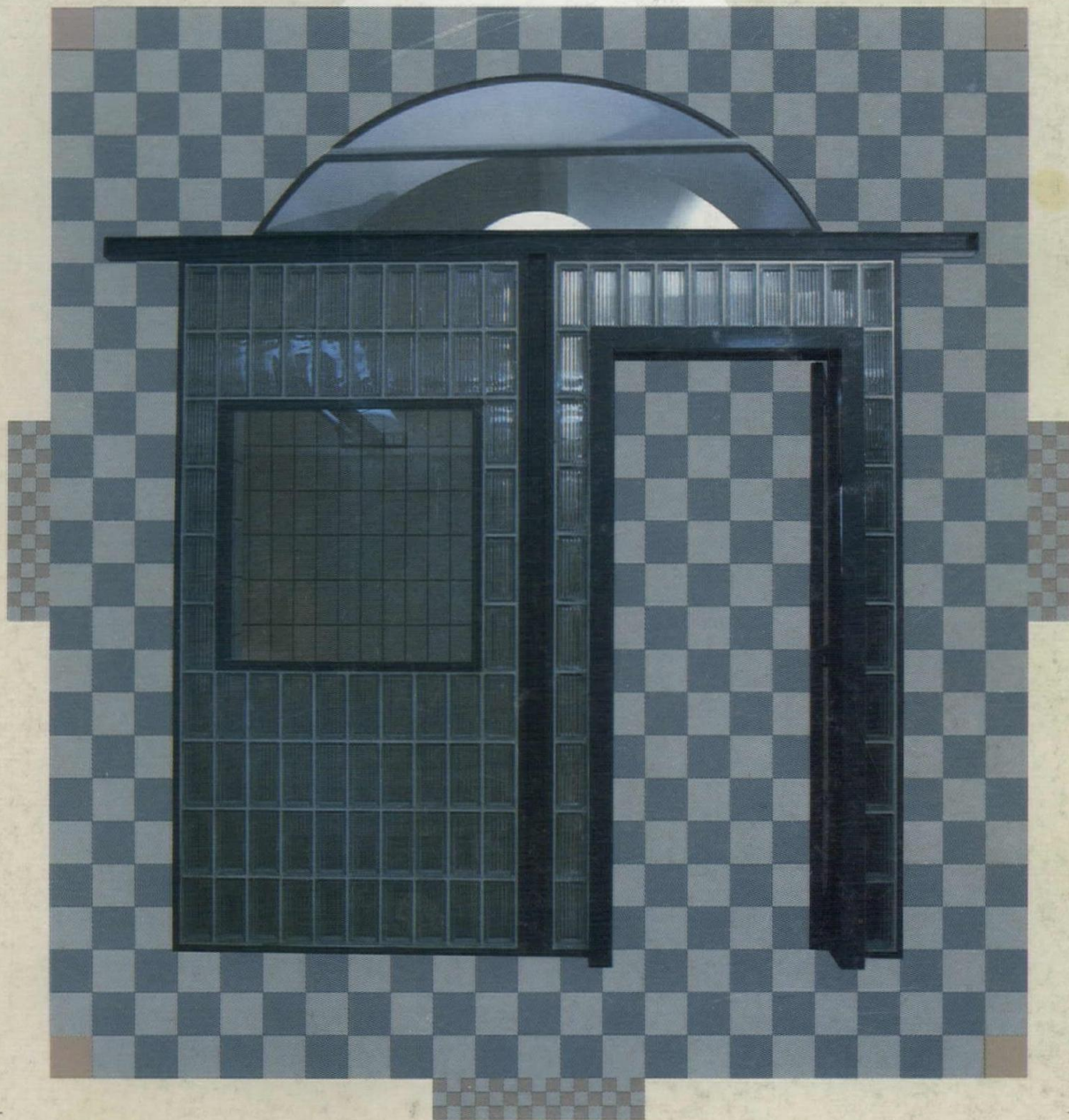
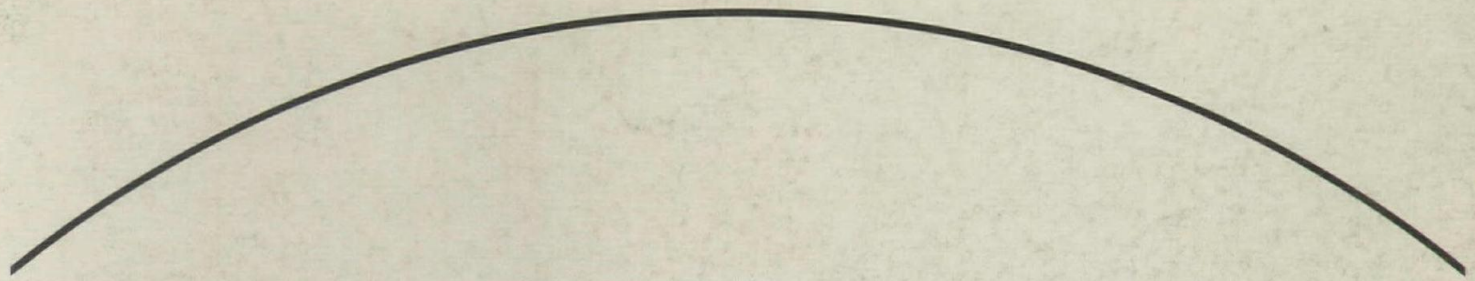


Progressive Architecture

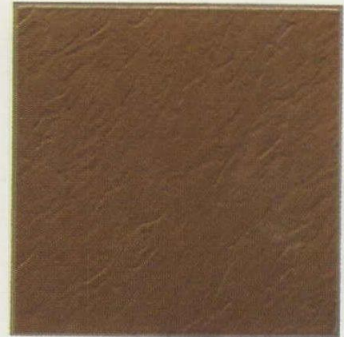
March 1984



Azrock's new Vinylcraft I Color System offers unlimited design opportunities.



Floor shown: Vinyl Slate



Azrock has expanded the Vinylcraft I line to five patterns and grouped them in the Vinylcraft I Color System for more floor design versatility.

The striking patterns — Vinyl Quarry, Abbey Stone and new Vinyl Brick, Vinyl Paver and Vinyl Slate — can be mixed or matched within the Color System to create one-of-a-kind custom floors. Almond, red, adobe, blue gray and putty are the five background colors that are common to each pattern.

Vinylcraft I patterns have the rugged good looks of natural flooring materials. These vinyl composition tiles are $\frac{1}{8}$ " gauge, 12" x 12" size, and ideal for commercial and residential interiors.

Now there's no limit to what you can do with Vinylcraft I. See your Azrock flooring contractor or write Azrock Floor Products, Dept. 419A, P.O. Box 34030, San Antonio, Texas 78265.



High style in resilient floor tile.

Project: Cafeteria, MacNeal Memorial Hospital, Berwyn IL
Architect: Stone, Marraccini and Patterson, San Francisco
Electrical Engineer: Syska & Hennessy, Inc., San Francisco
Lighting: 6" Lite Duct Wide Spread Down Light and Wide Spread Up and Down Light with specialized Softshine optics. Lite Duct is one of the 13 Longlite systems and comes in seven diameters and configurations, in any finish, and extends to any length.



LIGHTING REINVENTED

It opens up a whole new world of possibilities. This cafeteria needed linear fixtures spaced 15' apart. You could get enough light with ordinary down lights, but you'd never see what you see here. The light would be harsh and uneven, and the lenses would be so bright they'd hurt your eyes. Without reinvented lighting, you couldn't see the brilliance of the ceiling or the burgundy color of the fixtures. Contact us. We have more reinventions up our sleeve.

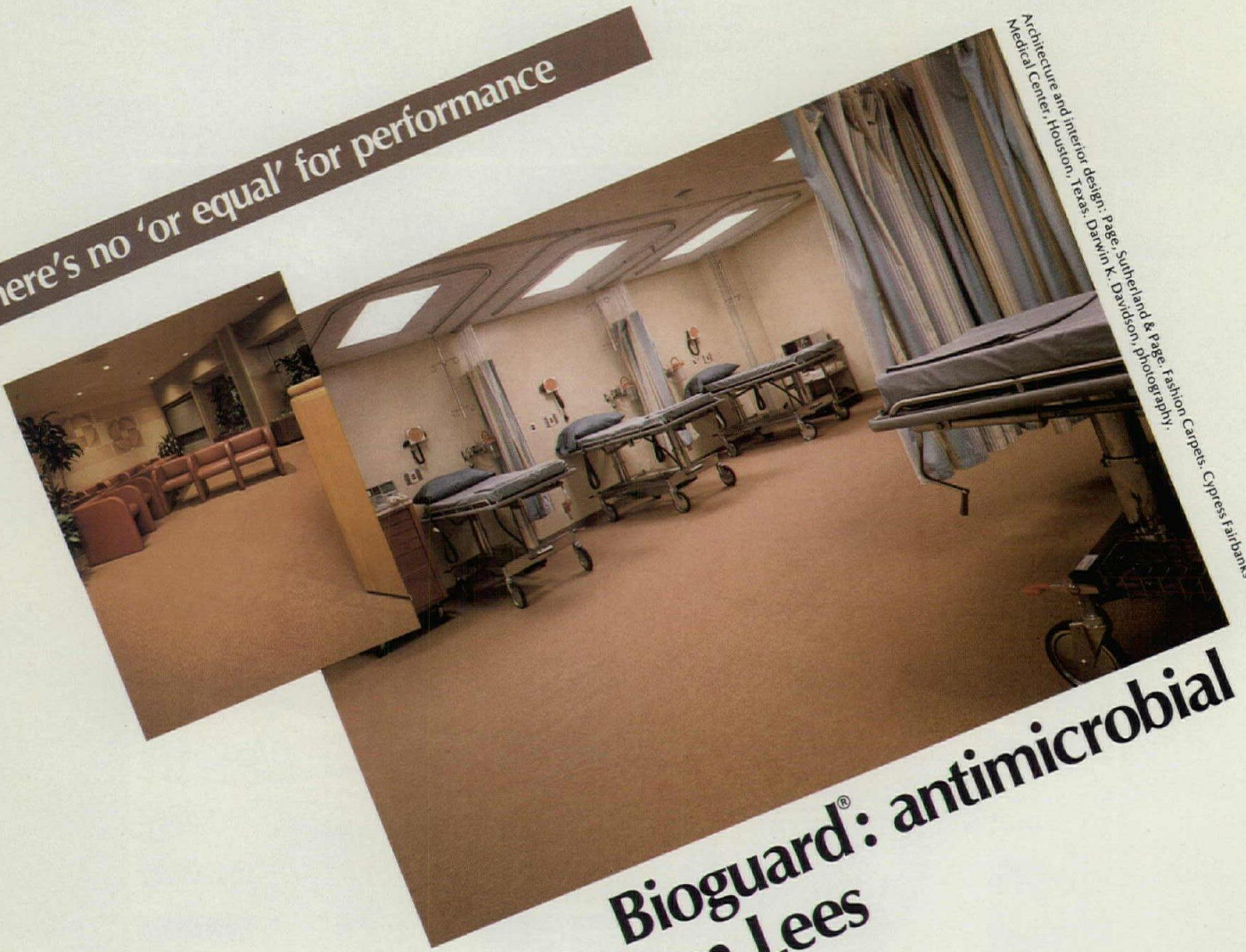
LONGLITES BY PEERLESS

PEERLESS ELECTRIC COMPANY, BOX 2556, BERKELEY CA 94702-0556. TELEPHONE (415) 845-2760

PEERLESS, LONGLITES, LITE DUCT AND SOFTSHINE ARE TRADEMARKS OF PEERLESS ELECTRIC COMPANY

Circle No. 349 on Reader Service Card

There's no 'or equal' for performance



Architecture and interior design: Page Sutherland & Page. Fashion Carpets, Cypress Fairbanks Medical Center, Houston, Texas. Darwin K. Davidson, photography.

Bioguard[®]: antimicrobial carpet tech from Lees



The Cypress Fairbanks Medical Center provides patient care within a state-of-the-art health care environment. Bioguard antimicrobial carpets by Lees cover floors in patient rooms, corridors, lounges, and offices.

Permanent. Bioguard carpets have permanent antimicrobial, antibacterial, antifungal protection built-in. Systems technology

incorporates Dow Corning's Sylgard™ treatment. Protection is guaranteed for the life of the carpet.

Proven in use. Bioguard carpets have performed successfully in hospitals since 1977. Efficacy is documented in a 40-page book of laboratory and location test results.

Smells fresh. In schools, spas, food service areas, hotel rooms and corridors Bioguard carpets cut off undesirable odors at the source by controlling fungal and bacterial action.

Appearance. Dense construction in Antron® nylon by DuPont makes a durable, easily maintained wear surface. Antron resists dirt and also offers permanent static protection.

Modular systems. Antimicrobial protection is available in carpet tiles as well as broadloom.

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

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

LEES carpets
Made better by Burlington
King of Prussia, PA 19406

© 1984 Burlington Industries, Inc.

Circle No. 341 on Reader Service Card

Progressive Architecture

Editor

John Morris Dixon, FAIA

Executive Editor

David A. Morton

Profession and Industry Editor

James A. Murphy, AIA

Managing Editor

Barbara McCarthy

Senior Editors

Susan Doubilet, MRAIC, *Features*

Pilar Viladas, *Interior design*

Associate Editors

Thomas R. Fisher, *Technics*

Daralice Donkervoet Boles, *News*

Copy Editor

Virginia Chatfield

Assistant Editor

Robert Jefferson

Editorial Assistants

Kay Daffron

John Biase

Art Director

Kenneth R. Windsor

Assistant Art Director

Susan Newberry

Architectural Drawing

David W. Scott, AIA

Contributing Editors

Norman Coplan, Hon. AIA

William T. Lohmann, AIA, FCSI

Walter Rosenfeld, AIA, CSI

Richard Rush, AIA

Correspondents

Esther McCoy, *Los Angeles*

Barbara Goldstein, *Los Angeles*

Sally Woodbridge, *San Francisco*

George McCue, *St. Louis*

Peter Papademetriou, AIA, *Houston*

Ralph Warburton, AIA, AIP, PE, *Miami*

Thomas Vonier, AIA, *Washington*

Jon Hayes Carlsten, AIA, *Atlanta*

Monica Pidgeon, *London*

Publisher

Peter J. Moore

Associate Publisher

James J. Hoverman

Business Manager

Daniel H. Desimone

Administrative Assistant

Jacqueline J. Ceresi

Sales Service Manager

Janice Hendrick

Manuscripts

Wilma M. Virgil

Promotion Supervisor

Brenda Edwards

Communications Manager

Jack Rudd

Production Manager

Vicki Maloney

Production Assistant

Shirley M. Devine

Director of Circulation

Gloria Adams

Fulfillment Manager

Pamela Agacki

Customer Service Manager

Marie Patrignelli

Penton/IPC

Progressive Architecture (ISSN 0033-0752) is published monthly by Reinhold Publishing, A Division of Penton/IPC, P.O. Box 95759, Cleveland, OH 44101; Philip H. Hubbard, Jr., President; Harry I. Martin, Robert J. Osborn, Vice-Presidents; Penton/IPC: Thomas L. Dempsey, Chairman; Sal F. Marino, President; James K. Gillam, N.N. Goodman, Jr., Paul Rolnick, Executive Vice-Presidents. Executive and editorial offices, 600 Summer St., P.O. Box 1361, Stamford, CT 06904 (203-348-7531).

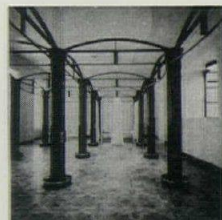
ABP MPA

Architectural design

- 57 **Introduction: Vienna—Sons and fathers**
Today's Viennese architects react in various ways to the historical framework within which they find themselves.
- 60 **Magnificent obsession**
Boris Podrecca's insertions into the Neuropsychiatric Institute reflect his response to existing architecture of the former Starhemberg Palace.
- 64 **'Architecture must blaze'**
Coop Himmelblau's Rote Engel wine bar and song club protests complacency with a provocative environment.
- 70 **Quiet on the Viennese front**
Missing Link creates an office for the Kuoni Travel Agency with careful detailing for an unobtrusive effect.
- 72 **Tread softly, carry a big dish**
Gustav Peichl's ground relay station for receiving and transmitting satellite communications fits into the natural contours of a field.
- 78 **Galerie Metropol**
Space in a 16th-Century building is restructured to accommodate a furniture shop and gallery.
- 80 **The undecorated shed**
Two warehouse buildings are transformed by Frank O. Gehry & Associates into the Temporary Contemporary, a home for the Los Angeles Museum of Contemporary Art.
- 86 **Blind trust**
The Rio Grande Nature Center and preserve in Albuquerque, by Antoine Predock, is a small Modernist building within a site plan developed with several preservation groups.

Technics

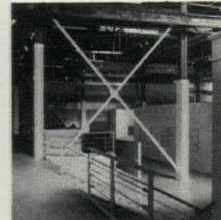
- 93 **Slammers**
With a record number of inmates in correctional facilities, many of which are overcrowded, architects are stressing the importance of good prison design.



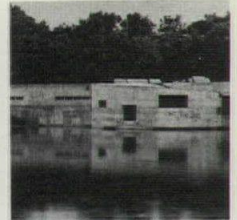
60



72



80




86

- 7 **Editorial**
- 45 **P/A practice**
- 122 **Directory of advertisers**
- 10 **Views**
- 100 **Books**
- 123 **Reader service card**
- 19 **News report**
- 107 **Products and literature**
- 28 **In progress**
- 115 **P/A in April**
- 34 **Perspectives**
- 116 **Building materials**
- 41 **Calendar**
- 118 **Job mart**

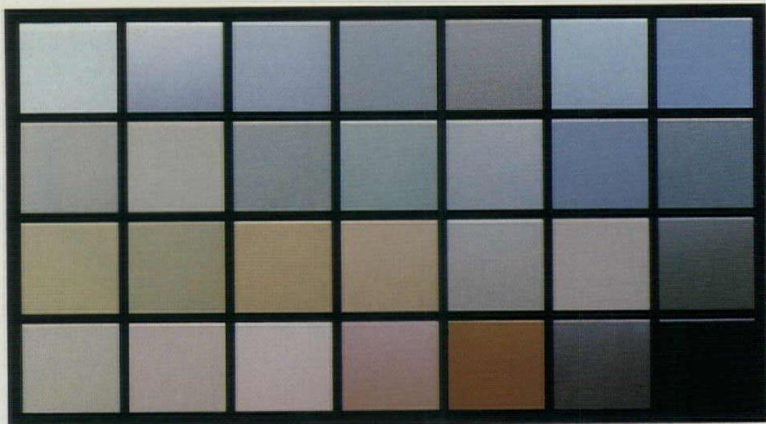
Cover: A doorway in the Neuropsychiatric Institute by Boris Podrecca (p. 60) is superimposed on a design by P/A art director Kenneth Windsor.

Subscription information: Send all subscription orders, payments and changes of address to Progressive Architecture, P.O. Box 95759, Cleveland, OH 44101 (216-696-7000). When filing change of address, give former as well as new address and zip codes, and include recent address label if possible. Allow two months for change. Publisher reserves right to refuse unqualified subscriptions. Professionals include architectural and architectural-engineering firm personnel and architects, designers, engineers, and draftsmen employed in allied fields. Subscription rates for U.S. professionals are \$25 for 1 year (\$33 in Canada, \$60 for foreign); \$45 for 2 years (\$55 in Canada, \$115 for foreign); \$70 for 3 years (\$85 in Canada). U.S. student subscription for 1 year is \$25. Subscription rate for U.S. nonprofessionals is \$45 for 1 year (\$60 in Canada, \$85 for foreign). Single copies are \$7 in the U.S., \$8 in Canada, and \$9 for foreign. Permission to photocopy is granted for users registered with the Copyright Clearance Center (CCC), provided that the base fee of \$1 per copy of the article plus \$0.50 per page is paid directly to CCC, 21 Congress St., Salem, MA 01970. Code number is ISSN 033-0752/81. Indexed in Art Index, Architectural Index, Engineering Index. Second class postage rates paid at Cleveland, Ohio, and additional mailing offices. Volume LXV, No. 3. Printed in U.S.A. Copyright © 1984, Penton/IPC.

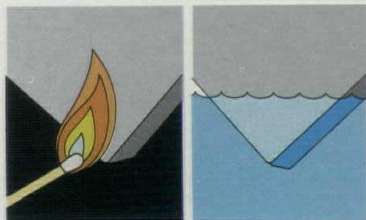


*Park Plaza, La Jolla, California.
Architects: Buss, Silbers, Hughes, San
Diego, California. Contractor: Nielsen
Construction, San Diego, California.
Finish: Kynar Silver Tri-X.*

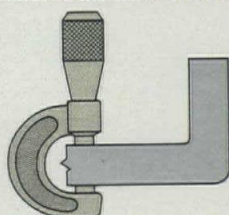
Tech Wall,TM the uncommonly beautiful, unusually colorful, uncompromised aluminum wall panel!



Since its introduction several years ago, Tech Wall has become an architectural sensation! The complete Tech Wall system offers architects and builders a solid, uncompromised option where a hi-tech, zero site line, metal skin is the look of choice. Proven in numerous installations throughout the world, Tech Wall's features and benefits are unmatched by its look-alike competitors, many of which are thin-skinned composites. Water can't hurt it; it's non-flammable; and it will never de-



laminate because Tech Wall panels are solid .120" thick aluminum.

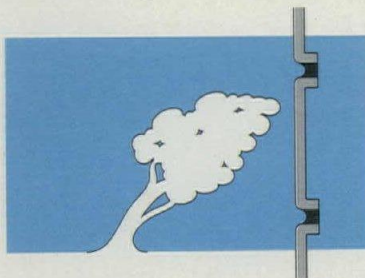


welded and ground smooth.

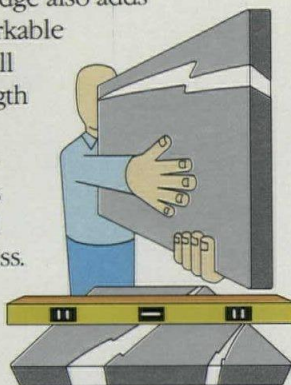
The panel edges are brake-formed at right angles to the frontal plane and all corners are

A SUPERIOR SYSTEM

Tech Wall's superiority is a matter of record. The system has been designed, tested and *field proven* to withstand typhoon wind-loading conditions.



Superior flatness is assured by Tech Wall's panel edge design. The edge also adds remarkable overall strength and maximizes panel flatness.



And, Tech Wall is capable of ultra-smooth contouring and transitional bends.

MORE COLORS, BETTER FINISHES

Unlike composites, Tech Wall panels are formed and contoured before finishing.

An additional step,



but it eliminates the cracking, crazing and micro-splitting of finish films inherent in contouring pre-coated materials. Tech Wall offers a greater choice of finishes too. Besides clear anodize, there are 20 Kynar[®] Tri-X metallic finishes, as well as 20 standard Kynar 500 fluoropolymer coatings. Custom colors and other finishes are also available.

ONE SOURCE

There are no potential installation snafus with Tech Wall. Unlike some composite systems which involve a separate manufacturer, fabricator, distributor and installer, we handle everything from detailing through installation.

COSTS NO MORE

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

CONSPEC SYSTEMS, INC.

Cranford, N.J. 201-272-2771
San Marcos, Ca. 619-744-5871

A member of
THECSGROUP
of companies

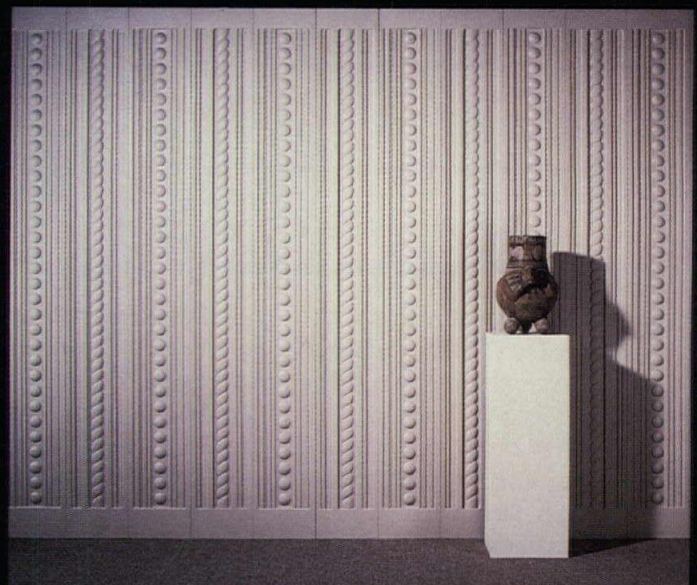
Walls and Doors



Ten new carved panel designs in modern classic themes...in beautiful natural wood or ten designer colors. Panels are 11 1/4" wide and are available in three standard lengths: 36", 60" and 94".

Forms & Surfaces

Box 5215 Santa Barbara, CA 93108 (805) 969-7721



FORMS + SURFACES[®]

Circle No. 327 on Reader Service Card

Crusade against preservation

A campaign to exempt religious buildings from landmarks laws in New York State underscores the need to defend preservation efforts against misguided special interests.

A battle is taking place in Albany, N.Y., that will test our ability to protect architectural landmarks in the public interest (see News Report, page 19). The antagonists: architects and preservationists on one side, religious leaders on the other.

Anyone who finds these to be unlikely opponents is a victim of wishful thinking. This battle has been brewing for some time and follows logically from the history of the preservation movement to date (see Editorial, May 1982 P/A).

Until the establishment of the New York City Landmarks Commission in the late 1960s, legal protection of historical architecture in America had been limited to a few special districts and to isolated landmarks spared under urban renewal plans. New York City's law could apply to any structure over 30 years old, alone or as part of a district. Drawing on previous legal experience, the law backed up designations with documentation and hearings and spelled out conditions under which permission to demolish or alter would be granted or financial relief offered. Repeatedly upheld in the courts, it became a model for regulations in other cities.

As the city law survived court challenges and preservation seemed to gain popular support, the city's Landmarks Commission became a bit too confident. Instead of approaching each designation as if the Supreme Court would review it, the commission seemed to be swayed in some cases by citizens more intent on blocking new development than on saving landmarks per se. A couple of instances involved religious buildings of less than stellar quality. Meanwhile, a congregation with a church of true distinction—Goodhue's St. Bartholomew's—was thinking of capitalizing on its priceless Park Avenue real estate by razing its adjoining community house to erect an office tower on its site, overshadowing its landmark building. That proposal is now before the commission for approval.

Last year, religious leaders chafing under landmarks laws in several New York State communities organized and developed a new strategy. Instead of arguing building-by-building with local commissions, they asserted that landmark regulation of religious properties violates the Constitutional guarantee of separation of church and state. And instead of taking this argument to the courts—with attendant delays, costs, and risk of failure—they decided to circumvent due process by appealing to the state legislature.

Here they present themselves as righteous and economically pressed, burdened with maintaining landmark buildings to please influential aesthetes. The bill drafted to placate them would invalidate landmark control over any religious building, unless it had the consent of the owners; that innocent-sounding consent clause is what makes some existing landmarks laws ineffectual.

The argument that control over religious buildings infringes on the right to the free exercise of religion contradicts precedent. Religious edifices have always been subject to building and fire codes, zoning laws, and other regulations in the public interest. The holders of these buildings have enjoyed the benefits of such laws—including landmark preservation laws—in their communities.

The bill before the legislature singles out only landmarks regulations, claiming that "resources dedicated for religious purposes should not be diverted by government to the nonreligious cause, however worthwhile, of historic preservation." To those who built them, these buildings were the very embodiment of religious purpose, and they have remained tax exempt on the presumption that they serve a religious purpose. To claim that maintaining them now is a "nonreligious purpose" is sheer hypocrisy.

Some of the holders of these religious buildings are having real economic difficulties in preserving them, but notwithstanding assertions of the bill's backers, relief is available to them under present law. Others simply want to convert accumulated real estate value into funds for anything from soup kitchens to television sermons. What they fail to acknowledge is that the land values they would exploit have been created substantially by public policy and investment. If religious leaders cannot bear in mind their obligation to the community in managing their property, what are we to expect of others?

If this bill should succeed, if these religious leaders are able to cast aside the public's legitimate interest in landmarks preservation through dubious legislative appeals, other owners will try the same strategy. Ultimately, landmark protection by law could be annihilated.

John Morris Difer

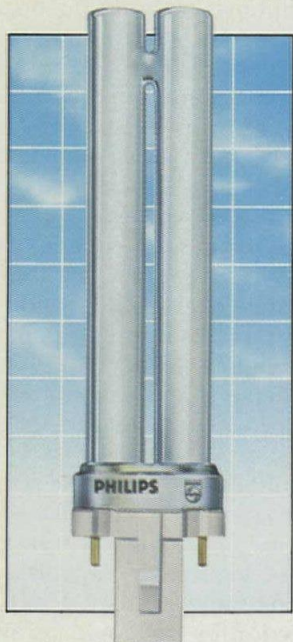
Lighting Leadership Worldwide.

When North American Philips Lighting acquired the Westinghouse Lamp business, it further strengthened Philips' position as the worldwide leader in lighting. This new combination created a unique company with the experience, dedication and skills to fully develop the best of American and European lighting technology. The result: advanced, innovative lighting products and customer oriented services.

The light bulb will never be the same.

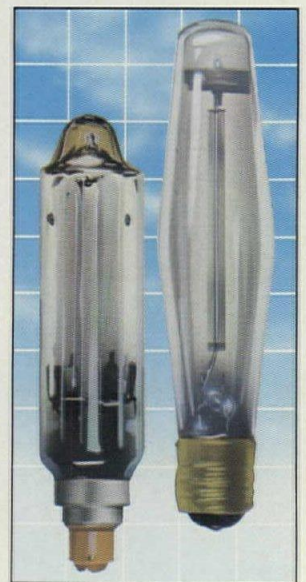
The PL*, a uniquely shaped lamp, demonstrates the innovative technology now being introduced by North American Philips Lighting. It's the energy-efficient miniaturized fluorescent lamp, designed to replace the common incandescent bulb in commercial, industrial and residential applications. For example, the PL*9 is part of a system that uses only 12 watts of power to deliver light equivalent to a 60 watt incandescent bulb. The PL* family of lamps is currently available in 5, 7, 9, and 13 watt sizes.

And it's only the beginning. Philips Lighting will offer shorter and longer PL* lamps that will allow architects and engineers to totally revolutionize lighting design.



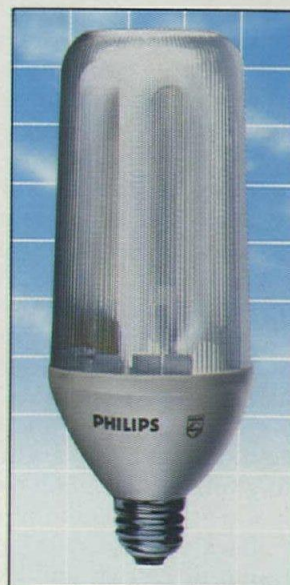
The choice is yours.

Only Philips Lighting offers you a choice of low pressure sodium and high pressure sodium lamps. LPS lamps provide more light using less power than any lamp made in the world. HPS lamps are almost as energy efficient and provide better color rendition, when that is important. Because we're the only company offering both, you can count on us to recommend the lighting best for your specific needs.



Only the sun shines for less.

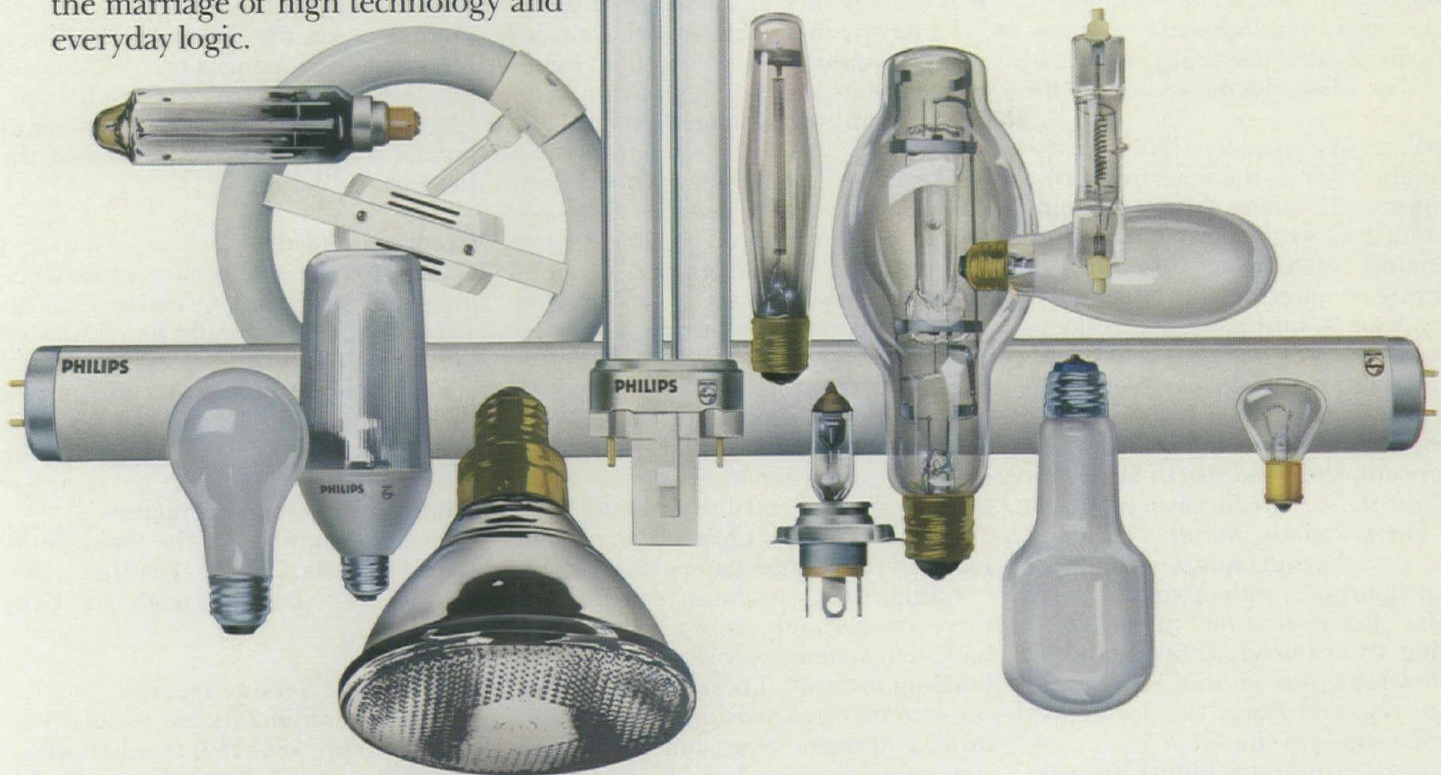
The SL* lamp is another example of Philips Lighting combining advanced American and European technology to create lighting innovation. This remarkable bulb uses only 18 watts of electricity, gives out as much light as a 75 watt incandescent bulb, and it lasts ten times longer.





TechnoLOGIC™: Another Philips Lighting edge.

Having the technology is one thing. Applying it to solve practical lighting problems, no matter how complex, is another. Philips Lighting combines the two with one end in mind: To provide the proper light for any given task. We call it TechnoLOGIC™, the marriage of high technology and everyday logic.



NORTH AMERICAN
PHILIPS LIGHTING

Lighting Leadership Worldwide.

A North American Philips Company

Philips Lighting designers and application engineers are trained to discover the exact combination of lighting factors to meet customers' needs. We've solved lighting problems worldwide, from the Parthenon to the Pyramids, from the Louvre to Las Vegas, from the Coliseum to the classroom.

We never take lighting for granted, but you can.

You depend on artificial light sources night and day, every day. As the worldwide leader in lighting, we never take this dependence for granted. Our business is lighting. Combining American and European technology, North American Philips Lighting is now in the best position to provide high quality products to satisfy your ever changing lighting needs.

For further information on Philips Lighting, write North American Philips Lighting Corporation, 1 Westinghouse Plaza, Bloomfield, New Jersey 07003 or call 800-631-1259.

Views

P/A Awards: urban challenge

I'm appalled both as a San Franciscan and a sometime commentator on environmental design and planning to see that the Mission Bay superplan received a P/A Citation in your 1984 awards program.

My perception of this project is that it is nothing more than a latter-day attempt to apply cardiopulmonary resuscitation to that tired old turkey, the "new-town-in-town," which many of us had hoped decently interred in the 1970s.

Reasons for Mission Bay's wrongness:

- It inevitably will downgrade the port uses of the nearby shores and inlets of San Francisco Bay by increasing surrounding land values and bringing in upscale type developments. Concurrently, it will cause the disappearance of blue collar jobs and businesses in the area.
- It will act as a magnet to pull high-rise development across the waterfront from the downtown business district, not only obliterating views of the Bay, but more importantly destroying the present smaller scale intermix of lofts, warehouses, studios, businesses and residential areas in between.
- It does not acknowledge other large-scale proposals for the bayshore and nearby areas with which it will combine to alter completely the face of San Francisco and the city's relationships to the Bay. These include Mayor Feinstein's desire for a bayside sports stadium of giant proportions, with attendant parking; the "Rouse-ification" of the Ferry Building and its neighborhood (also by Pei, shown in your January news); and a huge regional Postal Service center proposed south of the site.

P/A juror Professor Schluntz is exactly wrong in stating that this is a proposal that "few could find any reason to be against." It remains, on the contrary, an extremely controversial and, many believe, totally inappropriate development. Professor Kirkland was more on the mark in observing that the blocks surrounding the plan's set-piece "descend into nervous speculation." I suggest that nervous speculation of the client, Southern Pacific Railroad, and too-ardent respect for passé trend-planning by I.M. Pei/WRT Associates, make

Mission Bay a candidate for obloquy, not a P/A citation.

Jim Burns

*Planning Consultation
San Francisco, Calif.*

[James I. Freed of I.M. Pei & Partners observes that this letter represents an antidevelopment position and maintains that the port operations mentioned have already moved elsewhere.—Editors]

Stucco distinctions

It was with more than passing interest that I read the article, "It looks like stucco . . ." in the December, 1983 issue. To see Philip Johnson's wish of a half century ago fulfilled by exterior insulation systems such as ours is rewarding.

However, there are several areas on which I would like to comment in hopes of clarifying some ambiguities and in one case, answering a question raised by the author.

The use of terminology such as hard coat and soft coat to describe these systems is inappropriate. They might more appropriately be designated resinous and crystalline. The use of soft coat implies far greater susceptibility to impact damage than hard coat. Given the introduction of Panzer Mesh® by Dryvit in 1981 and the more recent introduction of similar heavy-duty meshes by other manufacturers, impact resistance of resinous systems is equal to or better than crystalline systems. Clearly every building material has limitations on its use.

Additionally, resinous systems are more readily and easily repaired than hard coat systems or virtually any other building material. These versatile resinous systems often provide architects and owners dramatic opportunities for design concepts as well as increasing site selection due to the low weight of walls. When we combine the features of insulation, heavy-duty mesh, light weight and ease of repair, these systems shine.

The question raised on Page 85 as to why the introduction and acceptance of these systems lagged behind that of Europe could beget a treatise as an answer. Suffice it to say that without the foresight and entrepreneurial daring of Mr. Frank P. Morsilli, President and founder of Dryvit System, Inc., who brought the concept and the System to

the United States in 1969, the question would not even be asked as there likely would be no industry as we know it today. The road from introduction of Dryvit in 1969 until the existence of an industry circa 1981 was one trod by one company led by one man—Dryvit and Frank Morsilli.

My commendations to the author on what is otherwise one of the most comprehensive and accurate articles on what is going to be the growth industry in building products through the end of this century.

*L. Douglas Mault
Executive Vice President
Dryvit System, Inc.
West Warwick, R.I.*

[Members of the Exterior Insulation Manufacturers Association regularly use the terms "hard coat" and "soft coat." P/A appreciates the writer's observations on the terminology and history of the product.—Editors]

Credit extended

Credits for the P/A applied research citation "Energy and Occupancy" (P/A, Jan. 1984, p. 154) should have included the firm that did the extensive energy analyses and evaluation on the subject building, Dubin-Bloome Associates, New York.

Photography credit correction

Model photography of the Light of the World Catholic Church (P/A, Jan. 1984, pp. 96-98) was the work of Greg Hursley.

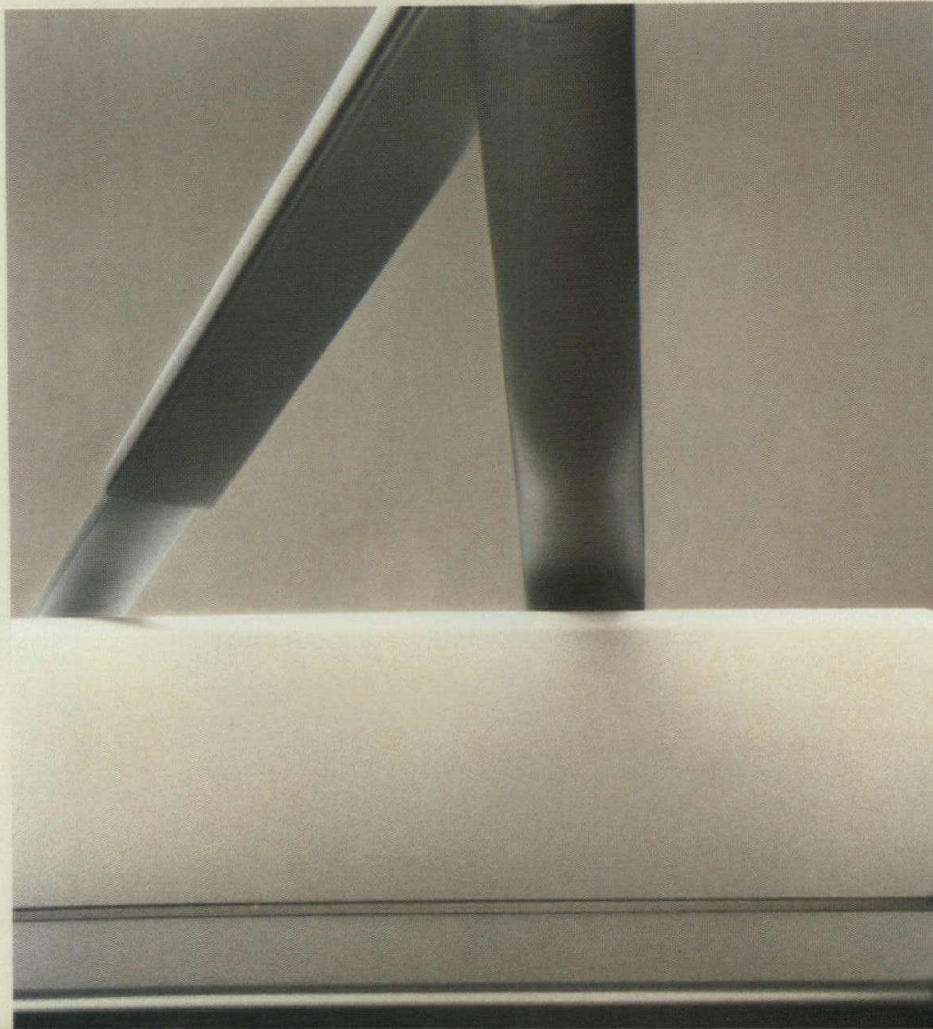
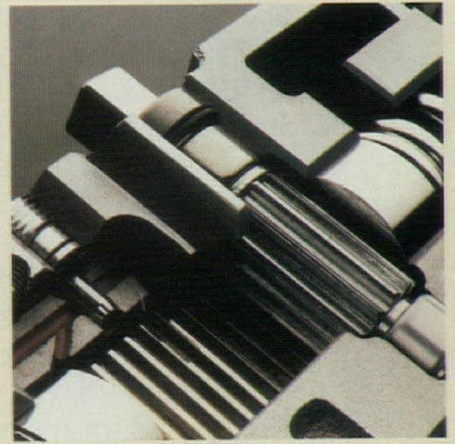
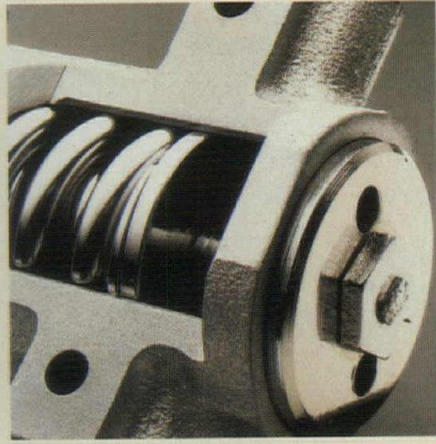
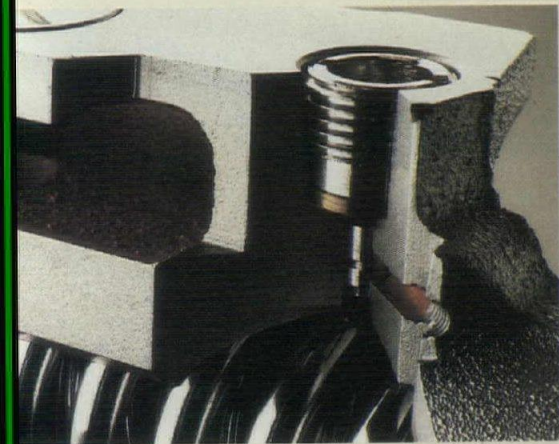
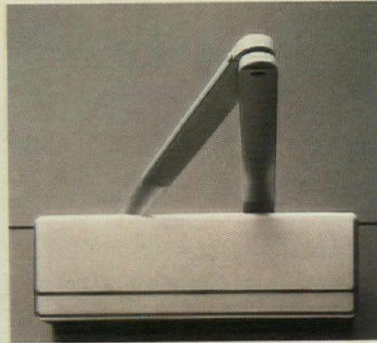
P/A Awards: Seaside credits

The list of consultants for Seaside (P/A, Jan. 1984, pp. 138-139) should have included Richard Rothman Associates, Architects & Planners. They were instrumental in the conceptual stages, as well as in refining the plan, even though the actual drafting of the document was done by those listed as architects in the citation.

Sponsorship credit

Michael Blackwood's film "Beyond Utopia" (P/A, Jan. 1984, p. 22) was sponsored by the Architectural League of New York and underwritten by Knoll International.

Sargent Door Closers:
250/251 Series • 1250/1251 Series • 1230 Series



**At Sargent,
attention to detail
comes naturally.**

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

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

SARGENT

Division of Kidde Inc.

KIDDE

Circle No. 351

Sargent, New Haven, Connecticut 06511
Sargent (Canada)

Corian.[®] The solid solution

Tough, non-porous CORIAN* resists wear in high-usage areas of virtually every shape and size.

Designing for problem areas such as those found in laboratories, banks or hotels requires a surface material that offers maximum design flexibility, durability and minimal maintenance. DuPont CORIAN gives you all three, beautifully.

Unlike laminates or gel-coated products, CORIAN is solid. Its color and pattern go all the way through. CORIAN is tough and non-porous, so it can shrug off the daily grind of high usage. Ordinary stains wipe right off. Stubborn stains (even cigarette burns) rub off easily with cleanser. And fine sandpaper will remove accidental cuts without marring the beauty of CORIAN.

Like fine hardwood, CORIAN can be worked and shaped to fit most areas, even problem spaces. And you can combine CORIAN with many other materials for more individual designs (as shown below).

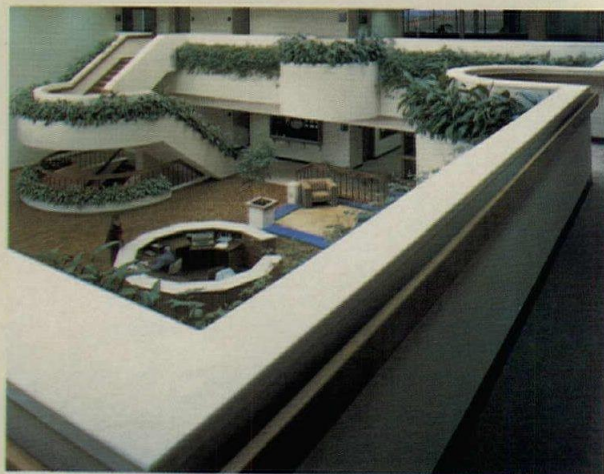
Send for more information on CORIAN.

See Sweet's General Building Market 6.15/Du, or phone DuPont at 800-527-2601. For our 16-page book, "Designing with CORIAN," write DuPont Co., Room X39928, Wilmington, DE 19898. Telex: 83-5420.

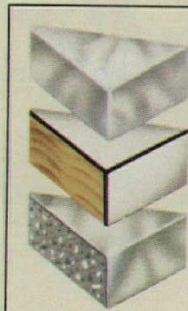
Outside the U.S.A.: Canada: DuPont Co., Box 455, 55 McCaul St., Toronto, Canada, M572W7; Europe: DuPont de Nemours Int'l. S.A., 50-52 Route des Acacias, Geneva 24, Switzerland, Phone: 41-22-37-86-18; Australia: DuPont Australia Ltd., 168 Walker St., No. Sydney, N.S.W., 2060 Australia, Phone: 923-6111; Japan: DuPont Far East, Inc., Kowa No. 2, 11-39 Akasaka 1-Chome, Minato-Ku, Tokyo, Japan 107, Phone: 03-585-5511; Singapore: DuPont Far East, Inc., Suite 601, World Trade Ctr., 1 Maritime Sq., Singapore 0409, Phone: 273-2244.

*CORIAN is a registered DuPont trademark for its building products. Only DuPont makes CORIAN.

Circle No. 322 on Reader Service Card



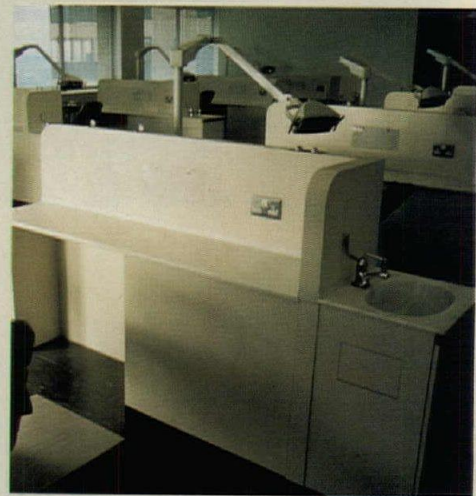
Fireman's Fund Employers Insurance Company, De Pere, WI, shows how CORIAN custom-fits a wide variety of creative designs. Champ Parish Raasch & Associates, architects.



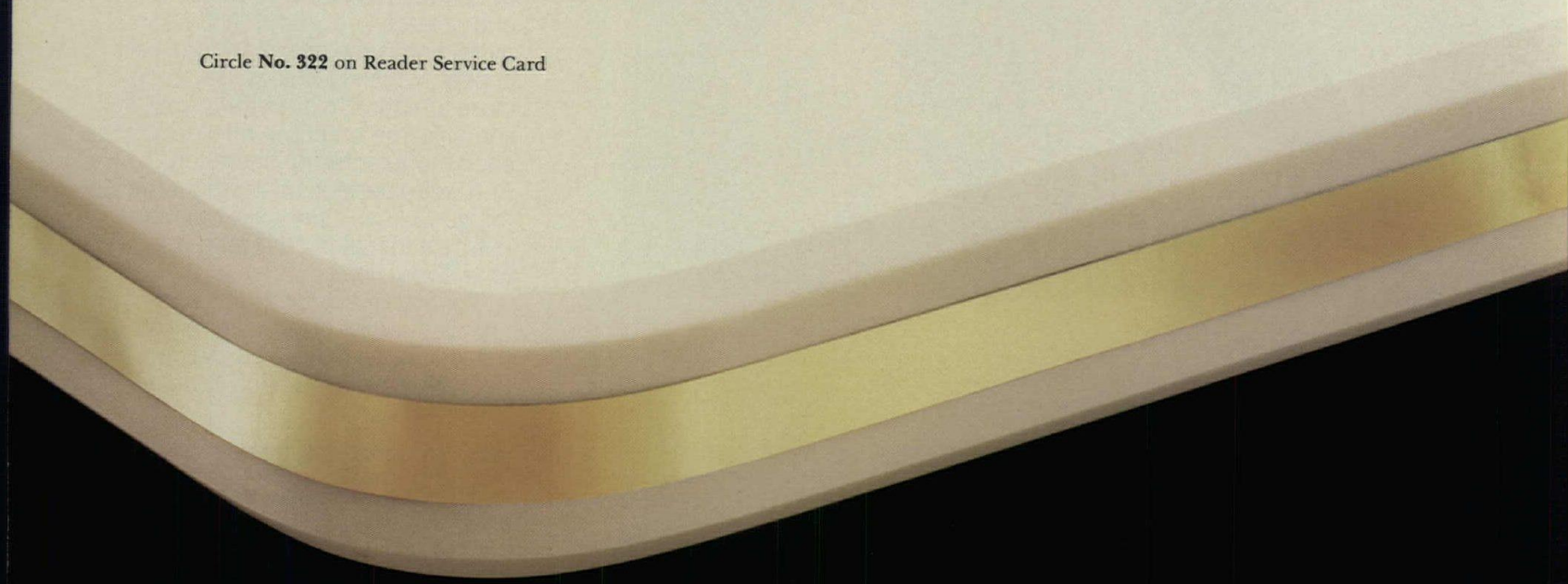
CORIAN is solid. Its color and pattern go all the way through.

Laminates (with or without black edges) must be glued to a substrate.

"Cultured marble" is usually a porous substrate with a thin glossy surface.



CORIAN solidity and impemeable seams allow for maximum hygiene at Guy's Dental School, London. Derrick Graham, architect.



for problem areas.



Because of its beauty and toughness, CORIAN was used for these stylish counters in an El Paso, Texas, bank.



With CORIAN, stubborn stains and cigarette burns are removed with cleanser. Cuts and scratches can be sanded away.

CORIAN is solid all the way through. Combine it with other materials for unique edge treatments!

CORIAN

Solid Beauty That Lasts.

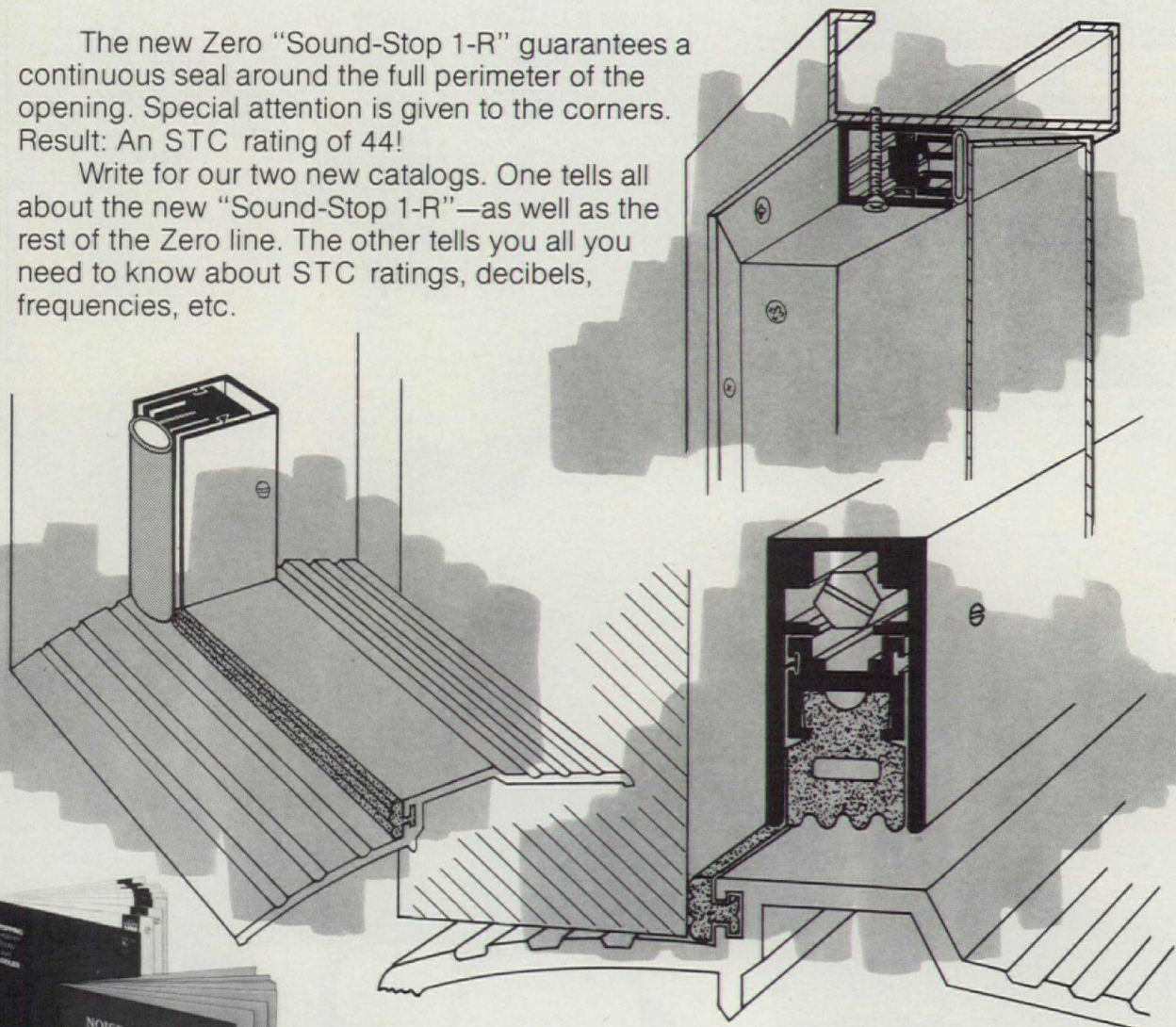


REG. U.S. PAT. & TM. OFF.

Zero's new "sound-stop 1-R" door system

The new Zero "Sound-Stop 1-R" guarantees a continuous seal around the full perimeter of the opening. Special attention is given to the corners. Result: An STC rating of 44!

Write for our two new catalogs. One tells all about the new "Sound-Stop 1-R"—as well as the rest of the Zero line. The other tells you all you need to know about STC ratings, decibels, frequencies, etc.



SOUND
STOP
SYSTEM



ZERO INTERNATIONAL, INC.

415 Concord Ave., Bronx, N.Y. 10455. (212) 585-3230. Telex: 226000 ETLX UR
1924-1984...60 years of opening the door to progress.

Circle No. 362 on Reader Service Card

EagleRidge: An Architectural Design Competition From Inside the Jury Room

Preface by
Charles W. Moore, FAIA

EagleRidge is the documentary of a nationally advertised, privately sponsored architectural design competition which began March 15, 1981 and concluded October 26, 1981. The two stage jury deliberations were tape recorded and the transcription tells a story of "Winners" and "Losers".

This book is an inside study of an architectural competition from inception, through development, to final announcement of awards. Its startling conclusions pose serious questions to a profession and its professionals.

Professional Advisor:

Mr. Bill N. Lacy, FAIA

Jury: Mr. Moshe Safdie, Architect

Mr. M. Paul Friedberg,
Landscape Architect

Mr. Charles W. Moore, FAIA

Mr. Ralph L. Knowles, Architect

Mr. Gordon C. Gunn, Sponsor

Mr. Stephen A. Gunn, Sponsor

Mail coupon and method of payment to:

EagleRidge Competition Book
InnerImages, Inc.
3518 Fairmount
Dallas, Texas 75219

Send me _____ copies of **EagleRidge: An Architectural Design Competition From Inside the Jury Room** at \$29.95 per copy. This price includes the cost of the book, mailer and postage. (Texas residents add 5% sales tax)

Payment must be included with order. No phone orders accepted. Please allow 6 to 8 weeks for delivery.

Name: _____

(Please Type or Print Clearly)

Street: _____

City: _____

State: _____

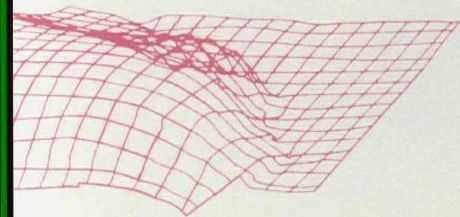
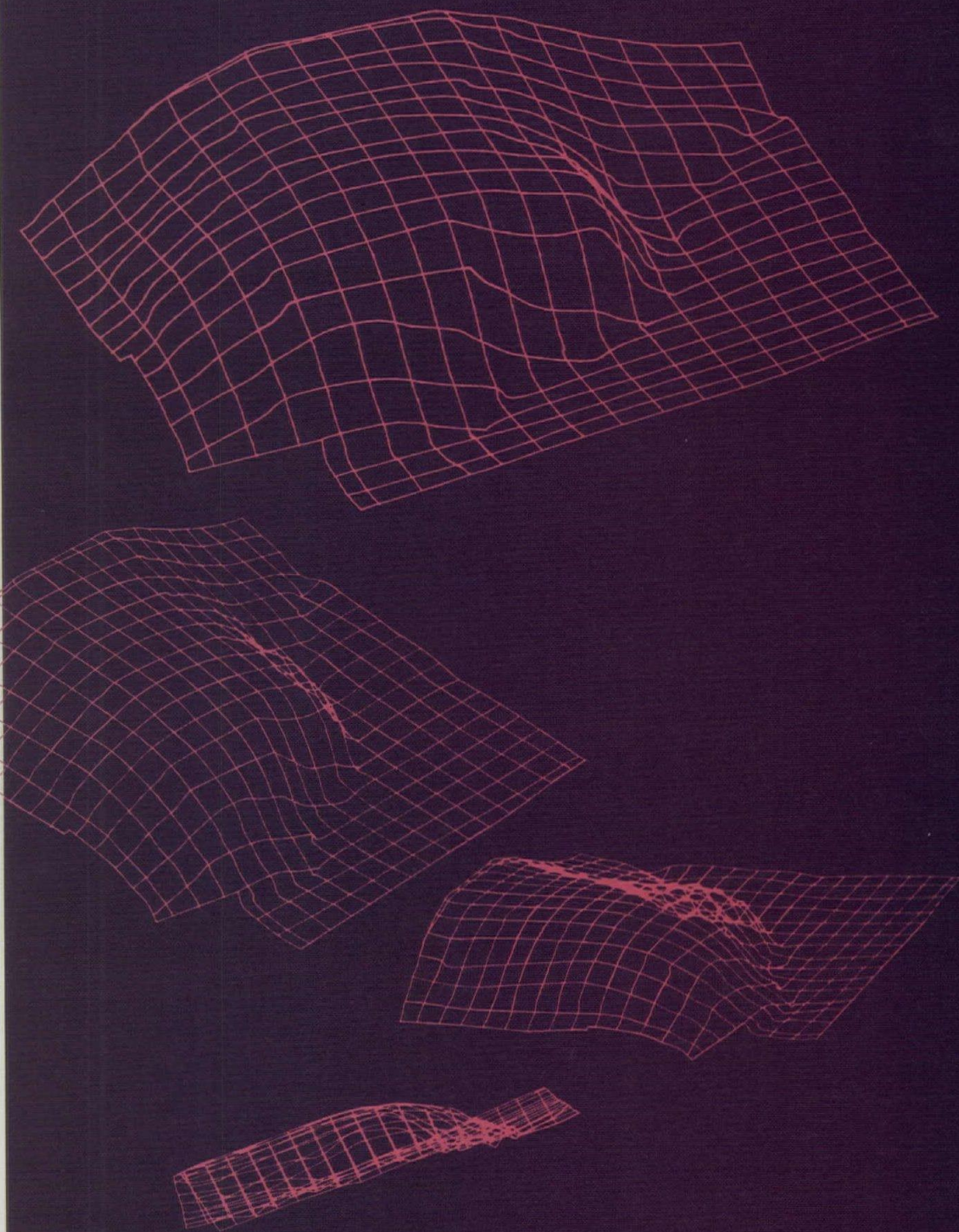
Zip: _____

Check Enclosed Visa MasterCard

Credit Card # _____

Expiration Date _____

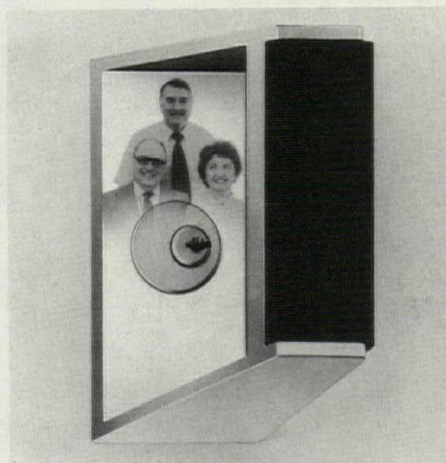
Signature
(required) _____





The Corbin Museum of Modern Art, Exhibit 6.

Pure dynamism. The boldest new direction in exit hardware in a decade. Corbin's new Futurabar: Avant Guard from sleek profile to solid pushbar strength and function. Complete creative freedom with unique FuturaMatch; combine any two selected, rich metallic finishes on one exit device, including exterior trim. Forged from a sense of quality that brands Corbin a forerunner in architectural hardware. An exit device that elevates metalcraft to an artform. Contact a Corbin distributor for specs and prices. Or write us direct.



**Corbin quality
reflects its people.**



HARDWARE GROUP

EMHART

225 Episcopal Road
Berlin, CT 06037
(203) 225-7411

Futurabar™ 39 Series Exit Device



Circle No. 316 on Reader Service Card

New Realities In Performance

For New Concepts In Detention.

You get a lot more than a breakage warranty* with the family of LEXAN® sheet products. You also get far more versatility to meet your security and protective glazing requirements.

Choose from the broadest range of performance-designed polycarbonate glazing materials available for toughness plus unmatched weatherability, mar resistance and ballistics ratings.

LEXGARD® laminates: Ballistics and Containment Protection.

Designed for demanding security areas, this high-performance family of UL†-listed bullet-resisting materials offers no-spall, multiple-shot protection. LEXGARD laminates also stand up to physical attack better than any glass-clad material, making them the preferred choice for containment glazing. And their mar resistance extends service life.

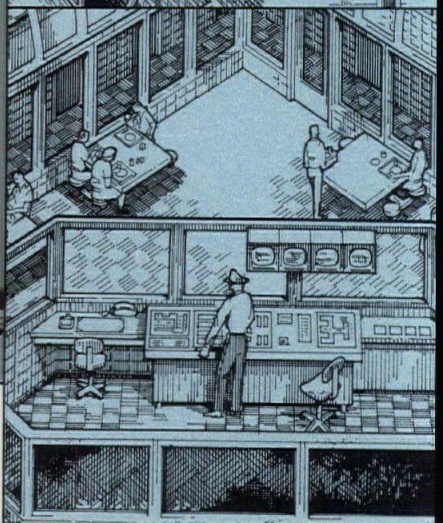
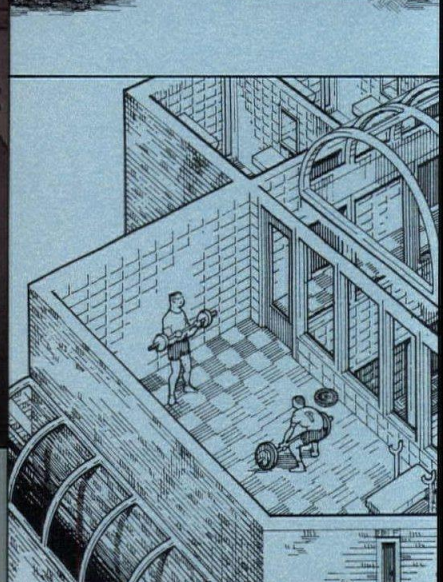
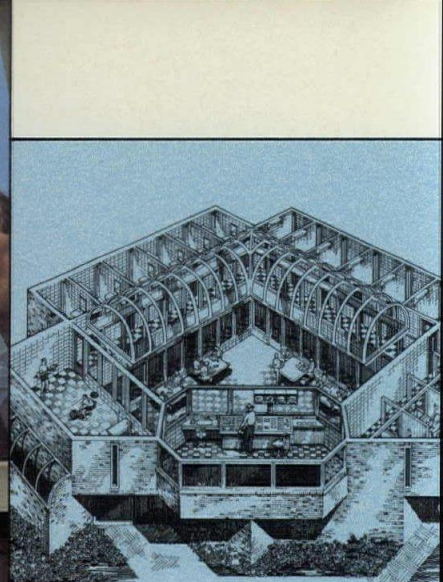
Specify LEXGARD laminates for security applications in guard stations, day and control rooms and holding areas.

MARGARD® sheet: Unmatched Durability.

The state of the art in polycarbonate glazing, MARGARD sheet combines abrasion resistance approaching that of glass and the proven toughness of LEXAN sheet.

Guaranteed* mar and breakage resistance make MARGARD sheet ideal for high traffic areas like ground floor and entryway glazing or where graffiti is a problem. LEXAN Sheet. Guaranteed against breakage.* Guaranteed to do more.*

To learn more about how LEXAN sheet glazing materials can help you realize cost savings through proven performance and durability, contact your local General Electric sheet distributor. Or call Toll Free 1-800-422-1600 for your free copy of the LEXAN Sheet All-Products Brochure.



Only From GE.



LEXAN® SHEET

* All LEXAN sheet products carry a three-year limited warranty against breakage. Details available from General Electric Company or authorized LEXAN sheet distributor.

® Registered Trademarks of General Electric Company

† Trademark of Underwriters Laboratories

GENERAL ELECTRIC COMPANY
Plastics Group
Sheet Products Department
One Plastics Avenue
Pittsfield, MA 01201

We bring good things to life.

GENERAL  ELECTRIC

P/A News report

Save the law that saved the landmarks

Challenged on both local and state levels, New York's landmarks law has become the focus of an increasingly acrimonious dispute between the preservation community and religious institutions. In New York City, the battle of St. Bartholomew's has been shaping up for three years, ever since the congregation/caretakers of Bertram Goodhue's 1918 church announced their intention to tear down its landmark community house and erect a reflective glass office tower in its place. The proposed tower, which architects Edward Durell Stone Associates unveiled before the New York Landmarks Preservation Commission on January 31, preserves only the façade of the community house, whose functions will be housed on seven floors of the office tower.

At present, the Commission is reviewing only the church's petition for a certificate of appropriateness, based on the specific merits or demerits of the Stone scheme. Should that fail, the church can file for exemption from landmark regulations on the basis of economic "hardship." St. Bart's, with its \$12 million endowment, could hardly state such a case convincingly.

Pastor Bowers and his Episcopal superiors insist, however, that the issue is not one of aesthetics or even of hardship but of law, and they claim that landmarking violates the separation of church and state, as guaranteed in the First Amendment. This Constitutional question, while finally irrelevant to Commission proceedings, goes straight to the heart of the proposed Flynn/Walsh bill now pending in the Albany State Legislature. The bill would exempt all non-commercial religious properties from landmark regulations. Its proponents, led by the broadly based Interfaith Coalition to Study Landmarking of Religious Properties, argue that "landmark regulations have challenged the right of local congregations to decide how to use their own resources for their ministry."



Edward Durell Stone Associates, proposed St. Bart's tower.

Championing "mission over mortar," several dozen religious leaders representing New York's Council of Churches, Board of Rabbis, Catholic Conference, and other organizations, pressed their case in a hearing staged by Messrs. Flynn and Walsh on February 8. The bill's opponents, over 100 of

whom also traveled to Albany under the banner "Save the law that saved the landmarks," countered that the separation of church and state does not apply in secular matters of property use. Further, religious institutions should be no more

The threat to landmarks preservation, posed by the Flynn/Walsh bill now pending in the New York legislature, is detailed below.

Sara Krulwich, NYT Pictures

Pencil points

Charles Correa has been named this year's Royal Gold Medalist. The Indian architect is to be honored at the 150th Anniversary Banquet of the Royal Institute of British Architects in May.

England's Festival of Architecture is also shaping up for the month of May. Exhibitions, auctions, a stamp series on urban renewal, and "at home days" for architects are planned to rev up public interest in architecture.

Trinity Church, Boston, has been awarded \$4 million in damages (doubled with interest) in its suit against the John Hancock Mutual Life Insurance Company. The church claimed that construction of I.M. Pei's Hancock tower had shifted the foundations and cracked stained glass in the 1877 H.H. Richardson landmark.

Historic Camp Sagamore should survive, say New York State voters, who approved the necessary land swap (P/A, Nov. 1983, p. 52).

The J. Paul Getty Trust has assumed operational and financial responsibility for the Avery Index to Architectural Periodicals at Columbia University. The Index, which will remain at Avery Library in New York, is this country's principal bibliographic resource in the field of architectural journalism.

Louis L. Marines, former general manager of HLW, will replace David Meeker as executive vice president of the AIA.

Robert Geddes, former dean of Princeton University's School of Architecture and Planning, will receive the ACSA/AIA Award for Excellence in Architectural Education.

Aldo Rossi's four-piece furniture collection for Longoni will be imported and distributed in the U.S. by Furniture of the 20th Century. Introduced at Milan's September furniture fair (P/A, Nov. 1983, p. 37), the group includes a chest, tall cabinet, chest of drawers, and free-standing cupboard called the Elba Cabin.

Furniture by Stickley, Greene & Greene, Purcell, Feick and Elmslie, and Frank Lloyd Wright fetched record prices at an American Arts and Crafts auction at Christie's in December. A Honduras mahogany hall bench designed for the Blacker house by the Greene brothers went for \$93,500, Wright's Tree of Life door [Pencil points continued on page 24]

exempted from landmark laws than they are from other legal restraints, such as zoning, fire, and building codes, any of which could be perversely construed as limiting a church's use of its property.

Among the most telling arguments of the hearing were those presented by two clergymen who argued against the bill their ecclesiastical peers generally support. The Rev. Mark Ridley of First Methodist Church in Owego told a parable of a church that inherited a warehouse full of outlawed drugs. Should that church, he asked, be allowed to market the drugs simply because it plans to use the proceeds to help the poor? Similarly, should a church be permitted to cash in on a property windfall not of its own making? The Very Rev. James P. Morton, Dean of the Cathedral of St. John the Divine, New York, urged the legislature to adopt a more constructive role in resolving problems evident in the present landmarking system and proposed a statewide agency to assist financially strapped religious institutions in the maintenance of their historic properties.

At present, there is no guarantee that even such face-saving compromises as those proposed by Dean Morton will help defeat the bill. Although Senator Flynn remains publicly noncommittal, Assemblyman Walsh clearly sympathizes with antilandmark clergy, and the hearing exposed an astonishing groundswell against "elitist" preservationists and "liberal" landmarking procedures.

The bill, tabled in the waning days of the 1983 legislative session when it was first introduced, may prove too hot to handle in this election year, but it will surely resurface. The very fact that the outcome is so uncertain presages further battles over preservation, and the preservation movement is now fighting merely to maintain a status quo. [DDB]

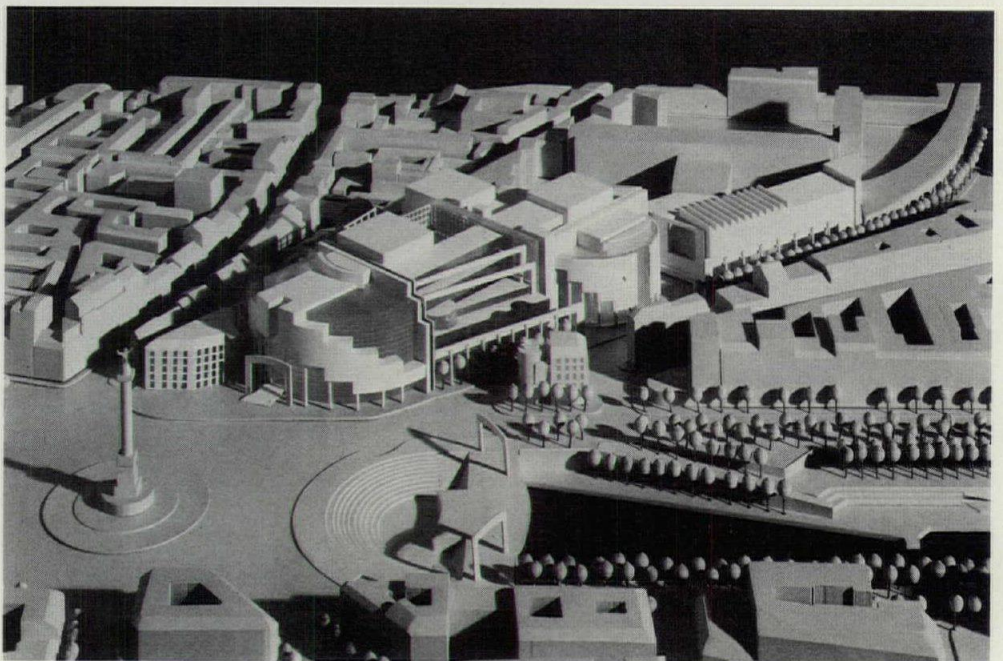
A new opera house for Paris

The Bastille, long the symbol of the French Revolution, gives its name to a vast, vaguely defined square in East Paris. Into this charming, ambiguous site rich in history will be inserted the new Opéra de la Bastille.

The international competition for its design, last in the trio including Villette (P/A, May 1983, p. 26) and Défense (P/A, July 1983, p. 21), took place in two phases. More than 1600 architects answered the call for entries issued by cultural minister Jacques Lang in December 1982. The 744 entries accepted by a technical review committee were narrowed down by the international architectural jury to six semifinalists. Three were then selected by President Mitterrand and asked to proceed with more complete documentation (P/A, Nov. 1983, p. 37).

On November 17, 1983, Carlos Ott, a 37-year-old Canadian originally from Uruguay, was pronounced the winner. His first-phase esquisse and second-phase drawings and model were the central features in a gigantic exposition of all 744 entries held at the Palais de Tokyo this winter.

Ott's scheme impressed the jury with its "freshness and clarity of expression . . . resolutely modern, but also a good example of contemporary urbanism, well allied to its site. . . ." Its complicated silhouette resembles a giant mechanical piano (and its details bear more than a passing resemblance to the work of Richard Meier—eds.). On the Place, the curved and transparent façade reveals a grand stair leading to the various levels of the 2800-seat main hall. A second 1500-seat hall and rehearsal hall are marked volumetrically as half-cylinders. Between these are mechanical functions.



Ott's Opéra de la Bastille.

Ott, who is now working on the project with the Canadian firm NORR, prefers his original esquisse to the chaste, white model and drawings of the second phase. "I would like this 'opéra populaire' to be transparent and open but also mysterious and dramatic," the architect says. "The Opera at Beyreuth was built for Wilhelm II; Garnier's Paris Opera was constructed for an imperial bourgeoisie. Today we need a new form for a new audience. The program is rich and complex, as complex as the site itself, or the epoch." In fact, debate in Paris has centered less on the considerable architectural and urbanistic issues than on the programmatic ones: Will the new opera replace the old? Can opera in fact be popularized? What role should this new opera house play in the cultural life of its city?

[Marie Christine Loriers]

Editor's note: There remains one final competition in Paris for a music "city" in the Parc de la Villette, limited to invited contestants, this spring.

Marie Christine Loriers, formerly an editor of *Urbanisme*, now runs the *Galerie d'actualité*, Institut français d'architecture.

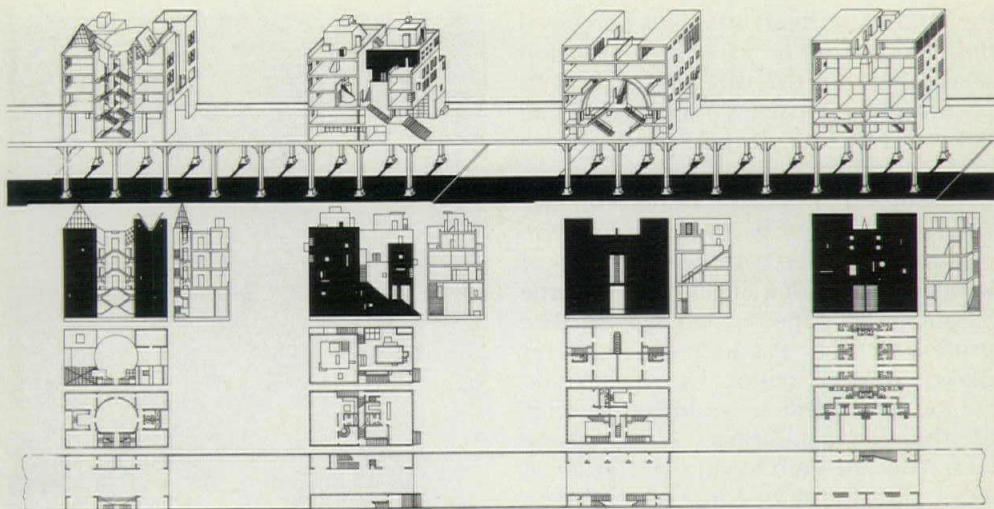
Funding the costly prototype

Set up to bridge the gap between design and execution, the Innovative Design Fund provides grants of up to \$10,000 for the fabrication of prototype textiles, furnishings, and other products. The Fund, brainchild of fashion designer Bonnie Cashin, is itself funded by grants from the National Endowment for the Arts, the New York State Council for the Arts, and private foundations.

Cashin hopes to speed up the time it takes for innovative products to reach the public through funding the prototype and assisting the grant recipient in contacting potential manufacturers. The Fund also plans to document each project's process for archival, educational, and promotional purposes.

Organized in 1980, the Fund has just awarded its first grants to Kent Bailey, a California jewelry designer and photographer, for a stabilized land and sea lamp, and to Tod Siler, an MIT graduate student, for a fabric screen with concealed light source.

Interested designers should send a letter of intent (three pages, double-spaced, typewritten) describing the design concept to the Innovative Design Fund, 866 United Nations Plaza, New York, N.Y. 10017.

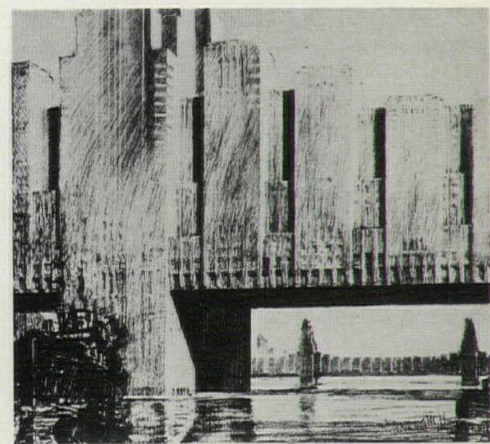


Re-forming Manhattan at the Whitney

Two branches of the Whitney Museum of American Art recently hosted small shows of special interest to architects. The midtown branch at Philip Morris featured "Raymond Hood: City of Towers," a show originally organized by the Institute of Architecture and Urban Studies and curated by Carol Willis. (The accompanying IAUS publication by Robert A.M. Stern and Thomas P. Catalano is available from Rizzoli Publications.) Hood's lifelong search for an appropriate skyscraper expression was illustrated through the Chicago Tribune (1922), American Radiator (1924), Daily News (1929), McGraw Hill (1930), and Rockefeller Center (1931) buildings, but it is Hood's drawings for a utopian "city of towers" that dominate and ultimately steal the show.

These drawings present a vision of urban transformation very different from that proposed in the downtown show "Metamanchattan" (Federal Hall National Memorial). Hood's sweeping proposals for Manhattan in the year 1950 (produced in 1929), while not as radical as those of Le Corbusier and other utopian visionaries, are far removed from the more modest, incremental program of "change through gradual accretion or selective elimination" advocated in "Metamanchattan."

This second show was organized by four Helena Rubinstein Fellows at the Whitney, and it is clear from the outset that each curator had a separate agenda. The playful, pop satire of Saul Steinberg's cartooned "Eighth Street" is set cheek by jowl with the pure formalism of Steven Holl's "Bridge of Houses" (for an abandoned railway), or the propagandizing of PADD's (Political Art Documentation/Distribution) "Stop Gentrification."



Top: Steven Holl, *Bridge of Houses*, Chelsea (1979-82); Above: Raymond Hood, *Manhattan 1950* (1929); Below: Allan Wexler, lighting scheme for the World Trade Center (1973).

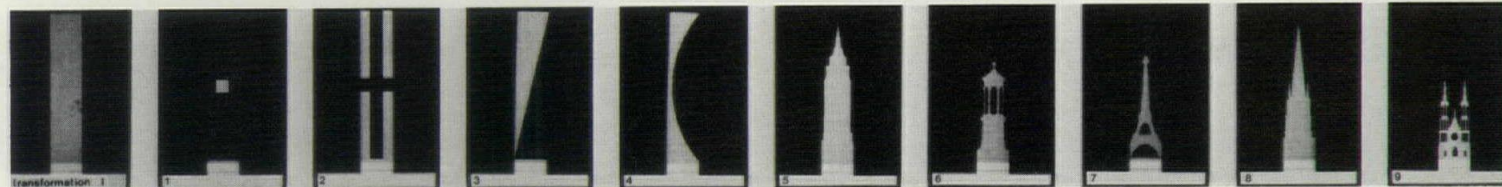
dizing of PADD's (Political Art Documentation/Distribution) "Stop Gentrification."

The four curatorial voices overlap and even argue in the tabloid-format handout that serves as the show's informal catalog. This messy mix of ideas, however, provides a welcome contrast to conventional, cool museum presentations, provoking rather than suppressing controversy.

[DDB]

Criticizing the critics

With some justification, Houston is becoming known as a repository of some of the most notable recent work of notable American architects. Yet what is perhaps the biggest ongoing story in town has been relegated in the city's two major newspapers to a position of dubious importance as one of several beats covered by a fine arts editor and a design writer, neither of whom is a specialist in



the field of architecture. This perceived indifference on the part of the Houston media became the catalyst for a symposium at the Museum of Fine Arts (Jan. 25) on "The Role of the Press/Criticism in Architecture."

Organized by the Rice Design Alliance and the Houston Chapter/AIA, the symposium assembled a respected cadre of writers and critics, including Suzanne Stephens, an editor of *Vanity Fair*; Rice professor Peter Papademetriou; Peter Blake, former editor of *Architectural Forum*; David Dillon, architecture critic of the *Dallas Morning News*; Diane Ghirardo, an architectural historian at Texas A&M and an editor of *Archetype*; and Joseph Giovannini, design reporter of the *New York Times*. Representing—and put in the position of defending—the local media were Ann Holmes, fine arts editor of the *Chronicle*; and Pamela Lewis, *Post* design writer.

The panelists considered present-day architectural criticism pale by comparison to the "profound contributions" of such past luminaries as Schuyler, Mumford, Jacobs, and Huxtable, and lamented the tendency to lapse into noncritical description, lacking what Stephens termed "an evaluative framework." Addressing the reluctance of critics to be critical, Giovannini advocated "reasoned discussion" as a means of defusing negative reactions to unfavorable reviews. But Ghirardo argued for an *unreasonable* criticism, hard-hitting reporting that "questions not just the way a building looks on the outside, but the basic assumptions behind it."

Blake observed that criticism indeed has shaped the direction of American architecture during the last decade, "but not always in the way I would like to have seen it." Houston, he said, is a case in point. [Larry Paul Fuller]

Larry Paul Fuller is the editor of *Texas Architect*.

P/A Awards at the Plaza

Some 360 members of the architectural community joined *Progressive Architecture* at the Plaza Hotel on January 20 to honor the winners in the 31st annual P/A awards program. All but one of the winning design, urban planning, and research teams were represented at the awards luncheon. (Steven Holl picked up the citation for absentees Batey and Mack.) Six of eight jurors assembled for the event.

On Thursday, January 19, the magazine honored 25 advertisers and their agencies at the ninth annual Ad-Awards dinner, also held at the Plaza. Special accolades went to Nevamar and Jack Lenor Larsen, selected by the architect-jury for Awards of Distinction.



Reconstructing Tatlin's tower

Vladimir Tatlin's "Monument to the Third International," a watershed work in Constructivist art and architecture, has long presented a puzzle to historians. The 1920 project for Petrograd was never actually built, but drawings and a model were widely exhibited in the early 1920s.

Tatlin's original model, however, was destroyed, and only scant documentation survived. Over the past 20 years, five separate reconstructions have been completed. Now the Hirshhorn Museum Model Shop has built its own version, based upon some newly discovered photographs. The nine-foot model with its rotating, lighted chambers was the star of "Dreams and Nightmares: Utopian Visions in Modern Art." (The catalog for the show is still available from the Smithsonian.) [DDB]

Tuning in to technology

"Technology has become a separate but equal subject with design in the minds of many architects and educators." With that keynote remark by Ulrich Franzen, the participants in the Second Annual ACSA Technology Symposium set about exploring ways to integrate the two subjects. The common commitment to integrated curricula fragmented in debates over implementation in the studio.

Speakers discussed technology not as an isolated discipline but as one heavily influenced by aesthetic, economic, and cultural developments. Gordon Simmons, University of Cincinnati, claimed that "stylistic periods are as evident in technology as they are in design." David Glasser, University of Wisconsin/Milwaukee, criticized the profession for "our collective lack of a body of technical knowledge and our preoccupation with novelty." All urged that architects rethink the relationship of technology to design and design education. [TF]

Villeroy & Boch Distributors

- | | |
|--|--|
| Arizona
*Bel Mar Supply, Scottsdale
*Benjamin Supply, Tucson
+ Facings of America, Phoenix | Nebraska
+ Sunderland, Bros., Omaha |
| Arkansas
+ Epperson's, Little Rock
+ Plunkett Co., Barling | New Hampshire
+ Albert Fitzgerald & Co., Bedford |
| California
+ California Architectural Bldg. Pdts., Van Nuys, Anaheim
*Dalziel Supply, San Francisco, Burlingame, Campbell, Concord, Fairfield, Fremont, Monterey, Santa Cruz, Mountain View, Union City
+ Dillon Tile Supply, San Francisco, San Jose, Salinas
+ Morena Tile, Anaheim, San Marcos
*Penn Pipe and Supply, Stanton, Cathedral City
+ Tile Collection, Santa Barbara
+ Tile Garden, Escondido | New Jersey
+ Ideal Tile, Middletown
+ Standard Tile, Jersey City, Paramus, Totowa, Succasunna
+ The Tile Studio, West Caldwell
*United Supply, North Plainfield |
| Colorado
+ Mountain Trade Distributors, Denver, Fort Collins, Colorado Springs | New Mexico
+ *Mountain Trade Dist. Albuquerque |
| Connecticut
+ Stern & Co., Hartford
*Waterworks, Danbury, Westport | New York
*AF Supply, Brooklyn
+ Best Tile, Syracuse
+ Nemo Tile, Hicksville, Bronx, Jamaica
+ Richmond Ceramics, Staten Island
+ Sherwood Tile, Newburgh
*Smolka, New York City
+ Tiles International, Orchard Park
+ Town & Country, Tallman Suffern |
| Delaware
*Bell Supply, Wilmington | North Carolina
+ Renfrow Distributors, Charlotte |
| Florida
+ *Decorative Tiles, Miami, Boca Raton
+ Gulf Tile Distributor of Florida, Brooksville, Clearwater, Port Richey, Tampa | Oklahoma
+ Plunkett, Oklahoma City, Tulsa |
| Georgia
+ Zumpano Enterprises, Norcross | Oregon
+ *United Tile, Portland |
| Hawaii
+ International Tile Design, Honolulu | Pennsylvania
+ Amsterdam Corp., Philadelphia
+ Best Tile, Wexford
+ I.H. Hershner, York |
| Illinois
+ Mid America Tile, Alsip, Elk Grove Village, Chicago | Texas
+ American Tile Supply, Austin, Dallas, Fort Worth, Long View
+ Ashcraft Tile, Tyler
+ Associated Tile, San Antonio
+ *Santile International, Houston |
| Indiana
+ Louisville Tile, Evansville | Utah
+ Domestic Import, Salt Lake City |
| Iowa
+ Sunderland Brothers, Des Moines | Virginia
+ Design Tile, Tysons Corner
+ Morris Tile, Richmond, Norfolk |
| Kansas
+ Case Supply, Wichita | Washington
+ *United Tile, Seattle, Bellevue |
| Kentucky
+ Louisville Tile, Louisville, Lexington | Wisconsin
+ Childcrest, Milwaukee |
| Maine
+ Albert Fitzgerald & Co., Portland | + -Tile
*Plumbing Products
+ *.Tile and Plumbing |
| Maryland
+ Morris Tile, Tuxedo | |
| Massachusetts
+ Albert Fitzgerald & Co., Woburn
*Waterworks, Boston | |
| Minnesota
+ Kate Lo, Minneapolis, Burnsville, Wayzata | |
| Missouri
+ Case Supply, Kansas City
+ Youngs Distributor, Springfield | |



Villeroy & Boch
The world's largest
ceramic producer,
founded in 1748.

Villeroy & Boch. The ceramic tile company as reliable as its products.

Corporate stress. It can ruin most flooring materials. High traffic and weather exposed areas suffer the worst: in reception areas, hallways, cafeterias and outdoor plazas.

One solution? Have everyone walk around in socks. A better solution? Villeroy & Boch ceramic tile. Over the life-cycle of a building, our ceramic tile has proven to be the most durable, the easiest to maintain, and the most economical. And, over the 236 years we've been producing ceramic tile, Villeroy & Boch has proven to be as reliable as the ceramic tile we deliver.

VILLEROY & BOCH 

The world's largest ceramic producer, founded in 1748



Casa (2225) 5" x 5", (2226) 5" x 10", Color 245

Write for more information.

Villeroy & Boch (USA) Inc., PO Box 103 PA, Pine Brook, NJ 07058, (201) 575-0550/3111 East Mira Loma Avenue, Anaheim, CA 92806 (714) 632-9770./In Canada: CERATEC, Inc., Que

Circle No. 358 on Reader Service Card

WELCOME TO

CASA TILE '84

YOU ARE CORDIALLY INVITED
TO VIEW
CASA TILE '84
AN EXCITING
INTERIOR DESIGN SHOWCASE
OF ITALIAN CERAMIC TILE IN
14 EXTRAORDINARY
ROOM SETTINGS CREATED BY
A SELECT GROUP OF
PROFESSIONAL DESIGNERS AND ARCHITECTS
RENOWNED FOR
THEIR OUTSTANDING WORK.

10:00 A.M.-5:00 P.M.

SPECIAL TRADE SHOWING—APRIL 4, 5, 6

PUBLIC SHOWING—APRIL 7-APRIL 12

ADMISSION FREE

THE ITALIAN TRADE CENTER
499 PARK AVENUE AT 59TH STREET
NEW YORK, N.Y.

PARTICIPATING ARCHITECTS & DESIGNERS

Alan Buchsbaum, Architect
Gary Hager of Parish-Hadley Associates, Inc.
Robert Sellers Hart, Robert S. Hart Interior Design
Margaret Helfand Architects
Joseph Minicucci and Jerome Hanauer, Q.E.F. Design Inc.
Tom O'Toole
Patino Wolf Associates, Inc.
Lyn Peterson, Kristina Ratic, Carol O'Neill of Motif Designs
Andree Putman
Douglas Sackfield
Allen Scruggs & Douglas Myers, Scruggs • Myers and Associates
Mark Simon, AIA, of Moore Grover Harper
Kirk White
Peter Wilson-Barbara Weinstein-Architects

PARTICIPATING MANUFACTURERS

Ceramiche CISA, S.p.A.
Nuove Industrie Ceramiche CEDIT, S.p.A.
ELIOS Ceramica, S.p.A.
LA FAENZA, S.p.A.
IL FERRONE, S.p.A.
Ceramica FLOOR GRES, S.p.A.
Cooperativa Ceramica d'IMOLA
IMPRUNETA, S.p.A.
IRIS Ceramica, S.p.A.
MARAZZI Ceramiche, S.p.A.
C.M.C. MONOCERAM
Industrie Ceramiche PIEMME, S.p.A.
Ceramiche RIWALFA, S.p.A.
SAICIS, S.p.A.

SPONSORS OF CASA TILE 1984

ERVET—Regional Development Agency of Emilia-Romagna, Bologna, Italy
Foreign Center of Chambers of Commerce, Emilia-Romagna, Bologna, Italy
ASSOPIASTRELLE—Association of Italian Ceramic Tile Manufacturers, Sassuolo, Italy

Circle No. 335 on Reader Service Card

Pencil points

(the Martin house) for \$104,500 (P/A, June 1983, p. 48).

● A second auction of the Arts Nouveau and Deco and Post-war design set records for furniture by Albert Cheuret, Eileen Gray, and Josef Hoffmann.

Fifty years ago, Robert Moses was sworn in as New York City's Parks Commissioner. His achievements are the subject of a Parks Department show "Building the Parks: Art and Architecture in the Robert Moses Era" (through March 31).

● Those were the days. Moses' army of 84,000 relief workers and 1800 architects now numbers only 1800 total, and his 100 parks, 658 playgrounds, 17 pools, 3 zoos and one aquarium are showing their age.

The City Council of Alexandria, Va., has ordered its Board of Architectural Review to approve only those projects dressed in Georgian, Federal, Greek Revival, or Victorian garb for historic Old Town.

● Angered with the BAR's "liberal" actions (it was the Art Deco restaurant that did it), the council dissolved and restructured the Board, reducing the number of architect members by one (to two of seven).

Architect Jeffrey Milstein's first collection of architectural notecards (P/A, May 1983, p. 52) was such a hit that he's produced a second set in Stick, Carpenter Gothic, Eastlake, Chateau, Tudor, and Painted Lady.

● Both sets are available from the AIA Service Corp.

"Paris-Rome-Athens," the spectacular show of Beaux Arts drawings (P/A, Oct. 1982, p. 27) shown in Paris, Athens, and Houston, can now be seen in New York's IBM Gallery on Madison Avenue through March 24.

Also in New York, the West Side Rail Line Development is fighting to preserve an elevated Conrail freight line that runs from Greenwich Village to the Convention Center site.

● The abandoned line, if renovated, could solve some of the West Side's pressing transport problems.

The creators of "Cadillac Ranch" have sued the owner of an L.A. café for the "unauthorized reproduction" of their 10-car composition, buried fins-up near Amarillo, Texas.

● The artists, Ant Farm, are asking \$1 million in damages from the Hard Rock Café for its "imitative" Cadillac-adorned façade.

"Plantations" shall henceforth be termed "manor houses," says Virginia's State Secretary of Commerce and Resources, who wishes to avoid "offensive" memories of slavery days. Would that the historical record were so easily erased.

THE INTELLIGENT OFFICE.

IT ADDS, SUBTRACTS, MULTIPLIES AND DIVIDES.
FOR TODAY AND TOMORROW.



1 The simplest need: a table with freedom of leg movement and a mobile filing element.



2 As your needs develop, you can have increased filing capacity by simply adding custom containers.



3 Based on a system of components the HALLER office can be extended, altered, or moved at any time.



4 By linking workstations, office methods and work flow can be improved and space saved.



5 The open office: specific assemblies are created for filing and storage needs, and workstations personalized for each individual in unlimited custom colors.

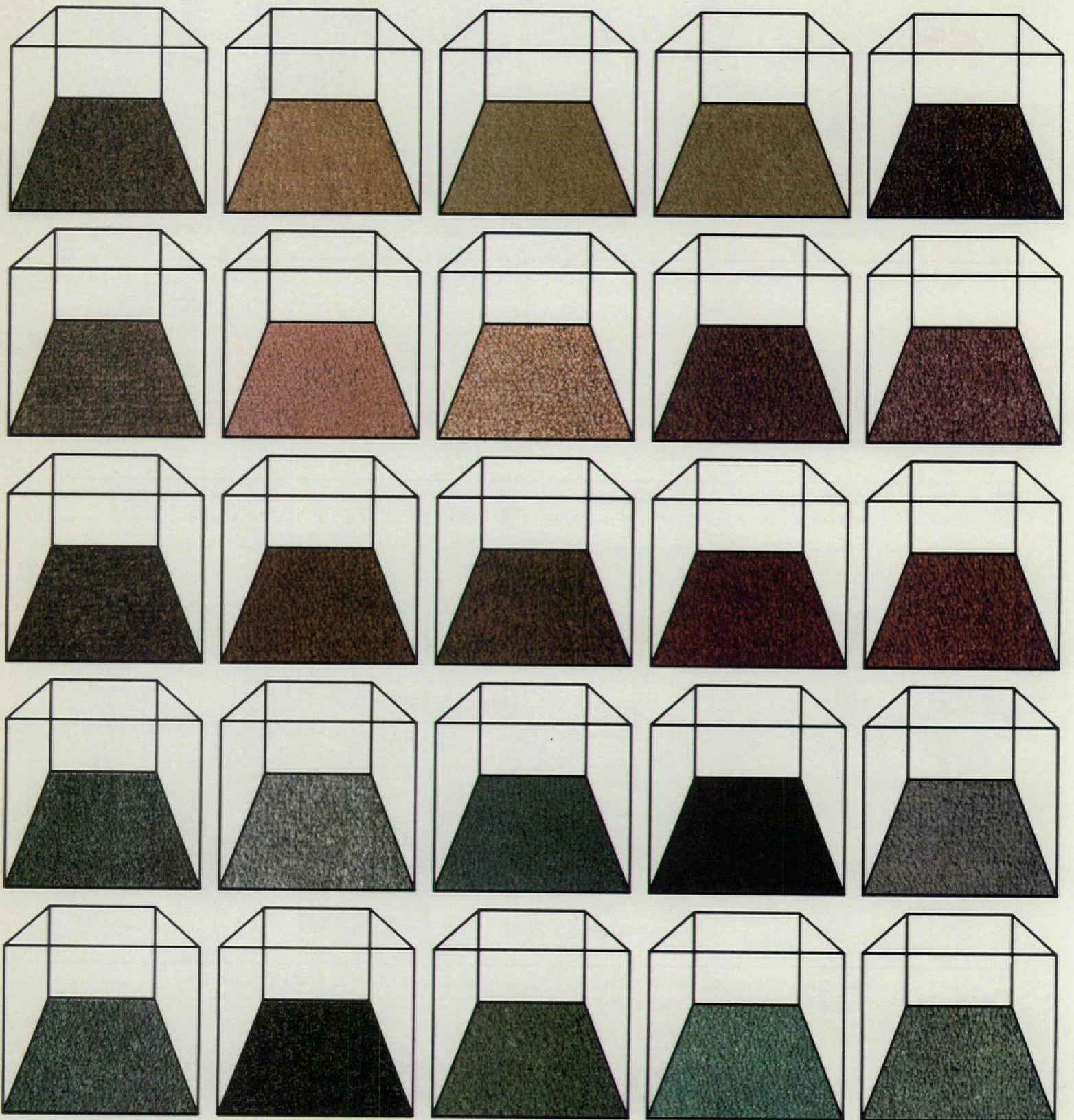
HALLER SYSTEMS™

THE MOST INTELLIGENT OFFICE SYSTEM YET.

Circle No. 331 on Reader Service Card

HALLER SYSTEMS, INC., 17741 Cowan Avenue, Irvine, CA 92714, (714) 660-1555, Pacific Design Center (213) 854-1109, San Francisco (415) 863-8777.

What new directions in color will interiors be following? Karastan offers 50 subtle hints.



Our new Monitor line shows foresight on two levels. We've not only anticipated the color trends in interiors but your practical needs as well.

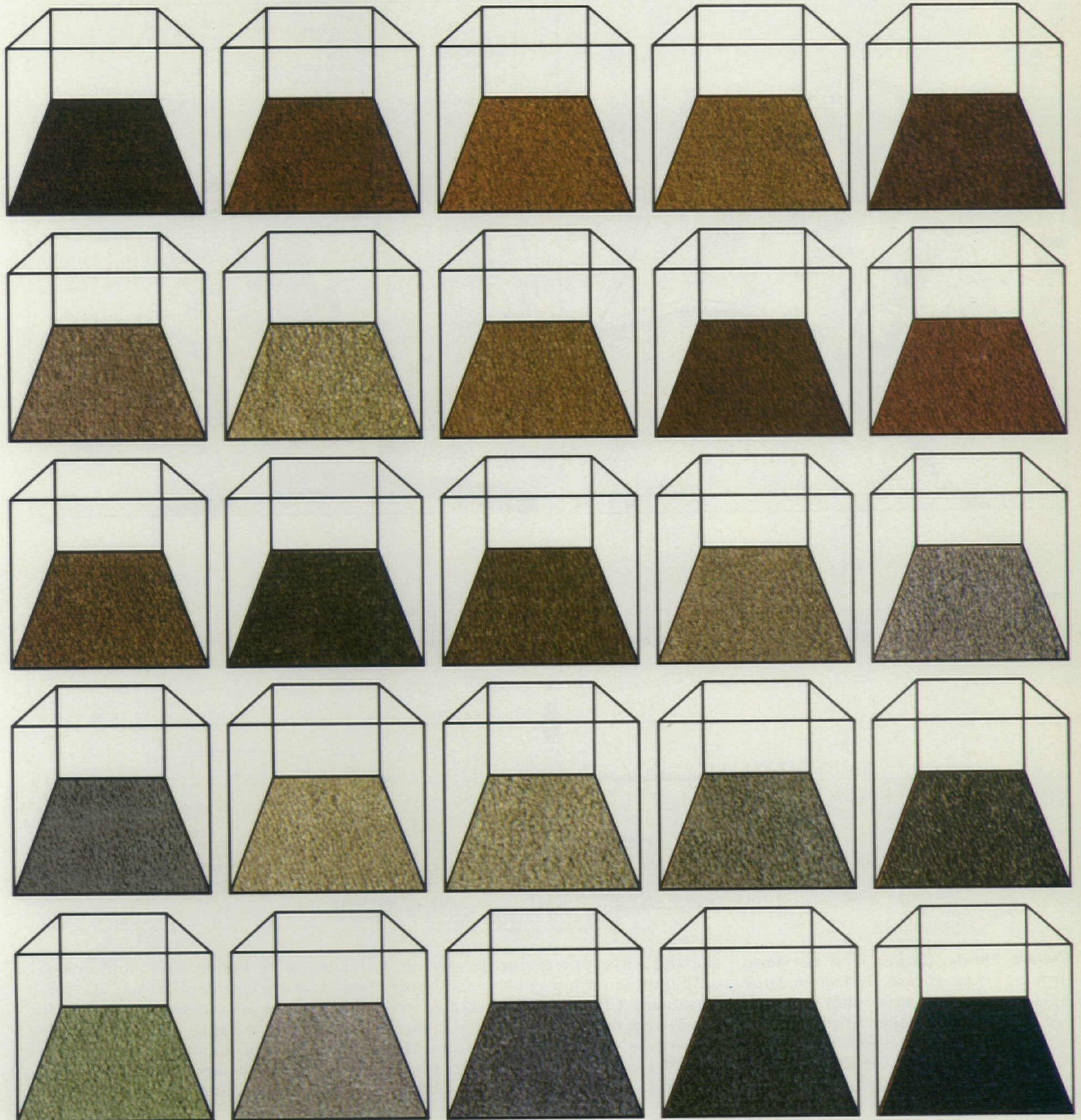
Karastan's Monitor is

an ultra-dense carpet fashioned in ANSO® IV nylon with HaloFresh™. This is what gives Monitor its outstanding resistance to wear, soil and stains, built-in static control and anti-microbial protection.

In light of all this, we can safely make one more prediction: the Karastan you buy today has a splendid future.

Karastan

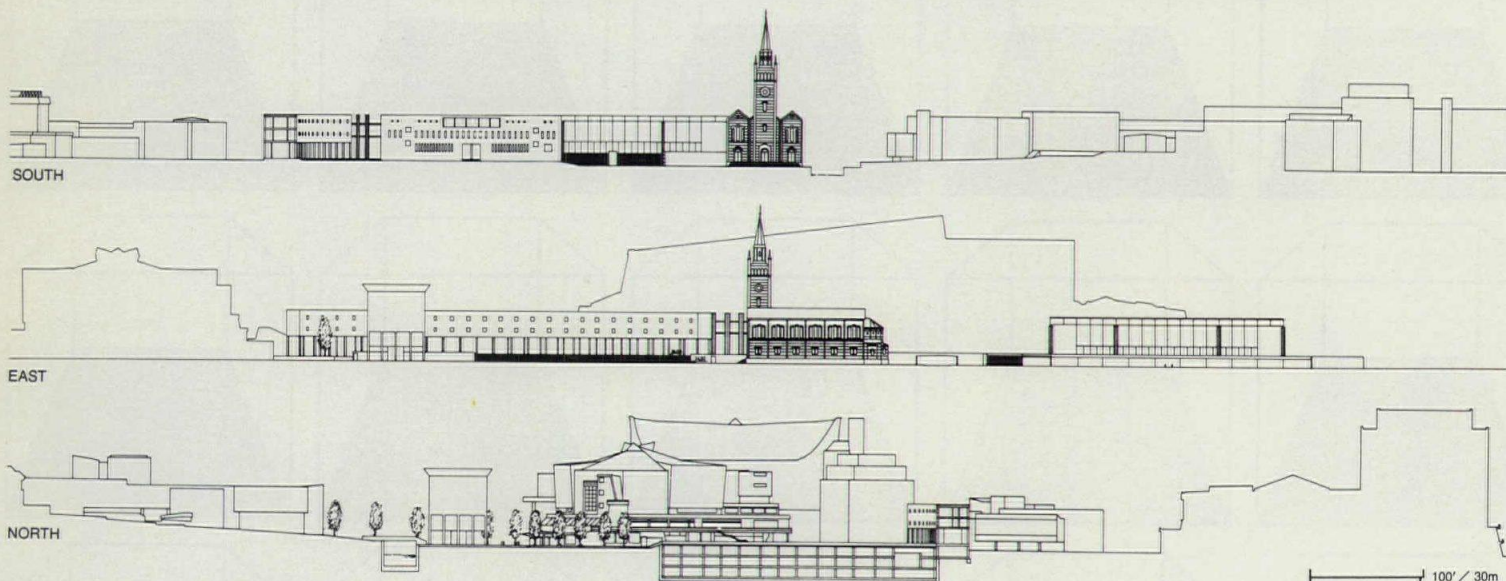
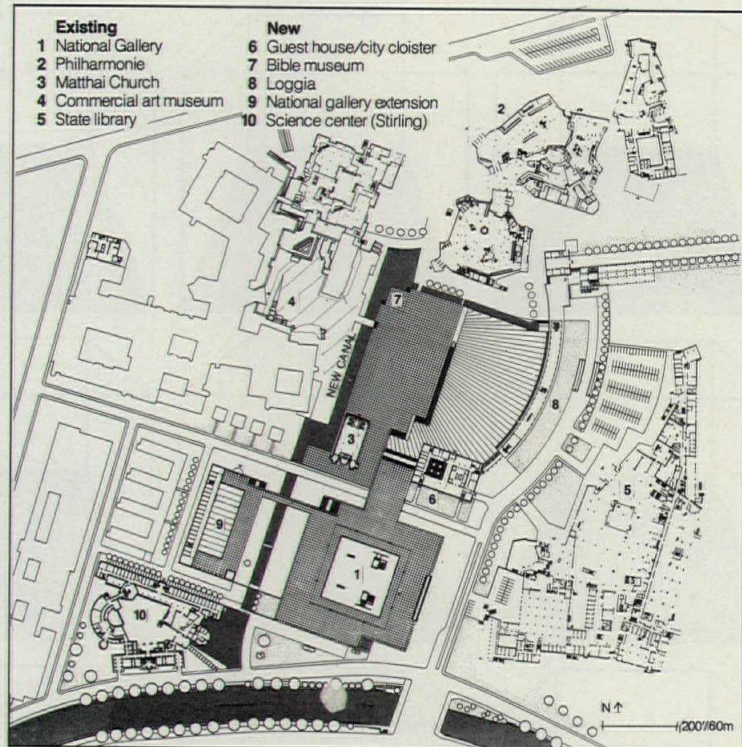
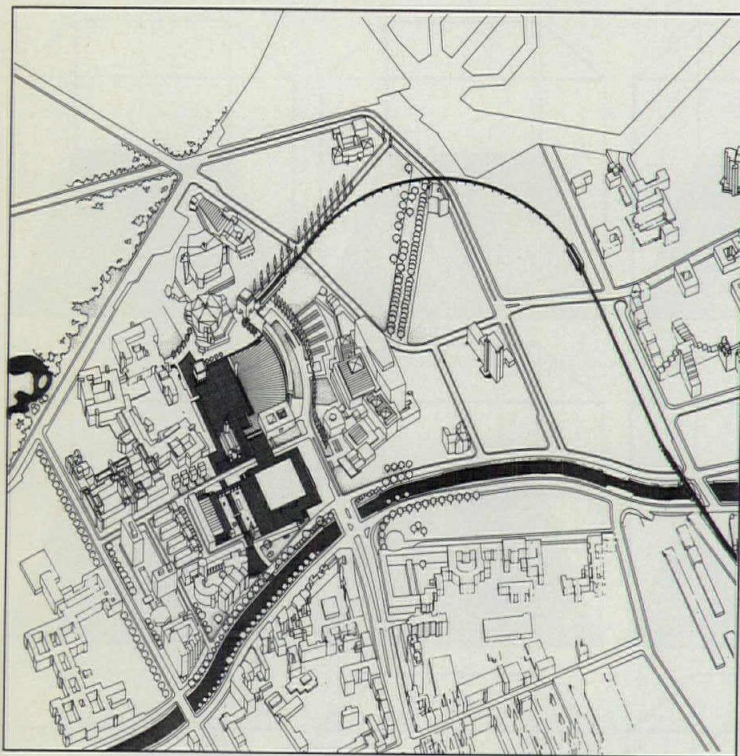
Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.



Circle No. 338 on Reader Service Card

In progress

Two new cultural facilities—Hollein's Culture Forum and Stirling's Performing Arts Centre at Cornell—in progress.



Culture Forum, Berlin, West Germany.
Architect: Hans Hollein, Vienna. A large square and four fairly small buildings are used to tie together several significant and disparately styled structures—Mies van der Rohe's National Gallery, Hans Scharoun's Philharmonie, and the Classical Matthäi Church among them—as well as to give a focus to an important area in West Berlin. An exhibition build-

ing and a guest house for the city, and a Bible museum and a monastery for the Protestant Church will be located towards the outer parts of the square. Waterways will be drawn from the nearby Landwehr Canal to define and to link the square and the surrounding

buildings. A station for a rail system stands at one corner of the site, and two-thirds of the area under the square will be used for parking. Hollein won the commission in an invited competition sponsored by the Berlin Senate in association with IBA. Completion is expected in 1987.

TEFLON Reg. TM DuPont Co.
SCOTCHGARD Reg. TM 3M
TOUCH OF GLASS VERTICAL VANES TM Pending, Cooper Industries, Inc.



CAN VERTICALS THIS SOFT, THIS RICH, THIS COLORFUL, POSSIBLY MEET TOUGH COMMERCIAL REQUIREMENTS?

They can—if they're Kirsch Touch of Glass Vertical Vanes™

- Flameproof—not just flame resistant.
- Nontoxic—no noxious fumes when exposed to flame.
- Stain resistant—with Scotchgard® fabric protector for quick soil release.
- Highly fade resistant—also resist mildew, rot and abrasion.
- Acoustically sound-muffling.
- Fast installation.
- Easy maintenance.
- Exclusive Kirsch hardware—heavy-duty, dual-channel and self-lubricating.

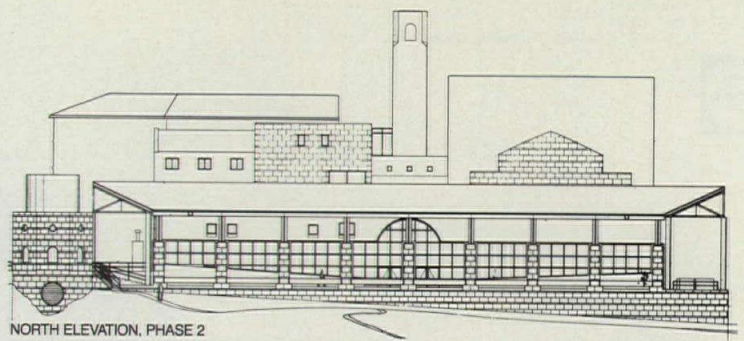
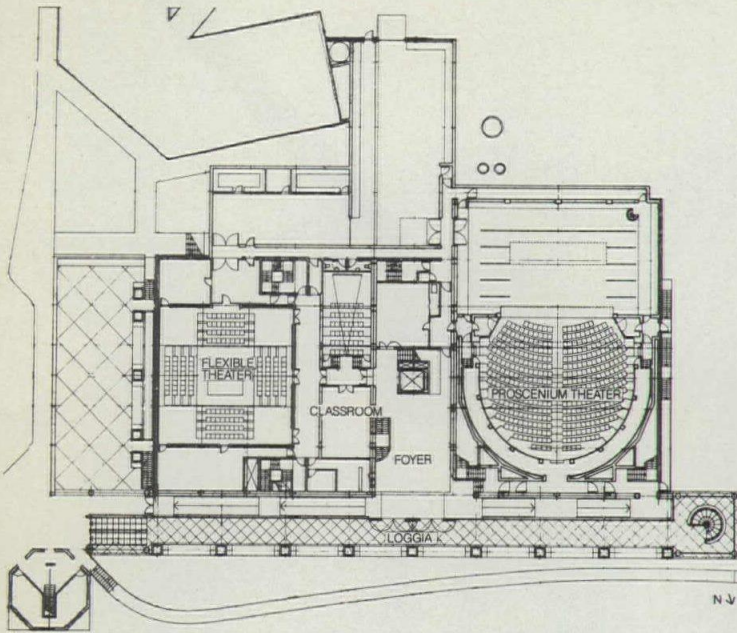
Plus:

- The soft, appealing look of knitted fabric.
- Colors recommended by the Color Marketing Group.

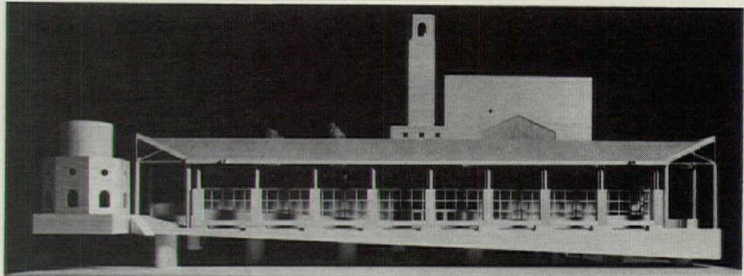
For samples and more information, call toll-free:
1-800-528-1407. Or write on your letterhead to:
Kirsch, Dept. W-384,
Sturgis, MI 49091.

Kirsch
WE DO WINDOWS™

Circle No. 336 on Reader Service Card



NORTH ELEVATION, PHASE 2

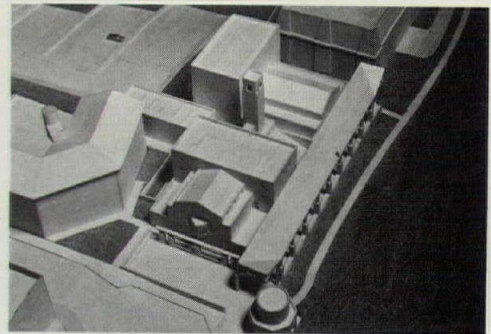


NORTH ELEVATION, PHASE 1

John Donat

Cornell University Performing Arts Centre, Ithaca, N.Y. Architects: James Stirling, Michael Wilford & Associates, London, England, and Wank Adams Slavin Associates, New York. Sited on the town side of Cascadilla Gorge, the Performing Arts Centre is split into two phases for funding. The first phase incorporates a 400-500-seat proscenium theater and its public foyer, a dance studio, and support facilities. The second-phase building is planned for a flexible 180-seat the-

ater and additional studios, classrooms, and offices. A walled garden has been designed to fill its site temporarily. An open-air, public loggia ties the separate components of this villagelike ensemble together, presenting a uniform elevation to the university across the gorge. A ticket-sales pavilion pins one end of the loggia; at the other, a spiral stair connects down to existing footpaths at grade. The center should be in use by early 1986.



PHASE 1

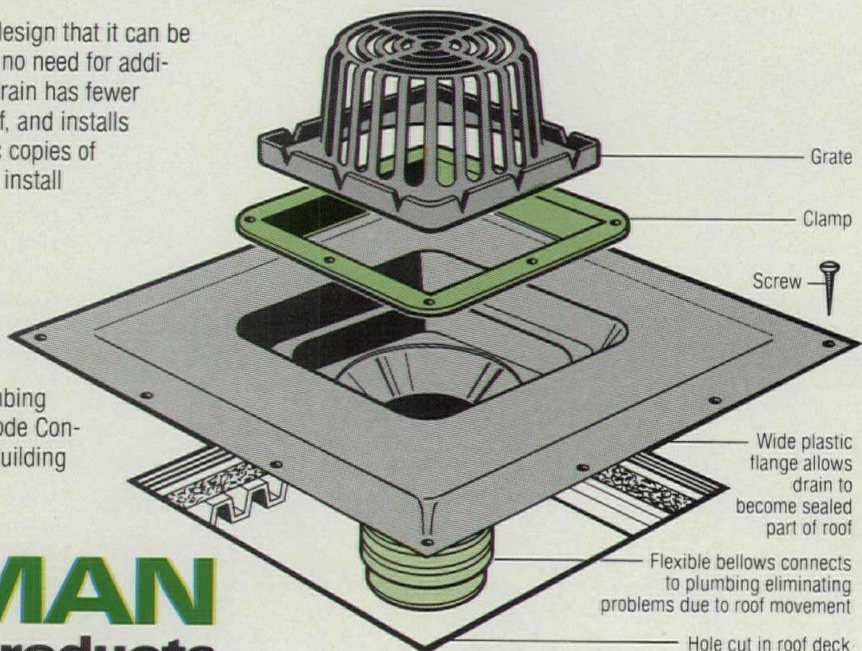
Hickman's New Molded Roof Drain Installs in Just 10 Minutes!

This Hickman innovation is so simple in design that it can be installed by an apprentice roofer. There's no need for additional trades. The Hickman molded roof drain has fewer pieces, assembles from the top of the roof, and installs faster than standard fixtures (even plastic copies of metal drains). Where the standard drains install in 20 to 30 minutes, the Hickman drain installs in 10 minutes or less.

Made of high impact, weather resistant plastic, the Hickman drain can be installed with single ply roof membranes, modified bitumen and hot mop asphalt. Fully complies with national plumbing and roofing codes... Southern Building Code Congress, UPC, International Conference of Building Officials and BOCA International.

HICKMAN
construction products

W. P. Hickman Company □ 175 Sweeten Creek Road
P.O. Box 15005 □ Asheville, N.C. 28813 □ (704) 274-4000



Call toll-free
1-800-438-3897

AllianceWall. It can work miracles.

What would you call a building wall material that could cover over 225,000 square feet of exterior walls with a virtually maintenance-free surface? Some architects would call it a miracle. We call it AllianceWall's porcelain enameled steel.

And that's just what architect Frank W. Wallace called for to cover the City of Faith Medical and Research Center on the campus of Oral Roberts University in Tulsa.

The exterior wall surface was to be sheltered behind aluminum solar screening. And it had to be durable, because surface maintenance was virtually impossible.

AllianceWall provided the design team with a material that would stand up to decades of wear and tear. With no signs of blistering, peeling, cracking, tarnishing, or discoloration. We guaranteed it. It also gave them an energy efficient outer shell. (Almost 12 times more efficient than a standard brick wall.)

Now that you've seen a small testimony to what AllianceWall did for the City of Faith, wouldn't you like to work some miracles of your own? You can and it's easy. AllianceWall's unlimited number of colors and design capabilities allow you to make a unique statement with any building.

So to find out more, write AllianceWall Corporation, Dept. 1A, P.O. Box 48545, Atlanta, GA 30362. Or, call (404) 447-5043. We'll send you our case studies and spec sheets. To a creative mind like yours—it will be like manna from heaven.



**AllianceWall®
Corporation**

Circle No. 304 on Reader Service Card



"18 years' service and still counting. That's the performance record of single-ply roofing of Hypalon.®"

—John Breitenstein, Du Pont

"Single-ply roofing membranes of Du Pont HYPALON synthetic rubber have been weathering everything under the sun for the past 18 years," says John Breitenstein, Programs Manager. "That's because HYPALON is a high-performance rubber with durability benefits that meet the most demanding roof requirements."

A single-ply membrane of HYPALON is installed quickly and easily. Since it is thermoplastic when put down, seams are as strong and reliable as the membrane. The mem-

brane gradually cures in place to produce an integral, tough, strong elastomeric roofing surface.

Roofing membranes of HYPALON also offer:

- Reflective white color for energy efficiency.
- Resistance to flame propagation.
- Excellent resistance to oils, chemicals and pollutants.
- Excellent resistance to ozone and UV rays.

- Serviceability over a temperature range from -40°C (-40°F) to 93°C (200°F).
- Colorability for a range of aesthetic designs.

Specify HYPALON—made only by Du Pont*—for durable, low-maintenance roofing membranes. Call toll free, 800-441-7111, ext. 45, for further information. Or for free literature, write: DuPont Company, Room X-40097, Wilmington, DE 19898.

*DuPont manufactures HYPALON, not single-ply roofing membranes or systems.

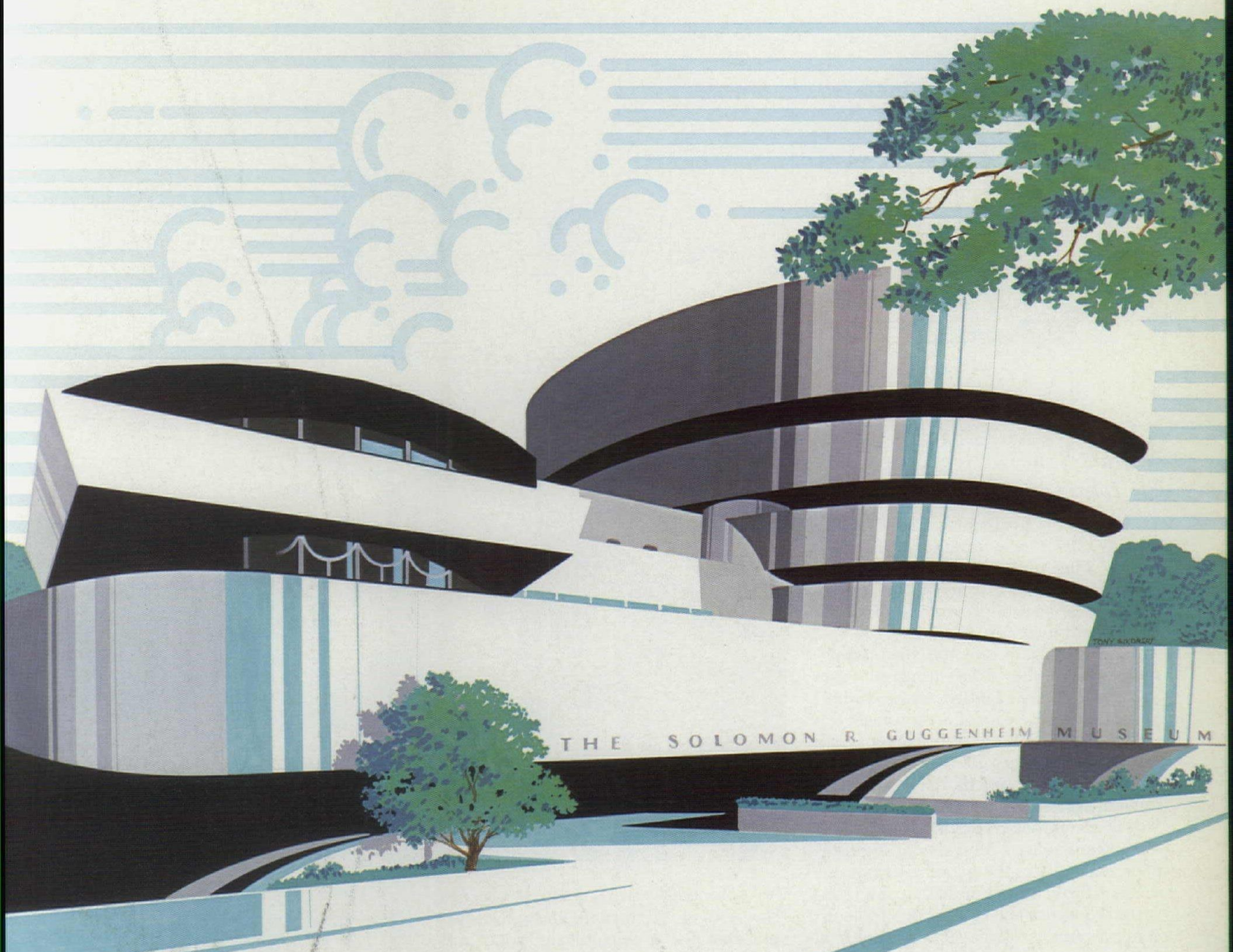


Circle No. 323 on Reader Service Card



Building for the Ages

Elwin G. Smith Division, Cyclops Corporation, has been manufacturing and erecting curtainwall systems, roofing and siding panels, louvers and steel deck for floors, roofs and bridges for more than fifty years. It publishes this series in recognition of the achievements of architects, engineers, contractors and others associated with the construction industry whose work has contributed so abundantly to the beauty, comfort and convenience of the world we live in.



The Solomon R. Guggenheim Museum in New York City, designed by Frank Lloyd Wright, was completed in 1960. The circular structure has the effect of providing one great space on a continuous floor so that the eye sees no angles or abrupt changes of form.



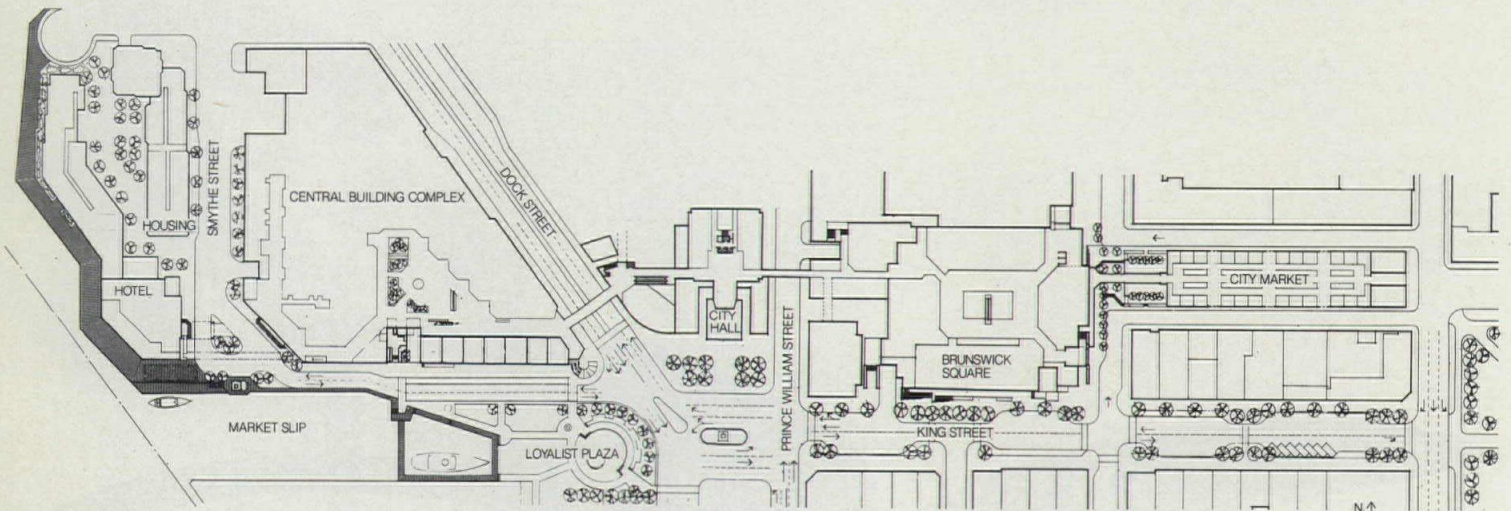
E. G. SMITH CONSTRUCTION PRODUCTS, INC.

100 WALLS STREET, PITTSBURGH, PA 15202
KINGSWICK HOUSE, SUNNINGHILL, BERKSHIRE, ENGLAND SL5 7BJ
AL-HOWAISH - ELWIN G. SMITH CO. LTD., P.O. BOX 11181, JEDDAH, SAUDI ARABIA 21453

No. 2. in a series. Prints of this illustration without the commercial message are available on request from Smith in a size suitable for framing.

Perspectives

Like South Street Seaport or Faneuil Hall Market, St. John's new multiuse Market Square complex integrates old and new elements.



Market Square: St. John's South Street

St. John, New Brunswick, Canada's oldest city, has a new architectural showpiece. The multiuse Market Square, located at its heart, is an important element in the ongoing revitalization of the city's downtown core.

The waterfront site has historic significance as well. Two hundred years ago, the Loyalists landed at the Market Square site—the City of St. John will celebrate the bicentennial of its charter in 1985. Few vestiges of the early settlement survived a fire of 1877; however, the landscaped Loyalist Plaza on Market Slip commemorates the landing.

Market Square's central building complex, which faces the plaza, incorporates seven 19th-Century warehouses, converted to house the city's trade and convention center, a three-story commercial atrium, the main branch of the St. John regional library, office space, and underground parking for 650 cars. Adjacent to this central building is a new residential complex, composed of a 250-room hotel, luxury condominiums, senior citizens' housing, and rental apartments, all of which are still under construction and due to open in 1984. The inclusion of housing and the public library in the Market Square program ensures the presence of local citizens as well as tourists and conventioners.

The \$71 million project was sponsored jointly by federal, provincial, and municipal governments in partnership with a local developer, the Rocca Group.

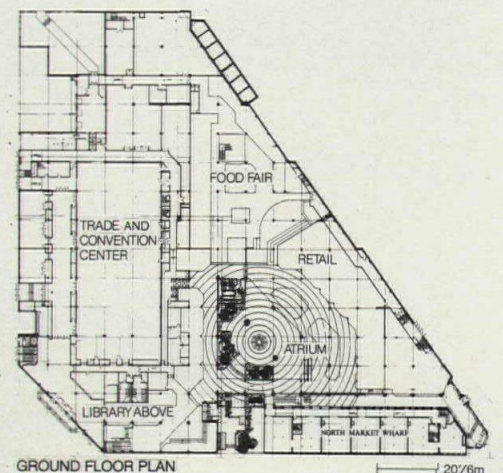


Judy Oberlander


The Montreal firm Arcop Associates (Ray Affleck, partner in charge) was responsible for architectural design and civic improvements. Mott, Myles & Chatwin served as associate architects for the central building complex; Cochrane & Forsyth for the historic warehouses; and Nakashima & Timoon for the residential buildings.

Relating new to old

The sympathetic integration of old and new structures is obviously a key design issue at Market Square, affecting both the treatment of individual buildings and the overall planning. The new buildings, while compatible with the old, are also clearly distinguishable. New details are occasionally played off against old: for example, the striking blue-green



Top: site plan. Middle: the main entrance to the central building complex, shown in plan above.



**HIGH
TRAFFIC
AREA**

**Natura Tough-One
lives up to its
name.**

Natura Tough-One is designed especially for high-traffic areas in commercial and residential uses. It's so tough, it registers 8½ on the MOHS scale and the highest rating (Class IV) by the PEI method.

This handsome, but rugged tile is easy to maintain; it's impervious to common stains and cleans quickly with a damp mop. Low initial product cost and minimal maintenance costs make Natura Tough-One an excellent value, too.

Visit your Florida Tile distributor soon to see the new Natura Tough-One and a complete selection of ceramic tile.

Circle No. 325



Natura[®]

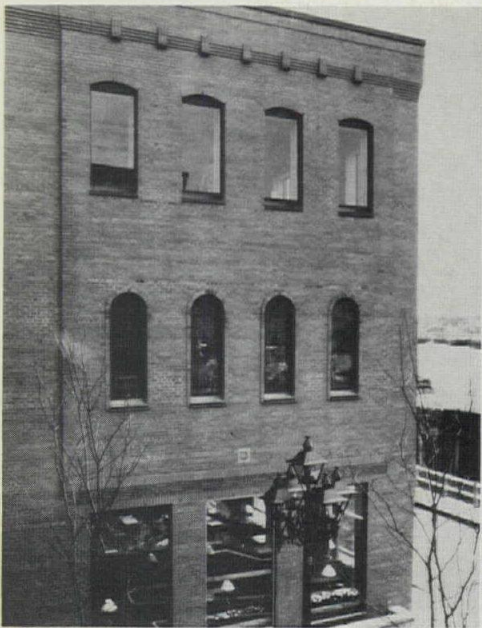
TOUGH-ONE SERIES

florida tile 

SIKES CORPORATION • LAKELAND • FLORIDA 33802

©1983 Sikes Corporation

Natura is a Registered Trademark of Sikes Corporation.
Tough-One Series is a Trademark of Sikes Corporation.



Scott Millar

Alan Thomas

color of the central building's main entrance is juxtaposed against adjacent brick façades. The city's street patterns have been retained and landscaping has been extended from King Square to the waterfront, creating a mall that ties back to the center of town. Brick sidewalks, old-fashioned lighting, benches, and potted plants have been installed along the mall, and a new 30-foot-wide boardwalk provides public access to the harbor.

Left: library façade; above: mall interior.

Parallel to this outdoor mall is an interior one that links Market Square, via skywalks, to City Hall and beyond to Brunswick Square, a major new hotel and shopping complex. A future connection to the City Market, currently undergoing renovation, is also planned.

This integration of old and new, while successful at the urban scale, is less so inside the main Market Square building.

Although the three-story atrium incorporates the rear sections of the seven warehouses, its unique architectural quality is diminished by conventional mall decor, including the central fountain, tile floor, and colored banners. These details are reminiscent of other major mall projects on the eastern seaboard, such as Manhattan's South Street Seaport (P/A, Sept. 1983, p. 29) and Boston's Faneuil Hall Market (P/A, July 1981, pp. 105-106). In all three cases, architectural history has become an important marketable commodity. Characteristic of these large-scale projects is the tendency to overrestore older structures, removing their historic patina, and thereby setting restored structures apart from the surrounding neighborhood. While Market Square is nearly complete, the nearby Prince William Street, one of St. John's few remaining intact 19th-Century commercial streetscapes, remains in a state of neglect despite its prime location a mere 1000 feet from Market Square. Nevertheless, it presents a unique opportunity to preserve the neighborhood as a working ensemble that can only enhance new developments at Market Square.

[Judy Oberlander]

Judy Oberlander, a graduate of Columbia University's preservation program, now works for the Heritage Canada Foundation.

L. S. G. A.

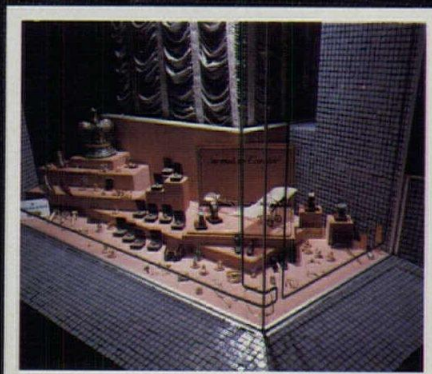


Badge of Security.

Close the book on robbery. Relax. Be assured of optimum security protection in total clarity with Laminated Security Glass. It's burglar resistant and UL 972 certified.

Two or more pieces of glass with PVB interlayer deters "smash and grab" entry common to monolithic, annealed, and tempered glass.

You can receive up to 25% reductions on insurance premiums when you specify Laminated Security



Prince Orloff Crown Jewels, Fresno, Ca

Circle No. 340 on Reader Service Card

Glass for jewelry, retail and business storefronts.

Wear the badge of security. Laminate it!

For further information and free materials write:
LSGA "Smash and Grab Robbery Prevention"

LAMINATORS SAFETY
GLASS ASSOCIATION

3310 Harrison
Topeka, Kansas 66611



Making Glass that WORKS for You



GO FIRST GLASS

Many light table manufacturers make one glaring error. They design and build their light tables with an inexpensive glass top that reflects ambient and overhead light into the users eyes. Use a table like that for any length of time and it can become a real headache . . . and eye-ache.

The Hamilton Dial-A-Light uses a special non-glare glass laminated to a heavier piece of mirror grade plate glass, with a unique vinyl diffuser sandwiched in between. So the Hamilton® Dial-A-Light table top subdues and softens reflective glare, smooths the light, allowing you to work free of distraction and eye-fatigue.

Our tables also offer an infinitely variable solid state light control, diffused light sources that give you an

even, shadow-free distribution of light, controlled temperature and easy counter balanced adjustment of the table height and tilt, whether it is on a VR 20® or a Dial-A-Torque® base.

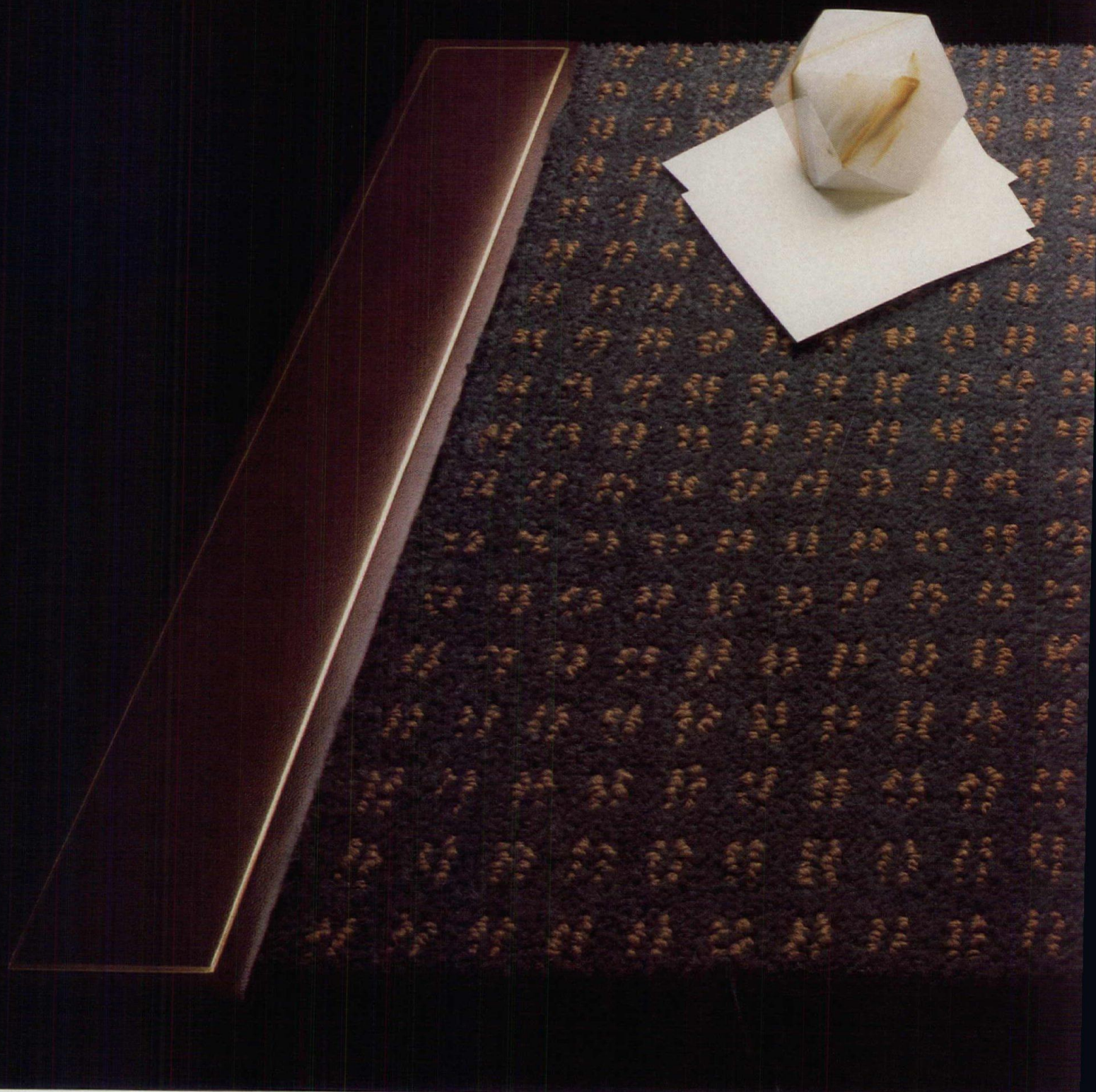
If you're going to order a light table, order a Dial-A-Light by Hamilton. You'll pay a little more for a Hamilton, but you expect that when you go first glass.



HAMILTON

Two Rivers, Wisconsin 54241 Telephone: 414/793-1121

Circle No. 330 on Reader Service Card



**In offices:
Carpets of Antron® perform with style.**

*Du Pont registered trademark. Du Pont makes fibers, not carpets.



Outstanding performance. Tremendous selection of styles. No wonder carpet of DuPont ANTRON* nylon is specified more than any other commercial carpet.

DuPont works to satisfy your design needs with fiber styling innovations that help mills produce a wide variety of colors, styles and textures. In fact, the largest variety in any one carpet fiber.

For instance, the carpet above is constructed of a new ANTRON continuous filament fiber specifically engineered for cut pile carpets that can withstand the traffic of a commercial en-

vironment. With a clean, smooth texture that won't fuzz or shed.

And all carpets of DuPont ANTRON provide the outstanding performance you would expect. Soil-resistance and wear-resistance that mean lasting beauty and easy maintenance.

So whether you're designing space to impress the heads of industry or just to take the pressures of daily traffic, there's no better choice than carpet of DuPont ANTRON.

For a free copy of our new Specification Guide, write DuPont Carpet Fibers, Room X-39830, Wilmington, DE 19898.

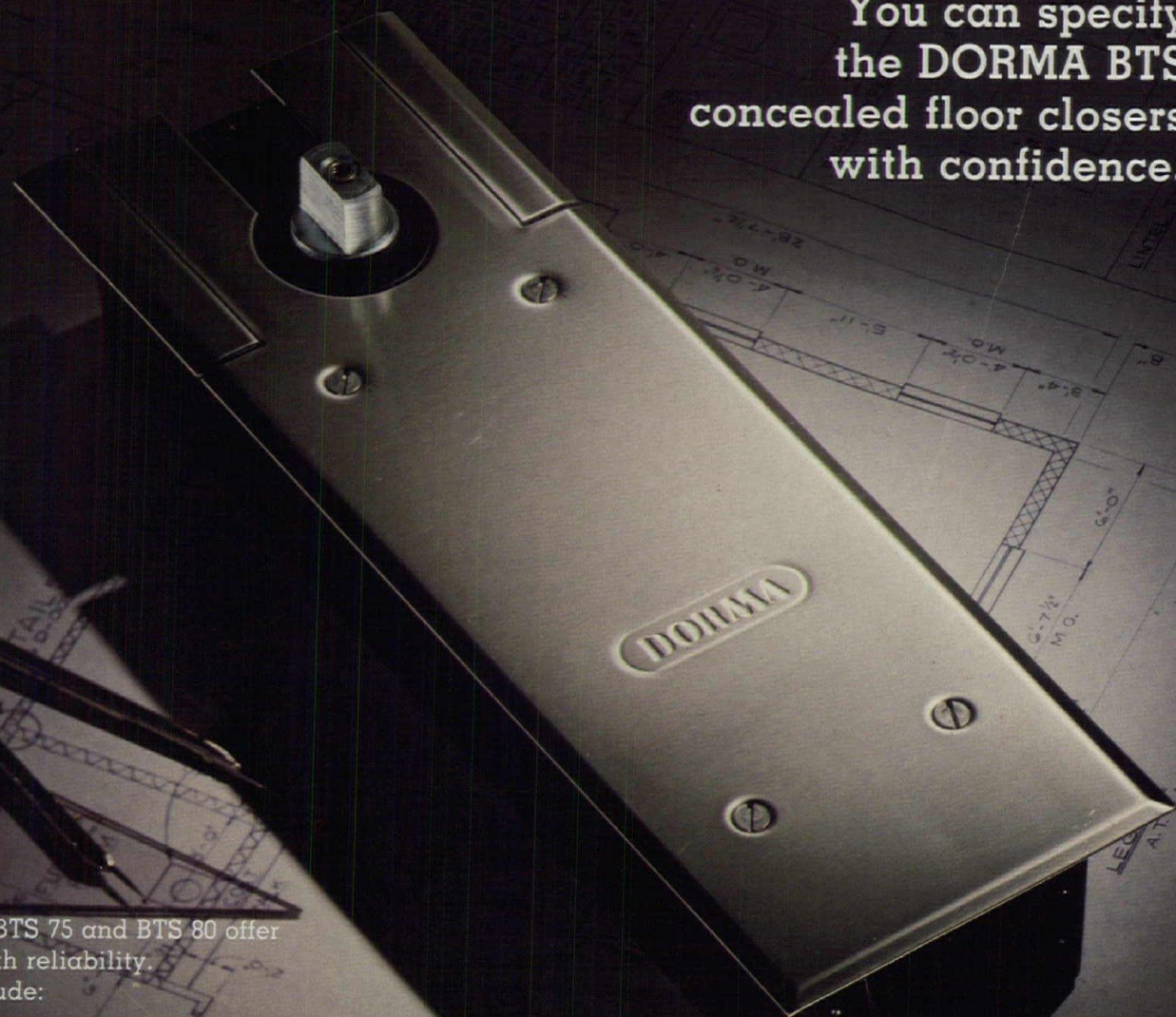
DUPONT ANTRON® AMERICA'S MOST SPECIFIED CARPET FIBER.



Circle No. 320 on Reader Service Card

Put This in Your Plans... ...and Relax.

You can specify
the DORMA BTS
concealed floor closers
with confidence.



The DORMA BTS 75 and BTS 80 offer versatility with reliability. Features include:

- Compact body dimensions for thin-slab construction and heavyweight doors.
- Non-handed — for single or double-acting doors.
- Delayed action.
- Heavy-duty backcheck.
- Thermostatic valves for constant closing speeds.
- On-site interchangeable spindles and adjustment in cement box.
- Five year warranty.

Send for a free product guide on the DORMA BTS concealed floor closers.



Dorma Door Controls Inc.
Dorma Drive, Reamstown, Pennsylvania 17567
(215) 267-3881

P/A Calendar

Exhibits

Through Mar. 23

Built Landscapes: Gardens in the Northeast. Gund Hall Gallery, Harvard, Cambridge. Also, **Apr. 3-20**, Giuseppe Terragni.

Through Mar. 31

Green Architecture, drawings by Barbara Stauffacher Solomon. The Urban Center, New York.

Through Apr. 6

Spaces and Places: Black American Architects in the 19th and 20th Centuries. Gallery of Architecture, University of Maryland, College Park.

Apr. 6-June 10

Chinese Traditional Architecture. China House Gallery, New York.

Through Apr. 13

The End of the Road: Vanishing Highway Architecture in America. Edison Community College, Ft. Myers, Fla.

Through Apr. 17

Compact Comfort: Apartments and Bungalows in Chicago, 1890-1940, Chicago Historical Society. Also, **through Aug. 31**, Chicago Furniture: Art, Craft & Industry.

Through Apr. 30

Bertrand Goldberg: A Retrospective. The Archcenter, 330 S. Dearborn, Chicago.

Through July 29

Chicago and New York: More than a Century of Architectural Interaction. Art Institute of Chicago.

Through Sept. 3

The Folding Image: Screens by Western Artists of the 19th and 20th Centuries. National Gallery of Art, Washington, D.C.

Mar. 15-Apr. 29

Kandinsky: Russian and Bauhaus Years, 1915-1933. High Museum of Art, Atlanta. Also, **Apr. 7-June 3**, The Experience of Architecture.

Mar. 18-May 27

The Product of Design: An Exploration of the Industrial Design Process. The Katonah Gallery, Katonah, N.Y.

Mar. 19-Apr. 13

Historic Preservation in America: The National Park Service. College of Architecture, Ball State University, Muncie, Ind.

Mar. 23-Apr. 11

Recent Works by Anna Goth Werner. First Street Gallery, New York.

Mar. 27-Apr. 26

H.H. Richardson's Allegheny County Courthouse and Jail. Gallery at the Old Post Office, Dayton. Also, **through Mar. 22**, OSU Center for the Visual Arts Design Competition.

Apr. 4-12

Casa Tile '84, Italian Trade Center, 499 Park Ave., New York.

Apr. 20-June 17

Design in America: The Cranbrook Vision (1925-1950). Metropolitan Museum of Art, New York.

Competitions

Mar. 31

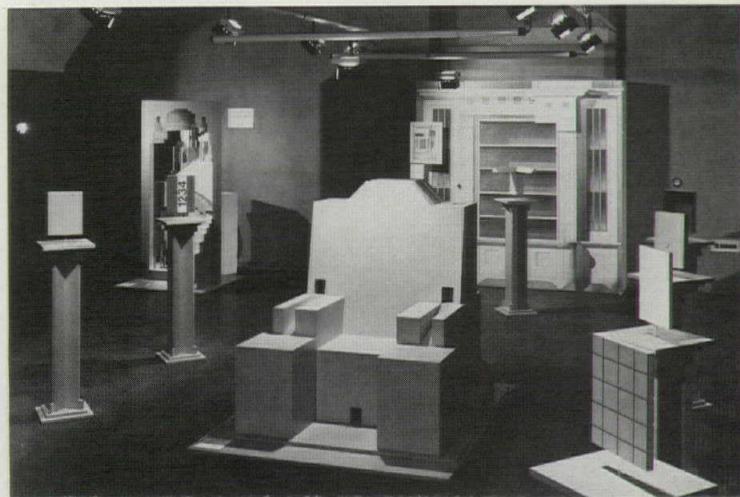
Application deadline (submissions due Apr. 30). Spring 1984 Architecture Design Competition, sponsored by Association of Student Chapters/AIA and Du Pont Co. Contact Robert D. Fox (202) 626-7472.

Apr. 1

Entry deadline, design of a 200-car parking lot in downtown Columbus, Ind. Contact Theodore Liebman, Liebman Ellis Melting, 330 W. 42 St., New York, N.Y. 10036 (212) 239-8080.



Kandinsky, "Dans le cercle noir," at the High.



Formica Corporation's Surface and Ornament at West Week, 1983.

Apr. 14

Entry deadline, New York Viet Nam Veterans Memorial. Contact New York Viet Nam Veterans Memorial Commission, 110 Church St., Suite 1700A, New York, N.Y. 10007 (212) 608-5800.

Apr. 15

Entry deadline, Second Annual ASID/Wilsonart Design Competition. Contact 1984 ASID/Wilsonart Design Competition, % McKone & Company, Inc., 2700 Stemmons Tower East, Suite 800, Dallas, Texas 75207 (800) 433-3222.

May 15

Entry deadline, National Student Design Competition on Metal Building Systems. Contact Butler Architectural Design Competition, P.O. Box 32314, Washington, D.C. 20007.

Conferences, seminars, workshops

Mar. 22-24

West Week, West Coast contract/design show, Pacific Design Center, Los Angeles.

Apr. 13-15

Revitalizing America's Historic Resorts, 11th Annual Back to the City Conference, Miami Beach. Contact Miami Design Preservation League, 1300 Ocean Dr., Miami Beach, Fla. 33139 (305) 672-2014.

Apr. 20-22

Earth Systems Exposition, New Mexico State Fair Grounds, Albuquerque. Contact Earth Systems Promotions, Robert L. Proctor, P.O. Box 1217, Corrales, N.M. 87048 (505) 345-2202.

Apr. 24-25

Workspace 84, second annual conference and exposition on the automated office, San Francisco. Contact National Fairs, Inc., 1902 Van Ness Ave., San Francisco, Calif. 94109.

Apr. 25-29

1984 annual meeting, The Society of Architectural Historians, Minneapolis/St. Paul. Contact SAH, Suite 716, 1700 Walnut St., Philadelphia, Pa. 19103.

Apr. 27-29

Legacy and Change: Caring for Historic Religious Properties, New York. Contact Preservation League, 307 Hamilton St., Albany, N.Y. 12210 (518) 462-5658.

May 6-10

AIA Annual Convention, Phoenix, Ariz. Contact AIA (202) 626-7300.

June 4-7

A/E Systems '84, Baltimore Convention Center. Contact A/E Systems, P.O. Box 11318, Newington, Conn. 06111 (203) 666-1326.

It's a snap!



Book-of-the-Month Club, Mechanicsburg, PA
Roofing Contractor: Neidig Roofing, Penbrook, PA

Carlisle's new Design NP™ roof snaps on; doesn't penetrate the membrane.

It's here...M.A.R.S. Design NP (Mechanically Attached Roofing System—Non-Penetrating). This is the ultimate single-ply roof system, combining the lightweight advantage of adhered systems with the low cost holding power of ballasted systems. But with a plus! It also offers the economical advantage of mechanically attached systems *without penetrating the membrane!*

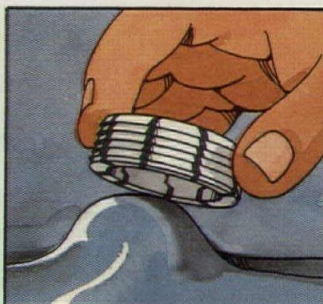
Used in Europe for nearly a decade, this innovative system will save you time, money, materials and weight.

Fast, easy installation.

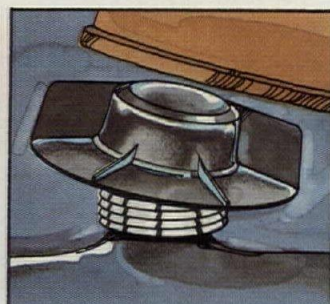
Carlisle's performance-proven Sure-Seal® membrane is held in place by simple three-part assemblies. These are a snap to install...as easy as one, two, three. No special equipment. Even in marginal weather. A small crew of Carlisle approved applicators can install an entire roof in record time.



1 Roll membrane over knobbed base plate.



2 Roll and snap on white retainer clip.



3 Snap and screw on threaded black cap.

Flexible design.

Goes right over failing built-up roofs and those that can't support much weight. The system fastens to most substrates and can even be moved to another location.

Best of all, it's from Carlisle.

Trust Carlisle to bring you the best and most innovative roofing systems. We

promise single-source responsibility, trained professional applicators and over 20 years experience. Best of all, we offer a watertight warranty of up to 15 years.

For more information on our snap-on roof, call toll-free, (800) 233-0551, in PA (800) 932-4626. Call today, this is one snap decision your roof...and budget...will never regret!

Sure-Seal, M.A.R.S. Design NP and Carlisle are trademarks of Carlisle Corporation. M.A.R.S. Design NP Patent Pending. © 1984 Carlisle Corporation

Call toll-free, 800-233-0551
In PA, 800-932-4626

Circle No. 313 on Reader Service Card

*It's all part of
being the best.*

CARLISLE

Carlisle SynTec Systems

Division of Carlisle Corporation, P.O. Box 7000, Carlisle, PA 17013

SAVINGS OF

lives

**...A MATTER
OF RELIABILITY**

Nothing protects lives and property from fire as well, as surely, as economically, as a precast/prestressed concrete structure.

Sprinklers or electrical systems can fail or be disabled. Wood burns. Steel melts and twists. Some kinds of buildings collapse all too frequently.

The precast/prestressed concrete structure—a passive, always effective protection system—stands stalwartly against the spread of fire...assures the integrity of areas of refuge, routes of evacuation and rescue.

Be sure you know. Request: "The Fire Fighter."

Circle No. 350 on Reader Service Card

pci

PRESTRESSED CONCRETE INSTITUTE

201 N. Wells Street
Chicago, Illinois 60606

WE MAKE ART WORK TO CONTROL LIGHT.

Problem and solution. That's the nature of design. The degree of success depends entirely upon the designer's understanding of the objectives at hand and his ability to manipulate his medium.

Interior Arts understands light and the way it can impact upon even the most carefully developed interiors. Through our expertise in the creative use of glass and all its subtleties, Interior Arts can help you incorporate the control of light into your designs for a more complete, expressive and provocative interior.

For more information or initial dialogue, call us collect or mail in an inquiry on your letterhead.



Objective: An Unorthodox Window Form.

Solution: Interior Arts has utilized a transparent "watery" look to reflect the existing landscape and enhance the light regardless of weather conditions. The design accommodates the view while working in concert with the interior.

Interior Arts

POST OFFICE BOX 4169
LYNCHBURG, VA 24502 804/525-0941

P/A Practice

George Borkovich discusses moving into the computer age; Norman Coplan advises about liability for shop drawings; and Walter Rosenfeld points out pitfalls in dealing with contractors.

Off-the-shelf software: Getting a quick payback

"Our practice is unique, we don't do things the way other firms do. We need highly specialized computer software. Let's hire a programmer." Heard this before? Actually, this scenario has a sequel: "Let's spend lots of money, quickly and needlessly. Let's reinvent the wheel." And eventually, "Let's rid ourselves of this albatross. Let's go back to doing things manually—computers don't work."

Maybe this is a "worst case scenario," one that many unsuspecting A/E's have stumbled into. It doesn't have to be this way, provided you know what to shop for. Hardware costs are plummeting and will continue to do so. Conversely, specialized software costs are spiraling upward. But the good news is that you don't have to spend a fortune to gain the benefits computers offer.

Microcomputers are within the budget of every A/E firm, even the one-man office. And every firm that doesn't have one yet should get one soon. For as little as \$2500 you can buy the needed hardware (a 64K dual diskette system with a draft quality dot matrix printer plus all the usual accessories). And with a software budget of \$500, you can move quickly into the computer age, buying the more sophisticated applications later when you are ready for them. (Don't spend money on higher level programs that will sit idle for months while you try to master the fundamentals.)

"Off-the-shelf" software can help you to get your system productive quickly. And the faster it becomes productive, the faster you'll be able to bill your computer time to your clients.

Whether you're a novice or you've had a system for some time, you're from a small firm or a large one, "canned," off-the-shelf, ready-to-use software can be a bonanza for A/E computer users. Oftentimes overlooked, it can offer these advantages:

It's cheap—downright inexpensive. Unlike hardware or expensive custom software, if you make a wrong choice, your investment is low enough that you can discard the package and get another that's more suitable. For example, if you



Display courtesy of Intro II, Stamford, Conn.

choose the wrong word processor, you may be forced to live with a \$10,000 mistake. But if you choose the wrong word processing software, your loss may only be \$100 or \$200.

It's reliable—for the most part if you stick to the leading brand name developers and vendors. The leading programs will have well-established track records and many times extensive reviews will have been published in computer journals. If you buy your off-the-shelf software from a computer store, the salesperson will often point you in the direction of his best selling, best proven programs, or new programs, developed by reputable companies, that appear to have the potential to become popular.

It's easy to use—and ready to use. Programming is seldom required. Most programs are designed to take information or variables fed in by the user and process the data in a logical manner. The computer doesn't care if what it's processing is for an architect, a banker, or a plumber. Assuming one already knows how to operate a computer, most architects and engineers say the programs listed below take anywhere from a few hours to a day to learn the fundamentals and gain most of the benefits a particular program offers.

It's readily available—If a particular program is a hot seller, it seldom is long before the program is cloned by the competition. Thus it's not uncommon for the user to have the luxury of choice among a half-dozen generic programs. And unlike highly specialized programs,

you won't have to wait while it's developed and debugged; you can grab it off the shelf, walk to the cash register, and have it in your office the same day.

There's a slight catch to all of this, however. You have to know what to look for. The key to your success is your ability to understand what a program is intended to do and relate that process to what it is you want the program to do. Says Richmond, Va., architect Page Highfill, "There are hundreds of these treasures out there for people with the right attitude. Shop for program 'personalities' instead of specific uses."

Highfill does just that. While browsing in his computer store he found a book containing 32 programs. The book cost \$5.95. Once an interesting program was selected, it had to be typed and saved on a diskette before using. In the book, Highfill found a decision-matrix program that allows the user to compare several items by establishing a set of criteria for comparison and assigning a number from 1 to 10 to that particular criterion, ranking its value. When all values are submitted, the program automatically determines the best choice by assigning it a rating of 100, and then ranks all other choices as a percentage of that total. For example, Highfill uses the program to help certain clients determine the best possible site for their projects, by having the client assign values to such criteria as traffic, egress, visibility, cost, etc. Once the criteria and values are plugged into the program, the sites can be objectively compared very quickly.

El Paso architect George Staten feels that for most firms, the ability to per-

form word processing on the computer is what will cost-justify the system in the first place. And once the system is on board, additional applications are limited only by the user's imagination.

In Cleveland, Ann Dunning, president of a three-person office, concurs with Staten and says even in a small office, word processing can consume most of the time the computer is used. Besides specification production, her system is used for letter writing, proposals, and



brochure preparation using software from her computer store. And many other firms are using generic word processing programs for maintaining lists of abbreviations, definitions, projects, drawings, and project correspondence; door, window, finish, fixture, and equipment schedules; drawing notation, legends, keynotes, and titles; staff resumes, project histories, and client data, etc.

You really don't have to begin by spending a lot of money for software. One very large office bought 20 microcomputers—certainly a substantial hardware investment. But the primary application they were to perform on their computers was fee and project cost forecasting using the popular Visicalc electronic spreadsheet analysis program, a package costing around \$200. In smaller offices, it's not uncommon for the firm's entire library of software to cost less than \$1000 for computers running 6–8 hours a day. Such is the case at Jones and Herrin Architects, a 12-person firm in Huntsville, Ala., with five microcomputers. Principal Billy Herrin reports all software they use is off-the-shelf at a cost of less than \$800.

So what kind of "personalities" should you shop for? Below is a list with descriptions. When you visit your computer store, or browse through software magazines, use this advice from Billy Herrin: "Understand the thought process. Try to think like a computer." Using these basic, generic programs, develop an attitude of exploration. Concludes Herrin, "What are the other ways we can use this?"

Here's a checklist of what to shop for in "off-the-shelf" software:

Word processing software: Considered one of the easiest to learn (at least the fundamentals), word processing software should be at the top of your shopping list. It simply turns your computer into a typewriter with memory—no special A/E application here! Excellent packages are available from \$100 to \$500. Since specifications will consume a great deal of computer time in many firms, you may also want to buy an existing electronically stored master specification. [For a complimentary checklist on what to look for in word processing software, write A/E Systems Report, P.O. Box 11316, Newington, Conn. 06111.]

Game software: While it certainly won't help you blast your competition off the face of the screen, it will help acclimate some of your staff to the computer by overcoming the mystique and fear. Games help promote interest by computer-fearing staff, and they'll help to relieve tension for those who sit at the terminal for extended periods.

Accounting software: A variety of packages are available that monitor income and expense through General Ledger, Accounts Payable/Receivable, Payroll, Checkwriting, and Budget Management. Prices range from under \$100 to around \$500 for each application. Look for the programs that allow the user the option to define or change account names more suitable to the A/E profession. All businesses are concerned with the bottom line: Is it a profit or a loss? Some simple, easy-to-make changes on some off-the-shelf software may forgo the need for custom A/E financial software for many offices.

Data base management software: Sometimes referred to as file management software, these programs allow the user to define the categories or fields. Users can also set up columns and rows, and the packages have math capability. Many times, the programs are interactive with other programs so you can merge data for other purposes. What can you do with it? Schedules (room, window, etc.) whereby you define the complete format and have the ability to then qualify (if needed) numbers, types, finishes, etc., and print out the results. You can also collect and maintain client or project data and retrieve it in a variety of categories, even with names and addresses. You can set up drawing control logs and checklists to help you maintain track of shop drawings, overlays and base sheet issuance, or completion/non-completion. Prices for packages begin under \$100 and run to several hundred dollars. Several firms report that, next to the word processing software, filing management programs may be the most versatile and most used.

Mailing list software: Although your data base management software will usually allow you to set up your own mailing system, there are a number of good, low-cost packages that will spare you the effort. Many allow you to save and print out additional information about the record (e.g., phone numbers, brief notes or comments, etc.) and to sort records by user-defined categories as well as geographic regions. Some even have a built-in word processing capacity for generating short letters to each name stored. They're excellent for client mailings and regular progress mailing to consultants and contractors.

Electronic spreadsheet software: Oftentimes referred to as forecasting programs, the most popular is Visicalc. Formulas and variables are user defined. Once the categories and formats are determined, it permits "what if" solutions for planners. By changing values, new projections can be made rapidly. A/E's are using this program extensively to monitor energy consumption, for life-cycle costing, for fee projections, as well as job costing and analysis. Many other programs have mimicked Visicalc, and even Visicalc has an expanded version. Costs for "electronic spreadsheet" software range from about \$200 to \$400.

Specialty software: Many other programs are available to perform very useful functions within your office, most of which, however, will not be used as often as the above. Among them are scheduling programs to monitor Critical Path, PERT, etc., which are excellent project management tools; time management software, helpful to analyze time, costs, and manpower; spelling dictionaries, with vocabularies of 100,000 words (and most allow you to key in terms unique to your practice); real estate analysis software, excellent for financial and site analysis; inventory control software, useful for in-house as well as project inventory control; and communications software, which permits your computer to hook up via direct connect or telephone to other similar computers or to larger, more powerful computers out-of-house, further expanding your applications options.

As you grow in confidence and intelligence with your system, at some point you may want to do some very specialized things. And to do them will require a lot of time, effort, and money. Tackle those applications only when you've exhausted the usefulness of this "off-the-shelf" software. It will pave your way for a smooth transition.

[George S. Borkovich]

George S. Borkovich is Editor-In-Chief of *A/E Systems Report* and Conference Director of *A/E SYSTEMS '84*.



ikria
Auditorium Seating

Design by Dave Woods

Brochure available upon request

JG Furniture Systems
A Division of
Burlington Industries
Quakertown, PA 18951
215 538 7343

Circle 306

JG



Review of shop drawings

An architect's responsibility for the review and approval of shop drawings, and the related subject of his liability in connection with such practice, has been a continuing source of concern. It is the contractor's initial duty and responsibility to assure that shop drawings conform to the plans and specifications. The question is often raised, however, as to whether some part of this responsibility has in some way been shifted to the architect as a consequence of his review and approval of shop drawings. Particularly worrisome is the claim that an architect who has approved a shop drawing that reflects a hazardous method of construction is thereby liable for injury to a person resulting from a dangerous condition at the building site.

The workmen on a construction project utilize shop drawings to instruct them what to do. Consequently, much of the information contained on such drawings may relate to the fabrication process or to construction techniques that normally are not specified in the contract documents. It has generally been held that where it is established that the approval of shop drawings by an architect is not for the purpose of approv-

ing construction means or methods, the architect will not be subject to liability for defective construction, even though reflected in the shop drawings. For example, in the leading Louisiana case of *Day v. National U.S. Radiator Corporation*, it was held that the failure of shop drawings to show pressure relief valves for a boiler (the absence of such valves leading to a serious accident) did not subject the architect to liability, as his review was not for the purpose of approving fabrication. On the other hand, shop drawings often reflect dimensions, quantity, and details inconsistent with similar information contained in the plans or specifications. An approval under such circumstances may subject the architect to liability even though the construction contract provides that the contractor shall not be relieved from liability by the architect's review and approval of shop drawings, and even if the contractor has failed to notify the architect of deviations from the requirements of the drawings and specifications.

The form contracts of the AIA seek to limit the architect's responsibility by providing that the architect will review and approve shop drawings only "for conformance with the design concept

and with the information given in the drawings and specifications." The latter phrase is quite ambiguous and therefore the limit of the architect's responsibility continues to remain uncertain.

The standard contract between owner and architect issued by the AIA provides that the architect will not be responsible for construction means, methods, or techniques or for safety precautions or programs, and places those responsibilities affirmatively on the contractor. Such language has been of substantial benefit in limiting the architect's liability, but has not necessarily resulted in an avoidance of legal actions. For example, in Oklahoma in the case of *Waggoner v. W & W Steel Co.*, 657 P.2d 147, an architect was sued for damages resulting from the injury and death of workmen occurring as the result of the collapse of a portion of steel framework during construction of a hospital. The architect's design had provided for expansion joints that allowed for expansion and contraction with changing weather conditions. The expansion joint was designed so that a shelf welded to a column provided a seat for a beam, which was held in place by "keeper angles" welded in on either side of the beam. The opposite end of the beam was to be secured

Design Search...at your service.

Design Search is a unique service for architectural, engineering and all other types of design firms. Our multinational computerized data base lists more than 17,000 design firms with 450,000 projects on file.

By utilizing state-of-the-art computer technology, we can help firms form more competitive design teams and help developers and owners locate the best qualified design firms for their needs.

A single phone call to Design Search will yield complete information on firms with project experience, appropriate to your needs, anywhere in the world.

So, call Design Search today. When it comes to forming winning design teams... we're at your service.

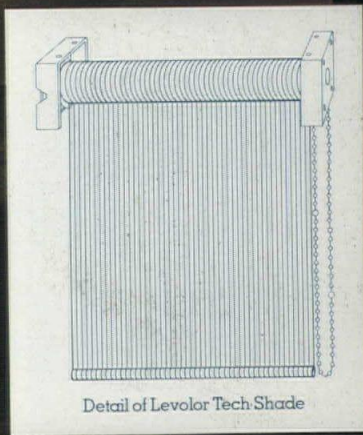
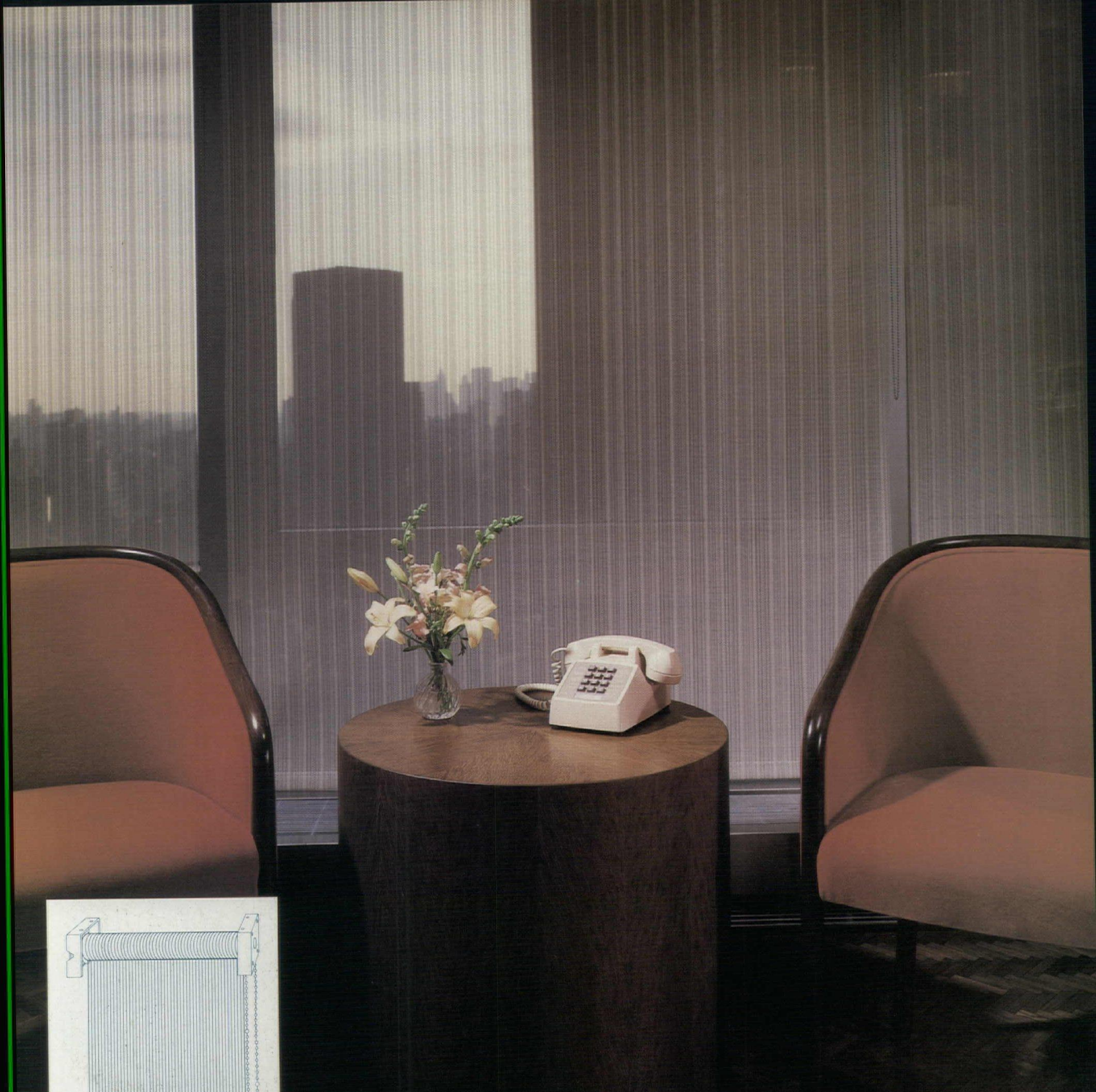
*Design Search...
the perfect solution
to your design
team problems.*

Design Search
1-800
426-2006



Design Search

2215 Broadway, Vancouver, Washington 98663



Detail of Levolor Tech Shade

Soften the hard realities of sunlight. Introducing Tech Shade by Levolor.

Tech Shades not only provide your interiors with a soft, decorative look, they also allow for an uninterrupted view of the exterior. These woven see-thru shades, available in a choice of densities, accommodate variations in exposure to sunlight. A unique design is employed to assure visual continuity when different densities are used on different sides of the building. And solar shading and glare control capabilities are virtually unmatched. The durable all-Celcon, color-matched operating mechanism is designed for quiet performance. Control tension is adjustable. Tech Shades are offered in an attractive color range. Custom colors and weaves are available on special order. For a product catalogue, write Tech Shade, Architectural Resource Group, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, NJ 07071. In Canada, 55 Jutland Road, Toronto, Ontario M8Z2G6.

to another column with large bolts. At the time of the accident, the "keeper angles" had not been installed and the beams were not secure in any other way. The accident occurred as workmen on upper floors of the structure were waiting for other workers to bring up guy lines, which were to be used in securing the steel, at which time an approaching thunderstorm rolled in and a gust of wind hit the unbraced steel causing it to collapse.

The theory of the plaintiffs' action against the architect was that he had been negligent in reviewing and approving shop drawings that did not include provision for temporary connections. The court ruled in favor of the architect, pointing out that under the owner-architect agreement, the architect is not responsible for construction means, methods, techniques, or safety precautions, and that on the other hand, the construction contract placed that responsibility directly and solely upon the contractor. Accordingly, stated the court, the contractor, by submitting the shop drawings to the architect for review, has represented that the construction means and methods are satisfactory and therefore "it was the duty of the contractor, not the architects, to see that

the shop drawings included provisions for temporary connections."

Although the court absolved the architect of responsibility, it would appear that there is an area of potential risk to the architect in reviewing and approving shop drawings which, in addition to contractual language of limitation, can only be reduced or minimized through careful analysis and study of shop drawings. [Norman Coplan]

Norman Coplan, *Hon. AIA*, is a member of the law firm *Bernstein, Weiss, Coplan, Weinstein & Lake, New York*.

Games contractors play

Since specifications are the technical portion of the agreement between the owner and the contractor, it's important for the specifier to know how to prescribe most effectively exactly what the contractor is to do in the course of constructing the building. In instructing the contractor and his subs about how certain parts of their work are to be done, the specifier needs to know not only what options are available, but also what mistakes are likely to be made. He needs to ask himself how the work might be done in an unacceptable way in order to

prevent that from happening by giving specific instructions and by forbidding certain detrimental actions.

Because twenty or more trades and hundreds of activities are often involved, the goal of preventing anything at all from going wrong by writing the specifications carefully is hard to achieve in practice. There is always likely to be something left unmentioned, something overlooked or unanticipated, or something left to the contractor's decision.

Even where the documents are excellent and the instructions clear, things can still go wrong on the job. The specifier is often heavily involved in resolving construction-phase problems not of his making, but which call upon his technical background and knowledge of the construction game in its entirety.

While many contractors are capable and intend to do the work as bid or negotiated, there are some who seem to find their own interest diverging from that of other members of the building team at times. While the specifier's main opportunity to deal with such divergence is in the preparation of the project manual itself, the game isn't over when the bids are received; on the contrary, it is often just beginning.

Here are a few of the games contrac-

More photographer's models have taken a break on Zero Halliburton camera cases than any other brand.

Photographers have been using Zero Halliburton cases to protect their cameras and lenses for over 20 years. In fact, you'll seldom see a professional on location without them.

But beyond being handsome and strong, part of their value is the aura of professionalism and success which has become virtually synonymous with the name Zero Halliburton.

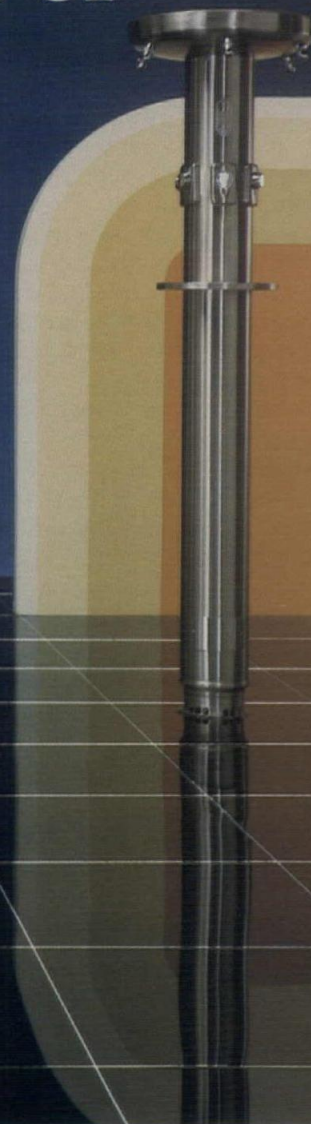
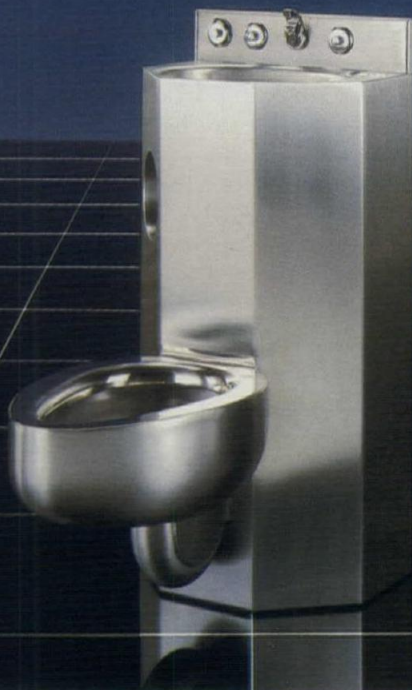
ZERO[®]
HALLIBURTON

Berkey Marketing Companies, 25-20 Brooklyn-Queens Expressway, Woodside, N.Y. 11377

©1983 EMC, Div. of Berkey Photo Inc. PHOTO

Circle No. 310 on Reader Service Card

We build 60 years of reliability into every one.



Security fixtures from Bradley.

Look at what's up front in security fixtures today: solidly designed, solidly built units from Bradley.

Now look at what's behind them: 60 years of unmatched experience and innovation. Time-tested achievements like the Wash fountain and column shower. Bradley's expertise in vandal-resistant plumbing fixtures is the foundation for our broad line of tough security fixtures.

And they do the job you've come to expect of Bradley. Long-lasting performance in high-abuse applications.

Your Bradley representative understands the needs of the correctional institution. He can provide valuable application planning assistance in this complex and demanding area. For more information about our security fixtures *and* the broadest line of security accessories in the industry, call your Bradley representative today, or send in the coupon.



We get the job done better.

Bradley Corporation, 9101 Fountain Blvd.,
Menomonee Falls, WI 53051
1 414 251-6000

Return this coupon for complete information — fast! PA 37

- Please send me a free, easy-to-use brochure describing Bradley's complete line of security fixtures.
- Please send information on Bradley's security accessories.
- Please have a Bradley sales rep call with complete technical data and my free security fixtures template.

Name _____

Company _____

Title _____

Address _____

City _____ State _____ Zip _____

Business Phone _____

tors sometimes play. There are many others and variations are constantly being invented.

Substitutions (a favorite pastime): You have listed six acceptable paint manufacturers. The contractor submits a seventh (an unknown). Should you call out the chemistry research lab? You are offered an unfamiliar membrane "just as good" as the one(s) specified. Do you search for evidence from ten prior satisfied users? The burden of proof is on the contractor in such cases to convince the architect that the proposed product meets the job requirements. Provided the specifications were carefully thought out and well drafted initially, this game can be played at the contractor's expense, not the owner's. But be satisfied you are not giving away the store before accepting the substitution.

Highball: "Galvanizing the steel lintels will triple the price and take ten weeks. We didn't bid it that way because nobody galvanizes lintels anyway." This is a test of the architect's willingness to stand behind his specifications. A phone call to a galvanizer or two might bring the price and the timing down to proper scale. But the specifier needs to have a good idea of the cost and availability of what he specifies to deal with this game.

Credit card: If you left something out and have to add it, you always pay more; if you deduct something you did include, you never get full credit. True, there are administrative costs in both cases which the contractor is due in all fairness. But sometimes the numbers get out of hand, and we are off into playland very quickly on either the up or down side. Limiting unit prices by providing for add-only sums and deducting a uniform percentage for decreases (say 10 percent) helps bring some control to this popular on-site game.

Mail order: "Yes, we can provide what you specified, but it will delay the job (because we didn't order it early enough), so please accept our (cheaper) substitution so we can get the project done on time. Otherwise the delay will be your fault." Should there have been a critical path diagram for this job which included lead time for this item? (Or maybe it was too small to warrant attention at first.) This game needs stopping in the shop drawing/data submission stage. It may be hard to do now.

Special delivery: "I know it's not exactly what you specified, but they just delivered it to the site and I don't want to send it back (delay, expense), so can't we please unload the truck right now? It's

four o'clock and the men go home in half an hour." How did we get into a spot like this? Didn't we get shop drawings and manufacturers' data approved before shipment? How did it get this far before anyone checked? Will we have to take an unwanted credit for defective work not remedied?

The project manual is still the rule book for playing the building game, but rules are sometimes subject to interpretation; and if someone cheats, a friendly game may turn sour. With large amounts of money at stake, the temptation to play games is often compelling. A certain amount of worldly-wise understanding of the construction process is useful to the specifier, and experience in the field on construction sites is unquestionably valuable.

It's important to remember also that it is by compromise, adjustment, and alternate solutions that problems get resolved on the site, and that the specifier can have a key role in playing (and winning) the games that are played there. [Walter Rosenfeld]

Walter Rosenfeld, AIA, CSI, is Managing Director for Professional and Technical Services at The Architects Collaborative in Cambridge, Mass.

NOW, GYP BOARD HEATING PANELS from the biggest name in electric radiant heating.

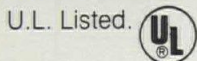


SunComfort 5/8" gypsum heating panels: the radiant heating system that is easy to install, **completely concealed** in a drywall ceiling, energy efficient and very comfortable. Installations across the country in condominiums, homes and offices have proven SunComfort's ability to provide totally maintenance free heat with attractive installation and operating costs. Five year limited warranty.



SunComfort installs and finishes as easily as conventional drywall systems. A SunComfort system ceiling provides even gentle heat, clean lines and full use of floor and wall space.

Immediate delivery.

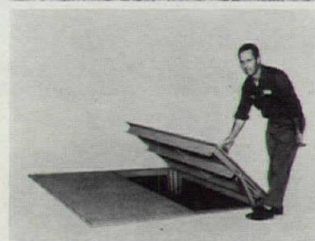


For more information call **toll free 800-545-8306** (in New Mexico 1-884-1818) or write **Aztech International, Ltd.**, Dept. PA, 2417 Aztec Rd., N.E., Albuquerque, N.M. 87107

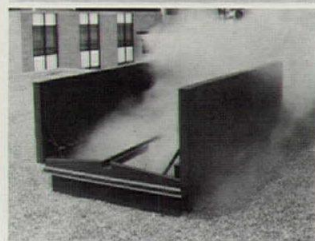
Circle No. 309 on Reader Service Card



Bilco. The finest in horizontal doors.

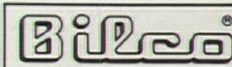


When your need is for roof scuttles, floor and pit doors, automatic fire vents — any type of horizontal door — look to the leader.



Every Bilco product gives you the design, the quality, the workmanship, and the operation that assures long service and complete satisfaction.

For full information, details and specifications, send for our catalog.



DOORS FOR SPECIAL SERVICES

The Bilco Company, Dept. PA-34, New Haven, Conn. 06505

Circle No. 311 on Reader Service Card



The Pepperdine University Plaza building was designed by Landau Partnership and is managed by Murdock Development Company.

At Pepperdine, Laminated Glass gets high marks for noise control.

The beautiful, all-glass skin of Pepperdine University Plaza was all that separated the university administrative offices from the roar of this busy LA freeway.

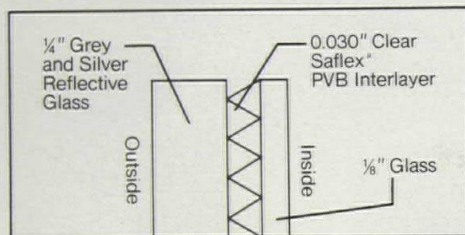


To meet STC requirements of 36-38 would have required 3/4-inch monolithic glass. How-

ever, that thickness exceeded weight limitations of the building design.

So 3/8-inch laminated glass, with a Saflex® interlayer by Monsanto, was proposed as a solution. Laminated glass achieved the STC requirements of 36-38 with half the thickness and weight.

The configuration for the all-glass building is detailed in the illustration:



And the Pepperdine University Plaza building went up quiet, beautiful...and *not* overweight.

If your building has a weighty sound control problem, write us for more information on laminated glass acoustical control. Monsanto Polymer Products Company, Dept. 804, 800 N. Lindbergh Blvd., St. Louis, Missouri 63167.

Saflex® is a registered trademark of Monsanto Company © Monsanto Company 1983

SAFLEX
PLASTIC INTERLAYER BY **Monsanto**



VISUALLY SIGNIFICANT ROOFS

... a trend of major significance in contemporary architecture—and architects everywhere are finding that Follansbee Terne uniquely incorporates the essential values of form, color and function in such roofs. In this non-traditionally designed mental health center the architects expunged the age-old stigma of such institutions by creating a warm, residential, more home-like atmosphere.

Terne helped to create this welcome departure from the "antiseptic line," for Terne has the important advantage of providing maximum creative latitude at relatively moderate cost. We'll be happy to send you substantiating evidence.

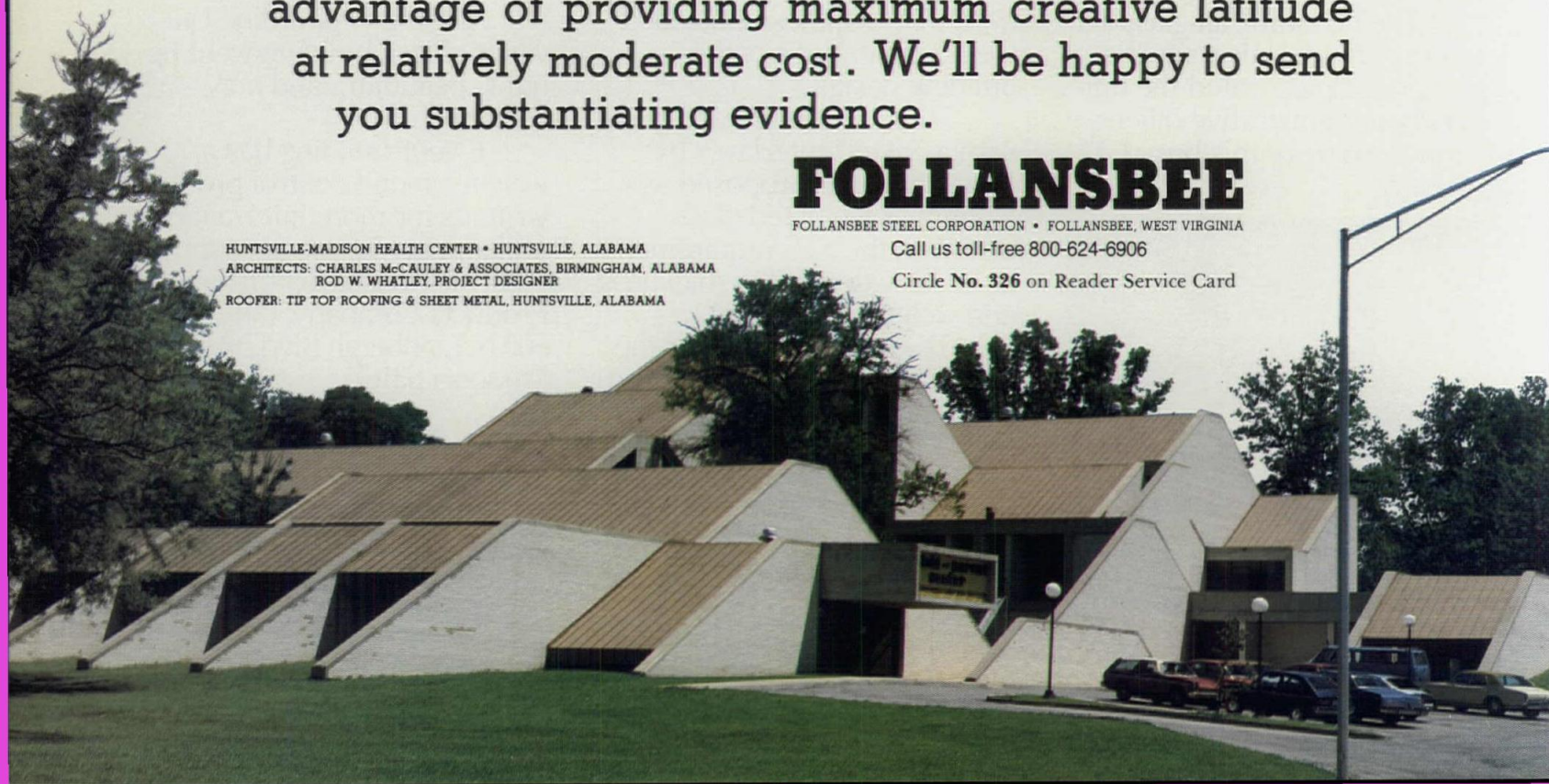
FOLLANSBEE

FOLLANSBEE STEEL CORPORATION • FOLLANSBEE, WEST VIRGINIA

Call us toll-free 800-624-6906

Circle No. 326 on Reader Service Card

HUNTSVILLE-MADISON HEALTH CENTER • HUNTSVILLE, ALABAMA
ARCHITECTS: CHARLES McCAULEY & ASSOCIATES, BIRMINGHAM, ALABAMA
ROD W. WHATLEY, PROJECT DESIGNER
ROOFER: TIP TOP ROOFING & SHEET METAL, HUNTSVILLE, ALABAMA



Marquésa® Lana

has style

There's a new horizon in
Upholstery Yarn . . .
Marquesa® Lana.

New strength, new
colorfastness, new
stain-resistance.
Solution-dyeing for
rich, consistent, long-
lasting colors.

Marquesa® Lana is
color co-ordinated
with contract furniture,
fine carpets, and wall
coverings to create a
total office
atmosphere.

For durable and
stylish upholstery, the
yarn of choice is
Marquesa® Lana. The
upholstery yarn with
built-in performance.

LOOK TO AMOCO



Amoco Fabrics Company

550 Interstate North Pkwy., Atlanta, GA 30309 404-955-0935

Amoco Fabrics Company makes fibers and yarn, not finished upholstery fabrics.

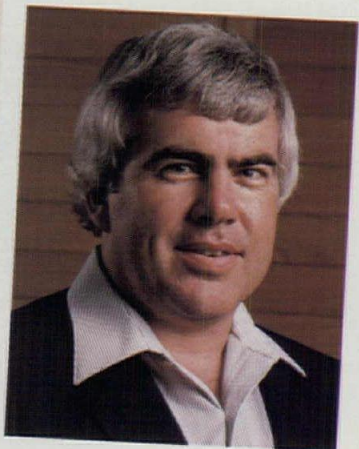
Marquesa® Lana is the registered trademark for bulked continuous filament dyed yarn produced by Amoco Fabrics Company.

Circle No. 305 on Reader Service Card

WOOD-MODE[®]

Fine Custom Cabinetry

“...a real star in a crowd”



RONALD LOGAN
Architect: *Ronald Logan and
Royce Leachman, RLA
Architects, Inc.*
Contractor: *Ronald Logan &
Associates, Inc., Houston, Texas*

“Our firm does designing, custom remodeling and residential building in the \$100,000 to a million and a half price range and seeks out the best products across the board.

I discovered Wood-Mode Cabinetry in 1972, and I've been using them exclusively ever since. They produce an architectural product, in design and versatility, and their quality is outstanding.

But it's not only the outstanding quality of their product, it's the quality of the people behind the product. From their factory personnel to their sales representative, they are extremely cooperative and competent. You couldn't ask for a better company to do business with.

I designed my own kitchen, shown here, with one of my favorite Wood-Mode styles—Alpha. Whether in my home or in a project, for me there is only one choice and that's Wood-Mode. They're a real star in a crowd.”

For more information about Wood-Mode Fine Custom Cabinetry, write for our new 90-page, full-color book featuring 75 actual installations from across the country and showing many cabinet styles, unusual decors and architectural ideas. Wood-Mode Cabinetry, Dept. 1C, Kreamer, Snyder Co., PA 17833.

Circle No. 361 on Reader Service Card

Vienna: Sons and fathers

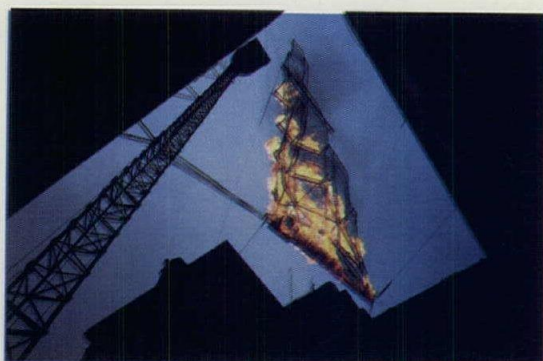
The rush of glory and optimism that catapulted Vienna to the center of the vast Austro-Hungarian empire left a physical fabric and a tradition of intellectual controversy sufficient to inspire—or to overwhelm—today's practitioners. These Viennese architects are heirs to a legacy so potent as to render them—working in a city whose economic and political grandeur is now all but decimated—Davids in the face of a Goliathan past.

Architectural philosophies in Vienna overlap and replace each other rapidly now, as they did in the past. During the last years of the Hapsburg Empire, history moved quickly. Architecturally, movement followed movement with breathtaking rapidity. Camillo Sitte supported the 19th-Century historicism trend, but countered the Haussmann-like enthusiasm for broad ceremonial avenues that took form in the Ringstrasse replacing Vienna's medieval walls. In opposition to historicism and to Sitte's nostalgia for the medieval town, and almost concurrent with his efforts, Otto Wagner championed monumental urbanity and the rational modernism of functionally and structurally expressive architecture. He soon joined in support of his students Joseph Maria Olbrich and Josef Hoffmann, together with Gustav Klimt and Koloman Moser, who formed the Vienna Secession, in mandating a break with the imitative styles of the past for the invention of a new decorative language. Adolph Loos, Josef Hoffmann's peer, in the early 20th Century seceded further, one might say, denouncing the pretty, meaningless production of the Wiener

Werkstätte designers (Moser, Hoffmann) as unreflective of what he saw, with prescience, as the realities of a changing social order.

Today, the most talented Viennese architects generally receive pebble-sized commissions that allow them to intervene in the Goliath-like framework, but they are armed with slingshots powered by three forces: the habits of craftsmanship (resurrected with the help of Sitte in the 19th Century); the inspiration of the still extant products of their creative ancestors; and the Viennese tradition of intellectual exploration and exchange. Following the latter tradition, they are active in mounting exhibitions, discussing, issuing manifestos . . . and disagreeing. Given the power of their forefathers and the relative puniness of their resources, they inevitably work in reaction to the past—either with respect, clarifying, interpreting, or embellishing the given context, or Oedipally. As attitude follows attitude, like-minded architects band together and are declared (or declare themselves) the newest and the most appropriate wave.

The tradition of critical discussion and uncompromising exploration was conveyed, after World War II, by teachers such as Clemens Holzmeister and, more recently, Wilhelm Holzbauer, Friedrich Kurrent, and Johannes Spalt. In the early 1960s, Hans Hollein and Walter Pichler staged their secession

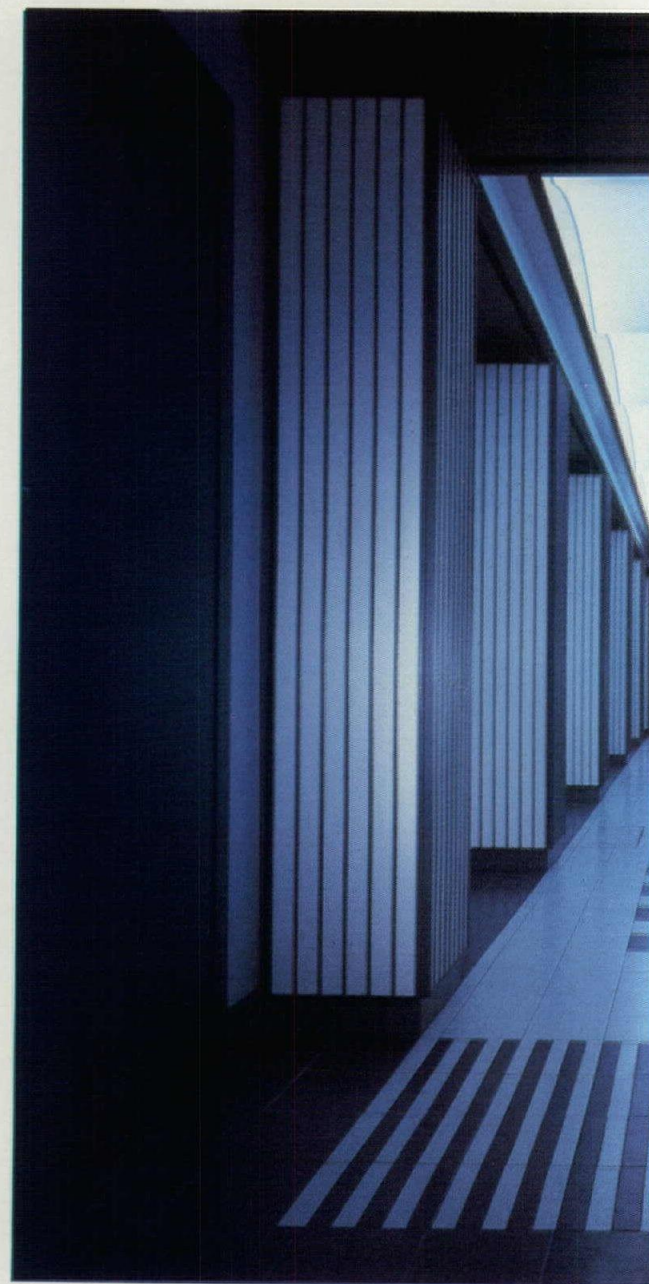


Bridging the decades: Wilhelm Holzbauer's extension to an Otto Wagner subway station (above). Breaking from the past: Coop Himmelblau's 15-minute Blazing Wing sculpture (above right).

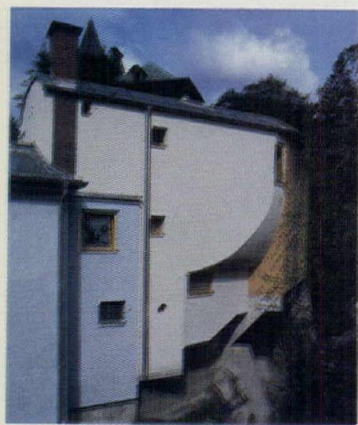
in the form of an exhibition to express their stormy impatience with what they saw as the complacency and monotony of established Modernism. "Everything is architecture," they declared, and they found genuine architecture in, for example, industrial artifacts, from dams and railway cars to computer networks. They were, they felt, clearing the ground of the accepted strictures to make way for untrammelled creativity. Hollein has gone on to design buildings, interiors, and furniture that explore and release unexpected fantasies and depths of sensuousness (his famous Austrian Travel Agencies, P/A, Dec. 1979, p. 76, his recent Schullin Jewelry Shop, P/A, June 1983, p. 76) and investigate urban systems (his winning design for the extension to the National Gallery in Berlin).

Other groups established in the 1960s continue to espouse the antiestablishment stances of the 1968 student revolts in Europe and America. The Coop Himmelblau architects say that "Architecture must blaze," and "The harder the times, the harder the architecture." In the Rote Engel bar (p. 64) they drive a shaft (literally) through the walls of the containing structure built by a famous forefather. They have no patience with historicism, no patience with the bourgeois comforts of Biedermeier, and their work—generally sculpture and unbuilt architectural projects—reflects aggression and anger against an assumed permanence. Paradoxically, their executed architecture (the above-mentioned bar, for example) is built to last. Industrial materials are arranged at provocative angles but are finished carefully. Somewhere, on the way to their critical stance, traditional lessons of craftsmanship and of the neat resolution of details were absorbed. They set out to crucify the social order, and in the act, sublimated their anger. The result is artistically impressive, if in a way unintentional.

In contrast to the Oedipal approach of Coop Himmelblau, many architects of Vienna today have come to terms with the past and with the scale of their opportunities. Hermann Czech (in response, it would seem, to Hollein's 1963 edict) has said "Architecture is not life. Architecture is background. Everything else is *not* architecture." His well-known cafés designed in the 1970s (Kleines Café and Wunderbar) use slightly overscaled medieval moldings, subtly placed mirrors, carefully unobtrusive piers arranged according to a system in Loos's American Bar, and tufted lounges to create smoky, yellowish environ-



ments within existing buildings—environments that feel as if they have always been there. His current crop of smallish houses continues his low-key approach and picks up cues from the early Austrian Modernist Josef Frank. The diffident approach to history can be subtly rewarding, as in Czech's cafés, or disappointingly gawky and boring, as in recent houses by Luigi Blau (who showed a far surer touch in earlier, more Modernist schemes, P/A, Sept. 1980, p. 151) and in folksy community centers/churches by Appelt-Kneissel-Prochazka.

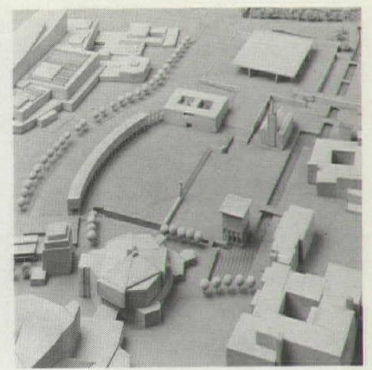


Building gently on history: House by Missing Link near Salzburg (top, above); central hall in house by Herman Czech (above). Building stunningly on the past: Boris Podrecca's design for a publicity agency in a house by Schöntal (center).



Missing Link's respectful dialogue with the past, on the other hand, reveals care in forms as well as details, resulting in, at the least, integrated layers that glow as if worked, handled, and polished with infinite patience, and at the most, cool levels of sophistication (the Kuoni Travel Agency façade, p. 70).

Boris Podrecca has humbly expressed respect for the Viennese past and confessed modest achievements in the juxtaposition to it. In fact, he is an untrammelled sensualist who produces (like Hoffmann) thoroughly luscious and luxurious effects uncowed either



by the impressive existent surroundings or (like Hoffmann) by wordy theories. The importance of black rectilinear frames and grids and of rich and appealing materials is also reminiscent of Hoffmann's work: the use of marble in the Neuropsychiatric Institute (p. 60) recalls the Palais Stoclet living room, and the appreciative exhibition of sanitary fixtures, where appropriate, has parallels, too, in Stoclet.

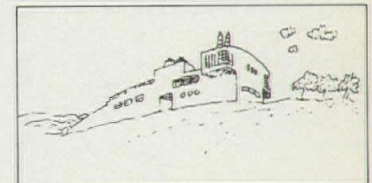
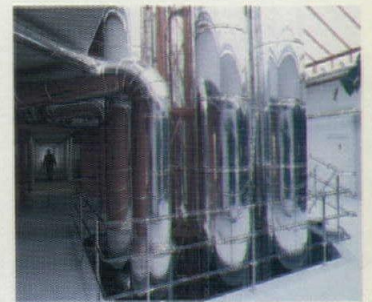
Gustav Peichl, older than the other architects whose work is featured here, might be called this issue's candidate for the Otto Wagner seat, insofar as he combines the expression of advanced technology and gentle domesticity. Wagner's *fin-de-siècle* concern for urban development is replaced, in the Aflenz relay station (p. 72), by the environmental concerns of our times.

We end the Vienna section with a quiet shop, designed with a Wagnerian section and minimal Loosian details, which respectfully displays the fine furniture of 20th-Century Austrian and German designers.

The clambering for the badge marked "the right stuff" continues, of course, in Vienna and out, in the Austrian provinces. Not represented in this issue is the so-called Graz school, whose members include Gerngross-Richter, Paris-trained architects who live in Vienna. Like Coop Himmelblau, they reject the "good manners" of their Viennese colleagues towards the past, and they use industrial metal parts. Unlike Himmelblau, they do not seem to be making forms that hurt, but that are somehow robustly cheerful. Their work is related to the aggressive (and *not* cheerful) anatomical representations of Günther Domenig (P/A, Sept. 1980, p. 180).

And the list goes on. For a tempest in a teapot, the finesse is remarkable. Or perhaps it is to be expected. New voices emerge, but each architect remains true to his own approach. And clients are not beating down the doors with new commissions. As the commercial march of time seems now to pass them by, the Austrian architects have time and perspective to study the past, explore its meanings and their new ones, and to transform their ideas slowly into ripened architecture. Given the external circumstances, no performers with the grandeur of Wagner have emerged; despite the external circumstances, no moralist with the rigor of Adolph Loos has surfaced. Still, Post-Modernism here (if it needs such a label) appeared early, and is not a cloak. It is body, and soul. [Susan Doubilet]

Hollein's growth: His famous Travel Agency on the Opera Ring (above left); his recent winning scheme for a culture forum in Berlin (above), which bridges the area between Mies van der Rohe's National Gallery and Hans Scharoun's Philharmonie (see *In Progress*, p. 28).



Technology and humanism: Peichl's Eisenstadt ORF Studio (above top) and his Tegel Lake phosphate extraction plant for IBA, Berlin (above middle). Anatomy distortions: Günther Domenig's Central Savings Bank (above).

Magnificent obsession

For a Psychiatric Institute in an 18th-Century Palace, Boris Podrecca attends carefully to the given evidence, but adds his own voluble response.

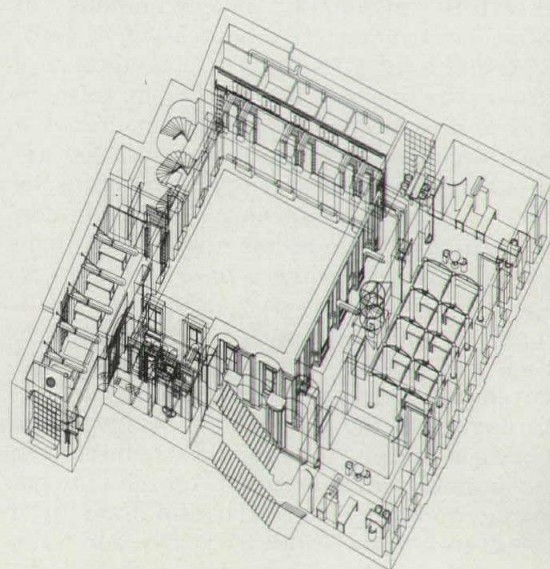
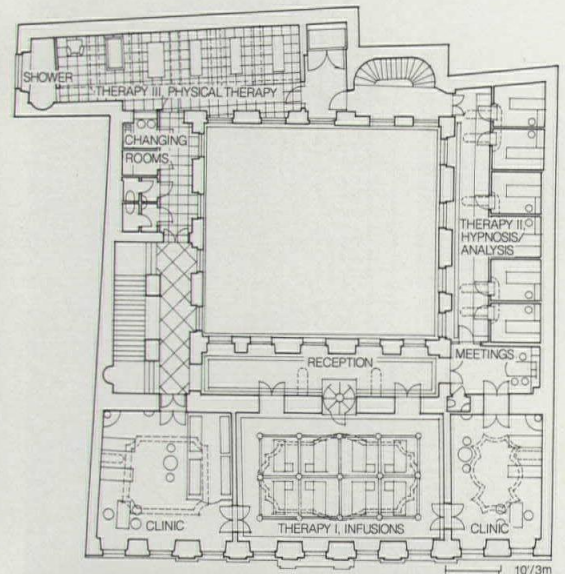
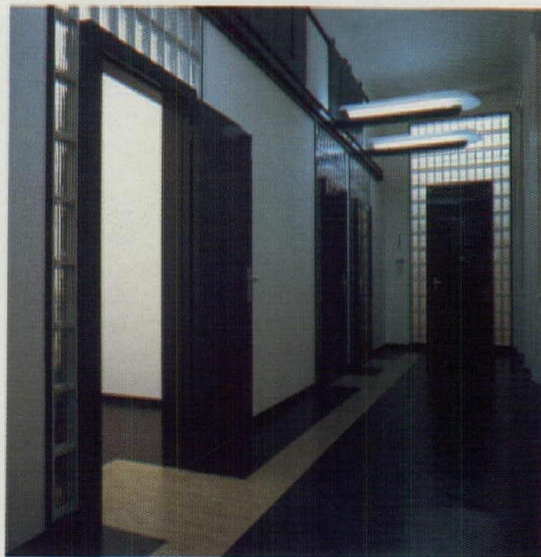
"Every productive thought process," says Boris Podrecca, "begins with a sense of new interrelationships. In my case, these causalities take place in a city that in every respect is 'complete.'" As an architect, he must respond to the existing layers of historical evidence by "clarification," as he puts it, rather than by "invention."

His work, however, seems to belie the modesty of his statements and the passivity of his expressed attitude. He has had the opportunity of working within buildings of such renowned architects as Theophil Hansen, Otto Wagner, Otto Schönthal, and Josef Plecnik; and while he does not violate their forms, his insertions bear his own unmistakable signature and never seem the result of com-

promise: They may clarify, but they are certainly also inventive.

Pushed to explain further, he adds, "Well, according to Wittgenstein, one must not only 'speak or be silent,' one can also point." He does this, pointedly. He does not make the small, almost invisible moves of Hermann Czech (p. 58), say, nor the gently seasoned ones of Missing Link (p. 70). On the other hand, he uses a form of Modernism that responds to the complexity of the existing field and is richer than that which is based on what he calls "the neopuritanism of the tabula rasa," which, he says, was never really "real."

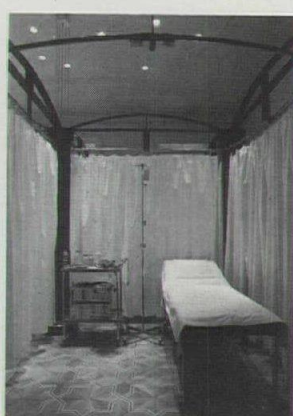
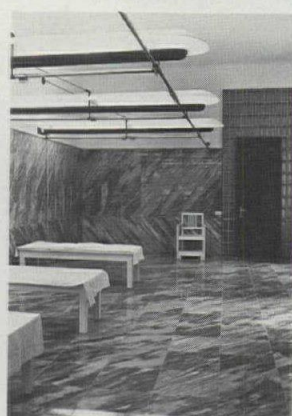
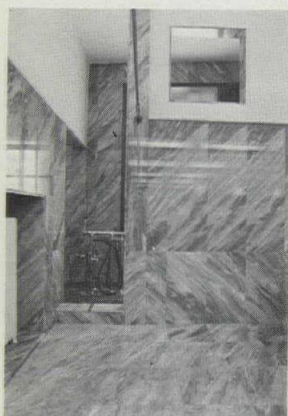
His insertions within the Neuropsychiatric Institute, located in the former Starhemberg Palace (built in 1733 by the Baroque architect



The Physical Therapy room (its doorway to the adjacent dressing rooms shown in the photo below), benefits by Podrecca's formal inventiveness and illustrates his relationship to Hoffmann—the black linearity, the sensuous use of marble. Here and in the hypnosis/analysis wing hall (opposite page, left) and in the reception hall (opposite page, right), the cantilevered lamps are designed by Podrecca. Solid black doors contrast with glass block surrounds.



In the Physical Therapy room (right and below, left and center) the abstract but insistent patterns of marble, the cool gleam of sanitary fixtures, and the row of uplights create a provocative fantasy-laden environment. Therapy Room I, for infusions (opposite page and below right), is a hall of columns divisible by curtains, with randomly arranged recessed lights making a star-filled heaven of the existing plaster ceiling.



On the other three sides of the central court, which is to be landscaped, are the Hypnosis and Psychoanalysis rooms, the Physical Therapy room with showers, massage beds, and underwater massage facilities, and the washrooms and cloakroom. In the Physical Therapy room as well as in the corridors, the high, narrow proportions of the spaces are adjusted by lamp fixtures suspended or cantilevered from tracks several feet below the ceiling. In rooms where patients are supine, these lamps have the added advantage of preventing glare. Above the Hypnosis/Psychoanalysis rooms, the ceiling is lowered to create a space for storage, heating, and hot-water supply, accessible through panels by means of movable ladders.

With its insistently grained marble, its definitively black-framed doors solid within glowing screens of glass block, its distinctive floating lamps, and its variety of tracks that make their own uncompromising patterns, this is a psychiatric institute that is provocative, though not literally associative, and certainly not warm, soft, and soothing. In the city of Freud, one might expect attentive listening, but a silent response. Boris Podrecca responds, and volubly. [Susan Doubilet]

Mathias Steinl, but altered and simplified in the 19th Century), seem to derive from Josef Hoffmann formally (the gridlike patterns) and sensually (the exploitation of rich materials). Rather than create a Modern white clinical aesthetic, he exploits, he says, "methods from earlier times, more colorfully suggestive of recuperation."

The front room, Therapy Room I, is the "infusion area," and is treated as an exterior space, in a way, with small lights randomly placed in the ceiling, suggestive of stars, and a forest of 15 columns regularly arranged to form 12 cubicles separable by curtains. This room is slightly off-center, comprising four rather than the five middle bays of the building, and the interior columns are located according to a "correction" of the flawed plan derived by means of a perspective projection from an off-center station point.

Project: Neuropsychiatric Institute, Vienna.

Architect: Boris Podrecca, with S. Horn and G. Podrecca, Vienna.

Clients: Drs. Littasy and Salzmann.

Program: to locate, on one 6000-sq-ft floor of the 1733 Starhemberg Palace, therapy rooms (infusion, hypnosis and psychoanalysis, and physical therapy) and attendant reception, meeting, and mechanical areas.

Major materials: new and existing wood floors, marble Carrara Arabescato floors and wall cladding, steel doors, frames, tracks, and freestanding columns, aluminum and steel tracks, glass and aluminum lamps, existing plaster and new gypsum board ceilings, glass block.

Photography: Eleonore Littasy.



'Architecture must blaze'

A wine bar/song club by Coop Himmelblau aims to embody the soul of music and musicians and to protest the dead replication of past forms.

Der Rote Engel—the Red Angel—Bar with its piercing forms and jagged compositions dispels all notions of the sort of soft-edged, gemütlich hangout where Viennese love to pass countless hours, drinking (sometimes wine, usually coffee, exquisitely rich) and talking. Der Rote Engel hurts—or at least that is the intention of its architects, the Coop Himmelblau.

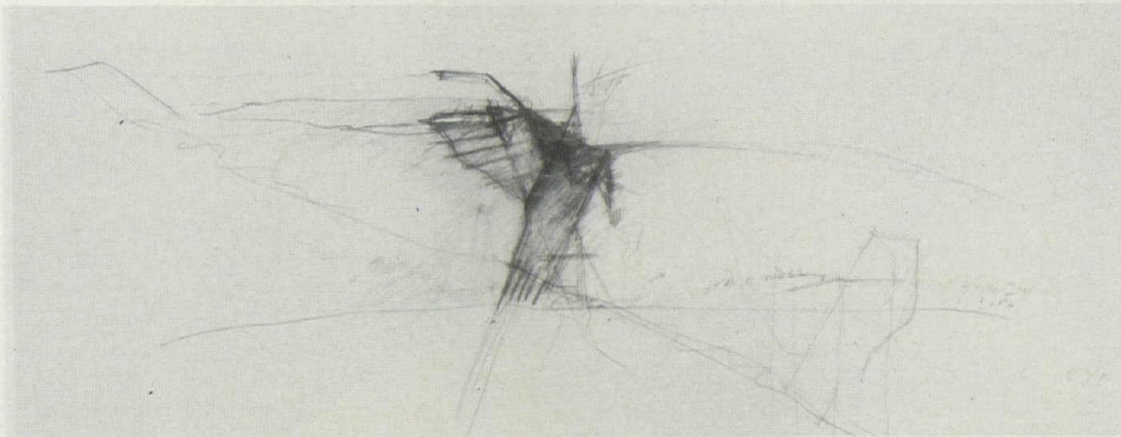
"The untouched world of architecture no longer exists, nor will it ever again," say Wolfgang Prix and Helmut Swiczinsky, the remaining partners in the once larger group (whose name means Blue Sky Cooperative), which was founded in the rebellious late 1960s and originally built inflatable structures, in part in reaction to the all-too-solid "establishment" forms around them. They no longer shun solidity, but they still want no identification with any cozy Viennese school. "We don't want to build Biedermeier," they insist. "A complacent democracy lives behind Biedermeier façades. . . . We want architecture that bleeds, that exhausts . . . that stings, that rips. . . . Cold—then cold as a block of ice. Hot—then hot as a blazing wing." A recent exhibit

by them in Graz lasted about 15 minutes; it was a blazing, winglike form dropped from a scaffold. Their book *Architecture is Now* was published last fall in German and in English by Rizzoli. They want their built work just barely to freeze the nervous energy of their spidery sketches and of their models made of sticks and threads that teeter precariously on the edge of instability.

The "spirit" of the Angel of Sound (the German word *ton* means both tone and clay) permeates the Rote Engel, a wine bar/song club that seats 120. The plaster and glass-block body of the angel—"the solidified breath of the singers, the built melody of the musicians, the materialized words of the actors"—rises above the stage at the low end of the long, vaulted space, spreading its tin and stainless-steel-edged wings over the performers, around and over the audience, and finally, piercingly, out of the space, through the exterior walls, the tips coming to rest in an inner court.

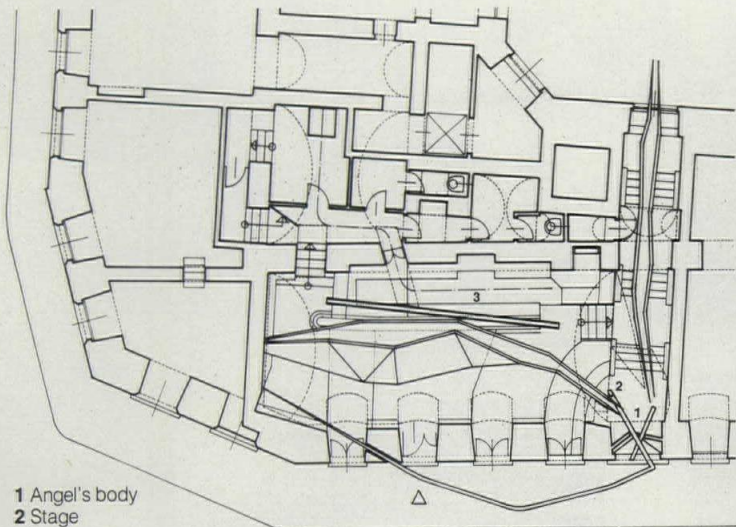
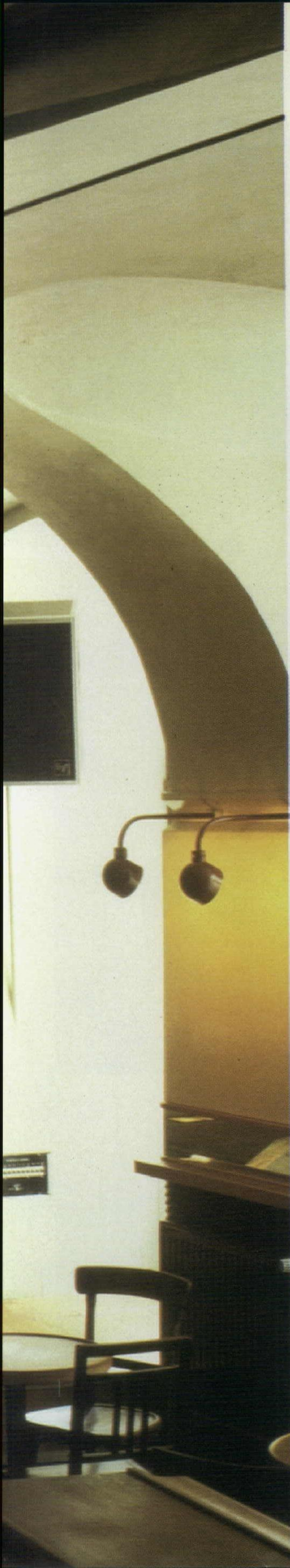
Entering the bar, which is located in an 1835 landmark structure designed by Josef Kornhäusl in Vienna's former Jewish quarter,



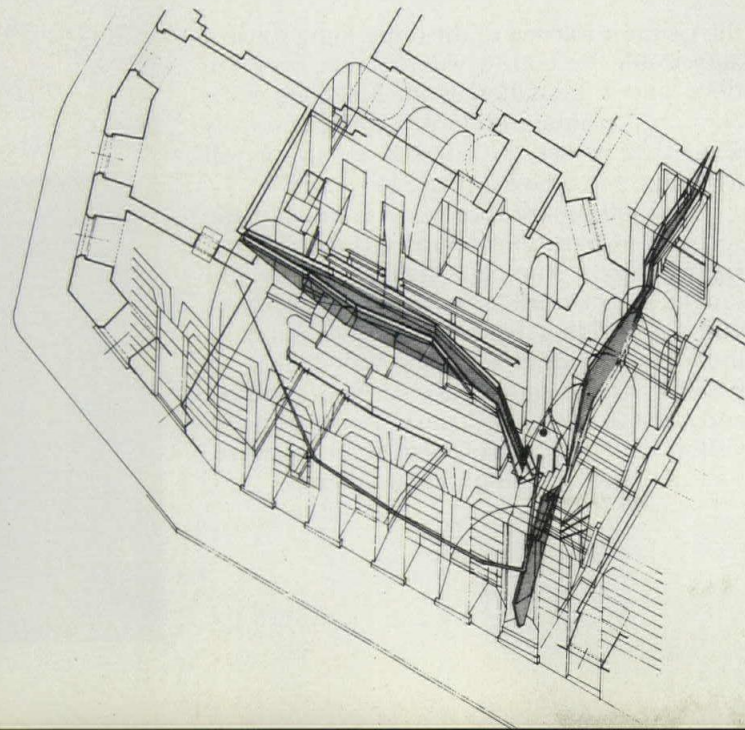
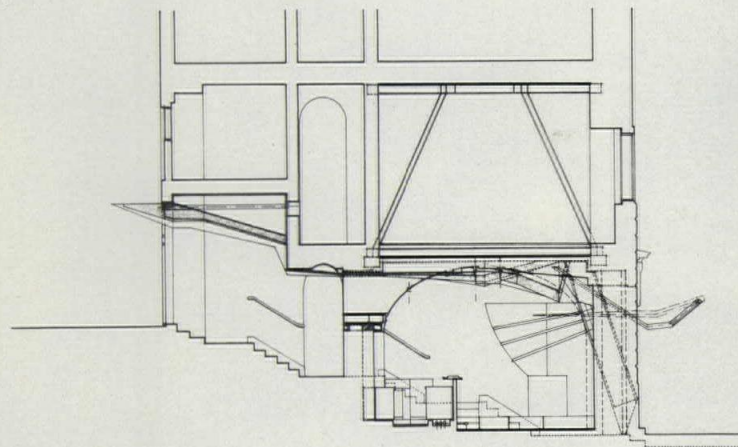


The angel's "body" (above, as executed and in design sketch, left) crashes through the original main entrance of the building (opposite), a section of its stainless steel wing reaching out across the façade.





- 1 Angel's body
- 2 Stage
- 3 Bar



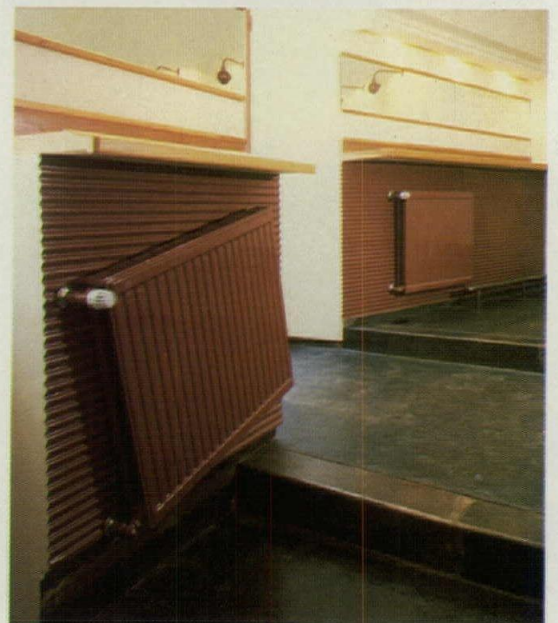
The angel hovers over the performance stage (opposite page and above top), while its wings extend along the vaulted ceiling over the audience. The bar (above middle) has a roughened wood front and a red pine top.



Hard "urban" finishes complete the tough effect (above and opposite page bottom): corrugated tin wall cladding, concrete ledges with pine tops, and lamp coverings of industrial metal guardrail sections. Radiators (right) are carefully mounted at odd angles. The points of one wing jut through an exterior wall to a back court (opposite page).

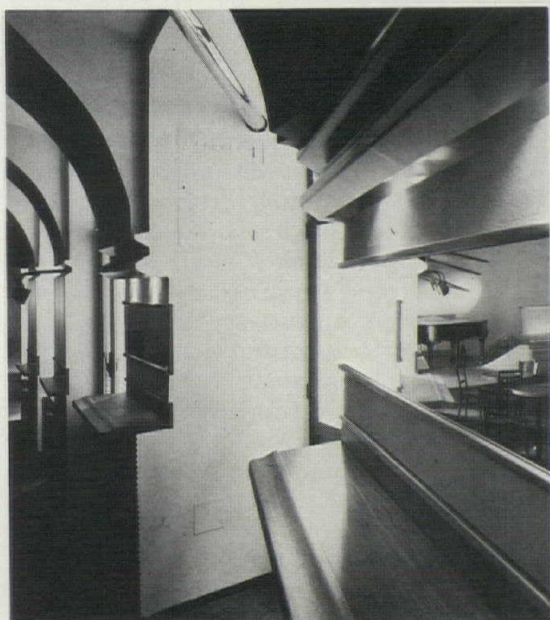
the visitor is warned of the impending spirituality inside by both a wing-section over the door and a quotation from Melville's *Moby Dick* on a plaque beside it: "Ha! a cowardly wind that strikes stark naked men, but will not stand to receive a single blow . . ."

The 1300-square-foot space, created by the removal of partitions between three existing rooms, has a stuccoed vaulted ceiling and tough, urban finishes: corrugated tin doors and wall cladding, lamp coverings of standard industrial handrail sections, wall ledges of sealed concrete, and an asphalt floor. Shelves and bar-top are of red pine. To remind the visitor that the environment is provocative, wall radiators are mounted at an angle.





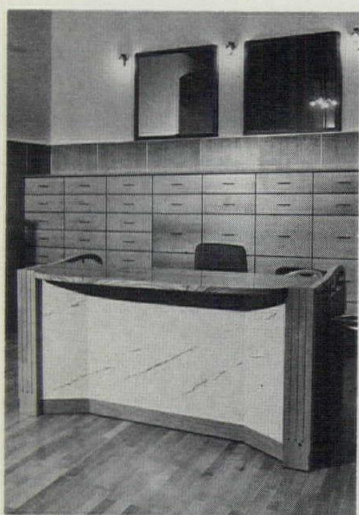
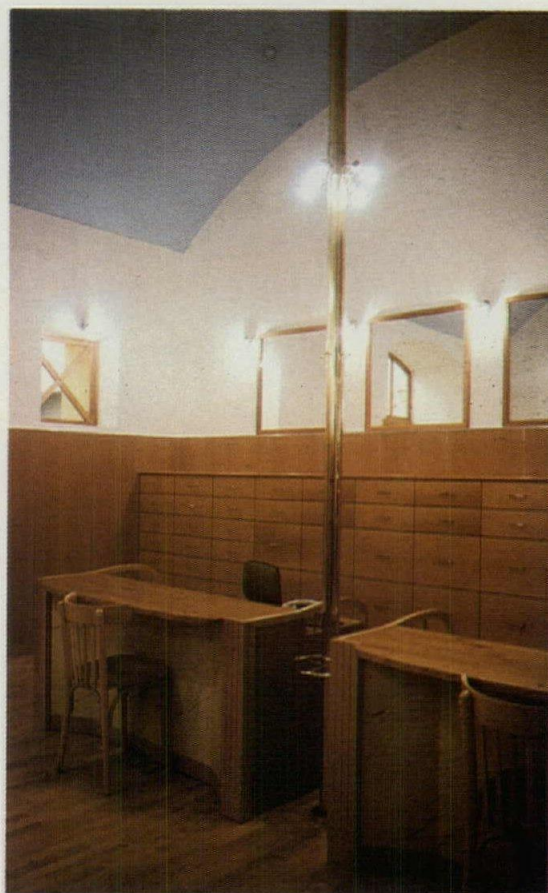
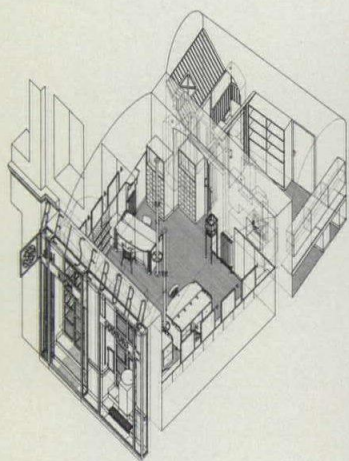
Project: Der Rote Engel Bar, Vienna.
Architects: Coop Himmelblau, Vienna (Wolfgang Prix, Helmut Swiczinsky, partners).
Program: a wine bar and performance hall, seating 120, in a 1300-square-foot space on the ground floor of an 1835 landmark structure.
Major materials: stucco vault, corrugated tin doors and wall cladding, concrete ledges, red pine shelves and countertop, asphalt floor. Glass block, plaster, tin, and stainless steel "angel."
Photography: Gerald Zugmann.



An earlier champagne bar by Coop Himmelblau, near Vienna's chic Kärtnerstrasse, is a rendition of a fissure-and-turnbuckle theme that is, after all, polite and elegant, arousing doubts about the architects' sustained anti-establishment attitudes. Der Rote Engel is more violent, but it has still a polished, neatly finished violence. Perhaps it is the exploitation of 1960s protest imagery, as well as the insistent presence of the architecture, that led Austrian-born San Francisco architect Mark Mack to call the bar "cheap-thrill architecture" (in an *Archetype* article); but he sells it short. The authenticity of the protest may be sublimated, rather than spurred on by the art, but oh, what art: a highly effective embodiment of Bob Dylan ("It's all right, Ma, I'm only bleeding") by means of a neatly inserted, Viennese crafted shaft. [Susan Doubilet]

Quiet on the Viennese front

A travel agency in Vienna by Missing Link is made up of meticulous details that create a thoughtful, unobtrusive effect.



The travel agency's main room (this page) is like an old-time office, with its wood paneling and drawers and its individual wood and marbled desks. It also has sardonic references to Hollein's earlier brass palm trees.

Missing Link architects Adolf Krischanitz and Otto Kapfinger are representative of the many young, thoughtful, devoted Viennese architects who, located in fairly generous and sometimes historic quarters (Missing Link's office overlooks Olbrich's Secession Building), work steadily and carefully on modestly scaled projects, developing subtle details and intricate metaphoric systems, commenting reflectively on history and upon current developments in architecture.

Missing Link's Kuoni Travel Agency in Vienna, across from the Historical Art Museum by Gottfried Semper, glows warmly and at the same time intriguingly as a result of their labors. The façade, as originally designed (the clients have altered the front in keeping with a chain-wide scheme), is most refined, compositionally and metaphorically. The existing masonry wall has been restored, and its depth

has been increased by a glass skin. The aluminum mullions of this skin repeat and "perfect" the intended but not-quite-achieved symmetry of the masonry wall, the resultant shift playing upon the organization of the entrance. Similarly, shifted shadows are cast by the leaning, linear lettering above the glass façade.

One cannot think "travel agency" and "Vienna" without remembering Hans Hollein's agencies for that city. Missing Link responds to this association both by creating an interior that is more earthy, less fantastic, than Hollein's, and by making a direct hit upon his brass palm trees, whose overuse, they say, has rendered them inflationary. The main shop room is lined with natural wood drawers and paneling that have a somewhat nautical effect, with a row of wood-framed mirrors above to create the illusion of windows. Customers are served at individual wood tables rather than at a single counter, creating the impression (and the reality) of old-fashioned, personal service. And finally, the brass "palms" take the form of skinny brass tubes that support three functional elements: at their bases, um-



Project: Kuoni Travel Agency, Vienna.

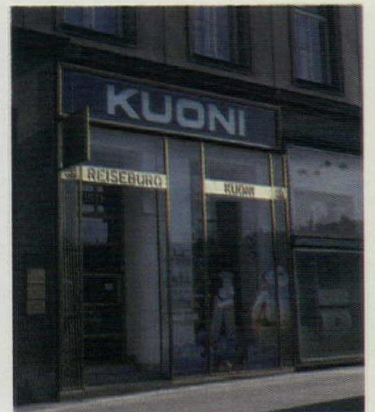
Architects: Missing Link, Vienna (Adolf Krischanitz, Otto Kapfinger).

Client: Kuoni.

Program: to create, in a Late 19th-Century building, a new shop front and 520-square-foot interior, with a main shop room, office area, and coffee nook for up to five staff members.

Materials: aluminum, glass, faux-marbre, granite, cherry and beech wood, brass, plastic laminate, painted composition board.

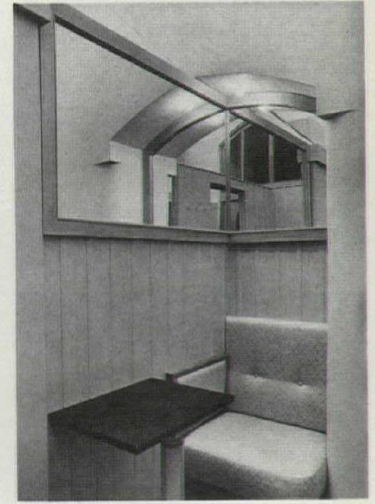
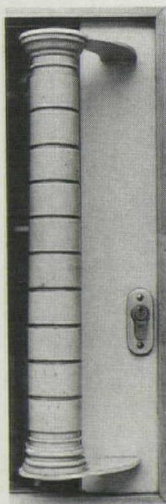
Photography: Margherita Krischanitz.



brella stands shaped like ships' steering wheels; above their centers, knobs acting as coat hooks; and at their tops, bare bulbs on standard electrical parts that can be bent downward or upward to light the blue "sky" of the drumlike vaulted ceiling.

Behind the main room is a rear office area ship-shape in its compactness, containing a tiny kitchen, tinier coffee nook, desk space, and a washroom. Here, the imagery reflects the planked wood back shed, smartened up with bright colors.

Missing Link has labored carefully that their labor not be evident. They have built up meticulous details and layers to create a space that, aside from a few pointed elements, might always have been there. This—and not an obvious arrangement of Post-Modern elements—is their aim. [Susan Doubilet]



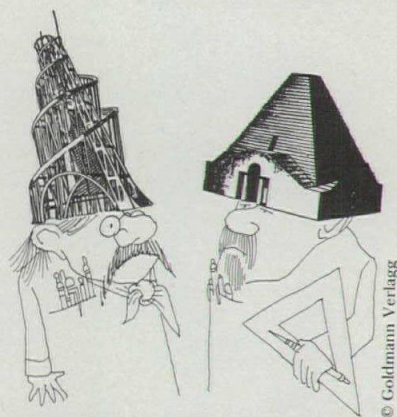
In the façade (large photo above), the window opening balances the real entrance by being interpreted as a "gate to the world," with a faux-marbre globe within. The center pier curves on one side to inflect to the door, and the door handle (above left) imitates the columns on the facing museum (cf., scale of Loos's

Tribune tower!). Small photo above shows present façade. The back area of the shop (above), in contrast to the naturally finished main room, is artificially lit and has artificial finishes—paint and, on the work surfaces, the last remaining sheets of a 1950s striped plastic laminate developed by Pirelli/Fiat.

Tread softly, carry a big dish

Gustav Peichl has designed a ground relay station for receiving and transmitting satellite telecommunication, in the midst of fields and meadows in central Austria.

From a tiny office beside Vienna's Opera, a compact man with emphatically round glasses masterminds two networks, one of the airwaves, and the other of the printed press. As Ironimus, the political cartoonist, he has used newspapers—*Die Süddeutsche Zeitung* in Munich and *Die Presse* in Vienna—to disseminate his satire. As Gustav Peichl, the architect, he



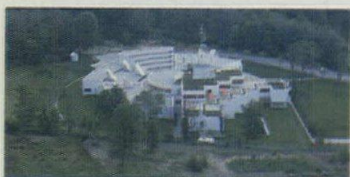
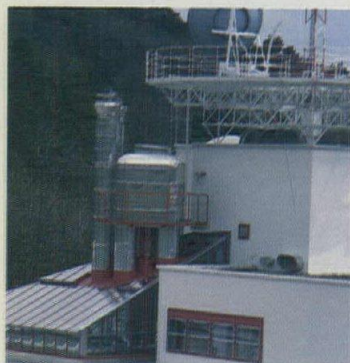
TWO POSTREVOLUTIONARIES (AFTER TATLIN AND LEDOUX)

No one metaphor captured the studios' surprising unity, which was sustained despite their eccentricity and their combination of the picturesque, the mechanistic, and the bureaucratic. And it is interesting to note that as time went on, from the first four studios to the last two, to the ground relay station at Aflenz, the picturesque and the humanistic were given progressively freer rein. At ORF-Eisenstadt, for example, the ocean liner metaphor is as apt for its gay and picturesque implications as for its mechanistic expression. At Aflenz, the buildings are slipped neatly into the earth, the softened peaks of the residential quarters peeking gently out. The naughty wit and, ultimately, affectionate heart of the cartoonist, perhaps, has relaxed the cool precision of the architect's hand.

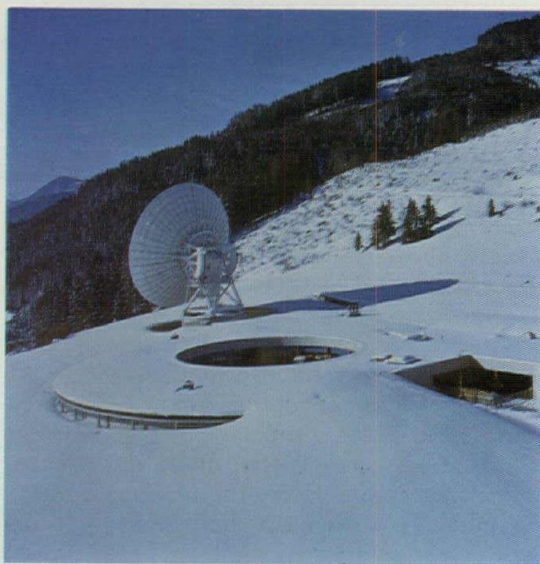
The Aflenz relay station is located north of the community of Grassnitz in the province of Upper Styria, on a site of fields and meadows sloping gently to the south. As a result of action by the neighboring populace,

has designed six Austrian Broadcasting (ORF) Studios, as well as the Ground Relay Station (Erdefunkstelle) at Aflenz, shown on these pages.

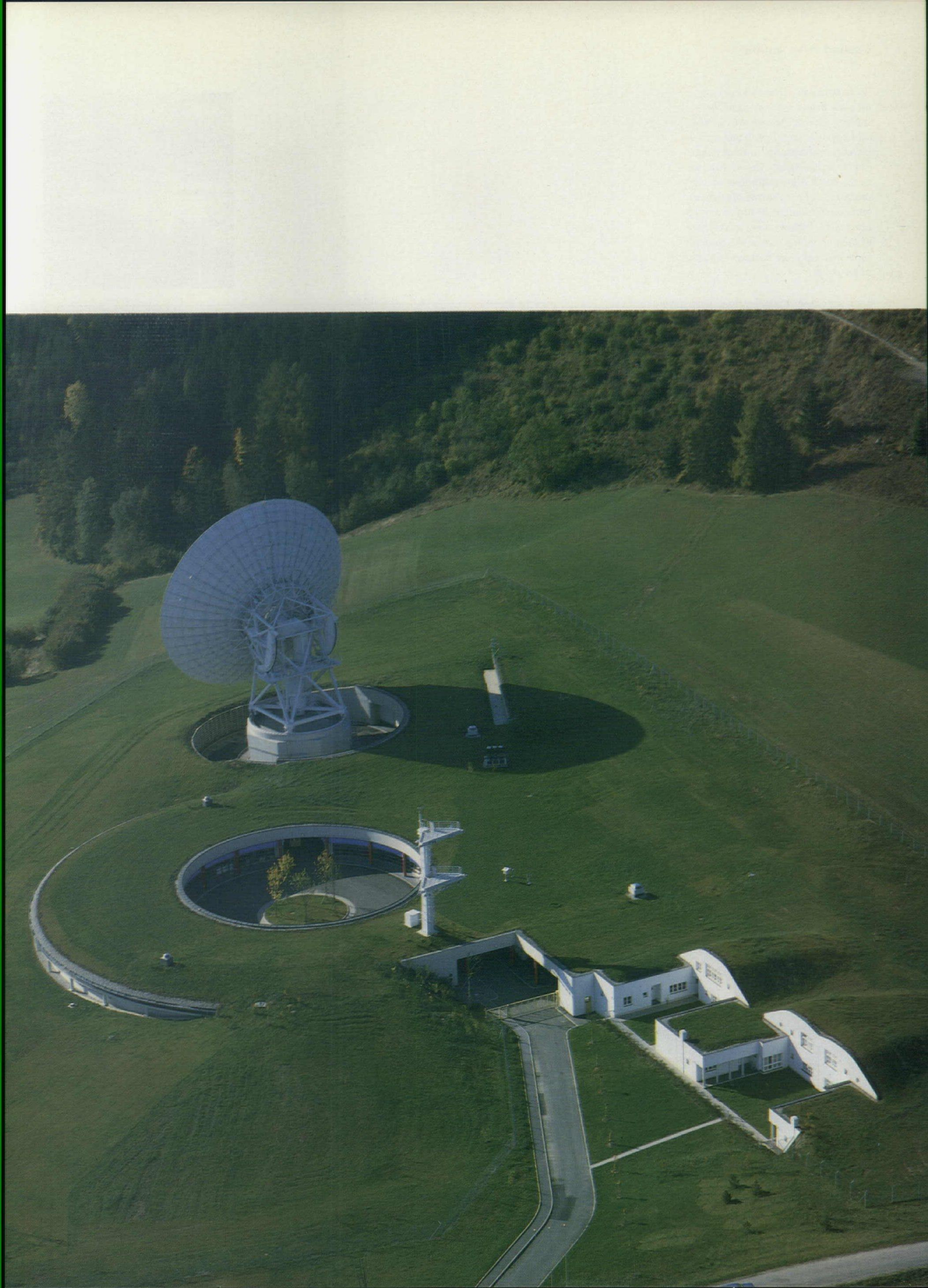
Peichl, a professor at the Academy of Building Arts in Vienna, won the commission for the ORF Studios in a 1968 competition, and the first four—in Linz, Salzburg, Innsbruck, and Dornbirn—were built in the early 1970s; the last two—in Graz and Eisenstadt—around 1980. All were based on the same schema, with five segmental studio buildings that radiate from a central point and use three quadrants but leave room for expansion, and with a geometric modular administration building in the fourth quadrant. The first four studios used identical prefabricated parts: windows, doors, precast concrete panels. With their orchestrated multiplicity of parts based on the diversity of the program, and the strong organizational concept tying them together, the studio brought down upon itself an abundance of metaphors—all of them more or less apt: for their organization, the snail's shell, the nautilus, Duchamp's Anaemic-Cinema, Tatlin's 1920 Monument; for their industrial vision, Sant'Elia, Tony Garnier's Lyon, Erich Mendelsohn's 1917 industrial building sketches, the 1937 Braun Oil Refinery; for their mechanical expressionism, Piano and Rodgers' Centre Pompidou; also ocean liners; Stirling and Wilford's 1968 Cambridge building, and so on.



Peichl is known as a political cartoonist (above right is one of his architectural cartoons—"Old hats seem to be back in fashion," he says) and as architect for six broadcasting studios (the one at Eisenstadt shown above). At the ground relay station at Aflenz (right and opposite page) he buries the facilities in the side of the hill—the antenna, the central operations building, and the staff dwelling quarters.

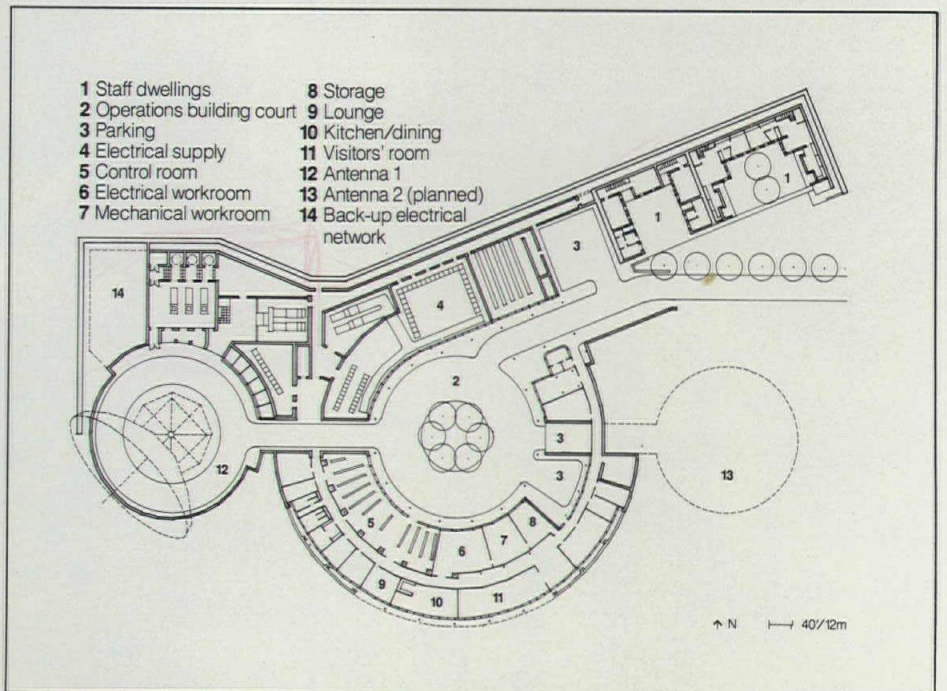
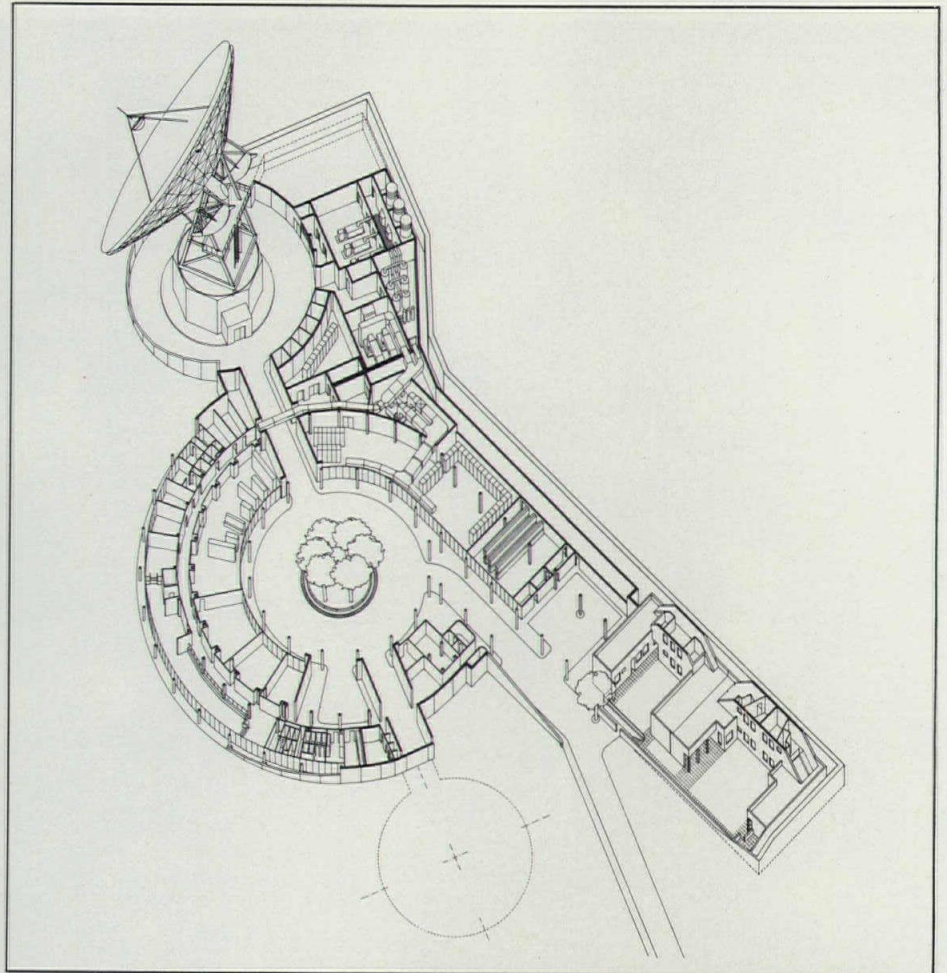
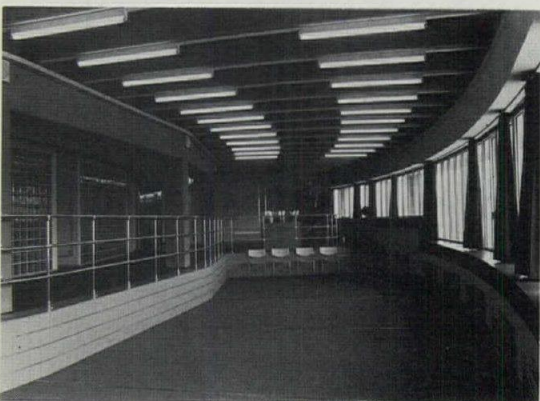
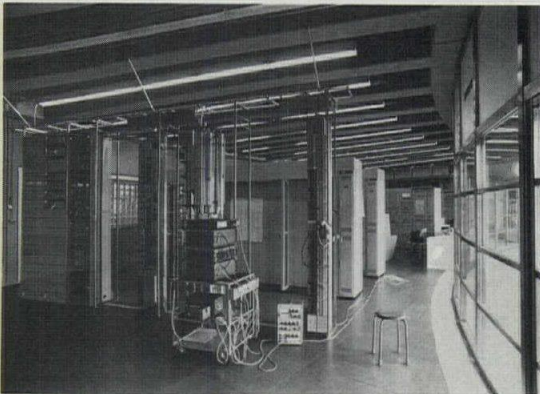
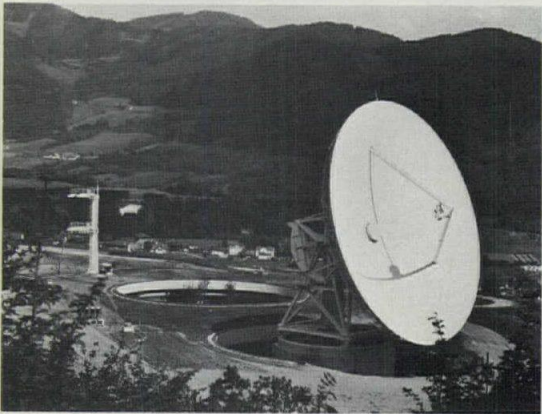
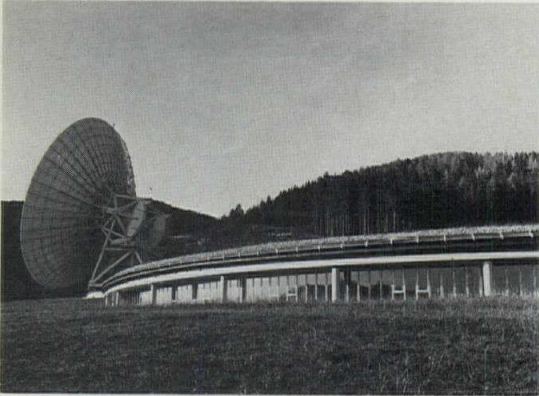
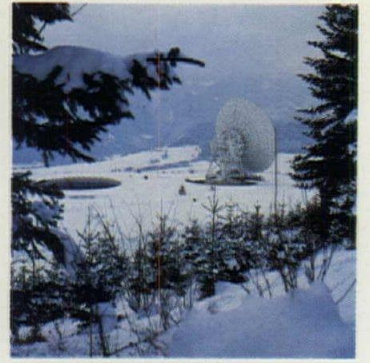


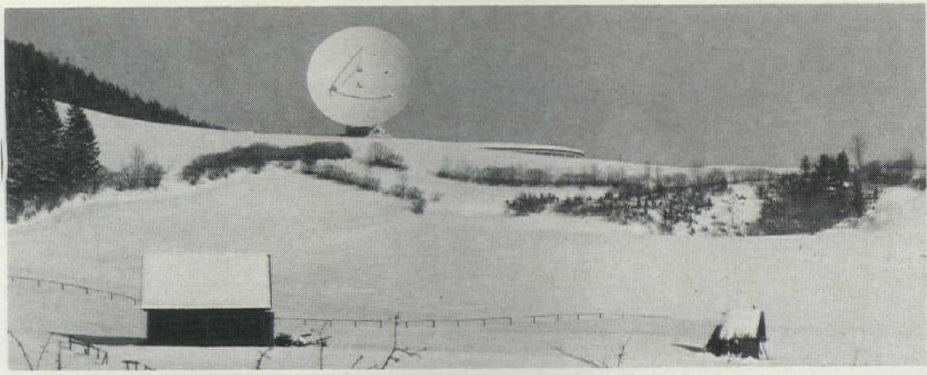
all buildings were located underground, with the final slope elevations almost unchanged from the original. Ninety-foot-diameter holes were hollowed out for each of the ninety-foot-wide parabolic antennas (first one, with provisions for three more) and the central operations building. The operations building uses the circular hollow as a court, lodging electrical supply rooms into the hill on the north,



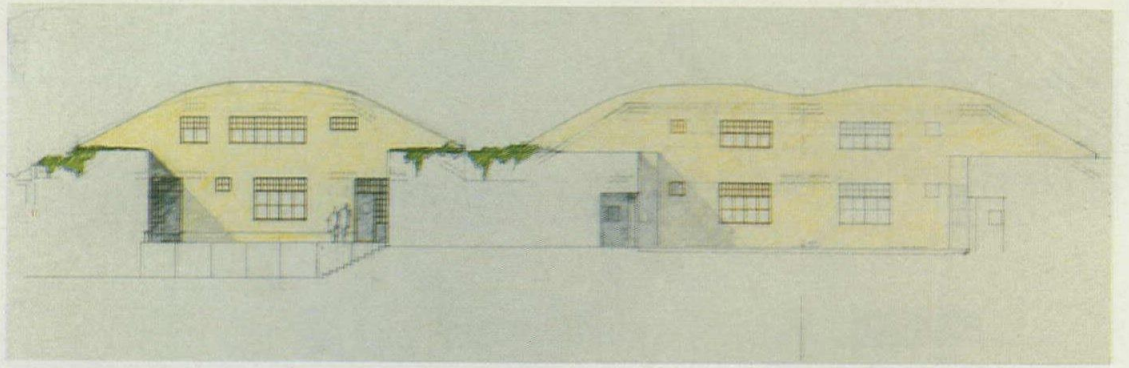
Ground relay station

In response to community action, only the broadcast mast and the smiling face of the antenna (right and opposite page) protrude into the skyline, and natural contours are almost unchanged. A minimum slit in the earth allows windows in the south face of the central operations building (below). The visitors reception room (bottom) takes advantage of these windows, while the control room (second from bottom) faces the inner court.

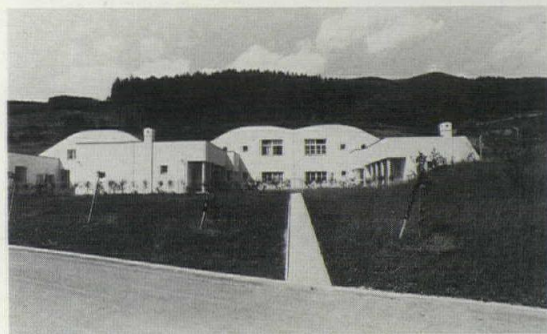
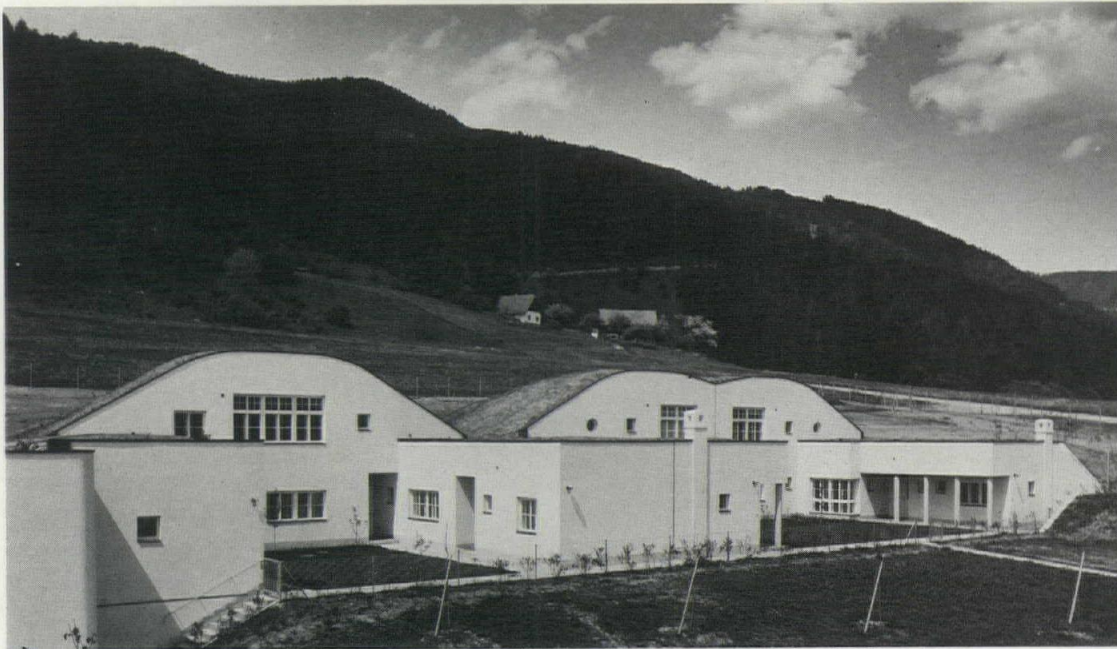




Ground relay station



The domestic building slips into the south-facing hillside, the grassy landscape continuing like thatch over the softly shaped roofs. Around the right court are two-family houses, around the left court, five one-room apartments sharing a central kitchen and dining room.



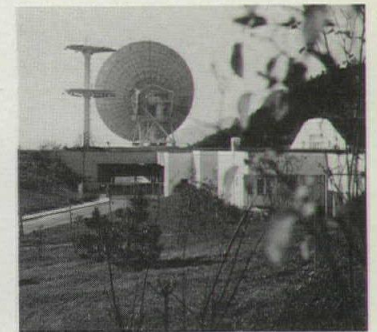
Project: Ground Relay Station (Erdefunkstation), Aflenz, Austria.
Architect: Gustav Peichl, Vienna.
Client: Austrian Postal and Telegraph Administration.

Site: a southerly sloping site near Aflenz in Styria, Austria.

Program: central operations building, one (eventually four) parabolic transmission antenna, domestic quarters for the staff.

Structural system: reinforced concrete framework, roofs, and floors. Strip foundations and piles, retaining walls on north side.

Major materials: operations building: steel and glass curtain wall, sodded roof; interior, painted concrete, hardboard, glass block, carpeting, glazed tile. Domestic quarters: exterior, stucco, painted wood windows; interior, hardboard, wood floors.



control rooms facing the court on the south, and on the outer southern circumference, lounges, dining rooms, and visitor rooms, with windows requiring the minimum slit cut into the earth.

The operations building is crisply, brightly detailed, its radiating columnar system picked out in red, its curtain wall emphatically gridded and bounded by a blue fascia, its radial beams highlighted by fluorescent tubes, its ventilators grouped within squares of brightly colored tiles. It boasts of its modernity and its technological functions.

The staff domestic quarters, on the other hand, are gentle and soft in form—simple white stucco shapes facing southward, with indented entrances, painted wood windows, and curved grass-covered roofs, like rural thatched cottages worn by the elements over time.

In the Aflenz ground relay station, Peichl has been able to express the brashness of the

mid-20th Century as well as the humility and humor with which mankind must face the vastness of nature. Within the natural environment, technology has been made to talk softly. [Susan Doubilet]

Galerie Metropol

Three partners in a furniture shop/gallery in central Vienna restructure the space to pay respect to their architectural forefathers and their designs.



The shop in the 16th-Century base of an 18th-Century building has two equal façade openings (below)—entrance on left, shop window on right—treated nearly equally (compare the Kuoni façade, p. 71) with cherrywood frames à la Loos. The window (right) is seen here with a 1902 chair by Kolo Moser, flanked by two paintings by the same designer. (All photographs on these pages were taken during a show of Moser's work.)



The story is simple. Wolfgang Rischka, Christian Meyer, and Georg Kargl sought a new location for their 10-year-old business selling fine pieces of 20th-Century Austrian and German furniture. (They also have a three-year-old shop in New York.) They acquired a 350-square-foot space in the center of Vienna, just off St. Stephan square. The ground floor locale, a 16th-Century base upon which four stories had been added during the Baroque phase in the mid-18th-Century (as was typical in central Vienna), had a Gothic vault that sprang directly from the floor, rendering useless the perimeter of the shop. The partners restructured it simply, bringing the front and back walls up vertically to a usable height, supporting the new ceiling on tubular steel columns, and completing the central span of the

ceiling in a form based upon the section of the main hall of Otto Wagner's 1904 Post Office Savings Bank. The two front openings, the window and the entrance, project from the main space, creating bays in the thick exterior wall, and are made up of glass with cherrywood frames, like shop windows designed by Adolph Loos.

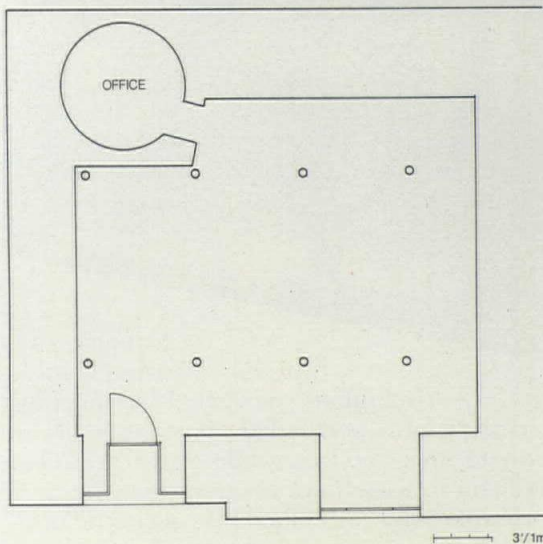
A slit cut into the inner wall is lighted from within and serves as a cabinet for small objects. A spiral corner staircase was removed and the space converted into a circular office. All plaster and stucco surfaces, as well as the steel columns, are painted white, and the floor is



Project: Galerie Metropol, Vienna.
Designers: Christian Meyer, with Wolfgang Rischka and Georg Kargl, Vienna and New York.
Program: to redesign an existing 350-sq-ft ground-floor space for use as a furniture shop/gallery with a small office.
Major materials: painted stucco on brick walls, plaster ceiling, gypsum board lowered ceiling, painted steel columns, mirror, Carrara marble floor.
Photography: Martha Hübl.



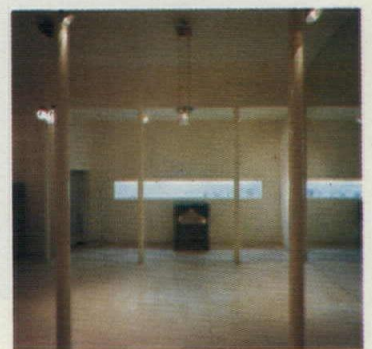
The space's new ceiling (above and left) is based upon the main hall of Wagner's Post Office Savings Bank, the effect doubled by a mirrored wall. The chair at center by Moser was built by cabinetmakers Prag-Rudniker for the Beethoven Exhibition of 1902; the central hanging lamp (often used by Hoffmann) by the Wiener Werkstätte, 1904. Beneath the cabinet slit (below) is a pakfong (silver alloy) stove, Werkstätte, 1904.



of white Carrara marble (heated by under-floor electrical wiring). A mirror at the far end extends the space, and adds a note of ambiguity as one enters the shop. Lighting consists of surface-mounted spots. All is bright, white, and open, the better to view the fine furniture of Koloman Moser, Josef Hoffmann, Adolf Loos, Otto Wagner, and the Bauhaus.

To give the space added flexibility, the columns have dowels at several points, which can accept bolts supporting panels of various heights in four directions. The cabinet slit can be closed by panels flush with the walls.

The story is simple, the result effective.
 [Susan Doubilet]

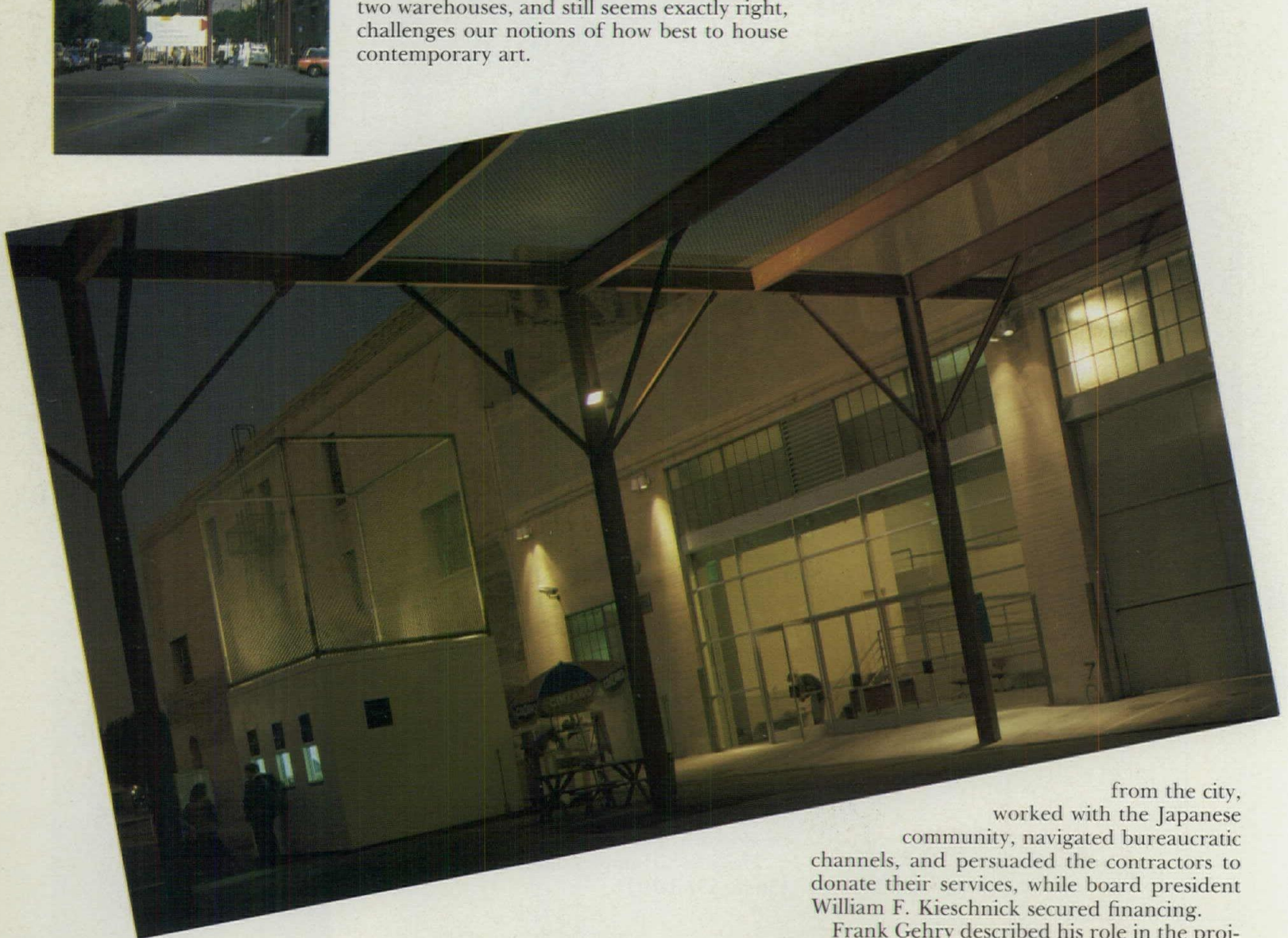
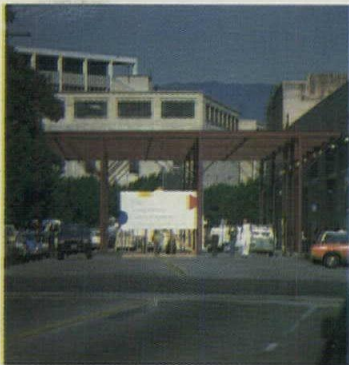


The undecorated shed

The Museum of Contemporary Art had two warehouses and a vision. Frank Gehry understood the value of each.

The Museum of Contemporary Art, conceived in Los Angeles in 1980 and heralded with great fanfare, has billed itself as “a private museum with a public conscience.” Its director, Richard Koshalek, has stated that “Contemporary art should be close to the street.” When the museum’s \$22 million future home (designed by Arata Isozaki as part of the Bunker Hill redevelopment plan) ran into unforeseen delays, the museum found itself closer to the street than it ever imagined. Last November, it moved into temporary headquarters in two warehouses—on a dead-end street in the downtown Little Tokyo section—that were renovated by Frank O. Gehry & Associates for just over a million dollars. That this “world-class” museum still looks like two warehouses, and still seems exactly right, challenges our notions of how best to house contemporary art.

The Temporary Contemporary, as it is named, arose, as do most simple and elegant solutions, out of dire necessity and no money. Between the slow-starting Bunker Hill project and the seemingly endless battles between the beleaguered Isozaki and the museum’s infamous (and now defunct) architecture committee, it occurred to MoCA that outside interest in the project would evaporate long before its projected 1986 completion. So Koshalek, an irrepressible and inveterate risk-taker, enlisted the aid of Frederick M. Nicholas, vice-chairman of the board of trustees, in finding MoCA a temporary home. Nicholas (who also helped rescue Isozaki’s commission) found the buildings, negotiated a five-year, \$1 annual lease.



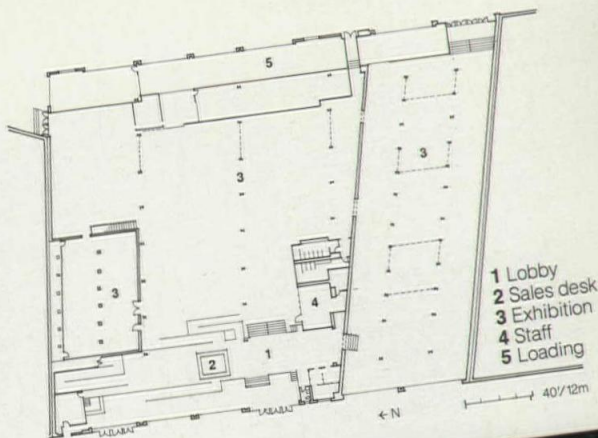
from the city, worked with the Japanese community, navigated bureaucratic channels, and persuaded the contractors to donate their services, while board president William F. Kieschnick secured financing.

Frank Gehry described his role in the proj-

Central Avenue, the dead-end street on which the Temporary Contemporary is located, was closed to traffic in front of the museum to make room for a canopy of steel and chain link, designed by Frank Gehry to create a pedestrian plaza (facing page). The canopy's columns are a deliberate extension of the colliding column grids of the two existing warehouse buildings that comprise the museum (plan, right). Except for the new

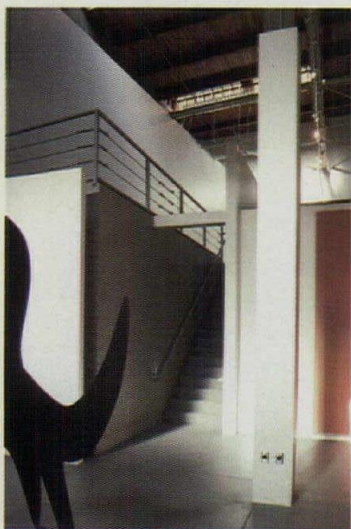
entrance doors, the buildings' façades are unaltered. Gehry's double-cube ticket booth at the museum entrance takes on sculptural connotations that are intensified by night lighting.

The lobby (below, looking toward entrance), which was formerly the larger building's loading dock, was given a series of concrete ramps to meet accessibility codes.



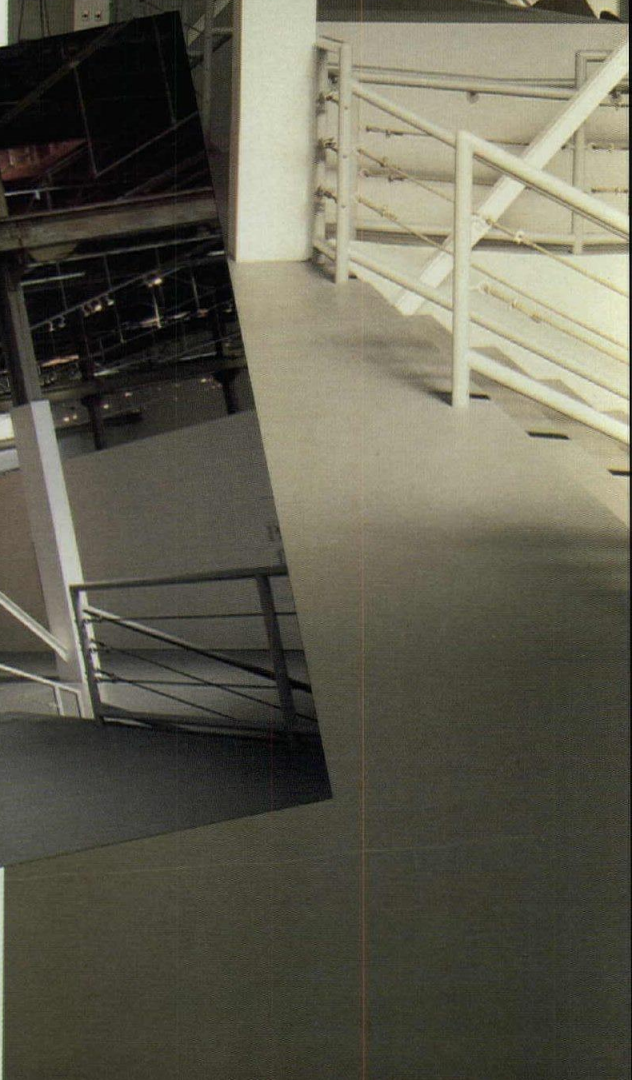
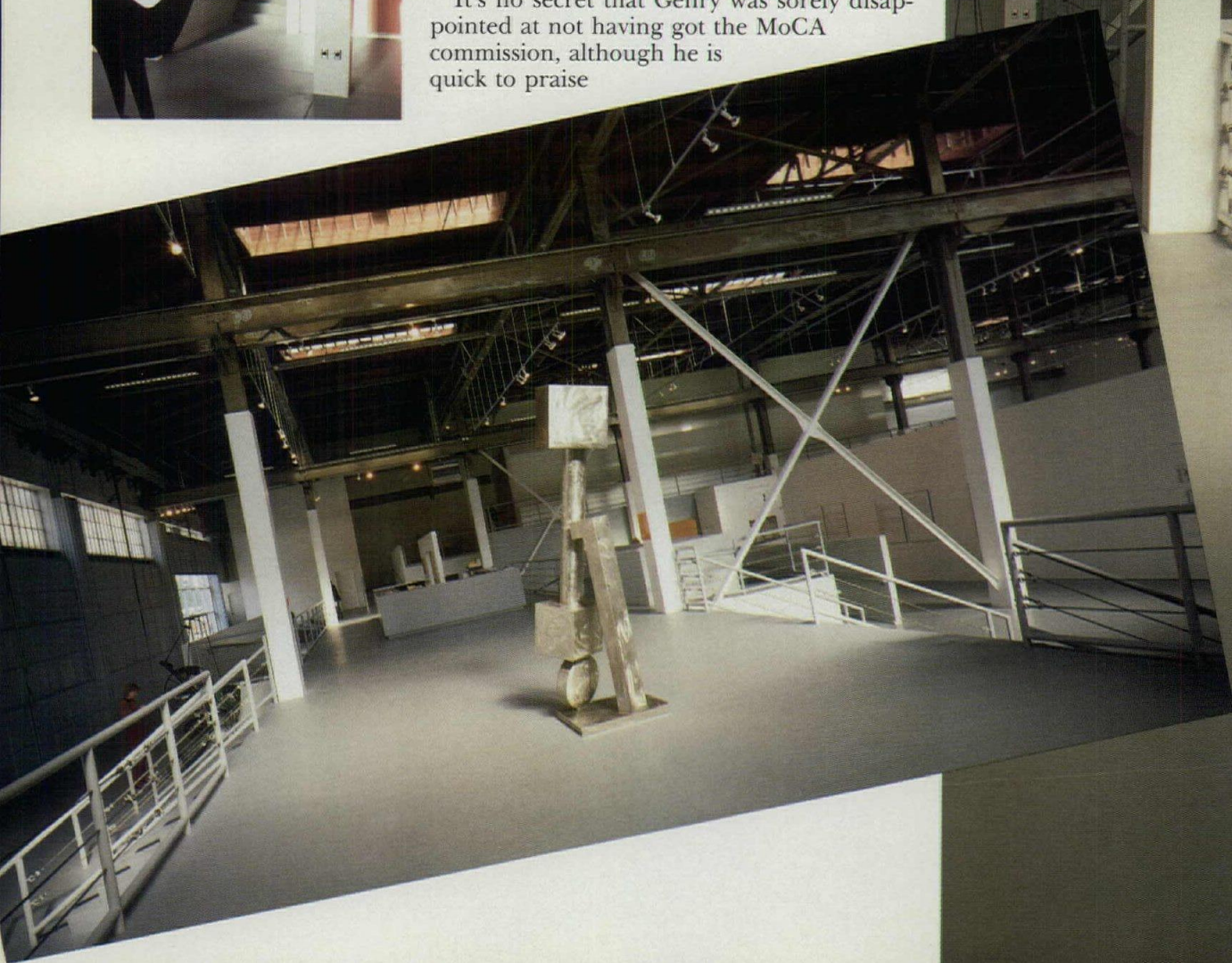
Temporary Contemporary

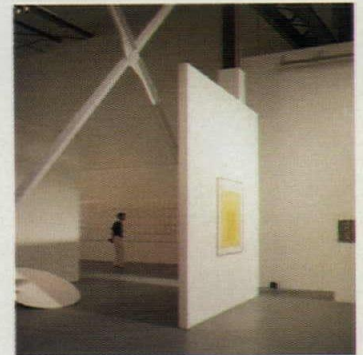
A room in the larger building that was once used for explosive materials storage is now gallery space, with a mezzanine above, from which visitors can look down into the main exhibition area (small photos below).



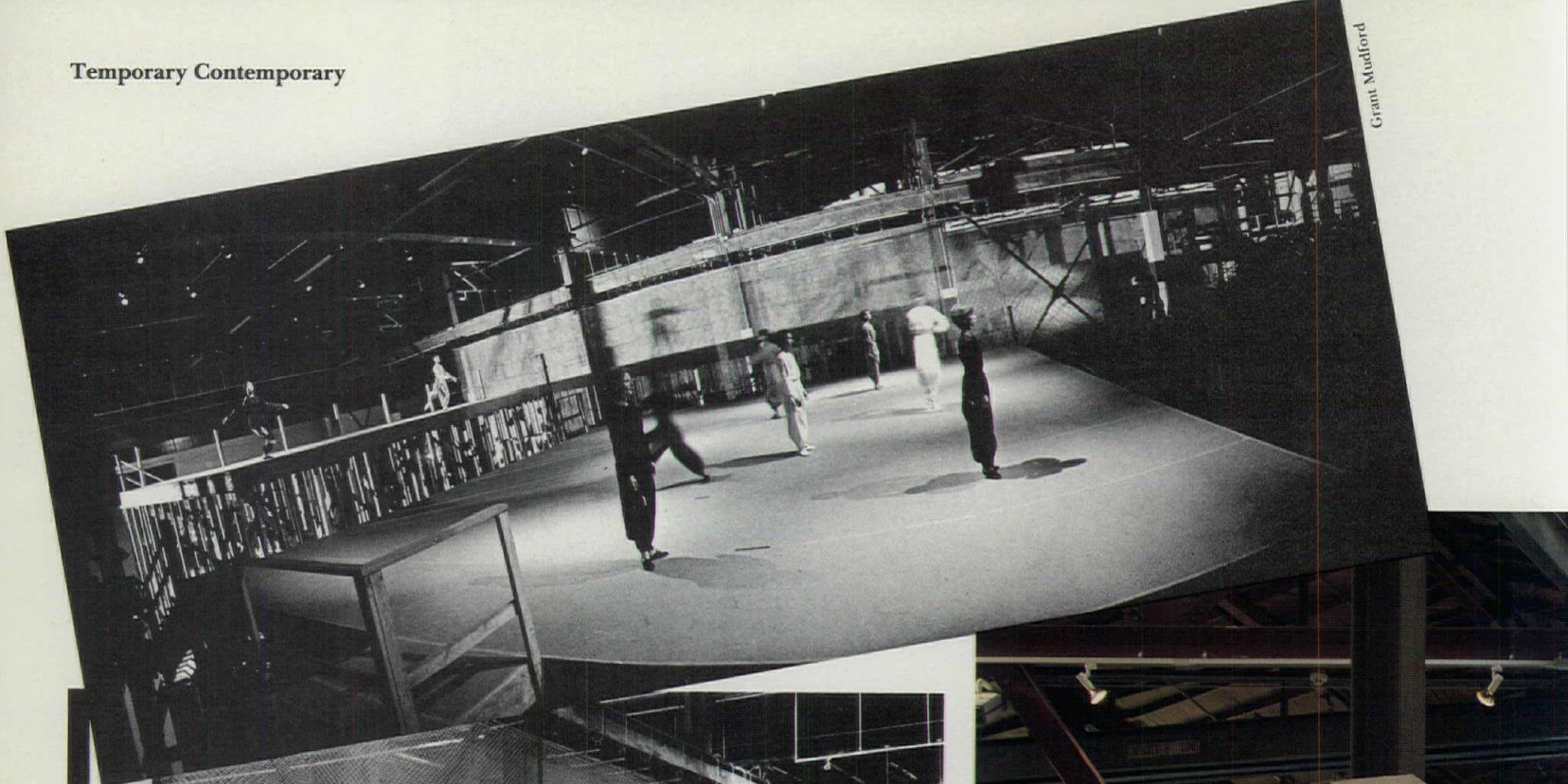
ect with typical self-deprecation: "My job was not to screw it up." The budget left him little choice. The vast, generously daylighted spaces were brought up to seismic, fire, and accessibility codes, cleaned, and given basic museum amenities. But if Gehry knew when to leave well enough alone, he also knew when to step in: Structural steel columns burst from their fire-code gypsum-board wrappings at a point that marks the implied ceiling plane, and a huge rolling door becomes Minimalist sculpture. Outside, Gehry's powerful canopy announces his uncanny knack for revealing beauty in the seemingly banal. These interventions are few not just out of necessity but out of deference. Gehry is no stranger to art or artists, and his approach to the museum stemmed partly from his recognition that the buildings, which already looked much like many artists' studios, jangle with the same raw energy that marks the art the museum is meant to show.

It's no secret that Gehry was sorely disappointed at not having got the MoCA commission, although he is quick to praise

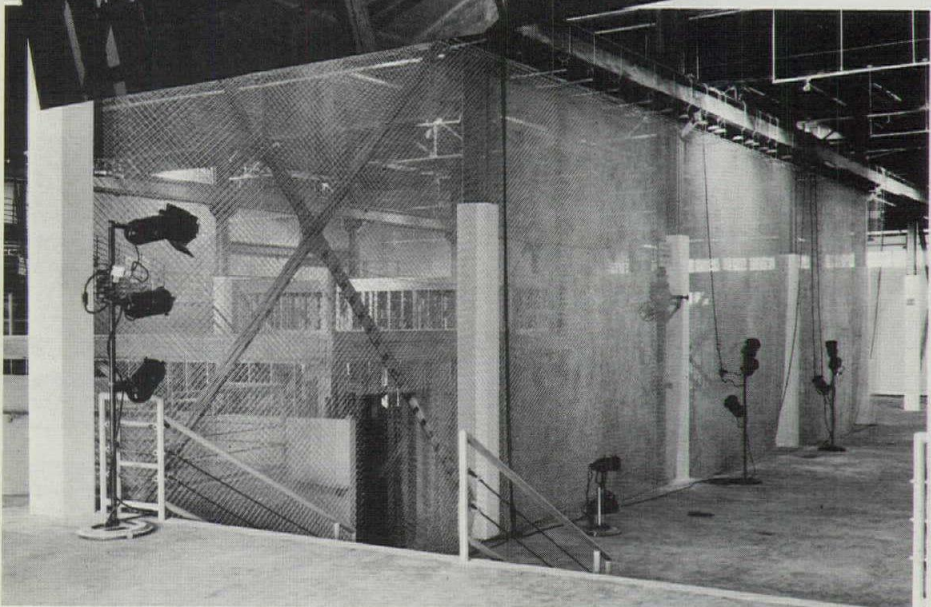




In what was essentially a clean-up effort, additions included a new roof, structural reinforcements, gypsum-board partial enclosure of steel columns to meet fire codes, storage areas (behind new corrugated aluminum door, top photo), and new lighting, as well as the lobby ramps and stairs (large photos). Exhibition walls can be constructed and removed at will. Existing steel crane rails were kept, as it cost too much to take them out.



Grant Mudford



Grant Mudford

The public's first glimpse of the Temporary Contemporary came last October, a few weeks before its official opening, with the premiere of Available Light, a collaborative work by choreographer Lucinda Childs, composer John Adams, architect Gehry, lighting designer Beverly Emmons, and clothing designer Ronaldus Shamask. The dancers performed on Gehry's set, a two-tiered stage of wood scaffolding with a shimmering wall of chain link along one side. Conceived by museum curator Julie Lazar, the performance also marked the museum's debut as a patron of contemporary artists, a role it intends to pursue actively.

Isozaki's design. And the museum's unanimous, almost instinctive choice of Gehry—whose name is now synonymous with industrial materials and “deconstruction”—to renovate two warehouses smacks of typecasting. But what other architect would have acknowledged the inherent elegance of what was already there with such confident self-effacement? Gehry got the right building after all: he was spared the endless squabbling that invariably accompanies the making of a monument, which is what the Bunker Hill building will certainly be. And those who worried about displaying Pollocks and Rothkos in a warehouse have been soothed by the museum's subsequent success; two months after opening, it had 10,000 members. More than a few people have, in fact, wondered whether the temporary shouldn't become the permanent, but the museum is committed to Bunker Hill, although it may use these buildings in another way.

Koshalek has said that the Temporary Contemporary met with relatively little opposition because “it didn't scare anybody,” but he also maintains that it “saved” MoCA. As an inspirational (and cautionary) fable for the museum world, it doesn't come a moment too soon. [Pilar Viladas]



The smaller of the two buildings that make up the museum (below) was once a garage for city police cars, and connects to the larger building through two doorways, one of which leads to the museum lobby via a set of steps (below and right).



Project: The Temporary Contemporary, Los Angeles, Calif.

Architect: Frank O. Gehry & Associates, Inc., Venice, Calif. (Robert Hale, project architect; Frank O. Gehry, Robert Hale, C.G. Walsh, Rene Illustre, David Kellen, Michael Moran, Tomasz Osinski, Sharon Williams, design team).

Client: The Museum of Contemporary Art, Los Angeles, Calif.

Site: two existing warehouse buildings located at the dead end of Central Avenue in the downtown Little Tokyo district.

Program: 42,000 sq ft of open exhibition space; 15,000 sq ft of support areas; and a 5000-sq-ft lobby, including bookstore and lounge (62,000 sq ft total).

Structural system: steel frame with wood roof; and masonry division walls, upgraded for seismic loads.

Major materials: aluminum storefront; shop-painted steel canopy, structural elements, and handrails; gypsum board, metal studs; chain link mesh (see Building materials, p. 116).

Mechanical system: roof ventilators; fans; gas space heaters.

Consultants: Kurily & Szymanski, structural; Sullivan & Associates, mechanical; Athans Enterprises, electrical.

General contractor: HCB Contractors.

Costs: \$1.3 million.

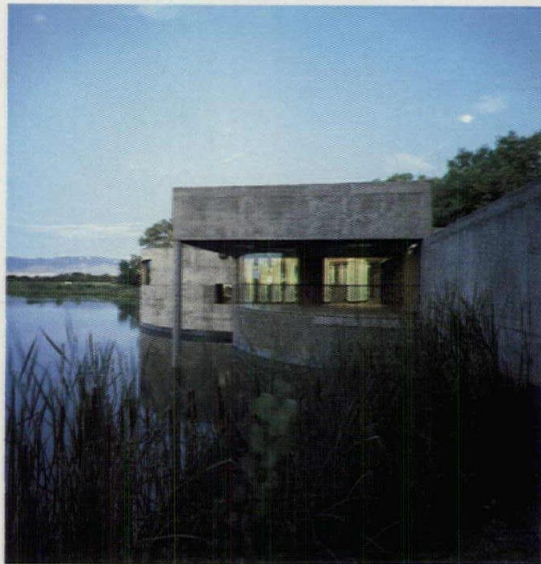
Photography: Tim Street-Porter, except as noted.

Blind trust

A small building reaches out to the landscape that guided its form, and also suggests that pure Modernist vocabulary can be used for a richer definition of regionalism.

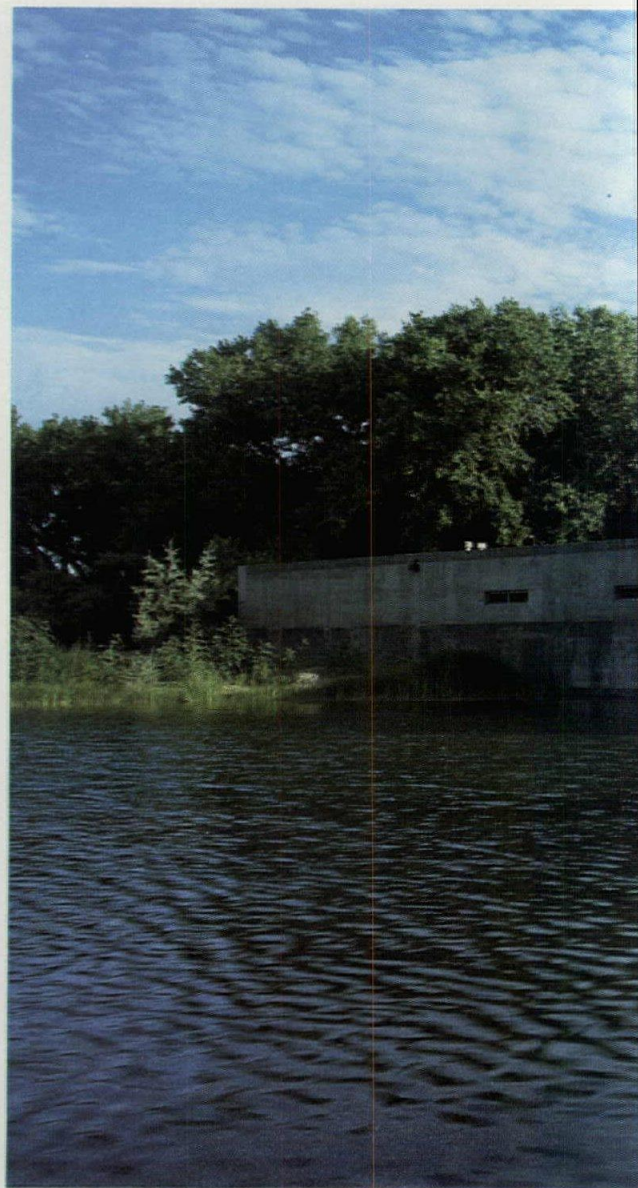
The image of New Mexico, both its landforms and architecture, represents only a partial view of a more diverse context. A recently completed little building by Albuquerque architect Antoine Predock in his home town suggests there are alternatives. While it may be impossible to burden a small project of the scale of the virtually one-room Rio Grande Nature Center with an overload of significance, it nonetheless does demonstrate a variety of issues.

In its broadest sense, the Nature Center marks the conjunction of a variety of scales and acts as an "interface" of them for its users. Located in proximity to both new and old town Albuquerque, the site is in the mid-north valley area, at the foothills of the Sandia Mountains in the rolling terrain of the Rio Grande Valley. It is one of the last vestiges of a historic pattern of rural agricultural land-



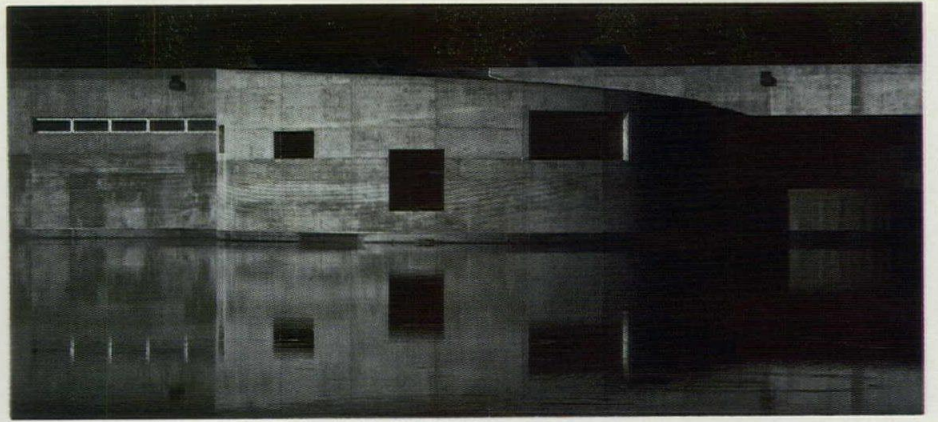
use of open fields that were once a pastoral setting of overpowering beauty that stretched the length of the city. It is an area of natural wetlands whose ecosystems harbor a diverse set of processes contrasting dramatically with the upland semiarid mesas—the popular image of New Mexico.

The site, threatened by ever-increasing urban settlement, is a living textbook of all forms of natural and man-made waterways supporting human occupation of the landscape. While the Rio Grande, directly west of the site, is the major watershed and historical source of water, a combination of irrigation, flood control, and water storage agreements has brought it into continuous management.

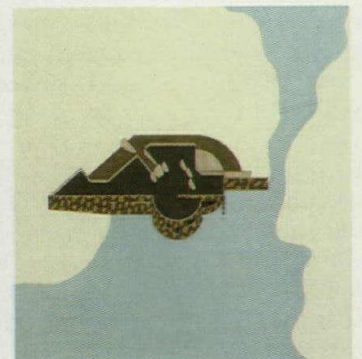


A large drainage ditch, the Albuquerque Riverside Drain, parallels the river and flows between it and the site, collecting seepage and drainage overflow from the many *acequias*, or small irrigation ditches, which are predominant in the valley and protect the site from flooding, even though it is in the flood plain of the Rio Grande.

Beginning 15 years ago, studies were undertaken to include the site in the "Rio Grande Valley State Park Plan." The present site was consolidated in 1977 after a number



The nature center is set in the rolling valley of the Rio Grande River at the foothills of the Sandia Mountains. Located near the center of Albuquerque in one of the last remaining natural preserves, its purpose is to recreate part of the valley's floodplain so that people can rediscover and appreciate the threatened wetlands. The corner of the center (bottom) near the path to the trails will become outdoor seating.

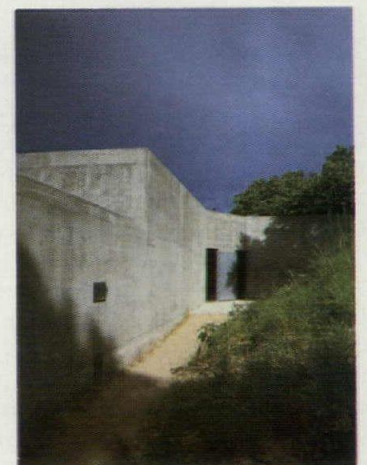


of public agencies and citizens' groups formed an ad hoc committee for the nature preserve. Overall site planning and determination of the program for a new physical facility were developed with these groups, which included in addition to city, federal and state agencies, the Audubon Society, Sierra Club, and the Bosque Nature Preserve Society, as well as a neighborhood residents' group of the Candalaria Farms area, as the site had once been known.

The Rio Grande Nature Center, the only true facility of its type in the country totally within city limits, is part of a major open space strategy for Albuquerque. Its presence and impact operate in a larger context of reestab-

lishing a marshland pond; its siting adjacent to the major flyways along the Rio Grande attracts native wildlife. Deliberate enhancement of the indigenous soils, plants, and animal communities constituted not only protection and conservation, but also management on a limited scale.

The building itself becomes a medium both to introduce natural relationships to visitors and to introduce visitors to the site. Its presence as part of the initial development of the preserve was also to caution the dirt-bikers and chainsaw-firewood collectors who had progressively ravaged the woodlands. Its im-

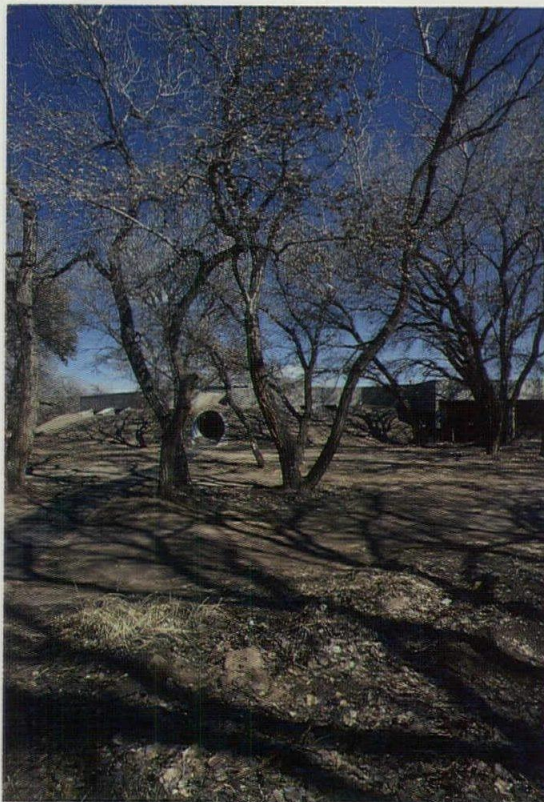


agery was, in this respect, somewhat deliberately chosen; its bunkerlike appearance shows that the naturalists mean business.

A related aspect of site development was reconstitution of the grasslands setting through a share-crop scheme whereby local farmers maintain leased land and designate a percentage of the crops as forage for wildlife. These, in turn, become one of the thematic views from the center.

In form, the Rio Grande Nature Center is a rich combination of factors that define the ultimate image and sense of place. Its primary mission is educational, and therefore the primary principle of its organization is a response to program as an instrument of education.

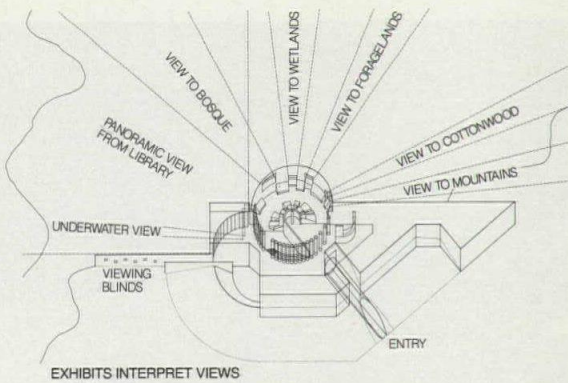
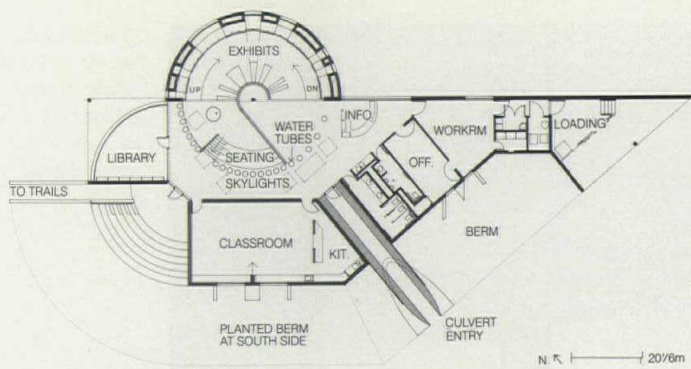
In addition to necessary support facilities, there is a flexible classroom for use by local naturalists and community groups, and a small library with a vista across the pond. Essentially, however, the center is a single room, organized as a progression through an introduction to the varied dimensions of the site. Its low profile and stretched-out form provide views for the rooms that would benefit from overloading the site's principal feature, its pond. Its circular center flares out to "view rays" and is organized as a progression to both specific and directed views, and to facilitate a ramp that literally and symbolically takes the visitor "through" layers of the site: from high views of the *bosque* canopy, to the mountains, to a specific cottonwood tree, to the fields and wetlands, and a reverse periscope for an underwater view. At the uppermost level, a small thrust balcony in the center of the space is marked by a single column; from here, one sees the overall panorama. This column also carries a main beam, which articulates the beginning of the semicircular ramp sequence, further developed by a change in ceiling level. The lowest level also culminates in a small interior seating area, which in turn leads to the exterior and an amphitheater and introduction to the nature trails. The service elements and classroom are contained on the south side of the building within a bermed roof, through which is cut an entry tunnel. After the tunnel, one is surprised by the interior panorama, which has been obscured by the location of the building itself. The "lobby" entrance and circulation zone separate from the ramp sequence are given form by a wall of transparent "water columns," whose spacing is progressively widened to open into the ramp and exhibits sequence. Skylights above

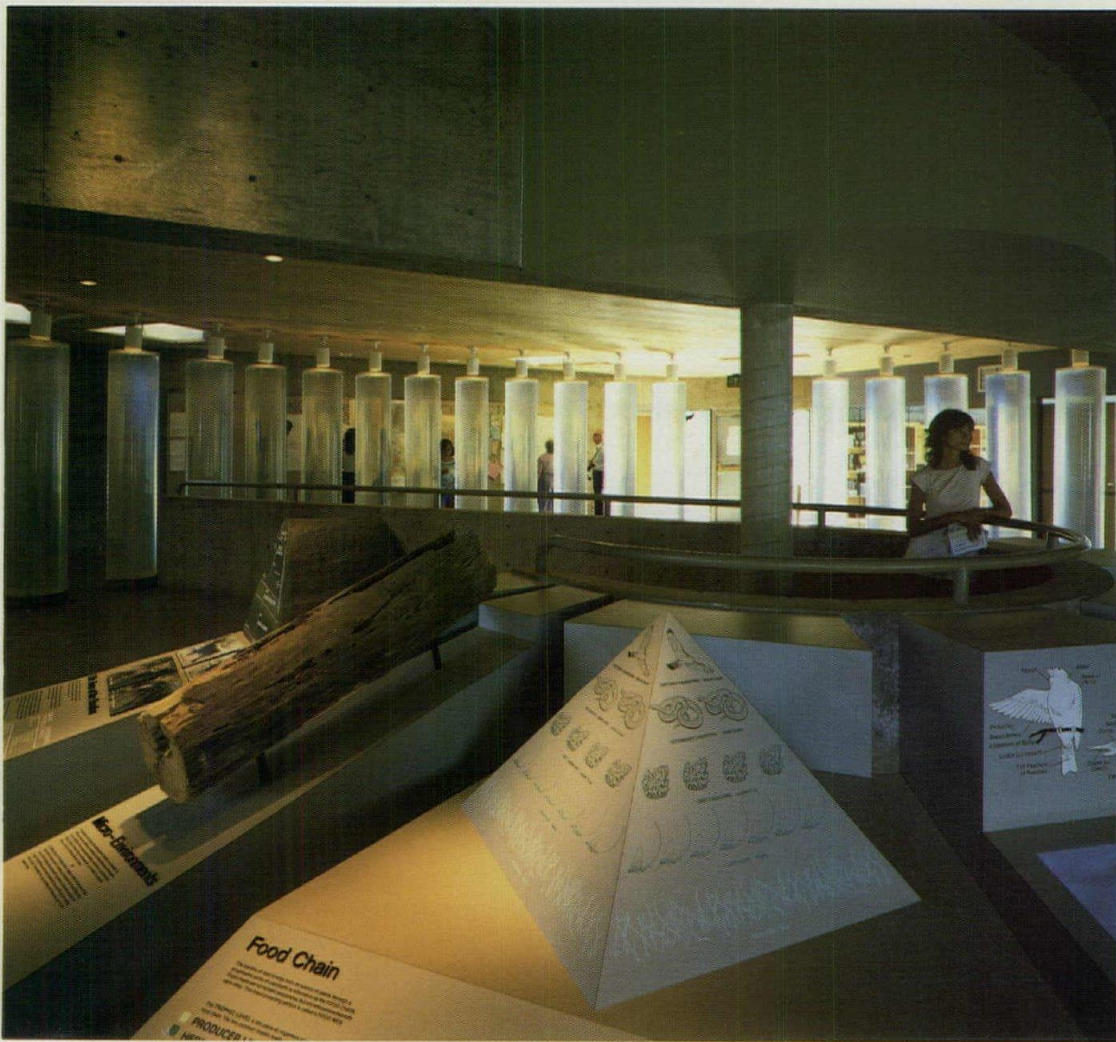


are angled toward the "columns," which in turn also have incandescent lights above them. The effect is essentially visual: the shimmering light conjures up the quality of an underwater world. The columns, however, also are modest passive solar storage tubes. And the bermed exterior wall, oriented to the south, forms a passive solar barrier for the building. The tripartite program is expressed in the building's overall form: bermed roof

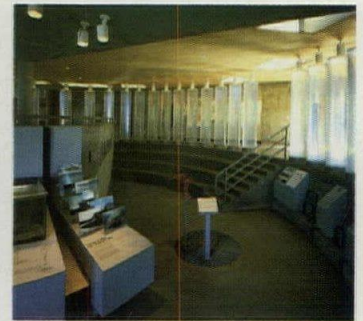
The berm on the south, through which the entry culvert passes (below), forms a passive solar barrier for the building. The water tubes in the exhibit area (below right) are a passive solar storage system. Inside, the circular center flares out into "view rays" (drawing far right) directed toward specific views.







The exhibits inside interpret aspects of the natural wetlands outside. The water storage columns are in a progressively widening spatial sequence that leads to the ramp and exhibit area.



for support functions, wood ceiling for public spaces, separate pedagogic zone along the circular ramp.

Predock's building also represents a transition in his own work. Long associated with the too easy imagery of "puebloid modern," he has sought to recognize in the Nature Center the potential for other regional forms. Specifically, he has sought to exploit the imagery of a "Corps of Engineers" aesthetic. The entrance recalls a culvert, the berm and sheer wall evoke images of retaining walls and water transfer structures, with both images emphasized in a material sense by galvanized and corrugated metal and raw concrete. Such forms and images are a vital part of the New Mexico landscape, particularly river basins, and present perhaps a tougher realism than the coziness of adobe forms, and offer an alternative definition of "regionalism" for the emerging Southwest.

An overlay of geometrical formalism in Predock's work is also present in the center, but the various shifts and conjunctions of circles,

diagonals, and rectangles help to organize the building's siting and orientation to context. The geometries are in fact extracted from both program and site, and appear as accommodations to the setting. The architectural character also suggests the image of a "blind," a reasonable precedent for the observation of nature. Furthermore, the building embodies Predock's penchant for the abstract traditions of Modernism, one sustained by the deliberate selection of water-management allusions of a technological and engineering aesthetic.

By being a marker in the development of an overall landscape plan, through its pivotal position as a mediating educational experience and observation point to the subtle qualities of a significant natural setting, the Rio Grande Nature Center illustrates how a modest building can extend its influence to a broader context. Its formal vocabulary is almost an anomaly relative to the axiomatic and shifted grids of recent American architecture, suggesting perhaps that such intellectual superimpositions are inappropriate in the austere landscapes of the Southwest; its formal gestures are more tied to land forms, Aalto-like in effect. Predock's allusions imply a different context for building types and a regionalism recognizing other urban systems; its bare-bones directness also demonstrates that when used sympathetically, Modernism is alive and well. [Peter C. Papademetriou]

Project: Rio Grande Nature Center, Albuquerque, N.M.

Architect: Antoine Predock, Albuquerque, N.M. with Geoffrey Beebe, Ronald Jacob.

Client: State of New Mexico, Park and Recreation Division.

Site: 170 acres of natural wetlands in the Rio Grande Valley.

Program: a nature center recreates near the center of the city part of the valley's floodplain so that people can rediscover and appreciate the threatened natural wetlands.

Structural system: cast-in-place concrete.

Major materials: cast-in-place concrete (see *Building materials*, p. 116).

Mechanical system: gas-fired forced-air heating, evaporative cooling, passive solar gain through skylights.

Consultants: Randy Holt and Associates, structural; Coupland/Powell/Moran Associates, mechanical; Boyle Engineering Corp., civil engineering.

General contractor: John R. Lavis.

Photography: Timothy Hursley.

Federal Detention Center,
Raybrook, New York. Architect:
The Robinson Green Beretta Corp.

RESISTS ALL THREATS

Ballistic and
Physical Attacks,
Marring and
Fire

Harris County Jail, Houston, Texas.
Architects-Engineers: Bernard Johnson
with John S. Chase, FAIA.

Harris County Jail,
Houston, Texas.

Rowan County Correctional
Facility, Salisbury, NC
Architects: Henningson,
Durham & Richardson.

Sierracin Glass-Clad Polycarbonate Glazings...

Proven in critically secure areas worldwide... in prisons and embassies, in government, corporate, financial and nuclear facilities. Sierracin glazings are approved by the Federal Bureau of Prisons and have been extensively tested by other U.S. and foreign agencies for resistance to all threats.

For resistance against high-powered ballistics, even after multiple hits, as well as physical force and flame attack, Sierracin OmniArmor™ is the answer.

For resistance against physical force, Sierracin OmniLite™ is proven in over 500 critically secure installations. Four all-new multi-ply polycarbonate designs deliver resistance against the severest types of attack weapons—from claw hammers and battering rams to pipes, sledge hammers and pick axes.

For resistance that deters vandals and burglars— for storefronts, jewelry cases, homes and factories —Sierracin OmniGard™ delivers the protection to match the threat.

With certified fire-rating. Two OmniLite cross sections offer a 20-minute fire rating conforming to UBC 43.2 and CSFM 43.7 fire codes. Test reports available upon request.

With the electronic dimension for ultimate security. Sierracin glazings may be ordered with alarm capability to complete your security system.

See us in Sweets 8.26a/Sie or call Sweets BuyLine®. For further information write or call Sierracin/TransTech, 12780 San Fernando Road, Sylmar, CA 91342, (818) 362-6811, Telex 677122.



Sierracin/TransTech

REGIONAL
OFFICES:

Northeast:
Monroe, MI 48161
(313) 243-4595

Central:
St. Peters, MO 63376
(314) 279-1332

Western:
Sylmar, CA 91342
(818) 362-6811, Ext. 406

Southeast:
McLean, VA 22101
(703) 241-8344

This is Nevamar



♪ The Vogue Collection. ♪ A trio of cool blues and four noteworthy warm tones join fifteen current favorites in a fusion of the latest in laminates. ♪ All selected by designers for their immediate impact on today's environments. ♪ Stocked in Glossies or standard Textured finish. ♪ More Vogue colors to come... as the mood swings. ♪ For samples, call 1-800-638-4380. ♪ Nevamar Corporation, Odenton, Maryland 21113.

NEVAMAR
DECORATIVE LAMINATES

Circle No. 346 on Reader Service Card

Slammers

Construction of corrections facilities is booming amidst a hardening of public attitudes towards offenders. Architects are increasingly the lonely advocates for good design, and more.



R. Benyas/Black Star

These are unprecedented times in the corrections business. A record number of over half a million Americans are incarcerated in state and federal prisons or are locked up in city, county, and state detention facilities. Overcrowding and other conditions have resulted in court-ordered inmate releases and have "hardened" the general class of prisoner, while the facilities available to house convicts and detainees have never been less adequate in quantity and quality.

On average, 25 percent of the federal penitentiaries are occupied above capacity, and in mid-1983 44 states were under court order to expand or upgrade their facilities. By present standards on institutional size, promulgated by the American Corrections Association, fully 75 percent of the country's jail and prison cells are too large (not the same as being overcrowded), and the cost of bringing them into line with other ACA standards has been estimated at \$10 billion. States are now planning 60,000 additional prisoner beds by 1986—65 percent of them maximum security lodgings at an average cost of \$80,000 each. Over the next decade, states will spend \$4.7 billion on new prison construction, including 16,500 cells in California, 8800 in

New York, and 4000 in Illinois. A 1983 federally funded report suggests that an additional 100,000 beds will be needed over the next 30 years, at a staggering cost. Yet another report suggests that 85 percent of all existing criminal justice facilities need expansion or major renovation.

It is little wonder, then, that even among those architects for whom corrections work might once have been anathema, interest is growing in commissions for jails, prisons, detention centers, court complexes, and the host of ancillary facilities. The experienced hands at corrections design, few of whom are pleased by this development, agree that more and more firms that have never done any corrections work are now starting it or are at least trying hard. Some express concern that lack of knowledge, experience, and sensitivity will produce a next generation of disastrous jails and prisons. Yet there is a great deal of work to do, and much of it will be done by relative newcomers to the field.

It is encouraging, for at least one reason, that more architects are turning to this work, for they will help resist the substantial and growing turn toward simple "warehousing," of which the use of prefabricated mobile modular units on a temporary basis (too often to become permanent later) is one widespread manifestation. These offer little beyond the basics, and even their presumed lower cost is subject to serious question.

Architects bring a fervent, if sometimes lonely and naïve, set of attitudes about the design of what Michael Graves calls the "meanest" of our buildings. Jordan Gruzen, chairman of the Gruzen Partnership and a long-established corrections design expert, says, "Architects have a responsibility to create in the interim, until society finds solutions to these problems, environments that are tolerable for the guards and humane for the inmates."

Faith in good design, which is by no means the sole province of those firms established in producing architecture for the criminal justice system, encompasses a number of viewpoints, some of them shared by corrections officials:

- conviction that the facility alone will produce few results—that programs are needed;
- resistance to highly complex electronic surveillance, detection, and control systems as substitutes for basic line-of-sight supervision, highly durable fixtures and hardware, and careful security planning; and perhaps most important,
- basic belief in the possibility that good physical environments can help people become better.

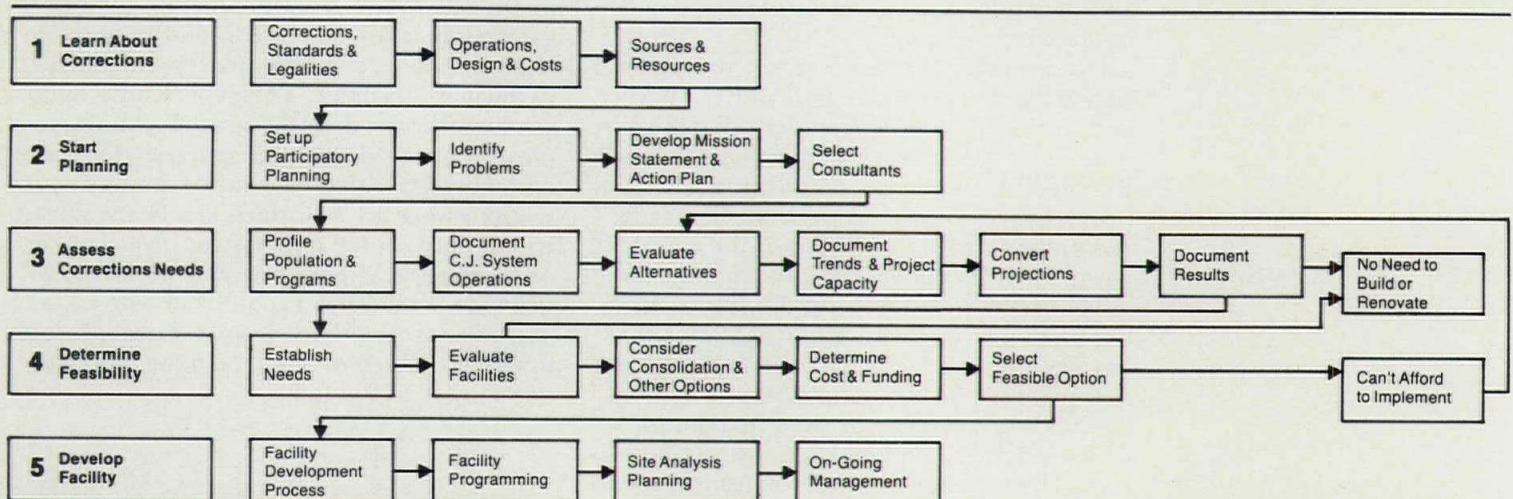
Why incarcerate?

Punishment, deterrence, protection, rehabilitation, and reintegration are the five classic purposes behind the practice of imprisonment. Few with any experience of the system would deny that the first continues to be well served, but there is argument about whether prison constitutes a sufficient threat and deterrent to the prospective or "repeat" criminal (with those believing it does not apparently winning on statistical grounds). Prisons usually remove convicted offenders at least temporarily from further threatening the community, yet even here certain escape-prone facilities raise doubts.

It is on the last two points—rehabilitation and reintegration of the convict into the community—that the debate rages. Here distinctions should be made among jails, prisons, and detention centers, or more accurately, between imprisonment and detention. Persons being held for arraignment or trial have not been convicted and are therefore not being punished; they're held to ensure court appearance or for protection of the public pending trial.

In a sort of inversion of logic (after all, the presumption of innocence would seem to imply a less harsh environment), many such detention facilities are considered to require fewer amenities than their prison counterparts. This is based on the theory (not always the fact) that the prisoner's stay will be relatively short and rehabilitation is either unnecessary (on the presumption of innocence) or unrealistic (not enough time). Jails, in contrast to prisons, are generally reserved for the punishment of misdemeanors and less serious

The organizational framework used for a California State corrections planning handbook stresses the importance of broad participation and the integration of facility programming, design, management, and operations. The process embodies regular public involvement in determining needs and evaluating alternatives.



OVERVIEW OF THE CORRECTIONS PLANNING PROCESS: FIVE PHASES

Excerpt from Corrections Planning Handbooks prepared by Farbstein Williams & Associates for the State of California Board of Corrections.

CONSIDERATIONS IN THE DESIGN OF FOOD SERVICE FOR CORRECTIONS FACILITIES

Food is an extremely important aspect of prison life and presents special challenges to designers. Inmates are rarely involved in food preparation in jails and other short-term detention facilities, but use of inmate labor in high-security and longer-term prisons is common. These are general considerations that may apply to varying degrees.

Security

Tools and equipment

There is potential for misuse of knives, glassware, fryers, grinders and other items; electrical panels, generally placed within the line-of-sight of guards, may need to be placed in a supervisory office or other secure area away from food preparation area.

Hot water

Kitchens require hotter water than the 100° or 110° water maintained in other areas; warewashing (140°) and sanitizing (180°) can be served by local booster heaters, or chemical sanitizers can be used. Hot water for food preparation can be made as required using steam-jacketed kettles.

Supervision

Centrally located, fish-bowl kitchens are best; designs should be as open as possible, without blind areas, L-shapes or full-height walls. Remote cameras or panic alarms should be placed in storage and other nonvisible areas.

Delivery and trash removal

Opportunities for escape must be thought through and protected against; scheduling is an important factor.

Serving methods

Common dining area for general population

Food service is eased, but unless the space can be used for alternate purposes costs may be prohibitive. Potential for inmate disruptions involving large numbers is increased, and separation of prisoners (men from women, and by security classification) is difficult.

Bulk service in satellite areas

Common multi-use areas can be employed, easing supervision and reducing prisoner movement; portion control is more difficult and waste may be increased.

Preplated satellite service

Portion control is improved, but control of quality and temperature is more difficult; equipment required is less able to withstand abuse. Solitary confinement and medical areas may require separate feeding, and provisions will have to be made for separate common staff dining area.

Utensils

Disposable items are more expensive and create waste management problems, but are less subject to misuse. Metal knives, forks and spoons can be detected electronically. Compartmented trays eliminate plates but cannot be used for preplated items unless insulated.

Menu

Quality and selection

Food must be nutritious and filling. Studies have shown increased inmate satisfaction when choices are available, but this complicates preparation and service. Recipes and food should be simple, to ease preparation and assure inmate acceptance.

Religious and medical special menus

Vegetarian and other special diets are an increasing factor in most institutions. Provisions will have to be made for servicing health care patients.

Equipment

Simplicity and durability

Kitchen equipment is subject to unusual degrees of abuse, either through maliciousness or lack of understanding. In general the inmate-worker is poorly motivated and cannot be expected to care properly for equipment. Replacement of broken or damaged equipment should be easy; avoid built-in or specially mounted equipment. All devices should be uncomplicated and easily serviced. Complex controls and procedures should be minimized.

Cleansing ease

A critical factor in situations where workers are not well motivated. Equipment and general preparation areas should be designed to ease cleaning without special equipment or great care.

Adapted by Thomas Vonier, AIA from an outline prepared by James H. Peterson, Jr., FCSI of CIU/DMA Food Service Design

crimes, for which sentences are shorter; considerations of rehabilitation and reintegration for the most part don't apply.

Getting tough

The movement of the 1960s and 1970s toward liberalization and humanization of prison environments is giving way to harsher public attitudes, with a stronger movement than ever afoot to bring institutions into line with basic minimum standards.

The ACA's standards for adult corrections institutions must be met by any jurisdiction seeking federal funds for its facilities and have been adapted for use by many states. The ACA's 160-page volume details nearly 500 separate standards that are classified as mandatory, essential, or important. Some that have direct design implications are:

- Institutions should have no more than 500 inmates, or should be subdivided administratively to accomplish this size.
- Cells must admit natural light, provide a minimum of 20 footcandles for reading and grooming areas, and must have no more than 70dB sound during the day and 45dB at night.
- Inmates should have separate, individual cells with a minimum floor area of 60 square feet if occupied not more than 10 hours a day, or 80 square feet if occupied more than 10 hours per day.

- Each cell must have a toilet above floor level and a wash basin with hot and cold water; a bed must be provided above floor level and all cells, including segregation areas, must have a desk or writing area with stool.

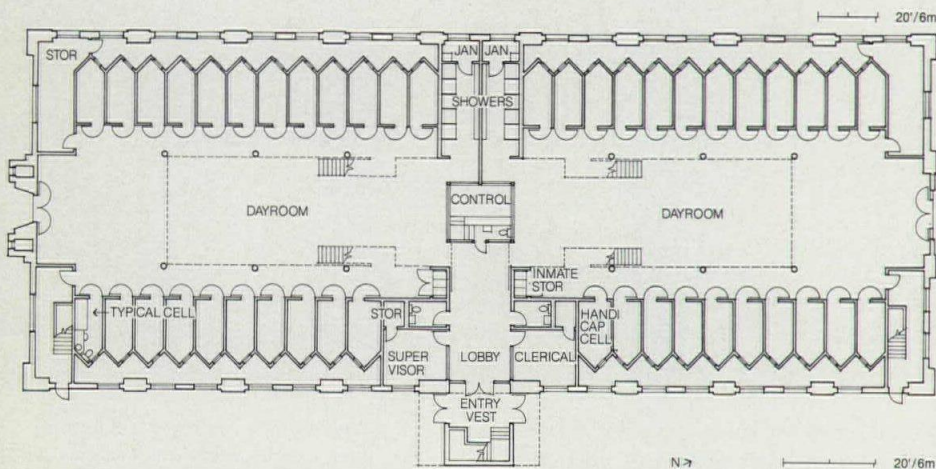
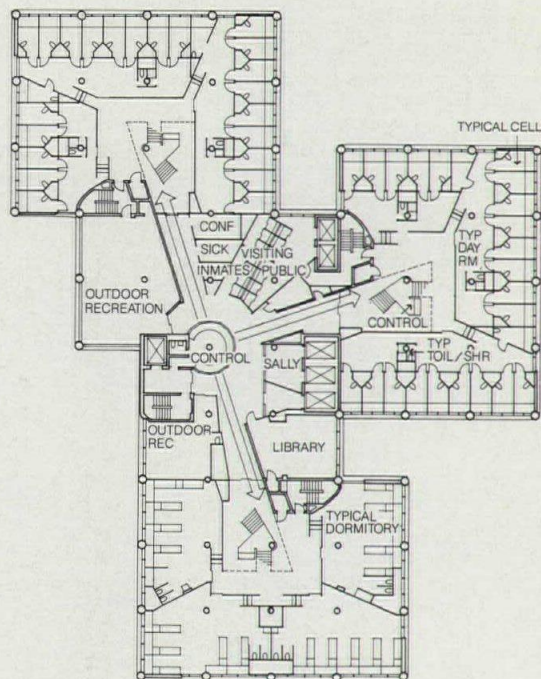
The ACA acknowledges that these are bare minimum standards, and encourages people to exceed them whenever possible. In order to become accredited by the ACA (a crucial factor in court proceedings surrounding prison conditions), a facility must meet all mandatory standards, 90 percent of the essential standards and 80 percent of the important standards.

Design professionals have not given up on efforts to rehabilitate. Paul Rosser, chief executive officer of Rosser White Hobbs Davidson McClellan Kelly, Inc., an Atlanta design firm with major involvements in criminal justice facilities, sees prison as an institution of learning: "It may serve a different type of human being, but it's just as valid as the vocational school in terms of the needs it should meet." He believes that concentrating only on the punitive aspects of prison "cannot succeed within any context of modern philosophy." He is concerned that architects not do merely what is asked of them: "These are total communities we're designing, and

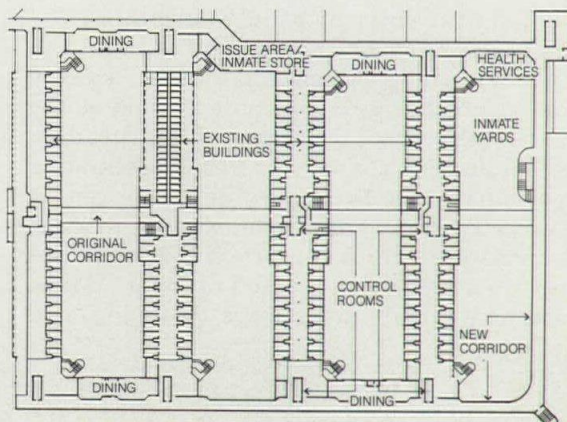
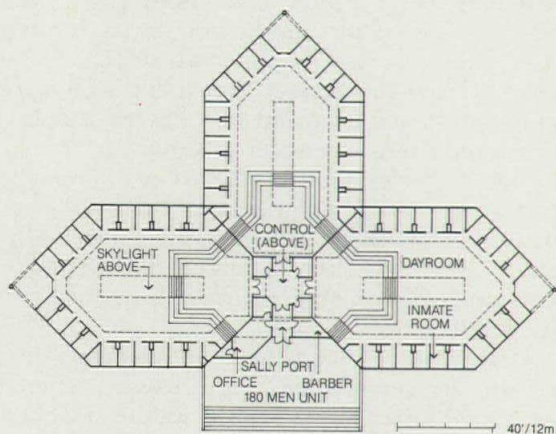
Opportunities for inmate dissatisfaction, unrest, vandalism, neglect, and abuse cannot be overlooked in any aspect of correctional institution design, least of all in planning and implementing food service.

**Technics:
Jails and prisons**

Direct line-of-sight cell and dayroom supervision remains a key concern (right, NBBJ Group for Kings County). Adapting existing prisons (below) to today's requirements often demands increasing cell size and admitting more daylight (Anderson Architects and Walker McGough Foltz Lyerla for the State of Colorado).



Limiting the size of prisons to fewer than 500 inmates (right) can be accomplished physically and administratively on the same site, but requires taking maximum advantage of common facilities and extra care in site planning (the Hope Consulting Group for the State of California). External corridor addition to an existing facility (below) capitalizes on the existing structure for cell space and its heavy masonry for security, while providing additional light and circulation (Rosser, et al., for the State of Georgia).



architects know more about human needs than administrators or security directors. This is responsibility at the highest level; it needs the intuitive good sense of the architect."

There is widespread agreement on one point: There will be very few minimum-security facilities built. Almost all federal facilities will be maximum security, and most state facilities will be medium security or above. Some states have placed emphasis on being able to "switch" from medium to maximum security with a few simple changes in hardware and management practices. The penitentiary in America has gone through generations of "systems" and philosophical attitudes embodied in plan types with such names as Auburn, panopticon, radial, telephone pole, highrise, courtyard, and campus. None seems particularly in vogue today (although some are definitely out), so basic physical arrangements are largely a matter of site, program, and budget, influenced by aims to reduce the overall size of the facility or its components.

There is also increasing adaptive reuse of existing, outmoded jails and prisons, largely as a result of the drive for cost savings and the very substantial difficulties in finding suitable sites for new facilities. Most often these projects entail the gutting and reoutfitting of areas within an existing shell, thus constraining the flexibility of overall layout.

Whether new construction or a redesign, the degree to which a facility is to encourage inmate interaction with staff also influences the basic design approach; the "nonbarrier" environment, which attempts a certain degree of openness and tries to bring security personnel into more contact with the convicts, is achieving wider currency in longer term settings.

Basics

There is also agreement among designers, corrections administrators, and politicians about the basics of facilities design, as summed up in the introductory words of a technical letter issued last year by Syska & Hennessy Engineers. They are: "security, reliability, and simplicity."

While electronic and mechanical devices have proliferated for security, surveillance,



Integrated Detention Systems, Inc.

By means of remotely activated hardware, access to cells, dayrooms, and other facility areas can be controlled from a central station (left), aided by monitoring, detection, and surveillance equipment. Simplicity and durability are paramount concerns in most incarceration and detention environments (below). All fixtures must be easy to clean, hard to damage, and free of places for concealing weapons or contraband.

detection, and access control systems—each of which may have a place at some point in an overall scheme—direct line-of-sight supervision remains the byword. Most interest in substitute approaches has stemmed from a desire to trim staffing needs. Using electrically activated devices from a central control panel, it is possible for a single guard to lock down or open up entire banks of cells and other prison areas. Monitoring devices and various kinds of “status indicators” also can give corrections staff continuous readings on conditions in controlled spaces.

Jerry Winkler, a principal with Walker McGough Foltz Lyerla corrections consultants, believes that direct line-of-sight layouts can be well designed with no additional staffing expense. The use of remotely activated access control systems can help to implement the concept of “floating secure perimeters,” in which the prison environment expands and contracts based on inmate activity schedules. During the day, for example, certain areas may be open to inmates, while at night or during cell-time, the secured perimeter contracts. In almost all maximum security situations, a system of outer walls, double chain-link fences and/or barbed wire coils serves as the last and presumably inviolate secure perimeter.

Nearly all detention environments are subject to extraordinary levels of abuse, and thus need to be vandalproof, safe for personnel and other inmates, free of hiding places for contraband, and incapable of being breached from within or without. Some specifiers have argued against “overdesign,” largely on grounds that costs won’t allow use of the most resistant features in all situations. For example, some have suggested the use of standard vitreous china plumbing fixtures in medium- and minimum-security cells, which cost a fraction of their virtually indestructible heavy-gauge stainless steel counterparts. But most authorities will opt for the toughest features possible, even in less-than-maximum-security situations, knowing that sooner or later they will pay for themselves in saved repair and maintenance costs.

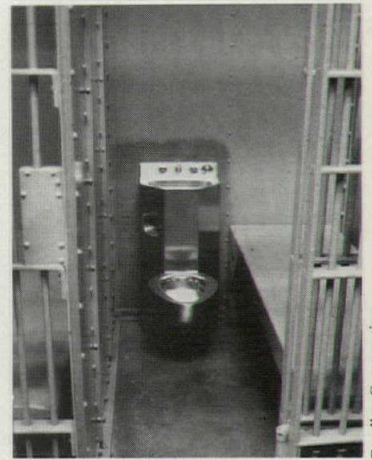
Because disruption of mechanical or electrical service can lead to disastrous consequences in such volatile environments, reliability is essential. This usually demands simplicity in all systems, not least because prisoners (and often their keepers) can deal only with simple things. All piping, wiring, and fittings must be as secure as possible and kept well away

from inmate areas. Prisoners must have control over cell lighting, but this must be capable of being overridden. Fire alarm systems and some other controls should be accessible only to officers.

There is less agreement about cell doors and glazing systems. Privacy for prison inmates, ranked high among ACA standards, is best afforded by solid wood or steel doors equipped with view and access panels, not bars. It is increasingly common for prisoners to have keys to their cells and freedom to move between day rooms and cell areas at certain times. But hinged swinging doors—easier to maintain and less costly than sliding doors—can be dangerous when swung out in attacks on guards or other inmates.

Emphasis on natural light, in part brought on by the ACA standards, has meant that the modern penitentiary and detention facility makes much greater use of transparent viewing panes (not strictly windows) than earlier counterparts, leading to consternation over the qualities and performance of glazing materials. Glass-clad polycarbonate laminates, responsive to needs for fire and scratch resistance while providing a penetration barrier, have proved to be less than satisfactory over time. The outer glass laminate is easily broken, and when this happens the entire system must be replaced. Monolithic polycarbonate sheets have certain weaknesses under attack and fire, although some manufacturers are offering products that combine the best properties of glass and polycarbonates. There appears to be no single best answer, however, and designers are well advised to study needs very carefully on a case-by-case basis, ascertaining the performance of a given approach against highly specific requirements.

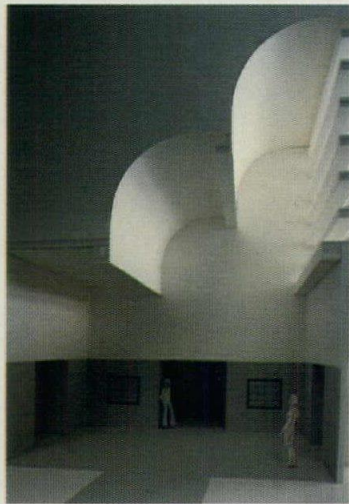
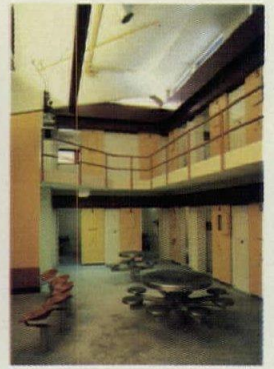
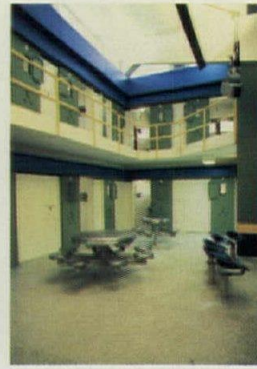
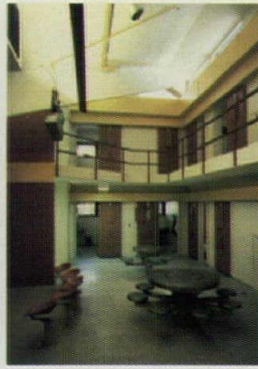
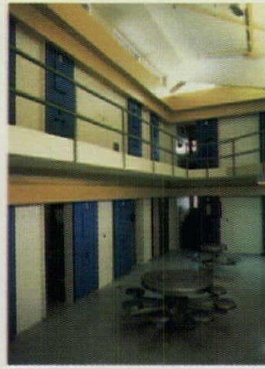
Walls, roofs, and floors also present unique considerations, including resistance to inmate attack, sound-deadening, fire resistance and maintainability. Precast and poured-in-place concrete receives generally high ratings on all scores, especially for maximum security applications, with the speed and modularity of precast becoming an increasingly important advantage. Block and mortar walls are subject to abuse—either breakage, unless cores are



Bradley Corporation

**Technics:
Jails and prisons**

The use of colors (right) to enliven interiors and promote a sense of "spaciousness" is widely advocated, but there is little evidence from documented research to guide applications or support the view that real changes are effected in inmate behavior (project by the Architects Design Group of Florida for Orange County).



A scale model of the dayroom for a new women's detention center (above) shows emphasis being placed on access to daylight in common areas as well as in cells (the NBBJ Group).

filled solid, or gouging of mortar joints—even in medium security surroundings.

Concerns have been expressed over the noise properties of steel-paneled prefabricated units, but experienced users report that metallic ring can be virtually eliminated through insulation and sound-deadening wall inserts. Masonry construction can also present noise problems, primarily from reverberation; some guidelines encourage the use of acoustical ceiling tile and even carpeting in applications where destruction by inmates can be avoided.

Jerry Winkler and his colleague Joseph Haines at WMFL also caution relative novices in correctional facilities design to:

- be prepared for incredible difficulty and delay in project decision-making; jails and prisons are unpopular, often emotional projects, subject to the full gamut of political, legal, and bureaucratic vagaries.
- recognize that costs, both initial and operating, are supersensitive issues; analyze staffing and maintenance needs from the outset, and evaluate all design decisions from both perspectives.

WMFL's approach to corrections project management entails development of a detailed security manual. This serves as a record of decision-making through the process, and is ultimately incorporated into a training, management, and operations manual for the facility owners. The approach allows tracking of probable staffing requirements at all stages of a project, and is also highly responsive to the ACA requirement that each adult correctional institution have a preventive maintenance plan that is updated annually.

Pink rooms

The real question is how to get beyond the basics. Jay Friedman, a psychologist who serves as manager of correctional services for the Vitetta Group architect/engineers, sums up the challenge: "We have a professional obligation to understand the relationship between the buildings we construct and their effects on the attitudes, behavior, and well-being of their occupants." He carefully acknowledges that focusing on the building alone may lead to a distortion of its significance among a host of other influential factors, but is clear on the need for privacy and

the effects of noise, crowding, and color, all of which are within the designer's purview.

Noise is a generally recognized villain (it was a principal factor in the court order to close New York City's "Tombs" for extensive renovation) and is a significant factor in selecting building materials and hardware. Less is made of color and its relationship to various perceptions and levels of inmate aggression. "Strong claims are made that exposure to a certain pink functions as a nondrug anesthetic," says Friedman, "but there are conflicting reports of its effectiveness in corrections environments. The jury is still out."

Keith Reeves, of the Architects Design Group of Florida, is an advocate of the use of color to promote a sense of place and identity and alter apparent spatial effects and even perceptions of the passage of time. His firm has applied simple color principles in jails with some confidence, yet there is little substantiation for claims that any particular approach will work. Even Reeves bemoans the lack of reliable research in this area: "Some of these people are incarcerated for the rest of their lives; anything that affects their behavior is of basic importance."

Many are calling for additional research into detention environments, much of which halted abruptly with dismantling of the Law Enforcement Assistance Administration when its charter was allowed to expire in the late 1970s. The AIA's committee on architecture for justice has identified three principal areas of needed research as applied to detention and correction facilities:

- *Intake-release-transfer systems:* Claiming that procedures are in disarray nationwide, they call for detailed study of the flow "from police car to transfer or release."
- *Segregation criteria:* Noting that no standards exist for the classification of prisoners based on clear criteria, they call for comprehensive case studies and examination of ACA standards.
- *Security/fire safety conflicts:* Reflecting concerns among prison administrators, the committee urges reexamination of code provisions and properties of specific systems.

Research is often developed for a specific project. For example, designing for inmates as clients is a matter of course in many firms, and some have gone to lengths to understand both prisoner and supervisory populations. Henningson, Durham & Richardson, Omaha-based architect/engineers, run a special seminar for project managers covering detailed

Further reading

The federal government and many states promulgate their own special guidelines, which should be consulted. Good general references are: *Design Guide for Secure Adult Correctional Facilities*, American Correctional Association, 4321 Hartwick Road, Suite L208, College Park, Md. 20740, 1983; *Standards for Adult Correctional Institutions*,

Second Edition, American Correctional Association, 1981; *Architecture for Justice: Design Resource File*, and the "Architecture for Justice Exhibition Catalog" (published annually since 1979), American Institute of Architects.

For product and literature information related to this article, see p. 107.

aspects of the lives of the keepers and the kept. HDR attempts to understand the inmate social system—its values, slang, groupings, business system, and communications grapevine—as an integral element of the program.

Various building industry groups are also sponsoring research or are looking at ways to improved design information. The Prestressed Concrete Institute, for example, has recently established a 15-member committee whose charter is to study and provide guidance on the design, production, and construction of justice facilities.

Factories within fences

One wonders whether it hasn't sometimes been held up as a smokescreen for other interests and pursuits, but there is no denying that belief in the rehabilitative effects of work is at least as old as the prison system itself. Prison laundries and license plate shops are vestiges of a system that once amazed foreigners; at one time U.S. prisons earned a handsome profit from inmate labor—the factor that originally brought essayist Alexis de Toqueville to our shores. Most prisons are hampered in such efforts by trade union pressures and laws proscribing government competition with private industry. There are exceptions; prisoners in Texas build components for prisons.

There is a resurgence of interest in prison work programs, likely to get a substantial boost from efforts by Chief Justice Warren Burger of the Supreme Court, who recently completed a fact-finding tour of Scandinavian prisons. With support from the Johnson Foundation and the Brookings Institution, Burger is working with a blue-ribbon group of industry and labor executives, design professionals (including Paul Rosser of Atlanta), academicians, legislators, corrections officials, and others to devise more effective state and federal programs. Task forces will examine job training, constraints to production and marketing of prison-made goods, the structure and logistics of prison industry programs, and business and labor cooperation in job placement. Results are expected to surface in mid-1984 and may have a significant influence on the shape of things to come.

New inroads are being made within state facilities, too, as in the case of the planned Menomonee Valley Correctional Institution for the state of Wisconsin, to be situated in a Milwaukee industrial valley. There, a 450-bed medium- and maximum-security facility is slated for completion in 1986, and the state hopes to contract with a community technical college to provide inmate computer training courses and other programs.

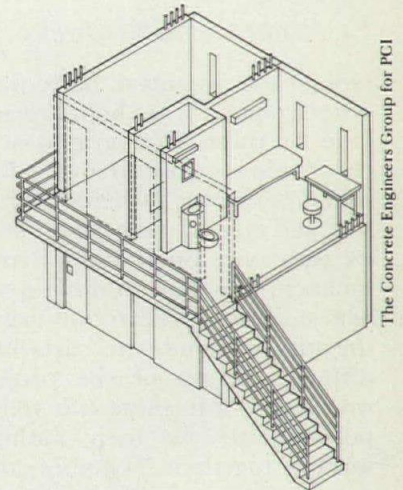
Whether it involves industry, job-training, enhanced counseling or some combination of all, something, it seems, will have to give, and it will have to go well beyond emphasis on bricks and mortar. The pressures at nearly all points of the criminal justice system are extreme and without precedent, and nowhere more severe than in the jails and prisons. Architects have much to contribute, not least in encouraging others to look beyond the architecture. As Jordan Gruzen said in a major forum recently: "If there is professional conviction that significant improvements in the design of institutions will help to assure that recidivism will be reduced, and if those humanitarian interests which predominated in the 1970s are to prevail again, we must begin with reaffirmation of the positive potentials of correctional environments."

[Thomas Vonier]

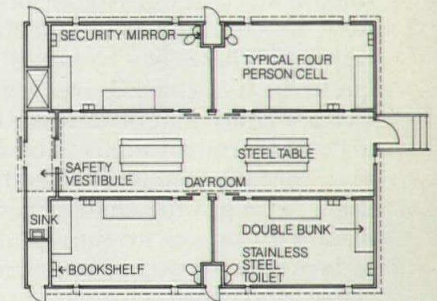
Thomas Vonier, AIA, is a Washington, D.C., architect and correspondent for P/A.

Acknowledgments

We wish to express appreciation to the following firms and individuals who provided assistance with preparation of this article: John Anderson, FAIA, Anderson Architects; Charles M. Engberg, AIA, Kahler Slater Torphy Engberg architects; James H. Peterson, FCSI, CII Food Service Design; I.S.K. Reeves, AIA, Architects Design Group of Florida; the Bradley Corporation; Anne G. Kriken, Syska & Hennessy Engineers; The NBBJ Group; General Electric Company Specialty Plastics Division; Integrated Detention Systems, Inc.; Vitetta Group; Walker McGough Foltz Lyerla; Paul Rosser, Rosser White Hobbs Davidson McClellan Kelly, Inc.; Hope Consulting Group; Henningson, Durham & Richardson, Inc.; Michael Cohn, Director of Building Type Programs for the AIA; and the Prestressed Concrete Institute.



The Concrete Engineers Group for PCI



A maximum security cell layout using precast concrete panels (top) shows the importance of modularity in walls, ceilings, and floors, and the characteristic separation between cells (also used with most other construction systems) for secure location of piping, wiring, and ductwork. Lightweight mobile modular units (above) are fabricated offsite and assembled to create cells and dayrooms. Wood systems are generally discouraged for any but the most temporary, low-security situations; steel modules are preferred. The increasing use of mobile modular systems for inmate "warehousing" has met with wide concern, as the systems offer no genuine "rehabilitative program" space and few opportunities for prisoner/guard interaction.

Books

House X by Peter Eisenman. New York, Rizzoli, 1983. 168 pp., \$35, \$25 paperbound.

Michael Graves: Buildings and Projects 1966–1981, edited by Karen V. Wheeler, Peter Arnell, Ted Bickford. New York, Rizzoli, 1982. 303 pp., \$45, \$29.95 paperbound.

Eisenman and Graves

One of them wants to make poetry, the other geometry, yet both are architects. One of these monographs is a polychromatic encyclopedia of collaged design implications gathered from our culture and others, while the other presents us with one lonely unbuilt project in monochrome illustrations keyed to type whose color is as carefully balanced as the numerous measured drawings of the different stages of the project. The works shown in these two volumes are poles apart, yet their authors once worked together. Together, they have produced the most comprehensively defined boundaries of American architectural practice—or at least architectural fashion. These two volumes ask the question: If Michael Graves is our architectural equivalent of Calvin Klein, and if Peter Eisenman wants to be so obtuse as to confuse even himself, is there anything wrong with that? These books make a strong case for the argument that in fact their respective strategies are as viable and productive as any. Their styles, for that is what they are, can provide projects defined by the narrow boundaries of technology and economy with a humanistic hue and appropriate delineation which will make architecture. Eisenman and Graves indeed explain the necessity of artifice to us.

The reason for their success lies in their elaboration of the by-now-commonplace realization that it was not the forms of the Modern movement, nor its social rhetoric that failed us, but its moral megalomania. In response, these two architects look back to a time when architecture was a form of social and civic communication. Their architecture acts as tragedy, comedy, or ritualized masque. Although its metaphors and allegories may aim for a critical refraction of what is in front of the stage, it cannot achieve the satisfaction of its audience except through a skillful manipulation of its own rules. Its structure is not necessarily honest in a Victorian constructivist sense, but it is contained and defined from the outside, to which it presents an ordered and illuminating mirror. It is playing the game, through either making or viewing, that involves

one with culture, not understanding the meaning floating on the surface. Both Eisenman and Graves are strange structuralists and both deny architecture is anything but its own structure. While Eisenman spends a lot of time celebrating his work by denying architecture, Graves spends his time celebrating architecture by denying the coherence of his work. But the celebration is better than most, and in line with some of the grandest architectural spectacles of the 16th through 18th Centuries. They have gone Krier one better and revived the true architecture of the prerevolutionary days: that of the ruling classes.

Yet their revivalism has a nasty twist. What they are both denying is the logic or humanistic pretensions of architecture. Ironically, instead of merely abdicating the triumphal positions of architecture as the ultimate embodiment of coherent meaning, they try to stay on top through a reversal. Architecture becomes exactly the place to explore the impossibility of meaning in our world. One is reminded of the admonition of Manfredo Tafuri that “no salvation is any longer to be found within [Modern architecture]: neither wandering restlessly in labyrinths of meaning so multivalent they end in muteness, nor enclosed in the stubborn silence of geometry content with its own perfection . . .”; except that Graves and Eisenman have adopted this as a battle cry.

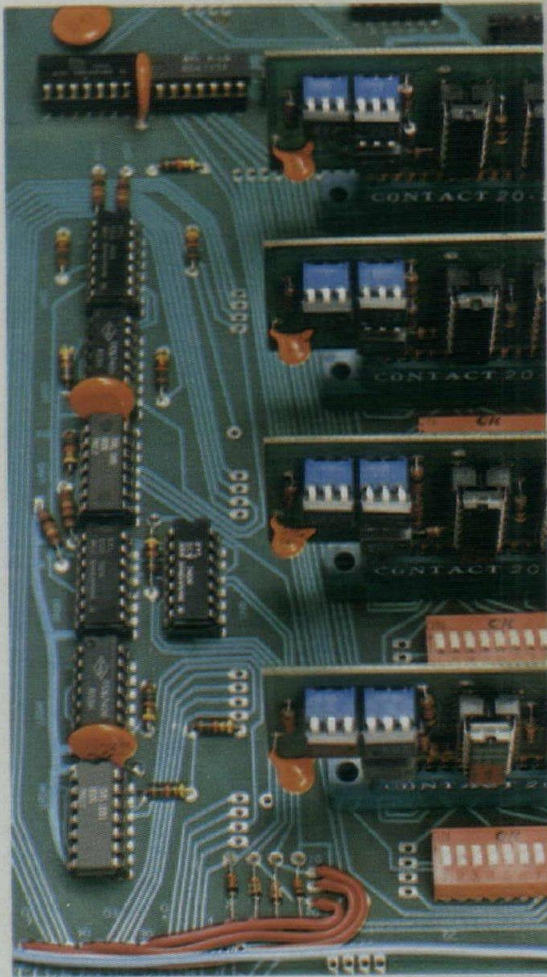
Eisenman's previous work had been in the avant-garde of the Modern movement's battle to establish architecture as the autonomous absolute, the ultimate definition of our world in pure abstracted relationships. With House X, a project for a home never built, Eisenman has come to the realization that such an ideal implies the destruction of man in favor of not only such pure relationships, as Le Corbusier had already envisioned, but in favor of pure structure. The viewer or user and the maker of architecture must be destroyed through their participation in the structure and all of its internal contradictions.

According to Mario Gandelsonas's foreword, this has been the main quest in Eisenman's work, and House X is his holy grail. Essentially, even this architectural monument must self-destruct, so that this post-humanist box aims to achieve its Mission Impossible by imminent self-destruction, or at least lack of construction.

The resulting architecture is meant to defy our attempts to appropriate and subsume its meaning, and thereby, as Eisenman states, to cast doubts on our own perceptions and autonomy: “In the end, though, the whole from which the process of decomposition initially proceeded (if, indeed, there ever was one) is not completely knowable. Like atoms disturbed by the instruments used to measure them, the ontology of the formal universe remains fundamentally ambiguous and mysterious. While the architect's assumptions in the past could be characterized as a search for the basis for objecthood that would provide or verify known cultural facts and that would serve to illuminate man's condition in relationship to the object he made, his new function is essentially one of recorder rather than manipulator of his material.”

To construct a house, or at least the plans for one, Eisenman must resort to artifice. As soon as he poses a geometry, in this case a division into quadrants, he attempts to undercut his own definition by imposing a random rational notation over the grid, and by setting this dual system at odds with what might be called the other, social, definer of value and meaning in the house, that of function. This opposition is in fact not only formal, but integrated with the perception of the house as well. By mixing public and private realms in each quadrant, he confounds our ability to see the house as part of our social value system. His use of arbitrariness is then posed delicately close to enforced geometry, especially on the façade, so that one is led almost to the point of identifying the composer through his composition and the rules he is following, before Eisenman pulls a piece of the geometry out, frustrating this process of naming and

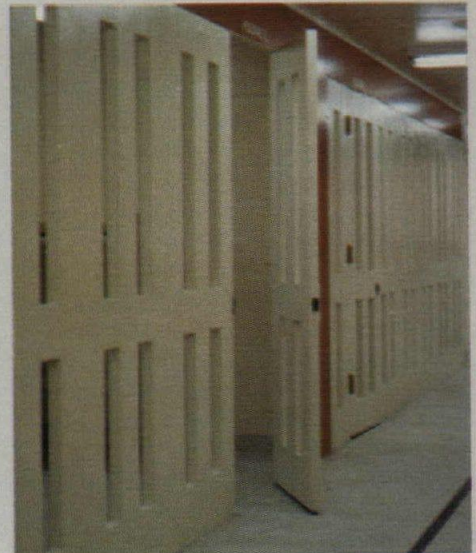
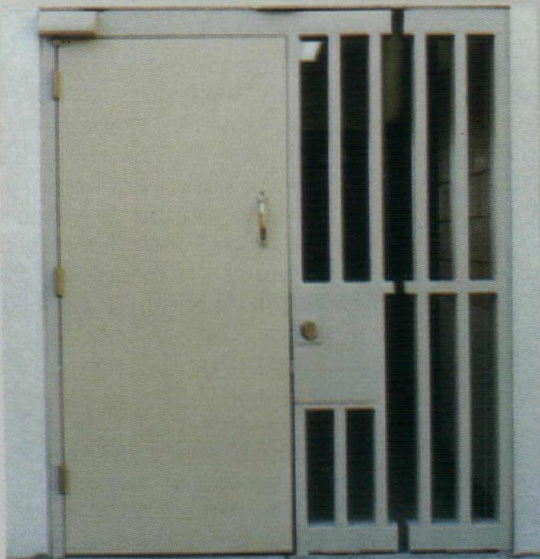
Do You Know Today's SOUTHERN STEEL COMPANY?



As a manufacturer of detention equipment, we were once known as just a "steel company," but things have changed a lot at Southern Steel. Just in case you didn't know, today Southern Steel manufactures a surprisingly broad line of products for today's detention facility. Today, Southern Steel is . . . electronic locks, locking systems and door hardware . . . state-of-the-art door controls and monitoring devices . . . innovative door and wall systems in hollow metal or tube metal construction . . . special detention glazing materials . . . furnishings . . . windows . . . detention specialties.

All this, PLUS on-time delivery, after-the-sale service you can depend on and the most comprehensive R & D program in the industry. More new products are on the way.

Southern Steel is much more than "just a steel company."



The innovative leader in detention equipment
for today's detention facility.



Box 2021 San Antonio, TX 78297
512/533-1231

SOUTHERN STEEL COMPANY

Since 1897

Circle No. 354 on Reader Service Card

categorizing. Similarly, his use of the "el" form is adept: not quite a square, not quite a fragment, without any social or (art) historical baggage, but full of potentials for order; it is, in Eisenman's hands, a perfect tool for a Zen-like posing of the possibility of the absolute by the designing of the essentially imperfect.

Less original are Eisenman's perceptual games of rotation and inversion, such as the reversal of horizontal and vertical data, though they are justified by an analysis of the importance of our ability to understand a physical object in the landscape in perspective and therefore to master that object. Even more problematic is the fact that, despite all of the architect's attempts, he is still the maker of this object, however obtuse and self-negating it might be. Eisenman seems to recognize this problem, not only by using such fanciful devices as proposing the erection of the model of the house underwater in the pool of the constructed house, thus dealing the final blow to our notion of "reading" his architecture ("... thus the underwater of the pool becomes the real place of reading, the nonreality of the diagrams, and paradoxically, the reality of the act of reading would reveal their nonreality"), but also through a process that might be termed emptying out the plan.

Given the iconographic content of the house as the potential place for "being," for communion with the land as the supposed stable cultural structure to be construed from such a sense of place, Eisenman proposes an inversion. Instead of the hearth as center, instead of the sense of dwelling and of the object in the landscape, he proposes the house as the urban intersection and the center of the house as a void. The center of the project can thus become the destruction of the dilemma of the suburban house as the ultimate compromise of architecture, the ultimate achievement of American design, which allows man to resolve his individual freedom in a social and natural structure, and the elevation of this dilemma to a nondialectical opposition. This destruction is posed as pure negation, as an act of emptying out and denying the landscape.

Gandelsonas identifies this act as a ritual sacrifice, a reenactment of an action that was the first both historic and cultural action and that contains within itself the chaotic, primeval denial of culture and civilization. This sacrifice is intended to establish a new order, one that eats its own tail at all times, and perhaps ours as well. Instead, Eisenman presents us with the book as the death mask of the project and of our culture, and thus allows us to identify and once again bring into our order the lack of meaning and coherence at the heart of our cul-

ture. Perhaps against his wishes, Eisenman has produced a successful strategy for the design of the suburban home, the nonhome of the nonwhole person trying to elucidate the drama of his own nonexistence to himself.

In a similar vein, Michael Graves's greatest contribution might be in the reinvention of a common civic language for the suburb. Graves draws on both Vanbrugh and Venturi in the creation, with stud walls and stucco, of his new grand manner. In an effort to rescue architecture from the banality of the overuse of the formerly heroic gestures of Modernism, Graves, in his role as the leader of what may now safely be called the Post-Modern school, is allowing that modern language of shopping malls, bureaucratic institutions, and semiprivate homes to develop in a way fitting our ironic, yet self-respecting aspirations.

Graves has chosen to present his solutions in a series of vignettes, a quick but comprehensive bird's-eye overview of nearly every collage and enfilade he has put together in the last 20 years. It is the act of collecting, the lavishness of architectural possibilities compiled, but never fully worked out, that forms the heart of his work and of the book discussed here. If the business of architecture is not the capture of meaning or relevance, or the coherent solution to the world's problems, then its possibilities to critically reassemble these problems is limitless. By not answering the question, the question itself is posed with delicacy and becomes the focus. If Eisenman designed a death mask, then Graves designs a mask more lively and for daily use.

The central strategy of Graves's work is the same as its presentation: collage. In fact, wherever Graves is faced with the exigencies of site, economy, or function, he produces a *trompe l'oeil* collage. If the site of the Humana Building does not allow a symmetrical enclosing colonnade, a blank wall of the adjoining building becomes a willing perceptual accomplice. If the formal progression from the city to the heart of Humana Corporation leaves the visitor facing the back of the highrise elevator core (because after all, the boardroom is over 20 stories up in a skyscraper whose height was not even dreamed of in the school that created the ground rules Graves is selectively applying), then another collection of architectural fragments painted on the wall will allegorize the management of sickness into an altar to sky, land, culture, and Kentucky. The

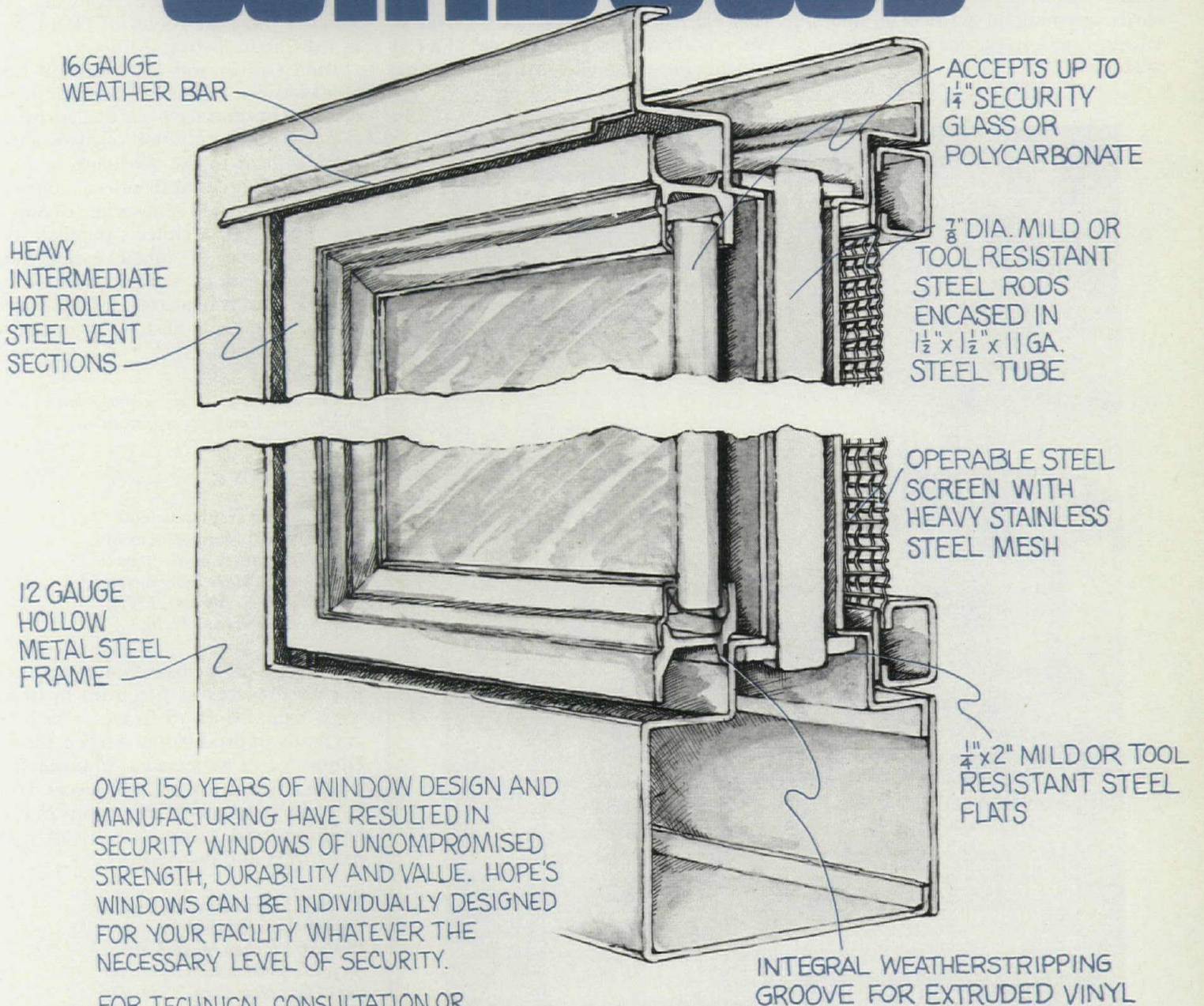
Gravesian design is made up of allusions, illusions, and elisions, creating forceful poetics of free and modern fragments of ancient authority.

Nowhere is the necessity of vagueness or artful artifice as clear as in his description of and designs for the library at San Juan Capistrano. Graves describes this project as follows: "... there is some symbolism intended in the 'fall of water' from the higher level to the courtyard 'ground,' as we as a society tend to make referential connections between archetypal elements in nature and our invented literature. The sustenance of the water in a physical sense is, of course, akin to the sustenance provided by material held within the library itself." What exactly "some" of the "symbolism" intended in the use of "archetypal" architecture elements (in a way no more "referential" than in your average McKim, Mead & White style provincial library) might "refer" to is left completely unclear. What is made clear is that the architectural game is being played with perfection. Aediculae, pedimented portals, keystones and rustication, courtyards and fountains all make the building have some vague associations with monasteries, Laurentian libraries, Louis Kahn, or any authoritative authentication of library forms. None of the sources is footnoted or even carried through. Yet they are all present. What is more, the plan appears to be thrown into confusion by all of these grand schemes.

At the risk of being accused of reading artifice into romantic imagery, the case could be made that this refusal to admit functional and contextual sense closely parallels Eisenman's façade games. Graves is avoiding a bland decoration of functional plans, which would identify the architecture as the carrier of an empty set of values. The function of the collage is to make one aware not of the objects, but of the disjunctive relations between the objects. Humana's massing makes one dream of skyscrapers while seeing a slab sticking on top of the 19th-Century Imperial Box, and at the same time makes one realize that neither skyscrapers nor civic grandeur are possible in any kind of technological, economical, or historical sense in 1983 in Louisville.

In his most successful work to date, the recently completed Nature Study Center in New Jersey's Liberty State Park, Graves has achieved the most fruitful translation of his beautifully drawn wishes into a new civic reality. The forcefully composed shape sits lost in the swamp, into which its elaborate decomposing axis sinks. It seems like a form landed one late August evening

DETENTION WINDOWS



OVER 150 YEARS OF WINDOW DESIGN AND MANUFACTURING HAVE RESULTED IN SECURITY WINDOWS OF UNCOMPROMISED STRENGTH, DURABILITY AND VALUE. HOPE'S WINDOWS CAN BE INDIVIDUALLY DESIGNED FOR YOUR FACILITY WHATEVER THE NECESSARY LEVEL OF SECURITY.

FOR TECHNICAL CONSULTATION OR LITERATURE, CALL OR WRITE HOPE'S AT 84 HOPKINS AVENUE, JAMESTOWN, NEW YORK 14701 / (716) 665-5124.

HOPE'S
ARCHITECTURAL PRODUCTS INC.

CUSTOM MANUFACTURERS OF STEEL WINDOWS, ALUMINUM WINDOWS, STEEL CASEMENT DOORS, SECURITY WINDOWS, FIRE RATED WINDOWS AND OTHER ARCHITECTURAL ELEMENTS

from the Italian hills into the neighboring Newark Airport. The actual building gives one a realization of place and function lacking in the isolated drawings collected in this book. What appeared as fragments of villas here becomes a strange set of civic intentions out of civil service materials in the space left over and looking out at our post-industrial society. It allows us to act out an elaborate set of attitudes towards the complicated relationships between culture and nature through a use of all the tools at the disposal of the architect. Yet it sits isolated in its morass, not turned towards anything in particular, another collage lifted from the compilation of collectibles.

Perhaps this attitude is, as Vincent Scully would have us believe in his afterword to the volume, tragic. The Portland Building in particular resembles an emaciated member of a race of giants from before the age of the civilizing gods, and thus from the same era as Eisenman's sacrifice. The mood is romantic, the failure of will is willful.

The project that seems to sum up the result is once again a suburban house, whose appearance even in the construction photographs attests to the fact that, as with Eisenman, to Graves the project is more powerful than the result. In the Plocek House, the unknown businessman is allowed to live in pieces of a California hot-tub palace, an 18th-Century

English townhouse, a palazzo, and a split-level ranchhouse all at the same time. None of the pieces fall apart, but none fit together. The uncomfortably collaged block is, like House X, dropped onto a suburban lot. Also like House X, its center is voided. Yet this empty center, a round Rossiesque stairhall, is not purely negative: people move and see through it. It is the stage set at the center of the house, the place not for belonging and being, but for acting out possible roles in a setting neutral but receding with tantalizing vistas of architectural predecessors and colorful possibilities. Like the center of House X, it is a shrine to its own artifice.

Both Graves and Eisenman fill valuable voids with these books. Both the intensive concentration on one form and the elaborate exposition of many forms seem to lead to the construction of an artifice on the final frontier of our culture, the alienated semisociety of Suburbia. These two architects populate that semilandscape of failed architectural languages with an artifice that upstages our greatest dramaturgy: it has as many channels and is as abstract in structures as the television.

Reviewed by Aaron Betsky, assistant professor of architecture, University of Cincinnati.

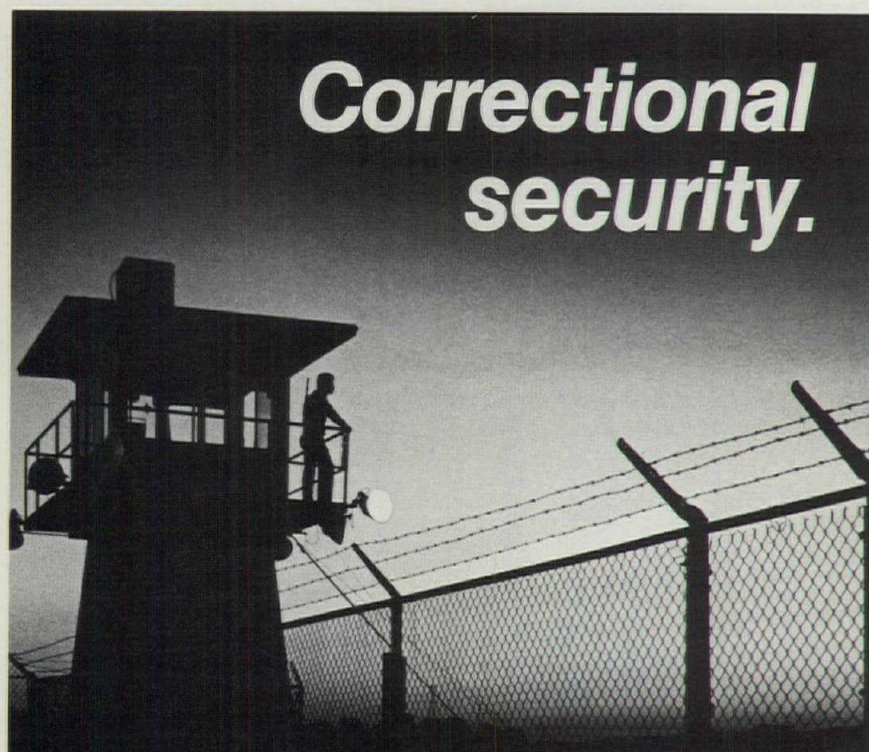
Other titles

Furniture by architects: 500 International Masterpieces of the 20th Century and where to buy them by Marc Emery. New York, Harry N. Abrams, 1983. 264 pp., 550 illus., \$49.50.

This large, all-inclusive volume surveys the great pieces of furniture by architects, from Gaudí to Graves, which are currently in production. Author Emery, editor of *L'Architecture d'Aujourd'hui*, traces the history of the pieces from 1900, includes a brief biography of each architect, and a complete list of manufacturers and distributors.

Chicago Furniture: Art, Craft & Industry, 1833-1983 by Sharon Darling. *Chicago Historical Society in association with W.W. Norton & Co.*, New York, 1984. 416 pp., over 200 illus., \$50.

As the nation's first frontier metropolis, as well as a principal furniture center, Chicago manufacturers helped to shape popular taste across the country. Included here are discussions and illustrations of 150 years of Chicago production, including the important Arts and Crafts, Mission, and Prairie periods, as well as the Modern and International Styles, from Wright and Stickley to Mies and Tigerman.



Correctional security.

Correctional institutions require state-of-the-art security equipment to monitor their facilities. Vindicator is proud that its Microplex® monitoring systems are repeatedly chosen to protect correctional facilities with the most demanding security requirements. Microplex integrated systems regularly monitor and control hundreds of alarms including intrusion, fire and CCTV.

Vindicator's Microplex systems have set the standard for quality in the security industry. Microplex systems are being used at major military installations, hospitals, banks, refineries, museums and industries of all kinds, in a wide variety of applications—wherever people are serious about security.

We have Microplex systems to meet requirements of all sizes. Please call us and let us review your security needs.

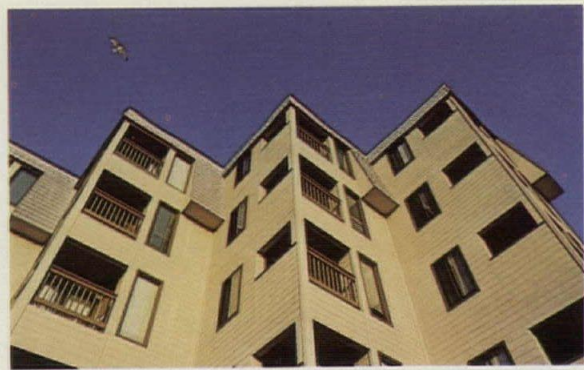
Vindicator®

1092 Stewart Drive, Sunnyvale, CA. 94086
Phone: (408) 739-2500 TWX: 910-339-9521

© 1983 Vindicator Corporation

Circle No. 359 on Reader Service Card

Flame Test® Architectural Interiors and Exteriors combine manufactured-in fire protection and durability with the look of wood.



Surround mid-rise condominiums, apartments and office buildings with the traditional and rustic look of wood.

When you need to meet specific fire-retardant standards, don't sacrifice the natural look of wood. Go first class with Flame Test Products instead.

Manufactured-in

Quality, wood fiber Flame Test Products have a Class I (Class A) flame spread rating of 25 or less as classified by Underwriters' Laboratories, Inc.® These fire-resistant properties are manufactured in as an integral part of the substrate — not added on. And will not diminish over time. No other wood product uses this unique patented process.

Reduced finishing costs

And unlike pressure-treated wood products, there are no corrosive salts or harmful asbestos found in Flame Test Products. That means they don't leach. Thus your finishing costs are reduced. No sanding. No additional labor. And Flame Test Exteriors come factory-primed . . . ready to be finished.

Readily available

And since the fire-resistant properties of Flame Test Products are manufactured in, there's no waiting for a middleman to post-treat your wood. Flame Test Products are ready when you are.

Fire insurance benefits

Flame Test Products can also save your customers money with lower insurance premiums. An added attraction not associated with normal Interior and Exterior products.

So go with our best and go first class. Flame Test Architectural Interiors and Exteriors.



MASONITE CORPORATION
Central Hardboard Division
P.O. Box 1048
Laurel, Mississippi 39441
(601) 649-6000
In the Western United States:
(707) 462-2961

INTERIORS: Come in five woodgrain finishes, plus a smooth white in standard 1/4" x 4' x 8' panels (Nom.). Man-made finish on Masonite® brand hardboard.

EXTERIORS: Come in smooth or textured woodgrain and stucco-like finishes, in standard 7/16" x 4' x 8' panels. And in smooth or textured woodgrain-finished lap designs, in standard 7/16" x 8" x 96" and 7/16" x 12" x 96" (Nom.).

Masonite and Flame Test are registered trademarks of Masonite Corporation. Underwriters' Laboratories, Inc.®, classified Class I wall covering material. CABO Approved: #NRB-107. New York City Approved: MEA-85-82-M (Interiors). HUD Approved: PS-60-76

CLASS I FIRE RATING. FIRST CLASS APPEAL.

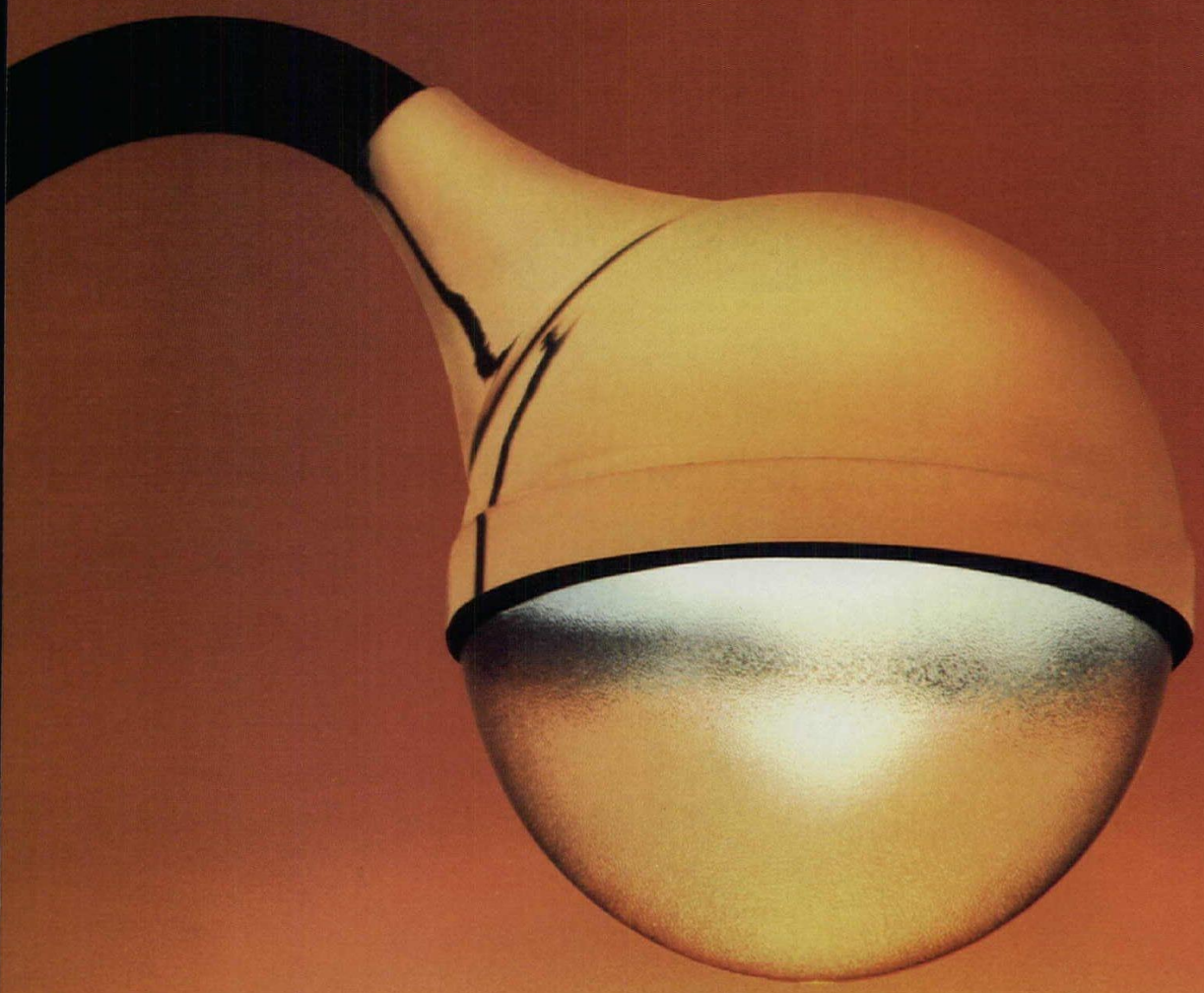


Flame Test® Cedarwood™ Lap. Sands Beach Club, Myrtle Beach, S.C. Owners: U.S. Capital Corp.



The look of wood adds an elegance and comfort to any commercial or professional atmosphere. Flame Test® Woodfield™ Chestnut Design.

Circle No. 343 on Reader Service Card

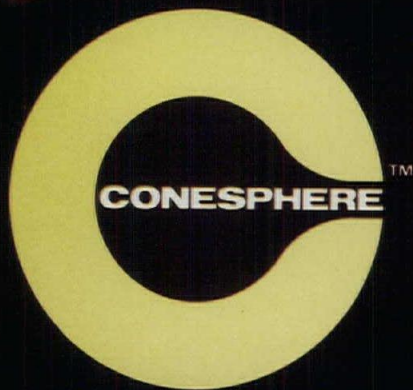


**Conesphere. The world's most
efficient outdoor light...
until tomorrow's sunrise.**



The most innovative new outdoor lighting design in a decade, Conesphere is engineered to achieve 82% light efficiency—nearly 10% above industry standards. Its clean design adds a human, natural scale to every environment, and is available in three primary, attractively polished finishes—copper, goldtone and aluminum.

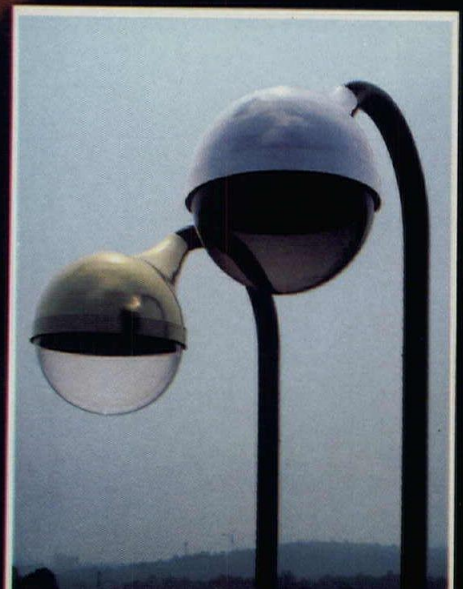
Conesphere, from the TrimbleHouse Corporation. For more information call toll-free 1-800-241-4317.



**TrimbleHouse**TM

4658 Old Peachtree Road
Norcross, Georgia 30071

Circle No. 357 on Reader Service Card



P/A Products and literature

Beginning this section are listings related to the Technics article about prison design, pages 93-99.

Laminated architectural glass catalog is a 12-page full-color brochure of glass products specified for commercial and institutional projects. It provides general and technical information about solar control, sound control, safety, bullet-resistant, and burglar-resistant laminated glass. Laminators Safety Glass Association.

Circle 200 on reader service card

Detention system design brochure illustrates examples of door systems and controls (both manual and electric), door and wall systems, windows, furnishings, and laminated safety glass. The eight-page, full-color brochure offers planning advice and assistance with product selection. Standard or custom-designed systems are available. Southern Steel Company.

Circle 201 on reader service card



Modular correctional facility, Leesburg, N.J.

Minimum to maximum security prison facilities are among the modular buildings produced to alleviate overcrowding. A four-page brochure covers dormitory housing, kitchen/cafeterias, dayrooms, medical/dental units, staff offices, guard control stations, and administration buildings. Company capabilities include design, manufacture, construction, and servicing of the modular facilities. Arthur Industries, Inc.

Circle 202 on reader service card

Detention and thermal detention window systems brochure describes D-2100 and D-1000 windows and illustrates their use on buildings. The features of each are listed, along with additional options available. Drawings show head, sill, and jamb details of both styles. Disco Aluminum Products Company.

Circle 203 on reader service card

Security glazing Gard-Lite detention glass and Resist-Lite bullet-resistant laminated glass are described in an eight-page brochure. Charts provide information about thickness, composition, size, and weight. Resist-Lite I.G. has the same security features with added insulation qualities for use where solar control is important. Buchmin Industries.

Circle 204 on reader service card

Detention and security equipment catalog lists doors, windows, locks, hardware, furniture, fittings, vents, light fixtures, controls and surveillance equipment, and accessories available. Among products discussed is the P2000 pneumatic door control for energy-efficient operation of cell doors that is practically maintenance-free. Fries Correctional Equipment, Inc.

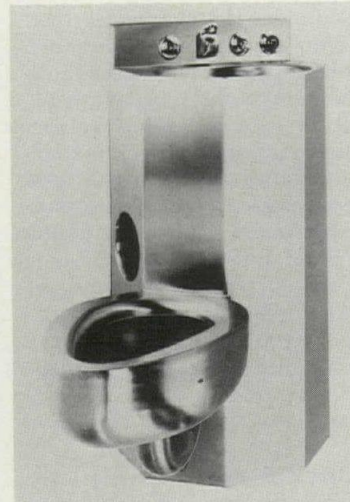
Circle 205 on reader service card

Detention windows and screens with three degrees of security are custom planned to meet specific requirements. The window styles and levels of security are discussed in a four-page brochure. There are eight standard finish colors available; special colors can also be provided. The brochure includes information about obtaining a 200-page design guide. The William Bayley Company.

Circle 206 on reader service card

E-3 sliding door for minimum- and medium-security facilities is constructed of steel plate with sound-deadening material. Requiring 30 pounds of force to close, the door cannot be slammed shut as a weapon. Unlike a swinging door, it offers no temporary hiding space. A descriptive sheet illustrates the door, explains its advantages over other types of doors, and provides detail drawings. Willo Products.

Circle 207 on reader service card



Security fixtures catalog covers plumbing fixtures for prisons and other areas having potential for abuse. The fixtures, shown in an eight-page brochure, are made from heavy-gauge stainless steel and are designed to withstand impact, thermoshock, and corrosion. Bradley Corp.

Circle 208 on reader service card

Lexgard® laminates double-glazed security systems are available in three grades: MPC 375 protects against shots from a .38 super automatic handgun; RC 75 is UL recognized as a Class 4 rifle component material, protecting against shots from a 30.06 rifle; and GC 938 is rated Class G3, designed to defeat a 7.62 mm NATO round. The products are described in a six-page brochure. General Electric Co.

Circle 209 on reader service card

Security washroom accessories for detention facilities or high-vandalism areas are fabricated of satin-finish heavy-gauge stainless steel. Accessories, described and illustrated in a four-page brochure, include framed wall mirrors, toilet tissue holders, soap dishes, toothbrush holders, clothes hooks, and shelves. They are designed to eliminate potential as weapons or suicide devices. Tamperproof mounting hardware is provided for each item. Bradley Corp.

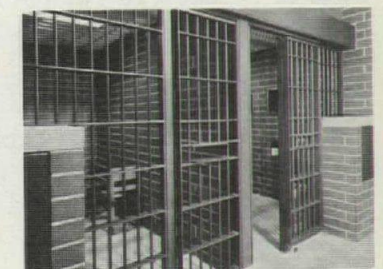
Circle 210 on reader service card

Bauer Sphinx security locks for manual or electric operation of individual doors or a series of entrances/exits are described in an eight-page brochure. Designed for protection against tampering, the lock has a resettable double-bit mechanism that can be changed easily and offers a number of possible arrangements. Suitable for prisons, detention centers, banks, warehouses, and similar installations. Lori Corporation, Bauer Lock Group.

Circle 211 on reader service card

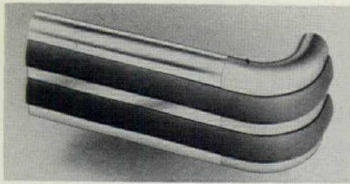
Gold Medal cell padding, described in a four-page brochure, can be applied to floor, walls, and doors for maximum safety. Made from resilient polyurethane with fire-retardant additives, the padding is applied in sheets bonded to fire-retardant plywood. Gaps are filled with padding in liquid form for a seamless installation. The brochure provides material descriptions, technical data, installation information, and precautions to be taken. Marathon Engineering Corp.

Circle 212 on reader service card



Security and detention equipment covered in an eight-page brochure includes electronic controls, doors and windows, manual and electric locking systems, and miscellaneous furnishings and equipment. The company, which designs, manufactures, and supervises installation of their products, will provide sample specifications, drawings, and product samples for testing. Certified Control Systems, Inc.

Circle 213 on reader service card



Teprorail aluminum handrail and wall guard has two one-inch-wide PVC buffer strips, which withstand heavy impact without marking. Rail sections are made from anodized aluminum with silver, gold, or bronze satin finish. The rail comes in ten-foot sections and has interlocking interior or exterior corners. It is suitable for schools, hospitals, nursing homes, hotels, airports, and other public facilities. Tepromark International, Inc.

Circle 100 on reader service card

Controlled Lighting luminaires have the light source hidden within a spun aluminum reflector, eliminating glare. The reflector directs light outward rather than directly beneath the fixture, permitting greater spacing between poles and reducing the number of poles needed. The luminaires are being used in multifamily and residential developments. Trimblehouse.

Circle 101 on reader service card

Fusion-bonded carpet for office contract and hospitality use is made from Du Pont Antron III nylon. Prismstitches pinstripes is a cut pile velvet in ten colors. Eyelet, a square dot on contrasting background, is available in four colors. Both can be provided in custom colors when a minimum yardage is ordered. Kemos.

Circle 102 on reader service card

Acoustical vision panes have excellent optical properties and sound barrier characteristics. They are intended for use between performance areas and control rooms in broadcasting and recording studios, performing arts centers, and research and industrial facilities. In sound transmission tests in accordance with ASTM E90-81, one double-glazed unit rated STC 54, equal to that of six-inch-thick concrete. All double-glazed units have nonparallel sloped panes to minimize glare. Overly Manufacturing Co.

Circle 103 on reader service card

GlasWal vertical, low-rise, all-glass wall system has mullions and walls of tempered glass to withstand stresses caused by wind and dead loading. Mullions

are attached and supported by stabilizing fins. As a floor-loaded system, GlasWal eliminates the need for glass suspension from above and requires no special structural steel members for hanging glass walls. The company offers design, fabrication, and installation services. W & W Glass Products Ltd.

Circle 104 on reader service card



The Haller System of modular furniture consists of chromed steel tubing framework, a connecting sphere, snap-in panels, and filing and storage units. They can be combined to custom tailor work stations to suit the task. As shown in the Seal Furniture and Systems show room, it is a versatile system that makes use of vertical space. As needs grow and change, modules can be added or reconfigured. Haller Systems.

Circle 105 on reader service card

Spectra-Glaze® Reflecto-Lite™ pre-faced concrete masonry units provide a constantly changing image as the position of the light source changes. Designs in the face of the block are practically unlimited. For exterior or interior use, the blocks come in 60 standard colors, with custom colors also available. The Burns & Russell Co.

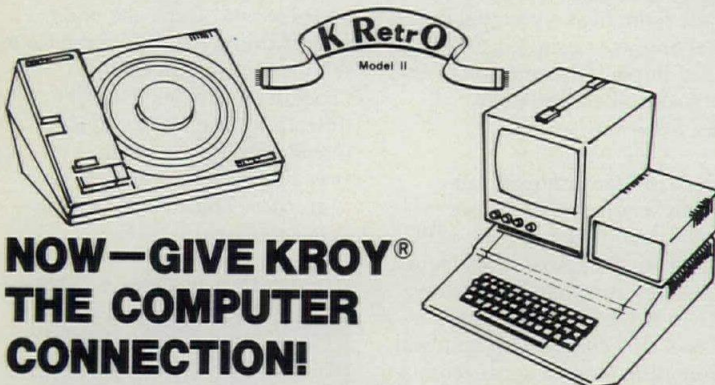
Circle 106 on reader service card

Door panels for System 2PLUS open plan office systems increase privacy and security. They can be used with any of the system's 78-inch-high panels, including those with integrated raceways. Finishes match work surface and storage component finishes. Panel Concepts, Inc.

Circle 107 on reader service card

Floor model planters, square with radiused corners, are offered in four sizes from 12 inches square and 8 inches high to 21 inches square and 20 inches high. The interiors are Teflon coated to allow planting directly in the containers. There are 13 colors and 5 metal finishes. The designer is Paul Mayen. Architectural Supplements, Inc.

Circle 108 on reader service card



NOW—GIVE KROY® THE COMPUTER CONNECTION!

The K RetrO interfaces the Apple II+, Apple IIe, and Apple III with the KROY® 80E printer. Also available for the IBM PC.

Features:

- Easy assembly. No special tools
- Easy to use.
- 256 character display.
- Flashing cursor indicates character being printed.
- Repeat capability.
- Visual status display counters.
- Sequencing any increment.
- Editing features—insert, delete, replace.
- End of tape sense.
- Store text on disk for future re-use.
- Auto-kern (optional).
- Full 90-day warranty on our interface hardware and software.

PRICE ONLY
\$995 Apple
\$1095 IBM PC

SALES • SERVICE • RENTALS

The Meyer Company
Specialists in KROY Products

CALL US FOR ALL YOUR KROY NEEDS

400 ELYSIAN FIELDS • OAKLAND, CALIFORNIA 94605
(415) 569-8600 • (415) 632-1757 • INSPRINT 8444460

© Trademarks of Kroy Inc. and Apple Computer, Inc.

The K RetrO II interface is manufactured and distributed by the Meyer Company, which is wholly separate and distinct from Kroy Inc.

Circle No. 345 on Reader Service Card

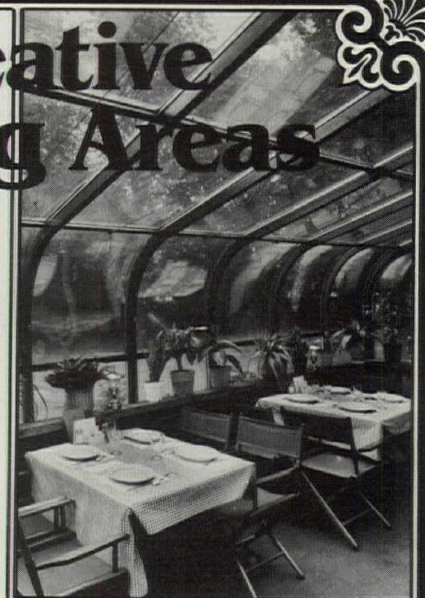
Creative Dining Areas

This dramatic "Spacemaker™" from Four Seasons Greenhouses will attract and enchant diners. It's truly "Outdoor Dining-Indoors."

The casual elegance of a "Spacemaker™" addition is unmistakably from Four Seasons. A wide variety of sizes permits designs from a small entrance foyer up to a full scale lavish dining room. Create an "Outdoor Cafe" that will help brighten your interior rooms.

Look at these Quality Features:

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



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

Protected Dealer Territories Available



FOUR SEASONS GREENHOUSES

Mfg. by Four Seasons Solar Products Corp.
910 Route 110, Dept. PA-403
Farmingdale, N.Y. 11735

© 1982 Four Seasons Greenhouses

CALL TOLL FREE 1-800-645-9527 / IN N.Y. CALL (516) 694-4400

Circle No. 328 on Reader Service Card

Pin overlay drafting is a great concept, but it takes a variety of drafting and reprographic materials to really make it work. And only K&E offers a complete graphic system to meet all the needs of pin overlay drafting.

Not only are our materials designed for the precise demands of architectural and engineering requirements, but they are also fully compatible with one another.

Take for example our HERCULENE® Hi-Trans Drafting Film. This highly translucent film makes it easy to read every drawing in a stack of 5 or 6 overlays. Its uniquely balanced engineered drafting surface responds perfectly to pencil or ink. And because of its high translucency, you can run diazo prints 30% faster than with standard film. That's what we mean by compatibility.

HELIOS® Diazo Film is another example. Its 4 mil base is the same thickness as our Hi-Trans Drafting Film. And its rapid printing speed is ideal for running progress prints on in-house tabletop whiteprinters.

Our product system also includes all the photographic reproduction materials needed, too: film negative materials; erasable image, matte polyester wash-off film; and fixed line films.

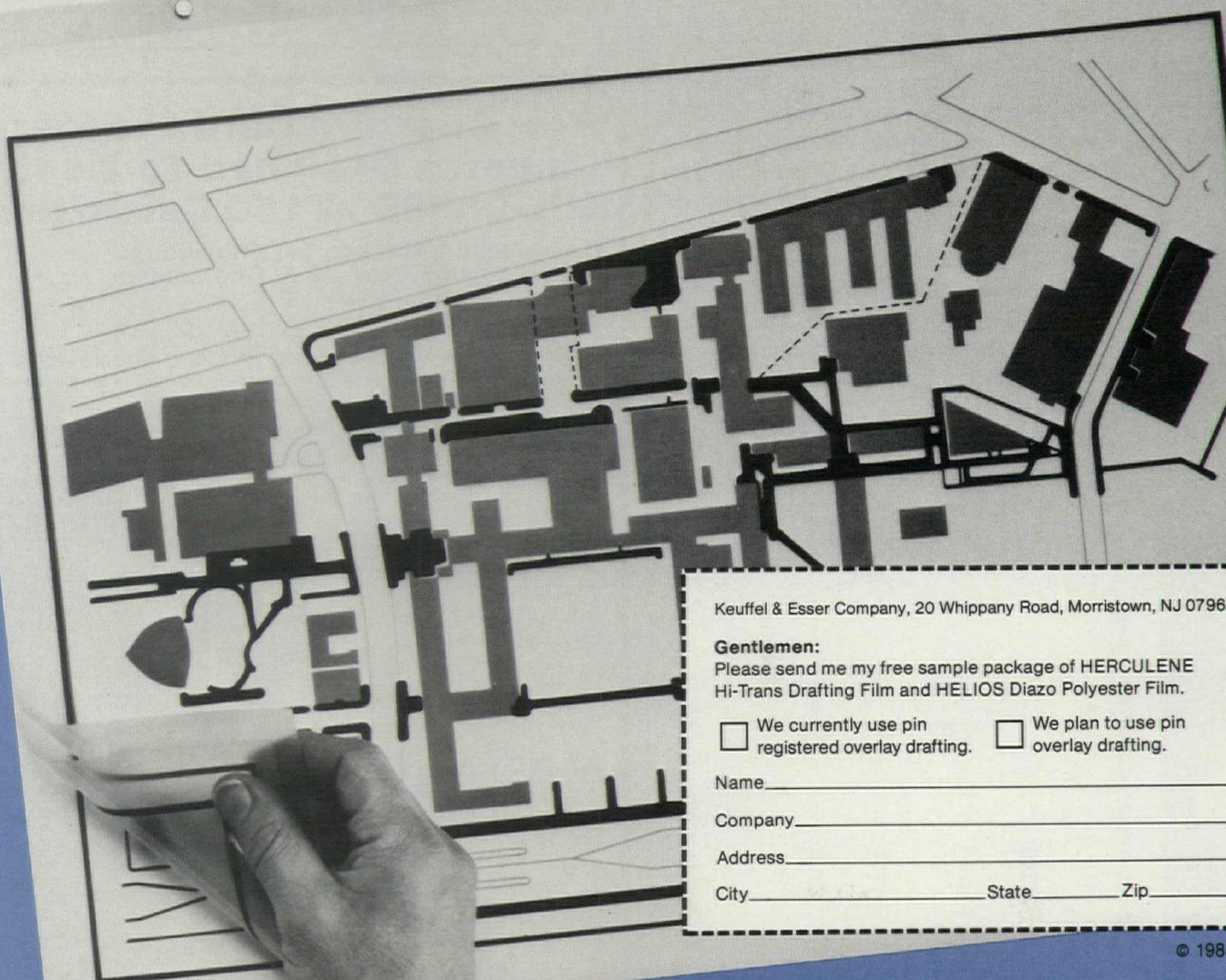
So, if you believe in the genius of pin overlay drafting, a clever move is to include K&E products in your system. Start by asking for our free sample package which contains six 18" x 24" pre-punched sheets each of HERCULENE Hi-Trans Drafting Film and HELIOS Diazo Film.

Write Keuffel & Esser Company, 20 Whippany Road, Morristown, NJ 07960.



KEUFFEL & ESSER
A KRATOS Company

PIN OVERLAY DRAFTING. ONE BRILLIANT IDEA LEADS TO ANOTHER: K&E GRAPHIC SYSTEM.



Keuffel & Esser Company, 20 Whippany Road, Morristown, NJ 07960

Gentlemen:

Please send me my free sample package of HERCULENE Hi-Trans Drafting Film and HELIOS Diazo Polyester Film.

- We currently use pin registered overlay drafting. We plan to use pin overlay drafting.

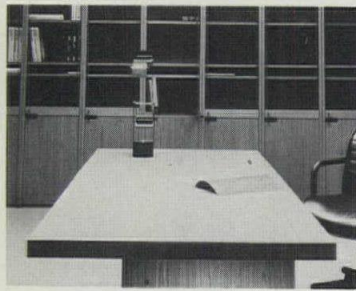
Name _____

Company _____

Address _____

City _____ State _____ Zip _____

© 1984 K&E



The DR series of modular office units consists of desks, credenzas, filing cabinets, storage components, and conference tables. The units are available in walnut, ashwood, or black lacquer veneers, with semimatte or transparent varnish finishes that highlight the natural wood grain. Desks have wire management channels. Units are designed in several sizes for flexibility. Fantoni USA.

Circle 109 on reader service card

Tapered roof insulation consists of rigid panels of polyisocyanurate foam core chemically bonded to asphalt/fiberglass or foil facers. It can be used to slope and insulate flat roofs, providing drainage and preventing deterioration caused by ponding water and reducing heating and

cooling costs. It is compatible with conventional built-up roofing and is approved for most ballasted, adhered, and mechanically attached single-ply roofing. NRG Barriers.

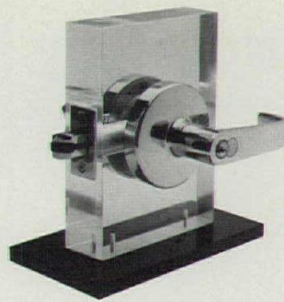
Circle 110 on reader service card

Option One open plan office systems and furniture consist of panels, lateral files, flipper door cabinets, and drawer pedestals. Components are assembled to reduce installation time. Cabinets, shelves, and tackboards attach to the wall panels. Pencil drawers 6" x 26" and pedestals attach below the desk top. Baked enamel finish colors are beige or charcoal. Amstore Corp.

Circle 111 on reader service card

Coordinate II™ professional drafting table is available with "ET" model electrically powered drafting table. The mechanism lifts 350 pounds at the flick of a switch and has an easily accessible lever that adjusts tilt to 90 degrees. There are three drafting board choices: vinyl-clad steel, solid-core plastic laminate, and cellulose-core hardboard. The pedestal is designed to allow unencumbered movement around the board. Stacor Corp.

Circle 112 on reader service card



Security Bolt lockset Series 900 for commercial doors is a contemporary design that meets most barrier-free codes. It is constructed of cast bronze and stainless steel, and is offered in several architectural finishes. The removable core cylinder can be changed without removing the lock from the door.

Russwin Div., Emhart Hardware.

Circle 113 on reader service card

Beadwood paneling of Western hemlock for a turn-of-the-century look is a 3/8-inch tongue-and-groove beaded paneling suitable for ceilings, walls, and wainscoting. It can be installed vertically, horizontally, or diagonally. Finishes are transparent stain or clear to show the wood grain. Ostermann & Scheiwe USA.

Circle 114 on reader service card

M.A.R.S. Design NP™ (non-penetrating) mechanically attached single-ply roofing system can be used for new applications or over failing built-up roofs. It is lighter than ballasted systems and less expensive than adhered systems; since substrate and membrane are not attached, each can expand or contract without affecting the other. It is even possible to remove and relocate the roof. Carlisle Syn-Tec Systems.

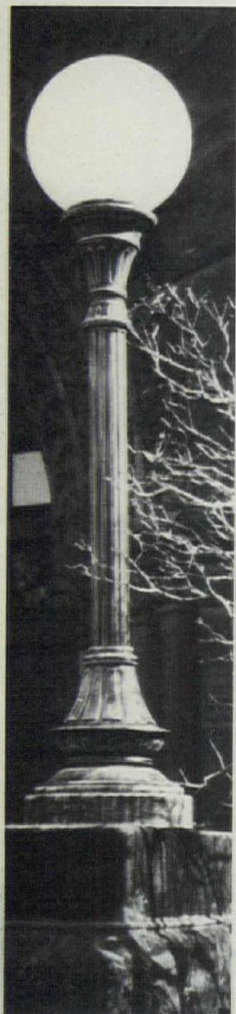
Circle 115 on reader service card

Sonata self-rimming china lavatory has a concealed soap receptacle that does away with messy soap storage. It can be ordered with eight-inch or four-inch drilling to accommodate lavatory trim. Colors are sky blue, sun tan, Aztec gold, buttercup, cameo, teakwood, platinum, and white. Crane Co.

Circle 116 on reader service card

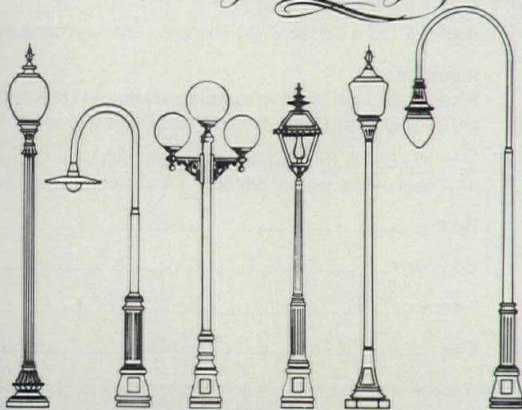
Woolmark Mystique carpet is made from felted wool yarn in a bulky loop berber style. Felting locks fibers together for resilience, greater luster, and better wear. The heavyweight carpet, suitable for contract use, comes in six colors. Stratton Industries.

Circle 117 on reader service card



Crafting traditional lighting since 1923 has made us a quality leader not only in structural performance but also in authentic designs and detailing. Vintage scrolls and decorative filigree combine with the historic elegance of our ornamental "turn of the century" poles and bollards—cast of heavy-duty aluminum for maximum durability and strength. See Sweets file 16.6g/Ste or phone 1-312-252-8200.

STERNBERG
60 YEARS OF ARTISTRY IN
Lighting



4048 W. SCHUBERT AVE., CHICAGO, IL 60639

Circle No. 356 on Reader Service Card

New Aperture Card Processor Cameras Designed To Meet MIL-9868D at 150 Cards/Hour!

Every Feature Needed For Engineering Documentation Now All In One Camera.

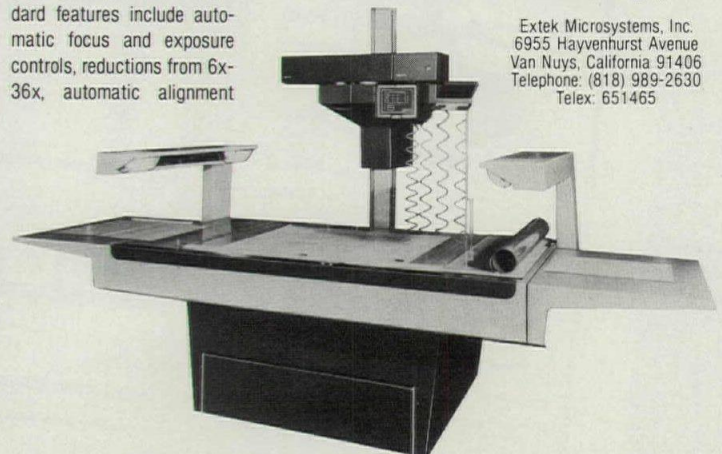
Technology built into Extek's complete line of engineering cameras makes other processor cameras obsolete! For example, a unique density control system allows you to pre-set any density you want, and the camera automatically gives you that precise density—card after card. Standard features include automatic focus and exposure controls, reductions from 6x-36x, automatic alignment

bar, vacuum hold-down, independently adjustable top and back lights, blowback, and printing capabilities. For more information, write or call Extek: an international leader in high-performance microfilm equipment since 1968.

Call Extek for a complete line of aperture card cameras, 35 mm roll film cameras, cards, chemicals, factory-training and service.

extek
EXTEK

Extek Microsystems, Inc.
6955 Hayvenhurst Avenue
Van Nuys, California 91406
Telephone: (818) 989-2630
Telex: 651465



Circle No. 324 on Reader Service Card

“Why should I use MOLENCO’s Therm-U-Wall® as my next exterior wall system?”

Richardson Credit Union, Richardson, Tx.



Maximum Versatility!

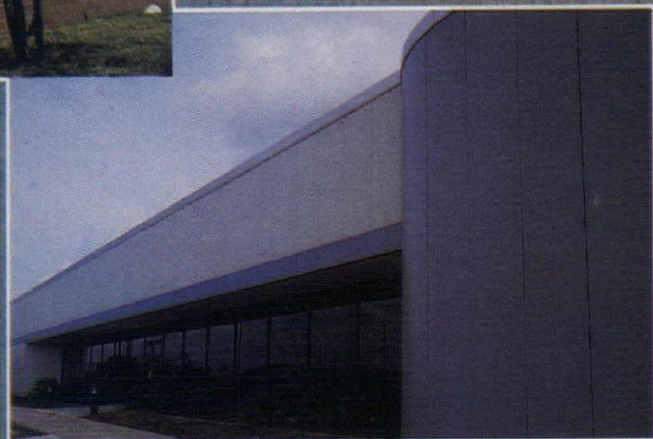
- 2½" Foamed-in-Place Insulation
- Flat, Modular Design
- 24" and 30" Panel Widths
- Kynar Finish
- Complete Accessory Line

2½" Thick Insulated Metal Panel. Therm-U-Wall uses urethane, foamed-in-place insulation for premium energy efficiency as well as superior spanning capability.

Flat, Modular Design. Therm-U-Wall’s flush appearance offers a clean, aesthetic look along with the flexibility of curved or formed corners.

24" and 30" Panel Widths. Therm-U-Wall can be made in 24" or 30" widths in custom lengths up to 32'.

Kynar Finish. MOLENCO stocks this long-life fluoropolymer coating in eight colors.



United States Post Office, Sugarland, Tx.

Complete Accessory Line. Aluminum extrusions with matching Kynar coatings meet all Therm-U-Wall trim conditions.

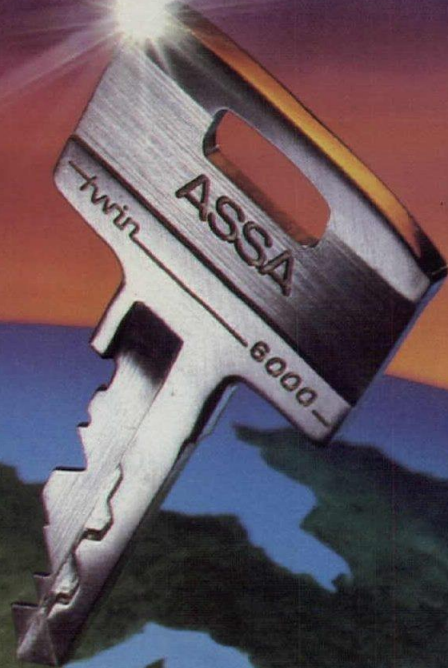
MOLENCO has a national network of sales representatives. For further information on Therm-U-Wall and the name of your local representative, call or write our Houston headquarters.

 **MOLENCO**

Moncrief-Lenoir Manufacturing Company
P.O. Box 2505 • Houston, Texas 77252-2505
713-225-1441 • 800-392-8649 (inside Tx.)
800-231-8050 (National)

Circle No. 363 on Reader Service Card

The Ultimate Security Force



In locks, it's Assa. Over 2,000,000 installed in 170,000 systems. From condos in Hawaii to the newest highrise in Seattle to Pratt & Whitney's R&D center in Quebec. Specifiers rely on Assa for a number of reasons, including maximum security lockcases that resist bending/breaking forces; that simplify door preparation Assa's Twin cylinder, recognized and proven to be the industry's highest level security control system; unparalleled in withstanding picking, drilling never-sag lever

handles that give the handicapped the freedom to lock and unlock doors easily, quickly innovative electric lock systems that economically and effectively meet all electrical and fire code specs; that eliminate wiring through door and hinge. There are more unique and proven high-security benefits in our comprehensive brochure. Write for it. Assa, Inc., Arboretum Business Center, 2600 Warrenville Road, Downers Grove, Illinois 60515. Telephone: (312) 968-3774.



Circle No. 307 on Reader Service Card

Coming next month



Proposal for a house of worship in Western Samoa.
Hoover Berg Desmond, Architects.

Energy-conscious design will be the focus of a set of feature articles that will challenge our assumptions about energy behavior of buildings. These articles will range from a speculative essay on the relationships between form and energy conservation to a portfolio of successful energy-related details. There will be a critical overview of the unique California energy-conserving State Office Buildings program, an investigation of why solar collectors were removed from a landmark energy building, and a Technics feature on the special problems of hot, humid climates—with ample illustration of solutions.

The Dallas Museum of Art, just completed to the designs of Edward Larrabee Barnes Associates, will be the subject of a major critical article. Conceived not as a monument, but as a villagelike arrangement of galleries and courtyards, this museum represents extraordinary commitment to the art works on display and the comfort of visitors.

Four houses of outstanding architectural quality will be featured, as well, in this issue. Scattered across the U.S., they are quite diverse in appearance and atmosphere. What the editors see in all of them is exceptional skill in the handling of space and form, along with some careful thought about the nature of houses in particular.

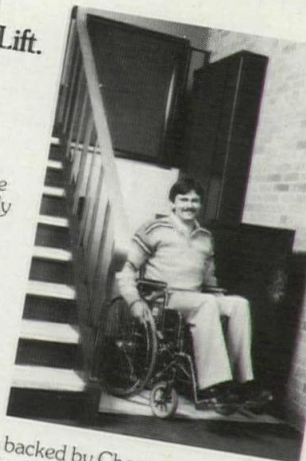
P/A in May will explore the subject of computers and architecture from several points of view: the computer as a design tool, the environmental demands of computer installations, and the control of building systems by computer. Also in this issue will be a report on the fourth annual P/A International Furniture Competition and a special section on the program for NEOCON 16 in Chicago.

PA in April: Energy and design

Introducing a better solution to building access problems.

Cheney Handi-Lift II Vertical Wheelchair Lift.

The new Handi-Lift II Vertical Wheelchair Lift offers an ideal solution to the problem of providing safe stairway and building access for people with physical problems including those confined to wheelchairs, especially in areas where height is a problem. That's because the new Cheney Handi-Lift II has a lifting height range of 4 to 12 feet... the highest available in the country. And the Cheney Handi-Lift II is more space efficient. It requires less floor area than competitive units, yet still provides a full 12 square foot lift platform. Designed and built by the Cheney Company, the Handi-Lift II is backed by Cheney's years of engineering excellence and adapts to both indoor and outdoor applications in private homes, churches, schools, office buildings and industrial plants. And it's available in a variety of colors, textures and panels to blend attractively with any decor.



For more information on how Cheney can help solve today's access problems, check your Sweets Catalog or contact Darlene Lewis (414) 782-1100.

check local code requirements
Call Toll Free 1-800-782-1222.

The CHENEY Company

Dept. PR. 3015 S. 163rd Street, New Berlin, WI 53151, (414) 782-1100.

Circle No. 314 on Reader Service Card

Design Better Swimming Pools With **PARA-FLYTE** QUALITY DECK EQUIPMENT

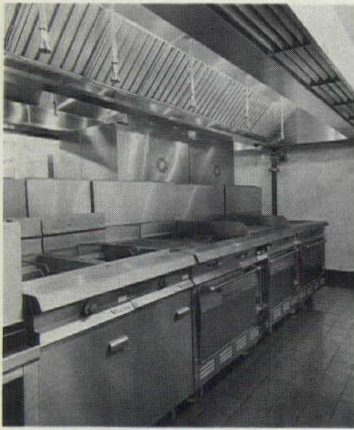


Write for Detailed Literature or See Us in Sweets 13.4b/Kd

KDI Paragon Inc.

SINCE 1956 MFRS. OF DISTINCTIVE POOL EQUIPMENT
P.O. Box 256, 12 Paulding St., Pleasantville, N.Y. 10570 ■ 914/769-6221

Circle No. 322



Commercial kitchen equipment catalog highlights the complete Vulcan line. The 16-page minicatalog includes gas, electric, and steam food service equipment and reach-in and walk-in coolers and freezers. Vulcan-Hart Corp.

Circle 214 on reader service card

Clay shake roof tiles, ideal for fire-prone areas, are designed for new installations, although they can also be used to replace wood shakes. The four different widths produce random patterns, giving the appearance of a wood shake roof. The noninterlocking tiles are 18 inches long,

4, 6, 8, and 12 inches wide; a square weighs approximately 880 pounds. Colors are natural red or variegated browns and the tiles have a smooth or rough weathered finish. San Valle Tile Kiln.

Circle 118 on reader service card

Lounge seating illustrated in color in an eight-page folder includes a tub style and several versions of tuxedo style seating. All are available as chairs, love seats, or sofas and have oak, walnut, or mahogany hardwood bases. One leather-covered tuxedo style is also available with polished chrome, satin brass, or antique bronze finish base. Brandrud Furniture, Inc.

Circle 215 on reader service card

Flooring trim and accessories molded from long-wearing synthetic rubber are color coordinated for use with Nora flooring products. For stairs there are slip-resistant Steptread combined nosing-tread-riser, nosing-tread, and angles. For use with flooring there are inner and outer angle coved corners, straight bases, and coved bases. Nora Flooring.

Circle 119 on reader service card

Disc-O-Tile flooring tile and matching stair treads are now produced in slate and wine in addition to the seven colors already available. The 24-inch-square tiles have 3/4-inch-diameter raised discs for good traction. They are easy to clean and do not discolor or stain. R.C. Musson Rubber Co.

Circle 120 on reader service card

Overhead distribution systems are modular plug-in systems to manage power and communications wiring in above-ceiling installations. ODS 2 allows 125 or 277 volt circuiting; ODS 3 provides dual function for power and communications; and ODS 5 has multiwire 277 and 125 volt receptacle harnesses for switching control and one-, two-, or three-level lighting. They also can accommodate telephone and data communication wiring. The Wiremold Co.

Circle 121 on reader service card

Temporary Contemporary, Los Angeles, Calif. (p. 80). Architect: Frank O. Gehry & Associates, Venice, Calif. Storefront doors and windows: Kawneer. Security system: API/Morse. Lighting: Staff Lighting.

Rio Grande Nature Center, Albuquerque, N.M. (p. 86). Architect: Antoine Predock, Albuquerque, N.M. Cement: Ideal Basic Industries. Windows: Hope's Windows, I.H. Maloney Co. Entrance doors: Gurries. Interior doors: Weyerhaeuser. VAT: L.M. Scofield Co., Armstrong. Roofing and waterproofing: Carlisle Tire & Rubber Co. Insulation: Huebert Fiberboard Inc. Partitions: Hough Mfg. Corp. Paint: Wellborn Paint Mfg. Co. Hardware: Stanley, Builder's Brass Works. Door plaques: Zax Corp. Solar storage: Kalwall Corp. Entry culvert: Armc Co. Lighting: Kim Lighting Inc., Prescolite, Lightolier. Electric panels: Square D Co. Plumbing: Kohler Co., Sloan Valve Co., Kinkead Industries, Bobrick, Elkay Mfg. Co., Stern-Williams Co. Heating: Day & Night, Dravo Corp. Air conditioning: McGraw-Edison Co. Carpeting: Bigelow Sanford Co. Plastic laminate casework: Nevamar.

Building materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

DEAN SCHOOL OF ARCHITECTURE and ENVIRONMENTAL STUDIES

THE INSTITUTION: Established in 1874, the City College is the oldest of the City University's colleges, with about 13,000 undergraduate and graduate students enrolled on a 35-acre campus. In addition to the School of Architecture and Environmental Studies, City College consists of a College of Liberal Arts and Science, and schools of Education, Biomedical Education, Engineering, Nursing, and General Studies.

The School of Architecture and Environmental Studies is comprised of a student body of 900 students of diverse multi-ethnic and national background. The school awards professional and undergraduate degrees in Architecture, a professional degree in Landscape Architecture and a graduate degree in Urban Design. The school is one of the few publicly funded schools of architecture in the Northeast and offers an exciting opportunity for new educational initiatives.

RESPONSIBILITIES: The Dean assumes leadership in the management and administration of the school, curriculum development, program planning and the acquisition of external funding. The Dean reports to the President and Provost and maintains liaison with other administrators of the College, Federal, State, and City agencies, related organizations/associations, and community leaders.

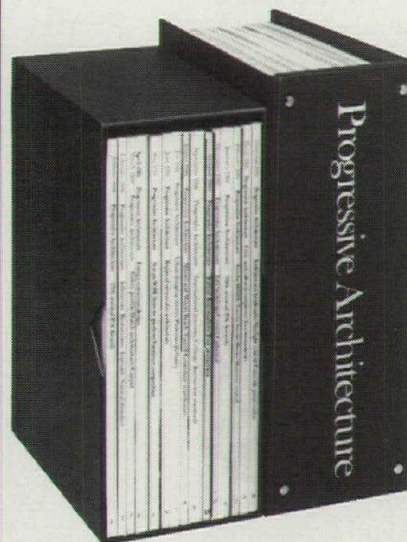
REQUIREMENTS: Candidates should have demonstrated leadership, scholarship, commitment to Urban Education, and should have distinguished record in the profession and qualify for the rank of tenured professor.

SALARY: Competitive and commensurate with experience and qualifications.

DEADLINE: Please forward resumes or nominations postmarked no later than April 1, 1984, to:

**Search Committee for the Dean of School of Architecture and Environmental Studies
Administration Building 206
The City College of CUNY
Convent Avenue at 138th Street
New York, New York 10031**

An EO/AA Employer (M/F/H/V)



Now — Two Ways To Save and Organize Your Copies of P/A.

Protect your P/A issues from soil and damage. Choose either the attractive library case or the all new binder. Both are custom-designed in blue simulated leather with the magazine's logo hand-somely embossed in white.

Jesse Jones Box Corporation
P.O. Box 5120, Dept P/A
Philadelphia, Pa. 19141

My check or money order for \$ _____ is enclosed.

P/A Cases: ___ 1 for \$5.95 ___ 3 for \$17.00 ___ 6 for \$30.00

P/A Binders: ___ 1 for \$7.50 ___ 3 for \$21.75 ___ 6 for \$42.00

Name _____

Company _____

Street _____

City _____ State _____ Zip _____

Check must accompany all orders.
Add \$2.50 per item for orders outside U.S.A.
Allow 3-4 weeks delivery.

"Du Pont showed us how to significantly increase productivity with Systems Drafting."

*James W. Rivers, Vice President
The Mathes Group (formerly Mathes, Bergman
& Associates, Inc.), New Orleans, Louisiana*

"We've been implementing a Du Pont overlay drafting program for large and small projects for six years," says Mr. Rivers, "and we estimate a 30% savings in drafting time as a result. We also save time on corrections because we don't have to redraw floor plans every time there's a change.

"A case in point is our work on Place St. Charles, one of New Orleans' newest buildings. Du Pont showed us how to effectively increase productivity in the architectural planning for this 53-story building.

"Having drawn floor plans, we supply pin-registered bases to each engineering discipline. This speeds development of preliminary and final plans by all consultants, reduces errors and makes it easier to coordinate efforts among disciplines.

"And because we also save time on corrections, and reduce repetition, we gain more creative design time."

Overlay drafting is a cost-effective way to make high-quality drawings. And it's a major step toward implementing computer-aided design. Perhaps it's time you found out how high the rise in productivity can be at your firm.

Return the coupon below for more information on how a Systems Drafting approach can work for you.

Note: Place St. Charles is a joint venture of Mathes, Bergman & Associates, Inc. and Moriyama & Teshima Planners, Ltd.

Du Pont Company, Room X39085,
Wilmington, DE 19898

- Send me your new brochure on overlay drafting.
 Have a Du Pont Technical Representative call.

Name _____

Title _____

Company _____

Street _____

City _____ State _____ Zip _____

Telephone _____

**Industrial Systems
Division**



Circle No. 321

P/A Job mart

Situations Open

Architectural Positions—Project Architects, Job Captains, Intern Architects, Draftspersons. Send resume to: Dellinger/Lee Assoc., Suite 108, 3 Woodlawn Green, Charlotte, N.C., 28210. No phone calls please.

Architectural Position—The Smith College Department of Art is seeking, at the junior rank level, an individual to teach introductory and advanced undergraduate courses in architecture, city planning and/or landscape architecture beginning September 1984. Prefer a practicing architect. Must be knowledgeable in planning, design, and construction. Teaching experience desirable. Non-tenure-track, full-time appointment, 2-year contract with possibility of renewal. Part-time or shared appointment may be acceptable. Send curriculum vitae, 3 letters of reference, and 10–20 slides of work by March 15, 1984 to: Architect Search Committee, % Gary Niswonger, Art Department/Hillyer Hall, Smith College, Northampton, MA 01063. Smith College is an Equal Opportunity Employer.

Construction Management Faculty: Open Sept. 1984. Teach in growing B.S. program in construction management. Appropriate academic background with significant field and project management experience in building construction required. M.S. desirable. Contact James B. Shane, AIA, Head-Construction, Ferris State College, Big Rapids, Michigan 49307. Equal Opportunity Affirmative Action Employer.

Director of Interior Design—Midwest interior design firm with nationwide practice invites applications from persons with capability to lead/manage programming, space planning, interior design detailing. Responsibilities include planning, organizing and controlling of interior design functions and personnel, plus marketing. Qualifications include a college degree in architecture and/or interior design, a minimum of ten years experience and expertise in interior design for institutional, corporate and commercial clients. Qualified candidates are invited to forward their resume with salary history in complete confidence to: Box 1361-424, *Progressive Architecture*. An Equal Opportunity Employer.

Landscape Architects with experience needed to fill positions in all phases of design activity and project management for progressive landscape architecture/urban and development planning firm. Send resume and work samples to: Emaly L. Shuman, Myrick-Newman-Dahlberg & Partners, Inc., 9400 North Central Expressway, Suite 1600, Dallas, Texas 75231.

Rendering Artist—Holiday Inns, Inc. is a highly respected international leader in the hospitality industry. Due to our continued expansion, we're seeking an accomplished professional to create both interior and exterior architectural renderings from concepts. A degree in Architecture or Art (or equivalent) coupled with 5 years commercial architectural rendering experience is required.

We offer a highly competitive salary and the comprehensive benefits package you'd expect from an industry leader. For consideration, please send resume to: Recruiting & Selection/P.A., Holiday Inns, Inc., 3796 Lamar Avenue, Memphis, TN 38195. An Equal Opportunity Employer m/f/h.

DESIGN FOR SUCCESS

Holiday Inn Sets The Standard In Style

For style and innovation in interior design, Holiday Inns, Inc. is setting new standards for the hospitality industry. The continued expansion of our major hotel, restaurant and casino gaming operations, has created challenging opportunities for talented interior designers.

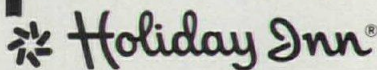
Senior Designer

Based in our Hotel Services Division, the selected candidate will have a BA in Interior Design and a minimum of 5 years commercial design experience, preferably in the hotel industry. Good communication skills and 2 years of supervisory experience are also required.

Interior Designer

This position requires a degree in Interior Design and a minimum of 5 years commercial design experience. Prior experience in the hospitality industry preferred.

In addition to unique opportunities for career growth with a recognized industry leader, Holiday Inn offers a highly competitive salary and a full benefits package that includes relocation assistance. For immediate consideration, send a resume with salary history and requirements, in confidence, to: P.A. Catledge, Recruiting & Selection, 3796 Lamar Avenue, Memphis, TN 38195. An equal opportunity employer m/f/h.

 Holiday Inn®

Senior Designer—Project Captain opening in 5–7 person office located in Southern New England. Applicant must have professional background, 5–7 yrs. experience; capable of free-hand sketching, preparing working drawings and supervising production of others. Must be able to work with clients, have interest and experience in marketing. Work experience on many different types and sizes of projects for compatibility with firm's varied nature and workload. Interested candidates are invited to submit resume/salary expectations to: Box 1361-427, *Progressive Architecture*.

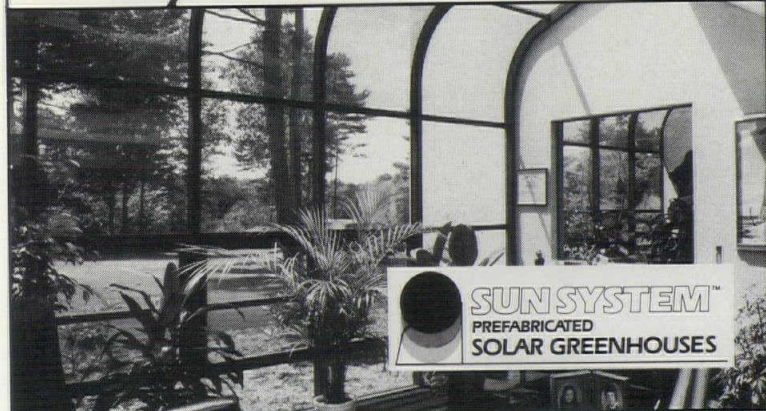
The Faculty of Architecture, Technical University of Nova Scotia, invites applications for a full time tenure track position. The Faculty regards the university as an institution with broad social and educational duties where members are privileged and responsible with much freedom of action and initiative in the practice of their duties in teaching research and the general advancement of the university. The program of the School of Architecture is organized in terms of four major areas: Design, Humanities, Technology and Professional Practice. In the present appointment the Faculty wishes to search for experience and interest in the area of Design. In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. For particulars write to: Dr. Essy Baniasad, Dean, Faculty of Architecture, Technical University of Nova Scotia, P.O. Box 1000, Halifax, Nova Scotia, Canada, B3J 2X4.

The School of Architecture at the University of Virginia is seeking outstanding candidates for full-time tenure track and part-time positions in architecture. The candidates should be qualified to teach architectural design at both a graduate and an undergraduate level, as well as teach in another area of curriculum such as basic design, building technology, architectural theory, urban design theory and methodology. Qualifications shall include prior teaching experience with evidence of a developed didactic orientation, advanced professional experience, and prior success in research and/or scholarship. Please submit resumes and three letters of reference to Chairman, Division of Architecture, University of Virginia, School of Architecture, Campbell Hall, Charlottesville, Virginia, 22903 by March 15, 1984. The University of Virginia practices equal opportunity in education and hiring.

Yale University School of Architecture seeks applications for open faculty position in architectural design. Description: Graduate level teaching position in architectural design beginning September, 1984. Emphasis on design guidance and criticism, with ability to lecture on architectural theory and history. Responsibilities: Teaching and administration. Qualifications: Advanced degree in architecture/equivalent professional education, practice and teaching. Candidates with a minimum of five years teaching/professional experience will be given preference. An internal candidate is included with the group of applicants. Salary and Rank: Visiting Critic or up to Adjunct Associate Professor with salary commensurate with qualifications. Application deadline: Applications post-marked by 26 March 1984. Applicants should send curriculum vitae, the names and addresses of references to: Martin D. Gehner, Chairman, Search Committee, School of Architecture, Yale University, 180 York Street, New Haven, CT 06511. Yale University is an Equal Opportunity/Affirmative Action Employer. Applications from women and minorities are welcome.

[Job mart continued on page 121]

Sun System. The Perfect Fit



SUN SYSTEM™
 PREFABRICATED
 SOLAR GREENHOUSES

for every Lifestyle, Building Style, and Budget.

Creating a building design that "works" demands harmony of form and function. SUN SYSTEM Prefabricated Solar Greenhouses complement any building style, enhance any decor, and can be tailored to fit any budget. SUN SYSTEM's state-of-the-art passive solar greenhouses combine elegant design and advanced technological know-how with superior construction—and the applications, both commercial and residential, are unlimited. **Call now for information or estimates on our standard or custom models.**

- 100% Thermally Broken
- Curved Tempered Glass
- Optional • Full Shading & Ventilation Systems • Quick & Easy Installation • Over 51 yrs. of construction experience

For our new color catalog and price list write to:

SUN SYSTEM Prefabricated Solar Greenhouses, Inc.
 60M Vanderbilt Motor Parkway
 Commack, New York 11725
 (516) 543-7766

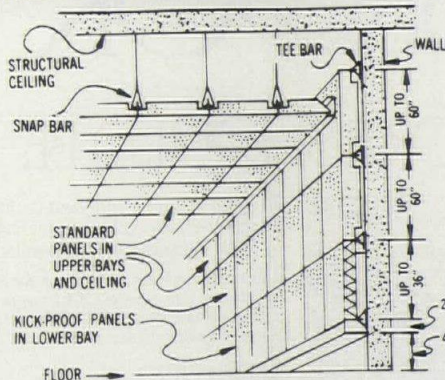
See us in SWEET's Catalog Section 13.2c Sty.

Copyright 1983 SUN SYSTEM Greenhouses

Circle No. 355 on Reader Service Card

ACOUSTICAL ALUMINUM FLUSH PANELS FOR WALLS AND CEILINGS

- Removeable panel for easy accessibility.
- Flush wall surfaces do not pick up dirt easily.
- Lower wall surfaces resistant to abuse.
- Entire areas washable. To clean, sponge or hose down.



SOUND ABSORPTION COEFFICIENTS (ASTM C423-77)

PAD	THICKNESS	MOUNTING
Fiberglass Sealed in PVC	1 1/2" - 3/4 lb. density	7

125 Hz	250 Hz	500 Hz	1000 Hz	2000 Hz	4000 Hz	N.R.C.
.96	.90	.76	.91	.78	.59	.85

Supplied in several finishes and colors as well as baked white enamel. Refer to SWEET'S ARCHITECTURAL CATALOG Section 9.1/SI

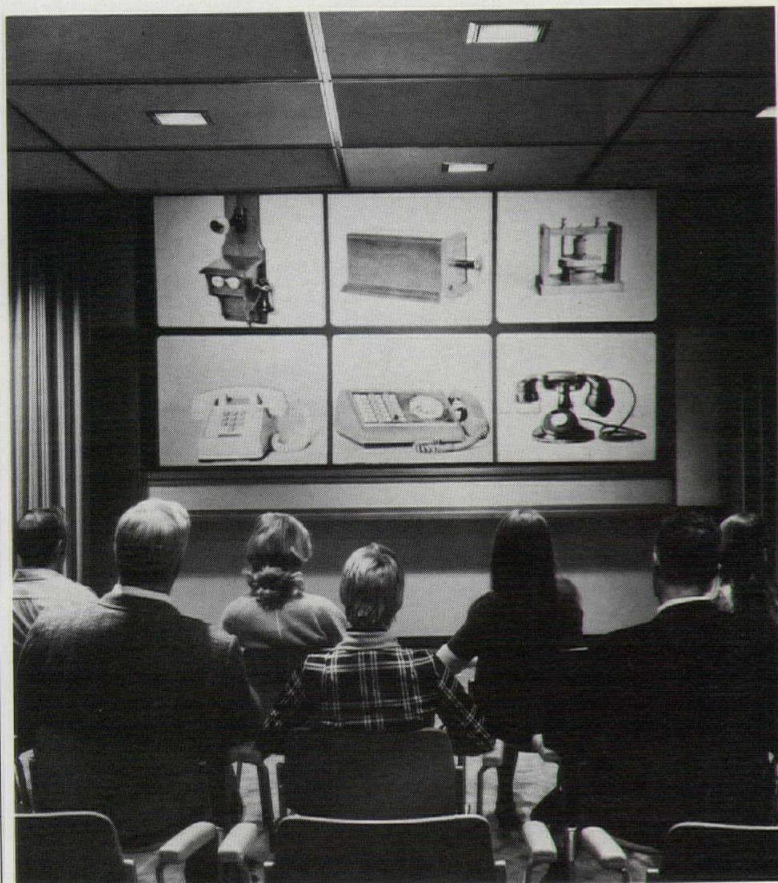
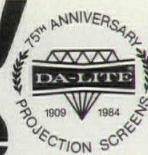
SIMPLEX CEILING CORP.

50 HARRISON ST., HOBOKEN, N.J. 07030 • PHONES (212) 349-1890, (201) 864-6630

• Sales "Reps" needed—Write to Simplex for information •

Circle No. 353 on Reader Service Card

Specify Da-Lite

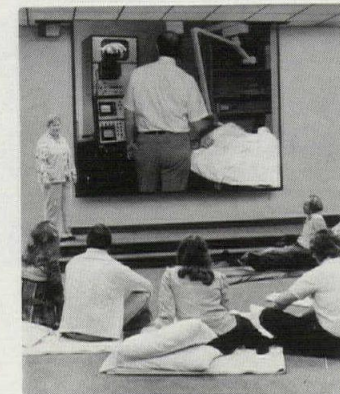


Leading architects choose the leading projection screen

Designers of the Harvard University Science Center, the Gulf Oil Building in Pittsburgh, the National Bank of Detroit's Renaissance Center offices and the Wisconsin Telephone Company headquarters all have one thing in common. They specified Da-Lite projection screens.

For visual impact...from convention centers to the most elaborate computer age audio visual facility...Da-Lite produces screens in all formats and sizes.

Da-Lite's automatic electric Electrol® screens, recessed in the ceiling and operated by remote control, lower and raise unobtrusively to set the stage for a professional presentation. Built-in rear projection and manual wall and ceiling screens offer additional versatility in perfecting the design concept.



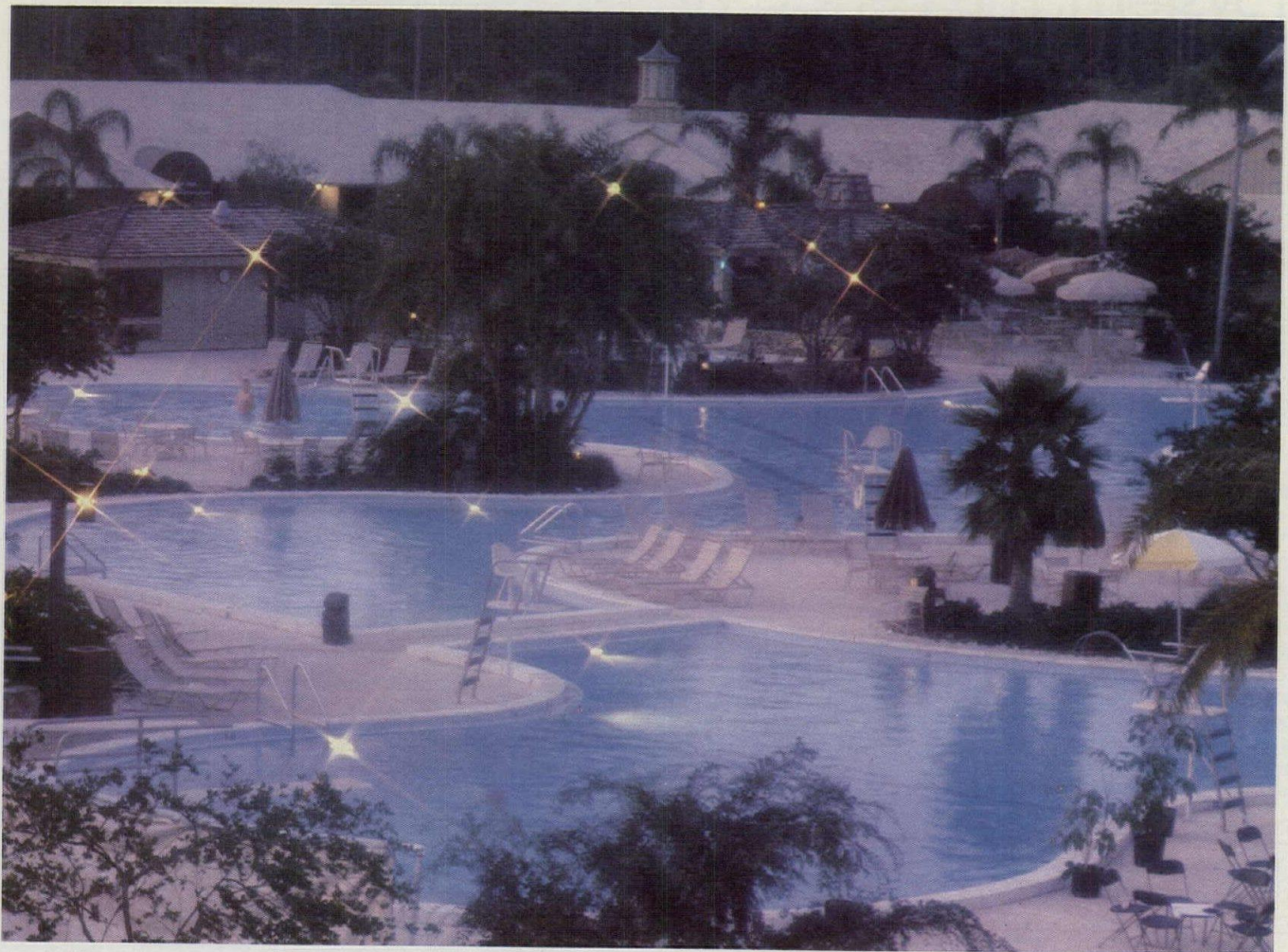
Da-Lite, as the nation's leading projection screen manufacturer, provides complete specifications plus size and viewing angle guidelines, picture surface information, wiring diagrams and vital installation basics. To learn more, start with Sweet's catalog (USA: 16.8a/Da, Canada: 16com/DAL). Then write us for the name of your nearest Da-Lite Audio-Visual Specialist Dealer.



Da-Lite Screen Company, Inc.
 P.O. Box 137, Warsaw, IN 46580
 219-267-8101 Telex 23-2649

Slide and movie screens since 1909

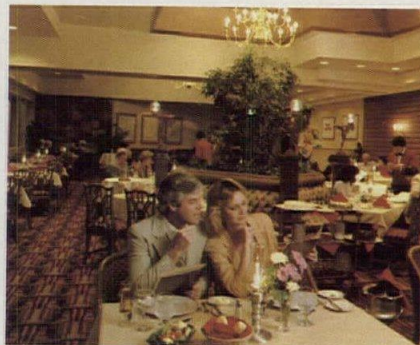
Circle No. 317 on Reader Service Card



SELECT SADDLEBROOK

EVERYTHING A RESORT SHOULD BE

Clustered in the midst of Florida pine and cypress, just 25 minutes north of Tampa International Airport, a complete resort has been carefully crafted with all its facilities within easy walking distance. At Saddlebrook, skillfully blended into a unique "walking village" environment are 420 lavishly decorated, privately owned suites, meeting rooms and banquet facilities, 27 championship holes of golf, 17 tennis courts, swimming in the meandering half-million-gallon Super-pool, tropical and intimate dining, entertainment, shopping and a complete health spa.



To aid in planning your next vacation, meeting, or second home purchase, call or write Saddlebrook for a detailed guide.

Condominium suites are available for individual ownership. Call or write C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in States where prohibited by law.

SADDLEBROOK
The Golf and Tennis Resort
P.O. Box 7046
Wesley Chapel (Tampa), Florida 33599
(813) 973-1111
Phone Toll Free Continental U.S.
800-237-7519
In Florida 800-282-4654

Saddlebrook
The Golf and Tennis Resort

For vacationing information, Circle No. 365
For meeting information, Circle No. 366

Situations Wanted

Registered Architect NCARB certified, with over 17 years experience in the profession (7 years as a project architect) desires project architect position with small to medium size architectural firm in Piedmont Area. Resumé available upon request. Reply to Box 1361-428, Progressive Architecture.

Services

Innovative Wastewater Management

Lombardo & Associates

Environmental Engineers/Consultants

149 Staniford Street, Boston, Massachusetts 02114 (617) 367-2332

81 B Tinker Street, Woodstock, New York 12498 (914) 679-2024

Learn To Build Your Designs. Two and six week programs emphasize Design/Build, problem solving, detailing, and site management through hands-on construction. Taught by practicing architects who build, this is an excellent offering for students and professionals alike. Six week college level program for credit. Free details: Design/Build, c/o Yestermorrow, Box 76A, Warren, VT 05674

RitaSue Siegel Agency®, a recruiting service to find architects, interior, graphic and industrial designers, marketing and sales support people for consultants and businesses. Confidential. Nationwide, international. 60 W. 55 St., New York, NY 10019. 212/586-4750.

Notice

Please address all correspondence to box numbered advertisements as follows:

Progressive Architecture % Box 600 Summer Street Stamford, Connecticut 06904

Advertising Rates (Effective January '84 issue) Non-display style: \$130 per column inch. Seven lines per inch. Seven words per line. Maximum 4 inches. Column width approximately 2 1/4". No charge for use of box number. Situations Wanted advertisements: \$65 per column inch. Non-commissionable.

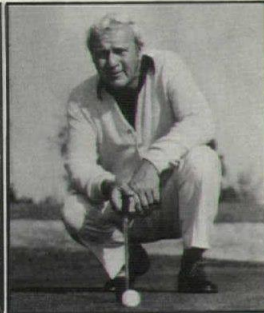
Display style: \$180 per column inch, per your layout. Commissionable to recognized advertising agencies.

Check or money order should accompany the advertisement and be mailed to Job Mart % Progressive Architecture, 600 Summer Street, P.O. Box 1361, Stamford, CT 06904.

Display style advertisements are also available in fractional page units starting at 1/8 page and running to a full page. Contact Publisher for rates.

Insertions will be accepted no later than the 1st of the month preceding month of publication. Box number replies should be addressed as noted above with the box number placed in lower left hand corner of envelope.

SELECT SADDLEBROOK



GOLF AT A SELECT PRICE!

Challenge 27 holes of championship golf designed and built by Arnold Palmer and Dean Refram...and enjoy our unique "walking village" resort which has been skillfully crafted to put everything just steps away from our half-million-gallon meandering Superpool: 17 tennis courts, dining in intimate and tropical settings, entertainment, shopping and a complete health spa.

\$70.00

per person/per night, dbl. occup. (state tax and gratuities not included)

Jan. 8-Apr. 30, 1984

Package includes:

- accommodations
• unlimited daily greens fees
• 18 holes guaranteed daily
• advance reserved tee times
• golf bag storage
• daily admission to Jockey Club Spa

Condominium suites are available for individual ownership. Call or write C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in States where prohibited by law.

Write or call Toll-Free 800-237-7519 In Florida, 800-282-4654 or 813-973-1111

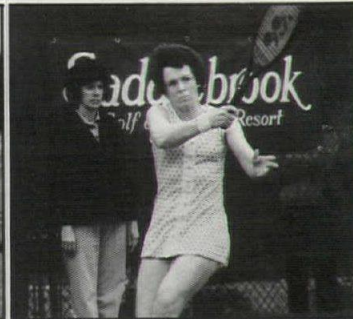
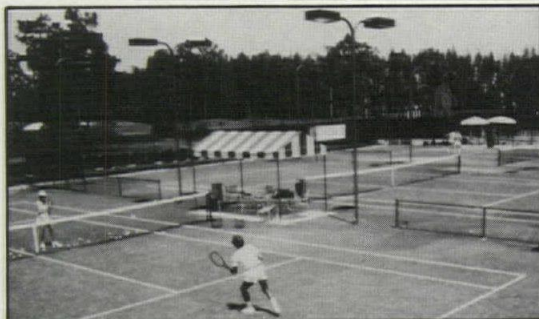
Saddlebrook

The Golf and Tennis Resort

P.O. Box 7046 • Wesley Chapel (Tampa), Florida 34249 25 minutes north of Tampa International Airport

Circle No. 367 on Reader Service Card

SELECT SADDLEBROOK



Billie Jean King at the recent Ladies Legends of Tennis Tournament at Saddlebrook.

AND A SUPER TENNIS HOLIDAY!

Swing into action on 17 courts (13 Har-Tru, 5 of them lighted and 4 Laykold) and enjoy the unique pleasures of our "walking village" resort, where all the excitement has been skillfully clustered around our meandering half-million-gallon Superpool: 27 holes of championship golf, dining in intimate and tropical settings, entertainment, shopping, and a complete health spa. Clinics and private lessons available.

\$65.50

per person/per night, dbl. occup. (state tax and gratuities not included)

Jan. 8-Apr. 30, 1984

Package includes:

- accommodations
• unlimited tennis, with 2 hours guaranteed court time daily
• daily admission to the Jockey Club Spa

Condominium suites are available for individual ownership. Call or write C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in States where prohibited by law.

Write or call Toll-Free 800-237-7519 In Florida, 800-282-4654 or 813-973-1111

Saddlebrook

The Golf and Tennis Resort

P.O. Box 7046 • Wesley Chapel (Tampa), Florida 34249 25 minutes north of Tampa International Airport

Circle No. 368 on Reader Service Card

P/A Advertisers' index

AllianceWall Corporation <i>Crume & Associates, Inc.</i>	31	JG Furniture Systems	47
Amoco Fabrics Company <i>Alford Advertising Agency, Inc.</i>	55	Karastan Rug Mills <i>Ally and Gargano Advertising</i>	26, 27
Assa, Inc. <i>The Jayme Organization, Inc.</i>	112	KDI Paragon, Inc. <i>Lloyd S. Howard Associates, Inc.</i>	115
Azrock Floor Products <i>Bozell & Jacobs, Inc.</i>	C2	Keuffel & Esser/Kratos <i>Dick Wayne & Company, Inc.</i>	109
Aztech International, Ltd. <i>Unified Arts</i>	52	Kirsch Company <i>D'Arcy-MacManus & Mastus</i>	29
Berkey Marketing Companies— Zero Halliburton <i>Hicks & Greist, Inc.</i>	50	Laminators Safety Glass Association <i>Clif Furgurson Advertising</i>	36
Bilco Company <i>Designline Studio</i>	52	Lees Carpets, Burlington Industries, Inc. <i>Wayne Associates</i>	2
Bradley Corporation <i>Stephan & Brady, Inc.</i>	51	Levolor Lorentzen <i>Muller Jordan Weiss</i>	49
Caltenco—Colorado, Inc.	15	Longlites <i>Hayes, Davidson, Inc.</i>	1
Carlisle Syntec Systems <i>Creamer, Inc.</i>	42	Masonite Corp., Central Hardboard Div. <i>Bloom Advertising Too, Inc.</i>	105
Cheney Company <i>Kloppenber, Switzer & Teich, Inc.</i>	115	The Meyer Company <i>The Meyer Advertising Co.</i>	108
Conspic Systems, Inc. <i>Brian J. Ganton Productions, Inc.</i>	4, 5	Molenco <i>Advertising Logistics, Inc.</i>	111
Corbin Div., Emhart Industries <i>Mason & Madison, Inc.</i>	16, 17	Monsanto Polymer Products Co. <i>Monsanto Advertising & Promotion Services</i>	53
Da-Lite Screen Co., Inc. <i>Tri-State Advertising Co., Inc.</i>	119	Nevarmar Corporation <i>Lord, Sullivan & Yoder, Inc.</i>	92
Design Search <i>Creative Services International</i>	48	North American Philips Lighting <i>Gianettino & Meredith, Inc.</i>	8, 9
Dorma Door Controls, Inc. <i>Reeser & Sperling Advertising</i>	40	Olympic, A Div. of the Clorox Co. <i>Young & Rubicam, Inc.</i>	C4
duPont Co.—Antron <i>Batten, Barton, Durstine & Osborn, Inc.</i>	38, 39	Peerless Electric Company <i>Hayes, Davidson, Inc.</i>	1
duPont Co.—Architectural Drafting Films <i>N.W. Ayer, Inc.</i>	117	Prestressed Concrete Institute <i>The Delos Company, Ltd.</i>	43
duPont Co.—Corian <i>N.W. Ayer, Inc.</i>	12, 13	Saddlebrook	120, 121
duPont Co.—Hypalon Roofing <i>N.W. Ayer, Inc.</i>	32	Sargent, Div. of Kidde, Inc. <i>Adams, Rickard & Mason, Inc.</i>	11
Extel Microsystems, Inc. <i>Edwardian Advertising & Public Relations</i>	110	Sierracin/TransTech <i>Woolf Advertising, Inc.</i>	91
Florida Tile, Div. of Sikes Corp. <i>Fry/Hammond/Barr, Inc.</i>	35	Simplex Ceiling Corp. <i>Leschin Associates</i>	119
Follansbee Steel Corp. <i>Group Marketing & Communications, Inc.</i>	54	Smith, Elwin G., Division, Cyclops Corporation <i>W.S. Hill Company</i>	33
Forms & Surfaces <i>Sherrill Broudy Associates</i>	6	Southern Steel Company <i>Corporate Graphics</i>	101
Four Seasons Solar Products Corp. <i>Four Seasons Advertising</i>	108	Sternberg Lanterns <i>Jacobsen Communications, Inc.</i>	110
G.E. LEXAN Sheet Products <i>R.T. Blass, Inc.</i>	18	Sun System Prefabricated Solar Greenhouses, Inc. <i>Nepheus Advertising, Inc.</i>	119
Haller Systems <i>Basso & Associates, Inc.</i>	25	Trimble House Corporation <i>Mull Agency</i>	106
Hamilton Industries <i>Marketing Group Inc.</i>	37	The Viking Corporation <i>Advertising Bureau, Inc.</i>	C3
Hickman, W.P. Co. <i>John H. Rosen Advertising, Inc.</i>	30	Villeroy & Boch <i>William B. Johns & Partners, Ltd.</i>	22, 23
Hope's Architectural Products <i>Moog Advertising, Inc.</i>	103	Vindicator Corporation	104
Interior Arts, Inc. <i>Pistolis Hall & Hill</i>	44	Wood-Mode Cabinetry <i>Foltz-Wessinger, Inc.</i>	56
Italian Tile Center	24	Zero International, Inc. <i>Lawrence, Legters & Borden, Inc.</i>	14

Advertising Sales Offices

Stamford, Connecticut 06904:
600 Summer Street
P.O. Box 1361 203-348-7531

Peter J. Moore
Publisher
James J. Hoverman
Associate Publisher

Charles B. Selden,
National Sales Manager
Francis X. Roberts, James J. O'Brien,
Donald J. Roberts, District Managers

Chicago, Illinois 60601:
2 Illinois Center Bldg
Suite 1300 312-861-0880

James L. Hobbins, John M. Brannigan,
District Managers

Cleveland, Ohio 44113:
1111 Chester Ave 216-696-7000
John F. Kelly, Western Sales Manager

Richard A. Strachan
Special Markets Representative

Los Angeles, CA 91436:
16255 Ventura Blvd, Suite 301
818-990-9000
Philip W. Muller, District Manager
Alan F. Herr, District Manager

Atlanta, Georgia 30326:
3400 Peachtree Road, NE-Suite 811
Lennox Tower 404-237-5528
Anthony C. Marmon, District Manager
Harmon L. Proctor,
Regional Vice President

Houston, Texas 77401
5555 West Loop South, Suite 505
713-664-5981
Calvin Clausel, Director
Southwest Operations

United Kingdom
Reading, RG10 0QE, England
Wood Cottage, Shurlock Row
0734-343302

Cables:
TEKPUB, Reading
Malcolm M. Thiele
Managing Director, U.K.

Tokyo, Japan 101
3-1 Kanda Tacho 2-chome,
Chiyoda-ku
03-252-2721
Genzo Uchida, President

Paris, France
Continental Europe
18 rue Gounod, 92210
St. Cloud, France 602-24-79
Yvonne Melcher, Manager