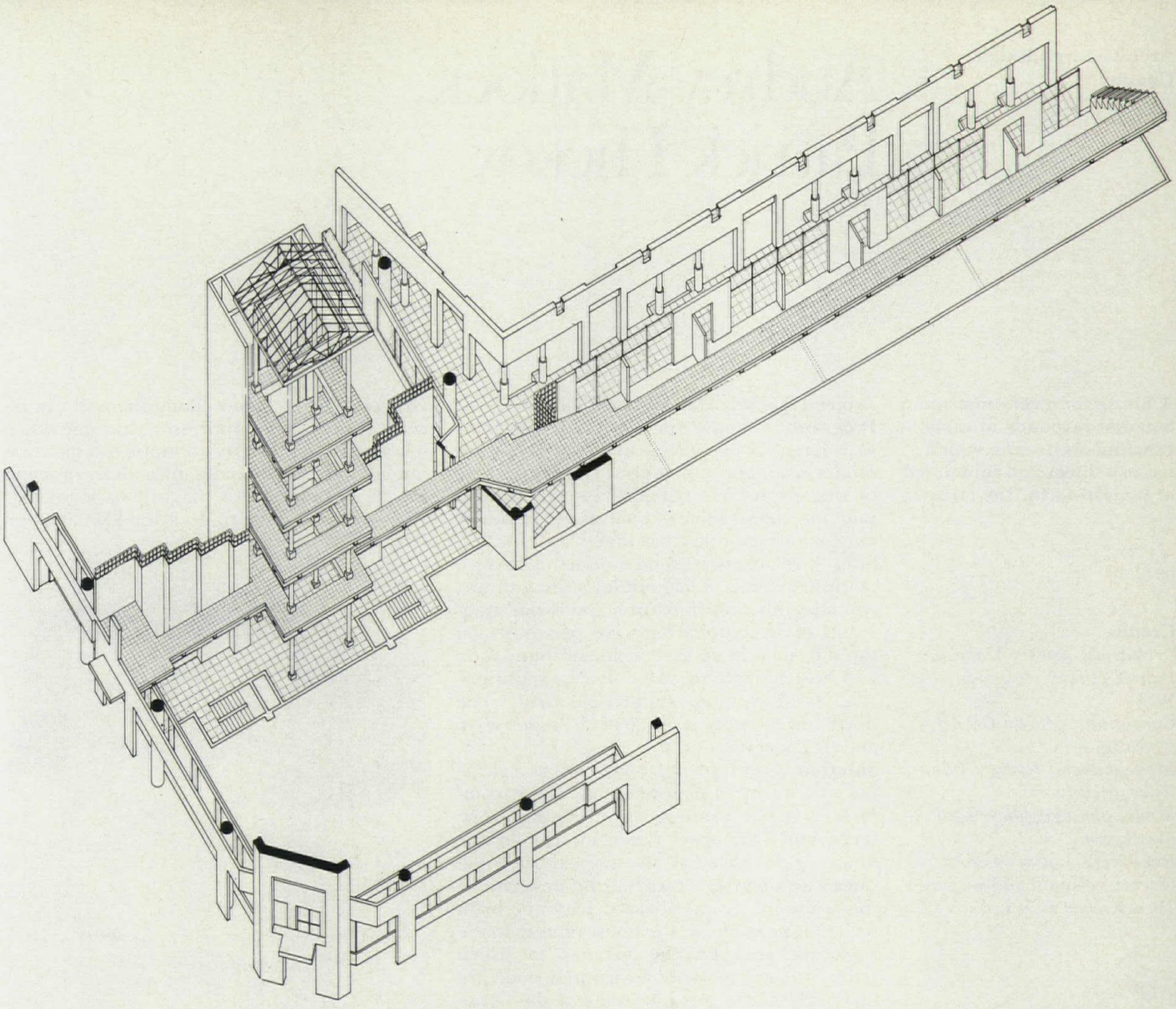
REAR: SOUTH-EAST



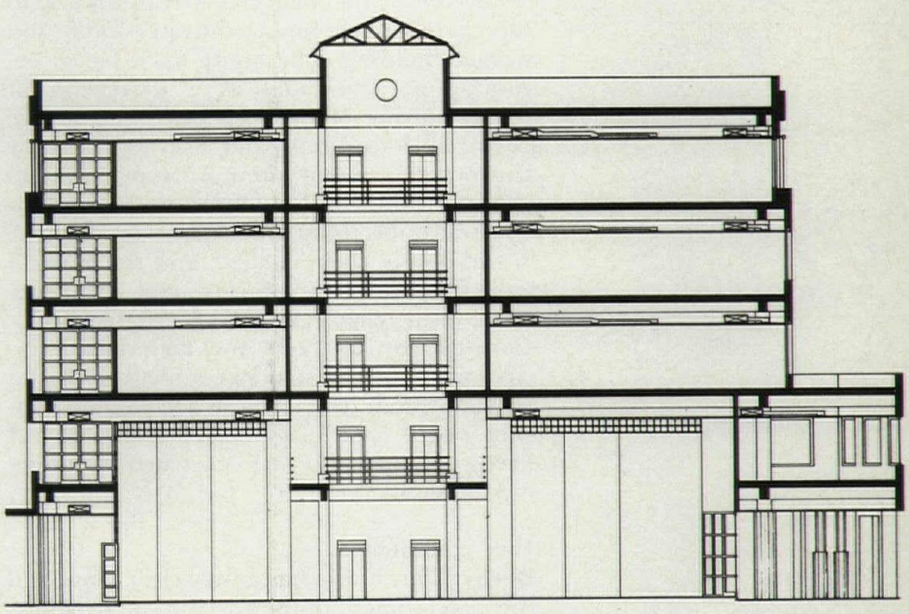
SITE PLAN 20'/6m



FLOOR 2 10'/3m



Beeby: Most of the positive qualities lie in the elevations.
Moore: It has some good ways of taking care of the corner condition, which is admirable.
Childs: I'm not a great fan of the entryway, but I know it's a common convention now. This seems to be a very ordinary project.
Beeby: I think that for this kind of development and density, it's a very imaginative scheme.
Cook: Where's the imagination?
Beeby: The development of the exterior treatment of the corner, the way it relates to the corner, and the development of the rear end with the park.
Freed: How do you get out of the elevators and into the site? You use that argument, but look what happens with the courtyard in the middle and the column in the corner.
Cook: It breaks down the corner.
Graves: And breaks down the mass there.
Beeby: It breaks at the corner—very skillfully, actually.
Cook: It seems to me that that is a standard architectural problem, getting around the corner.
Graves: I know, but it's done brilliantly.
Cook: Not brilliant.
Freed: It does do something very nice.

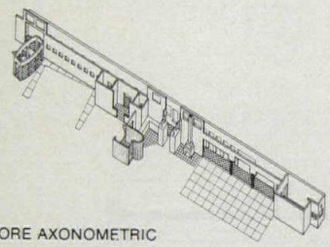


SECTION

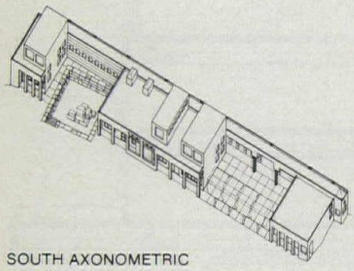
Audrey Matlock, Patrick Hickox

A house for a ceramist and a botanist responds to early remains on its site, which led to a linear and functional organization for the clients.

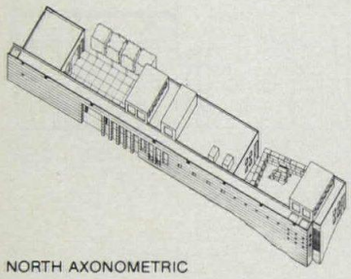
Credits
Architects: *Audrey Matlock, Patrick Hickox, designers, New York.*
Consultant: *Martin Gehner, structural.*
Modelmakers: *Richard Clarke, Brook Mcwilliams.*
Model photographer: *Keith Mascheroni.*
Renderer: *Audrey Matlock.*
Client: *LaGardo and Virginia Tackett, New Haven, Ct.*



CORE AXONOMETRIC



SOUTH AXONOMETRIC

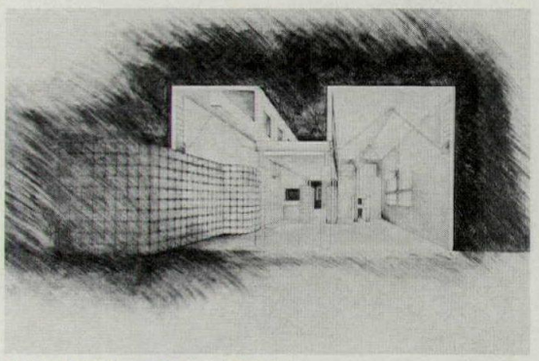


NORTH AXONOMETRIC

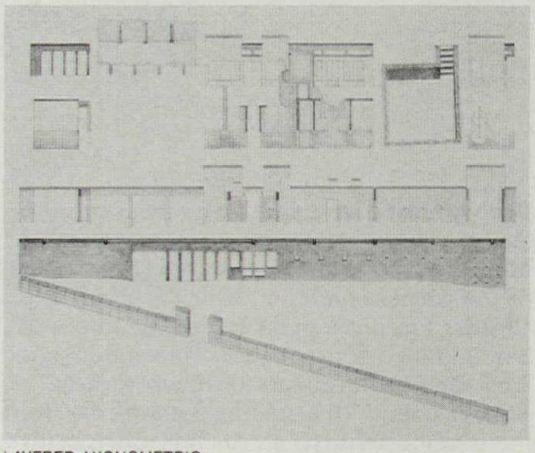
Project: Tackett House, Litchfield, Ct.
Program: A house for a ceramic designer, with extensive knowledge of and affection for Modernism, and a botanist. The house is to be single-story and barrier-free, with a separate apartment for eventual use by a nurse, but for storage until that time.
Site: A relatively isolated wooded area with no distinct views. The building's siting draws, consequently, from nature and from fragments of structures that were previously on the site, such as an early colonial foundation and hearth, running stone fences, and a private pre-Revolution approach road. The north orientation is in part a response to energy concerns.
Solution: The approach road ends in a clearing in front of a masonry wall, which completes a missing section of an existing stone fence and "becomes" the main hall of the house. An inflection in the existing wall causes an open courtyard at the west end of the house to become sheared from the main hall. On the exterior, the house alludes to the landscape through the manner in which stained concrete block and painted wood are used. The three separate units of the house connected by the main hall are a response to the clients' need for a separate studio and storage building. The house has a bipart organization, articulated as a succession of layers moving from closed to open in the north/south direction, and a series of indoor and outdoor rooms running from public to private in the east/west direction. The Modernist attitude toward placement of "pieces" in the house, their linkage, and the general reduction of basic forms and elements relate to the clients' interest in Modernism.
Construction methods and materials: Principal materials are stained concrete block and painted wood; interior walls are painted gypsum board and glass block; floors are of hardwood and tile. The construction budget is $150,000.

Jury comments:
Beeby: This house has a very clear plan, and the development of the spaces is quite believable. The variety of spaces occurring behind the wall and the use of the wall to separate the outside world from the inside are quite successful. The courtyard spaces formed where there is no building along the back side of the wall can be quite pleasant, and the linear insistence in the end is a very private, powerful aspect of the design.

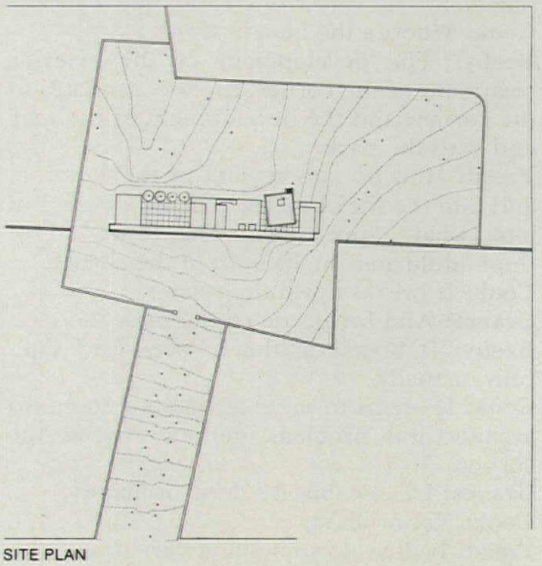
Graves: The incidence along the wall can be read without being oppressive, as some other schemes can be, but in attempting to separate public and private sides in a diagrammatic way, it becomes overly diagrammatic for me. Also, he's not going to do it for $150,000, or she isn't.



PERSPECTIVE OF MAIN LIVING AREA



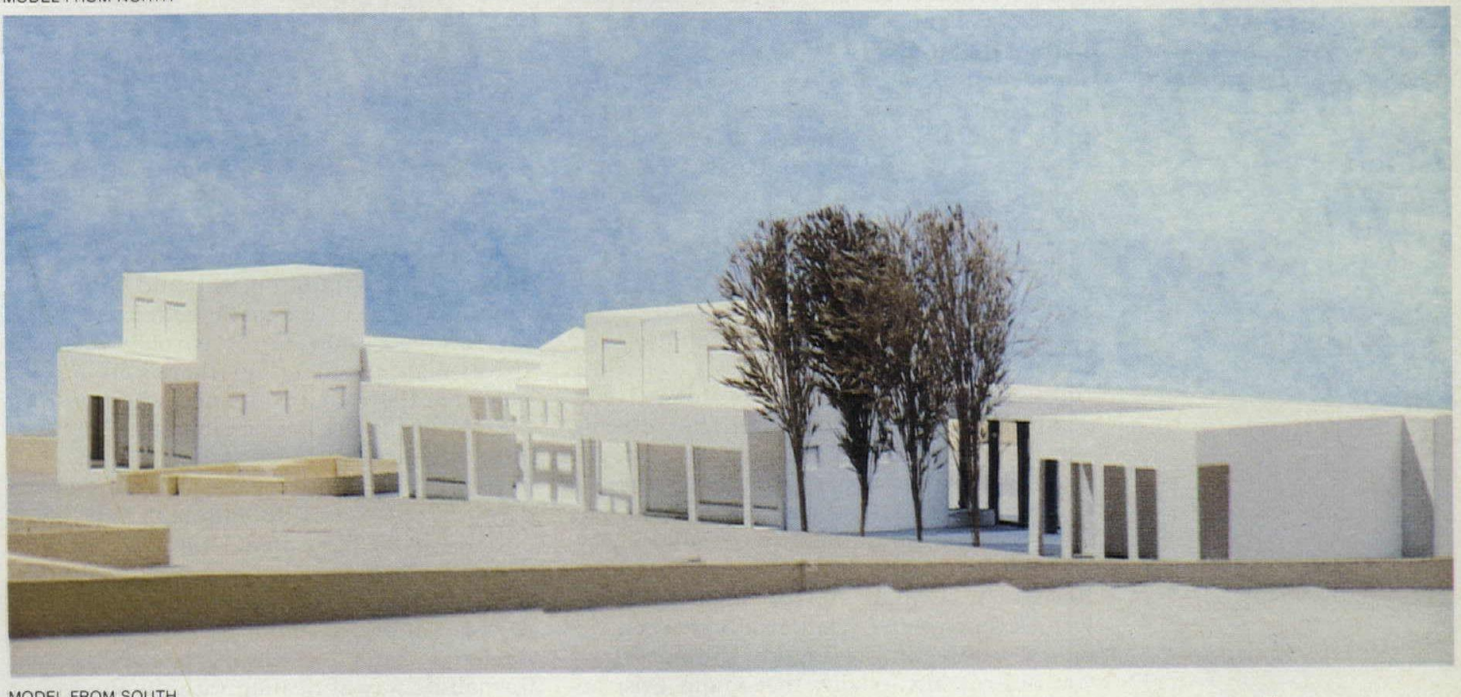
LAYERED AXONOMETRIC



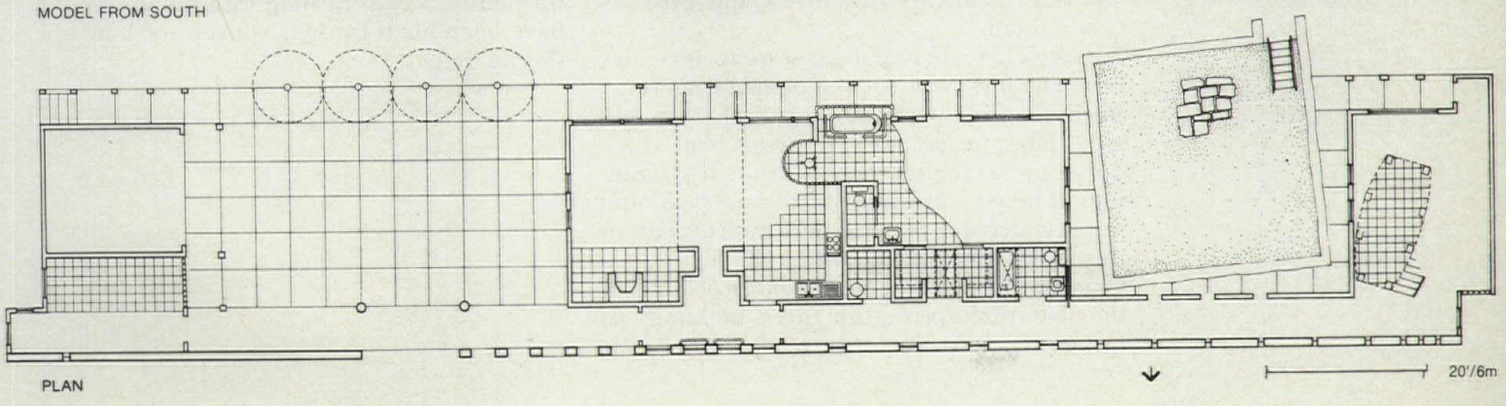
SITE PLAN



MODEL FROM NORTH



MODEL FROM SOUTH



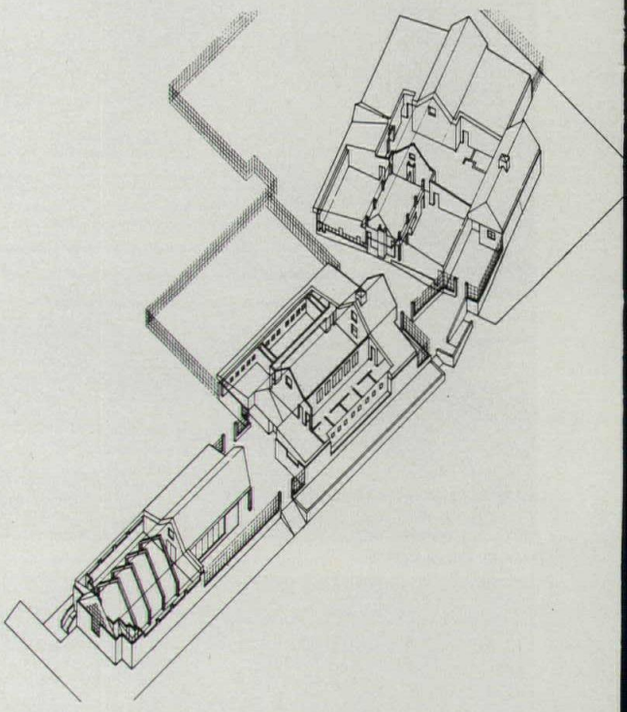
PLAN

L.E. Dieckmann/Manske, Dieckmann & Kostecki

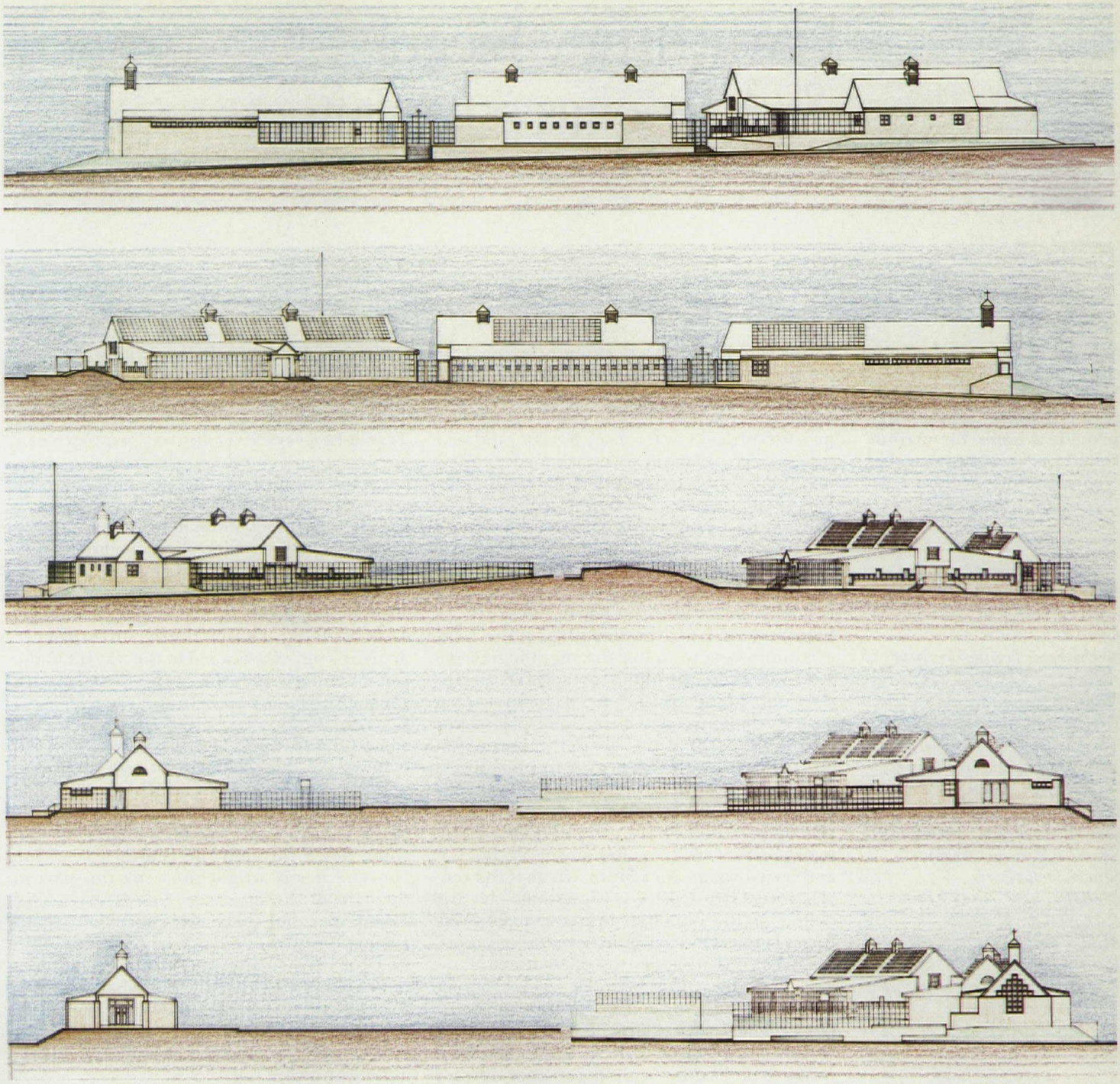
An urban mission serves a community by providing a multi-use complex.

Credits
Architects: *L.E. Dieckmann, Chicago, Il/Manske, Dieckmann & Kostecki, St. Louis, Mo. Larry Dieckmann, project architect, design, energy analysis; Ed Dieckmann, partner in charge, design.*
Modelmaker: *Yolanda Cole.*
Model photographer: *Steve Saunders.*
Renderer: *Larry Dieckmann, David Ogden.*
Client: *United Church of Christ Neighborhood Houses, St. Louis, Mo.*

Project: Caroline Mission, St. Louis, Mo.
Program: A multi-use complex to serve as a focus for the neighborhood, providing community facilities, child care, counseling, meeting space, and church services. The client required a solution that projected welcome and stability, at low first and operating costs.
Site: A half-block, centrally located in the Lafayette Town Redevelopment area.
Solution: Three buildings house functionally separate parts of the mission: a central building for community facilities, flanked by a church; and a day-care center. Buildings are unified by enclosed entry plazas to promote a sense of substance and security; low massing and common materials avoid an imposing image. Buildings are heavily insulated to reduce heat and air-conditioning loads, cooled for much of the year by natural ventilation (windows and heat vent cupolas), and heated for most of the winter with solar heat (mass wall and solar attic).
Construction methods and materials: Wood frame with brick veneer; asphalt shingles; stock windows; gypsum board walls; stained concrete floors; and exposed masonry at mass walls. Solar heating and ventilating elements are thoroughly integrated into the structure to avoid duplication of materials.

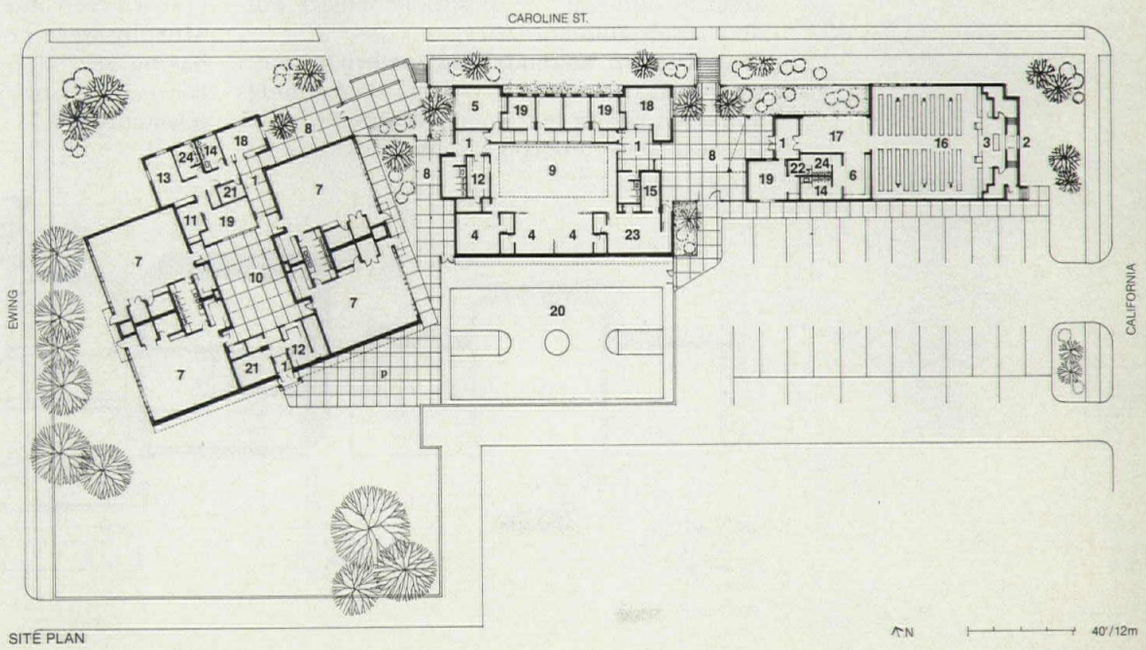


Jury comments
Freed: It's very modest. I like the idea.
Beeby: It is a nice kind of modesty, very carefully conceived but not over-elaborately developed. I cannot understand the relationship from building to building, how you actually get from one building to another.
Graves: You're asking about inflection. The inflection is around the car park and the basketball court.
Beeby: It reminds me of some of Louis Kahn's things—the relationship between the pieces, where they're slightly shifted off, so you destroy any axiality that might exist between them.
Freed: This worship hall is quite nice. It's probably just right for the people it serves.
Beeby: I think it's humble; I think it's a religious piece. It has a very informal plan which develops very nice spaces within the buildings. These areas in the center are skylit and the architecture is extremely appropriate in its modest approach to the problem.
Graves: The scheme has some problems, in the juxtaposition of the three buildings so that the space in between tends to be residual rather than configural.
Beeby: That's in the tradition of American religious assemblages of buildings.
Graves: If it's a tradition, it should be broken.
Moore: It could have made better use of the site to create some better partially enclosed spaces than just that one—there's an interior play area there that is defined when, in fact, the rest of the site has possibilities of use that are undefined.
Freed: I think it's a very conscious attempt to do a relaxed sort of development and that is perhaps its weakest point—the fact that they decided not to develop compositional energies but to make it appear that it just happened. I'm of two minds about it.
Beeby: I think for this particular client, a formalistic way of dealing with the site would have been alien to their concept of how life should be led.



Legend

1 Airlock-vestibule
2 Baptismal pool
3 Chancel
4 Club room
5 Conference
6 Coats
7 Day care
8 Entry plaza
9 Fellowship hall
10 Group area
11 Isolation room
12 Kitchen
13 Lounge
14 Men
15 Mechanical
16 Nave
17 Narthex
18 Secretarial office
19 Executive office
20 Playground
21 Storage
22 Toilet
23 Thrift shop
24 Women



SITE PLAN

Gwathmey Siegel & Associates Architects

Winner of an invited competition at the University of Nebraska-Lincoln, the proposed Alumni Center will provide a home for various functions serving returning Nebraskans to events throughout the year.

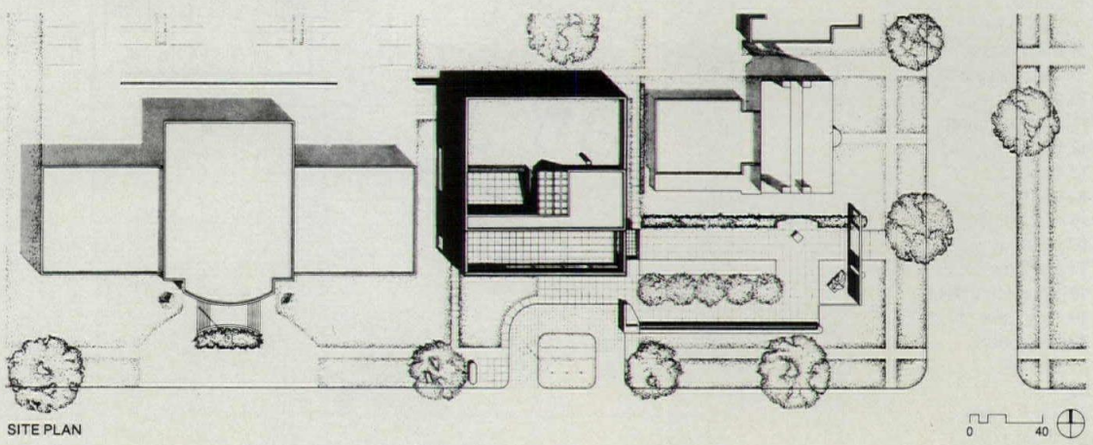
Credits

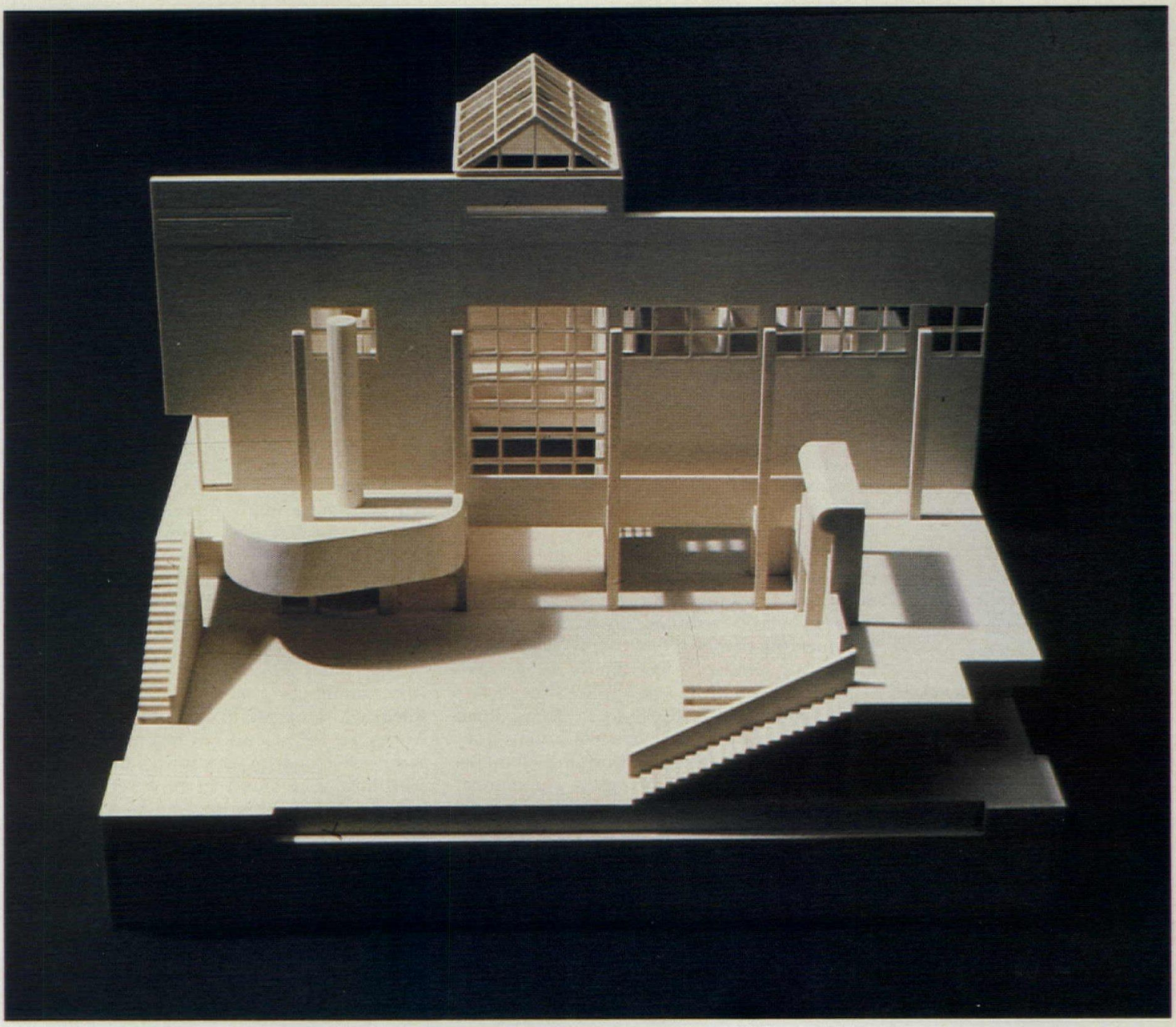
Architects: *Gwathmey Siegel & Associates, New York, NY, Bruce Nagel, associate project architect. Design team: David Steinman, Thomas Phifer, Paul Aferiat, John Meder, Richard Clarke, Frank Lupo, Thomas Whitrock.*
Consultants: *Raymond G. Alvine & Associates, mechanical; Severud Perrone Szegezdy Sturm, structural.*
Modelmakers: *Frank Lupo, Richard Clarke.*
Model photographer: *George Raustiala.*
Client: *University of Nebraska Alumni Association.*

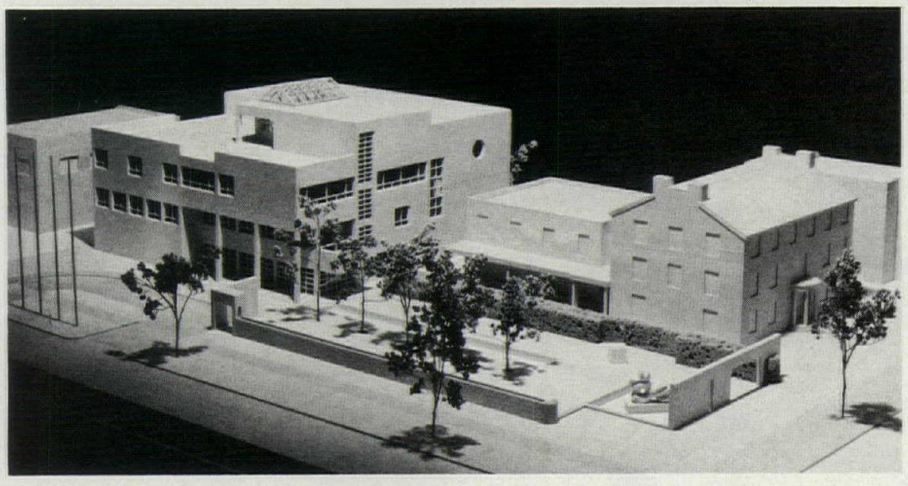
Project: Milton I. Wick Alumni Center, University of Nebraska, Lincoln.
Program: New home for the Nebraska Alumni Association, The Wick Center will provide office, conference, library, and record storage areas for association administration, in addition to reception, entertainment, and kitchen spaces. Total gross area is 23,000 sq ft on four floors plus basement.
Site: L-shaped flat corner lot with setback, side and rear yard constraints, adjacent to a monumental Historical Society building and a residential-scale sorority house.
Solution: Keeping the building on the western, and deeper, end of the site, the new design will reoccupy the area covered by the previous home of the Association, a converted residential structure. Thus placed, the new building does not block the south view and light from the sorority, but enhances it with the new garden, which reaches along "R" Street to the corner of 16th Street. All main public spaces are on the ground floor, including the Great Hall, exhibition spaces, library, and board room. An atrium, which is the central focus space, is a vertical shaft the full height of the building, bringing light to all floors below. On days of major alumni events, the facility is designed to open up to allow easy flow of crowds between spaces. Upper floors include balconies overlooking the Great Hall, office and conference room spaces, and editorial offices. The fourth floor contains a lounge and major roof terrace areas as optional and/or supplementary outdoor entertainment space.
Construction methods and materials: Steel structural frame; brick veneer; slate copings and windowsills; teakwood window and door frames; slate flooring; mahogany interior walls; polished brass fixtures; gypsum board walls and acoustical ceilings in common areas.

Jury comments

Freed: In a very formalist way, it integrates all the levels and interlocks them so that one is constantly aware of the presence of other parts of the building. The photographs we see of the model show it to be luminous at night. In the daytime, light comes from a small atrium, an organizing center about which everything spills.
Beeby: For work in the idiom, which is a known idiom, it's not overly successful. It's actually kind of awkward in the way it handles the openings and the way spaces are cut through from top to bottom.
Graves: Compositionally, I think it lacks something. I think the two most successful elements of this scheme are the central space and the exterior garden, which is partially defined by the building and enclosures to give a place for meeting outside. Shafts of light come down through the central space. Jim, you said it was a tight site; isn't this part [to the east] of the site?
Freed: Yes, but there are enormous setback regulations so that anyone who tried to utilize that for construction found himself running out of space very quickly. For what it's worth, I've seen the model, and the skill is in taking a very tight space and developing within it a progression and a quality of light that is really quite wonderful.
[Juror Freed and P/A Executive Editor James Murphy were both familiar with this entry, having served on the jury for the limited competition by which the architects were selected.—Ed.]



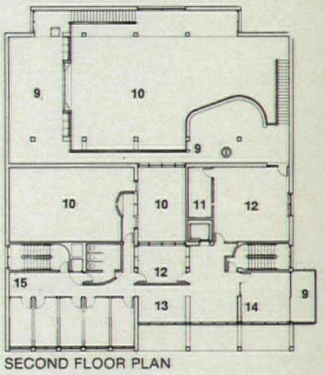




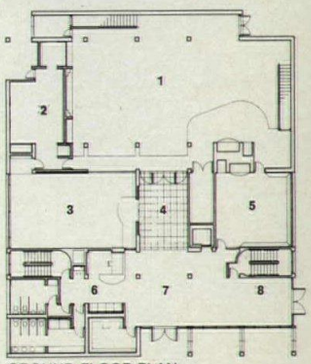
With walls removed, model depicts the great hall space (top) adjacent to full-height atrium. View from the southeast (above) includes existing sorority house (right) and new garden from the street corner to the new center.

Legend

1 Great hall
2 Kitchen
3 Board room
4 Atrium
5 Library
6 Reception
7 Lobby
8 Exhibition
9 Balcony
10 Open
11 Audio visual
12 Conference
13 Secretarial
14 Administration
15 Student Alumni Board



SECOND FLOOR PLAN



GROUND FLOOR PLAN

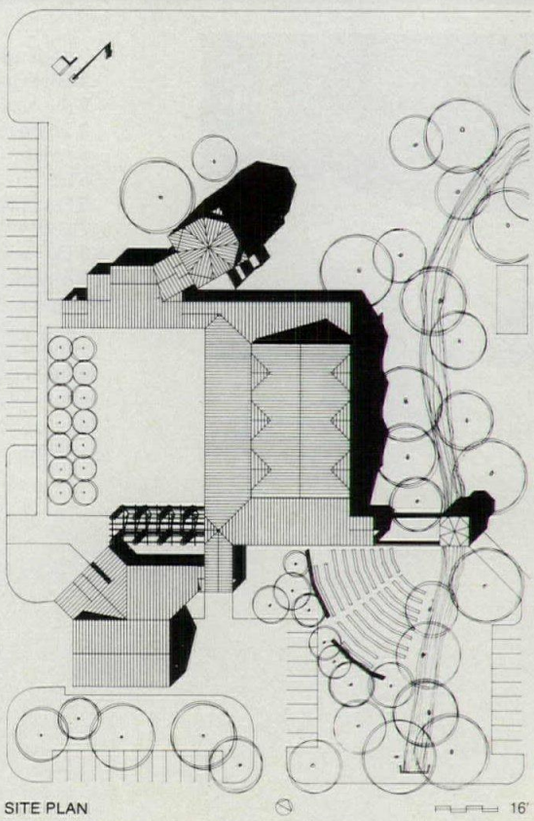
Lawrence W. Speck

A town center for a tiny town in Texas reworks a traditional plan with historicist imagery.

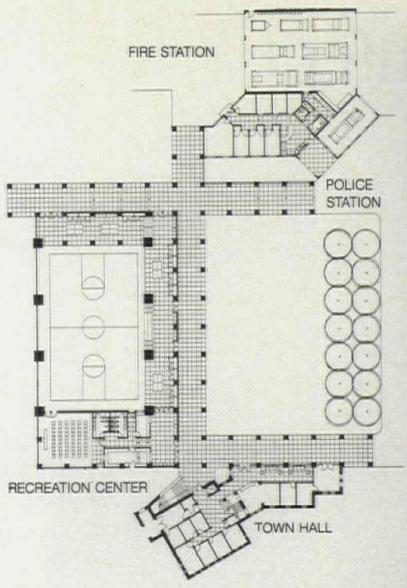
Credits
Architect: *Lawrence W. Speck, principal; Paul Lamb, assistant.*

Project: Burnet Town Center, Burnet, Tx.
Program: Consolidate city offices, council chamber, recreation center, meeting rooms, police and volunteer fire departments for a central Texas town, population 4500. Provide sense of focus for the town and avoid duplication of facilities and staff. Square footage is 28,375.
Site: 3.57 acres of underused city park located at major highway entry into town.
Solution: The town hall (5750 sq ft) faces the highway across a broad lawn. The recreation/meeting center (10,520 sq ft) is stretched along an existing tree-lined creek bed. A third element is the police/fire facility (2025 sq ft, police; 3580 sq ft, fire), which displays a prized vintage fire truck on its public side. The three major building elements enclose a town square facing the commercial center of Burnet. Arcades bound the square on three sides, linking the facilities to each other and to parking areas.

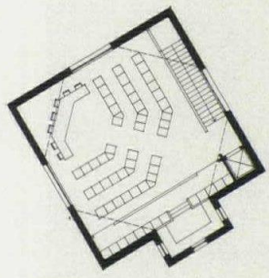
The arcades also serve as climate-control devices, shielding town hall and recreation center from south and west sun. The recreation center also turns a strongly shaded façade to the west, while capturing cooling breezes through large expanses of operable glass protected by deciduous trees to the east. High vents in protruding dormers and gables exhaust warmer air. A trombe wall on the south face of the fire apparatus room is intended to provide the minimal heat necessary to prevent winter freezing there. The town hall will have high mass stone walls with sparsely located and deeply recessed windows.
Construction methods and materials: Locally quarried limestone, exposed heavy timber beams, and trussed metal roofs; clay tile floors and walkways.



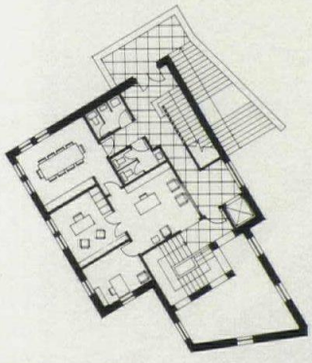
Jury comments
Beeby: I think it's in the best traditions of American 19th-Century town halls. It creates a central focus for the town, and it creates sculptural elements that represent the symbolic center of the town.
Freed: I want to cast a dissenting vote. The plan is overly stylized, overly referential to Tuscan building forms, which have no place in Texas. And the plaza is going to be a place where you'll cook.
Beeby: It has a loggia around the outside.
Freed: And in the square it shows people sitting, broiling.
Graves: Courtyard schemes were made for hot climates.
Hayden: The town design of the pueblos would have had just this arrangement of an open space and arcaded walk around it.
Cook: The town hall looks like a baptistery.
Beeby: Are we talking about appropriate form now? What's the difference between that and a Richardsonian hall? Romanesque isn't indigenous to the U.S.
Freed: Richardsonian Romanesque is an invention using Romanesque idiom. This is not an invention. This is a scenographic romantic notion of a Tuscan hilltown with its Tuscan baptistery.
Beeby: I think it's very skillful in its use of civic elements from the square to the pergola to the tower to the basilica. I think they're all very well used and symbolically correct.
Freed: It's a way of traveling without ever leaving home. I find it pretentious.
Beeby: Somehow it appears appropriately small-town America.
Graves: The scheme is conscious of its down home quality without seeming to be overly conscious of it.



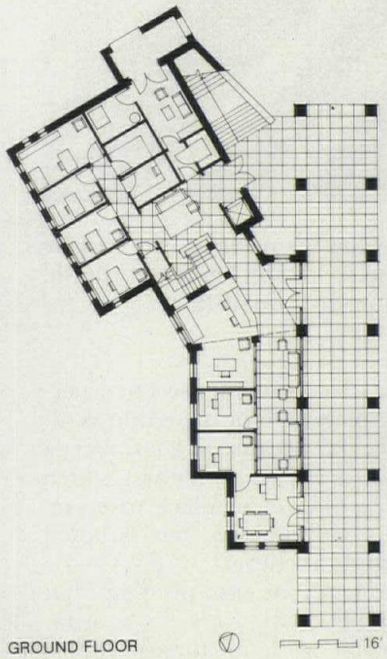
GROUND FLOOR PLAN 16'



THIRD FLOOR

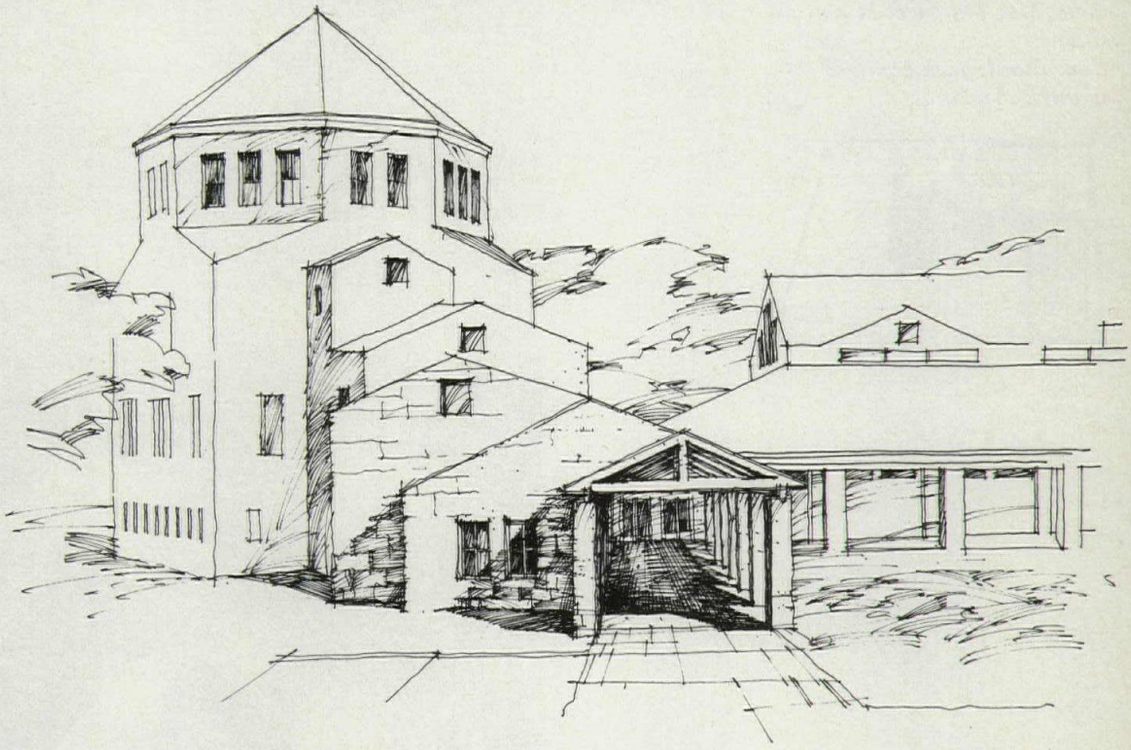


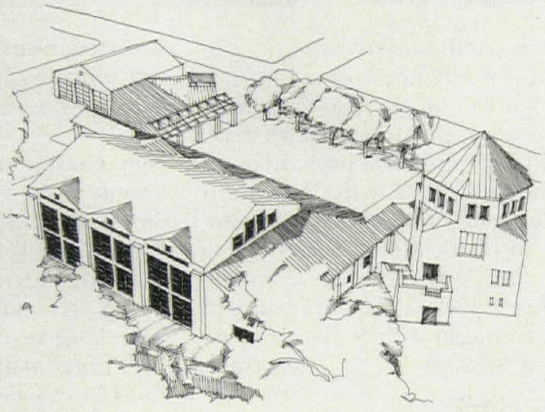
SECOND FLOOR

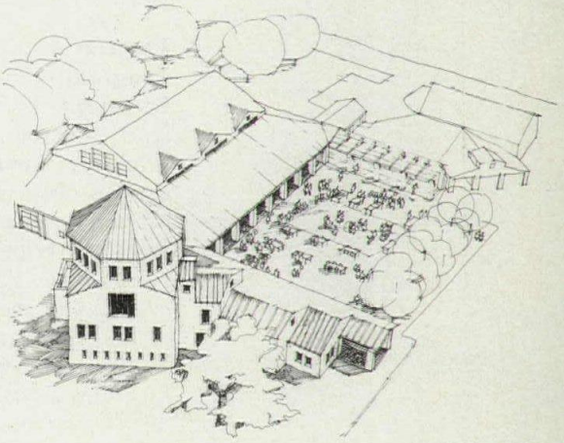


GROUND FLOOR 16'



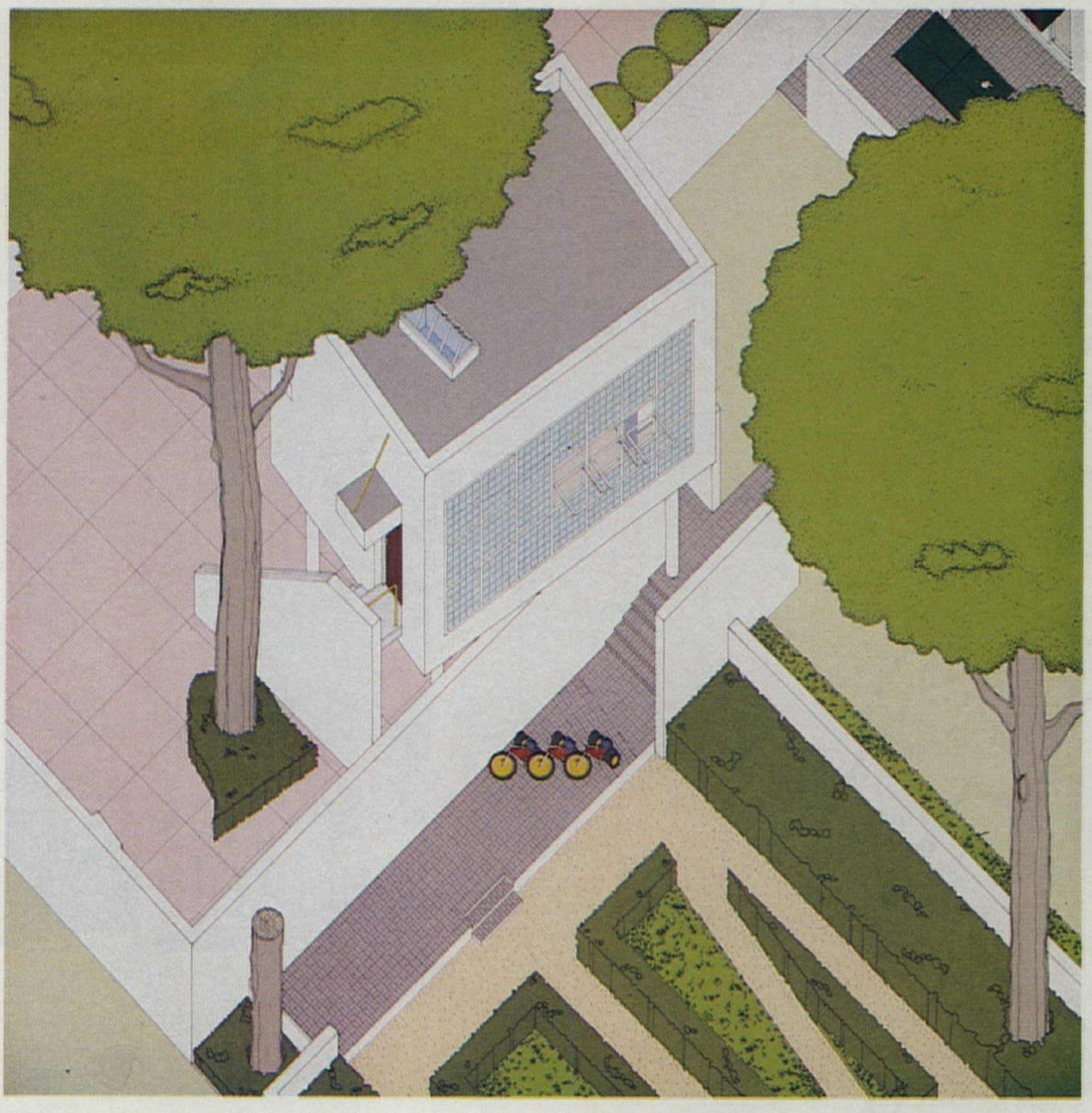




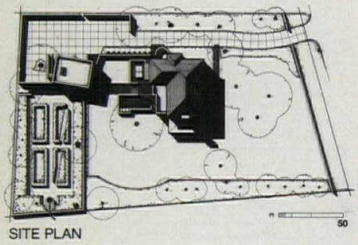


Anthony Ames, Architect

A quiet auxiliary building becomes the occasion for spatial as well as philosophical contemplation.



Credits
Architect: *Anthony Ames, Atlanta, Ga; Margaret Minor, assistant.*
Consultant: *Jack Lynch & Associates, structural.*



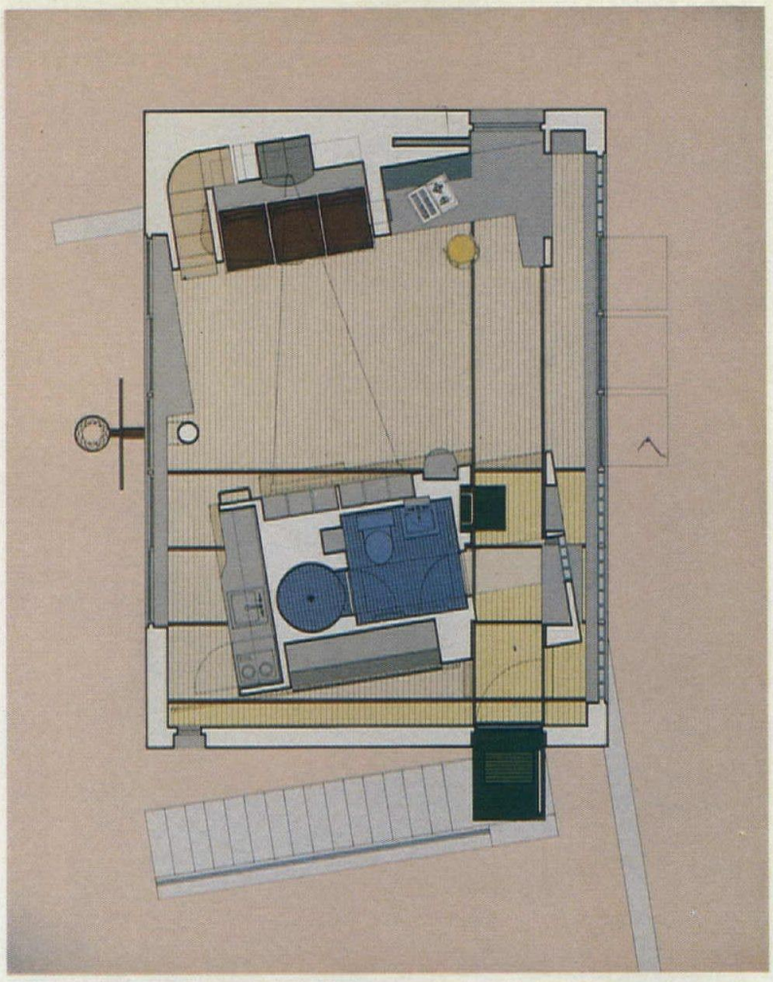
SITE PLAN

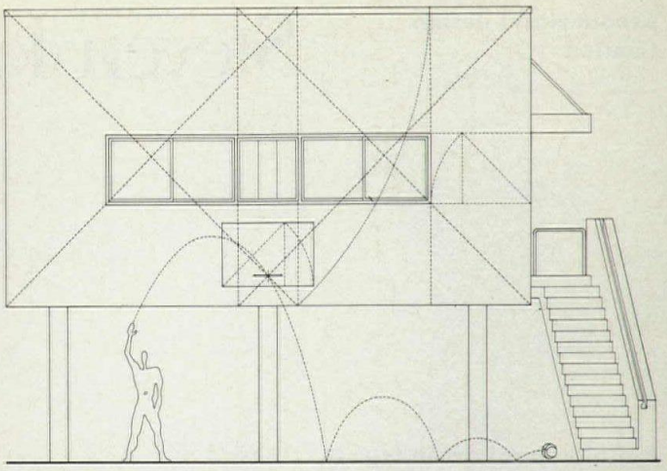
Project: A garden pavilion, Atlanta.
Program: 570-sq-ft study/guest house.
Solution: The nature of the pavilion as a study was seen as an opportunity for an elaboration of detail fully accessible only through careful observation. The structure is shifted off the established grid of the house and elevated on pilotis to dissociate it from its surroundings. The courtyard façade is rather closed; the garden façade, a translucent grid of glass filtering sunlight a little like foliage. Underneath is a car park. On the court façade is a basketball hoop.

On the interior, buildings shifted within the building, actually onto the grid of the residence, establish an ambiguous figure/ground situation while evoking, ambiguously, the relationship between house and studio.

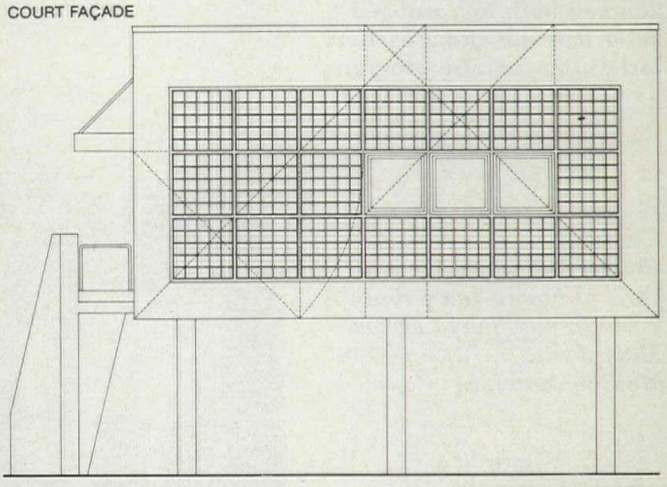
Construction: Wood frame box with concrete columns. Synthetic plaster exterior finish, gypsum board interior, wood floor.

Jury comments
Freed: This is a space for intense introspection and contemplation. The program is almost nonexistent. But because of a number of ordering devices, it enjoys a richness which makes it a rather wonderful place to be in. The language is well known, but handled with great skill and tact here.
Cook: Let's face it, it's an easy problem, but it's beautifully done.
Freed: Easy problems lend themselves to banal solutions.
Beeby: Difficult problems lend themselves to universal space. This is actually quite clever.

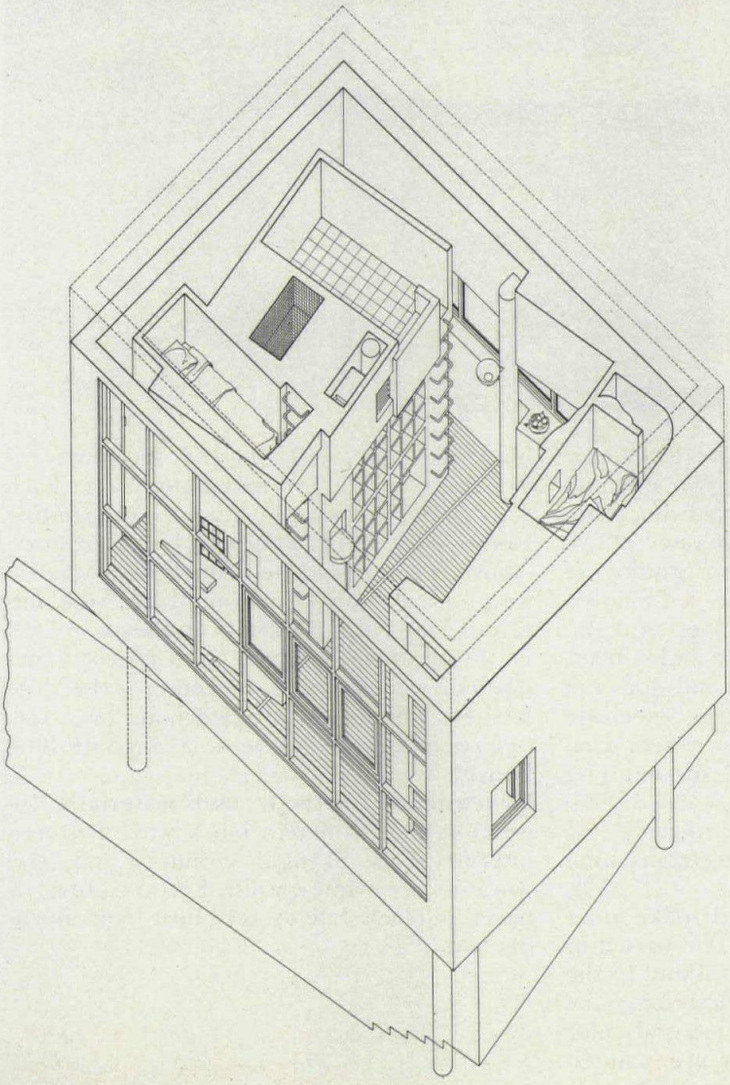


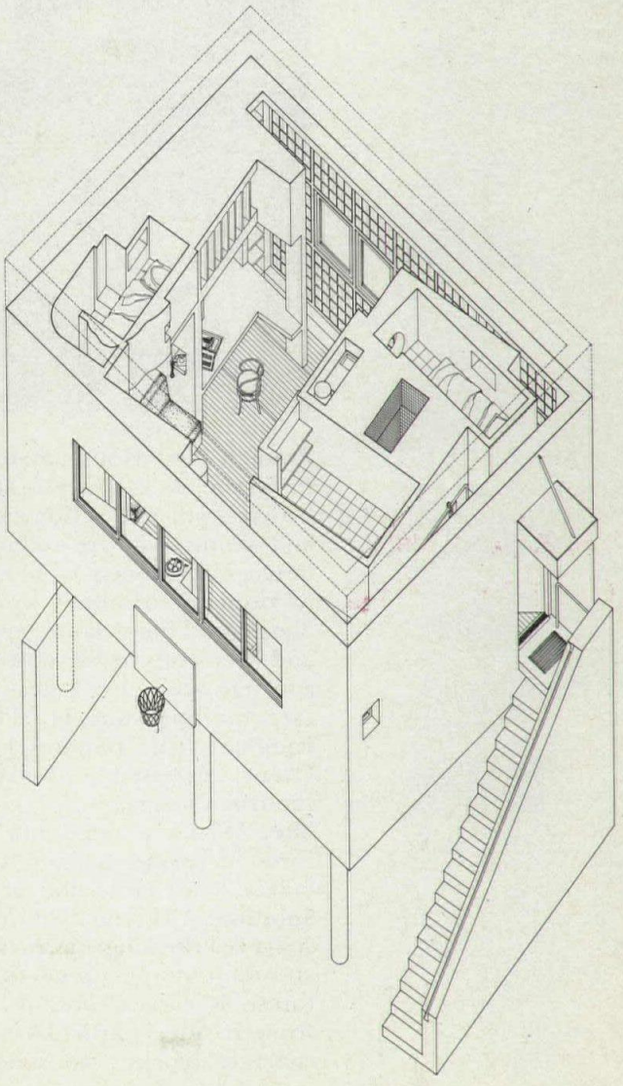


COURT FAÇADE



GARDEN FAÇADE

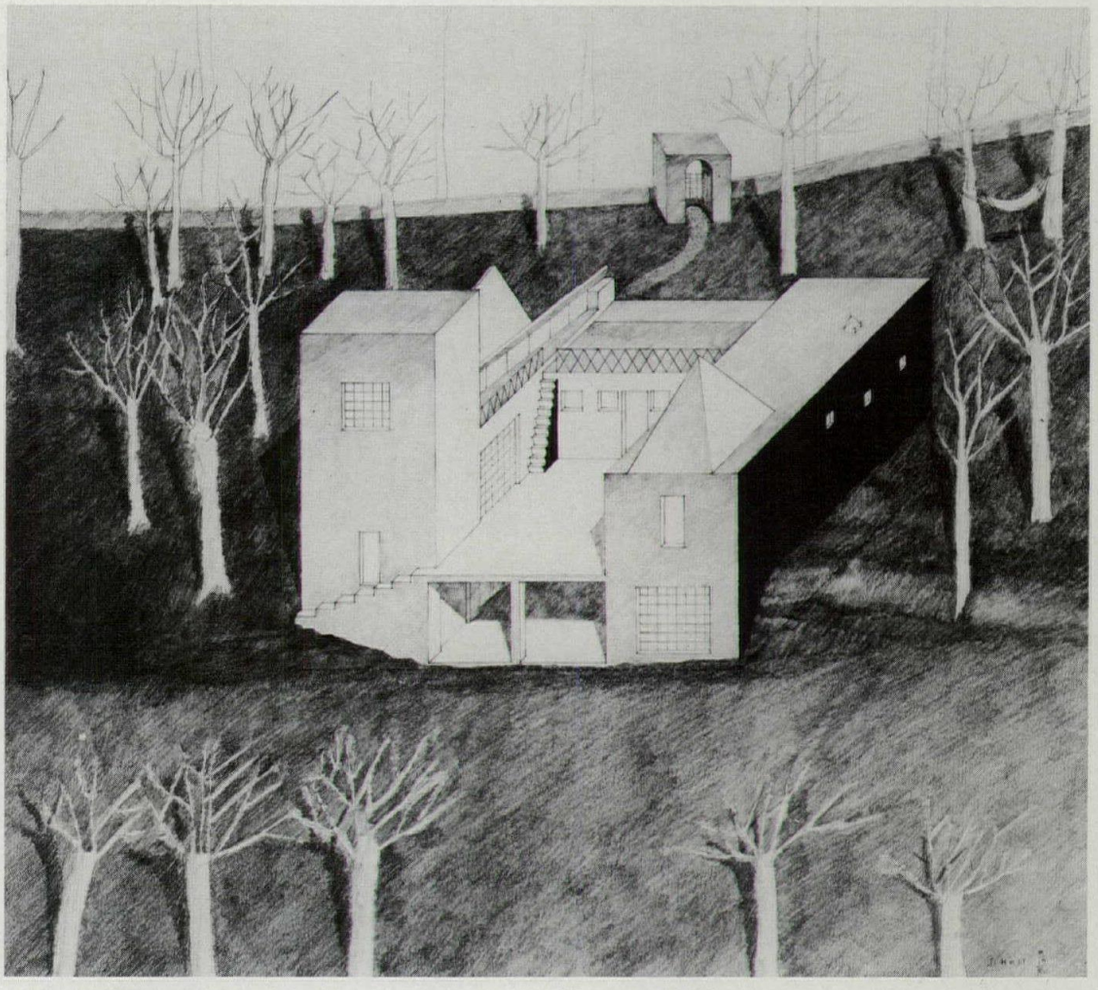




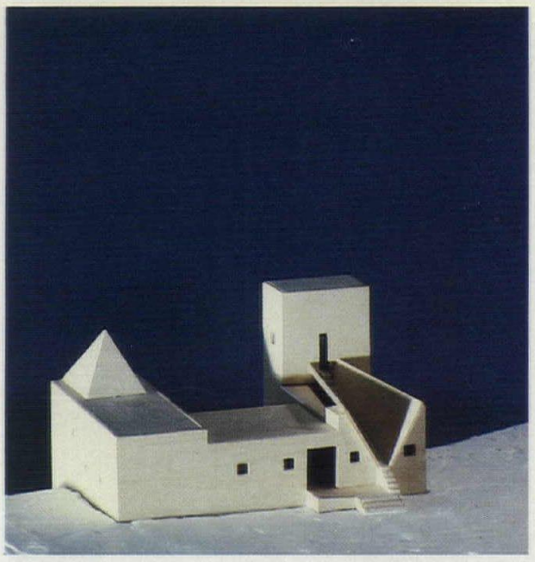
Steven Holl

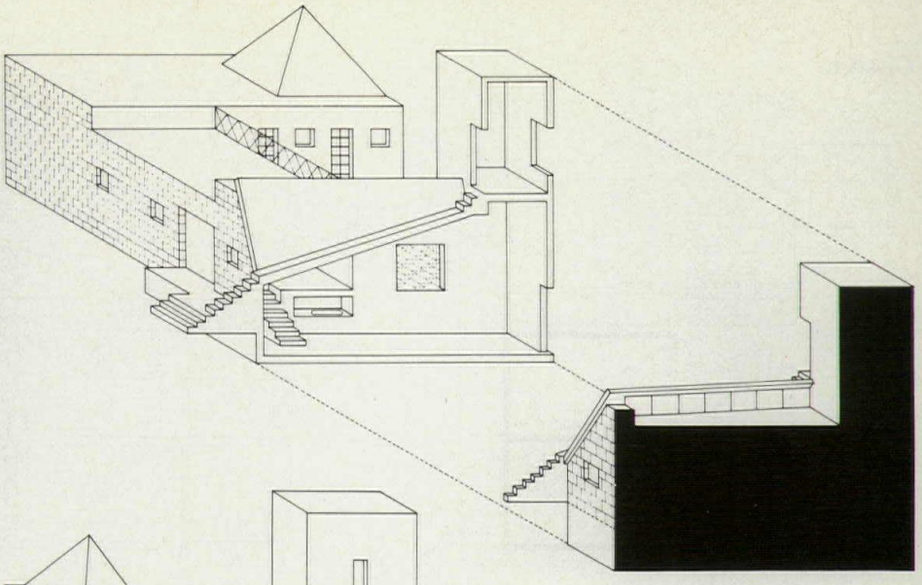
A prototypical urban type is adapted both to a wooded suburban site and a particularly idiosyncratic program.

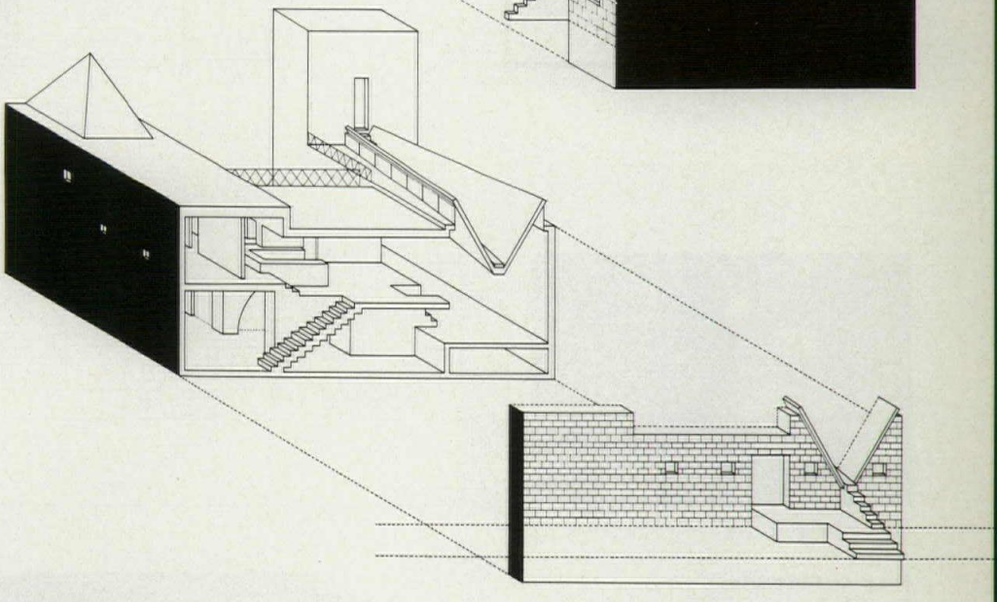
Credits
Architect: *Steven Holl, New York; assistants: James Rosen, Paola Iacucci, Joseph Fenton, Milita Prieto.*
Modelmaker: *James Rosen.*

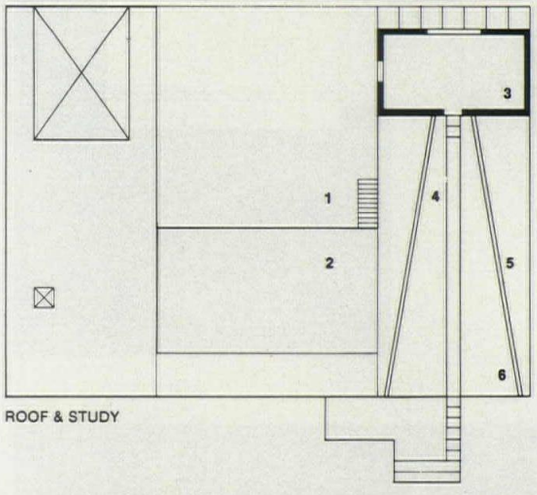


Project: Metz House, Staten Island, NY.
Program: A 2154-sq-ft house for a young couple, both artists. Conventional living room and dining room are excluded in favor of two larger studios and a large kitchen. Studios are to respond to largely opposite sensibilities. She paints floral landscapes, loves sunlight, and keeps cats in her studio. He makes black concrete sculpture, hates pets, and does not care for any sunlight. There is a teenage daughter, who requires her own bedroom. Client expressed a dislike of surrounding suburban images.
Site: Thickly wooded half acre adjacent to a forested ravine. Setback requirements limit buildable area to center of site.
Solution: A U-type plan with urbanlike inner court overlooking the ravine. The theme of an urban building type, like an island in the forest, is carried out in all elevations: the front façade is articulated in integral color concrete blocks; the sidewalls are painted black, like party walls in a city; the courtyard is painted white for maximum light. Each wing of the U contains a studio. The painting studio in the north wing is lit by a clerestory. Above, a ramp leads to a small study. Access to a future solar plate would be from this ramp. The sculpture studio on the lower level of the south wing opens onto a grotto and outdoor work area. In the center is the large kitchen. The daughter's bedroom has a special roof, for the effect of a separate little house.
Construction methods and materials: Insulation-filled concrete block with plastered interior walls. Skylight monitors and steel windows are triple-glazed. Entrance foyer is paved in black slate to store heat from morning sun.

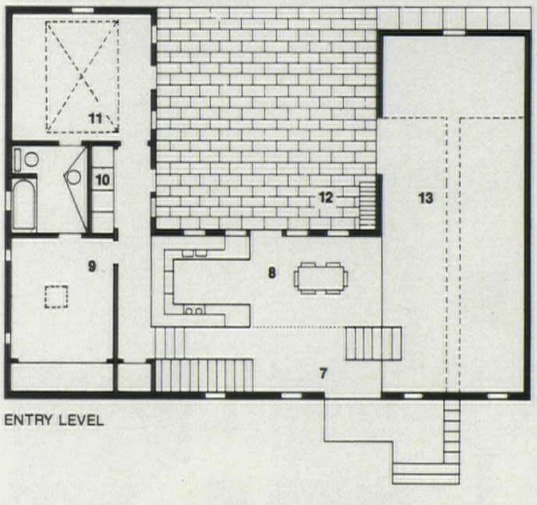




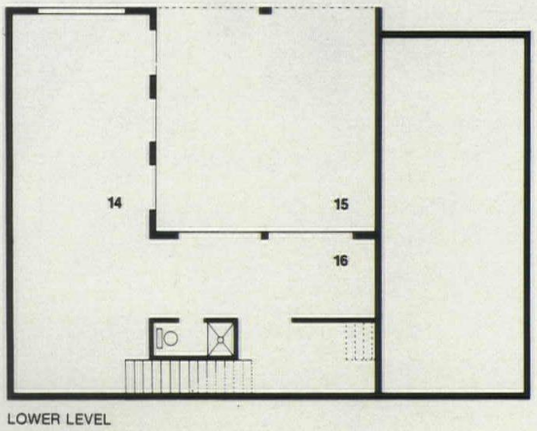




ROOF & STUDY

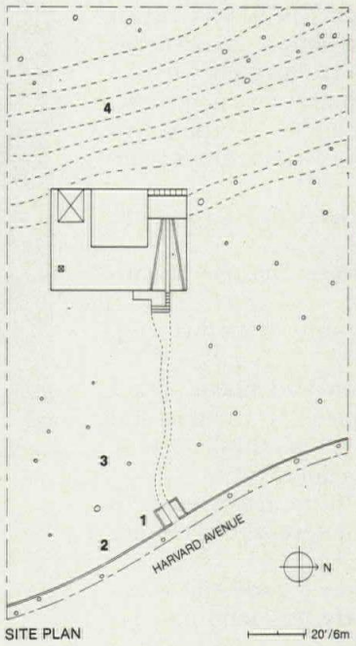


ENTRY LEVEL



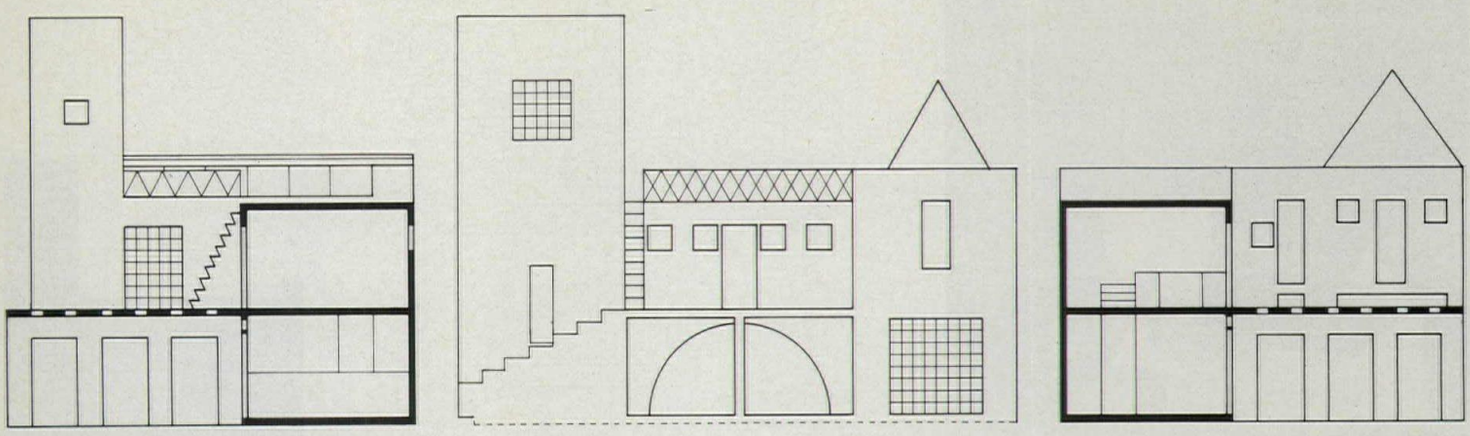
LOWER LEVEL

Legend
1 Court
2 Roof vegetable garden
3 Study/observation
4 Ramp to study
5 Clerestory
6 Solar plate (future)
7 Entry foyer
8 Kitchen/dining
9 Bedroom
10 Washer/dryer
11 Child's bedroom
12 Courtyard
13 Upper studio (painting)
14 Lower studio (sculpture)
15 Grotto work area
16 Utility

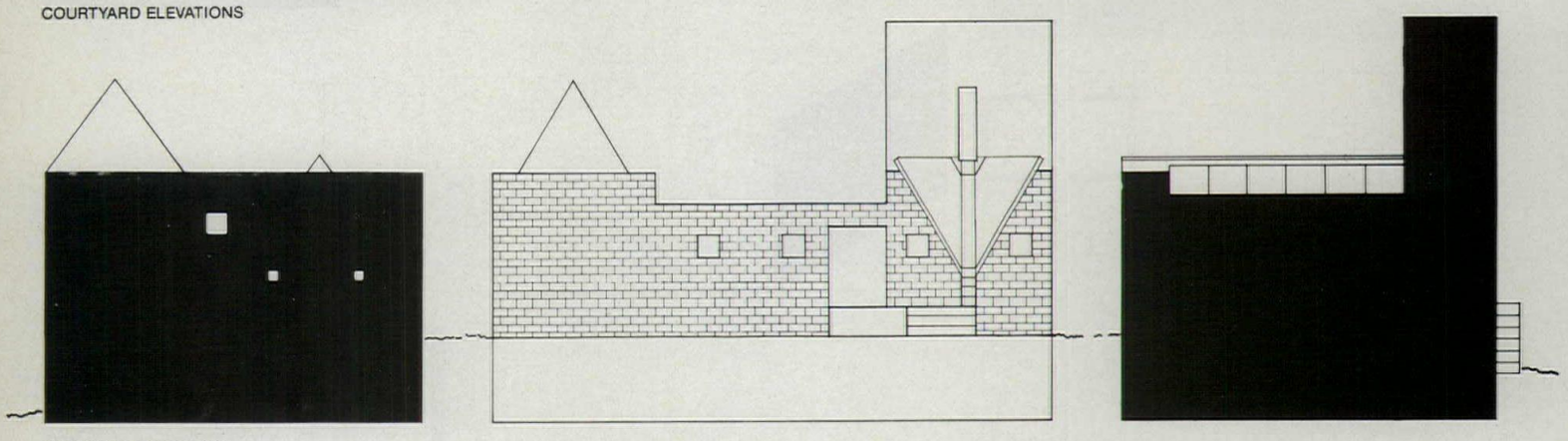


SITE PLAN

Legend
1 Gatehouse and bicycle garage
2 Garden wall
3 Existing trees to remain
4 Ravine



COURTYARD ELEVATIONS



EXTERIOR ELEVATIONS

Jury comments

Freed: It is architecture of a strange kind of isolation, which one would suppose is what these people wanted. It has a very great simplicity of means in a simply constructed way, and it evokes a powerful presence on the landscape. A simple but highly charged form.

Beeby: In mystical elements, I think it's fabulously successful. The awkwardness is actually quite beautiful.

Freed: The daughter lives in Rapunzel's tower.

Cook: It reminds me of the monastery in Santorini.

Moore: Are you all really sure about this one?

Graves: Absolutely.

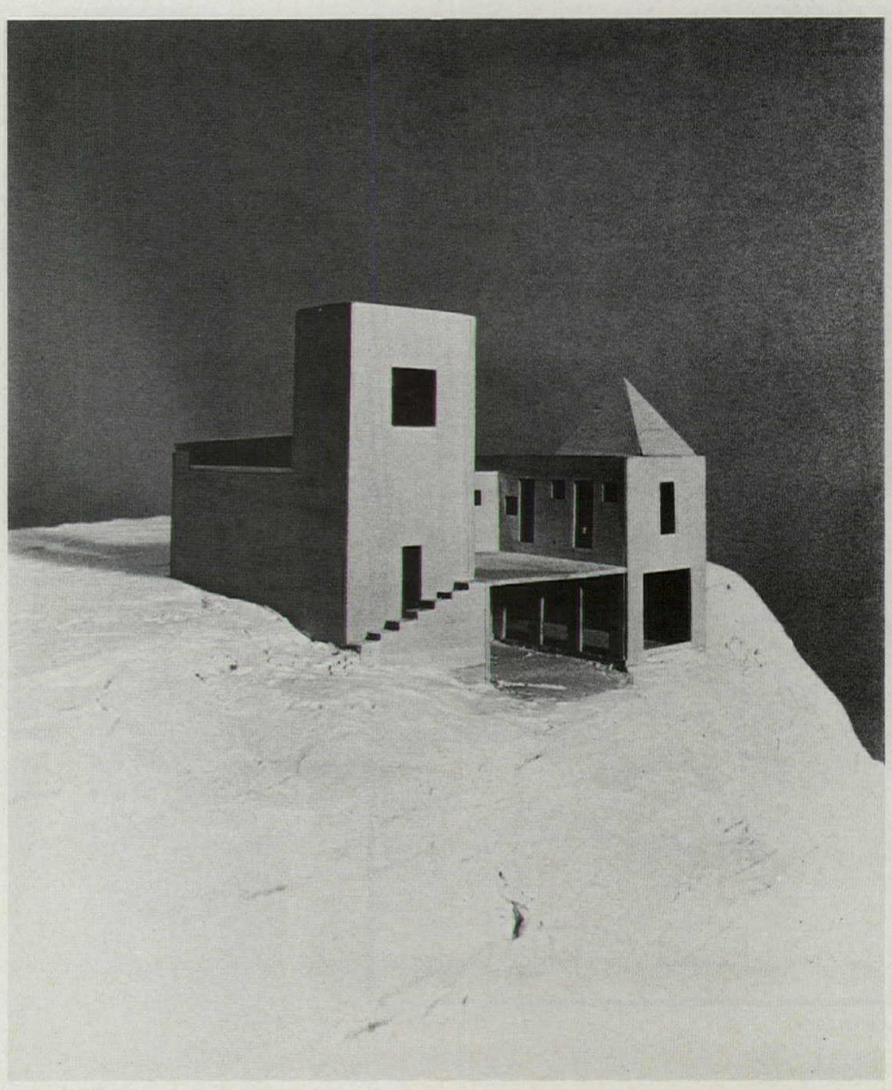
Childs: It may be literary and poetic, but I don't see it as a strong piece of architectural design. It's unattractive. I don't think it's real. It's full of witticism and conceit.

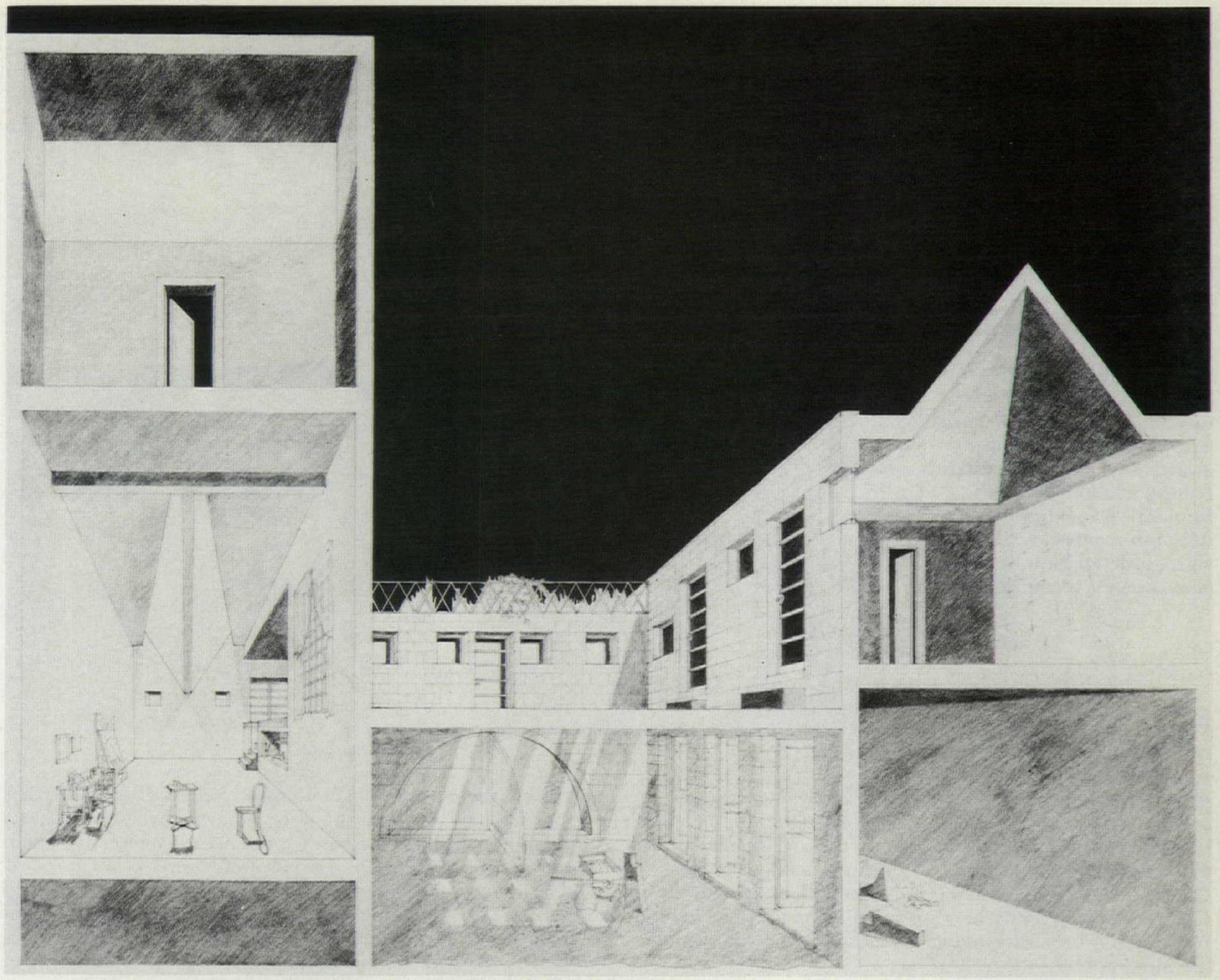
Beeby: Why don't you think artists want to live like that? Artists are interested in the poetic aspects of life.

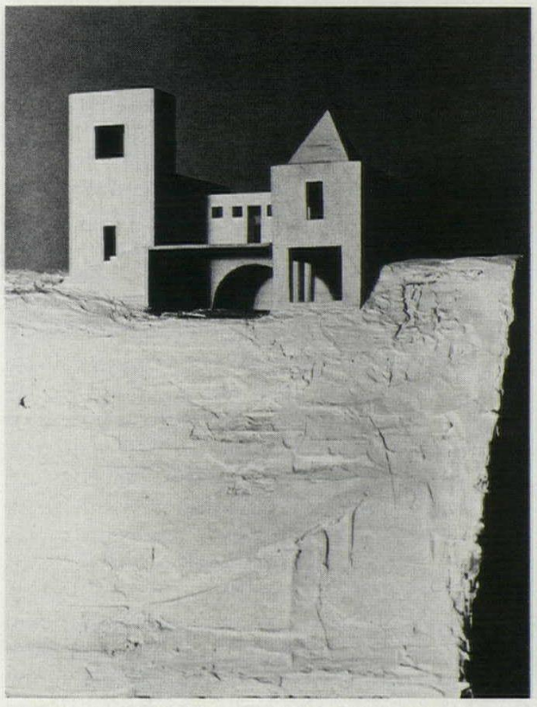
Freed: It's tailored the way a good suit is tailored to a particular body. It's tailored to a particular use.

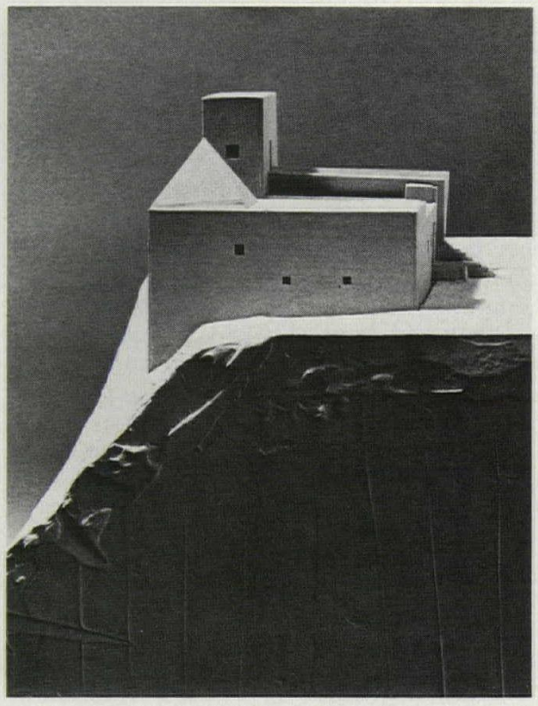
Hayden: I think it's rather mean and unlivable and bizarre.

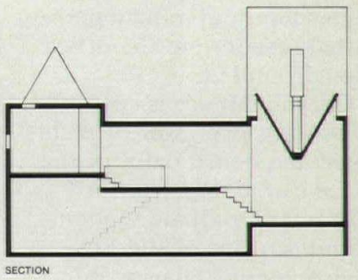
Graves: It's homely and bizarre and quite masterful.







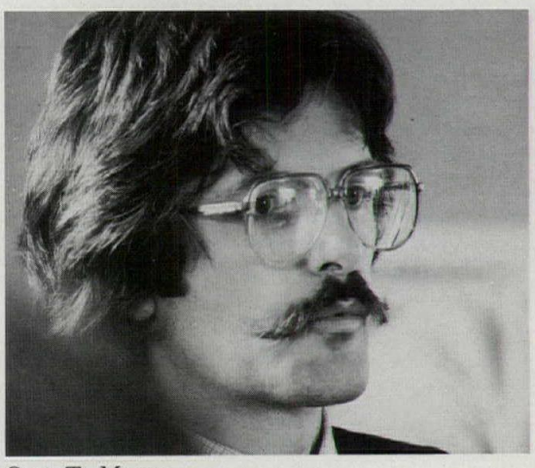




SECTION

Applied research

The output of research can be both scientific and practical. Exemplary work is both. The emphasis with the awards this year is on establishing a sound scientific foundation for design decision-making, while a design guide and a tool have also merited recognition.



Gary T. Moore



Pleasantine Drake

Photos: Picturehouse Assoc. Inc.

Pleasantine Drake is a private consultant specializing in functional diagnostics, facility programming, and design evaluation. Currently, she is a sessional lecturer in the School of Architecture, Carleton University, Ottawa, Canada. Most recently her research has been directed at the integration of the technical aspects of the building envelope and human perceptual response to the office environment.

Gary T. Moore is currently assistant professor of architecture, coordinator of the Environment-Behavior Studies Graduate Option, and director of the Environment-Behavior Research Institute at the School of Architecture and Urban Planning, University of Wisconsin-Milwaukee. He is a principal of Cohen/Moore Associates in Milwaukee and associate editor for architecture & environmental design research for *Environment and Behavior* magazine. He is cofounder of the Environmental Design Research Association and chairman of its board of directors. Moore is a former P/A applied research award winner.

The following dialogue illustrates both the nature of the competition entries this year and the character of the jury and its decision-making process. While not in full agreement as to the emphasis of the final awards, the jury was in total accord about the quality of all of the winners.

Moore: There is, we think, a very high level of competency across most of this year's research. That's very healthy. We have noted 10 types of research represented in our 50-odd submissions. The largest group has been design guides. The second largest group of submissions seemed to be in the area of post-occupancy evaluations focusing primarily on user behavior in buildings with implications for design recommendations. Others included user workbooks, participatory guides, computer-aided design, and programs for particular facilities. There was some energy research, historical research, educational research, and structural research.

I counted at least 18 building types that came to our attention. It isn't all housing, for example, or elderly research. I also was very happy to see the range of support for research that is evidenced across the submittals. The largest type of supporter is the federal agency.

On our first pass we selected 18 entries that we thought were noteworthy. Of these, we picked seven for special discussion and note. Three of the projects were evaluations of buildings in use, focusing on one or two buildings of the type being studied, with careful empirical research methods, and then recommendations at the end of the volume. Three others were design guides, two of which look at behavioral determinants of design and one of which looks at the energy determinant of design. The third category is instrumentation development of a technical instrument for future use in design and in research.

Drake: Some entries we felt were simply not research. In some of them there was nothing said about whether they were research or not; in others, little was said about methodology. They just reported findings or recommendations with nothing to refer to. We have to emphasize the process. To be considered research we have to have evidence of the research methodology and understand it is really, truly research. My own personal view of research and design is that in fact they are very similar kinds of activities and I can begin to see it gets more and more difficult to say whether things are going into a research category, or a design category, or urban design. I'm a little bit surprised that we haven't had situations with architectural design submissions where people have really gone through what traditionally has been labeled as a research activity, ended up with a physical design, and then evaluation of it. I think it would be difficult to place them. I think it's something that is going to evolve. People have changed their way of designing.

Moore: At one level I think research and design are very similar. Inherently one is putting forth an idea to see whether it works and then revising the idea on the basis of some sort of experience. At a technical level I think they're not similar at all. Science has a whole bag of tricks as to how to verify, independent of your own perception, whether something is true or not. That bag of tricks is not used by designers in putting forth a building.

Research means at least two things in architecture: First, anything that isn't design; if people are doing an educational manual that they think will be of use to a community they call it research. The second definition of research really is the investigation toward the development of new knowledge. We are most interested in new knowledge, but we recognize there are some valuable things of the first sort which should not be overlooked by P/A. We will certainly keep them in our category, but the chances of our elevating them to a first award level are very slim.

Drake: It would seem from our conversations that we both came with a fairly well defined notion of what we mean by applied research, and that therefore we were able to do some good sorting of what was appropriate. But then what criteria can you apply to those that fall within that category? The criteria themselves may be somewhat similar categories of things, but the sets of standards of what you're looking for probably differ.

Moore: One baseline criterion was the importance of the problem, either that it's a big problem deserving attention or that it's so innovative that no one has looked at it yet. Another was the adequacy of the methods to research that problem. Third, application or impact that it promises on design. Fourth, presentation—that it is clearly presented for whoever its audience is; the research report aimed at researchers and programmers is presented in a different way from a design guide that is aimed at designers. Our highest level criterion was new knowledge or theory. To our minds none of the submissions contribute to new theory; therefore there are no first awards.

Drake: One gap that we have commented on has been in the area of technical research. There have not been many submissions in terms of air quality and its relation to the evaluation of design of office environments, for example. It's not clear that it is filtering down to the kind of design guides or post-occupancy evaluations to the extent that I think it should. It probably is in practice or beginning to be felt in practice, but it's not reflected in the submissions.



Although the number of research entries this year was not large, the jurors shown above were taxed by a wide range of subject matter.

Moore: I am constantly dismayed at how much goes out under the guise of research which isn't empirically done, no matter what its subject. It's long overdue for us to get our house in order. Architecture must begin to make the distinction between that which is tested in a laboratory and that which may be right, but is not yet tested in a laboratory. I am comfortable using this year's awards and citations as just one more way of cajoling our profession to have a stronger empirical research base behind all the decisions that we make. I am looking at this competition relative to the bigger universe of architectural research in the U.S. and Canada and the current state of architectural practice as it's impacted by research. We're using the competition to make a statement about the nature of our field.

Drake: I felt that the deliberations of the complete jury in the final few hours were counterproductive. I had anticipated neither the divergence of opinion we encountered nor the voting down of some of our nominations. The resultant emphasis on post-occupancy evaluation based on empirical research methodology concerns me. These award winners appear to exclude consideration of effectiveness in influencing/precipitating change as a primary criterion.

Since two design guides were voted down, there is a lack of diversity of research methods among the projects receiving awards and citations. Empirical methods are not as enriched by observational and other qualitative methods as they were in the guide books and some of the other submissions we considered earlier.

Applied research involves a delicate balance between a basic research orientation (that is, the development of new knowledge and/or methodologies) and an action orientation (that is, making realistic recommendations for change or translating knowledge into a format that will induce change). There should be an element of both orientations in any applied research.

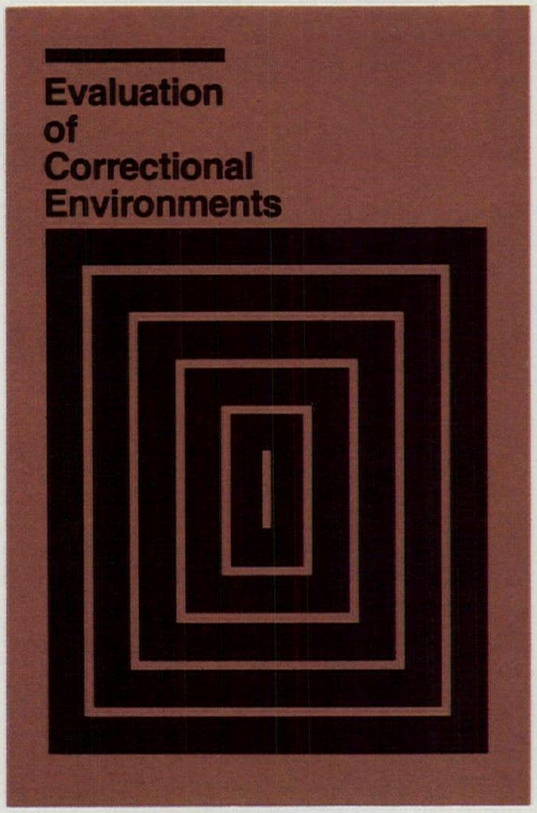
Applied research Award

Farbstein/Williams & Associates

A new subject of concentration in architectural research, this correctional facility post-occupancy evaluation is lauded for its thorough methodology, analytical care, and accuracy. The work is of interest to architects and programmers, as well as administrators.

Credits
Architects: *Farbstein/Williams & Associates, Inc., San Luis Obispo and San Francisco, Ca.*
Project codirectors: *Jay Farbstein, Richard Wener.*
Researchers: *Gregory Williams, Mark Goldman, Patricia Gomez, Larry Barone, Nancy Hirschfeld, Dorothy L. Pike, Donald Phillips.*
Consultants: *Arthur Chapman, Min Kantrowitz, Christopher Keys, Kenneth McReynolds, Janet Reizenstein, David Rindskopf, Leanne Rivlin, Patrick Sullivan, Craig Zimring.*
Client: *National Institute of Corrections, Washington, DC, Allen F. Breed, director; John Milosovich and Robin Ford, project monitors.*

Report: A copy of the literature survey section of the *Evaluation of Correctional Environments* is available for $10 from Farbstein/Williams & Associates, P.O. Box 1752, San Luis Obispo, Ca 93906.



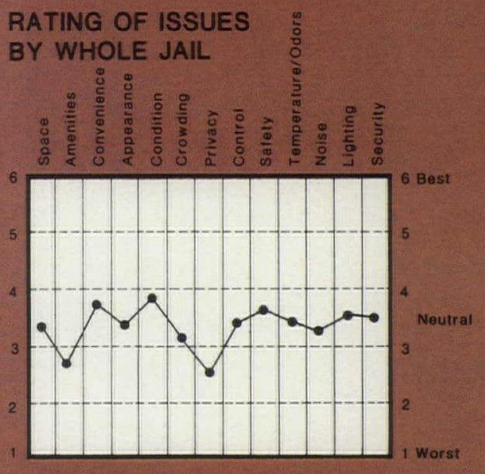
RESEARCH REPORT COVER

Title: Evaluation of Correctional Environments.
The seven-part document records the efforts of the team to understand and evaluate the environment of the correctional institution. Beginning with an existing literature survey and survey of needs assessment, the report then discusses the evaluative instrument itself. Pilot studies of both Montgomery County Detention Center and San Luis Obispo County Jail are explained and are followed by a final report and sample survey forms explaining methodology.

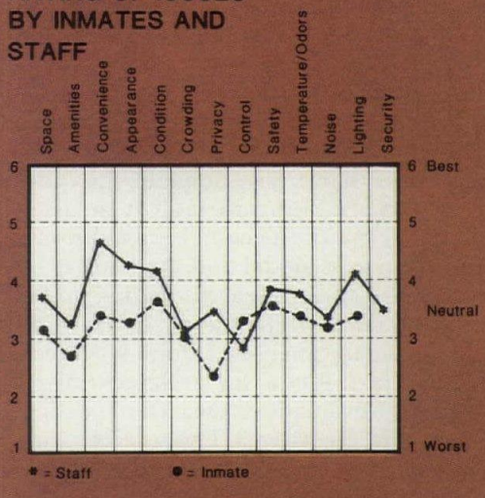
Jury comments
Moore: This is a post-occupancy evaluation of two correctional environments in California. The study attempted to develop a research methodology carefully, and then use that methodology for pilot studies of two correctional environments. The research is detailed very well, and there are beginnings—just the beginnings, however—of design recommendations coming out of it.
Drake: The intent was to standardize procedures and instruments that could be used in post-occupancy evaluation. In developing them, they applied them in both case studies.
Moore: One of the things that distinguishes this and also the University of Michigan work is that it has an excellent review of the existing state of the literature. It builds upon that existing knowledge in an explicit way. We have seen a number of other projects that use existing knowledge but don't credit the source. The way they present it, they almost make you assume that it is part of their knowledge rather than saying that we recognize the work that's already been done.

This study uses very careful measurement of the dependent behavioral variables. In particular it is looking at issues such as privacy, crowding, and sexual assault in correctional facilities and trying to discover what the architectural components are that relate to those three very critical social issues. The data analysis is excellent; it is quantitative and multivariate. They are not just analyzing a single variable at a time, but also analyzing the interrelationships between a variety of variables simultaneously. A problem with it is that it is difficult to discover what architectural variables are related to each of these major social issues. I searched very carefully, for example, and could not find for sure what architectural variables are related to sexual assault. I did find that sexual assault is a major problem in correctional facilities, but nowhere in the executive summaries does it tell us just what architectural components are related to sexual assault. My other objection is that there's a very slim number of architectural recommendations being made in this study. It could be this is a preliminary part of a multiyear contract. What it needs is two more steps in the research.
Drake: But what is there is comprehensive. The range of users or people impacted by the facilities that they have tried to involve in the process range from the administrators to the architects to people who work in the jails to the inmates in these facilities. They've developed specific instruments for each of those in a separate, unique way that is appropriate to the concerns or the situations of those particular user groups.
Moore: Part of the jargon for that is that they've used multiple methodologies. Instead of just using interviews of juveniles in correctional facilities, they've done everything you mentioned. They've looked at the same issue—from two or three directions. It is state-of-the-art post-occupancy evaluation.

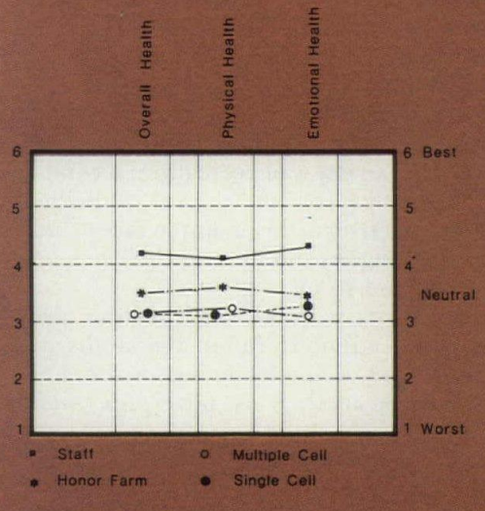
RATING OF ISSUES BY WHOLE JAIL



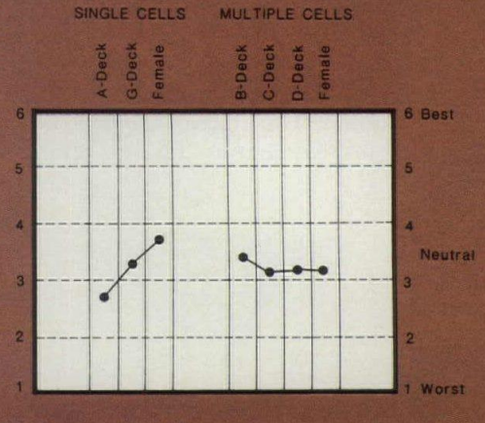
RATING OF ISSUES BY INMATES AND STAFF



HEALTH RATINGS



OVERALL JAIL RATINGS BY HOUSING UNITS



Related Usefulness of Proposed Items

ARCHITECT RESPONSES

RANK	ITEMS	WEIGHTED AVERAGE	TOTAL SCORE
1	Adequacy of space for various uses or programs	2.8	45
2	Impact of layout on circulation	2.5	45
3	Hardware	2.5	44
4	Effect of layout on safety	2.5	44
5	Effect of layout on security	2.6	43
6	Materials	2.3	43
7	Impact of design on vandalism and maintenance	2.5	41
8	Inmate perception of facility	2.4	41
9	Effect of design on crowding and privacy	2.5	40
10	Level of comfort or habitability	2.2	36
11	Staff perception of facility	2.2	36
12	Site	2.0	36
	Mean response ($\bar{X}$)	2.4	

JAIL ADMINISTRATOR RESPONSES

RANK	ITEMS	WEIGHTED AVERAGE	TOTAL SCORE
1	Effect of layout on safety (e.g., incidents)	2.3	69
2	Effect of layout on security	2.2	68
3	Adequacy of space for various uses or programs	1.9	57
4	Inmate perception of facility	2.0	56
5	Effect of design on crowding and privacy	1.9	56
6	Impact of design on vandalism and maintenance	1.9	55
7	Staff perception of facility	1.8	53
8	Level of comfort	1.7	51
9	Impact of layout on movement	2.0	42
	Mean response ($\bar{X}$)	1.9	

Responses were weighted:

Not useful.....0
Of limited use...1
Useful.....2
Very useful.....3
No opinion.....was not weighted

Architects, inmates, and staff have differing views about issues such as habitability, safety, security, space allocation, circulation, crowding, and privacy. This disparity and its exact description is the purpose of the research and is illustrated in the documents shown here. The graphs above are typical of the scope and depth of subject matter researched for the San Luis Obispo jail study. The information is directed at programmers, and architects as well as administrators.

Applied research Award

Sue Weidemann, James R. Anderson, Patricia O'Donnell, Dorothy Butterfield

Housing Research and Development, University of Illinois

The jury commends this report as a thorough analysis of the perception of safety in an Illinois residential community. Praised for its innovative use of factor analysis, it promises applications far beyond a single Illinois community.

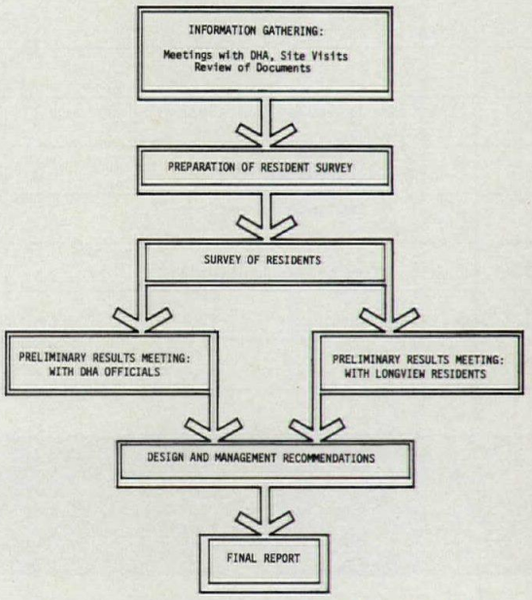


DIAGRAM OF RESEARCH AND RECOMMENDATION PROCESS

Credits

Architects: *Sue Weidemann, James R. Anderson, Patricia O'Donnell and Dorothy Butterfield, Housing Research and Development, University of Illinois.*
Principal investigators: *Sue Weidemann, and James R. Anderson.*
Associate investigators: *Patricia O'Donnell, Dorothy I. Butterfield.*
Illustrators: *Arthur Kaha, Michael Leonard.*
Project administrator: *Robert D. Katz.*
Client: *Decatur Housing Authority, Fred Krows, executive director; Deborah McFarlin Erlanson, director of planning.*

Report: *Resident Safety: Research and Recommendations for Longview Place Anti-Crime Program* is available for $10 from Housing Research Development Program, University of Illinois, 1204 W. Nevada, Urbana, Il 61801.

Title: Resident Safety: Research and Recommendations for Longview Place Anti-Crime Program, Decatur, Il.
The submission is basically the report to the client. It outlines the conditions at the start of the study as well as the research and recommendation process and survey results. It then makes design and management recommendations based on the research.

Jury comments

Moore: This case study is in Decatur, Illinois, but it could have been anywhere. It is looking at the perception of safety, what design factors are related to whether people consider their housing and their neighborhood safe and secure from crime. It is not a repetition of other well-known work that exists in the field in that it primarily is looking at the perception of safety and is using multivariate statistics and sophisticated design research.
Drake: Again it's a post-occupancy evaluation of a particular project, but it sets up a methodology for doing post-occupancy evaluations. It makes specific design recommendations based on this application, but the methodology is applicable to other situations. So it can be viewed as a prototype, in that sense, a model of post-occupancy evaluation. I like it because it starts by recognizing the work that has been done and builds upon it. It cites other research and especially other kinds of survey instruments that have been used. Rather than going out and devising their own way of assessing, they saw something that was useful and used it. I think that can be done more often. It also deals with the concerns, perceptions, and responses of quite a broad range of the producer groups. It doesn't just deal with the concerns of a specific aspect of the population. It is quite sophisticated in its analysis of the statistics. I find it less clearly presented and more difficult to assess than I have some of the other ones. If we were going to fault it at all, it would be in terms of the ease of someone else taking this up as a model and applying it.
Moore: One of their research methodologies that I haven't seen often, if at all, in the POEs is the use of factor analysis. I think it's nice to see new methods—new for architectural research and for evaluation research in particular. They're used very well. Using factor analysis, for example, they've developed a survey with 293+ questions; and after everyone fills out the questions, they've looked for similarities of response to begin to explain what the basic attitudes are which people are coming back with about perceived safety. What they find is that people's perceptions of safety are related first to the attractiveness of the neighborhood, the availability of police, and the attractiveness of recreation; second to their evaluation of their own individual apartment; third to the maintenance condition of the neighborhood; and their housing in general, and so on.

As a research method, the 214-item questionnaire was administered to 164 adults and half that many juveniles living in the area. The research method is novel for architectural research. It is appropriate for the questions being asked and it leads to interesting findings because instead of getting 216 responses from 216 questions we get basically 10 factors related to the perception of whether or not my neighborhood is safe. My major concern with it is that I'm disappointed that they looked only at the perception of safety and not also at those factors related to actual safety. What this is telling me is that the perceived number two factor is my own evaluation of my living unit. It's not telling

Response Intervals

Survey Items

1 2 3 4

Adult-Elderly

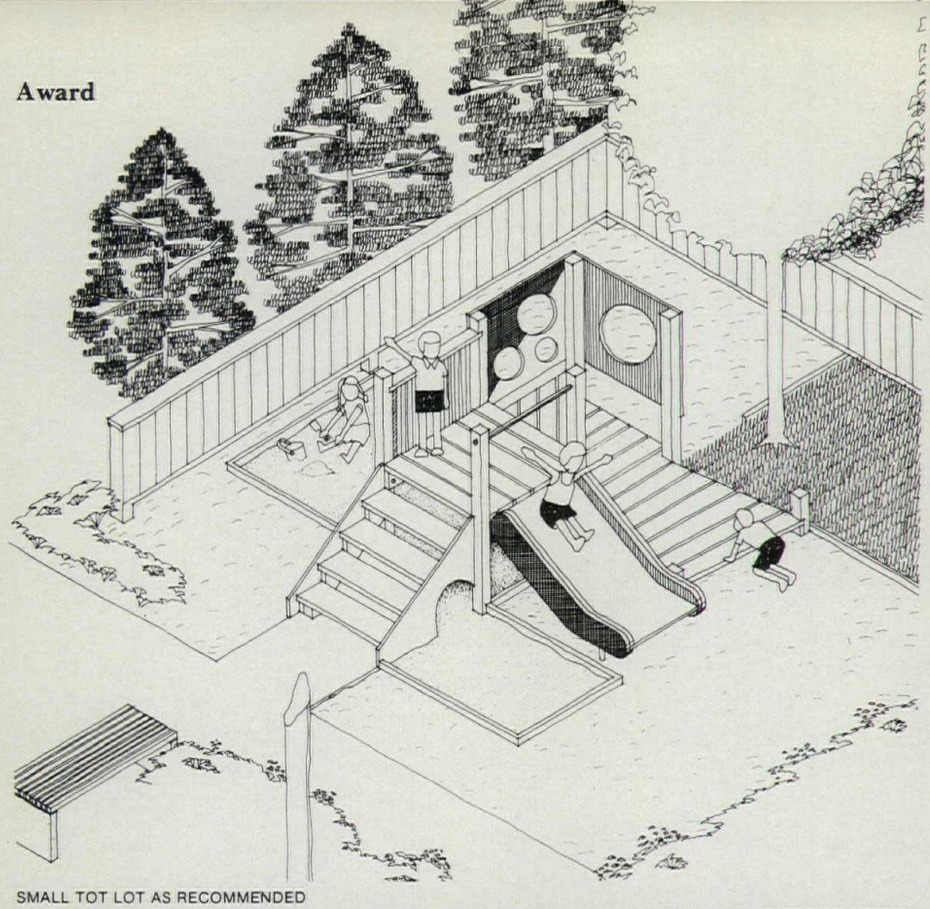
600 Block parking lot pleasant	Disagree	E A	Agree
600 Block landscaping pleasant	Disagree	E A	Agree
600 Block Community Building pleasant	Disagree	E A	Agree
600 Block play areas pleasant	Disagree	E A	Agree
Outside of 600 Block building pleasant	Disagree	E A	Agree
Outside of neighborhood pleasant	Disagree	E A	Agree
600 Block apartment pleasant	Disagree	E A	Agree
600 Block new	Disagree	E A	Agree
600 Block different from rest of Longview	Disagree	E A	Agree
600 Block luxurious	Disagree	E A	Agree
Would rather live in the 600 Block	Disagree	E A	Agree

Comparison of age groups for Factor 3: 600 Block Evaluation

Youth-Adult-Elderly

Satisfied with amount of privacy from neighbors	Dissat.	AY E	Satis.
Satisfied with amount of privacy from others in family	Dissat.	T	Satis.
Satisfied with appearance of Longview grounds	Dissat.	A Y E	Satis.
Satisfied with appearance of Longview	Dissat.	A Y E	Satis.
Satisfied with management rules	Dissat.	A Y E	Satis.
There is a front yard that belongs to my home	Disagree	T	Agree
Adequate lighting at night in Longview	Disagree	Y A E	Agree
Satisfied with protection from crime and vandals	Dissat.	T	Satis.
Police do good job taking care of complaints in Longview	Disagree	A Y E	Agree

Youth-adult-elderly comparisons for Factor 1: Satisfaction: Privacy, Appearance, Control, Others



SMALL TOT LOT AS RECOMMENDED

Recommendations / Objectives	Objective 1: Reduce non-resident activity and control movement	Objective 2: Improve resident interaction	Objective 3: Define and control exterior spaces	Objective 4: Increase childrens' safety	Objective 5: Reduce institutional quality of Longview Place	Objective 6: Improve security hardware	Objective 7: Reduce resident dissatisfaction
Limit access to Ulrich School and add parking	O		O	O	O		O
Change access to the Day Care Center	O		O	O	O		O
Limit pedestrian access	O	O	O	O	O		O
Define exterior spaces		O	O	O	O		O
Reduce noise		O			O		O
Provide supervision and support of tenants		O					O
Improve tenant organization and institute block watch	O	O	O	O	O		O
Define residents' yards	O	O	O	O	O		O
Encourage use of outdoor spaces and provide storage	O	O	O	O	O		O
Provide shared spaces for small groups of buildings		O	O	O	O		O
Improve recreation areas		O	O	O	O		O
Create visual variety	O	O	O	O	O		O
Improve identification of various areas	O	O	O	O	O		O
Provide adequate security hardware				O		O	O
Develop improvements similar to the 600 block	O	O	O	O	O	O	O
Improve quality of maintenance				O	O		O

SUMMARY OF OBJECTIVES AND RECOMMENDATIONS

me whether the quality of my living unit is the second most important thing related to actual safety. So half of the study has been done and a second, follow-along study should be to look at actual safety. Perception of safety is a new question and it's an important one and it's been well done.

Drake: The impact of those specific findings is not clear. How can they actually be implemented.

Moore: There are 20 pages of design and management recommendations with diagrams, so there are recommendations about changing and increasing the amount of fencing in the public housing in Decatur, whole site changes which have to do with lots, position of laundries, and new parking.

Drake: I didn't say they didn't make those proposals. I'm not sure what impact those proposals will have, whether they have been implementable, whether they gave any sense of priority. If you do these things you can quickly, easily, inexpensively have a great impact on the whole issue of perception of safety. They could have gone that one extra step.

Moore: It's good that they have planning, management, and design recommendations. What we don't know is whether there have been any changes in the housing authority as the result of the research.

Drake: And the importance of making the link between things that one can do easily and readily and what impact those have vs things that may be more expensive, such as fencing in all the yards or whatever. Redesigning parking lots is very expensive. How much impact do they have on the overall problem? That kind of weighting and discussion, even though it's a very difficult one to get into, helps the policy, the City Housing Authority people, begin to make the decisions. There has to be some dialogue about that.

Graves: The diagrams look very thin.

Moore: The research method is to the best of my knowledge the first time that method has been used in architectural research. It is entirely appropriate for the type of questions which are being addressed and it comes up with solid findings. I agree the diagrams are thin, but it is not intended as a design guide.

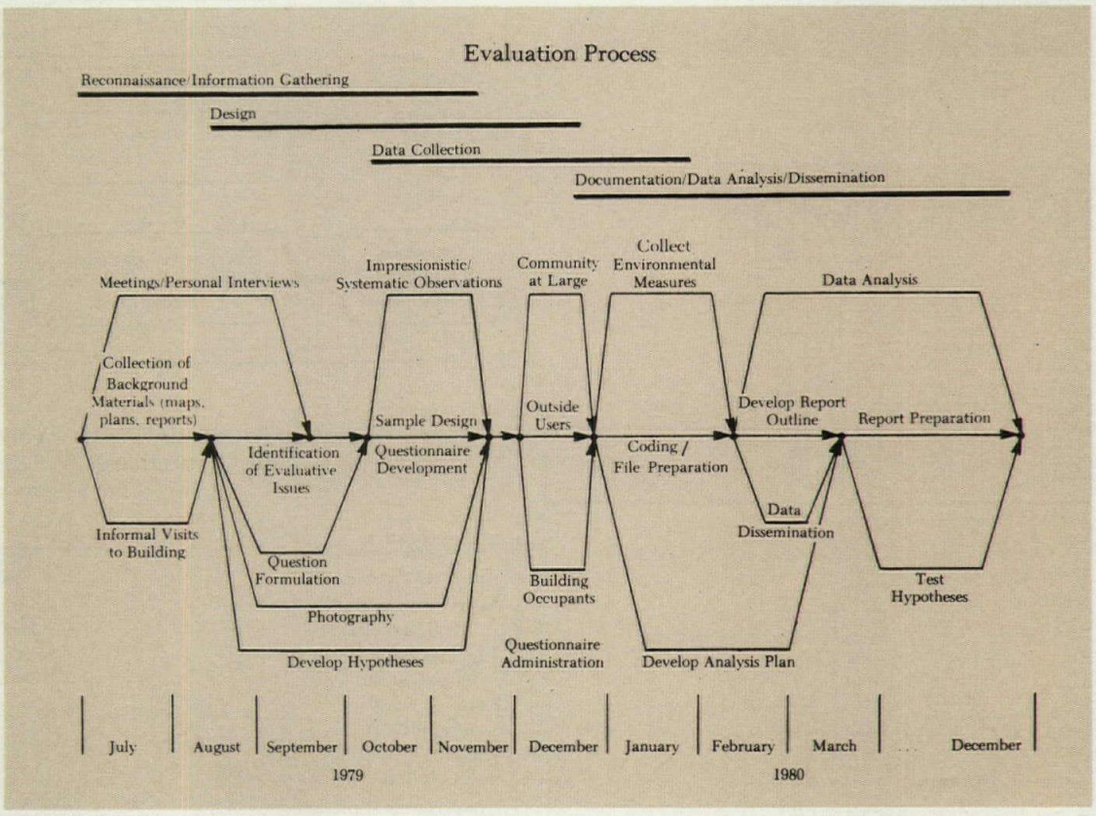
Beeby: It seems like a reasonable premise to actually go into an existing project. That's one thing architects never do; they never go back and look to see how things turned out.

Applied research Award

Robert W. Marans, Kent F. Spreckelmeyer

Institute for Social Research/Architectural Research Laboratory, College of Architecture & Urban Planning, The University of Michigan

This award winner is a post-occupancy evaluation, which is praised by the judges as being an effective model POE while also researching the particular problems of a specific office building. Surveys and statistical analysis are profusely documented and well presented, qualities given great importance by the judges.



Credits

Architects: *Robert W. Marans, Kent F. Spreckelmeyer; Institute of Social Research/Architectural Research Laboratory-College of Architecture and Urban Planning, The University of Michigan.*
Project director: *Robert W. Marans.*
Research team: *Kent Spreckelmeyer, Jonathan King, Robert Johnson, Norman Barnett, Pamela O'Connor. Betty Zebell, Diane Carbone, Barbara Thomas, Tim Dodson; Jeffrey Hawthorne, Vira Sachakul, Roberta Oakley.*
Client: *Center for Building Technology, National Bureau of Standards, U.S. Department of Commerce. Dr. Stephen Margulis, grant monitor.*

Report: *Post-Occupancy Evaluation of a Federal Office Building* is available for $20 from the Institute for Social Research, Publishing Division, P.O. Box 1248, University of Michigan, Ann Arbor, Mi 48103.

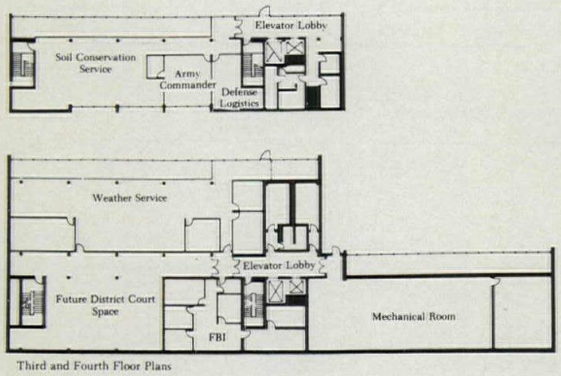
Title: Post-Occupancy Evaluation of a Federal Office Building, Ann Arbor, Mi.
The report is a 242-page hardbound published book evaluating Ann Arbor Federal Building, Ann Arbor, Mi. It is organized and designed to be accessible both as a reference book (clearly indexed, with italicized headings, etc.) and as a readable history of the project. All data, no matter how minute, are published.

Jury comments

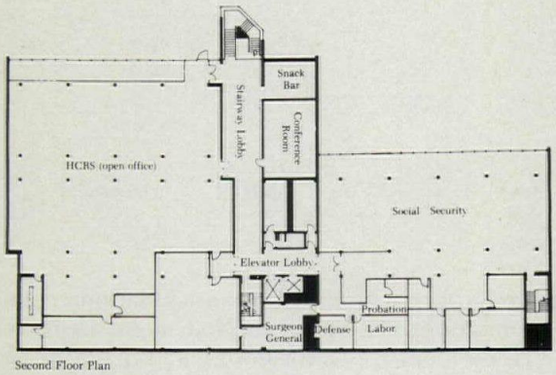
Moore: This work does two things. One is the development of new instrumentation and a model of post-occupancy evaluation. Then as a way of assessing the usefulness of the model and instrumentation, they've conducted a case study on a Federal office building in Ann Arbor, Mi. It's incredibly thorough research. It uses multiple methodologies, interviews, and surveys. The primary form is survey, and the survey is of the plethora of users in Federal office buildings. Another strength is that it focuses on issues of the workplace, which is relatively less studied in our field than things like housing. It uses multivariate statistics, so it's using the most sophisticated statistical analysis to look at the data, and it has some design and planning recommendations. The limitations are that it doesn't make as many recommendations for design and planning of this building type as it does for this particular building on which they did the case study. They have recommended changes in the design of work stations within that particular building, which are appropriate and useful. That's certainly applied research. What they haven't done and I think could have done, even from a case study, they could have been a little bit bolder and made some recommendations for office buildings in general. Then they should have compared their findings in conclusion with the other studies that have been done of office buildings in the U.S., Canada, and Britain to see whether their findings line up with other findings.
Drake: I think that's very important; a list of issues, of concerns that have grown out of this



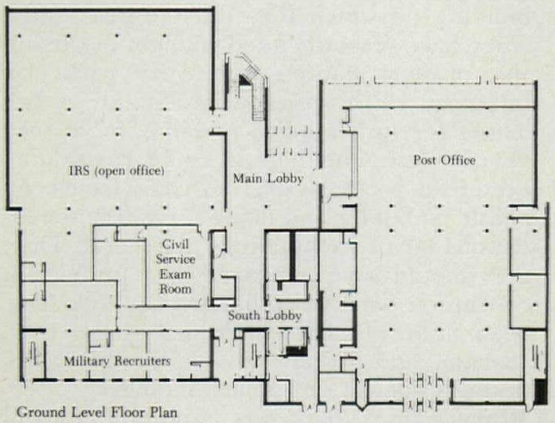
Entry, Ann Arbor Federal Building.



Third and Fourth Floor Plans

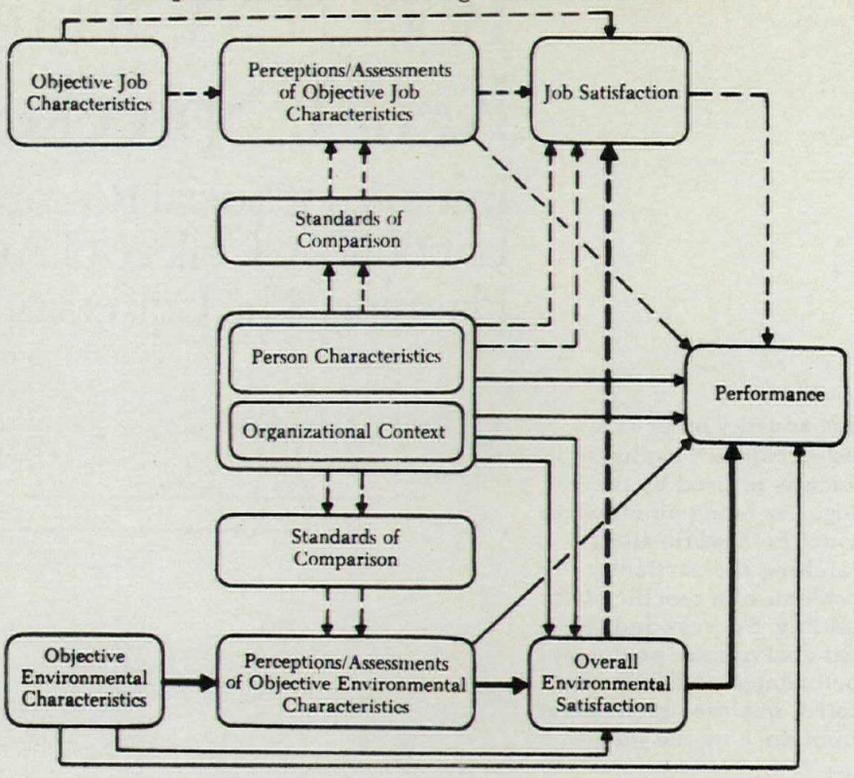


Second Floor Plan

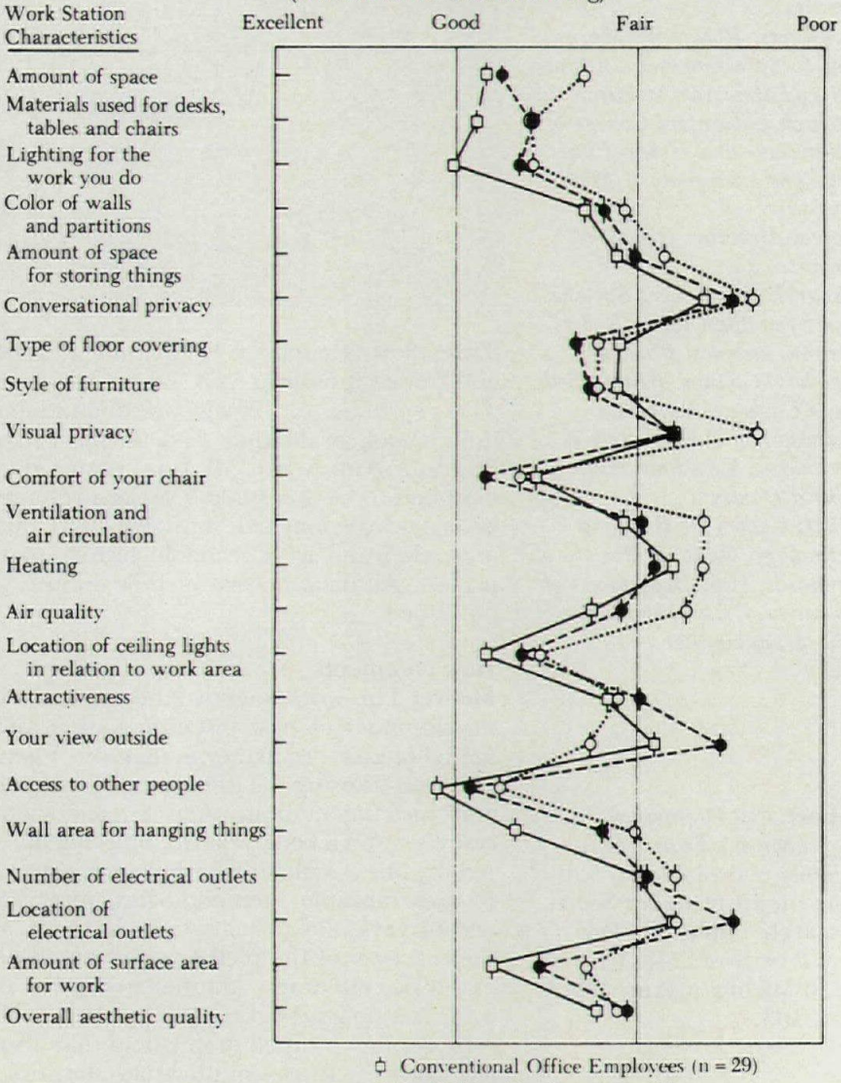


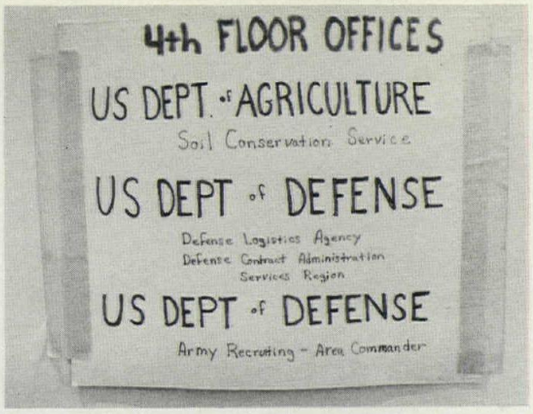
Ground Level Floor Plan

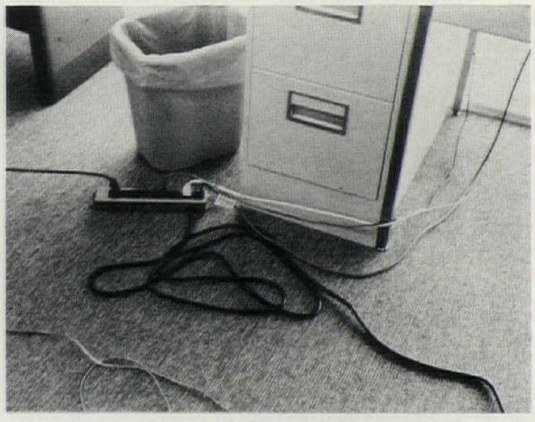
Conceptual Model for Evaluating Work Environments



Average Ratings of Personal Work Station Characteristics for Conventional, Pool and Open Offices (Ann Arbor Federal Building)

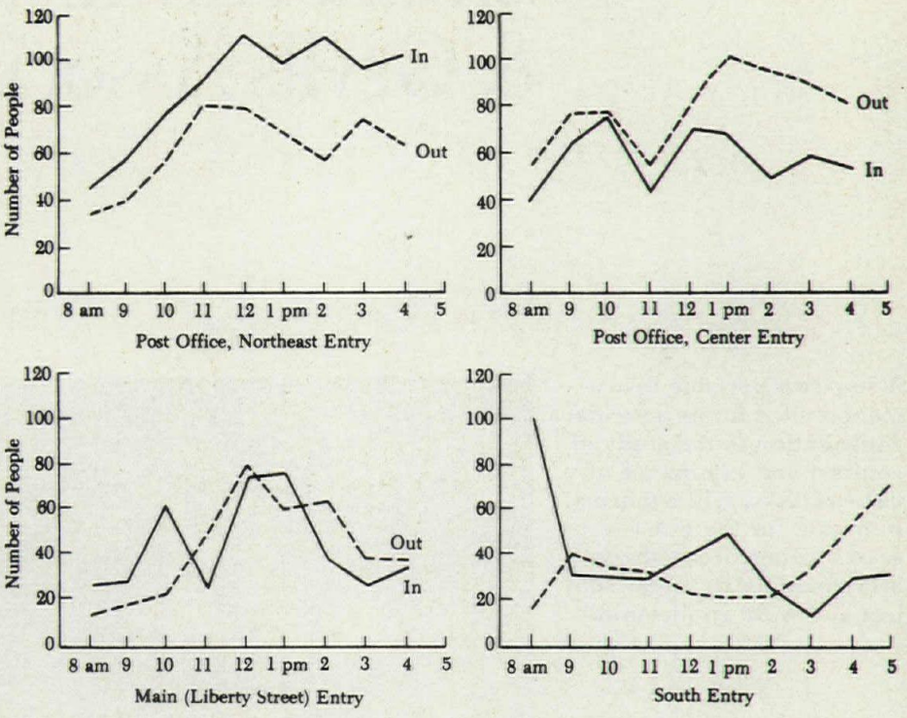








Hourly Number of People Entering and Leaving Building Each Hour of the Day



Interior signs (top left) were rated poor by most employees. The number and location of electrical outlets (middle left) also received poor ratings. Parking spaces (lower left) were limited. Entrance and exit were monitored precisely (above) at various times throughout the day.

can then be compared against the other studies. There is a lot of work being done on the quality of office environment and the workplace currently. It's difficult to get the issues they are concerned about out of this work.

Moore: I would say this is the closest example we have to basic research. It is pretty clear to me in reading it that the reason they did it was to develop instrumentation, new and better instrumentation for post-occupancy evaluations, and to develop a model of how to conduct evaluations well. The case study on the Federal office building looks to me like a secondary focus, not the primary focus. So it really is much closer to basic research, and I think is to be applauded for doing basic research in that field. Also their instruments are a little more precise than a lot of the rest of the entries have been. I'm not sure that they're brand new.

Drake: The three instruments in this case are actually very analogous. There are a lot of similarities between those instruments.

Moore: They certainly are all primarily based upon survey research instruments rather than observational instruments.

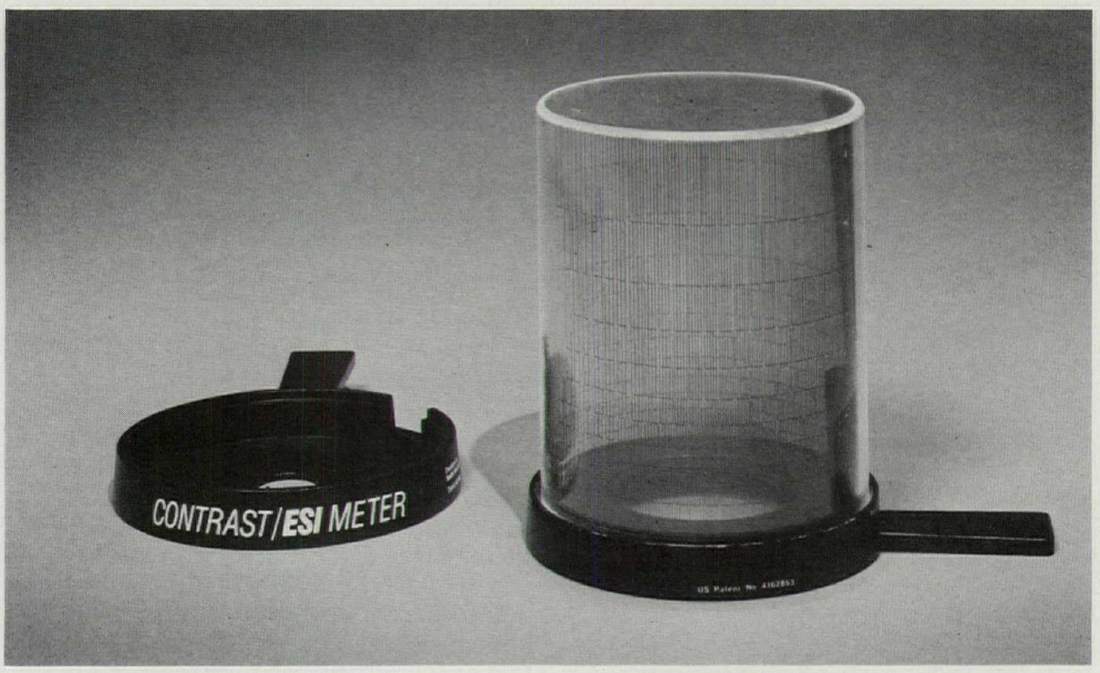
Drake: Another thing that this one does (that is an intent in the correctional facilities winner) is compare the designer's initial objectives with what some of the findings seem to be and the reactions of the users to those kinds of things. But they're pretty motherhood kind of statements—employees should take pride and satisfaction in their work environment. I think we have to move on to another level at this point. And that is one of my concerns too, although they are looking at a number of different factors that influence the perception and quality of the work environment. We had a little bit of a discussion about air quality, for example, and how they were measuring air quality and how they're looking at it. I think there has been some research that has gone a little bit further. But I am not sure how long this has been going on, so that may be a little bit of a harsh judgment.

Drake: The client was the National Bureau of Standards.

Moore: It supports my notion that it was more basic research rather than research for the Federal office building. Federal office building becomes a phantom client in a sense that that's where a case study was conducted.

Smith, Hinchman & Grylls Associates

A low-cost portable instrument is cited for its potential contribution to the study of contrast and luminance of various tasks. While unusual in nature for the P/A research competition, the tool is credited for its timely subject and wide application.



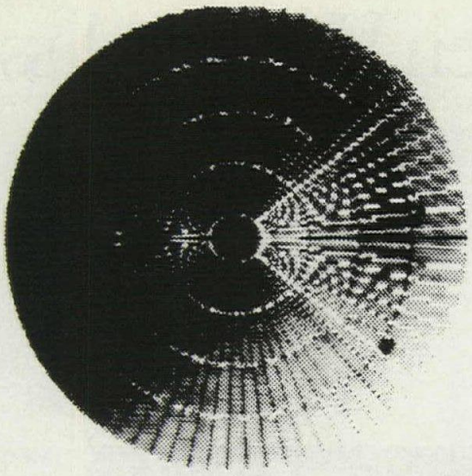
Credits
Architect: *Smith, Hinchman & Grylls Associates, Inc., Detroit, Mi. Designers, Stephen S. Squillace, vice president and corporate director of electrical engineering, David L. DiLaura, associate, and Steven M. Stannard.*
Client: *Smith, Hinchman & Grylls Associates, Inc., Detroit, Mi.*

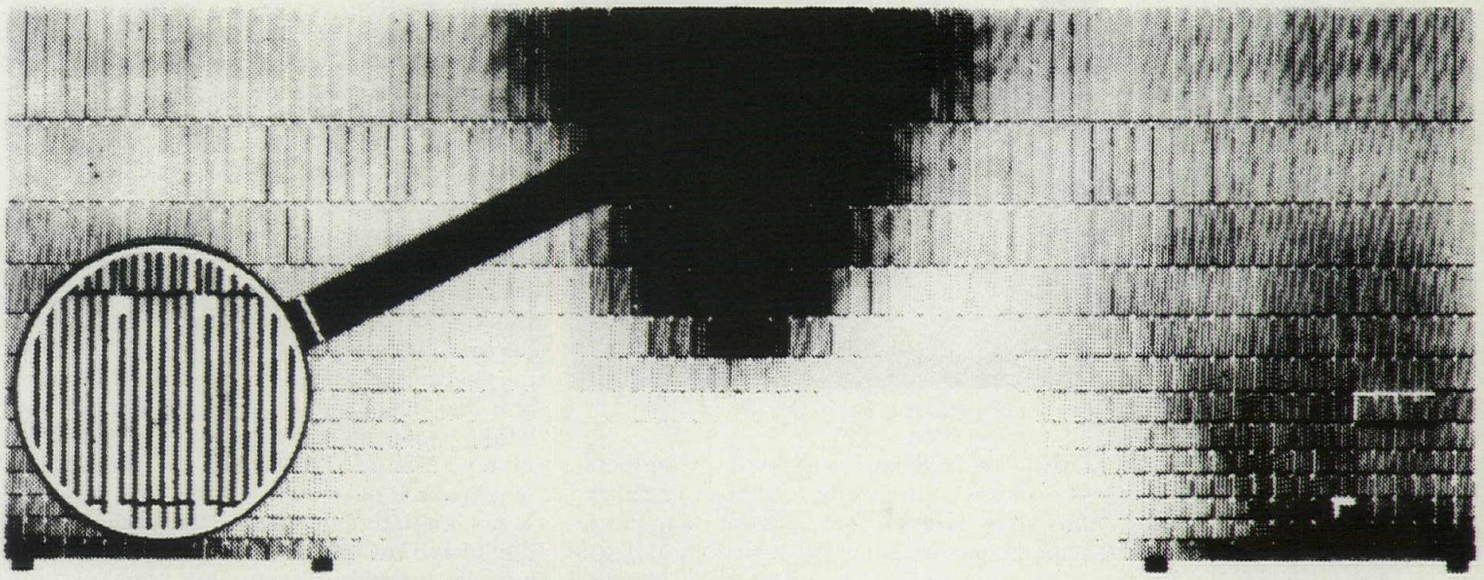
Title: Contrast/ESI Meter.
The instrument was commissioned, designed, and patented by a single architectural engineering firm, with the costs underwritten fully by the firm. Although the immediate intent was to provide data to the firm for more effective lighting strategies in their own designs, it has been offered to the rest of the profession for its use.

Jury comments
Drake: It is unique to have received an instrument as an entry. I think it's the first time an instrument or tool has won something. We feel very strongly that the whole subject of the luminous environment is a very important one, and particularly we've seen this in a number of concerns of the office environment. Part of the problem has been that of quantitative measurement. The instrument is portable, which is also very important, because instrumentation is often quite bulky and you often don't get immediate assessment of the results. I like the portability of this; I like the fact that you can get a very quick reading of what's happening on the site. While it has been easy to measure the quantity of light, we have not been able to measure the quality of light, and for us to better understand issues of comfort and effectiveness of the worker and the work place, we need to be able to understand the issues of visibility much more. This will be able to allow us to investigate in a new way issues that we have not yet been able to deal with.

As another benefit, I imagine we will be able to monitor how the quality of the luminous environment is affected by energy conservation. It's been hard to get a handle on that. We have reduced lighting levels, but we don't know really what impact that has had on the user. We hope this is going to be able to allow us to take on energy conservation related to lighting without a loss of quality for the users. It looks at contrast and luminescence, as opposed to measuring footcandles.

You get instantaneous readings; you can take it into a room or move it across surfaces and measure the quality of light and visibility. We wanted to cite it for its potential. One of the other criteria we used was the impact and importance of the topic on the field of architectural research. It was a disappointment to us that there wasn't a lot of research in some of the technical areas that we felt were very



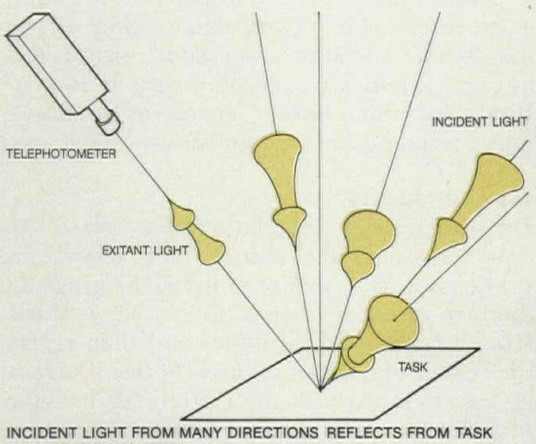


important—areas of illumination, areas of air quality, particularly in office environments, areas of acoustics. We're not getting submissions in these kinds of areas, and they are not being well integrated into the other kinds of work that we are seeing. This at least opens the potentiality for the work to be developed, possibly by others.

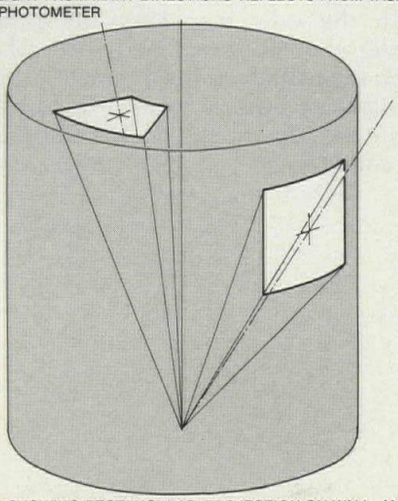
Moore: My main problem with it that keeps me from elevating it is that they have developed a tool which looks to be innovative, and what they haven't done is tested whether that instrument leads to different types of findings about human performance than we otherwise have. There's every reason to believe that it will, but they haven't actually done that test.

Drake: But it enables them to do that in a way that was difficult to do before. It opens up the possibility of exploring those issues which is why I think it's very valuable.

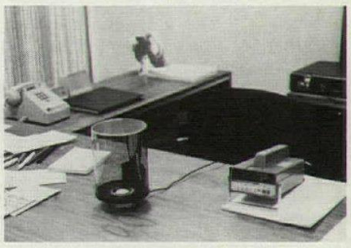
Moore: I think it's valuable too. But we don't have new knowledge; all we have is the instrument right now. It would have been better if they had done the instrument and developed some knowledge from it, even just as a way of proving to us that it is a useful instrument.

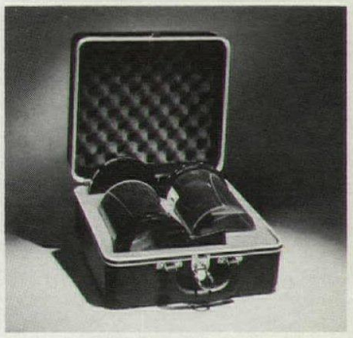


INCIDENT LIGHT FROM MANY DIRECTIONS REFLECTS FROM TASK INTO TELEPHOTOMETER



ISOMETRIC SHOWING RECTANGULAR PROJECTION ON WALL, AND ANNULAR PROJECTION ON TOP OF RIGHT CIRCULAR CYLINDER

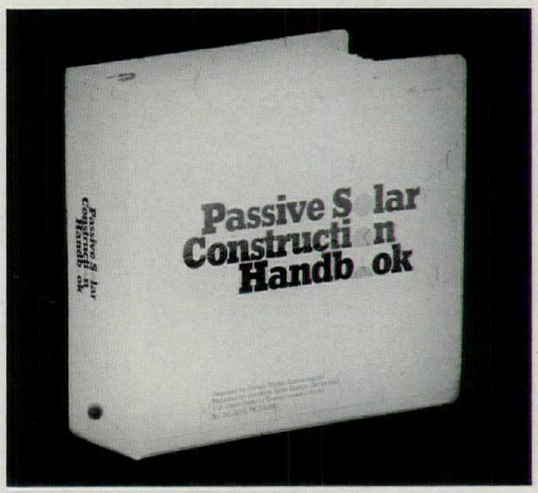




The original computer drawing (top) was used to create a clear film for the top and side of the cylinder. The magnified portion illustrates individual lines that control transmittance. The photos above illustrate the scale and portability of the tool.

Steven Winter Associates

The detailing design reference is singled out by the jury for giving the design profession access to the state-of-the-art practices that have proven effective in passive solar design. It was highly lauded for its graphic strength.



The handbook format is a 3-ring binder.

Title: Passive Solar Construction Handbook. The massive three-ring binder is organized into three basic sections: passive solar fundamentals, passive solar construction, and passive solar materials. These portions are then augmented with careful explanation of the handbook's use and terminated with a bibliography and glossary of terms. It is profusely illustrated and annotated as the drawings presented here demonstrate.

Jury comments

Drake: This is a compilation of standard details for solar construction. It's very comprehensive, very well organized; the graphics that are in it are easily understood. It starts from a broad base of issues and then refers the reader to increasing levels of detail so that it's easy to move back and forth from the issue of walls, for example, down to particular details in the walls. It's a very useful thing for people who are concerned with solar construction techniques and I think this information has not been accessible. It is loose-leaf and implies that things might be dropped out and added to it.

Moore: Having had some experience with design guides, though not in the area of energy, I think this may be one of the best organized and put-together design guides that I've seen. It seems also to complement other books that exist in the field, which deal more with form of design; this is quite honestly dealing more with construction details. It is conscientious state-of-the-art stuff. We don't consider that it is the development of new knowledge, that it is new information that none of us ever knew about. We do consider that it is compiling the information in a straightforward, reasonable way for the profession.

Cook: The material is available but in very hard to find sources. I would be a little bit more critical than you were with it to the extent that it is supposed to be a handbook and it takes two arms to wrap around it. It doesn't fit in your hand. That's really fundamental; it may make it more inaccessible. For me there is not enough information on each page. I don't have any arguments about the quality of it or the general ambitions, but I tend to think that one of these smaller books is much more of a handbook and reaches the goals of accessibility more than this three-ring binder does.

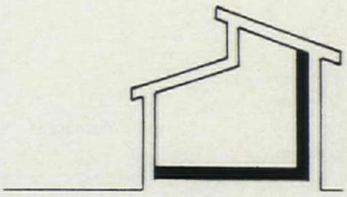
Drake: There is some broad discussion about basic systems, thermal walls, and so on. One can compare different kinds of storage systems at a broad level, but it's not an engineering book; it's a design guide.

Moore: I think its contribution is more at the level of design development and construction details. There are other books in the field, one of which it pays homage to, which are more concerned with form of buildings. Again, as in past years, we were assuming that there would be a number of research projects in the area of energy and energy-conscious design. There have been a number but in our estimation this is by far the best of those that were submitted this year. Unfortunately, there was nothing submitted this year that was empirical research on energy-conscious design. For example, evaluating the energy efficiency of new building forms. All of what we saw was primarily focused on getting the information out to various practitioners, or home owners. The research base seems to be primarily expert witnesses. Again, the research methodology is thin, but if you read the preface, they say with thanks to so and so

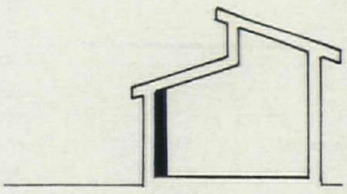
Credits

Architects: *Steven Winter Associates, Inc. Steven Winter, principal in charge; Emanuel Levy, senior associate/project manager; Deane Evans, Cynthia Gardstein, authors; Rita Marks, Alex Grinnell, Ron Vargo, research associates.*
Cover design/layout: *Hoi Ling Chu.*
Technical consultants: *Los Alamos National Laboratories, William Wray, Robert Jones; Southern Solar Energy Center, Thomas Hartman, Edward Bell.*
Client: *Southern Solar Energy Center, Atlanta, Ga.*

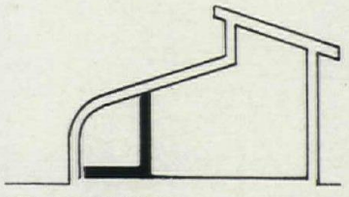
Report: *Passive Solar Construction Handbook* is available for $35 from Steven Winter Associates, Inc., 6100 Empire State Building, New York, NY 10001.



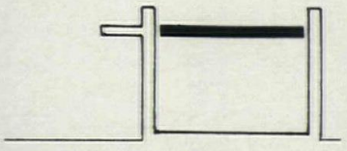
DIRECT GAIN



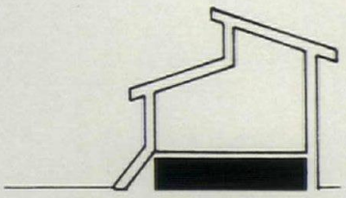
THERMAL STORAGE WALL



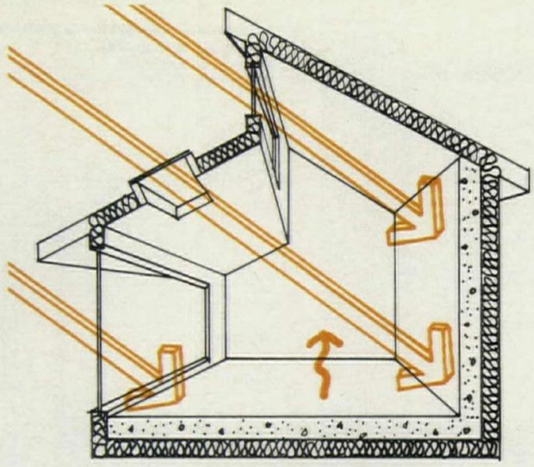
ATTACHED SUN SPACE

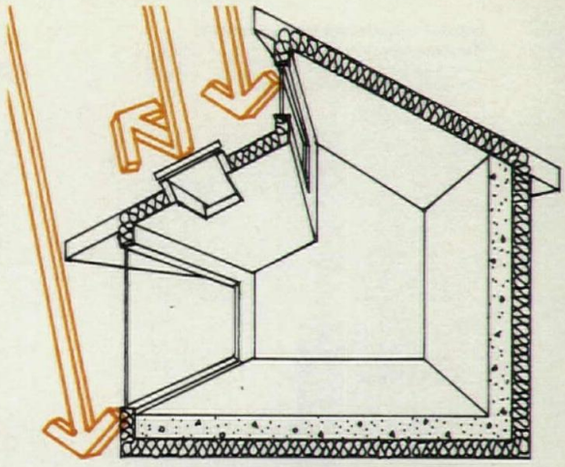


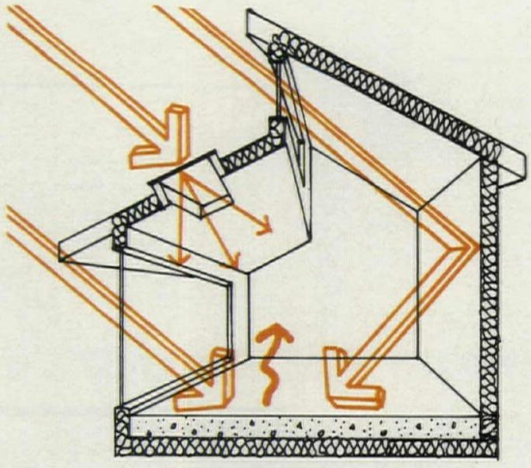
THERMAL STORAGE ROOF

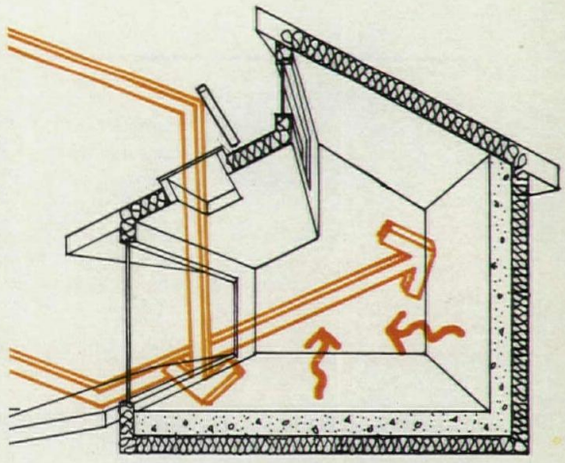


CONVECTIVE LOOP







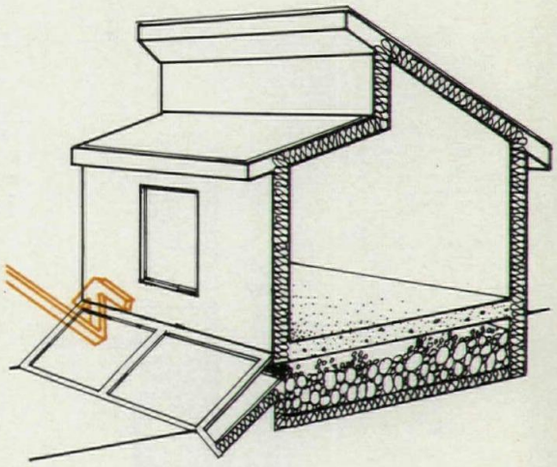


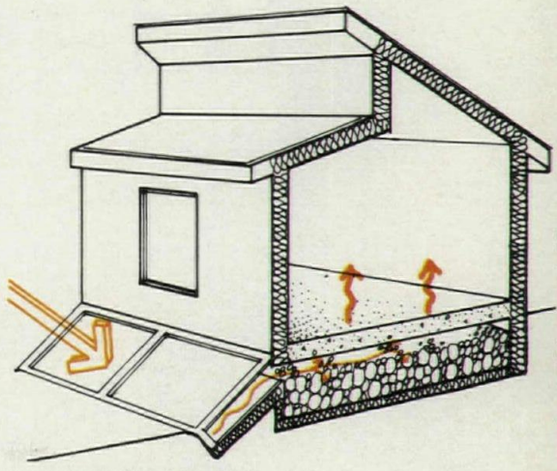
FOUR EXAMPLES OF DIRECT SOLAR GAIN

from this building agency and that building agency and also the Lawrence Berkeley Labs and Los Alamos Labs, etc. So it sounds as if they had a panel of expert witnesses who advised them and who they also say reviewed the preliminary manuscript. One of our concerns with all these design guides has been the research basis: how accurate is this information and how do we know that it's accurate? Is it based upon a very careful exhaustive search of literature? In the case of the computer-based guides, is it based upon economic and heat-loss calculations?

Drake: The solar details are based on built and monitored experience that is not referred to. So you're saying if, in fact, this passive solar construction handbook had actually put into it some justification of how those details have worked after they have been measured or whatever, that would in a way raise that up to a higher level.

Moore: Yes, raise it to a first award because it would have both solid research and applicability to designers.

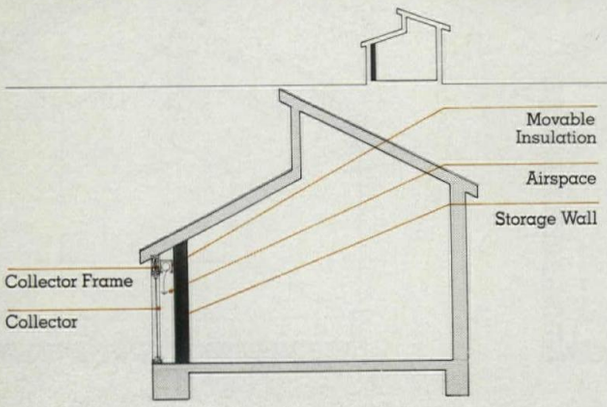




TWO EXAMPLES OF CONVECTIVE LOOP

Thermal Storage Wall
Collector Component
Collector Detached From Wall

3.2100
Key

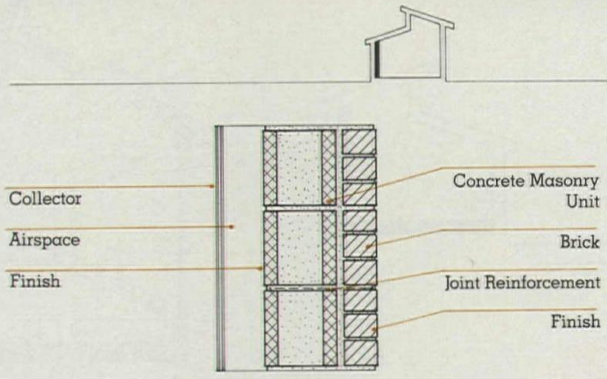


Index to Details

CONNECTION DETAIL AT:	
CMU/CMU Composite Wall	3.2200 thru 3.2210
CMU Cavity Wall	3.2224 thru 3.2234
Single Wythe CMU Wall	3.2248 thru 3.2258
Concrete Wall	3.2272 thru 3.2282
Brick/CMU Composite Wall	3.2296 thru 3.2306
Brick Cavity Wall	3.2320 thru 3.2330
Solid Brick Wall	3.2344 thru 3.2354

Thermal Storage Wall
Storage Component
Brick/CMU Composite Wall

3.2128
Key

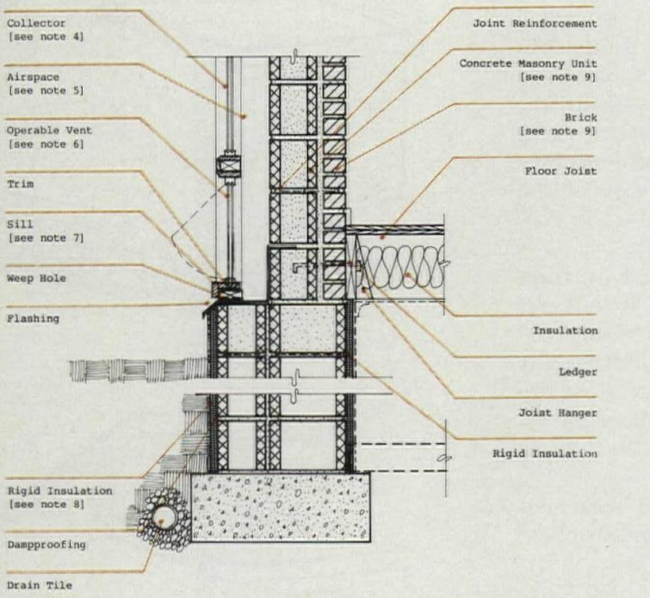


Index to Details

CONNECTION DETAIL AT:	Collector Detached from Wall	Collector Attached to Wall
Concrete Slab-On-Grade	3.2296	3.2308
Wood First Floor	3.2298	3.2310
Direct Gain Window	3.2300	3.2312
Wood Upper Floor	3.2302	3.2314
Wood Upper Floor Overhang	3.2304	3.2316
Roof	3.2306	3.2318

Thermal Storage Wall
Brick/CMU Composite Wall
Wood First Floor

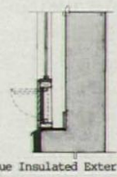
3.2298
Detail

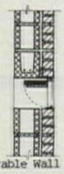


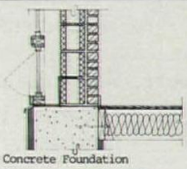
Thermal Storage Wall
Construction Notes

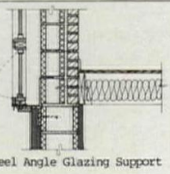
3.2299

[1] All footings must bear on undisturbed soil. Adjust footing size, reinforcing and depth below grade as required by site conditions and/or local code.
[2] Placement of reinforcing, metal ties, flashing and weep holes to be determined by local building codes and/or accepted practice.
[3] Insulation levels at floor must meet or exceed requirements of local building/energy codes. The storage mass should not be insulated. For further information, see Section 3.2000.
[4] Double glazing is recommended. Collector components should be operable or removable for periodic maintenance and cleaning. For information on material variations and thermal performance characteristics, see Key Page 3.2100.
[5] Width of airspace may vary. For further information, see Key Page 3.2100.
[6] Portions of the Collector should be operable to allow venting of the Thermal Storage Wall airspace during periods of excessive heat gain. Awning-type or other operable windows may be specified. See also hinged alternate below. For more information, see Section 3.2000.
[7] Sill can be wood or masonry at builder's option. Pressure treating should be specified if lumber is used. Sill to foundation and collector frame to foundation connections must meet local building codes.
[8] It is recommended that the Thermal Storage Wall foundation be insulated on both sides to prevent heat losses to the outside and to the ground. In heated basements and heated crawl spaces insulation is not required on the inside. Insulation levels on both sides should be equal and should meet code requirements for foundation insulation. Insulation must be protected where exposed outside above grade. Cement plaster over wire lath or other methods may be employed. Where dampproofing is used allow for complete curing before applying insulation. Consult insulation manufacturer for recommended installation methods.
[9] Brick facing and Concrete Masonry back-up unit must be solid or hollow with fully grouted cores. For information on finishes, material variations and thermal performance characteristics, see Key Page 3.2128.


Opaque Insulated Exterior Vent


Operable Wall Vent

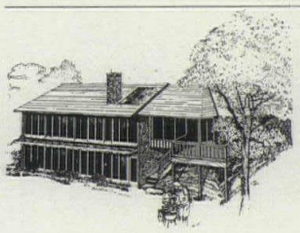

Concrete Foundation


Steel Angle Glazing Support

Thermal Storage Wall
Pine Hall House

3.2904

Case Study



This 2,000 square foot house uses brick floors and walls as storage media for the Direct Gain and Attached Sunspace systems. A Thermal Storage Wall system is also incorporated into the design. The result of the combined systems is an anticipated 50% reduction in heating and cooling costs. A heat pump supplies back-up heating.

Summer cooling is augmented by an exhaust fan located in the Sunspace which pulls cool night air through the house.



Upper Floor Plan

Lower Floor Plan

North

Builder

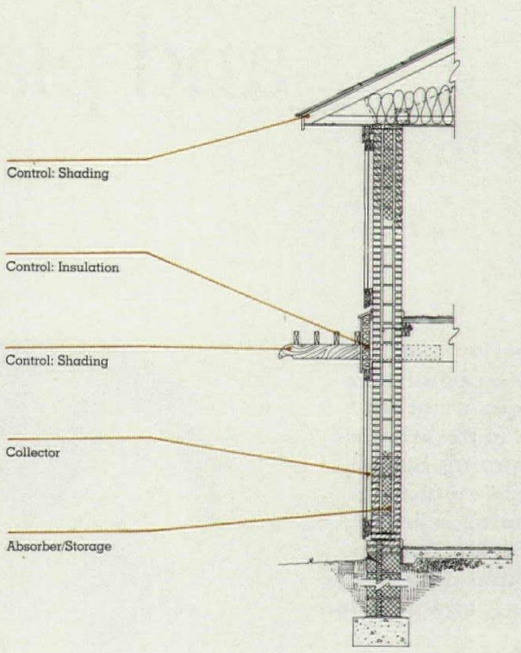
E. Jack Reich and Sons
Winston-Salem, North Carolina

Sponsor

Pine Hall Brick and Pipe Co.
Winston-Salem, North Carolina

Thermal Storage Wall
Construction Details

3.2905



Thermal Storage Wall Detail: Section

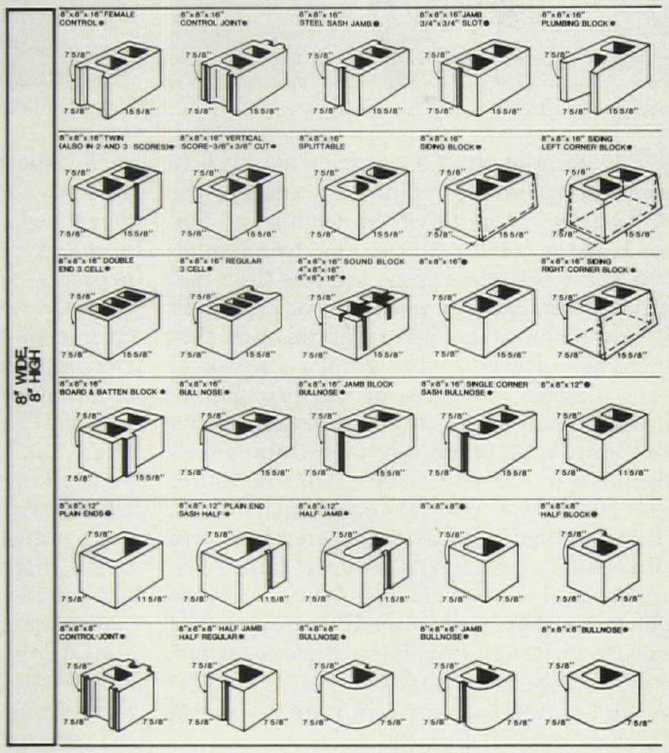
The illustrations shown here demonstrate how a single concept (thermal storage wall, in this case) is treated by the design guide. The user is led from the fundamental theoretical concepts to simple details, sections, and construction information including material options. The sequence is then completed with drawings of built examples.

Storage Components
Concrete Masonry

4.2102

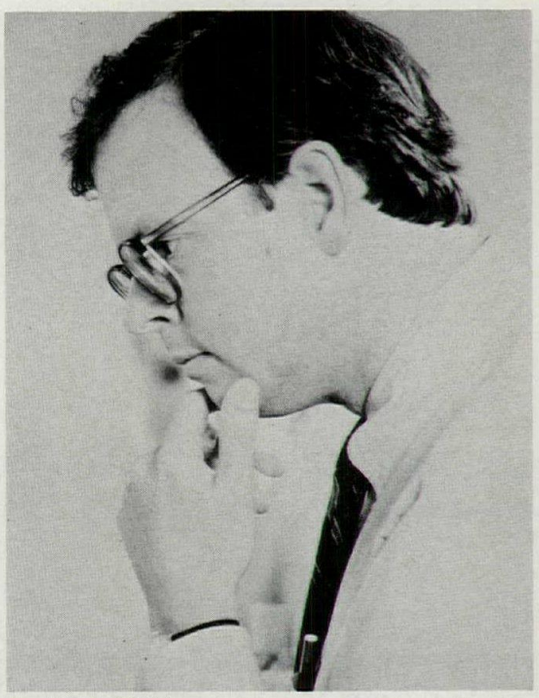
Concrete Masonry Units

Figure 4.3



Urban design and planning

Although the jury was somewhat disappointed in the overall quality of the submissions in the urban design and planning category this year, they emphasize that the winning schemes are exceptionally good in themselves, and do not represent the best of a poor lot.



David M. Childs



Dolores Hayden

Photos: Picturehouse Assoc. Inc.

David M. Childs joined the Washington, DC, office of SOM in 1971; he was elected associate partner in the following year and became senior design partner in 1975. He served as chairman of the National Capital Planning Commission from 1975 to 1981, and in that position also served on the board of directors of the Pennsylvania Avenue Development Corporation. In 1981, the mayor of Washington appointed him chairman of the Urban Design Subcommittee of the Downtown Committee, which was formed to develop a comprehensive plan for the central business district.

Dolores Hayden is an associate professor in the Urban Planning Program at the Graduate School of Architecture and Urban Planning at UCLA. She is the author of *Seven American Utopias: The Architecture of Communitarian Socialism, 1790–1975* and *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities,* both published by the MIT Press; and she contributed chapters to *Women in American Architecture: An Historic and Contemporary Perspective,* published by Whitney Library of Design.

After looking at the 79 entries submitted to the urban design and planning section of the P/A Awards, jurors David M. Childs and Dolores Hayden concurred that the overall quality of the work was not as high as they had expected it to be. The problem with many of the submissions, the jurors noted, was that they either focused on too small a scale, or, if they dealt with a larger scale, the broader social and economic issues were often not thoroughly researched, or at least not clearly presented in the proposals. On the other hand, the jury was very encouraged by the evidence shown in many of the submissions to deal seriously with the American built environment and the vernacular forms specific to it. They were pleased to see little evidence of urban form borrowing from Europe, which they feel is often misunderstood in translation and not always appropriate to urban problems here in any case.

The submissions

Childs: The submissions were not as good as we expected them to be.

Hayden: Many of them really didn't have the sort of polished visual presentation we were looking for, and many of them dealt with one small aspect of urban design without addressing a whole range of issues. For example, there were studies looking at a very small problem of the façades in districts where people were concerned about historic preservation. There were also people looking at the large economic problems of plant closings in Detroit, but we were struggling to find projects that spanned a tremendous range of issues and dealt well with issues of more than one scale. I think we found some, but not as many as we hoped.

Childs: All of those smaller issues, especially in an era when people are becoming aware of those smaller pieces of infill housing or of preservation in a particular area of the city, are more and more important. In fact, it's almost the dominant issue—preservation, anyway—of this decade. For me, there were clearly missing in any real numbers projects of larger scope, not just of the ideas they were exploring, but in terms of the bigger picture.

The large-scale schemes we had were pretty few in number, and quite frankly, while they dealt with large areas and individual issues, there wasn't any priority that resulted in a big idea. There weren't any that lifted your soul and got away from problem-solving in smaller aspects. In terms of private developers' submissions, I know that perhaps the architectural firms that are tending to do

those projects for the private developers don't think of them in terms of urban planning, but in fact that's what they're doing—urban design of large regions of existing cities. They weren't here.

We did have a very large range of work and some very small, even insignificant studies. One thing that was gratifying is that I did not see a whole series of *au courant* form-making, or a series of collections of European urban devices that had been patched together to form all-too-often-published central city plans with piazzas, monumental staircases, and the axis all done without really understanding what those forms were for. Most of the work was probably serious, but very badly presented, which is extraordinary, particularly for urban design where the ability to communicate visually and get a very diverse group of clients to agree on something is a very important quality.

Hayden: Going back to this issue of the borrowings from Europe, I was really heartened to see how many of the submissions were trying to deal in an extremely earnest and knowledgeable way with the American built environment. How many of the people who presented their work were struggling to come to terms with the American vernacular; not simply Main Street, but small towns, rural house types, in many different parts of the country from New England to the South to the West. I was very heartened also to see how many groups were interested not only in historic preservation in American cities, but also in community participation in that process.

Childs: I was surprised that we did not see much international work. A few years ago one expected to see, and I'm sure did see, international new towns; it probably has something to say about problems of money for oil these days for new towns for Saudi Arabia, that sort of thing.

Criteria

Childs: Work ought to be serious. There were a few that were frivolous, self-indulgent studies that made more out of the project than the project deserved. An important criterion was that the work be a serious study that is comprehensive, whole, unified, and resolved. We looked at a lot that addressed important issues, but didn't do it very successfully, didn't complete themselves; and that wholeness is an important part of doing cities. The big idea wasn't present in many of them. The big idea didn't necessarily go with a big project.

It's been said in the past, with great plans you have to have that central idea to have those projects gain their own momentum and actually become real. The other thing that may be most important of all is that the project should transcend itself by becoming either a model or a prototype for other development. Even it it's a small infill housing project, or whatever scale, the project, in order to be worthy for an award, ought to transcend itself, ought to be able to be applied to another region, break new ground in ways of looking at the building of cities, ought to be something more than a solution of its own parameters.

The idea of being implementable is important. There are a lot of plans and a lot of cities over time which have a number of plans that sit on the shelf. We looked for those projects that seemed to be implementable by including social, economic, and political factors, and solving those as well. There is no purpose in having a big plan, a big picture, if you can't carry it out.

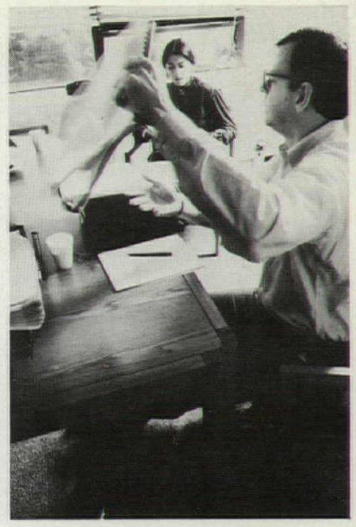
Hayden: We weren't interested in expensive and elaborate kinds of presentations. We were really interested in whether the major idea was forcefully expressed, either graphically or verbally, and whether the organization of the supporting material was coherent and concise. We were very concerned about the struggle to make meaningful places and beautiful places in the American landscape. We were very concerned about trying to find people who were really reaching that goal socially, economically, and aesthetically at the same time.

Childs: It seems to me this is a terribly serious business. More than almost any other time in history, we are able to express our culture through the building of cities, more so than in individual architecture in pieces. That, for me, is the most exciting thing. It's a complicated business, terribly difficult, and people are avoiding it. There was a great reaction a few years ago against the big plan, many of which did not result in very livable human places. So the planners lowered their sights. It seems to me that urban designers who are working on these projects have to come back and try to see the forest rather than the trees. We're looking at those trees and we ought to get back to the forest. That's what this awards program should emphasize—bigger issues.

Hayden: I was really excited by the high level of a good deal of the work; we saw a lot of inspiring, very complete and polished work. I would be sad if we went on record as being too utterly negative about it all.

Childs: There was a large group that just didn't measure up, although the projects were very exciting. They didn't grasp the opportunity to take their clients one step beyond what the client wanted. The projects that were selected are terrific examples of satisfying the criteria that we set out. They shouldn't be pulled down by saying they were just the best of a bad group. They are extraordinarily good statements of good work, much more than just adequate.

Hayden: We looked at a range of work from all over the U.S. It's true that the projects we picked in the end are all from the East Coast, and we haven't perhaps been able to incorporate as much geographical distribution as we might have wished. But I think we really dealt with issues in cities and towns of different sizes, and in older and relatively newer cities; so it probably does represent in many ways a good cross section typical of American work today.



During the two days of judging, the urban design and planning jurors examined 79 submissions that ranged from small studies to massive works of several volumes.

Anderson Notter Finegold

The historic district of Miami Beach is studied, not just for its Art Deco architectural treasures, but in terms of its social and economic issues and its elderly residents.

Credits

Architects: *Anderson Notter Finegold, Inc., Boston, Ma; Maurice N. Finegold, principal in charge; Paul J. McGinley, project manager and principal planner; Mimi Viita, project architect; Margo B. Webber, report author; Nina L. Primm, graphic designer.*

Consultants: *Lemuel Ramos Associates, associate architects, Robert E. Chisholm, principal; Hammer, Siler, George Associates, economics consultants, George Dengler, project manager; Sandra C. Howell, consultant on the aging; Joseph Z. Fleming, legal consultant.*

Renderers: *Anthony C. Platt, Michael R. Davis.*

Client: *Miami Design Preservation League, Miami Beach and City of Miami Beach.*

The Waves Hotel (top) has been analyzed as a prototype for the smaller hotels; one scheme for it (facing page top) adds a major addition. The renaissance of Espanola Way (middle) has already begun; future plans envision closing traffic on part of it to create a pedestrian marketplace (facing page, bottom).

Project: Miami Beach, Fl, Art Deco District Preservation and Development Plan.

Program: The Miami Beach Art Deco District contains the nation's largest and most significant concentration of resort architecture of the 1920s and 1930s. In recent years, intense development pressure for new construction has threatened to destroy the very essence and delight of this seaside resort. The movement to save the district began in 1976 with the formation of the Miami Design Preservation League. In 1979, it contracted with the architect/planner to prepare a preservation and development plan for the district that would improve the living conditions and fulfill the social needs of the residents, most of whom are elderly retirees, while also generating renewed economic vitality through expanded tourism.

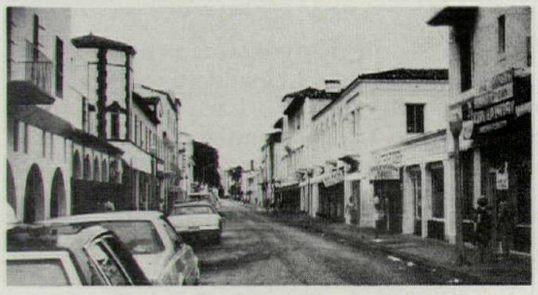
Site: A designated National Register district of 800 buildings on 110 blocks facing the Atlantic Ocean and including its beachfront.

Solution: The plan capitalizes on the area's potential through preservation and adaptive use of the dramatic Art Deco and Mediterranean Revival architecture. Simultaneously, it proposes compatible new development constructed within design guidelines established by the study. A preservation ordinance was prepared to ensure that new and renovated structures will complement the existing architectural fabric and land patterns use in the district. The principal implementation strategy of the plan is to create a critical mass of tourist hotels and commercial facilities for the current residents, which would include the recycling of underutilized buildings for those uses and for congregate elderly housing. A major new hotel and commercial complex will connect the primary retail, hotel, and residential areas, and will generate jobs and income as the basis of a healthy local community.

Jury comments

Hayden: What really stood out about this study was that it went beyond being a very fine plan for the preservation of the Art Deco buildings of Miami and into a very careful analysis of the social, economic, and physical problems of the elderly in Miami Beach as a retirement town. The scale of the city was considered very carefully, as were the problems of relocating the elderly and of extensive remodeling of the hotels. Examples were given of ways to reuse many different types of buildings, but one that certainly caught my





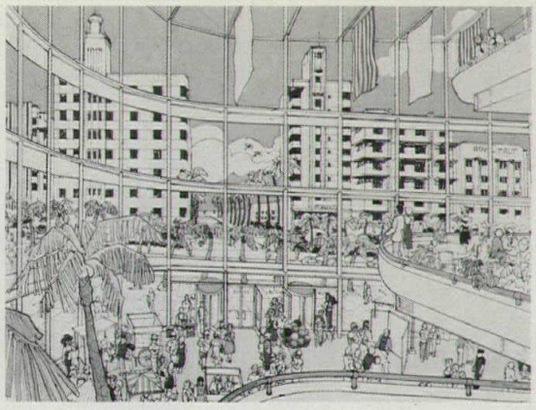
attention was the suggestion that some of the older, smaller hotels could be very efficiently and expertly reorganized and redesigned as congregate housing for the elderly. This included reusing the outdoor spaces as patios where people could come together. It also included removing some of the smaller hotel rooms on various corridors to make internal social spaces. It seemed to be a very careful study in its linking of important social and physical issues, and also in dealing with the economic issues. An important thing the authors did was to state the disadvantages of a particular proposal as clearly as the advantages, and then to argue carefully on the basis of both negative and positive information about the proposals. If that has been done, a community always has a better chance of completing things.

Childs: Because the pressures for development are so intense in Miami Beach, that may be one of the reasons the authors spent so much time making sure this study had a reality to it. They talk about implementation a good deal; maybe that was the goal that forced them out of what would have been a

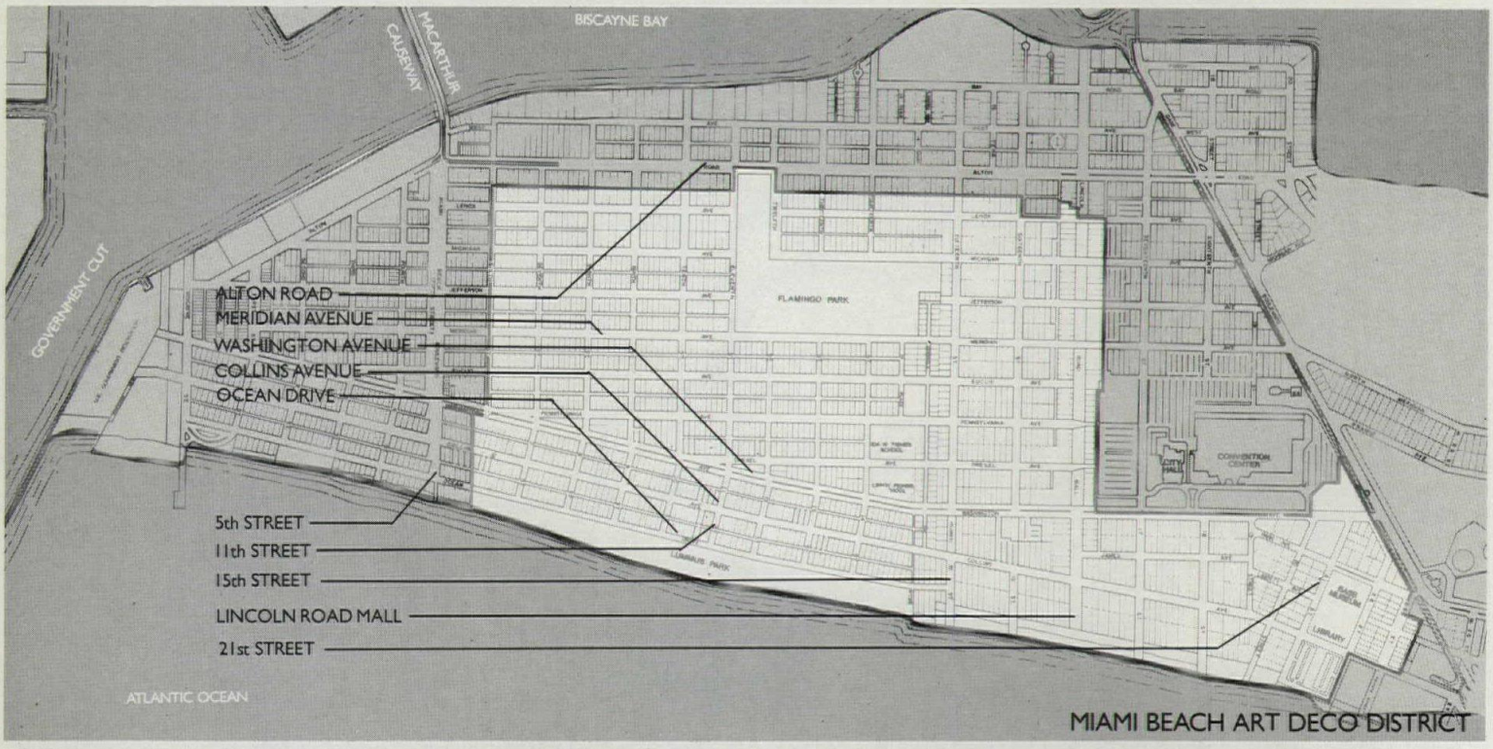




very easy trap to fall into: falling in love with the Art Deco buildings, and just getting into the pure preservation/restoration kind of study. But here they deal with the needs of new buildings, where they could occur, and they propose some that could take place as a central focus point that could tie the residential and hotel areas together to give structure to the district. The other layers of concerns—the social and economic needs—are carefully and realistically worked out. Also, one has the feeling that a designer is at work here—not just someone who has fallen in love with the buildings, but someone who is interested in the physical forms of what is going to emerge for the future, not just the past. If the pressures in Miami Beach had come about ten years ago, the whole thing would probably have gone. No one cared about Art Deco then; it was too close to be acceptable. This is one of those nice, happy marriages of time.



The Habana Hotel (shown on a page from the development plan, bottom) is studied as a prototype suitable for conversion to housing. Vanity Fair (right and left) is a key node connecting the malls, hotels, and the Ocean Drive, Collins and Washington Avenue areas (seen in photo, facing page, bottom).



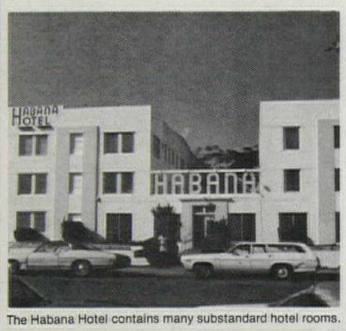
HABANA PROFILE

The Habana Hotel, located at the corner of Drexel Avenue and 13th Street, is a prototype for buildings with corridor access to the units. Its original plan is similar to many District apartment blocks and is suitable for conversion to housing. In poor condition, the building has been subdivided into many substandard hotel rooms and has numerous code violations. Both renovation schemes are essentially "gut" rehabilitations.

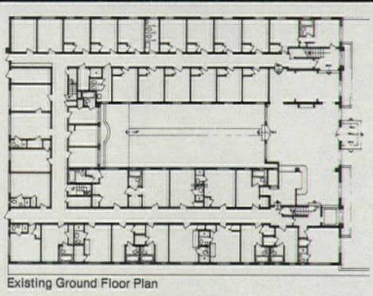
The two schemes propose congregate housing and multiple bedroom apartments. While Scheme A for congregate housing retains the existing center corridor, Scheme B moves the corridor to the courtyard edge of the building to provide deeper spaces for larger apartments. Both schemes include new openings through the courtyard wall to create a stronger connection between indoor and outdoor space.

The financial analysis indicates a positive return on investment with CDBG rehabilitation grants and assistance with acquisition costs.

These returns should prove attractive to investors with the benefits of the historic provisions of the Tax Reform Act. Both analyses employ a 221-D-4 tandem mortgage (FNMA and GNMA) with 100 per cent Section 8 (elderly in Scheme A).

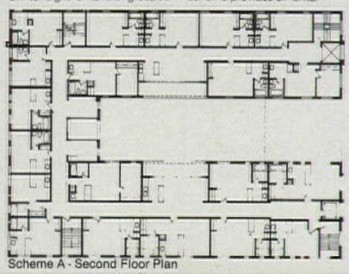


The Habana Hotel contains many substandard hotel rooms.

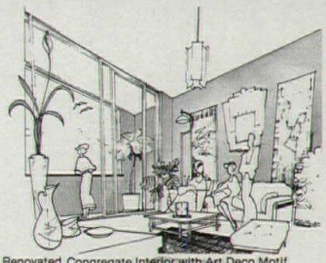


Existing Ground Floor Plan

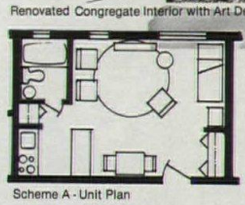
Scheme A Congregate housing is a relatively new concept in elderly housing. Small efficiency and one-bedroom units are provided with a large amount of semi-public or "congregate" space. Six to eight units are grouped around each congregate space which may be used as living, dining or cooking space. These areas provide for social interaction and for the development of mutual support networks. This scheme provides 57 units.



Scheme A - Second Floor Plan

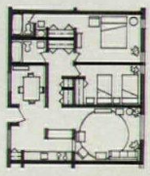


Renovated Congregate Interior with Art Deco Motif

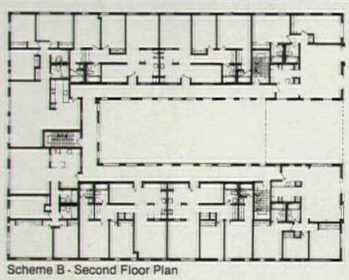


Scheme A - Unit Plan

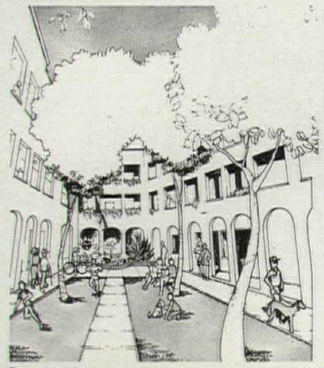
Scheme B This scheme demonstrates how the building could accommodate a mix of retired couples and small families. To make the courtyard a more active space, the corridor has been moved to the edge of the courtyard as a covered arcade. This allows for design of comfortable units with cross-ventilation. This conversion would create 15 two-bedroom and 9 three-bedroom apartments and costs about the same as Scheme A.



Scheme B - Typical Unit



Scheme B - Second Floor Plan



Renovated Courtyard Interior





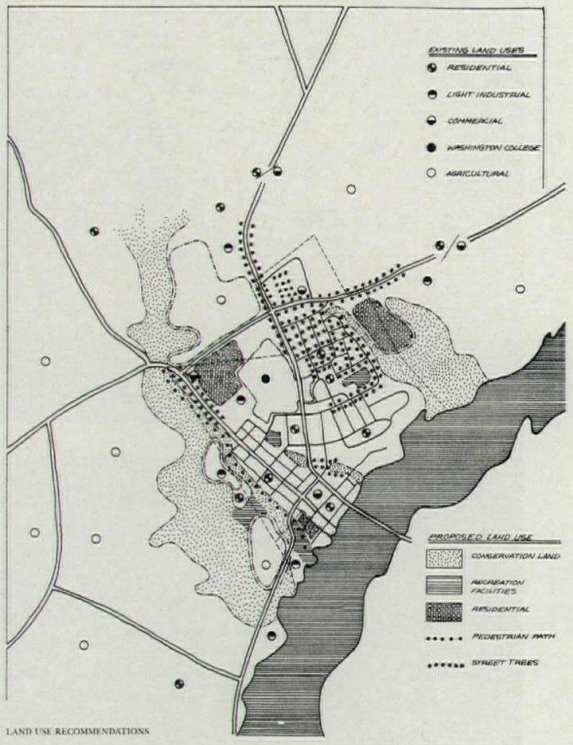
James Wood Burch, Architect, & Associates John P. Gutting

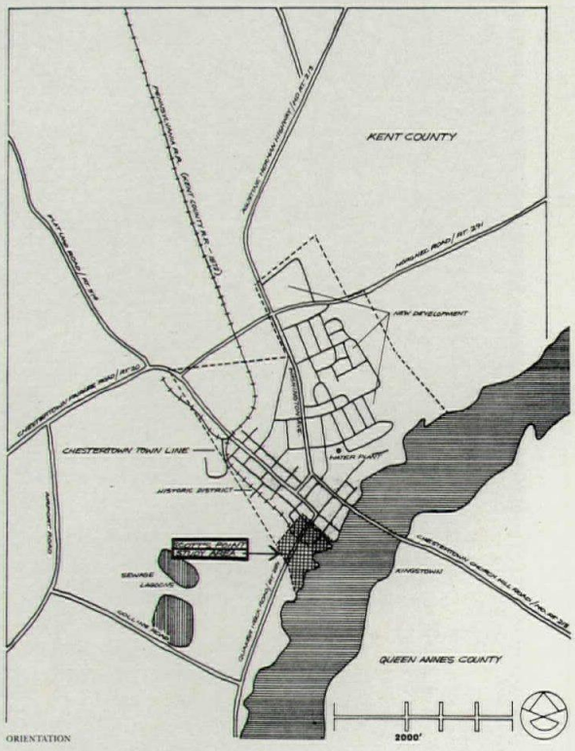
A plan for a blighted area of a small, historic town builds upon the assets of the area in suggested paths for new development.

Credits
Architects: *James Wood Burch, Architect, & Associates, Annapolis and Chestertown, Md; Marsha L. Fritz and Peter C. Newlin, participating members.*
Landscape architect: *John P. Gutting, Annapolis, Md, John P. Gutting, participating member.*
Graphic design: *John P. Gutting.*
Photography: *R. Austin Walmsley.*
Sketches: *Glenn A. Neighbors.*
Client: *Mayor and Council, Town of Chesterton, Md, Maryland Department of State Planning, Maryland Department of Natural Resources.*

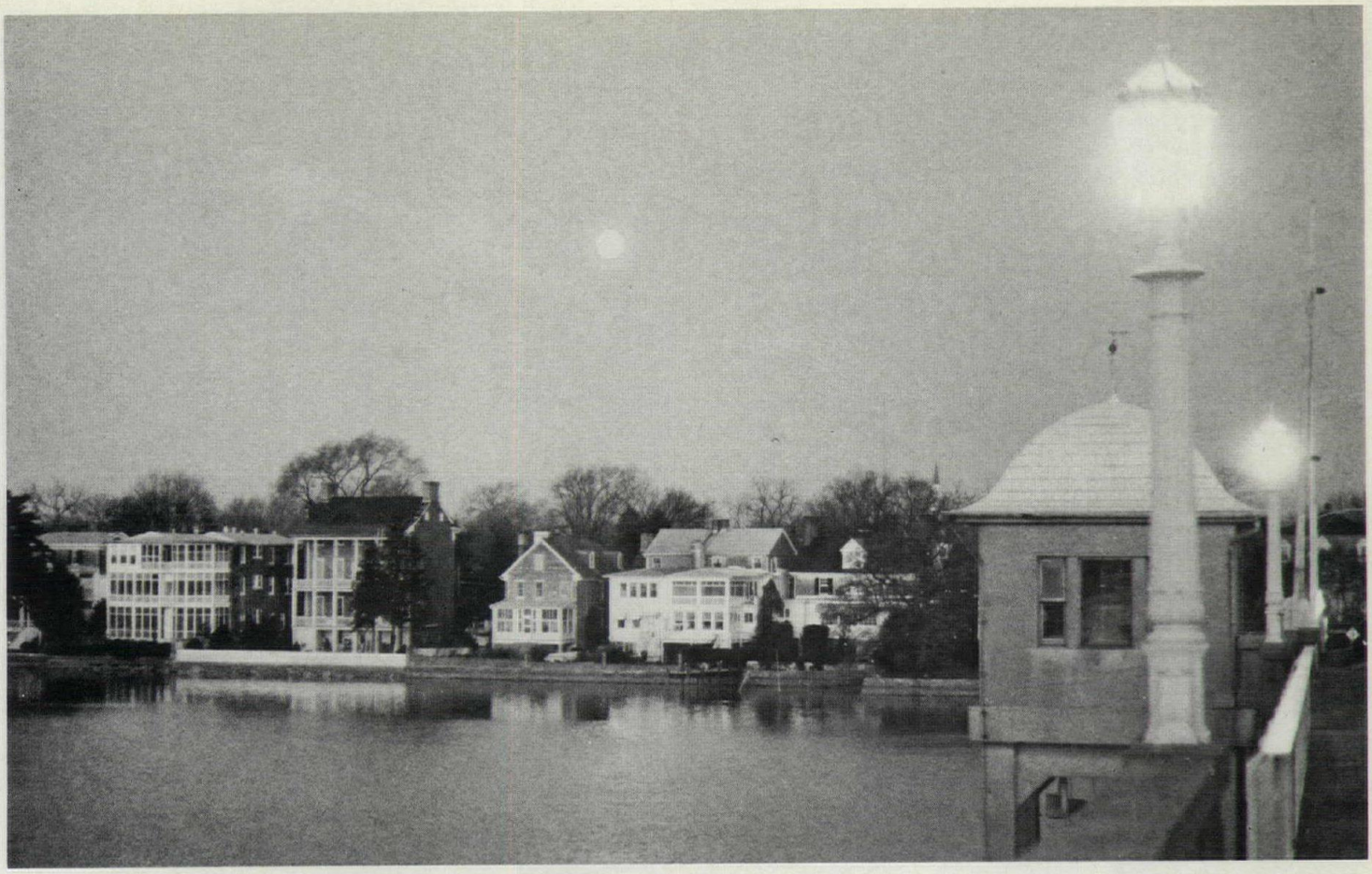
Chestertown is seen from the bridge leading into town (facing page, top), and in an aerial view showing Scott's Point and the marina to the left (facing page, bottom).

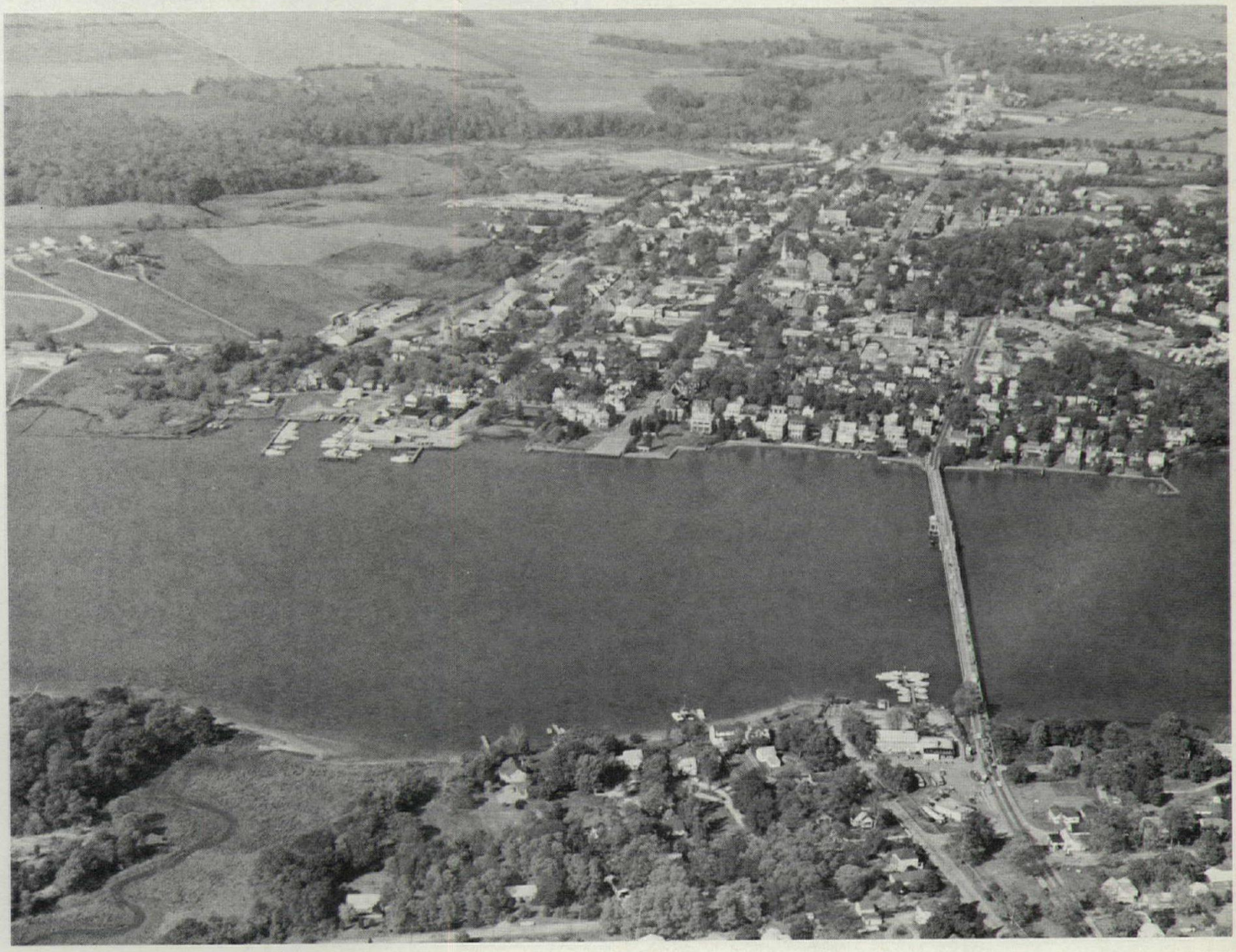
Project: Scott's Point, Guidelines for Change in Chestertown, Md.
Program: Recently, speculators have begun assembling large parcels of Scott's Point waterfront land for redevelopment as an in-town residential area. The town has purchased the last remaining open waterfront area for a public park. This study was commissioned to identify the best uses for the area, to produce a preliminary plan, including a park plan, and to designate the buildings that should be retained. It also outlines criteria for new construction and identifies how poor residents can be protected in the redevelopment process.
Site: Scott's Point is a blighted area of marginal commercial enterprises, deteriorated houses, and vacant lots. It occupies one corner of Chestertown, which is a town of 3500 people, listed on the National Register. It faces a beautiful river and has handsome houses laid out on its street plan of 1707.
Solution: Although the study area is small, many complexities were involved, including the town's limited resources. As a consequence, an economy of design was achieved in which each feature is required to perform more than one function. This is seen most clearly in the design of the pond in the park. The pond restates the town's earliest boundary, it enhances a major entryway into the town, and it adds considerable value to the commercial development and to the neighboring residential lots. It becomes a recreational feature in the park, but also serves as a catch basin for storm water runoff, and as such protects the health of the river and its important wetlands. Also, earth removed from the pond can be used to create a needed public amphitheater that will buffer cold northern winds and make the park usable for more months of the year. The general plan recognizes the strength of the town's 1707 plan and builds upon it to accommodate modern-day recreational, land-use, commercial, and housing patterns in which new buildings are sited to respond to principles of passive solar heating and cooling. The plan is specifically designed to present a phasing schedule that coordinates public and private activity over long-term use, and that allows citizens to participate in the design process.





Jury comments
Childs: We discussed this at great length. It's particularly relevant in that it is enormously appropriate at all levels of the study. It is

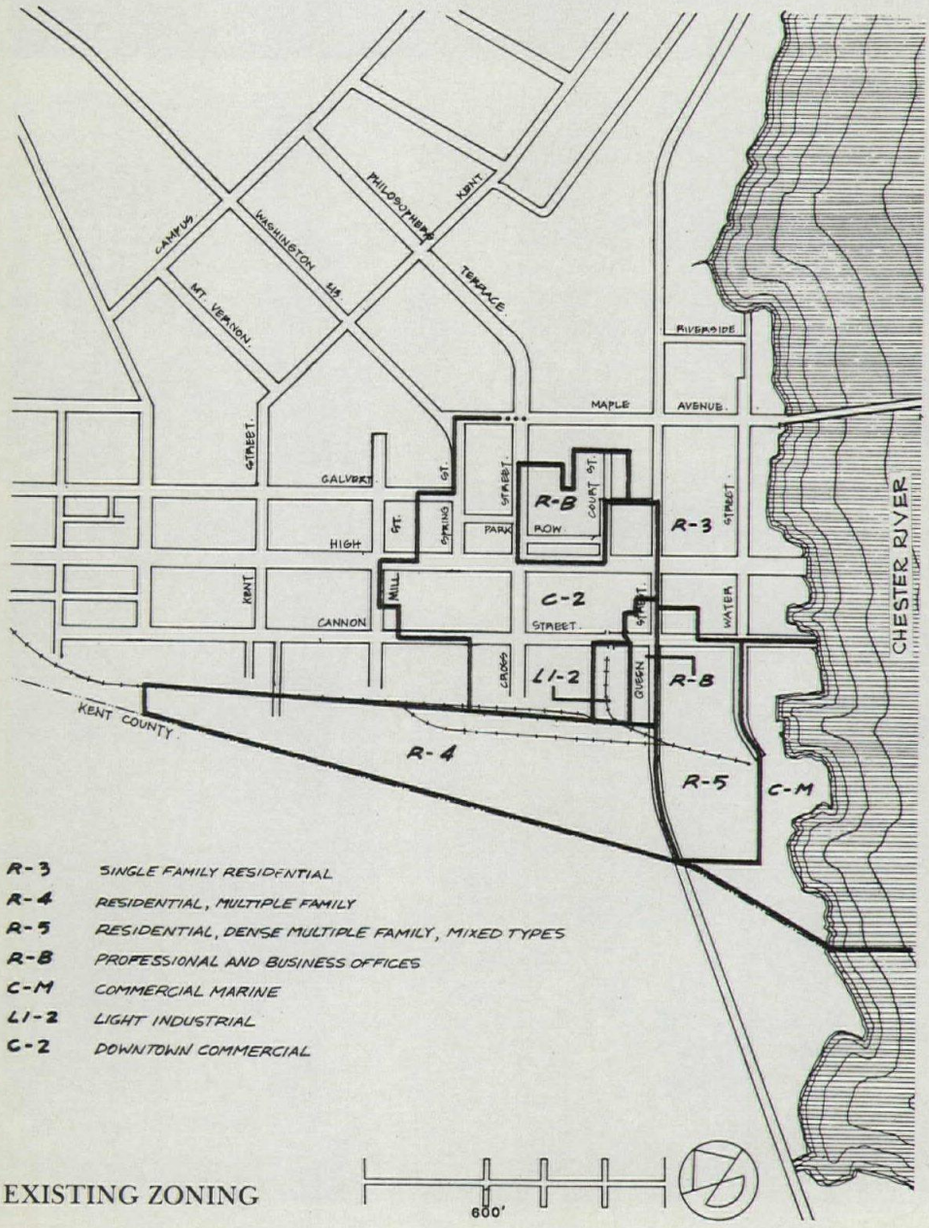




Award

An aerial view of Scott's Point (right) shows as it is today while the development plan (facing page) depicts what it will become.

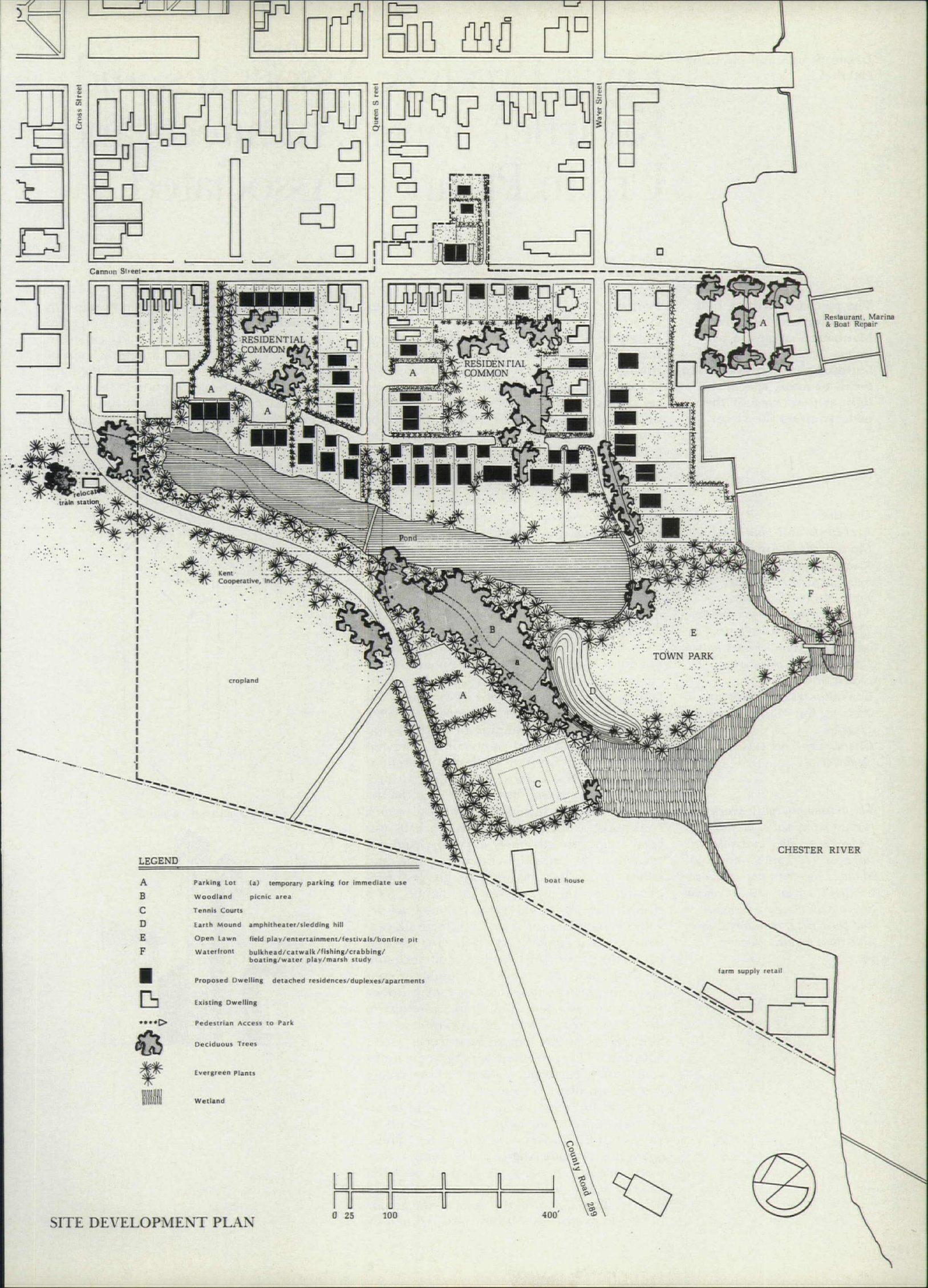




EXISTING ZONING

handsomely done, with all the proper details for this little, forgotten town in the Chesapeake Bay area that is dealing with a much larger issue: how to take a historic district that is falling apart at one of its edges and create a new edge to hold that preservation and fill it out, and at the same time solve development pressures that are there. It looks at fairly knotty problems in a way that transcends itself and that can be applied in other kinds of studies. It has a wholeness and satisfying aspect to it; it is complete and solves the problems it sets out to solve; it doesn't try to make more out of it than is necessary. It studies all the background, the history, to exactly the right degree and presents it in a very handsome, completely understandable way.

Hayden: I am also impressed with the quality of the research because the report goes into great detail about the economic and social history of the town. I am sure there must have been a very good landscape architect on this team, as well as a very good historian, who worked very hard on it. The people who did this report must have had a tremendous feeling of satisfaction when they were finished. They have done an exceptionally good job. In this very concise, extremely well organized presentation, there is nothing missing; it is very lucid, and just a beautiful job.



SITE DEVELOPMENT PLAN

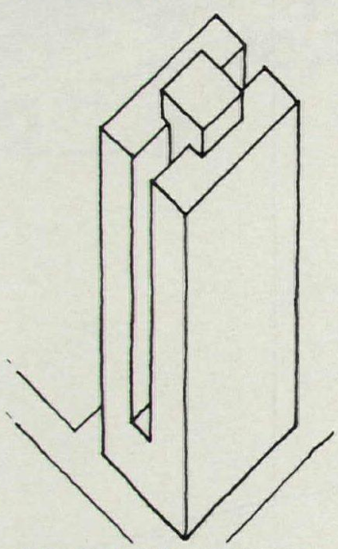
Davis Brody & Associates, and Kwartler/Jones, Architects and Urban Planners Associated

The proposed zoning bulk regulations for Midtown Manhattan suggest a performance system by which a building's quality is rated in terms of mass, space, and light as perceived by the pedestrian on the street.

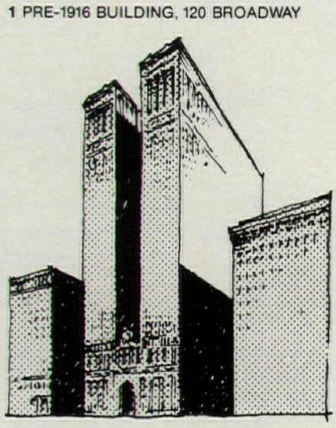
Credits
Architects and planners: *Davis Brody & Associates and Kwartler/Jones, associated architects and urban planners, New York; Michael Kwartler, Kwartler/Jones, project director; Tom Jones, Kwartler/Jones, codirector; Alan Schwartzman, Davis Brody & Associates, codirector.*
Consultants: *Harvey Bryan, daylight; Ray Masters, computer graphics.*
Client: *New York City Planning Department.*

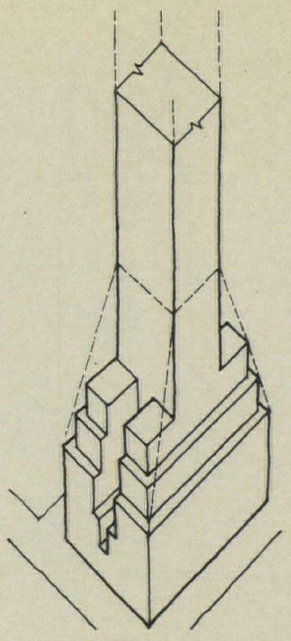
The drawings (right), which are further explained in the text under "program," illustrate the stages of New York's zoning regulations over the years, which ultimately led to the new Maximum Street Wall Height ordinance and Daylight Evaluation Chart illustrated on the following pages.

Project: New York City Midtown Development Project Bulk Regulations.
Program: To prevent New York's streets from becoming dark canyons, the city's first zoning resolution was passed in 1916. This limited the height to which a building could rise, in proportion to its width on the street, until it had to be stepped back; it created the zoning envelope that was responsible for the typical "wedding cake" New York skyscraper. In reaction to this prescriptive ordinance, and in response to the need for larger office floors, the zoning regulations were completely revised in 1961 in favor of a "sky exposure plane" system based on a building's floor area ratio. This was still prescriptive, and resulted in the typical "tower-in-the-park." However, the 1961 regulations also included for the first time a series of bonuses or incentives, and over time a growing and increasingly complicated series of special districts and permits, which resulted in "super buildings" perceived by the public as environmentally destructive. Because of the variations allowed in the 1961 ordinance, that regulation became, in effect, unused by 1980. By then, every new building in Midtown was going through a lengthy and complex review process, which lost sight of the basic intent of zoning bulk regulations, which were to protect public access to light and air. For the developers and architects, this process, which could take as long as a year and a half, was becoming both extremely expensive and uncertain in its outcome. Environmental and equity issues became increasingly less predictable for them and for the public. As a result, this study was commissioned to develop workable as-of-right building bulk regulations that would deal with the related problems of the 1961 zoning ordinance and its variations, the problem of building context, the environmental quality of outdoor space, and the need to minimize administrative review by streamlining procedures.
Site: Midtown Manhattan, New York.
Solution: The proposed zoning regulations constitute a performance zoning system that is made up of three components by which a proposed building's quality is rated in terms of mass, space, and light from the point of view of the pedestrian in the street. These components are: daylight and building reflectivity (measured by a Daylight Evaluation Chart), street wall length, and street wall height. The space of the street—the major public open space in Midtown—is defined by street walls, which give the primary sense of containment. The new building is required to contribute to this historic and expected definition. The most significant innovation of this performance system is the Daylight Evaluation Chart, which is entirely new to the field of American zoning. It records, in a form of spherical perspective, the amount of sky dome blocked by a proposed building as perceived by a person in the street. The diagram is kinesthetic also, in that it describes a viewer's eye sweeping or head turning a full

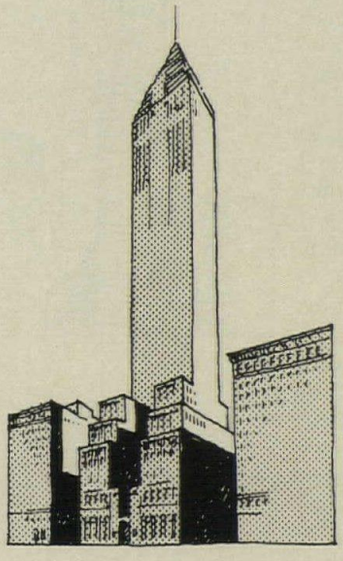


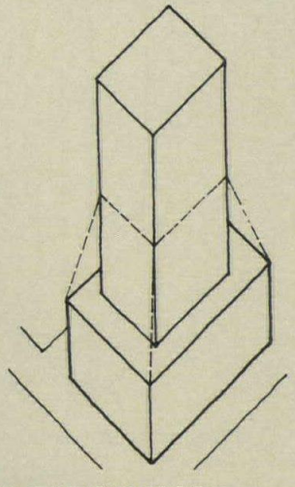
1 PRE-1916 BUILDING, 120 BROADWAY



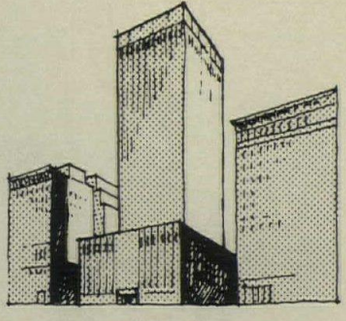


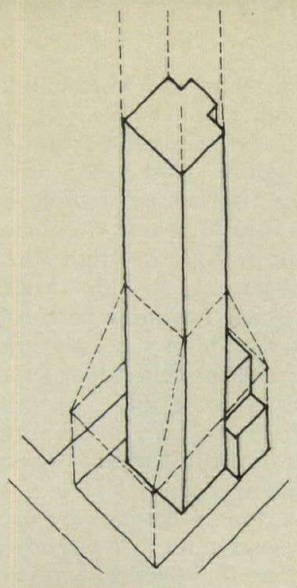
2 TYPICAL 1916 "WEDDING CAKE" BUILDING



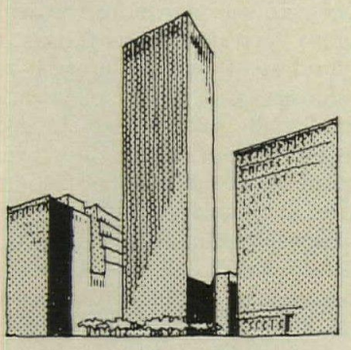


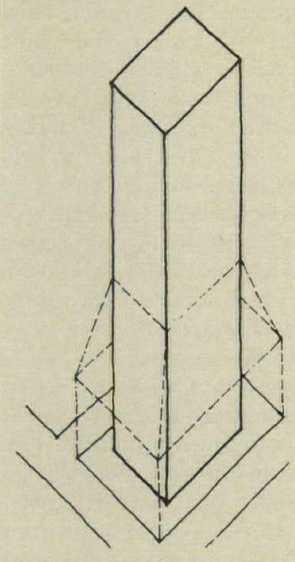
3 1961 TOWER ON BASE, FAR 15



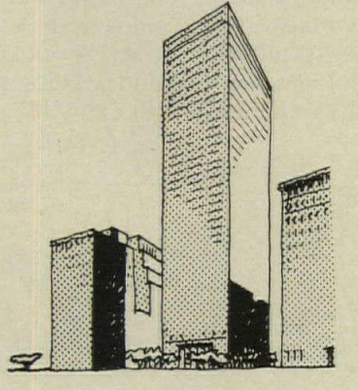


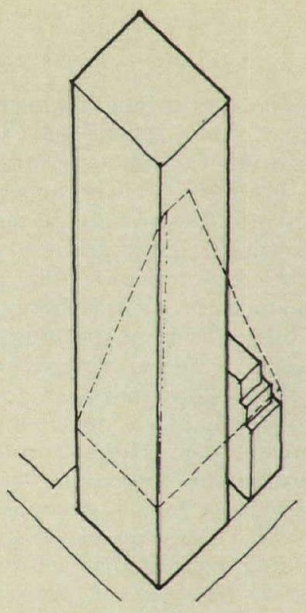
4 SEAGRAM BUILDING



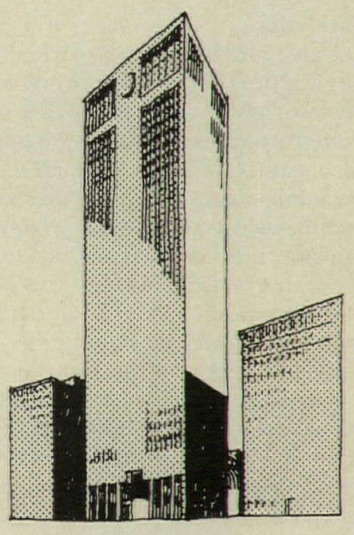


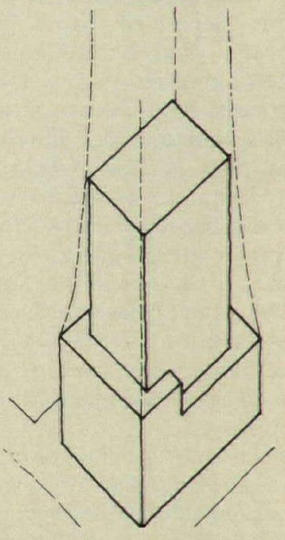
5 1961 TOWER WITH BONUSABLE PLAZA, FAR 18



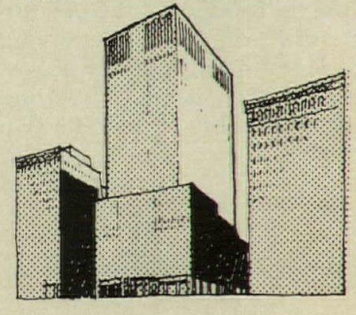


6 SPECIAL PERMIT BUILDING





7 BUILDING TO NEW DAYLIGHT CURVE TIER, FAR 15



Citation

180 degrees across the building to chart what the pedestrian would actually see.

The performance system is composed of 100 points, of which 85 are required for passing. It also includes a tradeoff mechanism that allows the architect and developer to trade off between themselves in achieving overall performance. As there are no geometric limits on the disposition of building bulk, there is no bias toward or against any particular building shape or form. This approach properly places the design choices and decisions on the architect and developer rather than on the zoning ordinance. Another advantage of this daylight-oriented regulation is that it ensures a level of daylighting to building façades that will encourage the use of daylighting for perimeter task lighting as an energy-conservation measure.

Jury comments

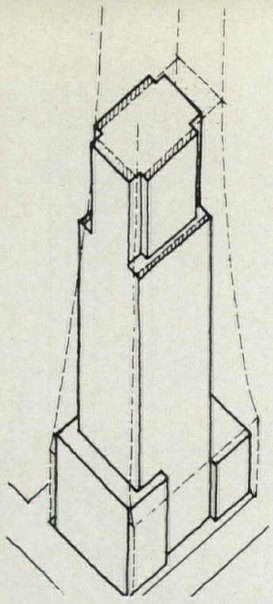
Childs: This submission is a difficult one to comprehend, not just because there is a lot of technical information and detailed study, but because it is, quite frankly, not well presented and is disorganized in its approach to getting across its main ideas. But once this hurdle is over, it seems its central promise is not only in its own position of how one might look at the problem of high-rise buildings in Midtown Manhattan, but in its way of indicating a new perception of planning in general. Specifically, it takes a very complicated matter and begins to look at it in a more complex way than has been done in the past. It does this in its daylight evaluation study by claiming to evaluate a building in more dimensions than just plan and section, and in allowing a rating for the amount of daylight that could fall into the street as perceived by a pedestrian. Whether or not—and I think this is debatable—it fully succeeds in that, it does set up a way for a greater basis for actual perceptual evaluation of a plan, and also allows flexibility in rating that plan. It allows freedom and innovation in design to go back to the place where it should be, which is in the hands of the individual architect working on the site. It also recognizes, in a very important way, the holding of the edge of the street, rather than allowing the creation of the type of plazas with "public" amenities that in New York have destroyed Sixth Avenue and made it, in fact, amorphous.

Hayden: This is an original piece of work that offers some very valuable tools, but I have some reservations about the degree to which it is path-breaking research. There was the discussion of organizing daylight zoning around the perceptions of the pedestrian, but I found really no evidence to suggest the complexities of that response vis-à-vis a single building or a whole street of buildings. Also, there was a discussion of the reflective quality of materials that would affect daylight zoning, but I was not persuaded that problems such as glare and wind had been adequately thought about. There is also the bigger issue—the economic arguments—which are not at all resolved. One study a few years ago argued that the more high-rise development there is in Midtown, the more expensive it is for the city. This would contradict many of the assertions in this program, but there hasn't been any attempt to refute that earlier research. This is still a very pragmatic kind of tool, however, and still original, and for that it deserves a citation.

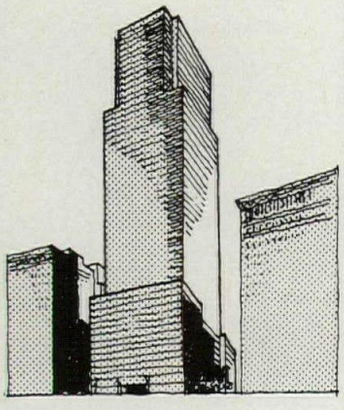
Childs: I am perhaps a bit more enthusiastic about this study, probably because its real advantage is in the process by which it looks at urban design matters; the process of looking at these complicated projects is more important than the specific proposals that come out of the study. It is an original idea, which is nice to see in zoning studies. It doesn't take into account many things, but doesn't pretend to. It is dealing with zoning bulk and density and a way of measuring proposals that will come before the planning commission, and in that it does break new ground and implies a more sophisticated way of looking at certain issues.

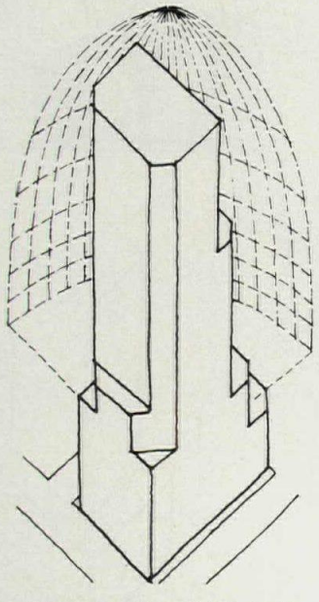
Hayden: One hopes that the city planning commission will now go on to commission another five pieces of research to take up some of the issues that are clearly unanswered in this specific study, but which might fall within the general brief under which it was begun. I would like to see the commission struggle with the problems of getting research to find out from the average citizen on the street just what the real effects of high-rise buildings are at any time and cumulatively over a lifetime, in both personal terms of how people respond to being constantly in such environments, and also in aggregating that kind of research to understand something more in social terms. And I would like to see the economic research done in order to understand what the taxpayers of New York are really paying for. This is an original, but somewhat narrow piece of work that does not have the status of high scientific research. There are limits in the proposal when people say "perceptual" or "performance" or "economic growth," which are unexamined assumptions that for me weaken this as research.

Childs: The daylight zoning proposal is more of a hope than a conclusion. The testing of it is not clear, but it opens up a new and much more sophisticated way of looking at some problems. New ground is being plowed here that can be applied to many other cities.

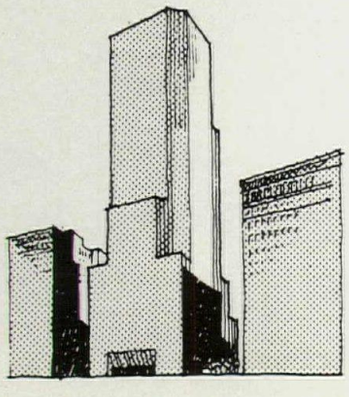


8 BUILDING TO NEW DAYLIGHT CURVE TIER, FAR 18





9 BUILDING TO NEW DAYLIGHT CHART TIER, FAR 18



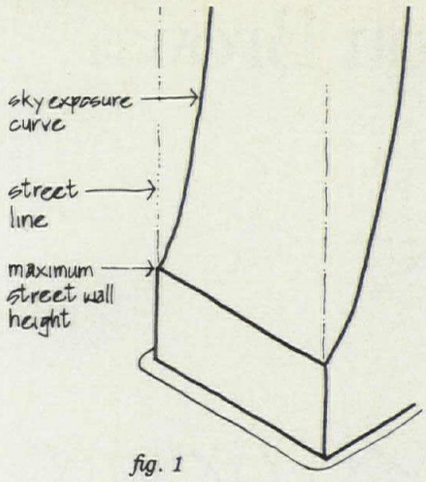


fig. 1

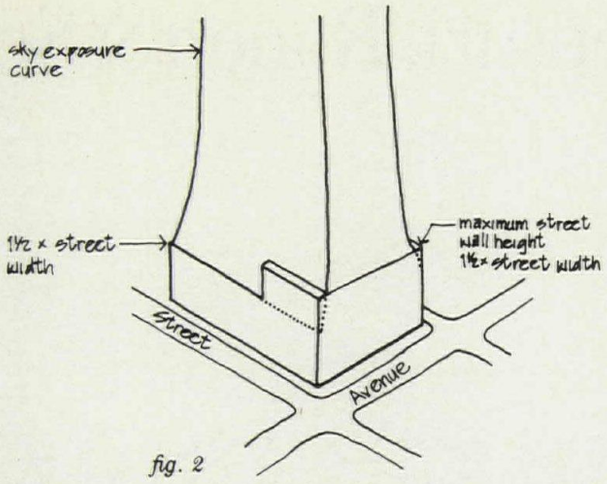


fig. 2

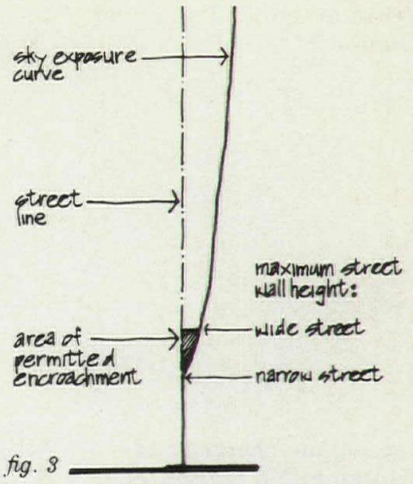
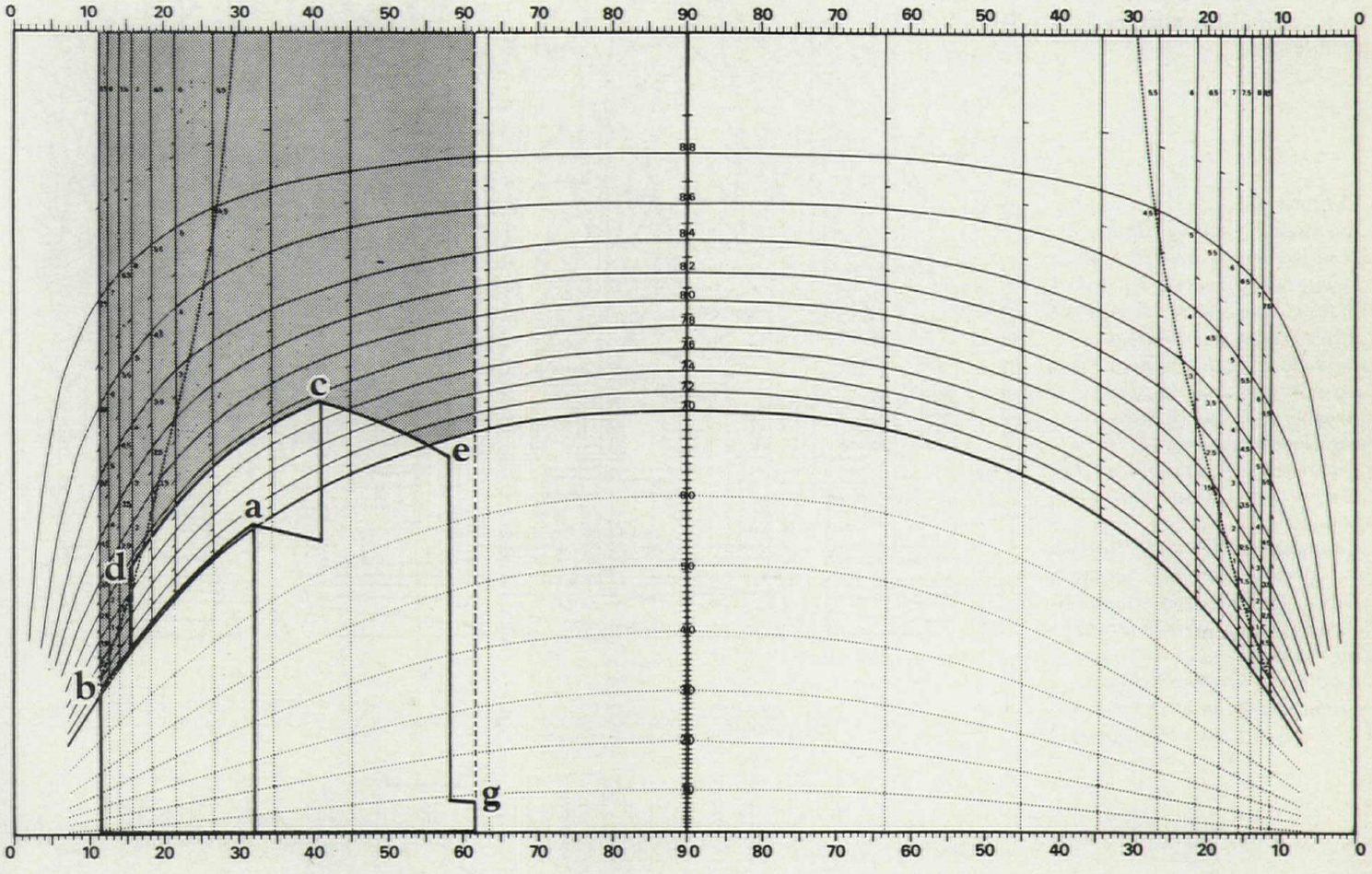
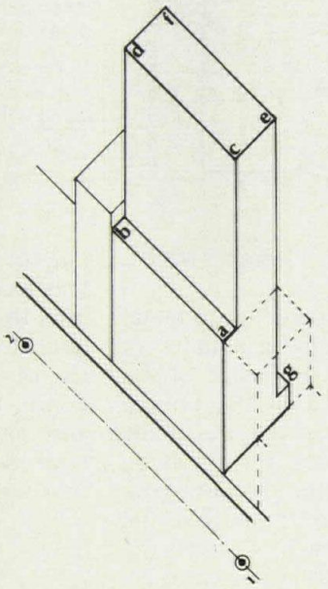


fig. 3



Illustrations of Maximum Street Wall Height (top) show that before set-back is required, a building can rise uninterrupted from the street 1½ times the street's width; where wide and narrow streets intersect, the allowance for wide streets can be carried 100 ft around the corner. The Daylight Evaluation Chart (above) is based on a viewing point at which a pedestrian would be aware of the effect of a building on daylight.



The example building should be scored as follows:

AVAILABLE DAYLIGHT SQUARES	89.9
SQUARES BLOCKED TIMES VALUE	
Squares above 70° blocked	—20.5
Squares below 70° open	+0.
Profile Encroachment	
.1 × 1.5 = .25× 1	—0.4
Total blockage	—20.9

DAYLIGHT SCORE

$$\frac{89.9 - 20.9}{89.9} = .7675 = 76.75\%$$

Venturi, Rauch & Scott Brown

The unique character of Princeton, NJ, is used as a theme to guide growth and as a context for solving problems.

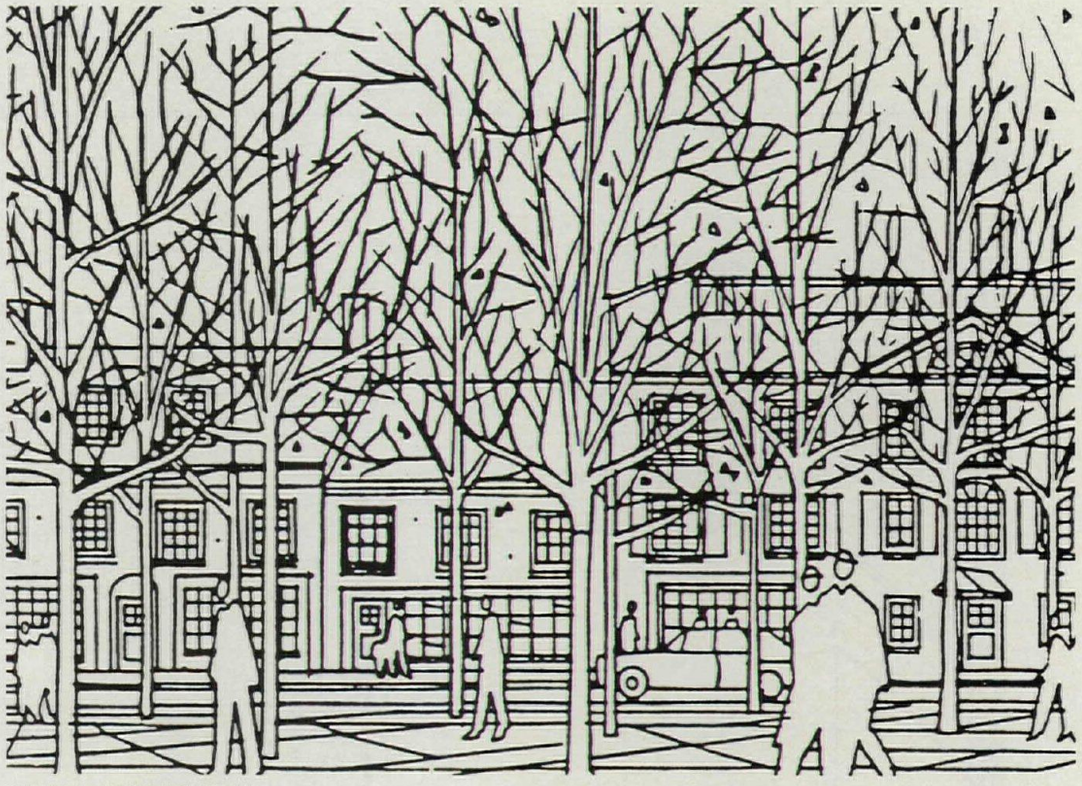
Credits

Architects: *Venturi, Rauch & Scott Brown, Philadelphia, Pa; Denise Scott Brown, principal in charge; James Allen Schmidt and Mary Yee, project directors; Frederic Schwartz, project urban designer and architect; James Bradberry, David Brisbin, Barbara Friedman, Frances Hundt, David Marohn, John Rauch, Lee Rayburn, and Robert Venturi assisting.*

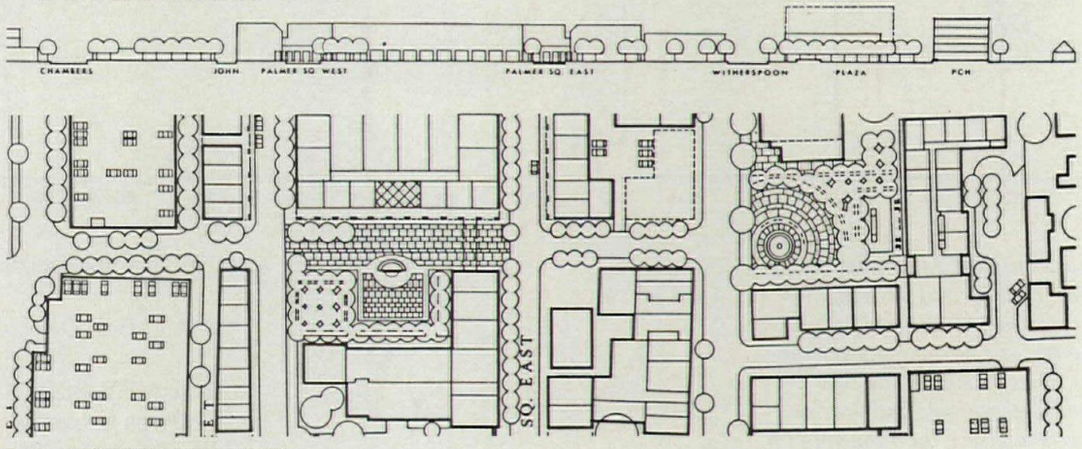
Consultants: *Alan M. Voorhees & Associates, parking survey; John F. Callow, deputy vice president; John R. Wroble, project engineer.*

Renderer: *Frederic Schwartz.*

Client: *Borough of Princeton, NJ, Mayor Robert W. Cawley.*



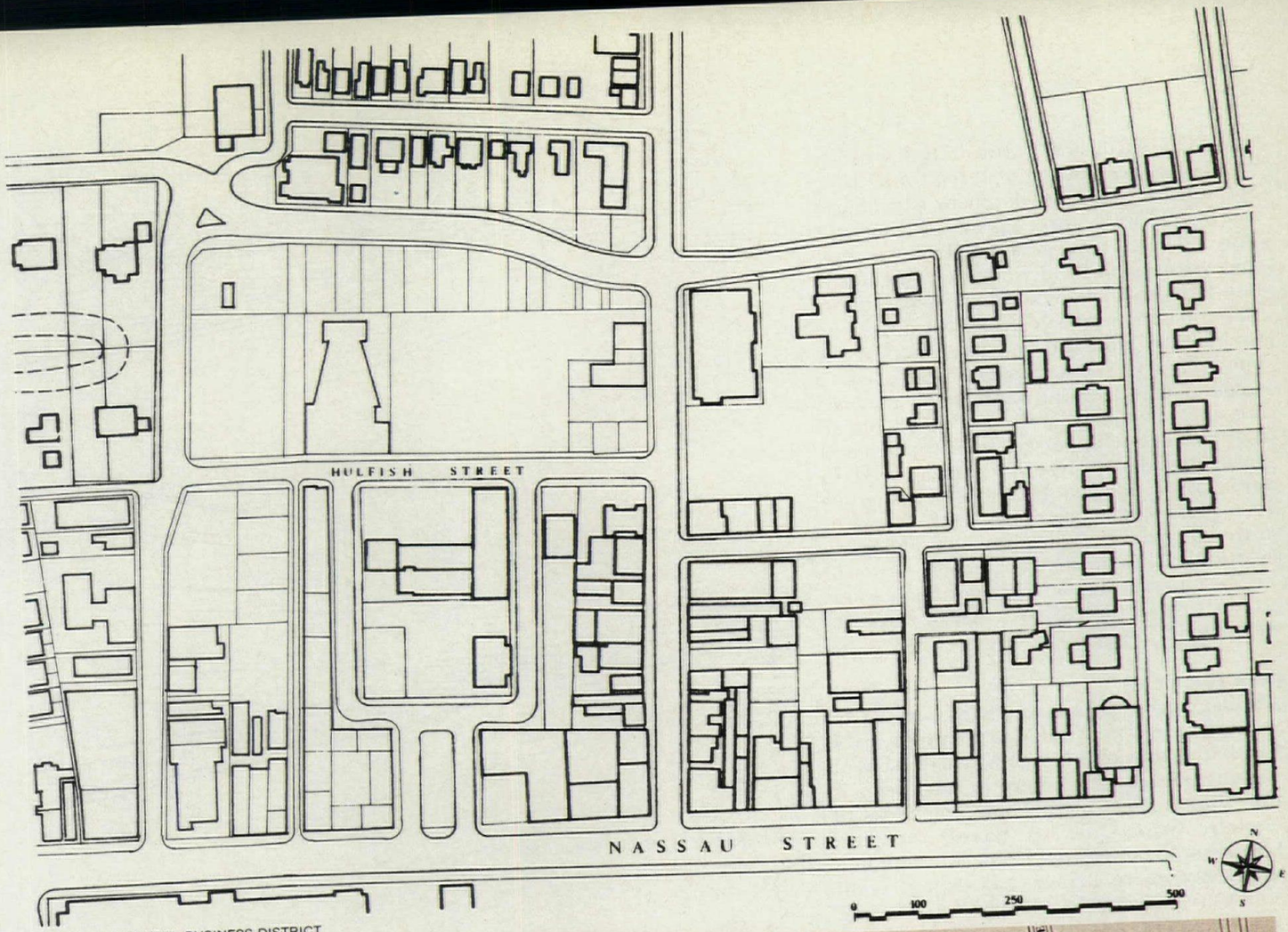
TYPICAL IMAGE OF PRINCETON



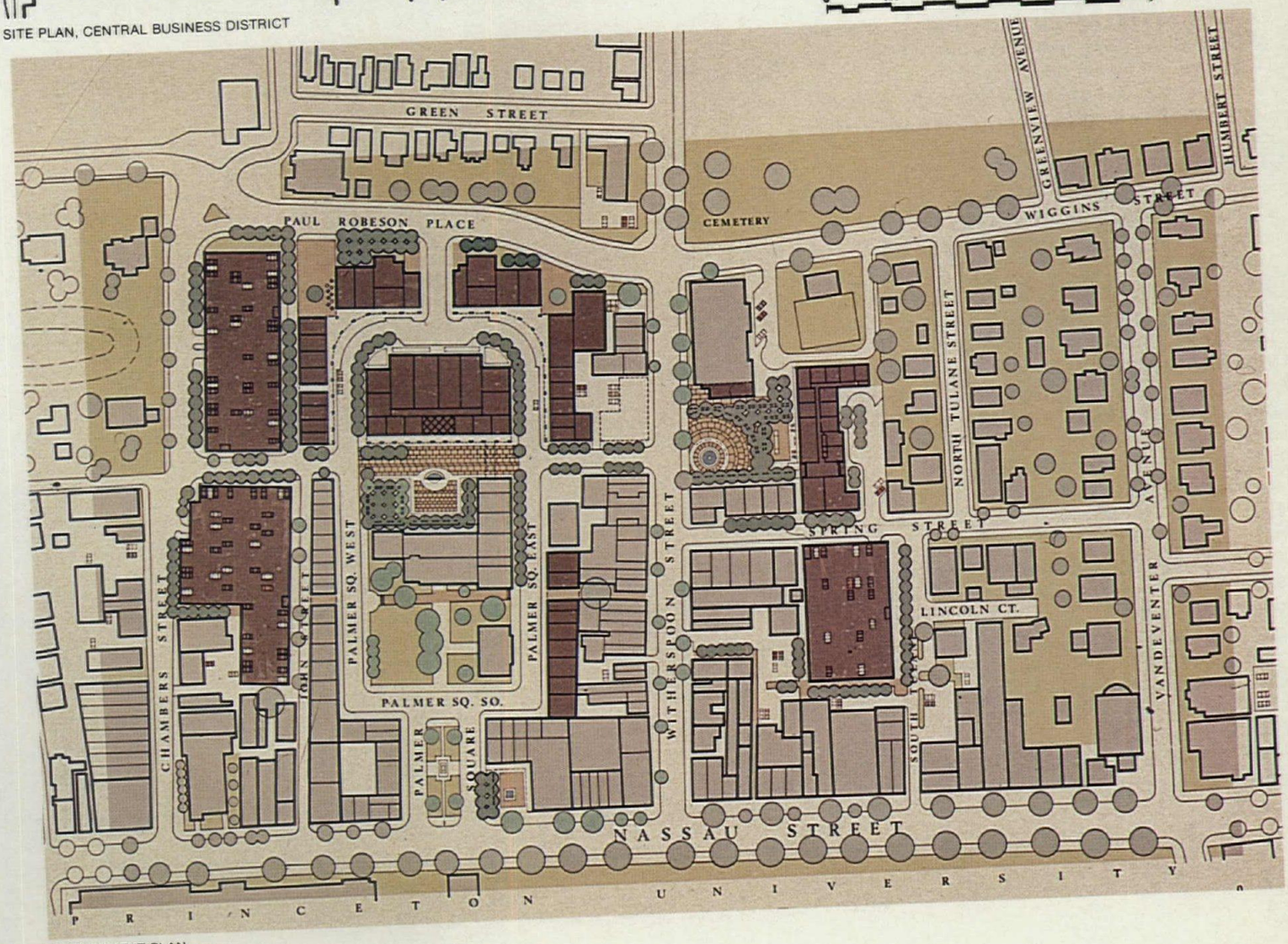
PLAN AND SECTION, HULFISH AXIS

Project: Princeton Urban Design Study, Borough of Princeton, NJ.

Program: This study has been undertaken because residents and distant graduates of Princeton, who hold on to an image of the Princeton they love, hope that the unique character of their town can provide a theme to guide growth and a context for solving problems. The issues that were of most concern to the community were: the bulk of the buildings themselves and their effect on the surrounding properties, particularly as it relates to nearby residential neighborhoods; the traffic effects of additional car trips generated by new development; a general concern about the overall density of development in the central business district; a long-standing concern of business people about parking shortage; and the economic health of the district, particularly as it is threatened by nearby new regional malls.



SITE PLAN, CENTRAL BUSINESS DISTRICT

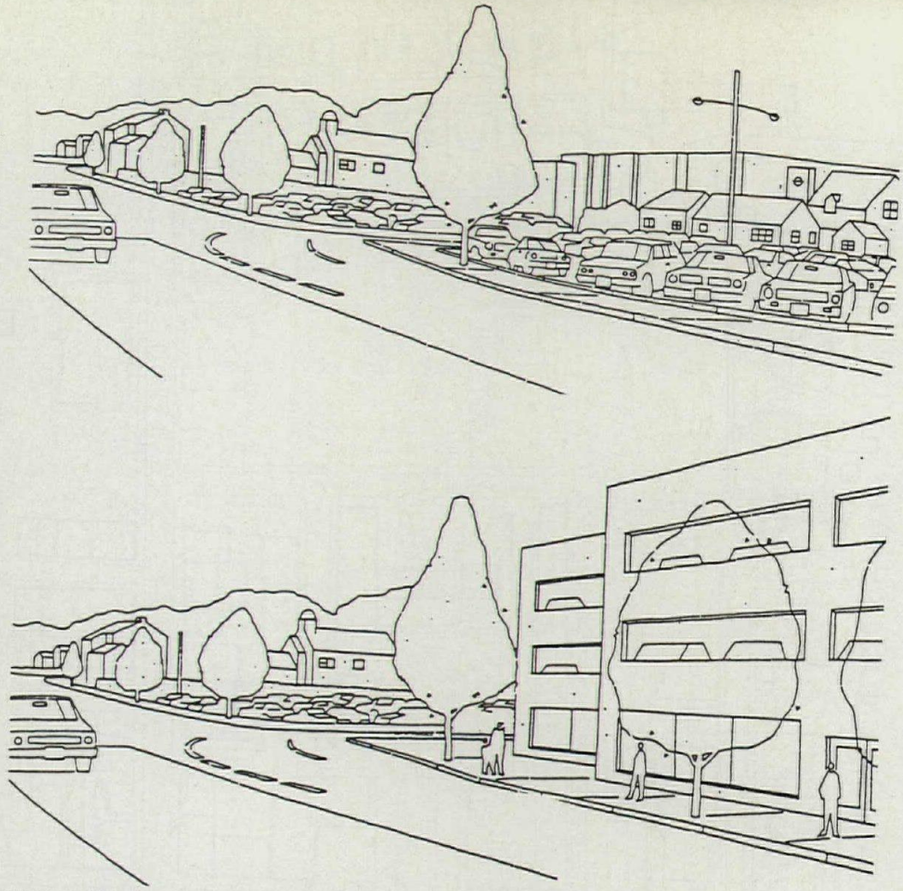


DEVELOPMENT PLAN

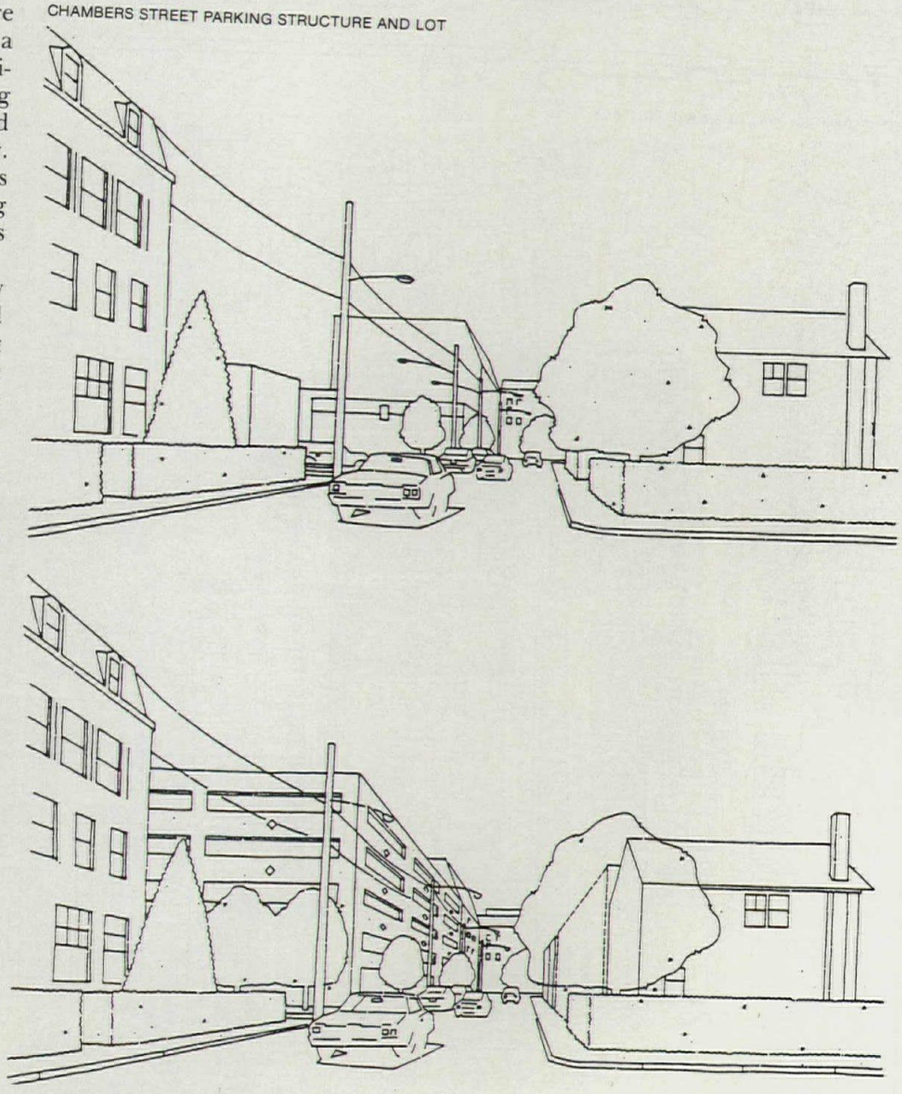
Citation

Site: The small and particularly handsome central business district of Princeton, NJ.
Solution: Physical development is primarily associated with three projects, plus the Borough's parking garages. These include the expansion of Palmer Square to the north, into areas that are now primarily parking; a 100-unit senior citizen project by Princeton Community Housing; and expansion of the public library. The study's chief objective is to accommodate these projects so that they are not only compatible with each other, but so they also define important public spaces and linkages, and to analyze new parking needs in terms of location and scale. Another objective is to gain public acceptance of proposals through community involvement. The study is distinguished in that its purpose is not to create a master plan or zoning ordinance, but rather to lead directly to actual physical development.

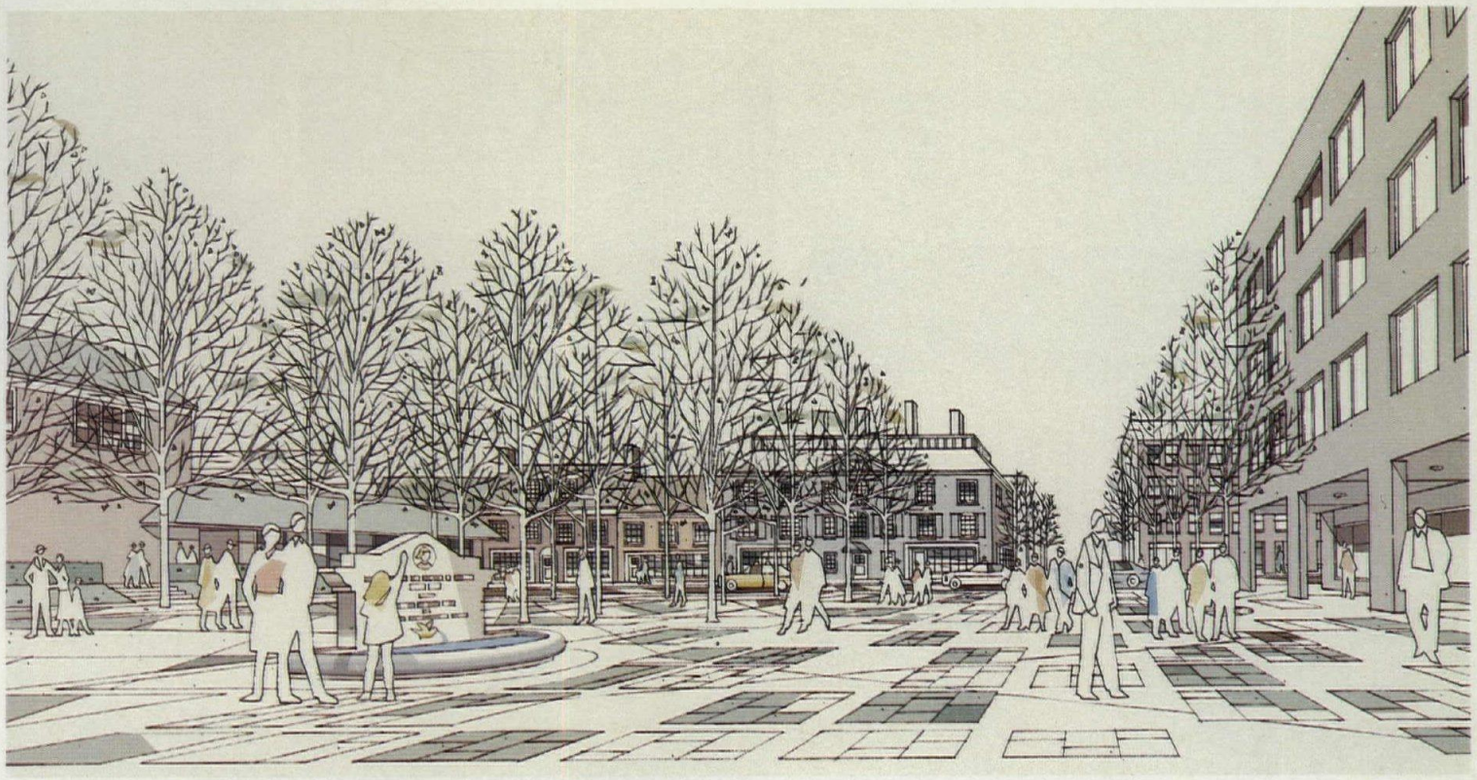
Jury comments
Childs: This study is a very handsome document, appropriately scaled to the problems at hand. It deals with the real and nasty issues of parking garages and where to put them. It uses some formal urban design elements to organize spaces, and yet relaxes the pure formalism that one would expect to find in a larger city where changes to existing conditions were being made. The plan has a feeling of axis, of progression along the space, and yet does it, I think, in a very appropriate way. It analyzes a lot of nasty problems and solves them in very real ways. It looks as if it is going to be implementable and result in some places that will be very pleasant to be in.
Hayden: While the authors of the study speak about planning as a dismal science and about the social art of politics and getting things through, I think actually they are tongue-in-cheek at this point, and they are showing how much economic and local political work had to go on to provide the data for this study. In many ways it does have a lot of graceful qualities, and one would never think of it as the product of something the authors call dismal science. It seems much more to be a proposal with some quite attractive drawings and a sense of real delight in the quality of life in Princeton, and the desire to extend that quality. The authors seem to be trying very hard to link the economic realities of all of the issues in the interests of the elderly, the small-business owners, and people associated with the university. They seem to be struggling to link the economic and the aesthetic, and they are concerned about the staging of the implementation. They generally have supplementary recommendations and some final discussions about what must never happen. In that sense, I think it's a very human sort of study; it obviously reflects a lot of discussion.



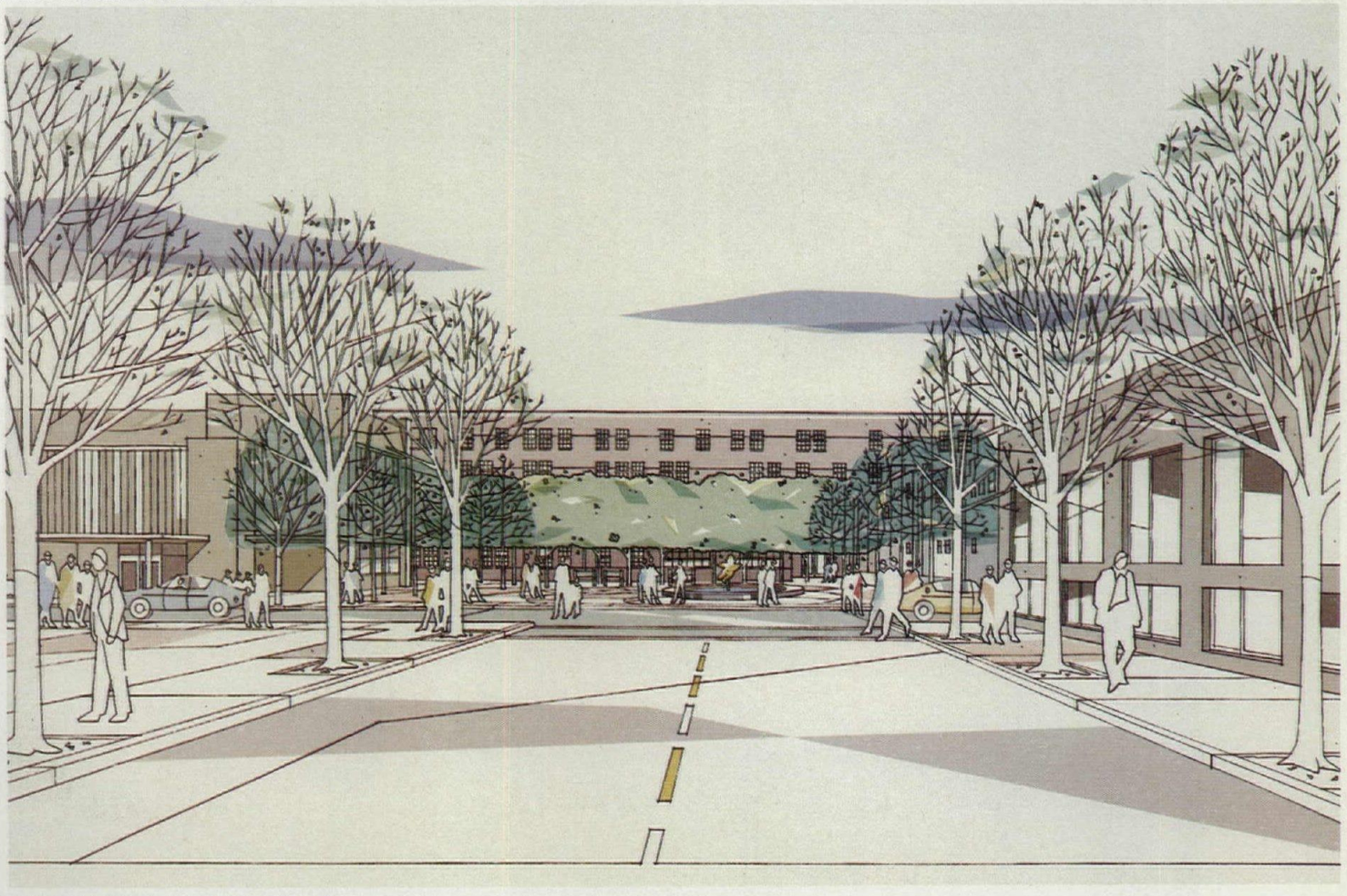
CHAMBERS STREET PARKING STRUCTURE AND LOT



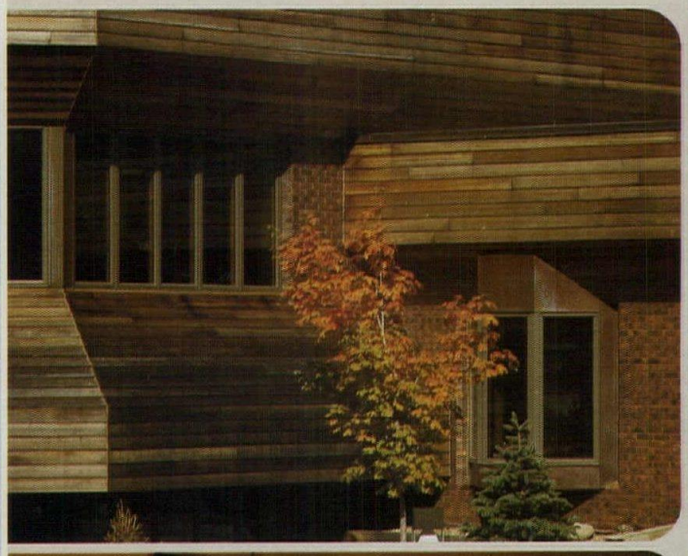
SPRING STREET PARKING STRUCTURE

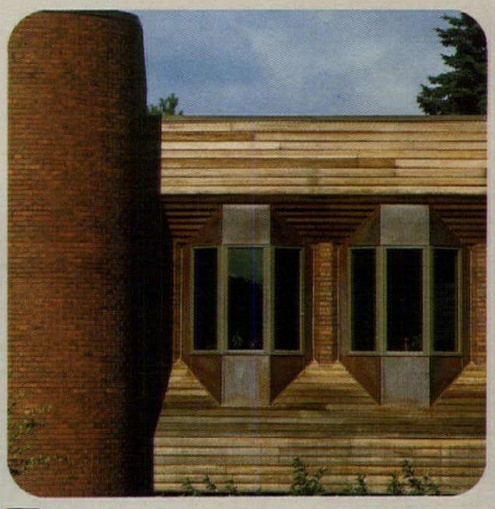


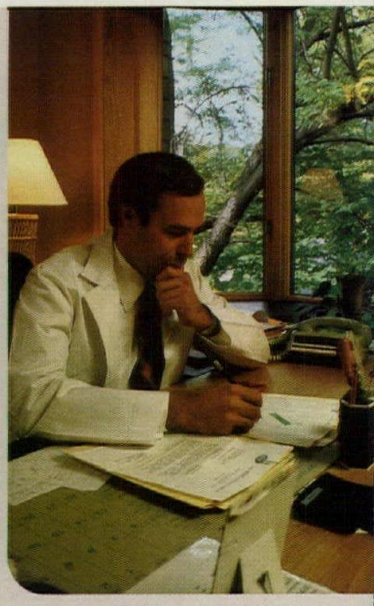
HULFISH STREET AT PALMER SQUARE



LIBRARY PLAZA SEEN FROM HULFISH STREET













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Inside, the Andersen 45° angle bays solved a critical design problem by bringing plenty of natural light and a feeling of openness to the small consultation rooms.

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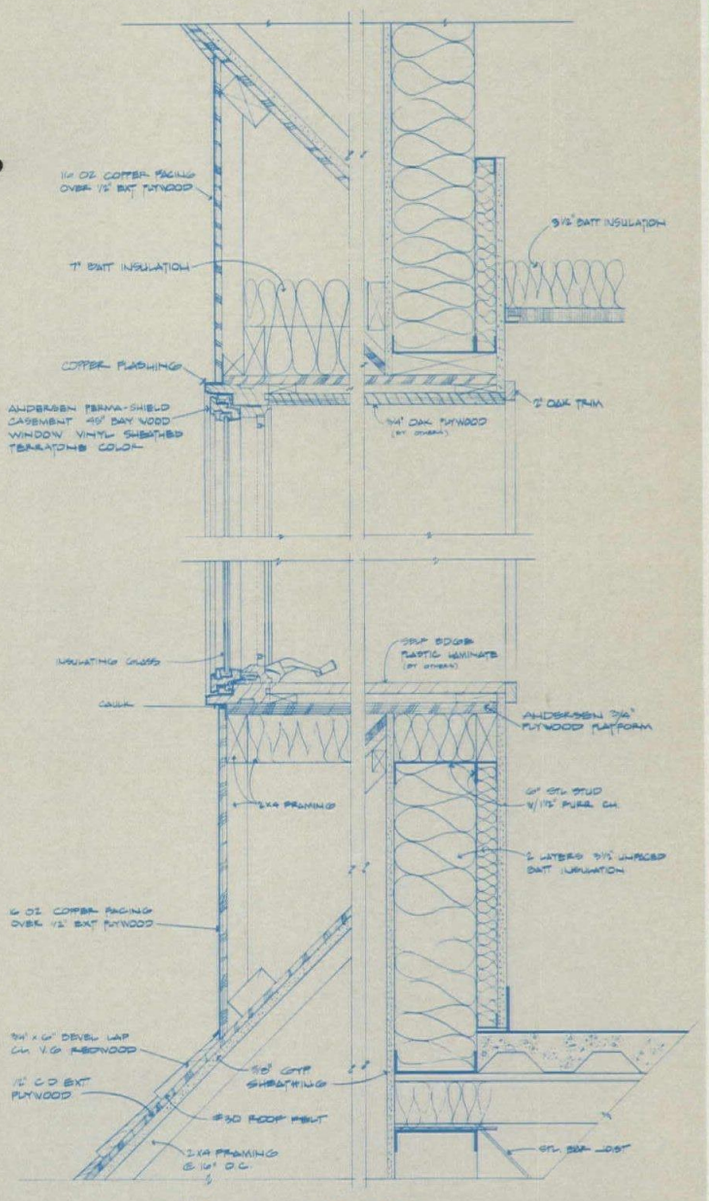
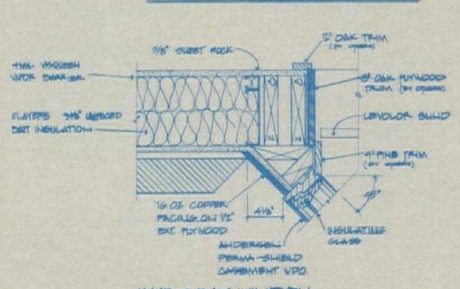


PARTIAL WALL SECTION @ BAY WINDOW



JAMB @ BAY WINDOW

St. Croix Valley Clinic
Stillwater, Minnesota

Architect: Stanley E. Brown, A.I.A.
Denver, Colorado

Printing limitations prohibit exact duplication of Terratone color. Use actual sample for building specifications.

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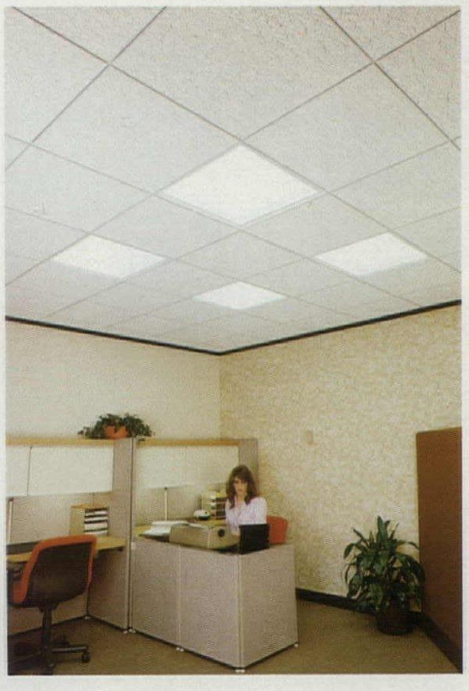

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You can look at Fineline two ways.

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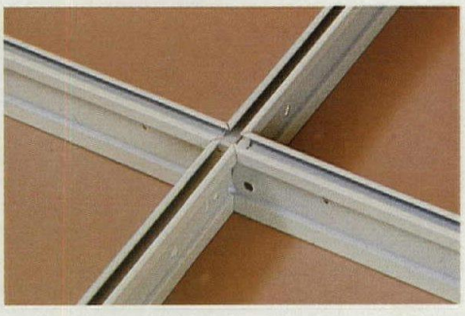
Or you can upgrade from ordinary grid for a surprisingly small amount.



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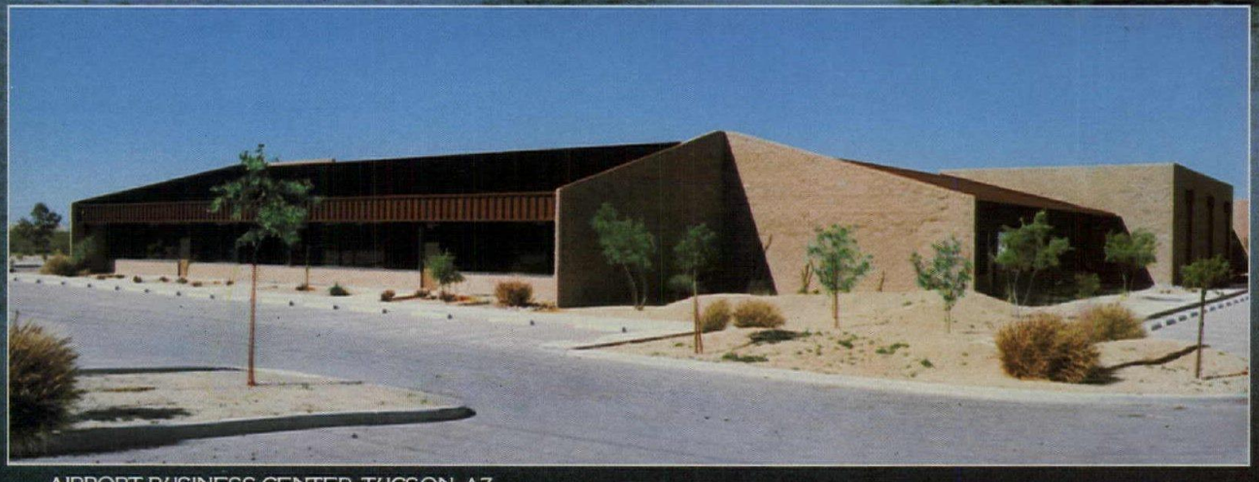
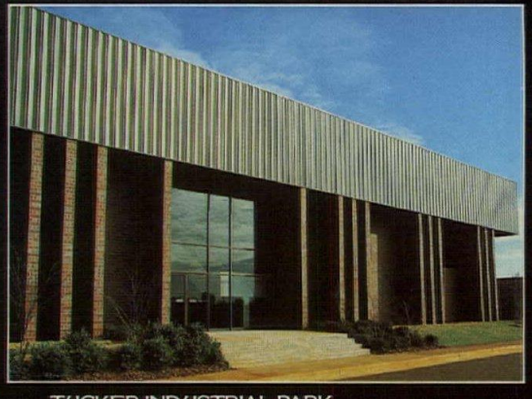
LAKEWOOD BUSINESS PARK, BRADENTON, FL
Building owner: Stephen A. Wilson, Bradenton, FL
Architect: Jerry N. Zoller, A.I.A., P.A., Bradenton, FL



AIRPORT BUSINESS CENTER, TUCSON, AZ
Building owner: Valley Industrial Parks Co.
Architect: The M Group, Tucson, AZ



WOLF POINT INDUSTRIAL PARK, TULSA, OK
Building owner: Eve Incorporated, Tulsa, OK
Architect: Caldwell, George & Associates, Bartlesville, OK



TUCKER INDUSTRIAL PARK,
TUCKER, GA
Building owner: Our Way, Inc., Tucker, GA
Architect: William Breen, Decatur, GA

With today's steel building systems, you get design freedom, economy and on-time construction.

Have you noticed how many pre-engineered steel buildings have been sprouting up lately? There are good reasons for this and visual potential is a major one.

The distinctive structures illustrated demonstrate the variety and beauty of modern steel building systems. They offer the architect virtually limitless flexibility of design and the use of a wide variety of exterior materials.

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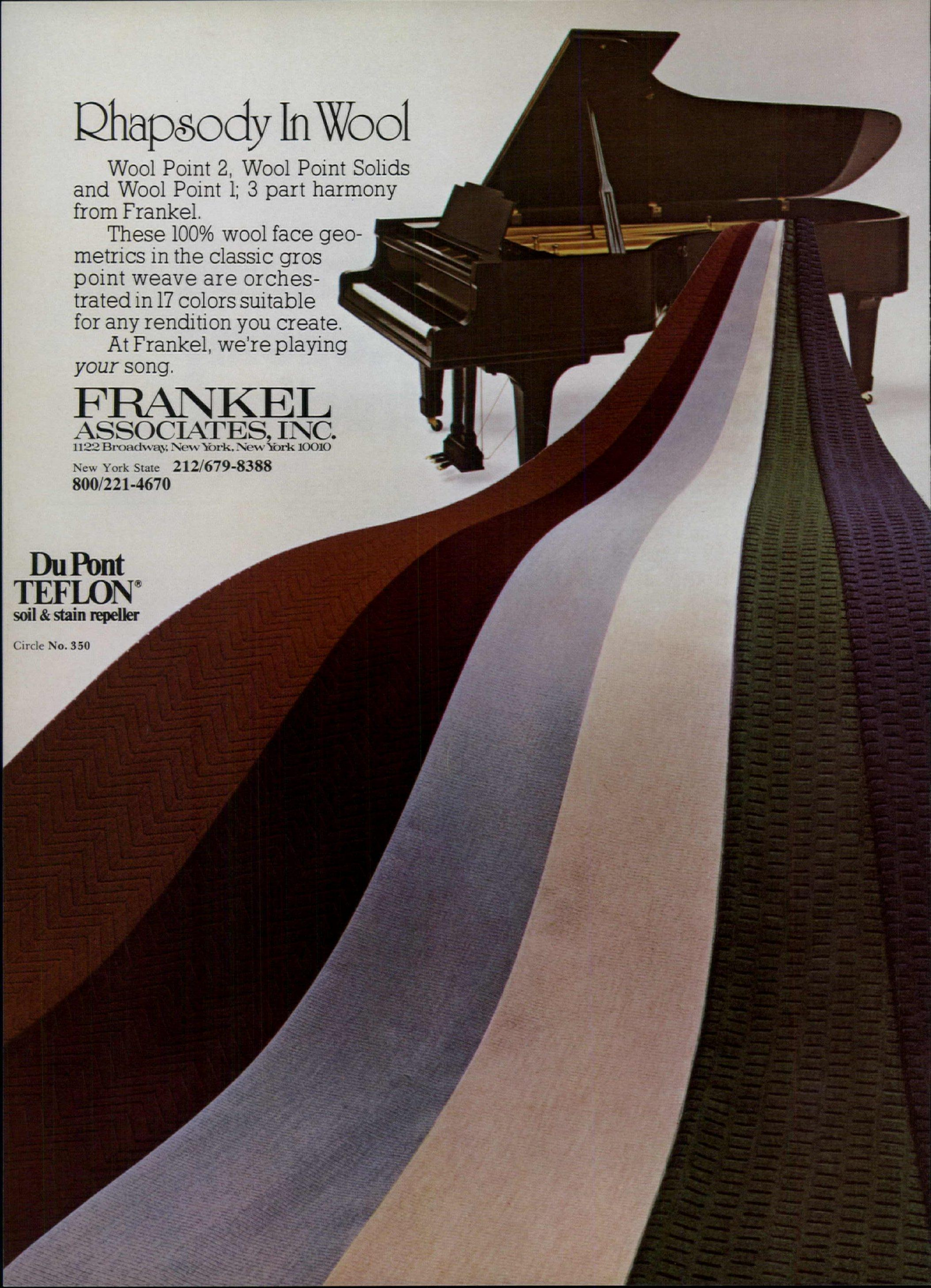
No wonder that, in recent years, nearly half of all building contracts for one- and two-story structures up to 150,000 square feet have been for pre-engineered steel buildings!

Steel building manufacturers and their local dealers are well aware of your aesthetic standards—and want to work with you in achieving them. You'll quickly discover their ability to provide engineering assistance, realistic pricing and delivery information.

USS United States Steel

TRADEMARK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IBA '84: Exhibition/Collection

An exhibition in Berlin is to add permanent buildings throughout the city. So far, it has commissioned a remarkable collection of designs.

Rob Krier's pre-IBA housing in South Friedrichstadt, ***1****. Street in Kreuzberg,* ***2****, where housing shortages have provoked demonstrations. Bomb destruction,* ***3****, in Kreuzberg, 1945.*

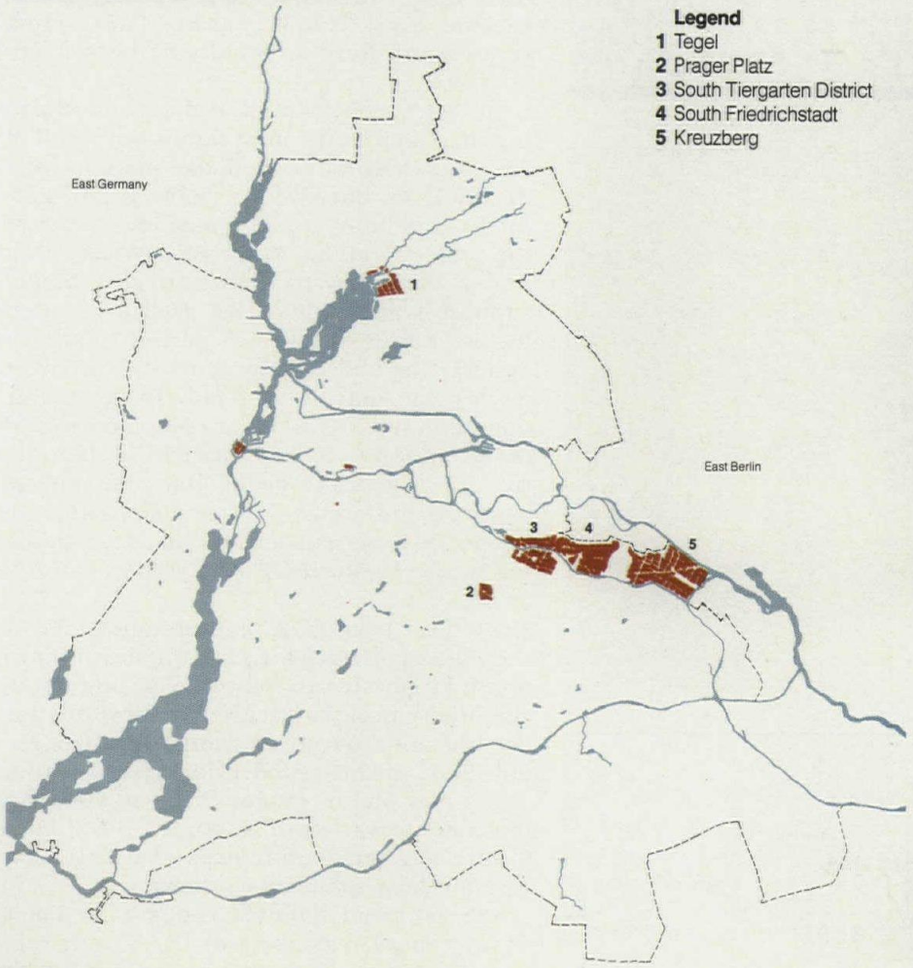


1

A city torn at its heart and constricted at its extremities; architectural scandals that have brought down a government; a housing ownership structure that has led to thousands of vacant apartments, illegal squatters, and violent demonstrations; a star-studded cast of participants in an architectural program that may not be sufficiently tied to the needs and economic realities of the city; a low-key approach to rehabilitation that encourages participation by inhabitants and unemployed workers: all these are factors in a most unusual exhibition sponsored by West Berlin and climaxing in 1984.

In its essence, IBA '84, the International Building Exhibition (P/A, March 1981, p. 32; Sept., p. 38) follows the tradition of its predecessors in Berlin and other parts of Germany: if all goes well, it will not be limited to drawings within a museum, but will consist of built projects that will demonstrate innovative architecture and urban design while forming useful permanent parts of the city. Among the earlier exhibitions, the Weissenhofsiedlung in Stuttgart, built as part of the Werkbund Exhibition on "The Dwelling" in 1927, was a concrete manifesto of architectural rationalism and the "new building," and provided housing still used today. The 1957 Berlin "Interbau," its theme "The City of Tomorrow," reflected the 1950s optimism and the sweeping planning ideals of the day, and built a series of housing blocks in the Hansa district, by prestigious architects such as Aalto, Gropius, and Niemeyer.

Just as each of the earlier exhibitions reflected its time, IBA '84 is unmistakably a product of today. "Living in the Inner City" is its theme, and it will not be limited to a single proscribed campus. The organizers have identified several problem districts to be "mended" in ways responsive to the specific character of the existing neighborhoods, avoiding (even atoning for) the single-



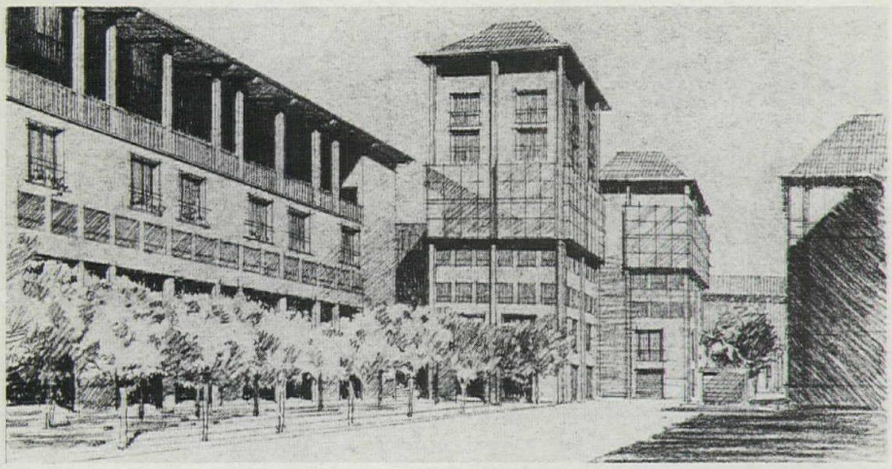
EXHIBITION AREAS, WEST BERLIN



2 Susan Doubilet



3



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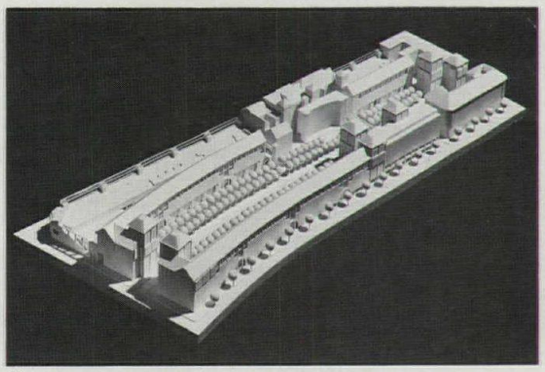
4, 5, 6 Winning scheme for South Friedrichstadt block 4 by Oriol Bohigas, Mackay, and Martorell of Barcelona. Two parallel linear dark brick buildings, incorporating existing structures, use modulated structural bays permitting industrialized and prefabricated construction. Occupants of the housing, offices, and administrative bureaus will use the interior of the block, shown lined with plentiful trees, for pedestrian circulation and private car access. Towers define the spaces. The buildings follow the street curve, inflecting from the adjacent Wall (see text).



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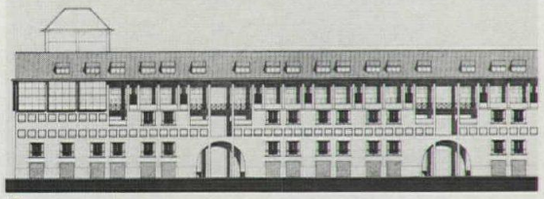

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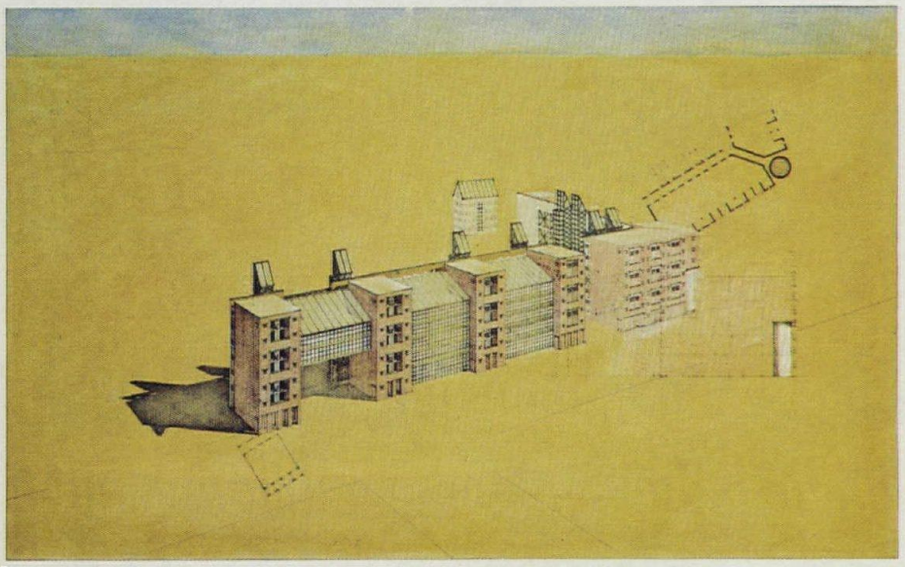
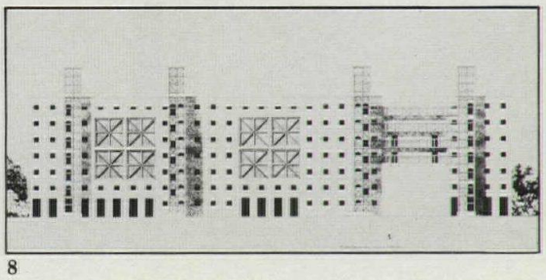


7

7, 8 Aldo Rossi and Gianni Braghieri's winning scheme for block 10 respects the alignment of the street. Continuous façades, however, do break to reveal the greenery within. Two giant obelisks and elevator towers punctuate brick and copper-roofed glass buildings.



8

minded urban renewal so evident in the city's post-war development. The approaches are comprehensive: old buildings are being restored, and new projects will be built; most of the new buildings will be residential, but major cultural and institutional complexes are planned where appropriate, to balance uses and revitalize neighborhoods; parks are being laid out, city squares are to be redesigned, and street patterns will be reinforced. While urgent social needs must be relieved, IBA director J.P. Kleihues insists that the artistic dimension be addressed as well.

Problems

New construction and restoration are organized in separate sections, and here begins the tale of discord. Many argue that the low-key restoration program, directed by Hardt-Waltherr Hämer, is the truly innovative wing. The program is being implemented in the problem districts of Charlottenberg and Kreuzberg, where a strained housing ownership/subsidy situation, aggravated by class and racial problems, has led to demonstrations and violence (see p. 201). Hämer's supporters insist that his technical developments and citizen participation systems stretch the Mark most wisely.

New building director Josef Paul Kleihues, countering his critics, argues that "to justify the denial of artistic needs . . . by pointing to urgent social problems is nothing short of cynicism." His group, searching for innovative solutions, has organized a series of competitions, some open, some limited, that have attracted stellar participants: among the winners and runners-up are Stirling, Botta, Erskine, Rossi, Isozaki. . . . Even the unbuilt projects will form an archive of historic importance.

In fact, a collection of architectural drawings may well be the most significant result of IBA '84. Celebrations will take place in 1984 in any case, but shifting political and economic conditions (p. 201) may leave most of the projects unbuilt. While each project must find a developer to realize it, government support is mandatory. IBA itself is financed by the Berlin Senate (75 percent) and the Federal Republic of Germany (25 percent). At this time, only the Tegel phosphate extraction plant (p. 204) is under construction, and the extension to Krier's Ritterstrasse housing (p. 197) is about to begin. But competitions continue: in December, three juries gathered, one to judge submissions for an annex building to the National Gallery by Mies van der Rohe.

On these pages, P/A presents a portfolio of the winning designs for 11 of the sites, four in South Friedrichstadt (on this page and opposite) where projects are given first priority for construction; four in the Tiergarten area (pp. 200–203), given second priority; and two in Tegel and one in Prager Platz (p. 204). To illustrate the variety of responses, the Science Centre is given slightly expanded coverage, with all three submissions shown.

This portfolio, however, can give but a hint of the remarkable extent of IBA's undertaking, which is also being presented in a travel-

ing exhibition that has been shown in Vienna, is now in Florence, will be in London and Amsterdam in the spring, and will arrive in America this summer—first in New York, and then possibly in Chicago, San Francisco, and Los Angeles.

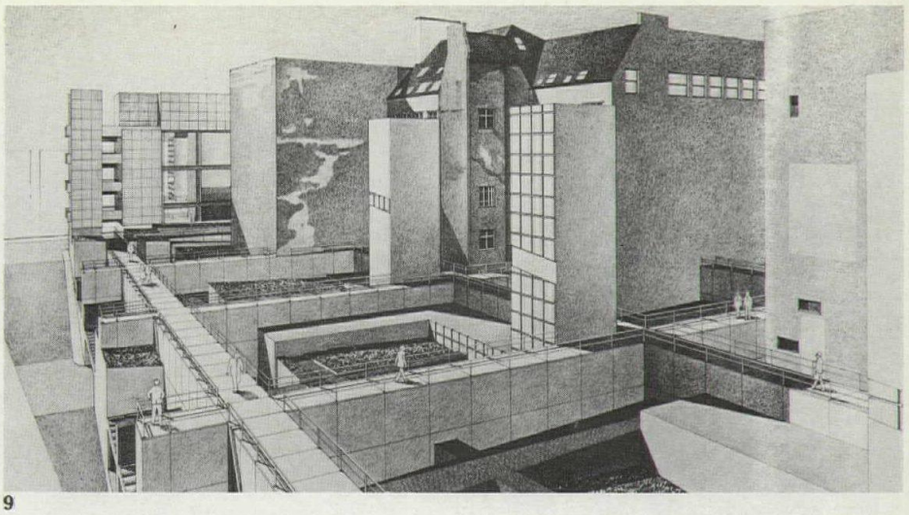
It will be unfortunate if IBA '84, with all its ambitions to make permanent additions to the city, is viewed mainly on the cloistered walls of an exhibition room, as drawings. Perhaps this, too, is a sign of the times.

South Friedrichstadt

Now a decimated peripheral area of Berlin bordered on the north by the Wall, South Friedrichstadt was laid out in the middle of the 18th Century with long, striking avenues meeting in a plaza. All has changed drastically. Not only were most of its buildings destroyed in 1945, but its location was no longer central when East and West split. Post-war planning, fortunately scarcely realized, would have cut highways through the area. As a legacy of these plans, there are islands of grouped 18-story apartment slabs and isolated commercial buildings. A few old industrial and commercial buildings still remain. For the most part, the area now consists of fields of wartime ruins, used for storage or parking lots, or simply unused.

Present plans include rebuilding, recalling the history of the area by following the original street layout; preserving existing buildings, such as the Victoria Insurance Company, where the IBA headquarters are located; building housing (the extension of Krier's Ritterstrasse housing, p. 197, forms part of this scheme); providing amenities, including open space—a large garden for the Berlin Museum and parks in the former Prinz Albrecht Garden and on the site of the damaged Anhalter railway terminus—to partially offset the disturbance to residents that delivery trucks and close to 20,000 commercial employees are felt to present.

The four-block area shown on these two pages, each of which was designed in a separate competition, possesses characteristics that can be considered symbolic of the entire neighborhood. The blocks straddle Friedrichstrasse, one of the avenues emanating from Mehringplatz (the original plaza, now altered according to a 1962 scheme by Hans Scharoun); and two of the blocks actually border the Wall at Checkpoint Charlie, forcing the issue of whether or not to accept the fact of its existence. The Eisenman/Robertson scheme on Block 5 (P/A, March 1981, p. 32) explicitly interprets its surrealist nature, providing, in addition to offices and housing, a Museum of the Artificially Excavated City. The Bohigas scheme on Block 4 almost ignores the Wall, thereby implicitly enacting the surrealist nature of placid existence beside a monstrosity: its northern building barely inflects away from the Wall, leaving space for basketball courts and a promenade with undulating, Park Güell-like seating.



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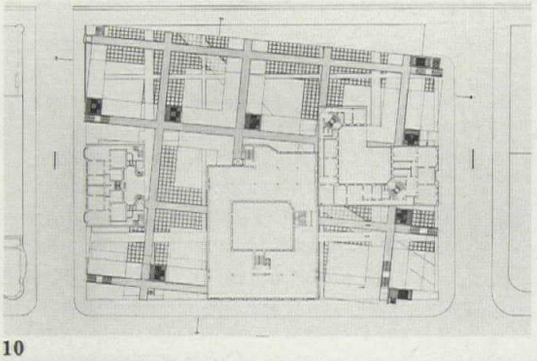

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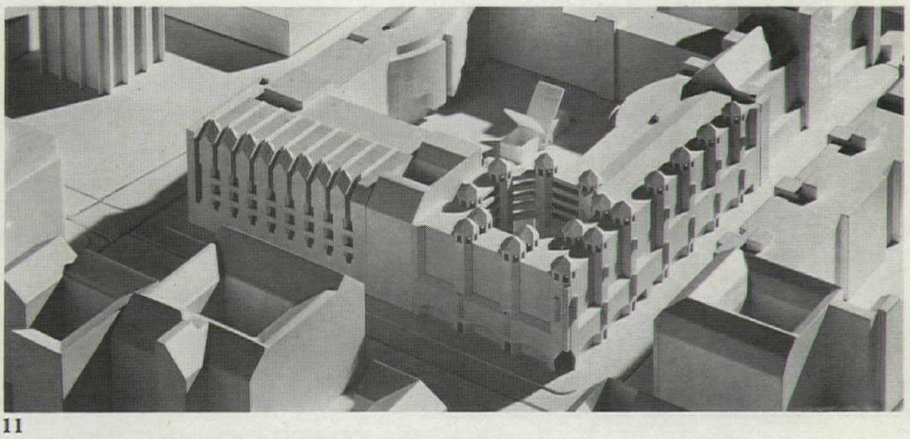
9, 10 *Eisenman/Robertson's block 5 design, coolly brilliant, claims "to solve the quotidian economic problems of Berlin and at the same time to give to the more spiritual ones," monumentalizing its surreal site beside Checkpoint Charlie. Offices, housing, and a new museum enclose a contemplative public garden composed of a series of skewed symbolic grids.*



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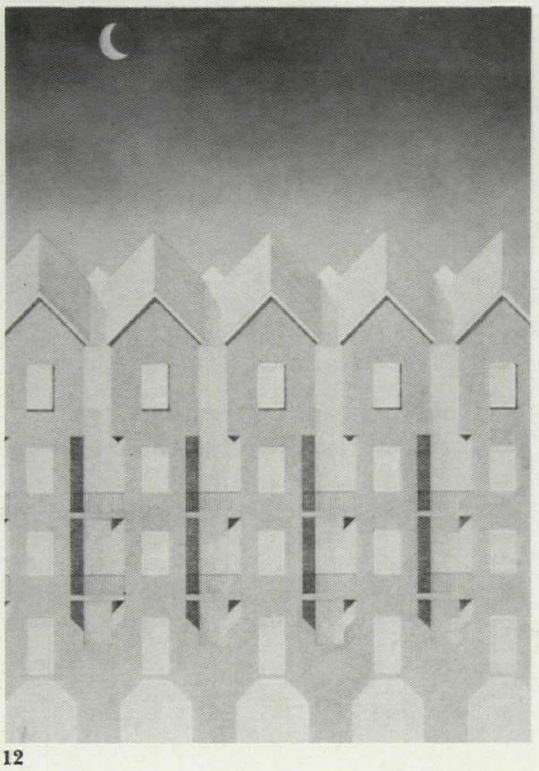

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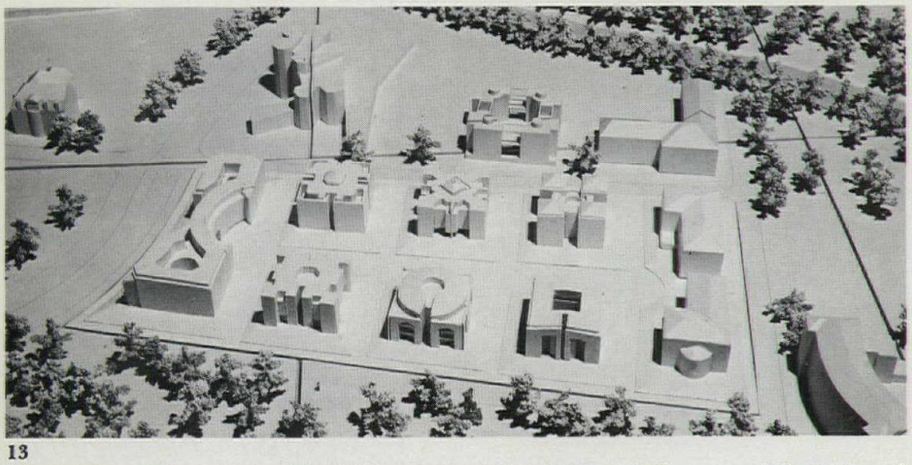
11, 12 *Block 10's winning design by Bétrix, Consolascio, Reichlin, Reinhardt of Zurich maintains street alignment while introducing complexities, clever expressionistic allusions, and metaphors referring to existing buildings on the site. Several housing units are incorporated. Rooms in the student hostel,* ***12****, are staggered horizontally from the façade to bring light to the main-floor common room. The corner building is arranged around a galleried light well. In the center of the courtyard are squash courts under a light butterfly roof, and at this point the lateral buildings curve inwards, giving a baroque quality to the court.*



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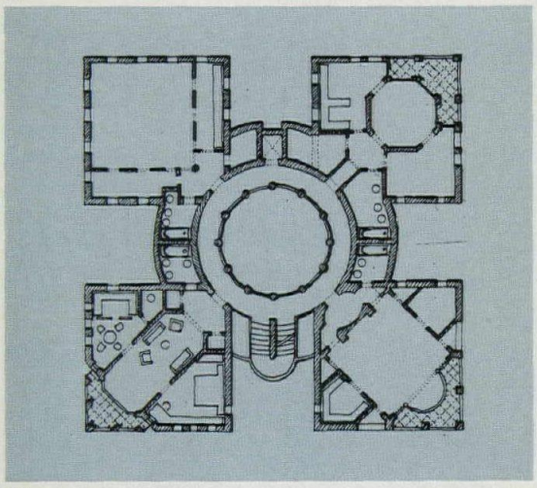
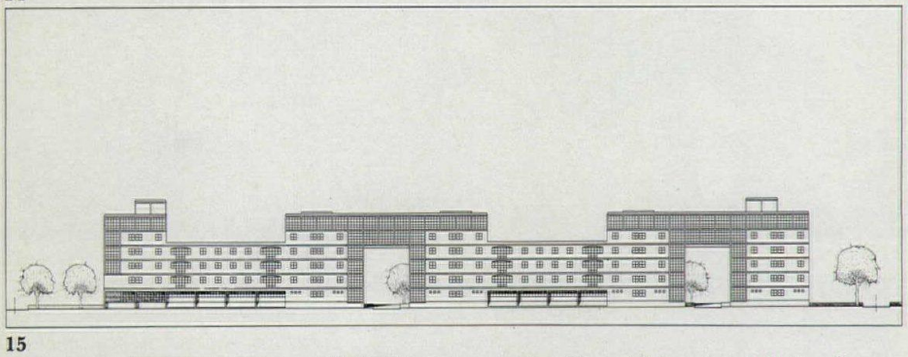


14

13, 14 The general disposition of Rob Krier's housing blocks on a site adjacent to the Tiergarten Park is strong and justified: the proximity to the park mandated open, small-scale development; the villa nature of the old diplomatic quarter inspired avoidance of typical street layouts; and the size of the new buildings was based on the former Norwegian Embassy. What does not seem justified, however, is the cramming of perfectly formal room shapes into very small apartment areas; layouts vary, as does their success.



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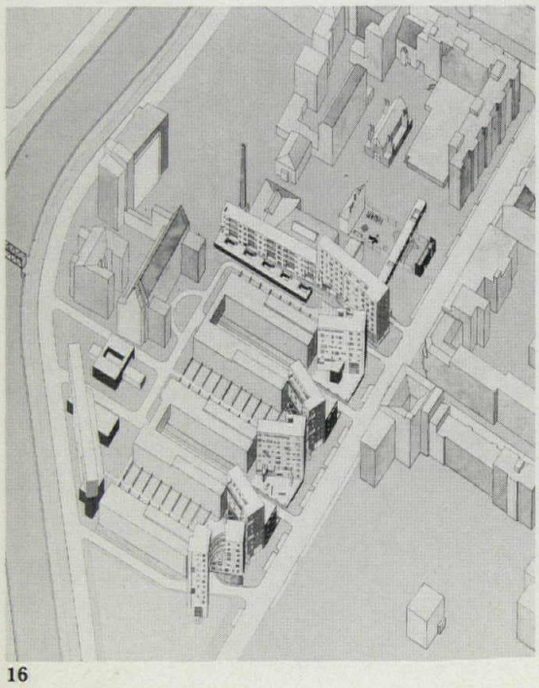

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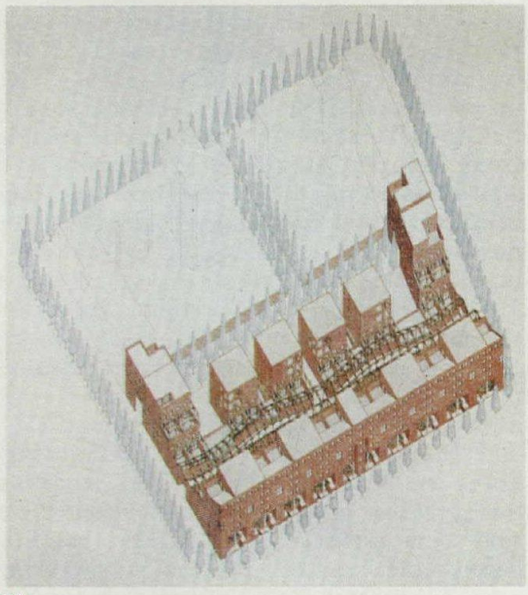
Gregotti Associates' design for a site south of the Landwehr Canal, ***15****, uses corner towers, large archways, the overlapping of unbroken walls and metal frames to propose a hierarchy in the large block language. Rem Koolhaas and Elias Zengalis' design for the same site,* ***16****, also allows glimpses, typical in Berlin, into the interior of the block (as does Rossi on another site,* ***7****) but does so using angled 8-story slabs, which seem to intrude on the narrow site. For a different site near Lützowplatz Square, O.M. Ungers,* ***17****, provides a continuous wall on the outside like a skin, to separate the individual, freestanding, private houses inside.*

South Tiergarten

The South Tiergarten district has been, and is even now in its desperately damaged state, varied and impressive. On its northern half, the large, still well-used romantic Tiergarten park, laid out in 1833–40 by Peter Joseph Lenné, faced elegant mansions and awesome embassies, the most imposing of which, among them the 1938 Italian and Japanese, still stand in crumbling form on the remaining vestiges of grand roads. The northeast corner is bitten away by the Wall. Towards the east, isolated in a fallow field, is the Cultural "Forum" of the Kemperplatt, with Mies van der Rohe's National Gallery, Hans Scharoun's Philharmonie and State Library, and August Stüler's 1845 Matthäikirche. The Landwehr Canal meanders across the center of the district, and in the southern half, development has been denser.

In the IBA plans, the contrasts in the area will remain. The northern half of the Diplomatic Quarter will be used for recreation to relieve congestion in the Tiergarten park. On a block at the very western end of the area bordering the park, near the city center, housing will be built by Rob Krier, providing accommodation for large and small families. To enliven the Cultural Forum of Kemperplatz, residential development is planned. Facing the Landwehr Canal, filling a gap between the National Gallery and the 1930 Shell-Haus, a Science Centre is to be built to plans of James Stirling and Michael Wilford.

South of the Landwehr Canal, reinforcing the denser nature of the area, 39 townhouses will be built; no first prize was awarded in the competition for this block: Gregotti Associates won second prize, and OMA, third. To the west of the townhouse site, Lützowplatz is to be remade into an urban square, emphasizing the axis to squares on the north and south. And adjacent to Lützowplatz, housing will be built to the designs of O.M. Ungers.



17

The Science Centre

A cruciform, apsed basilica; a stoa; a hexagonal tower; a semicircular theater; a Norman keep: these forms (as characterized by IBA organizer V.M. Lampugnani) will cluster around a garden completed by a turn-of-the-century administrative building. They comprise the WZB, the Science Centre to be located on the northern side of the Landwehr Canal, housing three related institutes.

The collection of shapes, venerable in typology but childlike in fact, is the design of James Stirling, Michael Wilford & Associates, winners in a limited competition that included the Austrian architect Hans Hollein (who dropped out because of the restrictions imposed by the retention of the German Reich Insurance Office), the Swiss Ticino architect Mario Botta, and the Berlin group of Bangert, Jansen, Scholz and Schultes.

Stirling's plans are not only cute: in outline they are clever. In a district historically comprised of discrete buildings, the highly active forms pack a fair amount of floor area into clearly read elements, allowing the existing building to remain discrete as well. They enclose a tightly exciting garden and leave the southeast corner of the site clear for views of the Shell-Haus.

The design, however, plays with random entrances into highly cued forms, a game that is bound to be disappointing, if not downright confusing. But it is the propulsion of the plans into the third dimension that is most disappointing. Floors are piled upon floors like so many equal slabs, differentiated, as in the Fogg Museum at Harvard (P/A, June 1981, p. 25), by alternately colored bands, ending unceremoniously with a flat roof. A whole floor in width, the bands seem not so much a reference to the elegant Shell-Haus as the result of depleted energy after the creation of many odd forms. Stirling, these days, seems to have window problems. While at the Clore Gallery (P/A, Nov. 1981) the windows are awkward but expressive, at Fogg only bands seem to control a case of galloping window-willfulness. At the Science Centre, after so much formal activity, the windows are by necessity repetitive; unfortunately, they are also oppressive, surrounded by precast concrete projecting equally on top, bottom, and sides, recalling one of the less resonant and endearing motifs of Nazi architecture.

With their flat roofs, repetitive windows, and pink-and-white stripes, one wants to pick up the pieces and turn them upside down. The Science Centre is not a building; it is a toy.

Berlin and IBA today

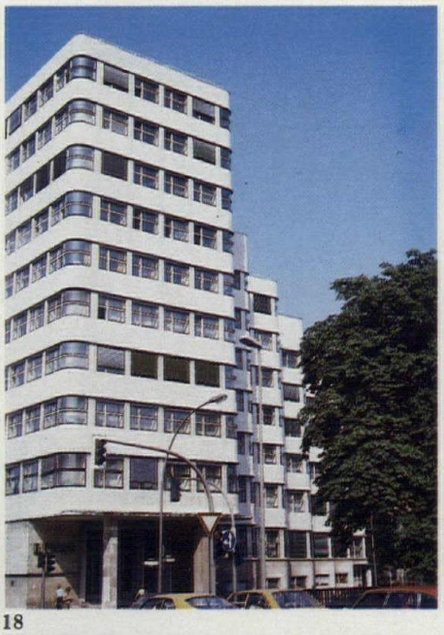
Conditions in Berlin do not augur well for ambitious architectural undertakings. Berlin has a housing problem aggravated by its population imbalance and an outmoded subsidy program. Because of the city's isolation as an outpost of Western capitalist democracy deep within East Germany, upwardly mobile citizens tend to move away, leaving a population for the most part unable to pay high rents: students avoiding conscription in the draft-exempt city, old people attached to



KEMPERPLATZ AREA, 1980


KEMPERPLATZ AREA, 1945


KEMPERPLATZ AREA, 1900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Susan Doubilet
19


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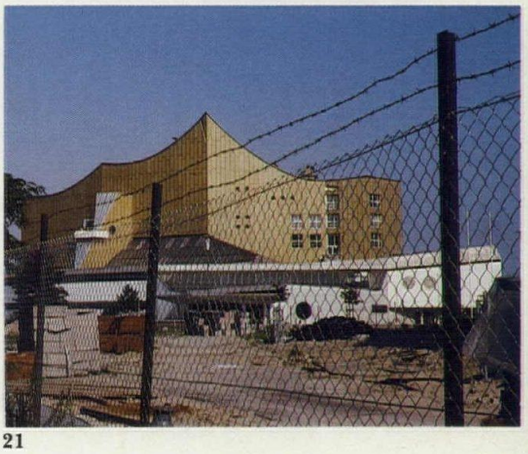
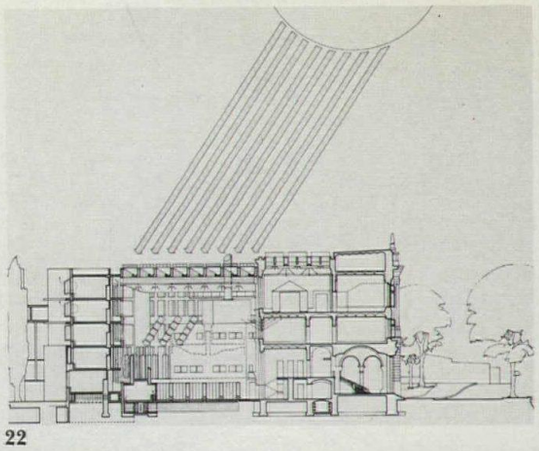
The context of the proposed Science Centre is highly varied. To its west, along the Landwehr Canal, is the 1930 Shell-Haus (now Bewag) by Emil Fahrenkamp, ***18.*** *On the Science Centre site, to be incorporated within the complex, is the former German Reich Insurance Office,* ***19, 20.*** *To the east is Mies van der Rohe's National Gallery, and further to the north and east are Hans Scharoun's Philharmonie,* ***21,*** *his State Library, and the Matthäikirche.*


21

their hometown, and immigrant laborers, many from Turkey, attracted by the relative abundance (now shrinking) of work and wages. Cooperative building societies, under a system first founded in the 1880s, own many of the existing residential buildings, but the state's subsidy program, which pays up to 75 percent of the rent (whether or not the tenant remains needy) controls the rent scale so that many of the buildings no longer bring sufficient income for their maintenance. Many owners then try to keep their buildings



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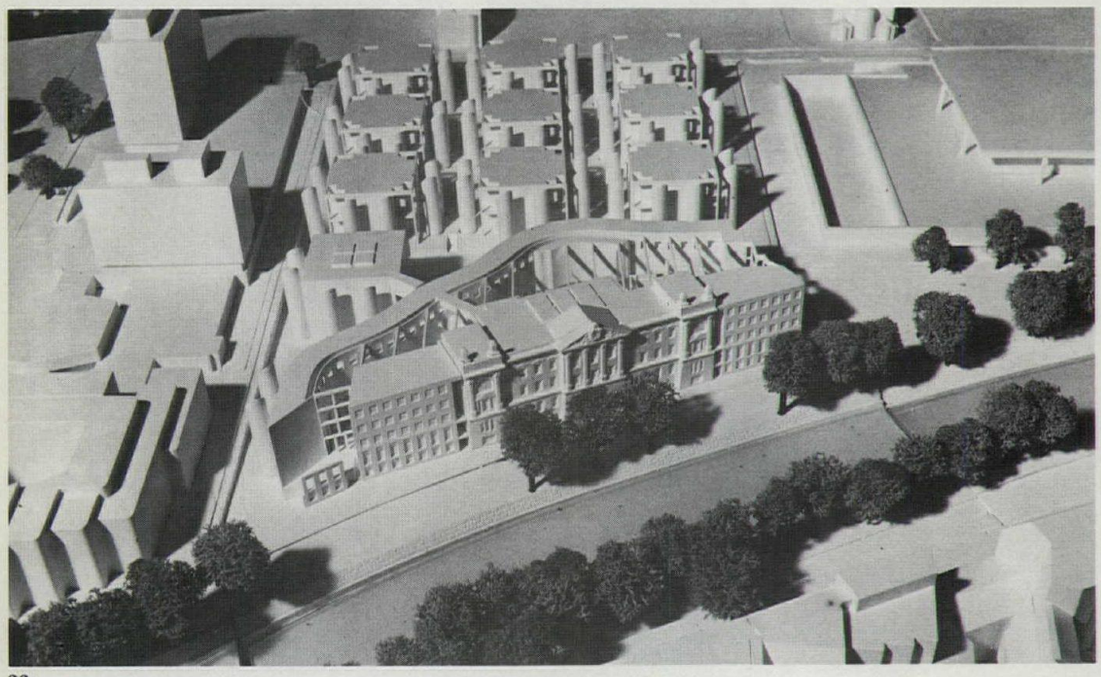

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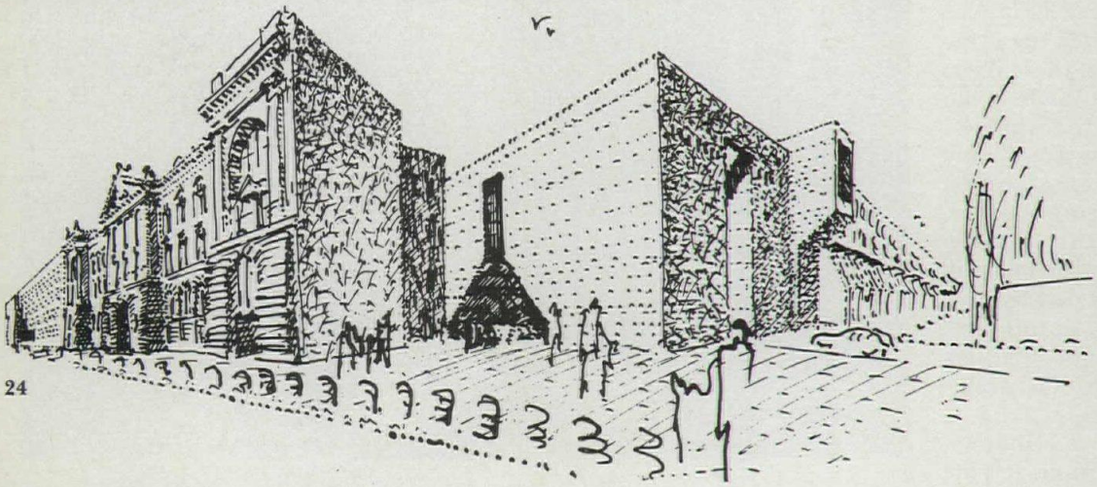

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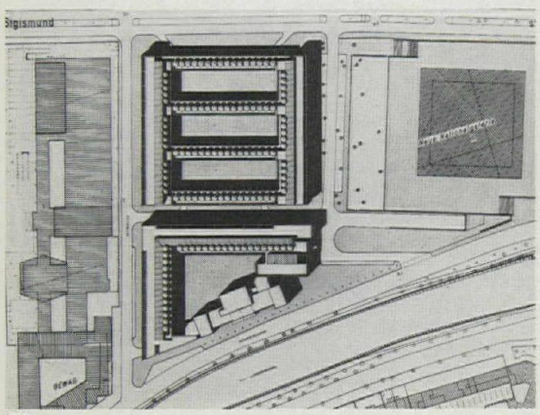

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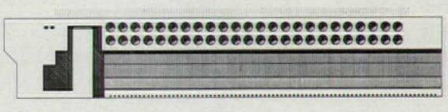

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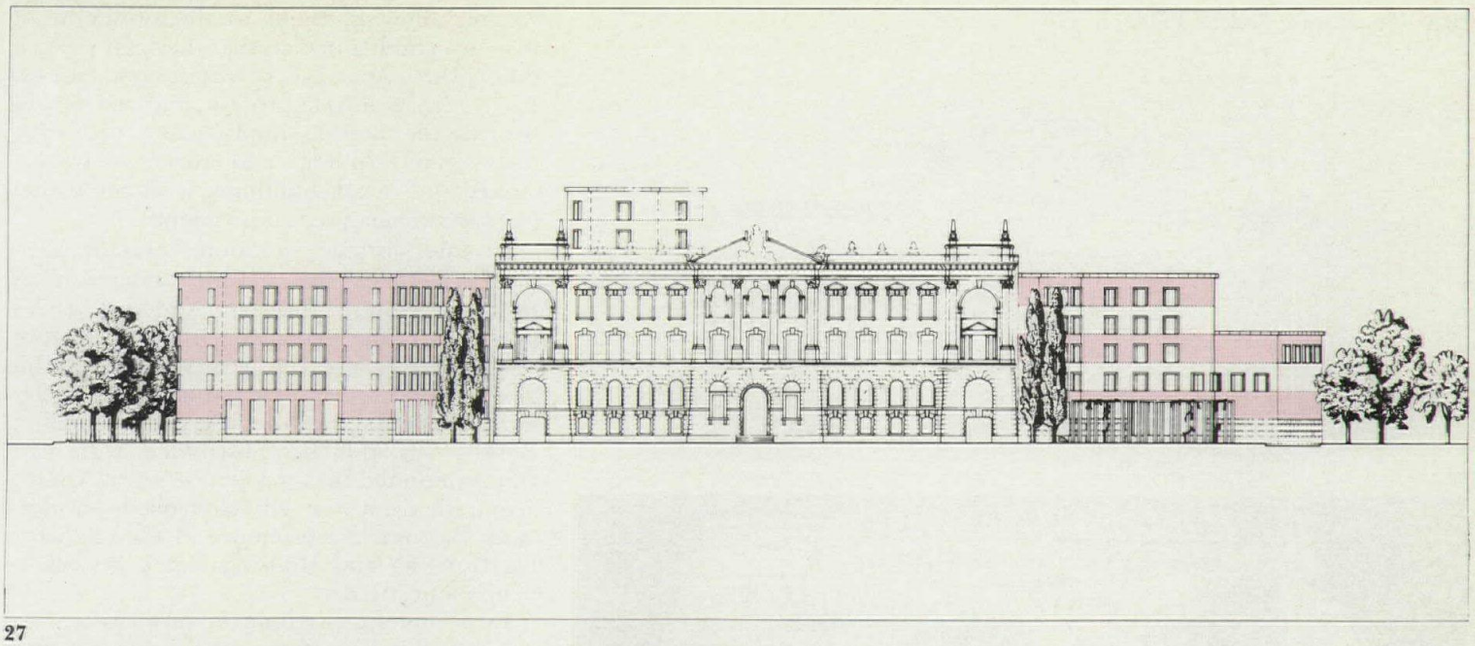
The Science Centre design by Bangert, Jansen, Scholz and Schultes of Berlin, ***22, 23,*** *draws a long and languid curve behind the existing Insurance building to enclose a line of offices. The plastic form, its silhouette perhaps an intermediary between the Shell-Haus's smartly winding façade and the canal's lazy route, encloses a central interior courtyard felt by the judges to be too large for the Institute's needs. The wings flanking the existing structure are also a weakness in this design: too close to, and undifferentiated from, the existing "Wilhelminische Baroq" façade; and while similar, too flat for the curved new wing.*

Mario Botta's design for the Science Centre, ***24, 25, 26,*** *holds the southeast corner of the site free as an entrance, allows the existing building to remain clearly distinguishable, and encloses an outdoor courtyard within its site—as does, in fact, the Stirling design. The judges, however, found Botta's design too rigid. The lightly perforated wall just west of the existing building is brilliant, but the overly bold circular perforations on the western and northern façades are gross exaggerations, and the intended allusions to industrial building are misplaced in an area where memory calls for gentility.*

Certainly the winning Stirling/Wilford Science Centre design, opposite page, possesses a gentler, more collegiate charm than the other two submissions, at least in the disposition of the differentiated forms. The elements are separate but equal—positively with respect to the existing building, in being complete forms, and questionably with respect to each other, in being rendered with ponderous, repetitive windows blended together by pink stripes, ***27–29.*** *The isometrics show the first stage of the project,* ***30,*** *when the "Norman keep" form will be realized as landscaping, and the final stage,* ***31,*** *when an expansion building will take that form.*



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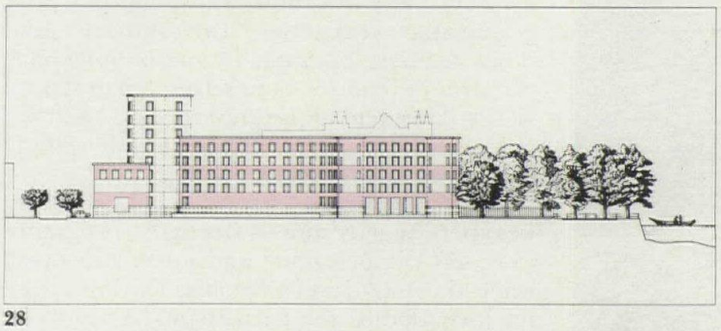

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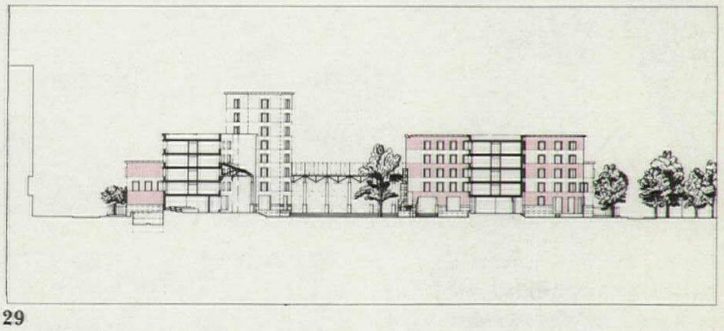

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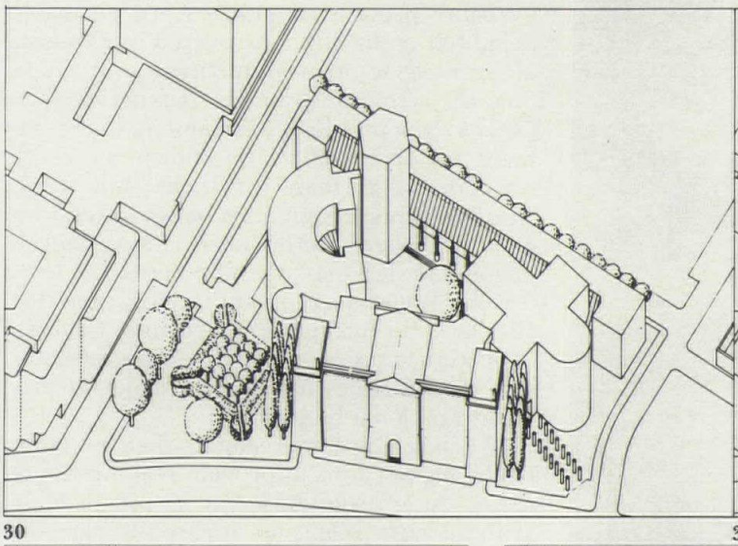

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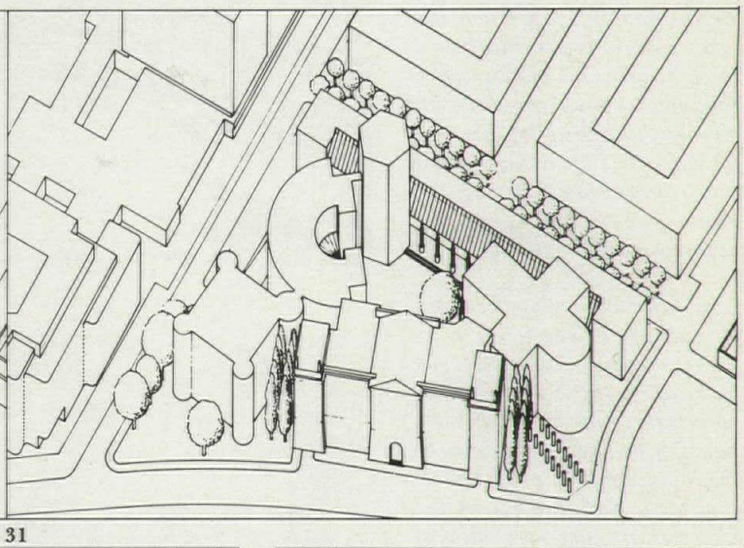

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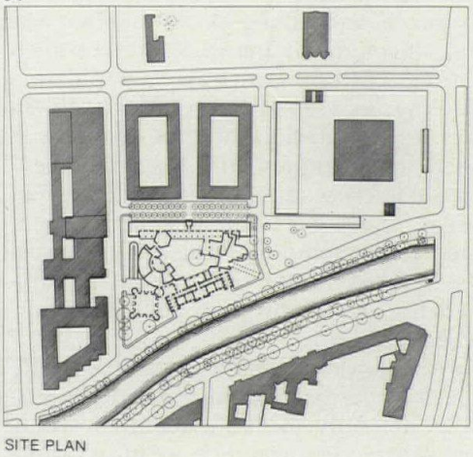
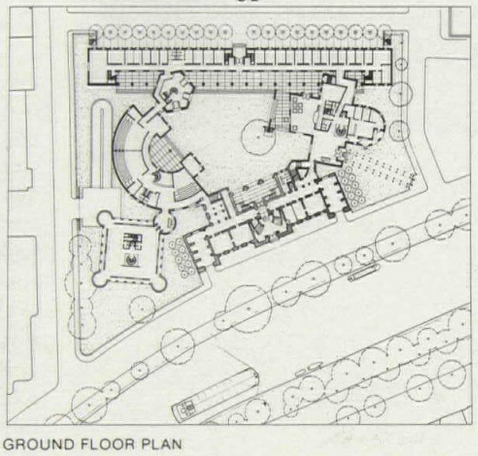
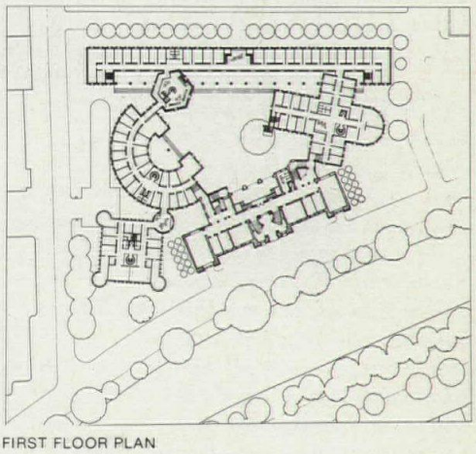


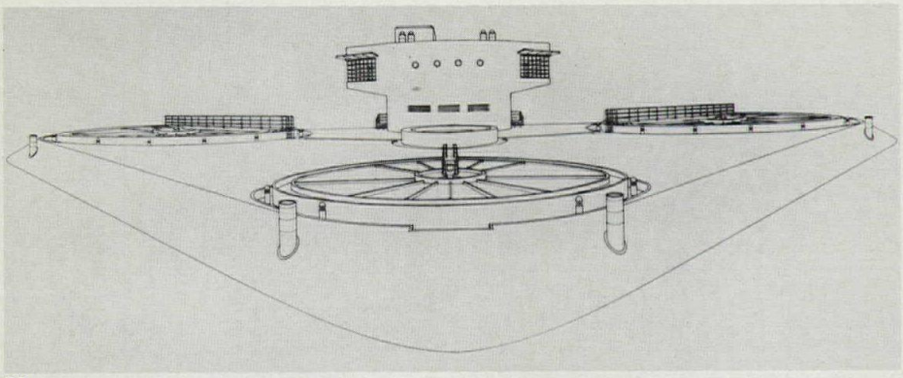
SITE PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN



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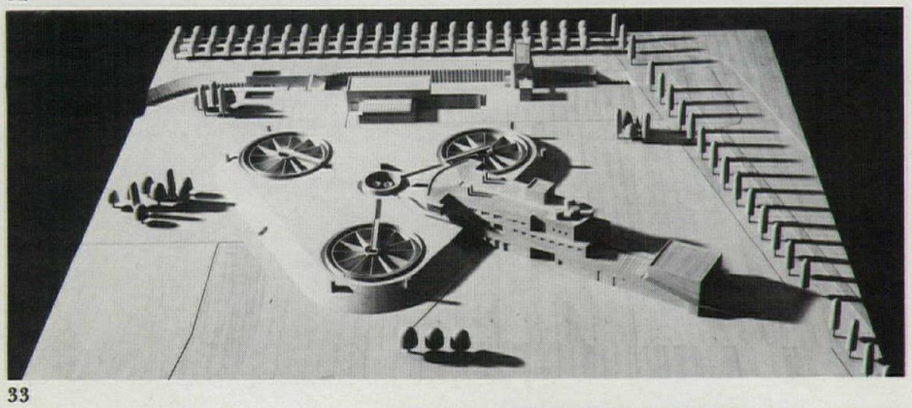


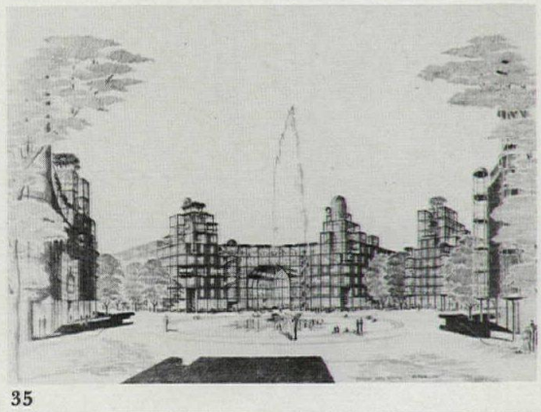
33

Gustav Peichl of Vienna designed the winning scheme for a phosphate extraction plant in the Tegel lake, ***32, 33,*** *to restore the lake's natural fresh-water balance. To bring the plant's technical and functional structures into harmony with their architectural form, Peichl employs articulated units, simple materials, and grassy areas, with wonderfully anthropomorphic results.*



34

Moore Ruble Yudell's scheme for a nearby site in Tegel, ***34,*** *includes housing, a Schinkelesque cultural center, and a bargelike recreation center currently being redesigned. The latter two parts of the Moore project were to have been publicly funded but, in line with Berlin's current political attitude, are likely to be at least partially privately financed.*



35

Prager Platz, once a beautiful square, is now desolate and neglected. Gottfried Böhm of Cologne, whose design for its redevelopment was selected, ***35,*** *will coordinate a group to carry the work further. Existing buildings will be restored, new low-level buildings will be added, and an open-air swimming pool, library, small shops, cinema, and school will be incorporated. Rob Krier also contributed a design for the square,* ***36.***



36

vacant, allowing them to deteriorate until they are condemned so that they can replace them with expensive new accommodations. Partly in political protest and partly to provide themselves, simply, with a roof over their heads, students and workers have occupied the vacant buildings, a situation that has recently erupted into violence.

In this irritated situation, director Kleihues's plea for the "artistic dimension" is heard as esoteric foppery. Added to IBA's problems is the bad name that architecture has acquired there. Last year the West Berlin government fell, in part due to an architectural scandal (not the first such scandal in Berlin): an architect absconded with vast funds intended for a project in Saudi Arabia, acquired from the city-controlled Landesbank through the influence of then-Senator for Building and Housing Harry Ristock, a proponent of IBA.

Even among Kleihues's enthusiastic organizers there are those who point out programmatic weaknesses. Government subsidies support housing, leaving commercial ventures to fend for themselves. Small shops, vital to residential neighborhoods, tend to fail, and this basic flaw in the subsidy system has not been addressed.

The competition system has a built-in weakness that is also a strength: programs were left rather vague, and juror directives, while thorough, were flexible, leaving room for invention by the participants. An aura of unreality prevails: organizers are justifiably delighted at having "discovered" unknowns in some of the open competitions, but where finances are constrained, inexperience is likely to be a problem. Even among the prominent winners, many are known more for their drawings than for their built work. Every winning design must be reworked with an established Berlin associate architect; major redesign may often be necessary.

Colin Rowe, a consultant to IBA, feels that IBA lacks a centerpiece: one cannot build an exhibition, he says, purely from social housing. He advocates mounting a major display of international housing.

IBA has a problem subtler than its pragmatic ones: it aims to provide real models of urban design solutions, but its forum is an artificial city. While its apparently carefree citizens promenade along its café-lined streets and sail through its network of tree-lined lakes, its very future is unclear. Its population is dwindling; its industries are principally diplomacy and education; and its economy is sustained by enormous gifts from the West. Within the microcosm of the individual problem areas, the projects may well represent brilliant formal solutions. But can their success be judged in the long term, if non-architectural solutions sap the neighborhoods' energies?

Paralysis, however, would guarantee death. Kleihues reaches beyond mere activity to sustain life: not only must we build, not only must we satisfy narrow utility; we must "anticipate . . . constellations of urban living appropriate to the dignity of human life."
[Susan Doubilet]

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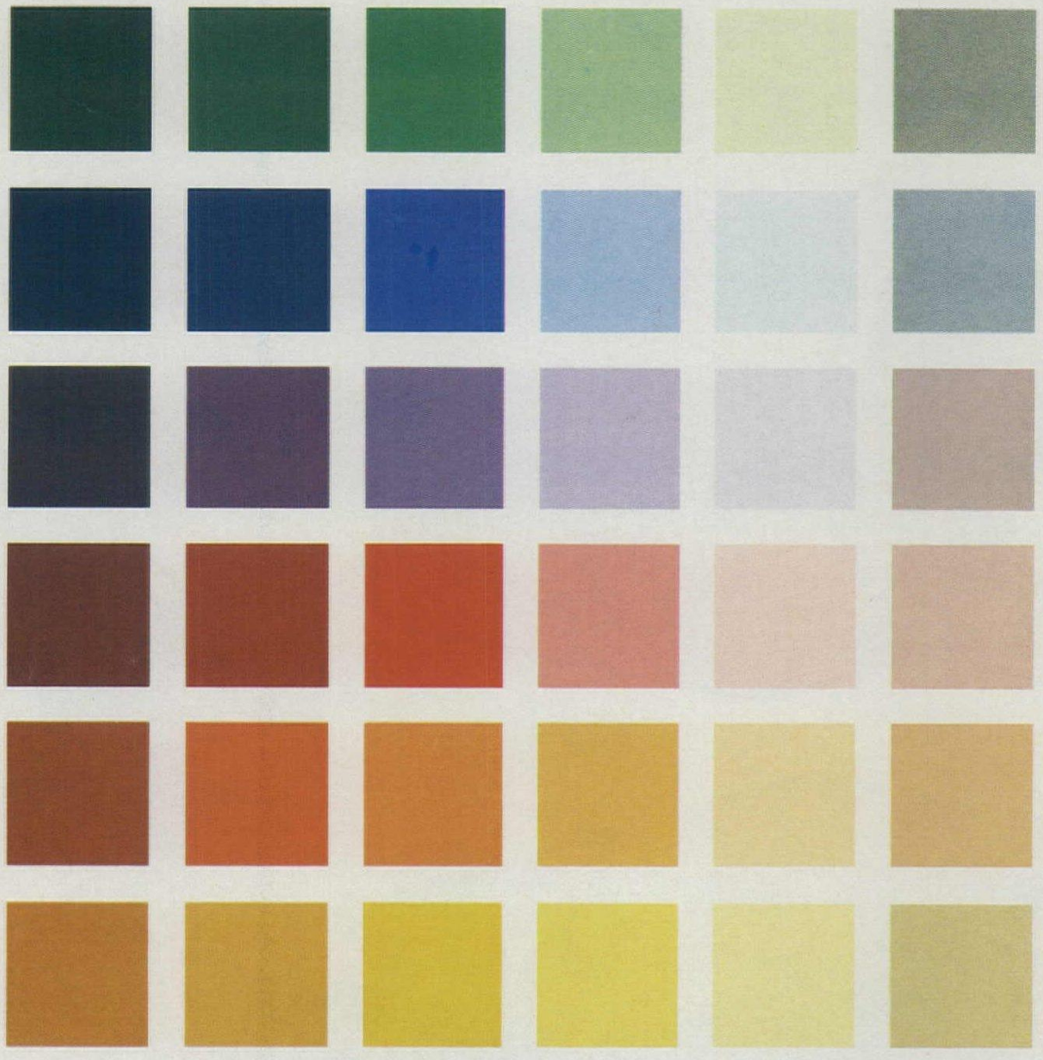

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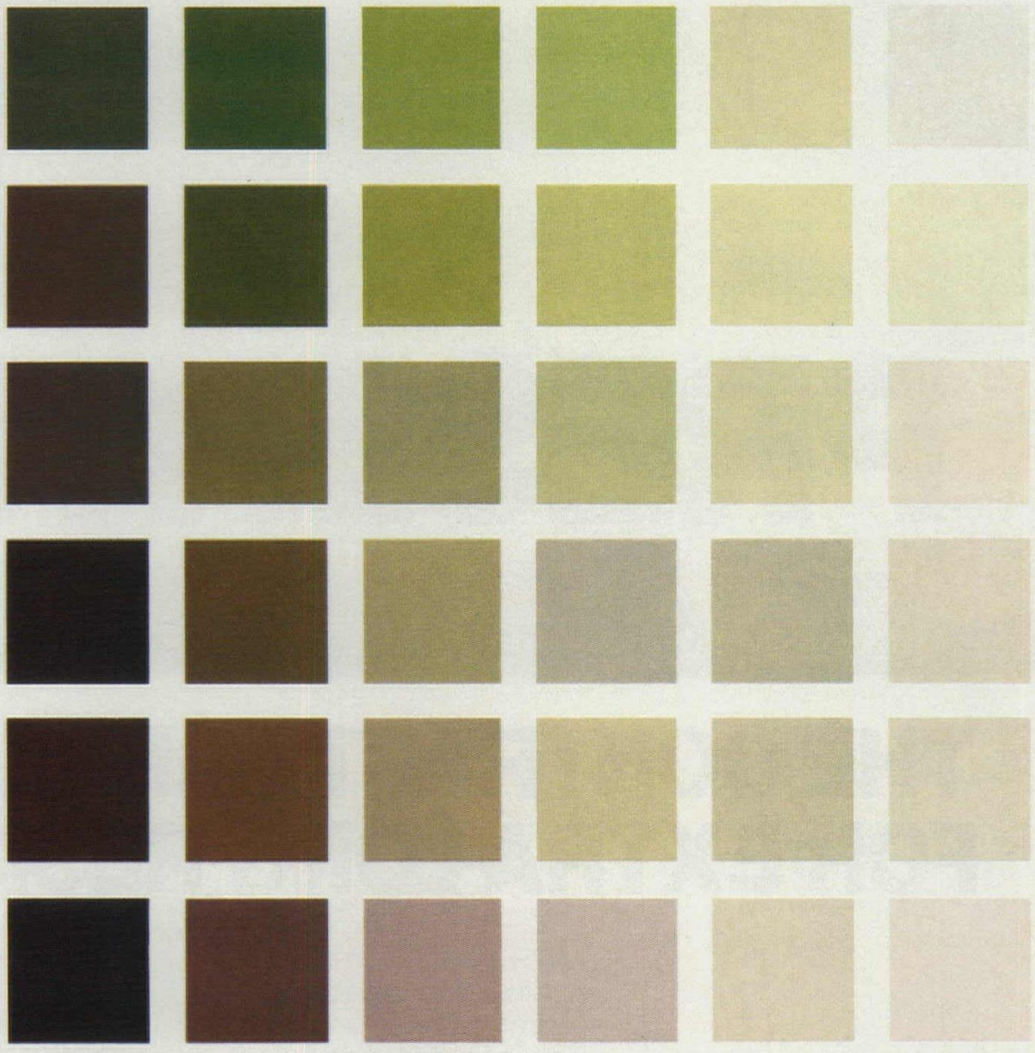

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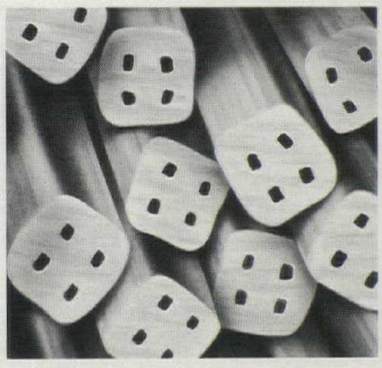

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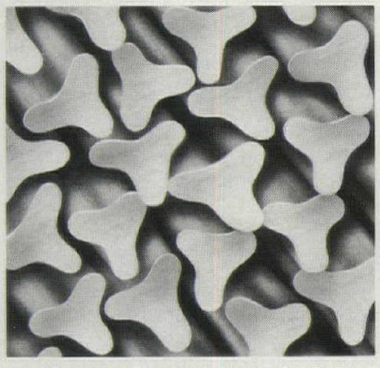

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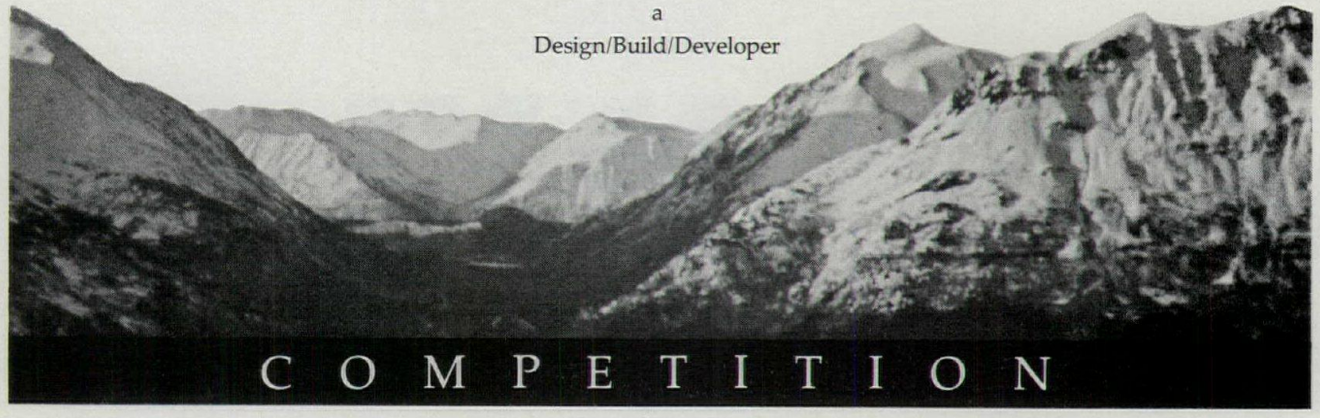
THE STATE OF ALASKA
announces
a
Design/Build/Developer



COMPETITION

for
Anchorage Office Complex
Anchorage, Alaska

Vincent J. Scully, *Advisor to the Jury*

It is the intent of the State to consider proposals from Developers for buildings that are designed in a manner that may reasonably be expected to earn national recognition of the aesthetic qualities of the complex.

The State is assembling a site in the Anchorage Central Business District and intends to acquire, under a long term lease-purchase agreement, an office complex for 1,800 Executive Branch employees, by January, 1985, and to expand the complex to accommodate 2,800 employees by 1995. Development cost is estimated to be $90,000,000.00 and it will include all design, construction, interior design, furniture and equipment, and related fees and costs for a 432,000 GSF office building and a two level, below grade, 1,000 car parking structure of 340,000 GSF. The State is forecasted to need an additional 213,000 GSF for 1,000 more office workers in 1995.

Pre-Qualification Criteria available *January 28, 1982*
Deadline for Pre-Qualification Submittals *February 26, 1982*

Architects, Contractors, and Developers who are interested in obtaining pre-qualification criteria for this two stage, compensated competition, should write to the State of Alaska: Contracting and Facilities Manager
Division of General Services & Supply
Department of Administration
330 E. 4th Ave., Suite A
Anchorage, Alaska 99501

All telephone queries and personal contacts should be directed to:
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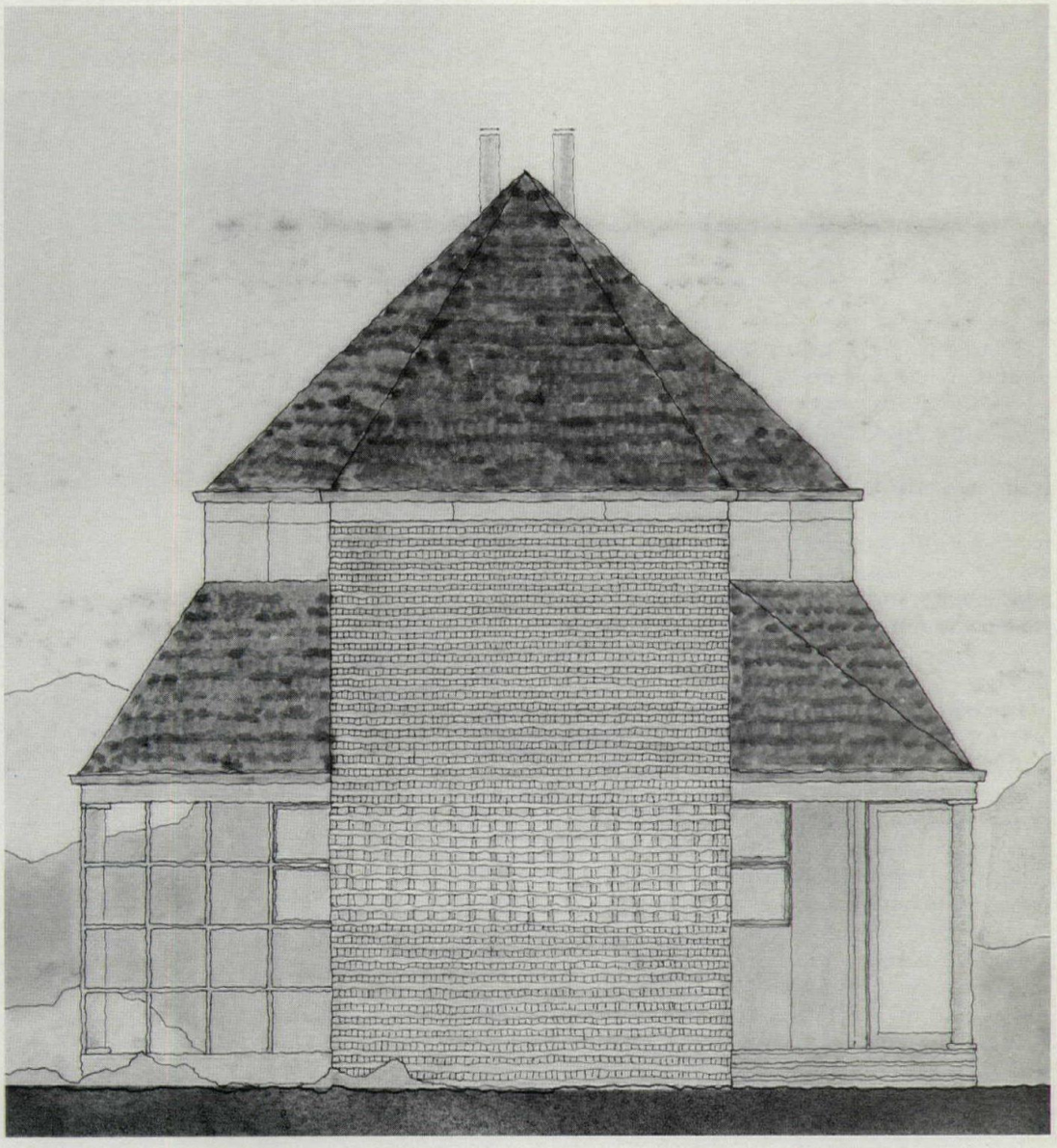
Innovations in Housing

Cosponsored by the American Plywood Association, *Better Homes and Gardens*, *P/A*, and *Builder* magazines, Innovations in Housing is a program that aims to discover skillful design solutions to an age-old problem: How to achieve an economical and energy-efficient house that does not give either marketability or aesthetics short shrift.



Again this year, response to the Innovations in Housing awards program was gratifying, with 385 entries confronting the jury of five that assembled in Seattle. The process gained strength by the addition of *Builder* magazine, and its editor Frank Anton joined the jury ranks. Other jurors were architect James Nagle of Nagle, Hartray & Associates, Chicago; Randall Lewis of Lewis Homes, Upland, Ca, and Las Vegas; Dave Haupert, senior building and remodeling editor of *Better Homes and Gardens;* and this writer representing P/A.

As always, the jury was confronted with issues of economy, size, buildability, market acceptance, and whether or not those aspects were in conflict with design and energy ideals. But it was a jury that was responsive to design quality; it did not limit its choices to trite clichés reflecting what is too often built under the *caveat* "That's what the public wants." The First Award went to Charles G. Young, an apprentice architect, employee of Hammond Beeby & Babka of Chicago, who entered the competition on his own. As is often the case,

the jury recommended some constructive modifications to the original scheme, which Mr. Young has incorporated with encouragement from juror James Nagle.

Our congratulations to Mr. Young and to the four Merit Award winners. Entries are due in March for the upcoming 1982 program. Rules and entry forms are available by writing to Innovations in Housing, Dept. PA-101, P.O. Box 11700, Tacoma, Wa 98411. We'd like to see a good representation from P/A readers when we next convene in Seattle. [Jim Murphy]



First Award

Charles G. Young

Oak Park, Il

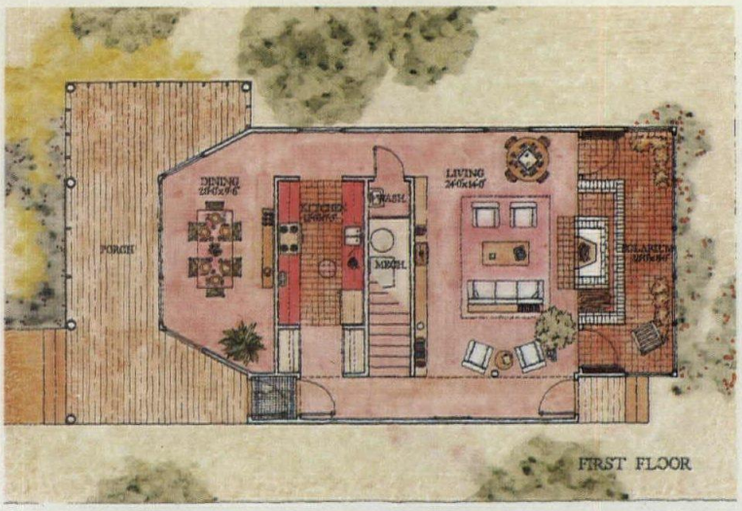


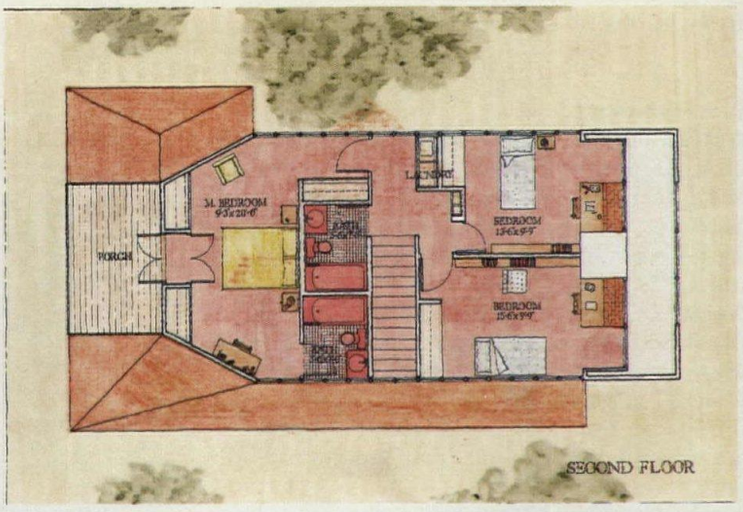
Tradition played a strong role in this winning design. While it is not a literal reproduction of anything, it draws on formal and decorational precedents, and conveys a sense of warmth and congeniality. The house, as translated through the medium of nicely crafted drawings, came across to the jury as having a distinctly human quality—a personality, even—that exuded comfort, versatility/adaptability, and a knowledgeable memory. Its massing, fenestration, and lattice porch screens create a sense of both freshness and *deja vu*.

In plan, the large front porch wraps around the dining room "prow" with lattice screen extending up to surround a private porch outside the second-floor master bedroom. Bathrooms upstairs are grouped over the kitchen downstairs. Two other bedrooms occupy the second floor over the living room. Adjacent to both bedrooms and living room is the two-story solarium.

Heating is supplemented by a brick trombe wall between the solarium and its adjoining spaces and by a rock storage area in the solarium. Insulating curtains are specified to seal in the heat at the insulating windows. Other than in the solarium, glass area is kept relatively low, and double exterior doors also help control heat flow. Cooling is accomplished primarily through natural ventilation.

Designed to make the best use of standard 4′ x 8′ sheets of plywood, the house is to have a wood shingle roof. Because of its narrow width, it is designed with optional applications in townhouse, duplex, or zero lotline situations.


PORCH
DINING
LIVING
MECH.
FIRST FLOOR


PORCH
M. BEDROOM
BEDROOM
BEDROOM
SECOND FLOOR

Jury comment

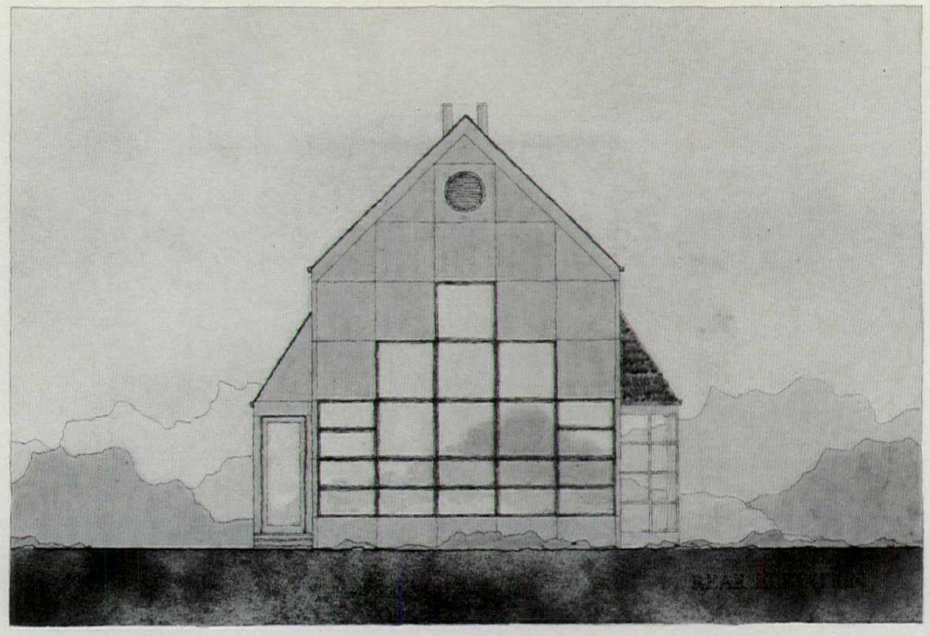
Anton: This is clearly the best design in terms of what was submitted, without changes. It has a clean exterior and would look very good as a row house. It's innovative; and in the East, it's not unusual to have 16- to 18-ft-wide units.

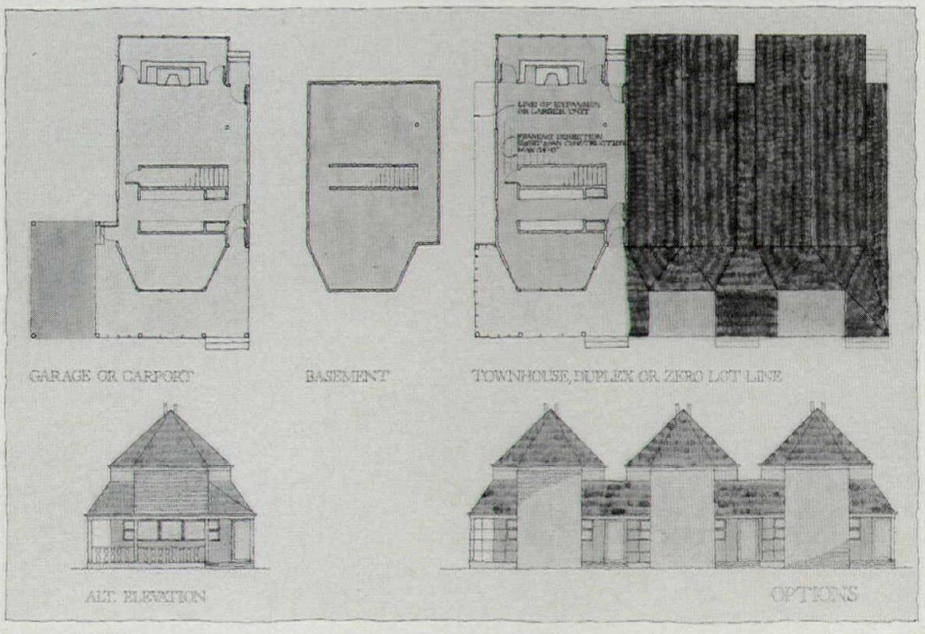
Nagle: It's sort of going back and looking at the way they built houses 100 years ago. The idea of decorating a house in a traditional way is very pleasant. But it's not a straight traditional house. The roofline and latticework are traditional, but the front entry and solarium in the rear are not. The idea of combining traditional forms with plywood siding and solar energy features is unique. What's nice about the porch is that you can stretch it to the width you want. If you have a wider lot, you could link the house to the garage.

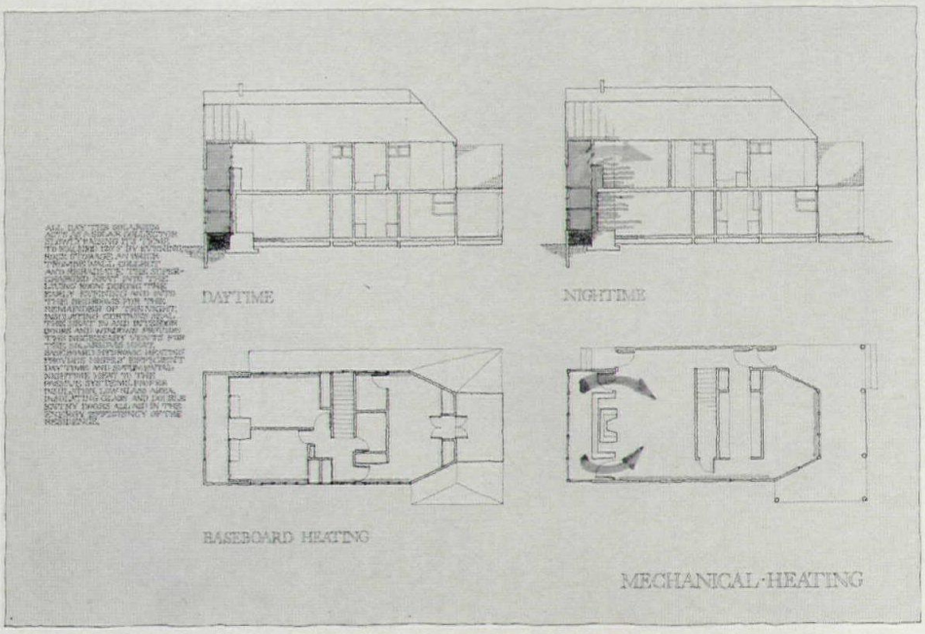
Murphy: The design is well-organized and flexible. It could be very pleasant. With people moving back into cities, this is an important design step.

Lewis: This is an exciting design, one that would particularly suit an urban environment. It's a return to the charming style people are nostalgic for.

Haupert: This house is livable, buildable, and comfortable. The entry doesn't open directly into a living or family room, and the hall space can function as part of the rooms it spans. The plan itself allows excellent traffic flow, and the passive solar area looks as if it will work well for both levels of the house.







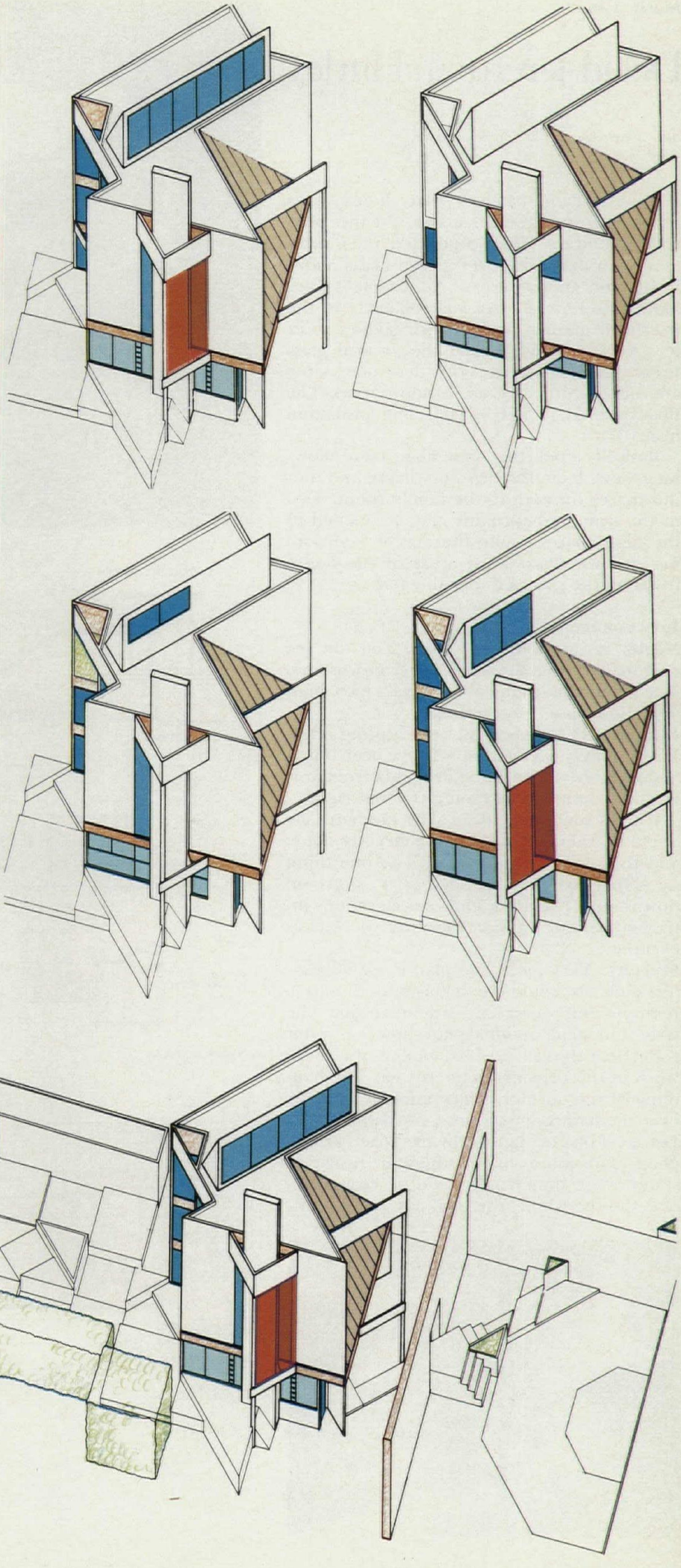
Merit Award

Peter Jay Zweig

Houston, Tx

For the third year in a row, this Houston architect helped confirm that creative design skill is at work in this program. Although often drawing doubtful comments in terms of marketability, Zweig's submissions have all been praised for thought and presentation. Each is based on a theoretical stance.

This submission, called CUE (Country house, Urban house, Estate), builds on the notion of change of status and spatial perception. The plan form comes from three rotated 9-square grids. Beginning with the relatively simple country house, the scheme can evolve into the more complex urban house, and from that into "The American Dream," the estate. This progression, the architect feels, allows for an owner's growing aspirations and for self-expression and changing spatial experiences. The full design implications and energy rationale are too complex to show in this article, but it was skillfully worked out and illustrated.



Jury comments

Nagle: A lot of thought went into this design. The designer took a lot of time thinking of the geometry, how it's put together. The false front is fun, and you could get used to it living around it. It's kind of musical.

Murphy: The idea of having three design stages—a country house, an urban house, and an estate—is intriguing. The spatial organization within the house is good. Although a little esoteric, the design is flexible and could fit in different climates. I appreciate the thought processes that went into this.

Haupert: It's a good-looking presentation. The forms are interesting, the false front is fun, and he's done a nice job of using triangular shapes.

Lewis: I agree with you on the presentation, but I don't think you could build it.

Merit Award

David Jeremiah Hurley

San Francisco, Ca

A direct gain passive solar house, this scheme's principal elements are the insulated rolling shutters. Motor controlled, these shutters open and close over glazed areas above living and dining areas. Adjustable louver blinds inside add extra controllability to the overhead glazing, and interior sliding shutters may be used to seal the vertical glass areas. Shading devices with deciduous vines are employed over south window areas. The floor is tiled to aid in collecting insolation heat.

Basically open, the first floor plan allows long views from the two-story living and dining spaces through to the family room. Two of the upstairs bedrooms may be opened to the high spaces, while the master bedroom has its own deck. Most areas of the house focus on the spaces under the glazing.

Jury comments

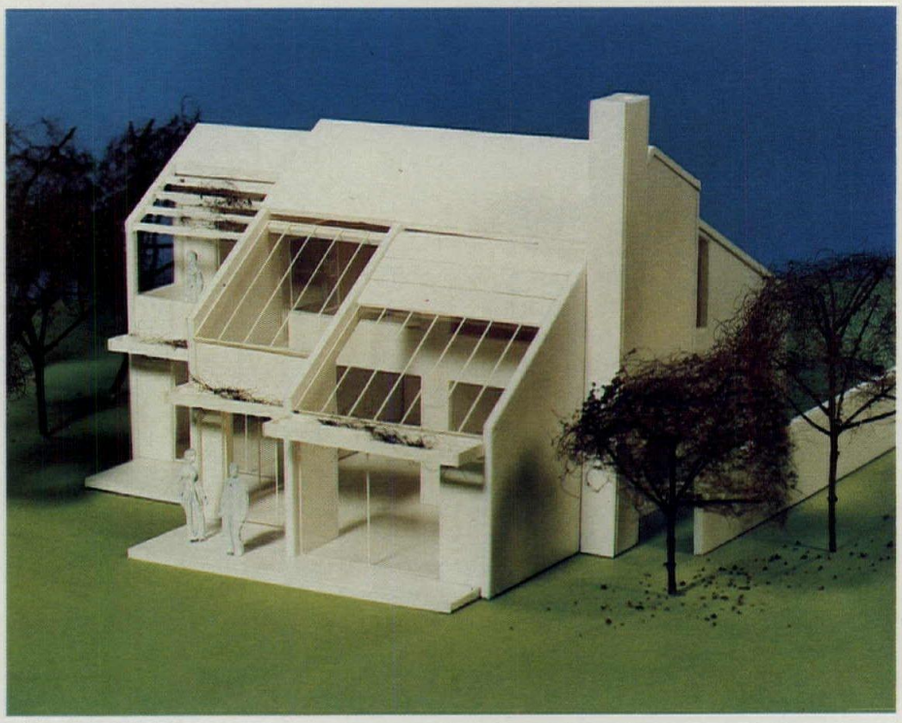
Nagle: It's a good, open plan. You can see diagonally across the whole space downstairs. The living and dining areas have a nice, high look. The plan is interesting.

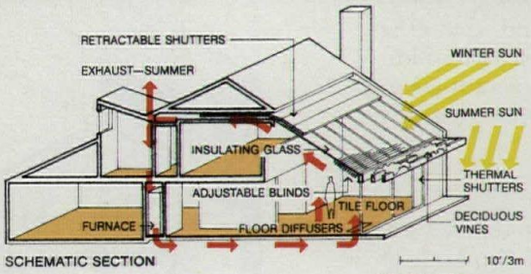
Haupert: This design is at the leading edge. It's right in between what we have been doing and what we will be doing five years from now in home design. The timing is about right.

It's got some nice ideas. The mechanically operated thermal shutters are cleverly done, and the plan is comfortable. The one thing we didn't like was the lack of a bathroom downstairs. The front and rear elevations intrigued us, but the side elevations weren't as exciting.

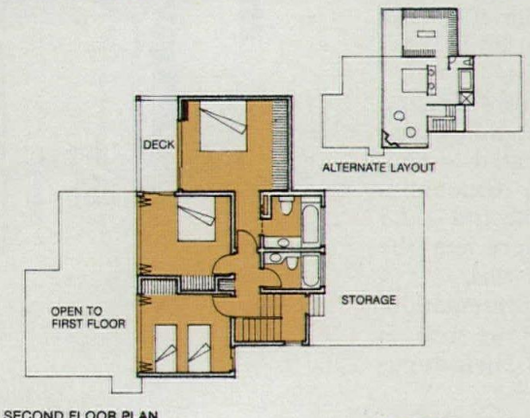
Murphy: Very nice. The plan is spatially interesting. It could be incorporated into a multiple-unit complex without losing the style. The small optional plan shows a powder room near the entry, which looks as if it could work in the principal plan as well. The handling of the dormer, which appears to occur over the bathrooms, is not very skillful.

Lewis: Lots of family living space—that's good. The motor-driven thermal insulation shutters are timely and could be very effective. On the whole, the plan has a nice look.

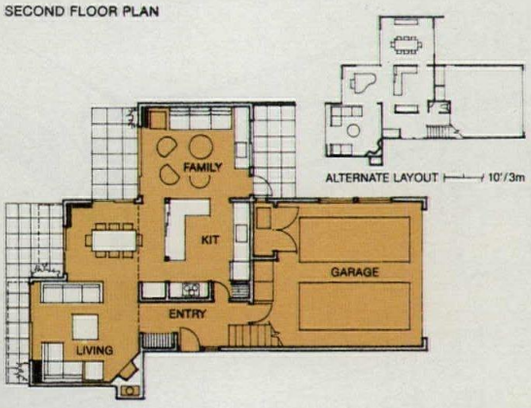




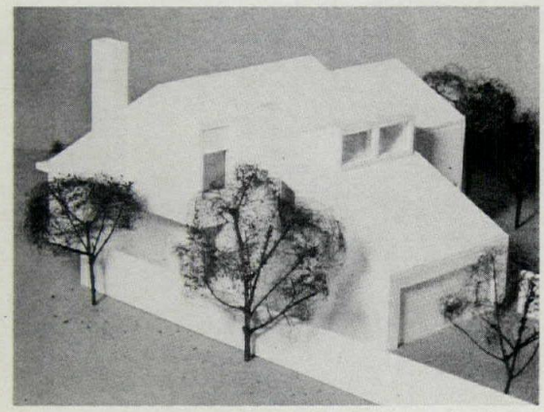
SCHEMATIC SECTION



SECOND FLOOR PLAN



FIRST FLOOR PLAN N→ 10'/3m



Merit Award

John Cox

Houston, Tx

With a clean, simple plan, this scheme assumes a north front and a south back, and therefore limits its applicability somewhat. It shows a thorough understanding of passive solar measures and presents it clearly and concisely, without frills. Even though there were some questions about some exterior spaces, the jury felt the overall plan to be workable and pleasant.

Most of the emphasis in this house was on integration of the passive elements into a simple design. Solar-tracking louvers compose varying amounts of the south-facing roof slope, up to more than 50 percent at the dining room location. These allow insolation to both the masonry wall and the water-tube wall located much more centrally in the house. A greenhouse in the center of the south side provides a collector of solar heat for the masonry trombe wall. Retractable insulation is provided to retain heat within exterior glazed areas and high skylights.

Jury comments

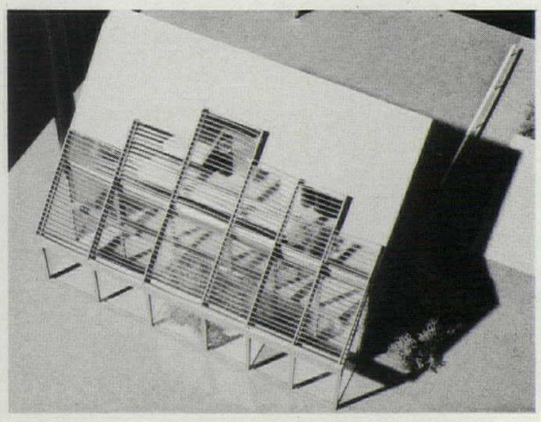
Nagle: I like the simplicity. It could really be developed into a beautiful thing. It would be a nice way to live; you can just imagine the light coming through the porch. There are some really nice things about this. On the other hand, the water columns need work. They could be enclosed in walls to make them more acceptable to the homeowner.

Murphy: Architecturally, this is pretty skillful in terms of the expression. The voids on the exterior are playful and interesting. The thermal water walls divide living spaces in a unique way. There are some problems with the plan, particularly in bathroom placement.

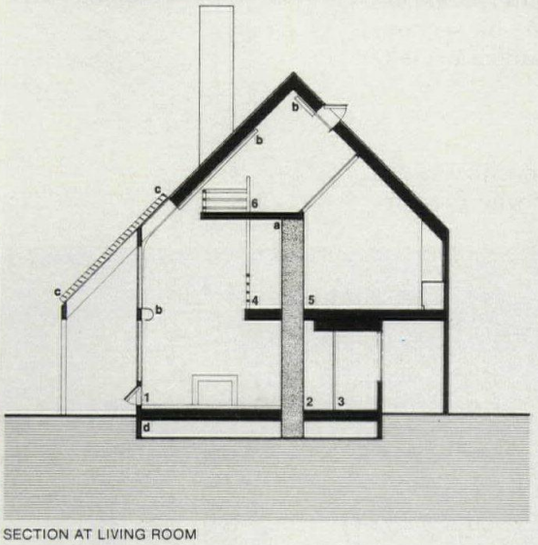
Anton: The private side is the most exciting. The street side looks like an average American house. Open spaces in the back seem like wasted space, particularly in a cold climate.

Haupert: I like his use of the water columns—both to store heat and to divide spaces. It's very innovative.

Lewis: Although it is not conceived for the middle American family, I think the style is unique—it deserves merit.



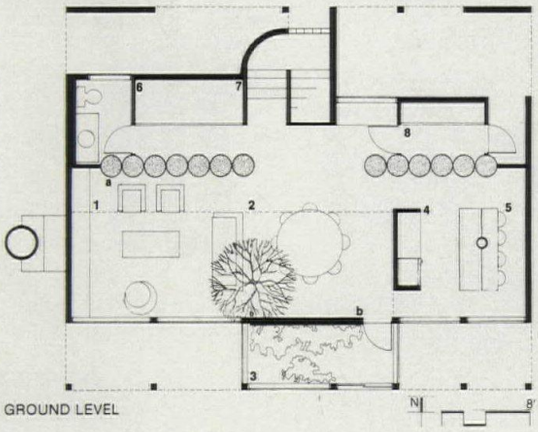




SECTION AT LIVING ROOM

Legend
1 Living room
2 Hallway
3 Mechanical
4 Hallway
5 Bedroom
6 Loft

a Thermal Water Wall
b Retractable Insulation
c Solar Tracking Louvers
d Supply Air Plenum



GROUND LEVEL

Legend
1 Living Room
2 Dining Room
3 Greenhouse
4 Kitchen
5 Breakfast Room
6 Mechanical
7 Utility
8 Entry hall

a Thermal Water Wall
b Thermal Masonry Wall

Merit Award

Sohrab Kermanj

Chicago, Il

Combining elements of high-tech imagery with hardware and devices that reflect imaginative solar and ventilation strategies, the design by this architectural student has an outstanding plan. But its basic strong point is the rolling insulated garage doors used to insulate any or all of the four glazed bays at the greenhouse, living/dining, and bedroom perimeters. Also important are the thermal mass in the floor slab and the wind scoops for summer cooling.

Although in plan the organization of elements works well, the elevations reveal a schism between the rolling door portion and the kitchen/master bedroom areas. The former is highly oriented toward solar and technical concerns, while the latter could be part of any plan, or elevation, or section. Aside from that, it is a craftsmanlike presentation of a thoughtful parti.

Jury comments

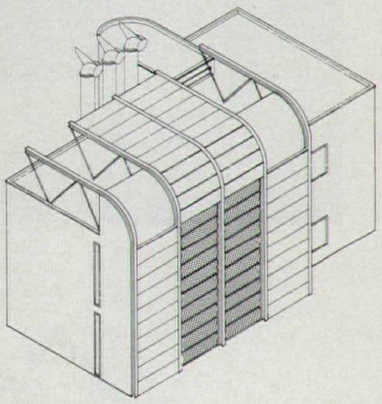
Nagle: This is a high-tech design with a really good plan. The entry is exactly where a person would want it. The kitchen's big enough to eat in, and this all opens onto a solarium. A very livable plan.

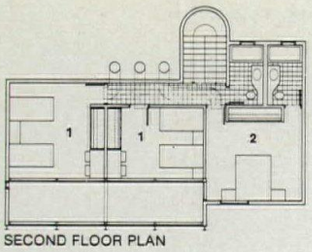
Anton: This plan has nice open space. The solarium is interesting. It makes sense.

Lewis: Architecturally, this is an interesting plan. The garage door shutters are an intriguing use of plywood. I like the expansion possibilities.

Murphy: This house is spatially very interesting. It wouldn't be placed in some parts of the country, but the design has merit.

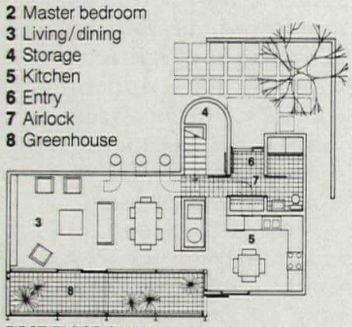
Haupert: I like the exterior—it has an industrial flavor that's lively and progressive. The floor plan is one of the best two or three in this entire competition.



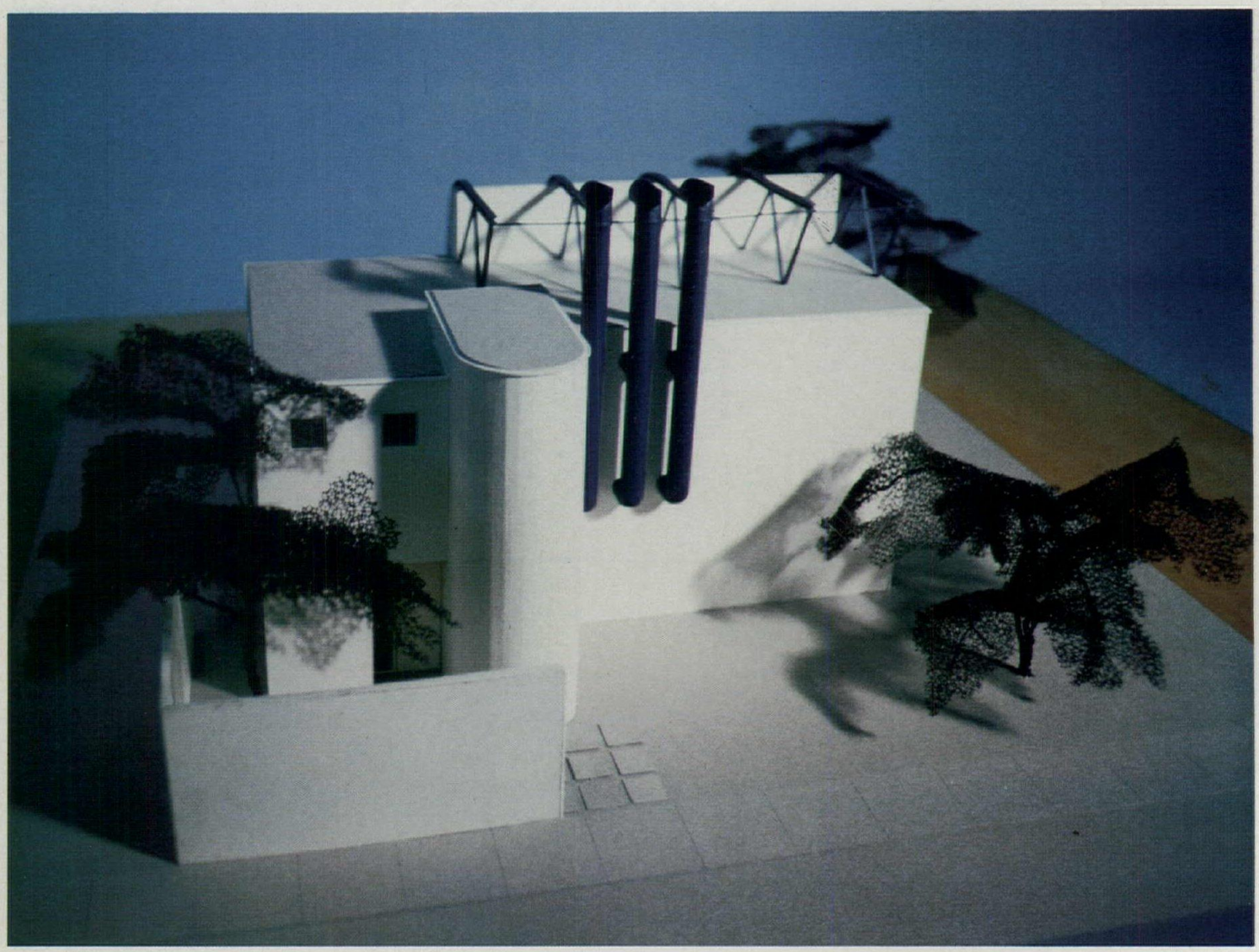


SECOND FLOOR PLAN

Legend
1 Bedroom
2 Master bedroom
3 Living/dining
4 Storage
5 Kitchen
6 Entry
7 Airlock
8 Greenhouse



FIRST FLOOR PLAN



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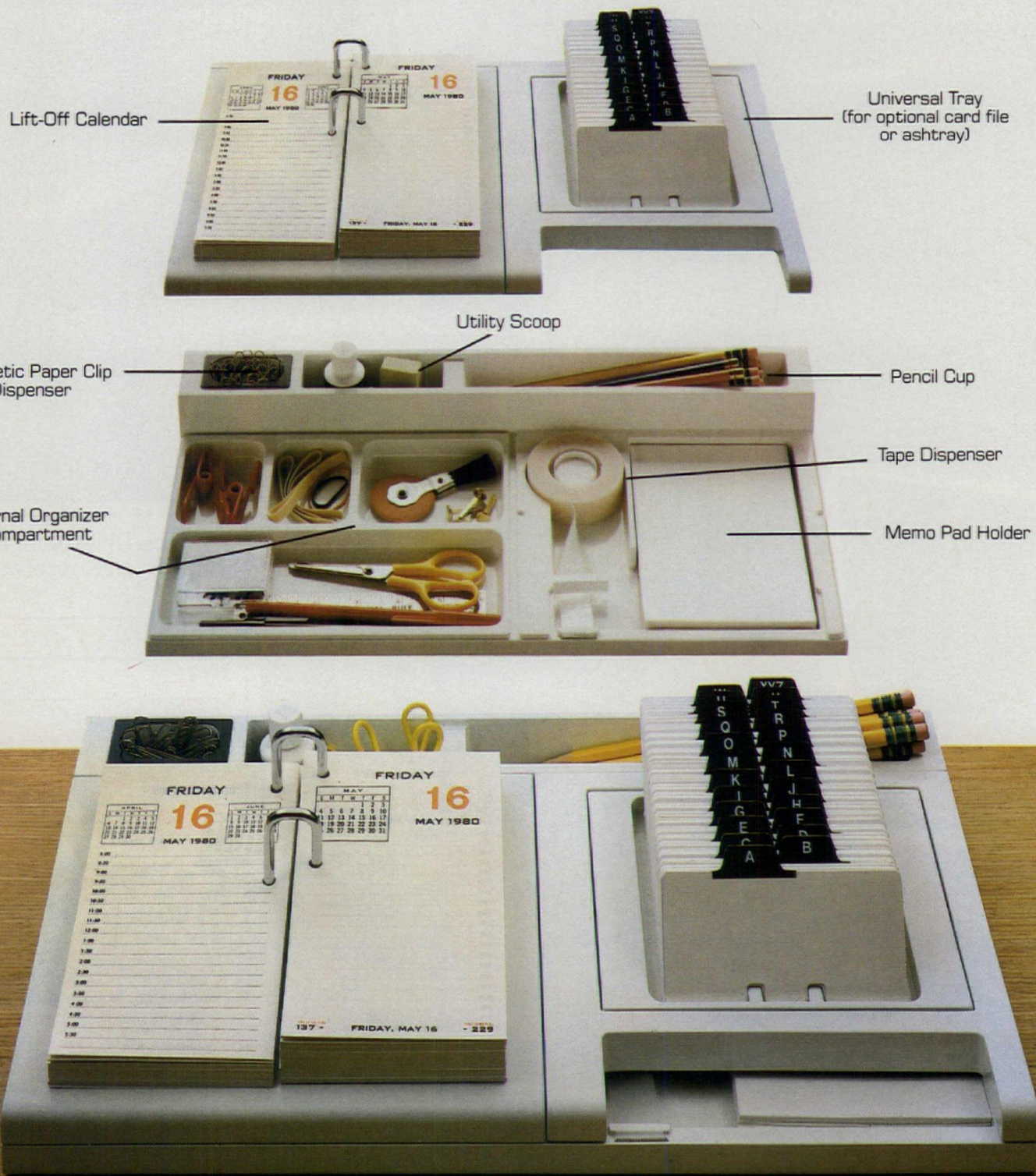

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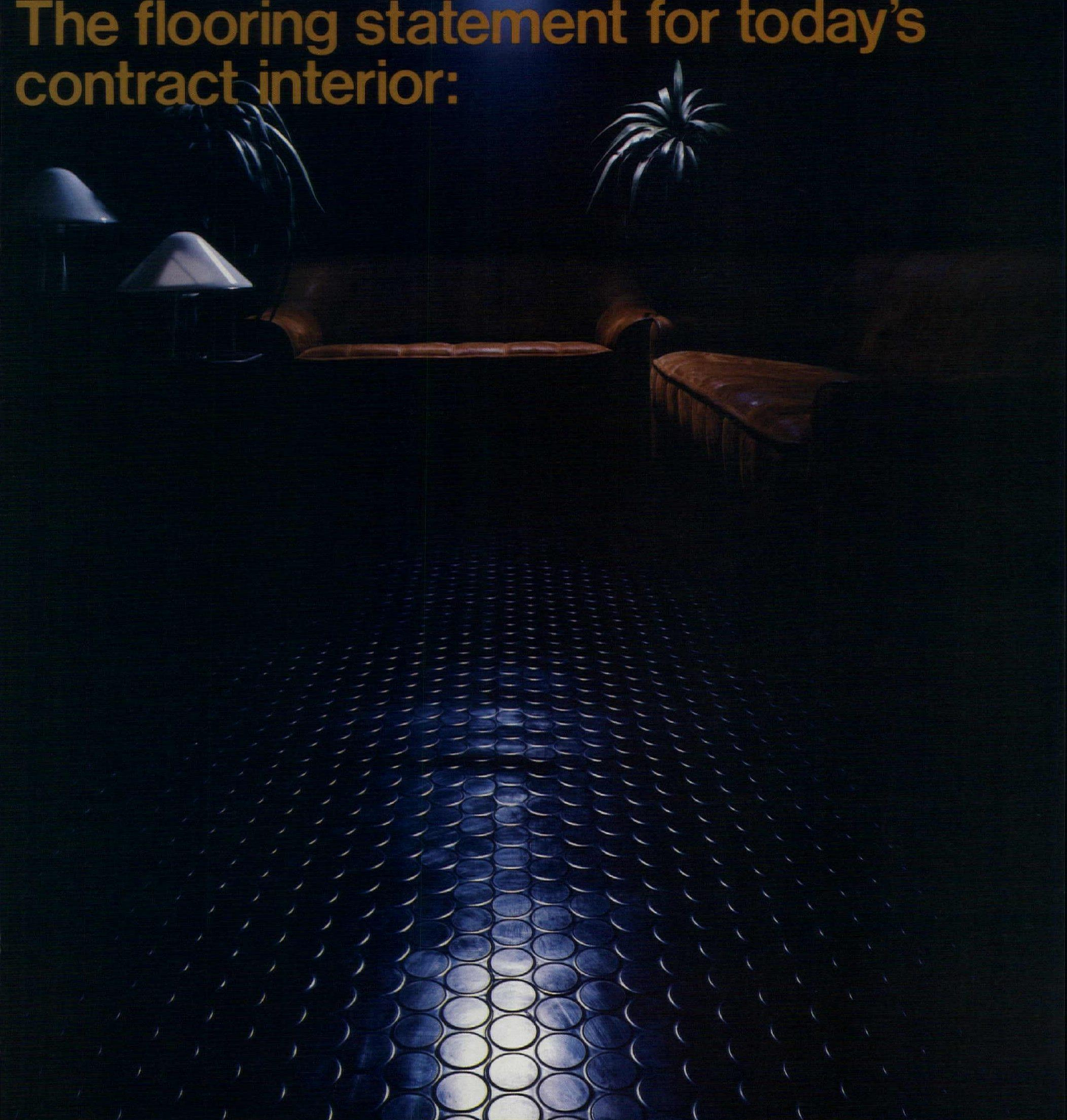

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The Pillsbury Company, Research and Development Laboratories, Minneapolis. *Architects:* Hellmuth, Obata & Kassabaum, Inc., St. Louis. *Project Managers:* Project Control, Inc., Chicago. Corporate Engineering, The Pillsbury Company, Minneapolis.



Photos by Kottal

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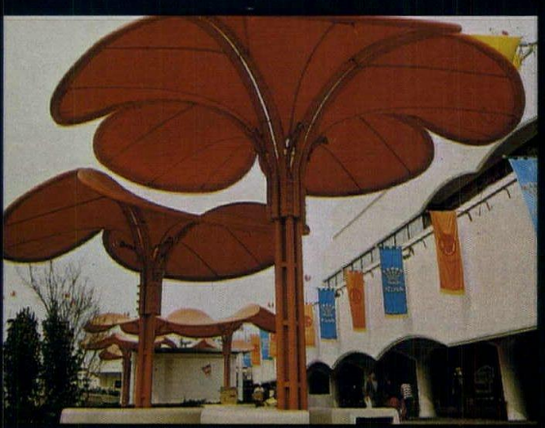

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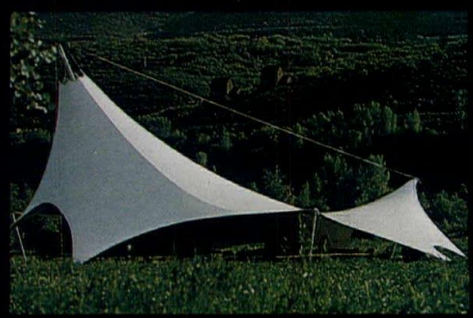

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Warranties

William T. Lohmann

The express warranty described in AIA Document A201 is only part of the liability net surrounding the manufacturer, subcontractor, and contractor.

William T. Lohmann, AIA, FCSI, is Specifications Manager for Murphy/Jahn, Chicago.

The AIA did not initiate the shift in terminology from "guarantee" to "warranty," but AIA Document A201 "General Conditions of the Contract" accurately reflects the change. Only "guarantee" was used in the 1963 edition of A201. Both terms appeared in the 1967 and 1970 versions, and "warranty" won out in 1976.

So, we must define our terms. Used improperly in earlier editions of AIA Document A201, the word "guarantee" refers to a person to whom a guaranty is given by a guarantor. We are talking about a "guaranty"—and comparing it with a "warranty."

Actually the two words evolved from the same root and are often used interchangeably. But Black's Law Dictionary identifies a major distinction between them:

"A Warranty is an absolute liability on the part of the Warrantor, and the Contract is void unless it is strictly and literally performed, while a Guaranty is a promise, entirely collateral to the original Contract, and not imposing any primary liability on the Guarantor but binding him to be answerable for the failure or default of another."

As specified in Paragraph 4.5 of A201, a warranty is part of the contract and makes the contractor responsible for work which is "of good quality, free from faults and defects, and in conformance with the Contract Documents." Through the contractor, it also applies technically to the work of subcontractors, since the contractor is required in Paragraph 5.3 to bind each subcontractor to the terms of the contract documents. Subcontractors may or may not pass such requirements on to their suppliers or manufacturers.

An appropriate example of a guaranty is a performance bond, whereby a third party assumes the responsibility for completion of a contract.

Court interpretations in recent years have greatly expanded the legal basis for warranties. Action is shifting to areas of implied liability. Lawsuits are moving from manufacturer per se to builder and seller. Less than two years ago, the Illinois Supreme Court held that the builder-vendor of a residential single-family home could be held liable to the purchaser under an implied warranty of habitability. It is only a short step to similar lawsuits involving commercial projects. Buildings are becoming products in the eye of the law.

So consider the broad liability exposure of the manufacturer. Ultimately, it may extend to the contractor and owner. In addition to responsibility for defects in products, and damages resulting therefrom, due to negligence, strict liability, and terms of contract, the manufacturer is bound by two types of warranty.

Implied warranties derive from the nature of a transaction and the position of the parties. The doctrine of implied merchantability (or habitability, in the benchmark case) states that a manufacturer warrants that his product is reasonably fit for its intended purpose. An implied warranty of fitness reasons that a product should also be suitable for the particular purpose of the purchaser, when it is known or should be known by the seller.

The warranty described in Paragraph 4.5 of AIA Document A201 is not limited by the one-year demand for correction of work in Paragraph 13.2 and represents only part of an express warranty recognized by law. The manufacturer's actual liability is usually much greater, since he is also liable for published claims that appear in his sales brochures, advertising literature, and product catalogs. In fact, we sometimes undercut a broad interpretation of express warranty by being too specific about the number of years, performance requirements, and other criteria in our specifications.

For now, remember that the warranty under Paragraph 4.5 is open-ended, subject only to time restraints imposed by law, and consistent with other forms of liability. Modify it at your own risk.

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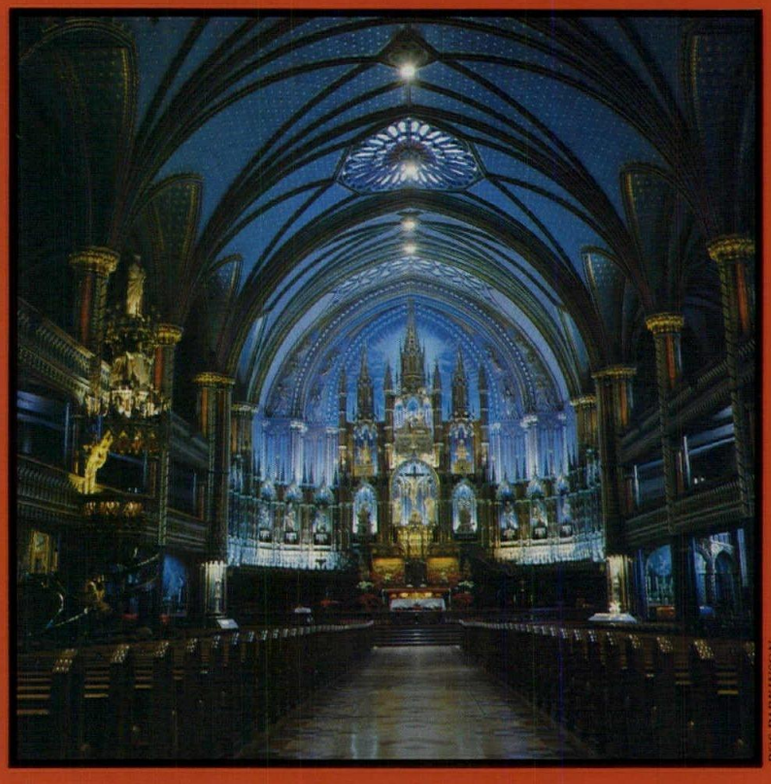

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Payments to consultants and subcontractors

Norman Coplan

A contract for payment to a consultant (by an architect) or a subcontractor (by a general contractor) is usually interpreted as indicating when rather than whether payment will be made.

An architect's contract with his consulting engineer often contains verbiage that seeks to limit the architect's obligation to pay fees to his consultant if he in fact has not received his fees from the client. Similarly, general contractors often incorporate language in their contracts with their subcontractors seeking protection from liability for fees if for some reason they have not been paid by the owner. The legal issue that is generally raised by such contractual arrangement is whether payment by the owner under the prime contract is a condition precedent to the enforcement of the obligation of the party contracting with the owner to pay fees to his subcontractor or consultant, or whether such language merely fixes the time when payment shall be made. The issue to be determined, through interpretation of the contract, is whether the risk of payment by the owner to the general contractor or to the architect is to be borne by the subcontractor or consultant.

The courts of several states have ruled that, in the absence of express language to the contrary, a contract that provides that a subcontractor or consultant will be paid when the prime contracting party receives payment from the client, merely fixes the time of payment, and payment must be made within a reasonable time, even if the client or owner has not made payment under its contract. For example, a subcontractor in Oregon sued a general contractor for fees despite a provision contained in his contract that "the contractor shall not be obligated to pay subcontractor for any of the work until such time as contractor has himself received the money from the owner." The Oregon court concluded in that case (*Migno* v. *Parkhill,* 237 Or. 450) that this provision "did not evidence a condition precedent to payment," pointing out that it was unreasonable to interpret the intention of the parties to mean that the subcontractor would devote his time and labor to the work without an absolute engagement from the general contractor to pay him.

In a California decision (*Yamanishi* v. *Bleily & Collishaw,* 29 Cal. App. 3d 457), the Court considered a written contract that provided that the general contractor would make payment to the subcontractor, "upon receipt of each payment received from the owner, the portion of said payment allowed to contractor on account of subcontractor's work, to the extent of subcontractor's interest." The Court of Appeals of California upheld the subcontractor's contention that a reasonable interpretation of such a provision would indicate a purpose to assure the subcontractor that funds received by the general contractor would not be diverted, but that in any event, the subcontractor was to be paid within a reasonable time even if the general contractor had not received payment.

In a more recent decision in New York (*Colonial Roofing Corp.* v. *John Mee, Inc.,* 431 N.Y.S. 2d 931), a subcontractor sued a general contractor for his compensation although the general contractor had not yet received payment from the owner. The contract between the parties provided that the subcontractor was to be paid 90 percent of the value of his work on a monthly basis "provided, however, that the owner shall theretofore have paid the contractor on account of such work completed." The Court, in determining whether this language placed the risk and hazard of payment by the owner to the general contractor on the subcontractor, answered in the negative, stating:

" 'In the absence of a clear expression in the contract papers that the credit risk of the general contractor and the delay in payment frequently attending construction projects are meant to be shifted to . . . subcontractors, the contract instruments should not be construed as intending such assumption' . . . It is clear, particularly with regard to construction contracts where there usually is more than one class of subcontractors (roofing, plumbing, masonry, electric, or the like), that in the normal and regular dealings between a general contractor and its various subcontractors, if payment by the owner to the general contractor is to be deemed a 'condition precedent' to payment by the general contractor to subcontractor, then each subcontractor would be assuming the risk of performance by other subcontractors in other fields of construction as well as performance by the general contractor . . . Therefore, only a specific and clearly unqualified assumption of such risks, evidenced by a written documentation, should require a determination that a 'condition precedent' to payment legally exists. This is so because the construction of an agreement that results in placing one party at the mercy of the other must be avoided if possible."

Although the decisions interpreting the agreement between general contractor and subcontractor are not necessarily conclusive precedents in interpreting the contract between an architect and his consulting engineer, the thrust of the law would seem to be that if it is the architect's intent and objective to write an agreement which absolves him from paying fees to his consultant if he in fact has not been paid by the owner, then the contract must be so written as to make such intent unambiguously manifest. In the absence of a clear provision that payment to the consultant is to be directly contingent upon the receipt by the architect of payment from the owner, such a provision will probably be viewed only as postponing payment by the architect for a reasonable time so as to afford the architect an opportunity to obtain his compensation from the owner. □

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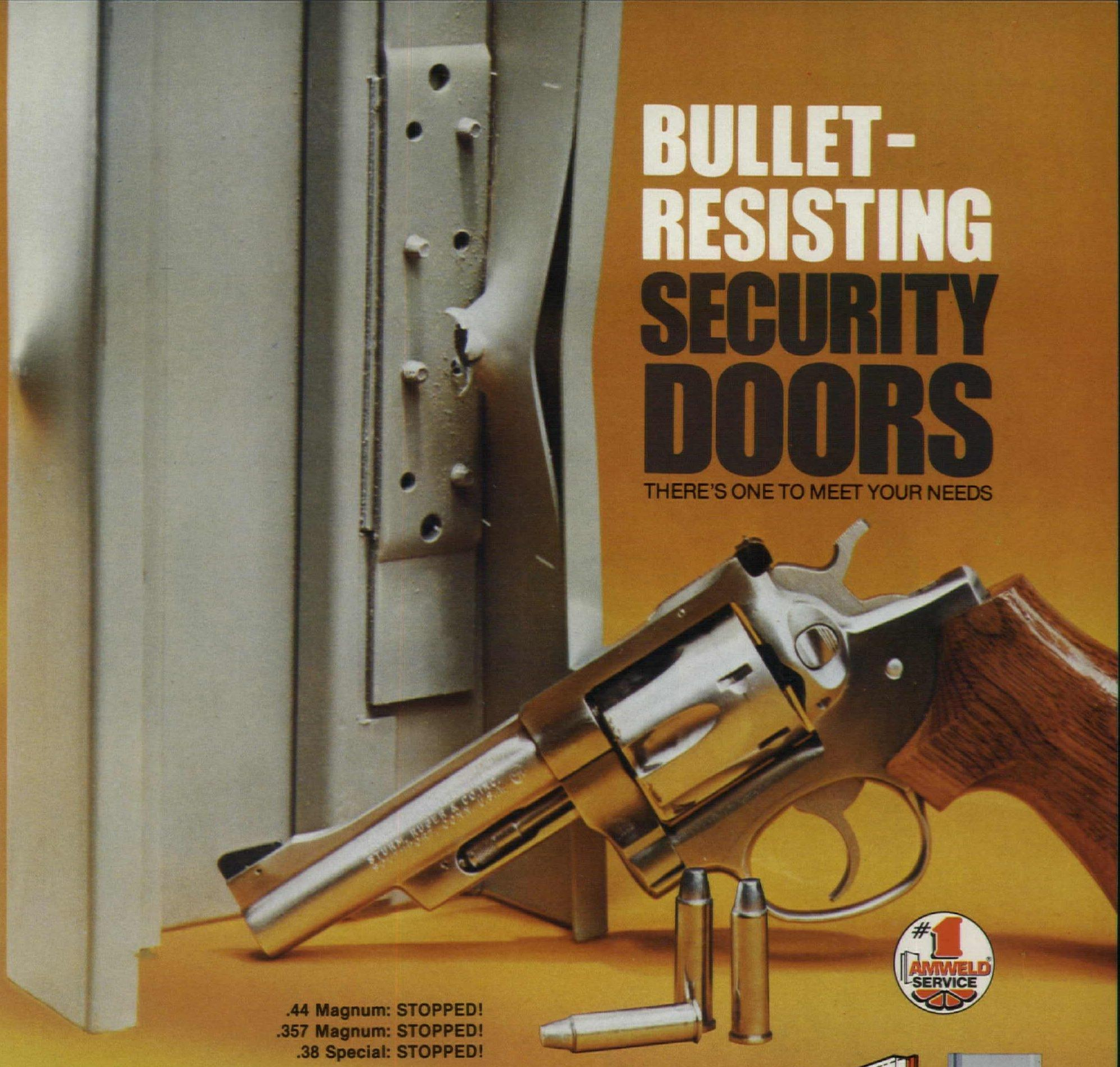

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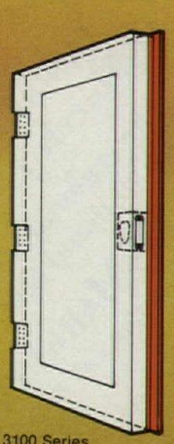

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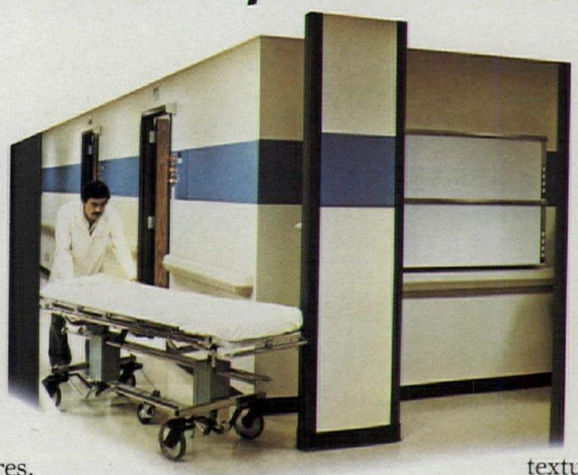
How Acrovyn® gives you more for your wall protection dollar



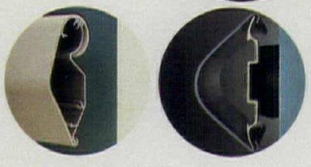
After more than a decade as the recognized leader in wall protection systems, our Acrovyn products are beginning to be imitated. A compliment perhaps. But, dollar for dollar the imitators can't match Acrovyn's proven combination of functional, safety and convenience features.

Different By Design

Our Acrovyn system components are as different from today's imitators as they are from yesterday's *unyielding* wood and steel corner guards and handrails.

Because only Acrovyn gives you genuine *free-floating action:*





the secret's in its unique combination of a metal retainer and tough vinyl/acrylic guard that actually moves as it absorbs shocks that could permanently damage other systems.

A not so obvious Acrovyn advantage is the guard's vinyl/acrylic formulation which has impact resistance up to 33% greater than the ordinary P.V.C. used by competitors.



Germicidal Additives

Surface bacteria control hasn't been neglected either.

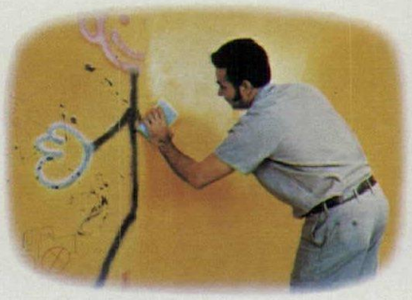
Thanks to Microban,™ a specially formulated antibacterial agent, a broad spectrum of bacteria and fungus are killed on contact. A special release mechanism assures that the germicide, which is homogeneously dispersed throughout the plastic mass, will retain its effectiveness for 12 to 15 years of normal use.

Of course, all Acrovyn system surfaces are Class I fire rated—we're not so sure about the competition.

Maintenance That's Easy To Live With

Your institution's housekeeping department will love the way grease, grime and stains wipe off—with ordinary cleansing solutions.

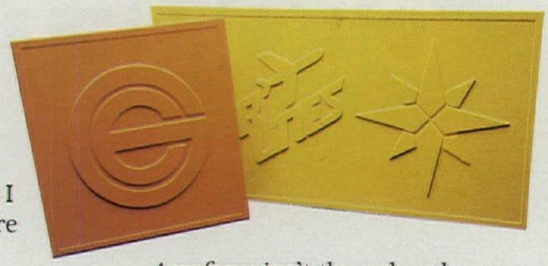
They'll also love the fact that the color goes all the way through,



masking cuts and abrasions. Acrovyn cannot chip, peel or crack!

Protection For Every Need

We know of no other wall protection system as complete: corner guards, bumper guards, handrails, crash rails, door protection systems, all keyed to work beautifully with our new textured wall coverings and *Acroform*™ decorative panels. (*Acroform* is our protective wall system which translates your custom graphics and designs into colorful, 3-D panels.)



Acroform isn't the only colorful part of our system. Every component is available in 26 colors carefully blended by a leading designer to compliment or contrast with today's lively environments.



Our pale competitors may be blushing about that!

If your walls encounter the kind of abuse Acrovyn has been battling successfully for over a decade in thousands of institutions, call us for detailed literature. Or, if you prefer, our representative will be happy to provide you with samples so that you may prove to yourself that *Acrovyn truly gives you more for your wall protection dollar!*

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VEMCOLITE DRAFTING LAMP



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WORLD'S MOST VERSATILE DRAFTING LAMP



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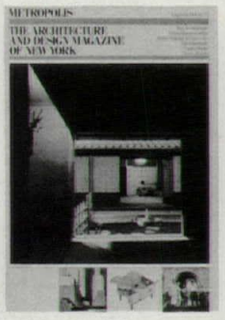
The new mags

Books







Skyline. *Editor: Suzanne Stephens. Design Director: Massimo Vignelli. Published by Rizzoli Communications, Inc., for the Institute of Architecture and Urban Studies, 8 West 40th Street, New York, NY 10018. 10 issues per year, $2.50 per issue, $20 per year. Approximately 32–36 pages per issue.*

The "compound" (see Tom Wolfe, conveniently, in *Skyline,* October and November, Interviews I and II) has found a ready and willing forum in this most recent of New York architectural publications. With the full furor of the Institute of Architecture and Urban Studies behind it, *Skyline* allows Jencks and Vidler, Frampton and Stern, to clash arms across the months, producing the hottest messages with the most sizzling—*scusi,* simmering—Vignelli layouts possible, stretching the laid-back black-and-white medium about as far as it can go, this side of philistinism (ibid.). *The New York Post* it is not, but "sweetness and light" folks (ibid.), hold your breaths.

The ten issues per year tabloid-format *Skyline,* reappearing with new energy in October 1981 after being suspended for over a year, cannot be called merely a mouthpiece for the compound, however, because editor Suzanne Stephens has other fish to fry—those who threaten the vitality of New York, to be exact: Portman at Times Square, the Milsteins at the Biltmore Hotel, the pastor at St. Bart's, and so on. She also tracks down the latest architectural news with the most sensitive sensors around, does in-depth analyses of urban design issues (new zoning legislation for Midtown Manhattan, for example), and knowing "everyone," has a knack for provocative matchmaking: Eiseman and Wolfe, Scully and Meier on Breuer, and as mentioned, Vidler and Jencks, Stern and Frampton . . . but that is another story. There are solid reviews of buildings (Stirling's addition at Rice University, Franzen's Champion Plaza in Stamford) in the meat-and-potatoes—and truffles, too—style in which Stephens excels, helpful to practicing architects, interesting to the public. Articles are readable; even compound members, too hot to construct carefully confounding riddles, attack each other directly, with vituperation. And while New York is the eye of the storm, *Skyline* sweeps up plugged-in happenings in Chicago, Boston, Paris, even Nebraska. The calendar reflects this jet-set overview.

The exposé approach to architectural fact and figment keeps readers on the edge of their seats. Architectural lecturers at Columbia University must penetrate a solid wall of *Skylines,* the first week of the month. But as a not-quite-scandal sheet, it must still hone its tools and its courage, and define its aims. Its short articles should be snappier (the "Re-Visions" review in October, for example, and the trop, trop chic "From Anarchy to Institute" in November). The Insiders Guide to Architect's Offices should be a short list of facts and comments, rather than a lengthy, blow-softening literary essay, seemingly fair and objective (a contradiction by definition). But it is at the level of the exposé of ideas that *Skyline* has yet to find its stride.

Brilliant exposure of ideas is itself exciting. With the Institute and its friends, *Skyline* has an exceptional stable of con-

[*Books continued on page 244*]

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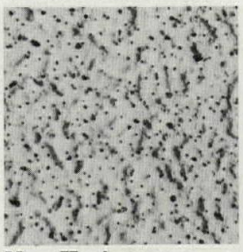

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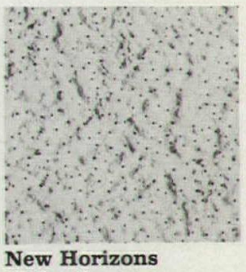
Bold, deep-sculptured peaks and valleys.



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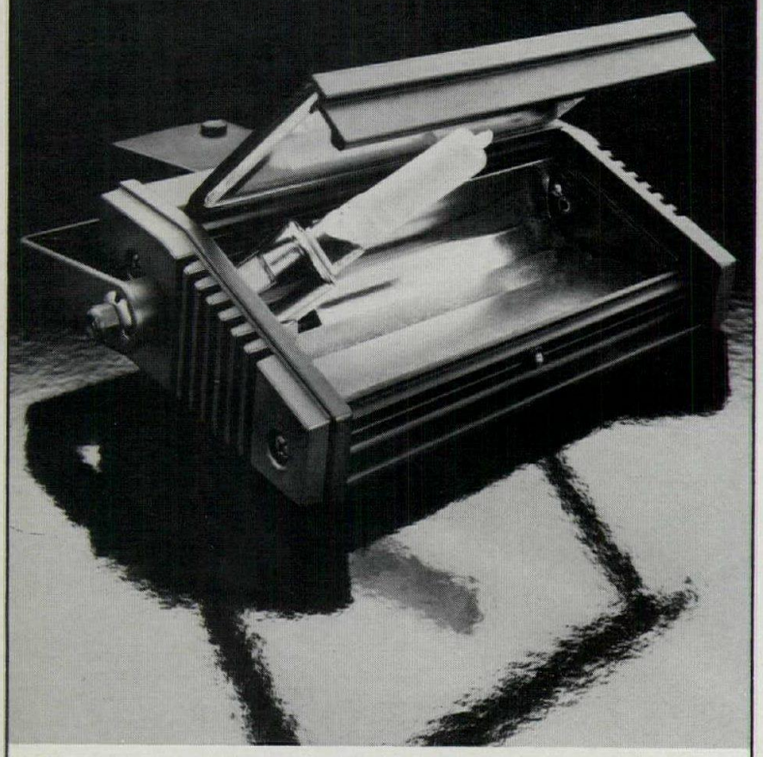

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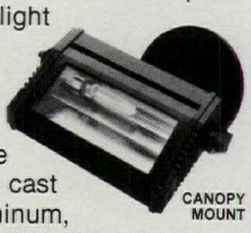

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Books continued from page 240

tributors. Anthony Vidler's "Reconstructing Modernism," in the November issue, intelligently and originally examines the relationship of historical forms and modernist preoccupations in the architecture of James Stirling, and is an excellent companion piece to Stephens's specific review of the Stirling addition at Rice University School of Architecture. Peter Eisenman's confrontation of Tom Wolfe allows the author to either expand upon or evade issues—both telling effects. In the October review of Charles Jencks, Vidler clearly analyzes and buries Jencks's creeping label-itis, once and for all.

But it isn't once and for all. Is it brilliant journalism, liberalism, or failure of courage that allows Jencks to rebut Vidler, and Vidler to respond to the rebuttal, in *Skyline*'s second issue; that lets Kenneth Frampton counter Robert Stern's review of his book, and Stern have the last little word? "When the very same (irreverant) attitude is turned toward them, they tend to scream like weenies over a wood fire" (ibid.). For a view of screaming weenies, the Jencks-Vidler interchange is amusing; for information, Vidler said it best the first time. The Frampton-Stern confrontation is more serious. Frampton, like any author, can be expected to have objections to a critical review of his work; but did Stern, in fact, grossly and unfairly misread Frampton's *Modern Architecture, A Critical Survey*? If so, should *Skyline*'s editor have asked for a re-write? And what comes next? Will Ada Louise Huxtable cry about Wolfe—his treatment of her critical approach is scathing, in the November issue. *Skyline* has a choice: it can be an out-and-out roast; or it can select its own confrontation members and matters, and publish the occasional unsolicited hot dog.

Skyline's heat is contagious, and its kinks only contribute to the intensity. The same kink is not likely to be repeated twice; but given its energy, *Skyline* will invent new ones. Oh, Stanford White, your scandal was never this titillating.
[Susan Doubilet]

Metropolis. *Editor: Sharon Lee Ryder. Publisher: Horace Havemeyer III; Bellerophon Publications. 207 West 25th Street, New York, NY 10001. 10 issues per year, $2.75 per issue, $20 per year. Approximately 32 pages per issue.*

Metropolis is for the "sweetness and light" folks (see above). It provides everything you really wanted to read in *The New York Times* Homes section, and more, in greater depth. Like *Skyline*, its mainly black-and-white tabloid-format issues are to be published ten times a year (*Metropolis*'s first issue appeared in July 1981); unlike *Skyline*, it does not aim to be at the center of the New York architectural intellectual storm, it seldom whispers the "news before it happens" into the reader's ear, and it seldom casts its eye beyond the New York Metropolitan sphere. But the reading is easy, the photographs are excellent, and the news reports are well researched.

Assistant editor Aaron Betsky does an especially good job, in a report (October) on the South Bronx Development agency, in a critique (October) of suburban schemes and fantasies by Robert Stern and by SITE (a companion piece to a tough but generally sound review by editor Sharon Lee Ryder of *Time*'s article on Rouse's city "suburbs"), and in his sarcastic scenario (November) of Meadowlands, New Jersey.

Reinforcing its leisure section philosophy, *Metropolis* includes walking tours of New York areas—Park Slope and east Midtown have been covered—and these give a slightly more architectural viewpoint than your average tour, but don't eschew such relevant details as where to buy a deli sandwich.

The magazine (with a heavy, colored cover, it can be so termed) covers smaller scale design as well as architecture, and here its tastes are catholic, so to speak. *Metropolis* has reported on the sophisticated handmade/industrial furniture designs of James Hong, the "good taste" modern "Designs for Giving" (Arne Jacobsen, et al), craftsy pottery and handmade coats, and uncategorizable (to put it mildly) loft tents and screens.

Metropolis publishes excerpts from such recent and interesting books as *Architectural Drawings* by Gerald Allen and Richard Oliver, and photography essays, such as "The Eclectic Metropolis" by John Allen. Useful are its reports on Solar

[*Books continued on page 248*]

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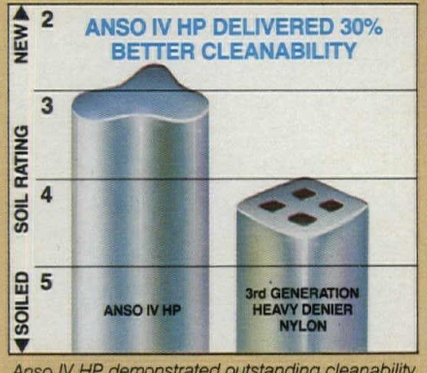

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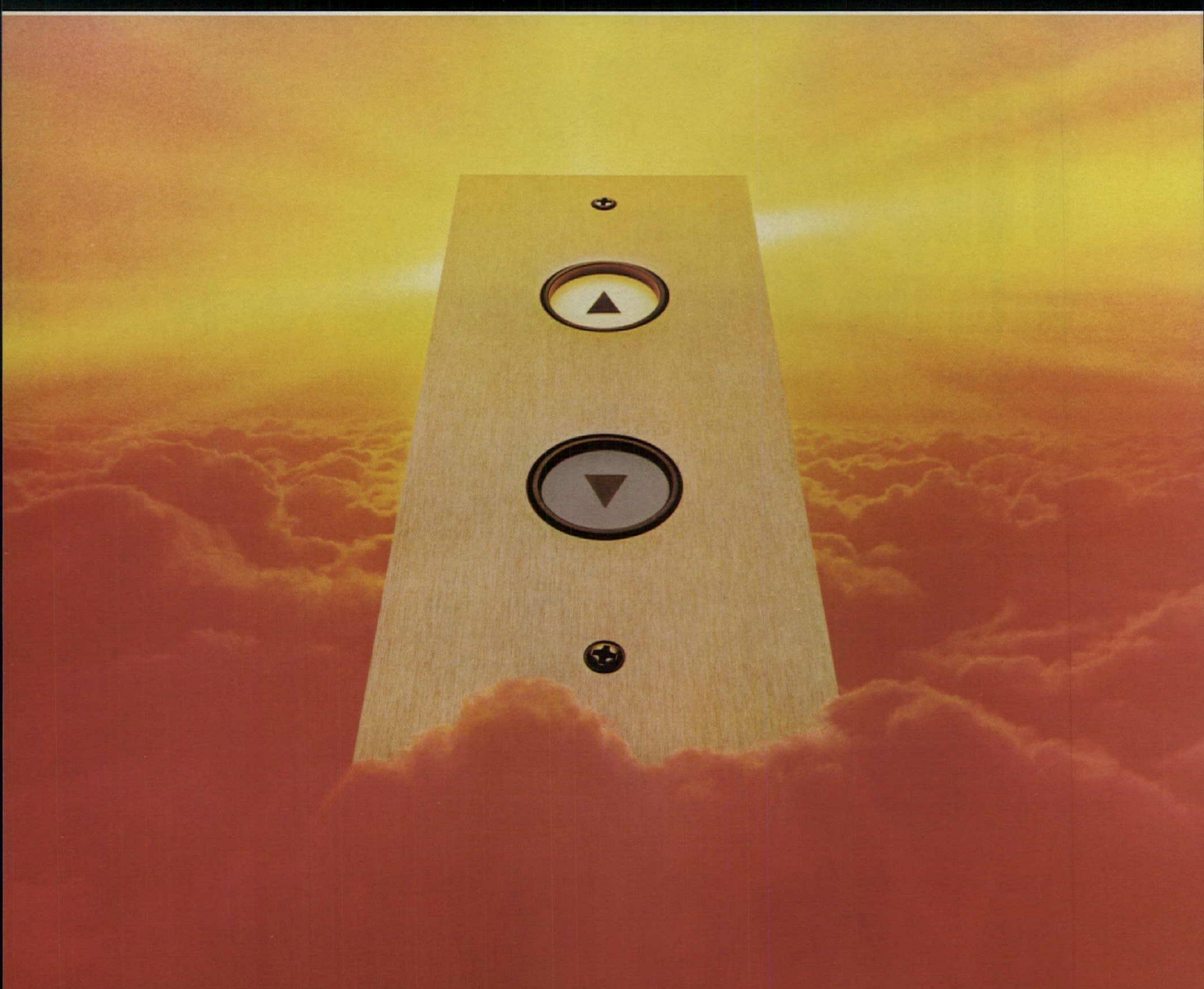

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HOW JUST 1½ CORDS OF WOOD, THE SUN, AND EXOLITE™ SHEET, CARRIED A CONNECTICUT FAMILY THROUGH A FRIGID WINTER.

When Frank and Ruth Cooley built their 1,500 square foot home in a wooded area outside Washington, Connecticut, they decided to eliminate the furnace.

Instead, they chose to rely on EXOLITE double skinned acrylic glazing and a unique passive solar energy system for comfort.

The home not only saved the Cooleys a lot of money in heating bills, but also proved to be an excellent example of a passive solar house that required very little effort by the occupants.

There are no shading devices or night curtains to be opened or closed to prevent heat loss or diffuse the summer sun.

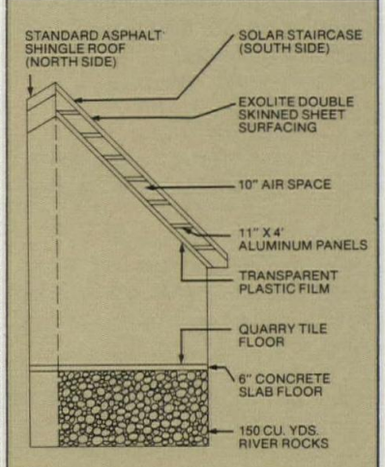
A solar staircase lets the sun shine in.

A solar staircase made up of 11" x 4' strips of aluminum sheeting, coated with a thin covering of resin and toluene to prevent corrosion and help retain their reflective surface, is positioned between the rafters under the EXOLITE acrylic sheet.

Under the solar staircase is a transparent plastic film attached to the wood rafters.

The solar staircase reflects 75% of the summer sun's rays but allows penetration of 100% of winter sun's rays. The transparent plastic film assures maximum insulation. And EXOLITE acrylic sheet on the roof transmits the sunlight.





SOLAR DETAILS

Architect: Solsearch Architects, Prince Edward Island, Canada

How the Cooley house solar collection system works.

During the winter, the solar staircase allows sunlight to enter the house providing direct gain heating of the south side. A 6" thick concrete floor acts as a solar energy collector and provides storage.

In addition, a 5'-deep bed of 3" and up rocks under the slab floor stores excess daytime heat for use at night.

This excess heat is collected by 3¼ hp fans, which pull heat through two ducts from the top of the living area. The outer surface of the ducts is glazed to help prevent heat loss. The interior surface is painted black to absorb more heat.

At night, the slab floor allows re-entry of heat directly to the room. Glazed transoms admit light to the bedrooms on the north side of the house. And the forced air circulation system draws warm air from the top of the rock bed and distributes it to the house, as required.

The only component of the system that requires manual operation is a roof ridge vent that exhausts summer heat.

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The key to the solar collection system is the south-facing roof glazing, composed of eleven 4' x 14' panels of EXOLITE acrylic sheet. The double skinned sheet provides an insulation value equal to 5/8" insulating glass at a considerably lower in-place cost.

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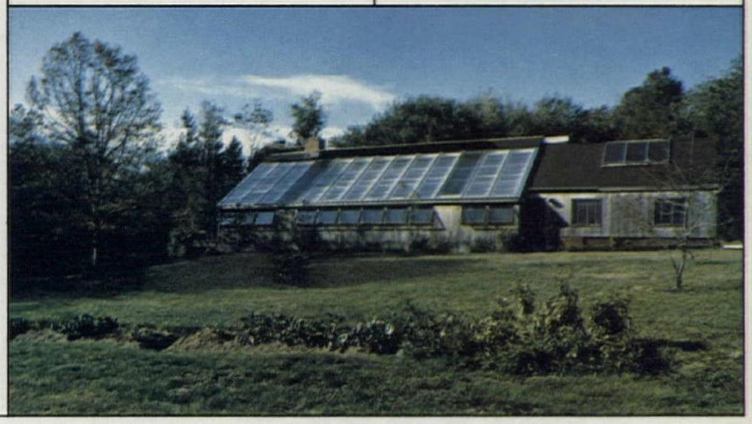
And, EXOLITE sheet offers the additional advantage of light diffusion to provide pleasant, not harsh, daylighting.

How well did this passive solar system collect the sun's energy? The Cooleys burned just one and one-half cords of wood in their woodburning stove — the home's only back-up heating system. Ninety percent of their heating requirements came from the sun.

Want to know more? Please contact us at 697 Rt. 46, Clifton, NJ 07015. In Canada: Chemacryl Plastics Limited, 350 Carlingview Drive, Rexdale, Ontario M9W 5X9.



Caution: EXOLITE double skinned sheets are combustible thermoplastics. Precautions used to protect other common combustibles should be observed. Building Codes should be followed carefully. Further data are available from CYRO Industries.

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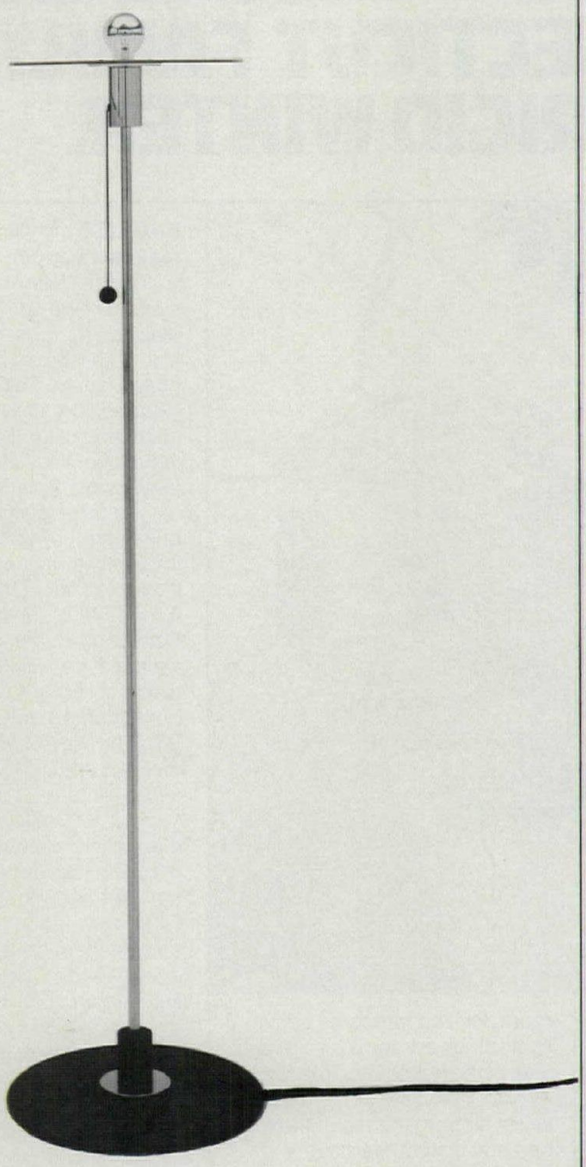

This floor lamp was designed in 1923 by the Hungarian, Gyula Pap at the metal workshop of the Staatlichen Bauhaus in Weimar. The reproduction is faithful to the original, following Pap's specifications, with permission of the Bauhaus Archives. Plate glass is connected by a nickel-plated tubular unit to a lacquered black iron baseplate. The bulb is semi-silvered—Pap created this lamp specifically for this type of bulb which had been invented at that time. Each lamp is numbered consecutively and bears the Bauhaus and the Tecnolumen logos. 63" high. 15¾" diameter. 1-100W semi-silvered bulb.

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Books continued from page 244

in the City (Manhattan), and on City Building, a California-based group that uses architecture and city planning as teaching metaphors.

Metropolis includes a calendar of events in and around the New York area. [Susan Doubilet]

Express. *Editor and Publisher: Andrew P. MacNair. Published by Metropolis Enterprises, in conjunction with The International Network for Art and Architecture, P.O. Box 525, Canal Street Station, New York, NY 10013. 6 issues per year, $2 per issue, $18 per year. Approximately 24 pages per issue.*

Express, the first of the trio of New York architectural tabloids, appeared in December, 1980, and is to be published six times a year (but editor/publisher Andrew MacNair, late of the early version of *Skyline,* never *was* known for discipline). In fact, an anagram-signed letter to the readers, appearing on Page 2 of the first issue, declared that "we will appear when we have something to say." It also says that "we have a point of view that is worth expressing," and in the first issue calls itself "A Million New Ideas about Architecture, Art, and Design," a designation that it does not repeat in later issues. It has a list of correspondents as long as your arm, a fact that it publicizes in only some of its issues.

Express's content is about as inconsistent as the above suggests. Its Summer '81 issue contains very little original coverage of New York (or any city's) contemporary building activity, but has several gallery reviews and a myriad of reprinted articles, press releases, and architects' statements: Pelli's own design statement for the Battery Park City Commercial Center; Kenneth Clark's press release announcement for the Pritzker Prize awarded to James Stirling; extracts from James Wines's SITE articles; in lieu of a review of the Breuer show at MoMA, excerpts from exhibition curator Christopher Wilk's book on the subject and from a 1931 lecture by Breuer; excerpts from a lecture by Mario Salvadori on Nervi; and excerpts from *Remembrance of Things Past* by Marcel Proust, as a comment on the "arts of Mariano Fortuny" at the Fashion Institute of Technology in New York. Some of the matches (for example, the latter) are not without imagination, but it certainly seems like a lazy way of presenting a "point of view worth expressing."

When *Express* musters its energies, its products show wit. Hubert Muschamp's "Urbanism: Muschamp Questions Anonymous Source" (December 1980) is clever—even more so than Fran Lebowitz's "Architectural Associations" (Fall 1981) which, as always with Lebowitz, has its points. The subject matter is wonderfully varied—from the architecture of Nelson Rockefeller, to *Vienna: the Work of Josef Frank,* to *Hot Spots for Fashion Shots,* and Gilbert Rohde's furniture, in Fall '81. Graphically inconsistent as well, it has its great moments: Hugh Ferris's renderings, Deborah Turbeville's photograph collages, OMA's Arnhem prison renovation drawings, Philip Trager's Metropolitan Life Insurance photographs.

And always, there is the centerfold: *Express*'s famous calendar, New York centered but selectively international, that is also published separately, ten times a year (or so they say). [Susan Doubilet]

Trace. *Editor George Baird. Published by The Architectural Magazine Society, 69 Front St. East, Toronto, Ontario, M5E 9Z9. 4 issues per year, $20 per year; $22 per year U.S. and Great Britain; $22.50 elsewhere. Approximately 70 pages per issue.*

Trace is a new Canadian magazine about architecture that is published in English with a synopsis in French at the rear. Three issues have now appeared, and a fourth is about to be released. The primary emphasis of *Trace* is to make Canadian architecture "visible" in a more thorough and one suspects more intelligent fashion than it has been in the past. The magazine does not concentrate on new buildings or on the practice of architecture, but primarily on the Canadian built environment of the past and near past, and on current significant development proposals.

There are historical pieces on little-known (outside of

[*Books continued on page 252*]

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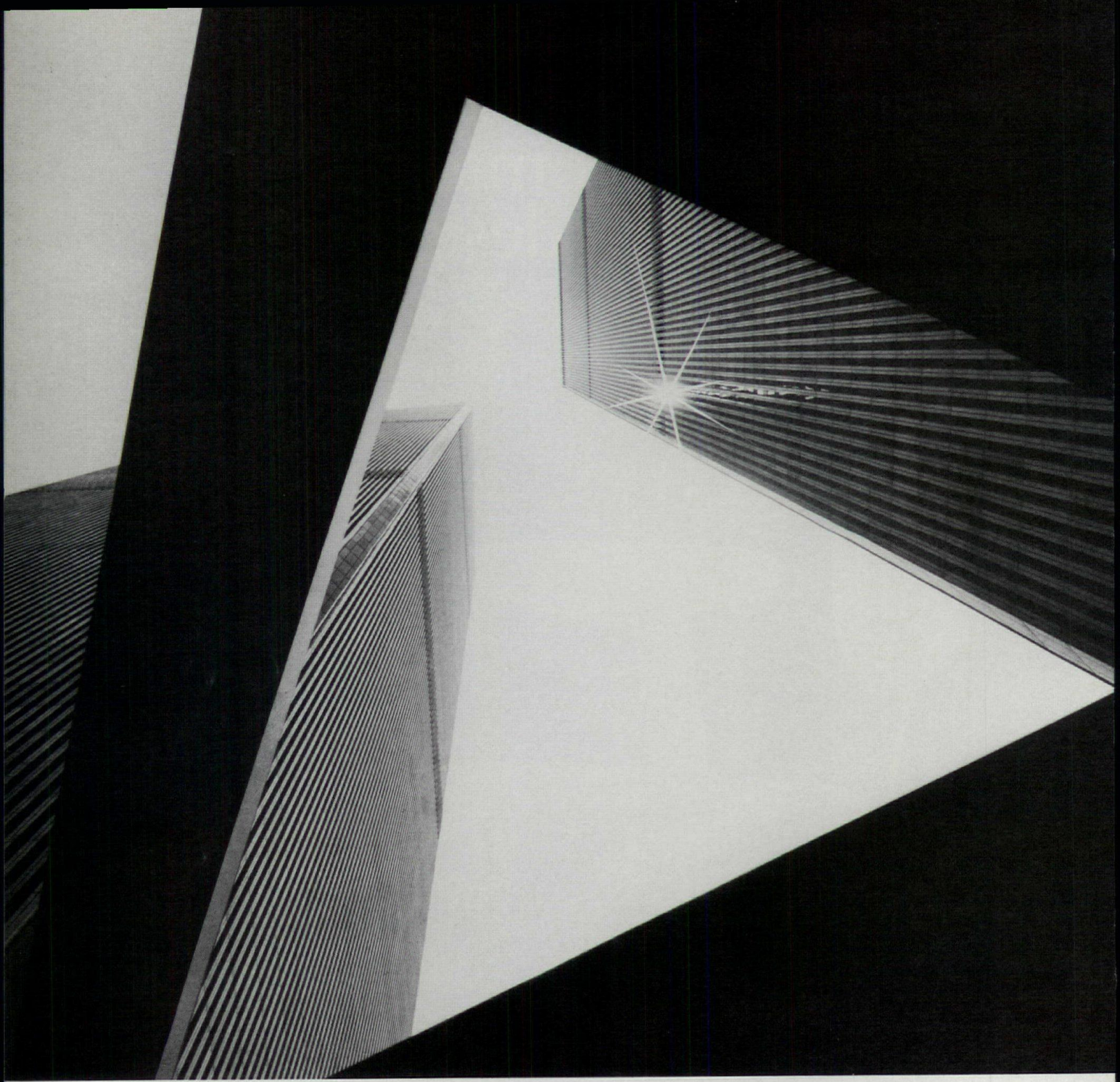

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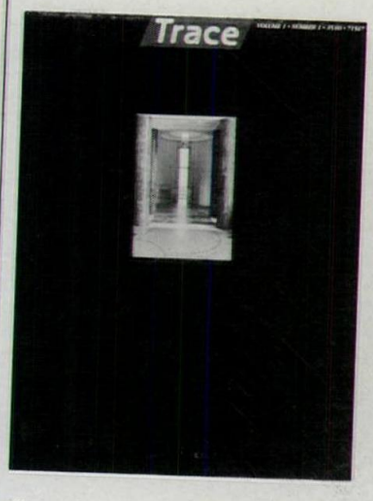
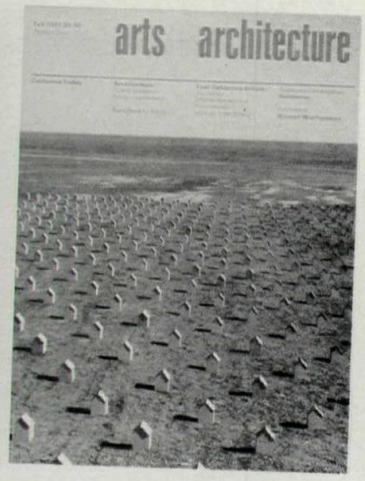
Books continued from page 248





Canada), but important and interesting architects of the past, and each issue includes a portfolio with enlightening descriptions on "10 Buildings to See" in a particular city. Each issue, so far, has also included a descriptive article on one of the various Canadian architectural archives, usually with handsome illustrations. The reviews of exhibitions and books are particularly good; they are always intelligent, thorough, and informative.

In the first three issues there have been the problems common to getting a magazine started, in organization and mechanics, such as captioning photographs, and in showing a good photograph of what is being discussed. One also wishes greater attention would be given to punctuation. But these are not problems of a nature to seriously erode the overall high quality of the magazine, and one senses they will take care of themselves after the initial shake-down period.

Although the magazine concentrates primarily on Canadian issues, it does not do so exclusively. It has, in fact, published an article by Rem Koolhaas on the Los Angeles Bunker Hill development (in which Canadians played key roles) that is perhaps the most intense, analytical, and informative treatment of that subject to appear in print so far. All in all, *Trace* is an exciting and informative publication which, at least for us south of the border, should do for their architecture what films have done for their cinema in recent years.

Arts + Architecture. *Editor, Barbara Goldstein. Published by Arts and Architecture Magazine, Inc., The Schindler House, 835 N. Kings Road, Los Angeles, Ca 90069. $21 per year for individuals; $30 for institutions; $6 for single copies. 72 pp.*

Arts + Architecture, which was published in California from 1911 to 1967, has resumed publication this fall under the editorship of Barbara Goldstein, who is also editor of *L.A. Architect* and a West Coast correspondent for P/A. The magazine, which will focus on the region spanning the Pacific Northwest to Texas, is very handsomely designed by Joe Molloy, and the printing quality is superlative.

The first issue contains articles on furniture by artists, profiles on four California artists, a lengthy report on the California chapter's AIA Monterey Design Conference (including a critique of the Bunker Hill competition by Michael Sorkin), an arts and architecture guidemap to Downtown Los Angeles by John Pastier, as well as a historical and architectural interpretation of science fiction movies, and an "appreciation" by Esther McCoy of Konrad Wachsmann, who died last November. Future issues will include a retrospective of the work of Charles and Ray Eames, an examination of the new craftsmanship in architecture and design, special issues on Texas and New Mexico arts and architecture, as well as feature articles, an events calendar, and book reviews. Each issue will also include a cultural guidemap to a prominent Western city.

If the first issue is any indication, this is going to be a very solid and thoughtful journal that has all indications of bringing *Arts + Architecture* back to the high esteem it had before it closed 14 years ago.

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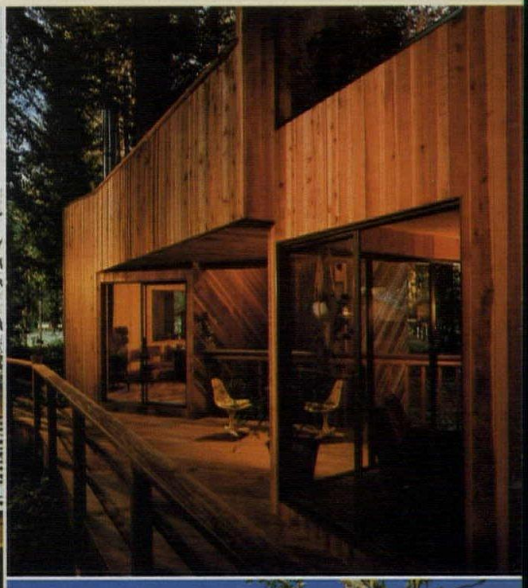

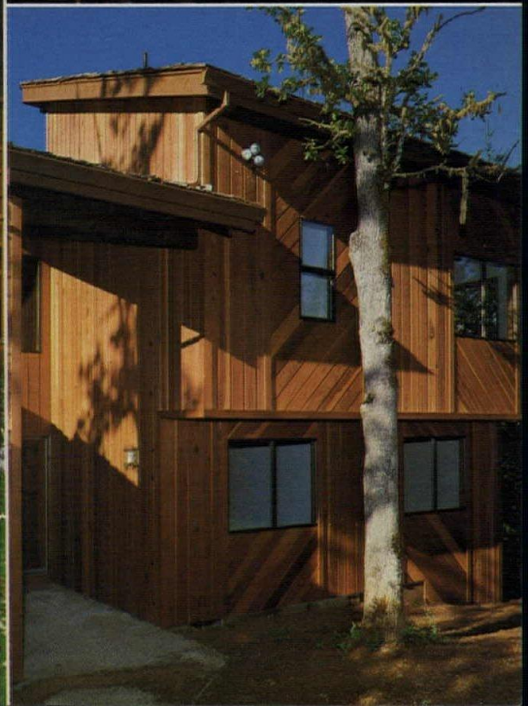

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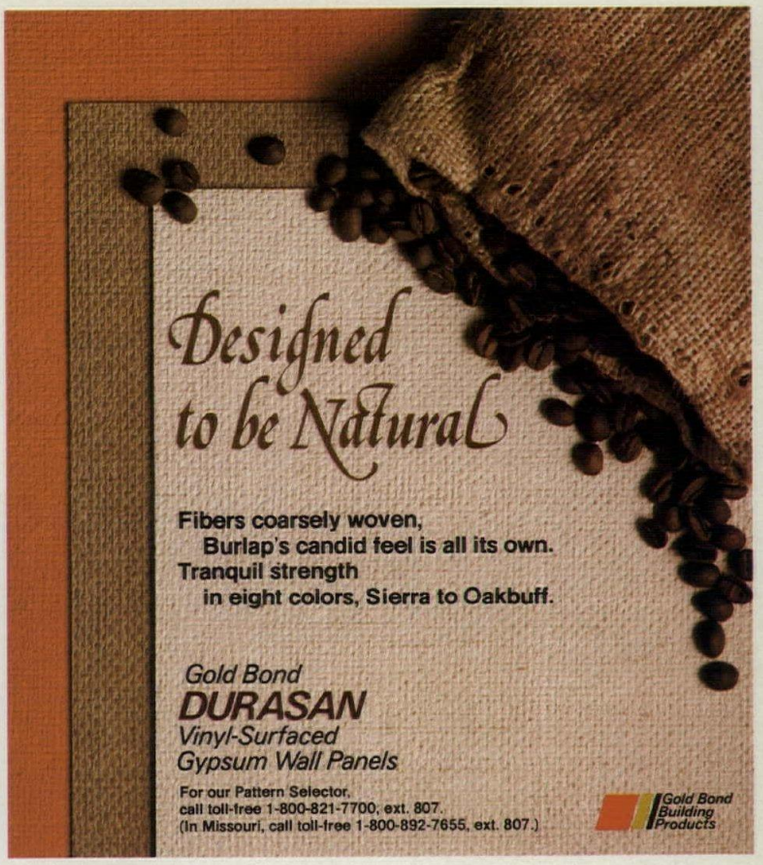

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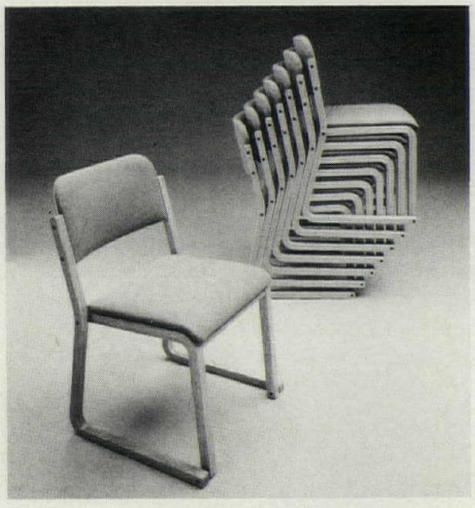
Products and literature

Products



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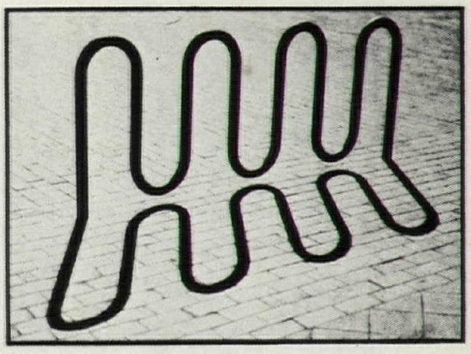

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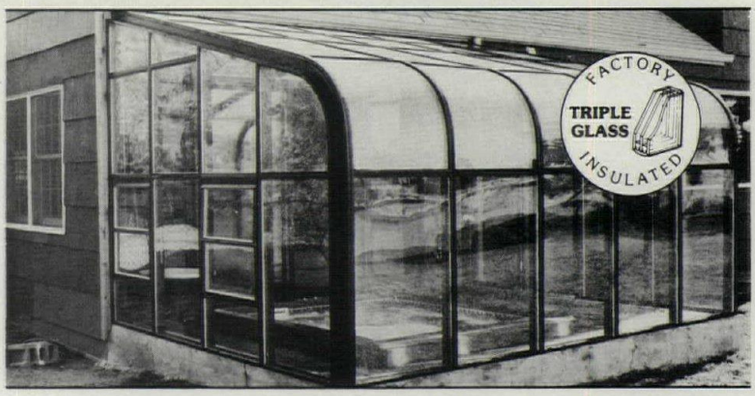

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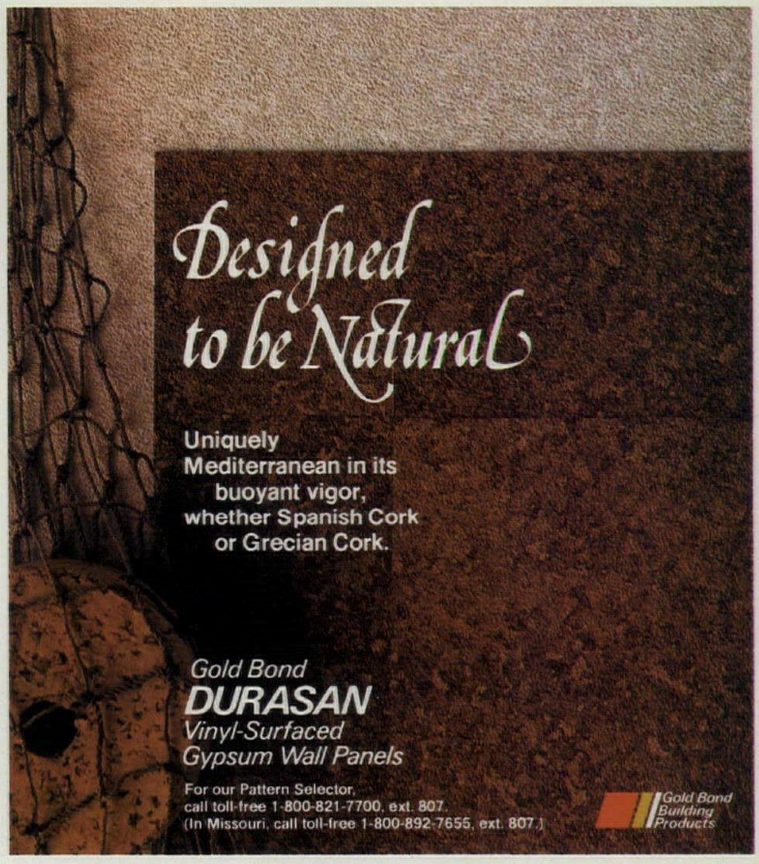

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Products continued from page 259

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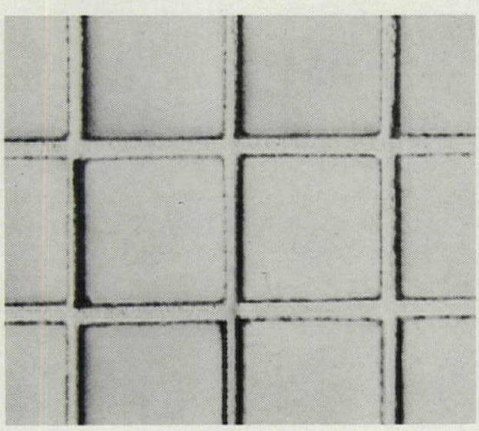

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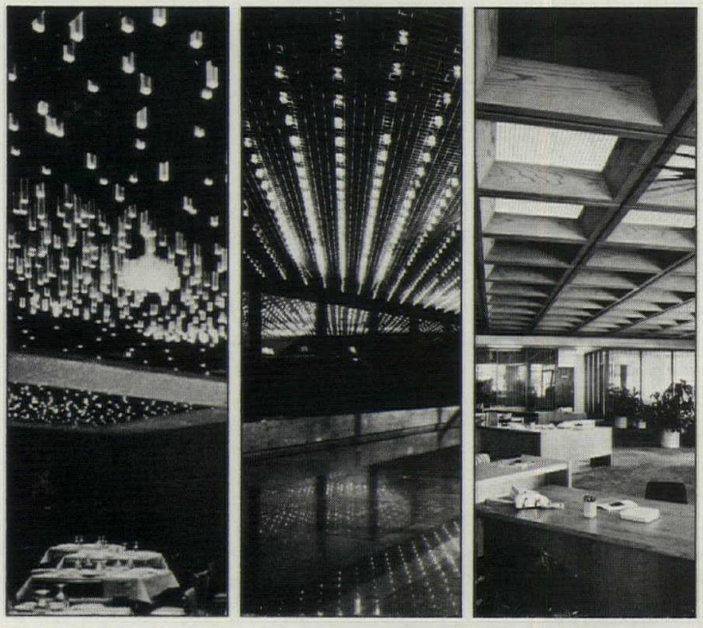

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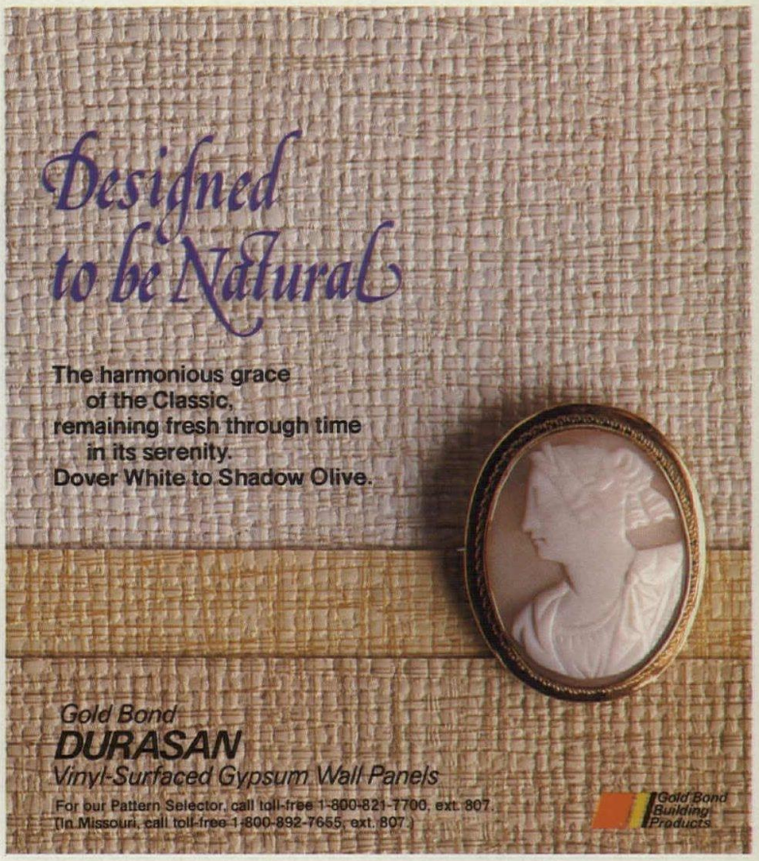

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Products continued from page 261

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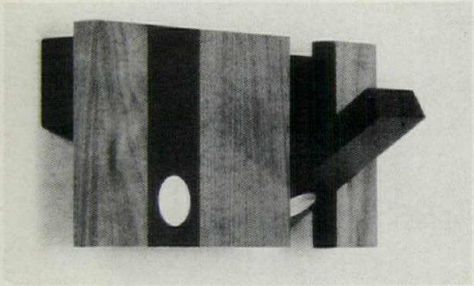
Literature

Plenum cable insulated with Kynar® fluorocarbon is said to combine low flame spread and low smoke generation with strength and toughness. Compared with cable in conduit, it can cut installation costs up to 50 percent. A 12-page brochure outlines the advantages of using Kynar plenum cable and illustrates the results of tests for flame
[*Literature continued on page 264*]

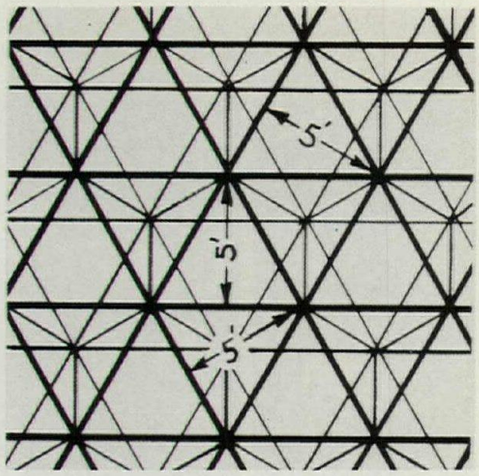
Literature continued from page 263

spread and smoke emission, with charts comparing its performance with that of other cables. Pennwalt Corp., Plastics Dept.
Circle 200 on reader service card



Hat and coat hooks of aluminum, bronze, brass and wood, and plastic are shown in a 12-page brochure. Designed for commercial interiors, they can be mounted individually or on bars of oak, walnut, or ebony. The plastic hooks come in eight colors. Also shown are metal drawer and cabinet knobs; umbrella stands of ABS plastic in four colors and tubular steel, and ash/trash containers. Specifications, with prices, are included, along with a list of other product brochures available. Peter Pepper Products, Inc.
Circle 201 on reader service card

Architectural fabric structures of glass fabric coated with Teflon® fluorocarbon resin are shown in a 28-page color brochure. There are 20 installations shown, including the Haj Terminal, which used nearly 5.5 million sq ft of fabric. Design considerations are also discussed. For a copy of the brochure, write on firm letterhead to "Architectural Fabric Structures," Du Pont Co., Room X38708, Wilmington, De 19898.



The Power-Strut Space Frame permits two-direction overhangs, various spans, and random spacing of supports. It is available in four planning modules. Typical installations are shown in an eight-page brochure that also provides drawings showing support methods and construction details. Basic components are web member, chord member, two connectors, nuts and bolts. Erection techniques are also illustrated. Power-Strut Div., Van Huffel Tube Corp.
Circle 202 on reader service card

Welded stainless steel railing systems catalog describes the materials used in their manufacture, and the products' compliance with codes. Information is provided for horizontal and sloping rails, stair rails, posts, and mounting accessories. Specifications, pipe dimensions, and structural design data are included. KDI Paragon, Inc., Perma Rail Manufacturing Div.
Circle 203 on reader service card

Closet doors in several styles are described and illustrated in a color brochure. Mirror doors include bi-pass, three-way, surface mounted, bi-fold, and combination louvered/mirror bi-fold. There are also metal fully louvered, half-louvered, and plain bi-fold and bi-pass doors. Architectural specifications are provided. Monarch Mirror Door Co., Inc.
Circle 204 on reader service card

Ceramic wall and floor tiles catalog shows nine new series and two new colors added to established series. There are glazed nonvitreous and glazed and unglazed vitreous tiles, both patterned and plain. The 24-page catalog illustrates the tiles in color, provides field of application information for each type of tile, and discusses technical support available. Villeroy & Boch (U.S.A.) Inc.
Circle 205 on reader service card

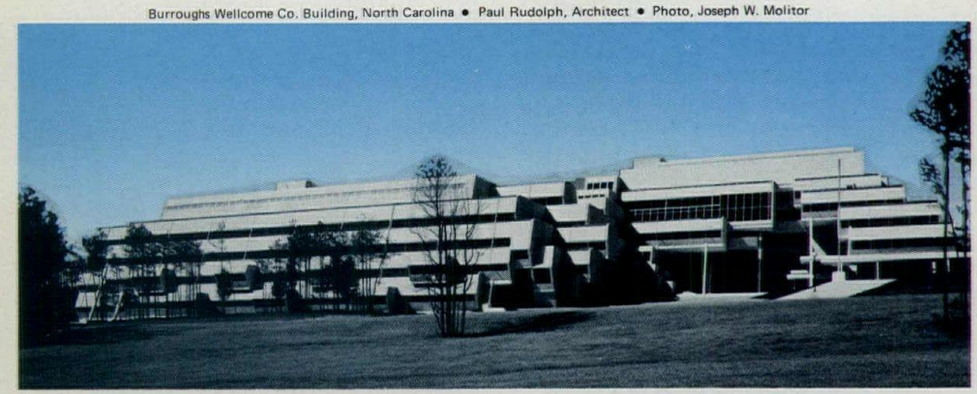
Decorative laminates brochure illustrates solid colors, new Matrix texturals, and abstract wood grain, leather, marble, and dimensional patterns. The eight-page brochure provides in-
[*Literature continued on page 266*]

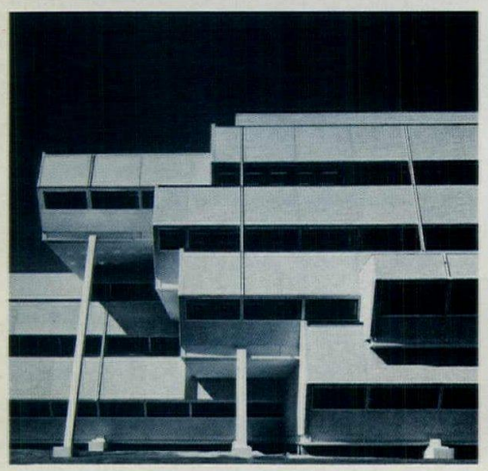
All-weather Crete . . . thermal protection for an architectural achievement . . . and pharmaceutical research.

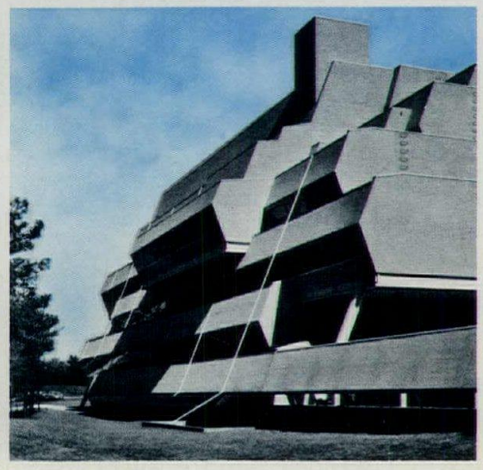
Attention to detail is but one of the ways in which architect Paul Rudolph has assured the Burroughs Wellcome Co. building of being an extremely functional corporate headquarters and research center as well as a visual architectural accomplishment. One of these details is the use of All-weather Crete as a roof deck insulation. Completely monolithic, excellent thermal protection properties, slope to drains, vapor transmission and dry application by experienced, licensed applicators - all make All-weather Crete the natural insulation choice for buildings demanding a long, trouble-free roof deck or plaza life. See why so many outstanding architectural firms specify the All-weather Crete system for their jobs . . . contact Silbrico Corporation, 6300 River Road, Hodgkins, Illinois 60525, (312) 735-3322, or see Sweets for the address of your local applicator.

SILBRICO CORPORATION

Burroughs Wellcome Co. Building, North Carolina • Paul Rudolph, Architect • Photo, Joseph W. Molitor







Circle **No. 420** on Reader Service Card



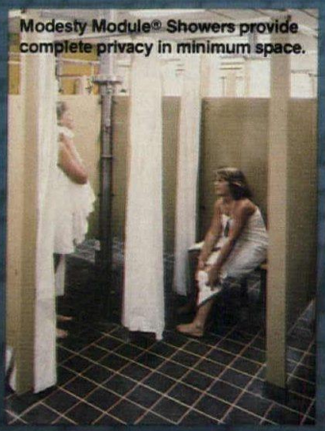
How to add more feet per foot.

Shower more people in less space for less money with Bradley.

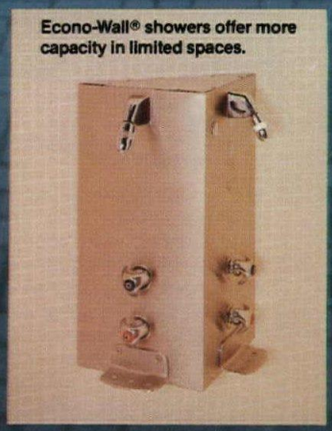
Meet any shower room need with Bradley's extensive line of showers—and save valuable space and money. Column showers serve up to six people from one set of plumbing connections, making the most of the space, water and money available. Choose from four styles of single-person showers which neatly fit tight spaces, or the popular Wall Saver® and Econo-Wall® models which each serve two to three people. Plus, Bradley's custom fabricated Panelon® units fit almost any wall length or layout.

All Bradley space-saving showers are designed for low-cost installation in new construction or remodeling. They can be made accessible to the handicapped and, like other Bradley products, are as vandal-resistant as anything can be!

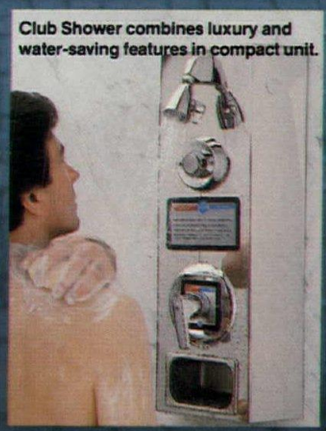
For more information on how Bradley provides more for less, contact your representative or write: Bradley Corporation, 9101 Fountain Blvd., Menomonee Falls, WI 53051. Look for our catalog in Sweet's File Section 15.7/Br.



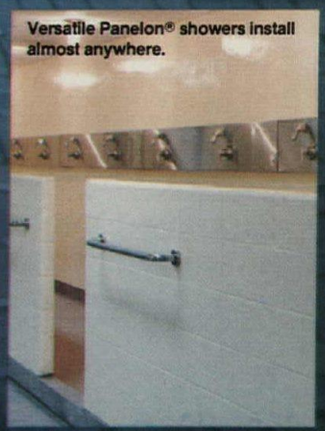
Modesty Module® Showers provide complete privacy in minimum space.



Econo-Wall® showers offer more capacity in limited spaces.



Club Shower combines luxury and water-saving features in compact unit.



Versatile Panelon® showers install almost anywhere.

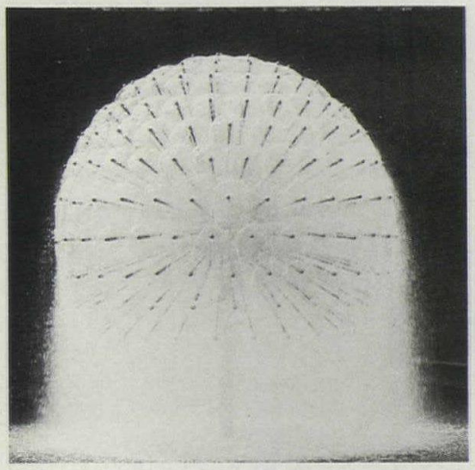
BRADLEY

Bradley saves space, time and money.

Circle No. 321 on Reader Service Card

Literature continued from page 264

formation about finishes available and technical data on grades, areas of use, limitations, composition, sizes, and maintenance. There are also fire-rated grades. Nevamar Corp.
Circle 206 on reader service card

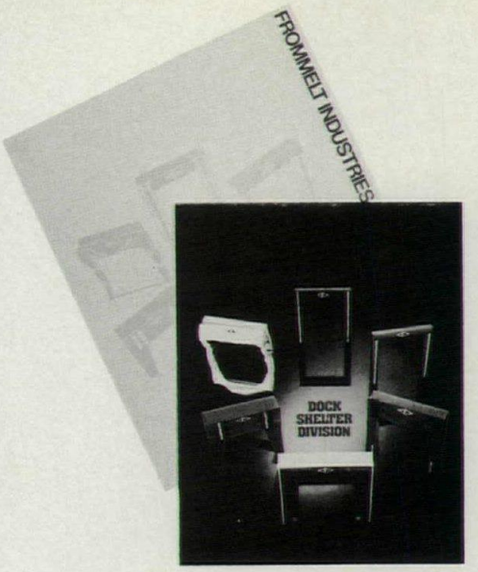


Architectural fountain equipment shown in a 44-page catalog is available in several configurations to create a variety of effects. Underwater fountain lights are included, and mechanical and electrical components are also illustrated and described. Custom design assistance is offered. Kim Lighting, Inc.
Circle 207 on reader service card

Parking lot equipment shown in an eight-page, four-color brochure can be assembled into entrance and exit subsystems for integration into total parking lot control systems. Entrances are free access, coin or card operated, or attendant controlled. Diagrams illustrate typical total system layouts of varying degrees of complexity. Stanley Parking Systems.
Circle 208 on reader service card

'The Woodstove Directory' provides photographs and specifications for woodstoves, coal stoves, fireplaces and fireplace inserts, furnaces and boilers, and solar heating and cooling devices. More than 400 products are shown, with a photo or illustration, the manufacturer's description, and the name and address of the manufacturer, importer, or distributor. Copies of the 360-page directory are $3.50 each ($5 in Canada), including postage and handling. Order from Energy Communications Press, 105 W. Merrimack St., P.O. Box 4474, Manchester, NH 03108.

Industrial/commercial glass fiber insulation products shown in a 24-page product catalog include pipe insulation, duct wrap, insulation board, elevated temperature board, and wall insulation. The brochure provides product descriptions, application information, technical data, and guide specifications. Knauf Fiber Glass.
Circle 209 on reader service card



Dock shelter brochure discusses their use, the different styles, their life expectancy, and their design and construction. The 20-page, full-color booklet shows several installations and some of the fabric colors available. Frommelt Industries, Inc., Dock Shelter Div.
Circle 210 on reader service card

Waterproof cement membrane waterproofs structures effectively whether it is applied on the positive or the negative side, says the manufacturer. The product is described in a six-page
[*Literature continued on page 272*]

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A SIMPLE SOLUTION TO ARCHITECTURAL BARRIERS.

Whether you're modifying an existing building or designing a new one, accessibility to the handicapped is important. PORCH-LIFT offers you a simple, economical solution. It's a safe wheelchair lifting platform permanently anchored beside the steps using a minimum of space. Motor and mechanism are enclosed in a weather-proof housing, "Call–Send" controls are key operated, and it runs on 110 volt current. It's available to fit varying heights and is shipped ready for installation.

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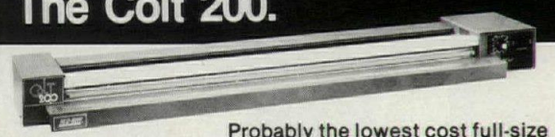

Probably the lowest cost full-size (42" throat) diazo copier on the market, the new Colt 200 is a fully synchronized printer/ developer. It is 52 inches long yet weighs an easily portable 43 pounds! Sets up in close quarters or take it on-site and make sharp checkprints, sepias, film intermediates. The Colt 200 has solid-state control circuitry, reversing switch and many advanced features usually found only on bulkier and much more costly machines.

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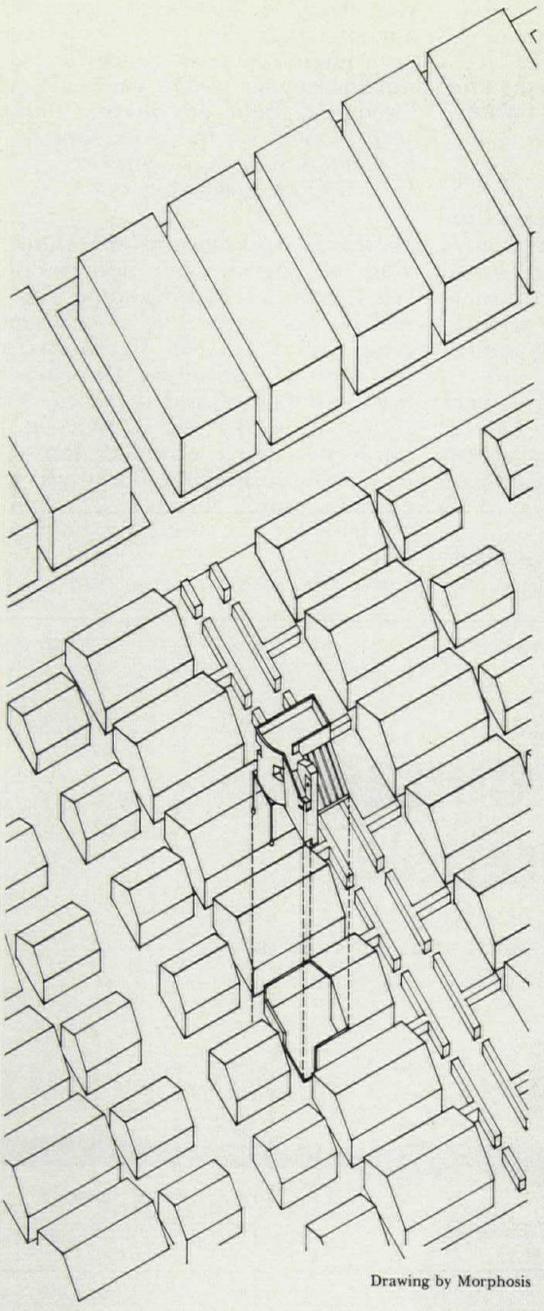
Coming this year

P/A in 1982: Information, Inspiration

Every issue of P/A in 1982 will be full of information and ideas for architectural professionals at all levels of experience.

P/A's building design features will cover the process of decision-making and spell out the fine points of execution with detail drawings, construction data, and materials lists.
Interior design features will present challenging examples, with equally thorough documentation.
P/A's Technics features will cover the full range of technical problems the architect and designer must deal with.
Energy concerns will be reflected strongly, in the choice of subjects for Technics and building design articles. And this year, P/A will initiate a new series of articles on the energy performance of buildings, making some of the most valuable DOE-sponsored research findings available in concise form to design professionals.
The P/A News Report has been expanded and reorganized, starting with this issue, to bring you a greater range of information in more accessible form.

Some of the subjects P/A's editors have identified for major editorial treatment during 1982:
International Style at 50 - an anniversary examination of the revolutionary exhibition and book—full of surprising insights.
Technics: Information exchange - how technical information for architectural professionals is collected, applied, and retained.
The Haj Terminal in use - photos and discussion of the giant P/A-award-winning structure as a transfer point for Haj pilgrims.
Memorial architecture - recently revived as a subject for eloquent, symbolic design.
Preengineered metal buildings - an area now showing the effects of research on energy conservation and structural optimization of interest to the profession.
Energy-conscious design - again this year, the subject of an extra-large special issue, full of technical updates and exemplary buildings, plus informed commentary on the effect of government cutbacks in energy programs.
P/A Furniture Competition - the second running of this international conceptual design program.
Money and Design - a special issue on the complex subject of building economics as it affects the whole building industry and the micro-economics of the individual project.
Interior Design - another annual special issue on this topic will, as did previous issues, approach the subject from a new viewpoint.
International Housing - as economic and social forces in the U.S. point toward more reliance on multi-unit projects, some valuable lessons from abroad.
Energy Technics - a pair of technical articles in two fall 1982 issues will explore the special problems and opportunities of building in hot, arid climates and in exceptionally cold climates.



Drawing by Morphosis

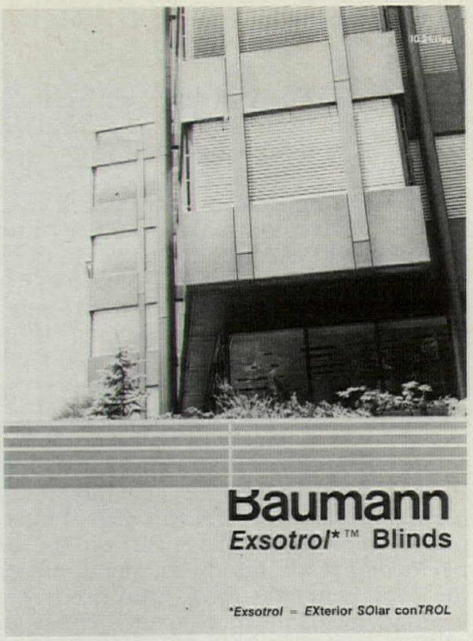
Literature continued from page 266

brochure that includes data sheets and product specification. U.S. Waterproofing, Inc.
Circle 211 on reader service card

Construction testing and inspection services available to industry and government are described in an eight-page brochure. Services include materials control, concrete testing, soils testing, and structural steel/rebar testing and inspection. Company capabilities also include mechanical and electrical inspection and nondestructive testing. United States Testing Co., Inc., Construction Testing and Inspection Div.
Circle 212 on reader service card

Prefinished vinyl moldings are available in wood-tone colors for use as interior trims, window and door casings, and similar applications. They are easily cut or mitered, install quickly, and are nonabsorbent. A 12-page pamphlet, "Imagine them anywhere," illustrates several ideas for their use. Gossen, Div. of United States Gypsum Co.
Circle 213 on reader service card

Weatherstripping and threshold catalog (32 pages) shows door saddles in cross section, including some with thermal breaks; garage door weatherstripping; astragals; and weatherstripping for doors and windows. Drawings illustrate installation and detail the way in which air infiltration is blocked. Two new products are a combination sill with oak facing inside and aluminum on the exterior; and abrasive grit bonding available for any threshold. Pemko Mfg. Company.
Circle 214 on reader service card



Exsotrol™ blinds provide exterior shading on windows to block solar heat gain before the sun strikes the glass. They provide a shading coefficient of 0.14–0.17 while allowing natural, glare-free daylighting. The blinds are described in an eight-page brochure that gives installed cost guidelines, an outline of possible savings, and design considerations. Photos illustrate installations, and a color chart is provided. Baumann, Inc.
Circle 215 on reader service card

Alucobond®, a composite of two sheets of aluminum with a thermoplastic core, can be fabricated easily with simple woodworking tools. A 16-page brochure illustrates the many ways in which it can be used to create signs, exhibits, displays, and interiors and provides information about properties and fabrication methods. Standard colors are white, oyster, bronze, and clear anodized. Consolidated Aluminum.
Circle 216 on reader service card

Current flame-spread and smoke-developed standards for flooring established by HEW are available in a portfolio for architects. It lists products about which HEW is concerned in enforcing Life Safety Code provisions applicable to flame spread of flooring products. For a copy of this information write to Pinay Flooring Products, Inc., 75 Seabring St., Brooklyn, NY 11231.

Washroom equipment catalog for 1982 covers stainless steel mirrors, grab bars, cabinets, bathroom accessories, and soap dispensers. Included in the 52-page publication are illustrations and technical information. The Charles Parker Co.
Circle 217 on reader service card

Acrylic latex eggshell enamel, available in hundreds of colors for interior walls, ceilings, and trim, provides a highly washable, very low sheen coating. The six-page brochure illustrates typical areas of use and provides technical data.
[*Literature continued on page 274*]

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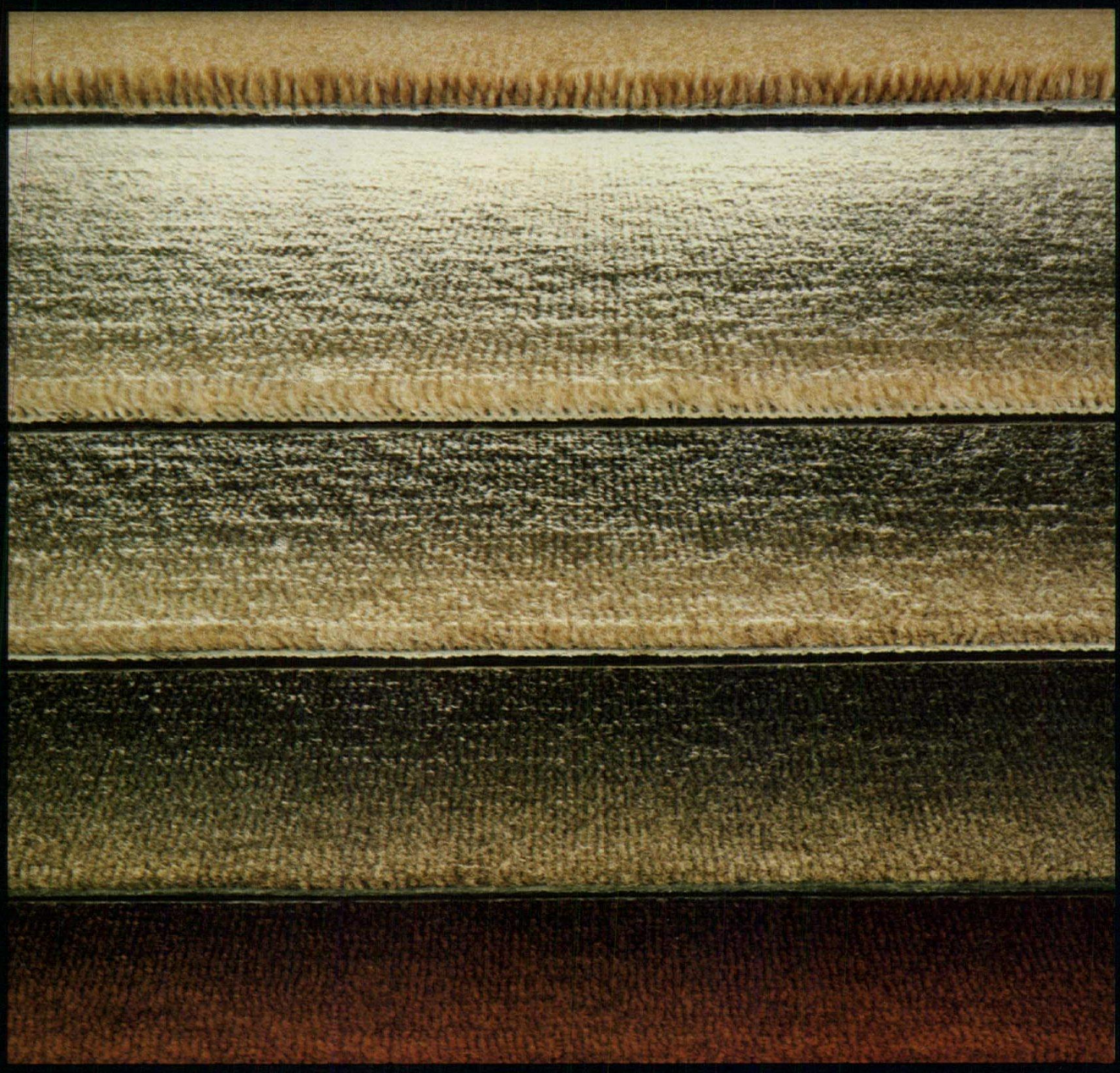

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The backing is crucial. Our exclusive backing makes our modular carpet squares do what they are supposed to do. And not do what they're not supposed to do. In fact, we will guarantee that heuga modular carpet squares will not curl, roll, or shift when installed and maintained as directed.

Tests prove that our exclusive backing will hide flat cable and disperse moisture better than competitive carpet squares ... and that's in addition to being dimensionally stable, long-wearing, soil-hiding, relocatable, nonstatic and sound absorbing.

What more can we say? Oh, yes. heuga carpet squares are very beautiful, too. As you can see.

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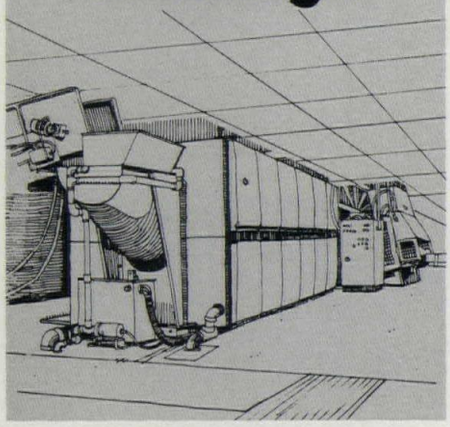
Whose high volume, automated washing system installs under 10' ceilings?



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MILNOR's Continuous Batch Washing System handles 100 lb. batches of laundry, non-stop—taking in soiled goods at one end and discharging them clean at the other with no manual handling in between.

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MILNOR's Continuous Batch Washing System is the only tunnel washer made in the U.S. and it is produced by the company that makes more models of laundry washing machinery than any other in the world.

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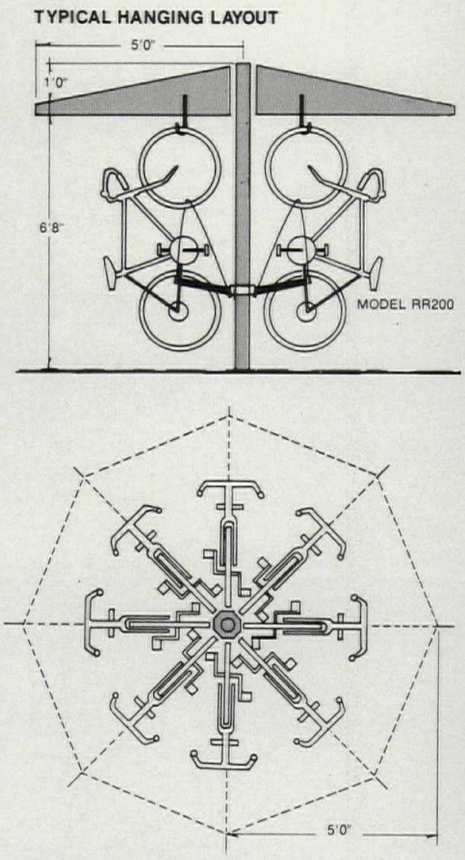
Circle **No. 402** on Reader Service Card

Literature continued from page 272

The product meets lead-in-paint and air pollution standards, and is accepted by the USDA for use on incidental food contact surfaces. PPG Industries.
Circle 218 on reader service card

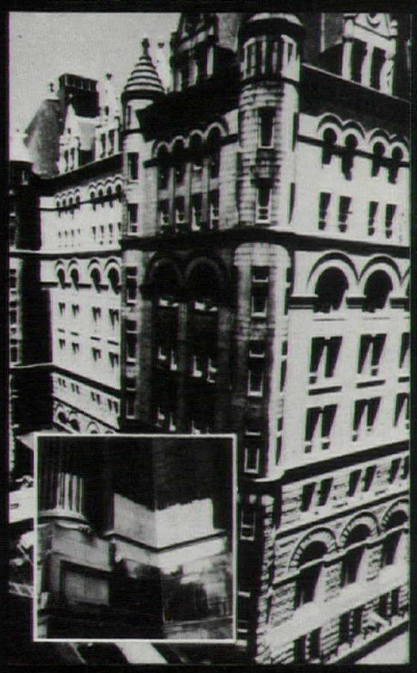


Racks for bicycles, mopeds, and motorcycles provide secure parking at schools, shopping centers, mass-transit stations, apartments, and similar locations. They accept virtually any type of locking device. Features of the system, typical layouts, and suggested specifications for several models are provided in an eight-page brochure. Rally Racks.
Circle 219 on reader service card

Marlite® toilet compartments and urinal screens are illustrated in an eight-page brochure, along with hardware, including that suitable for the handicapped. Specifications are provided and drawings illustrate typical layouts. Finish selections include two available from stock, with other laminates offered to meet specific requirements. Masonite Corp., Commercial Div.
Circle 220 on reader service card

Silicone concentrate R-272 is composed of high and low molecular weight components for water repellants used on above-grade masonry. An eight-page product bulletin provides information on its use in the formulation and application of water repellants for treating exterior and interior architectural and structural masonry such as concrete,
[*Literature continued on page 276*]

SURE-KLEAN®
UNCOVERING THE FACE OF HISTORY



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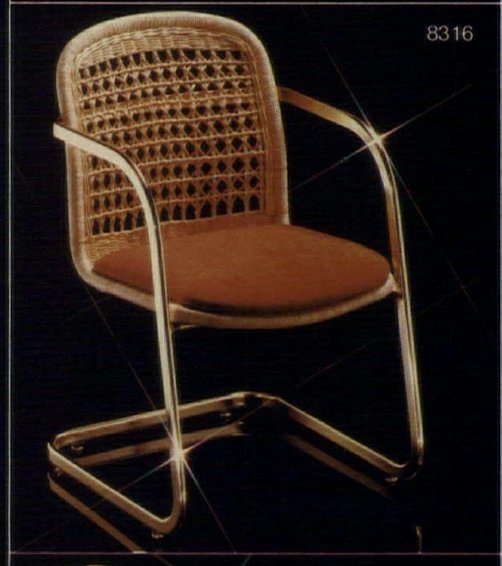

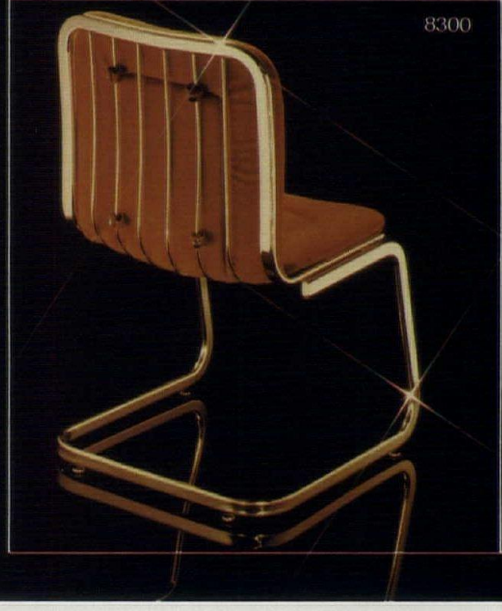



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Morristown, TN 37814

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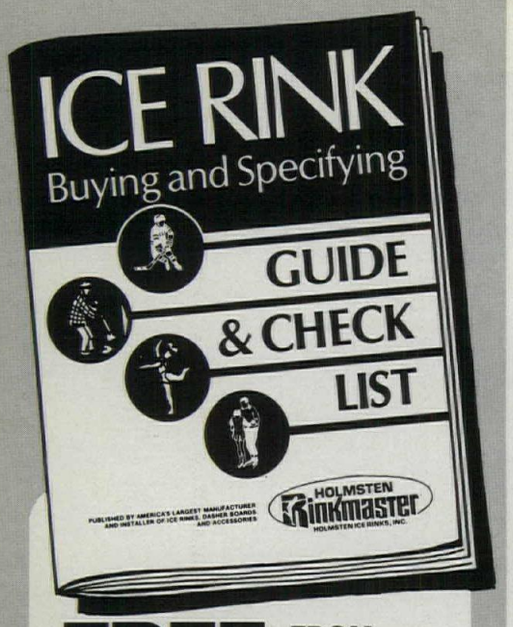

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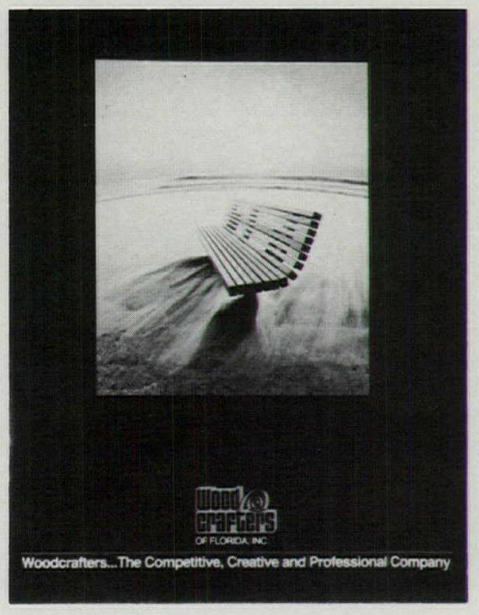
Literature continued from page 274

terrazzo, concrete block, stucco, brick, and mortar. Typical physical properties are included. Union Carbide Corp., Silicones and Urethane Intermediates.
Circle 221 on reader service card



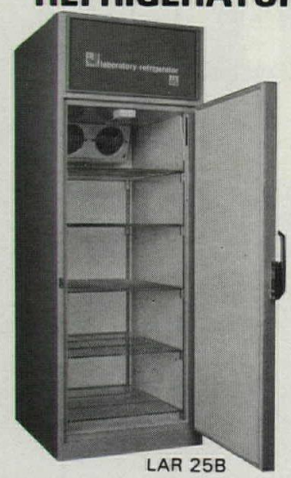
Site furnishings shown in a 16-page color catalog include benches, planters, trash receptacles, and ash urns. Materials used are woods, including solid oak and mahogany, and fiberglass. Woodcrafters of Florida.
Circle 222 on reader service card

The 1982 Soundblox® catalog provides specification and performance data on sound-absorbing structural masonry units. Included in the eight-page publication is information about a new 12-in.-thick unit. Typical areas of installation illustrated include industrial and institutional applications, such as computer rooms, gynmasiums, pressrooms, and natatoriums. The Proudfoot Co.
Circle 223 on reader service card

Food service equipment brochure discusses design and manufacturing procedures using a variety of materials. Included in the six-page color brochure are photos of recent installations. The company also provides installation, start-up, and demonstration services. A list of recent installations is included. Ruslander & Sons, Inc.
Circle 224 on reader service card

Materials guide covers mortars for installing tile, mosaics, pavers, brick, marble, and stone. Intended for use by architects, builders, and specifiers, it provides specification and installation information about high-strength shock- and weather-resistant mortars. Technical services are also offered. The eight-page full-color guide shows typical installations. Laticrete International.
Circle 225 on reader service card
[Literature continued on page 279]

Jewett contemporary styled
LABORATORY & PHARMACY REFRIGERATORS


LAR 25B

LABORATORY REFRIGERATORS feature five models to choose from with 12 to 55 cu. ft. capacity.

- blue or tangerine exterior front with beige cabinet*
- white enamel interior
- stainless steel adjustable shelves interchangeable with stainless steel drawers (optional extra)
- illuminated interior
- uniform cabinet temperature (2° to 4° C)
- quick temperature recovery
- dual or single air circulation system


PHR 37B

PHARMACY REFRIGERATORS feature four models to choose from with 17 to 55 cu. ft. capacity.

- tangerine or blue exterior front with beige cabinet*
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- quick temperature recovery
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*Also available with stainless steel interior and exterior finishes.

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Refer to Sweet's Catalog 11.20/Je for quick reference.

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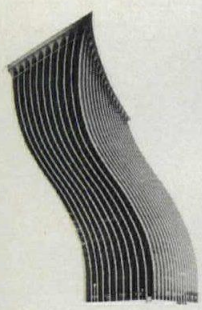
Calgary, Canada





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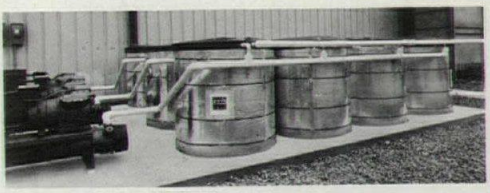
Literature continued from page 276



Levload™ Ice Bank contains a temperature averaging flow heat exchange coil that freezes water in the tank to solid ice during off-peak hours. During the day, the ice serves to cool air fed into the central air-conditioning system, cutting operating costs substantially. A four-page brochure describes the system and provides general specifications. Calmac Mfg. Corp.
Circle 226 on reader service card

Ceramic tiles offered in a 24-page full-color catalog include a wide selection of colors, sizes, and shapes. They are tiles for interior or exterior paving pools, walls, and countertops, with textured and sculptured surfaces and hand-painted designs, as well as solid colors. The catalog shows sizes, shapes, colors, designs, and trim shapes and provides specifications for each type of tile. Summitville Tiles, Inc.
Circle 227 on reader service card

Ceramic light fixtures, with hand carved designs, are pierced to provide light patterns. Available in many sizes, straight or tapered cylinders, rectangles, spheres, and Tiffany shapes, they are complete with socket, cord, and canopy kit. There are both wall-mounted and ceiling hung styles. Several designs are illustrated in a 20-page, full-color brochure. Ceramic Design.
Circle 228 on reader service card

The Aktra cut-off reflector system for outdoor lighting provides precise light control and high efficiency, according to the manufacturer. There are three fixtures: AktraFlood for industrial and general lighting; AktraSport for athletic fields; and AktraMall for commercial lighting. Fixtures, reflector and ballast performance data, and ordering information for each type are provided in a 12-page, full-color brochure. Wide-Lite Corp.
Circle 229 on reader service card

Designers Proto-Type©, conceived by Jack Rees, ASID, expedites layout presentations for interior designers and architects. Components of the system, which uses the scale ¼ in. = 12 in., are: the Proto-Type planner, the template, and five pressure-sensitive sheets. Two sheets are furniture, forms, one is blank for typing, one is grid texture, and one is woodgrain texture. Furniture pieces include those used most often for residences, offices, and hotels. The sheets come in a compact kit, which is accompanied by a booklet, "Six Steps to Designer Excellence." Designers Proto-Type.
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1 The Architecture of the Ecole des Beaux-Arts

Edited by Arthur Drexler with essays by Richard Chafee, David Van Zanten, Neil Levine and Arthur Drexler
423 pp., illus. . . . $55.00

The most comprehensive analysis and documentation of Beaux-Arts architecture ever published. Includes large-scale drawings of elevations and plans and photographs of major French and American Beaux-Arts buildings (including Pennsylvania Station and Grand Central Terminal).
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2 Energy Conservation Through Building Design

Edited by Donald Watson,
305 pp., illus. . . . $24.25

This precedent-setting book provides the bridge between architect and engineer, practitioner and researcher, so necessary to the development of a rational approach to energy conservation. Not limited to new building designs, it also includes methods of analyzing existing structures and specific ways to reduce their energy consumption.
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3 Structural Systems

By Henry J. Cowan and Forrest Wilson
256 pp., illus. . . . $24.95

This is a comprehensive guide to preliminary structural design using a minimum of mathematics and numerous illustrations to describe structural forms and their mathematics. It has a strong emphasis on graphic presentation and is an instant-access reference to structural design. Full consideration is given to the internal and external forces that a building must withstand, and the interaction of structural and environmental design.
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4 Architecture: Form, Space and Order

By Francis D.K. Ching,
294 pp., illus. . . . $22.50

Written to foster understanding of design concepts, this rich source of architectural prototype demonstrates how to extract the fundamental principles of form and space from the environment, whether in the architectural one views or inhabits, in architectural visualization, in drawing, or in actual design.
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5 Affordable Houses Designed by Architects

Edited by Jeremy Robinson,
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This lavishly illustrated volume shatters the myth that architect-designed houses are more costly than developer-built houses. The superb photographs, floor plans, drawings, and details of interiors and exteriors present a wealth of ideas on how to construct beautiful and unique houses within limited budgets.
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6 Design Competitions

By Paul D. Spreiregen,
310 pp., illus. . . . $32.50

The first comprehensive guide to design competitions based on American practices, it examines in detail all important aspects of this timely subject, including how competitions work and the ground rules that govern most competitions.
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7 Design and Planning of Swimming Pools

By John Dawes,
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A comprehensive manual that describes the essential characteristics and consequent design requirements of every type of pool imaginable. Also deals in great detail with more technical matters, such as structural problems and how to solve them, finishes, filtration, circulation and water treatment, heating and ventilating.
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8 Architectural Rendering: The Techniques of Contemporary Presentation

By Albert O. Halse, 326 pp., illus., 2nd edition, 1972 . . . $44.50

This completely up-dated revision of the most widely used guide to architectural rendering covers all working phases from pencil strokes to finished product — and shows how to obtain the desired mood, perspective, light and color effects, select proper equipment and work in different media.
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This profusely illustrated book is the first published work that deals in substantial detail with the technical as well as the aesthetic principles of fountain design. Covers basic hydraulic principles, practical limitations, environment and available equipment.
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11 Public Relations for the Design Professional

By Gerre Jones,
278 pp., illus. . . . $24.50

An authoritative book on public relations written in easily understood language for architects, engineers and other design professionals. Explains how to plan, set up and carry out a PR program that meets special requirements, as well as how to take advantage of some often overlooked opportunities for free publicity from the media.
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By William Dudley Hunt, Jr.
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Presents in words and illustrations the full, rich fabric of American architecture. The volume narrates the full, fascinating scope and splendor of American architectural tradition. It contains biographical profiles of 50 American innovators.
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14 Architectural Illustration The Value Delineation Process

by Paul Stevenson Oles,
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In this copiously illustrated, clearly organized explanation of his value delineation system, the author presents a detailed description of the process which has resulted in these award-winning delineations that show realistically how a designed structure will appear when built.
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15 By Their Own Design

Edited by Abby Suckle,
160 pp., illus $19.95

Ten internationally known architects describe their concerns, both artistic and pragmatic, as they related to the process of designing and constructing one or more of their major buildings.
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16 The Design Connection

Edited by Ralph W. Crump and Martin J. Harms
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This book probes the relationship of formal architectural design to both building technology and human values. Locational, climatic, cultural, and historical viewpoints are all considered in depth. It bridges the gap between architectural theory and practice.
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17 Man, Climate & Architecture

By B. Givoni
483 pp., illus. $14.95

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18 Design Cost Analysis for Architects & Engineers

By Herbert Swinburne,
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This first-of-its-kind book shows architects and engineers how to analyze and estimate the costs of building construction during the design stage when the potential for controlling costs is greatest.
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20 The Earth Shelter Handbook

By Tri-Arch Associates,
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This paper-back handbook presents to architects, builders, private homeowners and commercial clients an easy-to-follow, step-by-step evaluation plan for site selection, soil evaluation and criteria for placement in relation to wind and sun.
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21 The Architecture of Frank Lloyd Wright A Complete Catalog Second Edition

By William Allin Storrer,
456 pp., illus. . . . $15.00

This second edition, which documents all of the buildings designed by Wright, replaced a number of photographs with new ones that show the buildings to better effect, changed some copy in the text, and incorporated factual information that has come to light since the original publication in 1974.
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22 Old and New Architecture: Design Relationship

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24 Rendering With Pen and Ink

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This paper-back edition is a copiously illustrated guide to the techniques and methods of rendering, including sections on perspective, projection, shadow, reflections, and how to draw cars, ships, aircraft, trees, and human figures. The author also describes the very wide range of instruments and equipment currently in use.
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25 Integrated Space Systems Vocabulary for Room Language

By A. Pressman & P. Pressman,
116 pp., illus. . . . $16.95

This unique volume describes the theory and practices of integrated space systems, a novel approach to home renovation that promotes the economical and humanistic use of space, without damage to the existing structure.
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26 Handbook of Architectural Details for Commercial Buildings

By Joseph DeChiara
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Auburn University's Department of Architecture is seeking applicants for nine-month, faculty positions beginning Fall 1982. The Department offers degrees in architecture, interior design, landscape architecture, and regional planning. The Department anticipates openings in each professional degree program. Applicants should possess a terminal degree in appropriate discipline and have professional and academic experience. Teaching includes design studio and lecture or seminar in area of applicant's expertise. Salaries are competitive. Forward resume and representative examples of work to: Professor Wayne Drummond, Head, Department of Architecture, Auburn University, Al 36849. Auburn University is an Equal Opportunity, Affirmative Action Employer.

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Faculty Positions: University of Maryland. Interior Environments, Visual Communications. Qualifications: Ph.D. or other terminal degree, demonstrated ability in teaching and research. Rank and salary open. Vita to: Guido Francescato, Chairperson, Department of Housing and Applied Design, University of Maryland, College Park, Md 20742. EO/AA employer. Deadline: January 10 or until suitable candidate found.

Faculty Position Available—The University of Virginia School of Architecture is looking for full-time faculty to teach both graduate and undergraduate design as well as to teach required courses in urban design theory, housing, or construction theory. Preference will be given to candidates who are registered architects holding a Master's degree in Architecture. Please send curriculum vitae and list of references to Chairman, Division of Architecture, Campbell Hall, University of Virginia, Charlottesville, Va 22903. The University of Virginia is an equal opportunity employer.

Faculty Position—Fall 1982—University of California, Los Angeles: Graduate School of Architecture and Urban Planning. The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-track position in the Architecture/Urban Design Program, beginning academic year 1982–83. The successful applicant will be expected to teach in design studios, to make a contribution to at least one other area of the teaching program, and actively to pursue practice and/or research and scholarly activities. It is anticipated that the position will be filled at the Assistant Professor level, but exceptionally well qualified applicants at more senior levels will also be given full consideration. UCLA is an equal opportunity, affirmative action employer and the Architecture/Urban Design Program especially encourages applications from women and members of minority groups. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three referees, by March 26, 1982, to: Prof. William J. Mitchell, Head, Architecture/ Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, Ca 90024.

Foodservice Facilities: Prominent Foodservice Consulting Firm in Southwest seeking architecturally-oriented persons with experience in commercial/institutional facility design, utilities requirements and specifications. Challenging growth opportunity in specialty discipline for persons with ambition and high quality standards. Reply with resume, photo and salary requirements to: PO Box 13611-394, *Progressive Architecture.*

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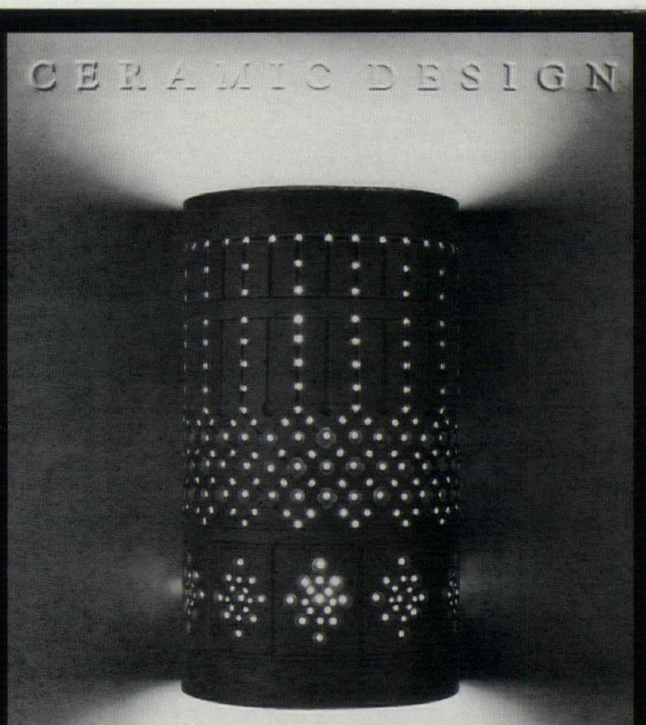

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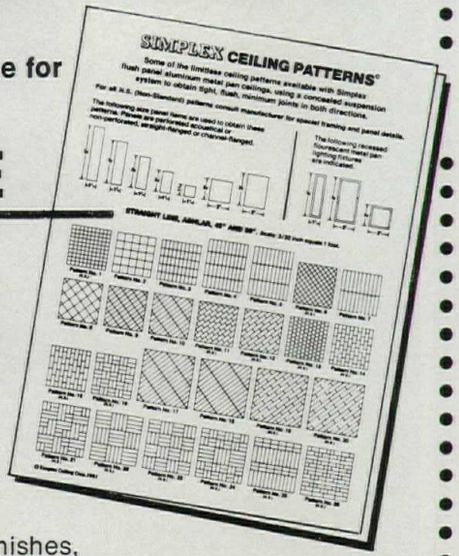

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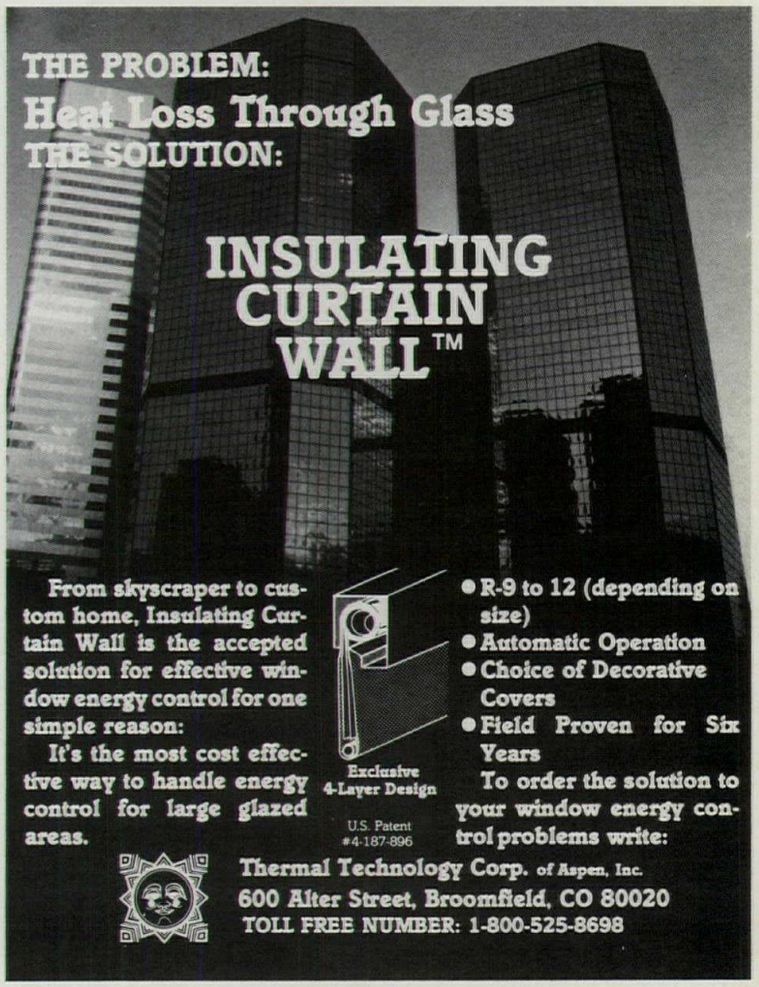

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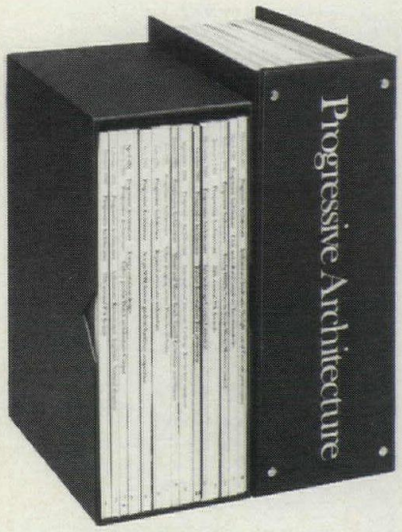

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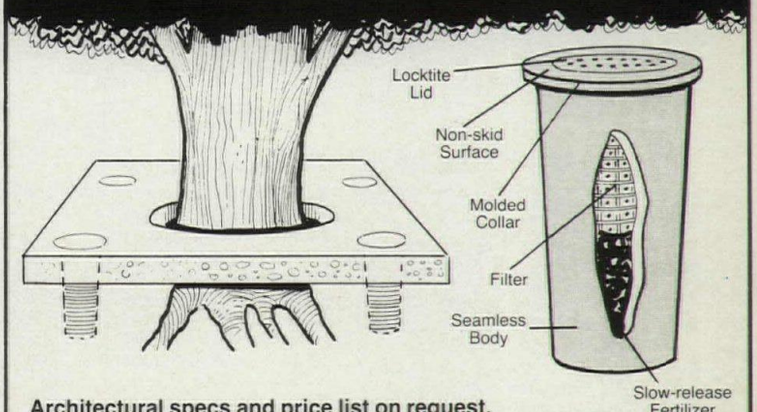

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