Vinylcraft custom-design tile by Azrock. It looks like natural flooring...at a price nature can't match.

Azrock Vinylcraft combines the handsome good looks of natural flooring with all the practical advantages of vinyl composition tile.

An Azrock exclusive, Vinylcraft faithfully duplicates the tones and textures of natural flooring materials. And Vinylcraft comes in a splendid range of colors and patterns to meet virtually any commercial or residential design need.

You'll appreciate the rich, natural look of Vinylcraft. And you'll appreciate the economies it offers—like low initial cost, simple installation and easy maintenance. For more facts, call your Azrock flooring contractor or write Azrock Floor Products, Dept. 415A, P.O. Box 34030, San Antonio, Texas 78233.
Illustrated: 6" round Lite Duct in yellow with matching baffles and Trac option, plus special 2-way vertical post. Lite Duct is one of the 13 Longlite systems and comes in seven diameters and configurations, in any finish, and extends to any length.

LIGHTING REINVENTED

It means a new opportunity to solve lighting problems with the same fixtures you use to solve design problems. Consider this arrangement. Had we chosen, we could have used up lights, down lights, up and down lights or side lights. We could have fanned the light out over the whole area or narrowed it down to a bright stripe. When we reinvented lighting, what we really did was open up a whole new world of design—with fixtures, and with light.

LONGLITES BY PEERLESS

PEERLESS ELECTRIC COMPANY, 747 BANCROFT WAY, BERKELEY CA 94710. TELEPHONE (415) 845-2760.
Beauty and durability today... and tomorrow. Versatile redwood—there's a grade for every project. Send for our booklet, "Redwood Grades and Uses.”

CALIFORNIA REDWOOD ASSOCIATION  One Lombard Street, San Francisco, CA 94111. (415) 392-788C

GEORGIA-PACIFIC CORPORATION  •  HARWOOD PRODUCTS COMPANY  •  MILLER REDWOOD COMPANY  •  THE PACIFIC LUMBER COMPANY  •  SIMPSON TIMBER COMPANY

Circle No. 322 on Reader Service Card
January 1983

Progressive Architecture

Editor: John Morris Dixon, FAIA
Executive Editor: David A. Morton
Professor and Industry Editor: James A. Murphy, AIA
Managing Editor: Barbara McCarty
Senior Editor: Susan Doughty, News, Features
Associate Editors: Pilar Viladot, Interior design
Thomas R. Fisher, Technics
Copy Editor: Virginia Charlfield
Assistant Editor: Robert Jeffrey
Editorial Assistants: Kay Dallton, Victoria Jones

Graphics: George Codere, Art Director
Leslie Smith, Associate Art Director
Susan Newberry, Art and Production
David W. Scott, AIA, Architectural drawing

Contributing Editors
Norman Coplan, It's the law
William T. Lohmann, AIA, FCSI, Water: Rosenfield, CC
Alvin D. Skolnik, FCSI, Specifications clinic
Richard D. Rush, AIA, Technics, Energy

Correspondents
Esther McCoy, Los Angeles
Barbara Goldstein, Los Angeles
Sally Woodward, San Francisco
George McClure, St. Louis
Peter Papademetriou, AIA, Houston
Ralph Wurtzburger, AIA, AIP, PE, Miami
Thomas Vonier, AIA, Washington
Jon Hayes Carlsten, Al A.

Penton/IPC
Progressive Architecture (ISSN 0033-0752) is published monthly by Reinhold Publishing, A Division of Penton/IPC: Philip H. Hubbard, Jr., President; Harry J. Martin, James J. Hovemar, Vice-Presidents; Penton/IPC: Thomas L. Dempsey, Chairman; Salt Lake City, AIA President; N. S. Goodman, Jr., Benjamin L. Hummel, Paul Rollnick, Executive Vice-President.
Executive and editorial offices, 600 Summer St., P.O. Box 1501, Stamford, C T 06904 (203-329-3531).

Subscription information: Send all subscription orders, payments, and changes of address to Progressive Architecture, P.O. Box 95759, Cleveland, OH 44101 (216-696-7000). When writing change of address, give former as well as new address and zip codes, and include recent address label if possible. Allow two months for changes. Publisher reserves rights to refuse unqualified subscriptions. Professionals include architectural and architectural-engineering firm personnel and architects, designers, engineers, and draftsmen employed in allied fields.

Subscriptions rates: payable in advance, see:

Professional: U.S. Canada Foreign
1 year $40 $45 $50
2 years $80 $90 $100
3 years $120 $130 $150

*Student rate also:
Non-professional: U.S.
1 year $40 $50 $70

Single copy $ 7 $ 8 $ 9

Permission to photocopy is granted for users registered with the Copyright Clearance Center (CCC), provided that the base fee of $1 per page is paid directly to CCC, 21 Congress St., Salem, MA 01970. Code number is ISSN 0033-0752/81.
Indexed in Art Index, Architectural Index, Engineering Index. Second class postage paid at Cleveland, Ohio, and additional mailing offices. Volume LXIV, No. 1. Printed in U.S.A. Copyright © 1983, Penton/IPC.
Introducing Tech Wall, the uncompromised aluminum wall panel!

Now Tech Wall panels offer architects and builders a solid new option where a hi-tech, zero site line, metal skin is the look of choice. Water can't hurt it, fire can't burn it and it will never delaminate because a Tech Wall panel is solid .120" thick aluminum with formed edges and welded corners.

A SUPERIOR SYSTEM
Tech Wall is truly superior to composite panel systems, with tested wind-loading capacity that can withstand typhoon conditions. Superior flatness is assured by the panel’s edge design. That, combined with our unique fastening system and rugged .120" aluminum virtually eliminates any possibility of "oil-canning."

BEATS COMPOSITES
Tech Wall has other features unmatched by composites too! A front access fastening system means individual panels may be removed at any time. And there's no plastic substrate, so there can be no toxic fumes in the event of fire. A positive joint seal combined with solid aluminum and welded panel corners insure weather integrity. (A composite's core, if exposed to weather, may absorb and trap moisture.) Unlike composites, Tech Wall panels are formed and contoured before finishing. An additional step, but it prevents the cracking, crazing and micro-splitting of finish films inherent in contouring pre-coated materials.

MORE COLORS, BETTER FINISHES
Tech Wall offers a greater range of finishes too. Besides clear and bronze anodize, there are 26 Kynar® Tri-X, 20-year warranted colors which have proven panel to panel consistency and absolutely will not crack or craze.

ONE SOURCE
There are no potential installation snafus with Tech Wall. Conspec Systems, Inc. is a vertically integrated organization. Unlike some composite systems which involve a separate manufacturer, fabricator, distributor and installer, we handle everything from detailing through installation.

COSTS NO MORE
Best of all, Tech Wall is the premium wall system without a premium price. It costs no more than the compromised alternatives!

TECH WALL
Not a composite, not a compromise, but a solid aluminum panel, at no extra cost!

CONSPEC SYSTEMS, INC.
Suppliers and installers of CI's architectural products worldwide

Cranford, N.J.
(201) 272-2771
San Marcos, CA.
(714) 744-5871

Circle No. 327 on Reader Service Card
Forms & Surfaces... the single source for a broad range of architectural products with uncompromising emphasis on excellence in design, materials, and craftsmanship.

Box 5215 Santa Barbara, CA 93108 (805) 969-4767 969-5033

Circle No. 341 on Reader Service Card
Five years ago, on the January Editorial page, I summarized some of the design trends apparent in the first 25 years of the P/A Awards program. Reviewing a period of that length, it was easy to trace the rise and fall of certain design modes and motifs in the eyes of the jurors. Folded-plate concrete represented the leading edge in the late 1950s, symmetrical "New Palladianism" in the early 1960s, picturesque vernacular composition in the late 1960s. Reuse and energy-conscious design rose to prominence among 1970s winners, and we saw more of the historicism-complexity-irony-contextualism that coalesced under the heading Post-Modernism (though I shied away from that term in the 1978 Editorial).

Now I have attempted a little tabulation of the architectural design winners of the last five years. In such a small sampling, no strong trends are apparent. Randomness is introduced by the varying pool of entries and the sets of preferences that juries bring to the task—which are not foreseeable even to the editors who invite them.

The standing of Post-Modernism among the P/A winners is one obvious trend to trace; four years ago, it swelled from a minority of all winners to an overwhelming majority, then dropped to just half, then rebounded to a steady majority in the last two competitions. Four years ago was the only time so far that a majority of winners exhibited historical ornament—and when the only Modernist winners were of the high-tech variety.

One pattern that is apparent is the year-to-year up-and-down movement of certain figures—notably the number for single-family houses and, exactly out of phase with that, the number of public buildings. This seesaw pattern is due, at least in part, to a desire to correct the perceived imbalances of prior years—both in the selection of jurors and in their selection of winners.

The proportion of winners involving reuse or expansion of existing structures and the number shaped in response to context have recently shown an annual alternating pattern, similar to that of building types. Apparently the juries that opt for more houses favor isolated, autonomous design solutions, while juries such as this year's judge design as a response to its situation. The number of winning designs based strongly on energy strategies varied within a small range over the past four years, then dropped to zero; the editors' conclusion that an energy specialist was not needed among this year's architectural design jurors—presuming that most architects now appreciate energy considerations—was thus not proved (though a dwindling number of energy-conscious entries appeared to be a factor).

**Notes on definitions**

Modern: functionally determined form, nonbearing walls, exposed structure, fluid interiors. Post-Modern: historical in form (not necessarily detail), bearing walls, pierced windows, interior rooms, complexity, possibly irony and ambiguity. All winners classified as either Modern or Post-Modern.

Classicism: general symmetry, regular modules, possibly (not necessarily) historical ornament. Vernacular: here limited to non-Classical, picturesque massing, sloping roofs, irregular fenestration. Historical ornament: inclusion of ornament from any pre-Modern period. All three are subcategories under Post-Modernism.

Region: location of firm, rather than project.

Types: Houses includes private studios, etc.; Public schools and libraries included under Public, public housing under Multifamily, state universities under Institutional; in mixed-use complexes, largest use cited.

Finally, to depart from the above statistics, certain firms deserve credit for winning repeatedly. During these five years, Michael Graves and SOM have each taken five prizes in architectural design (and SOM has gained others for urban design and planning, as well). This despite the fact that jury membership made Graves's work ineligible one year and ruled out SOM's two years out of the five.

The only other firm to have more than two architectural design winners in the period was James Stewart Polshek & Partners, with three. Special congratulations to those firms and our thanks for their participation.
With carpet of DuPont Antron®, the design possibilities are practically endless... and endlessly practical.

Whether you're creating an elaborate design in modular tiles as in this renovation of the Albuquerque Convention Center... or a simple statement with solid color in broadloom... you have so much more flexibility with commercial carpet of DuPont Antron® nylon. That's because DuPont Antron® is available in more colors, more styles and more textures than any other commercial carpet fiber.

And Antron® offers the assurance of outstanding performance, proven over the years in a wide variety of installations. Through special fiber engineering, Antron® provides superior soil resistance and pile height retention so carpet of DuPont Antron® retains its original beauty for years with less frequent maintenance.

It's no wonder Antron® is specified more than any other carpet fiber. Specify carpet of DuPont Antron® for the look you want to capture, and the look you want to keep.

Carpet designed by
Richard G. Worthen, ASID

*DuPont registered trademark.
DuPont makes fibers, not carpets.
Living theater
I have been a subscriber to P/A for six years and am now considering, or I should say reconsidering my renewal. Your bent for the fashionable in featuring Post Modern mis-matches has finally broken the credibility barrier.
To feature a monstrosity like "Spaces of Abraxas," a complex that rivals the worst excesses of Second Empire or the Revolution, products of the same country, is outrageous. The pastiche of pages pasted on classic is as irrelevant to architecture now as it was over a hundred years ago. An analogy is made to a theater. A setting can be stored away or carted off to the dump if the play fails. Unfortunately, this monument to bad design and, yes, taste may disfigure the landscape for another 100 years.

Don Gilman
Don Gilman, Inc., Design
New York, NY

[PA published this project because we believed readers ought to know about it. The article itself raises some questions about the design.—Editors]

Dwelling satisfaction
I especially appreciated—which is a term of confirmation much stronger than "enjoy"—your editorial (P/A, Oct. 1982, p. 7) about housing. For me it is one of the more profound statements about personal and political responsibility—to say nothing about the professional role—that I have seen in a long time. Although housing continues to be the paradoxical playground for the designer in architects, the housing of the people of the world goes on in spite.
Keep it up.
Jeffrey Cook, AIA
Scottsdale, Az

Interior parts
After reviewing the September issue of P/A I would like to comment on two matters. Firstly, in your competition for furniture design for Neocon 15, I suggest you consider a category for Interior Accessories. Not too significant a matter perhaps but crucial in the decor of space. I'm thinking of the multitudinous examples of prestige office furnishings and finishes which are murdered by a collection of trivia sitting around on desks, credenzas, on the wall, etc., not related to anything including themselves. Pick any ad showing office furniture and you will see what I mean. I have a motive—I'm involved in a small business which is attempting to produce integrated accessories in clay and fibre.
Secondly, I appreciate several of your comments in the editorial and articles, "Sum of the parts" and "Parts of the sum." Although I would not want to live in the examples you have chosen for illustration, you have very succinctly pointed out the need for consideration by architects of Small Space scopes, craftsmanship, refinement of form and pattern, to name three concerns. All this was of much concern back in the 1950's when I was taking my architectural training and I am still conscious of these elements. They seem to have been side-tracked in the last 25 years however. Hopefully, craftsmanship and the refinement of form and pattern can be one avenue for putting depth into our existence.
Trelle A. Morrow, Architect
Prince George, BC

Fairfax competition: retraction
P/A retracts allegations regarding the Fairfax County Government Center competition (Nov. 1982, pp. 60-61), and regrets any implication of impropriety. We did not intend to question the fairness of the process or the integrity of any of the participants.
Our apologies to the jurors: Bara Wasserman, Jaquelin Robertson, Frank Dubin, Chloethiel Smith, George W. Johnson; to J. Lambert, County Manager, Harry Hale, Project Director; Michael Horwatt, Chairman of the Citizens Advisory Committee, and the Fairfax County Board of Supervisors; to the competitors: Arthur Erickson and Derby & Davis, Skidmore Owings & Merrill, Cambridge Seven, LB&G with Cesar Pelli; and to W. K. Cooper, Professional Advisor for the competition.—Editors

Credit extended
The Aragon Team, winners of the Florida Lauderdale Riverfront Plaza competition (P/A, Nov. 1982, p. 36), includng John Ames Steffian and Armando Montor, principals, in conjunction with Lu Trelles, George Trelles, Ralph P. tuondo, and Rolando Llanes.

The library mentioned is the Broward County Main Library, which was designed by the joint venture of Marco Breuer Associates, New York, and Meier and Meier & Associates Architects and Planners, Fort Lauderdale, FL.

Saratoga spruce-up
Thank you for the mention of our project, "The Saratoga Springs Hotel and City Center," in your November issue.
We share your observation that the parking lots and suburban development patterns along Broadway seriously detract from the urban cohesiveness of downtown Saratoga Springs. For this reason, our continual design intention has been to take the site, the corner of Broadway and Grove Street, and use the buildings proposed to affirm its urban importance. The resulting hotel/city center will be an integral part of downtown, its logical terminus to the foot of the site seems to be relatively small in size, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet, and the Tara units average 3000 square feet.
The Universal Dock!

It replaces expensive concrete ramps. It is the loading dock at ground level buildings. It adds versatility at a concrete dock. Superdoks can be used at any type of building to handle any type of loading or unloading. If you need a functional dock that is totally versatile an Advance Superdok is the logical choice. Every dock should have a SUPERDOK!

ADVANCE LIFTS

Advance Lifts, Inc., 3575 Stern Ave., St. Charles, IL 60174 312-584-9881

Circle No. 308 on Reader Service Card
If you're tired of trying to fit windows that are rectangular into spaces that aren't, you should know about Marvin Windows.

**MARVIN OFFERS SOME NEW ANGLES ON ARCHITECTURAL DESIGN.**

Many of them can be seen in The Charter at Beaver Creek, Colorado.

In addition to casements and double hungs, Marvin offers triangles, trapezoids, octagons, arched tops and more. In fact, no other brand of quality wood windows makes so many shapes and sizes.

Marvin Windows are even available with true divided lites. So you can order windows in exactly the style you need to maintain the integrity of your design.

Yet Marvin Windows cost no more than any of the other major brands of wood windows.

**BEAUTIFUL WINDOWS. BEAUTIFULLY PUT TOGETHER.**

The sash, casings and jambs of all Marvin Windows are made of fine-grained Ponderosa pine.
This wood was chosen for its insulating properties and the way in which it accepts a stain and varnish or paint finish.

A Marvin Window not only begins with a high quality wood, there's more of it in a Marvin than in most other wood windows. (For example, our casement has 20 percent more wood in the sash and 22 percent more in the frame than our leading competitor's.) And all exterior wood is deep-treated to protect against rot and decay.

**OUR WINDOWS OFFER ATTRACTIVE ENERGY SAVINGS, TOO.**

We began offering triple glazing over 20 years ago. And double glazing long before that. Either one offers significant energy savings in summer, as well as winter.

What's more, Marvin Windows are carefully weather-stripped to eliminate drafts and further reduce heating and cooling costs.

**MARV-A-GARD ELIMINATES WINDOW PAINS.**

Marv-A-Gard is our exclusive maintenance-free exterior available on many styles of Marvin Windows. It's a precision-fit clad exterior that has a specially cured polyester finish that resists rain, hail and blazing sun.

So you can offer your clients a window that's maintenance-free outside and beautiful wood inside.

**MARVIN WINDOWS ARE ALWAYS THERE WHEN YOU NEED THEM.**

Even though our windows are made to order, we can deliver most shapes and sizes within 10 days from the time we receive your order.

For more information, consult Sweet's General Bldg. File No. 8.16 MAR. Or for a free catalog, write Marvin Windows, Warroad, MN 56763 or call 1-800-346-5128 toll-free. In Minnesota, call 1-800-552-1167.

**MARVIN WINDOWS ARE MADE TO ORDER.**
Something brand new has come to the surface.
Announcing Millitex™ from Milliken.
A totally new dimension in modular carpet technology, for total texture that you've never had before.

Milliken Research takes another step forward, with the development of the exclusive Millitex machine for tonal tufting of modular carpet. Using a patented technique, computer-driven Millitex machine works together with Milliken Design Computer to create an outstanding array of unique tonal textures that are unprecedented beauty and durability in contract installations. Textures so necessary to the design requirements of today's contract professionals but never possible until now.

The TextureMates™ Collection. The first modular carpet with tonal texture... designed for beauty, constructed for durability.

Using the unique capabilities of the Millitex machine, Milliken has created TextureMates—the first modular carpet line with tonal texture. Their sophisticated patterns and contemporary colors make TextureMates outstanding design additions to any interior. Their textures are as durable as they are beautiful, because the base carpet is Milliken's proven performer—Corporate Square®/Nova fusion-bonded modular. High-performance Du Pont Antron® XL nylon assures long life, even in heavy-traffic installations. And because they are available in both vinyl hardback and MilliBack™, TextureMates make beautiful economic sense as well.

Discover the simply beautiful things we can do for you with our new Millitex machine.
The possibilities for tonal texture in your next installation are virtually unlimited. For further information on Millitex and the TextureMates Collection, contact your Milliken Carpet Dealer or Milliken Contract Carpets, P.O. Box 2956, LaGrange, GA 30241.

Circle No. 370 on Reader Service Card
Looking for a better and easier way to acquire art for your client?

Original art reflects a corporation's good taste and enhances its public image. From contemporary posters in the cafeteria to museum quality art in the board room, it reflects a company's prestige and improves the employee's work environment. But, where do you turn for reliable, professional advice on acquiring art that is right for your client? The Original Print Collectors Group can help. We provide a wide selection of original art to private and public corporations, financial institutions, hotels, and to architects and designers. We assist in decorating established surroundings, new construction, and renovations. And we provide expert curatorial service. Selecting art that satisfies your needs can be complicated. We remove the complications for you by assisting in the selection, framing, and installation of art that suits your needs. OPCG is a part of The Reader's Digest Association, Inc. The integrity of our service is guaranteed by that name and you can be confident that we understand the needs of our corporate clients. For more detailed information about our corporate art service with no obligation, please telephone or write today.

Original print collectors group, Ltd.
Corporate Art Division
215 Lexington Avenue, New York, New York 10016
212-685-9400 Ext. 46
Director: Rhoda Altman
A subsidiary of The Reader's Digest Association, Inc.

Circle No. 379 on Reader Service Card
Intrestado® tile.

Intrestado is now appearing in well-dressed hotels, offices, malls and airports from sea to shining sea.


In addition, there's the obvious economy of the 12” square Grandisimo pattern (shown above). Its size and laying speed appeal to anyone with a sense of frugality.

And if you prefer, Intrestado “split tile” is also available. Besides possessing the same good looks, it’s more dimensionally exact.

Contact Interstate Brick for all the sensible facts about Intrestado tile. The sooner the better.

Because Intrestado is beautiful for spacious floors, and walls.
DAVIS FURNITURE INDUSTRIES INCORPORATED

Excellence in design... unsurpassed in craftsmanship.

Davis is proud to present the internationally known Kill Collection designed by Kastholm & Fabricius of Fellbach, Germany.

The awards and merits bestowed on this collection only serve to confirm the renowned esthetic appeal of each design.

The Kill Collection employs not only award winning European design but perhaps the finest craftsmanship in all the world. From the sculptured metal frames and special die-castings to the hand stitched leather upholstery, Kill is indeed the epitome of craftsmanship.

Davis Furniture Industries is pleased to be manufacturing this elite collection of seating through our facilities in the United States.

THE KILL COLLECTION
Crafted by Davis Furniture Industries

Davis Furniture Industries, Inc.
P.O. Box 2065, High Point, NC 27261-2065
Phone (919) 889-2009

Circle No. 333 on Reader Service Card
DOES THE FUTURE OF ENERGY-CONSCIOUS DESIGN LIE IN THE PAST?

It was no coincidence that when the architects of Mesa Verde erected their citadels of stone, they built them into cliffs facing south, beneath overhangs that shaded them from the harsh summer sun.

Ancient man, after all, was on intimate terms with Nature. He knew its strengths and his weaknesses.

Today, architecture is again evoking Nature's simple strengths. Our response to the environment echoes earlier responses. Age-old strategies, such as shading, orientation and berming, now enhanced by new technologies and materials, are dramatically advancing our quest for energy efficiency.

To those architects and engineers whose work most elegantly embodies these principles and points the way to the future, we present the 1982 Energy Conservation Awards.

CIVIL/MINERAL ENGINEERING BLDG.
UNIV. OF MINNESOTA, MINNEAPOLIS.

This academic building provides an age-old, yet very appropriate response to this region's harsh climate: it is 95% below grade, nearly 1/3 in mined space 110-ft below the surface. This sheltering will reduce energy demand more than 50% over a similar above-ground building. A unique assembly of lenses will throw sunlight into the mined space, enhancing that deep interior's habitability.

David J. Bennett, AIA, Prin., BRW Architects;
Max Oftedal, P.E., Prin., Oftedal, Locke, Broadston & Assoc., Inc.;
Clinton N. Hewitt, Assistant VP., Physical Planning, Univ. of Minn., Minneapolis, Minn.

ALBANY COUNTY AIRPORT TERMINAL
COLONIE, NEW YORK.

This elegant airport addition will use 75% less energy than the existing terminal built in 1960. It is oriented to the south for maximum solar gain and topped with a 180-ft-long skylight. "Intelligent" louvers under the skylight move by computer to adapt to the sun's direction and outside temperature. This provides 40% of the lighting needs and, coupled with direct-storage thermal mass, 20% of the heating needs.

Steven L. Einhorn, Prin. In-Charge, Einhorn Yaffee Prescott Krouner, P.C.;
Dennis R. Landsberg, Ph.D., P.E., Prin., W.S. Fleming & Assoc., Inc.;
Eric C. Yaffee, Prin., Einhorn Yaffee Prescott Krouner, P.C., Albany, N.Y.
This 1.3 million sq ft building uniquely reflects this region’s culture blending landscape and structure steps reminiscent of the famed Terraces. These terraces, notched open-trellised courts, allow maximum penetration of daylight, the prevailing winds and a spectacular view of the bay to the west, without the penalties of heat gain and glare.


THE NORSTAR BUILDING
BUFFALO, NEW YORK.

This boldly angled building is unusually site-sensitive. Oriented so it is guaranteed permanent solar access, and to create a large wind-shaded plaza for public use, it also architecturally complements the surrounding older buildings. The profile to the north is predominantly flush, while the south combines recessed windows for shading and light shelves to project light into the interior.

Landscape Forms offers hard but satisfying choices from more than 5,000 indoor and outdoor planters, benches, planter-benches, seats, tables, and receptacles in woods, fiberglass, and steel. All are thoughtfully designed, meticulously detailed, and built to endure.

Write or call for your catalog: Landscape Forms, Inc. 431 Lawndale Avenue, Kalamazoo, MI 49001-9543 / 616/381-0396.

LANDSCAPE FORMS

See our complete catalog in Sweets 2.12/La

Circle No. 363 on Reader Service Card
Pencil Points

The Gold Medal

Thaniel Alexander Owings, cofounder of Skidmore, Owings & Merrill, has been selected to receive The American Institute of Architects’ highest award, the Gold Medal.

The award, conferred for “most distinguished service to the architectural profession and to the Institute,” will be presented at the 1983 AIA National Convention in New Orleans next May.

Owings formed a partnership in Chicago with the late architect Louis Skidmore in 1936, and they were joined by engineer O. Merrill in 1939. Since 1952, SOM has received 16 AIA Honor Awards—more than any other firm—for design excellence, first being for Lever House, New York, in 1962, and the most recent for the Banco de Occidente in Guatemala City, 1981.

Owings’ most memorable urban design contributions include his 20-year involvement with the design of Washington’s Pennsylvania Avenue, beginning with his chairmanship of its President’s Advisory Council, as well as his chairmanship of the Chicago Planning Commission from 1958 to 1961.

Owings has served on the Cornell College Architecture’s advisory board and has been a trustee for the Committee for Economic Development, the National Fund for Medical Education, and the American Academy in Rome. He has served as associate member of the National Academy of Art, director of the San Francisco Planning and Urban Renewal Association, and planning consultant for the Monterey County Master Plan.

The coveted award, Gentleman's Quarterly magazine has commissioned Michael Graves to design the trophy for its third annual GQ awards, bestowed upon five individuals from five different fields, each living a life with ‘style’ and each having achieved a noteworthy level of accomplishment.

One extra trophy may be produced, to form part of the collection of either the Metropolitan Museum, the Museum of Modern Art, or the Cooper-Hewitt Museum.

A chunky fellow, the trophy measures 12 in. high and 18 in. wide. It consists of a cup made of bird’s-eye maple, inlaid with a contrasting wood to form little square windows around the top (‘like the Portland building,’ says a GQ organizer). The cup has silver handles and sits on a Carrara marble base, which itself sits on ebony pants.

Looking at the movie palace

A new exhibition and recent book reveal a growing interest in the movie palaces of Hollywood’s “Golden Age” (1915–1932). While “American Picture Palaces,” on view through February 27 at the Cooper-Hewitt Museum in New York, contains many marvelous renderings and artifacts, its historical overview is flawed. Fortunately, Joseph M. Valerio and Daniel Friedman’s Movie Palaces: Renaissance and Reuse (Educational Facilities Laboratories, New York) presents a more penetrating analysis of this almost forgotten building type, placing it in social, economic, and architectural context.

The Cooper-Hewitt show displays Beaux-Arts watercolors, oils, conceptual sketches, and decorative objects to express both the design process itself and the “palatial” quality of these theaters, which were cooperative ventures between many artists and craftsmen. Unfortunately, guest-curator David Naylor exaggerates the movie palace’s seriousness as an art form by organizing the material into categories that imply a linear chronology and long-term art histories.

Design for Grand Staircase Mural, Radio City Music Hall.

Looking at the movie palace

A new exhibition and recent book reveal a growing interest in the movie palaces of Hollywood’s “Golden Age” (1915–1932). While “American Picture Palaces,” on view through February 27 at the Cooper-Hewitt Museum in New York, contains many marvelous renderings and artifacts, its historical overview is flawed. Fortunately, Joseph M. Valerio and Daniel Friedman’s Movie Palaces: Renaissance and Reuse (Educational Facilities Laboratories, New York) presents a more penetrating analysis of this almost forgotten building type, placing it in social, economic, and architectural context.

The Cooper-Hewitt show displays Beaux-Arts watercolors, oils, conceptual sketches, and decorative objects to express both the design process itself and the “palatial” quality of these theaters, which were cooperative ventures between many artists and craftsmen. Unfortunately, guest-curator David Naylor exaggerates the movie palace’s seriousness as an art form by organizing the material into categories that imply a linear chronology and long-term art histories.

Design for Grand Staircase Mural, Radio City Music Hall.
Irwin S. Chanin exhibited

"The design is modern American, expressing the spirit of life of our own times just as the temples and cathedrals of ancient and medieval days reflected the period during which they were erected." So claimed the Chanin Pictorial, published by the Chanin Construction Company in 1928 to document the building named with the company for its creator Irwin S. Chanin. Engineer-developer, Broadway producer and designer, Chanin is now at 91 the subject of a retrospective at his alma mater Cooper Union (The Houghton Gallery, through Jan. 28, 1983).

The word “reflected” in the Chanin ad is apt, for the significance of both his buildings lies not in their singularity, but in their typicality. Chanin is Horatio Alger come to life, a Russian immigrant who with his brother and partner Henry literally built his business from two houses in Brooklyn to a multimillion-dollar enterprise. Along the way he built not only the Chanin Building, but also the Majestic and Century apartment houses and the 46th Street, Royale, and Majestic Theatres.

These projects of the 1920s and 1930s, illustrated in the exhibit with photographs, memorabilia, furnishings, and ornamental fragments, provide what Diana Agrest calls, in her catalog essay, a "mise-en-scène for American modernism," documenting not a sudden stylistic shift, but rather the gradual abstraction of American architecture and decorative arts under the influence of European examples. The New York projects in particular, designed by Chanin's architectural department with Chanin himself participating, say as much about the city as they do about architecture. Made to match the context, they pick up on patterns—the twin towers along Central Park West, for example—already evident in the urban fabric.

If we are now nostalgic for this evident consensus, the certain “rules” of architectural conduct that shaped Chanin’s work in terms both of type and style, we should also note the public aspects of these commercial ventures, the multilevel shopping concourse, public auditorium, and transportation terminal incorporated into the original Chanin building or the generous, opulent lobbies of Chanin's theaters that were the entrepreneur's gifts to his City of Opportunity. [Daralice D. Boles]

Daralice D. Boles, a final-year student at Columbia University's Graduate School of Architecture, writes frequently about architecture.

Vietnam War Memorial dedicated

At its dedication on a raw, early winter afternoon in Washington, the memorial to veterans of the Vietnam war served as backdrop, not centerpiece, to the relatives and quiet testimonials that went on all around it. Of those assembled for the ceremony, few could actually approach or even view the memorial's two sunken black edifices, on which are inscribed the names of the war’s 57,999 casualties. The motley crowd, itself a cross-section of an era, gave the monument a hasty glance before hurrying on to the ceremonies elsewhere. [Claudia Hart]

Claudia Hart holds an M.S. in Historical Preservation from Columbia University. Her thesis dealt with the American movie palace.

News report continued from page 23

Irwin S. Chanin

Tampa Theatre, proscenium arch.

historical perspective that belies the dazzling brevity of the period in which these buildings were produced, and often overlooks their significance as a social phenomenon. Still, the movie palace was a distinct type, as American as the skyscraper, and the show is a convincing reminder of that.

Joseph Valerio, a professor at the School of Architecture and Urban Planning at the University of Wisconsin, and his colleague Daniel Friedman wrote their book as part of a series on the reuse of threatened buildings. Recommendations for obtaining funding and examples of successful adaptations are accompanied by an impressive historical examination of the movie palace. These theaters were the first of a special kind of commercial design, an architecture of illusion, whose legacy can be seen in contemporary department store interiors, as well as the Las Vegas strip, Disneyland, and other fantasies. As such, they were inextricably linked to the films exhibited within, while remaining part of the academic reaction.

Together, both book and show are a satisfying vision of a lost era. While the Cooper-Hewitt exhibit is sumptuous, the experience would be more intellectually stimulating if accompanied by Movie Palaces: Renaissance and Reuse, probably a better catalog than the "coffee-table book" actually used. [Claudia Hart]

Claudia Hart holds an M.S. in Historical Preservation from Columbia University. Her thesis dealt with the American movie palace.

Vietnam Memorial: inscribed names.
Pregnancy
without issue

"The California Condition—A Pregnant Architecture" was the dubious offspring of a labored exercise in categorization. The exhibit, guest curated by Stanley Tigerman and Susan Grant Lewin for the La Jolla Museum of Contemporary Art and shown until January 2, was an attempt to summarize recent trends in California architecture by presenting the unbuilt formal exercises of 13 practitioners from San Diego, Los Angeles, and San Francisco.

Like everywhere else in the country, there is a great variety of architecture being produced in California. The mere existence of this pluralism, while not particularly noteworthy to local observers, formed the entire theoretical basis for the show. In an essay that referred to Hegel, Kierkegaard, Plato, and Horace Greeley all on the first page, Tigerman explains that pluralism is a product of California's constantly changing culture. Unfortunately, the actual connection between culture and architecture was never made clear. Instead, in the ensuing exercise, which seemed more like a romp through the library than a first-hand examination of the work, Tigerman created a complex taxonomy to trace the architectural genealogy of this pluralism. Even his categories had categories. Lewin, in a well-crafted and less ambitious essay, explained that California architects, led by Charles Moore and Frank Gehry, have broken out of the constraints of the "box," and that the resultant pluralism is a good thing. Unfortunately, neither Tigerman's taxonomy nor Lewin's theory of influence was translated into the organization or captioning of the show.

In short, the exhibition begged the question. Rather than closely examining a particularly California ideology, such as contextualism, revivalism, or architecture as art, it celebrated the mere coexistence of many different styles. For those who have lived with this work for a long time, a celebration of pluralism for its own sake is simply not enough. While representing an interesting, if fairly predictable cross section of work, the exhibition did not attempt to analyze the cultural relevance of the work or basis for its selection.

The California Condition—A Pregnant Architecture" was supported by the Graham Foundation, the National Endowment for the Arts, and the Formica Corporation. It included work by Frank O. Gehry, Tom Grondona, Frank Israel and Bob Johnson, Anthony Lumsden, Moore Ruble Yudell, Morphosis, Eric Owen Moss, Rob Wellington Quigley, Michael Franklin Ross, Ted Smith, Thomas Gordon Smith, Daniel Solomon and Barbara Stauffacher Solomon, and William Turnbull, Jr. [Barbara Goldstein]

[News report continued on page 27]
Modern technology blends with contemporary charm.

ELEVATORS BY DOVER

Adding to the revitalized downtown area of San Antonio is the new Regency, a $38-million, 633-room luxury hotel on the Riverwalk along the San Antonio River. A series of waterfalls flows through the atrium lobby as an extension of the river. Six glass-walled, cylindrical Dover Elevators add their own excitement as they move guests through the dramatic space. For more information on Dover's complete line of Tradewind and Oldraulic® Elevators, write to Dover Corporation, Elevator Division, Dept. 688, P.O. Box 2177, Memphis, Tennessee 38101.

DOVER
The elevator innovator

Hyatt Regency San Antonio
ARCHITECT:
Thompson, Ventulett, Stainback & Associates, Atlanta
ASSOCIATE ARCHITECT:
Ford-Powell & Carson, San Antonio
GENERAL CONTRACTOR:
Hardin International, Inc., Atlanta
Dover Elevators sold and installed by Dover Elevator Company, San Antonio
Orgatechnik—really big show

The statistics for the fourth International Trade Fair Orgatechnik, held as usual in Cologne, West Germany, during the last week of October, are impressive. There were 1327 exhibitors from 23 countries; overall attendance increased 20 percent over 1980, to 92,000; and foreign attendance increased by 50 percent, to a total of 3,500 visitors from 57 countries.

Business indications, however, were mixed. In the office and information technology sector, which forms a large component of the fair, an upward trend as still seen, but not as pronounced as in the past, and the demand for traditional office machinery continued to tail. German manufacturers of traditional office furniture, seeing the jump in demand for their products, are concentrating on office reorganization and reequipment, and are producing system furniture, paying particular attention to ergonomic design and streamlined workflow.

For American furniture wholesalers looking to import furniture or parts, or looking to set up licensing arrangements to produce or assemble German designs at home, prospects were excellent. The Americans found the expected high-quality design and well-crafted parts, combined with a business atmosphere that was seeking new markets and was selling with a very weak mark.

Among the interesting furniture unveiled at Orgatechnik were the Bitsch chair of chromium-plated steel frame (alternative: color-coated steel) and steel-mesh seat and back (alternative: leather or canvas) that is available as an individual chair or, most elegantly, ganged, and will be sold through Harvey Probber, Inc., New York; and the Lumbar chair (made of wood) distributed by Krueger and designed by Emilio Ambasz and Giancarlo Piretti, a lighter and more playful development on their Dorsal theme, with the same flexible joint at mid-back.

Organized events at the fair included the 6th Word Processing Congress, which gave emphasis to the social and humanitarian aspects of working with modern communications equipment, and a symposium on “Office Design and Health.” [SD]
What makes a paint isn't just...

You know, of course, that Glidden makes a paint that's second-to-none. Whether it's a latex, alkyd, epoxy, silicone, vinyl, urethane mastic, Glidden has what you need to cover and protect almost any substrate in almost any environment.

But that alone doesn't make us a good paint company. What we do, is our ability to provide you with a lot more than just good paint.

Research and technical assistance, for instance. At our Dwight Joyce Research Center, the most extensive in the industry, we not only develop new products and technology for general use, but we can customize a solution for your particular problem.

Glidden has all the related paint products you need, from any kind of application equipment to wallcoverings and pressure washers. And they're all available at our more than 250 Pro Shops located nationwide.

If you need help in choosing a color scheme, Glidden has something no one
COMPANY GOOD GOOD PAINT.

Our Color Studio. After careful planning and designing, the staff will make a recommendation that's ideally suited to your facilities. Instead of just repainting, it's like decorating.

Informed and knowledgeable sales representatives, backed by our six regional service labs, are one reason you can count on Glidden. Our 12 computer-linked manufacturing facilities are another. You get the supply you need with batch-to-batch consistency.

So next time you're trying to decide which paint to use, talk the company with a lot more than paint.

Glidden. Look for us in Sweet's or call John Ellis in Cleveland at 216/344-8207.

WHEN YOU MAKE A VERY GOOD PAINT, IT SHOWS.
The Corbin Museum of Modern Art, Exhibit 4.

Simple, classic, beautiful. Created to match tomorrow's great designs on your boards. No one out-performs Corbin for security and quality in classic cylindrical locksets, including removable cores. Artforms in high polish brass and a wide Corbin Collection of architectural finishes. From the respected door hardware artisans who deliver exit devices, closers, locksets and more. Call or write your Corbin Distributor for a catalog and specs.

Corbin quality reflects its people.
HOW FIELD-SAFE'S SECURITY WORKS:
All Field-Safe accessory posts are attached directly to their wall-mounted plates to meet ASTM strength requirements. Cover flange snap-locks to wall plate with punch and dimple design to resist theft and vandalism.

WHY SET SCREW MOUNTINGS ARE ILL-ADVISED:
Most bath accessory lines rely on a single set screw to hold a combination cover flange and post assembly to a separate wall plate. Because set screws tend to work loose and fall out, the user may find a weak or loosened accessory unreliable during a slip or fall.

To learn more about the security offered by the “Field-Safe” line, for information on TSM grab bars, shower seats, corner guards and railings and for assistance with accessibility code requirements, write, or call us toll-free!

TUBULAR SPECIALTIES MFG., INC.
13011 South Spring Street, Los Angeles, Calif. 90061
213/515-4801 • Toll-free outside Calif.: 800/421-2961

Designation: F 446-T8 Standard consumer safety specification for grab bars and accessories installed in the bathing area

Circle No. 397 on Reader Service Card
Meier remarked that he hopes his children will "someday attend a school as nice as this one." My own children (who are of school age and who couldn’t care less about neo-Corbusianism) thought Clifty Creek was a fun place to visit, but decided they prefer their comfortable, if not so chic, Georgian Revival schools. [William Morgan]

William Morgan is a professor of fine arts at University of Louisville, Ky.

**P/A AdAwards program**

For the eighth consecutive year, P/A is honoring the best advertising published in the magazine, as selected by a jury of architects. The jurors—Geoffrey Freeman & Associates, Ronald Chiaramonte of TAC, Zabel Erickson of Shepley Bulfinch Hardy & Abbott, and Mark Simon Moore Grover Harper—made their selections on the basis of criteria that would have an impact on architects: design quality, information, the recognition of the specifier's interest.

The winners in each category are: furniture—Arconas, Artemide, Brancel, Brickel, DUX, ICF, Kinetics, Knoll International, Jack Renor Larsen, yline Company Incorporated, Herman Miller, The Pace Collection, Sten, Sunar, Thonet, and Westinghouse; fabrics and fibers—Collins & Aikman; flooring—Forms + Surfaces; and Jason Industrial; Walls and wallcoverings—nuel Canovas, Design Tex, and E.F. Suerman Company; Window and door treatments—Marvin Windows; and glazing—Forms + Surfaces; hardware—Corbin Hardware Group, rms + Surfaces, and Russwin Hardware Group; Materials and systems—Cermica and Nevamar; Roofing—Mane Building Materials Corporation; electrical lighting—Artemide, Gardco, ch + Lowy, and Longlites by Peerless Electrical Company; Mechanical—Dover 1 Viking; Structural—Intryco and elite; Kitchen, laundry, lab, washing—Allmilmo; and Architectural supplies and services—Faber-Castell Corporation.

The winning companies and their advertising agencies are being honored at awards dinner in New York on January 20.

**Indiana University Art Museum**

I.M. Pei's Indiana University Art Museum in Bloomington was dedicated in October. This $10 million poured concrete structure is designed primarily as a teaching facility, containing four galleries (only 36,557 of a gross total of 105,000 sq ft), a fine arts library, conservation laboratories, and offices. The museum is unusual in that it is one of the only major buildings at Indiana University not constructed of the famous local limestone.

The museum's two interlocking wings with a connecting atrium immediately call to mind Pei's similar plan for the East Building of the National Gallery in Washington. Predictably, the monumental atrium (which reaches a height of 110 ft) will feature a large sculptural accent, as yet unchosen. But the atrium space is not very hospitable, for its broad expanses of unarticulated walls and capriciously slanted steps create a Manierist uneasiness. The gallery spaces are quite successful, however: Their geometric configurations avoid monotony, and they create a better environment in which to view works of art than their Washington cousins.

The most intriguing—and perhaps most significant—aspect of the Indiana Museum is its evolution from the scholarly brutalism of the design unveiled in 1976 (with brises-soleil reminiscent of the Dallas City Hall, Theodore Musho being the project architect for both buildings) to the present smooth, almost minimalist composition. Despite a linear grid pattern of 5-ft-sq modules and a few square windows punched in the walls, the exterior lacks elements that might give clues to scale. As in so much of his recent work, Pei has created a piece of abstract sculpture. [William Morgan]

**Women architects shown in Finland**

Architecta, the Finnish Association of Women Architects—believed to be the oldest organization of its type in the world—celebrated its 40th anniversary in 1982. In honor of the occasion, the group, in collaboration with the Helsinki City Art Museum, this past fall produced the exhibition "Architects," which presented the work of the first wave of the country's female architects.

The exhibition was notable in two ways: first, for the breadth and quality of the architecture produced during the first four decades of this century in Finland; and second, for the absence of rhetoric. [News report continued on page 34]
By the end of the last century, women were finally allowed to attend classes at the University of Helsinki and the Turku Academy, but only with special student status granted on an individual basis: They were officially denied full standing because of gender.

Among the women working in the early part of this century, in styles that crossed from National Romanticism to Early Modernism (or Functionalism, as it is known in Finland), were notables such as Wiwi Lonn, who received her degree in 1896. Exciting times these, and the careers of early women architects had parallels and intersections with the likes of Lars Sonck, with whom Lonn worked, and Eliel Saarinen’s former partner Armans Lindgren, with whom she collaborated on the New Student House in Helsinki and the Estonia Theater in Tallinn. Lonn gained a reputation on her own, and produced a large and distinguished body of work over her long career. Best known is her fire station in Tampere of 1907, which is a very successful essay in a tame National Romantic idiom. Her work, particularly the Tampere Finnish Girls’ School (1899-1902), set the standard for the times.

In the 1920s and 1930s, the women architects often had the fortune—or misfortune—to be married to architects who received the greater share of the attention. Eva Kohlefelt-Ekelund was working with Hilding Ekelund, noted for his strong Neo-Classical work; Aino Marsio married Alvar Aalto; and Märtta Blomstedt and her husband Pauli also practiced together. As is often the case, the exact contribution by each partner is difficult to assess, although in the instance of the Blomstedts, this is more easily ascertained. Pauli died relatively early in life, leaving the office and several major projects in the hands of Märtta, including the supervision and construction of the Pohjanhovi Hotel in Rovaniemi. The Aulanko Hotel in Hameenlinna, completed in 1938, is credited to Märtta in collaboration with Matti Lampen, and is rightfully considered one of the outstanding examples of the Functionalist aesthetic.

Elsa Borg is noted primarily for her Jyväskylä Rural Parish Church of 1928, almost exactly contemporary with Alvar Aalto’s Muurame Church several miles down the road. A solid and solid building whose interior steps up in a series of balconies, it is regarded as an important pivotal work in the transition from Nordic Classicism to Functionalism. Other women included in the exhibition are Signe Lagerborg-Stenius; Elna Kijander; Salme Setälä; Elsa Arokallio; Alli-Ahde-Kjelhald; Elli Ruutu; Anna-Lisa Stigell; and Martta Martikainen-Ypeä, known for her hospitals, schools, and housing executed in collaboration with her husband Ragnar.

The design of the show, which may tour the United States, is simple—mostly photographs and stats of drawings on panels—but it is nicely augmented by furniture and original drawings, including some fine watercolors and pastels by Lonn and Borg. A catalog with a full English text is available, which provides some capsule biographies of the architects, several other essays about the development of women’s architectural studies in Finland, but too much in the way of general academic background and gender polemic. The exhibition clearly illustrates that polemics are not needed—the architecture stands well on its own. [Marc Treib]

Eight years of applied research awards

In each year since 1974, Progressive Architecture has included an “applied research” team in its annual awards jury. From 1974 to 1981, P/A recognized 44 research projects with first awards, awards, or citations. A review of the applied research awards over that period shows that private firms and universities were the grantees on the majority of projects. A strong relationship occurred between the type of funding and the type of firm to which the contract or grant was awarded.

The private firm and the university compete for many of the same research dollars. However, they compete most successfully in somewhat different niches. Universities tend to research design alternatives and post-occupancy feedback, which tend to be funded by federal contracts or professional foundation grants. They also require high competence in the fields of research methodology, statistics, scheduling, and evaluation. Private firms, on the other hand, tend to conduct applied or design-oriented research particularly related to a specific project. That type of research tends to be funded by non-federal government sources and private, community, and corporate grants. They also require that the expertise of behavioral or sociological, institutional or technical, or design engineering be applied.

These correlations become important as we assess the changes in available funding. Federal funding is rapidly decreasing; this trend can be expected to continue. Non-federal government contracts, as well as private, community, and corporate grants, appear to be rising in response to decreased federal funding. As a result, the private firm involved in research appears to be far much better than university researchers who can expect to encounter great competition within their normal funding sources. They may respond by exploring alternative funding from their secondary sources for research, whether or not there is a foundation; however, this source of funding is severely limited in dollars. Accordingly, university researchers will begin to compete more heavily for non-federal government contracts. They will do this in two ways. First, they will explore alternative funding for the types of research they have previously done. Second, they may begin to expand the types of research with which they are involved. This will in turn increase competition for non-federal government dollars, which will affect the private firm involved with research. The pressure will be intensified as no federal programs for applied research are being cut off and decreased federal spending.

What this means is that prospective grantees must utilize and market their resources effectively if they hope to receive research funding. University expertise lies in its foundation of technical expertise and its application of scientific methodology. The strength of the private firm involved in research lies in technical and institutional response and a design and engineering expertise.

The importance of research to the profession of architecture is a phenomenon only recently recognized through design awards. As such it is undergoing definition. The degree which this research evolves toward scientific methodology or toward industry responsiveness will affect significantly the funding sources available, and personnel involved with architectural research. [John L. Motloch]

News report continued on page 38
Marblstal® is beautiful. All it is Magnificent Georgia Crystaline Marble, and available in four natural colors to blend with any decor.

Marblstal® is versatile. It can be specified for practically any building, one under construction, or one being remodeled. It can be used in rooms as toilet compartments, urinal screens, shower stalls, or as dressing room partitions.

Marblstal® is prefabricated. Comes in standard or custom sizes with all the necessary hardware. The hardware is rugged, chrome-plated brass. It is also available for the handicapped, and meets existing codes and regulations.

Marblstal® is economical. It lasts up to ten times longer than other less desirable materials. Plus, it never rusts or delaminates.

The new Marblstal®. It looks better. It lasts longer, and in the long run, it costs less!
If Andersen® windows can blend in at a 120-year-old creamery, make a seaside renovation shipshape.
Whatever changes the job calls for, one specification can remain constant: Andersen® Perma-Shield® windows.

Because they're built to blend. In all building styles. Their white or Terratone color, complete range of styles, and hundreds of sizes and glazings insures harmony.

The Andersen Window Replacement System assures they'll fit.

The System custom-fits stock-size Perma-Shield windows into virtually any opening. Fits them in energy-tight. And trims them out beautifully, regardless of wall construction—wood, brick, stone, shingle, stucco, you name it.

And Perma-Shield windows have the features that match today's needs.

With fuel-saving double-pane insulating glass (triple glazing optional), a snug-fitting design well above industry air-infiltration standards and a rigid, long-life vinyl sheath that won't need painting.

Think of your next remodeling or restoration job. Then think of how beautifully Perma-Shield windows and gliding patio doors can match it. Now go to Sweet's File 8.16/An and 8.22/An.

New! Now an octagonal opening, a pentagonal port or a trapezoidal transom won't keep you from specifying Andersen. Now there's Andersen® Flexiframe™ windows. They're fixed wood windows prefinished inside and out in a long-lasting, weather-resistant white or Terratone color finish. Made to any shape. See Sweet's File 8.16/An.

Come home to quality. Come home to Andersen.™

And preserve our grassroots heritage, think what they can do for your remodeling and restoration jobs!

Circle No. 406 on Reader Service Card
111 Diagonal Street, Johannesburg, South Africa. Architect: Murphy/John, Chicago. With no surrounding contextual relationships on which to develop a design, this 360,000-sq-ft speculative office building is derived from two strong South African identities: Calvinism and diamonds. The diamond shape of the building also allows it to conform to the sloping height restrictions in the city's ordinance. The building has a double skin with an inner wall of 50 percent glass in a continuous strip, butt jointed and silicone sealed. The outer layer of sun-shade glass will reduce the extremely high solar radiation factor in the area. The space between the two walls provides a naturally ventilated environmental buffer. The concrete structural system is designed to facilitate a slip-form core and flying forms for floor.

2 Greyhound Terminal, Chicago, Ill. Architect: Murphy/John, Chicago. Located next to Union Station, the new bus terminal turns the conservatory building type for its design inspiration. Containing parking, package express, restaurant, and support facilities on the ground floor, the 250,000-sq-ft structure supports a metal truss and gla roof. The building mass, curved and stepped back from perimeter steel columns, is sheathed in a louvered, reflective glass curtain wall to provide daylight and natural ventilation. Centrally located inside is the passenger waiting area, capped by a huge glass dome. The dome, a literal interpretation of 19th Century pre­cursors, sharply contrasts with the angular roof geometry of abstracted Beaux-Arts corner pavilions. [News report continued on page 42]
120 years ago this zinc roof in Paris looked like it does today.

120 years from now people may be talking about this Microzinc® roof!

Zinc is forever.

Some things stay around a long time ... and remain maintenance-free!

That's the added beauty of Microzinc roofing systems. Barring earthquakes or other "acts of God," the Microzinc roof you specify today should still be around looking as good as ever, even 100 years from now — and just as water-tight, free of leaks, run-off stains or adjacent rotted materials as the day it was installed. Get the full story on pre-weathered Microzinc 70 and mill-finish Microzinc 80. Write or call Ed Pejsa (free) 1-800/251-7506.
Furniture for the Electronic Office

Thonet Has It

Swivel Seating
Side, Arm, Stack and Conference Chairs
Lounge, Tandem and Modular Furniture
Multipurpose and Conference Tables

Designs for a Quality Worklife

Fast delivery of selected styles is available on Thonet's five day Fastrak™ program. Write or call:
Thonet
Dept. PM
P.O. Box 1587
York, PA 17405
(717) 845-6666
Weekend cottage, Southern Michigan lakeshore. Architects: Tigerman Fugman McCurry, Chicago. The scope of this 1000-sq-ft cottage for two adults and two children was determined by its small budget. The site is a small town in Southern Michigan which has a strong arts tradition. The house will be on the main road through town, less than a block from Lake Michigan. Symbolically, the house represents a barn, while the screened-in porch represents a granary. This symbolism is strengthened by the materials: painted plywood exposed ends, standard windows, and a conical standing seam sheet metal roof common to farm outbuildings.

Dormitory addition, Rhode Island School of Design, Providence, RI. Architects: Lerner Associates Architects, Inc., Providence. This former garage is attached to the first phase of this project, which converted an 1820s residence into student housing for 20. The garage phase will house 40 students in larger rooms, made possible by the existing stairway and utilities in the first phase. The scalloped surface articulation, and colors will be derived from the building’s Federalist and Victorian neighbors. Three sides of the structure are set into a grade, allowing for great energy savings due to reduced exterior area. The building is also shielded to the north by a larger building. The two phases of the project are unified by a new entrance and courtyard.

[News report continued on page 46]
New Russwin Blockout Cylinders lock out unauthorized entries, lock in all-round key control. A single key. A simple 15° turn to the left. That's all it takes to control off-hours security throughout an entire building with Russwin High Security Blockout Cylinders. Available in rim or mortise cylinders, this unique high security system helps prevent unauthorized entries with costly change of locks.

Once the blockout key is turned to the 11 o'clock position and removed, the cylinder cannot be operated by duplicate, lost or stolen keys or master keys.

Only when the plug is returned to the noon position by the blockout key can regular keys operate the cylinder and open the door. One blockout key can operate all cylinders, both high security and regular, for maximum centralized key control.

The Russwin Blockout System. A new way to put maximum key control back in the hands of building management at minimum expense on new or retrofit installations. Ask your Russwin Distributor for details or call direct. 1-(203) 225-7411

Russwin Division, Emhart Hardware Group, 225 Episcopal Road, Berlin, Connecticut 06037.
NEW FOR 1983

Nevernät's new full line of plastic laminates features some of today's brightest design ideas. Only a few of our exciting new designs are shown above. Seven beautiful solid woodgrains and five true-to-life woodgrains are also featured. Geometrical facades and the ever-popular symmetry collection of classic new woodgrains. Forty solids now feature.
5 Prudential/Guaranty Office Building restoration, Buffalo, NY. Architects: Cannon Design Inc., Grand Island, NY. Since the demolition of the Larkin Administration Building the city of Buffalo has acquired a reputation for insensitive treatment of its built past. There are signs that this attitude is changing, beginning with the restoration of this early skyscraper, designed by Sullivan and Adler 1894-95. Exterior renovation will include cleaning and repair of its terra cotta façade and reopening of ground-floor storefronts. Skylights, stairways, elevators, and decorative detailing will also be restored to recapture the original interior grandeur. The preservation effort may spur designation of a recently proposed downtown historic district, securing the fate of other architecturally important buildings that surround Prudential/Guaranty.

6 Block 265, Houston, Tex. Architects: Kold Pedersen Fox Associates, New York. The late addition to this city's growing business district is an 80-story office tower, located at the edge of Sam Houston Park. Designed with two contexts in mind, the city and the park, the mass of the building is comprised of two-sided, stepped granite tower that align with the orthogonal street grid. Its facade is curved, faced with green reflective glass. The tower is entered on this side through a white painted steel structure that projects from its base. Its low scale and facelike treatment are intended as a response to the adjacent two-story wooden house with verandas, which remain in the park.

News report continued on page 49

This dramatic "Spacemaker™" from Four Seasons Greenhouses will attract and enchant diners. It's truly "Outdoor Dining-Indoors." The casual elegance of a "Spacemaker™" addition is unmistakably from Four Seasons. A wide variety of sizes permits designs from a small entrance foyer up to a full scale lavish dining room. Create an "Outdoor Café" that will help brighten your interior rooms.

Look at these Quality Features:

• Custom or standard pre-fab units provide for easy installations by your contractor.
• Factory sealed insulated safety glass available in clear, tinted or solar-cool bronze.
• Exclusive patented Pow-R-Vent™ automatic ventilation and shading.
• Heavy duty P.P.G. bronze or white finish aluminum structure in curved or straight design.

Complete structure from one source at an amazingly low price!
• Nationwide dealer network.
• Full specifications in Sweets Catalog Section 13.2c/FO.

Circle No. 402 on Reader Service Card

Circle No. 342 on Reader Service Card
Health Care Fabrics From Frankel.

Frankel Associates has combined the best in pattern and color design with superior, performance-tested textiles to create a comprehensive and exceptional collection of fabrics for use as draperies, cubicles and bedspreads in hospitals, nursing homes and other health care facilities.

100 Different Patterns and Colorways

We stock over 100 different plaids, stripes, prints and coordinated solid colors which are ideal for patient rooms and public areas. We offer a wide spectrum of colorways; ranging from peaceful and quiet to bright and cheery; to meet the mood of each unit of the facility.

Inherently and Permanently Flame Resistant

These fabrics are inherently and permanently flame resistant and surpass the standards set by the most stringent local, state and national fire codes. Copies of test reports are available upon request.

Washable to 160°F.

These fabrics are washable to 160°F without any loss of color intensity, flame resistant qualities, or tensile strength of the fabric. They will retain their original drapeability and appearance throughout the rigorous maintenance and cleaning routines that health care facilities require.

Prefabricated Cubicle Curtains

As an additional service to the health care market, Frankel Associates will manufacture cubicle curtains to meet your exact specifications.

Call us today for samples and information about our complete health care program. 212/679-8388 — 800/221-4670.

FRANKEL ASSOCIATES, INC.
1122 Broadway, New York, New York 10010
The Standard of Reference
Beautiful and durable Pirelli rubber flooring from Jason Industrial, the leader in service and performance.

Jason Industrial, Inc.
Rubber Flooring Division
340 Kaplan Drive, Box 507
Fairfield, NJ 07006
Telephone 201 227 4904

Circle No. 356 on Reader Service Card
South Bronx Turn-Around

Two new projects for the South Bronx—one a public open space and the other a new-use renovation—are recent examples of what New Yorkers are noticing: that the deterioration of the South Bronx may be ending. In this vast and vastly different New York City area that is home to over 500,000 people, the evidence of a turn-around is visible and contradictory. But the perception is more encouraging.

The new public open space, called Tiffany Plaza, stands at the intersection of Fox and Tiffany streets, uniting a park, a rectory, and a library on the block. The plaza is funded by New York City's massive Housing Preservation and Development Agency (HPD), by and by a number of other entities, including the South Bronx Museum of the Arts by architects Robert Jenssen and Piscioneri & Feder of New York City, with funding from the City of New York and from private funds.

Tiffany Plaza show no graffiti at all. The new open space, designed with fountains, patterned paving blocks, and Mediterranean white-and-pink walls, creating a sense of summer sun and resort-town luxury in defiance of South Bronx's infamous white and pink walls, creating a turn-around.

Another new organization, the Local Initiative Support Corporation, was founded in 1980 by the Ford Foundation and seven large private corporations. Working with a $1 million budget, the LISC has funded grass roots organizations like “Banana Kelly.” The Banana Kelly group is now expanding its “sweat equity” rehabilitation of row houses beyond “The Banana,” a curving three-block section of Kelly Street, to nearby Beck Street.

The Longwood Historic District, the second district in the Bronx designated by the New York City Landmarks Preservation Commission, is also thriving. In March 1982, contrary to expectations, HUD renewed for another year its $1 million technical assistance grant to the South Bronx Development Organization (SBDO), the principal federally created entity now working in the area. Under the direction of Edward Logue, SBDO has been building a solid base of community support, and its first small-scale but carefully planned projects are now being completed.

Another new organization, the Local Initiative Support Corporation, was founded in 1980 by the Ford Foundation and seven large private corporations. Working with a $1 million budget, the LISC has funded grass roots organizations like “Banana Kelly.” The Banana Kelly group is now expanding its “sweat equity” rehabilitation of row houses beyond “The Banana,” a curving three-block section of Kelly Street, to nearby Beck Street.

The Longwood Historic District, the second district in the Bronx designated by the New York City Landmarks Preservation Commission, is also thriving. In March 1982, contrary to expectations, HUD renewed for another year its $1 million technical assistance grant to the South Bronx Development Organization (SBDO), the principal federally created entity now working in the area. Under the direction of Edward Logue, SBDO has been building a solid base of community support, and its first small-scale but carefully planned projects are now being completed.

Another new organization, the Local Initiative Support Corporation, was founded in 1980 by the Ford Foundation and seven large private corporations. Working with a $1 million budget, the LISC has funded grass roots organizations like “Banana Kelly.” The Banana Kelly group is now expanding its “sweat equity” rehabilitation of row houses beyond “The Banana,” a curving three-block section of Kelly Street, to nearby Beck Street.

The Local initiative groups—some are now 20 years old—have always been the best hope of halting the decline of the South Bronx. Their long efforts are now having visible effect.

Robert Jensen is a New York architectural writer. His book, Ornamentalism, co-authored with Patricia Conboy, has just been published by Clarkson N. Potter.

[News report continued on page 68]
Introducing the New Pella Clad Skylight System.

A full line of ventilating and fixed skylights that will lighten up, brighten up, and open up new design possibilities. Above all, a skylight with traditional Pella quality: Solid wood construction for superior insulating qualities and attractive appearance; an exterior aluminum cladding that resists fading and all kinds of abusive weather; a triple weatherstripping system that seals out water and air; and convenience features like the Pella Slimshade® for built-in control of light and privacy.

And, because these skylights are designed as a system, they can be joined in a variety of ways: ventilating with fixed, side by side, or end to end.

Insulating glass and solid wood construction for energy efficiency. The Pella Clad Skylight System features double glass with a full 1/8" of insulating air space. Standard glazing is tempered glass. As an option, or if local codes require, order Pella Skylights with an inner pane of heat-strengthened laminated glass.

The solid wood frame and sash also contribute to energy efficiency and help control condensation. And the smooth-sanded interior surface is ready for stain or paint.

Exterior cladding that can survive constant exposure. Completely covering the exterior is an aluminum cladding finished in baked enamel. This tough coat resists fading, peeling, blistering, chipping and a host of other plagues. Plus, the dark brown finish blends well with just about any roof covering and matches other Pella Clad products.

Designed for superior ventilation. Ventilating Pella Clad Skylights are hinged at the top and open 8" at the bottom. The operating mechanism is a locking chain that extends to hold the sash firmly in any position, and secures the window when closed. It can be operated either directly by hand or with an easy-to-handle extension pole. A flat screen installed in the frame is provided. And, when closed, only the sunshine comes through. Because three weatherstripping and sealing systems — two in the frame and one in the sash — effectively seal out moisture and air infiltration.

Pella Slimshade® for built-in light control. These attractive narrow-slat metal blinds are installed inside the frame and can be adjusted directly by hand or with an aluminum extension pole. Slimshade®, available in Oyster White only, is a desirable option for both ventilating and fixed Pella Skylights.

For more information on Pella Clad Skylights, Sunrooms, Windows, Sliding Glass Doors and Wood Folding Doors, call your local Pella Distributor. You'll find your nearest Pella Planning Center in the Yellow Pages under "Windows". Call Sweet's BUYLINE number or see us in Sweet's Light Residential Construction File. Or simply fill out this coupon.

Please send me your 1982 Pella Catalogs.

Name ____________________________

Firm ____________________________

Address ____________________________

City ____________________________

State __________ Zip __________

Telephone ____________________________

Mail to: Pella Windows & Doors, Dept. T35A3, 100 Main Street, Pella, Iowa 50219. Also available throughout Canada. This coupon answered within 24 hours. © 1982 Rolscreen Co.
For your free copy, just write or call. This 28 page guide contains essential information for the architect on the following:

- Latest ice rink developments.
- Kinds of rink refrigeration. Initial cost and operating cost data.
- Utilization of waste heat. Subsoil heating and when needed.
- Ice temperature control, ice hardness requirements.
- Ice resurfacing equipment.
- Dasher board types and feature comparisons.
- Dehumidification and where required.

SERVICES PROVIDED TO ARCHITECTS:

1. Typical ice rink plans, specifications, options.
2. Preliminary cost estimate.
3. Customized plans and specifications for your project.
4. Accurate project cost estimate for budget protection.
5. Total BONDED ice rink responsibility including: refrigeration, installation, concrete rink floor, subsoil heating, waste heat recovery, dasher boards, ice resurfacer, nets, scoreboard, etc., etc.

ARCHITECTS DO BETTER WITH HOLMSTEN

HOLMSTEN
ICE RINKS, INC.
Rinkmaster
1802 Como Ave., St. Paul, MN 55108
612-646-8625  TELEX 298-415

Pencil points continued from page 23

connections to the rightist Italian group PPI.

7 Format of the event: Each of the attending architects gave a ten-minute presenta-
tion of one of his unpublished projects, and then the other two dozen architects criticized it.

8 Important results: Leon Krier, inspired by Aymonino's project to reconstruct the Colosseum, moved that a vote be taken to support the reconstruction of all the ancient monuments of Rome. The vote apparently split the group. (Or was there a slight majority? Does it really matter?)

9 Important rumors: Kevin Roche is said to have come out in favor of people; Henry Cobb was criticized for being picturesque; Meier described his Des Moines art museum addition as "a whirling dervish"; and Tigerman missed the concurrent opening of the show he organized in La Jolla (p. 25), thereby disappointing many back west.

Among the participating architects not mentioned above: from abroad—O.M. Ungers, Rob Krier, Rem Koolhaas, Hans Hollein, Rafael Moneo, Arata Isozaki, Tadao Ando, and Toyo Ito; and from the U.S.—Philip Johnson, Robert Stern, John Burgee, Charles Gwathmey, Robert Siegel, Paul Rudolph, Frank Gehry, Michael Graves, and Cesar Pelli.

33rd Aspen conference
'The Future Isn't What It Used To Be—a conference for tomorrow and today' is the title of the 33rd annual International Design Conference in Aspen, to be held June 12-17, 1983.

The steering committee for the 1983 conference consists of Milton Glaser, Jane Thompson, and Ralph Caplan.

Abercrombie moves
Stanley Abercrombie is leaving his position in mid-March.

Arquitectonica renovates in New York
The Miami firm Arquitectonica has landed a commission in New York.

They will be remodeling a stone-fronted building in SoHo to be used as a fashion center. It seems that the structural frame and the shell of the building will remain, while a new glazed volume will float in a pool of water within. Color will figure prominently in the design of this 'island,' which will contrast with a high-tech circulation element.

COST-ACUMEN

To make the right decisions at the right time and keep profits up, you've got to have accurate and up-to-date information.

Precisely the kind you'll find with COST-ACUMEN...a cost accounting software package for medium and smaller firms needing timely project management, cost record and employee productivity reporting.

COST-ACUMEN is powerful, flexible, yet easy to use because it does business your way. And it runs on your word-processor or microcomputer, so there's no ongoing service bureau charges.

COST-ACUMEN lets you:

- Analyze jobs by time and costs or billing value vs. budget. Produce a variety of informative reports. Expedite invoicing.
- Track employee productivity and overhead contribution.
- Specify the level of detail of your input data. Tailor reports to meet your exact needs.
- Utilize your existing identification codes for jobs, employees, accounts, and activities.

A demonstration/training packet is available at low cost allowing you to try COST-ACUMEN in your office. Call or write for a free detailed brochure.

COST-ACUMEN. It'll get your costs back under control.

Developed by engineers and computer specialists with over 15 years experience in software development for A/E firms.
Mullionless...

Or so it would seem...
A structural silicone-glazed curtainwall, pre-engineered, factory assembled & glazed modular system, shipped ready to install. The ultimate design in thermal efficiency—guaranteed watertight.

Glassalam Engineering Corporation
7933 N.W. 71st Street, Miami, FL 33166
(305) 592-1212
Rapidograph Renderings
he versatility of bert Lorenz

With a Koh-I-Noor Rapidograph TechPen and a lot of imagination and skill, Lorenz turns architects' proposals into clean, crisp, client-pleasing visuals. His renderings range from traditional perspectives to fish-eye lens panoramas, with loose sketches and tight elevations in between. To assist in this prodigious and versatile output, Al Lorenz relies on Rapidograph® dependability. It is this dependability that makes the Rapidograph® the most widely used technical pen in the U.S. and Canada.

Rapidograph was the first technical pen. It was born in industry in the early '30s to provide the precision drafting required by engineering design and aerospace industries. It established new and stringent standards in all disciplines and it was experienced that the Rapidograph made possible high precision engineering drafting with the additional benefits of economy and time savings.

The Koh-I-Noor Rapidograph Pen is over drawing surfaces with the ease of a pencil because its tubular nib will not roll. In fact, it doesn't require the hand used with pencil; its own weight on the drawing surface provides a consistent ink laydown. The drafter or artist has only to guide it with an easy, non-fatiguing hold.

A patented DRY DOUBLE-SEAL™ provides an airtight bond between the pen cap and pen body, keeping ink throughout the balanced ink-flow system clog-free, ready for instant startup after days, weeks or even months of storage. The refillable ink cartridge is another appreciated feature, permitting longer, uninterrupted drawing sessions.

Your office or studio might now be using Rapidograph® precision for clean, crisp floor plans and elevations; so let exciting Rapidograph renderings help further your proposals' chances of approval.

Rapidograph is a registered tradename of Koh-I-Noor Rapidograph, Inc. A technical pen is Rapidograph® only if it says Koh-I-Noor Rapidograph® on the barrel.

Consult our Customer Service Department if you would like to know more about Koh-I-Noor Rapidograph Technical Pens, Point Sizes, Koh-I-Noor and Pelikan inks and other materials. If you want information about choosing the right inks for your projects, please send me complimentary Koh-I-Noor Catalog A, describing Koh-I-Noor Rapidograph Technical Pens, Point Sizes, Koh-I-Noor and Pelikan inks and other materials.

Koh-I-Noor offers the largest single-source selection of waterproof black india drawing inks, as well as opaque and transparent colored inks: 201-479-4124.
In Canada: 416-671-0696.

KOH-I-NOOR
RAPIDOGRAPH®

Please send me complimentary Koh-I-Noor Catalog A, describing Koh-I-Noor Rapidograph Technical Pens, Point Sizes, Koh-I-Noor and Pelikan inks and other materials.

I would like the names of Koh-I-Noor dealers in my area.

NAME
COMPANY
ADDRESS
CITY    STATE    ZIP
Koh-I-Noor Rapidograph, Inc.
100 North St., Bloomsbury, NJ 08804
In Canada: 1815 Meyerside Dr., Mississauga, Ont. L5T 1B4

Circle No. 359 on Reader Service Card
Among the U.S. architects selected to exhibit at the show are Venturi, Rauch & Scott Brown of Philadelphia, Brown Daltas & Associates of Boston, Skidmore, Owings & Merril of Chicago, and Payette Associates of Boston.

Old building, new design use
The 1885 Puck Building in New York's SoHo area, for its first 20 years home of the satiric Puck magazine, is being converted into condominiums for the exclusive use of design-related firms.

Limited run of Aalto International Contract Furnishings, Inc., is holding a lottery to give 30 winners the opportunity to buy (for between $1275 and $1875) the last 30 chaises longues designed by Alvar Aalto available in the U.S.

AIA inauguration
Waterloo, Ia, architect Robert C. Broshar was inaugurated as president of the American Institute of Architects in December.

Transforming city space
Design Collaborative (Michael Schwarting and Piero Sartogo) has been involved redesigning a block of Manhattan surrounded by the campus of the Fashion Institute of Technology.

AIA inauguration
Waterloo, Ia, architect Robert C. Broshar was inaugurated as president of the American Institute of Architects in December.

Five other national officers were installed as well: George Notter, Jr., of Boston as first vice president/president-elect; Leroy Bean of Sioux Falls, SD, John Busby, Jr., of Atlanta, and R. Bruce Patty of Kansas City as vice presidents; and Harry Harmon of Long Beach, Ca, as secretary.

Anniversary in Washington
The Pension Building, home to the National Building Museum, celebrated its 100th anniversary in Washington, D.C.

Another Washington anniversary
The Washington office of Perkins & Will celebrated its 20th year in the Nation's Capital, coinciding with opening of firm's recently completed Vincent Lombardi Cancer Research Center at the Georgetown University Medical Center. None of firm's present Washington staff has been around as long as the office, but several said they felt as though their stint had been "even longer."

Departure at DOE
Maxine Savitz, deputy assistant secretary for conservation at the energy department and longtime advocate of energy-efficiency buildings, has been, it seems, eased out by the administration. Despite a cry on Capitol Hill and among conservation supporters, Savitz's departure is assured—another blow to federal conservation efforts.
We can talk all day about the benefits of Manville's new technology in built-up roofing. Talk about how good, safe and pretty our Johns-Manville fiber glass shingles are. Point out the features of our gold fiber glass building insulation.

But none of it means a thing. Not if you have the slightest question about the warranties and guarantees of Manville roofing systems.

For the past 124 years, Manville warranties and guarantees have meant a lot to our customers. They've been so good, they're considered the best the industry has to offer.

Now Manville has taken significant steps to assure our warranties and guarantees. We have established a third party Customer Assurance Trust Fund with one purpose—to pay bona fide claims if, for any reason, Manville can't.

We'll do everything we can to give our customers what they need in warranty and guarantee protection. If we don't, who needs Manville?

If you have the slightest question about our warranties and guarantees, question us. Write our President, Charles DeBiase, Manville Building Materials Corporation, Dept. F., Box 5108, Denver, CO 80217.

No one is looking harder at Manville than Manville.
The Entrance Zone.

No one knows the ins and outs better than Kawneer.

Long recognized as a place where many different decisions confront the designer, today’s Entrance Zone has grown even more complex with changing laws, social conditions, and economic events. Constructors of entrances in this dimension must be more than extremely competent designers and engineers. They must also be translators of such diverse sciences as human factors engineering, thermology, and human behavior into systems that satisfy every point while surrendering none of the aesthetics.

The Entrance Zone is no place to trust an imitation.

Over the years, Kawneer has built a reputation through expertise as a leader in the Entrance Zone. A comprehensive spectrum of totally-engineered entrance systems has been developed to solve the myriad of confusing directions which confront travelers in the Entrance Zone.

On your next visit, take an experienced friend along. Take Kawneer.

For more information, contact your Kawneer representative, or write: The Kawneer Company, Dept. C, 1105 N. Front St., Niles, MI 49120.
Walker's competition design for a Chicago war memorial, 1931; ¶ and a drawing by Arata Isozaki of his first completed American project, the 1982 Hauserman showroom in Chicago's Merchandise Mart.

Art Institute acquisitions
The Department of Architecture at the Art Institute of Chicago has recently acquired two architectural drawings: ¶ a rendering by John Wenrich for Ralph Walker drawing.

 ¶ is hoped that the project, part of the Great Falls Historic District, will help rejuvenate the 116-acre Downtown Paterson area.

Florida South honor awards
Twelve buildings were honored in December in the Florida South Chapter AIA awards program. The jury, comprising Malcolm Holzman of the New York ar-chitectural firm Hardy Holzman Pfeiffer Associates, Dean James Stewart Polshek of the Columbia University Graduate School of Architecture and Planning, and David Morton, executive editor of PIA, chose: ¶ a dental office in West Palm Beach by Aragon Associated Architects, Inc.; The Palace (PIA, July 1982, pp. 82–87) and the Overseas Tower in Miami, and the Square at Key Biscayne by Arquitectonica International Corporation; The Maintenance Facility for Broward County Streets and Highway Division by Wolfberg/Alvarez, Taracido & Associates; the Opa-Locka Neighborhood Service Center (PIA, June 1981, pp. 102–105) and the Bouterman showroom in Chicago's Merchandise Mart; the Lakeside Memorial Park Mausoleum in Miami by Architects Baldwin & Sackman, P.A.; and the Residence for Dr. & Mrs. P.T. George, in Miami and Houses for Dixon Wallac.ei and Christian in Coconut Grove by Spillis Candela & Partners.

FCL disbands
The successor firm to the office of Mies van der Rohe is disbanding after 13 years. Fujihawa Conta­tero Lohan and Associates, which claims to be Chicago's fourth largest architecture firm, is splitting because a “differences in professional objectives” be­tween Fujihawa, who pursues large-scale commercial development, and the other two principals, who emphasize corporate de­velopment.

 ¶ Fujihawa is forming a partnership with associate Gerald Johnson.

Environmental study center for NJ
One of the broadest land-reclamation and preser­vation programs in the Northeast has begun, with the completion this pa­tch of a $5.2 million environmental study center and office building in the Hackensack Meadowlands, NJ. ¶ The total project, which is expected to cost $34.5 million over 20 years, will create a 2000-acre state park from a wasteland of landfills and polluted creeks.

Replacement hospital
A joint venture of Metcalf & Associate Davis Brody, and Russo + Sonder has been selected to negotiate a contract for design and construction of the University of Virginia's Medic­al Center Replacement Hospital. Cost for the facility is expected to range from $150 to $200 million.
ALLIANCEWALL PORCELAIN ENAMEL ON STEEL.
IT'LL WEATHER THE STORM.

Nothing affects the durability of porcelain enamel. Not acid rain, blistering heat, smog or severe cold. Our 65 vivid, standard colors won't fade, blister, oxidize or corrode. Even graffiti can't mar porcelain's hard-as-glass surface, so costly refinishing is not needed. Contact us to see how we can help with your next design project. Porcelain enamel on steel—for color stability and maintenance-free beauty.
the Walls

An ancient technology of weaving space—originally for defense and security enclosure. The walls of the Future may exhibit exploded corners, reflections to infinity and gentle intimations of Outer Space. The walls of the Present realize interior spaces on Earth. They are the boundaries that define the spaces and the critical distances that People require to live and work.

Grand arenas as well as close familiar spaces encompass that diversity of human needs and the variety of personal ideals for interior spaces. These critical distances compose the delicate balance of social, environmental and technological evolution.

Our walls and panel systems provide that diversity of form. We recognize the need for open offices but also know that other degrees of privacy are required.

Hauserman represents a seventy-year evolution of products and services responding to human needs, expressing enduring values and supporting technological innovation. The enclosed fortifications of the Past are the open explorations of the Future.

Spaces for People through Technology

The E.F. Hauserman Company
5711 Grant Avenue, Cleveland, Ohio 44105
800 321-8698

Circle No. 348 on Reader Service Card
Carolina Colony Quarry Pavers. They’ll Warm Up Your Decor, And Stand Up To Your Traffic.

A natural for today's shopping environments. Choose from 5 inviting color ranges in a variety of shapes and sizes, including new 8” squares for faster installation. Here's warmth and color that's tougher than traffic. See us in Sweet's or write for a catalog at Box 1777, Lexington, N.C. 27292.

Mid-State Tile Company

Circle No. 372 on Reader Service Card
YOU should join now!

AND NEWEST BOOKS IN YOUR FIELD—Books are selected from a
ge of publishers by expert editors and consultants to give you continuing
the best and latest books in your field.

WINGS—Build your library and save money too! Savings ranging up to
more off publishers' list prices—usually 20% to 25%.

DOUBLE BOOKS—You will immediately begin to participate in our
Book Plan that allows you savings of between 70%—90% off
publishers' prices of many professional and general interest books.

ENIENCE—12-14 times a year (about once every 3-4 weeks) you receive
Bulletin FREE. It fully describes the Main Selection and alternate se-
A dated Reply Card is included. If you want the Main Selection, you
nothing—it will be shipped automatically. If you want an alternate
on your 2nd book at all—you simply indicate it on the Reply Card and return
date specified. You have at least 10 days to decide. If, because of
very of the Bulletin you receive a Main Selection you do not want, you
it for credit at the Club's expense.

MEMBER—you agree only to the purchase of 3 books during your first
membership. Membership may be discontinued by either you or the Club
me after you have purchased the 3 additional books.

MAIL THIS COUPON TODAY

McGraw-Hill Book Clubs
Architects' Book Club • P.O. Box 582, Hightstown, New Jersey 08520

Please enroll me as a member and send me the three choices I have listed below.
Bill me only $3.00 plus local tax, postage, and handling. If not satisfied, I may return
the books within 10 days and my membership will be canceled. I agree to purchase
a minimum of three additional books during my first year of membership as outlined
under the Club plan described in this ad. A shipping and handling charge is added
to all shipments.

Indicate below by number the books you want. A few expensive books (noted in the
footnotes) count as more than one choice.

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Title</th>
<th>Pub. Price</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10205262</td>
<td>ARCHITECTURE 1970-1980: A Decade of Change</td>
<td>$39.95</td>
<td>Counts as 2 of your 3 books</td>
</tr>
<tr>
<td>1066655A</td>
<td>TIME-SAVER STANDARDS FOR BUILDING TYPES, 2/e</td>
<td>$29.95</td>
<td>Counts as 3 of your 3 books</td>
</tr>
<tr>
<td>582091-9</td>
<td>SIMPLIFIED DESIGN OF BUILDING STRUCTURES</td>
<td>$19.75</td>
<td>Counts as 2 of your 3 books</td>
</tr>
<tr>
<td>592008-0A</td>
<td>ARCHITECTURAL DESIGN DATA, 6/e</td>
<td>$39.95</td>
<td>Counts as 3 of your 3 books</td>
</tr>
<tr>
<td>582527-9</td>
<td>FRANK LLOYD WRIGHT</td>
<td>$19.95</td>
<td>Counts as 3 of your 3 books</td>
</tr>
<tr>
<td>247833B</td>
<td>MANUAL OF BUILT-UP ROOF SYSTEMS, 2/e</td>
<td>$29.95</td>
<td>Counts as 3 of your 3 books</td>
</tr>
</tbody>
</table>

If you join now for a trial period and agree to purchase three more
books—at handsome discounts—over the next year.

(Publishers' prices shown)
Calendar

Exhibits
Through Mar. 15. Frank Lloyd Wright at the Metropolitan Museum of Art, New York.

Jan. 16-Feb. 11. Maryland Alumni: Recent Works. School of Architecture Gallery, University of Maryland, College Park.

Cold Spring granite is a natural for landscape applications. Its warm colors and natural textures blend beautifully with the environment. And at the same time, granite provides the designer with the flexibility he needs to create areas of unusual and lasting beauty.

At Cold Spring we now have a wide variety of Module Pavers and Durax Blocks available. For more information, plus a packet of full color literature illustrating our products in use, call toll free 800-328-7038. In Minnesota, call (612) 685-3621. Or write to the address below.

Cold Spring Granite Company, Dept. PA-1, 202 South 3rd Avenue, Cold Spring, MN 56320

Texas Courthouse Architect. Architecture Library, University of Texas, Austin.


Competitions
Feb. 1. Registration deadline, University of California, Santa Barbara / Museum Competition. Contact University Art Museum, UCSB, Santa Barbara Ca 93106. (805) 961-2951.
Feb. 4. Entry deadline, student competition for design of a restaurant and for Hotel Anatole, Dallas. Contact CONDES Student Competition (214) 655-6258.
Feb. 15. Submission deadline, National Endowment for the Arts Design I search Recognition Program. Cont NEA, % BOSTI, 1479 Hertel Ave, Buffalo, NY 14216.
July 4. Entry deadline, Olympic Games Competition. Contact LAAIA, 8 Melrose Ave., Los Angeles, Ca 90066

Conferences, seminars, workshops
Mar. 3-5. CONDES. Dallas Mar Center.
Leading Lights

Low-level lighting that speaks of new approaches. A permanent enhancement by day, a wide and even light source by night, glare-free in the strictest, Gardco, sense. Vandal-defeating, weather-excluding, maintenance-easing and deft in installation. Rugged in their refinement, Gardco bollards are as well-conceived as the environments they enrich. Gardco Lighting, 2661 Alvarado Street, San Leandro, California 94577. 800/227-0758 (In California 415/357-6900).
In the tradition of ancient Egypt, Momoyama Japan and Renaissance Italy. Interpreted by architects Charles Rennie Mackintosh, Josef Hoffmann and Luis Barragan. Ward Bennett redefines the form. The Grid Chair, a small scale pull-up for dining, conference or executive suites. Handcrafted of kiln dried solid ash in a variety of finishes. With upholstered seat.

TCS...SUPERBLY FUNCTIONAL, AESTHETICALLY PLEASING

Among the standard architectural metals, TCS (Terne-Coated Stainless Steel) has no equal when measured by the major criteria of durability, corrosion resistance and ease of soldering.

It also weathers naturally to a uniform and attractive dark gray.

On both counts, we believe it deserves your consideration whenever metal roofing or weathersealing is specified. Call us toll-free 800-624-6906.

FOLLANSBEE
FOLLANSBEE STEEL CORPORATION
FOLLANSBEE, WEST VIRGINIA

Circle No. 359 on Reader Service Card
WORLD CLASS SKYLIGHTING

Major Architectural Skylights • Domes • Barrelvaults • Spaceframes

Refer to Sweet’s 7.8/lb.

Forty pages of landmark skylighting worldwide.

Call or write for your personal copy.

IBG INTERNATIONAL

Post Office Box 100, Wheeling, Illinois 60090. Telephone (312) 634-3131. Telex 254401. Qwip (312) 634-3810

Circle No. 352 on Reader Service Card
Stage coverings are a frequently employed application of tensioned membrane structures. Their soaring shapes and free-span space heighten the spirit of performance and opens up new horizons of design freedom.

This stage shelter at the University of Miami, Florida is both beautiful and practical. Besides sheltering the performers, it becomes a dramatic visual accent at night as well as during the day. The structure is fabricated of vinyl-coated polyester material held in tension on steel poles resulting in a lightweight, rigid structure engineered to withstand heavy winds and rain.

When your imagination calls for visual excitement and graceful curvilinear shape, Helios can help. As the world leader in membrane structures, Helios has the technology and experience to translate preliminary design concepts into workable Soft Shell Structures. We offer a complete design, engineering, fabrication and erection service unmatched in the U.S.

For more information, or assistance with a specific project, call or write:

HELIOS INDUSTRIES, INC.
20303 Mack Street
Hayward, California 94545, U.S.A.
Telephone (415) 887-4800, Telex 176226

HELIOS INDUSTRIES, INC.
Soft Shell Structures Division
(Formerly Helios Tension Products, Inc.)

Circle No. 349 on Reader Service Card
If you bought any of the new CPT 8500™ models, two things will happen right away.

First, your CPT representative will arrange an installation date that’s convenient for you. And second, he’ll get your staff started immediately in CPT’s personalized training program, so they will be ready when the equipment arrives.

The big day

On the appointed day, after the installers depart, you’re left with an impressive new system. So you sit down at one of the workstations. And after a few hesitant moments, you’re typing on CPT’s unique video screen. Mistakes are corrected easily, right before your eyes. When your first document is letter-perfect, you print it out, via electronic printer, at 540 words a minute.

Best yet, you have a permanent record of what you’ve typed, stored on a “floppy” magnetic disk.

New discoveries

In the next few months, you’ll be continuously amazed by how the new system speeds up work. How CPT’s 10-key number pad on the keyboard makes it easy to handle figures. How the display screen’s preview area lets you review your floppy disk files—even while another document is being typed. And how easy-to-use software programs can help you handle payroll, manage inventory—even do sales forecasting.

But believe it or not, you’ve just begun to tap into the potential of your new CPT word processors.
Inlite® by Sterner. Bounce this idea around for awhile—Inlite indirect ambient HID lighting systems in recreational facilities eliminate overhead glare and distracting shadows that are a penalty for players and spectators. Inlite delivers a superbly even ambience with accurate color rendition in a system requiring fewer fixtures and fewer watts per square foot. Plus, you can specify standard or custom enclosures and mountings. Want to take a closer look? Call us at 1-800-328-7480.

Inlite® by Sterner. We make lighting look good, indoors and out.

STERNER LIGHTING SYSTEMS INCORPORATED
Winsted, Minnesota 55395

Circle No. 394 on Reader Service Card
Both carpets make you look good... 
the price of Herculon makes you look better.

Today’s Herculon® olefin fiber gives you an attractive alternative to premium nylon for all your carpeting needs.

New styles and a wide choice of colors mean carpets of today’s Herculon can match fashion with any other carpet fiber on the market, including premium nylon.

Carpets of Herculon still have the built-in performance features that they’ve always been famous for—outstanding durability, soil and stain resistance, unsurpassed colorfastness and better resistance to static build-up.

And when you consider that carpets of Herculon cost about 25% less per yard than premium nylons, there’s no reason to recommend anything else. Recommend today’s Herculon. It’s as good a performer as premium nylons. It just costs less for appearances.
Boston's Post Office Square selected custom designed Tubelite revolving doors. Here's why . . .

First impressions count. That's why it was important that the entry reflect the quality and aesthetics of this superb structure.

Custom tailored to the architect's specifications, Tubelite revolving doors have a beauty that's more than skin deep. Door rails are one piece and butt joint at the corners. All fastenings are concealed. Speed controller and collapsing mechanism are concealed and protected against water and salt corrosion. A wide variety of options, finishes and materials are available in Aluminum, Stainless Steel and Bronze.

You can be certain that every Tubelite Revolving door is the very best we can make. After all, that's our name on your door.

Send for free information on our custom designed doors as well as our complete line of pre-engineered revolving doors.

Write Customer Service Department, Tubelite Architectural Products, P. O. Box 118, Reed City, MI 49677 or call 616-832-2211.
There's only one thing on your 1000H paper that can't be erased.

The next time you're working with our 1000H drafting paper, look for our watermark. Maybe it's the first time you'll notice the Clearprint name and trademark in connection with 1000H. If so, surprise! We're the only makers of 1000H. We've been setting the industry standard for nearly 50 years.

And we don't plan on changing.

A drafting paper that erases perfectly, time after time, without cracking, tearing, or ghosting will be in demand for years to come.

And Clearprint will always supply a wide selection of papers in all sizes and weights, like our heavier weight 1020 Clearprint. We have every paper you need for traditional drafting methods, as well as plotters and plain paper copiers.

Simply think of Clearprint, no matter what your drafting needs. Remember we're the company that established the industry standard.

Please send us your catalog of samples and suggested price lists.

We use drafting paper for ____________________________

Name ____________________________

Title ____________________________

Firm Name ____________________________

Address ____________________________

City ____________________________ Zip ____________________________

CLEARPRINT. P.O. Box 8702, Emeryville, California 94662

Circle No. 325 on Reader Service Card
GET TK-MATIC, THE WORLD'S ONLY NON-STOP PENCIL, FREE-UP TO $35.00 VALUE!

You'll never know how good you can be until you use a TG. And now, we'll give you a beautiful TK-matic Pencil as a free bonus for switching to the TG1 Technical Pen System.

TG1 has a patented drawing cone that keeps the pen breathing right so it won't clog. And the patented Comb-Seal™ cap and unique Hygro humidifying element keep the point from drying out when not in use. So a TG1 is always ready to draw.

For a limited time only, you'll get a free TK-matic Pencil worth up to $35.00 when you buy a TG1 4-Pen or 9-Pen Set with your choice of stainless steel, tungsten carbide or sapphire jewel points. It's a terrific offer because TK-matic is the world's only non-stop pencil, with a patented pump-action tip that automatically advances the 0.5mm lead as you draw!

See how good you can be with a TG1 Set and get a free TK-matic today!
Let us vanquish those old dragons that said, “Faucets are supposed to turn on water... not people.”

Hail IV Georges Brass™

It’s Kohler’s richly turned brass faucet designed with the ornamentation of England’s IV Georges era, the elegance of our Georgian period and the warmth of brass and black brass accents. IV Georges has inspired accessories for the bath and the powder room. Soap dishes, towel rings and bar, tumbler/toothbrush holder, robe hooks, mirrors, whirlpool jets, and other finery.

Come Lord. Come Lady. Vanquish the Dark Ages. And the old dragons. Draw on the mettle that is IV Georges Brass.

For more information about this and all the Kohler products, write Kohler Company, Dept. RK1, Kohler, Wisconsin 53044.

Copyright 1983 Kohler Co.
Color Quest™

Formable Color to Power Eighties Design

WILSONART Color Quest: an evolving designer line for the professional in the unique medium of fine decorative laminate. Seventy-two colors, expanding as the market reaches in new color directions. Colors to power shapes and applications on the leading edge of design. Superbly formable to your most advanced concepts. For store fixtures, restaurants and hotels. Offices, airports, schools and hospitals. And fine residential plans.

For further information, see Sweet's General Building File, call Sweet's Buy Line, or contact direct:

Ralph Wilson Plastics Company
600 General Bruce Drive, Temple, Texas 76501
Telephone: (817) 778-2711, TWX: 910-890-5880

Copyright © 1982 Ralph Wilson Plastics Company, Temple, Texas

Circle No. 403 on Reader Service Card
For the third year in a row more than 1000 submissions awaited P/A jurors as they assembled in September to cap the third decade with 26 awards and Citations.

Even with the recession in full swing, the P/A Awards Program celebrated its 30th anniversary with submissions again topping the one thousand mark. Of the 1040 entries, 93 were in urban design and planning, and 56 in applied research. As is characteristic of P/A juries, the first of the very full two days is spent with a segmented jury studying specific fields.

In honor of the 30th year, P/A extended an invitation to noted British architect James Stirling, making him the first European juror in the history of the program. With George Baird, Alan Chimacoff, and Mark Mack, he spent the first day reviewing architectural design submissions. Stanton Eckstut and John Woodbridge pored over urban design and planning, while Sandra Howell and Marietta Millet digested applied research entries. The groups reassembled to make recommendations and compare notes on the second day, after morning deliberations.

No first award was given by any of the three parts of the jury. In fact, in the architectural design area, the jurors voted only citations, since many votes split the jury in half on various entries. As is P/A policy, any submission that looked like a possible winner was scrutinized for possible signs of unreality. As far as can be determined, the awarded projects on the following pages are intended for completion or adoption by legitimate clients.
While there was no discord among the jurors who were charged with the entries in architectural design, there was not total accord either. Split vote totals in the final round yielded nothing higher than citations.

George Baird is an architect with Baird/Simpson Associates, Toronto, and editor of Trace, a Canadian architectural magazine. He has taught at the Architectural Association and the Royal College of Art in London and is currently a professor of architecture at the University of Toronto.

Alan Chimacoff, architect, is a professor of architecture at Princeton University and a former partner of the award-winning firm Chimacoff/Petersen. Since forming his own practice in Princeton, NJ, Chimacoff has worked on residential, educational, and office projects.

Mark Mack, an architect with Batey & Mack, San Francisco, is also editor of Archetype, a West Coast-based architectural magazine. He has had experience in forms as diverse as Hans Hollein, Architect, Vienna, and Haus-Rucker, Inc., and Emilio Ambasz, Architect, New York. His work has been widely exhibited and published, both here and abroad.

James Stirling, Hon. FAIA, partner in James Stirling Michael Wilford & Associates, London, England, won the Royal Gold Medal, RIBA, in 1980 and the Pritzker Prize in 1981. He has been a Charles Davenport Visiting Professor at Yale University since 1967. His most recent project is the Turner Museum and Tate Gallery Expansion in London.

If jurors often polarize into factions, this year’s four jurors for architectural design didn’t fit the mold. When agreement among them happened, it was usually between two, or maybe three, members; but it changed for each project that ended up in the last round. There were issues and debates, but the two major ones this session were about style and historical reference/reproduction, and about projects with previous public exposure.

As pluralism in design has produced more variations on historic themes, so the questions of good and bad, right or wrong, historicist, or pastiche, or modernist trouble jurors more frequently.

Chimacoff: Some of the schemes raise interesting sets of questions about whether, in a permissive age in which there are no accepted canons of style, you can impose limits of style; or do you look beyond style, as we have done in some instances, to a basic quality of architectural organization or space making. In the question of usage of history, we are really dividing the system into two categories: one is literal and the other is either wholly or quasi-interpretive. Through all of this it’s essential to look for whatever qualities architecture might have that transcend the question; and I don’t think you can set interpretive rules or guidelines ahead of time about what can and cannot be considered.

Baird: You don’t do it in advance, but you can recognize something that is dead. Show something, you can decide if it is rather positive or a kind of retarda‐taire composition.

Stirling: To me, the scheme that does it straight, where the architect isn’t trying to move out of the chosen vocabulary, faces fewer problems of historicism than one that makes references in a pastiche manner.

On the subject of prior publicity, the jurors debated both the effect it had on their choices and the perceived effect by A/R readers. Even given the limitation on publication in submission rules, it is inevitable that, by word of mouth, exhibitions or announcements of them, projects get to be known.

Chimacoff: It’s always the case that jurors know some of the schemes that are submitted. Some you know, but I don’t think that knowledge should impair any scheme’s chance for an award. On principle, you deal on the basis of judgments about quality.

Stirling: I know people who would really get something into yet more recognition; people will draw conclusions—however incorrect—which certainly cause me problems. It’s like saying, “The scheme is so unbelievably fantastic that we just have to award it yet again.”

Mack: It’s not essential that we pick the well-known scheme; seen in the larger picture, those people get enough publication, and I can seem that those things were picked because we knew the designs.

Chimacoff: But that’s introducing the idea of disqualification for reasons that don’t pertain, and it’s not fair to people who have submitted things in good faith within the competition guidelines. I don’t think we should be concerned with how it appears, but rather basic our choices on quality.
Joseph W. Casserly
Hammond Beeby & Babka

major regional library dresses its largely European neighborhood.

*Source: Chicago Architectural Design (May 1983)*

**Project.** Hild Regional Library, Chicago, Ill.

**Program:** A full-service public library, to replace one that the community had outgrown.

**Site:** A triangular lot, 521 ft on its longest side, fronting on a major diagonal street.

**Solution:** The design of the library is addressed to its largely European community, in which civic pride runs high, and in which the old library had been an important element. The first level accommodates large public uses not requiring exterior exposure. Massive brick walls contain a series of arched, punched openings for major entry and grilled recesses that also serve as air intakes. This pattern continues around the building, with openings at the bowed south end to light the children's section, and windows to the east for children and short-term library users. The lobby, auditorium, and meeting room can be isolated for community use when the library is closed. The circulation desk forms the control point of the entire building, with grand staircases to the floor above. To its north will be areas for browsing, and audiovisual sections and children's department to the south.

**The upper level will be entirely open,** of exposed steel frame, brick infill construction, with one central column leaving clear-span bays of 20' x 40' for optimal flexibility. The 20-ft ceiling will create architectural volume and allow exposed construction. A ring of roof skylights and the glass-domed enclosure of the lobby ceiling below relate the two levels by penetration of light. A balcony and mezzanine, for the chief librarian's office and for a special collections room for books and historic memorabilia, overlook the entire space. A large window overlooks the park on the west; on the north, a similar window is centered for a view up the street. A particular principle of the design is the use of symbolic elements for functional purpose. Mechanical systems, integrated within the structure, allow vertical air movement, almost entirely eliminating horizontal ductwork. Second-floor columns carry supply air through round jackets to flared capitals, and the library's tower, which relates to the neighborhood, also serves as a cooling tower.

The interior repeats the abstracted classical geometry of the exterior with flattened columnar ornamentation defining particularized spaces, such as the auditorium, meeting rooms, circulation desk, and special collections room. More abstracted giant picture molding, chair rails, and alcoves define wall areas and fenestration of open reading rooms. Murals representing literary themes will cover the walls of the more ornamented areas. Special furniture design is based on the neighborhood's European tradition, using primitive peasant forms as a foil to the building. Planar surfaces will be painted with a profusion of flora and fauna ornament that emphasizes the form of each piece and frames areas for painted scenes.

**Jury comments**

**Stirling:** One could testify that what obviously makes it a city building is that it seems to have a kind of entrance that would be featured in a town, and an impression of a base and upper level where the main rooms are, just over the entrance. Its main virtue is that it would be an identifiable public building. It has very handsome rooms inside. I think it's an awkward building, but I feel sympathy for it. There's a lot of 19th-Century municipality and pastiche there, maybe just a bit more cleaned up than before.
nimacoff: One of the most interesting things about it is that it is made out of construction parts. Take the base—masonry, I assume—everything above it that holds up the roof looks to me as if it is detailed as steel construction, and I believe that it is. There beams being used as pediments, and Chicago gusset details, like where the columns intersect, marking those points of significance with construction stuff for a range.

Millet: There is a huge window on the west—-the largest facing due west—which, in a library, right next to the stacks and the reading tables, is going to provide quite a glaring and overheating situation for the people sitting inside on most afternoons of the year. There is a rather nice provision of daylight; however, there is an awful lot of mass considering the cold winters. And for cold winters, you can assume hot summers.

nimacoff: I think that if you look at the hole building, the amount of glazing is really rather small. The only area in question is that west-facing wall. My guess is that if you measure the quantities all over, the greater danger is that of heat loss, on the north wall, which looks to be 25 percent glass. If you were to think about it only in terms of getting the best light from an energy point of view, 25 percent on the north side is perfectly acceptable when you balance heat gain and loss. If anything, you would want to increase the glass on the south side.

Millet: I think you can go beyond mere percentages of glazing, to where you put openings and enclosures to get the best match between interior and exterior. There are other possibilities, such as shading devices, which are not shown. But it is entirely possible that the retrofit measures they might take would ruin the effect that the architects tried so hard to achieve.
A convention center in downtown Rochester, NY, is organized and fenestrated so that it will not intrude on the adjacent main street or riverfront plaza context.

Credits
Architects: James Stewart Polshek & Partners, New York, associated with Skoler & Lee Associates, PC, Syracuse, NY, and The DeWolff Partnership, Fairport, NY. Joseph L. Fleischer, partner in charge; James S. Polshek, design partner; James Garrison, design associate; Frances Klein, project architect; Sara Elisabeth Caples, project manager; James R. Gainfort, job captain; Raymond Beeler, Margaret DeBolt, Anton Martinez, Gaston Silva, design team.


Site modelmaker: C. Vasquez.
Building modelmaker: G. Raustialla.
Model photographer: Gil Amigaa.
Renderer: B. Burr.
Client: New York State Urban Development Corp., New York; City of Rochester, Rochester, NY.

Project: Rochester Convention Center, Rochester, NY.
Program: In an area of 210,000 sq ft, an upper level contains an exhibition hall, while below it are a monumental public galeria, banquet hall, meeting rooms, and service and truck delivery areas. The facility is required to be connected, at various sides, to a parking garage, a hotel, an underground service tunnel, a public library, and a riverfront pedestrian plaza.

Site: In the heart of downtown, bounded to the north by Main Street, and to the west by the Genesee River.

Solution: Various program elements and their circulation have been utilized so that the volume of the exhibition halls will not intrude on the adjacent context. To further this, materials appropriate to the proportion, scale, and color of the surroundings are also used. The exhibition hall is clad in alternating bands of aluminum panels to reduce its bulk visually, and pedestrian areas are clad in alternating bands of gray and rose stone, capped with grids of gray glass and anodized aluminum.

Construction methods and materials: Reinforced concrete and steel structural frame clad in aluminum panels, with pedestrian areas clad in gray and rose thermal finish granite, solar gray glass, and painted aluminum.

Jury comments
Baird: This addresses a building problem that is characteristically rather badly solved, and deals with it on a rather compact urban site in a way that is orderly and expressive. My reservation, however, is that I'm not absolutely certain that slipping the principal axis sequence to the river edge, and then organizing axes to the major routes off that, would be as effective in terms of the other two streets.

Stirling: On the important street side, the wall is clearly made of stone, so that what is thought of as the front façade of the building and the flanking rear façades have a different kind of quality, which is appropriate in a city where there are important streets and important back streets.

Mack: It's actually just a kind of factory building with the one design element, which is the stone façade, and for me it really doesn't make a strong enough design statement. Also, there is conflict of vocabulary between the glass house sort-of-19th-Century structure, and the factorylike expression of the main building.

Chimacoff: I wish the stone wall wrapped around the public-street-related areas; it's a bit of a contradiction for it not to. But what is admirable is that a building that is normal simply just a whale when plunked down into a city becomes a part of the fabric and doesn't just sit there because of its more detailed type of publicly scaled and humanly scaled space. But I wish there had been more of the public-textured stuff on the town side.
Architectural design
Citation

Robert Mangurian
and Craig Hodgetts
Studio Works

A city hall and jail building, slated for demolition, are given new life as part of a multidisciplinary arts center.

Credits
Architects: Robert Mangurian and Craig Hodgetts of Studio Works, Venice, Ca; with Heather Kurze, Dan Rhodes, Katie Spitz, and Kent Hodgetts; Ron Johnson and Patty Owen, assistants.
Renderer: Craig Hodgetts.
Clients: Beyond Baroque Foundation, SPARC, and LA Theater Works, Venice, Ca.

Project: Venice InterArts Center, Venice, Ca. Program: A grouping of structures affording sculptors, playwrights, painters, actors, dancers, poets, and musicians the chance to share space, facilities, and skills. The project will start with the existing Venice city hall and jail, with other buildings to be added in phases.
Site: On a street with an abandoned trolley line right-of-way median strip next to vacant city-owned land.
Solution: In 1979, the City of Los Angeles announced plans to tear down the old Venice City Hall and adjacent jail to make way for a new library. Two artistic groups that had taken up residence in the buildings and their sponsoring organization joined with preservationists in the area to oppose the plan, and worked with Studio Works on an alternative. The two restored buildings will house administrative offices, workshop spaces, meeting rooms, gallery space, and a 99-seat theater. The new library, located prominently along the median strip, a 500-seat theater, and a 250-ft mural gallery connected to the city hall and jail will be built in phases as contributions come in. The two theaters will share the same set and dressing room facilities. The large rectangular courtyard formed by the new buildings and the jail serves the entire InterArts Center as an outdoor gathering and reception area.
Jury comments

Baird: This is a sort of mysterious little project that has rather grown on me as we have looked at it. It actually organizes a rather complex plan formation on a complicated site. In some respects, the vocabulary or form is familiar. It adds up to a proposition that is of considerable interest to me, and seems as though there would even be more to discover about it.

Mack: I find that using that kind of broad avenue as a division between through-traffic and the kind of interior traffic makes this center quite ingenious. I'm not quite convinced about the façade, although it creates a more differentiated space within that long slab of building.

Chimacoff: I am intrigued by the urbanistic value and benefit that it brings by being quite intelligent and shutting out the major avenue. It also tries to make some kind of figured space for the somewhat irrational existing pieces, too. I think it's really quite intelligent.
Respecting a workable and solid existing building to be converted to a new use, this design creates orderly interiors and a new atrium.

Credits
Architects: ELS Design Group, Berkeley, Ca. Donn Logan, principal in charge; Carol Shen Glass, project manager; Alan Ohashi, project designer; Bruce Bullman, project architect; Kurt Schindler, Ling Shen Chen, design team; Jessica Seaton, Mani Weisendanger, Elizabeth Turnbull, graphics production team.
Consultants: Johnston Rutigliano, structural engineers; Sol-Arc, architectural energy systems; Bruce Wishard Associates, electrical/lighting engineers; Marina Heating & Air Conditioning, mechanical engineers; Adamson Associates, cost estimators.
Modelmaker: Alan Ohashi.
Model photographer: Alan Ohashi.
Renderer: Jessica Seaton.

Program: Conversion of a three-story, 1924 concrete warehouse in Berkeley into a headquarters building for the University of California Press.
Solution: The renovation respects the symmetry, simplicity, and clarity of the undistinguished existing building while adding features that make it an appropriate image for the client and a humane work environment. A recessed arcade created at street level leads to a new splayed entrance stair and the second-floor reception area. Spaciousness of the open-plan interior is enhanced by a three-story skylighted atrium, as well as by variable wall heights that are lowest in the center (3½ ft) and extend up in increments (to 5½ ft) and ultimately to full height at the periphery. New windows punched into the exterior walls bring daylight into the offices. A simple axial arrangement within the building organizes the primary functions, with the east-west axis linking toilets, mail area, and conference rooms and the north-south axis a street of space linking major window openings, skylights, and vertical circulation elements to dramatize the circulation flow in the building.

Jury comments
Baird: It is a little difficult to assess the relationship of new to old, of what’s there, to what’s proposed. However, having gone beyond that and simply looking at the thing as a proposition, it is small, straightforward, but very self-assured and orderly in its configuration. It manages to achieve a considerable quality of architectural expression without a
of fuss, and it's also a superb presentation. It's nicely done even though it disappoints me in the way you get into it. The interiors are quite well resolved, and not very many gimmicks have been spent on making it Modern or Post-Modern.

Shimacoff: Within a simple exterior, it is an extremely elegant way of arranging a bunch of rooms for more or less utilitarian purposes. I think that as a simple introduction of a new set of interiors into what seems to be a quite serviceable building, it's effortless and admirable.
A small chapel in the Gothic revival style will be added to a cathedral in Ontario.

Credits
Architects: Tony Atkin, Architect, Philadelphia, Pa; Tony Atkin, project architect; Daniela Holt Voith, Charles Evers, design team.
Consultants: Murray McCance, Toronto, Canada, liturgical design; Keast & Hood Co., structural; Piggot Construction Co., Hamilton, Canada, general contractor.
Modelmaker: Laura Martin.
Model photographer: Tom Bernard.
Renderers: Stephen Bonitatibus with Charles Evers and Tony Atkin.
Client: The Catholic Diocese of Hamilton, Ontario, Canada.

Project: Chapel for the Cathedral of Christ the King, Hamilton, Ontario.
Program: A small, 40-seat chapel for the daily activities of the Diocese was commissioned after a small fire in 1980 became the occasion for a general restoration of the cathedral. Site: An undeveloped yard between the cathedral apse and rectory, directly behind the side entrance to the cathedral.
Solution: The architects have chosen to work in the rich tradition of Gothic and Gothic Revival, and have explicitly tied the chapel in style and detail to the cathedral and rectory. The way light enters has been carefully co...
sidered because of its powerful metaphorical meaning and religious tradition. Small clerestory windows along the east wall and above the passageway provide spots of ambient light, while larger, more ornate windows over the door and behind the altar provide major foci. Hidden dormer windows high in the sanctuary roof provide special emphasis to the altar.

**Construction methods and materials:** The building is of masonry construction with ashlar stone veneer to match the cathedral up to a cast stone stringcourse at floor level. Above, muted brick alternates with dark glazed brick striping. Cast stone surrounds the windows and caps the battlements. The interior is finished plaster with exposed Canadian fir rafters, braces, and tie beams. Attenuated wood colonettes tie the bracing together and echo the polished granite and cast stone column at the passage opening.

**Jury comments**

**Baird:** This is one where the jury is split right down the middle. I oppose this scheme because it represents a fundamental problem of architecture, in that there is an obligation to reinterpret architectural form, which, in its historical fidelity, this project does not address. Notwithstanding the quality of the submission, this is not a way in which buildings can be made.

**Stirling:** I totally support this project. It's an extremely subtle, beautifully made neo-Gothic building in a kind of neo-Gothic context. It's made without any pastiche, as if it were made by somebody living in the middle of the 19th Century—somebody with great skill. It's refreshing to find that that kind of expression still survives. When you're building a small chapel addition to an existing religious building, I don't see why you have to use a language other than the one that has been used for centuries.

**Mack:** I still think there could have been a solution that could have reflected our times a little better.

**Chimacoff:** The real issue here is not one of style. You run up against an impasse where some people will claim you must be interpretive and cannot be literal, and others will say it's okay to be literal as long as architectural quality is there. For me, the architectural quality is clearly present in this project.
A "wildlife interpretive center," to be used as a general center for environmental education, plays a dual role. First, the building will accommodate exhibitions, lectures, and conferences concerning the indigenous wildlife and the environmental context of the park and its surroundings. Second, a path system extends from the building into the marshy landscape, and loops through a series of descriptive pavilions back to the building.

Site: The center is located in Liberty State Park, with a view to both the Statue of Liberty and the southern tip of Manhattan. An internal road connects the center to other facilities planned for the park.

Solution: The building's organization suggests an equity between its "indoor" and "outdoor" roles. Entering from the access road, visitors see the enclosed exhibition spaces on one side, and the natural outdoor exhibition on the other.

The internal plan groups three exhibition galleries off a central entrance hall. The major themes of the center will be developed through permanent and changing exhibitions in these galleries, which receive natural light through the clerestories that identify the three separate areas. Also opening from the entrance hall are the public auditorium, meeting room, administrative office, and exhibit preparation space. A window located above the stage area of the auditorium provides a view beyond to a bird house, which associates the interior with the park's wildlife.

Project: Environmental Education Center, Liberty State Park, Jersey City, NJ.

Program: A "wildlife interpretive center," to be used as a general center for environmental education, plays a dual role. First, the building will accommodate exhibitions, lectures, and conferences concerning the indigenous wildlife and the environmental context of the park and its surroundings. Second, a path system extends from the building into the marshy landscape, and loops through a series of descriptive pavilions back to the building.

Site: The center is located in Liberty State Park, with a view to both the Statue of Liberty and the southern tip of Manhattan. An internal road connects the center to other facilities planned for the park.

Solution: The building's organization suggests an equity between its "indoor" and "outdoor" roles. Entering from the access road, visitors see the enclosed exhibition spaces on one side, and the natural outdoor exhibition on the other.

The internal plan groups three exhibition galleries off a central entrance hall. The major themes of the center will be developed through permanent and changing exhibitions in these galleries, which receive natural light through the clerestories that identify the three separate areas. Also opening from the entrance hall are the public auditorium, meeting room, administrative office, and exhibit preparation space. A window located above the stage area of the auditorium provides a view beyond to a bird house, which associates the interior with the park's wildlife.

Jury comments
Mack: I think it is contemporary pastiche.
Chimacoff: If we can say what its objectives are—to get the most people in there in a very simple and clear way, sort them out through exhibition galleries, and give them an orientation—then it's clear, direct, hierarchical, logical and, in plan, sensible, whether you like its stylistic manifestations or not.
Stirling: Why don't people come in on axis with the entrance door? That's what the Palladians would do.
Chimacoff: There is no indication of where people park, so there's no way to tell except that the road parallel to the building looks like a road where people come from. You don't always go up the pike and into the front façade in a Palladian villa. If you want to be strictly historical—which I don't think is the right approach here—I don't think you will be able, if you are going by some Socratic process, to devalue the off-axis entry.
Stirling: Let me put it another way. Why does this axis shoot off in an easterly direction instead of another one?
Chimacoff: Because the axis of organization of this plan is such that you look out past the terrace to Manhattan to the Statue of Liberty, and that is pretty sensible.
1 Entry porch
2 Entry hall
3 Reception
4 Exhibition
5 Auditorium
6 Site orientation pavilion
7 Meeting room
8 Staff office
9 Toilet
10 Storage
11 Kitchenette
12 Coats
13 Projectionist
14 Mechanical
ack: It's sort of a tasteful contemporary aesthetic, sort of a personal decision. To me a somewhat clever way to make a building interesting. I don't really think all that is necessary to make a public building, but it is a y to get a place. My problem is that its kind symbolism has tasteful elements standing themselves. I don't know whether it's wood only painted. There is a certain Tuscan ucturalism. The whole building shows ere we are with the deregulation of architecture.

imacoff: There haven't been any rules or uations in architecture since Modern ar-itecture struck big. Regulations that apply a given building depend on what that ilding's argument is about itself, and that's been the case since the turn of the cen- y. Elimination of prescriptive styles along with Modern architecture—in which it is still current that a building operates by its own set of rules and/or a set of rules loosely agreed upon by people who have similar stylistic preferences—establishes for itself a reason able set of rules about itself physically and volumetrically, insofar as it is stylistically consistent.
A railroad station for Providence, RI, strives to recapture the symbolic importance of its type.

Credits
Architects: Skidmore, Owings & Merrill/Washington, DC. David M. Childs, Richard Giegengack, design partners; Marilyn Jordan Taylor, associate partner, project director; Milo Meacham, senior designer; R. Joseph Trammell, project manager; Jye Tang, technical coordinator.
Associated architects: De Leuw, Cather/Parsons; Ammann & Whitney; Perry, Dean, Stahl & Rogers; Robert T. Coles; Baker & Conlon.
Consultants: META Engineers, mechanical/electrical.
Models and renderings: Skidmore, Owings & Merrill/Washington.
Model photographer: Warren Jagger.
Client: Federal Railroad Administration, Washington, DC; City of Providence; State of Rhode Island; Providence & Worcester Railroad, Woonsocket, RI.

Project: Providence Station, Providence, RI.
Program: A new railroad station for the city. Under the Capital Center Project (a major redevelopment plan), the city's existing railroad tracks will be moved, and the new station will be sited between two streets radiating from the historic State House, designed by McKim, Mead & White. The site demanded a solution that both respected the preeminence of the State House and established a high architectural standard for future development in the area. A landscape plan includes covering the tracks south of the State House, and will act as a parklike extension of its lawn.

Site: A 216' x 288' lot at the base of Smith Hill, 600 ft south of the State House.

Solution: In its design, the station addresses both the technological nature of its building type, in its rational, straightforward lines, and the symbolic importance of the railroad station as a public place, in the dome and columns on north and south façades. The station tower is an archetype, at once functional and symbolic. Within the station, the circular form of the dome is repeated in the paving pattern and reinforced with a grouping of four wooden benches. This waiting area is illuminated by a circular skylight, creating a communal environment for passengers at rest or in transit to and from the platforms below. The station's layout reinforces the sight lines established by the design of the Capital Center Project and permits easy access for entry and departure. Outdoors, the pedestrian overpasses flanking the east and west ends of the station offer views of the State House as well as convenient access across the railroad right-of-way. Two parking levels for 400 cars below the plaza create additional convenience for passengers without marred the landscape with unsightly surface parking.

Jury comments
Stirling: The new railroad station picks up the idiom of the nearby capitol building which is really kind of distinguished, and does it in a modest way—a one-story building—and makes a dignified new station with a central space and a tower off on an flank. I particularly like it because it's not a kind of pastiche or au courant architectural mode. In a way, it looks like a railroad station—a small one. I like its relationship stations and trains, and if we are going build new railroad stations, why should they not refer to that?

Chimacoff: It is interesting to me because, the context of this kind of building, where there are currently many nasty expressions—bar joists and acoustical ceilings—has made, within the context of a one-story building, an architectural room. It has made the one architectural move that would make work—to put the dome on top—and I hope that that would get built.

Stirling: There is also something specific about it in plan. It is in a place where public will presumably flow through from the park into the city. You might well through the railroad concourse and out, that it is also a kind of gateway.

Chimacoff: I find the multipaned insets, with panels differentiated from the structure, successful.

Baird: There is an interesting play in the plan between the simplicity and shape in terms its response to the internal plan order as relates to the larger plan order. I enjoyed kind of nonchalant way in which it plays that internal-external relationship. I agree with Chimacoff that the formal vocabulary the building is inventive, though in terms the general spectrum of styles that we are seeing, this one is a little stiff.
An exploration of a new apartment building type: the sliver tower.

Credits
Consultants: Severud Perrone Szegedy & Sturm, structural; George Langer, mechanical.

Project: Condominium tower, New York.
Program: Increasing economic pressure on Midtown Manhattan development has now pressed into service lots that were once considered too small or awkward, creating a new building type: the mid-block or “sliver” tower. In this case, the high cost of land prompted the client to seek additional salable floor area by providing a plaza in front of the tower. This dictated a sheer rectangular tower with a typical 45’ x 40’ floor (one through-apartment per floor), set back 30 ft from the street line. Although the adjacent building to the west does not abut the tower, windows were legally forbidden on this lot-line exposure.

Solution: Since the nature of this building type tends to sever it from both the urban grid and its own streetwall, the design of the tower emphasizes its “object” nature by classic and symbolic treatment. The scheme is segmented vertically into a base (entry and a garden duplex apartment); shaft (18 simplex and 3 duplex apartments); and capital (a multilevel penthouse). The primarily symmetrical disposition of the façade elements is tempered to bias the organization toward the west. The tower’s totemic aspects are emphasized by the solidity of the corners (and sidewalls) where reinforced concrete resists the twisting movement caused by wind loads, and allows the tower to be seen in the round. In the typical plan, the living space exists between two service walls, while public and private spaces are mediated by the wall that contains the column row. Circulation is laterally while the longitudinal orientation of the rooms maximizes the views. The duplex apartments maintain the basic plan order while allowing for a much larger living unit that features a double-height space.

Jury comments
Baird: I think most of us admire the platform of this building, and its interesting way of dealing with the rather severe constraints of the site. My problem with it is the way the building meets the ground. In fact, the whole bottom of the building is rather undeveloped.
Stirling: One likes the kind of smallness and slimmness of the urban context; it’s not trying to compete and indeed, it’s only one apartment wide on the upper levels. Actually, the apartments would be extremely handsomely designed if they have windows in both directions and are on two levels. I think its virtue is that it’s an elegant building without trying to knock your eyeballs out.
Chimacoff: I agree. Actually, in a subtle way it does an interesting thing insofar as there’s a space. The building could sort of inflect itself toward the east side, impacting its core on the west side intelligently and taking a little bit of additional light in opening itself to the west side. It seems to have the opportunity to have light ongoing, although not in such strong way as to suffer significantly if someday that light were cut off. I also share Baird’s quandary about the base of the building; I find the absence of a lobby plan startling, but nonetheless, I’m willing, on the basis of the clear elegance of the rest of the building, to place a little faith in its maker. I think it is a building that has interest on a very tough level—a slotlike series of flats and duplex apartments.
Mack: I dislike the trend that this building type represents. I think it is unnecessary to do this high, because this building is not leaning on any kind of large building, and it creates another highrise in an already congested area.
A four-story athletic club in Nevada is composed of pure geometric forms.

Credits
Architects: Jennings & Stout, San Francisco, Ca; James R. Jennings, principal in charge of design; Bill Stout, principal; Peter Shinoda, project designer; Katherine Wright, Alma M. Kruh, and Mark Rakatansky.
Consultants: Ray Lindahl, structural engineer/cost consultant.
Modelmaker: Ken Moy.
Model photographers: Ellen Warner, Janet Fryer, Jeff Warner.
Renderers: James Jennings, Peter Shinoda.
Client: Bob Ostrow, Stateline, Nv.

Project: EastFace Athletic Club, Stateline, Nv.
Program: An 8000-sq-ft private athletic club for residents of adjacent resort condominiums. Major elements include a 400-sq-ft swimming pool, a racquetball court, exercise room, and two saunas.
Site: A very steep, wooded site, sloping to the east and overlooking a valley.
Solution: A bridge to the main cylindrical structure creates an axis, which is reinforced by the two square towers that act as a gateway and focus to the views at the east. The cylinder contains the pool, racquetball court, exercise room, and mechanical area. Within it, a dialogue is set up between circle and square that establishes a grid for the program, and consequently for the structural system. One tower contains a stairway, the other houses toilets, showers, and saunas.
Construction methods and materials: The cylinder is poured concrete covered with corrugated metal siding. Structural walls and the towers are concrete block.

Jury comments
Stirling: The vertical expression of the building on the steeply sloping hill is a nice counterpoint between the man-made structure and the natural landscape. It has an honest simplicity, standing there in the landscape so it doesn't look like a house or an office building; it looks unique and special and kind of lonely, which I guess in Nevada it probably is.
Chimacoff: I admire the scheme, but I don't like some of the drawings of interior spaces in which the proportions are so drastically wrong that I cannot imagine one could possibly know what those spaces are like.
Mack: I was struck by its simplicity; of trying to be a nonfitting building trying to compete with the landscape on its own terms. It has rugged materials in the hierarchy of the organization of the spaces, which is quite intelligent. Some of the square spaces inside the cylinder make it easy to get circulation areas which are needed in this building type. This also an unfamiliar, or un-American building type; something we haven't seen before.
Baird: It's interesting that within the powerful formal qualities of the main scheme, the incidental, irregular, or smaller elements are so nonchalantly incorporated that the project is both highly formal and assertive and also rather relaxed at the same time.
A medical and treatment research center in Florida responds to its semitropical location and, for instilling confidence, projects an image of permanence.

Credits
Modelmaker: Raymon Gior­dano.
Model photographer: E. Alan McGee.
Client: College of Medicine, University of South Florida, Tampa; Board of Regents, State of Florida, Tallahassee.

Project: Cancer and Chronic Disease Research and Treatment Center, University of South Florida, Tampa.
Program: An expandable 162-bed, 360,000-sq-ft specialty hospital for treatment of cancer and chronic diseases, with a 20,000-sq-ft research component and 100,000 sq ft for specialized diagnostic and treatment functions.
Site: A gently rolling terrain punctured by live oaks on a sprawling, vehicle-oriented university campus.
Solution: Two contrasting forms are juxtaposed symmetrically at the intersection of two pedestrian axes. One form contains repetitive patient rooms and is developed as a sandy rose-colored masonry crystal that responds to functional requirements; the second form is a rectangle, of the same color, designed for flexibility and houses diagnostic and treatment functions. A tripartite development of the massing, columned façades, and symmetry implies classical order and permanence, reflecting the significance of the institution. Pierced walls and shadowed colonnades of the rose-colored masonry allude to a tropical architecture.

Construction methods and materials: Cas in-place reinforced-concrete structure face with integrally colored precast concrete panels. Public circulation spines faced in blu­stone; canopies of steel frame and glass.

Jury comments
Baird: There are some reservations about this project's mechanistic quality, but as of the admirers with reservations, I'm particularly impressed with the general order of the scheme as a whole, and by the kind of articulation of its skin and the expression of the detail at the perimeter.
Stirling: So often modern hospitals are gigantic blocks. Somehow it seems difficult for architects to make a monumental, elegant hospital. Clearly, this architect, by avoiding the problems of the interior and leaving those entirely to the medical profession and focusing entirely on the exterior, made a hands­ome monumental landmark. The architect...
really trying to make a contribution; in the design of its parts and its external details, it's very successful. It would be an asset and not a kind of gross imposition.

Mack: For me it still has the same sort of problem of a big building type, and it doesn't really convince me that it goes away from that hulking mass that we see in hospitals nowadays. Its only convincing elements are in the details and the entry pavilion.

Chimacoff: I was very skeptical of this because of the agitated way in which it made enormous pavilions out of five or six stories of hospital rooms. It's difficult to know what the inside would be like. To a certain degree the fundamental service portions seem to be planned expeditiously. The patient rooms are laid out in a somewhat floral pattern in a way that seems to inscribe that in a very compact way, although the perimeter is agitated, all the rooms get good light. They seem to be good places to be in, while providing standard, compact, easily controllable nurses' stations and so forth in a central more or less radial organization. Some of the details are extraordinary, but personally I find it a little bit too agitated in the overall to be thoroughly convincing, although in the overall it's kind of a tour de force of architectural energy.
A new proscenium theater is proposed for the existing Nina Vance Alley Theatre complex, above an already designed parking facility.

**Credits**

**Architects:** Morris/Aubry Architects, Houston, TX; Eugene E. Aubry, design partner; Peter Aldman, design consultant; R. Olen Willis, partner in charge; Bruce K. Heiberg, project architect; Edwin R. Garrett, project signer; Kent Bowers, Jim Post, Douglas Rixey, project staff.


**Modelmaker:** Victoria G.K. Rixey.

**Model photographer:** William T. Burwell, Inc.

**Renderer:** Lee Ledbetter.

**Client:** The Nina Vance Alley Theatre, Houston.

**Project:** The New Alley Theatre Center.

**Program:** Given the design of a parking garage below, the architects were asked to develop a new proscenium theater to top the structure. Patrons will arrive by elevator at the 13th floor lobby and theater, which is to seat 450. Expansion space for future theater offices is planned for the top floor.

**Site:** Atop a proposed parking structure in the Cultural Center of Houston.

**Solution:** With a fixed location for elevator cores, the Grand Balcony, and the overall building envelope of precast and polished granite, the design proceeded from the inside to the shell. The sequence of spaces from the lobby through the 15th floor lounge is an attempt to provide for the monumental needs of the new public room, to provide a theater that has both heroic and intimate scale.

**Jury comments**

**Stirling:** What attracts me about this project is that it really has to do with the theater and its lobbies. It is frankly excessive, and in stark contrast to the kind of modern functional theater interior surfaces which we have become accustomed to. This seems to me to be a kind of throwback to the repertory theater in a provincial city. In England, and in places like Manchester and Glasgow, there are many repertory theaters, and they are very often extremely elaborate and fluted in a 19th-Century way. This actually makes them very cozy rooms in which to sit and enjoy what’s happening on stage. In a way, this scheme reminds me of that kind of a space—a 19th-Century, elaborate, Victorian theater interior and, I think, in Houston, that would be indeed welcomed. I don’t necessarily like all of the decoration, but I do admire its excessiveness. It would be a really charming, fruity thea-
I think it would be a popular place as long as the bar is large enough.

Baird: Although I am attracted to some of the formal aspects of the submission, my own view is that the inventiveness of the designer has not succeeded to a sufficient degree in solving the constraints of the building program functionally, even given the rather difficult parameters. Specifically, I am concerned about the very, very narrow and attenuated form of the circulation spaces in relation to the 450-seat auditorium, so I am dubious about this.

Chimacoff: I actually share George's concern about the degree to which accommodation is provided. I think that if the architecture had compressed a little bit, there probably would have been enough space to make adequate lobbies. I'm afraid that the architecture has consumed that space and I feel that as admirable as the decorative aspects of this are, some of the architecture probably would have to get compressed in order to get people to the bar. My principal reservation is in the area of general and genuine accommodation of people who go to the place.

Mack: For my taste, it's just too excessive, and I think that some of the ornamentation doesn't really support the type of constraints that are current. You can use some of those columns or some of those recesses for making loges and so forth. And the sitting area, too. There are a lot of things sticking into the room rather than giving place to either circulation or seating space.
A Florida Keys vacation retreat for a Northeastern family is designed in a 19th-Century manner.

Credits
Designer: Frank M. Shih, Princeton, NJ.
Modelmaker and renderer: Frank M. Shih.
Model photographer: W. Douglass Paschall.
Client: Dwight and Marian Minton, Princeton, NJ.

Project: Vacation house, Marathon, Fl.
Program: A retreat which will be frequently used by a couple and their three children as a getaway from their house in the Northeast. It is intended to be a place for relaxation and meditation.
Site: On the Florida Keys, 40 miles from Key West. The site is relatively flat. It is partially bordered by dense wood and gently opened towards the water.
Solution: Because of the Federal Flood Criterion that the living level should be 11 ft above the sea level, the ground is used as residual space with main living space on the upper floor. The rooms on the upper floor form three sides of a court, which will be used regularly, but ideally for evening dining and recreation. While the court is the focus of the house, the tower is the most prominent feature on the site. The roof of the tower is used for observation as well as recreation.
Construction methods and materials: Reinforced concrete columns on concrete pilings. Concrete block walls with smooth stucco exterior walls and painted plaster interior walls.

Jury comments
Stirling: It's done with a great deal of charm—a rare quality, I think. He's not trying to move outside of the vocabulary of 19th-Century architecture, and within that vocabulary he's doing extremely well, which is not easy to do for any architect.
Chimacoff: Because of its literalness, the person didn't spend his time worrying so much about interpretation of aspects of fragment of details of history so much as in making plain right out good.
Baird: The massing and three-dimensional expression of the building is quite inventive, and it shows a creative architectural vocabulary that I find quite stimulating.
Mack: It cleverly avoids the sort of clichés that many projects we have seen deal with. Looking at the plan configuration you would not really go to that kind of elevation, but the dissonance between those two is attractive to me because it is outside of my expectations.
A mixed-use highrise with two rental floors, office space, and apartments takes its form from an angled site and a cylindrical neighbor.

Credits
Architects: Skidmore, Owings & Merrill, San Francisco, Ca; John Merrill, partner in charge; Lawrence Doane, partner in charge of design; Jared Carlin, associate, senior designer; Alan M. Rudy, associate partner, project manager.
Modelmaker: Dimensional Presentations, Los Angeles.
Model photographer: Jane Lidz, San Francisco.
Client: Horizon Investment Corporation; Kwan So and Hamilton Ho, La Jolla, Ca.

Project: 388 Market Street, San Francisco.
Program: Mixed-use highrise containing 30,000 sq ft of retail shops, 250,000 sq ft of office space, and 90,000 sq ft of housing.
Site: The smallest of the triangular blocks (18,000 sq ft) created by the 36-degree intersection of two street grids.
Solution: Because of the unusual shape and prominent location of the site, the building necessarily takes a form reminiscent of Market Street's traditional “Flatiron” building. In plan, the tower expresses the street grid and the rounded end is a reference to its much larger neighbor, the cylindrical 10 California Street building. The lowest two floors, covering the entire site, are retail shops forming a 40-ft-high formal base with a two-story public gallery.

Above the retail base are 16 office floors flush glazed floor to ceiling, capped by a mechanical floor with a health club for residential tenants. The remaining six floors are one- and two-bedroom apartments with three-foot-deep glass-railed balconies allowing 70 percent of the apartment perimeter open to the exterior.

Construction methods and materials: Structural steel, columns 7'-6" on center, polished red granite, clear glazing, and a copper dome to shield cooling towers from view.

Jury comments
Baird: This is one on which we rather occurred as being one of the few tall building submissions that we enjoyed. The external internal relationship of the plan orders quite challenging—a deft way of dealing with a highly particular site. It mixes functions an inventive way, horizontally and vertically.
Stirling: In its context it's one of the small buildings, and that's one of the things that liked about it. It was quite content to sit down a bit and not compete for height. This is one of those Flatiron buildings that fits its site very well by combining the circular and triangular plan elements.
Chimacoff: One of the admirable things that in the residential floors the radial plan system has been abandoned in the circular portion. In the long run, that makes for much better apartments, with no pie-shaped rooms.
Mack: I was struck by the differentiation of the exterior, by making the living quarters thick walls with French doors, which open form little balconies and shading devices. He has used the whole site for an urban perimeter and stayed within the zoning regulations.
A glass sphere is supported atop New York's Pan Am Building by a four-column steel frame.

**Credits**

**Designers:** Simon Ungers, Laszlo Kiss, Ithaca, NY; Todd Zwigard, associate designer; Mustafa Abadan, Michael Whitmore, collaborators.

**Client:** Francis Adrian Sabo.

**Project:** Pan Am Building Rooftop Addition, New York.

**Program:** A major space for varied public functions, such as a nightclub, casino, bars, restaurant, a skyline-promenade, and space for live broadcasting of small shows.

**Site:** On top of the Pan Am Building in Mid-Manhattan, where most of the western half of the roof is taken up with a large opening for air conditioning.

**Solution:** Because the designers felt the new structure should be symmetrically placed on the rooftop of the symmetrically organized Pan Am Building, and that it should also be seen as an addition rather than an extension of that building, the addition is designed as a form that seems to "float" over the existing building. The intention is not to divert focus from the Pan Am Building itself, but to create a sense of completeness by combining two structures of universal architectonic language, which are at once integrated and independent of each other.

**Construction methods and materials:** A glass-enclosed spherical structure of five interior levels, supported by a four-column steel frame.

**Jury comments**

**Mack:** I think it's good on the idea level. When it gets into the details, it's questionable.

**Baird:** I'm sympathetic to the idea, but I think the question it wrestles with is whether it will improve the Pan Am Building.

**Chimacoff:** If you look at the elevation, it does that quite well.

**Stirling:** On the other hand, if that's what we're into—improving the Pan Am Building—there would be other ways in which one could do that.

**Baird:** I'm interested in the idea of the elaboration of the top of the building, and I find this sphere an interesting point of departure for such an elaboration. I'm really not convinced by the specific form that it takes, however, either in the relentlessness of its concentric planning, or in the specificity of its architectural elaboration in relation to the building on top of which it sits. Still, as an idea of a rhetorical gesture, it has some appeal.

**Stirling:** I think we generally agree that this sphere would improve the Pan Am Building as seen from Park Avenue. At the moment the building is just sort of cut off with a straight line. Compared to the tops of such buildings as the Chrysler or Empire State and other skyscrapers of the 1930s and 1940s,
Pan Am is just the usual kind of bleak post-war effort, so this would certainly be an improvement. But it could have been something else also; it could have been a multistory sort of Gothic termination. But at any rate, it's an improvement on the Pan Am as it is now.

Mack: It's one of the few "statement" projects we have seen. It had conceptual as well as direct qualities applying to the existing building. I'm not quite convinced about its access, its internal organization. But overall it speaks of architecture, it makes an architectural place. Also, it would link up with the tradition of the 1930s or 1940s where rooftops were used as dancing places or clubs overlooking the skyline of Manhattan.

Chimacoff: I only wish that there were more development of the roof itself. This thing hovers up there avoiding the cooling tower. It would seem to me that that kind of a grand plateau out there could be used for something in addition to a simple meandering. Otherwise, I think the project does make the Pan Am Building significantly better. And the drawings really are quite gorgeous.
Urban design and planning

The jurors were impressed by the general level of competence shown in the submissions, but feel that the profession is ready for a higher level of achievement. The basic tools of planning are by now well integrated—the use of community participation, for example—and the jurors were looking for evidence of creative inspiration.

Stanton Eckstut is a partner in the firm of Cooper, Eckstut & Associates of New York and is Director of the Urban Design program at Columbia University. Among the projects for which he has been responsible are the detailed planning and design guidelines for the South Residential Neighborhood of Battery Park City, New York. Recovery Action Plan for rebuilding New York’s parks, and the master plan for the Interstate North Office Park in Atlanta. He is a former acting Director of the Urban Design Group of the New York City Planning Department.

John M. Woodbridge is an architect and urban design consultant in Berkeley, Ca. He worked for many years in the San Francisco office of Skidmore, Owings & Merrill, where he was an associate partner from 1965 to 1973. Between 1973 and 1977, he was Executive Director of the Pennsylvania Avenue Development Corporation. He has been a lecturer in Architectural Design at the University of California, Berkeley, and has written several guidebooks on Bay Area Architecture, including the recently published Architecture San Francisco, coauthored with Billy B. Woodbridge.

In the category of urban design and planning, 93 entries were submitted to the P/A Awards program. Jurors Stanton Eckstut and John Woodbridge were impressed by the wide range of the submissions, in terms of scale, aspirations, types of clients, and geographical location, and were pleased to find that the quality was generally good. But they looked for more than competence. They wanted to see a creative vision operating to produce an exciting physical image, and here, except for a few cases, they were disappointed.

Woodbridge: The level of the submissions is quite high; the work, generally, is solid and competent. On the other hand, the competent work does not necessarily capture the imagination.

Eckstut: In the past, for example, planning projects were considered worthy of recognition if they incorporated community participation. Or, if they demonstrated that the designers and the clients had followed a lengthy and complicated process and that the various parties had reached consensus—that in itself was considered laudatory.

Woodbridge: For a time, especially in reaction to the megastructure days in urban design, a project was felt to merit an award if it was pragmatic and realizable.

Eckstut: Well-developed management tools were also considered sufficient grounds for recognition. Now, we demand the basics and look for more.

Woodbridge: Yes. Planning must be more than a two-dimensional exercise. It must result in a demonstrably three-dimensional conception. The planner can earn respect through forceful ideas, but he or she must also excite people by holding up an image.

Eckstut: On the other hand, of course, if the designs lack strong attitudes and ideas, this shows, and the results are disappointing. Sometimes, the absence of a governing attitude is revealed by the presentation of too many options, which merely scares and, in the end, cheats the clients. Some of the studies present such a tremendous amount of information that you just can’t use it. The skill of a designer is to be able to distill the essence of the project.

Woodbridge: We do feel encouraged that we have been able to find a number of projects that have integrated the analytical process and have produced praiseworthy designs.

Eckstut: The best projects are conceived on many scales, from the broad policy issues through the overall plan and down to the physical details, such as the Southwestern University campus plan (p. 126).

Woodbridge: It is interesting to find that there is a wide range in the type of projects, some very ambitious, and some quite humble.

Eckstut: I was also fascinated by the involvement with the streetscape, and by the efforts to make suburbs into places with urban character.

Woodbridge: To conclude, it is encouraging to see that the planners, by and large, have managed to integrate the pragmatic tools of research, management, and economic and social understanding, and have shown an understanding of the historical and physical context. Some have reached beyond, to the inspirational. We look for more of that in the future.
Dislocated residents from a neighborhood in Richmond, Va, unite to develop a plan to rebuild their area in a way that will reflect their traditions yet appeal to the new generation, and with methods that will offer career opportunities in construction and development to minorities.

Credits
Architects: UDA Architects, David Lewis and Raymond L. Gindroz, partners.
Clients: Richmond Redevelopment & Housing Authority, Roland Turpin, Executive Director, Robert Everton, Community Development Director, T.K. Somanath, Chief of Development; Department of Public Works; Delmar Dayton, City Architect; The Planning Action Committee of Randolph.

Project: Randolph neighborhood, Richmond, Va.
Program: Seventy-six acres of Randolph had been cleared in the late 1960s and early 1970s for urban renewal, but to the dislocated families it remained "home." They referred to themselves as "absentee Randolph citizens," returned week after week to attend the neighborhood churches, and organized a Planning Action Committee to meet regularly with city officials in an effort to get Randolph rebuilt. They wanted the rebuilt area to reflect their past traditions in the context of a new generation, and they wanted the program to offer career openings for minorities in construction and development.

Site: 76 acres close to Downtown Richmond and the historic Fan District, but separated from them by an expressway.

Solution: Randolph is to be separated from the expressway by a long park, and will have two small parks to the west and east. The residential area, which citizens hope will be a peaceful and separate enclave, will have short blocks patterned after the healthy neighborhood with owner-occupied houses to the west, echoing Richmond's traditional streets bisected by alleyways. Lot sizes are standard, and each unit will have a front and a back yard and parking on the service alley. Unit types, designed with the input of the citizens, are for moderate income homeownership and options include single-family houses, doubles, townhouses, and duplex corner units. Front façades have porches, dormer balconies, and gables, and standards for these are established in a Pattern Book prepared for the builder-developers' use. The Pattern Book makes recommendations keyed to each site, and the builder is free to develop unique designs within the Master Plan's basic dimensions, choosing from among five façade options. These options (each of which has alternate detail possibilities) were first developed to be implemented in the rehabilitation of a group of abandoned brick houses existing in the area. The new units will sell for an average of $47,500.

Jury comments
Woodbridge: This project is quite plausible. It has a certain naiveté which I like very much, as the freshness and enthusiasm of the citizens emerges strongly. I have a feeling that the process has worked. It is not trying to remake the world, and I can imagine driving down these streets 20 years from now and not being quite sure what happened and when. In fact, I find the process and probably the outcome, inspiring.
A plan to revitalize the commercial spine of Miami Beach's Art Deco district.

Credits
Architects: Venturi, Rauch & Scott Brown, Philadelphia, Pa. Denise Scott Brown, partner in charge; Mary Yee, project manager; Frederic Schwartz, project urban designer; Jim Schmidt, project planner; Frances Hundt, project landscape architect. With the assistance of: Thomas Bernard, David Brisbin, Janet Colesberry, Mark Hewitt, Steven Izenour, Steve Kieran, Christine Matheu, David Marohn, Paul Muller, James Timberlake, Robert Venturi.
Associated architects: David Jay Feinberg, AIA, associate architect; Richard Rose, consulting architect.
Photography: Thomas Bernard; Steven Izenour.
Client: City of Miami Beach, Miami Beach, Fl.

Project: Washington Avenue Revitalization Plan, Miami Beach, Fl.
Program: Short- and long-term physical and economic revitalization of a major commercial district.
Site: Washington Avenue is Miami Beach’s major shopping artery, running the length of the island, and passing through a historic district that is unusual for being less than 50 years old. The “Deco District,” a treasury of buildings in the Art Deco style, is a world resource, but stands now as only a faded remnant of the city’s bygone glamour.

Solution: The physical recommendations for Washington Avenue aim to build on its strengths—human scale, variety of stores, architecturally important buildings, its position in the Deco District, and opportunities for improved landscaping—while alleviating its weaknesses—the economically marginal nature of many of its stores, and the dearth of public amenities. The plan’s incremental approach, advocating a series of small-scale improvements, respects not only the existing urban fabric, but also the limited resources of local merchants and current city funding levels.

The policy recommendations developed in greatest detail are the design guidelines for rehabilitation. These aesthetic recommendations, illustrated by sketches, prescribe the desired image and ambience of Washington Avenue. They consider architectural features, signs, streets, sidewalks, and open space landscaping, and demonstrate a lively reaction to urban functions as well as a loving respect for the avenue’s heritage.

The Action Plan focuses on public-sector implementation of short-term physical improvements, to provide immediate reassurance to local merchants and encouragement to the private sector to invest in rehabilitation and development. A noticeable visual change is necessary, both as a clear statement of the city’s willingness to invest in the area, and as a stimulus for merchants to embark on their own improvement programs. In order that a number of relatively small-scale changes can have a significant impact, recommended public projects for the first year are concentrated around the 900 and 1000 blocks, where there is both owner and tenant support for the Dade County façade rehabilitation program.

Jury comments
Woodbridge: What I’ve seen so far is as good a statement of process and product as you can find for the existing environment of Washington Avenue. Its conditions have been carefully documented, and the needs of the users, merchants, and so on are responsibly addressed. The recommendations are both relatively humble and doable. They have to do with traffic, shop façades, and so on; they are enormously genial and make you feel good. We had a lot of streetscape things, most of them very responsible, but none of them came out with this kind of richness of the end product, which I emphasize is not a pretentious kind of project. We’re not remaking the world here—or even remaking it in some kind of Art Deco image, which would be very tempting. The cumulative effect is going to be much greater than some of its parts. This seems to me to strike a very nice level of saying “Let’s pull things together” and pointing out the ways that it can be made better.
Eckstut: It doesn’t rely on a plan for its success, or the story it’s proposing; a lot of other had such a concern for the plan. This is concerned with what we’re going to see. Therefore, they had to include what was to be done with the buildings. It wasn’t just street improvements, so there was a much more comprehensive view. There are a lot of old building renovations, but they also suggest that new buildings should meet certain criteria. I was hesitant about the implementation, but I started looking into it, and the authors of the project are hesitant as well. It’s difficult; they suggested—and I agree—that you have to get...
own to colors and materials, and when you get to that level, you start to propose some extraordinary regulations, but they suggested providing just information and persuasion. I think it's a wonderful way of attacking a problem, and maybe it's going to take a long time to get it done, but it certainly is an urban design rather than just landscape design. It's more than just a streetscape—it's a whole street.
A troubled housing project in South Boston will become more livable and will be reintegrated into the neighborhood by the elimination of the existing superblock configuration, the reduction of the scale of buildings and groupings, and the private and shared spaces in the exterior courtyards.

Credits
Architects: Lane, Frenchman & Associates, Inc.; Goody, Clancy & Associates, Inc.; Jonathan S. Lane, project manager, planning; Dennis Frenchman, urban design director; Joan E. Goody, project manager, architecture; Ralph Tolbert, project architect; Brian D. Sullivan, project urban designer. Staff: Susan Pranger, Jean Lawrence, Jack Berry, William Dennis, Paul Dudek, Heidi Helf, Carol Hsu, William Powell, Carmen Valdes, Sarah Watermulder, David Winner.

Consultants: Stockard & Engler, Inc., housing management and relocation; Gordon King, architectural consultant to West Broadway Task Force; Paul C.K. Lu & Associates, landscape architect; Rene Mugnier & Associates, structural engineer; R.G. Vanderweil Engineers/Environmental Design Engineers/Vincent D'Iorio, mechanical and electrical engineers.

Client: Boston Housing Authority in cooperation with West Broadway Task Force and Massachusetts Department of Community Affairs.

Project: West Broadway Comprehensive Renewal program, Boston, Ma.

Program: West Broadway, constructed by the State of Massachusetts in 1948 to house 1000 veterans and their families, is now one of New England's largest and most troubled public housing projects. The project consists of 27 identical three-story walk-up buildings arranged on a superblock with no through traffic. Over the years, poor maintenance, racial strife, and deficiencies in the original design led to the abandonment of 325 of the units, which were then badly vandalized. In 1979, the tenant association succeeded in obtaining $20 million to renew the project, and, in partnership with the Boston Housing Authority and the State, asked the urban design team to make the project livable and secure, and to ensure that all tenants remained on site throughout the renewal process.

Site: 28 acres in South Boston.

Solution: The plan, which will be executed in several stages to prevent tenant dislocation, possesses several key features. The superblock will be destroyed by reestablishing the original street grid and block pattern, reintegrating the project into the neighborhood. A new "Main Street" will link community facilities and courtyards. The project will be decentralized by the creation of seven "villages," one per block, each with its own design identity and management organization. The number of units will be reduced from 1000 to 675 by the enlargement of some of the apartments, many in duplex configuration, with their own front and back doors, and the demolition of sections of existing buildings to create a less institutional scale. The courtyards within the blocks will be given more privacy by locating all apartment entrances on the street side and by excluding cars from within the blocks. The courtyards will be used for individual backyards and for shared play and sitting areas.

Jury comments
Woodbridge: This design takes a public housing project, which was a real disaster area, the worst kind of asphalt jungle, really, with a fairly high rate of abandonment—and tries to rescale it, rehabilitate the buildings, change the image, and make it into a pretty decent place to live.

Eckstut: Its architectural statement is unmarkable, but it really explores a hierarchy of spaces.

Woodbridge: Its achievements will have tremendous implications.
An academic court is developed at the heart of a Texas university by the realignment of roads and paths, landscaping, and the careful enlargement of several central buildings.

Credits
Architects: Skidmore, Owings & Merrill, Houston, Tx.
Richard Keating, design partner; Craig Hartman, associate partner/senior designer; Robert L. Rich, project architect; Jeffrey Flicker, David Epstein, Robert Fisher, design team; Daniel Weinbach, landscape architect.
Client: Southwestern University, Georgetown, Tx.

Project: The Southwestern University Campus Master Plan, Georgetown, Tx.
Program: The University, a four-year undergraduate liberal arts institution chartered in 1840 and affiliated with the Methodist Church, commissioned this master plan to reflect its academic philosophy, as laid out in a recently prepared study. The campus environment was to be supportive of the traditional liberal arts mission; that is, a concern for the student as a whole person and his exposure to the broad spectrum of academic disciplines.
Site: The University, with an enrollment limit of 1000 students, is located 30 miles north of Austin. Its central campus covers 75 acres.
Solution: An academic court is developed at the heart of the campus by repositioning space taken out of peripheral campus buildings, which thus reinforces the axis of the central court. The existing crescent drive and centrally located parking is replaced by a pedestrian promenade whose landscaped edge defines the court, and as buildings are added, the court edge will be further elaborated by parterres and courts. Existing buildings of architectural or symbolic significance are reinforced by the use of strong axes. The west campus border street is realigned to give added importance to the “Romanesque” Cullen Hall and to disassociate the railroad tracks from the entry road to the campus. Recent buildings that do not relate to the campus’s traditional character are given additions in keeping with the context. The academic court is linked by promenades to newly defined courts and quadrangles within the peripheral housing zones.

Jury comments
Eckstut: The Southwestern University campus plan is noteworthy in that it follows through from the large scale of the overall plan down to the massing design for the individual building, maintaining a consistent design goal throughout—the creation of a distinct central place.
Woodbridge: What I like about this project is that they have taken a rather banal set of conditions—an almost neutral arrangement of buildings and some rather undistinguished
structures—and have created a very definite central place by effective landscaping and by performing some simple twists on the existing buildings. The central axis is strengthened, and the buildings are unified by applying a harmonious and appropriate scale.

**Eckstut:** It is most interesting that the campus is effectively unified, yet it is maintained as a collection of buildings.

**Woodbridge:** Yes. A few years ago a mega-structure might have been placed at the center to unify the whole. Here, each building is examined and extended to reinforce the campus form while at the same time satisfying programmatic needs.
Architectural research can be as diverse as the profession itself. This year's jury, while emphasizing the need for a consistent research methodology, recognized projects as tied as a competition analysis, a curriculum, a structural system, and a story of a city's development.

Sandra Howell is a professor in the Department of Architecture at Massachusetts Institute of Technology, specializing in environmental/behavior research. She has advised many committees on housing and the elderly and twice received PIA research awards. Her most recent book is Designing for Aging: Patterns of Use by the MIT Press.

Marietta Millet is an Associate Professor of Architecture at the University of Washington. Her research has concentrated on daylighting and its integration with building control, receiving a PIA research award with William Lam Associates for lighting improvements in Norfolk, Virginia. She is a member of Arcturus, a design consortium specializing in lighting and passive solar design.

The research jury proceeded in a systematic manner by classifying the submissions into categories according to topic or method, and then establishing criteria to evaluate the projects within each category. That process not only expedited the jury's review, but made the selection of the winning projects almost unanimous.

Seven types of research projects were submitted. They included evaluations of specific building types and codes, focusing most often on programming and regulatory requirements; recommendations on the processing and cataloging of architectural data and programmatic information; studies of human behavior within architectural settings; post-occupancy evaluations, ranging from single structures to scores of structures under a single ownership; summaries of product or systems development, many of them related to energy conservation; manuals covering everything from design guidelines and user handbooks to the installation and management of computers; and research on the conservation of energy, with an emphasis on design and detailing strategies, and on making existing knowledge more accessible to both students and practitioners. Not every project fit within a single category. Indeed, the winning projects often fit several areas, reflecting their significance and breadth. Those seven categories, however, offered more than an evaluative tool, they indicated, at least implicitly, the focus of much current research.

The jury established minimum criteria for a project to qualify as research. A submission had to articulate its assumptions clearly, document its methods, and insure the replicability of its findings. The jury noted that many submissions contained the results of research without any information on the research itself, or too much information on the research without any summary of its methods or findings.

The generic aspects of a project were also an important criterion. Many of the post-occupancy evaluations described a particular building without discussing or even acknowledging the broader implications of the evaluation. The same held true for several programming studies. To qualify as research rather than as design data, a programming study had to make explicit its applicability to similar buildings or clients.

Other items that the jury considered important in a submission included a review of related work in a field, an annotated bibliography, a clear graphic presentation, and a means of disseminating the research findings or following their implementation. Above all, the jury valued projects that had an innovative approach or that investigated previously unexamined areas. The four award-winning projects met that final test.

Given those criteria, the number of winning projects is remarkable, testifying to the growing rigor of architectural research, which the jury hopes may lead to its equally rigorous use within the larger architectural community.
Two researcher-designers rigorously examine entries to Milwaukee's Lakefront Design competition, a major 1981 national program. Their results say something about architects, juries, competitions, and the whole process of design.

Title: Anatomy of a Competition: Urban Design for Milwaukee's Lakefront

Two objectives guided this work: to help other cities do better competitions and produce better plans, and to develop a way to make better use of competition results after the fact. Terming their efforts "post-competition analysis and evaluation" and calling the document a "reference catalog for waterfront designs," the authors show how all submissions can be used to advantage, avoiding the problem of having only a handful of winning solutions to work from.

Sorting through 140 entries for a host of factual information about how key problems were solved, the authors arrive at basic conclusions that could help guide jurors before judging takes place, and a compendium of information that might serve the planning and development processes to follow.

Urban design competitions are unique, they say, in that—unlike competitions for single buildings—it is possible to draw from a number of solutions and emerge with a strong, cohesive whole. This is, in fact, the principal advantage for having a competition at all.

Working with a comprehensive rating and coding form developed specifically around the themes and challenges of Milwaukee's lakefront, the researchers used a computer program to tabulate and analyze data, which offered "an innovative way to use competition jurors. Rather than asking for the best solution(s), it asks for the best ideas. It allows them to make a very large number of independent subjective judgments, using the capacity of the computer to aggregate and analyze the pattern of such judgments."

Jury comments

Millet: Here is a totally new and unique subject matter. Not only is it the generator of a research approach, it also has real potential for contributing to the development and understanding of the architectural design process.

Howell: This translates to something that is frustrating for all of us in architecture or behavioral science—the subjective judgments in architectural competitions, which are going on more and more in this country and the world. What two people in Wisconsin have done is take a particular design competition and make a well-designed, systematic study of the decisions made by the entrants and analyze them in a way that evaluates their work at the work of the jurors. It is high-level research on a problem that is relevant to design.

Millet: To have a winning competition enter you have to have a clearly identifiable schema a partis. This is reinforced by this study; the list the one-word partis and label the most effective ones: collages, promenades, gridiron and so on. Then they say some are less effective—1950s urban renewal, megastructures, "condominium villages," and so on. That's useful, somehow.

Howell: It's one of the few that is fundamentally research and it's innovative. This work has some long-run payoff on how we do with competitions.

Millet: More than that, it indicates clearly identifiable patterns of professional attitude and beliefs. It gives indications of what future studies should look at—this is so important research, showing how far you went and how much further it is possible to go.

Howell: There's really nothing fancy about the statistics they used, it's simple data analysis that anyone could do.

Millet: Yes, and they include their survey coding instruments.

Howell: We have this general feeling that design competitions are good, that they have some issues out into the open. But we have known which issues are being forced in the open. We haven't been able to objectify any way and look at the patterns of subjective opinions by judges. What they are looking at is what consistent design competitions are what they look at.

Millet: This would be an interesting technique to try on a P/A awards jury.
DESIGN STYLES AND STRATEGIES OF ARCHITECTURAL ORGANIZATION

### Design Problems and Strategies

#### Number of Styles or Organizational Strategies

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number and Percent of Solutions</th>
<th>Authors' Opinion of Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) 2 or 3 Dominant Strategies, with 2 or 3 Subordinate Strategies</td>
<td>20 14%</td>
<td>HIGH</td>
</tr>
<tr>
<td>b) 2 or 3 Dominant Strategies, with 0 or 1 Subordinate Strategy</td>
<td>34 24%</td>
<td>HIGH</td>
</tr>
<tr>
<td>c) 0 or 1 Dominant Strategy, with 2 or 3 Subordinate Strategies</td>
<td>44 31%</td>
<td>LOW</td>
</tr>
<tr>
<td>d) 0 or 1 Dominant Strategy, with 0 or 1 Subordinate Strategy</td>
<td>42 30%</td>
<td>LOW</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>140 100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Degree of Architectural Organization

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number and Percent of Solutions</th>
<th>Authors' Opinion of Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Dominant Design Style or Architectural Organization</td>
<td>98 70%</td>
<td>HIGH</td>
</tr>
<tr>
<td>b) Only Subordinate Design Style or Architectural Organization</td>
<td>40 29%</td>
<td>LOW</td>
</tr>
<tr>
<td>c) No Apparent Design Style or Architectural Organization</td>
<td>2 1%</td>
<td>LOW</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>140 100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Pictorial Patterns

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number and Percent of Solutions</th>
<th>Authors' Opinion of Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Dominant Use</td>
<td>32 23%</td>
<td>HIGH</td>
</tr>
<tr>
<td>b) Subordinate Use</td>
<td>54 39%</td>
<td>NEUTRAL</td>
</tr>
<tr>
<td>c) Not Used</td>
<td>54 39%</td>
<td>NEUTRAL</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>140 100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Simple Linear Organizations

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number and Percent of Solutions</th>
<th>Authors' Opinion of Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Dominant Use</td>
<td>52 37%</td>
<td>HIGH</td>
</tr>
<tr>
<td>b) Subordinate Use</td>
<td>30 21%</td>
<td>LOW</td>
</tr>
<tr>
<td>c) Not Used</td>
<td>58 41%</td>
<td>LOW</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>140 100%</strong></td>
<td></td>
</tr>
</tbody>
</table>
A manual for planning and design of youth activity centers on military bases is praised for its treatment of a difficult user group and its integration of research knowledge with explicit design guidance.

**Credits**

*Architects:* Arrowstreet, Inc., Cambridge, MA; Richard I. Krauss, project director; Myron Miller, project manager; James Batchelor, Ray Deardon, Linos Donias, Rosemary Grimshaw, Isabel Mancinelli, William McDonald, Wayne Welke, associates.

*Psychiatric consultant:* Jon Horowitz, M.D.


*Report:* Limited copies of the report are available from the Office of the Chief Engineers, Publications Depot, Department of the Army, 890 South Pickett Street, Alexandria, VA 22304.

**Locating the Facilities**

*Title:* Design Guide for Dependent Youth Activity Centers.

The personal, physical, and social development of youth is at the core of the guidance offered here, explicitly relating theory and knowledge from psychology to the spheres of planning and design. The authors delineate and carry through the roles of facility users—youths, parents, and staff—in creating activity centers that are appropriate to their settings and the people who use them. "For the first time," they say, "users have an authorized role in Army facility development." The guide indicates points of user participation from programming through operation, provides step-by-step procedural advice, and recommends a structure for user activities at each stage.

Four hypothetical "case studies" serve to illustrate the application of the guidelines, covering situations that represent a variety of conditions on Army bases. The cases show how generic programming and design strategies can be applied to particular situations, responding to local needs and preferences. Organized to follow the normal sequence of events in a typical design project, the guide offers considerations related to primary and secondary space uses, space sizes and relationships, critical dimensions and criteria, including guidance on materials choices, for specific activity areas.

**Jury comments**

*Millet:* One way to distinguish between research and programming is the systematic nature of the methodology and its reproducibility. Documentation is key.

*Howell:* Architecture and design are by nature so visual. We get communication from graphic images more strongly than from words; three-quarters of the content is missing if you just have the verbiage. So we're really looking at presentation technique as well as at research. Graphics are part of the communication. The real research concern is the use of the document in the context of design. How does it increase quality, reduce cost, or make some other contribution to the design and development of the environment?

*Millet:* This has a visual code that relates back to the main points. They have examples of plans, elevations, sections, and bird's-eye views of facilities, so there is a complete visual documentation to go along with the verbiage.

*Howell:* Yes, and it has more. The graphic code relates back to their three major developmental imperatives for youth. We're dealing with a facility within a highly bureaucratized institutional environment, an army post. If I had to identify a use population for whom design was not functioning well, I would have to put young adult and middle-school-aged children high on the list.

*Millet:* This is really applicable to a much wider setting. It's not just for military bases.

*Howell:* It's a beautiful set of statements that we know about research, human development, and the needs of youth in terms of social development, personal identity development, and physical and cognitive development. It is so important for designers and planners to understand the justificatory for certain design decisions.

*Millet:* That's the real contribution. It takes this project beyond the scope of its immediate problem, beyond the setting of guidelines for youth activity centers.

*Howell:* It takes these issues and translates them into design considerations. It deals with places to see and be seen.
ramps for handicapped access

access lockable for large and programmed spaces when not in use

mechanical space access from outside only

direct access from entry lobby to drop-in, snacks, large space

circulation permits easy approach and comprehension

Teen Entry

multiple, separate entrances for different users

direct access to outdoor activity spaces from inside

direct access required direct access optional

Figure 5-1 Drop-in Considerations - 1

Marginal symbols as defined in chapters 2 and 4, represent: - Identity Development - Social Development - Physical and Cognitive Development.

Neighborhood DYAC

Large Main DYAC

---

a. Primary Design Considerations.

1. Variety of Turfs. The drop-in module must include a variety of identifiably different function, character, scale and privacy to provide the multiple groups who use the drop-in center places to call their own. The drop-in module includes several individual spaces, which in turn should be subdivided to create multiple "turfs": billiard area separate from ping-pong, subspaces and alcoves of different sizes in the lounge areas, and booths, nooks and balconies in the snack area. There should be places for group interaction and for intimacy, quiet nooks and rough-housing areas, places for board games and varied spaces for eating.

2. Places to See and Be Seen. The drop-in module should create opportunities for social interaction. There should be places where youth can position themselves to observe who is around and be observed themselves. The circulation should encourage entry and interaction by permitting views of activity spaces and participants without forcing commitment to join. Seating areas should be located around games places so youth can watch and wait to join the activity.

3. Convertible Spaces. The drop-in center function-spaces should be particularly flexible and modifiable, for here youth are most likely to shift activities as they test different roles and directions. The youth themselves should have the ability to alter, add to, revolve and redecorate the place. For example, furniture should be movable, so parts of the space can be cleared and converted for dances or parties.

4. Teens' Own Place. The drop-in center is the part of the DYAC that the teens will most likely want to see as their preserve, and they should have the opportunity to treat all or part of it this way. It should be distinct in form and character from other parts of the facility. It should have a separate "teen entrance" and direct views and access to the teen outdoor activity spaces.

5. Ability to Affect Their Environment. This module should be designed so the youth are able to affect the physical environment. This can be done by furnishing, painting, decorating, hanging banners and posters, etc. It can also involve finishing and modifying the construction—surfaces, partitions, adding platforms and nooks, subdividing and opening up spaces. The design can provide ob-
Impressed with the depth and scholarliness of this submission, the jury gave this project an award as a model of research into the physical structure of a city and as an innovative use of historical documentation as a basis for zoning.

**Title: San Francisco: Historical Patterns of Urban Architecture.**

The first volume in this submission contains a historical analysis of San Francisco's development, accompanied by a fairly extensive bibliography. It shows how the city's economy, culture, and topography generated a unique subdivision plan and housing stock. The report then examines how 19th-Century builders developed a set of informal rules, adapting their buildings to the city's typical 25-ft-wide lot with straight-run stairs, bathroom cores, rear additions, bay windows, setbacks, elevated basements, front stoops, facade ornament, and narrow curb cuts along tree-shaded sidewalks. Those informal rules served as the basis for recent revisions to San Francisco's zoning ordinance.

The second volume shows how previous zoning laws adversely affected the city's traditional development and how the new code can be used to better integrate new buildings into the city's existing structure. Both volumes are well illustrated with maps, photographs, and line drawings.

**Jury comments**

**Millet:** In this case, the submitters made clear the difference between their research processes and their research documents. They submitted what they presented to the client and they submitted a supplementary folder that shows the application of the research work to San Francisco. That fits with our earlier concern about making clear the difference between research and its application.

**Howell:** This represents a different scale of research, the scale that is between the house itself and the neighborhood environment. While there's some work of this sort done in Europe, the representation over time of the change in form and in the normative rules - the use of a residential environment is notably absent in the United States. The data and care with which this work was done is something to be modeled. The scholarliness of the research is outstanding.

**Millet:** It has a very good correlation of verbal and physical elements. It is research in physical structure, and that physical structure is clearly represented at all the pertinent scales of civic design, from the scale of the total city, the city blocks, and the houses to the rooms and their relationship to the street.

**Howell:** They worked very carefully with the zoning commission of the city of San Francisco. The impact of that was in the development of some contextual rules that both preserved the city's character and allowed for an increase in density. So, while the body of the research in all of its detail can stand alone as a research document, the fact that elements were then able to be applied in the context of urban planning is another plus for it.

**Millet:** A really clear history of the city's development and the reason for it is presented. It has that connection we've been looking for between ideas and the physical reality, which is explicitly presented.

**Howell:** Comparable research of this type in Europe is historical but nonevaluative.

**Millet:** And nongenerative of future development.

**Howell:** What this document does is raise questions of values and questions of the normative relationship between morphological and physical elements and their context. An important point is the close three-linked relationship between an academic researcher, practicing designers, and a public agency. This research makes the linkage, and that's a very important point.
OPTIONS TO SELECT FROM AND DESIGN
PRINCIPLES TO FOLLOW

WHERE IS THE LOT LOCATED?
IF NOT LOCATED AT A BLOCK CORNER, THEN:

IS THE LOT WIDE OR NARROW?
IF THE LOT IS NARROW, THEN:

SHOULD THERE BE A SIDEYARD?
SHOULD THE CIRCULATION BE A SINGLE
OR DOUBLE LOADED CORRIDOR?
IF THE SIDEYARD IS NOT SELECTED, AND
IF THE CORRIDOR IS SINGLE LOADED, THEN:

HOW MANY ROOMS SHOULD THERE BE?
WHAT KIND AND WHERE SHOULD THE
RECESSES BE?

HOW MANY STORIES SHOULD THE HOUSE
HAVE?
HOW MANY PUBLIC FACADES SHOULD THERE
BE?
WHAT STYLES SHOULD BE USED?

WHAT KIND OF BUILDING BASE SHOULD
BE USED?
WHAT KIND OF LAND BASE (IF ANY)
SHOULD BE USED?

HOW FAR SHOULD THE HOUSE BE SET
BACK FROM THE STREET?
IS THE BACKYARD STILL LARGE ENOUGH?

FIGURE III. 22 : SEQUENCE OF DECISIONS
AND RELATED OPTIONS
IN HOUSE DESIGN
The Cass County Courthouse is a distinguished three-story Romanesque limestone structure. The clock tower is a landmark along the main street of downtown Cassopolis. Attached to the courthouse is a modern brick and glass addition which houses county offices. Also located on the site are the county jail and Health Services Building. The courthouse is listed on the National Register of Historic Places.

A 1976 renovation of the courthouse placed the circuit, probate and district courts each on a separate floor. The courtroom areas are provided with poor quality wooden furnishings, detracting from the dignity of the space. Interior columns are located inappropriately in the rooms. Sightline problems result from the design of the courthouses. The overall organization resulting from the recent renovation is quite good. Each courtroom has the required ancillary spaces connected to it through a secure corridor.

Circulation in the building functions adequately. The facility is accessible to the handicapped. Also, building systems are adequate. The overall organization of the building appears to be good.

---

concluded that there were some very important issues in their evaluation. It was a basis for their design of the research. Millet: Something that's extremely important in a large survey like this is that each building is presented in a consistent format with photographs of the exterior, a site plan, plans, and then the verbal description based upon the survey.

Howell: They also went to the trouble of describing the neighborhood context for each of the courts.

Millet: They considered barrier-free capabilities, acoustical properties—they're very thorough.
The flooring statement for today's contract interior:

Further information about Mondo (shown) and the full range of Mondo Rubber Flooring—as well as the name of your nearest Mondo Dealer—write us on your professional letterhead.
Krueger Table Systems...

adaptable to your specific needs

Krueger Centro II tables offer design flexibility that can't be found elsewhere.

Besides a full range of standard sizes, Centro's II base system can be adapted to almost any table top configuration imaginable. This is possible through a unique system of interchangeable base components.

Top the table off with exotic hardwood veneers or plastic laminates and finish the bases in bright chrome, enamel or powder coated colors.

See adaptable Centro II tables at the showrooms, or contact Krueger, P.O. Box 8100, Green Bay, WI 54308. (414) 468-8100.
SPACESAVER SYSTEMS: the intelligent alternative to storage.

Doubles Storage Capacity without Doubling Interior Space...

or Saves 50% of Space for other functions.

Case Studies

1. Fort Savings & Loan Association
   Edgerton, Wisconsin

2. Arthur Andersen & Associates
   Chicago, Illinois

3. First National-Southern Natural Gas Company
   Birmingham, Alabama

THE CASE FOR HIGH-TECH HIGH-DENSITY MOBILE STORAGE SYSTEMS FROM SPACESAVER.

The basic concept is simple. By eliminating non-productive aisles that occur in conventional storage, Spacesaver fills those wasted aisles with 100% more material storage...using only a single, optional "moving" aisle. Mobile storage units carrying tons of payload per unit traverse on a system of rails...effortlessly and quietly. It's the high-tech way, the smart way to fully utilize all the available interior space for storage areas. And Spacesaver offers the Designer back-up planning assistance with a comprehensive Kinetic Space Analysis study for each of your client's projects. Spacesaver. The intelligent storage concept that just makes sense...for you and your clients.

The Spacesaver Group.

Yes, Spacesaver makes sense to me.

☐ Please have your storage specialist contact me for my complimentary copy of the Architectural Planning Book.

☐ I would like to review your entire Designer's File.

Name
Organization
Address
City
State
Zip
Telephone

Spacesaver Corporation
1450 Janesville Ave.
Ft. Atkinson, WI 53538
(414) 563-6362

CONDES '83
MARCH 3-5, 1983

The Dallas Contract/Design Show salutes creativity in space planning and design. For information on seminars and special events call 1-800-527-1451 (in Texas, 1-800-442-1436).

= DALLAS MARKET CENTER 2100 Stemmons Freeway, Dallas, Texas 75207

Circle No. 332 on Reader Service Card
Sheraton Hotel reserved the best roof in town.

They specified Carlisle single-ply.

Once again, a Sheraton Hotel showed good "taste". Owners of the Sheraton Hotel at Station Square did so by selecting today's premier roofing product to cover their stunning new 14-story motor hotel overlooking the dynamic skyline of Pittsburgh, PA. They specified Carlisle's Sure- Seal™ single-ply to cover the 56,000 sq. ft. roof, including the ground-level restaurant area at lower right. And they did it for a lot of good reasons.

Carlisle helped pioneer single-ply; our first roof installed over twenty years ago is still going strong. And Carlisle provides the complete system: EPDM membrane produced in extra-wide widths at our two American plants. Insulation. Flashing. Edging. Factory pipe seals. And application materials. We even train our approved single-ply applicators at our school in Carlisle.

What's more, a Carlisle single-ply roof can be easily installed in almost any weather. And it can be warranted for up to 10 years!

Call or write today for more information about the single-ply roof that American business is banking on. The Carlisle Sure-Seal roof. Carlisle SynTec Systems, Division of Carlisle Corporation, P.O. Box 7000, Carlisle, PA 17013.

DIAL CARLISLE 800-233-0551
in Pennsylvania call 800-932-4626

Carlisle and Sure-Seal are trademarks of Carlisle Corporation.
© 1982 Carlisle Corporation.

Circle No. 323 on Reader Service Card

Owner: Station Square Hotel Associates
Arthur Santomo, Managing General Partner
Roofing Contractor: Mak-Lyn, Inc., Pittsburgh, PA
Architect: Archeon, Inc., Memphis, TN

The roof that's requested by name.
Carlisle SynTec Systems

CARLISLE
When your eye says beauty, but logic demands performance

True beauty flows naturally from excellence in functional design.

Beauty in action: Anso® IV HP Nylon—The only fourth generation nylon heavy-denier contract fiber.
Commercial carpet of Anso IV Nylon has better soil and stain resistance, costs less to maintain and lasts longer than any other fiber.
Challenge us to prove it. Write: J. Peters, Allied Fibers & Plastics Company, P.O. Box 31, Petersburg VA 23804.
"You can get anything you want" at Alice's restaurant, according to the Arlo Guthrie song, and so it is with selecting products for buildings. The vast variety of materials available for construction is truly overwhelming, until the architect's design intention, the client's special needs, and the specifier's experience are focused on choosing what is appropriate and setting it down in a preliminary or outline specification.

You can have anything you want, but deciding what you do want is where specifying begins. Although there are many products to choose (an informal count identified some 2300 products in a typical elementary school), it is important to consider just when is the right time to make materials decisions. Three stages of a project's development provide different opportunities and problems. Decisions made at a previous stage can be reinforced or reexamined later on, but always with caution.

The best time to decide on materials and products is during the first stage: when the contract documents are being developed in the architect's office, before they are printed and distributed to bidders. There is time, then, to do research and explore options. Manufacturers' representatives are available, and literature not on hand can be sent for. All affected parties can be consulted and products coordinated for consistency of design and function. If the owner or a funding agency requires three products to be specified for each use, this is the time to undertake the necessary investigation to see that they are reasonably equal and that their appearance is acceptable.

In spite of a thorough job during the first stage, questions thought previously settled are frequently revived during the second stage, the bidding period. Salesmen whose products were not mentioned may begin calling to have their materials added by addendum. Even if study reveals the merits of such products, it's not wise to add them formally at this time since the door is then opened to a host of similar requests. Considerable time and energy can be spent in researching many products which in the end may not be carried by the successful bidder. If you have already named three products, that's generally enough to base bids on.

During the construction period, the third stage, requests for substitutions can really begin to pile up as shop drawings and manufacturers' data arrive. What is a good policy for handling this inevitability? Flexibility is surely required, but also firmness. A reasonable position is to specify carefully during the first stage, naming acceptable "equal" products, and then to insist on getting what was specified. Even so, consideration of other
Bradley products deliver long-lasting, worry-free performance in high-usage washrooms.

When a washroom fixture works, you never hear about it. When it doesn't, you never hear the end of it. That's why Bradley products are designed to provide durable, long-lasting performance, year after year.

As a matter of fact, there are Bradley Washfountains that are still in active use after more than forty years. And kids defending school titles are soaping up in the same group showers their parents used.

Long-lasting, durable performance is the key to everything Bradley makes. Safety fixtures. Metering faucets. Modular wash centers and a full line of washroom accessories.

Bradley rep will assure peak function and operating cost savings for any application. He will translate long-lasting product performance into peace of mind for you, once the job is done. To find out more about how Bradley can make your high-usage washrooms work better longer, contact: Bradley Corporation, 9101 Fountain Blvd., Menomonee Falls, WI 53051. 1 414 251-6000.

We get the job done better.
At Sargent, attention to detail comes naturally.

In nature, every detail is important and perfect. Every time. At Sargent, perfection is the only standard we'll accept. Which is why we pay such close attention to everything you see—like the precision afforded each manufacturing operation. And we're perfectionists about the things you can't see—like our commitment to making deliveries on time. Every time.

For first quality products and first class delivery, you can rely on the first name in door hardware. Sargent. Where attention to detail is second nature.

SARGENT
Division of Kidde Inc.
KIDDE
Circle No. 389
Sargent, New Haven, Connecticut 06511
Sargent (Canada)
With Buchtal, shape a new world around you.

Create a mood with the warm, elemental beauty of KERAION ceramic panels from Buchtal. Fill empty space with color and unfold a living, workable sensation with KERAION, the world’s most advanced ceramic tile. Individually hand-glazed KERAION panels offer new options in designing dramatic indoor environments, and new dimensions in color, size and durability. KERAION adds excitement to floors, walls and even ceilings—from office space to living space from foyers to shopping malls. Its popular interior sizes 2” by 2”, 2” by 1”, and 1” by 1”—even a giant 4” by 5” —KERAION is virtually indestructible to ensure the permanence fine design deserves.

Or consider Buchtal’s popular RUSTIC GLAZE—an exciting assortment of rich earthen tones, enhanced by natural flame flashed. Or bright, intensive MONO COLOR for brilliant color, strength and durability unsurpassed in glazed ceramics. Or Buchtal’s UNGLAZED—tough and skid-resistant enough for the heaviest wear, yet so attractive it adds to any setting.

Each Buchtal line offers a wealth of colors, a variety of surface and trim sizes, and Buchtal outstanding quality and workmanship. Architectural ceramic from Buchtal—for designs that endure—new worlds that last.

Tile featured: Keraion 2” x 2” "Kopenhagen"
2R Tables—Never out of place.
From boardroom to dining room, the wide selection of table sizes, shapes, interleaves and panels, joined by an ingeniously simple linkage system, provide an incredible variety of functional, custom designs. Complemented by the handsome 2R Chairs, the 2R Table is too versatile for just one use in your corporate environment.

For more information, write:
Domore Corporation
2400 Sterling Avenue
PO Box 1289
Elkhart, Indiana 46515
Liability insurance policies fall into two broad categories. One type, known as "occurrence" insurance and the other is known as "claims made" insurance. In the first category, coverage is provided if the negligent act upon which the claim is based occurred during the term of the policy. In the second category, not only must the negligent act have occurred during the term of the policy, but coverage will be provided only if the claim was asserted against the insured while the policy or any renewal thereof was in effect. Almost all professional liability policies that are available to architects and other professionals are issued on a "claims made" basis, requiring both the error and omission to have occurred and the claim for damages to have been made during the term of the policy or its renewal. Since a claim often may arise long after the architect's alleged negligent performance, at a time when the architect may no longer be insured under the same policy that was in effect when the alleged error or omission was committed, there has been criticism as well as litigation relating to the loss of coverage resulting from such situations.

The criticism of a "claims made" policy is that it is oppressive and unfair as it tends to make changing insurance carriers difficult and risky, inhibiting freedom of contract; that it limits competition and places the insured in a disadvantaged bargaining position; and that it places a burden on the retired professional to maintain insurance even though he is no longer in practice.

Several legal attacks in various states have been mounting against the "claims made" policy on the ground that it violates public policy. For the most part, these efforts have been unsuccessful. For example, in New Jersey in Rotwein v. The General Accident Group (243 A. 2d 370), the Court, in discussing the public policy argument, stated:

"Insurance contracts are necessarily subject to the limits that they not violate public policy... Public policy is a test directed toward that which favors or is injurious to the public at large rather than the individual... Public policy has been traditionally invoked in the insurance context where the terms of the policy might encourage practices clearly against some recognized conception of the public good. Insurance contracts have been declared unenforceable where they are patently offensive or inimical to the public welfare and have a clear capacity to support or encourage conduct which is deleterious, anti-social or unlawful."

The Court in this case, however, concluded that the "claims made" policy did not infringe "public policy" since the plaintiff at the end of the policy term could either purchase a renewal of his policy or purchase a policy with retroactive coverage with another insurer.

On the other hand, if a court concludes that a "claims made" policy is ambiguous, it may not enforce the requirement that the claim be asserted during the term of the policy in order to afford coverage. For example, in Gyley v. Mission Insurance Company (110 Cal. Repr. 139), the professional liability policy involved provided coverage against any claim for breach of professional duty which "may be made against the insured during the period of the policy by reason of any negligent act, error or omission which may have been committed." The policy further provided that if during the term of the policy the insured shall become aware of any occurrence "which may subsequently give rise to any claim against it for breach of professional duty by reason of any negligent act, error or omission," the insured shall give written notice to the insurer, and any claim thereafter made shall be deemed covered by the policy. The Court concluded in this case that the use of the word "may" created an uncertain when contrasted with other phrases which might have been used, such as "claims which are made," and that it is possible, therefore, to interpret the policy to provide coverage for claims that could have been made during the term of the policy, but which were not made until after the policy expired. Since an insurance policy must be construed most strongly against the insurer and in favor of the insured, the Court concluded that the insured was entitled to coverage, even though the insurer had no notice of the claim until after the expiration of the policy.

For the most part, the courts, in dealing with professional liability insurance for architects and other professionals, have found to be clear and unambiguous the policy language relating to the time in which the claim must be made in order to afford coverage. This was the case in Louisiana (J.M. Brow Construction Co. v. D & M Mechanical Contractors), in Michigan (Lehr v. Professional Underwriters), in Minnesota (Continental Casualty Company v. Welles), and in Oregon (Balzhise v. Continental Casualty Company). Recently, however, the insurance policy issued by Continental Casualty Company was again challenged on the ground that it violated public policy. The New York Court of Appeal (Joseph R. Loring & Associates v. Continental Casualty Company, 56 N.Y. 2d 848) again rejected this contention, stating:

"Appellant contends that the reporting of a 'potential claim' to the insurance carrier 'locked' appellant into that carrier, inhibiting its freedom of contract because no other insurer would agree to cover the potential claim which was reported. It is appellant's contention that this 'claims made' policy violated the public policy of this State. Inasmuch as the particular clause in question did not violate an statutory mandate or prohibition or any regulation of the Superintendent of Insurance, this court cannot say that the clause was violative of public policy."
The Villa Gallia Armchair and 2-Seat Sofa
Design: Josef Hoffmann, 1913

Created a decade before Art Deco, the Villa Gallia furniture is another bit of historical evidence that Hoffmann was frequently in the vanguard of later movements.
The Atlantis, Miami, by Architectonica.

PA in February will, as customary, concentrate on built work, including executed P/A Award winners. Two extraordinary buildings by the Miami firm Arquitectonica will be shown with appropriate drama; the controversial Public Services Building in Portland, Or., will be the subject of discussion between P/A editors and architect Michael Graves; other completed interiors and buildings will complement these.

P/A Technics will take up electronic acoustics, an area where technical possibilities confront aesthetic traditions. Another installment in P/A's Energy Series will take up the design of energy-efficient schools.

Pencil Points, a one-year-old tradition, will lead off the lively P/A News Report.

Some of the subjects P/A's editors have chosen for the later months of 1983:

Japanese Architecture will be examined in a selection of inventive current work by acknowledged masters and Young Turks.

Technics: Building diagnosis will discuss examination of existing buildings for physical condition, explaining advances in equipment and techniques.

Energy and conservation will be the theme of the April issue, which will expand on the scope of recent Energy issues to cover related critical matters such as interior air quality, energy-saving lighting, and water conservation.

Young Los Angeles architects will recognize some little-known practitioners for the particular flavor they are giving to unpromising developer projects.

Furniture competition winners for 1983 will reveal new approaches to an age-old passion elicited by P/A.

Craftsmanship will be the subject of a special issue, presenting the remarkable flowering of new and revived techniques, along with buildings where they are applied.

Technics: Masonry ornament will reveal the new interest in carved stone, cast stone, and terra cotta, and some of the fascinating results.

Precursor: Arthur Brown, a genius of 20th Century Classicism, will be just one of our forebears examined in the P/A's 1983 Precursor series.

An up-and-coming American firm will be the subject of a revealing profile of a practice illustrated with some of its ambitious projects.

Technics: Acid rain will take up a problem of increasing severity and steps that can be taken to counter it.

Interior technics: flat wiring will review the pros and cons of a recently introduced product and its implications for interiors.

Museums will be the subject of a major article, taking up the array of ideas and techniques exhibited in the recent crop of new museums.

Interior design will again be the subject of a special issue that is at once sumptuous and searching.

Preservation and reuse of government buildings will be the principal topic of an issue covering the fate of public buildings at all levels of government and all levels of elegance, from capitols to jails.

Technics: Stucco will take up established principals and new variations in an age-old material that doesn't always get respect.

Vienna, then and now, will be examined for its production of the elegant and unexpected in design.
Two thousand years ago, the Greeks designed seating for assembly areas which met essential needs. Today, the requirements of theaters, lecture halls, and similar spaces are more complex. Ixia is a seating system designed to fulfill these needs economically. Brochure available upon request.

Design by Dave Woods
JG Furniture Systems
A Division of Burlington Industries
Quakertown, PA 18951
215 536 7343

Circle No. 306 on Reader Service Card
The International Association of Lighting Designers
The Illuminating Engineering Society of North America
The New York Section of The Illuminating Engineering Society

announce:

LIGHTING WORLD II
The International Advanced Illumination Exposition & Conference

April 25, 26, 27, 1983
New York Hilton Hotel • New York City

All professionals involved in the design, specification or installation of lighting products and systems — architects, lighting designers, consultants, interior designers, engineers, contractors — are constantly confronted with changes in architectural lighting technology and design. LIGHTING WORLD II ... "The Proven Lighting Community Forum" ... is a three-day learning event established to keep you, the busy design professional, abreast of all of the latest developments in the field, and well prepared for the competitive business years ahead.

PLAN NOW TO ATTEND — EXAMINE — COMPARE — LEARN.
BRING YOUR KEY ASSOCIATES

PROFIT FROM:
★ 175 exhibits featuring the latest lighting fixtures, controls, lamps, energy management systems and accessories, displayed by the world's major suppliers.
★ Intensive seminar program coordinated by the show's sponsors. Industry leaders will address the most pressing design and technical topics of the day. There are no concurrent sessions — you have the opportunity to attend all of the seminars.
★ Events such as the LIGHTING WORLD II Opening Night Reception, Lumen Awards Dinner, Richard Kelly Scholarship Luncheon and guided tours of unique NYC lighting installations provide the opportunity to meet and exchange ideas with the world's leading lighting professionals.
★ New York City at your fingertips. Hundreds of first-class rooms are reserved for LIGHTING WORLD II attendees in the New York Hilton located in Rockefeller Center — within walking distance of the world's finest restaurants, theatres, nightspots and museums.

EXHIBITORS AS OF NOV. 1, 1982

AFG IND & GRAY GLASS/TORNSTEN GLASS • APL LIGHTING & CEILING PRODS. • ABSOLUTE LIGHTING • ARC SALES • ARMSTRONG WORLD IND • LOUIS BALDINGER & SONS • BELLER LIGHTING MFG. • CARP LIGHTING • CHLORIDE SYSTEMS • COLORTRAN • COLUMBIA LIGHTING • COMPUTER SHARING SERVICE • CONTRACT MAGAZINE/GRANZA PUB. • CROUSE-HINDS • CROWN IND • DAY-BRITE LIGHTING • DECKE LIGHTING • DEVILLE LIGHTING • DUAL-LITE MFG. • ELECTRA DISPLAY • ELECTRICAL CONSULTANT MAGAZINE/CLEWORTH PUB. • ELECTRO CONTROLS • ELLIPTIPAR • EMCO ENVIRONMENTAL LIGHTING • EMERg-LITE • EMMAN-LEL LIGHTING • EXIT-US • FACILITIES DESIGN & MANAGEMENT MAGAZINE • FOREMOST MANUFACTURING • GARDCO LIGHTING • GENERAL ELECTRIC LIGHTING BUS. GROUP • GENERAL ELECTRIC/WIRING DEV. DEPT. • GLOBE ILLUMINATION • GUARDIAN LIGHT • GUTH LIGHTING • HACD/DIV. CRAFTLINE • HARLEY HURBELL/LIGHTING DIV. • HUNT ELECTRONIC • ILLUMINATING ENGINEERING SOCIETY OF N.A. • INTALITE LOUVERS & CEILINGS • INTERNATIONAL ASSOCIATION OF LIGHTING DESIGNERS • JOSLIN MANUFACTURING & SUPPLY • J. W. LIGHTING • K-5-H • KEENE/LIGHTING DIV. • KENNAL MFG. • KI LIGHTING • KINGSTON IND • Koch & LOWY • GEORGE KOVACS LIGHTING • MORRIS KURTZ • LAM LEGION LIGHTING • LET THERE BE NEON • LEVITON MFG. • LIGHTING DESIGN & APPLICATION MAGAZINE • LIGHTING DIMENSIONS MAGAZINE • LIGHTHOUSE • LIGHTING OF CARNIVAL • LINEAR LIGHTING/TEMPORARY CEILINGS • LITELAB • LUMAR ELECTRONIC • LUTRON ELECTRONICS • LUXO LAMP • MCGRAW EDISON/LIGHTING PRODS. DIV. • MCKIBBEN LIGHTING • MAGNIFLOOD • MAXWELL PRODS/HELIOPHARE LIGHTING • MEDO SHADE • METALLOY • MIOLTA • MICROFLECTOR • MOORE, LAMBERT IND • NEO-RAY PRODS. • N. L. CORP. • NOVIA • OMEGA LIGHTING • OPEX STAGING • ORSAM SALES • PARAFLEX IND • PARK SHERMAN • PEERLESS ELECTRIC • PRESSCULTE DIV. U.S. IND • PROGRESS LIGHTING • PROGRESSIVE ARCHITECTURE MAGAZINE • QUALITY LIGHTING • R & R IND • R & P PLASTICS • RETINA • ROBONICS ENTERTAINMENT LIGHTING • SAY IT IN NEON • SHAKESPEARE • SILVER LINE LIGHTING • SLATER LIGHTING • J. H. SPIELDING • INDIAX • SPERO ELECTRIC • STAFF LIGHTING • STAGE LIGHTING SYSTEM • STRAND CENTURY • SURF-LITES • SVETER-LEET • SYLVANIA OUTDOOR LIGHTING — QTE • SYLVANIA US LIGHTING — QTE • SYSTEMTECHNIK • THEATRE TECHNOLOGIES • THORN EM LIGHTING • THUNDER & LIGHT • TILLSON-PEARSON • TRAKLITE • TRIAD UTRAD • LITTON IND • UNIVERSAL MFG. • KVRT VERSEN • VISUAL MERCHANDISING MAGAZINE • VOLTAIR TUBES • WENDELIGHTING • WESTINGHOUSE LAMP DIV. • ZUMTOBEL

SPEAKERS AND THEIR TOPICS

Howard Brandston
"The Challenges in Lighting Design"

Susan A. Forbes, Lesley Wheel
"Lighting Consultants — The Designers Choice"

Sheldon Steiner, Ralph A. Miriello, Steven Fitzmaurice
"Energy Management From An Owners Point of View"

David A. Mintz
"What Else Should You Expect From Your Lighting Consultant?"

Carl Hillmann
"Light, Reflection and Illusion"

Paul Marantz
"Looking Backward"

Sonny Sonnenfeld, Ken Pallus, Peter Howard
"Architectural Lighting With Special Effects Borrowed From Film,

Please send complete LIGHTING WORLD II program, costs, registration forms and hotel reservation forms.

Name ____________________________

Company _______________________

Address _________________________

City __________________ State ______ Zip ______

Mail To: Robert Weissman, National Expositions Co., Inc.
14 West 40th Street, New York, NY 10018
Telephone: 212/391-9111

Circle No. 362 on Reader Service Card
FORMICA CORPORATION INVITES YOU TO JOIN

EMILIO AMBASZ
WARD BENNETT
FRANK GEHRY
MILTON GLASER
HELMUT JAHN
CHARLES W. MOORE
SITE, INC.
STANLEY TIGERMAN
VENTURI, RAUCH
AND SCOTT BROWN
MASSIMO AND LEILLA VIGNELLI

IN REVOLUTIONIZING AN INDUSTRY

LAST CALL FOR ENTRIES IN THE COLORCORE "SURFACE AND ORNAMENT" DESIGN COMPETITION I.

Formica Corporation invites the design community to explore the potential of its revolutionary new surfacing material: COLORCORE™ laminate, the first laminate with integral solid color.

For samples and information call (800) 543-3000, ask for Operator 375. In Ohio, call (800) 582-1396. Formica Corporation, Wayne, NJ 07470.

COLORCORE™ is a trademark of Formica Corporation. © 1982 Formica Corporation.

More on Wright

Books


Writings on Wright: Selected Comment on Frank Lloyd Wright, edited, with introduction and commentary, by H. Allen Brooks. Cambridge, The MIT Press, 1981. 229 pp., illus., $17.50.

Reviewed by Richard Guy Wilson, Chairman, Division of Architectural History, University of Virginia, Charlottesville.

What is the status of Frank Lloyd Wright's reputation in the world today? With any major figure, and especially an architect, one could expect after his or her death a certain minimization of interest, a fading into obscurity for 20 or 30 years. Wright may have experienced this disinterest during his lifetime, but since his death in 1959, he has probably risen in stature and certainly is the one architect most Americans and many foreigners know. From coast to coast, from the Pope Leighey house outside Washington, DC, to the Barnsdall house in Los Angeles, people who are not architects or historians or even "architecture freaks," but the general public can be found touring his works. The public know Wright whereas Palladio or Venturi are just names, if even that. Publishing Wright is a major activity encompassing books, articles, folios, an index (almost a "concordance") to An Autobiography, a bibliography, and a quarterly newsletter. His houses, when they do come on the open market, command significantly more money than their more conventional neighbors; this is certainly a sign of their intrinsic quality, but also a very different situation from 25-30 years ago when they were considered a drag by real estate brokers. Abroad, books on Frank Lloyd Wright can be found in general tradebookstores, an honor few other American architects command. To the foreign architectural enthusiast—including those considered well educated—Frank Lloyd Wright is frequently the only reason to visit the United States. (The sight of a group of foreign architecture students descending upon a Wright house, cameras clicking, can be compared to a swarm of praying mantises! The house almost dissolves under the focused attention.)

A natural subsidiary question is, where does Wright stand within the architectural community today? Certainly he is accorded the status of a "hero" or "form-giver" of Modern Architecture as a man "who set us free." In a poll two years ago of 371 architecture students and 201 practitioners, Wright was far and away the favorite of both groups. His buildings consistently dominate lists of "Top ten," or "The most admired." Yet Wright does not in any significant way influence contemporary practice. In the schools there has been a Frank Lloyd Wright revival as there has been for Lutyens (almost his exact contemporary) or Le Corbusier. Was there ever much of a Wright impact in American architecture schools in the way that Goodhue tended to dominate the late 1920s and early 1930s, or Mies in the 1950s? Certainly he has no presence in the schools before 1936, and I suspect his impact came in the later 1940s and early 1950s. Does anybody know? But even this later impact, if any, was never very strong, probably because of his reputed dogmatism, the uniqueness of his late forms (Guggenheim Museum and Marin County Civic Center) vis-à-vis the International Style and the stigma attached to the Taliesin followers. Leavins aside the earlier Prairie School and the Taliesin apprenticeship, has there been a real Wright impact upon architecture? Maybe his major impact was upon the tract and speculative builders with their so-called "Modern" or "Contemporary" house. But has he had as much influence as Cliff May? [Books continued on page 172]
In today's business world, the key to success is adaptability.

Advancing technology, mergers and competition are a few influences which can force dramatic changes in the way your clients do business. The ability to adapt to their changing needs is a hallmark of All-Steel systems design.

All-Steel furniture and components are engineered to let you add to or rearrange office plans with the least possible disruption. Business people appreciate this. And you'll appreciate All-Steel's expanded line. You now have the choices you need to make a design statement that is unique while satisfying your client's practical requirements.

See your dealer, write All-Steel Inc., Aurora, IL 60507, or call toll-free 800/323-0112. (In Illinois, call 800/942-6015.)

ALL-STEEL
For all the right reasons.

A COMPLETE LINE OF QUALITY SYSTEMS OFFICE FURNITURE AND ACCESSORIES.

Circle No. 310 on Reader Service Card
Wright's present status among architects is indeed puzzling. He have heard well-educated architects exclaim over his radical views on space...if one asks them how Wright constructed they usually lack an explanation.

These thoughts occur with reference to the two books under review, which, while very different, indicate how little we still understand Wright, his work, and most important the ideas they embodied. More has been written about Wright than about any other American architect, and yet he remains an enigma—perhaps a sign of genius?

Frank Lloyd Wright's Hanna House is an example of a growing genre in American architectural history: studies devoted to a single building, and often the original patron's account. The Hanna house, or the "Honeycomb House" of 1936--7 in Palo Alto, CA, was one of Wright's great "comeback" signs of the 1930s. After successful early years, he fell up to fallow times, especially between 1924 and 1936; he was written off as a crankily eccentric old romantic, given to histrionics outbursts. In 1936--7, at the age of 69, Wright re-emerged with four seminal designs: Falling Water, Johnson's Wax, the First Herbert Jacobs-Usonian House, and the Hanna house.

The book is of importance on several accounts: how Wright worked with clients, an expression of his philosophy, architecture that "great" architects need "great" clients. This does not necessarily mean wealth or open checkbook. Wright, as did many architects, worked under constraints. What is needed, as the Hannas demonstrate, is both a commitment to the architect's vision and belief in one's own requirements. The Hannas' initial budget called for a $15,000 house. By degrees this went up to $18,000, then $25,000, and finally $37,000. The increase was partial, Wright, but also the Hannas, who did want a complete house. The reputation Wright has gained, as an arrogant form-giver, unresponsive to the needs of the clients and uncaring about the construction, is false. The evidence of the Hannas and also the reports in Writings on Wright is that could be incredibly patient in describing his ideas and plans. He was persuasive certainly, but in general his ideas proved to be right. There were time lags in supplying working drawings, often due to his sickness or the mail, but most of the construction problems came from builders making their own changes and the clients trying to do without supervision by Wright or an apprentice. If the client made specific requests, Wright would generally honor them, though sometimes he would explain: "I have studied this thing all the last half of my architectural life..." With the Hannas he agreed to separate bedrooms for the three children rather than in a proposed single room. The Hannas complained about Wright's dimensions, the 19.5-in. width of the bedroom corridor, for instance. Wright was able to hold them off, and after they occupied the house, they admitted the hall was fine even for carrying trays. It becomes increasingly apparent that Wright knew about and designed for human occupation.

The commitment of the Hannas, in spite of frustrations, comes through impressively in the book. Yet, naturally, one wants to know where this commitment came from. One would like to know more about the Hannas—both Herbert Jacobs and a lso the reports in Writings on Wright. One wants to know where this commitment came from. One would like to know about the Hannas—both Herbert Jacobs and a lso the reports in Writings on Wright...

Books continued from page 170
XTRUDED LUMINUM ROLL DOWN SHUTTERS

Combine the high strength of a double wall integrally extruded section with the durability and beauty of luminum, in anodized and electrostatic painted finishes.

- Security
- Energy Savings
- Storm Protection

2810 N.W. SOUTH RIVER DRIVE, MIAMI, FLORIDA 33125

Telephone (305) 443-1053
very Wrightian sounding requirements and indicate both the extent to which he influenced them and to which they were like minds. The book is excellently illustrated, and is a tribute to the courage and foresight of the Hannas and the genius of Wright.

Writings on Wright is an attempt to assemble articles, memoirs, and excerpts from books that give a picture of Wright's achievement and how he accomplished it. Instead of a corpus of art historical essays on sources, birth dates, myths, and legends, this is, at least partially, a "record [of] people actual relation to Wright—people with whom he actually lived, worked, and argued," and also how his work was received at different times. Almost all the pieces are based upon firsthand experiences, and not just on photographs and drawings. For instance in "Environmental Planning," Reyner Banham's contribution on Wright and environmental planning in heating, ventilation, and lighting comes from his own experience in Wright's Baker house in Chicago and how the heating worked on a winter night. There are 38 separate entries, and while one can quibble about material left out, Brooks has nevertheless succeeded handsomely. Frequently an article is abridged, which is all times annoying—one wishes for more—but also, it is the sign of a good book that draws you back to the original source.

There are five sections: "The Man: His Personality and Life-Style," "Wright's Clients and His Work," "American Assessment (1897-1912)," "European Discovery (1910-1930s)" and "More Recent Evaluation." All are fascinating, but the most intriguing is the man himself—charming, opinionated, and very American, at least to the foreign observers. Erich Mendelsohn visited Taliesin in 1924 and described the experience:

"Then I had to change into clothes like his: a fantastic garment with something Indian about it—more or less without buttons (which he detests). Bark shoes, long staff, gloves and a tomahawk; and so we went up a marvelous road to the surrounding hills, land that a hundred years ago was still no-man's-land." Later in 1953 The New Yorker visited him at the Plaza Hotel in New York: "We've just had one of our annual talks with that merry, bitter, lively, ambitious, and beguiling man:" Wright picks up the bait: "I'm not a member of any profession," he said. "I'm a one-man experiment."

As for more intellectual matters, the assessments are revealing: Among the Americans, Lewis Mumford stands out; he had the prescience to understand Wright far in advance of and more thoroughly than any other critic. On the European side, Brooks presents several newly translated works that allow us to understand more clearly Wright's impact. Jan Wils, a Dutch De Stijl architect, writes: "Architecture does not mean looking at a façade as a flat surface and by means of ornamentation making a tasteful composition, but architecture is the grouping of masses." Many have written about Wright's space, yet Allen Brooks's analysis, written as late as 1979, stands as the best—a thorough understanding of what is an interpenetration and overlaying means, not just in plan of axonometric, but as lifestyle. Finally, the most revealing article is the heretofore unpublished talks on the BBC by historian Lionel March on Wright's Broadacre City. Wright's great Depression scheme for resettling America is generally dismissed as silly, an aberration he thought up to occupy the spare time of Taliesin students, and that he relayed to us only ever expect to see it come into being. March shows that, on the contrary, Wright did actually achieve a portion of it and that in many ways he accurately predicted the future course of American settlement. More important, Wright's ideas are closely related to the ideas of the best thinkers of the time: the La Follettes, Charles Beard, John Dewey, and Silvio Gesell among many. Broadacre City was not so much a form of living as a way of living, one closely allied to American mythology and ideals, and one that still animates many people. Such was Wright's genius, which indicates why he is still worthy of contemplation and perhaps emulation.
The LouverDrape® Solid Vinyl louver is now available with a tastefully designed HighLiner® Stripe, created in a fascinating combination of translucent and opaque solid vinyl. The HighLiner® Stripe is an integral part of the louver. It is the same composition but a different color and translucency, plus it penetrates the thickness of the louver; it is not laminated or painted on.

The HighLiner® Solid Vinyl louvers retain the energy efficient advantages of regular LouverDrape® Solid Vinyl louvers. They minimize heat transfer both summer and winter and because they're vertical, they collect no more dust than a wall.

For more information and the name of your nearest LouverDrape® distributor, write for our free 36 page, full color "Vertical Imagination" brochure.
A family of contract carpet fibers

For Performance Certified Contract Carpet with a variety of looks and stamina for wear.

Most carpet fiber producers make only a few different nylon products for contract carpet. Badische makes many. Our Zeftron nylon family alone includes a wide choice of fibers and yarns, engineered to fill the diversified needs of the contract carpet industry.

Among the family are both staple and BCF fibers, stock-dyed, solution-dyed, and yarn-dyed yarns, heat set and non-heat set yarns, and spun yarns for dyeing. The carpet looks obtained with these many Zeftron nylon products are just as varied—heathers, mor-seques, solid effects in totally contrasting colors, graphics, level loops in plains and stripes, cut piles, cut/loop piles. In virtually any colors you want from the industry’s largest inventory of pre-colored yarns.

You’ll find carpets of all the Zeftron nylon throughout the market, Performance Certified and traffic classified by Badische for suitable contract end uses.

Ask our Contract Carpet Consultants for free carpet samples and other aids to make your specifying easier: Northeast Area, Bob Van Horn, (212) 730-4345 • Southwest Area, William Borges, (214) 352-2324 • Midwest Area, Nancy Holton, (312) 527-0066 • West Coast Area, Patricia Nasrollah, (213) 636-2101 • Southeast Area, Julienne Hillyer, (404) 223-0650 • Mid-Atlantic Area, Sharon Mohney, (804) 887-6441 • Canada, Badische Canada, Ltd., (613) 725-3685

Badische...The Contract Specialists

Circle No. 317 on Reader Service Card
**Products**

A rolling cart designed by Anna Almi is one item in a line of Italian residential and contract furniture brought to the U.S. The cart, of steel tubing in a wide range of colors, has wire-inlaid glass shelves. Bieffeplast USA. Circle 100 on reader service card

The Dux Bed from Sweden is offered in our mattress sizes, with a soft top mattress, a frame or base support, and a choice of headboards. Engineered to adapt to the body, the mattress has more than 1000 springs and is divided into separate units of different densities. Here is a bedding collection of sheets, comforters, pillow covers, down pillows, and down comforters offered in several colors, both solids and patterns. Dux Interni tors. Circle 101 on reader service card

Ergosit' ergonomically correct task seating, designed by Erich Slany and the Slany Design Team for Wilde and Peith, is now being produced in the U.S. Automatic back support is provided by a combined hip pivot and backrest pivot that allows the backrest to move as the user changes position. Adjustments include seat height, back and seat pitch and depth, forward and reverse pitch. All controls are gas-cylinder operated. Cushions lift out for easy upholstering or dry cleaning. Corry Westmont Corp. Circle 102 on reader service card

**LiteScene® lighting control systems** are programmable to provide lighting levels for a series of events. The program is not vulnerable to power failure, and there is no battery backup required. The system is suitable for use where light levels are varied, such as in churches, conference rooms for audio/visual presentations and lectures, convention centers, restaurants, and schools. Electro Controls. Circle 103 on reader service card

Galleria cylindrical planters 30 to 48 in. in diameter, waste receptacles, and sand urns are suitable for indoor or outdoor use. They are made from fiber-reinforced polyester in seamless, one-piece construction and are available in a range of colors and finishes. Architectural Fiberglass, Div. of Krueger. Circle 104 on reader service card

Terrazzo tile made from marble chips, onyx, or other natural stone embedded in resilient thermostet polyester is available in precast 2' x 3' sections. Suitable for heavy traffic in commercial or residential interiors, the tiles can be installed over wood or concrete flooring. Several color choices are offered. Tested in accordance with ASTM E-84-81, the tile has a flame-spread rating of 25 or less. Dynasty Corp. Circle 105 on reader service card

Facets' lighting in the Solid Brass Series uses a new fluorescent bulb from North American Philips Lighting Corp. The PL9W bulb produces light equivalent to a 60-watt incandescent bulb and is reported to use 83 percent less energy. The series includes a floor lamp, a table lamp, and a wall fixture, each with a multifaceted shade that can rotate 360 degrees. The floor lamp height adjusts from 34 in. to 46½ in. Finish is polished brass or polished chromium on solid brass. Koch & Lowy. Circle 107 on reader service card

Daylight savings' lighting controls detect available daylight and adjust artificial lighting to meet desired levels. Individual task lighting can be adjusted by turning light sensors manually. Each unit controls from two to eight lamps. Lowered lighting requirements also reduce air-conditioning needs. Because the system uses standard lamps and ballasts, it requires neither rewiring nor ballast conversion. Conservolite, Inc. Circle 108 on reader service card

Halogen Task Lamp 7500 uses Sylvania's high-tech halogen 50-watt, 12-volt low energy minibulb. According to the manufacturer, the bulb produces light output equivalent to that of a standard 100- or 150-watt bulb. The lamp has a 36-in. reach and uses an efficient parabolic reflector shade. Electrix, Inc. Circle 109 on reader service card

The Eva Chair combines a two-toned celadon lacquered wood frame with a third shade of celadon silk upholstery fabric in an Art Deco design. The chair, with wood arms and an upholstered seat, is 20 in. wide and 40 in. high. Vladimir Kagan Design, Inc. Circle 106 on reader service card

**Products continued on page 180**
The Embassy armchair, designed by Ernst Dettinger, has a solid beech frame that is available in several finishes. Seat and back are upholstered. The chair, which was introduced at Designer's Saturday, is 21\(\frac{1}{2}\) in. wide, 21\(\frac{1}{4}\) in. deep, 30\(\frac{3}{4}\) in. high, and has a seat height of 18\(\frac{1}{4}\) in. Jack Lenor Larsen. Circle 110 on reader service card

MI-T-R® roof insulation of flexible faced glass fiber has a steel support system for bar joist and standing seam roof applications. It consists of a double layer of fiberglass blanket insulation and a foundation layer, faced with white vinyl or vinyl-reinforced polyester, that is factory scored to fit spaces between bar joists. The insulation is available in R-19, R-26, and special thicknesses. The supportive scored to the substrate to prevent water from running beneath it. The material is 100 percent solids, requiring neither solvents nor two-part mixing. American Hydrotech, Inc. Circle 112 on reader service card

The Seveta® Showerlet is a plastic contoured toilet seat that replaces the conventional seat and functions like a bidet. There are two heating elements, one for warm (100 F) water and the other to warm the seat to 97 F. There are two models for standard or elongated bowls. The Showerlet is listed under the UI Personal Health and Hygiene Appliance standard. Europa Water Works, a division of Trileen, Inc. Circle 115 on reader service card

A team of the nation's most distinguished legal experts on architectural and construction law addresses the legal pitfalls faced by design professionals. They provide practical, straightforward answers to the thirty-one questions most often asked by architectural design and construction professionals. This practical reference emphasizes questions of liability and covers all matters relating to job safety, contractual agreements, design, bidding, comparative negligence statutes, and more. approx. 464 pp. 1982 (1-09579-6) $45.00

Avoiding Liability In Architecture, Design and Construction

An Authoritative and Practical Guide for Design Professionals
Edited by Robert F. Cushman, Pepper, Hamilton & Scheetz

Vertical Transportation Elevators and Escalators
2nd Edition
George R. Strakosch, Jaros, Baum & Bolles

This authoritative reference details the general principles and applications in vertical transportation elevating. Revised and updated. It includes new information on materials handling, disaster planning, and environmental considerations. The author provides full data on integrating, appraising, and using elevators and escalators in buildings and facilities. Included is information on government regulation, operation and maintenance costs, automated horizontal and vertical transportation, stage lifts, and much more. approx. 450 pp. December 1982 (1-86733-0) $49.95

Order through your bookstore or write to Lisa Sullivan, Dept. 3-8666

WILEY-INTERSCIENCE
a division of John Wiley & Sons, Inc., 605 Third Avenue, New York, N.Y. 10158

In Canada: 22 Worcester Road, Rexdale, Ontario M9W 1L1

Prices subject to change without notice.

Circle No. 399 on Reader Service Card

References you can’t afford to be without.

Energy-Efficient Products and Systems

A Comparative Catalog for Architects and Engineers
By Energyworks, Inc., West Newton, Mass.

Here's all the information you need to select the best energy conservation products and systems for all types of buildings. The sourcebook is organized according to building components and describes 400 state-of-the-art product lines in an easy-to-use comparative format.

Among the helpful features are: generic, brand name, and manufacturers' indexes, and cross-referencing for each product according to the Construction Specification Institute system of product organization. The reference is bound in a convenient loose-leaf binder. Purchaser receives regular six month updates with initial price of book. 860 pp. 1982 (1-87336-5) $125.00, includes 3 updates.
evolor Ceiling Systems.

Conceived to match the quality of your imagination.

atch your imagination. Levolor will match it with ceiling systems of exceptional variety and quality. Available in 10 systems and over 100 colors and mirror metallic finishes, Levolor offers virtually an infinite number of choices for your next project. And since Levolor manufactures fully integrated ceiling systems, you'll find that they are thoughtfully engineered to be compatible with ventilation, heating, air conditioning, and illumination systems. Indeed, we have produced a collection of lighting fixtures and air diffusers that mesh perfectly with Levolor Ceiling Systems. For more information, call the complete construction detail of the Levolor project shown here, write to: Levolor Ceiling Systems, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, New Jersey 07071.

LEVOLOR

Extending Your Creative Options.
Archive and Duo-Select cabinets have been added to GABS vertical filing systems. GABS Archive can store more than 20,000 drawings in less than 18 sq ft of floor space. Drawings from 5½ in. to 60 in. wide can be interfiled from the same bar, permitting them to be filed by project rather than size. GABS Duo-Select, a tip-up-lid style, holds 4000 full-size or 8000 various size drawings. It has two sets of 15 file bars, two plan selectors, and 30 index cards.

Unifloor Select Super is .08-in.-thick asbestos-free, heavy-duty homogeneous vinyl flooring from Daetwyler of Switzerland. It is available regular, antistatic, conductive, and cushioned. The flooring comes in 5-ft rolls and tiles, and it can be installed seamless with heat welding or without welding. It is recommended for use in hospital operating rooms, animal care facilities, computer clean rooms, and educational facilities.

Interlocking pavers in several configurations have the strength to support heavy construction equipment but are suitable for pedestrian traffic, as well. Their low absorption rate provides resistance to oil and salt. The pavers are made from a mix of crushed aggregate, sand, and cement and formed under a high compaction/high frequency vibration process. They offer long product life and reduced maintenance, repair, sealing, and stripping costs. Colors include terra cotta red, chocolate brown, natural gray, charcoal, and buff, with custom colors available on special orders of at least 10,000 sq ft. Paver Systems.

Demountable tiered seating is a modular system that can be arranged for ten people or thousands. Components are assembled by means of slots instead of nuts and bolts. The lightweight, self-rising seats fold into the interlocking frames for stacking, easy transporting and protection during handling. Individual seat pans and backs are blow molded polyethylene set on die-cast aluminum supports. Weather-resistant materials allow the seats to be used and stored indoors and outdoors. Grandstand Tribunes, Inc.

Literature

Street furniture and related products of precast concrete include bollards, wood-slatted seating, planters, litter bins, tree grids, paving, and screens. Litter containers are provided with wire baskets that have solid sheetmetal bases to contain litter. There are also cycl stands with accommodation for locks. Specifications and product description are included in a 28-page brochure. Townscape Products (Canada) Ltd.

Swimming pools and pool enclosure are described in a 20-page, full-color brochure. It explains the pipeless recirculating system and perimeter overflow system (including a comparison chart and discusses filter options. The Skywa Natatorium has translucent panels to eliminate artificial daytime lighting.
Weather Shield Windows
Meet The Energy Challenge

...saving energy beautifully, creatively. Our complete line of windows, patio doors and steel insulating entrance doors are designed with uncompromising craftsmanship to meet the challenge of today's commercial or residential building projects.

For your solar projects, our new Sunsational wood windows and doors contain one or two center lites of clear, tinted SunGain® film between the insulating glass layers. SunGain has a special anti-reflective coating that allows more of the sun's energy to pass through. Tri- and quad-pane SunGain units, with glazing up to 1-3/4" thick, are available in any size. Weather Shield wood windows, patio doors, and insulated entrance systems...

...elect from a wide range of sizes and styles featuring virtually maintenance-free exteriors. Exclusive Weather Shield options, regular or inside glazed, provide maximum...}

...security and allows easy replacement of the glass from the building interior. For easy installation, low maintenance, and energy efficiency--it's wood windows and doors exclusively yours Weather Shield!

Get to know Weather Shield, contact H.J. Koester, Marketing Manager at (715) 748-2100. Visit our booth #4750 at the NAHB Show, Houston.

* SunGain is a registered trademark of 3M Company, St. Paul, MN 55144

WEATHER SHIELD
WEATHER SHIELD MFG., INC.
P.O. Box 309, Medford, Wisconsin 54451
Circle No. 495 on Reader Service Card
To meet the needs of Louis Sullivan and the brethren of the Chicago School of Architecture, Oscar Rixson developed the concealed floor-type closer. And like the buildings of those masters, Rixson closers have continued to serve well over the decades.

No one knows how much more economical, more reliable, today's vastly improved Rixson closers* will prove to be. We do know that no one has ever made a better door closer.

BENCHMARKS

RIXSON-FIREMARK

9100 West Belmont Avenue
Franklin Park, Illinois 60131
and Rexdale, Ontario—
312/971-5670

*Request: "To Close A Door," a manual of total door control.
Now you can have a standing seam roof and a superior insulation system.

With the Vulcraft Roof Insulation System (RIS), you can have a metal roof and a solid blanket of insulation. No more thermal "short circuits" caused by compressed insulation at the roof/ joist connections. Our standoff system eliminates those thermal inefficiencies and allows for up to 6 1/2" of glass-iber blanket insulation. Which means you can meet critical thermal demands up to R-20 (U=0.05).

And the supportive interior membrane, erected separately from the insulation, gives a clean interior appearance. It allows use of less expensive, unfaced insulation, prevents unsightly sagging and provides a superior vapor barrier. The Vulcraft panel support beam then provides the structural base for your standing seam roof.

Keep the Vulcraft Roof Insulation System in mind. Because some day you're going to want a standing seam roof and a superior insulation system.

For more information concerning The Vulcraft Roof Insulation System, or a copy of our catalog, contact the nearest Vulcraft plant listed below. Or see Sweet's 7.2/Vu.

VULCRAFT™
A Division of Nucor Corporation

P.O. Box 637, Brigham City, UT 84302 801/734-0433
*P.O. Box 186, Grapeland, TX 77844 713/687-4665
P.O. Box F-2, Florence, SC 29502 803/662-0381
P.O. Box 59, Norfolk, NE 68701 402/371-0020
P.O. Box 169, Fort Payne, AL 35967 205/845-2460
*P.O. Box 1000, St. Joe, IN 46785 219/337-3411

*Roof Insulation System manufacturing locations

Circle No. 374 on Reader Service Card
provide heat absorption to reduce heating energy costs. A pushbutton opens or closes the roof to suit the weather. Several types of pool installations, both indoor and outdoor, are illustrated. Pad- Dock Pool Equipment Company, Inc.
Circle 201 on reader service card

Metos® saunas of Western Red Cedar are available as modular rooms; as pre-cut materials to complete a room that has been framed, wired, and insulated; and as pre-cut outdoor cabins. There are wall-mounted and floor heaters. The several styles are described in a 16-page brochure that also shows room and cabin sizes, heaters, controls, and accessories. Specifications are included. Amerec Corporation.
Circle 202 on reader service card

Pin-registration overlay drafting products for diazo contact or photo camera reproduction are described in a four-page brochure. They include high-transmission drafting film, high-opacity diazo film, erasable image diazo films and vellums, diazo color films, and print papers. For use with plain paper copiers, there are xerographic bond, vellum, and drafting film, in either sheets or rolls, that permit insertion of new information over erased areas when drawings are revised. Arkwright.
Circle 203 on reader service card

Intrestado® ceramic tile suitable for high traffic areas comes in 12-in. squares and ten other patterns. The tile is described and patterns and earthen colors are illustrated in a four-page brochure that provides general specifications and test data. Interstate Brick & Ceramic Tile.
Circle 204 on reader service card

Acoustical interior panels described in a 12-page brochure include Soundsoak 85 and 60, Vinyl Soundsoak, Soundsoak Supreme, and Soundsoak 85 Appliques. Sound absorption rates range from 60 to 85 percent. Used on perimeter walls, the panels also offer added insulation value. Information provided covers sound absorption and speech privacy values, fire hazard classification, substrate, dimensions, and coverings available. Swatches show colors and textures of coverings. Armstrong World Industries.
Circle 205 on reader service card

Designers Track, electrified along its entire length, will accept a variety of track heads, which can be inserted anywhere along the run. Four-ft-long modules can be surface, pendant, T-bar, or conduit mounted. There are special fittings for continuous runs, curves, rectangles, or figure eights. A 20-page catalog describes the system, provides layout guides, and includes specifications for track and heads. Habitat, Inc.
Circle 206 on reader service card

‘Flashing Systems,’ a four-page brochure, shows how Springlok flashing systems are installed on stucco, concrete and masonry, and on the surface. It also discusses installation of flashing retainers, Windlok clips, and a reglet with beveled flange for more secure installation. Fry Reglet Corp.
Circle 207 on reader service card

Indiana Limestone is offered in three kinds of stone, each available in ten textured finishes. Select Regalia façade is buff color, ranging from a light cream shade to brownish. Select Centennial façade is gray in the range from light silvery shades to bluish gray. Standar Cabrillo façade is a mixture of buff and gray. Some styles are available in panel

Design your next Building or Home with

SUN SYSTEM™
Prefabricated SOLAR GREENHOUSES

Standard or custom designed to meet your specifications.
FOR FREE BROCHURE AND MORE INFORMATION CALL TOLL FREE 1-800-645-4506 IN N.Y. CALL 1-516-543-7766 (7)
SUN SYSTEM™
Prefabricated SOLAR GREENHOUSES Inc.
60-P Vanderbilt Motor Pkwy., Commack, N.Y. 11725
Dealer Inquiries Invited

Circle No. 388 on Reader Service Card
Circle No. 395 on Reader Service Card
The revitalization of old urban centers—bringing every building up to code—is among the greatest challenges to contemporary American architects. Schlage is your most comprehensive source for new locks for old buildings with new looks. In every type of function, finish and keying, you’ll find our famous strength and design integrity. Whether remodeling or new construction, commercial or residential, quality endures with Schlage. And our distribution centers are stocked with best sellers ready for delivery now. Architects plan for decades; that’s why Schlage is securely their source. For complete details, call your wholesaler or Schlage representative.

SCHLAGE
Part of worldwide Ingersoll-Rand

For Creative Redesign When All Downtown Needs Remodeling.

Lock onto the source.
There are light, medium, and deep textures. A 12-page brochure shows several buildings on which the material was used. Drawings illustrate typical wall and spandrel details. Harding & Cogswell Corp.

Circle 208 on reader service card

Sealtight® products for paving and surfacing, concrete, and thermal and moisture protection are described in a series of data sheets, three-hole-punched for a looseleaf binder. The information is organized in accordance with Masterformat and can be found in Divisions 2, 3, and 7. Among the products are sealants, joint compounds, grouts, release compounds, waterstops, concrete admixtures, waterproof membranes, and vapor barriers. W.R. Meadows, Inc.

Circle 209 on reader service card

Security control hardware described in an eight-page catalog includes entry control systems, exit alarms, exit control locks, remote indicating panels to monitor all exits at one control, and control systems. There are two types of entry control: a card reader, and a pushbutton code plus optional card reader. Exit alarms operate when there is unauthorized entry; special keys operate the doors for authorized personnel. Detex Corp.

Circle 210 on reader service card

‘Truss-Framed Construction’ is a 48-page manual describing a wood-framed construction method developed by the Forest Products Laboratory for residential buildings. The method is said to result generally in buildings that are stronger, built faster, and built cheaper. The manual discusses design, details, and construction and includes photos and detail drawings. To order a copy, send a check or money order for $5, payable to NAHB Research Foundation, to Truss-Framed Construction, NAHB Research Foundation, Inc., P.O. Box 1627, Rockville, Md 20850.

Oasis® water coolers and chillers are featured in a full-color catalog that also includes nonrefrigerated fountains. A guideline to electrical operating costs is also provided. Selector guide lists style, model number, capacity, compressor size, options, and colors and finishes available. There are models that supply hot and cold water and models available to the handicapped. Ebco Manufacturing Co.

Circle 211 on reader service card

Ceramic tiles for commercial and residential use are illustrated in a 28-page brochure. There are glazed and unglazed vitreous tiles and glazed non-vitreous tiles. A color chart also shows the company's ceramic plumbing products. The brochure provides architectural specifications and information about delivery and storage, grouting, cleaning, protection, and finishing. Vil leroy & Boch.

Circle 212 on reader service card

Stair & Floor Coverings brochure covers rubber and vinyl stair treads, rise and landing material, and tile, rubber floor covering, rubber nosings, corner guards, and cove base. The material can be used in new installations or as replacement in high-traffic areas. The R.C. Musson Rubber Co.

Circle 213 on reader service card

Roll-up doors in commercial Series for openings up to 15 ft wide and Industrial Series II for openings up to 20 ft wide are described in an eight-page color brochure. Features available include insulation, weather seals at top, sides, and bottom, and a windlock to withstand wind forces to 45 lb per sq ft. The doors are said to be virtually maintenance-free and easy to operate. Porvene Roll-A-Door.

Circle 214 on reader service card

Bali Blinds® for commercial applications are featured in the 1983 12-page full-color brochure, which contains statistical data on the energy saving qualities of blinds. There are arched, triangular, circular, and other special shapes to fit unusual windows. Hardware and components are illustrated Marathon Carey-McFall Co.

Circle 215 on reader service card
Lees reveals the truth about static-free carpet

Static-free, static-resistant, static-protected are relative terms. What counts is a carpet’s actual performance in computer rooms and the electronic office.

Warranted. Dataguard® carpets and modular systems are guaranteed against static-related disruption of electronic equipment. Dataguard represents the state-of-the-art in static protection, and Lees guarantees performance.

Static shield. Conductive elements in face fiber and backing establish an effective shield against static build-up. Dataguard carpets not only retard generation of static electricity, they bleed off any existing charge. Dissipation occurs within seconds.

Permanent. Dataguard’s static protection is permanent and is guaranteed for the life of the carpet.

Reduces operating expense. With the Dataguard system in place, building owners and operators are less dependent on humidification. Energy costs are significantly reduced. Chemical spraying and plastic mats are no longer needed.

Appearance. Anso® IV nylon pile yarns by Allied resist dirt and stains. Spills bead up on the surface. Spot cleaning is quick, simple, and effective.

Modular systems. Lees provides a clean pressure sensitive adhesive that holds tiles in place and prevents shifting even under wheeled traffic and at pivot points. Tiles lift free for easy access to under-the-floor power.

Call toll-free. For test data, specification information, call 800/523-5647. From within Pennsylvania, call collect 215/666-9426. Or write for illustrated brochure.

Lees. The Contract Carpet Company. Live the life of Lees at work and at home.

LEES carpets

A division of Burlington Industries, Inc.
King of Prussia, PA 19406
Living space.

It's not merely space in which to live. It's space that's alive.
Alive with undeniable beauty and exquisite taste.
Alive with the feeling of comfort and familiarity.
Alive with the personality of the owner. A personality sculpted in fine furnishings by the artistry of the designer . . . and Wood-Mode Cabinetry.
Enlivening and personalizing any room of any home is Wood-Mode's forte. A forte based in part on an unrivaled variety of woods, styles and finishes—and in part on the unquestioned superiority of custom design and construction.

See more living space. Get Picturebook VI, with 44 pages in full color. For a free copy, send your name and address to Wood-Mode Cabinetry, Dept. 16, Kreamer, Snyder Co., Pa. 17833.

Circle No. 400 on Reader Service Card
When Abraham Krasnoff planned his new home in Glen Cove, N. Y., half a dozen years ago the president and CEO of Pall Corp. wanted two things: a swimming pool and a wine cellar.

The pool was easy. Water—the Perrier people to the contrary—is water. But the wine! "Ah," says the head of the filter manufacturer (a high flyer on the American Stock Exchange), "that's one of my favorite subjects. Wine is like all other aesthetic pursuits. If it's good, it's music and poetry. If it's bad... well, it's all sour notes and raucous noises."

Growing numbers of casual wine drinkers—over the last decade "white wine, please" has become more and more a popular party refrain—and serious oenophiles like Mr. Krasnoff regard this ancient drink as superb, civilized, delicious accompaniment to food, and vice versa.

His cellar of some 50 to 70 cases (600 to 840 bottles) represents "a fairly good assortment that I drink." And, he emphasizes, "that's the only reason I have it, to drink or give as a gift."

This is the reason for most wine cellars because, generally speaking, wine is a poor financial investment. "Wine," says noted author and connoisseur Hugh Johnson, "is a good investment, but in pleasure rather than money terms." Virtually all states require a license to sell alcoholic beverages. So, aside from infrequent auctions in this country, there are few legal avenues of trade for an individual.

"I have wine to drink, with my family and my guests," agrees Allen C. Holmes, national managing partner of Jones, Day, Reavis & Pogue, the large Cleveland-based law firm. One of the city's prime movers, Mr. Holmes does considerable entertaining and the cellar of his suburban apartment numbers some 2,200 to 2,500 bottles.

Time to buy. "I had 2,500 to 3,000 but I consumed a lot. And when the prices went up I didn't buy," he says. "Now I'll start buying again; there are some great values now."

The 1970s were characterized by "rapidly rising prices" because of small grape crops and "enormous expanded interest" in wine, he explains. "And there was a lot of unintelligible buying which forced prices up, right through the ceiling." Now, because of bumper crops in Europe and California, there is an abundance of wine on the market, and private collections are being replenished.

Mr. Holmes doesn't really know how many bottles he now has. The "best part"—some excellent Bordeaux and Burgundies and a "substantial collection" of sherries, which he prefers for aperitifs or before meals—lies in his suburban cellar. But even greater holdings are stored in the wine warehouses, in the U. S. and abroad, from which he made most of his purchases.

He also owns "futures," wines bought before bottling. "The Bordeaux of 1975, for example, won't be ready to drink until the 1990s."

Many of his wines were purchased at "very favorable prices," which is the idea behind collecting. Buy at reasonable prices when the wine is young, then let it mature in the bottle, growing in both taste and value. What is that value now? "I think that all wine buffs tend to overestimate the value of their collections," he smiles.

Nor does Mr. Holmes buy wine to display it. "A lot of people have fancy wine cellars. Mine is not; it's just two deep bins."

40,000 bottles! There are magnificent collections, of course, and Mr. Holmes cites a Cleveland businessman who has a "fancy cellar" with "ten times what I have." And that doesn't approach what is reported to be the largest private collection in America—40,000 bottles owned by San Diego businessman Tawfig Khoury.

Most wine collections are based upon the great reds, which mature and grow in richness with age. White wines, on the other hand, mature...

TENNIS: 15 courts, five lighted. Deluxe Har-Tru and Laykold courts separated by covered islands and water fountains. Instruction and clinics.

CENTRE CLUB: Complete center of services and boutiques for personal and business needs. Tri-level lounge. Dining at popular prices, or gourmet, entertainment/dancing. Meetings and banquets to 650. Additional meeting and dining facilities available.


ACCOMMODATIONS: 420 suites (644 bedrooms). Elegantly furnished hotel bedrooms, and one, two, or three-bedroom suites with living room, dining room, kitchen, private patio or balcony. Close to all amenities.

CONDOMINIUM SUITES ARE AVAILABLE FOR INDIVIDUAL OWNERSHIP. Call or write: C & A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in states where prohibited by law.

SUPERPOOL
Burgundy regions of France. Listening reds come from the Bordeaux and some extent on personal preference, frequently bear the name of the region in which the grapes are harvested.

Marvelous, luscious. Thus, Pall Corp.'s Mr. Krasnoff describes his favorite aperitifs as champagnes and most experts agree that the greatest is a bit of a geography lesson, for to a wine devotee discuss his collection is a bit of a geography lesson, for European wines (particularly French) frequently bear the name of the region in which the grapes are harvested.

While wine appreciation depends to some extent on personal preference, most experts agree that the greatest reds of Bordeaux and Burgundy, and also the Gewurztraminer grape. He likes the "great white wines of Burgundy, from Meursault or Puligny-Montrachet." He drinks the reds of Bordeaux and Burgundy, and his favorite Bordeaux is from Saint-Julien, a village in the Medoc region.

Continuing his verbal journey through the French vineyards, he points out how "Haut-Bron [from Bordeaux] is marvelous but you don't drink much of that because it's too expensive. Haute-Baillly is almost as good... Then we come to the greatest dessert wine in the world, Chateau d'Yquem. It's marvelous, luscious, golden. I have a supply of 167, that's in short supply now."

Mr. Krasnoff "alternates" wine according to mood and meals. He favors Portuguese port ("a heavy, fortified wine—you can't drink that until it's about 20 years old"), likes French Chablis "from time to time," and "occasionally" drinks some Spanish, Italian (still the bulk of U.S. imports), and California wines. "But that's all." At 62 "I'm too old to learn any more wines," he chuckles.

While most connoisseurs regard Bordeaux as the ultimate among all wines, Jones, Day's Mr. Holmes is "inclined toward the greatest of the Burgundies," citing Romanee-Conti for one. "They're even more expensive than the great Bordeaux and they're less consistent," he says, pointing out that tiny Burgundy has no chateau (estate or vineyard) system, as does Bordeaux, and thus "you have to know the shipper."

Steven Stadler, a former senior vice president at GemRad Inc. and now president of his own consulting firm, Finanz Inc. in Cambridge, Mass., prefers white wines based on the Riesling and also the Gewurztraminer grape from Alsace near his native Germany. In his cellar of about 20 cases the red

---

**GOLF HOLIDAY AT SADDLEBROOK**

- 27 holes of golf designed and built by champions Arnold Palmer and Dean Refram.
- 15 Har-Tru and Laykold tennis courts, five lighted.
- SUPERPOOL COMPLEX: 270 feet long, water volleyball/basketball, diving area, Olympic lanes, children's area, whirlpools, lagoon, refreshments... plus smaller secluded pool.
- CENTRE CLUB COMPLEX: Ballroom and/or 14 breakout rooms. Dining, entertainment.
- THE SPA: Complete physical fitness center for men and women.
- Luxurious accommodations
  - Unlimited golf (18 holes guaranteed daily)
  - Daily greens fees
  - Golf bag storage
  - Advanced reserved tee times
  - Daily admission to Spa.

**TENNIS HOLIDAY AT SADDLEBROOK**

- 27 holes of golf designed and built by champions Arnold Palmer and Dean Refram.
- SUPERPOOL COMPLEX: 270 feet long, water volleyball/basketball, diving area, Olympic lanes, children's area, whirlpools, lagoon, refreshments... plus smaller secluded pool.
- CENTRE CLUB COMPLEX: Ballroom and/or 14 breakout rooms. Dining, entertainment.
- THE SPA: Complete physical fitness center for men and women.
- Luxurious accommodations
  - Two hours daily court time
  - Daily admission to Spa.

---

Circle No. 412 on Reader Service Card

Circle No. 413 on Reader Service Card
wines are mainly from California.

Long overshadowed by the French, the fine American wines now stand on their own high merits. Most are from California, where their tastes and names are based upon the flavors of the classic French (and now international) grapes.

Cabernet Sauvignon is the great red grape that is blended to produce Bordeaux. Pinot Noir is the second great grape of France, the chief component of red Burgundy. Chardonnay is the white Burgundy grape. Zinfandel, on the other hand, is California's own red grape.

Delicious confusion. Wine's nomenclature—there are thousands of different names—is its most confusing aspect but this is a delicious confusion, for complexity is part of the charm of wines.

Our growing appreciation of “the thinking man's martini” has resulted in a proliferation of wine societies, classes, tastings, and all sorts of literature. Recommended books for the beginning collector include Hugh Johnson's World Atlas of Wine and his Pocket Encyclopedia of Wine (both Simon & Schuster), and Michael Broadbent's Great Vintage Wine Book [Knopf].

Ronald A. Kapon, a retired New York wine dealer who's now a wine columnist and teacher, is frequently hired by corporations. He tells his executives: “You should know a little about music, a little about sports, a little about theaters, and a little about wine. After all, how long are you going to talk about making widgets?”

In buying wine for home consumption he recommends that you establish close rapport with a good wine merchant in your area. “Notice I said wine merchant, not the liquor store. There's a difference. The wine merchant has his bottles lying down; they're in a temperature-controlled wine room, and there are shades on the window to keep out the sunlight because light, heat, and vibration are the three big enemies of wine.

“Put yourself in the wine merchant's hands, but not completely.”

he continues. “Tell him what you like, and the general price range. No taste, taste, taste.”

Sampling wines in a restaurant is a good way to determine preferences. “Try it and if you like it, write it down. Then go out and buy it. That's the way to start,” Mr. Stadler advises.

Consult the sommelier (wine steward) or waiter for his advice about what wine would best “blend” with a particular meal.

Experiment. And those old general guidelines about red wine going only with red meats, and so on, are merely that—guidelines. As Mr. Stadler advises, “Experiment. It's much more interesting.”

In ordering wine at a restaurant Mr. Krasnow generally chooses one in the “middle price range. If it's too cheap, it won't taste good—and the ones at the other end are just too expensive.” Few collectors will buy a great wine in a restaurant because of the high cost.

But enough. As Mr. Holmes concludes with a smile, “I find studying wines very interesting. But I find it much better to taste wines than talk about them.”

**Small Firm's New Golf Ball Draws Hole-in-One Letters from All Over U.S.**

They also guarantee Guidestar's patented construction makes it the most durable ball in the world, and to prove it we'll send a buyer three new ones free if he ever cuts one. All he has to do is return the damaged ball with 50¢ for postage.

Guidestar also has an option for golfers with less than perfect vision: Hi-Vision™ yellow. A yellow ball is far easier to track in the air and helps you hit an object more squarely by increasing eye/hand coordination. Golfers who have used yellow golf balls report a much faster game, fewer lost balls, even better shots.

If you want to save money on lost and damaged balls and (who knows) watch breathlessly on par 3's as Guide­star's perfect balance carries your tee shot toward the cup!—then try this new, patented ball. White or Hi-Vision™ yellow you can't lose—a refund is guaranteed if you don’t cut strokes.

To order Guidestar send your name and address to the National Golf Center (Dept. G-115), 18 Lois Street, Norwalk, CT 06851. Include $19.95 (plus $1.75 shipping) for one dozen; $18 each for two dozen or more. Six dozen cost only $99. No shipping on orders of two or more dozen. If you want Hi-Vision™ yellow, be sure to say so, otherwise they will send you white.

To charge it give them your card's name, account number and expiration date. No P.O. Boxes, please; all shipments are UPS. CT and NY residents add applicable sales tax.

Mike Henson is a New York-based freelance writer and the author of Secrets of the Short Game.
Walls that sing.

Belgian Linen Wallcoverings by Croftercraft

Linen Wallcoverings in an imaginative variety of textures. Optically enriching. Acoustically insulating. All have a Class A Flame Spread Rating in accordance with the ASTM-E-84 tunnel test.

Visit a distributor near you, call or write to Croftercraft 104 West 40th Street New York, New York 10018 (212) 868-6548 (212) 868-6533
Progressive Architecture

Job mart

Architectural Association Postgraduate Studies
In London. The AA offers one year postgraduate diploma and two year postgraduate honours diploma courses to graduates in any field, and leading to opportunities for M. Phil and Ph. D. research degrees. The AA School Of Planning combines a spatial and a political economic focus on policy, planning and development in the Third World, but with attention to socialist countries (including study tours), and special project work on London's Docklands. Courses are offered in urbanisation and housing, regional and national development planning, socialist planning, planning practice and techniques, Marxist political economy, and political economy of cities and regions. For prospectus and application forms please write to: The Coordinator, Planning School, Architectural Association, 34-36 Bedford Square, London WC1B 3ES. We are in a really good location, smack in the middle of the London intellectual, political and cultural scenes.

Architect—Project Manager—Must be experienced in managing project teams of architect and engineers. All engineering disciplines are available in house. Large, complex projects for government and major corporations. Projects include research facilities, manufacturing, institutional and commercial buildings. Person being sought should have degree from recognized architectural school and have CARB certificate. Midwest location. Salary dependent upon applicant's proven record. Qualified applicants should submit detailed resume and salary history in confidence to: Box No. 407, Progressive Architecture. An Equal Opportunity/Affirmative Action Employer.

Architect Program Director—Director of new 5-year program in Architecture. Coordination of program and curricular development within the strategy proposed by EDP submitted to NAAB, Jan. 1, 1982. Over 200 students; excellent location. Professional degree in Architecture and recognition through professional practice and/or scholarly activity requested. Reply: Dean of the College, Position of Architecture Program Director, Roger Williams College, Bristol, RI 02809. Deadline for applications is February 1, 1983. An Equal Opportunity Employer.

Building Sciences/Structure Position—University of California, Berkeley. The Department of Architecture, University of California, Berkeley, 94720, has a position at the Assistant Professor level to teach building sciences/technology and architectural design with an emphasis on structure, building performance, and computer-assisted design at both the undergraduate and graduate levels. Experience in computer assisted design, advanced academic work and field experience in structures will be essential; experience in model testing is desirable. Instruction in structures and construction will involve lecturing and work in computer and building sciences laboratories. Street teaching and participation in other activities of The Department of Architecture beginning September, 1983. The Department offers accredited M. Arch and B. Arch degrees. The Department of Architecture (27 faculty and 750 students) along with The Department of Urban Form The School of Environmental Design. Minimum requirements are a M. Arch and California Architect's License. Salary $22,576–$36,540 depending on qualifications. Request application from: Dean, Division, Department of Architecture, University of California, Cal Poly, Pomona, CA 91768. Application and 3 recommendations must be postmarked by February 20, 1983.

Faculty Position—Senior Level Interior Design position for FIDER accredited program starting September 1983, requiring professional experience and appropriate academic qualifications for the teaching of undergraduate and graduate courses. Deadline for submission of application: February 26, 1983 to: Professor Arnold Friedmann, Art/Design Department, FAC, University of Massachusetts, Amherst, MA 01003. An Affirmative Action/Equal Opportunity Employer.

Faculty Position—Fall 1983 University of California, Los Angeles: Graduate School of Architecture and Urban Planning invites applications for a full-time, tenure-track position in Planning Form The School of Environmental Design. Minimum requirements are a M. Arch and California Architect's License. Salary $22,576–$36,540 depending on qualifications. Request application from: Dean, Division, Department of Architecture, University of California, Cal Poly, Pomona, CA 91768. Application and 3 recommendations must be postmarked by February 20, 1983.


Multifamily Residential Building Design Team: Battelle, Pacific Northwest Laboratories is currently seeking to form a large team to develop energy efficient strategies for multifamily residential buildings consisting of more than eight dwelling units, and to prepare materials for educating architects, engineers, and building owners. The subcontractor must have (1) a demonstrated capacity to achieve high levels of energy efficiency in residential buildings, (2) demonstrable experience in energy-conscious design, and (3) expertise in the use of energy-consumption analysis tools—especially the DOE-2 energy analysis computer code. Salary and benefits of this position are competitive. Experience in energy-conscious design and 3 years experience in the design and application of energy efficient strategies is (1) an equal opportunity employer. Applicants are requested to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three referees, by January 31, 1983, to: Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, Ca 90024.

Part Time/Temporary Faculty Positions: Department of Architecture, California State Polytechnic University, has openings for part time lecturers for 1983-84. Instructional areas: ability to teach primarily in one of the following areas, (A) History and Architectural Theory, (B) Theory of Structures, (C) Environmental Control Systems, (D) Building Materials and Construction (E) Computer Application to the Building Process as well as to participate in design classes. Minimum requirements: (A) M. Arch or, (B) B. Arch and appropriate experience or, (C) Science in Engineering or equivalent from foreign institutions. Applicants will be made on the basis of demonstrated qualifications and departmental needs. Salary $6,348–$7,752 per quarter depending upon qualifications and assigned units. Deadline for application forms: February 15, 1983. Inquiries: Selection Committee, Department of Architecture, California State Polytechnic University, 8501 West Temple Avenue, Pomona, CA 91768, A.A.—E.E. Employer.

Representatives Wanted: West Coast manufacturers of contemporary metal wall surfacing, ceiling systems and mouldings, needs representative qualified in commercial sales, to call on architects, designers, specifiers, store planners and contractors. Our representatives will be expected to present and sell our products in both sales and technical information. Write to: PHD Industries, 3120 Clyde Ave., Burbank, CA 91505.

Syracuse University School of Architecture has three full time faculty positions open in the architectural design sequence, beginning in fall of 1983. These are tenured track appointments with two year initial contracts, rank and salaries negotiable. Requirements include first professional architecture degree and a secondary teaching capability, preferably in areas of technology or struc
Supervising Architect
Rapid Transit

A degree in Architecture and six years of management experience in planning and design of rapid transit stations and/or large transportation-related projects, preferred. Must possess California registration as a Professional Architect. Those registered in another state may be given 2 years in which to obtain California registration.

This position offers an excellent pension commensurate with experience and an outstanding benefit package. Please call (213) 9726383 for an application. EOE

SOUTHERN CALIFORNIA
RAPID TRANSIT DISTRICT

Supervising Architect

Design, Media and/or energy related subjects in the Architecture Program. Applicants should have a M. Arch. or M. Interior Arch./Design degree or the equivalent plus demonstrated excellence in teaching and experience in practice and/or advanced research. Academic rank (Asst./Assoc., Prof.) and salary depend on qualifications. Applications are due March 21, 1983. Send ALL materials to: Jeff Finrow, Dept. of Architecture, University of Oregon, Eugene, Or 97403; an EEO/AA institution.

The New York Chapter of the American Institute of Architects located at the Urban Center in the Villard Houses of New York City, seeks a dynamic executive director. Applicants must possess administrative and managerial skills; develop, oversee and administer chapter programs and activities; be able to communicate effectively, including public presentation of chapter positions; and, work with the members, other architects and allied professionals. A job description is available. Resumes, addressed to the Search Committee, New York Chapter, The American Institute of Architects, 457 Madison Avenue, New York, New York 10022, must reach the Chapter offices by March 1. The New York Chapter/IAIA is an Equal Opportunity Employer.

Two teaching positions, Assist/Assoc Prof.: 1. Delineation & design: 2. Design & delineation + enviro. controls, bldg. constr. or working dwgs. Start 9/83. Required: M. Arch. as a 2nd professional degree or equivalent; teaching & professional experience; registration for position #2. Rank/salary commensurate with qualifications. Applications, portfolio, 3 ref. to: School of Arch., Montana State Univ., Bozeman, Mt 59717. Deadline 3/1/83. EEO/AAE.

Situations Wanted

American with professional degree and 5 years of comprehensive experience in wide range of architectural projects for Middle East, Africa and Europe seeks challenging position with firm having international practice. Ability to interact with clients, fluent French, willing to relocate. Write R. Newman, 58, rue Michel-Ange, 75016 Paris, France.


Services

Now — Two Ways To Save and Organize Your Copies of P/A

Protect your P/A issues from soil and damage. Choose either the attractive library case or the all new binder. Both are custom designed in blue simulated leather with the magazine's logo handsomely embossed in white.

Jesse Jones Box Corporation
Dept. P/A
P.O. Box 5120
Philadelphia, Pa. 19141

My check or money order for $ is enclosed.

Please send P/A library cases

____ One for $5.95
____ Three for $17.00
____ Six for $30.00

binders

____ One for $7.50
____ Three for $21.75
____ Six for $42.00

Name ____________________________
Company _______________________
Street ____________________________
City ____________________________
State & Zip _______________________

Check must accompany order. Add $2.50 per item for orders outside U.S.A.

Allow 2-4 weeks delivery
Poggenpohl kitchen and bath cabinetry is a strong selling feature in luxury condominiums. And better yet, it is competitively priced. Combining the talents of German craftsmen with engineers results in state of the art cabinetry in 18 styles, over 170 colors, and over 450 accessory features that defy today's space limitations. Moreover, discriminating homeowners recognize the Poggenpohl name and appreciate the value of owning the best. If this is the clientele for whom you build, call us to bid on your next job. You'll find us surprisingly affordable. Poggenpohl USA, P.O. Box 10 PA, Teaneck, NJ 07666 (201) 836-1550. Poggenpohl Kitchen and Bath furniture manufactured by Fr. Poggenpohl K.G. Herford, West Germany.
Advertisers

Progressive Architecture

Iams Rite Manufacturing Co. 60
Ivanca Lifts, Inc. 61
Ivaness Wall 171
Ivey Fibers & Plastics Co. 156
Bryant Press, Inc. 171
Frank C. Nashor, Inc. 201
nartle Anaconda 202
C-Corgill, Wilson & Avees, Inc.
Advertising
傳ders Corp. 36
Samplie-Mithan, Inc. 175
chitectural Computer Hornng 190
rock Industries, Inc. C-1
&ali & Jacobs, Inc.
dubre Corp. 178
innovation Design
II Mettal & Chemical 39
charens Tromba Advertising, Inc.
iley Corporation 158
stephan & Brady, Inc., Advertising
ickel Associates, Inc. 70
ounrn & Green
tal USA 160
ordan & Associates
ifornia Redwood Association 2
eate, Cone & Belding/Hornng, Inc.
ride Tire & Rubber Co. 155
ramer Design
ariprint Paper Corp. 79
F.C. Sodal & Associates
ld Spring Granite Co. 168
ker & Associates
mposter Applications Corp. 52
ance
mspc Systems, Inc. A-4
m. J. ooten Productions, Inc.
hin Div., Emhart Industries .30, 31
ason & Madson, Inc. 175
h Corp. 75
egy & Mather, Inc.
itecraft 179
am Wire & Co., Inc.
room Building Products 150W
eds & Paris Advertising
las Market Center 154
municate
is Furniture Industries 18
more Corp. 161
igear Kaye Design
ver Corp., Elevator Div. 26
'llawardl Bartlett/Wood
ont Co.—Antmor 8
nottan, Bartan, Duhl & horn, Inc.
pont Co.—TVVEK Housewrap J.W. Ace, Inc. 49

't Advertising Agency

i-201

Gardco Lighting 69
David W. Evans, Inc.
Georgia Marble Co. 35
Corporate Communications & Marketing
lassahum Engineering Corp. 58
Martin Russo/Creative Group, Inc.
Gildeden Coatings & Resins, Div. of SCM Corp. 28, 29
Meldrum and Freesmth, Inc.

artford Architecture Conservancy 190
Hauerman, E.F. Co. 62, 63
William C. McIade, Inc.
Heliis Industries, Inc. 74
eside Design Associates, Inc.
nerals, Inc. 77
rnton-Campbell, Inc.
hickam, W.P. Co. 46
John H. Room Advertising, Inc.
holmsten Ice Rinks, Inc. 52
Putman & Wangen, Inc.

IGB International 73
Rast Associates
CF, Inc. 163
CF Graphies
nterlock Pavers, Inc. 166A
Weekley and Associates
ntestate Brick & Ceramic Tile, Inc. 17, 150W
ater Associates, Inc.

Jason Industrial, Inc. 48
JG Furniture Systems 165
Design Services

Kawneer Architectural Products 58, 59
Garvin, Jasper, Rose & Co., Inc.

KDI Paragon, Inc. 172
Lloyd S. Howard Associates, Inc.
Koh-FNouor Rapidograph, Inc. 54, 55
KR Advertising

Kohler Co. 81
Campbell, Mithan, Inc.

Koppers Co., Inc. 147-150
The Advertising Center

Krueger 152

Landsc ape Forms, Inc. 22
Lee Carpets 191
Wayne Associates

Levolor Loretzen, Inc. 181
Muller, Jordan, Weiss

Lighting World 169

Longlites 1
Hays, Davidson, Inc.

Louverdrape, Inc. 177
C & H Associates, Inc.

mannville Building Materials Corp. 57
Broyles, Allebaugh & DAVIS, Inc.

Marvin Windows 12, 13
Martin/Williams Advertising

Mayline Co. 174
Jacobson Advertising

Media Buying Services

Mid-State Tile Company 64
Frickie 3, Inc.

Miflenk Carpet 14, 15
Beaumont Bennett

Mondo Rubber Canada Ltd. 151
Corporate Public Communications

National Golf Center 196
New England Electric System 16A, 16B
Cubist Advertising

Nevamar Corp. 44, 45
Lorib, Sullivan & Yoder, Inc.

Nuor Corp., Vurclaf Div. 187
Faller, Klink & Quinlan, Inc.

Olympic, A Div. of the
Craft Smith

Original Print Collectors Group 16
Bruce Norris, Inc.

Otsuka Ceramics 182

Ovem-Corning Fiberglas Corp. 192
Hudlold Advertising

Peerless Electric Co. 1
Hyes, Davidson, Inc.
Poggenpohl USA Corp. 200
William B. Johns & Partners, Ltd.

Progressive Architecture

Progressive Advertising

Progressive Bookstore 150W, WC

Rambusch 42

RCA Rubber Co. 56
Hickock-Pilmer & Associates, Inc.

Rixson-Firemark Div. 184
The Detco Co., Ltd.

Robcreek Co. 50, 51

RPI Designs 188

Herman and Lass Associates

Ruskin Hardware Div.
Emhart Industries, Inc. 43

Cramer, Inc.

Saddlebrook 194, 195
Sargent, Div. of Kidde, Inc.

Adams, Richard & Mason, Inc.

Schlage Lock Co. 189
B.J. Stewart Advertising

Simplex Ceiling 176
Leshon Associates

Solei, Inc. 175

Spacecavers Corporation 155
Design Corporation

Stierer Lighting Systems 76

Kerker & Associates

Sun System Prefabricated Solar Greenhouses, Inc. 188
M.L. Grant, Inc.

Thonet 40, 41

Thonet Advertising

Tubeline, A Div. of Indal, Inc. 78

Tubular Specialties Mfg., Inc. 32

Kudlin & Associates

Ventarama Skylight Corp. 42
Channel Agency, Inc.

Weather Shield 183
Four Star, Inc.

West Week 166
Wilco, John & Sons, Inc.

605 Adverting Group

Wilson, Ralph, Plastics Co. 82

Wood-Mode Cabinetry 192
Fols-Wessinger, Inc.

Advertising Sales Offices

Stamford, Connecticut 06904:
600 Front Street, Suite 100
P.O. Box 1361
203-348-7551

James J. Hoverman

Vice President & Publisher

Charles B. Selden,

Eastern Sales Manager

Francis X. Roberts, James J. O'Brien,

Donald J. Roberts, District Managers

Chicago, Illinois 60601:
2 Illinois Center Bldg

Tony Arnone, James L. Hobkins,

District Managers

Cleveland, Ohio 44113:

John F. Kelly, Western Sales Manager

Rich Strachan,

Special Markets Representative

Los Angeles, CA 91346:

2653 Ventura Blvd, Suite 301

213-990-9000

Philip W. Muller, District Manager

Atlanta, Georgia 30326:

Lenox Tower 404-237-5528
Anthony C. Marmon, District Manager

Harmont L. Proctor,

Regional Vice President

Houston, Texas 77041

3553 West Loop South, Suite 505
713-664-5981

Calvin Clausel, Director

Southwest Operations

United Kingdom

Reading, RG10 QOE, England
Wood Cattage, Shurlock Row

0734-343302

Manager, U.K.

Tokyo, Japan 160

Banco Masa Service

15 Sanyame, Shinjuku-ku,

Gengo Uchida, President

Paris, France

Continental Europe

18 rue Gouvion, 92210

St. Cloud, France 602-24-79

Yvonne Melcher, Manager
WE SHOOT FOR MORE THAN THE STATE OF THE ART.
Because there's always the moon. Always that point far beyond the norm to reach for. To perfect, through innovative engineering.

For example, Amarlite's newest products reflect how we squeeze superiority out of the state of the art.

Our new Express Set Glazing System, ESS, is designed for quick and simple installation. Minimum labor, modest cost.

The new, thermally improved Ribbon Window Framing System, NRG, gives extraordinary energy saving performance by restricting heat transfer. And is also designed to minimize labor in installation.

And the new Framing System for Insulated Glass, TWS-II. Its interior insulating capabilities provide remarkable performance against air and water infiltration. And again, labor-saving installation.

The reason Amarlite doesn't sit still is why we're growing. We're never satisfied with new. Only best.

It's your satisfaction we're after.

AMARLITE Anaconda
A unit of ANACONDA ALUMINUM Company

Circle No. 311 on Reader Service Card
If you love the natural beauty of wood, protect it with a strong finish. Olympic Oil Stain.

Olympic's specially-treated oils penetrate into wood's fibers to protect from within. Olympic Oil Stain comes in 66 naturally beautiful colors. So you'll be sure of finding exactly the rich, warm look you're looking for.

For extra protection where you need it most, like a deck, use Olympic Weather Screen. It's a stain and wood preservative. And, as with a Olympic Paints and Stains, when you're finished, you'll have a strong finish.

For additional information, consult your Sweet's Catalog. Or write Olympic: Dept. P, 2233 112th Ave. N., Bellevue, WA 98004.

Circle No. 376 on Reader Service Card