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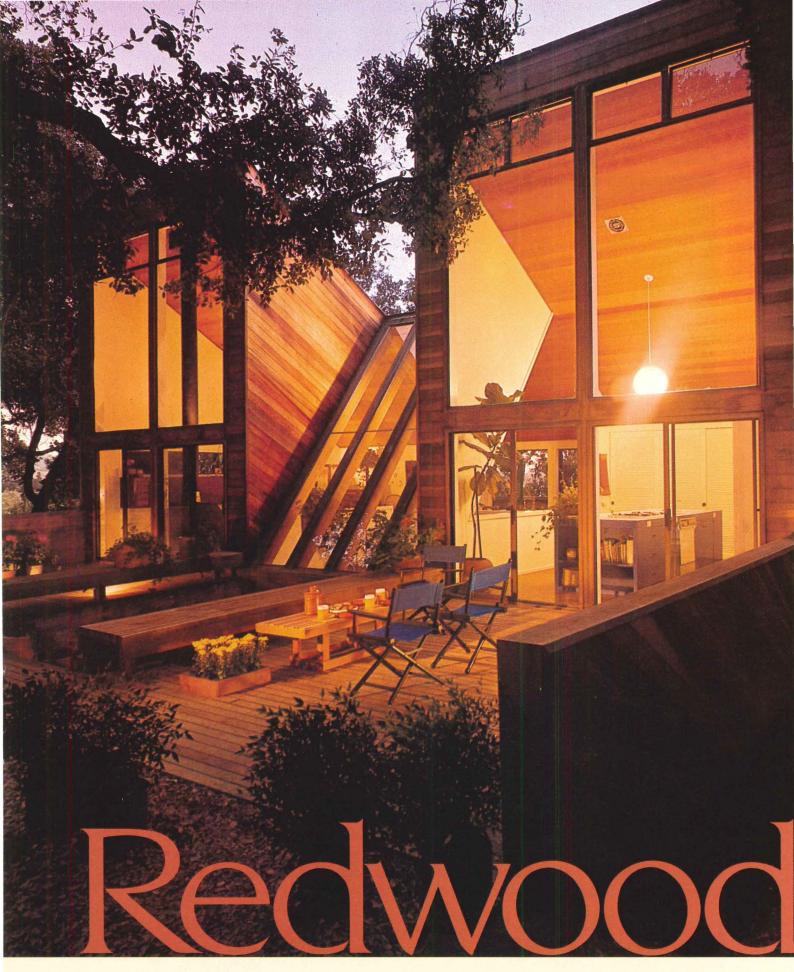


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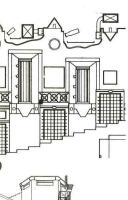


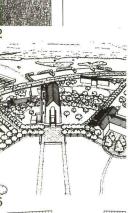
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# Progressive Architecture









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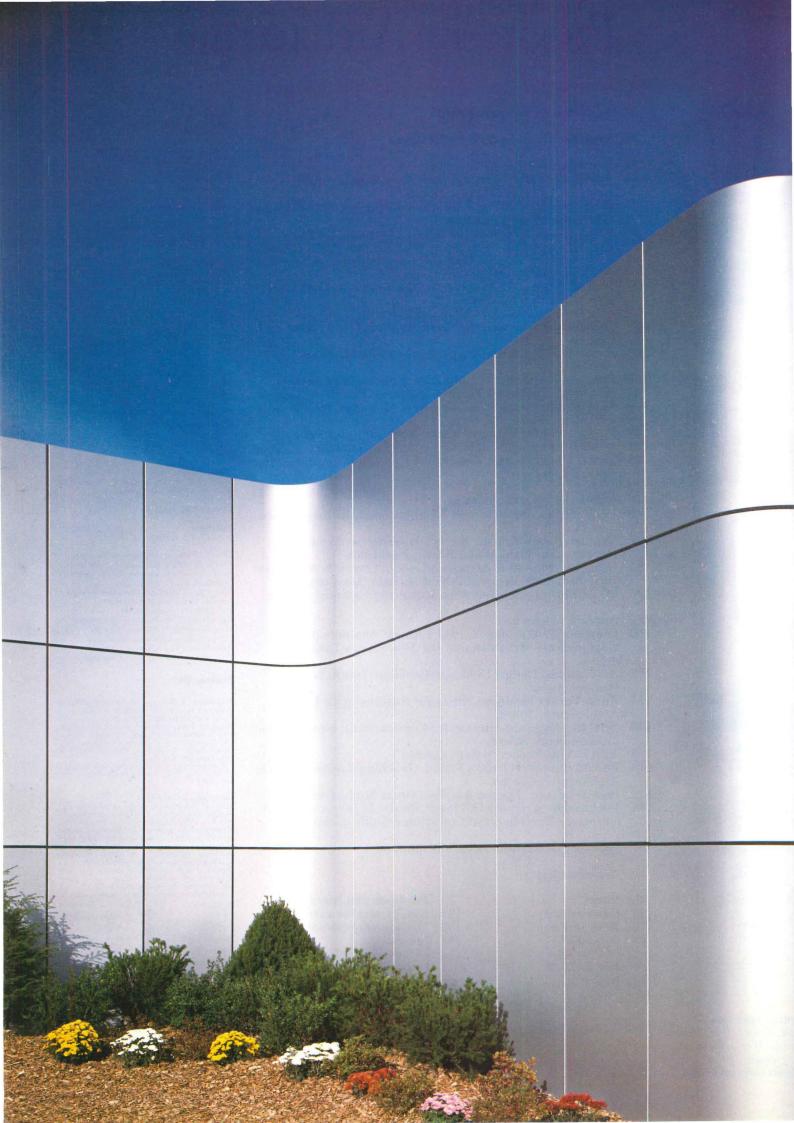
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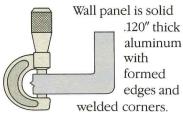




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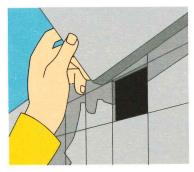
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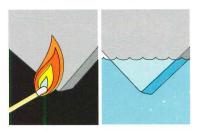
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he 30th anniversary of the 'A Awards program compts an update on the nds of architectural design ecognized by our juries.

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 has 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).

Program	26th	27th	28th	29th	30th
Winners	15	21	20	14	14
Modern	9	2	10	4	5
Post-Modern	6	19	10	10	9
Classicism	2	11	3	6	6
Vernacular	3	4	6	3	0
Historical ornament	1	12	3	1	3
Additions/Reuse	3	5	4	0	5
Contextual	4	4	8	0	5
Energy-conscious	4	1	3	4	0
Northeast	8	10	13	7	7
Midwest	3	4	1	3	1
South	1	2	1	2	2
West Coast	3	5	4	2	4
Canada	0	0	1	0	0
Houses Multifamily Public Institutional Commercial	3 0 5 5 2	12 3 1 3 2	3 6 7 2	8 1 1 3 1	1 1 5 4 3

CHARACTERISTICS OF P/A ARCHITECTURAL DESIGN WINNERS

#### 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.

John Monis Dife





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 north, and a gateway for those entering the city; it defines the boundary between the urban and the suburban.

It accomplishes these goals by bounding the street space with a building wall four to five stories high similar to that which characterizes the traditional street space of Victorian Saratoga Springs. It also provides a true urban experience through the creation of a public space, the Loggia, where people can promenade and meet, analogous in form to the pavilions which you pictured in

Congress Park.

We share the goal of the European Rationalists to reweave the fabric of the city. For this reason we believe it was correct for the policy of the Mayor, the City Council and business leaders to focus first on the strengthening of the downtown, even though the more remote baths are undeniably also important resources. Financially, the Center's clientele will infuse the downtown with new life. Aesthetically we feel it defines a positive direction which can be followed in improving Broadway's "gap-toothed" image.

Robert W. Grzysacz Kroin/Narva Architects & Planners White Plains, NY

Indian hierarchy

Re: "Open the box, International Housing in India," Oct. 1982

It is interesting to note that the Kanchanjunga apartment units average 3000 square feet, and the Tara units average 1160 square feet, a quantum leap from the 200 square feet average of the New Bombay units. (The balconies alone of Tara are 110 square feet!)

It is unclear how the "open-to-sky" concepts are assisted by the casual site planning of New Bombay. Each square foot of the site seems to be relatively more critical, and undoubtedly should be allocated to the maximum advantage

of the inhabitants. Reinhard Goethert, Research Associate Housing and Settlement Program Massachusetts Institute of Technology Cambridge, Ma. 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 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

[P/A 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 paradisical 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 spaces. 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 Scope spaces, 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 architecture training and I am still conscious of the elements. They seem to have been side tracked in the last 25 years howeved. Hopefully, craftsmanship and the trefinement of form and pattern can one avenue for putting depth into one existence.

Trelle A. Morrow, Architect Prince George, BC

Fairfax competition: retraction

P/A retracts allegations regarding the Fairfax County Government Centrological Competition (Nov. 1982, pp. 60–61), as regrets any implication of improprie We did not intend to question the fairness of the process or the integrity

any of the participants.

Our apologies to the jurors: Bar Wasserman, Jaquelin Robertson, Fr. Dubin, Chloethiel Smith, George V. Johnson; to J. Lambert, County Ma ager, Harry Hale, Project Director Michael Horwatt, Chairman of the Cizens Advisory Committee, and the Fa fax County Board of Supervisors; to the competitors: Arthur Erickson and Deberry & Davis, Skidmore Owings Merrill, Cambridge Seven, LBC& with Cesar Pelli; and to W. Ke Cooper, Professional Advisor for the competition.—Editors.

Credit extended

The Aragon Team, winners of the Fo Lauderdale Riverfront Plaza competion (P/A, Nov. 1982, p. 36), include John Ames Steffian and Armando Motero, principals, in conjunction with Laurelles, George Trelles, Ralph Potuondo, and Rolando Llanes.

The library mentioned is the Browa County Main Library, which was disigned by the joint venture of Mare Breuer Associates, New York, and Meler and Meier & Associates Architectand Planners, Fort Lauderdale, Fl.

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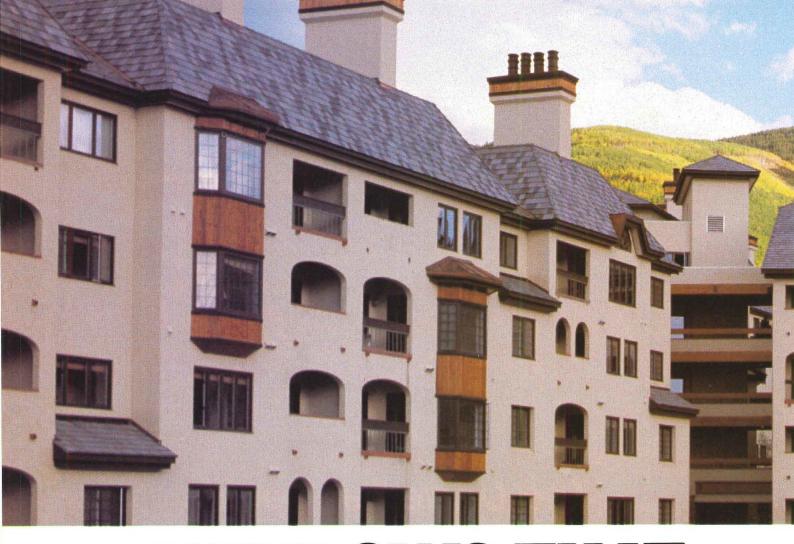


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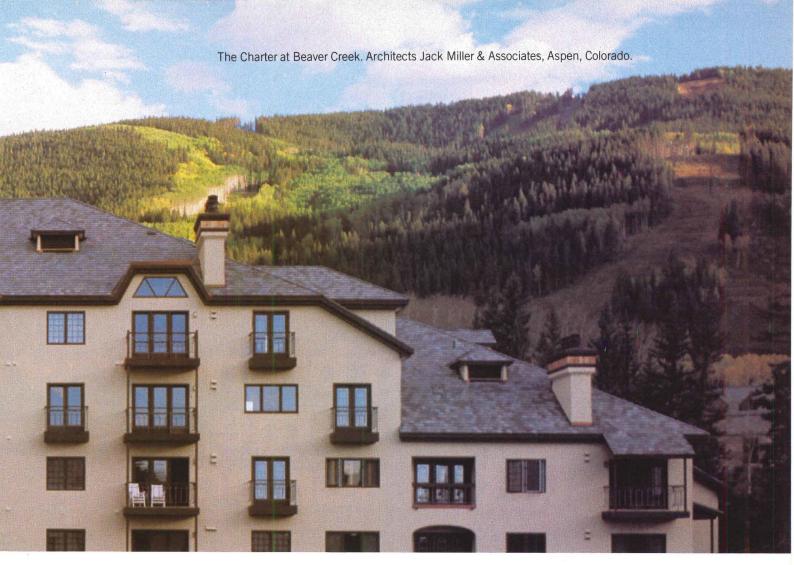
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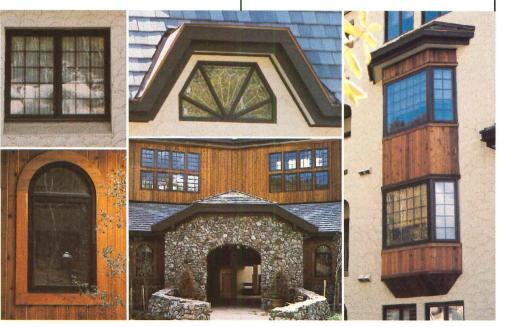
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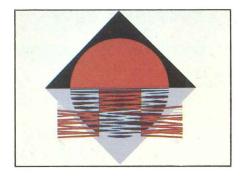
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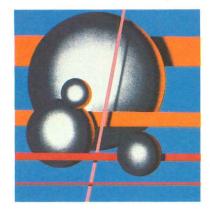
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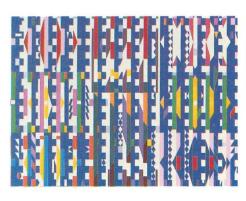
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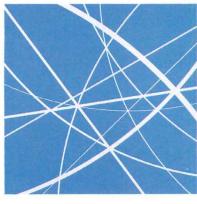
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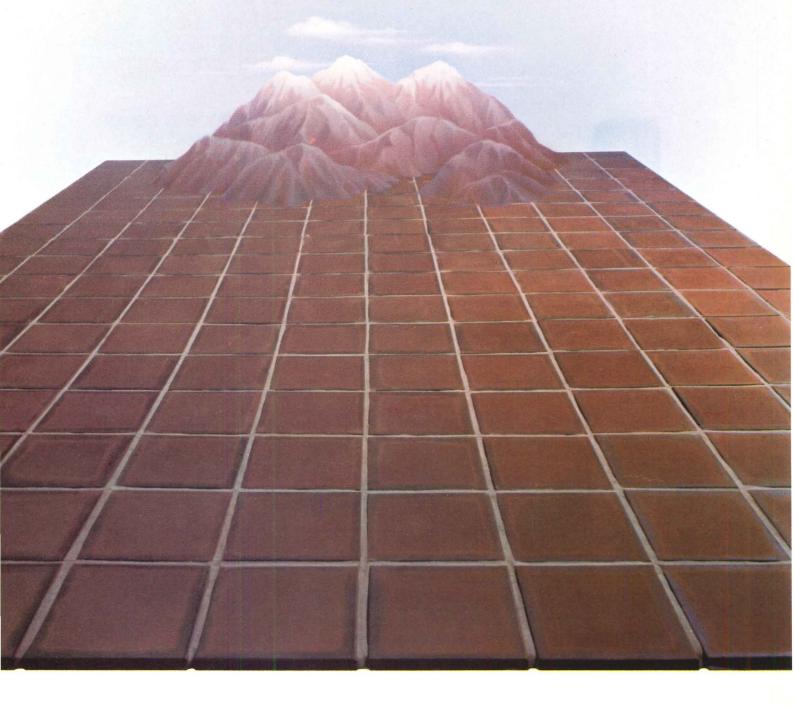






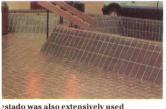


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ntrestado installation at Brea Mall, a, California.



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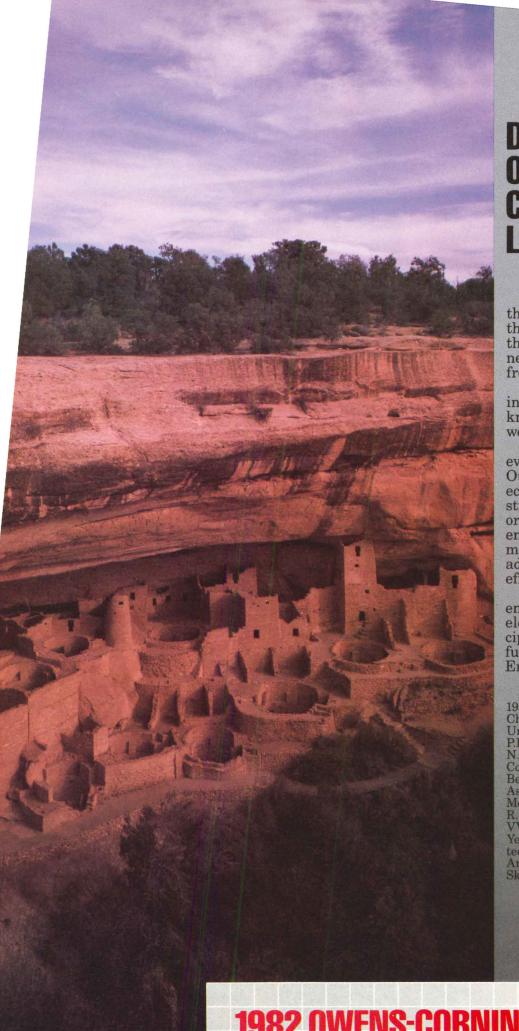




THE KILL COLLECTION OF THE CONTROL O

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# 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

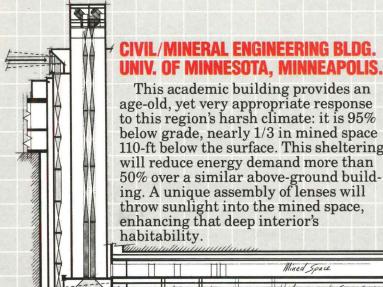
weaknesses.

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.

1982 Jury: Robert G. Shibley, Architect, Chairman, Dept. of Architecture, State Univ. of New York, Buffalo. Jack Beech, P.E., V.P., Joseph R. Loring & Assoc., N.Y. David L. Hartman, Management Consult., Booz-Allen & Hamilton Inc., Bethesda, Md. Vivian E. Loftness, Adj. Assoc. Prof. of Architecture, Carnegie-Mellon Univ., Pittsburgh, Pa. R. Randall Vosbeck, FAIA, Prin., VVKR, Inc., Alexandria, Va. John I. Yellott, P.E., Prof. Emeritus of Architecture, Arizona State Univ., Tempe, Ariz. Parambir S. Gujral, Partner, Skidmore, Owings & Merrill, Chicago, Ill.

1982 OWENS-CORNING FIBERGLAS ENERGY CONSERVATION AWARDS.



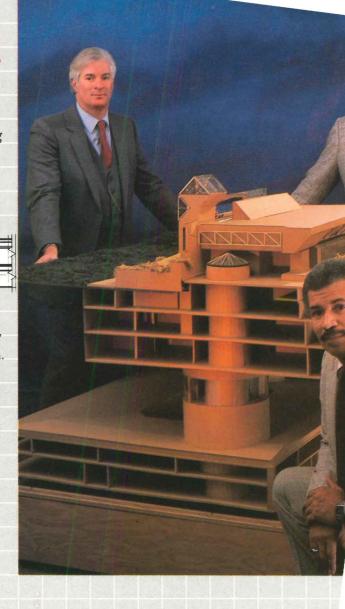
This academic building provides an age-old, yet very appropriate response to this region's harsh climate: it is 95% below grade, nearly 1/3 in mined space 110-ft below the surface. This sheltering will reduce energy demand more than 50% over a similar above-ground building. A unique assembly of lenses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

> Mined Space Underground Space Center

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,

Steven L. Einhorn, Dennis R. Prin.-In-Charge, Landsberg Einhorn Yaffee Prescott Krouner, P.C.;

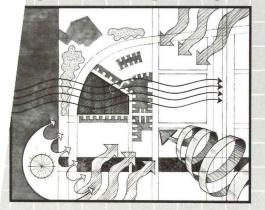
20% of the heating needs.

Landsberg, Ph.D., P.E., Prin., W.S. Fleming & Assoc., Inc.;

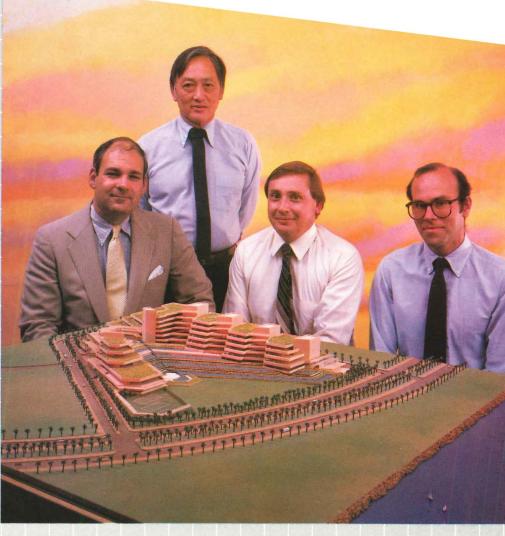
Eric C. Yaffe Prin., Einho Yaffee Preso Krouner, P. Albany, N.

# ERNMENT SERVICE INSURANCE IEM HDQRS., MANILA, P.I.

is 1.3 million sq ft building juely reflects this region's culture lending landscape and structure teps reminiscent of the famed e Terraces. These terraces, notched h open-trellised courts, allow ximum penetration of daylight, the evailing winds and a spectacular ew of the bay to the west, without e penalties of heat gain and glare.

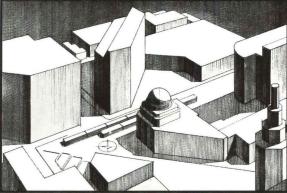


Howard F. Elkus, AIA, Prin., The Architects Collaborative; William Lam, AIA, Prin., William Lam Assoc., Inc.; Richard P. Leber, P.E., Assoc. Part., Cosentini Assoc., Cambridge, Mass.; Scott Matthews, Prin., Van Der Ryn, Calthorpe & Part., Sausalito, Calif. (U.S. component of design team)





# THE NORSTAR BUILDING BUFFALO, NEW YORK.



This boldly angled building is unusually sitesensitive. 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.

Mark R. Mendell, AIA, Senior V.P. and Alan M.H. Sloan, V.P./Eng., Cannon Design Inc., Grand Island, N.Y.; Robert J. Donough, Pres. and CEO, Liberty National Bank, Buffalo, New York.





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# Pencil points

#### e Gold Medal

thaniel Alexander Owings, cofounder of idmore, Owings & Merrill, has been ected to receive The American Institute Architects' highest award, the Gold dal.

he award, conferred for 'most distinished service to the architectural profesn and to the Institute,' will be presented the 1983 AIA National Convention in

w Orleans next May.

wings formed a partnership in Chicago th the late architect Louis Skidmore in 36, and they were joined by engineer in O. Merrill in 1939. Since 1952, SOM received 16 AIA Honor Awards—more n any other firm—for design excellence, first being for Lever House, New York, 52, and the most recent for the Banco de cidente in Guatemala City, 1981.

Dwings' most memorable urban design stributions include his 20-year involvent with the design of Washington's nnsylvania Avenue, beginning with his airmanship of its President's Advisory uncil, as well as his chairmanship of the icago Planning Commission from 1958 1961.

wings has served on the Cornell College Architecture's advisory board and has en a trustee for the Committee for Econic Development, the National Fund for edical Education, and the American ademy in Rome. He has served as asiate member of the National Academy of t, director of the San Francisco Planning d Urban Renewal Association, and nning consultant for the Monterey

unty Master Plan.

#### veted award

entleman's Quarterly magazine has nmissioned Michael Graves to design the phy for its third annual GQ awards, bewed upon five individuals from five difent fields, each living a life with 'style' d each having achieved a noteworthy el of accomplishment.

One extra trophy may be produced, to m part of the collection of either the etropolitan Museum, the Museum of odern Art, or the Cooper-Hewitt Mu-

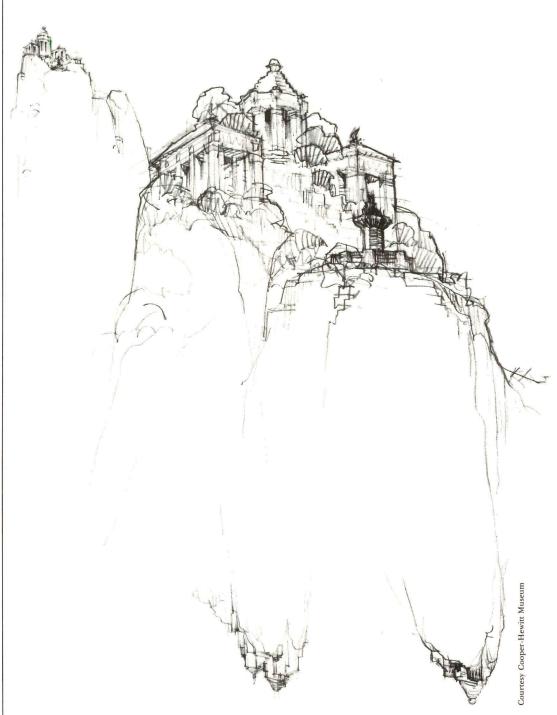
chunky fellow, the trophy measures out 12 in. high and 18 in. wide. It conts of a cup made of bird's-eye maple, ind with a contrasting wood to form little are windows around the top ('like the rtland building,' says a GQ organizer). e cup has silver handles and sits on a ix marbre base, which itself sits on ebony

tempest in the Rotunda

mid-November, a brace of heavies from architectural world gathered at the iversity of Virginia for an architectural counter group.

Bidden by Peter Eisenman, hosted by UV chitecture dean Jaquelin Robertson, and bsidized by Rizzoli (who will publish a ok of the proceedings), the meeting was lled P3 (indicating, perhaps, its spiritual ncil points continued on page 52]

PA News report



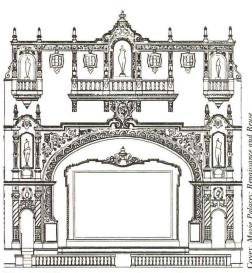
Looking at the movie palace

A new exhibition and recent book reveal a growing interest in the movie palaces of Hollywood's "Golden Age" "American 1932). While 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, plac-

Design for Grand Staircase Mural, Radio City Music Hall.

ing 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 his-



Tampa Theatre, proscenium arch.

torical 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 con-

vincing 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.

## 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 the man and 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 Cen-

tury apartment houses and the 46 Street, Royale, and Majestic Theatres.

These projects of the 1920s ar 1930s, illustrated in the exhibit with photographs, memorabilia, furnishing and ornamental fragments, provide what Diana Agrest calls, in her catalo essay, a "mise-en-scène for America modernism," documenting not a suden stylistic shift, but rather the gradu abstraction of American architectu and decorative arts under the influence of European examples. The New Yor projects in particular, designed by Ch nin's architectural department with Chanin himself participating, say much about the city as they do abo architecture. Made to match the co text, they pick up on patterns—the tw towers along Central Park West, for example—already evident in the urba fabric.

If we are now nostalgic for this evident consensus, the certain "rules" architectural conduct that shaped Ch nin's work in terms both of type and style, we should also note the public a pects of these commercial ventures, the multilevel shopping concourse, publ auditorium, and transportation term nal incorporated into the original Ch nin building or the generous, opule lobbies of Chanin's theaters that we the entrepreneur's gifts to his City Opportunity. [Daralice D. Boles]

Daralice D. Boles, a final-year student at C lumbia University's Graduate School of Arci tecture, writes frequently about architectur

## Vietnam War Memorial dedicated

At its dedication on a raw, early wint afternoon in Washington, the memori to veterans of the Vietnam war served backdrop, not centerpiece, to the reu ions and quiet testimonials that went of all around it. Of those assembled for the ceremony, few could actually approach or even view the memorial's two sunke black edifices, on which are inscribe the names of the war's 57,939 casualties The motley crowd, itself a cross-section of an era, gave the monument a ha



Vietnam Memorial: inscribed names.

ony, meaning, and fulfillment that ne may not have expected from the aror surrounding its design.

Still without the much-discussed atuary and the intended flagpole that e to be added to the site later in 1983, e memorial hardly seems the stark nd foreboding presence its handful of ocal detractors feared. Months after its empletion and well into winter, visitors e on hand in large numbers. Estimates nge as high as 1700 daily. The starkess of the place, if such there is, is more an overcome by the living—active and eteran servicemen, friends and families the lost, and many others—who come see and remember. Many seek and, ith some searching, find the names of e missing and deceased who served in is longest and most painful of U.S.

Few visitors express anything but adiration for the memorial and all seem rateful for a commemoration, at last, their fellows. [Thomas Vonier]

rchitects of record for the memorial are the poper-Lecky Partnership. The design is used on a winning competition bmission—selected unanimously from mong 1421 received—authored by Maya in of Athens, Oh, who was at the time a elevear-old senior at Yale University. A sonze life-size sculpture, commissioned by the setnam Veterans Memorial Fund "to would a realistic depiction of Vietnam exhing men and a symbol of their devotion to untry," has been designed by sculptor Fredick Hart.



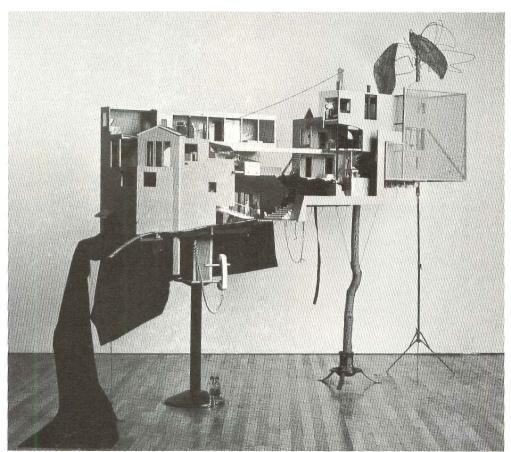
Tiami City Hall.

## merica's lity Halls

he Historic American Buildings Surey celebrates its 50th anniversary in 983, leading off with an exhibition of notographs documenting 200 years of vic architecture. The show, "America's ity Halls," opened at the American Initute of Architects, which cosponsored e documentation with the National onference of Mayors and the Departent of the Interior. The most striking pect of the show is the variety of setngs for America's city governments. iami's City Hall, for example, was degned originally as the first "Clipper" rminal for Pan American Airways by chitects Delano & Aldrich.

The show will travel to New Orleans r the AIA convention in 1983.

'homas Vonier]



Kissing Castles by Tom Grondona, in The California Condition show.

# Pregnancy without issue

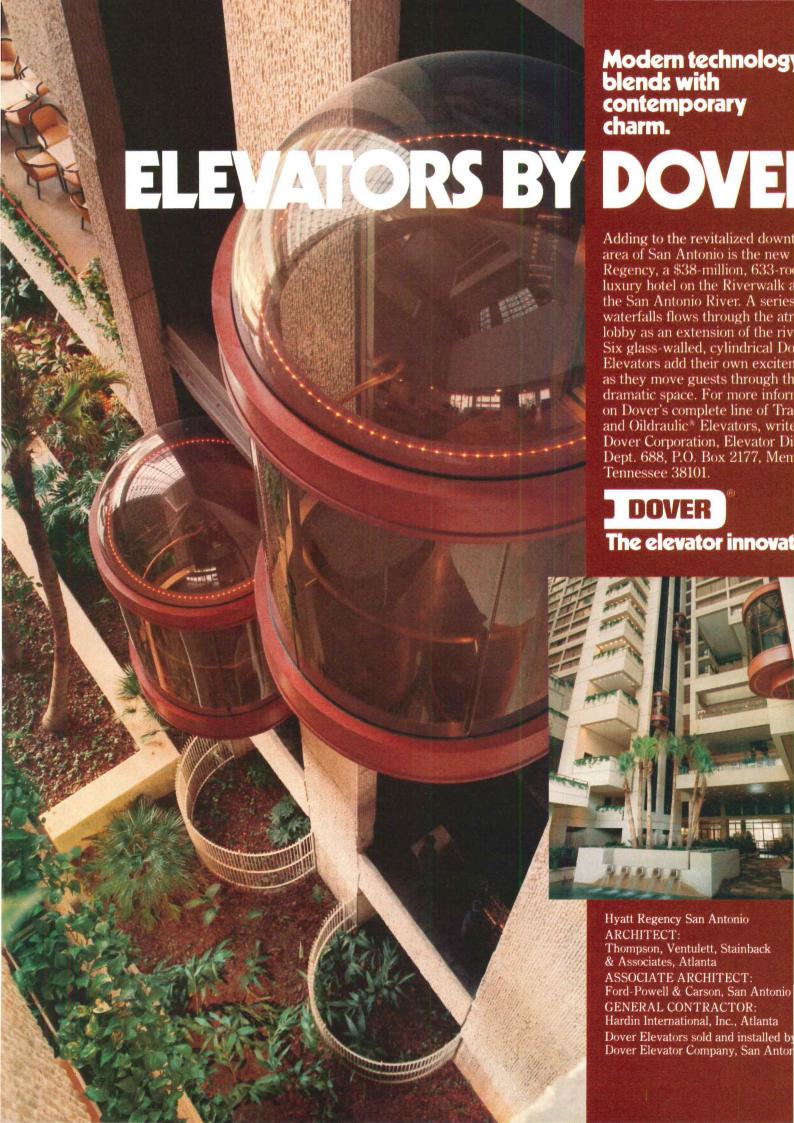
"The California Condition—A Pregnant Architecture" was the dubious offspring of a labored exercise in categorization. The exhibit, guest curated by Stanley Tigerman and Susan Grant Lewin for the La Jolla Museum of Contemporary Art and shown until January 2, was an attempt to summarize recent trends in 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 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]



# Orgatechnik really big show

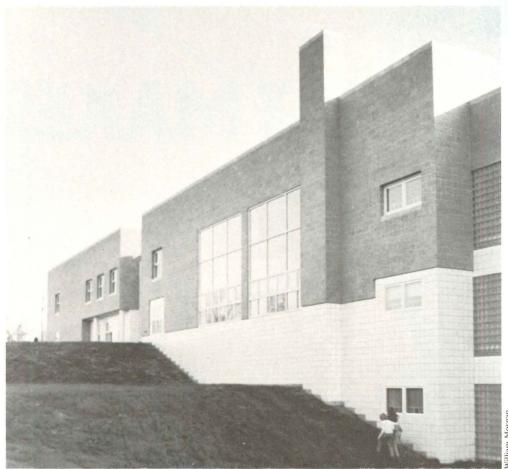
he statistics for the fourth International Trade Fair Orgatechnik, held as sual in Cologne, West Germany, during the last week of October, are impressive. There were 1327 exhibitors om 23 countries; overall attendance acreased 20 percent over 1980, to 02,000; and foreign attendance interested by 50 percent, to a total of 3,500 visitors from 57 countries.

Business indications, however, were ixed. In the office and information chnology sector, which forms a large emponent of the fair, an upward trend as still seen, but not as pronounced as the past, and the demand for trational office machinery continued to all. German manufacturers of trational office furniture, seeing the temp in demand for their products, are concentrating on office reorganization and reequipment, and are producing estem furniture, paying particular at-





ne Bitsch chair (top). ne Lumbar chair (above).



Clifty Creek School.

tention 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]

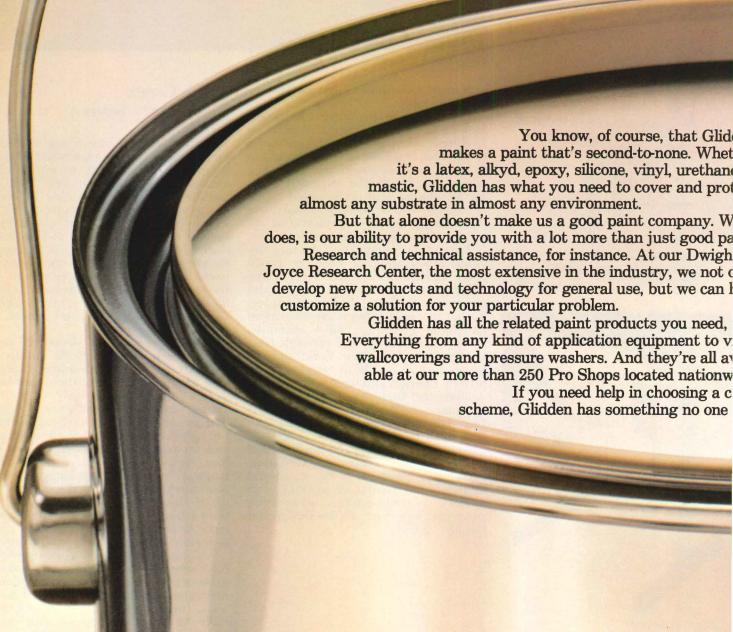
# Clifty Creek Elementary School

Richard Meier's Clifty Creek Elementary School is the latest landmark of contemporary architecture to enrich the Columbus, In, landscape. Dedication of the 700-pupil facility on Nov. 7 was a happy conclusion to a controversial construction history. The final cost of \$6.5 million was more than \$1 million over the original estimate, but earlier dissatisfaction with the architect seems to have been forgotten. The representative of the state education commission typified local sentiment when he called Clifty Creek the finest elementary school in Indiana.

Situated on an open, sloping 22-acre site, the school presents an austere—students might say prisonlike—aspect. The dark gray blocks of the upper two stories project protectively over the glazed white tiles of the ground floor. The 26-unit classroom wing is joined to the gymnasium, cafeteria, and music and art rooms by a two-story open library featuring a forest of pilotis and nautical railings. Two long ramps crisscross the space along the south wall, while the curved balustrade of the story-telling balcony recalls the architect's Atheneum in New Harmony—not to mention Aalto's Paimio sanitorium.

Although the dazzling white-on-white color scheme gives a clinical, hospital air to the school (and raises questions about maintenance), the wide, carpeted hallways, the curved staircases, and especially the ramps are popular with Clifty [News report continued on page 33]







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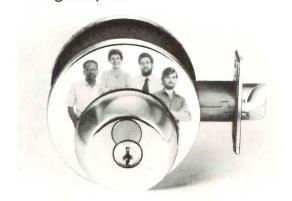
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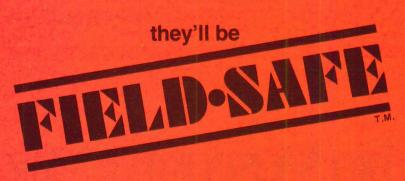
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To learn more about the security offered by the "Field-Safe" line, for information on TSM grab bars, shower seats, corner guards and railings and for assistance with accessibility code requirements, write, or call us toll-free!

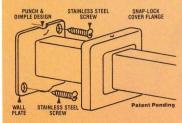


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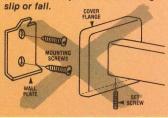
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eek's students. Meier remarked that hopes his children will "someday atted a school as nice as this one." My ldren (who are of school age and who aldn't care less about neo-Corbusian rism) thought Clifty Creek was a functe to visit, but decided they prefer comfortable, if not so chic, Georn Revival schools. [William Morgan]

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



signTex, an AdAward winner.

# companies chosen P/A AdAwards program

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erest.

The winners in each category are: rniture—Arconas, Artemide, Bran-, Brickel, DUX, ICF, Kinetics, Knoll ernational, Jack Lenor Larsen, yline Company Incorporated, Hern Miller, The Pace Collection, Sten-, Sunar, Thonet, and Westinghouse; rpets and fibers—Collins & Aikman; oring—Forms + Surfaces, and Jason dustrial; Walls and wallcoverings nuel Canovas, Design Tex, and E.F. userman Company; Window and ndow treatments—Marvin Windows; uss and glazing—Forms + Surfaces; rdware-Corbin Hardware Group, rms + Surfaces, and Russwin Hardre Group; Materials and systemsrmica and Nevamar; Roofing-Mane Building Materials Corporation; ectrical lighting—Artemide, Gardco, ch + Lowy, and Longlites by Peerless ectric Company; Mechanical—Dover d Viking; Structural—Inryco and elite; Kitchen, laundry, lab, washom—Allmilmö; and Architectural oplies and services—Faber-Castell rporation.

The winning companies and their adtising agencies are being honored at awards dinner in New York on

nuary 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 Mannerist uneasiness. The gallery spaces are quite successful, however: Their geometrical 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

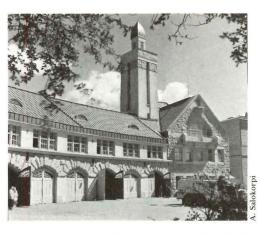


Indiana University Art Museum exterior (top) and atrium (above).

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]





Fire Station in Tampere, 1907, by Wiwi Lönn (top). Hotel Aulanko in Hameenlinna, 1938, by Blomstedt and Lampen (above).

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 Lönn, 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 Lönn worked, and Eliel Saarinen's former partner Armas Lindgren, with whom she collaborated on the New Student House in Helsinki and the Estonia Theater in Tallinn. Lönn 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 school 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 Kuhlefelt-Ekelund was working with Hilding Ekelund, noted for his strong Neo-Classical work; Aino Marsio married Alvar Aalto; and Märta 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 Märta, including the supervision and construction of the Pohjanhovi Hotel in Rovaniemi. The Aulanko Hotel in Hameenlinna, completed in 1938, is credited to Märta in collaboration with Matti Lampen, and is rightfully considered one of the outstanding examples of the Functionalist aesthetic.

Elsi Borg is noted primarily for her Iyväskylä Rural Parish Church of 1928, almost exactly contemporary with Alvar Aalto's Muurame Church several miles down the road. A stolid 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; Aili-Ahde-Kjäldman; Elli Ruuth; 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 simplemostly photographs and stats of drawpanels—but it is nicely augmented by furniture and original drawings, including some fine tercolors and pastels by Lönn 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]

Marc Treib, a San Francisco architect and professor of architecture at UCLA Berkeley, is currently doing research in Helsinki for a book on the work of Eliel Saarinen, funded by a Fulbright scholarship.

# 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 differe niches. Universities tend to research d sign alternatives and post-occupan feedback, which tend to be funded federal contracts or professional fou dation grants. They also require his competence in the fields of resear methodology, statistics, scheduling, ar evaluation. Private firms tend to con pete best in design-oriented research particularly related to a specific proje That type of research tends to funded by non-federal governme sources and private, community, as corporate grants. They also require t expertise of behavioral or sociologic institutional or technical, or design engineering consultants.

These correlations become importa as we assess the changes in availab funding. Federal funding is rapidly of creasing; this trend can be expected continue. Non-federal government co tracts, as well as private, communi and corporate grants, appear to be r ing in response to decreased feder funding. As a result, the private firm volved in research appears to be farimuch better than university researche who can expect to encounter great competition within their normal fun ing sources. They may respond exploring funding from their seconda source of revenue, the profession foundation; however, this source funding is severely limited in dolla Accordingly, university researchers w begin to compete more heavily for no federal government contracts. They w do this in two ways. First, they we explore alternative funding for types of research they have previous done. Second, they may begin to expan the types of research with which the are involved. This will in turn increase competition for non-federal government. ment dollars, which will affect the p vate firm involved with research. The pressure will be intensified as no federal programs also feel the pinch decreased federal spending.

What this means is that prospecti grantees must utilize and market the resources effectively if they hope to ceive research funding. University e pertise lies in its foundation of techniexpertise and its application of scienti methodology. The strength of the p vate firm involved in research lies in technical and institutional response a its design and engineering expertise.

The importance of research to t profession of architecture is a pl nomenon only recently recogniz through design awards. As such it is s undergoing definition. The degree which this research evolves toward s entific methodology or toward industresponsiveness will affect significan the funding sources available, and t personnel involved with architectu research. [John L. Motloch]

John L. Motloch is an architect and land scape architect with a joint appointment as assistant professor in the Departments of Landscape Architecture and Environment Design at Texas A&M University. [News report continued on page 38]

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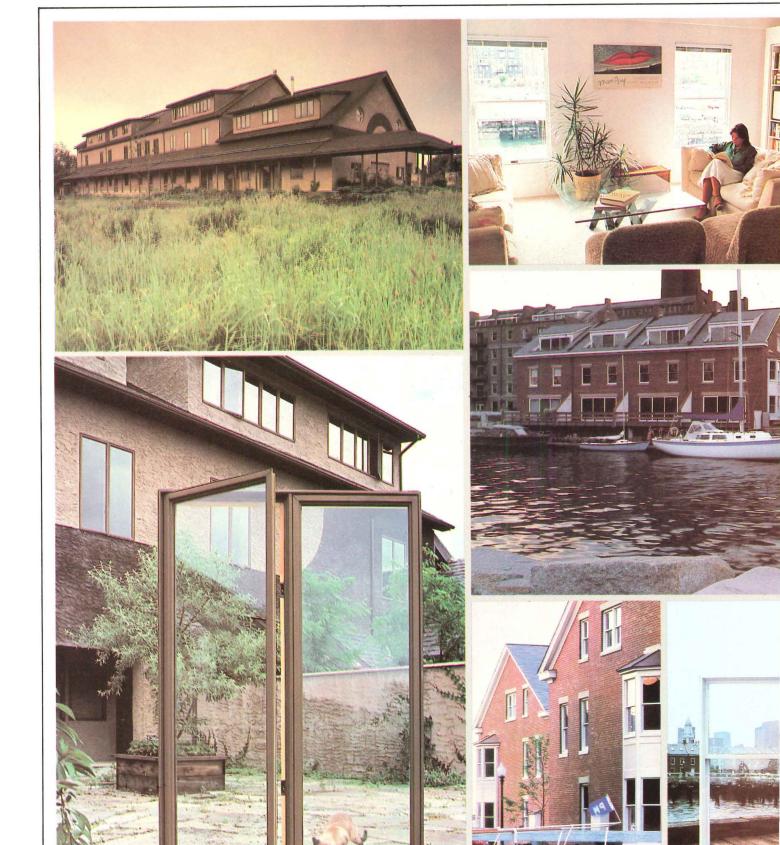
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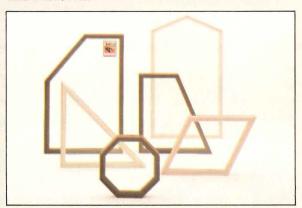
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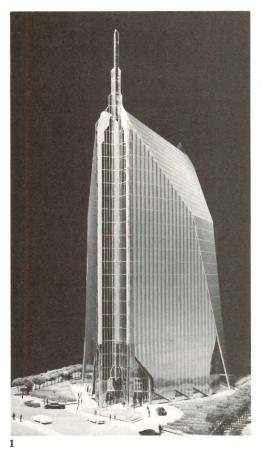


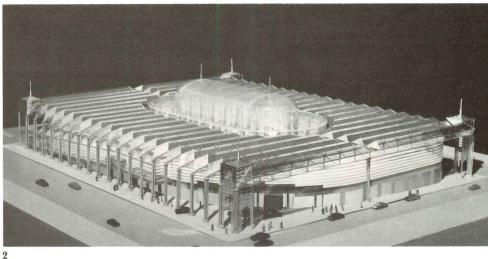


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1 11 Diagonal Street, Johannesburg, South Africa. Architect: Murphy/Jahn, Chicago. With no surrounding contextual relationships on which to develop a design, this 360,000-sq-ft speculative office building is derived from two strong South African identities: 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 slipform core and flying forms for floor.

2 Greyhound Terminal, Chicago, Il. Arch tects: Murphy/Jahn, Chicago. Located next Union Station, the new bus terminal turns the conservatory building type for its design inspiration. Containing parking, packa express, restaurant, and support facilities the ground floor, the 250,000-sq-ft ste structure supports a metal truss and gla roof. The building mass, curved and stepp back from perimeter steel columns, sheathed in a louvered, reflective glass cu tain wall to provide daylight and natural ve tilation. Centrally located inside is the pa senger waiting area, capped by a huge gla dome. The dome, a literal interpretation 19th-Century precursors, sharply contra with the angular roof geometry as abstracted Beaux-Arts corner pavilions. [News report continued on page 42]

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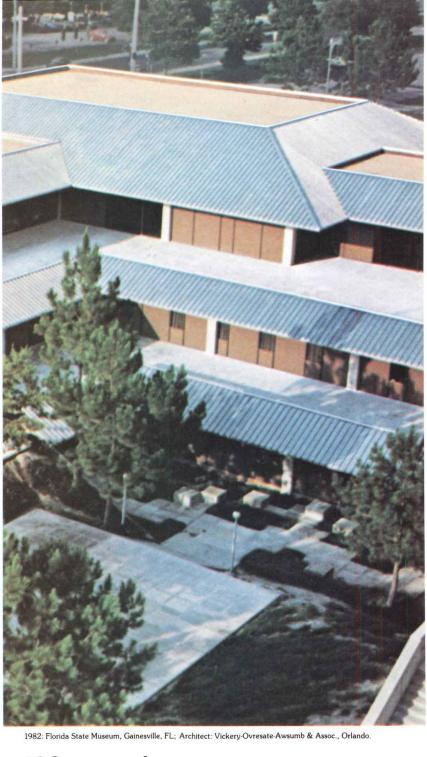
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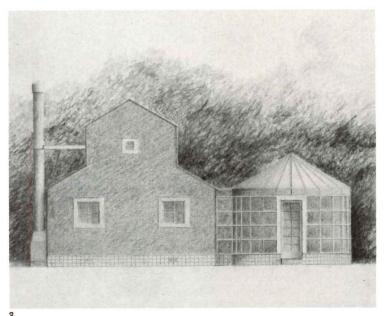
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3 Weekend cottage, Southern Michigan lakeshore. Architects: Tigerman Fugman McCurry, Chicago. The scope of this 1000-sq-ft cottage for two adults and two children was determined by its small budget. The site is a small town in Southern Michigan which 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.

4 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 stair-

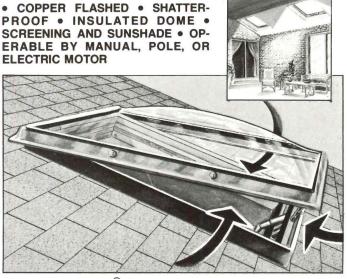
way and utilities in the first phase. The sca surface articulation, and colors will be of rived from the building's Federalist and V torian neighbors. Three sides of the struture are set into a grade, allowing for great energy savings due to reduced exterior are The building is also shielded to the north a larger building. The two phases of to project are unified by a new entrance are courtyard.

[News report continued on page 46]

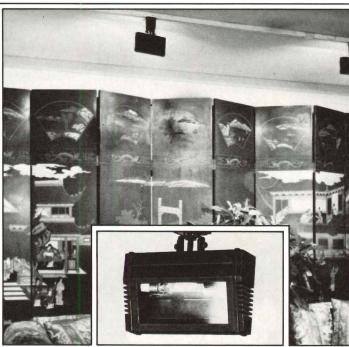
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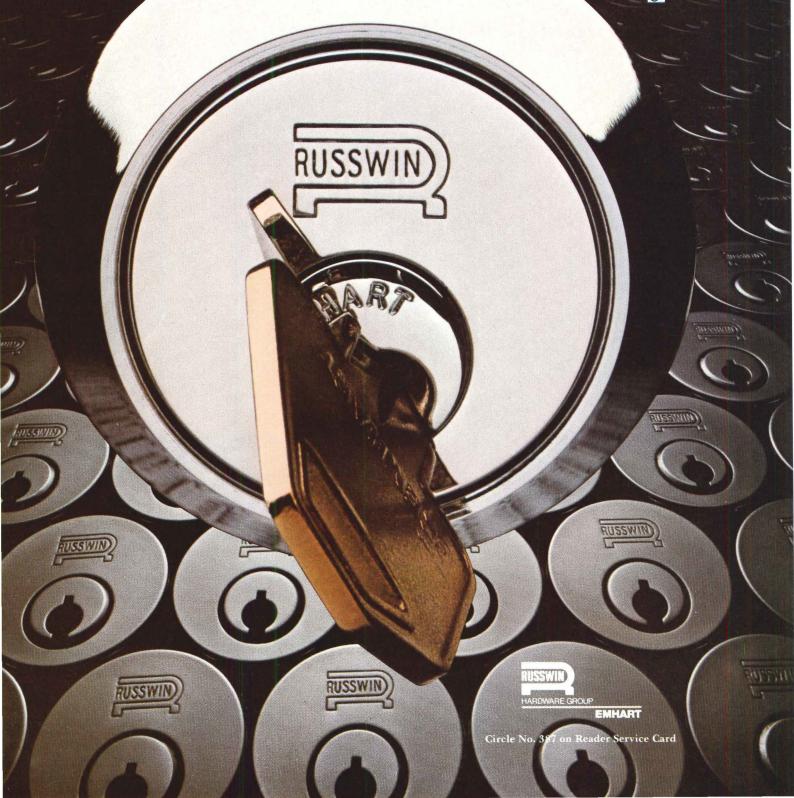
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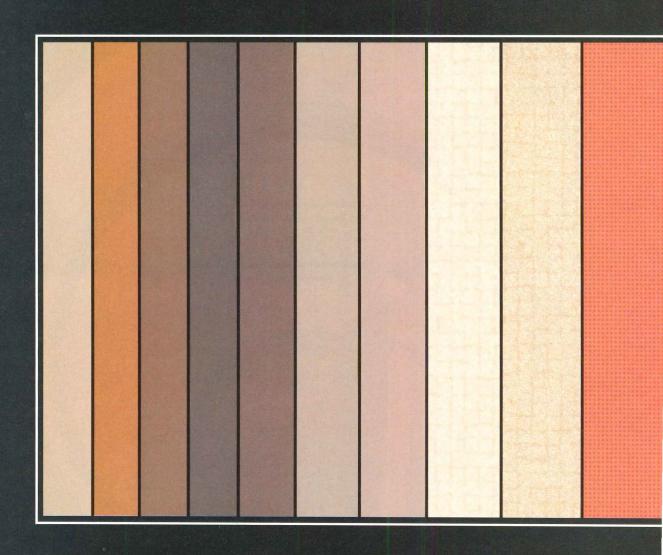
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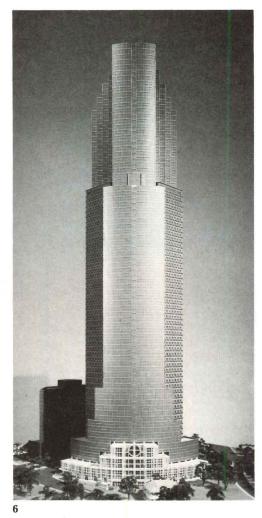
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5 Prudential/Guaranty Office Building re toration, Buffalo, NY. Architects: Cannon L sign Inc., Grand Island, NY. Since the demo tion of the Larkin Administration Buildin the city of Buffalo has acquired a reputation for insensitive treatment of its built pa There are signs that this attitude is changing beginning with the restoration of this ear skyscraper, designed by Sullivan and Adl 1894-95. Exterior renovation will inclu cleaning and repair of its terra cotta façac and reopening of ground-floor storefron Skylights, stairways, elevators, and decor tive detailing will also be restored to reca ture the original interior grandeur. The preservation effort may spur designation a recently proposed downtown historic d trict, securing the fate of other arc tecturally important buildings that surrous Prudential/Guaranty.

6 Block 265, Houston, Tx. Architects: Ko Pedersen Fox Associates, New York. The lataddition to this city's growing business d trict is an 80-story office tower, located at t edge of Sam Houston Park. Designed w two contexts in mind, the city and the par the mass of the building is comprised of two-sided, stepped granite tower that alig with the orthogonal street grid. Its pa front is curved, faced with green reflect glass. The tower is entered on this sid through a white painted steel structure th projects from its base. Its low scale and l ticelike treatment are intended as a respor to the adjacent two-story wooden house with verandas, which remain in the park. [News report continued on page 49]

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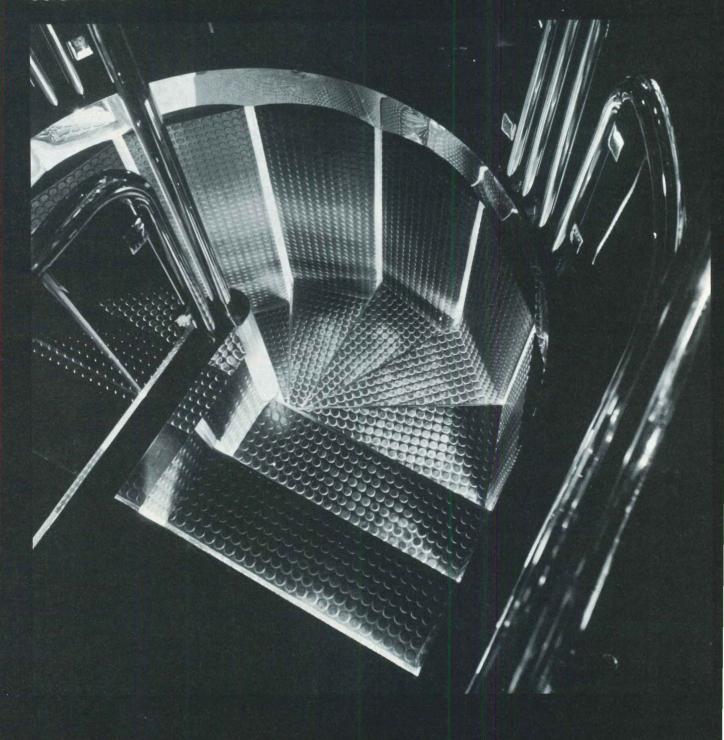
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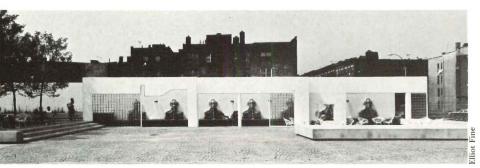
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fany Plaza.

### outh Bronx rn-around

vo new projects for the South onx—one a public open space and the ner a new-use renovation—are recent ns of what New Yorkers are noticing: ban deterioration of the South Bronx ly be ending. In this vast and vastly relict New York City area that is home ten by default) to 500,000 people, tistical evidence of a turn-around is l vague and contradictory. But the rceptual evidence is more encourag-

The new public open space, called ffany Plaza, stands at the intersection Fox and Tiffany streets, uniting a urch, a rectory, and a library on the ock. The plaza is funded by New York y's massive Housing Preservation and velopment Agency (HPD), and by a aller entity within it called the Site provement Program, directed by dscape architect Lee Weintraub. He, ong with architect John di Domenico, signed Tiffany Plaza with fountains, tterned paving blocks, and Mediternean white-and-pink walls, creating a ion of summer sun and resort-town cury in defiance of South Bronx's ime, and was apparently successful. mplete one year now, the walls of fany Plaza show no graffiti at all.

A local group called the South East Community Organization onx EBCO) sponsored the project. In the t five years, this 14-year-old organizan headed by Father Louis R. Gigante sponsored the rehabilitation of 23 ildings and the construction of four w apartment buildings in the Hunts int/Longwood neighborhood, where ich of South Bronx's devastation gan in the 1960s. Twenty-four new gle-family row houses are just being npleted. Because of SEBCO, and beise of scores of other community ornizations like it, the Hunts Point/ ngwood neighborhood is becoming first and best sign of a South Bronx n-around.

The second project, new facilities for Bronx Museum of the Arts, will be nplete by May 1983. A 1962 synague at 165th Street and the Grand ncourse is being transformed into the onx Museum of the Arts by architects stro-Blanco, Piscioneri & Feder of w York City, with funding from the y of New York and from private sources. The new facilities will provide over twice the exhibition space of the Museum's present home in the rotunda of the Bronx County Courthouse, and the institutional presence on the Grand Concourse will help stabilize that most famous Bronx thoroughfare. grand boulevard, which runs the whole length of the South Bronx, suffered less from the urban devastation of the 1960s and 1970s than did other areas, but it, too, has deteriorated. While some of its 1930s apartment buildings, containing spacious Art Deco lobbies and sunken living rooms, are now being rehabilitated with private money, other buildings are being abandoned.

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 smallscale 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 corpora-tions. Working with a \$1 million budget, the LISC has funded grass roots organizations like "Banana Kelly." The zations like "Banana Kelly." 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, it received \$100,000 in funds from the National Trust, and in September 1982, the Longwood Historic District was named to the National Register of Historic Buildings and

Places.

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]

Robert Jensen is a New York architectural writer. His book, Ornamentalism, coauthored with Patricia Conway, has just been published by Clarkson N. Potter. [News report continued on page 68]

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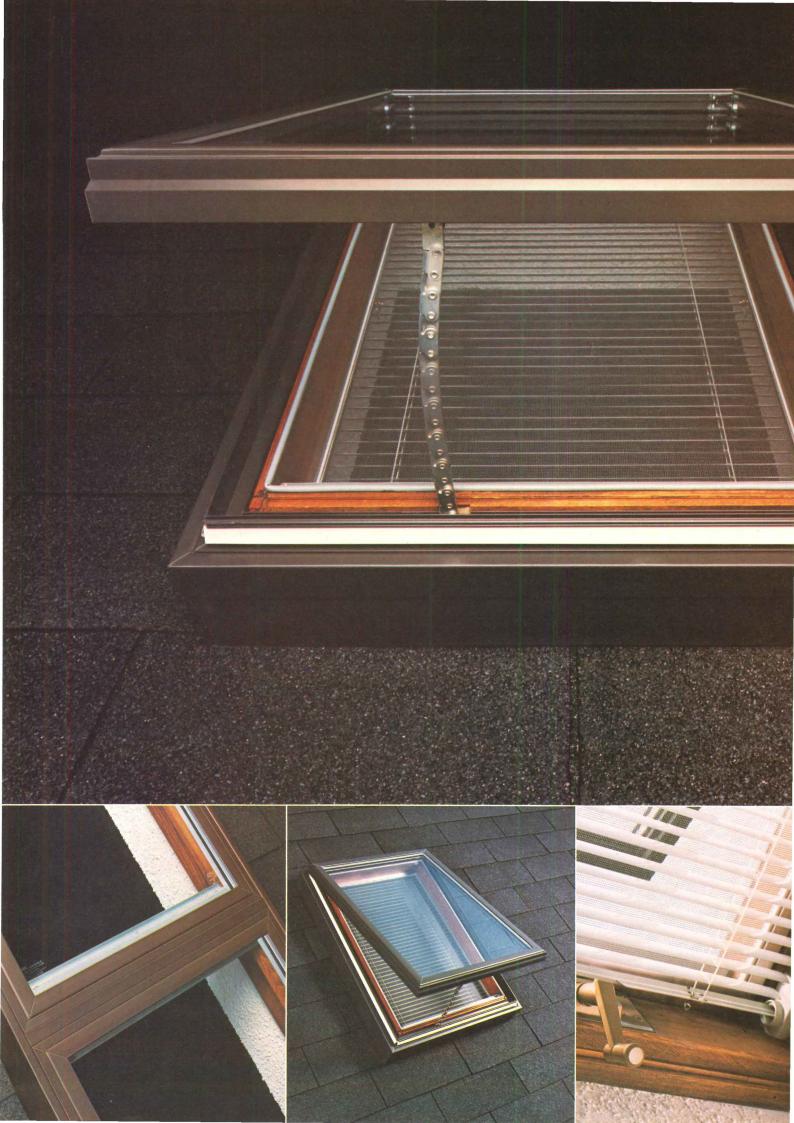


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A full line of ventilating and fixed skylights that will lighten up, brighten up, and open up new design possibilities. Above all, a skylight with traditional Pella quality: Solid wood construction for superior insulating qualities and attractive appearance; 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 ½" 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

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.

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**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



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Pella Slimshade® for built-in light control. These at-



tractive 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.

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connections to the rightist Italian group

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

¶ 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?)

¶ 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 as senior editor at the AIA Journal to become editor of Interior Design, replacing Sherman Emery. He will assume his new 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.

### Stirling at Cornell

The designs by James Stirling for a new performing arts center at Cornell University, Ithaca, NY, will be unveiled in February.

### Islam in Venice

The 1982 Venice Biennale, directed by Paolo Portoghesi, opened at the Giardini di Castello in late November. The theme: building design in the Islamic world.

[Pencil points continued on page 56]

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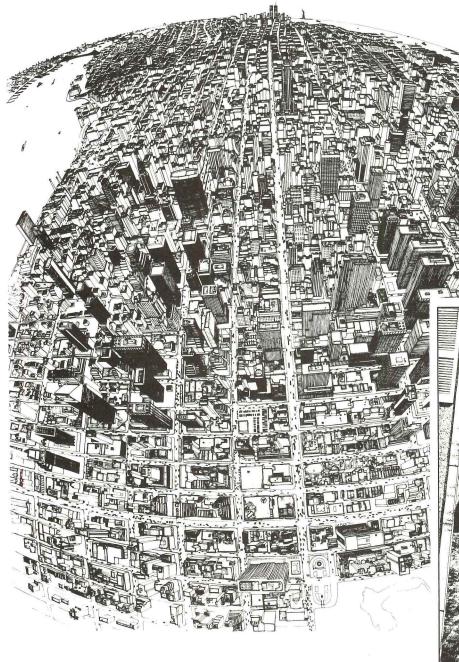


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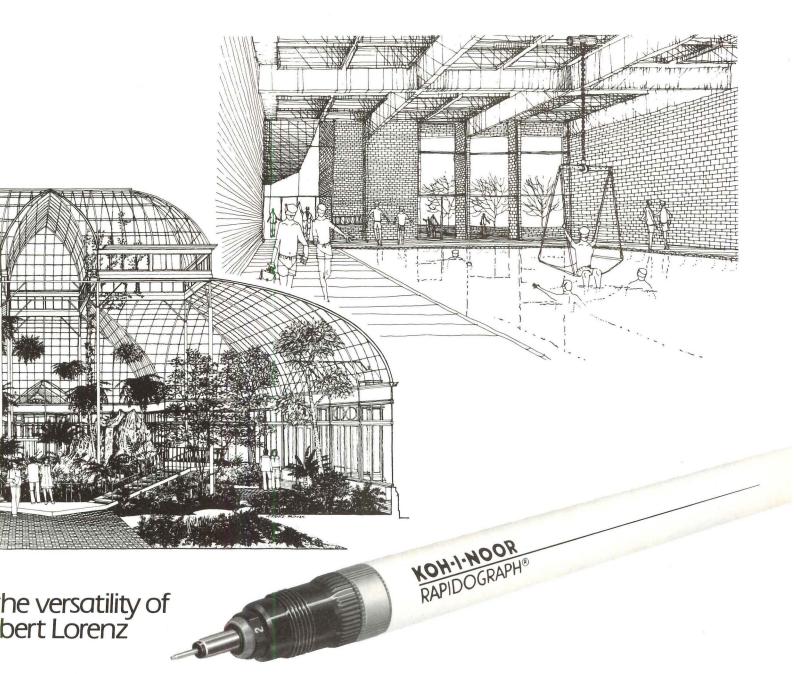


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¶ Among the U.S. architects selected to exhibit at the show are Venturi, Rauch & Scott Brown of Philadelphia, Brown Daltas & Associates of Boston, Skidmore, Owings & Merrill of Chicago, and Payette Associates of Boston.

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.

¶ Restoration is being carried out by designer Peter Gee.

### 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. ¶ Drawing will be held March 1, 1983. Write ICF, 305 E. 63 St., New York, NY 10021, specifying leather (black or brown) or linen webbing (natural or black).

### 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.

Transforming city space Design Collaborative (Michael Schwarting



and Piero Sartogo) has been involved redesigning a block of Manhattan st rounded by the campus of the Fashion Ins tute of Technology.

Their project will be exhibited at N York's Urban Center Jan. 12-19. Design by the architects, the show will employ ve ious techniques, including a 10-ft mod and a mock-up of the materials, to evo the actual conditions of the city space.

### Formica: surface and ornament

Formica Corporation is inviting all me bers of the design community to 'explo the potential of ColorCore, a new surfaci material,' in two independent competition held in 1983 (for conceptual work) a 1984 (for built work).

Over \$80,000 in prizes will be awarde Winning projects, as well as those by group of invited designers, will be but published, advertised, and incorporat into a traveling exhibit.

¶ Invited designers: Emilio Ambasz, Wa Bennett, Frank Gehry, Milton Glaser, H mut Jahn, Charles Moore, Stanley Tigo man, Venturi, Rauch & Scott Brown, Me simo and Lella Vignelli, and SITE, Inc. (s p. 68).

### Anniversary in Washington

The Pension Building, home to the N tional Building Museum, celebrated 100th anniversary in Washington, L Guests, dwarfed by Montgomery C. Mieg 75-ft-high Corinthian columns and building's 15,500,000 bricks (all of t from the NBM's brochure), filled the Gre

¶ The NBM is in its second year and see ing members; 440 G. Street, NW, Washin ton, DC 20001.

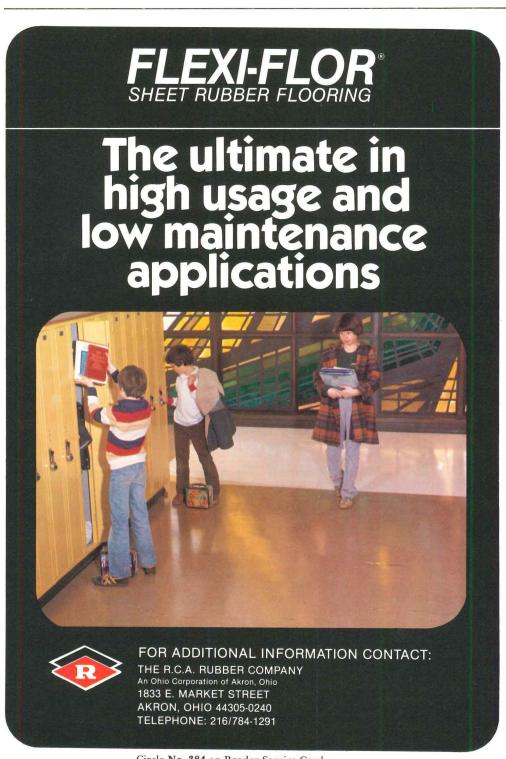
### Another Washington anniversary

The Washington office of Perkins & W celebrated its 20th year in the Natio Capital, coinciding with opening of firm's recently completed Vincent Lombar Cancer Research Center at the Georgeton University Medical Center. None of t firm's present Washington staff has be around as long as the office, but seven said they felt as though their stint had be "even longer."

### Departure at DOE

Maxine Savitz, deputy assistant secreto for conservation at the energy departme and longtime advocate of energy-efficie buildings, has been, it seems, eased out her job by the administration. Despite o cry on Capitol Hill and among conserv tion supporters, Savitz's departure see assured—another blow to federal conserv tion efforts.

[Pencil points continued on page 60]



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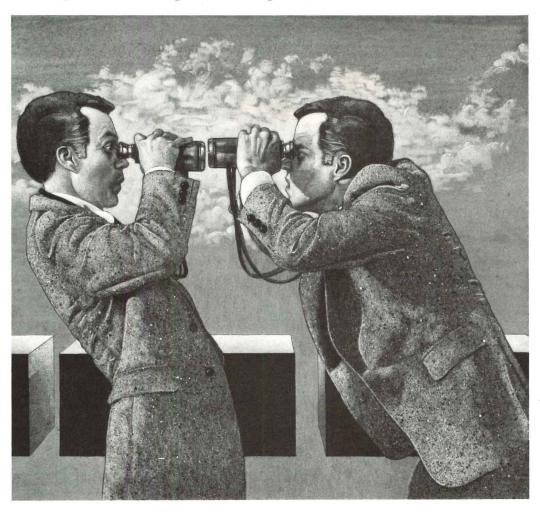
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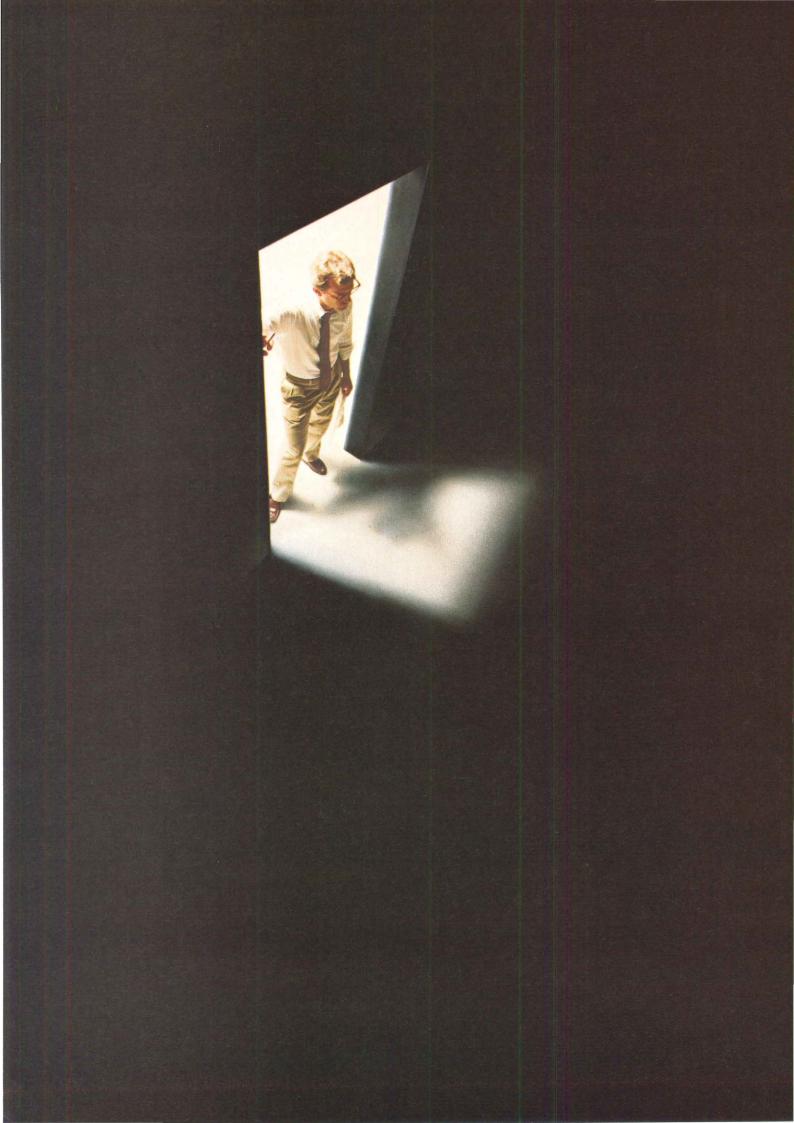
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Walker drawing.

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'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.

### Artist housing in Paterson

Two vacant 19th-Century mill buildings in Paterson, NJ-the Essex and the Phoenix silk mills-will be converted into apartments and studio space for working artists. It is hoped that the project, part of the Great Falls Historic District, will help rejuvenate the 116-acre Downtown Paterson

### 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-

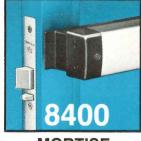
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chitectural firm Hardy Holzman Pfeiffe Associates, Dean James Stewart Polshek o the Columbia University Graduate School o Architecture and Planning, and Davi Morton, executive editor of P/A, chose: ¶ a dental office in West Palm Beach b Aragon Associated Architects, Inc.; Th Palace (P/A, July 1982, pp. 82-87) and th Overseas Tower in Miami, and the Squar at Key Biscayne by Arquitectonica Interna tional Corporation; The Maintenance Facility for Broward County Streets an Highway Division by Wolfberg/Alvares Taracido & Associates; the Opa-Lock Neighborhood Service Center (P/A, Jun 1981, pp. 102-105) and the Bouters House in Coconut Grove by Bouterse, Pere & Fabregas Architects; Charleston Place i Boca Raton and the Hibiscus House i Coconut Grove by Andres Duany an Elizabeth Plater-Zyberk; the Lakesid Memorial Park Mausoleum in Miami b Architects Baldwin & Sackman, P.A.; an the Residence for Dr. & Mrs. P.T. Georg in Miami and Houses for Dixon Wallac Christian in Coconut Grove by Spillis Candela & Partners.

### FCL disbands

The successor firm to the office of Mies va der Rohe is disbanding after 13 years Fujikawa Conterato Lohan and Associate which claims to be Chicago's fourth larges architecture firm, is splitting because of "differences in professional objectives" be tween Fujikawa, who pursues large-scal commercial development, and the other tw principals, who emphasize corporate de velopment.

¶ Fujikawa is forming a partnership wit associate Gerald Johnson.

### New York park renovation

New York's Union Square Park, now a d lapidated hangout for derelicts and dru pushers, is to be renovated at a cost of \$1. million.

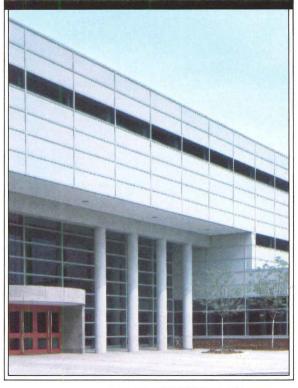
The renovation, which will include Hyde Park-like speakers' corner, is being designed by Hui Mei Grove, a landscap architect with the New York Department

Environmental study center for NJ One of the broadest land-reclamation an preservation programs in the Northea has begun, with the completion this pa fall of a \$5.2 million environmental stud center and office building in the Hacker sack Meadowlands, NJ.

The total project, which is expected to cost \$34.5 million over 20 years, will creat a 2000-acre state park from a wasteland landfills and polluted creeks.

### Replacement hospital

A joint venture of Metcalf & Associate Davis Brody, and Russo + Sonder has bee selected to negotiate a contract for desig of the University of Virginia's Medica Center Replacement Hospital. Cost for th facility is expected to range from \$150 i \$200 million.



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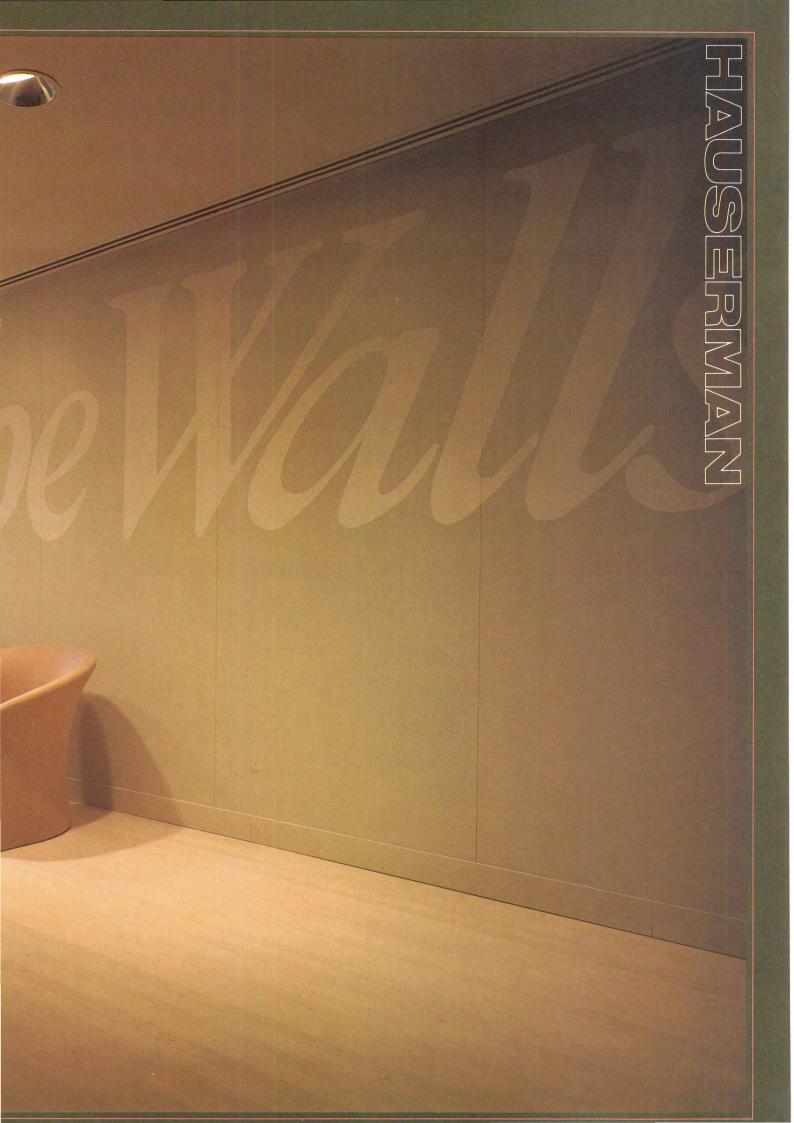
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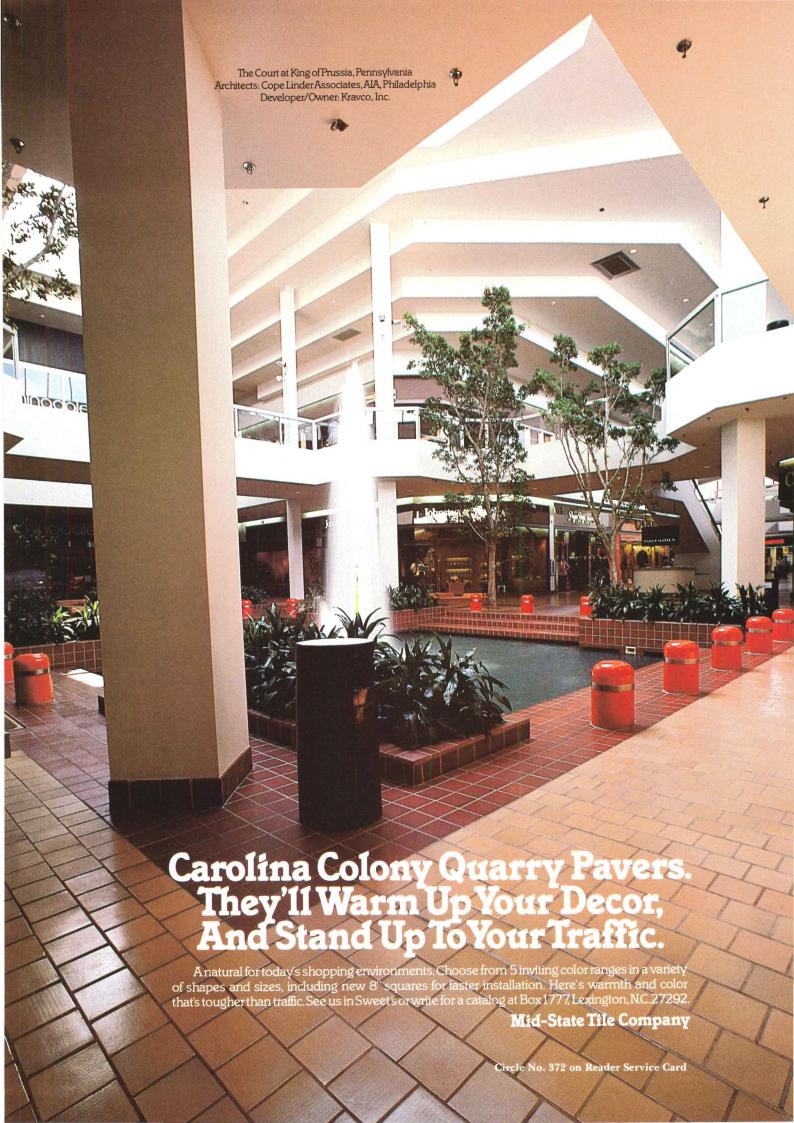
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### **Exhibits**

**Through Jan. 26.** Furniture by American Architects. Whitney Museum of American Art, Fairfield County, Stamford, Ct.

**Through Jan. 28.** The Work of Irwin S. Chanin. Arthur A. Houghton, Jr. Gallery, Cooper Union, New York.

**Through Feb. 5.** Macaulay Revisited. Spaced Gallery of Architecture, 165 W 72 St., New York.

**Through Feb. 27.** "American Picture Palaces." Cooper-Hewitt Museum, New York.

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

**Through Apr. 10.** Chicago Architects Design: A Century of Architectural Drawings from the Art Institute of Chicago. Art Institute of Chicago.

**Jan. 13–17.** Paris International Furniture Exhibition. Porte de Versailles, Paris.

Jan. 14-Mar. 6. The Goetheanum: Rudolf Steiner's Architectural Impulse. Cranbrook Academy Art Museum, Lower Gallery, Bloomfield Hills, Mi. Jan. 16-Feb. 11. Maryland Alumni: Recent Works. School of Architecture Gallery, University of Maryland, College

Jan. 18–Mar. 3. Houses of Justice. Gallery at the Old Post Office, Dayton, Oh. Jan. 19–Feb. 16. Charles Moore and the Urban Innovations Group: Plans for Hermann Park, Houston. Farish Gallery, Rice University, Houston.

Jan. 21-Mar. 18. James Riely Gordon:

Texas Courthouse Architect. Archit ture Library, University of Texas Austin.

Jan. 25–May 21. Designs for Theat Drawings and Prints. Cooper-Hew Museum, New York. Also, Feb. 8–M. 1, Carnegie Mansion "Embellishment Jan. 26–Mar. 21. Parcs et Jardi Centre de Creation Industrielle Centre Georges Pompidou, Paris. Jan. 27–Mar. 29. Three New Strapers. Museum of Modern Art, N York.

### Competitions

**Jan. 26.** Entry deadline, P/A Third A nual International Furniture Compution.

**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 comption for design of a restaurant and for Hotel Anatole, Dallas. Cont CONDES Student Competition (2 655-6258.

**Feb. 15.** Submission deadline, Form Corp. "Surface and Ornament" Compitition I (conceptual). Contact Color Competition Comparing Competition Formica Corp., One Cyanamid Pla Wayne, NJ 07470.

Feb. 21. Submission deadline, Natio Endowment for the Arts Design I search Recognition Program. Cont NEA, % BOSTI, 1479 Hertel Av Buffalo, NY 14216.

**Feb. 28.** American Gas Association/So Age passive solar design competit (housing). Contact Passive Solar Des Competition, American Gas Association, 1515 Wilson Blvd., Arlington, 22209, Att: Albert Ream.

Mar. 1. Entry form submission da ASID '83 International Product Des Competition. Contact ASID, 14 Broadway, New York, NY 10018 (2944-9220.

May 1. Postmark date, ASID/Wilson First Annual Design Competition in the divisions: Design concept, and Exist application. Contact 1983 ASID/V sonart Design Competition, % Rawilson Plastics Co., 919 Third Avenue York, NY 10022 (212) 753-868 July 4. Entry deadline, Olympic Gaway Competition. Contact LAAIA, 86 Melrose Ave., Los Angeles, Ca 9006

Conferences, seminars, workshops Feb. 16–18. 1983 International D lighting Conference. Phoenix Hyatt gency Hotel. Contact 1983 Internatio Daylighting Conference, AIA, 1' New York Ave. NW, Washington, 20006.

**Feb. 28–Mar. 2.** 10th Annual Ene Technology Conference. Shera Washington Hotel. Contact ET Government Institutes, Inc., P.O. I 1096, Rockville, Md 20850 (301) 2 9250.

**Mar. 3–5.** CONDES. Dallas Mar Center.

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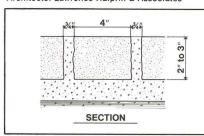
Park.

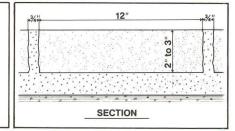
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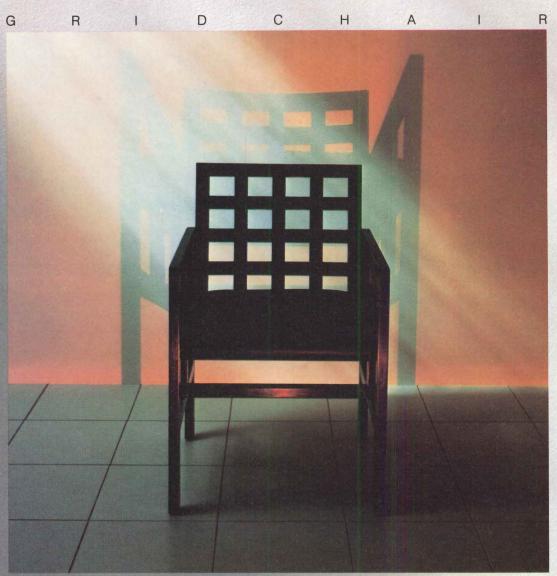
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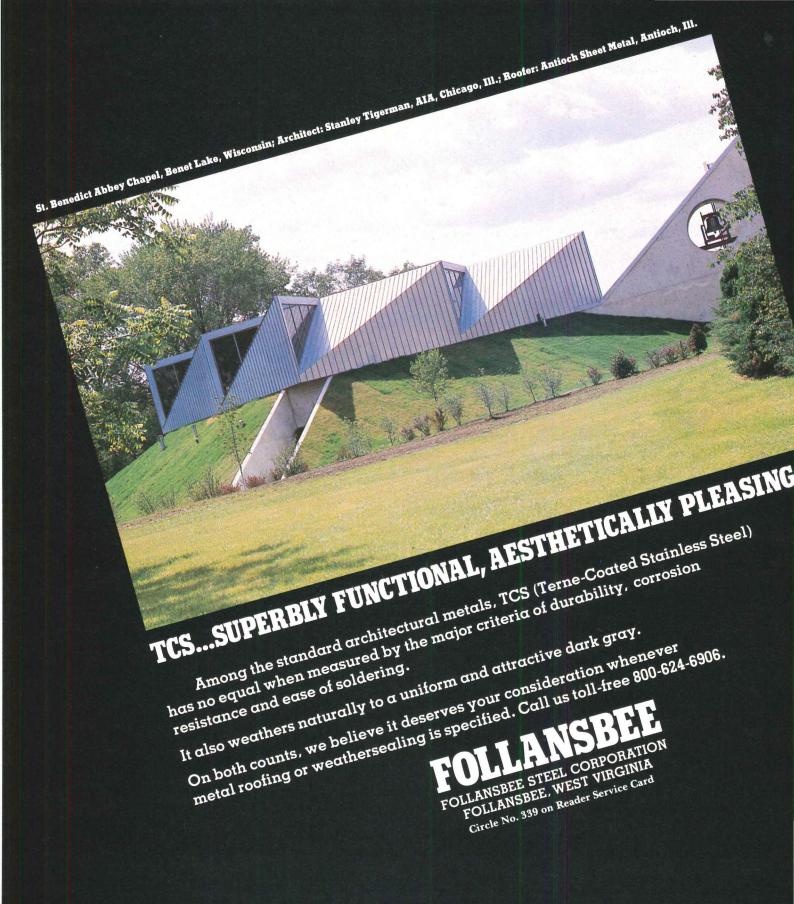
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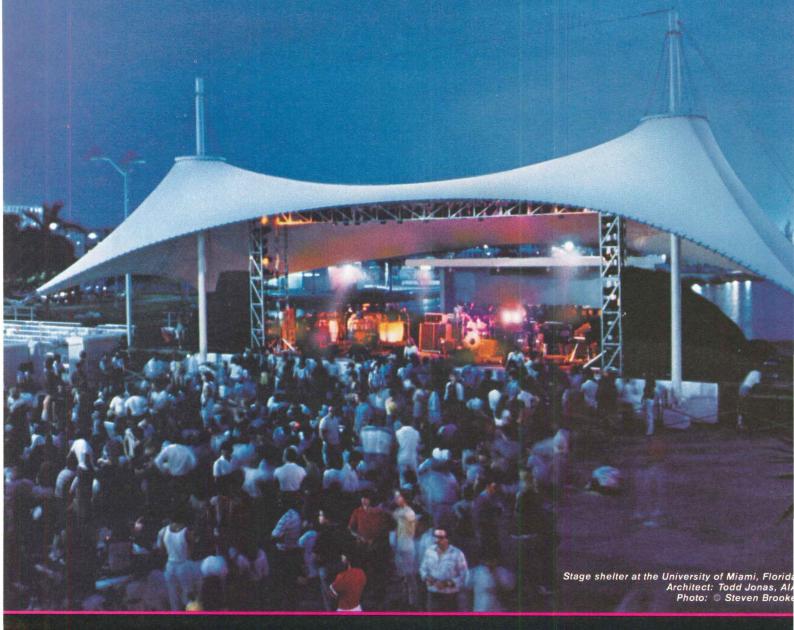
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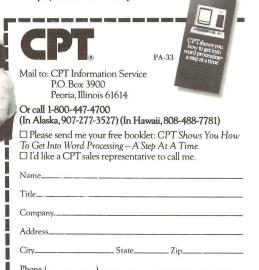


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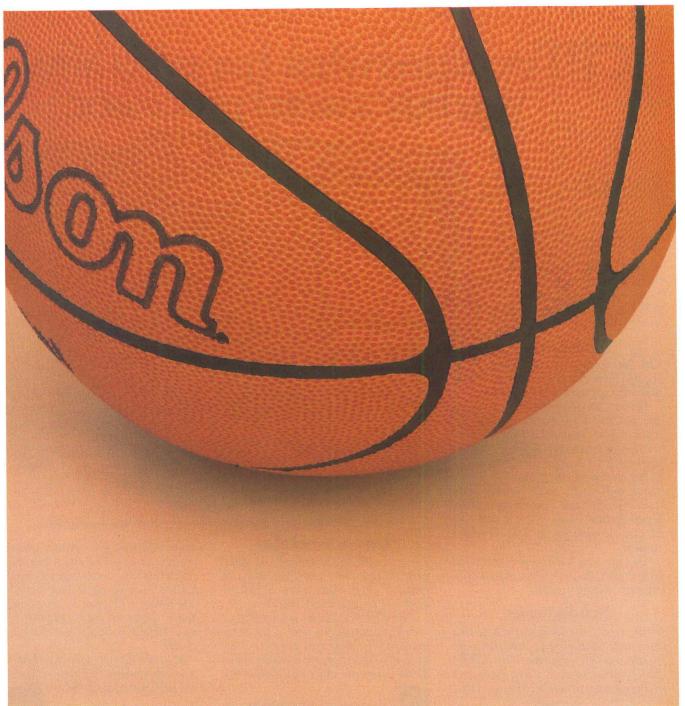
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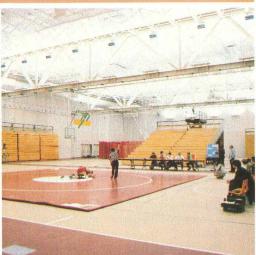


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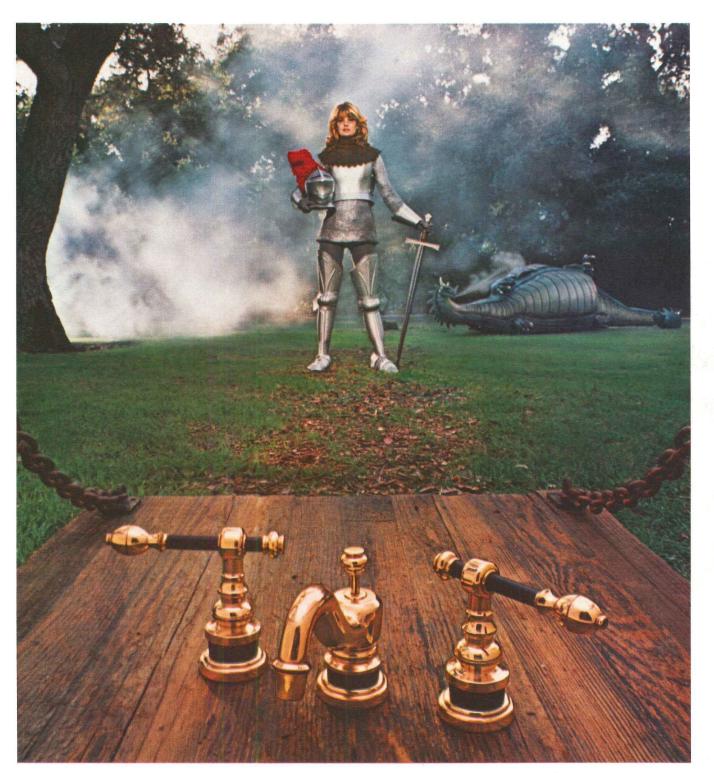
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# 30th P/A Awards

or the third year in a row ore than 1000 submissions vaited P/A jurors as they sembled in September to p the third decade with 26 wards 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.

# Architectural design

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 awardwinning firm Chimacoff/Peterson. 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 firms 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.



Alan Chimacoff (left), Mark Mack (right).

If juries 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 juries 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 quasiinterpretive. 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.



James Stirling (left), George Baird (right).

**Baird:** You don't do it in advance, but yo can recognize something that is dead. Show something, you can decide if it is rather postive or a kind of *retardataire* composition.

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

On the subject of prior publicity, the juro debated both the effect it had on their choice and the perceived effect by P/A readers. Ever given the limitation on publication in submits sion rules, it is inevitable that, by word mouth, exhibitions or announcements of them, projects get to be known.

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

Stirling: I know people who would reasomething into yet more recognition; peop will draw conclusions—however incorrect—which certainly cause me problems. It's lik saying, "The scheme is so unbelievably fantatic that we just have to award it yet again."

Mack: It's not essential that we pick the welknown scheme; seen in the larger picture those people get enough publication, and 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 submitte things in good faith within the competitio guidelines. I don't think we should be corcerned with how it appears, but rather bas our choices on quality.

chitectural design

# Joseph W. Casserly Hammond Beeby & Babka

major regional library dresses its largely ropean neighborhood.

edits

chitects: Joseph W. Casserly, y Architect, Chicago, Il; mmond Beeby & Babka, Inc., icago, Il, consulting archits. James W. Hammond, omas H. Beeby, Bernard F. bka, principals; Tannys ngdon, project architect; John Beidleman, John Clark, Mary inces Czarnecki, Robert K. rsen, staff.

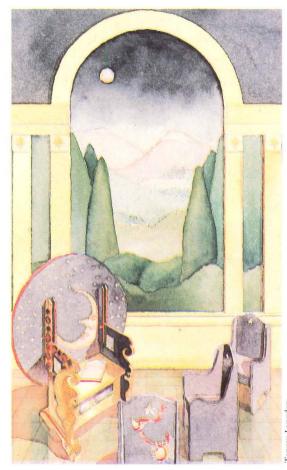
nsultants: Gullaksen & tty, structural; H.S. Nachman Associates, mechanical/ ctrical.

odelmakers: Joseph Castner; bert Panuncialman. Odel photographer: Orlando

**odel photographer:** Orlando banban.

rniture design: Thomas
eby; Tannys Langdon.
in and elevation drawings:
omas Beeby, Tannys
ngdon and Hammond Beeby
Babka staff.

ent: The Chicago Public Livry, City of Chicago.



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

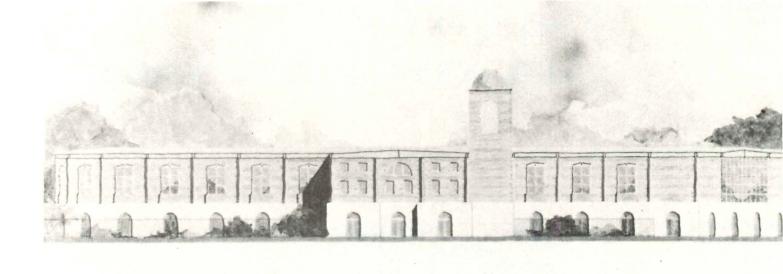
The upper level will be entirely open, of exposed steel frame, brick infill construction, with one central column leaving clear-span bays of 20' x 40' for optimal flexibility. The 20-ft ceiling will create architectural volume and allow exposed construction. A ring of roof skylights and the glass-domed 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. Secondfloor 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.

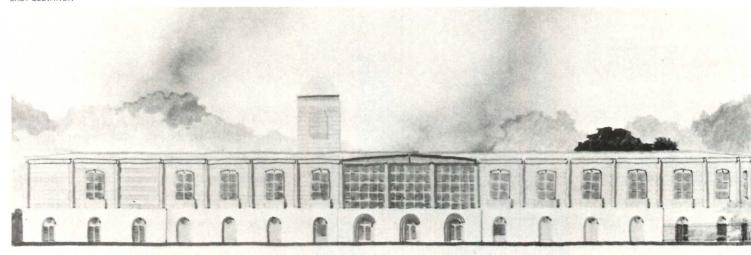
Jury comments

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.

Progressing Architecture 1.83



EAST ELEVATION



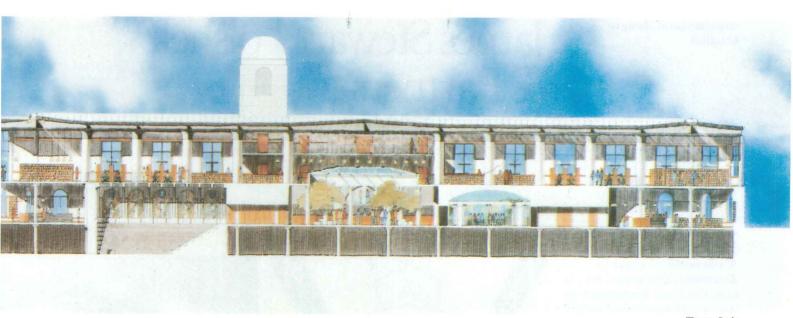




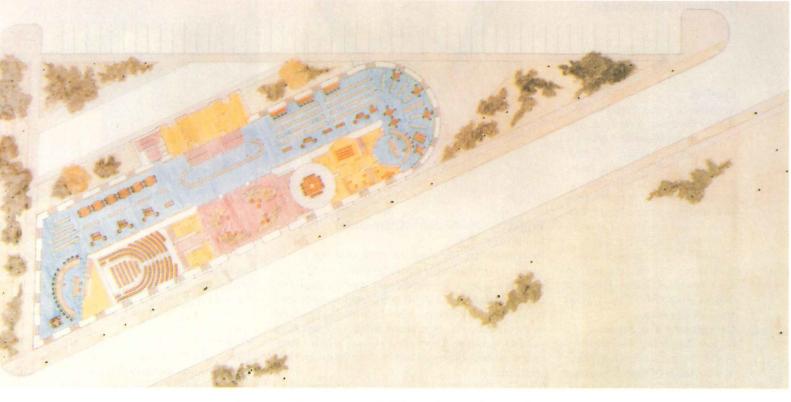








Thomas Beeby



ngs about it is that it is made out of conuction parts. Take the base—masonry, I esume—everything above it that holds up e roof looks to me as if it is detailed as steel instruction, and I believe that it is. There e beams being used as pediments, and dicago gusset details, like where the colnus intersect, marking those points of mificance with construction stuff for a lange.

det: There is a huge window on the west d—the largest facing due west—which, in a rary, right next to the stacks and the rewing tables, is going to provide quite a tring and overheating situation for the ople sitting inside on most afternoons of eyear. There is a rather nice provision of ylight; however, there is an awful lot of its considering the cold winters. And for its dwinters, you can assume hot summers.

**nimacoff:** I think that if you look at the cole 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.

# Progressive Architecture 1:83

# James Stewart Polshek & Partners

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 Elizabeth Caples, project manager; James R. Gainfort, job captain; Raymond Beeler, Margaret DeBolt, Anton Martinez, Gaston Silva, design team.

Consultants: Tor, Shapiro/ Geiger-Berger in association with Salmon Associates, structural; Kallen & Lemelson in association with Wallace Johnston Associates, mechanical; Sear Brown Associates, civil; Kotz & Schneider, landscape; Peter George Associates, acoustics/ A.V.; Howard Brandston Lighting Design, lighting; Romano/ Gatland/Pacifico in association with Peter Cooke Associates, food service; Kaeser & Wilson Designs Ltd. in association with S.E. Sutton, graphics.

Site modelmaker: C. Vasquez. Building modelmaker: G. Raustialla.

Model photographer: Gil Amiaga.

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 galleria, 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,

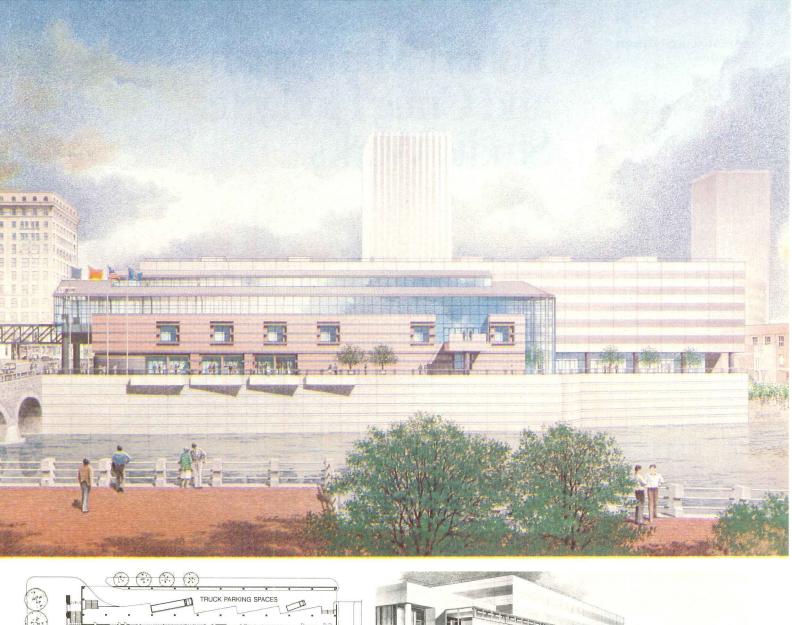


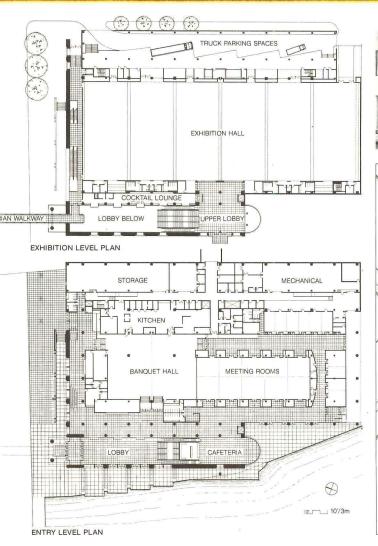
and deals with it on a rather compact urb site in a way that is orderly and expressive. reservation, however, is that I'm not absolutely certain that slipping the principal as sequence to the river edge, and then organing axes to the major routes off that, would effective in terms of the other two streedges.

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

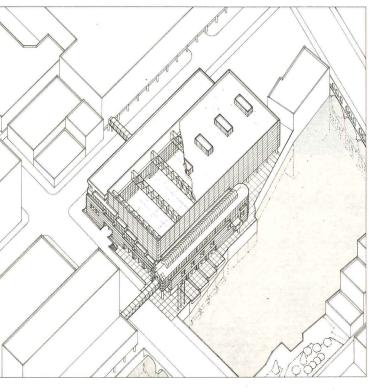
**Mack:** It's actually just a kind of factory building with the one design element, whi is the stone façade, and for me it readoesn't make a strong enough design stament. Also, there is conflict of vocabulary between the glass house sort-of-19th-Centustructure, and the factorylike expression the main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

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









# 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.

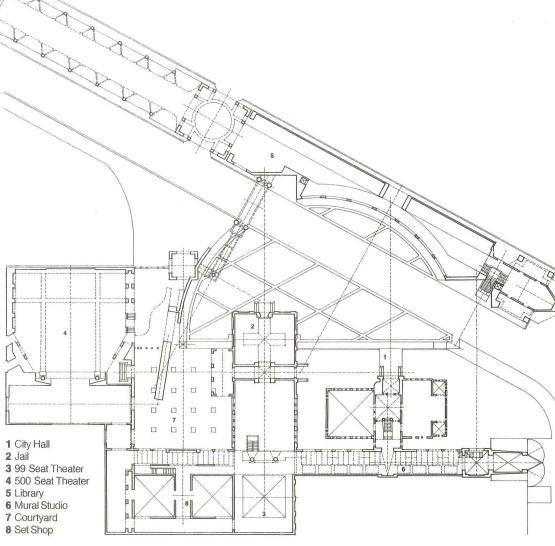
### Credits

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.





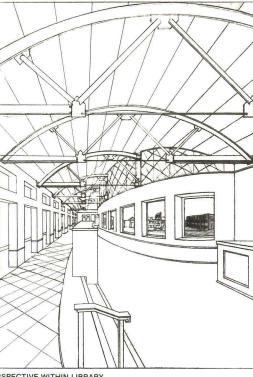


**Project:** Venice InterArts Center, Venice, Ca. **Program:** A grouping of structures affording sculptors, playwrights, painters, actors, dancers, poets, and musicians the chance to share space, facilities, and skills. The project will start with the existing Venice city hall and jail, with other buildings to be added in phases.

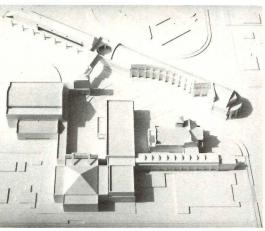
**Site:** On a street with an abandoned trolley line right-of-way median strip next to vacant city-owned land.

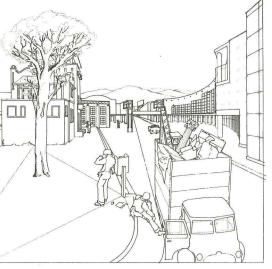
Solution: In 1979, the City of Los Angeles announced plans to tear down the old Venice City Hall and adjacent jail to make way for a new library. Two artistic groups that had taken up residence in the buildings and their sponsoring organization joined with preservationists in the area to oppose the plan, 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

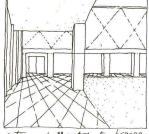
the median strip, a 500-seat theater, and 250-ft mural gallery connected to the city h and jail will be built in phases as contributio come in. The two theaters will share the sar set and dressing room facilities. The larg rectangular courtyard formed by the nebuildings and the jail serves the entire Interaction Arts Center as an outdoor gathering and a ception area.

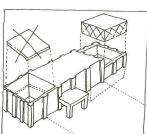


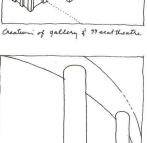
SPECTIVE WITHIN LIBRARY

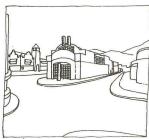




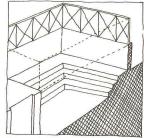




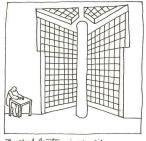




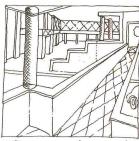


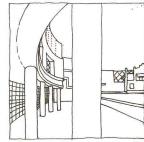




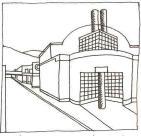


The great lantery in the library.





view from library plays to Beyond B





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.

# ELS Design Group

Respecting a workable and solid existing building to be converted to a new use, this design creates orderly interiors and a new atrium.

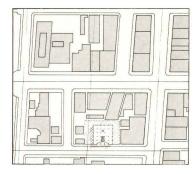
### Credits

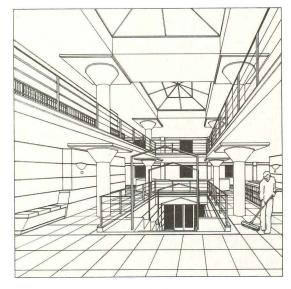
Architects: ELS Design Group, Berkeley, Ca. Donn Logan, principal in charge; Carol Shen Glass, project manager; Alan Ohashi, project designer; Bruce Bullman, project architect; Kurt Schindler, Ling Shen Chen, design team; Jessica Seaton, Mani Weisendanger, Elizabeth Turnbull, graphics production team.

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. Client: University of California Press, Berkeley.





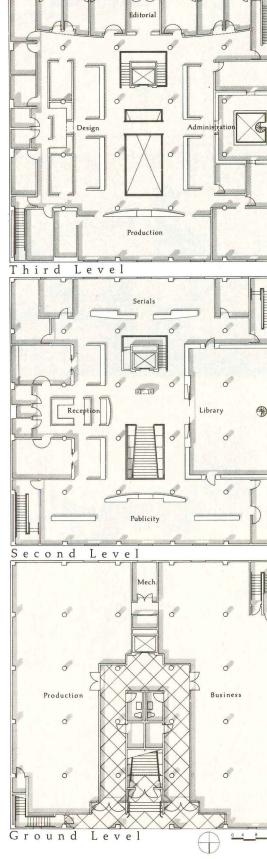
Project: UC Press, Berkeley, Ca.

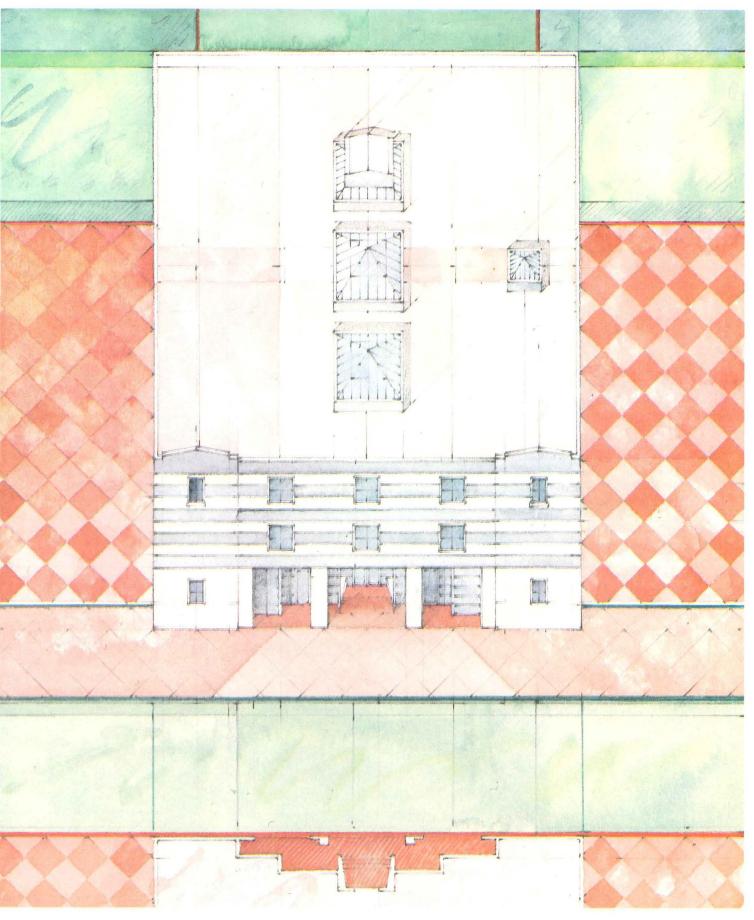
**Program:** Conversion of a three-story, 1924 concrete warehouse in Berkeley into a head-quarters building for the University of California Press.

**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  $(3\frac{1}{2})$  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





ot of fuss, and it's also a superb presentation. lack: Maybe it doesn't compete equally with ne other projects we have seen—it's just a enovation. It's nicely done even though it isappoints me in the way you get into it. The teriors are quite well resolved, and not very any gimmicks have been spent on making it lodern or Post-Modern.

himacoff: Within a simple exterior, it is an stremely 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.

# **Tony** Atkin

A small chapel in the Gothic revival style will be added to a cathedral in Ontario.

### **Credits**

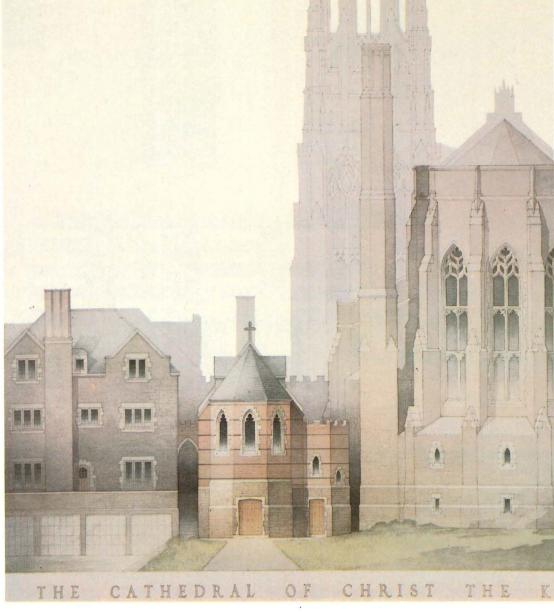
Architects: Tony Atkin, Architect, Philadelphia, Pa; Tony Atkin, project architect; Daniela Holt Voith, Charles Evers, design team.

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.



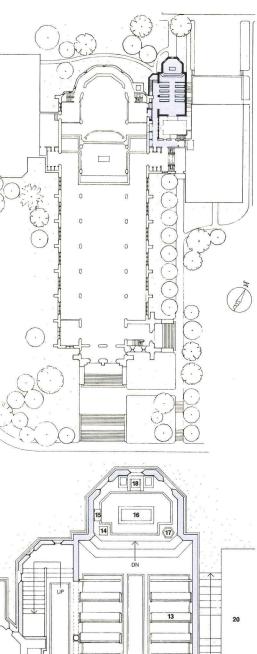


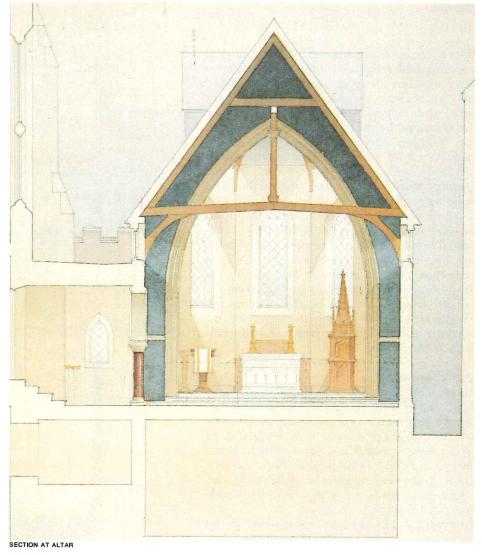
**Project:** Chapel for the Cathedral of Chrithe King, Hamilton, Ontario.

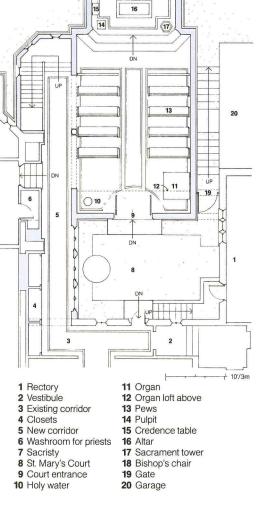
**Program:** A small, 40-seat chapel for the dai activities of the Diocese was commissione after a small fire in 1980 became the occasio for a general restoration of the cathedral.

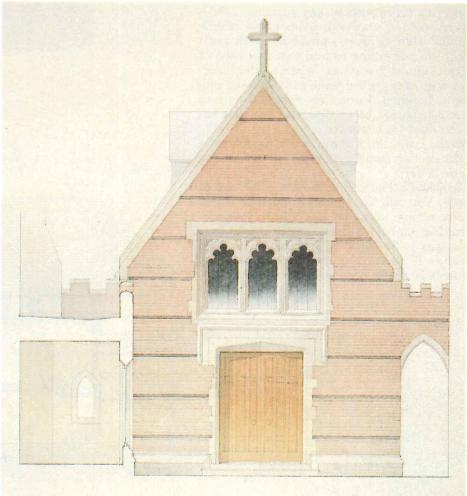
**Site:** An undeveloped yard between the c thedral apse and rectory, directly behind the side entrance to the cathedral.

**Solution:** The architects have chosen to wor in the rich tradition of Gothic and Gothic Revival, and have explicitly tied the chapel is style and detail to the cathedral and rector. The way light enters has been carefully contained to the cathedral and rector.









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.

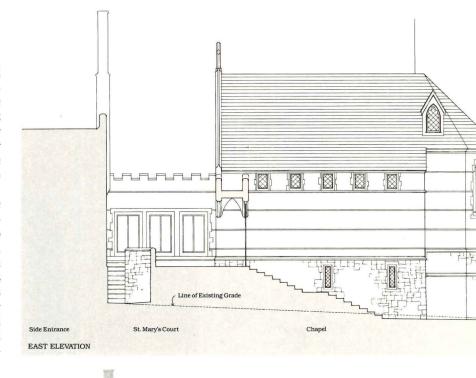
### Jury comments

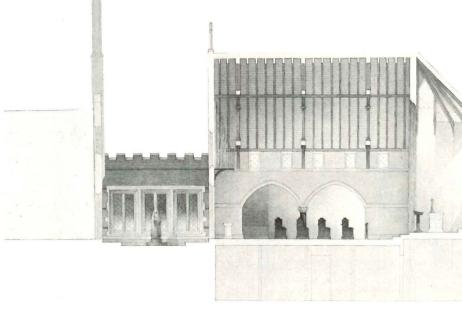
**Baird:** This is one where the jury is split right down the middle. I oppose this scheme because it represents a fundamental problem of architecture, in that there is an obligation to reinterpret architectural form, which, in its historical fidelity, this project does not address. Notwithstanding the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

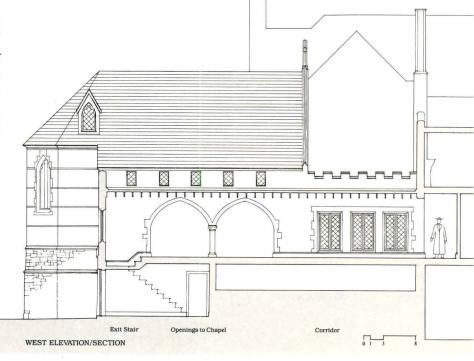
Stirling: I totally support this project. It's an extremely subtle, beautifully made neo-Gothic building in a kind of neo-Gothic context. It's made without any pastiche, as if it were made by somebody living in the middle of the 19th Century—somebody with great skill. It's refreshing to find that that 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.







# Michael Graves

environmental education iter bridges an indoor hibition program with a ural outdoor exhibition.

edits

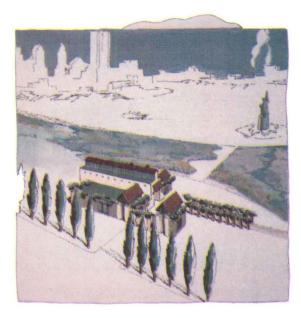
chitects: Michael Graves, Arect, Princeton, NJ. Terence Smith, job captain; David ters, Gavin Hogben, Patrick cke, Nicholas Gonser, Pierre arer, Juliet Richardson Smith, ten Wheeler, Keat Tan, as-

nsultants: Blackburn Eneering Associates, structural; omas A. Polise, Consulting gineers, mechanical.

delmakers: Ronald McCoy, anne Strum.

**del photographer:** Proto ne Photo.

ent: State of New Jersey: Dion of Building and Construct; Department of Environatal Protection; Division of the and Forestry.



**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.

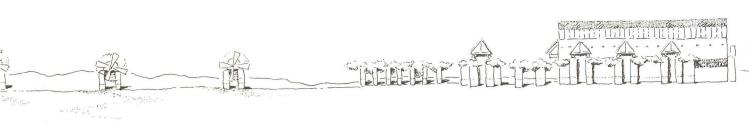
Chimacoff: If we can say what its objectives are—to get the most people in there in a very simple and clear way, sort them out through exhibition galleries, and give them an orientation—then it's clear, direct, hierarchical, logical and, in plan, sensible, whether you like its stylistic manifestations or not.

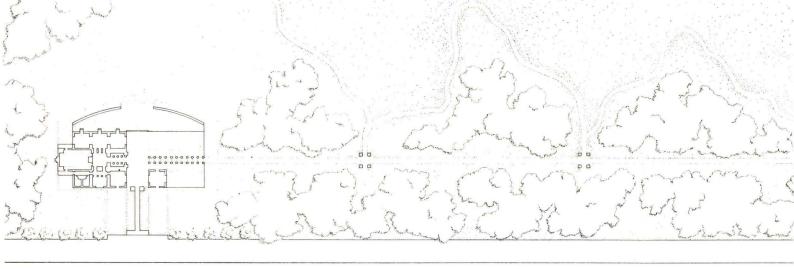
**Stirling:** Why don't people come in on axis with the entrance door? That's what the Palladians would do.

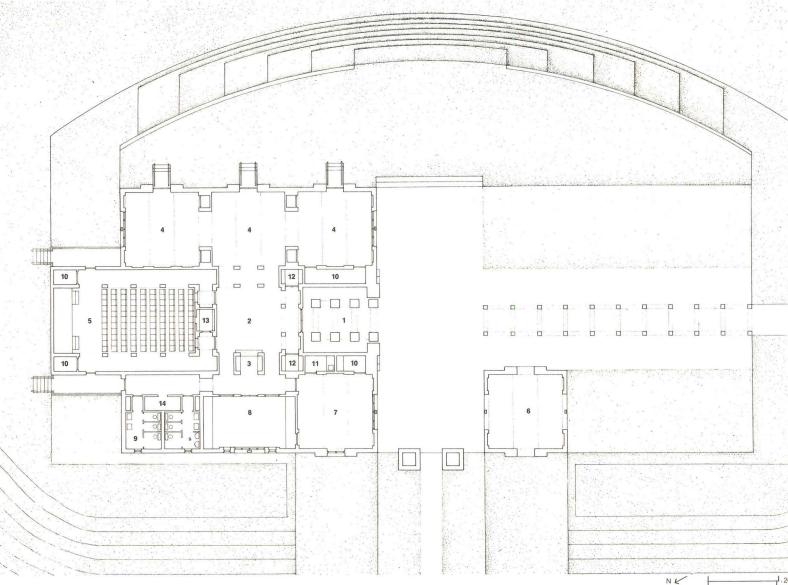
Chimacoff: There is no indication of where people park, so there's no way to tell except that the road parallel to the building looks like a road where people come from. You don't always go up the pike and into the front façade in a Palladian villa. If you want to be strictly historical—which I don't 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.

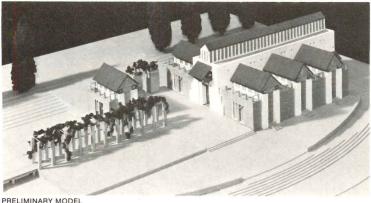
**Stirling:** Let me put it another way. Why does this axis shoot off in an easterly direction instead of another one?

**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.





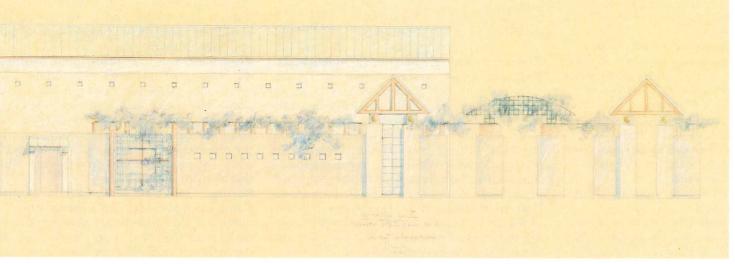




PRELIMINARY MODEL

- 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 sthetic, sort of a personal decision. To me a somewhat clever way to make a building eresting. I don't really think all that is cessary 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 here we are with the deregulation of architure.

imacoff: There haven't been any rules or gulations in architecture since Modern aritecture 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 ceny. 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 reasonable set of rules about itself physically and volumetrically, insofar as it is stylistically consistent.

# Skidmore, Owings & Merrill Washington, DC

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.

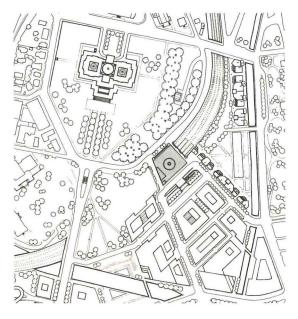
Associated architects: De Leuw, Cather/Parsons; Ammann & Whitney; Perry, Dean, Stahl & Rogers; Robert T. Coles; Baker & Conlon.

Consultants: META Engineers, mechanical/electrical.

Models and renderings: Skidmore, Owings & Merrill/ Washington.

Model photographer: Warren

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 according across the railroad right-of-way. Two parking levels for 400 cars below the plaza create a ditional convenience for passengers with marring the landscape with unsightly surfaparking.

### Jury comments

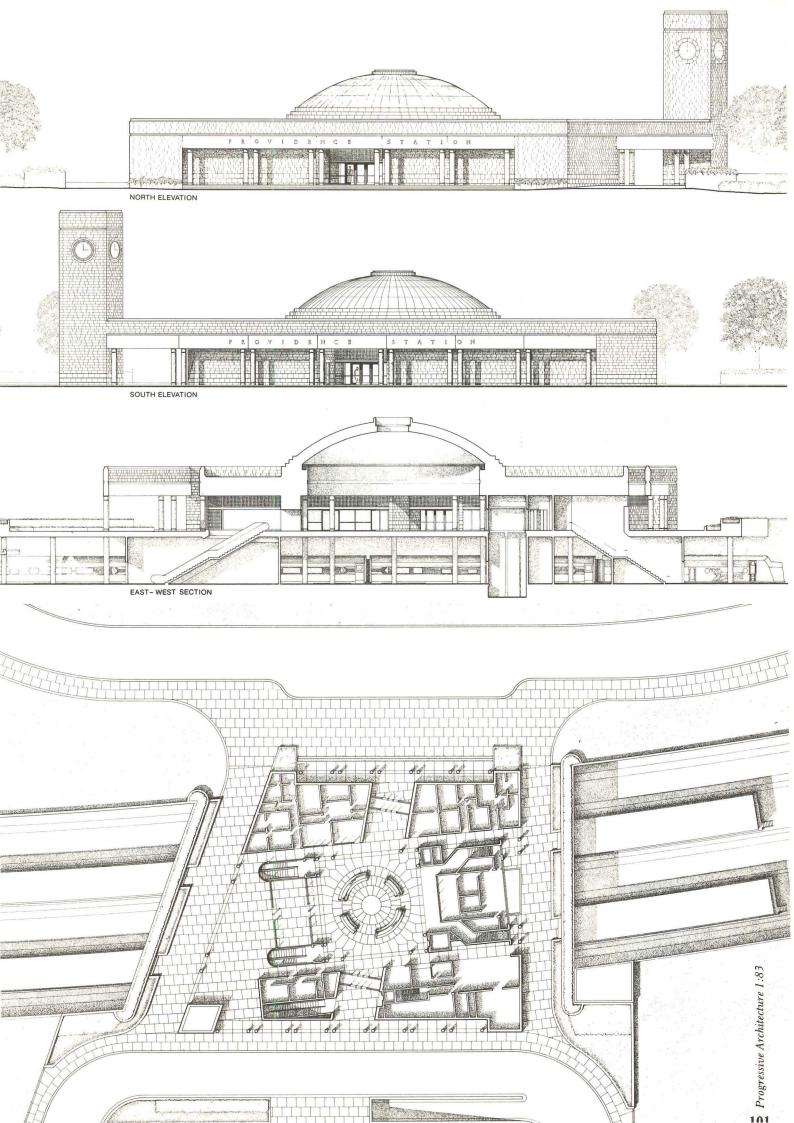
Stirling: The new railroad station picks the idiom of the nearby capitol building which is really kind of distinguished, a does it in a modest way—a one-stoulding—and makes a dignified new station with a central space and a tower off on a flank. I particularly like it because it's not a kind of pastiche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

Chimacoff: It is interesting to me because, the context of this kind of building, who there are currently many nasty exprisions—bar joists and acoustical ceilingshas made, within the context of a one-stebuilding, an architectural room. It has mathe one architectural move that would mak work—to put the dome on top—and I he that that would get built.

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

**Chimacoff:** I find the multipaned insets, w panels differentiated from the structure, s cessful.

**Baird:** There is an interesting play in the plate between the simplicity and shape in terms its response to the internal plan order as relates to the larger plan order. I enjoyed that of nonchalant way in which it plays that internal-external relationship. I agravith Chimacoff that the formal vocabulary the building is inventive, though in terms the general spectrum of styles that we are sing, this one is a little stiff.

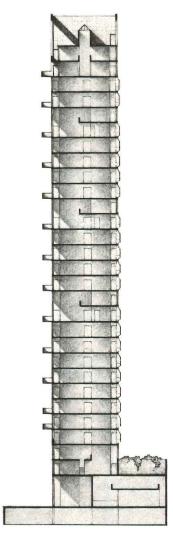


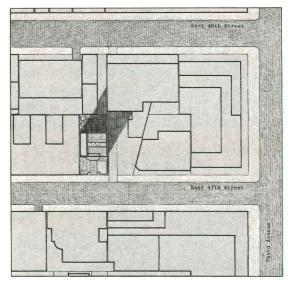
# Daniel Pang & Associates

An exploration of a new apartment building type: the sliver tower.

### Credits

Architects: Daniel Pang & Associates, New York. Daniel Y.S. Pang, principal in charge; Marc Neal Simon, project designer; David Heymann, Elizabeth Hammond, Robert Mar, Alan Baily, Pat Tine, project team. Consultants: Severud Perrone Szegezdy & Sturm, structural; George Langer, mechanical. Client: Kin B. Yeung, New York.





**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 throughapartment 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.

**Site:** A 45' wide by 100' deep lot at 216 East 47th Street.

**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 later while the longitudinal orientation of trooms maximizes the views. The dupl apartments maintain the basic plan ordewhile allowing for a much larger living uthat features a double-height space.

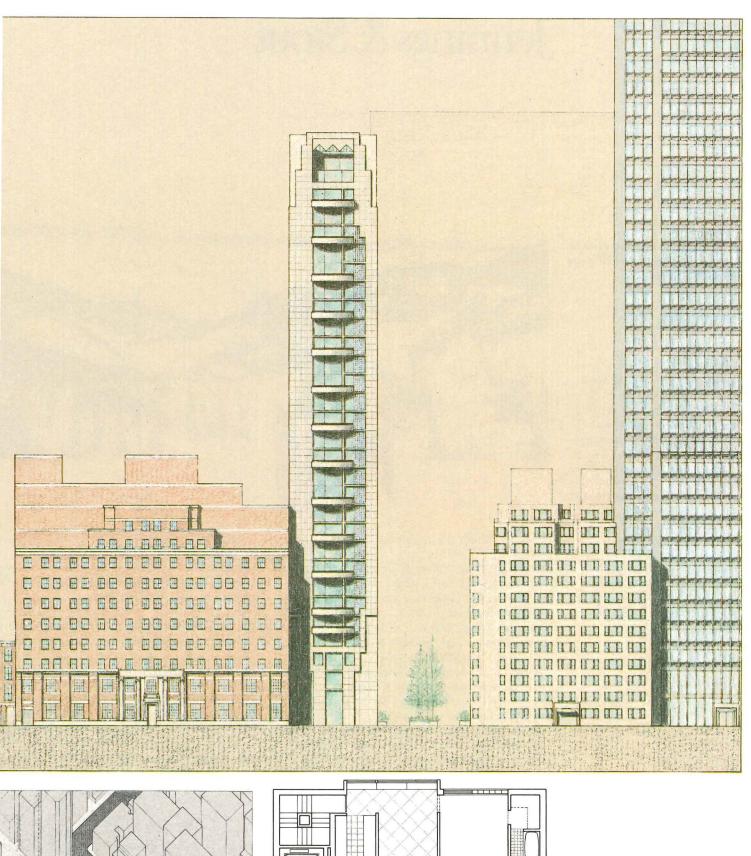
### Jury comments

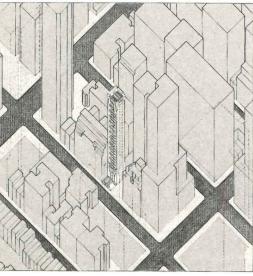
**Baird:** I think most of us admire the pl form of this building, and its interesting w of dealing with the rather severe constrain of the site. My problem with it is the way the it meets the ground. In fact, the whole botto of the building is rather undeveloped.

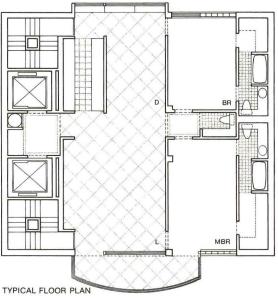
Stirling: One likes the kind of smallness a slimness of the urban context; it's not tryi to compete and indeed, it's only one apament wide on the upper levels. Actually, tapartments would be extremely handson because they have windows in both direction and are on two levels. I think its virtue is the it's an elegant building without trying knock your eyeballs out.

**Chimacoff:** I agree. Actually, in a subtle w it does an interesting thing insofar as there a space. The building could sort of inflect self toward the east side, impacting its core the west side intelligently and taking a lit bit of additional light in opening itself to west side. It seems to have the opportunity have light ongoing, although not in such strong way as to suffer significantly if so day that light were cut off. I also share Bair quandary about the base of the building find the absence of a lobby plan startling, l nonetheless, I'm willing, on the basis of t clear elegance of the rest of the building, place a little faith in its maker. I think it i building that has interest on a very tou level—a slotlike series of flats and dup apartments.

**Mack:** I dislike the trend that this builditype represents. I think it is unnecessary to that high, because this building is not leaning on any kind of large building, and it creat another highrise in an already congestarea.







# Jennings & Stout

A four-story athletic club in Nevada is composed of pure geometric forms.

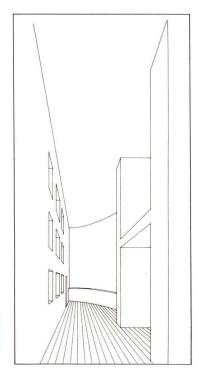
### **Credits**

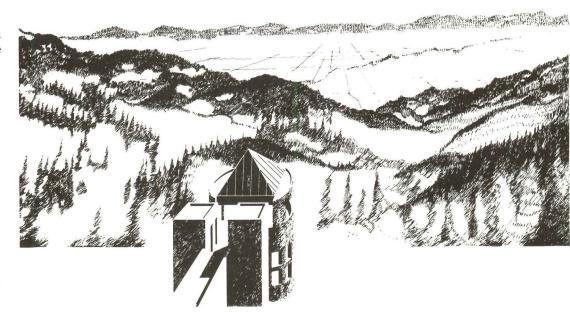
Architects: Jennings & Stout, San Francisco, Ca; James R. Jennings, principal in charge of design; Bill Stout, principal; Peter Shinoda, project designer; Katherine Wright, Alma M. Kruh, and Mark Rakatansky. Consultants: Ray Lindahl, structural engineer/cost consultant.

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.

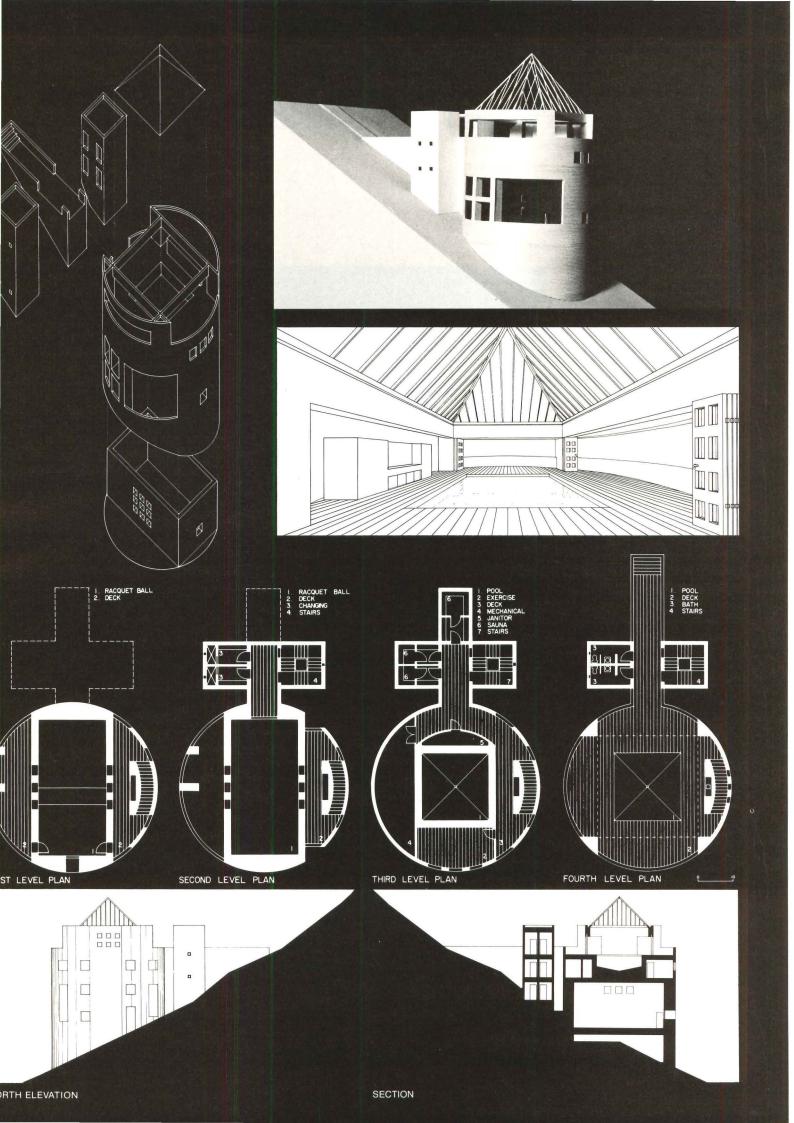
### Jury comments

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 pos bly 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 it telligent. Some of the square spaces inside to cylinder make it easy to get circulation area 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 power ful formal qualities of the main scheme, the incidental, irregular, or smaller elements as so nonchalantly incorporated that the project is both highly formal and assertive and all rather relaxed at the same time.



# Heery & Heery Stuart L. Bentler

A medical and treatment research center in Florida responds to its semitropical location and, for instilling confidence, projects an image of permanence.

### **Credits**

Architects: Heery & Heery, Architects & Engineers, Inc., Atlanta, Ga, and Stuart L. Bentler, AIA, Architect, Tampa, Fl, A Ioint Venture. Heery & Heery: James F. Smith, principal in charge; B. Mack Scogin, principal in charge of design; Louis A. Bacon, principal in charge of engineering. Stuart L. Bentler, AIA Architect: Stuart L. Bentler, project director. Heery & Heery project team: Robert M. Guinn, associate project director; John D. Weiler, project architect; Terry E. Sargent, project architect; J. Maurice Spang, Jr., engineering coordinator.

Consultants: Coopers & Lybrand, financial; Joseph Comacho Associates, dietary and laundry; Robert Douglass Associates, hospital consultant/medical equipment planning.

Modelmaker: Raymon Giordana

**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.

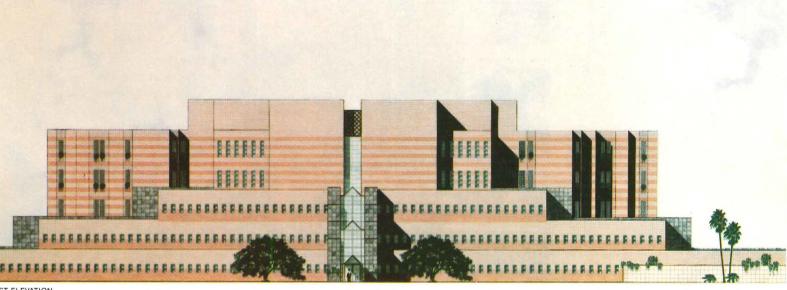
Construction methods and materials: Casin-place reinforced-concrete structure face with integrally colored precast concrepanels. Public circulation spines faced in blustone; canopies of steel frame and glass.

### Jury comments

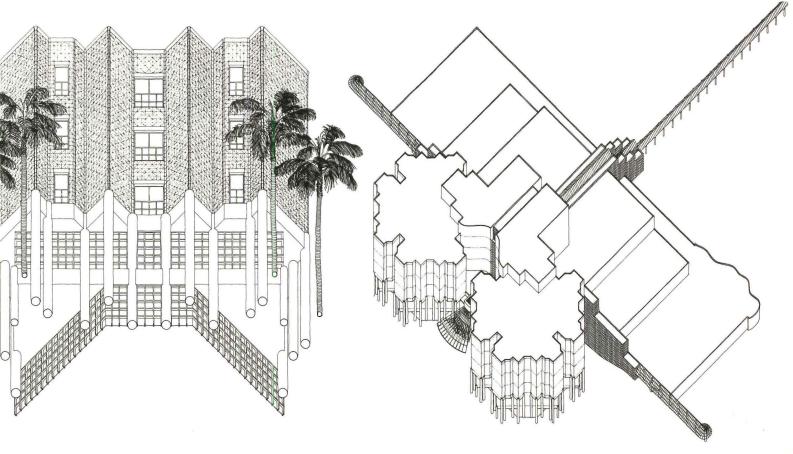
**Baird:** There are some reservations abothis project's mechanistic quality, but as of of the admirers with reservations, I'm paticularly impressed with the general order the scheme as a whole, and by the kind articulation of its skin and the expression the detail at the perimeter.

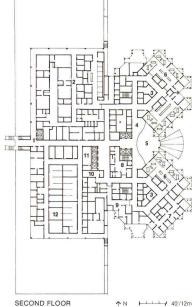
**Stirling:** So often modern hospitals a gigantic blocks. Somehow it seems difficute for architects to make a monumental, elegate hospital. Clearly, this architect, by avoiding the problems of the interior and leaving the entirely to the medical profession and focuting entirely on the exterior, made a han some monumental landmark. The architect



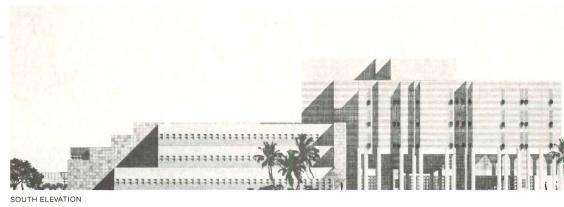


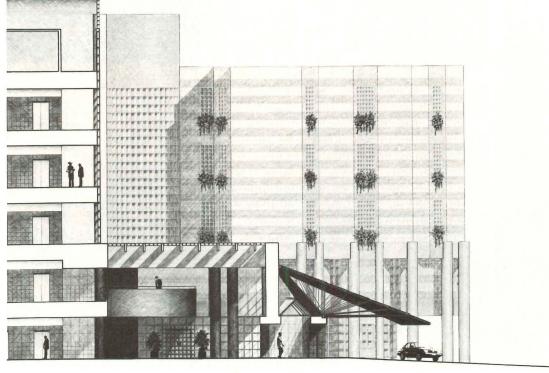
ST ELEVATION





- 1 Staff
- 2 Operating rooms
- 3 ICU Support
- 4 Public
- 5 Lobby below
- 6 Intensive care units
- 7 Respiratory care8 Acute Dialysis
- 9 Electrodiagnostic services
- 10 Infection control 11 Medical illustration
- 12 Pathology13 Nursing unit support
- 14 Nursing unit
- 15 Cancer research center
- 16 Research lab



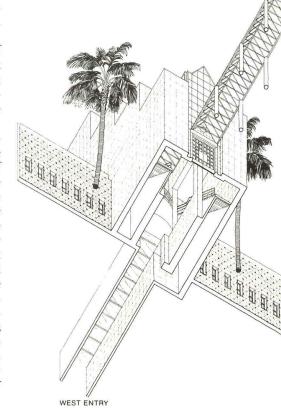


SECTION AT ENTRY

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 insure 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.



# Morris/AubryArchitects

new proscenium theater is oposed for the existing ina Vance Alley Theatre mplex, above an already esigned parking facility.

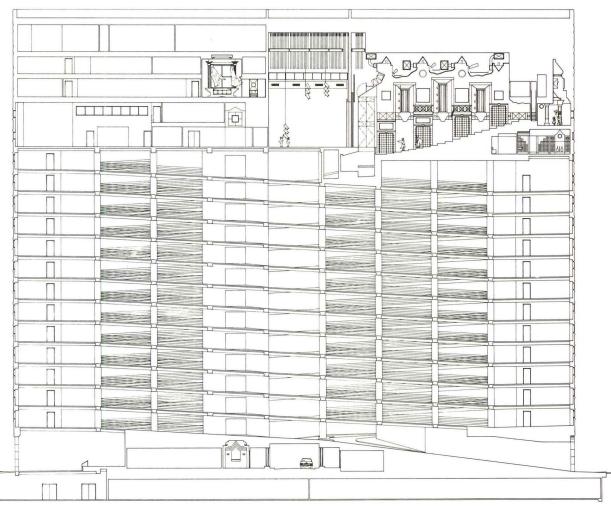
redits

chitects: Morris/Aubry Archiets, Houston, Tx; Eugene E. ıbry, design partner; Peter aldman, design consultant; R. olen Willis, partner in charge; ruce K. Heiberg, project archiet; Edwin R. Garrett, project signer; Kent Bowers, Jim Post-, Douglas Rixey, project staff. onsultants: Cooke & Holle, c., consulting engineers; CBM agineers, Inc., structural enneers; Jean Rosenthal Asciates, Inc., theater and lightg consultants; Jaffe Acoustics, c., acoustical consultants. odelmaker: Victoria G.K.

odel photographer: William . Burwell, Inc.

enderer: Lee Ledbetter. lient: The Nina Vance Alley

heatre, Houston.



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

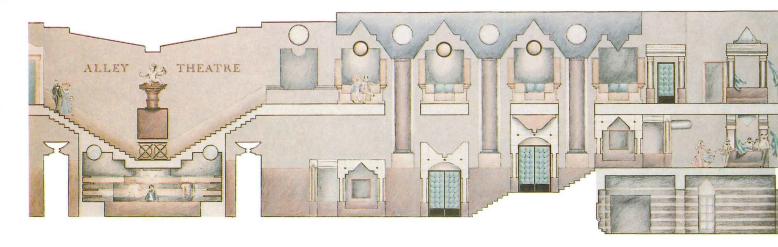
**Program:** Given the design of a parking garage below, the architects were asked to develop a new proscenium theater to top the structure. Patrons will arrive by elevator at the 13th floor lobby and theater, which is to seat 450. Expansion space for future theater offices is planned for the top floor.

**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-

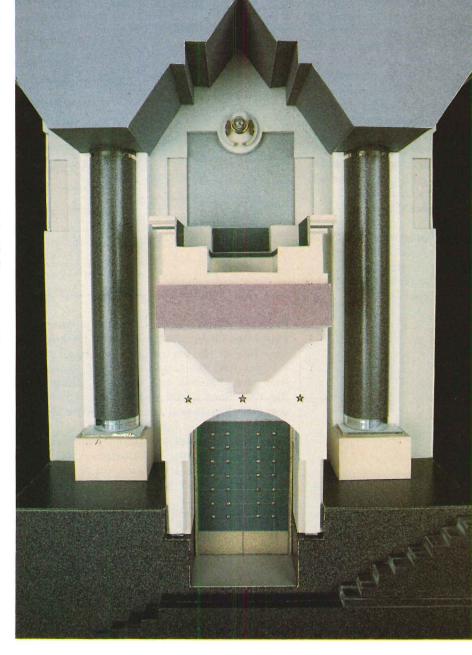


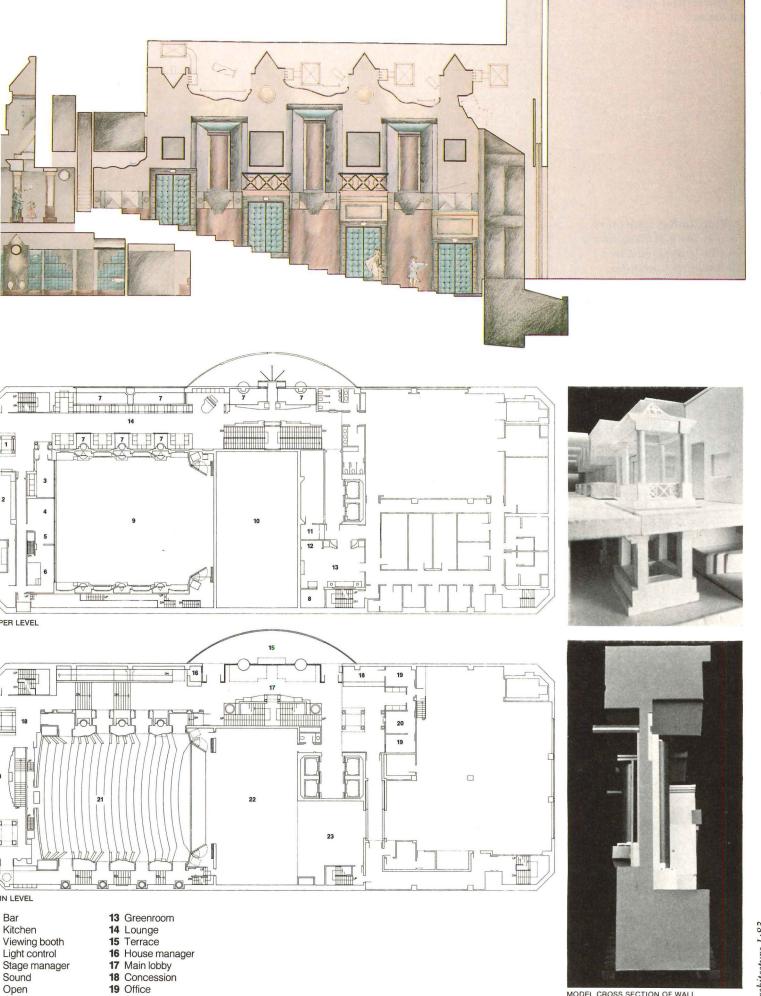
ter to attend. I think it would be a popular place as long as the bar is large enough.

**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.





Open

Security

Kitchenette

Storage Open to theater below Open to stage below

20 Tickets 21 Theater 22 Stage

23 Preset

24 Back lobby

Progressive Architecture 1:83

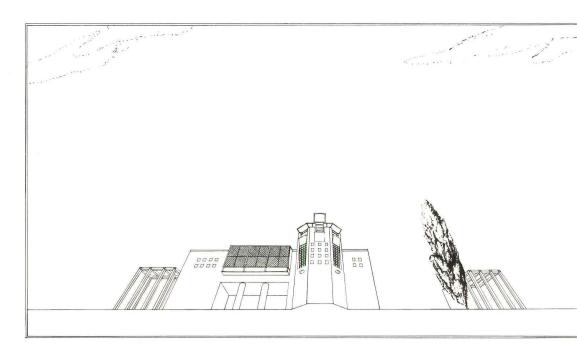
MODEL CROSS SECTION OF WALL

## Frank M. Shih

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 per-

son didn't spend his time worrying so much about interpretation of aspects of fragment of details of history so much as in making good—plain right out good.

**Baird:** The massing and three-dimension expression of the building is quite inventive and it shows a creative architectural vocabilary that I find quite stimulating.

Mack: It cleverly avoids the sort of cliches many projects we have seen deal with. Loo ing at the plan configuration you would nev really go to that kind of elevation, but the dissonance between those two is attractive me because it is outside of my expectations.

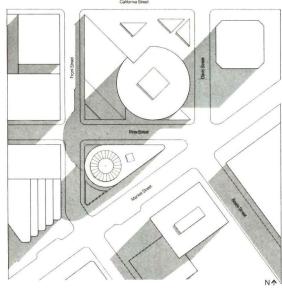
A mixed-use highrise with two rental floors, office space, and apartments takes its form from an angled site and a cylindrical neighbor.

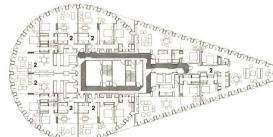
#### **Credits**

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.

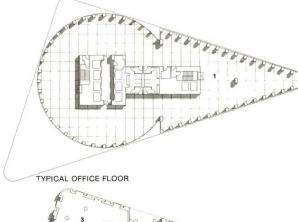
Modelmaker: Dimensional Presentations, Los Angeles. Model photographer: Jane Lidz, San Francisco.

Client: Honorway Investment Corporation; Kwan So and Hamilton Ho, La Jolla, Ca.

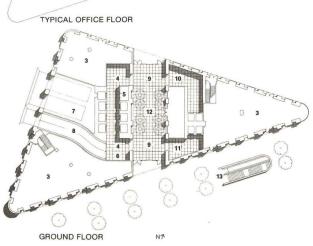




TYPICAL RESIDENTIAL FLOOR



- 1 Office space
- 2 Apartment unit
- 3 Retail
- 4 Office lobby
- 5 Fire control room
- 6 Guard
- 7 Loading dock
- 8 Down to parking
- 9 Bridge above
- 10 Apartment lobby
- 11 Shuttle elevator lobby
- 12 Public gallery
- 13 Down to BART and Muni



**Project:** 388 Market Street, San Francisco. **Program:** Mixed-use highrise containing 30,000 sq ft of retail shops, 230,000 sq ft office space, and 90,000 sq ft of housing.

**Site:** The smallest of the triangular block (18,000 sq ft) created by the 36-degree intesection of two street grids.

Solution: Because of the unusual shape ar prominent location of the site, the building necessarily takes a form reminiscent of Maket Street's traditional "Flatiron" building In plan, the tower expresses the street griand the rounded end is a reference to imuch larger neighbor, the cylindrical 10 California Street building. The lowest two floors, covering the entire site, are retained as the shops forming a 40-ft-high formal base with two-story public gallery.

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

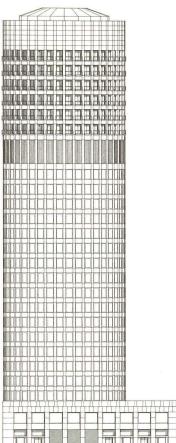
**Construction methods and materials:** Strutural steel, columns 7'-6" on center, polishered granite, clear glazing, and a copper don to shield cooling towers from view.

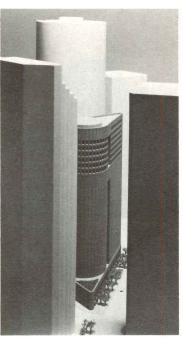
#### Jury comments

Baird: This is one on which we rather co curred as being one of the few tall building submissions that we enjoyed. The externation 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 verticall 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 triangul plan elements.

Chimacoff: One of the admirable things that in the residential floors the radial pla system has been abandoned in the circular portion. In the long run, that makes for much better apartments, with no pie-shaped room 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. has used the whole site for an urban perim ter and stayed within the zoning regulations.





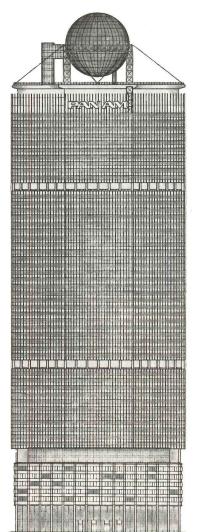


## Simon Ungers and Laszlo Kiss

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

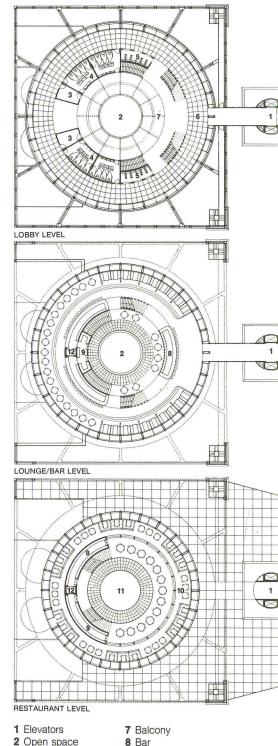
Mack: I think it's good on the idea level. When it gets into the details, it's questionable. Baird: I'm sympathetic to the idea, but I think the question it wrestles with is whether it will improve the Pan Am Building.

**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,



3 Mechanical/storage

6 Skyline promenade

4 Restrooms

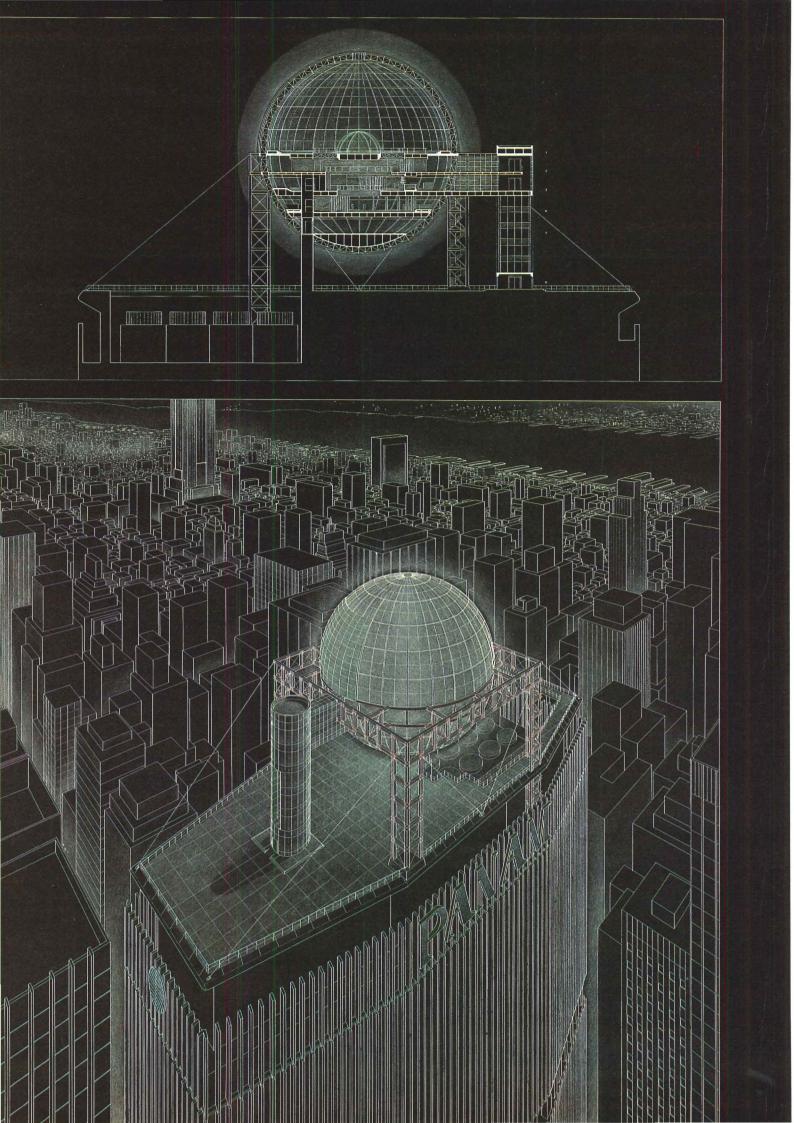
5 Coatroom

9 Food preparation

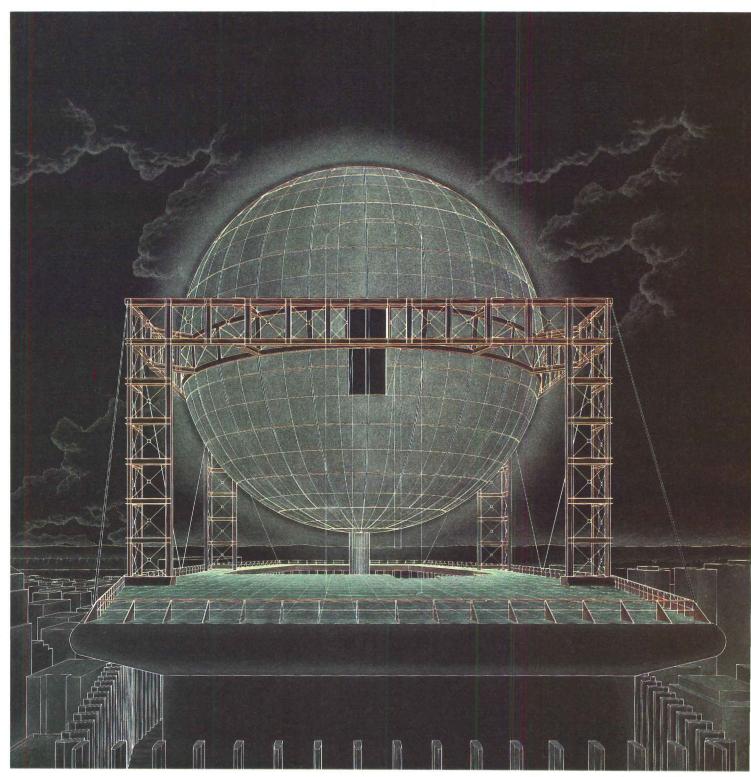
12 Service elevator

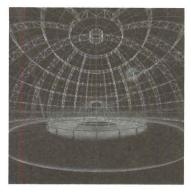
11 Stage

10 Revolving dining area









Pan Am is just the usual kind of bleak postwar 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 mo development of the roof itself. This thi hovers up there avoiding the cooling towe It would seem to me that that kind of a gra plateau out there could be used for son thing in addition to a simple meanderi about. Otherwise, I think the project do make the Pan Am Building significantly b ter. And the drawings really are quite go geous.

# Urban design and planning

the jurors were impressed to the general level of ompetence shown in the abmissions, but feel that the profession is ready for a gher level of achievement, the basic tools of planning the by now well integrated the use of community articipation, for example and the jurors were toking for evidence of treative inspiration.

tanton Eckstut is a partner in e firm of Cooper, Eckstut Asciates of New York and is Dictor of the Urban Design proram at Columbia University. mong the projects for which he is been responsible are the deiled planning and design uidelines for the South Residenal neighborhood of Battery ark City, New York, Recovery ction Plan for rebuilding New ork's parks, and the master plan r the Interstate North Office ark in Atlanta. He is a former cting Director of the Urban Degn Group of the New York City lanning Department.

ohn M. Woodbridge is an arnitect and urban design conultant in Berkeley, Ca. He orked for many years in the San rancisco office of Skidmore, wings & Merrill, where he was n associate partner from 1965 1973. Between 1973 and 977, he was Executive Director the Pennsylvania Avenue Deelopment Corporation. He has en a lecturer in Architectural esign at the University of Calirnia, Berkeley, and has written veral guidebooks on Bay Area chitecture, including the rently published Architecture an Francisco, coauthored with ally B. Woodbridge.



Stanton Eckstut

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 re-



John M. Woodbridge

sult in a demonstrably three-dimension 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.

#### 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.

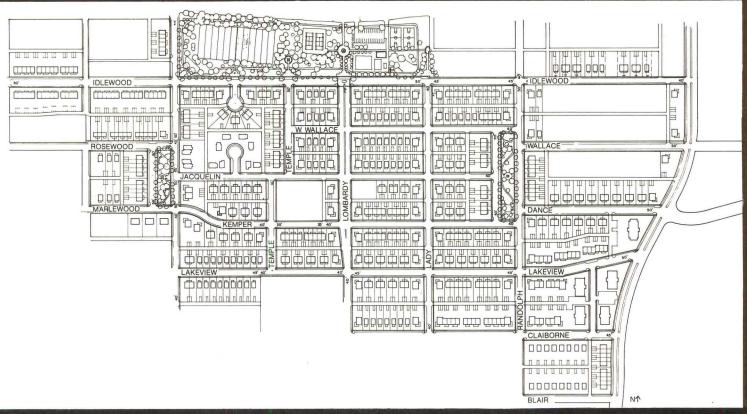
**Solution:** Randolph is to be separated from the expressway by a long park, and will have two small parks to the west and east. The residential area, which citizens hope will be a peaceful and separate enclave, will have short blocks patterned after the healthy neighborhood with owner-occupied houses 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

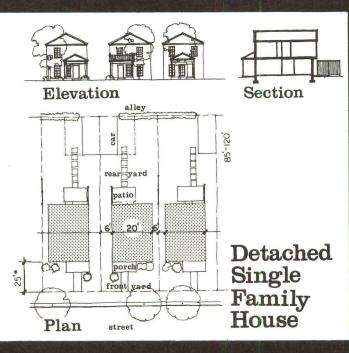
types, designed with the input of the citizen are for moderate income home ownershi and options include single-family house doubles, townhouses, and duplex cornunits. Front façades have porches, dormer balconies, and gables, and standards for the are established in a Pattern Book prepare for the builder-developers' use. The Patter Book makes recommendations keyed to each site, and the builder is free to develop ur designs within the Master Plan's basic dime sions, choosing from among five façade o tions. These options (each of which has alte nate detail possibilities) were first develope to be implemented in the rehabilitation of group of abandoned brick houses existing the area. The new units will sell for an ave age of \$47,500.

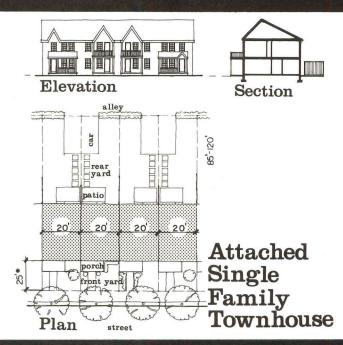
#### Jury comments

Woodbridge: This project is quite plausible It has a certain naïveté which I like ve much, as the freshness and enthusiasm of the consultants and the citizens emerges strongle I have a feeling that the process has worke It is not trying to remake the world, and I call imagine driving down these streets 20 years from now and not being quite sure what ha pened and when. In fact, I find the process and probably the outcome, inspiring.

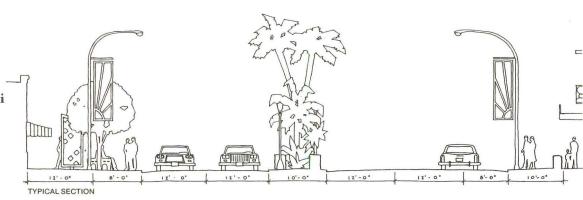








A plan to revitalize the commercial spine of Miami Beach's Art Deco district.



#### 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 ecomomic 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 programs.

#### Jury comments

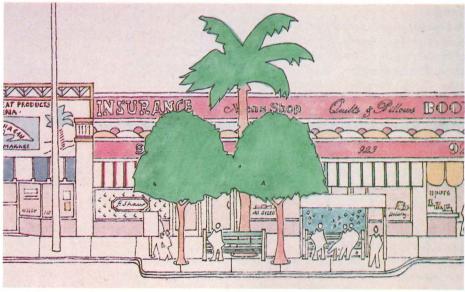
**Woodbridge:** What I've seen so far is as goo a statement of process and product as you ca find for the existing environment of Wash ington Avenue. Its conditions have been care fully documented, and the needs of the users merchants, and so on are responsibly ac dressed. The recommendations are both rela tively humble and doable. They have to d with traffic, shop façades, and so on; they ar enormously genial and make you feel good We had a lot of streetscape things, most of them very responsible, but none of ther came out with this kind of richness of the en product, which I emphasize is not a preter tious kind of project. We're not remaking th world here-or even remaking it in som kind of Art Deco image, which would be ver tempting. The cumulative effect is going t be much greater than some of its parts. The seems to me to strike a very nice level of say ing "Let's pull things together" and pointin out the ways that it can be made better.

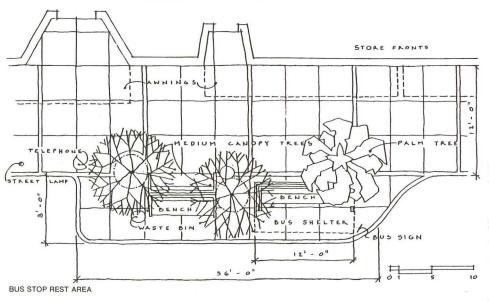
Eckstut: It doesn't rely on a plan for its success, or the story it's proposing; a lot of other had such a concern for the plan. This is concerned with what we're going to see. There fore, they had to include what was to be don with the buildings. It wasn't just street improvements, so there was a much more comprehensive view. There are a lot of old building renovations, but they also suggest than hew buildings should meet certain criteria. was hesitant about the implementation, but started looking into it, and the authors of the project are hesitant as well. It's difficult; the suggested—and I agree—that you have to get





wn to colors and materials, and when you t to that level, you start to propose some traordinary regulations, but they suggested oviding just information and persuasion. I nk it's a wonderful way of attacking a probn, and maybe it's going to take a long time get it done, but it certainly is an urban den view rather than just landscape design. s more than just a streetscape—it's a whole





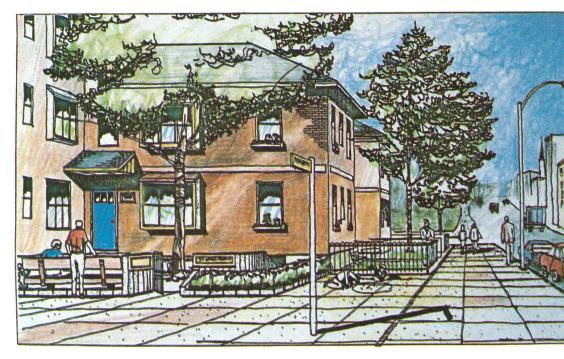
# Lane, Frenchman & Associates Goody, Clancy & Associates

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 disclocation, 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 tapartments, many in duplex configurati with their own front and back doors, and the demolition of sections of existing bui ings to create a less institutional scale. To courtyards within the blocks will be given more privacy by locating all apartment entron the street side and by excluding cars frow within the blocks. The courtyards will be us for individual backyards and for shared pand sitting areas.

#### Jury comments

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

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

**Woodbridge:** Its achievements will hat tremendous implications.



ISTING STREET CONDITION



ISTING BACKYARD CONDITION



- Public facility
- Mothballed building
  Unsealed mothball
- Blank wall
  Tenant nai Tenant painted wall
- Grass
- Improved areas
  - O Large tree Small tree
  - Landmark



PROPOSED STREET CONDITION



PROPOSED BACKYARD CONDITION



PROPOSED PLAN

- Village office Site facility
- ⊞ Community space Shared entry
- Private or semiprivate open space
- 2 story prototype [ ] Alternate steam plant locations
- □ Dumpster/compactor
- M Maintenance
- TC Teen center
- MSC Multi-service

Urban design and planning Citation

# Skidmore, Owings & Merrill Houston

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.
Consultants: Friberg Alexander Maloney Gipson Weir, Inc., mechanical, electrical, plumbing engineers.

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



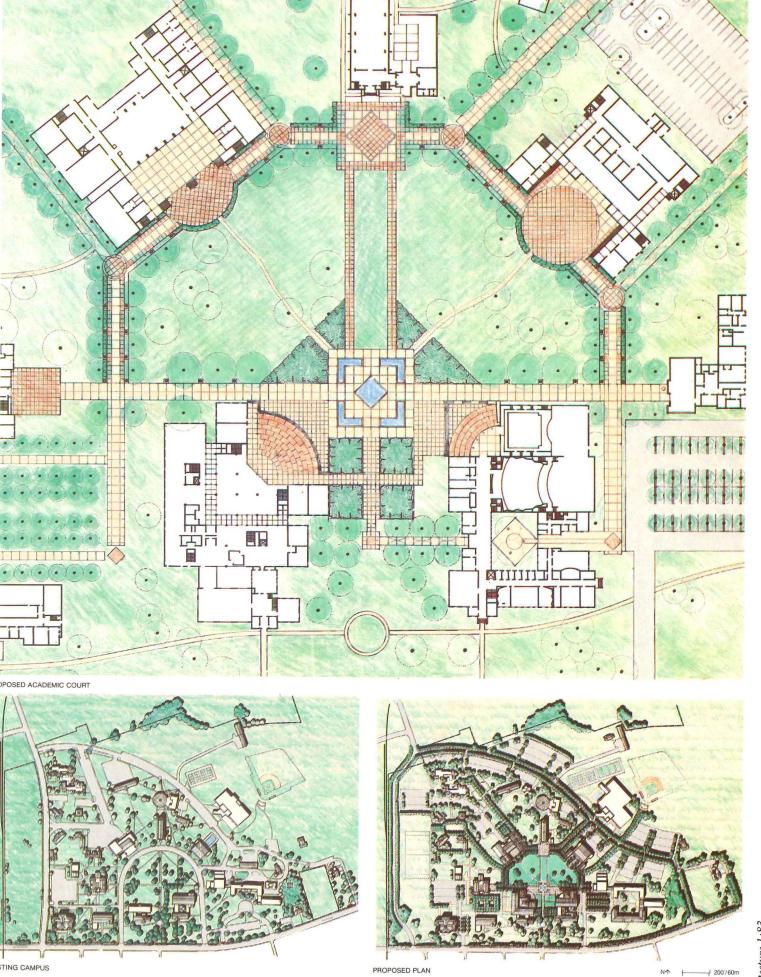
Cullen Hall

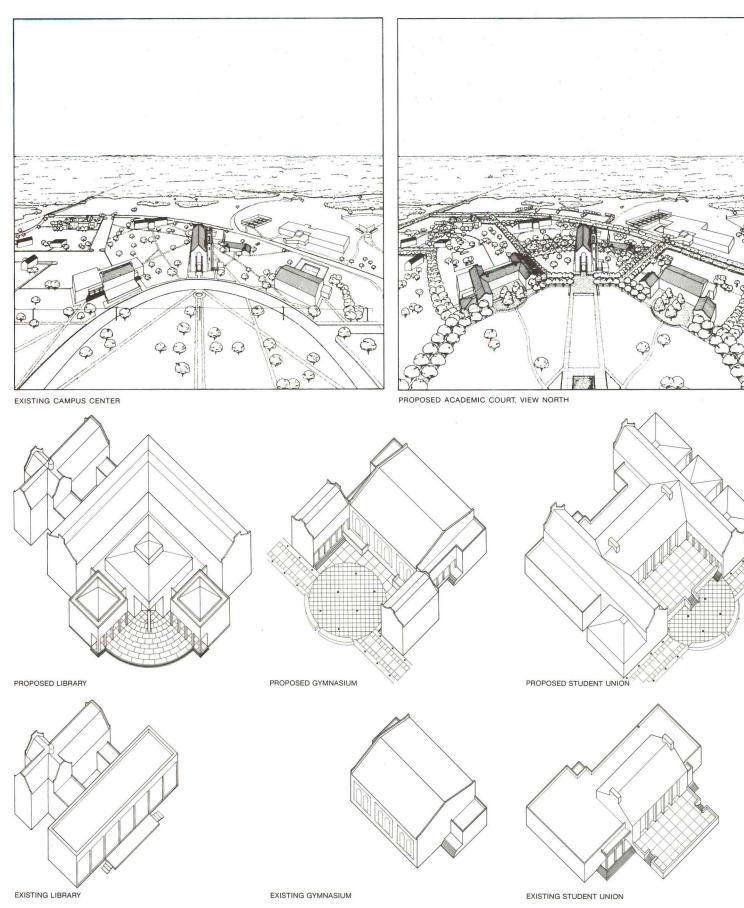


Existing library



Existing campus





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 megastructure 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.

# Applied research

chitectural research in be as diverse as the ofession itself. This year's ry, while emphasizing the ed for a consistent search methodology, cognized projects as ried as a competition alysis, a curriculum, a suctural system, and a story of a city's velopment.



Sandra Howell

ndra Howell is a professor in Department of Architecture at assachusetts Institute of chnology, specializing in vironment/behavior research. has advised many committees housing and the elderly and a twice received P/A research ards. Her most recent book is esigning for Aging: Patres of Use by the MIT Press.

arietta Millet is an Associate of essor of Architecture at the viversity of Washington. Her earch has concentrated on dayhting and its integration with nate-responsive design, received a P/A research award with illiam Lam Associates for lighter improvements in Norfolk, She is a member of Argenesis, a design consortium recializing in lighting and pases 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; postoccupancy 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 re-



Marietta Millet

search 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.

# Progressive Architecture 1:83

# Lawrence P. Witzling W. Paul Farmer

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.

#### **Credits**

Architects: Lawrence P. Witzling, Ph.D., Planning and Design Partnership, Milwaukee, Wi; W. Paul Farmer, AICP, Deputy Planning Director, Pittsburgh, Pa.

**Technical assistance:** School of Architecture and Urban Planning, University of Wisconsin-Milwaukee.

Competition sponsors: The Greater Milwaukee Committee for Community Development, John C. Geilfuss, past president; The City of Milwaukee, Henry W. Maier, mayor; Milwaukee County, William F. O'Donnell, county executive.

Research sponsor: Design Arts Program, National Endowment for the Arts, Michael J. Pittas, director.

Client: Lakefront Design Committee, Milwaukee, Anthony J. Catanese and Sheldon B. Lubar, cochairmen.

**Report:** Copies are available for \$10 from Lawrence P. Witzling and W. Paul Farmer, Planning and Design Partnership, 225 E. St. Paul Ave., Milwaukee, Wi 53202.

#### TYPOLOGY OF BASIC DESIGN CONCEPTS

DESIGN	PROBLEMS AND STRATEGIES	PER	BER AND CENT OF UTIONS	AUTHORS' OPINION OI QUALITY	
a) PROMI	ENADES	15	11%	HIGH	
b) MEGAS	STRUCTURES	13	9%	LOW	
c) COLLA	GES OF TRADITIONAL CONCEPTS	13	9%	HIGH	
d) ONTAF	RIO PLACE ANALOGUES	9	6%	<b>NEUTRAL</b>	
e) 1950'S	URBAN RENEWAL PROJECTS	9	6%	LOW	
f) GRIDIF	RONS	8	6%	HIGH	
g) MIDWA	YS	8	6%	<b>NEUTRAL</b>	
h) CONDO	OMINIUM VILLAGES	5	4%	LOW	
i) CONSI	ERVATIVE/MINIMALIST	6	4%	LOW	
j) OTHER	3	54	39%	LOW	
		140	100%		

**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 potent for contributing to the development and u derstanding of the architectural design proess.

**Howell:** This translates to something that frustrating for all of us in architecture or b havioral science—the subjective judgments architectural competitions, which are going on more and more in this country and the world. What two people in Wisconsin ha done is take a particular design competition and make a well-designed, systematic study decisions made by the entrants and analy them in a way that evaluates their work as the work of the jurors. It is high-level r search on a problem that is relevant to desig Millet: To have a winning competition ent you have to have a clearly identifiable schem a parti. This is reinforced by this study; th list the one-word partis and label the most of fective ones: collages, promenades, gridiror and so on. Then they say some are le effective—1950s urban renewal, megastru tures, "condominium villages," and so o That's useful, somehow.

**Howell:** It's one of the few that is fundame tally research and it's innovative. This w have some long-run payoff on how we do with competitions.

**Millet:** More than that, it indicates cleatidentifiable 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 he much further it is possible to go.

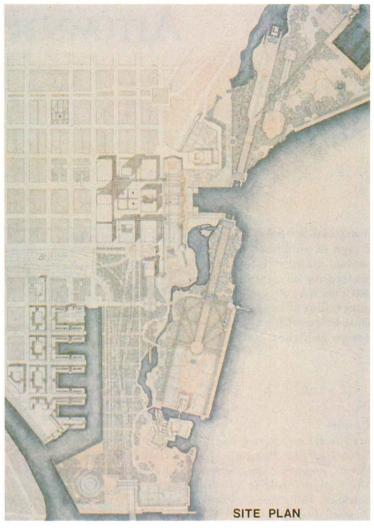
**Howell:** There's really nothing fancy abo the statistics they used, it's simple data anal sis that anyone could do.

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

Howell: We have this general feeling that disign competitions are good, that they for certain 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 subjection opinions by judges. What they are looking at how consistent design competitions are what they look at.

**Millet:** This would be an interesting tecnique to try on a P/A awards jury.





#### DESIGN STYLES AND STRATEGIES OF ARCHITECTURAL ORGANIZATION

				_	_					
DESIGN PROBLEMS AND STRATEGIES		BER AND ENT OF ITIONS	AUTHORS' OPINION OF QUALITY			DESIGN PROBLEMS AND STRATEG		NUMBER AN PERCENT OF SOLUTIONS		
NUMBER OF STYLES OR ORGANIZATIONAL STRATEGIES a) 2 or 3 DOMINANT STRATEGIES, WITH 2 or 3 SUBORDINATE STRATEGIES b) 2 or 3 DOMINANT STRATEGIES, WITH 0 or I SUBORDINATE STRATEGY	20 34	14% 24%	HIGH		E	a) b)	CIAL ORGANIZATIONS  DOMINANT USE SUBORDINATE USE NOT USED	26 33 81 140	19% 24% 58% 100%	HIGH HIGH LOW
c) 0 or 1 DOMINANT STRATEGY, WITH 2 or 3 SUBORDINATE STRATEGIES d) 0 or 1 DOMINANT STRATEGY, WITH 0 or 1 SUBORDINATE STRATEGY	44 42 140	31% 30% 100%	LOW		F	a) b)	EOMETRIC NETWORKS  DOMINANT USE SUBORDINATE USE NOT USED	25 34 81 140	18% 24% 58% 100%	HIGH NEUTRAL LOW
DEGREE OF ARCHITECTURAL ORGANIZATION     DOMINANT DESIGN STYLE OR     ARCHITECTURAL ORGANIZATION     ONLY SUBORDINATE DESIGN STYLE     OR ARCHITECTURAL ORGANIZATION     NO APPARENT DESIGN STYLE OR     ARCHITECTURAL ORGANIZATION	98 40 2 140	70% 29% 1%	HIGH LOW LOW		C	a) b)	LUSTERING PATTERNS  DOMINANT USE  SUBORDINATE USE  NOT USED	14 34 92 140	-	NEUTRAL NEUTRAL NEUTRAL
. PICTURESQUE PATTERNS a) DOMINANT USE b) SUBORDINATE USE c) NOT USED	32 54 54 140	23% 39% 39% 100%	HIGH NEUTRAL NEUTRAL		Н	a) b)	EXTURAL CHANGES BETWEEN AREAS  DOMINANT USE SUBORDINATE USE NOT USED	9 13 118 140	6% 9% 84% 100%	HIGH NEUTRAL LOW
SIMPLE LINEAR ORGANIZATIONS     a) DOMINANT USE     b) SUBORDINATE USE     c) NOT USED	52 30 58 140	37% 21% 41% 100%	HIGH LOW LOW		l.			6 9 125 140	6%	HIGH NEUTRAL LOW

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.

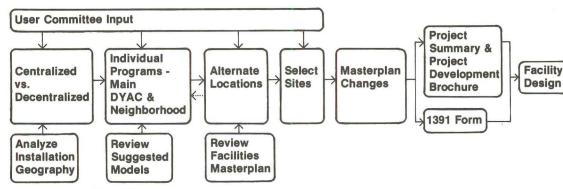
#### Credits

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

Psychiatric consultant: Jon Horowitz, M.D.

Client: Department of the Army: Office of the Chief Engineers, Richard W. Cramer, Chief, Special Projects Section; Robert G. Shibley, Project Architect; Office of the Adjutant General, Mary Susan Bradshaw, Management Specialist, Morale Support.

**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 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.

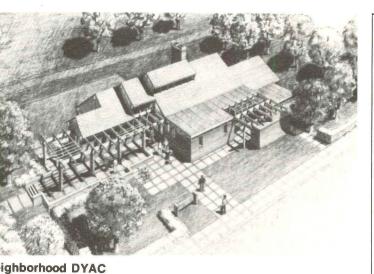
Howell: Architecture and design are by nature so visual. We get communication from graphic images more strongly than from words; three-quarters of the content is missing if you just have the verbiage. So we're

really looking at presentation technique a well as at research. Graphics are part of th communication. The real research concern the use of the document in the context of design. How does it increase quality, reduccost, 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 examp plans, elevations, sections, and bird's-ey views of facilities, so there is a complete visu documentation to go along with the verbiage **Howell:** Yes, and it has more. The graph code relates back to their three major de velopmental imperatives for youth. We're dealing with a facility within a highly be reaucratized institutional environment, a army post. If I had to identify a use population for whom design was not fun tioning well, I would have to put young adul and middle-school-aged children high on th list.

**Millet:** This is really applicable to a muc wider setting. It's not just for military bases **Howell:** It's a beautiful set of statements of what we know about research, human d velopment, and the needs of youth in tern of social development, personal identity d velopment, and physical and cognitive d velopment. It is so important for designe and planners to understand the justification for certain design decisions.

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

Howell: It takes these issues and translatthem into design considerations. It deals with places to see and be seen.



ace Organization: Physical Access



direct access optional

#### a. Primary Design Considerations.

- a. Primary Design Considerations.

  (1) Variety of Turts.\* The drop-in module must include a variety of areas 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": billiards 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 book-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. Stiting 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, revise 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 lofts, subdividing and opening up spaces. The design can provide ob-



Figure 5-1 Drop-in Considerations - 1

DG 1110-3-138 December 1979 Page 5-3

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.



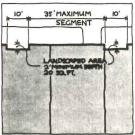
Principal researcher: Anne Vernez-Moudon, Urban Design Program, College of Architecture and Urban Planning, University of Washington, Seattle.

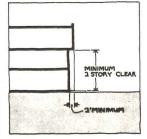
Associated researchers: Research conducted at the Department of Architecture, MIT, Cambridge, Ma.

Student team: Andre Au, Bonnie Biafore, Lawrence Change, Peter Droege, Guillermo Frontado, Thomas Hille, Janejira Hongladaromp, Andrew Jazsewski, Paul Johnson, Polyxeni Kosmaki, Chow Lim, Hans Lischewski, Jennifer Pieszak, Martha Pollack, Fanny Rosenbaum, Pamela Rubin, Brian Sullivan, Carol Schwartz, Joel Weingarten. Consultants: David Brindle, Associate Professor, University of Southern California; Claire Frost, Editorial services; Stephen W. Jacobs, Professor, Cornell University; J. Michael Gerzso, Assistant Professor, MIT; Edward Michael, City Planner, San Francisco Department of City Planning; Julie Twenter, Administrative Assistant.

Report: The report is available from Anne Vernez-Moudon, Urban Design Program, AL-15, University of Washington, Seattle, Wa 98195.







**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, façade 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 cle the difference between their research proce and their research documents. They subm ted what they presented to the client and the they submitted a supplementary folder the shows the application of the research work San Francisco. That fits with our earlier cocern about making clear the difference be tween research and its application.

Howell: This represents a different scale research, the scale that is between the hou itself and the neighborhood environment. While there's some work of this sort done Europe, the representation over time of the change in form and in the normative rules the use of a residential environment is not bly absent in the United States. The detay and care with which this work was done something to be modeled. The scholarline 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 pertine 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 Fracisco. The impact of that was in the develoment of some contextual rules that both proserved the city's character and allowed for a increase in density. So, while the body of the research in all of its detail can stand alone as research document, the fact that elements it were then able to be applied in the context of urban planning is another plus for it.

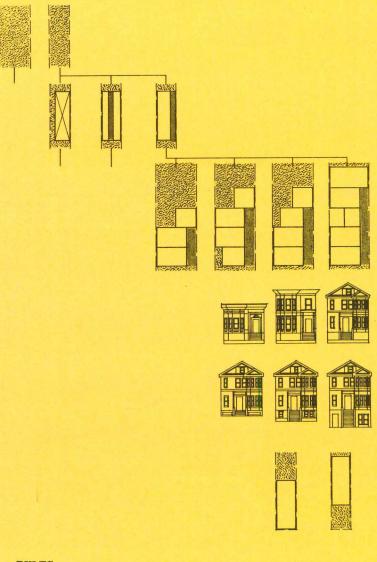
**Millet:** A really clear history of the city's of velopment and the reason for it is presented. It has that connection we've been looking for between ideas and the physical reality, whi is explicitly presented.

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

Millet: And nongenerative of future of velopment.

Howell: What this document does is rail questions of values and questions of the normative relationship between morphological and physical elements and their context. All important is the close three-linked relationship between an academic researcher, practing designers, and a public agency. This is search makes the linkage, and that's a very search makes the linkage is the linkage.

important point.



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 ?

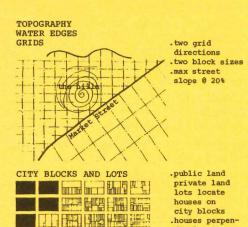
WHAT KIND OF LAND BASE (IF ANY) SHOULD BE USED ?

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

> > SINGLE STORY ARTISAN COTTAGE

#### RULES



DESIGN

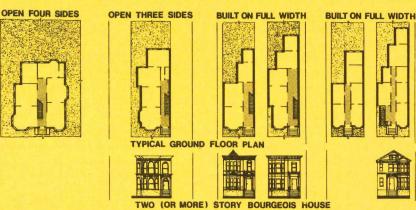
city blocks houses perpendicular to street

.lot width house type affects number of rooms

.decorated facade .built & land

.two types of circulation affects room arrangement

FIGURE V. 1 : PHYSICAL STRUCTURE OF URBAN SPACE IN THE NINETEENTH CENTURY



#### **Cass County Courthouse**

#### Cassopoli 49031



- Circuit Court
- Probate Court
- District Court

114

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 State Register of Historic Places.

A 1976 renovation of the courthouse placed the circuit, probate and district courts each on a separate floor. The courtrooms are provided with poor quality wooden furnishings, detracting from the sense of dignity. Interior columns are located inappropriately in the rooms. Sightline problems result from the design of the courtrooms. The entry to the probate courtroom is too close to the litigation arena.

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. Prisoner holding facilities are not provided, since the jail is on the same site. Public hallways are used to transport prisoners to the courtrooms. Offices serving the three courts are located across the hall from each courtroom.

Circulation in the building functions adequately. The facility is accessible to the bandicapped. Also, building systems are adequate. Maintenance in the building appears to be good.



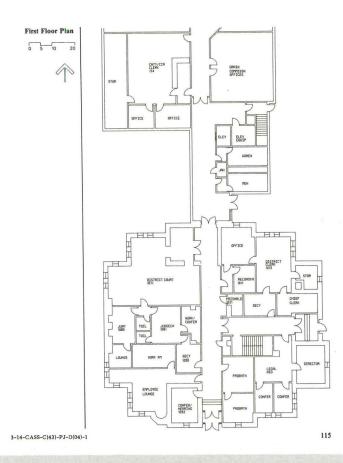
Exterior





Courtroo

3-14-CASS-C(43)-PJ-D(04)-1



COURTROOM(S)	ROOM 1071	ROOM 2071	ROOM 3080
FLOOR LEVEL:	1 2		3
DESIGNATED COURT(S):	District	Probate Juvenile	Circuit
OTHER USES:	Yes	Yes	Yes
	JURY ASSEMBLY	JURY ASSEMBLY	JURY ASSEMBLY
PUBLIC SEATING CAPACITY:	21	25	36
BARRIER FREE SEATING:	No	Yes	No
SEPARATE JURY BOX:	Yes	Yes	Yes
JURY SEATING CAPACITY:	6	7	14
ENTRY INTO COURTROOM			
JUDGES' ENTRY: JURY'S ENTRY: PRISONER'S ENTRY:	Restricted Restricted Public	Restricted Public Public	Restricted Restricted Public
ACOUSTICS			
ACOUSTICAL CEILING: CARPETED FLOOR: NOISE PENETRATION: ROOM ACOUSTICS: SPEECH PRIVACY: SPEECH AUDIBILITY:	Yes Yes Acceptable Marginal Adequate Good	Yes Yes Excessive Acceptable Adequate Good	Yes Yes Acceptable Acceptable Inadequate Good
SIGHT LINE PROBLEMS:	Yes	Yes	Yes
DIGNITY/APPEARANCE:	Fair	Good	Good
SEPARATE ATTORNEY TABLES:	Yes	Yes	Yes
RECORDING			
PRIMARY RECORDING METHOD: BACKUP RECORDING METHOD: IS WIRING CONCEALED:	Manual None n.a.	Electronic None	Manual None n.a.
WORK STATION PROBLEMS:	Yes	No	No
SECURITY ALARM SYSTEM:	No	No	Needed

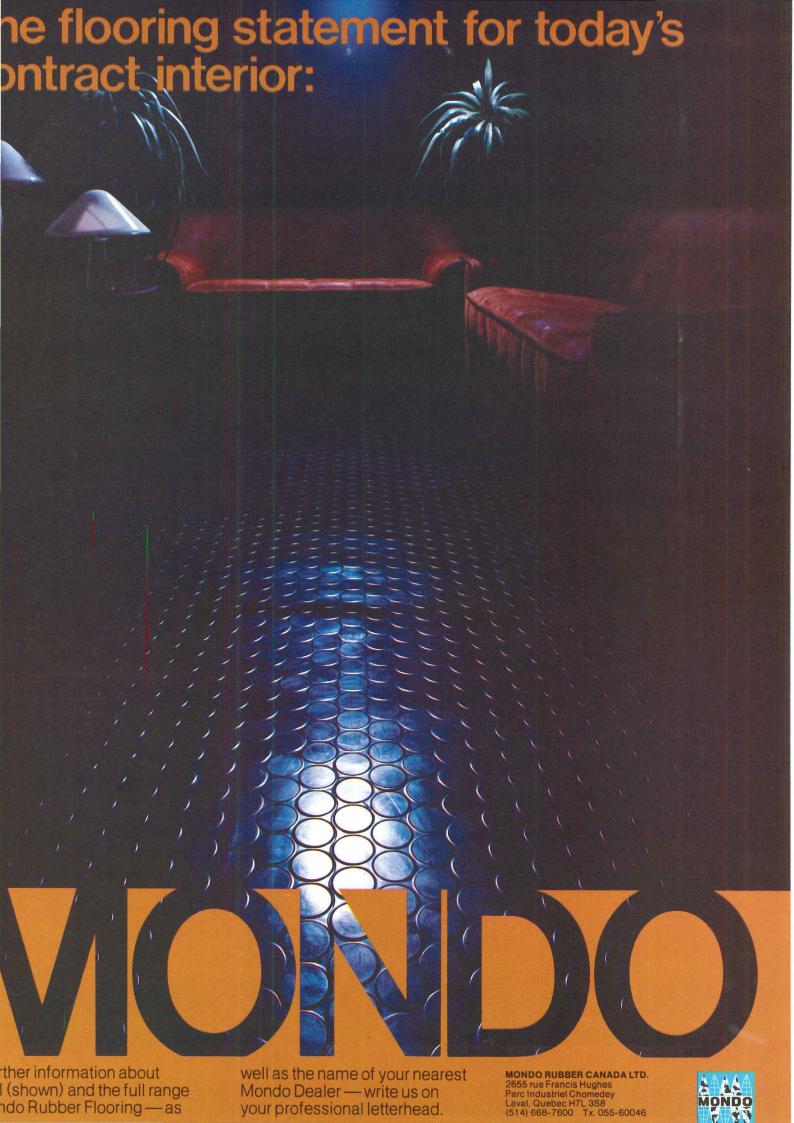
EXHIBIT FACILITY:	Adequate	Inadequate	Inadequate
RELATED AREA PROXIMITY:	Fair	Fair	Fair
ENVIRONMENTAL SYSTEMS			
LIGHTING:	Adequate	Adequate	Adequate
SPECIFIC LIGHTING PROBLEMS:	No	No	No
ELECTRICAL OUTLETS:	Adequate	Adequate	Adequate
HEATING:	Fair	Fair	Fair
COOLING:	Fair	Fair	Fair
VENTILATION:	Fair	Fair	
HVAC LOCAL CONTROL:	Yes	Yes	Yes
JUDGE'S CHAMBERS	ROOM 1081	RDDM 3092	ROOM 2085
DODGE D OFFICE			
FLOOR LEVEL:	1	3	2
PASSAGE TO COURTROOM:	Private	Private	Private
CONFERENCE SPACE:	Sufficient	Sufficient	Sufficient
PRIVATE TOILET PROVIDED:	Yes	Yes	Yes
SUFFICIENT FILE SPACE:	Yes	Yes	Yes
SUFFICIENT BOOK SPACE:	No	Yes	Yes
AMBIENCE/FURNISHINGS:	Inappropriate	Appropriate	Appropriate
ADEQUATE SPEECH PRIVACY:	Yes	Yes	Yes
BARRIER FREE:	Yes	Yes	Yes
ENVIRONMENTAL SYSTEMS			
LIGHTING:	Adequate	Adequate	Adequate
ELECTRICAL DUTLETS:	Adequate	Adequate	Adequate
HEATING:	Fair	Fair	Fair
COOLING:	Fair	Fair	Fair
VENTILATION:	Fair	Good	Fair
SEC'Y SPACE ADJACENT:	Yes	Yes	Yes

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.



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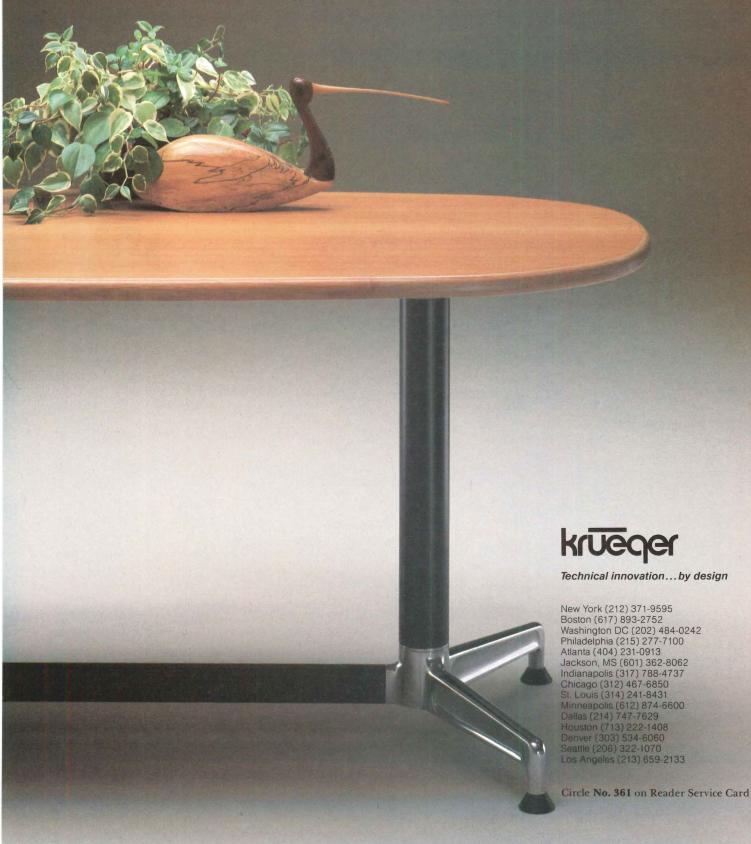
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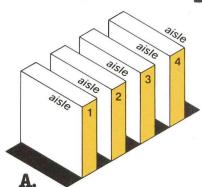


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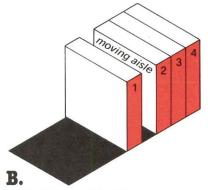
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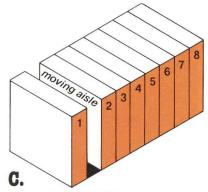
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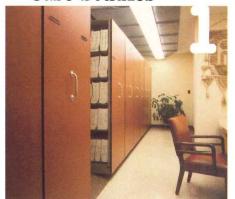


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2. Arthur Andersen & Associates Chicago, Illinois



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

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Zip

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

Name
Organization Address
City State

Telephone

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

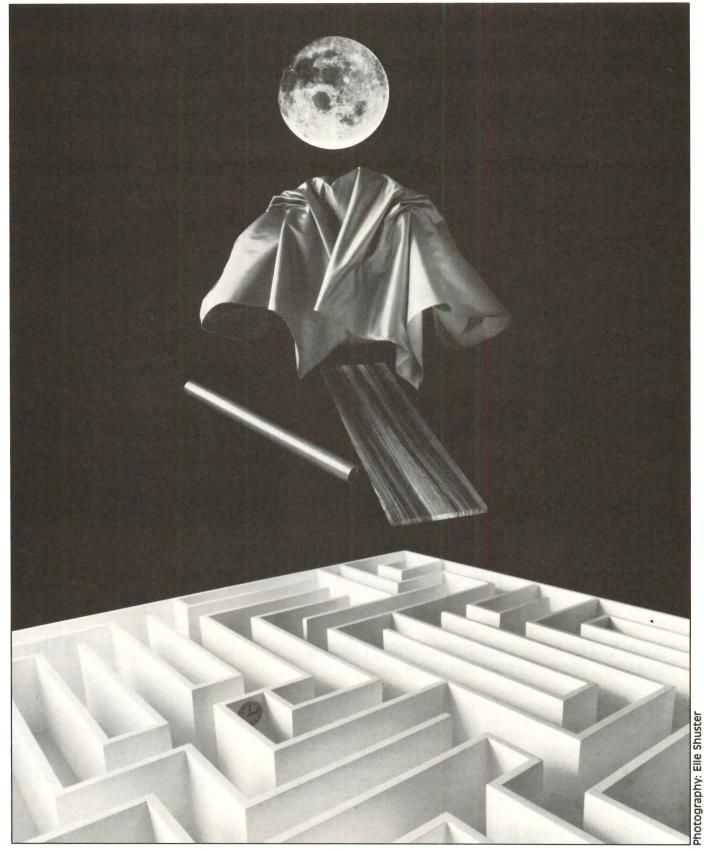
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## Alice's Restaurant

alter Rosenfeld

he research required to valuate proposed abstitutions can be very me-consuming. How can fort and risk be reduced in is common task?

"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

products is sometimes justifiable. In any case, it should be remembered that the architect is the judge of whether a proposed product is equal to the one specified. He is just as responsible for the failure of the substituted material as if he had specified it originally. Herein lies the need to examine substitutions carefully and to try to reduce the alwayspresent pressure to decide quickly and accept hastily in order not to hold up work at the

To investigate an unfamiliar material or product properly, the architect needs time to assemble data and samples, to verify performance by consulting other reputable users, to order tests when essential, and to examine the proposed material and its method of installation thoroughly. When the number of proposed substitutions is large, the time commitment becomes a matter of great concern. It's far more economical to have done the analysis during the document prepara-

tion stage.

Often the substitution request is motivated by a cost advantage to the contractor, not necessarily in the owner's interest. A standard letter with the following statement may prove useful in such cases: Before we investigate this product, we need to know what credit the owner will receive if it is approved. A quick cost-benefit calculation can then be made before proceeding. This may be countered by the contractor's standard ploy: Yes, we can get what you specified, but it will delay the job (often because it wasn't ordered in time, but that's not mentioned). Tough decisions have to be made under such pressure, but decisions on materials that affect the building's safety, weather-resistance, or function shouldn't be made hastily or casually.

As the architect, you must choose the appropriate products for the buildings you design. Part of choosing wisely and getting what you want lies in making decisions at the right time in the project's sequence. Even Alice

closes the restaurant sometimes.  $\square$ 

alter Rosenfeld, AIA, CSI, Managing Director for Profesonal and Technical Services at he Architects Collaborative in ambridge, Ma.



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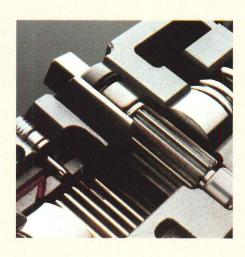
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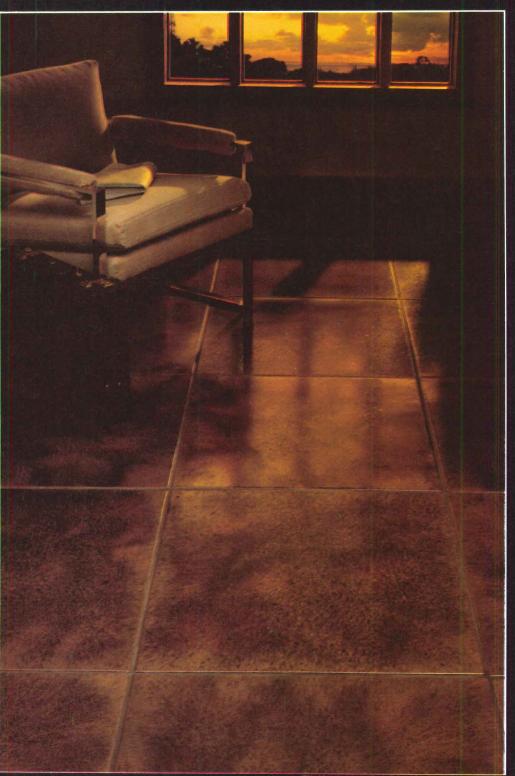
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### 'Claims made' liability insurance

Norman Coplan

Liability insurance policies for architects usually specify that the occurrence of negligence and the claim for damages must be made during the policy term.

Liability insurance policies fall into two broad categories. One type is known as "occurrence" insurance and the other is known as "discovery" or "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 situation.

The criticism of a "claims made" policy is

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, antisocial 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 pol-

icy in order to afford coverage. For example in Gyler v. Mission Insurance Company (110 Ca Reptr. 139), the professional liability policinvolved provided coverage against any clair for breach of professional duty which "ma be made against the insured during th period of the policy by reason of any negli gent act, error or omission which may hav been committed." The policy further provided that if during the term of the polic the insured shall become aware of any occur rence "which may subsequently give rise t any claim against it for breach of professiona duty by reason of any negligent act, error o omission," the insured shall give writte notice to the insurer, and any claim thereafte made shall be deemed covered by the policy The Court concluded in this case that the us of the word "may" created an uncertaint 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 fo claims that could have been made during th term of the policy, but which were not mad until after the policy expired. Since an insur ance policy must be construed most strongl against the insurer and in favor of the in sured, the Court concluded that the insure was entitled to coverage, even though the in surer had no notice of the claim until afte the expiration of the policy.

For the most part, the courts, in dealing with professional liability insurance for archi tects 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. Brown Construction Co. v. D & M Mechanical Contrac tors), in Michigan (Lehr v. Professional Under writers), in Minnesota (Continental Casualt Company v. Welliver), and in Oregon (Balzhise v. Continental Casualty Company). Recently however, the insurance policy issued by Con tinental Casualty Company was again chal lenged on the ground that it violated publi policy. The New York Court of Appeal (Joseph R. Loring & Associates v. Continental Casualty Company, 56 N.Y. 2d 848) again re

jected this contention, stating:

"Appellant contends that the reporting of a 'po tential claim' to the insurance carrier 'locked' appel lant into that carrier, inhibiting its freedom of con tract because no other insurer would agree to cove the potential claim which was reported. It is appel lant's contention that this 'claims made' policy vio lated 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 can not say that the clause was violative of public policy."



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## P/A in 1983



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P/A in February will, as customary, concertrate on built work, including executed P/A Award winners. Two extraordinary building 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 betwee P/A editors and architect Michael Graves other completed interiors and buildings with complement these.

P/A Technics will take up electronic acoustics, an area where technical possibilities confront aesthetic traditions. Another instalment 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 selection of inventive current work by a knowledged masters and Young Turks.

**Technics: Building diagnosis** will discuss examination of existing buildings for physics 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 recogniz some little-known practitioners for the pa ticular flavor they are giving to unpromising developer projects.

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

**Craftsmanship** will be the subject of a speci issue, presenting the remarkable flowering onew 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 20t Century Classicism, will be just one of or 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 practical illustrated with some of its ambitious project Technics: Acid rain will take up a problem increasing severity and steps that can be take to counter it.

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

**Museums** will be the subject of a major ar cle, taking up the array of ideas and tec niques exhibited in the recent crop of nemuseums.

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

Preservation and reuse of government buildings will be the principal topic of an issu covering the fate of public buildings at a levels of government and all levels of el

gance, from capitols to jails. **Technics: Stucco** will take up established principals and new variations in an age-omaterial that doesn't always get respect. **Vienna,** then and now, will be examined for

**Vienna,** then and now, will be examined for its production of the elegant and unexpected in design.

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#### More on Wright

**Books** 

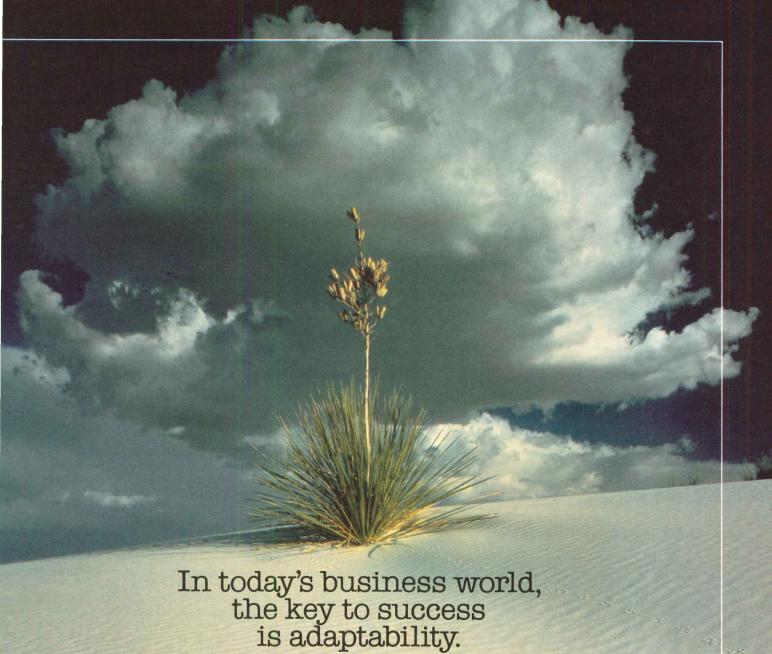
Frank Lloyd Wright's Hanna House: The Clients' Report Paul R. and Jean S. Hanna. Cambridge, The MIT Press, 198 148 pp., illus., \$25.

Writings on Wright: Selected Comment on Frank Lloy Wright, edited, with introduction and commentary, by H. All Brooks. Cambridge, The MIT Press, 1981. 229 pp., illus, \$17.50 Reviewed by Richard Guy Wilson, Chairman, Division of Arch tectural 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 arch tect, one could expect after his or her death a certain of minishment of interest, a fading into obscurity for 20 or years. Wright may have experienced this disinterest during his lifetime, but since his death in 1959, he has probably rise in stature and certainly is the one architect most America and many foreigners know. From coast to coast, from the Pope Leighey house outside Washington, DC, to the Barnsd house in Los Angeles, people who are not architects or hist rians or even "architecture freaks," but the general publican be found touring his works. The public knows Wright whereas Palladio or Venturi are just names, if even that. Pu lishing Wright is a major activity encompassing books, ar cles, folios, an index (almost a "concordance") to An Autobio raphy, a bibliography, and a quarterly newsletter. His house when they do come on the open market, comman significantly more money than their more convention neighbors; this is certainly a sign of their intrinsic quality, b also a very different situation from 25-30 years ago who they were considered a drag by real estate brokers. Abroa books on Frank Lloyd Wright can be found in general trabookstores, an honor few other American architects command. To the foreign architectural enthusiast—including those considered well educated—Frank Lloyd Wright is fu quently the only reason to visit the United States. (The sig of a group of foreign architecture students descending upon a Wright house, cameras clicking, can be compared to swarm of praying mantises! The house almost dissolves und the focused attention.)

A natural subsidiary question is, where does Wright star within the architectural community today? Certainly he is a corded the status of a "hero" or "form-giver" of Modern A chitecture as a man "who set us free." In a poll two years as of 371 architecture students and 201 practitioners, Wrig was far and away the favorite of both groups. His buildin consistently dominate lists of "Top ten" or "The most a mired." Yet Wright does not in any significant way influen contemporary practice. In the schools there has been for Lutye (almost his exact contemporary) or Le Corbusier. Was the ever much of a Wright impact in American architectur schools in the way that Goodhue tended to dominate the lat 1920s and early 1930s, or Mies in the 1950s? Certainly he had no presence in the schools before 1936, and I suspect himpact came in the later 1940s and early 1950s. Does anybook know? But even this later impact, if any, was never vestrong, probably because of his reputed dogmatism, thuniqueness of his late forms (Guggenheim Museum and Marin County Civic Center) vis-à-vis the International Styland the stigma attached to the Taliesin followers. Leaving aside the earlier Prairie School and the Taliesin apprentice has there been a real Wright impact upon architectur Maybe his major impact was upon the tract and speculation builders with their so-called "Modern" or "Contemporar house. But has he had as much influence as Cliff Ma

[Books continued on page 172]



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Books continued from page 170

Wright's present status among architects is indeed puzzling have heard well-educated architects exclaim over his radic ness with flat roofs in 1906, and I have had to gently explathat they all had pitches. Some flat roofs did come later, he always remained tied to the roof as symbol and compsitional element. Similarly, Allen Brooks notes that "amo practicing architects who profess indebtedness to Wright ideas on space . . . if one asks them how Wright constructed they usually lack an explanation."

These thoughts occur with reference to the two boo under review, which, while very different, indicate how lit we still understand Wright, his work, and most important t ideas they embodied. More has been written about Wrig than about any other American architect, and yet he remai

an enigma—perhaps a sign of genius?

Frank Lloyd Wright's Hanna House is an example of a gro ing genre in American architectural history: studies devot to a single building, and often the original patron's account The Hanna house, or the "Honeycomb House" of 1936-5 in Palo Alto, Ca, was one of Wright's great "comeback" of signs of the 1930s. After successful early years, he fell up fallow times, especially between 1924 and 1936; he was wi ten off as a crankily eccentric old romantic, given to histrio outbursts. In 1936-37, at the age of 69, Wright re-emerg with four seminal designs: Falling Water, Johnson's Wax, t first Herbert Jacobs-Usonian House, and the Hanna hou The book is of importance on several accounts: how Wrig worked with clients, an expression of his philosophy, as finally, a demonstration that "great" architecture nee "great" clients. This does not necessarily mean wealth or open check book. Wright, as did many architects, worked be under constraints. What is needed, as the Hannas demo strate, is both a commitment to the architect's vision and belief in one's own requirements. The Hannas' initial budg called for a \$15,000 house. By degrees this went up \$18,000, then \$25,000, and finally \$37,000. The increase w partially Wright, but also the Hannas, who did want a coplete house. The reputation Wright has gained, as an arr gant form-giver, unresponsive to the needs of the clients a uncaring about the construction, is false. The evidence of t Hannas and also the reports in Writings on Wright is that could be incredibly patient in describing his ideas and plans clients. He was persuasive certainly, but in general his ide proved to be right. There were time lags in supplying wor ing drawings, often due to his sickness or the mail, but most the construction problems came from builders making the own changes and the clients trying to do without supervisi by Wright or an apprentice. If the client made specific quests, Wright would generally honor them, though son times he would explain: "I have studied this thing all the lathalf of my architectural life . . ." With the Hannas he agree to separate bedrooms for the three children rather than I proposed single room. The Hannas complained abo Wright's dimensions, the 19.5-in. width of the bedroom coridor, for instance. Wright was able to hold them off, as after they occupied the house, they admitted the hall was fir even for carrying trays. It becomes increasingly apparent the Wright knew about and designed for human occupation. O writer observed a critique of student work at Taliesin in 19 and observed that Wright concentrated exclusively up "user considerations" and scarcely upon form, scale, propo tion, and other visual elements. The commitment of the Hannas, in spite of frustrations

The commitment of the Hannas, in spite of frustrations Wright, comes through impressively in the book. Yet, narrally, one wants to know where this commitment came fro One would like to know more about the Hannas—both M western ministers' children, educators, and writers. The claim, "We were looking for something 'modern.' "They han interest in the Bauhaus and Le Corbusier, and then the discovered Wright through his writings and became a quainted. Wright obviously "courted" them. In 1935 where the house design began, they described their site and quirements as: "Land on the brow of a hill, . . . A hounestling into the contours of the hill; A house enclosion enough space for a variety of human activities. . . ." These a

[Books continued on page 176]

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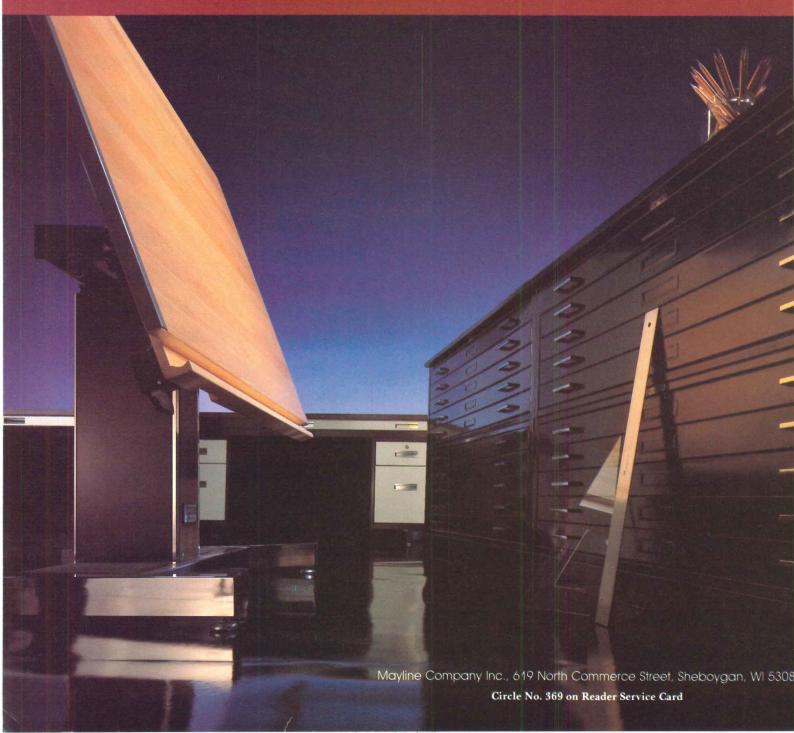
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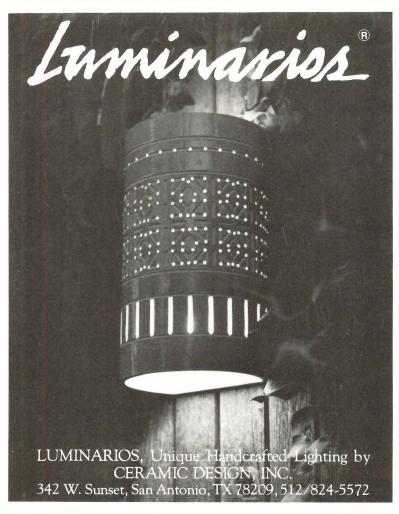
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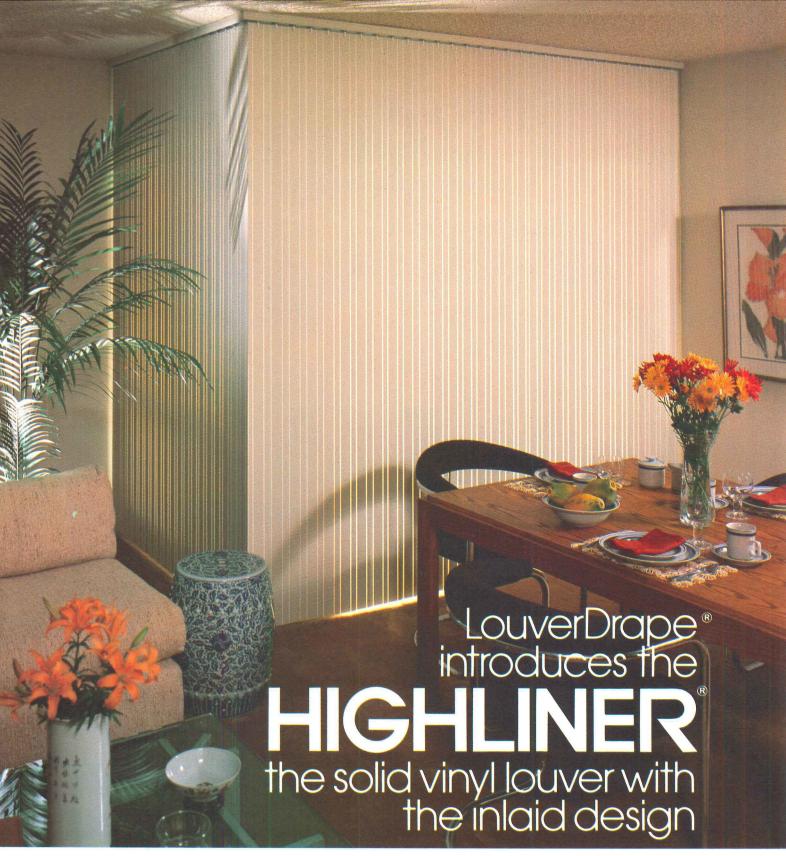
**Books** continued from page 172

very Wrightian sounding requirements and indicate both the extent to which he influenced them and to which they were callike minds. The book is excellently illustrated, and is a tributo the courage and foresight of the Hannas and the genius of Wright

Writings on Wright is an attempt to assemble article 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, myth and legends, this is, at least partially, a "record [of] people actual relation to Wright—people with whom he actuall lived, worked, and argued," and also how his work was received at different times. Almost all the pieces are based upofirsthand experiences, and not just on photographs and drawings. For instance, Reyner Banham's contribution on Wright environmental planning in heating, ventilation, and lightin comes from his own experience in Wright's Baker house in Chicago and how the heating worked on a winter night. There are 33 separate entries, and while one can quibble about material left out, Brooks has nevertheless succeeded handsomely. Frequently an article is abridged, which is a times annoying—one wishes for more—but also, it is the sig of a good book that draws you back to the original source.

of a good book that draws you back to the original source. There are five sections: "The Man: His Personality an Life-Style," "Wright's Clients and His Work," "American A sessment (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. En Mendelsohn visited Taliesin in 1924 and described the experience: "Then I had to change into clothes like his: a fantatic garment with something Indian about it—more or le without buttons (which he detests). Bark shoes, a long staff gloves and a tomahawk; and so we went up a marvelous road to the surrounding hills, land that a hundred years ago wistill 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 ou 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 is democracy... We said architecture was space to be lived in not a façade, not a box, not a monument. Wallie Harrison say the slab's the thing. I say the cemeteries are full of slabs, by who wants to be in a cemetery? Does all this sound arrogan Let it sound arrogant then!' . . ." Who couldn't respondent the surrounding many ways is personality.

As for more intellectual matters, the assessments are revea ing. Among the Americans, Lewis Mumford stands out; had the prescience to understand Wright far in advance of and more thoroughly than any other critic. On the Europea side, Brooks presents several newly translated works th allow us to understand more clearly Wright's impact. Ja Wils, a Dutch *De Stijl* architect, writes: "Architecture does no mean looking at a façade as a flat surface and by means ornamentation making a tasteful composition, but archite ture is the grouping of masses." Many have written about Wright's space, yet Allen Brooks's analysis, written as late 1979, stands as the best—a thorough understanding of wh interpenetration and overlaying means, not just in plan axonometric, but as lifestyle. Finally, the most revealing are cle is the heretofore unpublished talks on the BBC by histe rian Lionel March on Wright's Broadacre City. Wright's gre Depression scheme for resettling America is generally di missed as silly, an aberration he thought up to occupy th spare time of Taliesin students, and that he really didn't eve expect to see it come into being. March shows that, on the contrary, Wright did actually achieve a portion of it and th in many ways he accurately predicted the future course of American settlement. More important, Wright's ideas as closely related to the ideas of the best thinkers of the time: the La Follettes, Charles Beard, John Dewey, and Silvio Gesei among many. Broadacre City was not so much a form of living as a way of living, one closely allied to America mythology and ideals, and one that still animates mar people. Such was Wright's genius, which indicates why he still worthy of contemplation and perhaps emulation.  $\square$ 



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#### Products and literature

roducts



rolling cart designed by Anna Anelmi is one item in a line of Italian resiential and contract furniture brought the U.S. The cart, of steel tubing in a ide range of colors, has wire-inlaid lass shelves. Bieffeplast USA.

ircle 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 hoice of headboards. Engineered to dapt to the body, the mattress has more nan 1000 springs and is divided into two separate units of different densities. There is a bedding collection of sheets, preads, pillow covers, down pillows, and down comforters offered in several polors, both solids and patterns. Dux Interiors.

ircle 101 on reader service card

Ergosit' ergonomically correct task eating, designed by Erich Slany and the lany Design Team for Wilde and peith, is now being produced in the J.S. Automatic back support is rovided by a combined hip pivot and ackrest pivot that allows the backrest to nove as the user changes position. Adastments include seat height, back and eat pitch and depth, forward and reserse pitch. All controls are gas-cylinder perated. Cushions lift out for easy eupholstering or dry cleaning. Corry amestown Corp.

ircle 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

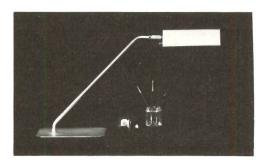
Galleria cylindrical planters 30 to 48 in. in diameter, waste receptacles, and sand urns are suitable for indoor or outdoor use. They are made from fiber-reinforced polyester in seamless, one-piece construction and are available in a range of colors and finishes. Architectural Fiberglass, Div. of Krueger.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

**Terrazzo tile** made from marble chips, onyx, or other natural stone embedded in resilient thermoset 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* 



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



'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 [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 211/2 in. wide, 211/2 in. deep, 301/4 in. high, and has a seat height of 181/4 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 sup-

port system is 26-gauge galvanized steel channels and stirrups with a factoryapplied white coating. Mizell Bros. Co. Circle 111 on reader service card

Liquid Membrane 6125® is a selfhealing, tough, flexible waterproofing for decks and foundations. According to the manufacturer, it bridges a gap up to <sup>1</sup>/<sub>16</sub>-in. wide without reinforcement and is not affected by rain, snow, or frost immediately after it is applied. It forms a continuous bond with 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

Stile metal roofing system with the look of tile is manufactured from 26hot-dipped galvanized steel, DeSoto's Fluropon® with fluorocarbon paint. The roofing comes in lengths up to 16 ft; covered width is 39½.; and tile steps appear every 12 in. It weighs approximately one lb per sq ft, about one-tenth the weight of tile. Colors are Spanish clay, Riviera sand, Tudor brown, Blue mist, and Slate gray. Properly installed on new construction, Stile has a Class A fire rating. Metal Sales Manufacturing Corp. Circle 113 on reader service card

Orizzonti Series tile is fired at high temperature for greater strength. Suitable for residential or commercial use, it is frostproof and impact resistant. The

x 8" slip-resistant tiles and singl bullnose and corner trim pieces are of fered in six earthtones. The line is being expanded to include a 4" x 8" size, with other sizes and colors to be added later Marazzi USA Inc.

Circle 114 on reader service card



The Sevetta Showerlet is a plastic cor toured toilet seat that replaces the cor ventional seat and functions like a bide There are two heating elements, one for warm (100 F) water and the other twarm the seat to 97 F. There are tw models for standard or elongated bowls The Showerlet is listed under the U. Personal Health and Hygiene Appliance standard. Europa Water Works, a div sion of Trileen, Inc.

Circle 115 on reader service card [Products continued on page 182]

### 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-ofthe-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.

#### Avoiding Liability In Architecture, Design and Construction

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

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 site safety, contractual agreements, design, bidding, comparative negligence statutes, and more. approx. 464 pp. 1982 (1-09579-6) \$45.00

#### 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 elevatoring. Revised and updated, it includes new information on materials handling, disaster planning, and environmental considerations.

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approx. 450 pp. De December 1982

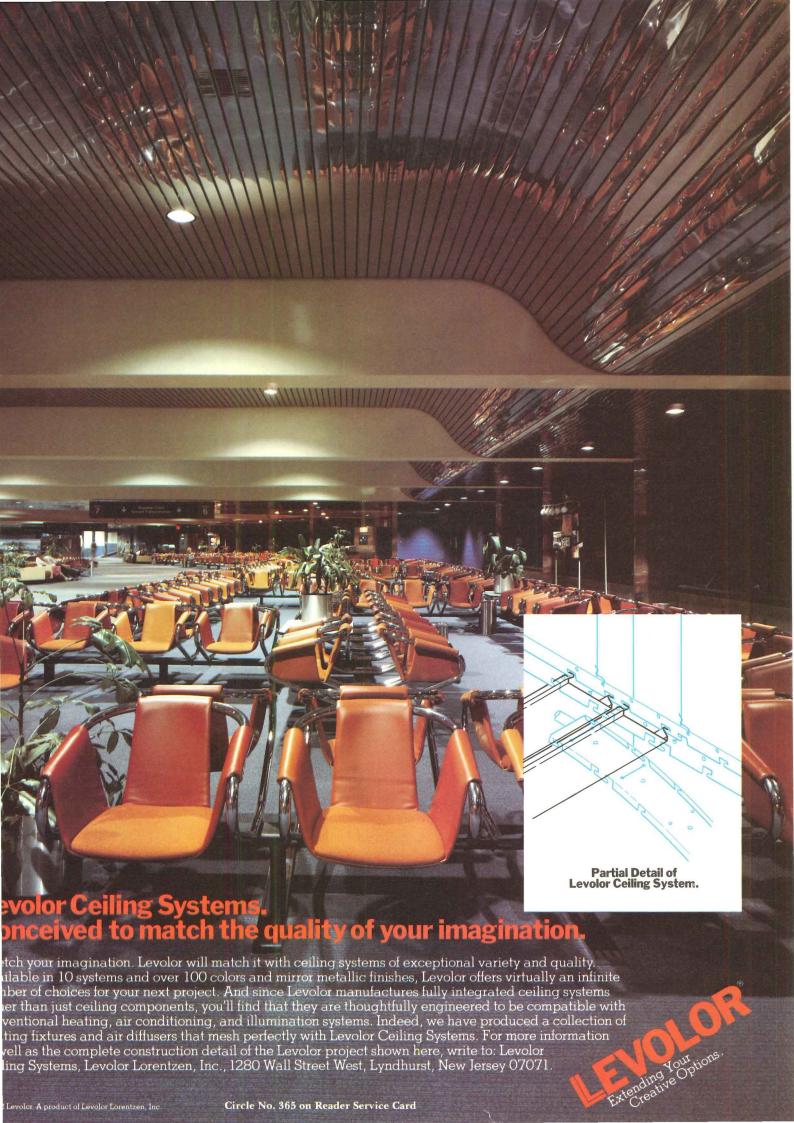
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Archive and Duo-Select cabinets have been added to GABS vertical filing systems. GABS Archive can store more than 20,000 drawings in less than 18 sq ft of floor space. Drawings from 5½ in. to 60 in. wide can be interfiled from the same bar, permitting 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. Planon Systems, Inc.

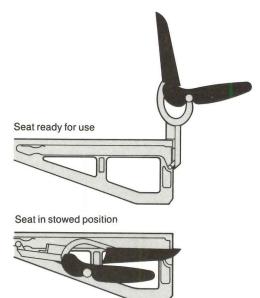
Circle 116 on reader service card

Circle 117 on reader service card

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. TSC TekStil Concepts, Inc.

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. Circle 118 on reader service card



**Demountable tiered seating** is a modular system that can be arranged for ten people or thousands. Components are

assembled by means of slots instead on nuts and bolts. The lightweight, sel rising seats fold into the interlockin frames for stacking, easy transporting and protection during handling. Individual seat pans and backs are blow molded polyethylene set on die-calluminum supports. Weather-resistant materials allow the seats to be used an stored indoors and outdoors. Grand stand Tribunes, Inc.

Circle 119 on reader service card

#### Literature

Street furniture and related products of precast concrete include bollard wood-slatted seating, planters, little bins, tree grids, paving, and screens. Litter containers are provided with win baskets that have solid sheetmetal base to contain litter. There are also cyclestands with accommodation for lock Specifications and product description are included in a 28-page brochure. Townscape Products (Canada) Ltd. Circle 200 on reader service card

Swimming pools and pool enclosure are described in a 20-page, full-cold brochure. It explains the pipeless reciculating system and perimeter overflo system (including a comparison chart and discusses filter options. The Skywa Natatorium has translucent panels the eliminate artificial daytime lighting an [Literature continued on page 188]



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aving energy beautifully, creatively. Our complete line od windows, patio doors and steel insulating entrance ms are designed with uncompromising craftsmanship total package for your commercial or residential building ots.

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

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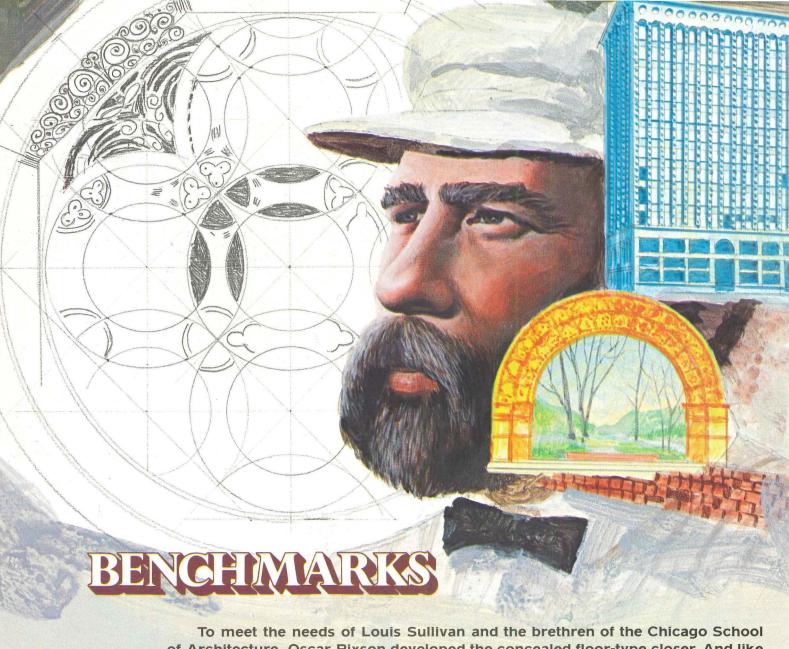
SunGain is a registered trademark of 3M Company; St. Paul, MN 55144

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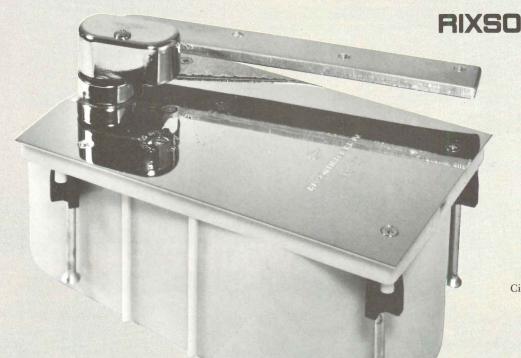
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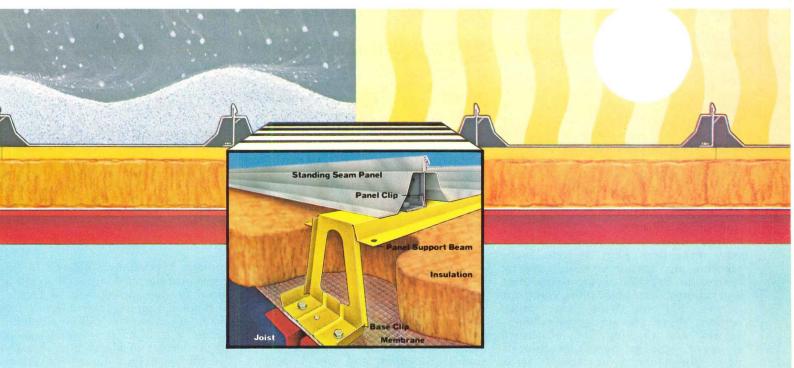
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\*Request: "To Close A Door," a manual of total door control.

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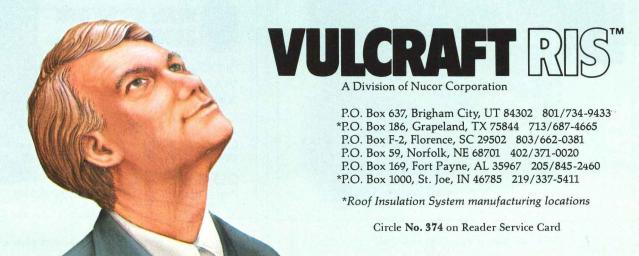
And the supportive interior membrane, erected separately from the insulation, gives a clean interior appearance. It allows use of less

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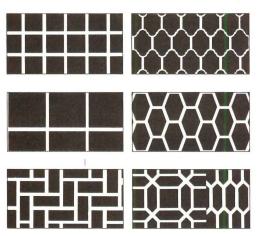


provide heat absorption to reduce heating energy costs. A pushbutton opens or closes the roof to suit the weather. Several types of pool installations, both indoor and outdoor, are illustrated. Paddock Pool Equipment Company, Inc. Circle 201 on reader service card

Metos<sup>®</sup> saunas of Western Red Cedar are available as modular rooms; as precut materials to complete a room that has been framed, wired, and insulated; and as precut 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 fourpage 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 earthtone 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 Appliqués. 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 avail-

able. Swatches show colors and texture of coverings. Armstrong World Indutries.

Circle 205 on reader service card

Designers Track, electrified along is entire length, will accept a variety of track heads, which can be inserted any where along the run. Four-ft-long modules can be surface, pendant, T-bar, conduit mounted. There are specifittings for continuous runs, curves, retangles, or figure eights. A 20-page catalog describes the system, provides layor 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, concret 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 ten tured finishes. Select Regalia façade buff color, ranging from a light cream shade to brownish. Select Centennia façade is gray in the range from light silvery shades to bluish gray. Standar Cabrillo façade is a mixture of buff an gray. Some styles are available in panel [Literature continued on page 190]

#### 83

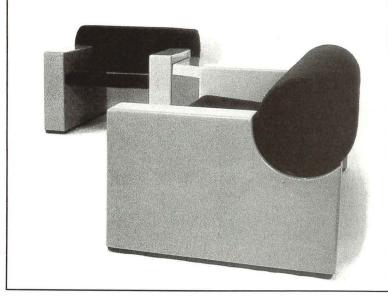
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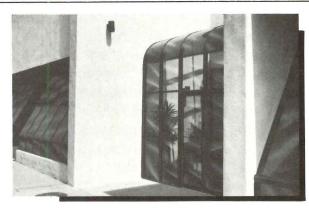
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There are light, medium, and deep textures. A 12-page brochure shows several buildings on which the material was used. Drawings illustrate typical wall and spandrel details. Harding & Cogswell Corp.

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 48page 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 accessible 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 nonvitreous 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. Vi leroy & Boch.

Circle 212 on reader service card

Stair & Floor Coverings brochure coers rubber and vinyl stair treads, rise and landing material, and tile, rubbe floor covering, rubber nosings, corne guards, and cove base. The materia can be used in new installations or a 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 12 ft wide and indu trial Series II for openings up to 20 wide are described in an eight-pag color brochure. Features available in clude insulation, weather seals at to sides, and bottom, and a windlock to withstand wind forces to 45 lb per sq f The doors are said to be virtual maintenance-free and easy to operat Porvene Roll-A-Door.

Circle 214 on reader service card

Bali Blinds® for commercial application tions are featured in the 1983 12-page full-color brochure, which contain statistical data on the energy saving qualities of blinds. There are archer triangular, circular, and other specishapes to fit unusual windows. Hard ware and components are illustrated Marathon Carey-McFall Co.

Circle 215 on reader service card



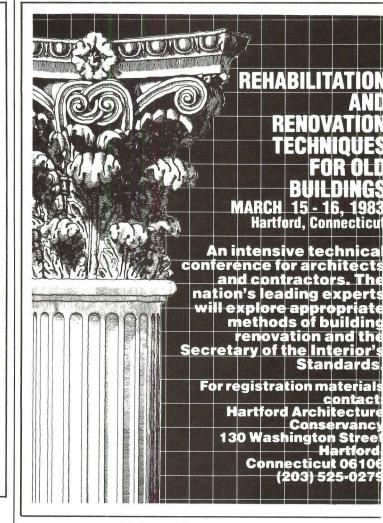
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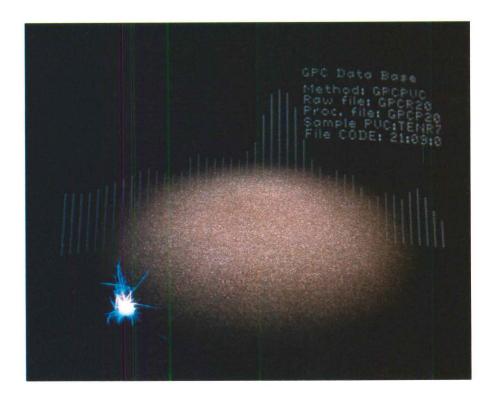
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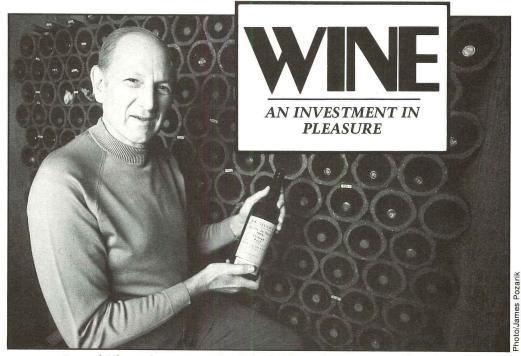
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KRASNOFF—"... a fairly good assortment that I drink. That's the only reason I have it..."

#### BY JAMES E. BRAHAM

hen 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 highflier 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 ex-

panded 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.

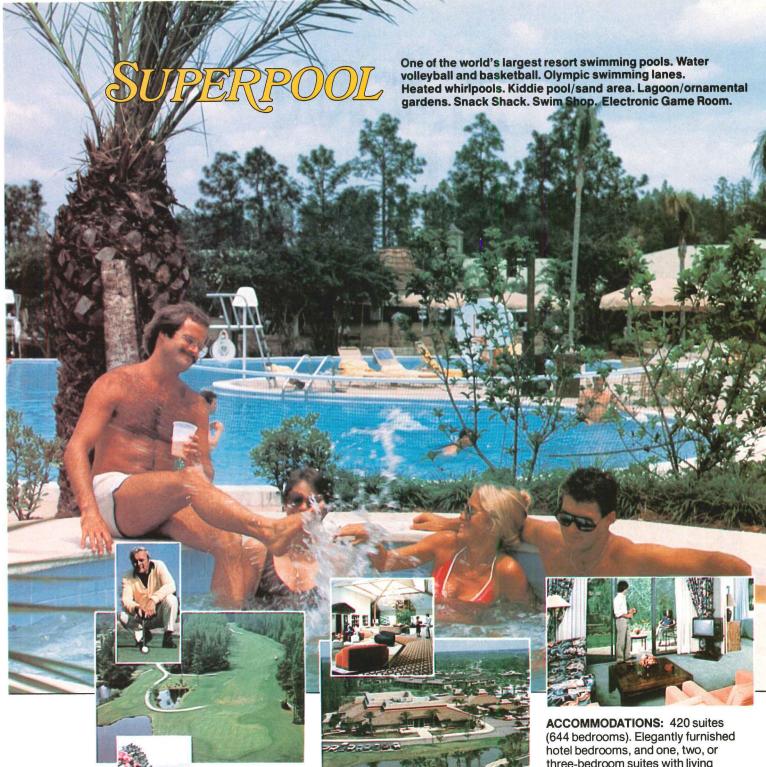
He also owns "futures," wines bought before bottling. "The Bordeaux of 1975, for example, won't be ready to drink until the 1990s."

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



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rapidly and generally can't be stored for more than a couple of years.

While wine appreciation depends to some extent on personal preference, most experts agree that the greatest reds come from the Bordeaux and Burgundy regions of France. Listening 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.

Marvelous, luscious. Thus, Pall Corp.'s Mr. Krasnoff describes his favorite aperitifs as champagnes and some dry Rieslings (the finest German 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-Brion [from Bordeaux] is marvelous but you don't drink much of that because it's too expensive. Haut-Bailly 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 1967; 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 GenRad 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

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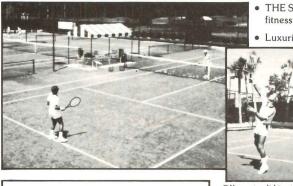
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wines are mainly from California.

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

#### MANAGEMENT PERSONAL TIME

Broadbent's Great Vintage Wine Book

Ronald A. Kapon, a retired New York wine dealer who's now a wine columnist and teacher, is frequently hired by corporations. He tells their 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 sumbecause 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. Next, 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. Krasnoff 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.

Seller Guarantees Ball Will Cut Strokes—or Money Back

Perfect Balance Reduces Hooks, Slices

By MIKE HENSON

NORWALK, CT—A small company in Connecticut is selling what might be the most hook-free, slice-free ball in golf. Independent tests prove its perfect balance is light years ahead of the best balls on the market. Its center of gravity is 97.5% perfect, compared to 58% for Top Flight, 28% for Titleist and worse for Hogan and MaxFli. This huge advantage on balance makes the ball less likely to spin off course, and surely accounts for the best proof a company could ask for: hole-in-one letters from all over the U.S. As you can imagine, these men and women think the ball is the best thing that has happened since they began playing.

happened since they began playing.

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In light of independent tests and a file full of hole-inone letters, the company guarantees Guidestar will cut a golfers score dramatically. If it doesn't they will take back the balls and refund their price promptly. 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.

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Mike Henson is a New York-based freelance writer and the author of Secrets of the Short Game.



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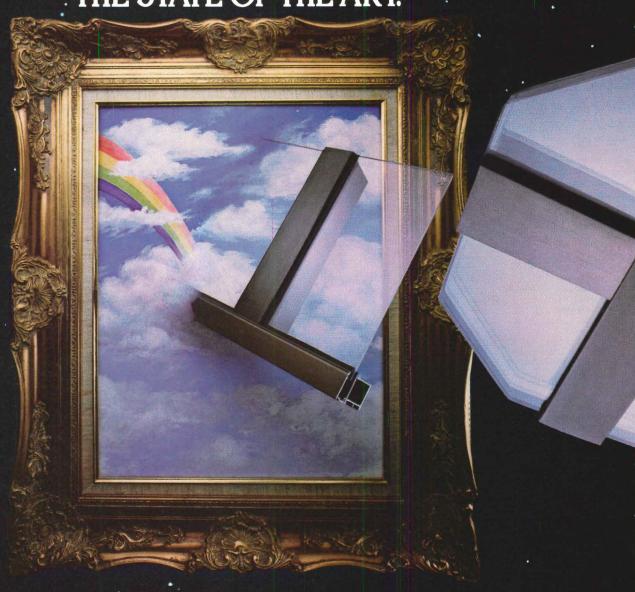
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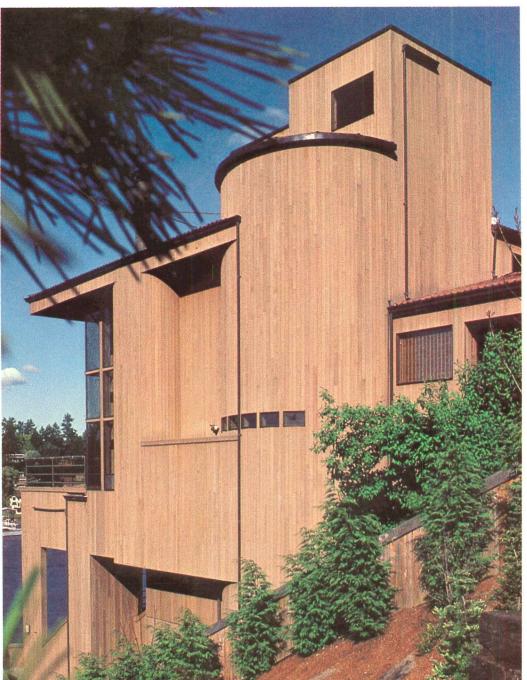
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