Progressive Architecture

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June 1984

Progressive Architecture

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

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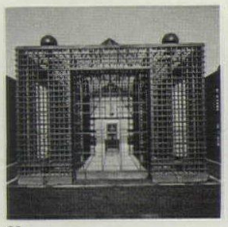
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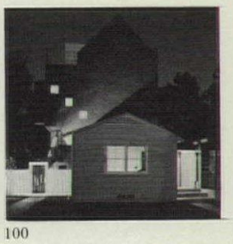
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Petal House, Los Angeles, by Eric Moss (p. 100). Photo: Tim Street-Porter.

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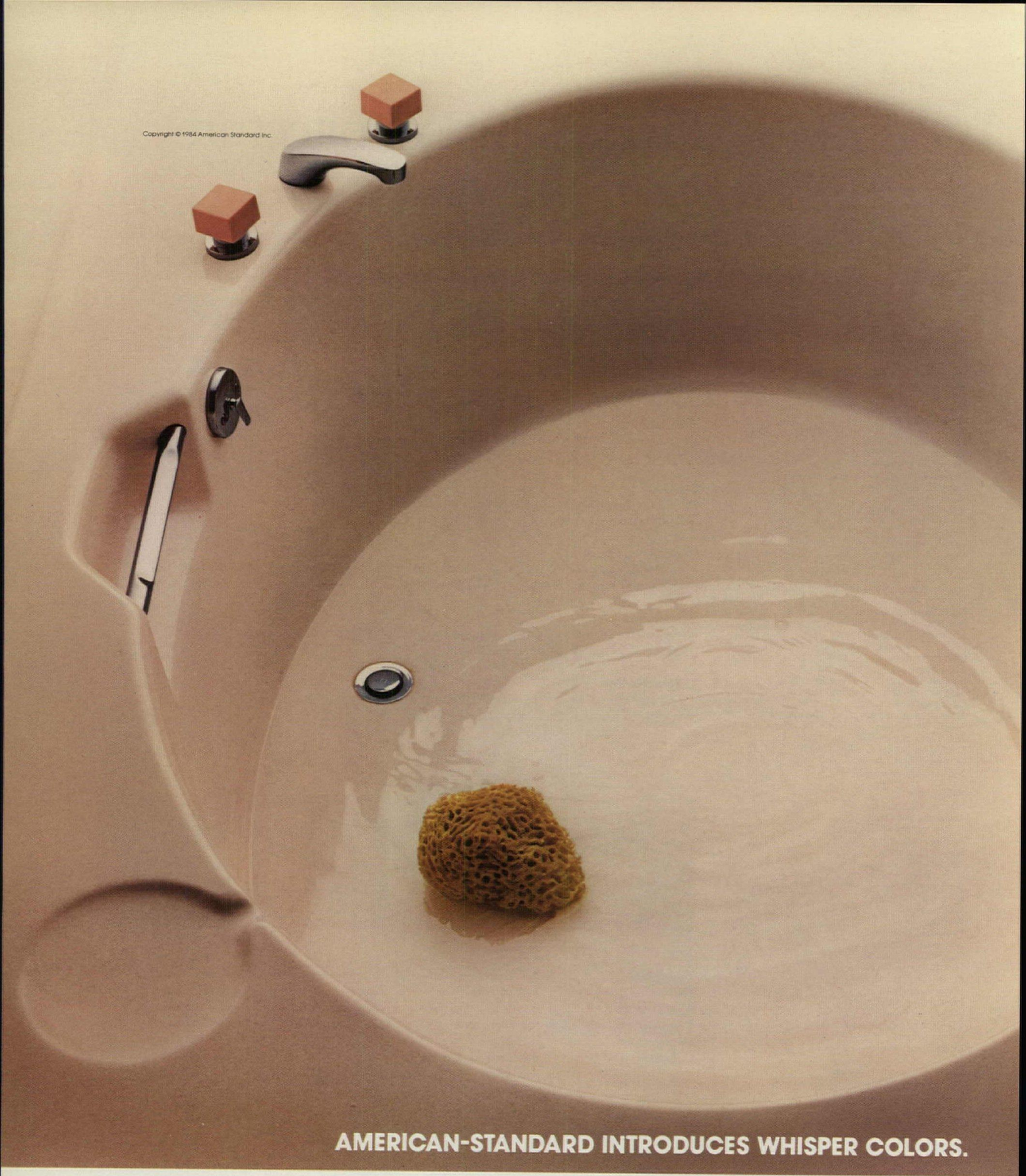

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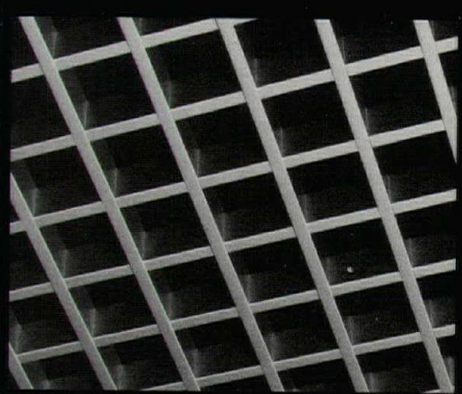

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Architects/Clients/Public

Three parties can be identified in the outcome of any work of architecture, and its success hinges on their effective interaction.

The sharp-tongued critic Sibyl Moholy-Nagy once disparaged one of her teaching colleagues as someone "who actually enjoys AIA Conventions." AIA Conventions still have their share of tedium, but I usually manage to carry away some insights. Though this year's convention theme, "American Architecture and its Public," was little explored (see News Report, page 45), there was some meaningful discussion of the relationships between architect, client, and public.

In the free-for-all "Prologue" symposium, builder Richard Gilbane of Houston pleaded with architects and builders not to accept "crummy" clients. Since "you can only do so many buildings in a lifetime," firms should *choose* clients to work with.

In the subsequent seminar on this year's AIA Honor Award winners, the client for 333 Wacker Drive in Chicago, by Kohn Pedersen Fox Associates (P/A, Oct. 1983, pp. 78–83), affirmed that the architects had indeed chosen him, by coming to him with evidence that the tight riverfront site—which had defeated other architect-developer teams—could support a superior building.

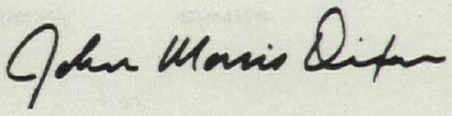
Clients for another award-winner, St. Matthew's Church in California, searched for their architects, but started with a formidable handicap: all design decisions had to be approved by two-thirds of the congregation. Moore Ruble Yudell got the commission in large measure because of their experience with and enthusiasm for participatory design. The process began with exercises worked out with consultant Jim Burns—"awareness walks," for instance, and a slide preference test in which parishioners rated Aalto's church at Imatra first and St. Peter's Basilica last. Later, the church membership got together and literally planned the building "using colored cellophane and Fruit Loops," as Charles Moore dryly explained.

Reflecting on his experience designing Wu Hall at Princeton, Robert Venturi recalled something Louis Kahn had said to the effect that "a good client is not one who knows what he wants, but one who knows what his aspirations are." He praised the administrators at Princeton for having "a good sense of when it was important to get involved with details—not always—or never." Wu Hall's warm reception at Princeton and its Honor Award, reported planning director Jon Hlafter, have already accelerated fund-raising for the new "college" system there, of which this building is an early component.

On occasion, a go-between with a passion for architecture has brought architect and client together in an exceptional accomplishment. Edgar Kaufman, Jr., as a mere adolescent in the 1930s, inspired his father to commission Frank Lloyd Wright for their house at Fallingwater. Now a respected teacher and critic of architecture, Kaufman was at the convention to illuminate some of the building's subtleties. As a rather inaccessible private house, Fallingwater was designed with no explicit reference to the public as such—though admiration by the cognoscenti was clearly invited. But now, in the hands of the Western Pennsylvania Conservancy, Fallingwater has generated a public by the sheer power of its design; about 70,000 visitors made the trek to this remote landmark last year.

Another exceptional go-between, Phyllis Lambert, was on hand—most appropriately—to accept the AIA's 25-Year Award for the Seagram Building in New York. In 1954, as a young college graduate (she later became an architect), Lambert persuaded her father, the president of Seagrams, to abandon a mediocre office tower design. She then went about finding the right architects, Mies van der Rohe and Philip Johnson, and worked as the client-architect link throughout the painstaking design. Her reminiscences of the process, reprinted from the *Vassar Alumnae Magazine* of February 1959 and available at the convention, make it clear that she acted with a strong dedication to the public.

Back in New York, an ironically related struggle between architects, client, and public was taking place over John Burgee and Philip Johnson's designs for office towers to enclose one end of Times Square (P/A, Feb. 1984, p. 69). Here, the architects and clients are making modest concessions to public organizations—and the local AIA—who want them to honor planning guidelines that call for lively signs on the buildings to maintain the famous image of the square. But what executive wants to look out through a Budweiser or Kirin sign? or at one? Now, ironically, public spokesmen are challenging a building client's lapse into what would otherwise be called good taste.



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Views

Architects picked and paid

Your April editorial on the gulf between architecture and its public is the most comprehensive and succinct exposition I have seen of why our profession limps along behind the doctors, lawyers, et al., and how much the public is missing.

You point out, "The prevalence of haphazard, uninformed architect selection, compounded by the insecurities brought on by sporadic workloads, tends to keep professional revenues low." We at this AIA chapter feel this to be the core of the problem—that architects must learn to reach agreements with clients which call for superior service in return for appropriate fees. This will not become the prevalent practice until the public and architects come to understand each other. For this reason we have submitted a resolution to the AIA Phoenix convention which calls for the profession to hold up its end: Resolved, That the establishing of a fair return on architect's investments in their practices and the establishment of fair compensation for employees be the major American Institute of Architects issue of the 1980's.

George S. Lewis, FAIA
Executive Director
New York Chapter AIA
New York

[That resolution passed.—Editors.]

Prisons: "Best-case" design

In the well-researched article, "Slammers" (March 1984), Thomas Vonier has done an excellent job identifying important issues surrounding the design of correctional and detention facilities.

However, when the author refers to specifiers who argue against "overdesign," he suggests that most clients "will opt for the toughest features possible." There is more to this issue than to give in to the worst fears of authorities.

The National Institute of Corrections (part of the U.S. Justice Department) supports the concept of designing to encourage positive behavior and has led the way toward a new generation of detention facilities. These buildings encourage staff/inmate interaction, reduce staff costs by providing decentralized services to inmates right within their housing units, and encourage normal behavior through movable furniture and fixtures. To design for the worst vandalism, NIC says, is to provide in-

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mates with challenging environmental cues that expect certain negative behavior. These barriers in turn create an even more stressful environment, both for inmates and staff.

Before decisions are made about "hard" environments, NIC's planners advocate careful study of the specific inmate and staff populations, as well as a review of management policies, in a new or renovated facility. The notion of unit management dominates these facilities. Correctional officers take responsibility for the way the housing unit functions, and are, in fact, accessible to the smaller groups of prisoners in their charge.

The success of the Federal Prison System's Metropolitan Correctional Centers in San Diego, Chicago, and New York, and the Contra Costa County Correctional Facility proves that "softer" environments can work. Current examples are the newly renovated Manhattan House of Detention (the "Tombs"), and Metro-Dade County's new 1000-bed facility, to begin construction later this year. At Grad, our current detention facilities for Rockland County, New York (160 beds) and Union County, New Jersey (400 beds) reflect this approach.

Life-cycle costing, then, may be related to a philosophy of management and officer training. Some jurisdictions are wisely investing more in training officers in interpersonal communication and normalized facilities than in bolted-down, indestructible furniture and Brave New World technology. "Worst case" is replaced by a "best case" attitude. It has worked, for all the right reasons. I thought your readers should be informed.

Paul L. Gallis
Director of Criminal Justice Facilities
The Grad Partnership
Newark, N.J.

Photo credit corrections

Credits for the photos of the Cary Arboretum (P/A, April 1984, p. 93) were reversed. The before picture was the work of ARTOG/D.G. Olshavsky; the after picture was taken by Penny Loeb.

Color photo (P/A, April 1984, p. 122) should have been credited to Paul Warchol.

Dulles correction

HOK San Francisco and Burns & McDonnell are serving as subconsultants to Peat, Marwick, Mitchell & Co. on the updating of the master plan for Dulles International Airport. Bids have been requested for the preliminary design of the terminal expansion; P/A incorrectly described HOK as architects for that expansion (News report, April 1984, p. 28).

P/A Awards Program

ARCHITECTURE
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Progressive Architecture announces its 32nd annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in Architecture and related environmental design fields before it is executed. **Submissions** are invited in the three general categories of architectural design, urban design and planning, and applied architectural research. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

JURY FOR THE 32ND P/A AWARDS

Architectural design: Kenneth Frampton, architect, architectural historian, New York; Professor of Architecture, Columbia University; Eric Owen Moss, Principal, Eric Owen Moss Architect, Santa Monica, Calif.; Professor of Architecture, SCI-ARC, Santa Monica; William Pedersen, Executive Vice President and Partner in charge of Design, Kohn Pedersen Fox & Associates, Architects, New York; Elizabeth Plater-Zyberk, Principal of Andres Duany and Elizabeth Plater-Zyberk, Architects, Coconut Grove, Fla.; Associate Professor, University of Miami, Coral Gables.

Urban design and planning: Reginald W. Griffith, Executive Director, National Capital Planning Commission, Washington, D.C.; Peter Walker, President, The Office of Peter Walker and Martha Schwartz, Architects, Inc., San Francisco; Adjunct Professor of Landscape Architecture, Harvard Graduate School of Design, Cambridge, Mass.

Research: Susan Weidemann, Environmental Psychologist; Associate Professor, University of Illinois, Urbana/Champaign; Steven Winter, Founder and President, Steven Winter Associates, Inc., Architects, New York.

Judging will take place during October 1984. Winners will be notified, confidentially, before October 31. Public announcement of winners will be made at a ceremony in New York on January 25, 1985, and winning entries will be featured in the January 1985 P/A. Clients, as well as professionals responsible, will be recognized. P/A will arrange for coverage of winning entries in national and local media.

[Turn page for rules and entry forms]

DEADLINE FOR SUBMISSIONS: SEPTEMBER 17, 1984

Entry form: 32nd P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 13 of instructions). Copies of this form may be used.

Entrant:

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I certify that the submitted work was done by the parties credited and meets all Eligibility Requirements (1–7). All parties responsible for the work submitted accept the terms of the Publication Agreement (8–9). I understand that any entry that fails to meet Submission Requirements (10–17) may be disqualified. Signer must be authorized to represent those credited.

Signature_____

Name (typed or printed):_____

Awards Editor/Progressive Architecture

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Eligibility

1 Architects and other environmental design professionals practicing in the U.S. or Canada may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in U.S. and/or Canadian offices.

2 All entries must have been commissioned, for compensation, by clients with the authority and intention to carry out the proposal submitted. (For special provision in Research category only, see Item 6.) Work initiated to fulfill academic requirements is *not* eligible (but project teams may include students).

3 Prior publication does not affect eligibility.

4 Architectural design entries may include only buildings and complexes, new or remodeled, scheduled to be in any phase of construction in 1985. Indicate schedule on synopsis page (Item 12).

5 Urban design and planning entries must have been accepted by the client, who intends to base actions on them in 1985. Explain implementation plans on synopsis page (Item 12).

6 Research entries may include only reports accepted by the client for implementation in 1985 or research studies undertaken by entrant with intention to publish or market results. Explain basis of eligibility on synopsis page (Item 12).

7 The jury's decision to premiate any submission will be contingent on verification by P/A that it meets all eligibility requirements. For this purpose, clients of all entries selected for recognition will be contacted by P/A.

Publication agreement

8 If the submission should win, the entrant agrees to make available further graphic material as needed by P/A.

9 In the case of architectural design entries, P/A must be granted the first opportunity among architectural magazines for feature publication of any winning project upon completion.

Submission requirements

10 Entries must consist of legibly reproduced graphic material and text adequate to explain proposal, *firmly bound* in binders no larger than 17″ in either dimension (9″ x 11″ preferred). No fold-out sheets; avoid fragile spiral or ring bindings.

11 No models, slides, films, or videotapes will be accepted. Original drawings are not required, and P/A will accept no liability for them.

12 Each submission *must include* a one-page synopsis, in English, on the first page inside the binder, identifying the project and location, clarifying eligibility (see Item 4, 5, or 6), and summarizing principal features that merit recognition in this program.

13 Each submission must be accompanied by a signed entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out, *legibly.* Insert entire form, intact, into *unsealed* envelope attached inside back cover of submission.

14 For purposes of jury procedure only, please identify each entry as one of the following: *Education, Houses (Single-family), Housing (Multiple-unit), Commercial, Industrial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research.* Mixed-use entries should be classified by the larger function. If unable to classify, enter *Miscellaneous.*

15 Entry fee of $60 must accompany each submission, inserted into *unsealed* envelope containing entry form (see 13 above). Make check or money order (no cash, please) payable to *Progressive Architecture.*

16 To maintain anonymity, no names of entrants or collaborating parties may appear on any part of submission, except on entry forms. Credits may be concealed by any simple means. Do *not* conceal identity and location of projects.

17 P/A intends to return entries intact, but can assume no liability for loss or damage.

18 Deadline for sending entries is September 17, 1984. Any prompt method of delivery is acceptable. Entries must show postmark or other evidence of being en route by midnight, September 17. Hand-delivered entries must be received at street address shown here, 6th floor reception desk, by 5 p.m., September 17.

Address entries to:
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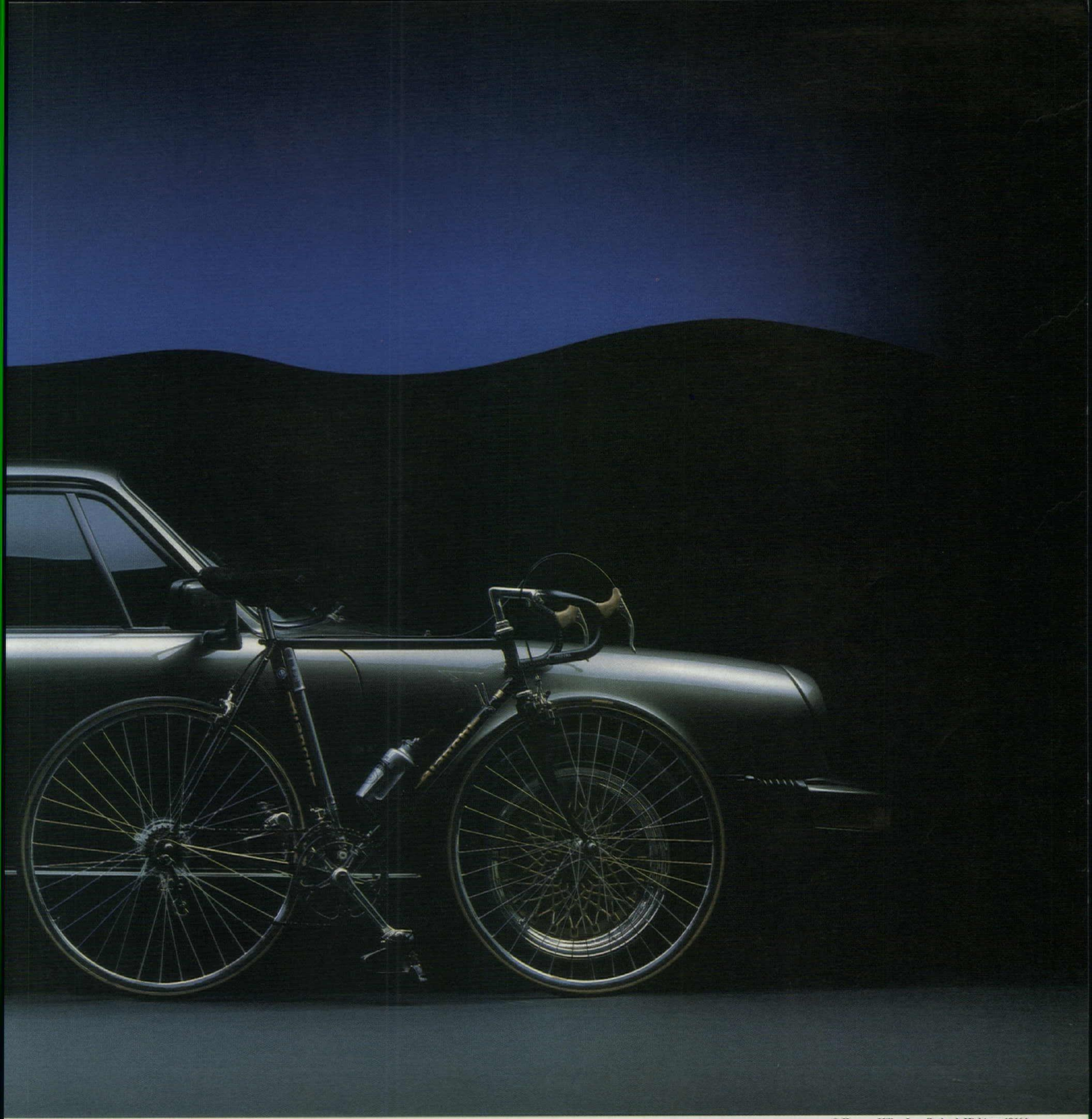

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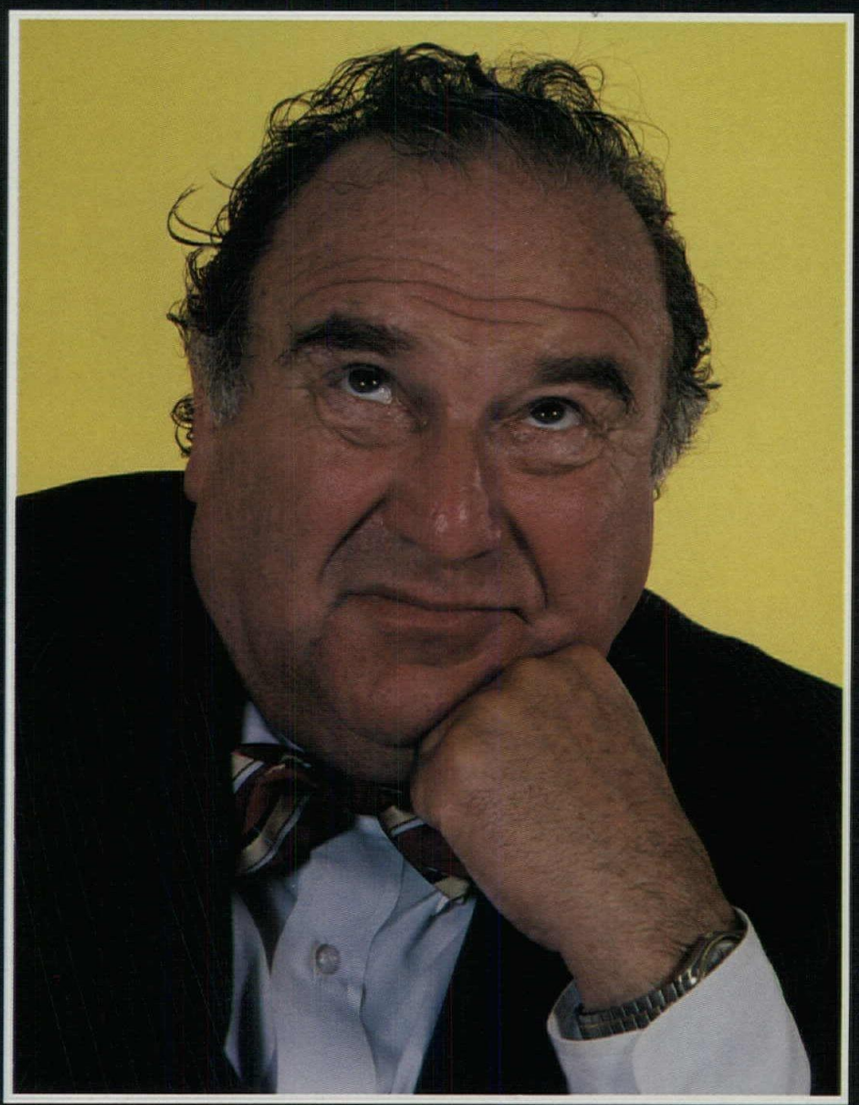
CHARLIE'S ROASTING



Actually, Charlie roasts every sunny afternoon. In fact, during July and August he's well done at about 5:00 P.M.

You see, Charlie's desk is next to a south facing window-wall in a nifty, new office building in Virginia. The architect's idea of collecting passive solar energy was great last winter. But this summer Charlie needs help and neither the building's air conditioning nor solar tint glazing are quite up to the task. Sure he could close the blinds. But Mildred over in accounting would complain that she couldn't see the Blue Ridge Mountains just over his left shoulder. And Agnes in sales service would say she can't work in the dark.

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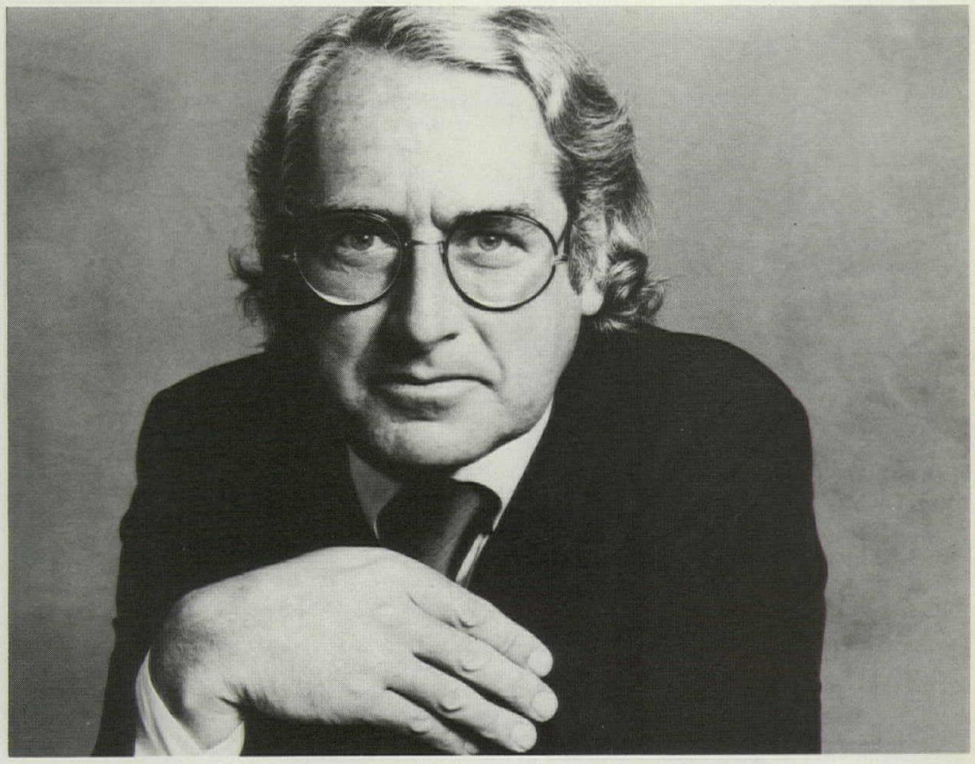
P/A News report

The AIA National Convention is reviewed on page 45. Also in the news this month are the L.A. Olympics, and Venturi's furniture for Knoll.

Affirming Modernism: the sixth Pritzker



Irving Penn courtesy VOGUE © 1983 by Conde Nast Publications Inc.

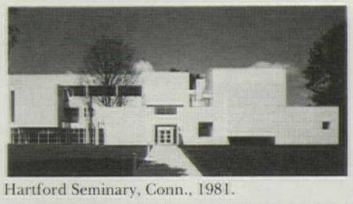
Praising his "single-minded pursuit of new directions in contemporary architecture . . . his search for clarity, and his experiments in balancing light, forms, and space, . . ." this year's jury presented Richard Meier with the 1984 Pritzker Prize for Architecture. At 49, Meier is the youngest architect to receive architecture's version of the Nobel Prize. Sponsored by The Hyatt Foundation, the prize consists of a $100,000 tax-free grant and a bronze sculpture by Henry Moore.

One of the original Five Architects who in the early 1970s vigorously pursued their own personal visions of Modernism, Meier continues to affirm in speech and practice the ongoing validity and relevance of Modern architecture. He has built up a considerable body of work, ranging from private houses, such as the early and influential Smith house, 1967, to public institutions, notably the Bronx Development Center, 1977 (P/A, July 1977, pp. 43–54), the Atheneum in New Harmony, Indiana, 1979 (P/A, Feb. 1980, pp. 67–75), and the High Museum in Atlanta, 1983.

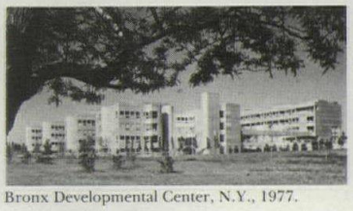
Ezra Stoller © ESTO, except as noted.

Smith House, 1967.

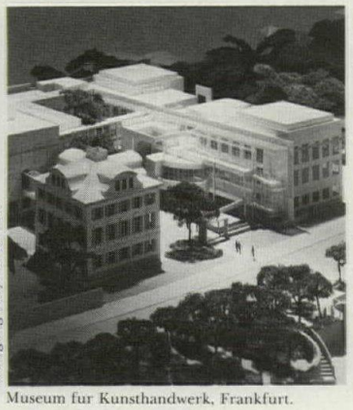
High Museum, 1983.



Hartford Seminary, Conn., 1981.

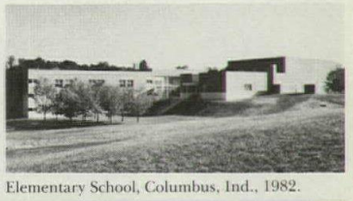


Bronx Developmental Center, N.Y., 1977.

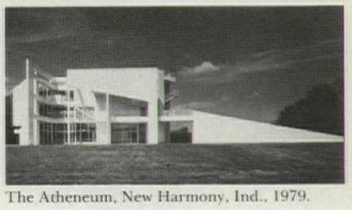


Wolfgang Hoyt © ESTO.

Museum fur Kunsthandwerk, Frankfurt.



Elementary School, Columbus, Ind., 1982.



The Atheneum, New Harmony, Ind., 1979.

This year's jurors—Giovanni Agelli, Chairman of Fiat; J. Carter Brown, Director of the National Gallery of Art; Arata Isozaki, architect; Philip Johnson, 1979 Pritzker Prize Laureate; J. Irwin Miller, Chairman, Executive and Finance Committees, Cummins Engine Co.; Kevin Roche, 1982 Pritzker Laureate; and Thomas J. Watson, Jr., Chairman Emeritus, IBM Corporation—selected Meier not only for his achievements, but for his potential. The jury citation concludes: "What (Meier) has achieved is only prologue to the compelling new experiences we anticipate from his drawing board."

What little surprise greeted this year's announcement, however, concerned not the qualifications of the architect but his nationality. Meier is the fourth American of six laureates (exceptions: James Stirling, Britain, and Luis Barragán, Mexico). Awards secretary Carleton Smith took pains at the presentation ceremony to confirm the jury's choice as one based on merit, not distribution. (Meier was selected from a field of 400 nominees from 40 countries.) That the prize, as a barometer of architectural excellence, should point four out of six times to the U.S.A. can and should provoke discussion on the state of architecture internationally, the role architects of this country play, and the purpose of an international prize. [DDB]

Pencil points

William Penn *may yet be topped by Helmut Jahn. The architect has been selected by Rouse (that's Willard, not James) to design an office tower that would break a "gentlemen's agreement" not to build higher than the statue of Penn atop Philadelphia's City Hall.*

- *The City Council, all afluster, contemplated mandatory height restrictions for downtown, before voting in favor of the Rouse proposal.*

The Newport News, *Va., Cultural Arts Pavilion competition has moved into its second phase. Semifinalists are: The Benham Group/Tulsa; Black Atkinson Vernooy, Austin, Texas; Robert G. Currie, Hugh A. Stubbins III and associates, Delray Beach, Fla.; Dagit Saylor, Philadelphia; Kelbaugh & Lee, Princeton, N.J.; Spillis Candela, Coral Gables, Fla.; and Jerry A. Wells, Ithaca, N.Y.*

The San Francisco Museum *of Modern Art has announced a design competition for a Napa Valley winery that doubles as an art gallery.*

- *Entering teams must include both an architect and an artist working in collaboration. Five winning schemes will be shown at the 1985 AIA Convention in San Francisco.*
- *To enter, send a $25 check or money order to Helene Fried, Department of Architecture and Design, SFMMA, Van Ness Ave. at Mc Allister, S.F., Calif. 94102-4582.*

Gordon Bunshaft *received this year's Gold Medal for architecture, awarded every six years, from the American Academy and Institute of Arts and Letters.*

- *And the Arnold W. Brunner Prize for drawing was awarded to Peter Eisenman.*

Kevin A. Lynch, *professor of city planning in the Department of Urban Studies and Planning at MIT and author of* Image of the City *and* Site Planning, *died of a heart attack April 25. Lynch was 66 years old.*

Festive Federalism: The L.A. Olympics

Driven by the need to economize, as was the 1932 Los Angeles Olympics, the 1984 Summer Games will steer clear of architecture. The Los Angeles Olympics Organizing Committee (LAOOC) decided that the first privately funded Olympics could not afford an environmental and architectural spectacle like those of past, publicly funded Olympics.

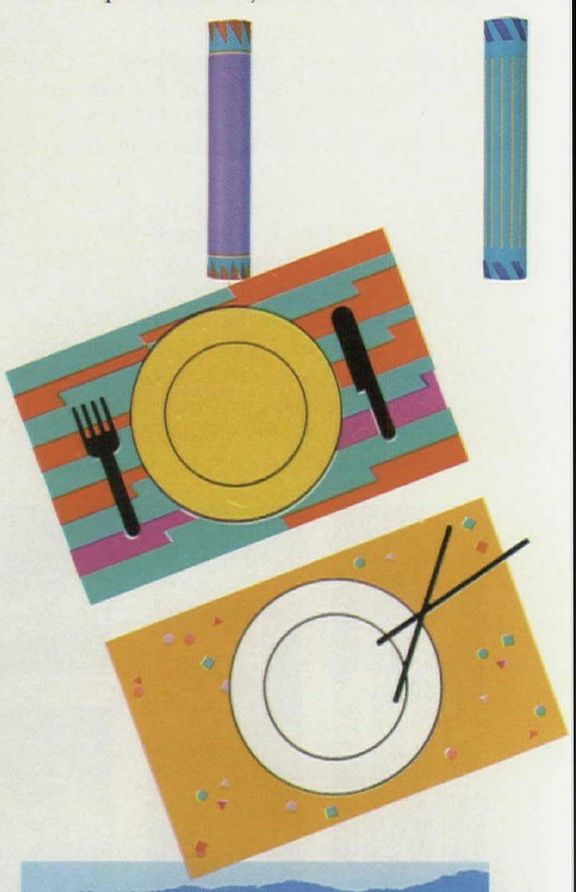
The new Olympics is therefore decentralized, electronic, and ephemeral. Sites are spread out along the freeways from Santa Barbara to Santa Anita; even the two Olympic villages—the UCLA and USC campuses—are ten miles apart. Of the 33 enlisted venues, only two are newly built for the games. These—McDonald's swim stadium and Seven-Eleven's velodrome—look as generic as the food store chains that paid for them.

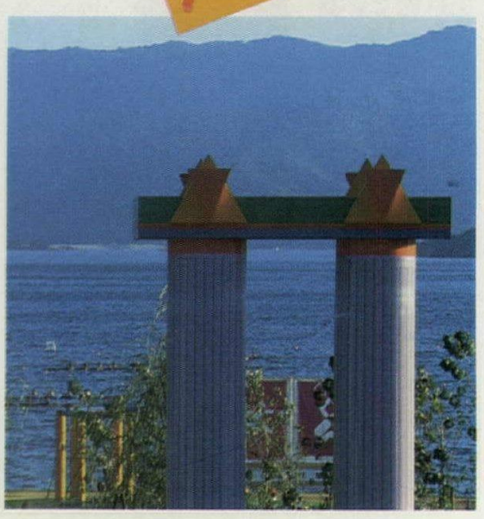
Visitors anxious to immerse themselves in Olympic atmosphere will have to follow an itinerary rather than go to any single location. The easiest way to synthesize the far-flung events into one big festival, however, is to forget the itinerary and follow ABC-TV coverage. After all, as the LAOOC sees it, most people will witness the Olympics from their living rooms.

The Olympic Look

All official sports and Arts Festival venues, equipment, personnel, and artifacts follow the aggressive, flexible "Olympic Look." Graphics designer Deborah Sussman of Sussman, Prejza & Co. collaborated with architect Jon Jerde of The Jerde Partnership to develop the Olympic decoration program, dubbed "Festive Federalism," or "the result of combining rows of stars and stripes in the 1984 Olympic colors." The palette is Mediterranean: 11 crazy colors combined with the Star-in-Motion (Runyon & Associates), pictograms (Bright & Associates), and Univers typeface.

Sussman's photogenic kit-of-colors-and-patterns is applied to Jerde's architectural "kit-of-parts." Simple Sonotubes, scaffolding, tents, paper and fabric bunting, banners, and flags form ticket and food stands, gateways, judging stands, and other sports events paraphernalia. The pieces are coded: the yellow-columned aedicula with the tall pyramid roof signifies information; the black-and-white striped Sonotube gateway holding a magenta pictogram is a sure point of entry. "Real" architecture





will also be wrapped to "read" colorfully on ABC broadcasts.

The imagery is casual and antisymbolic, inviting comparisons to ancient Greek temples, medieval English jousting tournaments, Italian marketplaces, American garden weddings, and political conventions. These allusions aside, Festive Federalism is the essence of Southern California: diverse, optimistic, and unabashedly ephemeral.

In addition to environmental graphics and signage, more than 300 items of print graphics were coordinated by a rapidly changing line-up of design directors. Official paper place-settings, tickets, newspaper banner inserts, manuals, and Olympic Medallions are among the objects. The "Look"—typeface, fabric, and color specifications—will also be sold to home and business owners who want to coordinate unofficial Olympic territory.

No matter what their content or quality, these murals are all eclipsed by the corporate ad campaigns. Nike running shoes, the unofficial art patron of the Summer Games, has produced some particularly inspired urban graphics, under the art direction of Chiat/Day. Unlike the freeway murals, Nike signs, with their photo-realistic images of athletes in motion, are brilliantly positioned and sized to take spectators by surprise—over and over again.

Although these billboards have the greatest visual impact *in situ*, it is the media that will determine what the Olympic landscape will actually look like. Film footage is this Olympics' real legacy. Los Angeles, too, is waiting to see what its Olympics will look like. [Barbara Flanagan]

Barbara Flanagan *is an architectural writer in Los Angeles.*

The Olympic Arts Festival, which will run through the month of June, suffered a setback when Robert Wilson's monumental "Civil Wars" was canceled, but the schedule remains prodigious, if event-oriented. Only two projects are permanent: a bronze gateway and a set of freeway murals. Robert Graham's post-and-lintel Olympic gateway with its headless male and female torsos will become, by default, the most significant architectural monument of the Games. The Festival also commissioned local artists to commemorate the Games on L.A.'s freeway concrete retaining walls.

'Oh, beautiful' at Austin

A two-day conference on "The Land, The City and the Human Spirit" (April 12–13) at the LBJ Library in Austin actually lived up to the promise of its high-flown label. Sponsored by the Library in conjunction with the Southwest Center for the Study of American Architecture at University of Texas, Austin, the symposium featured Charles Moore, Robert Stern, Nathaniel Owings, Denise Scott Brown, Ian McHarg, Edmund Bacon, Wolf Von Eckardt, Stewart Udall, Edward Koch, Tom Wolfe, and others.

Wolfe's closing remarks—predictably irreverent and entertaining, but based more on his previous books than on the symposium itself—starkly contrasted Lady Bird Johnson's earnest opening comments. Alluding to program participants Laurance Rockefeller, Stewart Udall, and Henry Diamond, she referred to the symposium as a class reunion of "true believers" who had led the 1965 White House Conference on Natural Beauty.

Introducing a panel on "The Land" moderated by UT Architecture Dean Hal Box, *Time* Design Critic Wolf Von Eckardt echoed Mrs. Johnson's sentiments, calling for "environmental morality" carried out through better environmental education and a national land-use policy—measures that would be reendorsed throughout the conference—as well as for a return to the "old" idea of planned communities, "alias new towns, alias garden cities."

Planner Edmund Bacon, on the other hand, said that the new American frontier is not the suburban community but the center of the city. Among the suggested measures for "keeping it alive" were preservation of what is truly distinctive in our cities (Udall), toilet-training of American industry (McHarg), height limitations on buildings (Owings, oddly enough) and a balancing of government against private initiative (Diamond).

The sharpest clash of the conference came between J.B. Jackson, an expert on American landscape, and New York architect Robert A.M. Stern. In an incisive treatise on "The Vernacular City," Jackson observed that most American cities west of the Mississippi are variations on a basic prototype: Lubbock, Texas. While they do not fit the textbook image of a great city, the Lubbocks of America nevertheless sustain a perfectly decent and satisfying existence quite distinct from the dense, pedestrian-oriented models planners love so well. Visibly distressed, Stern argued for higher aspirations, based upon such models of excellence as Washington, D.C., and his own New York City.

The question of precisely what a city should be—and how it affects the human spirit—was of course never settled. But Conservation Foundation President William K. Reilly made this telling observation: "America uniquely identifies itself not with any particular history of a people, or a religious history, or even literature. I think very popularly the identity is with the land, the environment, and the landscape itself. And that is a very basic and powerful reality upon which to build." [Larry Paul Fuller]

Larry Fuller *edits* Texas Architect.

Remembrance of Chairs Past

May first brought the long-awaited debut of Knoll International's Robert Venturi Collection. True to the principles of complexity and contradiction (in the generic sense), Venturi and Denise Scott Brown describe the furniture as based on a "Modern" process, that of laminated, molded plywood, ". . . yet we have deflected these Modern principles to achieve historical symbolism, eclectic reference, and a certain amount of fun." Ornament plays a characteristically important role, with a floral/geometric "Grandmother" pattern (background below) in plastic laminate and fabric on tables and chairs, and a similarly conceived tapestry fabric covering the voluptuously proportioned sofa. With equal consistency, Venturi and Scott Brown emphasize that the furniture's historical references are not literal: "They are rather signs representing historical chairs."

The collection comprises five chairs, three tables, and the sofa, with four more chairs available by special order. Of the "regular" chairs—Queen Anne, Chippendale, Empire, Sheraton, and Art Deco—the first three are the strongest and most effective "signs." The silkscreened Sheraton swag motif seems obvious even for a "billboard," and the Deco pattern looks more Sixties than Thirties. Of the special-order models—Hepplewhite, Biedermeier, Gothic Revival, and Art Nouveau—the Gothic reminds us why we still hide the originals in the attic, but the Art Nouveau chair is a small masterpiece of wit and the most lighthearted design in the entire ensemble.

It took Knoll and Venturi five-and-a-half years to iron out the production kinks; as a result, the collection is impressive in its scope and consistency. While the furniture was designed for a modern manufacturing method, it isn't meant for the masses: list prices for a solid-color laminate chair start at $880. As with nearly every Venturi work, there were things to confound and delight. While the playful Grandmother pattern rendered as plastic laminate may not prove alluring to everyone, the tapestry is at once stylishly modern and reassuringly old-fashioned; and the gray bird's-eye maple finish ought to win a prize. [PV]

Something to live in, something to sit on

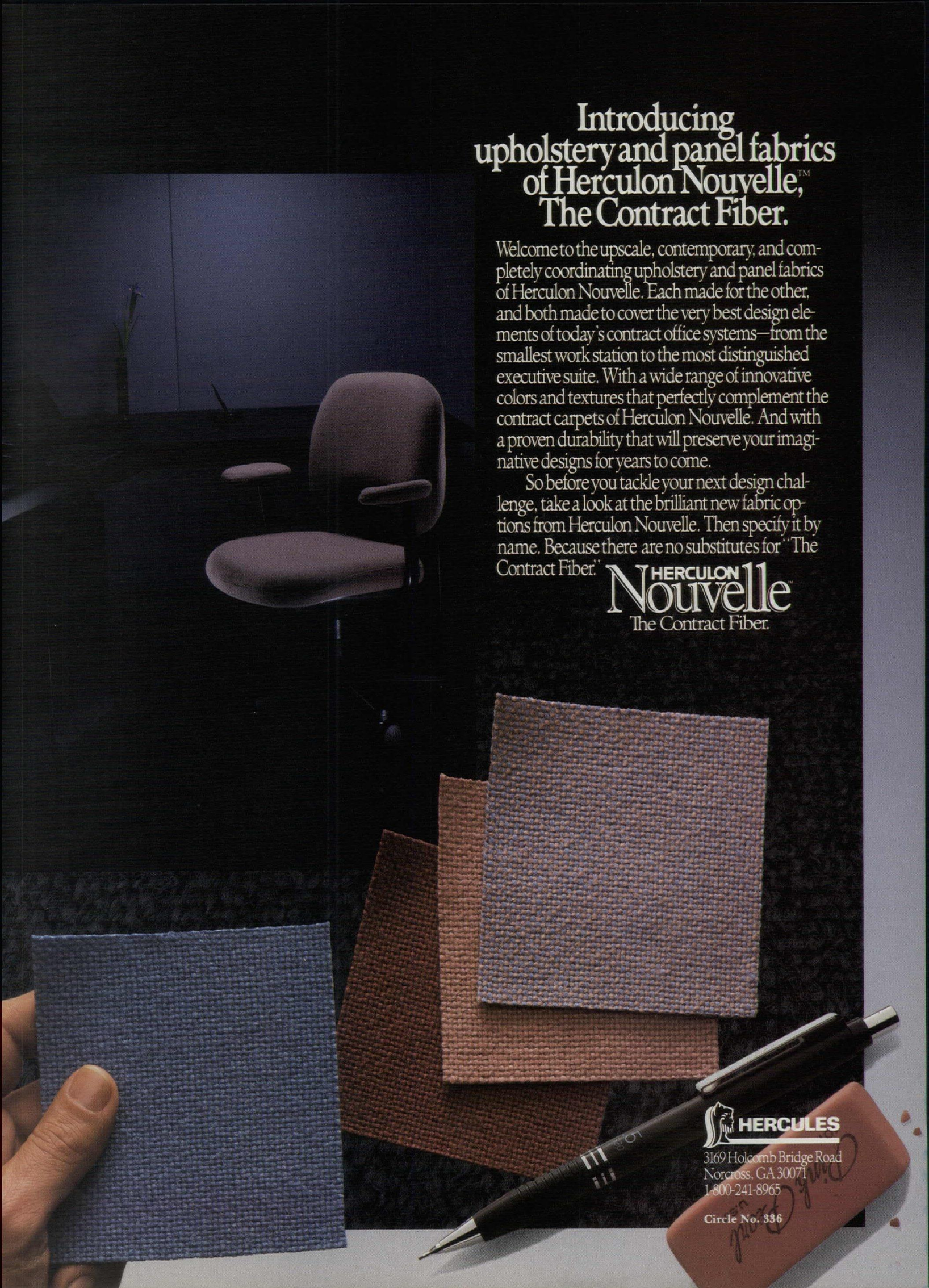
Two excellent shows of architectural interest are on view at The Chicago Historical Society—"Compact Comfort: Apartments and Bungalows in Chicago, 1890–1940" (through June 14) and "Chicago Furniture: Art, Craft & Industry, 1833–1983" (through August 31).

Curated by Win DeWitt (curator of the recent "Amsterdam School" at New York's Cooper-Hewitt) and Sabra Clark, "Compact Comfort" delivers its story with great style against background tunes from the 1920s: "A little front lawn to run a-round on, A bun-ga-low Where all the day dear, We both can play dear, . . . And there I know In a be-witch-n' kitch-en, rich in love I'll pitch in and keep my wife not to bun-gle life In a Bun-ga-low."*

Although some high-rise apartments by architects Marshall & Fox, Fugard & Knapp, McNally & Quinn, and Rebori & Wentworth are included, the major portion of the exhibit is devoted to low-rise housing. These buildings, constructed during the boom of 1910 to 1920, were of two basic types: three-story courtyard buildings built in U- or E-shaped configurations open to the street, and three-story apartment buildings of three or six units, built like row houses with narrow walkways between.

The origins of the bungalow, a small, inexpensive, one- or one-and-a-half-story house, can be traced to "bengala," the native dwelling of the Bengal region of India. The house type came to the U.S. via England and first became popular in California. It developed into an important housing type in Chicago during the construction boom of the 1920s, when bungalows costing between $500 and $5000 were built according to guidelines of bungalow books (many on display), standardized plans, and even precut, ready-to-assemble kits. The exhibit not only calls attention to these neglected buildings and building types, but proves they are deserving of serious attention.

Like "Compact Comfort," "Chicago Furniture: Art, Craft & Industry, 1833–1983" is an exhibit rich in wonderful vis-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Courtesy Chicago Historical Society

Settee, Abel Faidy, 1927.

ual material, much of it unfamiliar. Curated by Sharon Darling, the exhibition focuses on the role of Chicago furniture designers, architects, and craftsmen. Ornate, carved Victorian furniture by the Tobey Furniture Co. (whose George Clingman claims he originated the "Mission Style" furniture popularized by Stickley), horn furniture made of leftovers from the Chicago Stock Yards, and amazing pieces of patent furniture enliven the show. Sections of the exhibit are devoted to the Arts and Crafts and Prairie Schools, Art Deco, the "New Bauhaus," and the Institute of Design. Among the highlights are chairs by George G. Elmslie, George W. Maher, and Frank Lloyd Wright, an entire suite of 1927 Art Deco furniture designed by Abel Faidy in "skyscraper style," and early copies of Mies and Breuer metal tube furniture manufactured in the 1930s by the Howell Co. (One of Howell's chief designers was Wolfgang Hoffmann, son of the Viennese architect Josef Hoffman, who had come to Chicago, by way of New York, to work on the 1933 Chicago World's Fair, and stayed.)

The furniture exhibition will remain in Chicago through August and then travel to the Renwick Gallery in Washington, D.C., and the Cooper-Hewitt Museum in New York. The show is accompanied by an encyclopedic catalog, *Chicago Furniture* (W.W. Norton & Co.), written by Sharon Darling and lavishly illustrated. [Stuart Cohen]

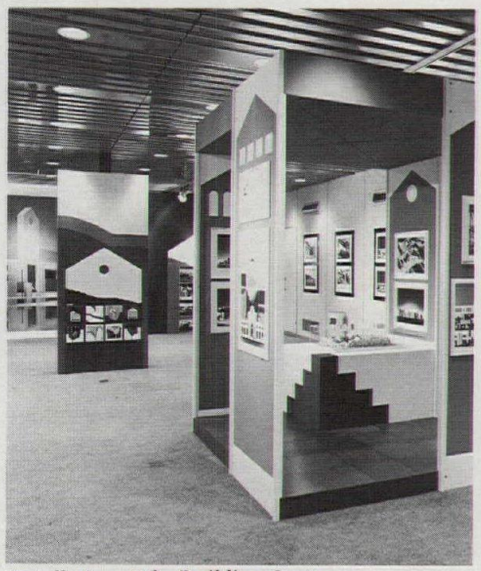
Stuart Cohen *is an architect in the firm Stuart Cohen and Anders Nereim, Architects, and teaches at University of Illinois, Chicago.*

* "In a Bungalow" from *Moonlight* by William B. LeBaron; lyrics by William Friedlander, music by Con Conrad.

Richard England's architecture

Malta is a Mediterranean island of considerable historical interest and a substantial architectural heritage. Richard England is the only Maltese architect of the 20th Century to have carried this tradition into a contemporary visual language that is both indigenous and Modernist. The exhibition of his work shown recently at the Building Centre, London, and the publication of *Connections: The Architecture of Richard England* (Charles Knevitt, author) demonstrate England's considerable visual skill at mid-career.

The exhibition makes clear, in a way the pages of a book cannot, the extent to which England is an architect of paradox. England makes no bones about being an artist-sculptor a priori, and this rhetorical stance carries through a body of work built up over 20 years. The buildings, whether tourist complexes, hotels, or offices, have a simplified formality that minimizes detailing in the exhortation of light and shade playing

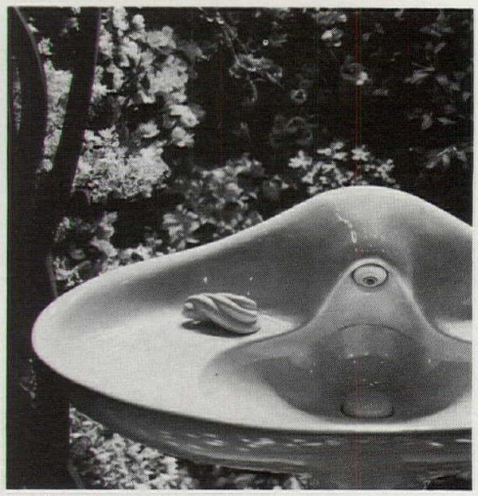


Installation at the Building Centre.

over primary elements. Although England's buildings are typically constructed of reinforced concrete, they evoke the simple rectilinearity of local limestone.

It is when England concentrates his sculptural and poetic sensibility on such esoteric projects as "Garden for Myriam" (England's wife) or the Aquasun Lido, a swim club, that his abilities flourish without constraint. There is a hidden seam of Surrealism in his approach, running from Manikata Church through the later "fun" projects, that places him closer to Hans Hollein or Charles Moore than to his mentor Gio Ponti. It is to be hoped that England will develop further along this path. [Michael Spens]

Michael Spens *is an architect in London and editor of* Studio International.



Basin, Warren Platner.

Bathroom reconsidered

In contrast to the kitchen, the bathroom—that other "technological" room in a house—has received very little serious attention from designers and scientists. While we now are accustomed to a considerable amount of automation in the kitchen, related to dishwashing, cooking, defrosting, etc., there has been none in the bathroom. But automation could be used for presetting water temperatures, for washing, rinsing, and drying (of bodies), for defrosting of mirrors, and even for flushing. American-Standard thought it was time to think about such things, and its International and Export Group held a two-day "Bathtec" in Toronto, in April, where an invited audience of 200 architects, designers, and industry distributors heard such luminaries as Bernard Rudolfsky, Niels Diffrient, Alvin Toffler, Stanley Tigerman, and David Hicks discuss the subject while moderator Ralph Caplan kept things moving at a quick pace. Of great interest to architects and designers in the audience were the designs for bathrooms and fixtures, shown in model form, by students of the Art Center College of Design in Pasadena, working through a special program of American-Standard's under the direction of Professor Charles Pelly. For others, the highlight of the seminar was the company's introduction of its new Sensorium with its Ambiance Control System, and Warren Platner's sinks, toilet, and bidet. The Sensorium is a "tub" of molded acrylic shaped for the body (two of them, actually) that, with accouterments, does everything from giving one (or two) a jet-stream massage to automatically locking house doors or turning down the hi-fi when a phone call comes in. Warren Platner's "collection"

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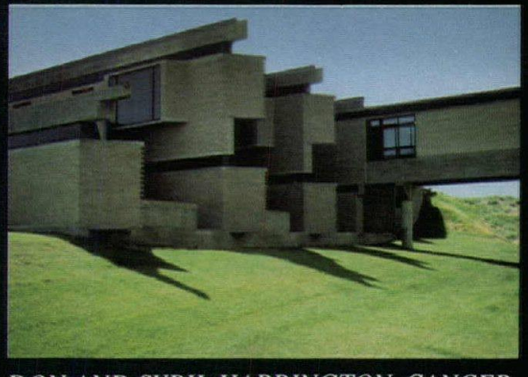

DON AND SYBIL HARRINGTON CANCER CENTER, AMARILLO, TEXAS:
Architects: Paul Rudolph, FAIA Wilson/Doche Architects, Inc., AIA
Structural Engineer: Rex Daniel, Amarillo
Masonry: Turner Masonry, Amarillo
General Contractor: Western Builders, Inc., Amarillo

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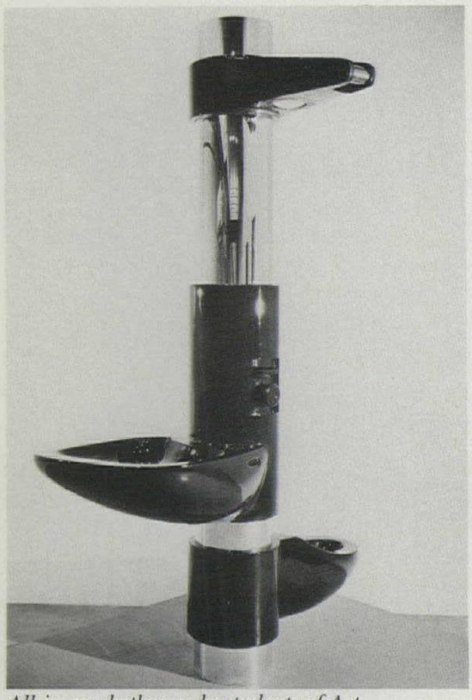

All-in-one bathroom by students of Art Center College of Design, Pasadena, Calif.

was inspired, he has said, "by images of water and the soft shapes of the human body"; he wanted to "create a bathroom that makes people beautiful." The virtually hand-crafted suite will be available in early 1985 in Canada and the U.S., and the Sensorium at the same time, but only in key markets. [DM]

The Boston Conference: A City and its Future

"Whither Goes Boston?" The *Boston Globe* photo caption summed up the spirit and asked the question that powered "The Boston Conference: A City and its Future." Are there limits to growth? Will the current building boom bust Downtown Boston in the process? Should its financial benefits continue to bypass the poor? . . . Whither does Boston go?

During three days of four-hour sessions, local developers, architects, and advocates detailed development issues before five out-of-town academics and urbanists who were charged with gathering information and presenting their findings a month later.

This unprecedented public forum, sponsored by the *Globe*, drew an audience of an astounding 1200-plus. Intense press coverage did still more to fix attention on the city as a place subject to action, to choice—to plan.

Above all, the timing was apt. A 1960s master plan based on a city famished for new building now serves—or fails to serve—one glutted by it. A historic city, whose silhouette, style, and size have made it one of the most livable in America, now faces the erosion of those qualities. Meanwhile, a new "neighborhoods" mayor, Raymond L. Flynn, elected to replace the Prince of Downtown Development Kevin White, has barely served his first 100 days. What will his impact be? . . . Whither Flynn?

Asked a year ago to brief the *Globe*'s editorial board on Boston architecture, architect Webb Nichols first suggested, then spearheaded the conference. The newspaper raised $140,000 and drew in MIT planners who organized three panels to contrast overdevelopment on the one hand and devastation on the other. Day one, "The Architecture of Growth (downtown and waterfront)" brought 500 people to the Federal Reserve's aluminum tower, symbol of the nearby full-speed-ahead business district. Day two, "The Architecture of Promise and Neglect (Washington Street)" attracted more than half that number to the First Church of Roxbury, in that wasted but architecturally wonderful black ghetto. Day three, "The Architecture of Affluence" returned to the glittery confines of the Back Bay with another packed crowd of 450 in McKim, Mead & White's Public Library, now in sharp contrast to the new Copley Place, a megascale pink confection across the street.

While such sites and structures underscored inequities, the presentations often simply gave developers their day, unchallenged and untempered. The 26 local speakers, nine or so each session,

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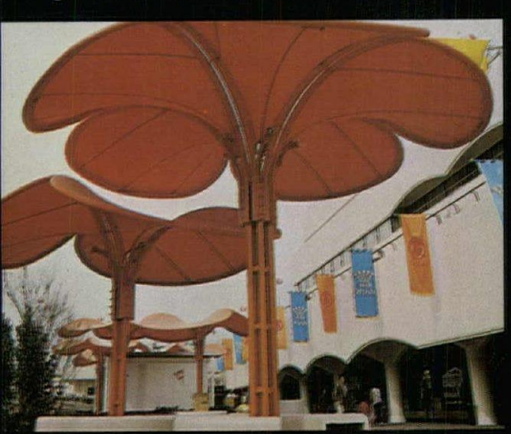

All these structures, including the festive rest area sunshades, are fabricated of vinyl-coated polyester material held in tension on a steel framework. The result is a lightweight, rigid structure engineered to withstand heavy wind. Though a tensioned membrane structure is in a higher price class than a tent, it offers far greater strength and durability. Compared to alternative structures of wood, steel or masonry, it typically results in important cost savings.

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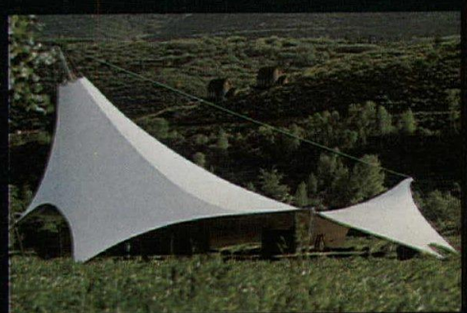

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voiced partisan concerns but seldom clashed. When the developer of Philip Johnson's International Place described the architect's monumental, six-tower complex for Fort Hill as clustered "like a village," only panelist Dolores Hayden of UCLA pointed out the irony of the phrase. (The quintet of consultants also included Moon Landrieu, former Mayor of New Orleans; J. Max Bond of the New York Planning Commission; Allan Jacobs, former San Francisco director of city planning, and architect Barton Myers of Toronto.)

"Once investment deserts, downtowns are emerging as investment centers," began the narration of the day-one slide show. While Boston developers asserted proudly "we have no glass or stone canyons," and architect Hugh Stubbins warned that "the preservation pendulum has swung too far," others feared for the future. Even Edward Logue, director of the Boston Redevelopment Authority (BRA) in its heyday, conceded it was time to replan and reduce growth. "I say flatly that there are portions where we have had enough," he said.

Day two, "The Architecture of Promise and Neglect" focused more on jobs than design. The First Church of Roxbury, where William Dawes mounted his horse and galloped off to warn that the British were coming, had seen its parish house in flames six months before; and congregation member Dee Primm told of their month-long vigil, circling the church nightly, to stop still more arson. Despite the area's bombed-out state, black contractor John Cruz warned that "the future is pushing inward on Roxbury." Gentrification in the 1990s is of great concern to this community.

"Can the benefits of the architecture of affluence be stretched to include the poor?" John de Monchaux, dean of the MIT School of Architecture and Planning, asked as day three arrived. Boston's critical problems and some tentative affirmations crystallized in "The Architecture of Affluence." Henry Cobb's evocation of architecture's power "to create and perpetuate the sacredness of place," Donlyn Lyndon's quiet dissertation on the 19th Century's architectural gifts, and Anne Whistern Spirn's rousing call to that century's "coherent vision of the public realm" gave a more philosophical and public-spirited cast to the closing.

How did the consultants feel in retrospect? Planner Jacobs, looking through his three days of doodles, found only sketches of the worn but lovely First Church, people, and cameras. Dolores Hayden was more positive. Thinking over the three-day blitz a week later, she saw value in the event as *event:* "I've never seen the city so turned out publicly for this sort of thing. It's really quite hard to tell the effect of intense media coverage," she mused, but "if all the television and all the papers started to pay attention across the United States, planning the physical environment would be done in a quite different context." [Jane Holtz Kay]

Jane Holtz Kay *is architecture critic of the* Christian Science Monitor *and author of* Lost Boston.

Conference report: Banff Session 1984

Nestled high in the blue Canadian Rockies, set amongst ersatz Swiss chalets and overpriced British woolen shops, the 1984 Banff Session brought more than two hundred Canadian architects together last March with some of the most provocative critics and architects active today. Speakers at this year's conference included Ricardo Bofill, Peter Eisenman, Edward Jones, and Kenneth Frampton. Jones filled in for the previously booked Richard Rogers, and Frampton for absent Paul Goldberger.

While all architectural conferees play "how do we line up," the permutations and combinations at Banff were particularly interesting. Eisenman suggested a mouthy and macho Jewish-Latin axis of himself and Bofill versus the self-righteous prissiness of those Anglo-Saxons

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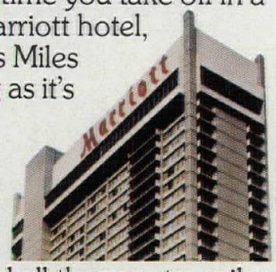

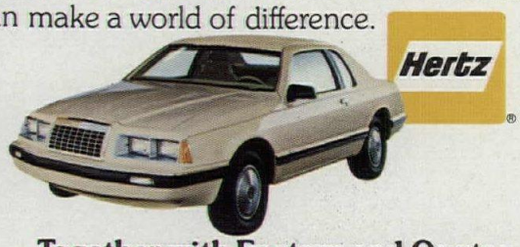

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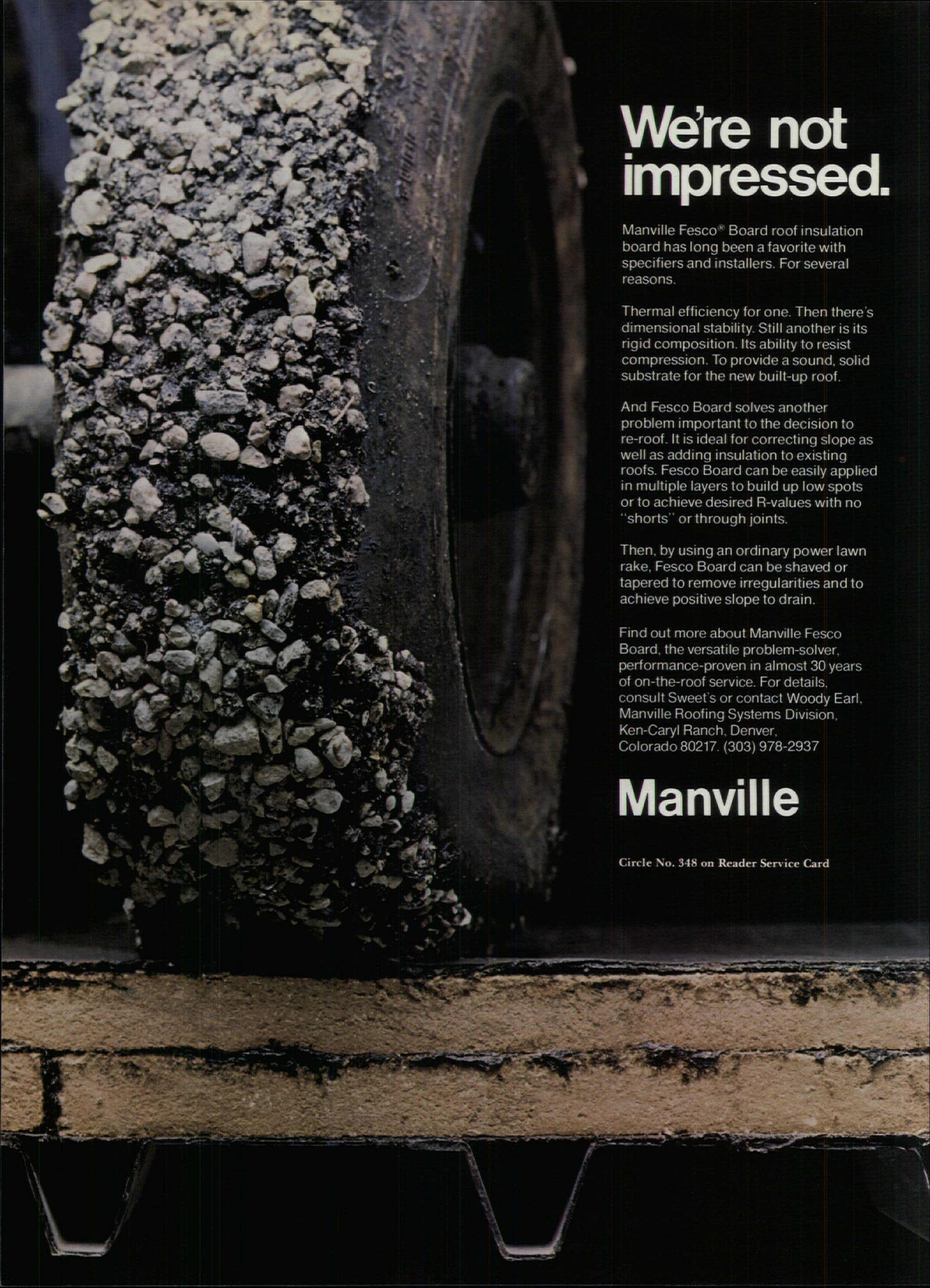
Frampton and Jones. Regarding taste in design, the jazzed-up Asplund of Ed Jones and the Speer-ish Classicism of Bofill were criticized by Frampton and Eisenman, united only for a moment to agree that this Neo-Classical trend was a lot of guff. The most telling alignment was put forward by Frampton during his eloquent closing address, which suggested that he, Eisenman, and Jones were unified by an important socio-economic factor—their marginality. All three have limited or new practices and snipe at the mainstream of current architecture from the safety of academe, publishing, or the art gallery. Ricardo Bofill alone, friend and confidant of Giscard d'Estaing and now Mitterrand, monumental constructor *par excellence*, has stared straight into the face of power, and used its reflection to illumine an active practice.

Bofill's two-part presentation opened with an exposition of his *oeuvre*, from the 1960s work of the Taller in Barcelona to his current work out of Paris, and continued with an extended defense of his designs from criticisms most often lodged against them by architects on this continent: that his use of Classicism is shallow and inappropriate, and that his urbanism is imperious and insensitive.

Edward Jones, the London architect who emigrated to Toronto to form a partnership with Michael Kirkland after winning the important Mississauga City Hall commission (P/A, Nov. 1982, p. 36) described his detailed design for this building, now under construction near Toronto. While the project is clearly influenced by Leon Krier, its architectural details speak of other things: of the great honorific houses in 19th-Century Ontario, the Nordic Classicism of Gunnar Asplund, and the farmyards and rural vernacular buildings of Canada. Jones finds no difficulty in reconciling a refined Classicism—"a broad and generous body of ideas controlling composition and typological experiment"—with a new regionalism employed for "its associative power in the collective unconscious."

Kenneth Frampton's notion of regionalism is a strangely detached one. Reference to regional architectures of the past is explicitly banned, these being considered "scenographic," "folkloric," or "kitsch." While much recent architecture that makes overt reference to local building styles or traditions *is* scenographic folkloric kitsch, to remove even the most abstracted and appropriate historicism as a regionalist device leaves the theory a collection of political poses married to sensible site planning. Instead of historicism, Frampton would wish modern architects to emphasize surface texture, raised rhetorically to tactility. He showed much excellent work, especially



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by Alvaro Siza, Jørn Utzon, Luis Barragán, and Mario Botta, but it is stretching a point to subsume the work of these very different architects under the rubric of Critical Regionalism.

That polemic aside, Frampton is currently looking at power and architecture, in particular the powerlessness of architects. The somewhat unwieldly title with which Frampton has christened this new investigation is "Materiality and Cultural Identity in Contemporary Architectural Production."

Problems of architectural production and its relation to power have become central to that newly hard-boiled practitioner Peter Eisenman. With the Institute for Architecture and Urban Studies faded, and the heroic era in contemporary architectural theory over, Eisenman has traded his role as esoteric nonbuilder for that of practicing professional. Debate at Banff focused on two elements of Eisenman's Ohio State University project (P/A, Aug. 1983, p. 96): the gridlike spine, which runs through the various skewed geometries, and a reconstructed crenellated brick tower referring to a late-Victorian armory formerly on site. George Baird found this, Eisenman's first public work, to have "a power to receive non-intended meanings." Ed Jones saw continued evidence of Eisenman's tendency towards private language. Eisenman replied to the Canadians by quoting Walter Benjamin: "Architecture is best appreciated in a state of distraction," adding that this state, with its attendant confusions, contradictions, and meta-meanings, is the price a practicing architect pays for remaining a de-constructionist.

In general, the Banff conference saw a shift from discussions of architectural language to a refreshing focus on quality in buildings and environments, no matter what the stylistic idiom. Structuralist and rationalist architectural jargon was all but gone, replaced by literacy sources and models cited by all of the speakers. Eisenman spoke of poet William Gass, Jones of Cyril Connolly, and Frampton of Balzac and Zola. All four speakers agreed that what architecture needs in the 1980s is a "poetics of construction." On a somewhat less sublime level, they agreed with Eisenman that architects are basically "bad and corrupt businessmen." The quality of this dialogue between Academe and Profession bodes well for next year's Banff Session, to be held the last weekend of March, 1985. [Trevor Boddy]

Trevor Boddy's critical essay on Mississauga City Hall appears in a book on that project published by Rizzoli. He currently teaches in the School of Architecture at the University of British Columbia in Vancouver.

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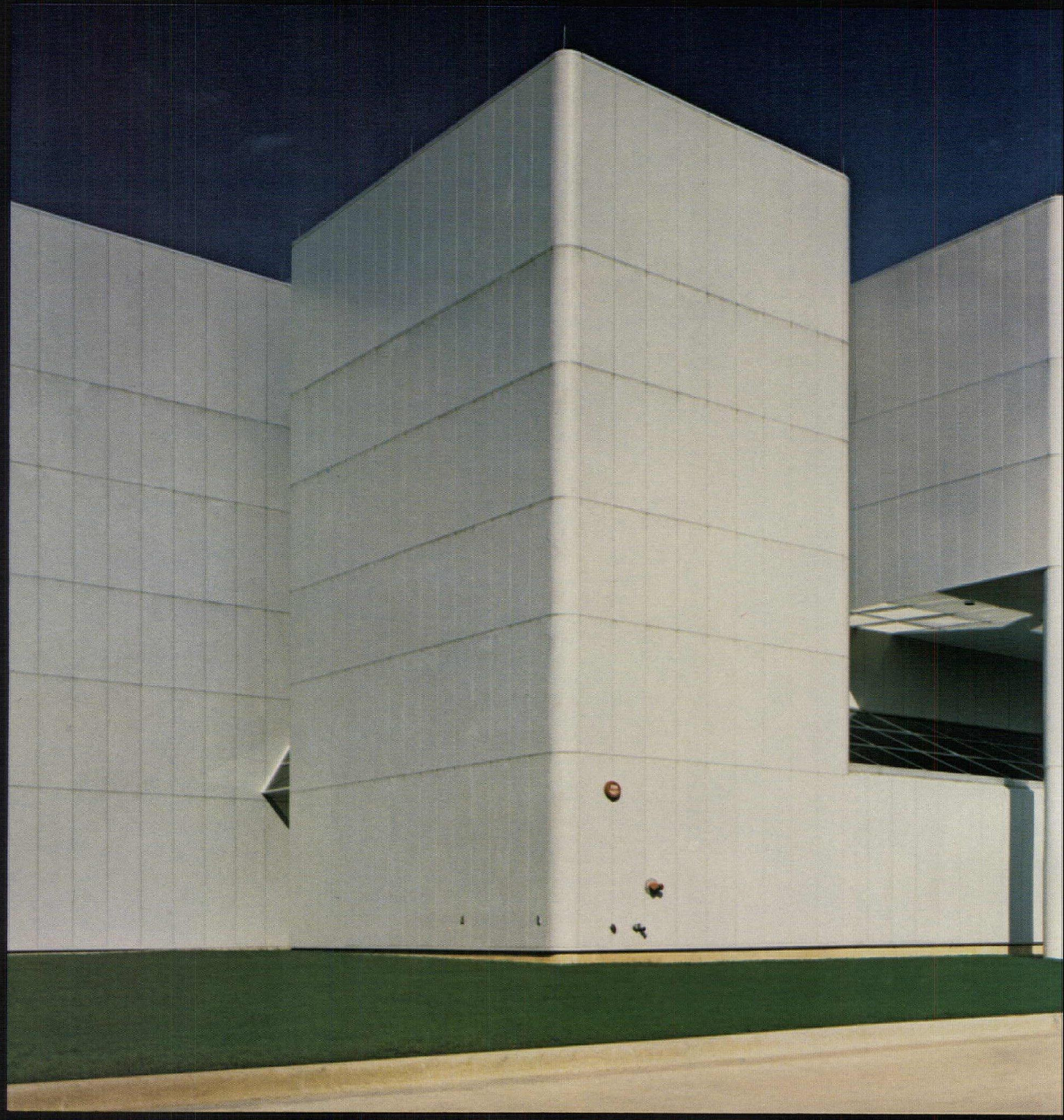
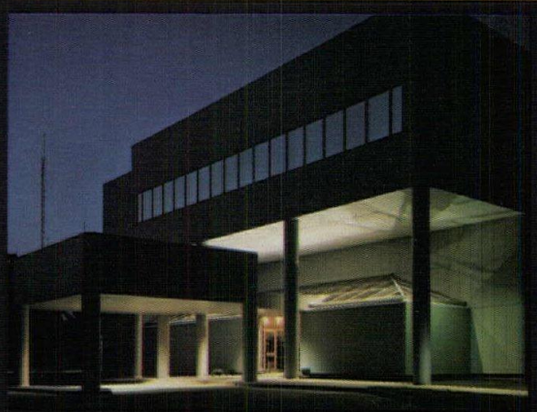




Competitions

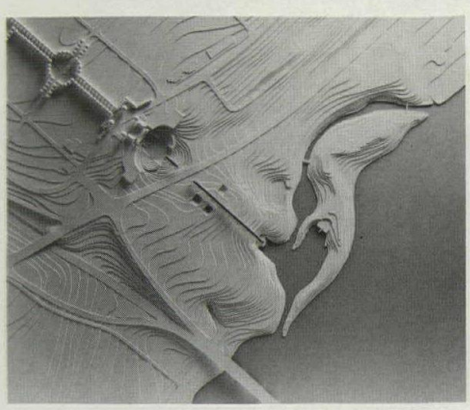
This competition for two related museums in Rovaniemi, Finland, catalogs current trends in the West and offers a glimpse at design behind the Iron Curtain.

Arctic Centre
Rovaniemi, Finland

The international competition for an Arctic Centre in Rovaniemi, Finland, was open to architects of all the countries bordering the arctic region. An enthusiastic response of 184 entries made it the largest competition to date in Finnish history (superseded a few months later by the competition for the house of the Finnish president). Submissions were received from all the Nordic countries, Canada, the U.S.A., and the USSR.

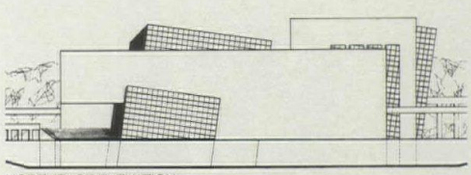
The program called for two related museums: the first devoted to arctic ecology, geography, and culture, and the second to the Finnish Lapps and their culture. The program also required large outdoor areas for the display of model buildings and arctic settlement patterns. The riverfront site, at the edge of Rovaniemi, is bisected by a highway, with spectacular views to the north.

The competition was won by the Danish team of Søren Birch, Claus Bonderup, and Ellen Waade; second prize went to Ilmo Valjakka, Finland; third prize to Kai Wartiainen, Finland, with purchases and honorable mentions awarded to teams from Canada, Estonia, Finland (2), and Lithuania. The results must be understood in the context of recent Finnish competitions, which have for the most part been limited to Finnish nationals. The Arctic Centre competition opened the Finnish architectural scene to new ideas and images, continuing a process begun by the journal *Arkitehti* and the Finnish Museum of Architecture.



In other respects, however, the results are troubling. The winning scheme, while it possesses a certain classic, formal elegance, shows not a trace of sensitivity to the form world of the nomadic cultures which the museum is to represent. It instead carries associations of "civilized" architecture of the 19th Century imposed by colonial powers upon primitive peoples. Given the current preoccupation in Northern Finland with regional culture and the minority status of the Lapps in Finland, the project is all too easily read as an imposition from the "civilized south."

In addition, some of the project's other cultural associations are also questionable. The arctic wilderness and its primitive cultures have always exercised a strong hold on the European imagination. These visions have their own reality and validity independent of the actual culture and character of the arctic region. Unfortunately, the winning scheme bears a strong likeness to one of the more decadent fantasies, a late 19th-Century Böcklinesque vision with strong



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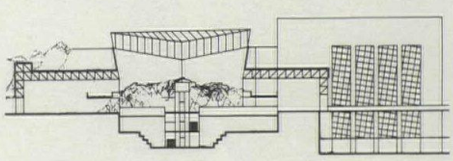
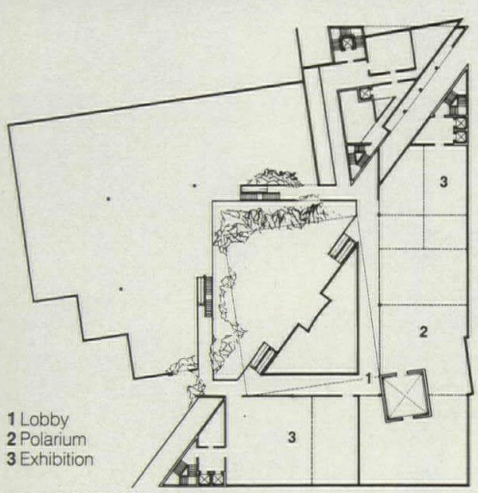
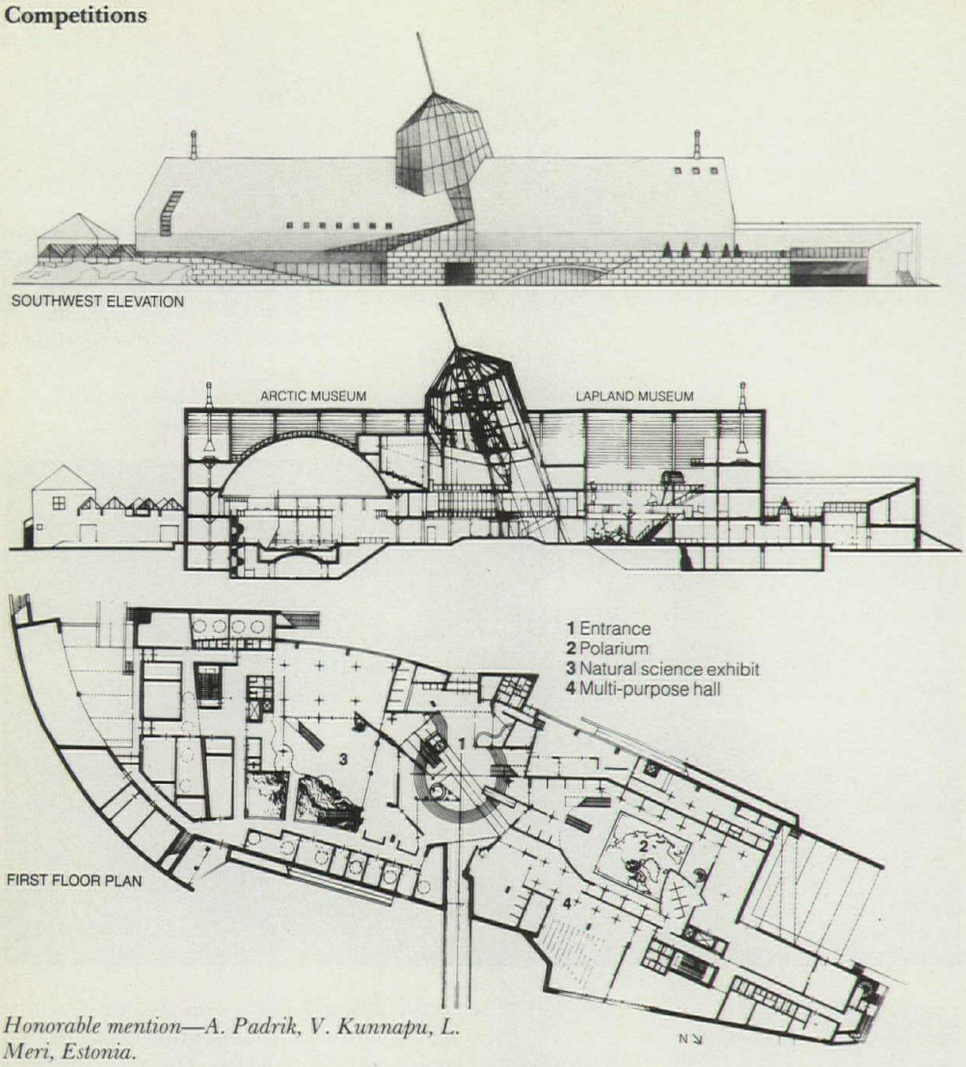




1 Lobby
2 Polarium
3 Exhibition

SECOND FLOOR PLAN

Top and middle: First prize scheme—S. Birch, C. Bonderup, E. Waade, Denmark; above and right: Honorable mention—team of V. Jakubauskas, J. Anuskevicius, A. Sarauskas, A. Norkunas, E. Guzas, and H. Staude, Lithuania.



Honorable mention—A. Padrik, V. Kunnapu, L. Meri, Estonia.

funereal overtones of a monumental palazzo buried in the arctic wilderness.

A more happy surprise for this competition lay in the number of entries from the USSR. Two of these, one from Estonia and the other from Lithuania, won honorable mentions and are among the most formally sophisticated and inventive of the prize-winning entries. The Estonian scheme by architects Ain Padrik and Vilen Kunnapu with the writer Lennard Meri is especially full of fantasy and rich in associations ranging from the playful to the cosmic. Its giant arctic barn with a tilted tower housing a sacred world pillar (of Lapp legend) reaches towards the North Star. The fractured plan, which among other things suggests the shape of a ship wrecked on the arctic ice, recalls a favorite 19th-Century European vision—Casper David Friedrich's "Arctic Ship Wreck." This metaphor of man at the mercy of a vast and powerful nature is a more salutary and modest vision than that elicited by the first prize scheme. [Stuart Wrede]

Stuart Wrede, *an architect in Guilford, Conn., will become director of the Oregon School of Design, Portland, Ore., in August. Originally from Finland, he is the author of* The Architecture of Erik Gunnar Asplund.

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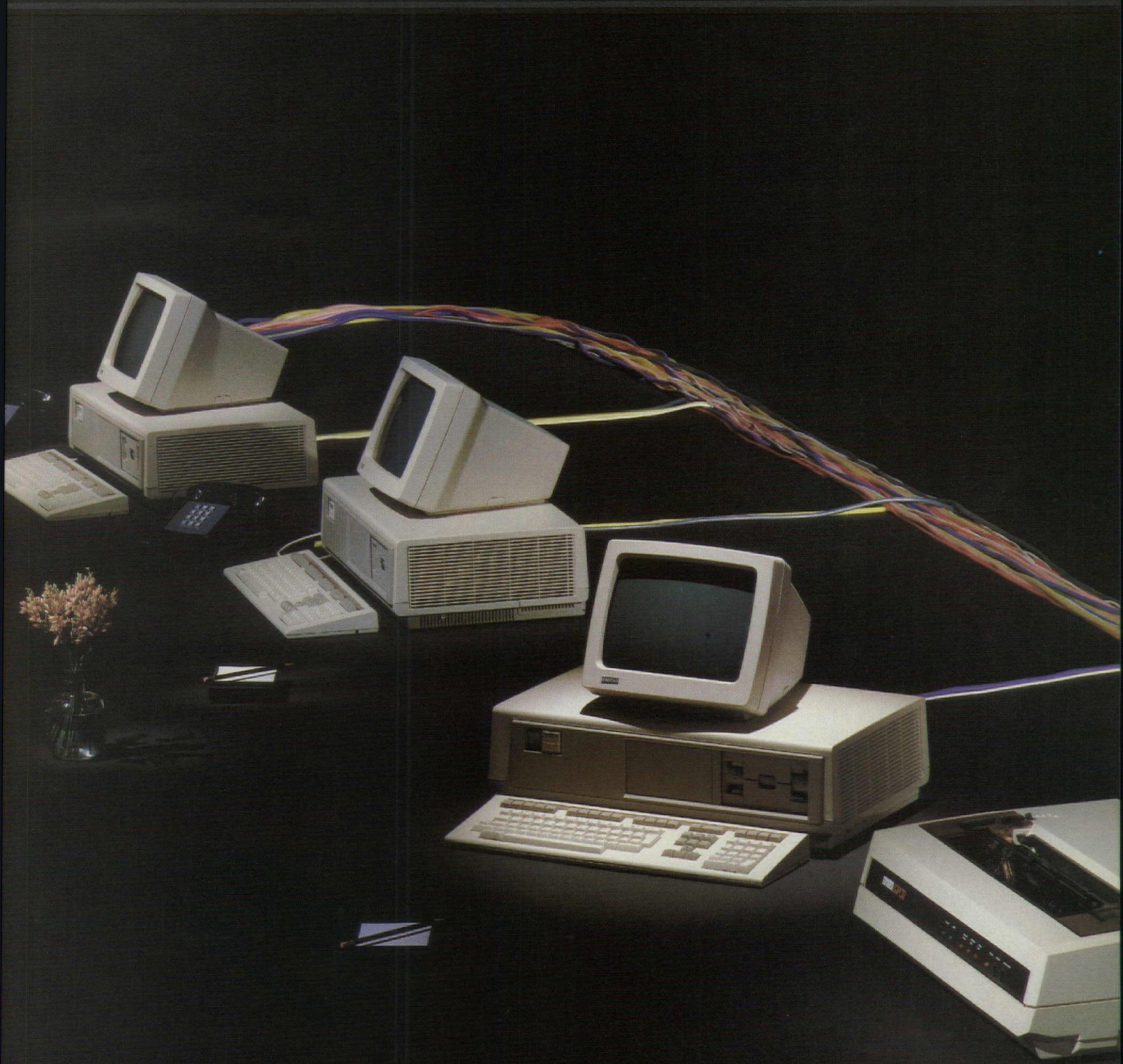

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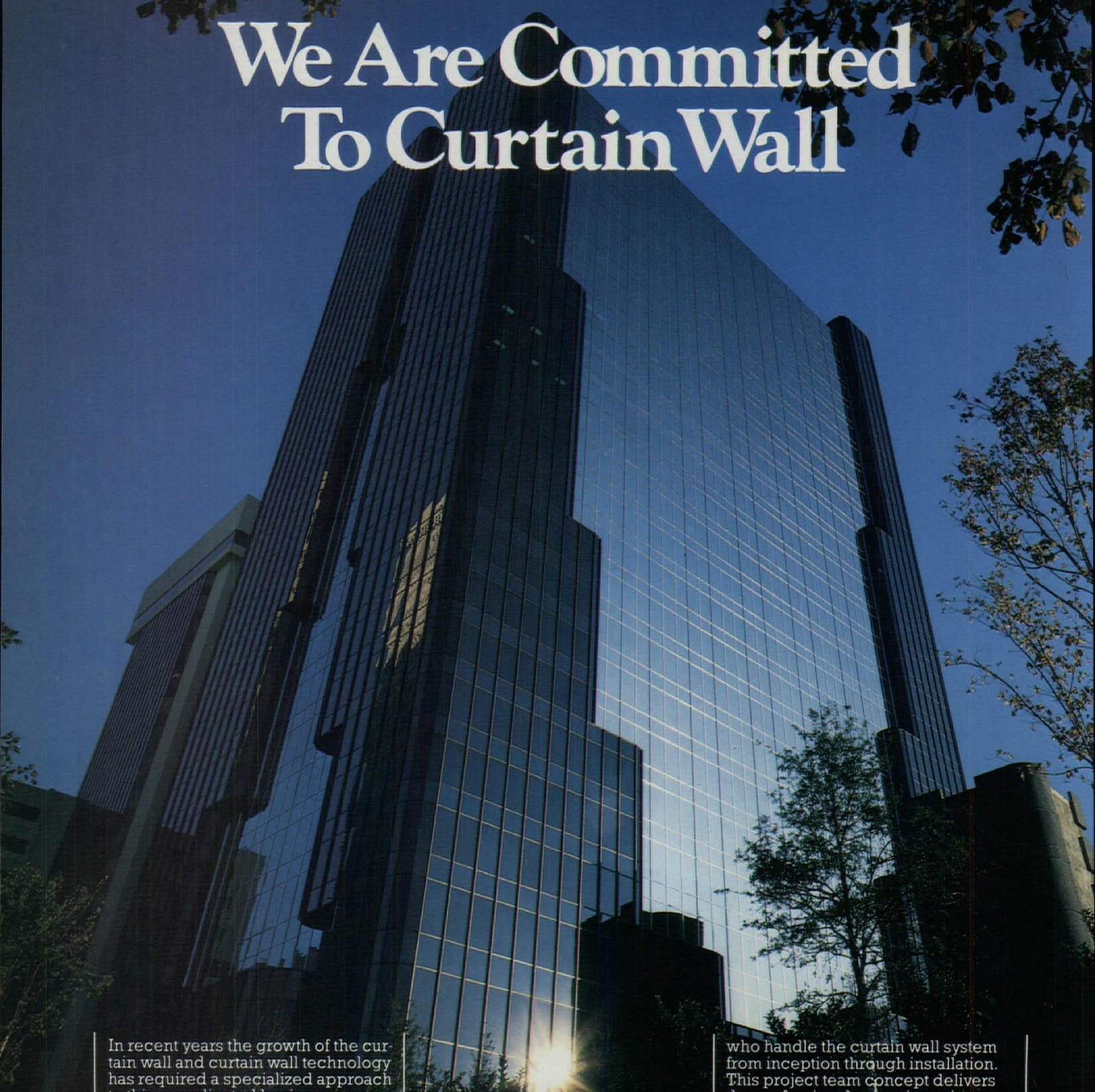

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Conventions

Faced with the annual impossibility of summarizing and explicating so diffuse an event as the AIA National Convention, P/A has put together a column of highlights and assorted trivia to flesh out official reportage below.

To begin at the beginning, *we hope this year marks the end of the dubious tradition of selecting futurists as keynote speakers for this or any other professional convention. Forecaster Marvin Cetron pandered shamelessly to the biases of his audience and took potshots (albeit, occasionally justified) at last year's cheerleader John Naisbitt.*

Mario Salvadori, *James S. Polshek and others offered a more appropriate opener at Saturday's assemblage of Architects for Social Responsibility. This organization of architects advocating nuclear disarmament and world peace has been criticized for its "narrow" definition of social responsibility. (What about minorities, population control, housing, etc.?) Still, it's a worthy start.*

Like last year's ban-Graves *buttons (see P/A, July, 1983, p. 22) this year's eccentric cause castigated "pagan" Post-Modernism. "The Babylonian Captivity of Architecture," a strange, eight-page religious tract liberally sprinkled with Biblical quotes (all* out *of context) is an architectural* Watchtower, *railing against the "idolatry" of anthropomorphic architecture and Post-Modernism's appropriation of sacred forms and images—apses, naves, processionals, ritual—for secular purposes.*

Taliesin West, *Frank Lloyd Wright's original alternative school/office, is seeking accreditation.*

Election results: *John A. Busby, Atlanta, First Vice President; Robert E. Gramman, Cincinnati; Donald J. Hackl, Chicago; and Ted P. Pappas, Jacksonville, Vice Presidents; Philip W. Dinsmore, Tucson, Secretary.*

Hoping to increase attendance *at the Products Exhibition, this year's convention organizers left Monday afternoon open. Unfortunately, most architects appeared to head for the pool, not the products. Still, the exhibits seemed well-attended overall, with computer booths far and away the most crowded.*

In keeping with its theme, *the convention staged a Public Sunday*

Meet the public: Phoenix '84

This year's AIA Convention had a challenging and timely theme, "American Architecture and its Public," but little progress was made in exploring the subject. The principal public gesture of the convention was the launching of AIA's public membership program, a cause championed by AIA President George Notter. Acknowledging that "good design is a by-product of the creative interaction of architects and the public," Notter announced the benefits of a $35 yearly membership (larger contributions accepted) for nonarchitects: four full-color quarterly magazines (presumably special editions of *Architecture* magazine), a quarterly newsletter, book discounts, and free tours of the Octagon. The "Forum for Archtecture" flyer, very much in evidence at the convention, suggests that AIA architects buy gift memberships for their clients (and prospects?), family, and friends. "Share the wonders of architecture," it proclaims, *not* "work for a better architecture." Although concerned laymen are now able to affiliate with the AIA as they would with the National Trust for Historic Preservation or the Sierra Club, the Forum is clearly an information organ, not an advocacy campaign for good design.

The theme programs met with varying degrees of success as they grappled with the question "What does the public want?" The session of this year's AIA Honor Awards, for instance, included as many client representatives as architects, and delved into questions of the client's design objectives and the building's public image. Thoughtfully structured by moderators Mark Simon and Roy Knight, the program was studded with anecdotal recollections from such figures as Robert Venturi and Charles Moore, but there were no ego trips; the subject was addressed conscientiously and honestly.

The keynote address by "forecaster" Marvin Cetron kicked off the convention with a note of crass superficiality. His address bore no relation to the convention theme but, like that of *Time* essayist Hugh Sidey who closed the convention with a plethora of conservative platitudes, substituted the salutation "architects" for "fellow citizens," "salesmen," or whatever group had previously paid for this clearly canned address by an old-time isolationist. Cetron is in favor of higher pay for teachers (who isn't?), and—behold!—anticipates that architects (along with poets and other creative types) will one day rank among our highest paid citizens. He also predicts that Reagan will win the next election and will not serve his full term (the crystal-baller's only specific prediction).

A subset of theme sessions responded to the special climate of Arizona by examining planning policy and regional architecture of the Southwest desert states. *Passive Solar Journal* Editor Jeffrey Cook's analysis of microclimates and Professor Michael Boyle's tour of microstyles strongly suggested that there is in fact no such thing as "regionalism" in the Southwest and in Phoenix especially, while *Chicago Tribune* critic Paul Gapp described the Rouse Company's failure to penetrate the Chicago market as proof that Faneuil Hall Marketplace is an East Coast phenomenon. Reyner Banham delivered himself of two dialectics—restrictive (i.e., legislative) vs. liberative regionalism, and ruralism vs. regionalism—and one paradox: the impossibility of "conscious" regionalism.

This year's business sessions can best be characterized by their brevity, and by the absence of important business. Motivated officially by the desire for "direct member expression" (and unofficially by the belief that the AIA Board of Directors is dominated by a New York/Chicago axis), the California Council/AIA proposed a resolution that would diminish the Board's management role and allow the membership to dictate policy directly. The resolution was defeated in a roll-call vote. Turning to a subject near and dear to this constituency, the

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for Phoenix, with emphasis on local arts, crafts, and issues, including presentation of a new plan for Phoenix, and one for nearby Chandler.

***The canvas tents** on Civic Plaza, which sheltered the crafts fair and food booths, are a permanent gift to the city from its AIA guests. The tents are the first demonstration projects for the city's streetscape redevelopment districts.*

***Rumor had it**—confirmed by the local press on Monday—that a computer disk containing some $2 to $5 million of computer graphics information was stolen from an exhibitor's booth less than two hours after the convention opened.*

***An ACSA-sponsored design charrette** for a portion of downtown Phoenix may have some impact. The study by a team from U.Va., working under the tutelage of AIA Design Committee chairman Peter Bohlen, so impressed Mayor Terry Goddard that the presentation was videotaped for later review by the city council and other local powers.*

***Following the annual tradition** of ever more exotic locales, the host chapter held its party, complete with mesquite and mosquitoes, on Pinnacle Peak.*

New York Chapter urged that fair returns on architects' investments in their practices and fair pay for employees be top AIA priorities for the 1980s. This one passed. And the AIA will once again "implore" Congress and the President to reduce the national debt, to bring interest rates down and housing starts up.

An earnest attempt was made this year to feature various honors recipients in the theme programs, so that the whole convention could benefit from their presence. Some of those who were not integrated into theme sessions volunteered to make "one-on-one" appearances at booths on the exhibit floor. I.M. Pei drew a large audience, but others drew no attendees at all. Still others, such as Swiss architect Mario Botta and Vietnam Memorial designer Maya Ying Lin, were hardly visible except at the honors ceremony.

In the midst of all the abstracted discussion on "what the public wants," a number of specific issues were either glossed over or ignored altogether. Conspicuous gaps in the official program—among these, preservation, social responsibility, population control, ecology, and regional planning—were occasionally taken up in satellite events, such as the preservation breakfast or the first annual meeting of the Architects for Social Responsibility. With characteristic candor, historian James Marston Fitch "stuck it to" his audience, exposing the myth "that the architectural profession has played an important role in this field from the start. Nothing (could) be further from the truth. . . . The preservation movement is by definition a movement of laymen or laywomen. The architects are very late in coming to recognize the significance of this movement, and in many cities unfortunately architects and planners found themselves on the opposite side of the fence . . ."

Dallas Morning News critic David Dillon sounded a similar if more moderate message in the session on architecture and the media, urging that architects take a *leading* role on local issues; his thoughts were echoed by Beth Dunlop, critic for *The Miami Herald,* who asked that architects not only adapt their projects to a given context but actually help *design* that context. The call for public service and volunteerism on the part of architects was this convention's strongest message, reiterated by developers, clients, citizens, and other lay representatives who said in essence: You architects have only to speak out. We will listen. [JMD, DDB]

P/A Calendar

Competitions

June 15
Entry deadline, Builder's Choice design and planning awards. Contact Builder Magazine, National Housing Center, 15th & M Sts., N.W., Washington, D.C. 20005 (202) 822-0390.

June 28
Entry deadline, KDesign 84, for ready-to-assemble furniture. Contact KDesign 84, Design Awards, Cahners Exposition Group, 999 Summer St., Stamford, Conn. 06905.

July 1
Submission deadline, Presidential Design Awards (for government supported projects in all design disciplines). Contact Design Arts Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506.

July 16
Entry deadline, 1985 Calendar Design Competition, sponsored by IBD and Kimball/Artec. Contact C. Lee Cheshire (212) 753-6161.

August 1
Entry deadline, 1984 Prestressed Concrete Institute Awards Program. Contact PCI, 201 N. Wells St., Chicago, Ill. 60606.

August 4
Entry deadline, National Lighting Awards Program. Contact National Lighting Bureau, 2101 L St., N.W., Suite 300, Washington, D.C. 20037.

August 20–September 3
Entry acceptance period, A Style for the Year 2001. Contact A Style for the Year 2001, Editorial Dept., Shinkenchiku-sha Co., Ltd., 2-31-2 Yushima, Bunkyo-ku, Tokyo, 113, Japan.

September 17
Postmark deadline, 32nd P/A Awards. See page 15 for information and entry form.

Exhibits

Through June 17
Design in America: The Cranbrook Vision (1925–1950). Metropolitan Museum of Art, New York.

Through June 23
Detail: The Special Task. A.I.R. Gallery, New York.

Through June 23
Ilonka Karasz: Pioneer Modernist. Fifty/50 Gallery, New York.

Through July 6
Old Continent: New Building, Australian Architecture. Pacific Design Center, Los Angeles.

Through July 14
Cultural Connection and Modernity, architectural projects by Steven Holl. Facade Gallery, New York.

Through July 15
Great Drawings from the Royal Institute of British Architects Drawings Collection. The Octagon, Washington, D.C. Also, **June 4–July 13,** American Architecture: Innovation and Tradition, AIA Building.

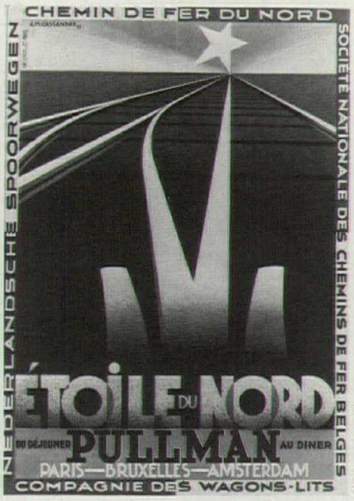
Through July 29
Chicago and New York: More than a Century of Architectural Interaction. Art Institute of Chicago.

Through August 12
The 20th-Century Poster: Design of the Avant-Garde. Walker Art Center, Minneapolis.

Through August 31
Chicago Furniture: Art, Craft, and Industry. Chicago Historical Society.

Through September 3
The Folding Image: Screens by Western Artists of the 19th and 20th Centuries. National Gallery of Art, Washington, D.C.

Through September 23
Manhattan Skyline: New York Skyscrapers Between the Wars. Cooper-Hewitt Museum, New York.



A.M. Cassandre, "Etoile du Nord," August 12.
Walker Art Center

June 30–August 19
Arquitectonica—models, plans, photographs, and drawings of completed buildings and future projects. Center for the Fine Arts, Miami.

July 15–August 31
Architectural Crafts. Fine Arts Center, Tempe, Ariz.

July 21–January 6
Automobile and Culture. The Museum of Contemporary Art, Los Angeles.

Conferences, seminars, workshops

June 12–15
NEOCON, national contract furnishings trade show, Merchandise Mart, Chicago. (See May P/A, p. 73, for program and list of exhibitors.)

June 17–22
International Design Conference in Aspen, Colo. Contact IDCA, Box 664, Aspen, Colo. 81612 (303) 925-2257.

June 22–24
6th Annual International Energy Conservation Trade Show, Ohio Center/Hyatt, Columbus. Contact Hal Illingworth, Trade Show Sales Manager, 21640 N. 19th Ave., Suite C3, Phoenix, Ariz. 85027 (602) 581-0188.

June 28–July 2
Environmental Design Research Association Conference, California Polytechnic State University, San Luis Obispo, Calif. Contact Donna Duerk (805) 546-1422.

July 9–12
"Enhancing Creativity," 1984 National Computer Conference, Las Vegas Convention Center. Contact NCC '84 Registration, AFIPS, P.O. Box 3691, McLean, Va. 22103 (703) 620-8955.

July 13–15
BeauxArch II, Houses by the Sea: Is there a Hamptons Style? Contact Rosemary Stroer (212) 737-1664 or Hilary Woodward (516) 537-1240.

July 21–28
Eighth World Conference on Earthquake Engineering, San Francisco. Contact EERI-8WCEE, 2620 Telegraph Ave., Berkeley, Calif. 94704.

July 23–27
SIGGRAPH '84, 11th Annual Conference on Computer Graphics and Interactive Techniques, Minneapolis. Contact SIGGRAPH '84, Conference Office, 111 East Wacker Dr., Chicago, Ill. 60601 (312) 644-6610.

August 4–7
Industrial Designers Society of America 1984 National Conference, University of Washington, Seattle. Contact Celia Weinstein, IDSA, 6802 Poplar Pl., Suite 303, McLean, Va. 22101.

August 5–10
Illuminating Engineering Society of North America annual conference, St. Louis. Contact IES, 345 E. 47th St., New York, NY 10017 (212) 705-7915.

August 6–8
Window Energy Show, Las Vegas Convention Center. Contact WES, 345 Cedar Bldg., Suite 450, St. Paul, Minn. 55101 (612) 222-2508.

August 26–28
AIA Design Conference, San Diego. Contact Ravi Waldon (202) 626-7452.

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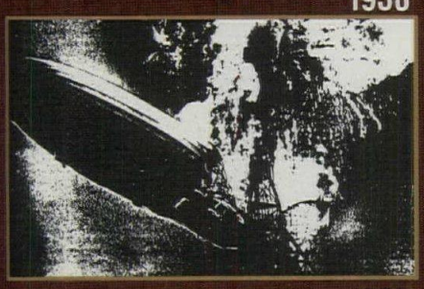
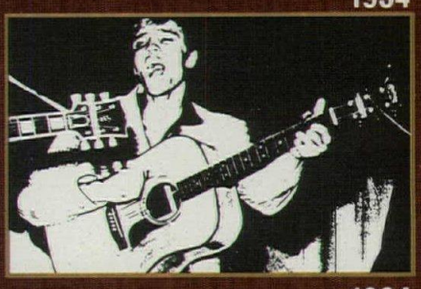
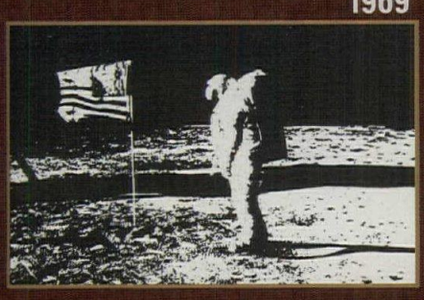


1945

1954

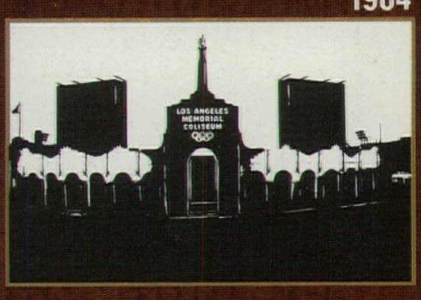


1969



1976

1984



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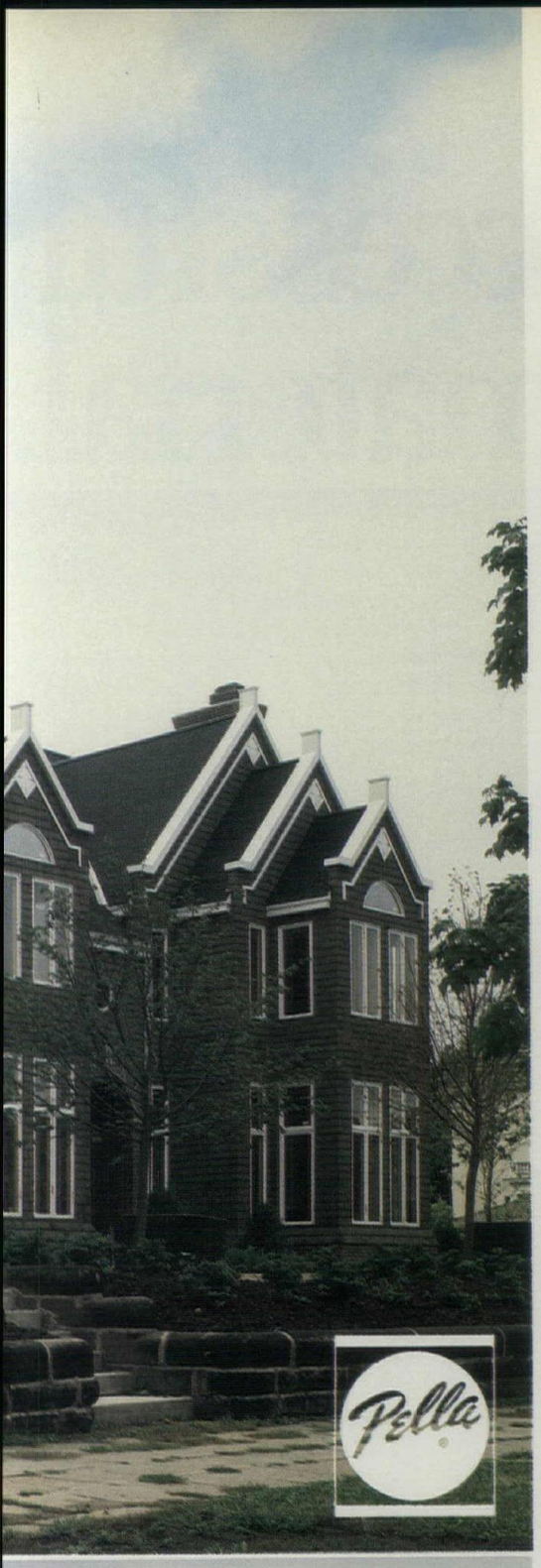

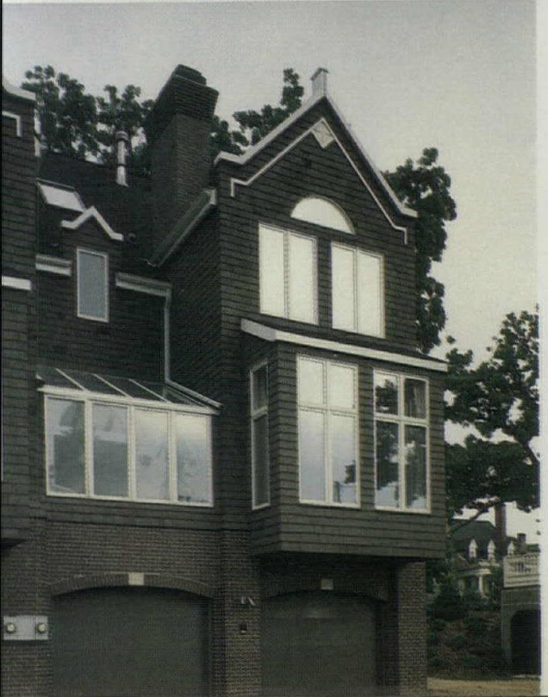

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And Pella offers special architectural services to designers and builders. When your project reaches a certain level of scale or innovation, the Pella Commercial Division offers varied resources including special design, technical assistance, and custom installation systems.

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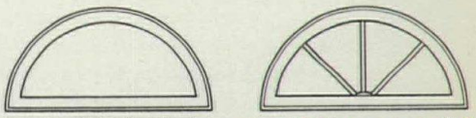

the optional windowpane dividers are solid wood. But for easy window washing, they snap out.

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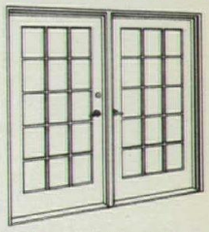

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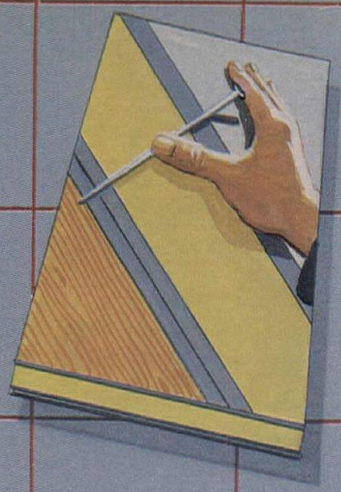

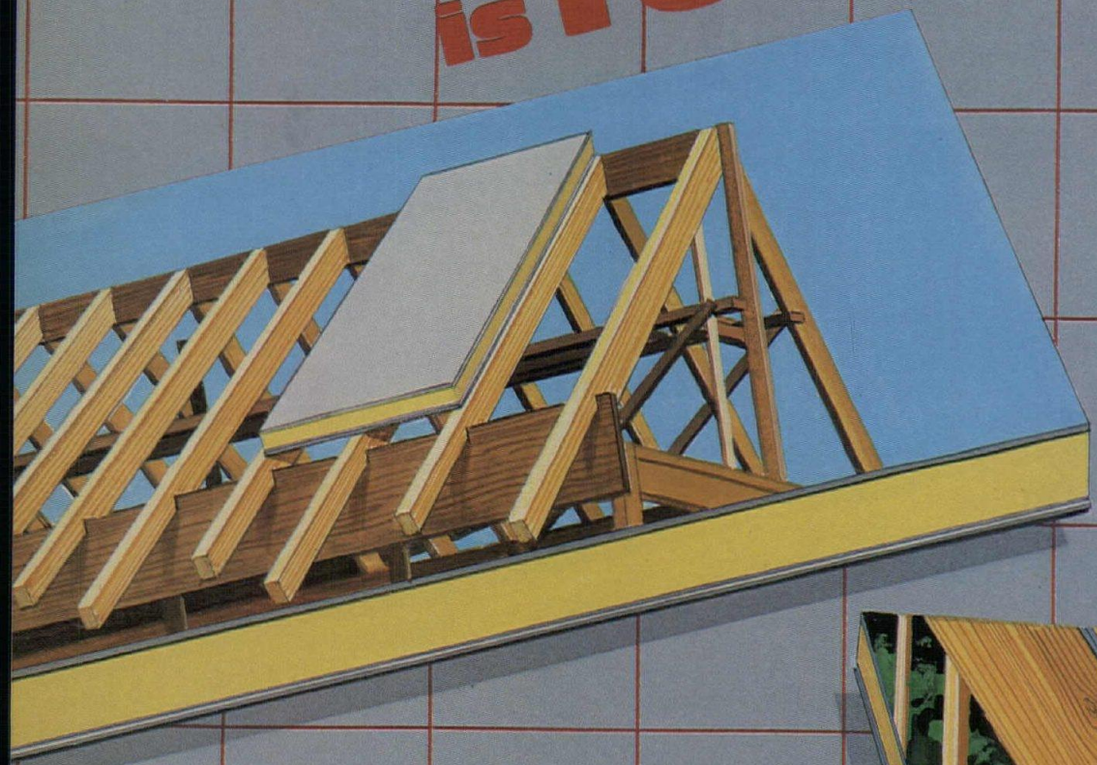

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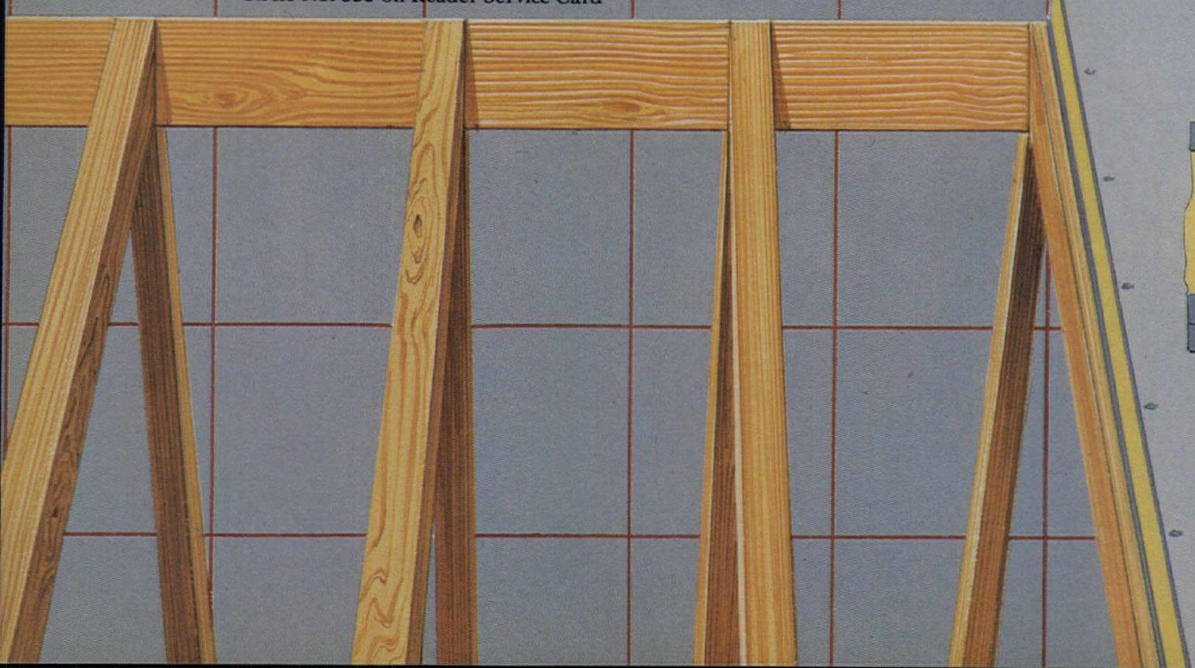
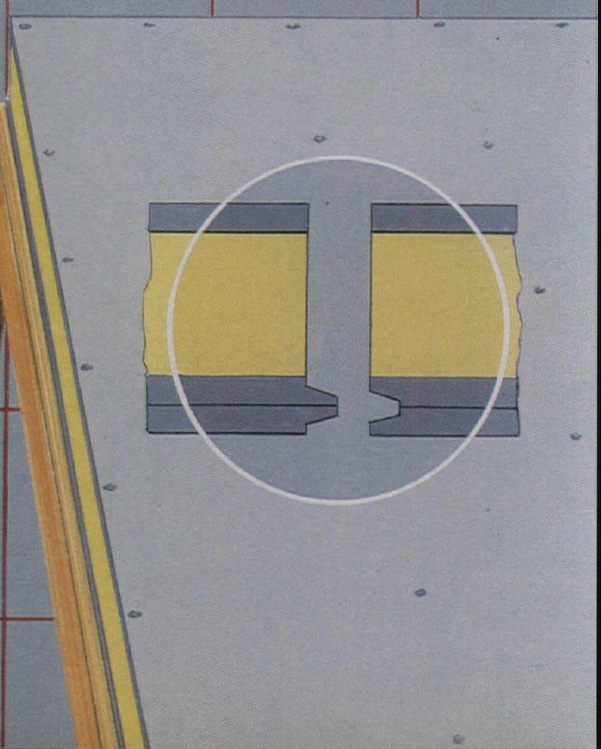




P/A Practice

Among the pitfalls besetting architects are an oversupply of graduates (p. 55), overly involved clients (p. 57), overly vague specifications (p. 61), and an overexposure to litigation (p. 63).

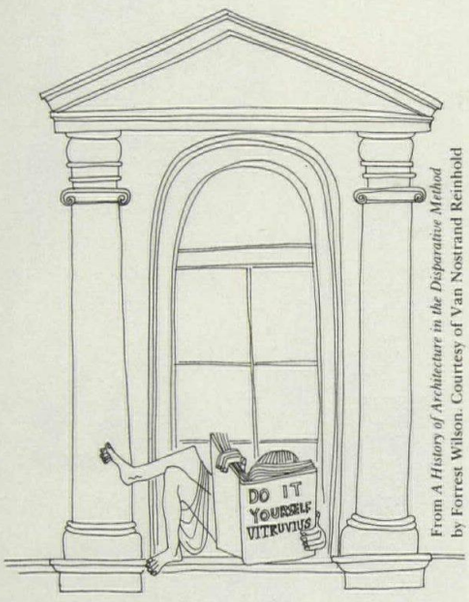
So you want to be an architect

Architecture has the unpleasant but accurate distinction of being the lowest paying of all professions. What causes this unfair situation? What, if anything, can be done about it?

Supply-and-demand is the root of the problem. At any time, there seem to be more architects available than can be absorbed into the economy. This oversupply begins in architectural school and continues into all levels of professional practice.

The nation's universities produce more architectural graduates each year than there are positions available for them within design firms. Estimates vary, but many believe that less than a third of all those who graduate in architecture will ever become licensed and practicing architects. (Few, if any, architectural colleges compile information concerning job offers received by graduating class members.) The deans of several well-regarded architectural colleges were contacted for information for this article. None would speculate about the number of their students who have found employment since graduating last June. All were defensive when asked if they felt obliged to advise incoming students about potential employment opportunity within an architectural practice after graduation. One said that at his university, incoming students are advised that the study of architecture might not necessarily lead to employment; rather, the study of architecture should be likened to the study of philosophy in that, while one may not earn a living at it, the knowledge of the subject causes a person to go through life with an appreciation for the subject that others don't have. That must be a comforting thought for a person who has completed five years in an arduous curriculum and is now selling ladies' shoes.

Because there are so few job offers available to those who have just graduated, those who get them feel fortunate indeed, and seldom quibble over the starting salary, which is frequently the legal minimum of $3.35 an hour. The usual entry job offered is as a junior drafter. Until the young apprentice completes the time required to take and pass the examinations leading to state registration, he or she is at the relative mercy of the employer. Many who have graduated, completed the required two or three years of training, and have received notice of having passed the state licensing examinations, at that moment earn less than $25,000 per year, close to the national average for *starting* salaries paid to four-year graduate mechanical engineers. Any kid smart enough to have graduated as an architect could have graduated in mechanical engineering if he or she had wanted to do so. In most schools, course work for the first three years is essentially the same for either major.



From *A History of Architecture in the Disparative Method* by Forrest Wilson. Courtesy of Van Nostrand Reinhold

Thus, because of supply and demand, the young graduate accepts a starting salary several times lower than that for engineers, accountants, pharmacists, or other traditional professions. Then, because of the urgency to become registered, the young architect continues to work for a modest wage up until the moment of registration. But after getting the license, all those days of working for peanuts is over, right? Wrong.

The plight of the established, practicing architect is no better, comparatively, than the situation of the recent graduate. Competition is fierce. The architect does not exist who isn't subject to economic ups and downs. And when a business is down, the management of that business is usually willing to propose a fee lower than the standard fee, just to "be sure" of getting the project. At almost any time, there will be one fully qualified firm experiencing a slow period that will be willing to undertake a project, and do a good job, for a modest fee. For instance, a noted architect once remarked that his firm made "a lot" of money doing high-rise office buildings, because except for the ground and top floors, the 36 in between were all the same. When pressed, this man admitted that in order to make "a lot" of money, the fee had to be around 5 percent of construction cost, but that because of competition, he recently had accepted commissions at less than 4 percent of construction cost, and was barely breaking even. Even if this man were able to get a 5 percent fee, consider the amount of time required to design the building compared with the fee and time involved, for instance, to sell the building. The realtor will receive a 6 percent commission on the sale of the property (land and building combined), often having spent very few manhours in the effort compared with the architect, with thousands of manhours invested, who received 3.4 percent of the cost of the building alone as fee.

Is there no end to this cycle of projects being designed by architects who accept a too low fee, which in turn produces too low wages for staff and too few opportunities for recent graduates? Yes, there is a solution, and it is very similar to the way the medical profession solved a similar problem in the 1920s when there were too many doctors.

In those days, doctors made house calls and drove Dodges. What they did to improve their financial condition was to make it almost impossible to get to be a doctor, and also, at the same time, succeeded in having laws passed making it illegal to do many commonplace things

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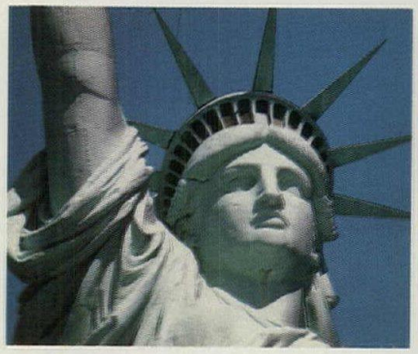

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unless one is a doctor, or unless a doctor prescribes what is to be done. Further, because of an extensive public relations campaign, the public accepted those restrictions as somehow being in its best interest.

Architects could do the same thing. They could monitor instances where city, county, and state laws, which require an architect to have prepared the drawings, are being broken. They could cause these laws to be vigorously enforced by demanding prosecution of those who ignore them. They could lobby to have similar laws passed in cities and counties that do not have such laws. And finally, they could toughen the state licensing exam to such an extent that not one new license would be granted in a state until three others had been retired. And similar to the medical profession, all of this could be promulgated under a banner proclaiming "For the public welfare and safety."

These tactics are not original. They have been proposed by at least one AIA-sponsored committee, but they were seen as being too self-serving. Begging the question of whether it's better to command an adequate fee or to be noble, there is no doubt that these steps would immediately improve the architect's economic situation. Nothing else proposed recently has even a remote chance of doing that.

C.M. McReynolds *is a human resources consultant, formerly Vice President of Human Resources with Welton Becket Associates and Personnel Manager with Varian Associates.*

Games owners play

A recent P/A Practice article (March 1984, p. 50) dealt with the owner's and the architect's specifications problems resulting from contractors' actions during construction. But there are often significant specifications problems solely between architect and owner, and these should also receive equal attention.

It's true that the architect is the owner's agent for the project, but he also has a responsibility to the public for whose health and safety he is licensed; and to the work, on which his professional reputation depends. Thus the architect cannot always be the owner's "yes-man" but must maintain an independent position if his professional and technical advice is to have value.

Each party to the owner-architect contract has a role, and the owner's is not to write the project manual or to dictate its contents, though he does need to make informed decisions about what is to be done. Many problems stem from an owner's well-intentioned but unwise attempts to direct the architect to do things experience and training warn against. Here are a few games owners sometimes play.

My rules: When preparing a project manual, most architects use AIA General Conditions because they are familiar, have stood the test of litigation, and have generally been accepted by legal and contractor groups, signifying some degree of consensus. But what if the owner has other ideas? "We don't use AIA conditions in this state" or "That's what I have lawyers for" are sometimes heard. And while the contractor can always make his objections to contract conditions effective by refusing to bid the project, what can the architect and specifier do when they are obliged to use general conditions in which the architect's role is poorly stated or inhibited during the construction period, or in which traditional procedures for conduct of the work are so changed that confusion or hazard may result?

While most public authorities have standard conditions that roughly parallel AIA documents in content, if not in organization, and are generally acceptable with reasonable modifications, what private owners' lawyers can devise varies widely. In such cases the architect is well-advised to have his own attorney review general conditions supplied by the owner to be sure that the architect's role and responsibilities embodied in them

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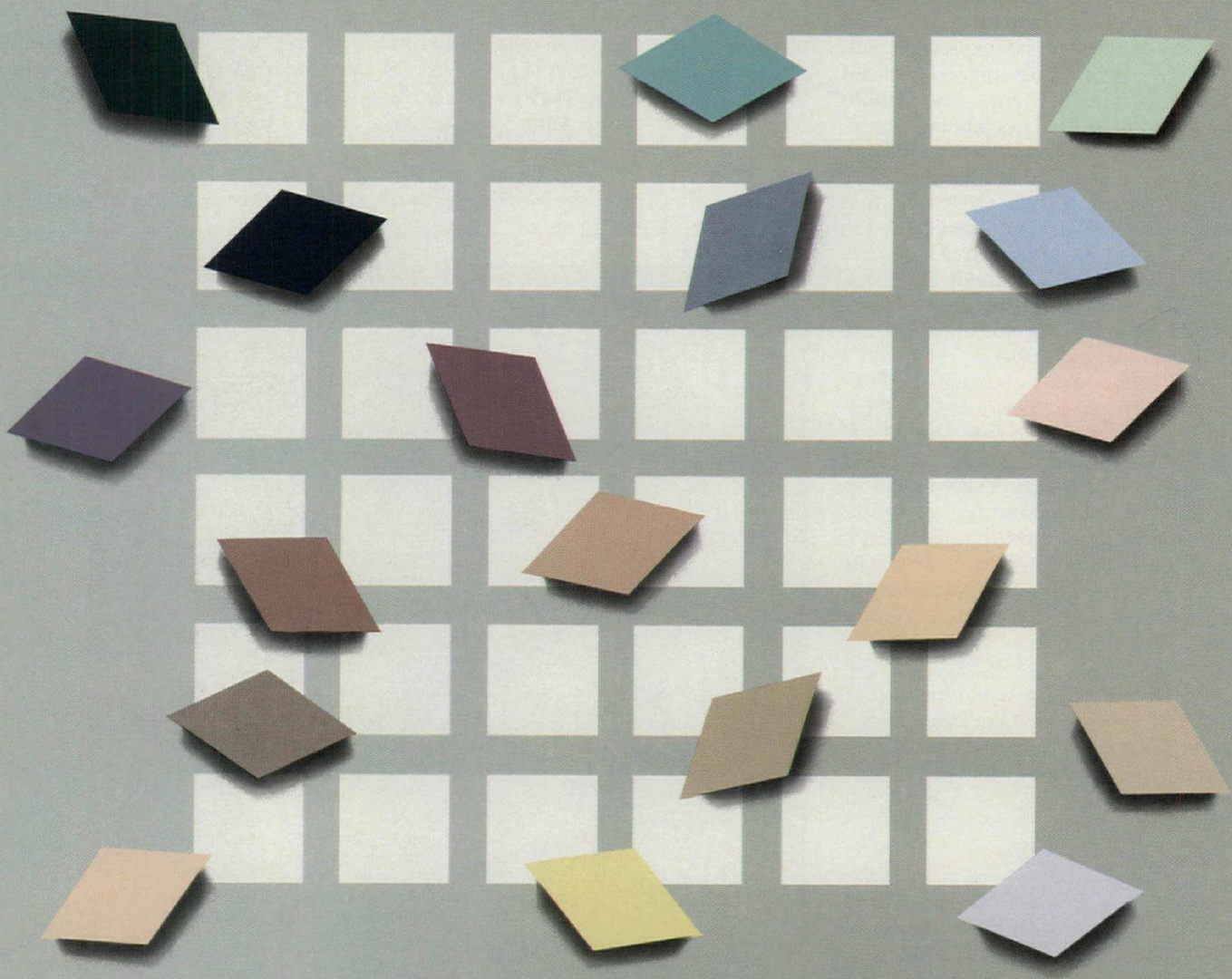

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are consistent with the owner-architect agreement he has signed, and with his professional obligations under law.

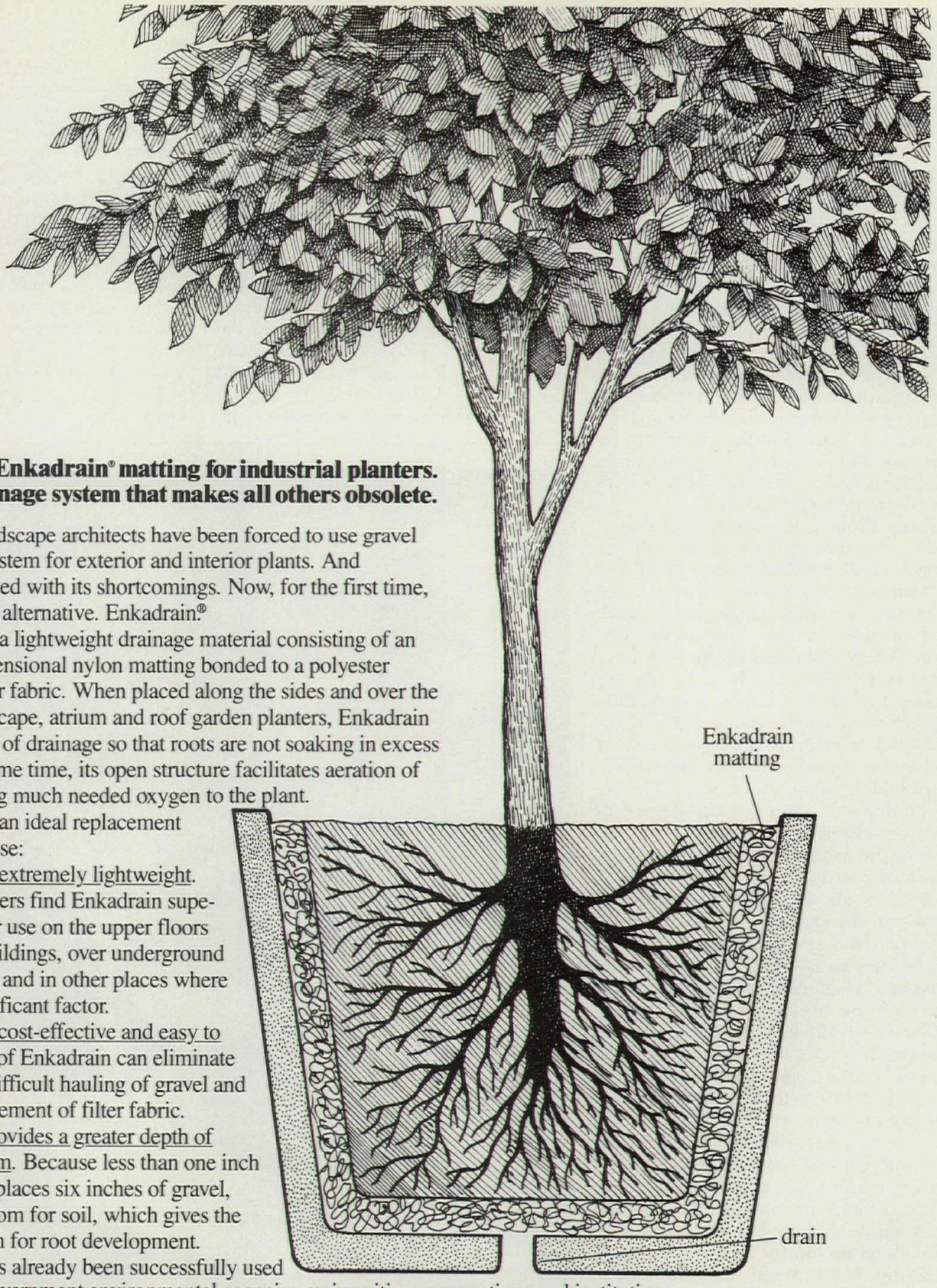
Expert: If the owner thinks the architect is weak in some area important to the project, he may hire a specialist to deal with the problem. Often the specialist has sold the owner on the need for such services, but however the specialist enters the picture, the question raised is the same: Who has the responsibility? If the "expert" makes suggestions, is the architect obliged to accept them? If the expert writes a specification section, who is responsible for the results? What is the specifier to do when the expert's specification affects other trades adversely? If an expert is really needed, it's usually far better for the architect to retain one and thus preserve the authority that is needed to carry out the architect's professional responsibilities.

Muscle: From time to time, the specifier will receive an owner's direct order to use a certain product with no options or substitutions. Sometimes the owner has a financial or other interest in the product or manufacturer and an outright "no" would be tactless on the specifier's part to say the least. It *is* the owner's money, of course, and he is entitled to spend it any way he wants to. But if the product is inferior, inappropriate, or otherwise unacceptable for the particular building, what can be done? The answer depends more on the degree of seriousness of the problems raised by use of the product than it does on questions of principle alone.

First of all, the specifier will have to research the characteristics, limitations, and performance record of the product to be sure he is on firm ground before taking a position. If the adverse effects of such use would be relatively minor (shorter useful life, increased maintenance, less elegant appearance), the specifier is probably better off yielding to avoid friction. If the product is likely to present some real hazard to public health or safety, the architect will have to oppose its use (preferably in writing), giving reasons and urging reconsideration. Failing to convince the owner leaves little recourse but to place responsibility on the owner for results (also in writing), but this will not generally be accepted graciously. The most difficult case occurs if the product doesn't fall neatly in either of the above categories or if the results are unpredictable or uncertain. Better to resist—but how much and how intensely? How many times can the architect and specifier confront the owner to preserve their professional judgment and reputation while still preserving a good relationship with their client?

Rush when I'm ready: "Time is money" is as true of construction as it is of other activities, and in construction, the numbers are generally big ones. The owner is always in a hurry to begin building and continually presses the architect to shorten the time needed for document preparation. But owners often seem totally unaware of the time they take out of the production schedule by delaying decisions they must make and by prolonging review of documents and conditions. Rarely is the owner prepared to proceed at the same speed demanded of the architect. True, some architects have trouble deciding, too, but waiting for the owner's untimely decisions can frustrate and delay even a team that is ready and able to proceed with its work. Laying out the decisions to be made often helps the owner choose among options. But the specifier sometimes has no choice except to set aside those sections dependent on the owner's unmade decisions, even though the original completion date will have to be met regardless of the owner's dilatory behavior. An alternative approach is to specify by default, saying, "If we don't get a decision, this is what we'll do." It's usually better to have specified something, even if it has to be changed later, than to leave everything for the very end when the answers are finally available but time has run out.

Walter Rosenfeld, *AIA, CSI, is a principal of The Architects Collaborative in Cambridge, Mass.*



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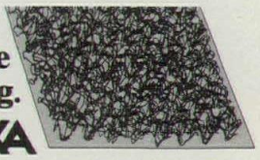

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Substitution of equal materials

When a construction contract permits (or the law as applied to a public project mandates) the substitution of an "equal" product or material for one specified, the architect is generally the judge of claimed equality. If the specifications set forth comprehensive indicia by which equality can be measured, the architect's role in determining equality is facilitated and the risk of dispute is minimized. This is illustrated in a recent Massachusetts case (*Acmat Corporation* v. *Daniel O'Connell's Sons, Inc.*, 455 N.E.2d 652).

The issue before the court in the above case was whether the architect had been arbitrary in refusing his consent to a substitution on grounds that were not specifically referred to in the specifications. The specifications required the use of an interior coating of certain thickness and other characteristics by a particular manufacturer. The construction contract in question provided that when a material was identified in the specifications by reference to a manufacturer's name, it was intended merely to establish a standard, and any material of other manufacturers that would perform the duties imposed by the general design would be considered equally acceptable, provided the material so proposed was "in the opinion of the architect of equal substance and function."

The contractor sought to substitute an interior coating from a different manufacturer which purportedly satisfied the standard of thickness and other express requirements of the specifications. Apparently the contractor, in preparing the bid, had relied upon the assumption that the architect would approve a less expensive interior coating, the difference in price being approximately $15,000. In seeking approval of the substitute, the contractor had submitted a brochure that did not indicate the color or hardness of the applied product, and in reviewing the contractor's request, the architect placed a checkmark in the "approved" box which was followed by the statement that "checking is only for conformance with the design concept of the project and compliance with the information given in the contract documents." Approximately six months later, the contractor submitted a sample of the product desired for substitution, and at that time the substitution was disapproved because it did not meet the requirements for color, durability, and/or density. Fault was found particularly with its grayish color and brittleness. None of these factors, however, was expressly identified in the specifications.

The trial court found that a certain degree of hardness in the interior ceiling coating was desirable for durability, that the whiter a material the greater was its light reflectance, and that the light reflectance characteristic of the interior ceiling coating was an important factor in the design of the project because the areas on which the interior ceiling coating was applied were relatively dark. Nevertheless, the trial court concluded that the substituted material substantially conformed to the requirements of the specifications and would perform the function imposed by the general design of the project. It ruled that the architect's decision was arbitrary in that the rejection was based upon the failure of the substitute to conform to the parameters that were unspecified in the construction contract.

On appeal the appellate court reversed the trial court's decision and concluded that the architect's determination was valid and binding. The appellate court pointed out that the construction contract provided that the architect must approve a sample for color, texture, and thickness of any proposed material to be applied over concrete. Moreover, ruled the court, the contract leaves it to the architect to decide whether a proposed material is "of equal substance and function." The court said:

"(T)he architect's approval was not limited to the material description clause of the specifications, which cannot be read to the exclusion of remaining provisions therein contained.

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Sections of a construction contract . . . ought to be construed to give a reasonable effect to each. . . . Construing the specifications as a whole, we think it clear that even if a proposed material had (appropriate) thickness, it still had to be approved by the architect on matters of color, texture and thickness. To read the specifications otherwise is to view as surplusage the clause which requires a sample to be submitted at the job-site for the architect's approval on those matters.

"The decision of the architect is final and binding on the parties where he is given that power by the contract, as here, and where his exercise of that power is not arbitrary and capricious.

"The trial judge's subsidiary findings of fact show that the architect exercised his judgment and disapproved the use of the (substituted material) on the basis of permissible factors. The architect's rejection constituted a reasonable exercise of the power conferred upon him by the parties to the contract, and his decision was, therefore, binding and final."

Although the architect's decision in this case was upheld, the entire litigation might well have been avoided if the specifications had explicitly set forth the requirements relating to whiteness, light reflectance, and density that were to be satisfied by the contractor. If substitutions for specified products, if equal, must be allowed, it would appear highly desirable for the specifications to contain the complete characteristics of the product that must be satisfied for approval of such substitution. [Norman Coplan]

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

Up to the bar

Said to be a first, the American Bar Association's spring program for the Section of Public Contract Law had almost 200 architects, engineers, lawyers, and insurance representatives in attendance, discussing the legal hazards facing the architect and engineer over the next decade. The message was clear: the recent surge in litigation against the architect and engineer may slow down, but it is not about to stop. The moral: hire a lawyer, review every contract carefully, don't volunteer any services beyond those specified, and contrary to much current practice, play a more visible and active role on the construction site.

Among the most sobering comments were those of attorney Michael Ladino on the "rule of two"—a proposed Federal regulation that, to encourage small businesses, could exclude the largest 200 firms from all Federal work—and on the growing trend among states, as well as private clients, to request fixed-price bids from architects and engineers. Attorney John Miller discussed the tendency among third parties and even some courts to disregard contractual limitations in holding architects and engineers liable for damages, a point that was echoed in the remarks of attorney Stephen Postelnek, who spoke of a "malpractice crisis in the 1980s" because of architects serving as targets for litigation "since their coverage is the only one that provides any protection for the faithful performance of the work." The new forms of professional practice, outlined by attorney Christopher Noble, make architects and engineers even easier prey. The fast-track process, the rise of construction management, the frequency of owner/build and partial design/build agreements all demand that professionals carefully tailor the standard AIA contract to each project. While attorney Alan Stover, general counsel of the AIA, agreed with that, he disagreed with some of the other speakers over the issue of observing versus supervising work on site. According to attorney Postelnek, "The design professionals want to assume greater responsibility (for construction supervision), despite the concurrent liability, in the hope of regaining control over their exposure to liability." If that one-day conference was any indication, many professionals agree. [TF]

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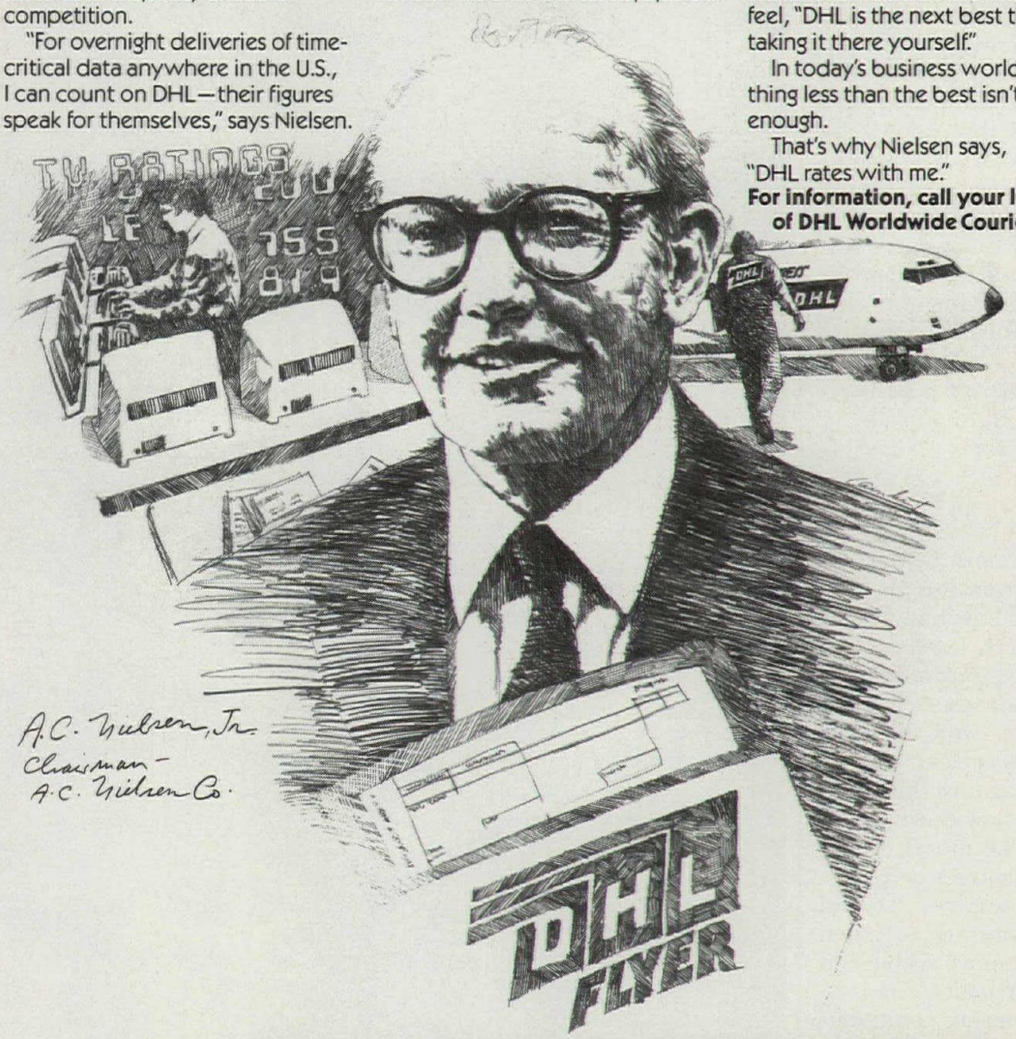

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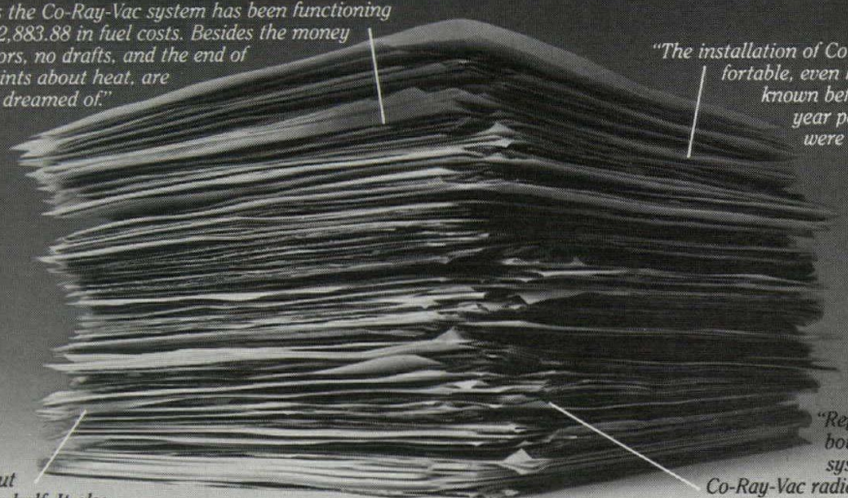

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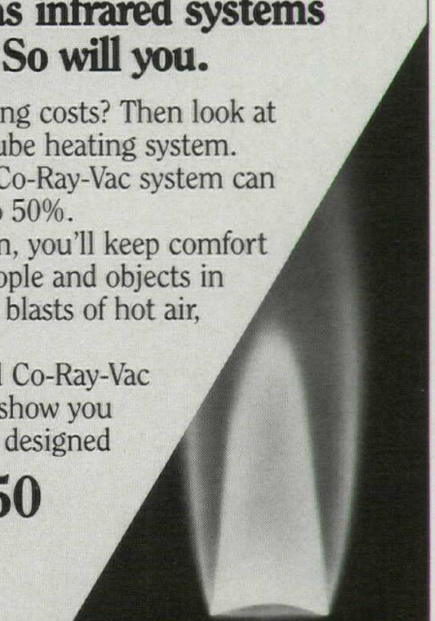

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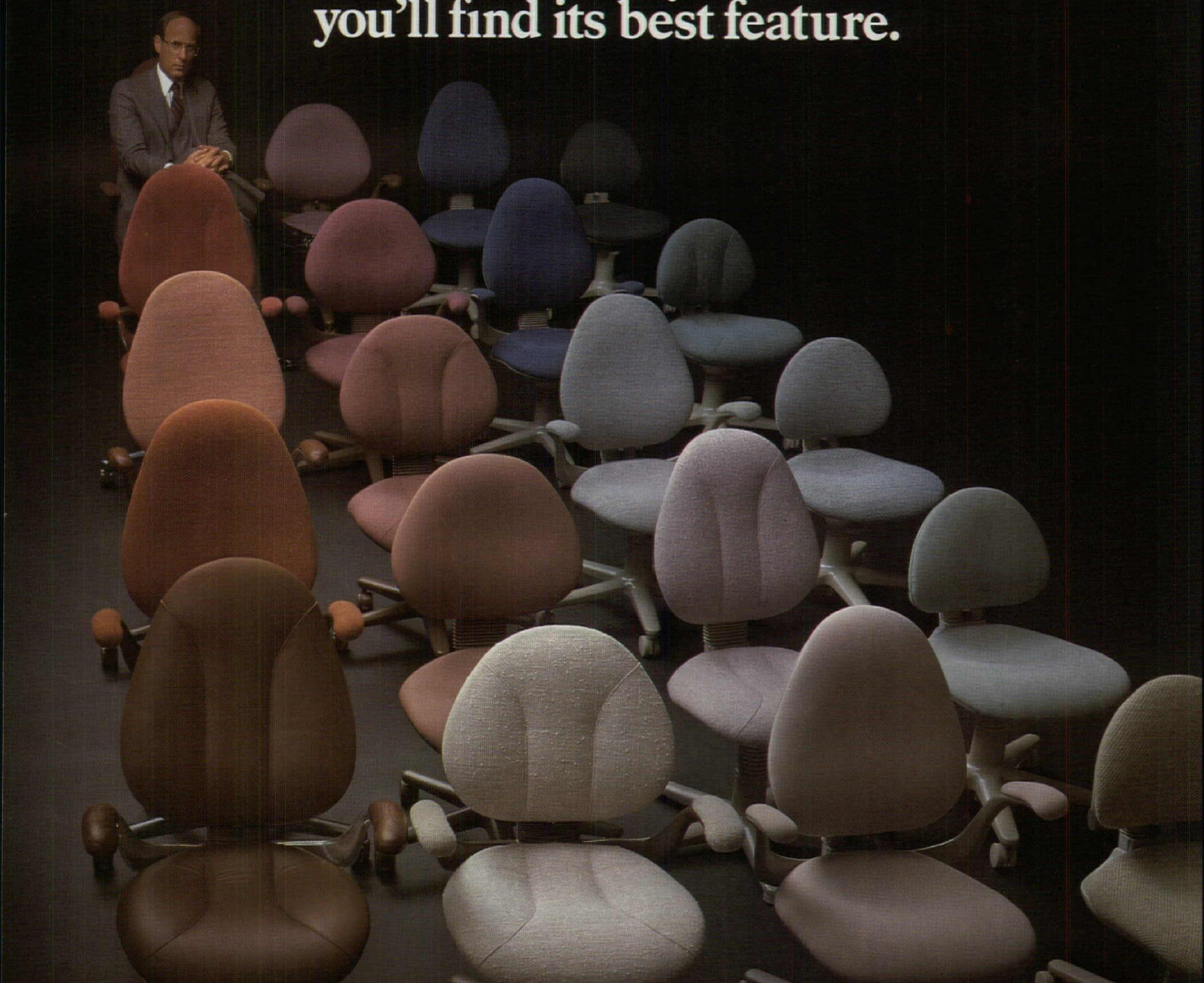

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Ex libris

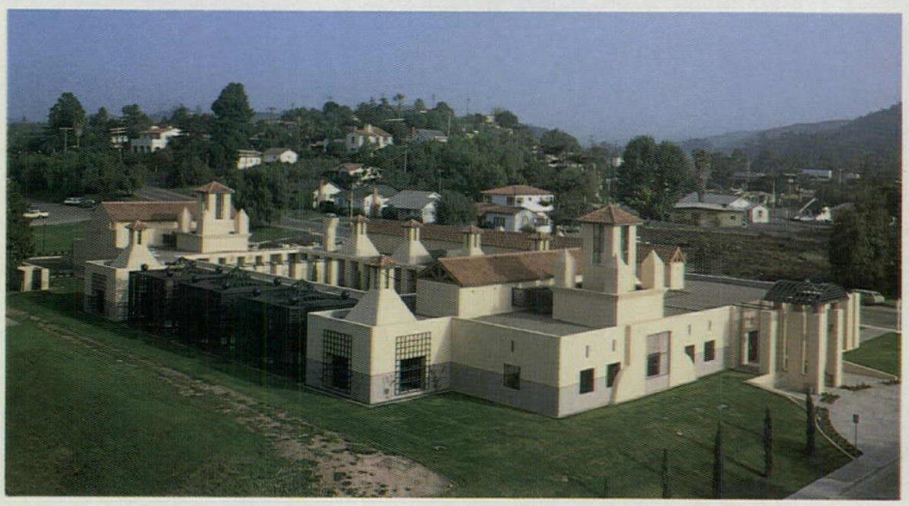
Regional Library
San Juan Capistrano, Calif.

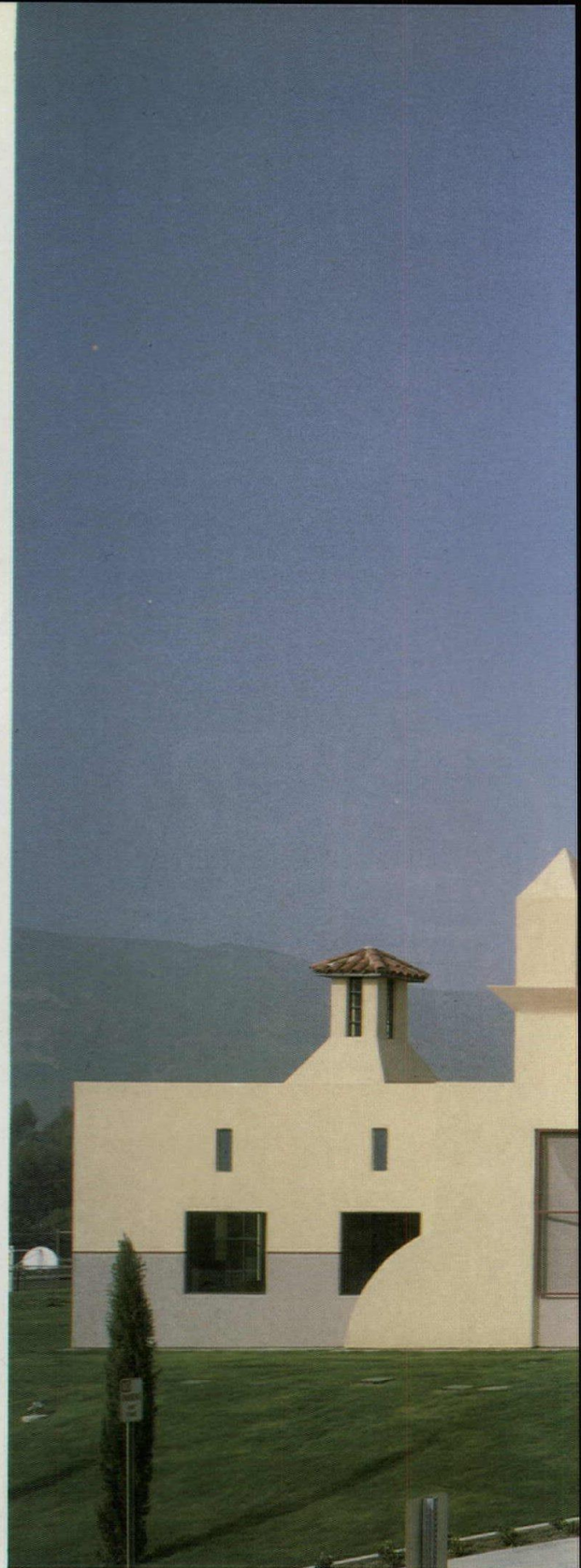
In his best built work yet, Michael Graves proves that they still make libraries the way they used to.

When Michael Graves won the competition to design a library for the city of San Juan Capistrano, Calif., in January 1981, it appeared that he was finally going to design the kind of building he'd always wanted. The library, both as a building type loaded with historical and ritualistic import and as a neighbor of the famed Mission San Juan Capistrano of 1751, seemed to offer Graves the chance to deal with context and content in unprecedented ways. The relatively small scale of the project—one story and 10,000 square feet—seemed perfectly suited to his preference for anthropomorphic, "legible" form; and two of his preferred materials—stucco and roof tiles—were genuinely at home in the warm climate of Southern California. It looked, in short, like Graves's kind of commission.

Indeed it was. The library, which opened in December 1983, is inarguably a Library, in the old-fashioned, humanistic sense of the word—which is no mean feat in the 1980s, when many new libraries seem more like information supermarkets than places reserved for learning and quiet contemplation.

San Juan Capistrano is a city that takes its Spanish heritage seriously. The old mission is still the center of town (even when the swallows are not in residence), and since the 1970s, the city has actively championed design con-





trols; a few years ago it hired the office of Moore Ruble Yudell to draw up a set of architectural guidelines for new buildings. So when Orange County offered the city a standard 10,000-square-foot, $800,000 branch library, the city, aiming for more than the standard, countered with its own offer of an extra million dollars if it could participate in the architect selection process. It sponsored, along with the county, a design competition, and its intention to build a work of sophisticated historicism became clear when the three finalists were announced: Graves, Moore Ruble Yudell, and Robert A.M. Stern. The jury was looking, in the words of one of its members, for "poetry"; it found it in Graves's scheme.

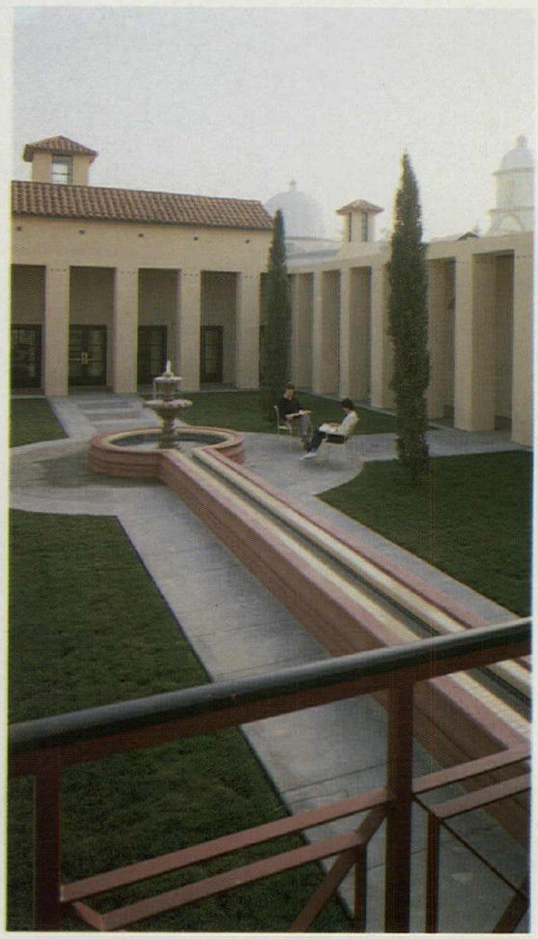
Graves, while fully aware of the city's activist architectural climate, had his own agenda, which was more concerned with abstraction than replication; he wanted to steer clear of what he called "the false-front Spanish Colonial number," even though it would have been perfectly legitimate under the city's guidelines. Instead, he preferred to dwell on the old mission, which he describes as being "like the Alamo, but without the kitsch," as a sourcebook of images for the library. The memory of cascading bougainvillea on a crumbling mission wall, the tiny windows and heavy masses that insulate against the hot sun,

and the arrangement of monks' cells around a heavily shaded courtyard all found their way into Graves's design.

The scheme did attract its share of controversy in the community. Its emphasis on clearly defined, hierarchically arranged rooms flatly contradicted the county's preference for open-plan layouts, which allow easy supervision of large areas; building it Graves's way would necessitate hiring more staff. But San Juan Capistrano's head librarian backed the design wholeheartedly, and the city even insisted that Graves be given the commission for the library's interiors. The city did, however, ask for two major modifications: the entrance was moved off axis from the long gal-

The south elevation (above) is clearly divided into two parts, with the children's wing to the left of the entrance (wheelchair access is on grade with the loggia). Three stucco towers on the northeast side (facing page, top) house reading carrels attached to the stacks; flanking lattice versions house a staff patio and mechanical equipment. Wires stretched between the towers will be covered with trumpet vines. The auditorium on the north side (facing page, center) is entered from the east.

On the southwest side (facing page, bottom), three lattice reading gazebos are flanked by solid stucco volumes that house the children's fiction room and the Friends of the Library room (see plan, p. 76). On the roof, a profusion of light-monitor towers supplies daylight to the interiors.

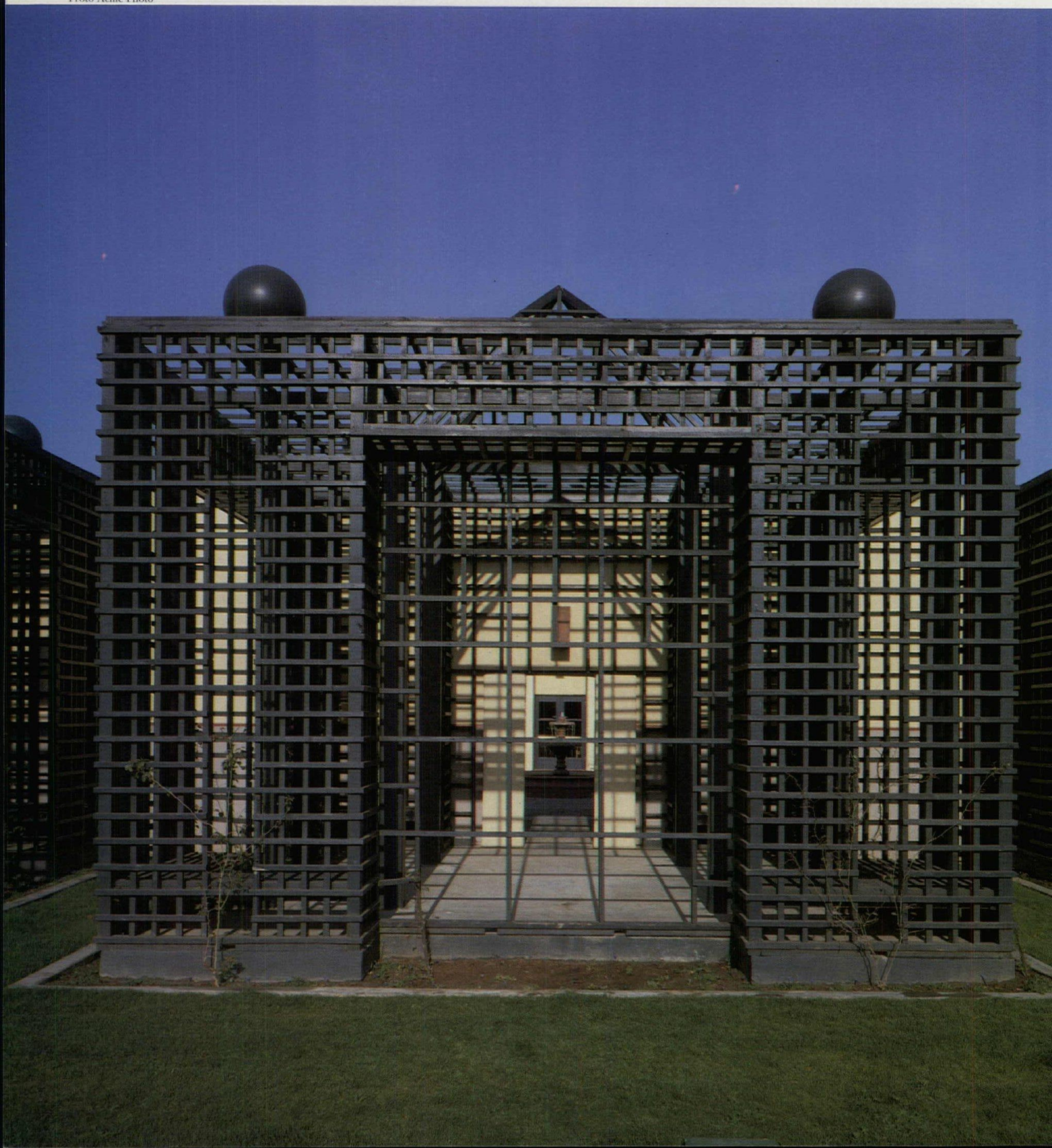


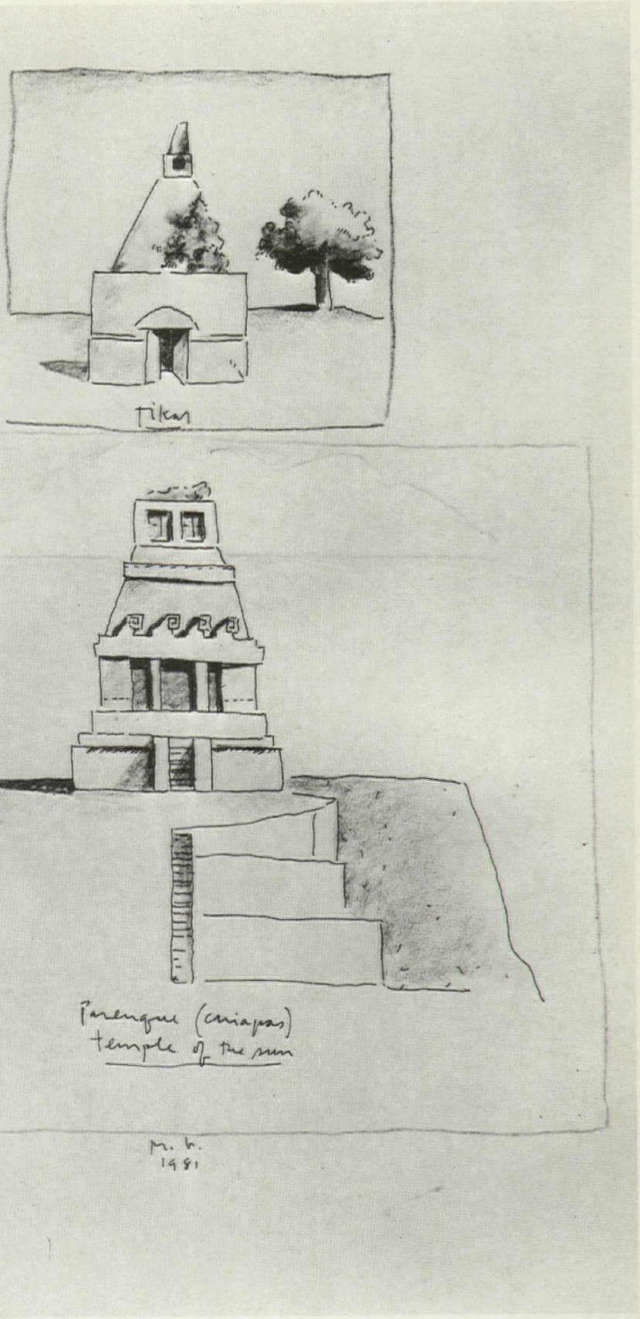
The courtyard is organized on two levels to accommodate a six-foot drop in the site. The upper level (above left) houses a reflecting pool and pergola outside the auditorium entrance; the lower level (upper right and facing page, seen from one of the lattice gazebos) has a central fountain. Open loggias provide shaded circulation. A replication of the old mission church is visible across the street (right).

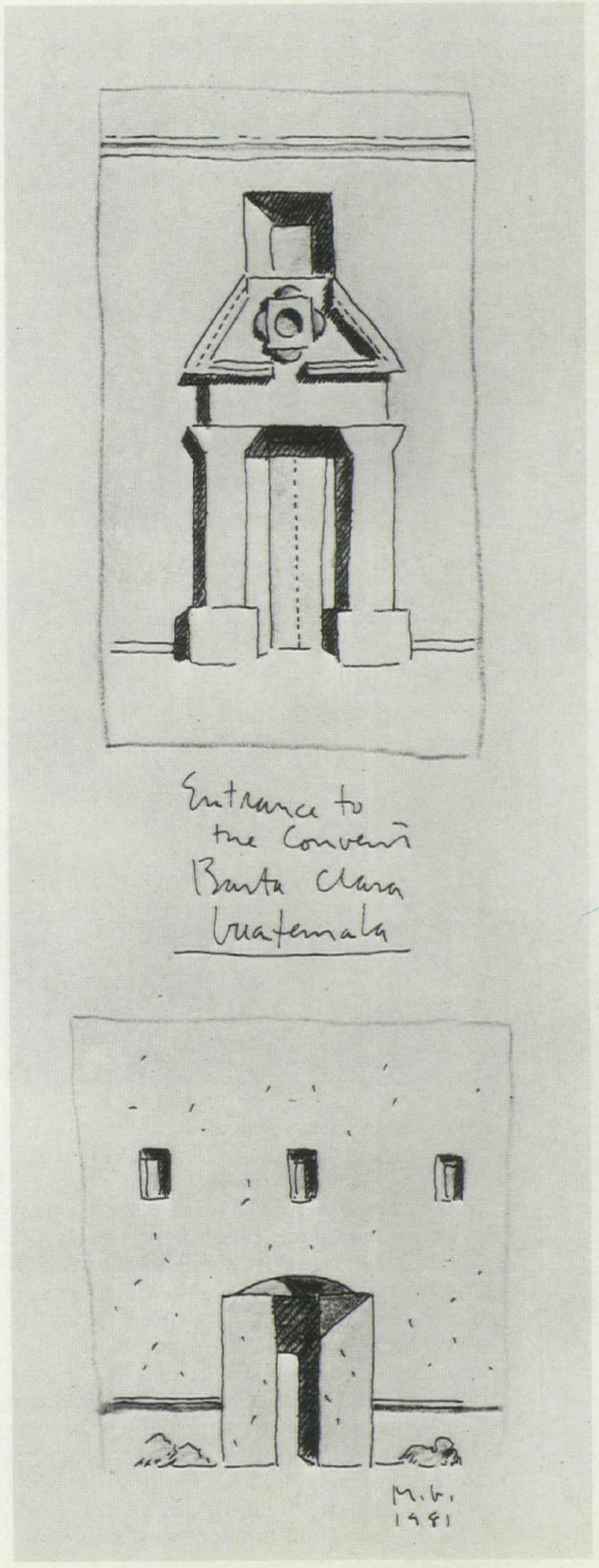
Regional Library

The lattice gazebos are accessible only from the courtyard, and are lined with benches for alfresco reading. When covered with bougainvillea (in two to three years), they will be shaded from the summer sun. Graves's travel sketches from Mexico and Central America (facing page) offer additional illustrations of the library's Spanish Colonial and Indian sources.

Proto Acme Photo

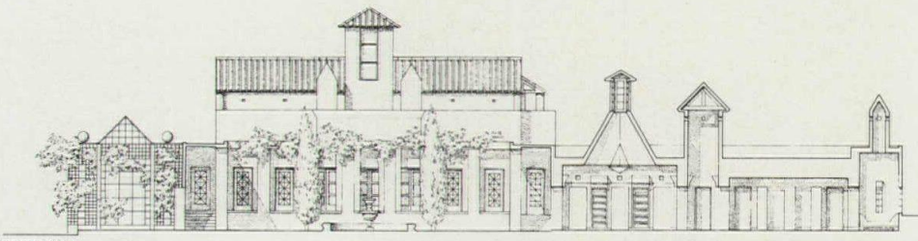



Tikal
Palenque (Chiapas)
temple of the sun
M. b.
1981

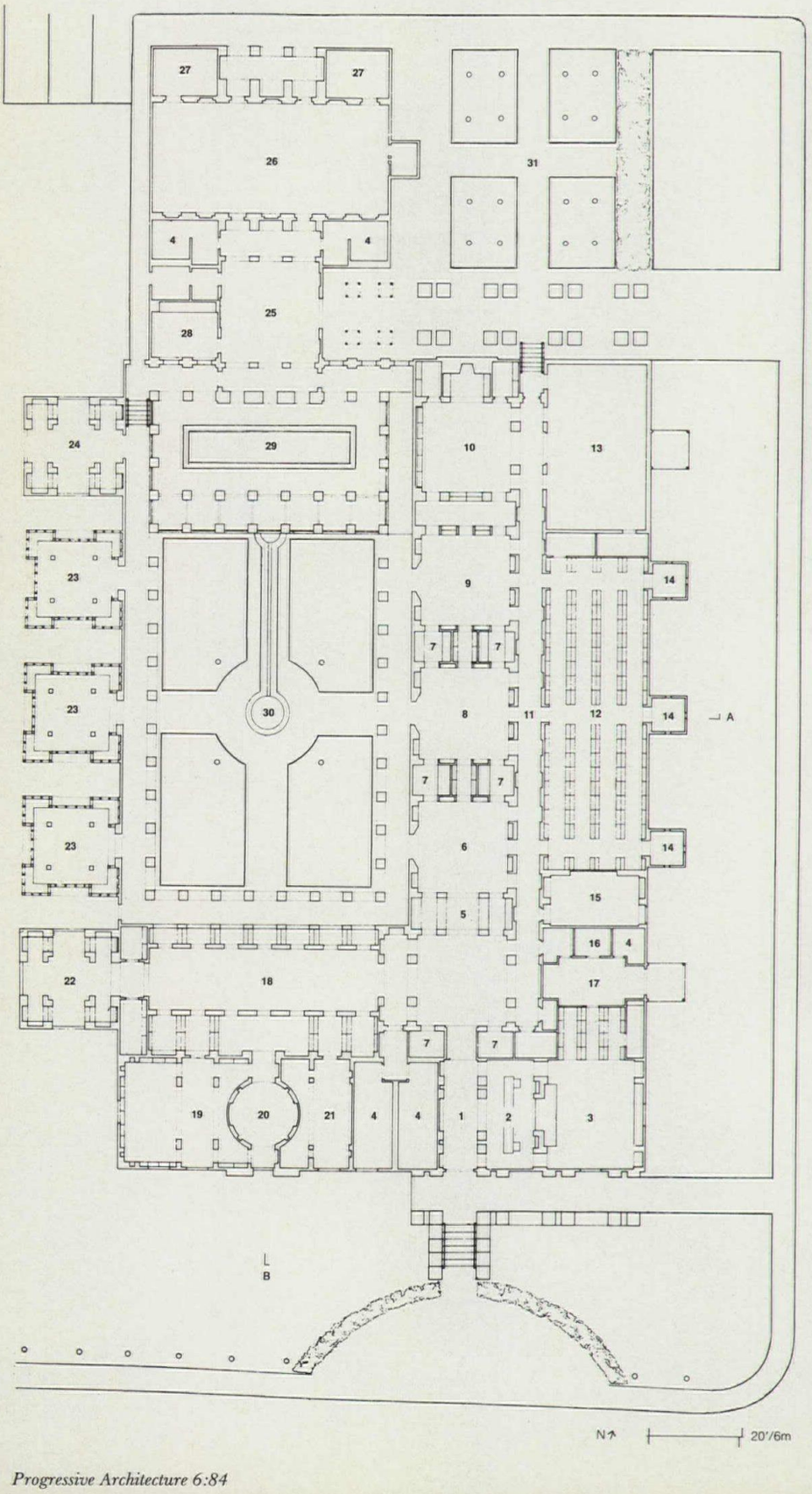

Entrance to
the Convent
Santa Clara
Guatemala
M.b.
1981

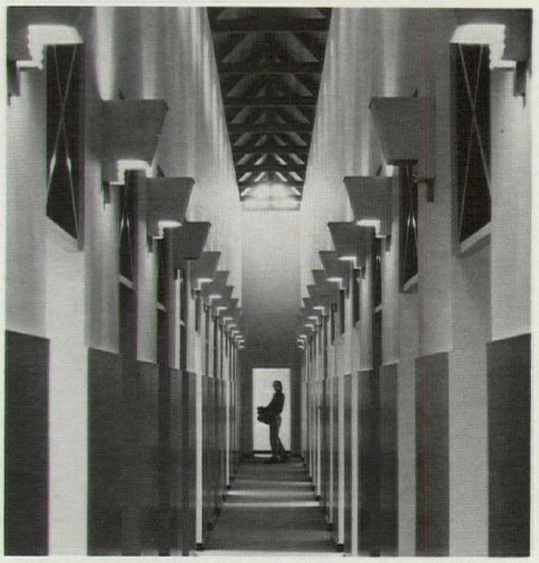

M.b.
1981
Santo Domingo
1529
Almolonga
Guatemala

1 Foyer
2 Charge desk
3 Work room
4 Toilet
5 Information
6 Reference
7 Study carrel
8 Young adults
9 Spanish collection
10 Adults lounge
11 Gallery
12 Stacks
13 Garden
14 Reading nook
15 Librarian
16 Kitchenette
17 Staff lounge
18 Children's room
19 Primary room
20 Storytelling
21 Conference
22 Children's fiction
23 Outdoor reading
24 Friends of the Library room
25 Auditorium foyer
26 Auditorium
27 Storage
28 Kitchenette
29 Reflecting pool
30 Fountain
31 Orchard



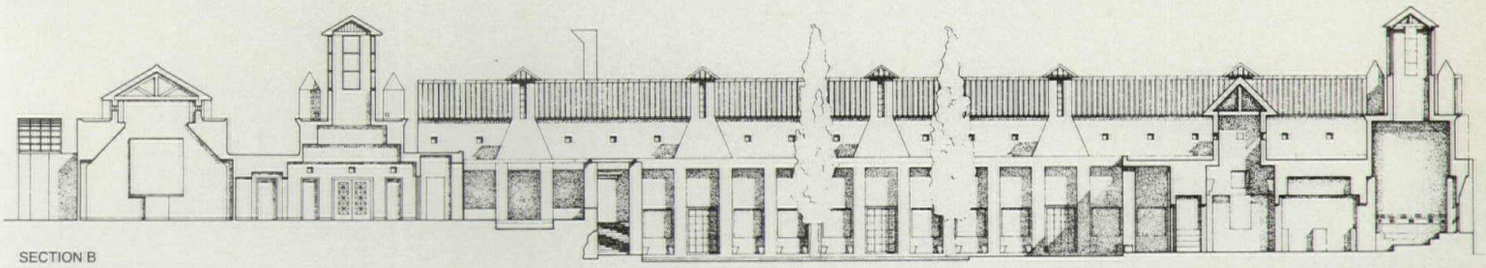
SECTION A





lery to create more space for the circulation desk; and the auditorium was modified and rotated in plan 90 degrees.

While many familiar aspects of Graves's decorative language recur here, the larger formal elements, such as the double rows of columns and the timber-vaulted and trussed galleries and loggias, reflect Graves's interest in Neo-Rationalist and European vernacular architecture, as does his Liberty State Park Environmental Center (P/A, August 1983, pp. 88–93). These more abstract and muscular forms mitigate against the somewhat precious scale of the exterior, with its almost toylike monitors atop the building and the tiny reading-carrel towers on the northeast side. How-



SECTION B

ever, these same elements produce an absolutely compelling grace of scale in the courtyard, an almost ascetically elegant space. And the lattice gazebos, which could have looked terminally cute, are instead mysterious and complex, skillfully layered volumes.

The interiors illustrate Graves's fascination with procession, axial circulation, vistas, and enclosure to an impressive degree. Moving the entrance must have been an extremely painful compromise for Graves; one can only imagine the impact of walking directly into the long, tall gallery. But this fragmentation ultimately hurts the entrance more than it does the gallery, which, although it is now an alternate route rather than an *allée*, remains an intensely magnetic, romantic passage. And while the adult reading rooms seem underscaled for the profusion of chairs, desks, cabinets, etc., that they must house, the scale of the children's wing, with its intimate story tower and its soaring, timber-vaulted main room, exemplifies Graves's vision at its enchanting best. The library's color palette is lighter and brighter than those found in previous Graves projects, and combined with his generous use of light monitors (one of the advantages of designing a single-story building), these rooms are among the most cheerful and welcoming that he has ever produced.

The long gallery (facing page, top photo), with its timber trusses and vault, and its tiny punched windows, separates the reading rooms from the stacks. The main children's room (facing page, below) is similarly constructed. In the adult lounge (above), an inglenook houses a Graves-painted book above the fireplace. Graves designed light fixtures throughout the library; the chairs, surprisingly, are off-the-shelf items.

The children's room (facing page) offers a view through the courtyard. The story tower, a small rotunda placed on axis with the fountain, is adorned with a frieze of books, and is inhabited by large stuffed animals.

Project: *San Juan Capistrano Regional Library, San Juan Capistrano, Calif.*
Architect: *Michael Graves, Architect, Princeton, N.J. (Nicholas Gonser, job captain; David Teeters, Gavin Hogben, project managers).*
Site: *adjacent to the site of the reconstruction of the Mission San Juan Capistrano.*
Program: *10,000 sq ft of adult and children's reading areas, bookstacks, special collections, administrative offices, and a 100-seat auditorium; with additional 6000 sq ft given to courtyard.*
Client: *City of San Juan Capistrano.*
Structural system: *wood frame with exposed heavy timber trusses.*
Mechanical system: *gas-fired heat pumps, with variable air volume system.*
Major materials: *built-up roofing; mission clay roof tiles; stucco; gypsum board, carpet; quarry tile (see Building materials, p. 126).*
Consultants: *Woodward Dike, landscape; Robert Lawson, Structural Engineers, structural; Baum & Associates, mechanical; Karjala/Pankretz & Associates, Inc., electrical; Thomas A. Polise, Consulting Engineer, mechanical/electrical.*
General contractor: *Newport Harbor Construction Company.*
Photography: *©Peter Aaron/ESTO.*

Finally, the importance of landscaping to the project cannot be underestimated. The architect always intended that the lattice reading gazebos and the pergolas be covered with bougainvillea and trumpet vines, which will provide both color and shade, as well as the lushness of growing things that no architecture can ever capture. Graves, much to his credit, envisioned for the library the same overgrown look that the mission took years to acquire. The city would do well to help speed the greening process. It isn't just the icing on the cake; it's an essential ingredient.

When visited on a weekday afternoon, the library was crowded with readers of all ages. Librarian Emily Jackson noted with obvious pride that its circulation exceeds that of libraries that serve cities twice the size of San Juan Capistrano, and that the library was promoted from a branch to a regional designation. It has become a cultural magnet for the city, hosting exhibits, concerts, and lectures. City senior planner Raimundo Becerra, one of the organizers of the design competition, sees the library as a "catalyst" for future development, noting that the city has since commissioned Charles Moore to design a cultural/civic center adjacent to the library.

Since winning the competition, Graves's practice has boomed, with the size and scope of his commissions expanding accordingly. It would be tempting to downplay the library against the likes of a Humana project, which represents another development in Graves's steadfastly personal style. But what is most important about this project is that it exemplifies a particular building type, one that doesn't come along every day, and which touches many people's lives in an immediate way. The library and its courtyard have the serenity of the cloister about them, even if they do resound with the cries of schoolchildren rather than the tolling of chapel bells. Graves is, naturally, moving on to bigger and bigger buildings, but while his eye may be on the skyscraper, one suspects that his heart is still in the cloister: the archetype remains, after all, the source of his poetry.
[Pilar Viladas]

Lenz Winery
Peconic, New York

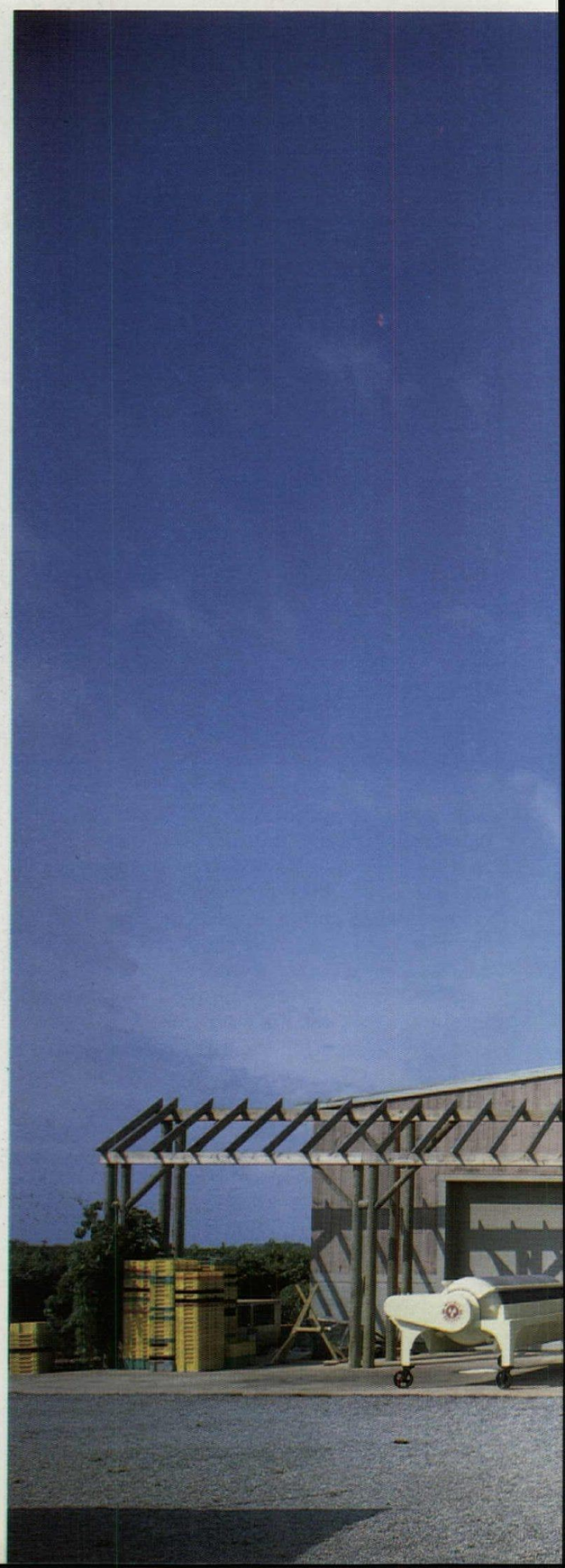
Treillage

Mark Simon of Moore Grover Harper casts a unifying eye over the various parts of a small Long Island winery.

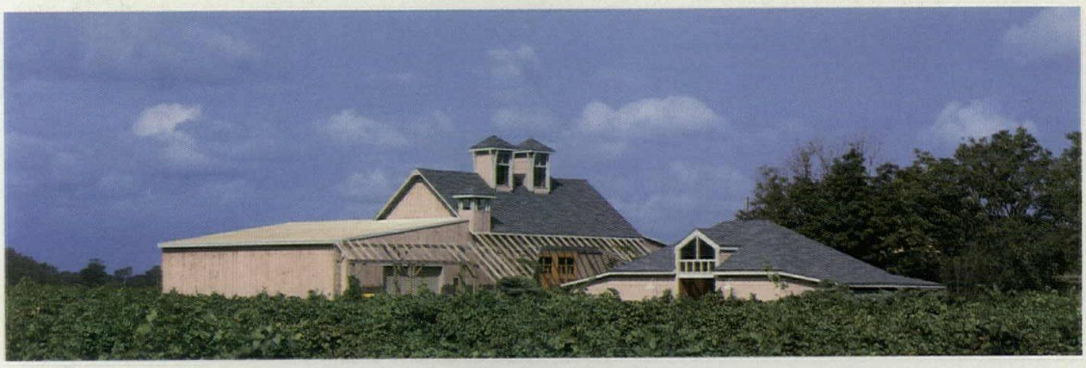
The north fork of Long Island's eastern end has recently become home to a small but increasing number of wine growers, who hope that the area will one day become the eastern counterpart to California's Napa Valley. Two of these pioneers, Peter and Patricia Lenz, plan to be ready when it happens—not only with abundant harvests, but with a winery designed to please connoisseurs of architecture as well.

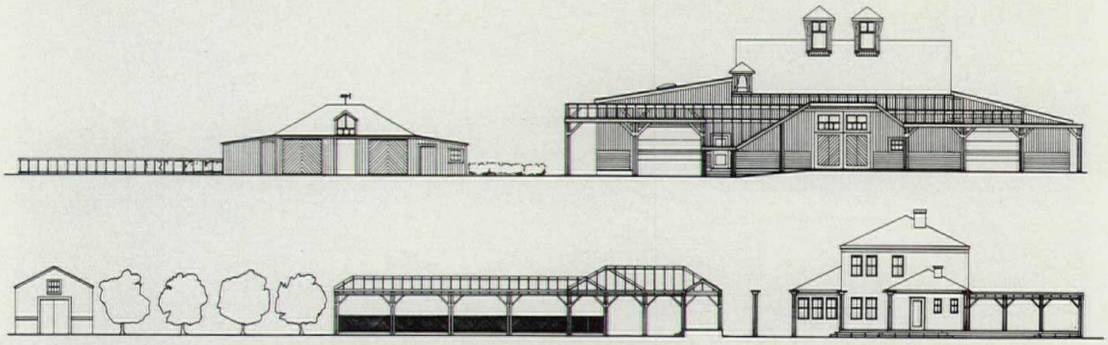
When the Lenzes bought their 26-acre former potato farm in Peconic, they also got a small house, a large barn, a three-car garage, a swimming pool, and two outbuildings, which were neither related nor particularly distinguished. They asked architect Mark Simon of Moore Grover Harper to come up with a design that would consolidate the winemaking and tasting activities in the barn, isolate public parking, direct pedestrian traffic through the winery and, not least of all, protect the privacy of the Lenzes' house and pool, while imparting to the whole ensemble a sense of architectural distinction that was not far-out. Since the vineyard would be open alternately to wholesale wine buyers and to the public, the design had to appeal to what Simon calls "a certain degree of hauteur" inherent in the wine business, and it had to fit into its fairly rural surroundings while announcing its presence to the outside world. All this had to be done on a slender budget, since the clients' heavy investment in their first crop would see no payback for three years.

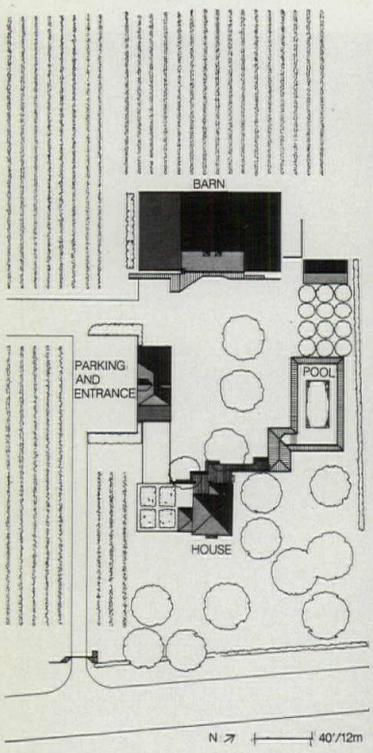
Simon's task, as he saw it, was one of "landscape and organization." Working with landscape architect Lester Collins, he reinforced the implied courtyard by the arrangement of farm buildings, tying them together by means of a series of trellises constructed of "peeler" poles left over from plywood manufacturing (which are also used as vineyard stakes). At the entrance to the winery, they form a gate which, when covered with vines, will serve as a symbol for the vineyard. The entry road leads past the rows of vines to the parking area, where a pedestrian entrance was carved out of the unused central bay of the garage. Simon created a narrow (three-foot-wide) passage that heightens the visitor's sense of anticipation as he approaches the courtyard. Inside the court, the trellises work their magic. They enliven the façade of the barn, while shading it from the summer sun and marking the public entrance to the sales and tasting room. They also create a fourth side to the courtyard by enclosing the pool in an



From the road, the pink buildings of the Lenz Winery rise unobtrusively out of rows of grapevines (facing page, top). In the courtyard (right), trellises that impart a formal unity to the disparate buildings offer a decorative shading device for the barn, which houses the winemaking room and sales/tasting room. The sliding doors, cupolas, and bell tower are all new; the cupolas bring extra light into the tasting room.







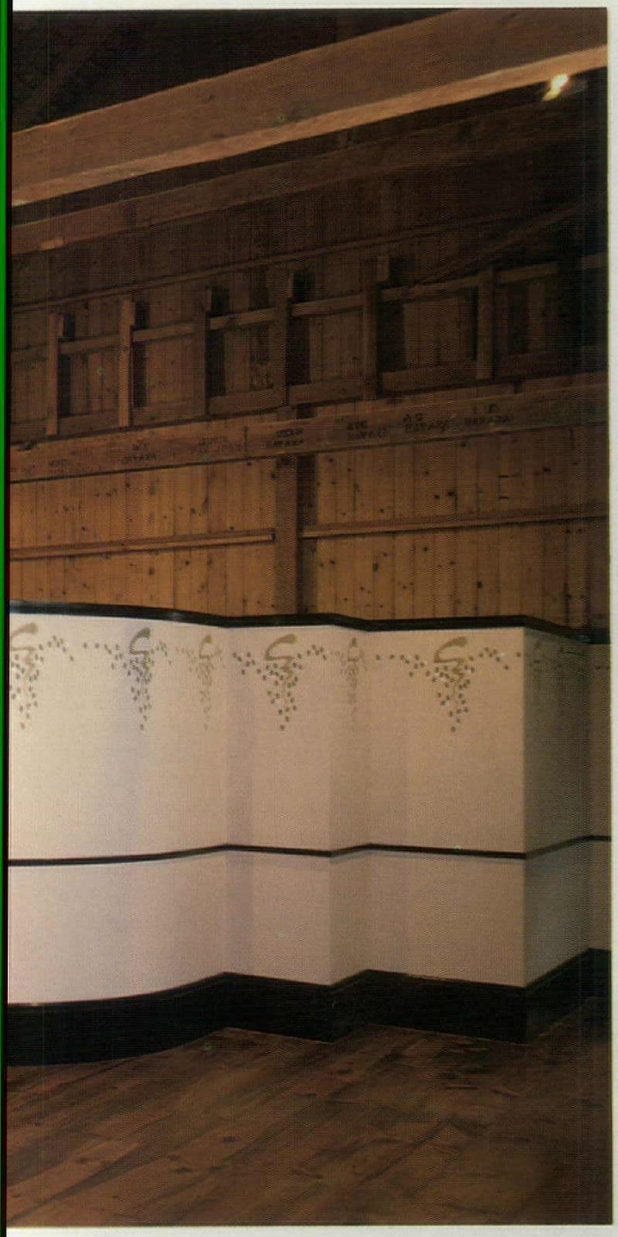
Trellises create a symbolic gateway entrance to the winery (facing page, top); they also enclose the pool, defining a fourth side of the courtyard (site plan, and photo facing page center), and extending to enclose an outdoor tasting pavilion. Public parking is directly in front of the visitors' entrance, which was carved out of an unused bay of the garage (facing page, bottom). In the barn, the sales and tasting room (right) is organized with a curving wall adorned with a grapevine stencil.

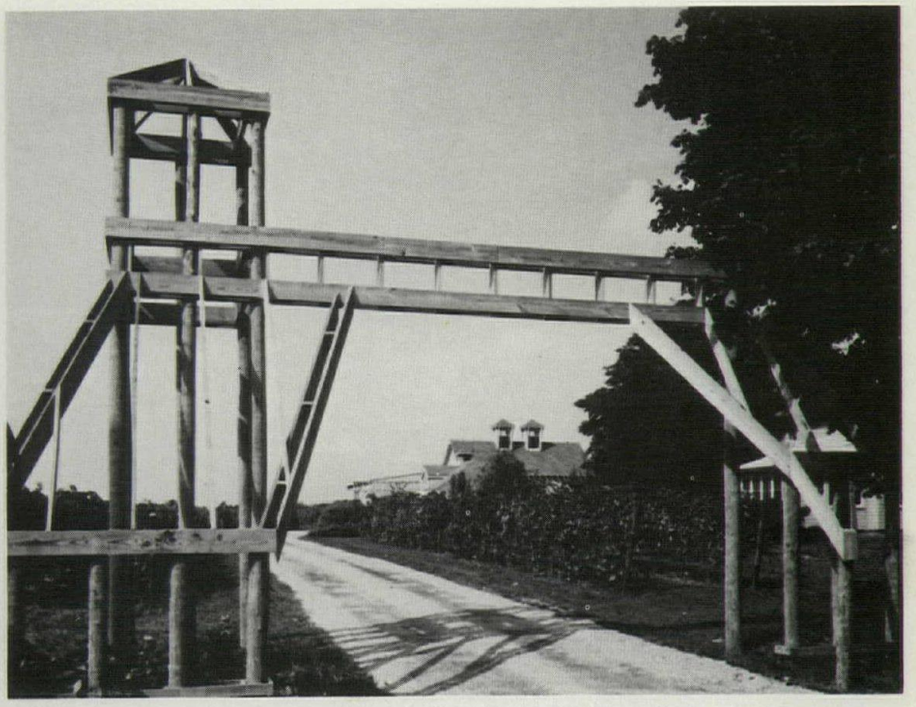
"outdoor atrium," continuing on to form a small tasting pavilion, and then extending further to screen the house from the heavy traffic of the road beyond. To unify the entire assembly, the buildings were painted a cool, light pink, and the trellises a muted green.

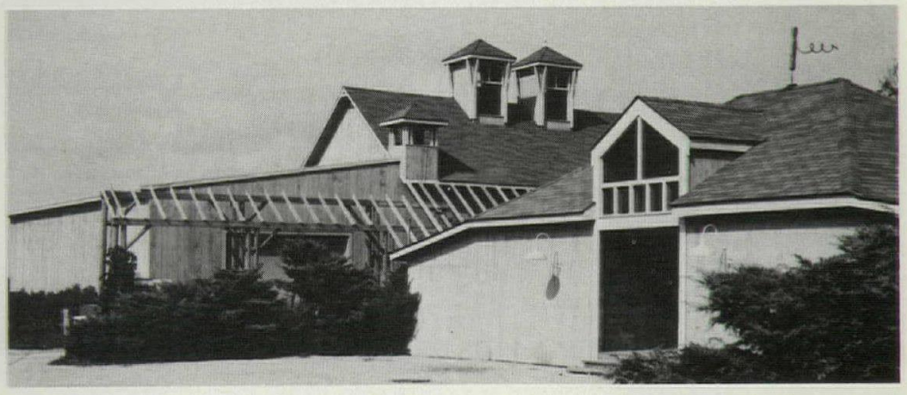
Inside the barn, a tractor garage occupies the east wing, with the winemaking room in the west, and a small shed on the north side serving as cask storage. The central portion of the barn, which houses the sales and winter tasting room, was literally brightened by the addition of two cupolas, and made grander by the installation of a pair of enormous sliding wood doors. A sinuous wall, with a grapevine stencil designed by the architect, defines both the sales counter and the tasting areas, creating the atmosphere of a rural inn. A new shed added to the garage houses goats and geese, thus completing the picture of pastoral plenty.

Project: *Lenz Winery, Peconic, N.Y.*
Architect: *Mark Simon, AIA, of Moore Grover Harper, Essex, Conn. (Stephen L. Lloyd, AIA, of Moore Grover Harper, project manager).*
Site: *26 acres of farmland with existing house, barn, pool, and outbuildings.*
Program: *5950 sq ft, including winemaking room, visitors' center/ sales room, tasting pavilion, cask storage, and utility barn.*

Client: *The Vineyards of Peter and Patricia Lenz. Peconic, N.Y.*
Consultants: *Lester Collins, landscape; Besier, Gibble & Quirin, structural; Rudy Besier, partner in charge.*
General contractor: *James M. McGarry.*
Photography: *Norman McGrath.*





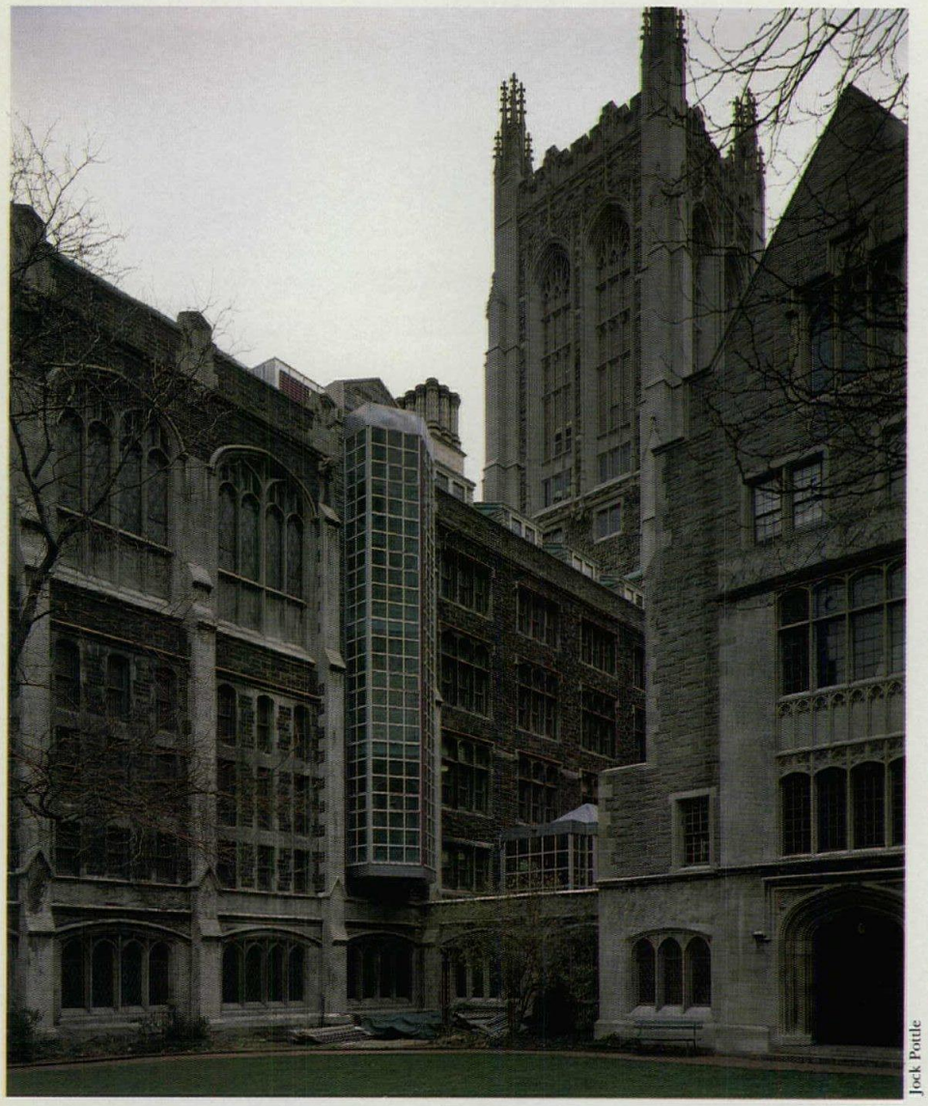


Both architect and client wanted to capture the sense of a European farm grouping in the architecture, and a sense of the Arts and Crafts movement in the detailing—images that attest to a preference for quiet, almost vernacular design that is rich but not flashy—like a good wine. [Pilar Viladas]

Union Theological Seminary
Library renovation, New York

Let there be light

Mitchell/Giurgola Architects have enlarged and renovated a theological library within a Neo-Gothic building on Manhattan's Upper West Side.



Jock Pottle

The library renovation added two elements to the courtyard of the Gothic Revival seminary (opposite page and above): a reading room and a stair landing tower. Both literally reflect the square Gothic module and the Gothic Revival preoccupation with metal. The red of the tower's central strip is taken from the color of the painted wood doors. The all-glazed walls of the stairtower (right) and reading room provide light and views for the library's users.

"Working with an old building," says Romaldo Giurgola, "can have a lasting effect on architectural aspirations. It can teach you to appreciate careful detailing, to value the quality of materials, and to look for (and give employment to) traditional craftsmen." It was the stimulation of the fine 1908 Gothic Revival building, as well as an enlightened client, that produced satisfying results in the library renovation for the Union Theological Seminary on Manhattan's Upper West Side. The project has won a 1984 New York Chapter AIA design award. "We work step-by-step," says Giurgola, "receiving inspiration from the program and the conditions we find, without a preconceived image based on flashy renditions of sentimental elements." The Gothic and Gothic Revival influences are expressed not by a slavish mimicry of forms, but by modern extrapolations from basic principles: the use of small panes of glass in the new reading room and stair tower, the use of metal in the glazed walls and for the reading room columns, and the square module. With respect to the latter aspect, the architects had analyzed the building, finding that the plan and section, typically Gothic Revival, were based on multiples of the square.

That open feeling

The main attitude of the client and the architects—who were involved in defining the new program—was to bring an open feeling to the somber spaces. The entry/circulation desk area, originally on the third floor, was given a large new space directly off the seminary's entrance rotunda, and was extended both vertically, by a large opening to the new second-story periodical room, and horizontally, by the addition of a glazed reading room on a little-used adjacent terrace. A new internal staircase was made airy and inviting by glass-walled landings that protrude into the courtyard. The existing stacks on the first and second floors were modernized by improved lighting, fireproofing, and the introduction of air conditioning, and an elevator was threaded through the space, mainly for handicapped access and for the conveyance of books. The organization of the book collection, too, has been rationalized, so that rare books, which originally had been mixed in with the 500,000-volume regular collection, are now separately located on the upper levels of the main building tower, and the regular stacks are open to all seminary members.

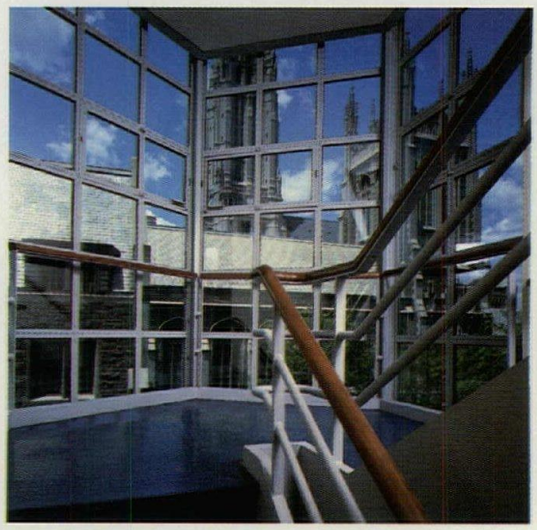
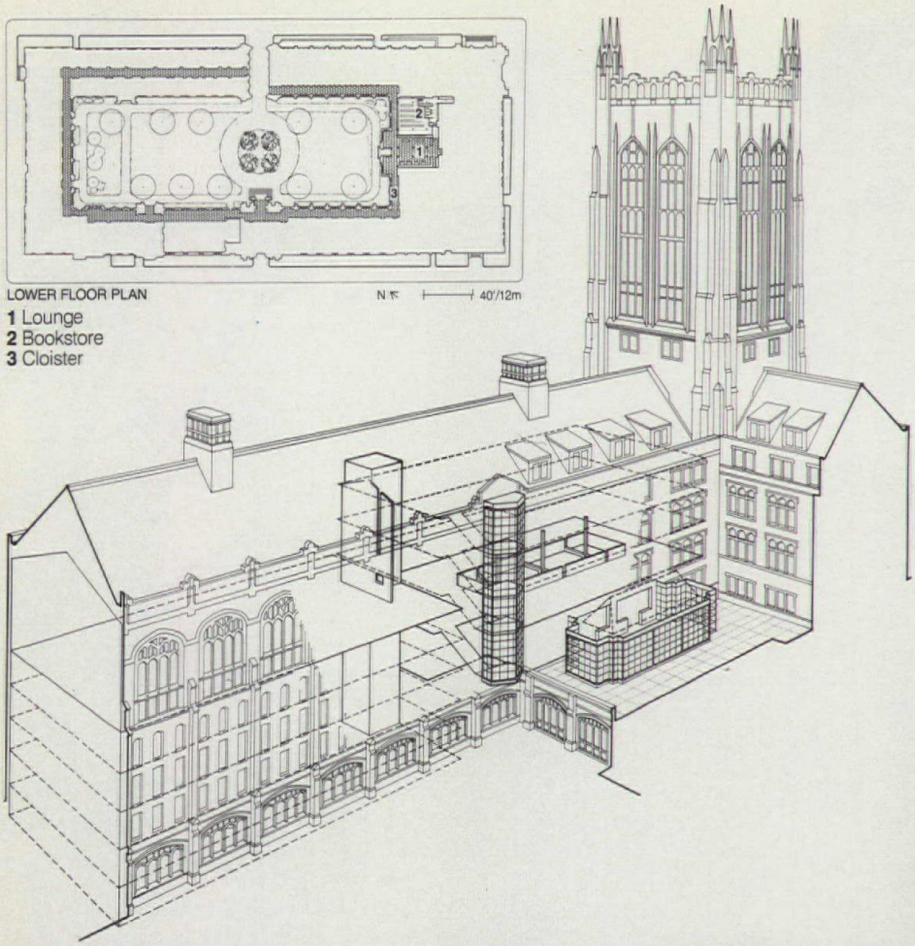


Photo opposite: Jock Pottle



LOWER FLOOR PLAN

N ↖ 40'/12m

1 Lounge
2 Bookstore
3 Cloister

THIRD FLOOR PLAN

FIRST FLOOR PLAN

1 Kitchen
2 Conference
3 Reference
4 Rare books reading
5 Reading
6 Stacks
7 Entry
8 Circulation
9 Office
10 Bibliography

N ↖ 20'/6m

The axonometric indicates the major changes made: the reading room (photo middle right), the stair tower, the elevator, and the entry/circulation area (photo top right), which opens to the periodical area on the second floor. Banners, created by a student in honor of the library reopening, were inspired by the new architectural treatment. The library is reached directly from the main entrance rotunda (bottom right), which has been carefully cleaned and lighted, and into which a new security desk has been placed. The lower floor plan of the entire quadrangle (top) shows how a bookstore and lounge have been incorporated into the corridor system.

Light

The balance of natural light and various forms of artificial light is carefully considered throughout. On the third floor, where there are perimeter rooms, partitions are kept low so that daylight can penetrate to the corridor, maintaining a sense of orientation to the exterior. Many of the lighting fixtures were custom-designed for the library by consultants Jules Fisher and Paul Marantz. Others were stock items, some chosen from ecclesiastical lighting suppliers. The original third-floor reading room restoration illustrates the most dramatic case of lightening and brightening. Here, the original ceiling fixtures were removed and artificial lighting achieved by a combination of ultraviolet fluorescent lighting over the perimeter stacks,

Project: *Union Theological Seminary library renovation, New York.*
Original architect: *Allen and Collens.*
Architect: *Mitchell/Giurgola Architects, New York (Paul Broches, Tom Lurcott, project architects; Romaldo Giurgola, Lynn Schneider, Michael Manfredi, James Harb, Nancy Brandenburg, project team).*
Client: *Union Theological Seminary.*

Site: *1908 academic quadrangle of stone-faced Gothic buildings, covering two city blocks, surrounding a landscaped courtyard.*
Program: *reading, administration areas, 23,000 sq ft; bookstacks, 25,000 sq ft.*
Structural system: *steel framing on existing structure of masonry bearing walls.*

Mechanical system: *new air-cooled chillers, existing and new air-handling units; existing and new air-conditioning distribution ductwork; existing steam radiators.*
Major materials: *insulated glazing, steel frames; vertical pivoting operable windows; standing-seam lead-coated stainless steel roofing; granite, limestone; existing oak, new lacquered cherry woodwork; gypsum board (see Building materials, p. 126).*

Consultants: *Robertson, Fowler & Associates, structural; Kallen & Lemelson Consulting Engineers, mechanical; Jules Fisher & Paul Marantz, Inc., lighting.*
General contractor: *James G. Kennedy & Co., Inc.*
Costs: *$2,800,000.*
Photography: *Norman McGrath, except as noted.*

The original reading room (above) has been lightened and brightened by a careful balance of ultraviolet filtered fluorescent tubes over the perimeter bookshelves, incandescent reading lamps on the tables, and specially designed quartz uplights reflecting off the ceiling panels, originally dark wood like the beams and now rosy-white painted gypsum board. At the entrance (rear of photo), a railing and a screen wall incorporating the elevator have been added. Reading tables and chairs were existing, and have merely been cleaned.

incandescent task lighting on the reading tables, and powerful quartz uplights specially designed for the library. To reflect this light and to reduce the heaviness of the original ceiling, according to the architects, the original wood panels between the handsome wood beams were replaced by gypsum board, painted a pinkish white. All the whites of the room were carefully chosen, the original textured exterior walls given the purest white.

Integration

The architects' mandate extended to the relocation of the bookstore, whose original position was preempted by the library's new entry area. The space they found was on the building's lowest level, and it was organized in such a way that a lounge could be provided just off the cloister, giving the seminary a social focal point which it had up until then lacked.

The mandate also included the restoration and relighting of the main stair rotunda. It now glows. The new security desk added here, and the cabinet work in the entry/circulation area, reflect the architects' preoccupation with the Gothic square. The effect, however, is more Mackintosh than Gothic. Questioned about this, the architects concede an Arts and Crafts quality: "We developed a language, and let it carry through." [Susan Doubilet]

Gardens in Spain

Ricardo Bofill and the Taller de Arquitectura have designed a series of gardens that range from small suburban scale to city size, discussed by Peter Hodgkinson.

Back sometime in 1980, the Taller de Arquitectura was commissioned to design a series of large gardens and parks for the outer suburbs of Barcelona. This princely commission, intriguing and passionate, inspired a series of research trips around the nebulous no man's land where city turns to suburb and suburb turns to wasteland before that anguished push into what can still just be called countryside. For the viewer, this shattered the clean, cultured view of countless Tivoli gardens and Tuscan prints as immediate backcloth to a great Metropolis, whose distant frontiers were as unknown as the Pacific to Columbus, and in whose exploration were discovered an environment visually comparable to many of the poorest parts of our planet. It was a world where the glitter of the avenues turns into the glow of burning rubbish, where grass demands a shrine, and the desert is a paradise compared to this abandoned, mud-shrunk, plastic hell.

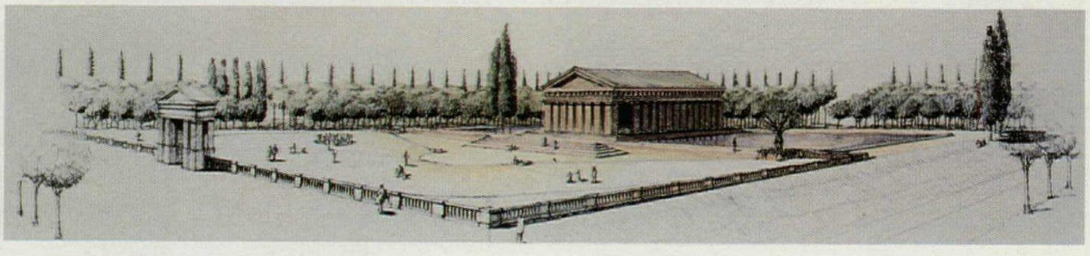
Yet it had its own grace; the people *used* it. Illegal vegetable gardens perched on ravines with ageless Arab water wells and Amazonian rope bridges combined with home-grown vegetation to produce micro patches of home for men and their families waiting for that handful of beans or tomatoes to embellish the evening meal; all criminals, grower and grown, condemned by the administration for irrigating with dirty water. In other wastelands, groups of men played games, visible only from the waist up in the middle distance because of the depth of the dried mud dunes, while gypsy campers drawn up in circles animated the clack of the balls and distant drone of cheap disco radios. Elderly couples wandered between dry bush grass towing grandchildren, and occasional rats waddled contemptuously under the rubble of tumbled farm buildings and piles of putrid rubbish.

Here there were no such niceties as trees or birds, flowers or bees, fountains and drinking wells, bandstands and pergolas; there was nowhere—just deserted, uncared for, pulverized, dusty space. These were the lungs of the perimeter suburbs, this was where the old stretched arthritic limbs before turning back to their government-subsidized apartments overlooking identical squalor from all sides. Nothing was cared for; even the local football fields appeared to have been imported from the desert. And it was here in these very low places that we had to design beautiful parks and gardens, develop and perpetuate thousands of years of Mediterranean history with total reality within a conceivable maintenance framework, knowing there was no water, no gardeners, no vigilants, and virtually no money to spend. It seemed a Herculean task. The following notes can be read as a generic hypothesis to park design in wastelands situated in the outskirts of large towns in Catalonia. This hypothesis includes the conversion of existing private oases, fincas, etc., into people's parks, simply substituting an existing symbol, be it vegetable or mineral, for one to be built.

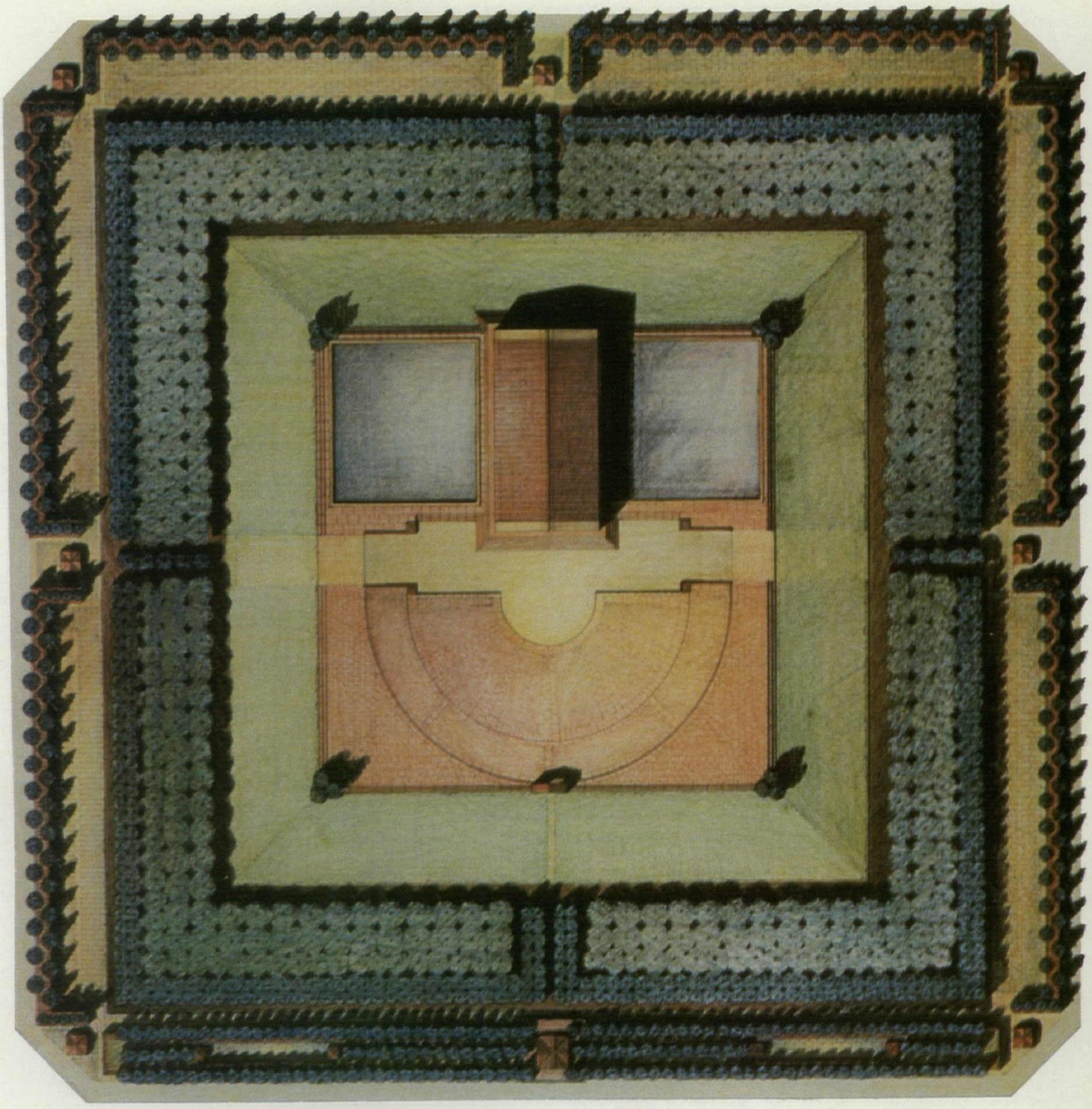
Philosophy

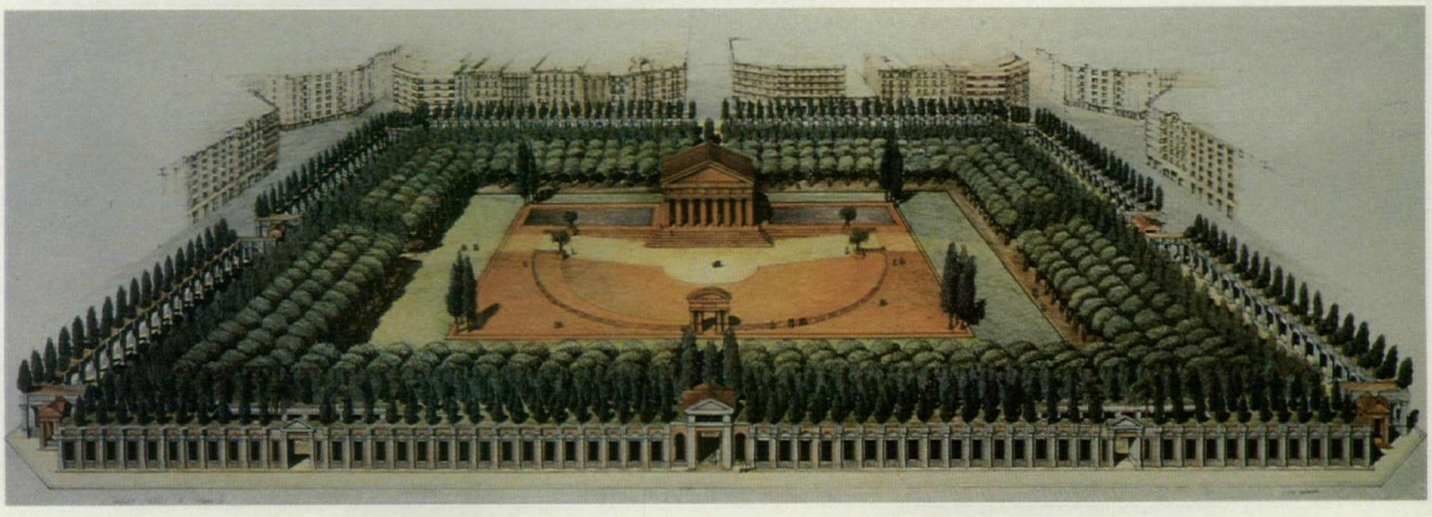
Simplicity in design, implantation, and maintenance is fundamental. Simplicity, however, must be understood as a conceptual tool throughout the design process, manifesting an easily legible pattern with immediacy, a pattern both classical and Mediterranean—classical in the abstract sense of using cultural optimums born of the Hellenic/Roman heritage, and Mediterranean in the concrete sense of using the vegetable and mineral language propitious to these shores.

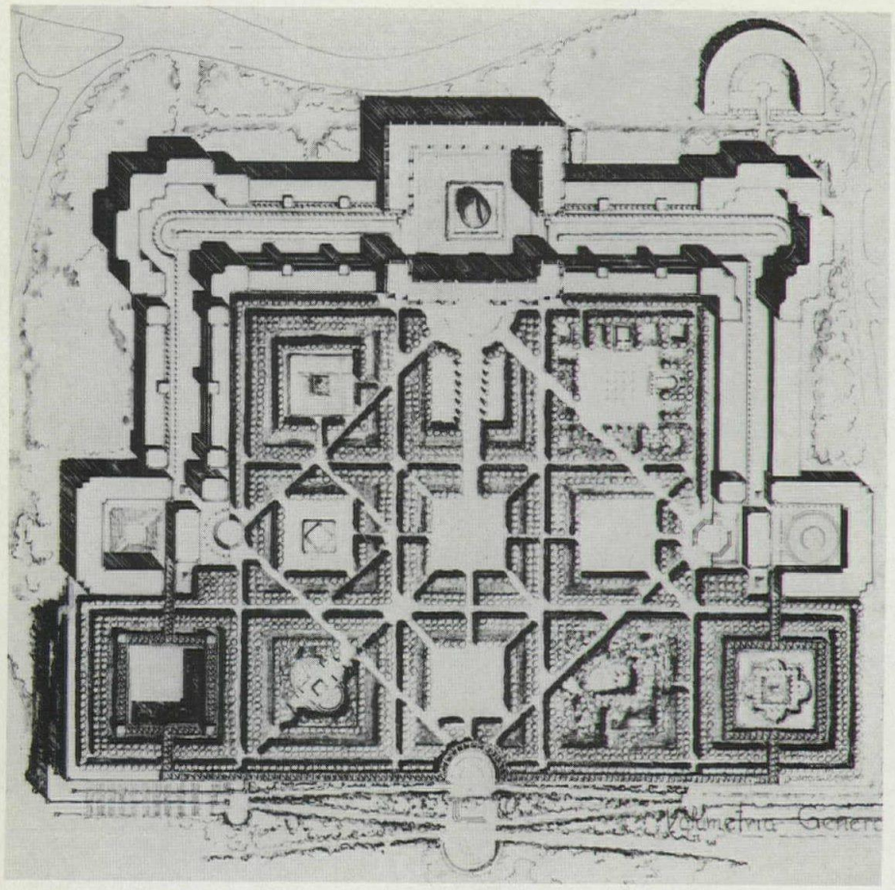
It is evident that imported park solutions are utopic. No one can imagine Hyde Park in Badalona or the Luxembourg gardens in Mollet. The English park is a minimum metamorphosis of the existing structure: with a light touch of the plough, wild rolling pastures dot-



The Taller's series of gardens, designed for desolate areas in and around Barcelona, include the classical garden of Ensanche (above and facing page). The scheme was the result of a highly controversial competition, in which the Taller won second place. The garden is in the middle of the city, and follows explicitly the Taller's theory of garden design outlined at the end of this article.







The Park of Begoña in Bilbao (above) is designed as a series of tree cloisters within a larger walled cloister. The site is at present half wasteland and half occupied by a factory that is owned by a prominent Spanish family. They have agreed to move the factory, however, and eventually housing will be constructed around the park. The design for San Juan des Pi (right) in Catalonia just outside of Barcelona was not commissioned but done purely for investigation. The situation of the dried Barranco River bed was important for one of the Taller's major current projects in Valencia (following pages).

ted with stupendous woods become well-designed paradises of romantic anthologies which virtually maintain themselves—for everything is there already and needs relatively little effort to survive.

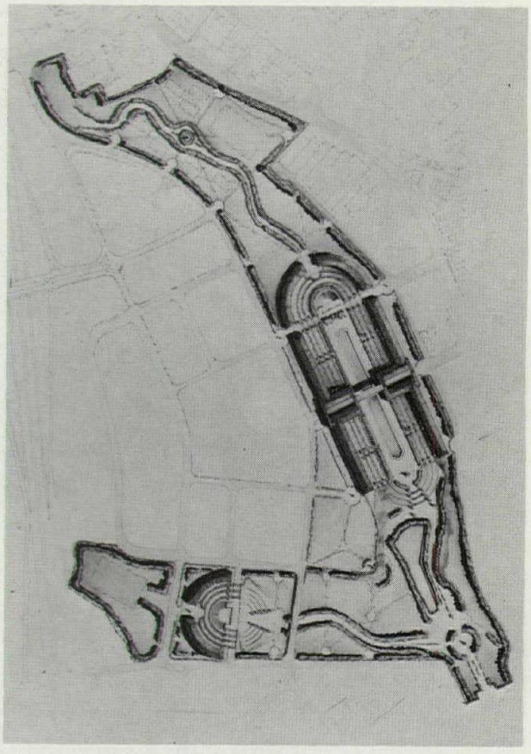
The French park, an abstraction of patterns in two dimensions, plays with the scale of the formal garden and parterre, with the backcloth of carefully massed trees held together by the cutting geometry of the visual axis. Parks and gardens of this complexity, size, and work force can in no way be complemented in Catalonia. In both cases, though, the water comes from the sky.

The Arab garden is all the contrary, the concept of an oasis in the desert, the walled precinct in which grows that which can be cared for and watered, and in which as much of the vegetation as possible is in some way productive and harvested. It is where water comes from the earth, where irrigation is man-induced, and where this is evident in the layout and geometry of the treated surface.

The Taller's concept of the Mediterranean public garden is clearly based on this latter approach of natural equilibrium between availabilities and design, adding another symbolic facet inspired by the Roman understanding of public space as a meeting place with distinct hierarchies of effect, ranging from the mythic great house of columns and steps to the open esplanades of the Forum or the protective embrace of the amphitheater.

So the philosophic definition of a generic garden/park for Catalonia is an extrapolation of two essential concepts: the agronomical concept of viability and productivity, carefully relating means to ends using an indigenous well-tried range of trees and shrubs, and the symbolic architectural concept, introducing built space, covered or open, useful or decorative, as the platform for public activities and the identity medium for the surrounding areas.

The first step must be a combined hypothesis on the dimension of the park, its geometry and the "parti." The dimension is the key of the solution, if understood as a law of real possibilities. It is clear that the park/garden must have its own dimensional hierarchies. Of all the surface available, all cannot



be planted and treated with the same intensity. How much of each site should be treated in what way and how much paved and how much planted are the primary decisions to be made on survey of the site.

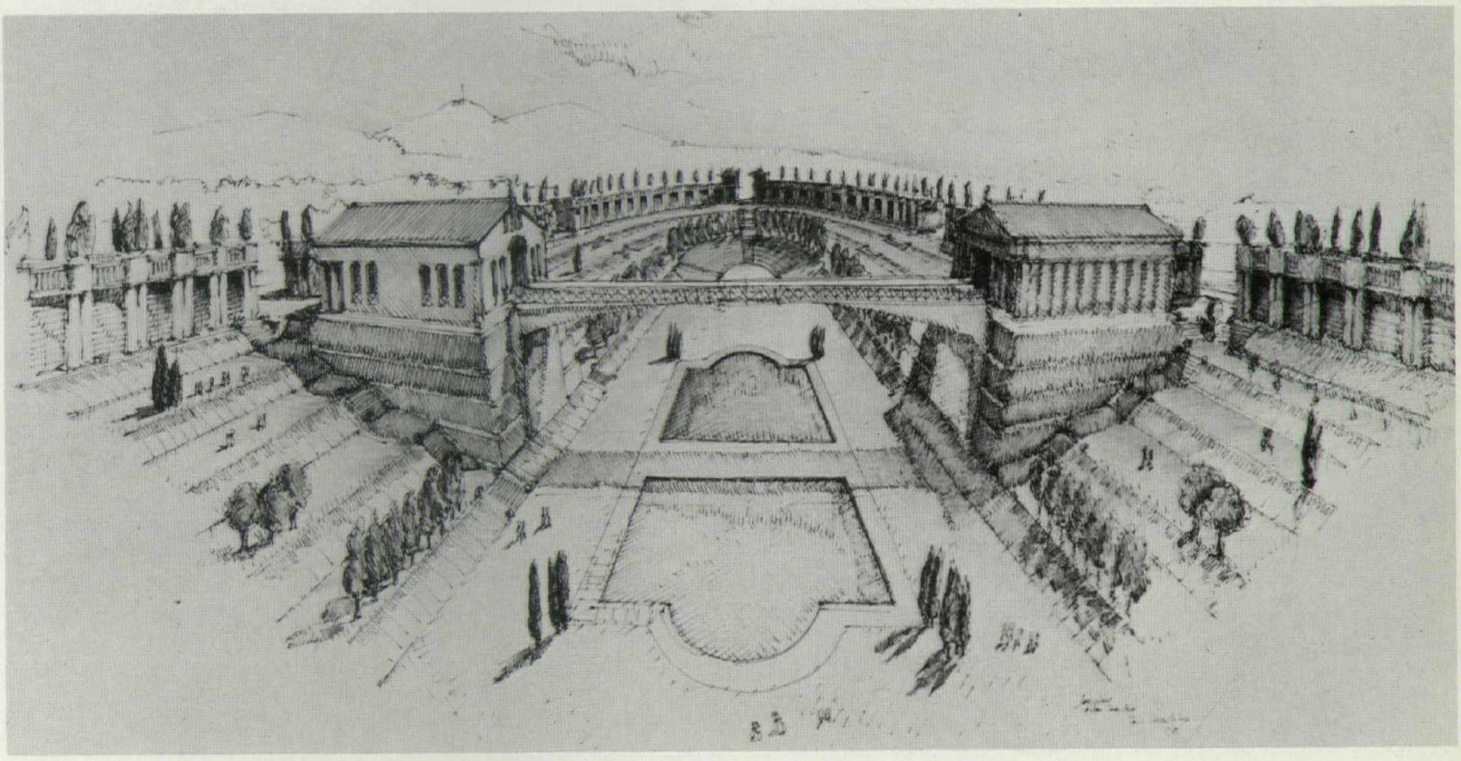
The geometry captures the axial connotations and influences of the surroundings, traces master lines, orders, and divides the space into logical parts responding to the real dimensions of viability. The geometry defines the path of the eye and the direction of the

space; it turns chaos and obscurity into order and clarity, and combined with the dimension gives birth to the "parti"—the model expressing those moral and aesthetic principles of creativity from which the project results.

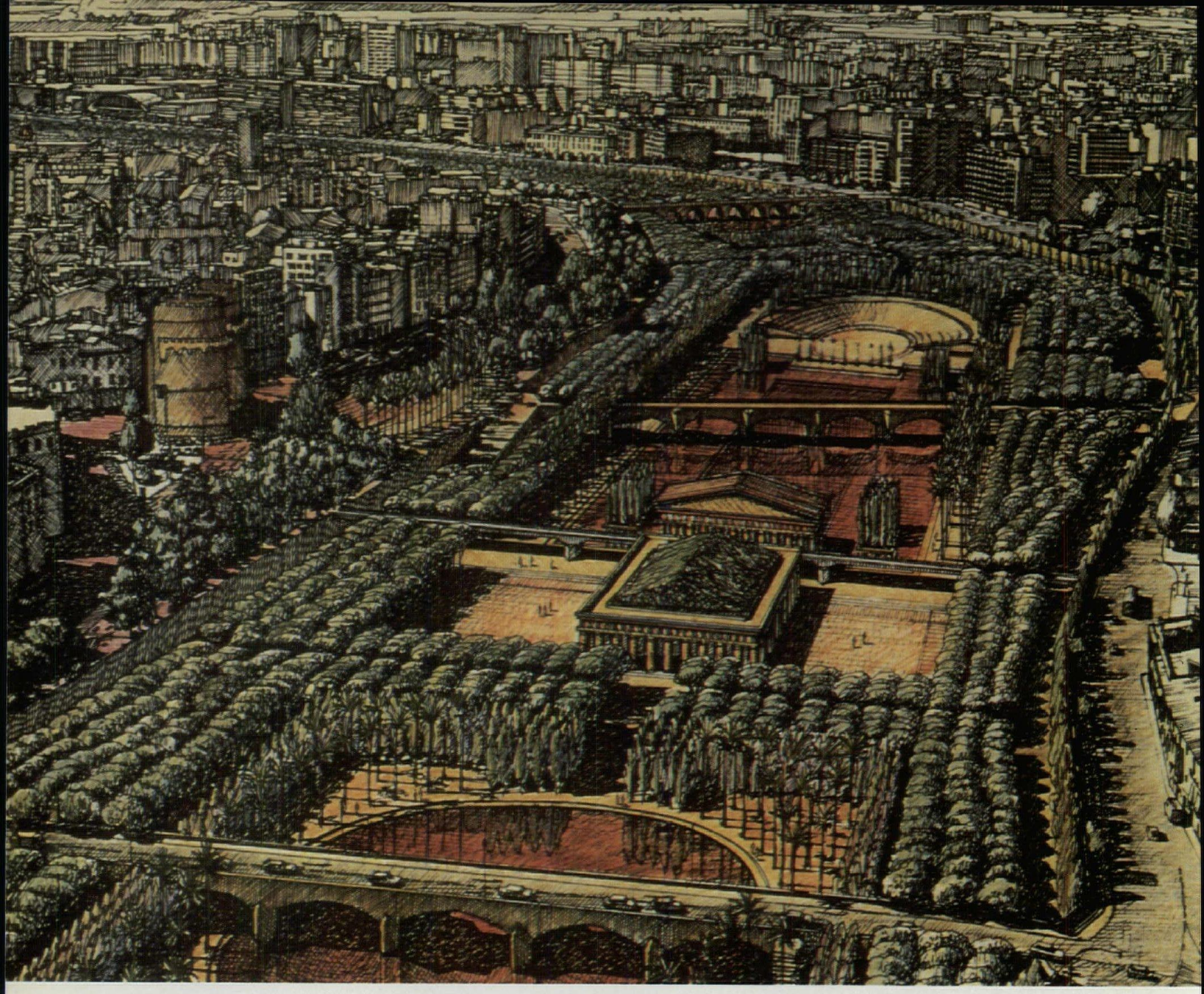
An abstract model on a wasteland site would trace existing directionals to a center point of maximum influence (the heart in terms of genus loci), and from here lay out a pure form which would represent the organizational framework of the park—the equivalent of the walled Arab garden with added symbolic elements of architectural concern. The inner park (within the theoretical wall) is dimensioned according to its optimum potential and contains the most valuable elements of the park, both vegetable and mineral. The outer park, while obeying the basic geometric laws of composition, folds and adapts more to local topographic accidents and emanates a more naturally agronomical air, relating to the agricultural model habitual in the area. Conceptually, the inner park is paved, while the outer park is plowed, connected together by webs of footpaths and irrigation canals.

The following is a short list of essential elements used in the elaboration of generic Catalan gardens:

Trees
All comparatively low scale, all resistant to sun, rough soil, and little water. Some even producers of useful harvests. The designer's choice of palette ranges around the dark/light contrasts of the tones available, the cyclical continuity of color, and the rich mixtures of flowers and fruit, a potentially marvelous combination of natural native Mediterranean trees ideally suited to Catalonia. There would be *no* grass. The inner garden would consist of conifers (pine trees, cypresses, cedars), palm trees, mimosas, nettle trees, fruit trees (medlars, chestnuts, kaki [lignum vitae], and plum trees). The outer garden would have almond trees, olives, holm oaks, carobs, pine trees, and shrubs (boxwood, rosebay, laurel, rosemary, thyme).



Water
As much self-sufficiency as possible in water supply is important, given its scarcity and cost of installation. It is suggested that the paved surfaces capture the water for a cistern, and



that a large shallow embalse, used both as a decorative (reflection) and symbolic element, be fed by this cistern and any other local source. If enough water is stored in the cistern, it could be sufficient for the needs of the year, and could directly feed the major irrigation canals, which in turn would feed the smaller canals arriving at the base of the tree (as in any well-run Catalan garden).

The cistern would be elevated and as near the geographic center of the project as possible, dominating the pendants and supplying the fountains and drinking taps with fresh water.

Walls

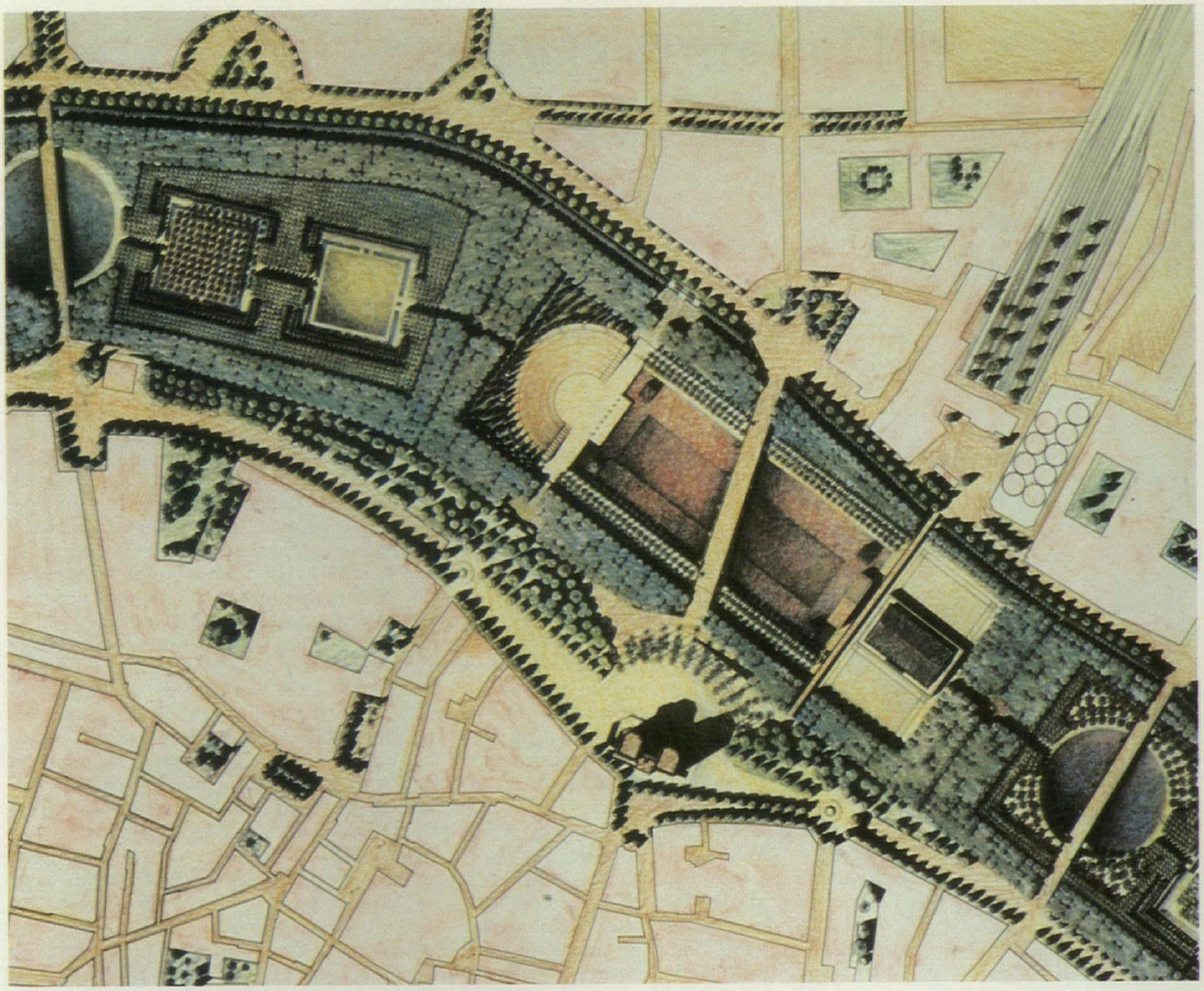
The outer park could possibly be left open day and night, according to local revindications, but the inner park should be closed and protected by a wall, which is both a pleasure to look at and amicable, while acting as a security barrier. The wall would have gates on its major axis and could even have gatehouses for gardeners and vigilants. It would be treated with local detail, synthesizing and reinterpreting the brick and ceramic so famous from the turn of the century.

The umbraculo

A strong, poetic building of columns, pediment, and roof, open to all the world as the great hall. Raised on a podium of large steps under which can be found all the services and installations necessary for the correct functioning of the park, penetrable from the four sides, and totally flexible in its range of possibilities, from simple giver of shade and symbolic temple/farmhouse to highly sophisticated public hall of events (concerts, meetings, plays, dances, etc.). The umbraculo would preferably be built in brick and situated close to the cistern for the reflection effect, and in or near the center of the inner park.

The esplanade

A large, open, paved space with clearly defined form extending from the umbraculo to the sides of the inner park, acting as a natural area for walking, strolling, chatting, and watching spectacles mounted on the steps of the umbraculo. The esplanade would fill the cistern during rain storms and be equipped with garden furniture.



The amphitheater
An optional extension or counterpoint to the esplanade, elevated by earthworks and facing the center of the project, to be used for any cultural activity or simply for sitting. The theater would be paved in brick and would vary in size according to the needs of the populace.

The walkways
Major paths in the inner park would be paved, while walkways in the outer park could be made of pressed earth or sand. Paths would be equipped with garden furniture and light.

Garden furniture
A complete range of Classical furniture, designed for the park or garden, fabricated in series using specially tinted concrete. These pieces are actually in construction in France and allow a process of adding different pieces to others, achieving an original effect in any given circumstances. The pieces range from pergolas and colonnades to urns and park benches.

Peter Hodgkinson *is a partner in the Taller de Arquitectura in Barcelona.*

In Valencia, the river running through the city (above and facing page) has been diverted by a series of run-off canals at one side of the town. The Taller was commissioned to act as master planner for the eight-meter-long river bed, but they will design the most prestigious sections within the scheme: the part between the gates to the old town, and the section by the port. Other portions, delineated in sections divided by existing bridges, will be done by other design/development teams. The project, the largest of its kind ever attempted, is currently in construction.

The human factor

Can an office system be user-friendly? In his design for SunarHauserman, Niels Diffrient says yes.

We all know that nearly 60 percent of the white-collar working population sits at a desk. And we all know that work, especially in the automated office, is becoming more demanding of the worker's undivided attention—demanding enough to cause problems ranging from low productivity to outright illness. Given these facts, Niels Diffrient finds it "inconceivable that a 4′-10″ woman and a 6′-2″ man should use the same desk and chair—but it happens all the time." So it isn't surprising that Diffrient, one of America's foremost industrial designers and author of the landmark book *Humanscale*, has turned his attention to the design of an office system—in this case, for SunarHauserman. Many systems now on the market accommodate the *machinery* of the automated office, but what Diffrient has attempted to do is to accommodate the *users* of that machinery, with a system that adjusts to fit 95 percent of the workforce.

Diffrient's design mandate came from Robert B. Cadwallader, SunarHauserman's vice chairman, after the latter concluded a number of years ago that office systems had to be ready for the age of automation. He wanted to develop a system that *started* with the computer, rather than simply modifying a conventional system to accommodate it after the fact. His only charge was: "Design me a system." Then, said Diffrient, "I was on my own: When Bobby chooses someone he trusts, he gives him latitude." Diffrient took his latitude and ran, spending the first year of his five-year conception-to-production plan studying how people used systems and what was then available on the market. He realized that the problem with so many existing office systems is that they are based on structural panels, from which components, such as worksurfaces and storage cabinets, are hung, making it extremely difficult to adjust each workstation to its user. So Diffrient decided to "put the system on the floor," making each workstation a piece of furniture in its own right, with desk, chair, and overhead storage adjusting in unison. The panels, or screens, then become lightweight, flexible elements, since they don't have to support anything, and simply provide visual and acoustical privacy.

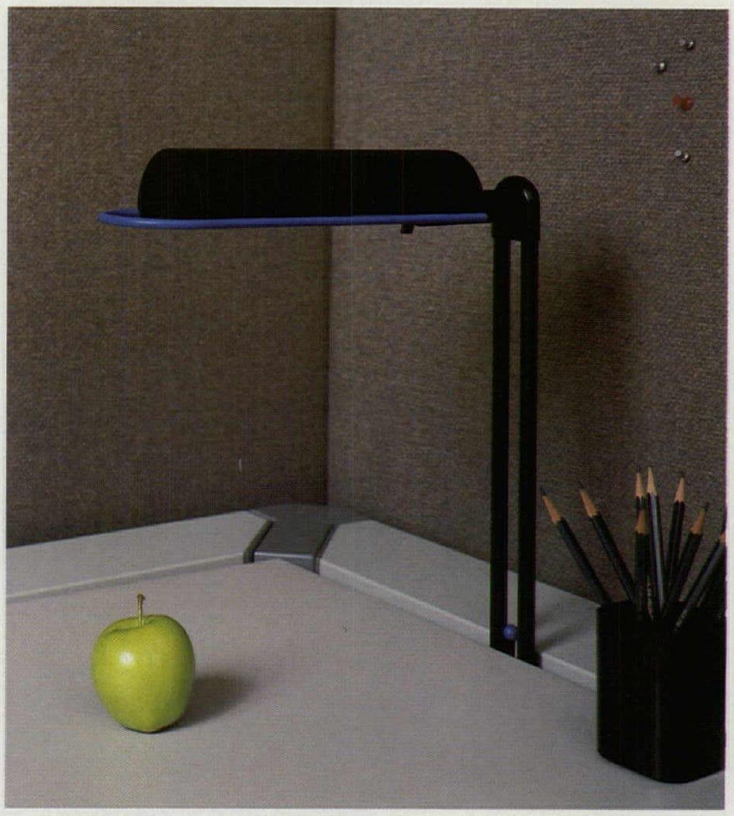
The components of the system break down into five smaller systems. The freestanding, adjustable worksurfaces move up or down from the legs, and their wood or laminate tops can tilt for reading or writing, either manually or with an electric motor. Wings, in a variety of shapes, cantilever out from the worksurfaces, creating more flat working area; bridges make corner connections between related worksurfaces. An integral track system supports accessories such as task lights, phone stands, video supports, etc., to clear the worksurface, "a valuable piece of real estate," in Diffrient's words, making the workstation more efficient without having to make it bigger. The panel system is used when and where needed, and attaches to storage units and light columns. The storage system consists of freestanding low and high units, as well as drawer and file units mounted under the workstation, and overhead storage mounted on the workstation; when you adjust the height of the workstation, you automatically adjust the height of the storage unit accordingly. The lighting system consists of two task lights—one track-mounted, the other attached to the overhead storage—and an ambient light column that also houses wiring. Finally, the seating system—a task chair and an unorthodox reclining chair—are designed on the same principles of variable adjustment as the other pieces.

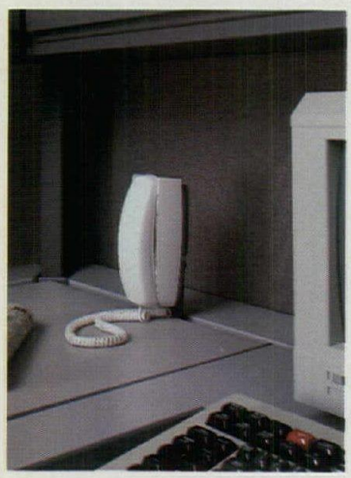
About 75 percent of the design, according to Diffrient, was determined by the sight lines to the video screen (or CRT) and keyboard. This led him to design the video and copy stands so that they could be symmetrical about the center of the worksurface, rather than having the CRT fixed in the middle and the copy stand off to one side. This also produced a video support that adjusts up and down, tilts, and swivels. Usually, the CRT is stuck atop the computer, an arrangement that proves comfortable for only about 50 percent of workers. With this system, the user has a side-by-side option.

The task chair represents an effort, in Cadwallader's words, to "get rid of the bells and whistles." Once the initial adjustments have been made, its only operating adjustment is for seat height; the seat automatically tilts forward and back to accommodate the movements of the worker, both at the keyboard and at ease.

The reclining chair, the most unusual component of the system, is Diffrient's answer to Cadwallader's request for "a chair that I can read in," which also became a chair in which he or anyone else could work at a personal computer. Since the chair didn't work with a conventional desk, Diffrient designed a veri-

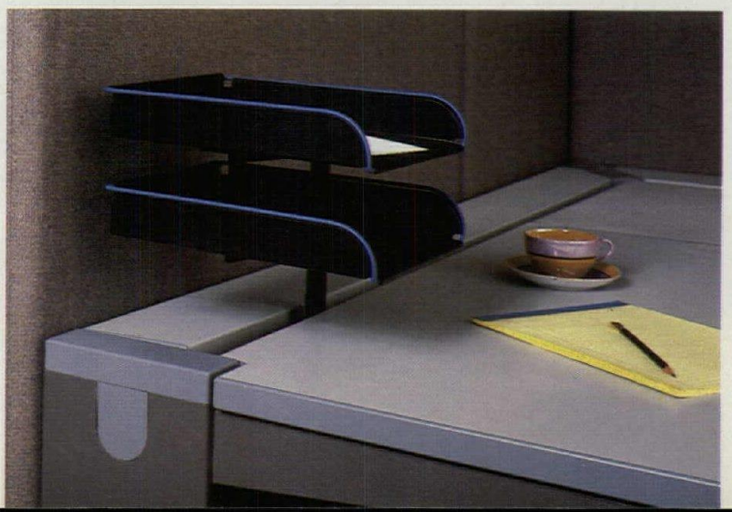
The Diffrient system's adjustable workstation module, available in four lengths, can be combined with side wings or corner bridges, as well as keyboard support. Steel legs house raceways and access to the desk's wire trough, as well as its height adjustment mechanism (see drawings, page 98). Overhead storage supports house raceways for task and ambient lighting.





A track integrated into the desk top keeps accessories off the worksurface and allows them to roll to any point along the track. The task light (above) has an aluminum shade that tilts 45 degrees on either side. A telephone stand (left) can be mounted on a swing arm; letter trays (below) can be stacked. A video support (facing page) adjusts eight inches in depth and height and tilts 30 degrees. The track is mounted on the front of the wire trough, which is reached by tilting up the portion of the worksurface behind the track.

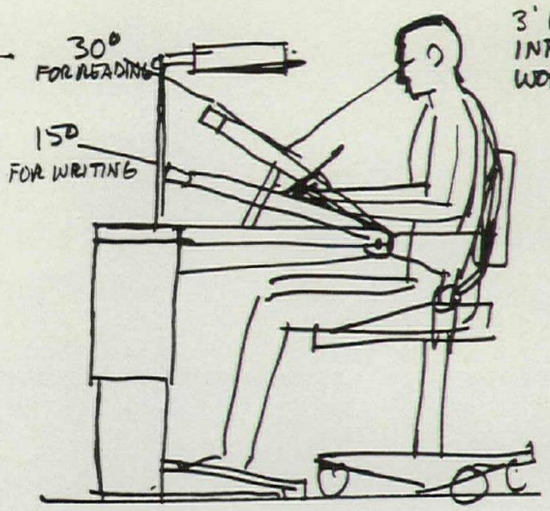
The worksurface tilts 15 and 30 degrees, as does the keyboard support, while wings and corner bridges remain flat. An optional bookstop—pivots out of the worksurface edge for use when the top is tilted. The lightweight, non-load-bearing acoustical screens have plastic gears for three- and four-way connections.



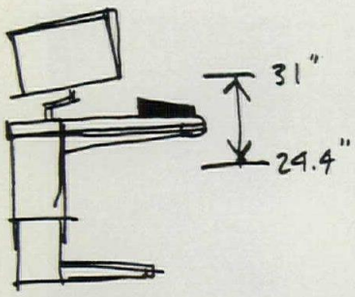
The task chair's central pivot point follows the axis of the human body along the hip joint. The seat's forward tilt and the back's recline motions automatically work with, not against, each other. Limited adjustment dimensions prevent inadvertent "over-adjustment." Once initial adjustments for seat depth, back height, and (for arm chair version) arm width and height are made, the only operating adjustment is for seat height.

TASK ADJUSTMENT

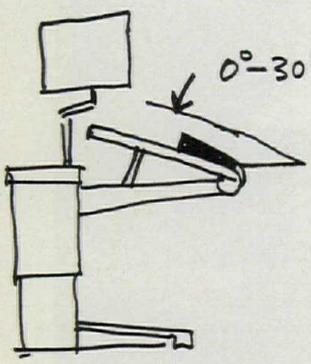
READING/WRITING



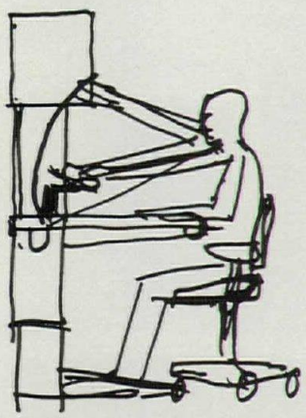
3' WIDE UNIT HAS INFINITATH ADJUSTABLE WORK TOP TO 30°



HEIGHT ADJUSTABLE KEYBOARD SUPPORT SURFACE

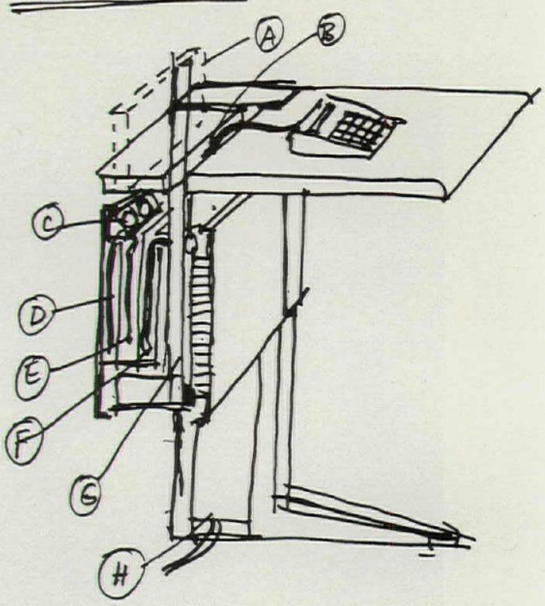


KEYBOARD SUPPORT SURFACE ANGLE ADJUSTMENT

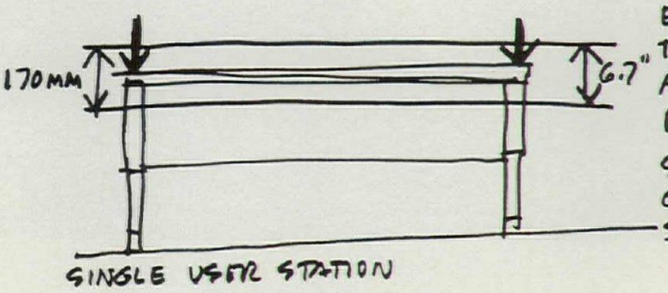


SINCE WORKTOP & HIGH STORAGE ADJUST IN HEIGHT TOGETHER, CONVENIENCE FOR REACH OF ALL SIZE PEOPLE IS ASSURED. ACCESSORIES & BACK PIN-UP/ ACOUSTIC PANEL IS ALSO CONVENIENT

WIRE HANDLING



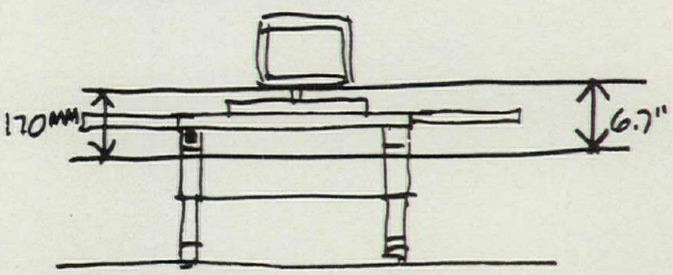
(A) HINGE UP ACCESS DOOR FOR WIRING CHAMBER
(B) WIRE ACCESS THROUGH OPEN SLOT
(C) CONVENIENCE OUTLETS EXTRA CIRCUITS
(D) COMMUNICATION WIRE EXCESS STORAGE
(E) POWER WIRE EXCESS STORAGE
(F) ACCESSORY WIRE MANAGER
(G) TRACK MOUNTED ACCESSORY
(H) COVERED RACE TO FLOOR



EACH LEG IS ADJUSTABLE TO GET THE PROPER HEIGHT AND COMPENSATE FOR UNEVEN FLOORS.

STANDARD METHOD FOR OCCASIONALLY ADJUSTED SINGLE USER STATIONS

SINGLE USER STATION



COORDINATED TWO LEG DRIVE FOR MANUAL OR ELECTRIC POWER RAISES & LOWERS FOR RAPID CHANGE

MULTIPLE USER STATION OR FREQUENTLY ADJUSTED

The reclining chair (left) has a gas-cylinder tilt mechanism and headrest with height and incline adjustments. Its accessories include a table with optional height adjustment, lamp, rotating tray, and adjustable tablet on pivoting steel arms. Electronic data processing equipment such as disk drives and printers can be integrated into desk-hung boxes on either side of the worksurface (below).

table workstation's worth of accessories to go with it: a swivel table, video stand, adjustable light, and, of course, an ottoman. He cites a study made of college students' study habits, in which those who reclined while working were found to have grades equal to those students who sat up straight. Approaching the recliner as a task chair problem, Diffrient called it a perfect "90 percent project—in which the performance criteria were so well developed that the product designed itself 90 percent."

The look of the Diffrient system is frankly industrial: while the detailing is quite elegant, and its accessories downright snappy, it won't win any beauty contests. But then, it wasn't meant to. "Form is not just the way it looks," insists Diffrient, who cites human factors and the lightest possible performance "weight" as his guides. "The best design is not found in products that scream, 'Look at me, I'm designed!' but in products that are just 'there.' I won't go past a certain point of aesthetic elaboration." Furthermore, making the system any more elaborate than necessary would increase its cost, and this product is designed to compete with the major systems in the industry—to perform just as well, at the same price, but with the crucial advantage of adjustability. The panels will cost half as much as those of other systems. The luxuries of this system are its accessories and "extras," such as the motor-driven tilt-tops and CRT stands. One of its most important options is its capacity to house disk drives and printers in boxes suspended under the workstation wings, with the keyboard and CRT placed on the adjustable worksurface in the center. While other

manufacturers are currently working on integrated electronics and "intelligent furniture" (P/A, May 1984, pp. 161–166), Diffrient emphasizes that electronics are only part of the picture: "You still need a lot of office stuff—lighting, storage, paper management, etc.—and this system offers all those things."

Just how wholeheartedly the furniture-buying market will agree with all this will have to wait until the system's introduction this month at NEOCON. But the fact remains that the Diffrient system possesses the elegance of common sense, and these days, that counts for plenty. [Pilar Viladas]

Petal House
Los Angeles

Enigmatic flower

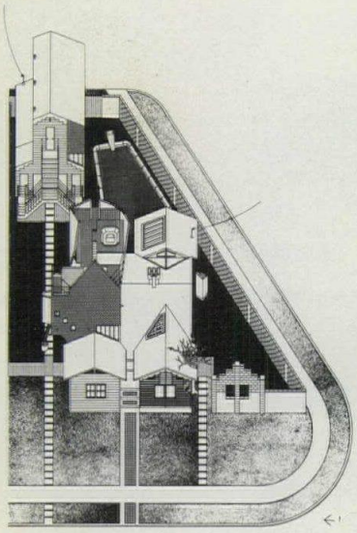
Eric Moss mixes sympathy and subversion in a complex exploration of a suburban house type, critiqued by Peter Cook.

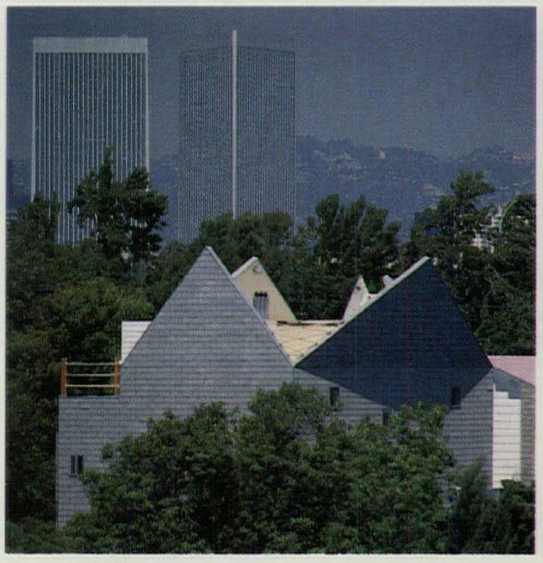
Even by the freewheeling standards of the Los Angeles New Wave, Eric Moss has long been seen as something of an *enfant terrible*. But if you can say that he's mellowed over the last few years, you can't say that he's lost his edge. His early buildings and projects, with their fragmented parts, "conceptual non-sequiturs," and overwhelmingly graphic expression, have given way to a more sculptural, constructivist orientation, a keener sense of contextualism, and a cooler hand with materials and color. In his latest built work, the Petal House (so named for its "unfolding" roof), Moss poses the question, "What do you say to an existing 1100-square-foot, wood-frame tract house?" While his reply is a characteristic "Fasten your seat belt," the ride is smoother than ever. Moss continues his search for a language of architectural values in a world that he believes no longer has an "intellectual or emotional datum" by addressing longstanding concerns of structure, archetypal forms, and personal images. But he does so in a way that offers a consistently thoughtful and sympathetically ironic commentary on the existing house, as an object and as a type, as well as its environs, those of the surrounding Rancho Park neighborhood of West Los Angeles and its proximity to the Santa Monica Freeway. For if the Petal House is Moss's most powerful and sophisticated work to date, it is also the quintessential L.A. freeway house: It looks great from the road, and vice versa. The image of a roof "blossoming" to reveal a sundeck from which you can watch the traffic whiz by could easily collapse into cliché; instead, it seduces and compels. Just what it is that the house reveals about itself, and its architect, is explained in the following critique by British architect Peter Cook. [Pilar Viladas]

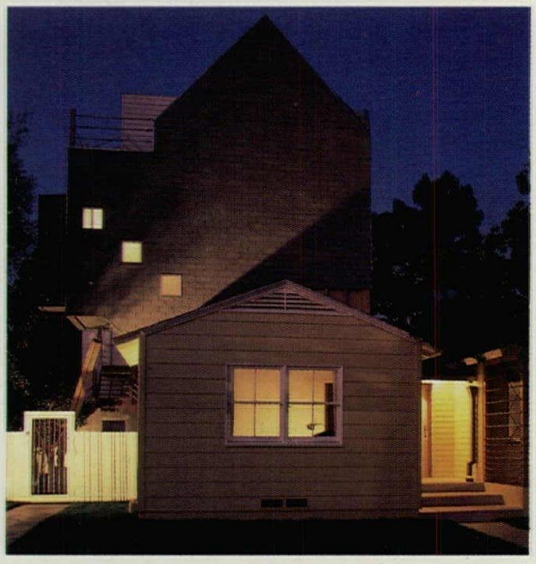
Critique

For a while now, Los Angeles has been producing an embarrassingly rich little pocket of naughty new buildings that must be seen as more than the mere exuberances of an irrelevant Tinseltown. In several of these buildings, Eric Moss has been thrusting out gawky legs, cutting out strange fretted profiles, and slapping supergraphics and wild changes of color on façades. The overriding quality that his work possesses is formal assurance, even when the shapes and objects seem overscaled, or altogether too toylike for their own good. But Moss is no mere showoff, and in the Petal House, he has extended his vocabulary further than ever before.

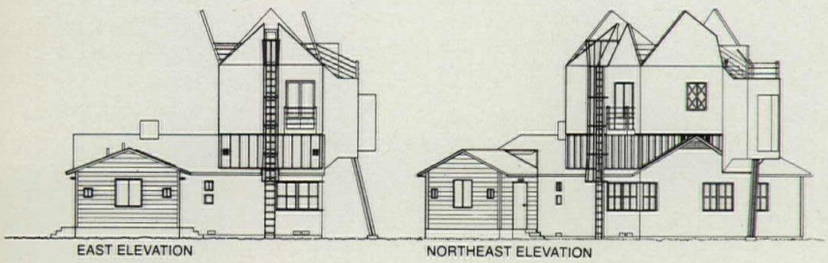
This house is not nearly as dogmatic as Moss's earlier projects, such as the unbuilt Pinball House and Fun House. Indeed, the Petal House relies on quite a contrary proposition: metamorphosis rather than explosion. But it is only when the house is compared with its immediate and most obvious predecessor, the 708 House (P/A, March 1982, p. 98), that one sees how far the architect has developed in so short a time. In the earlier house, there is ultimately a certain homogeneity—cultural, if not wholly physical—about the superimposed grids and graphics. The Petal House is much more complex. Though it, too, is a transformation of an existing building, it is a far more modest

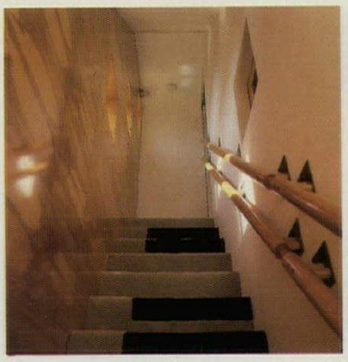


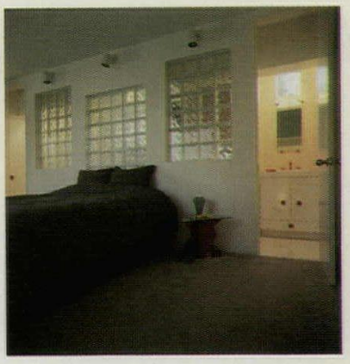




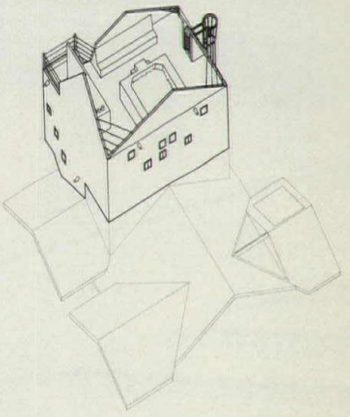
Seen from the freeway (right, with the towers of Century City in the distance), the roof of the Petal House unfolds above the second-floor master suite addition. Moss added a new skylighted kitchen at the rear (axonometric) and extended the living room (to right of entry), incorporating a porch that duplicates the gable of the existing house (this page, far right); the porch has steel reinforcing bars spaced to mimic the wood siding joints of the old house, as well as to discourage burglars (entry photo facing page and axonometric). The gable is repeated again in the concrete block wall to the south. At the entry, paired downspouts become Classicized decoration.

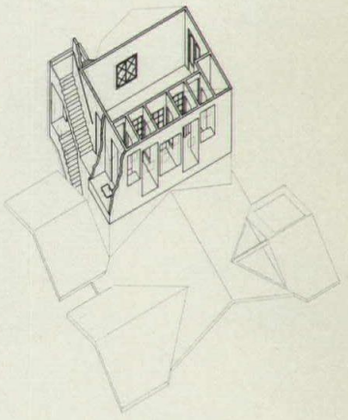

EAST ELEVATION
NORTHEAST ELEVATION

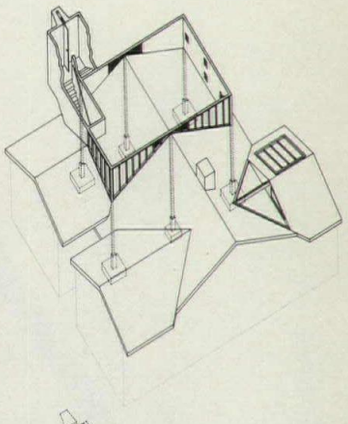


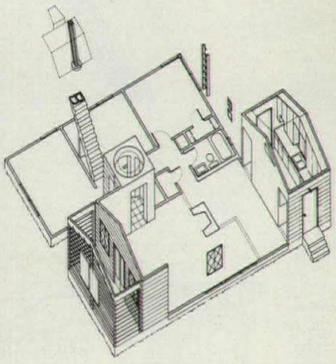


The entry rotunda (facing page) leads to the stair (above), with its piano-keyboard carpet that refers to the client's musical inclinations. The double handrail offers adult and child-sized handholds. Plywood panels are bolted to the walls, and a tiny window offers a glimpse of the roof of the existing house, over which the second-story addition was built (axonometric, second from bottom). At the top of the stairs are the master bedroom and bath; the latter is an enfilade of tiny rooms (axonometric, second from top, and photo, top right). From the second floor, a stair leads up to the roof deck (top axonometric).

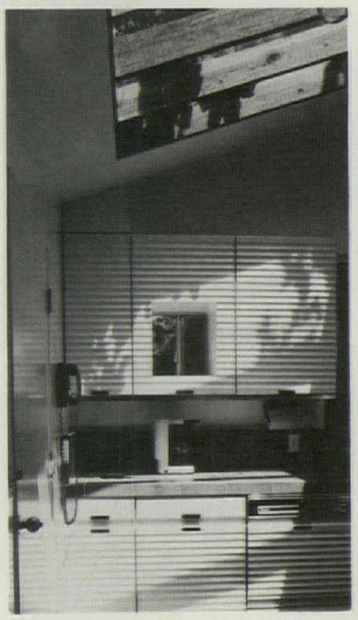


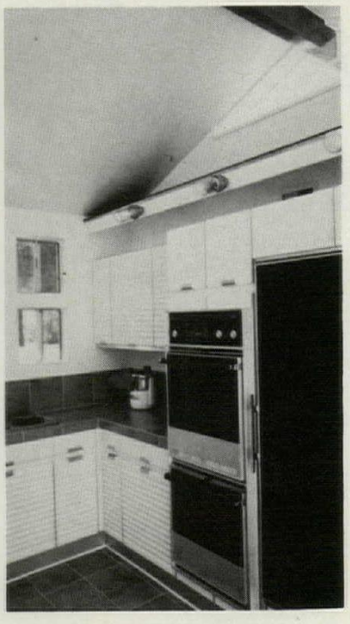


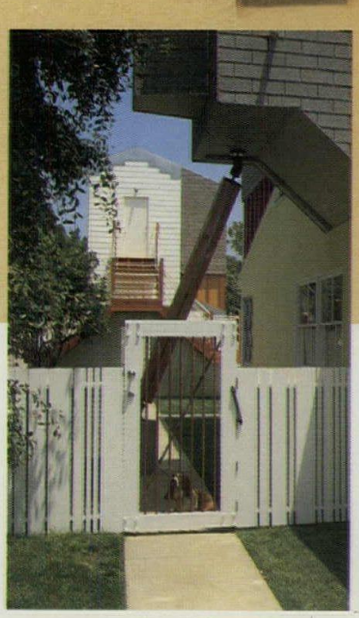




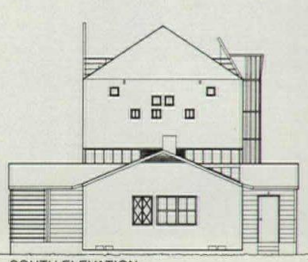
The entry, a tiny rotunda (facing page), consists of four piers capped by an inverted, artificially illuminated domed "skylight." The entry leads directly into the living room (inset, facing page), where a skylight exposes the roof of the existing house. Beyond the living room, the wood-beamed dining room (above) is filled with furniture designed for Memphis by Peter Shire. The kitchen (right), added to the rear of the house, is extended horizontally to balance the living room addition (axonometric, bottom right, with porch in foreground); a skylight offers a glimpse of the overhanging deck fin, while the roof of the existing house shelters the oven and refrigerator. The first-floor bathroom's tile pattern (top row, far left) matches that of the poolyard wall (p. 105).



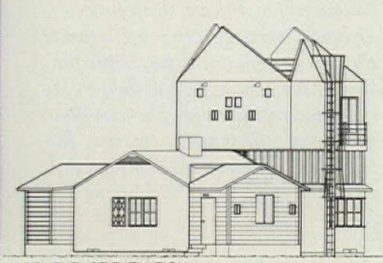




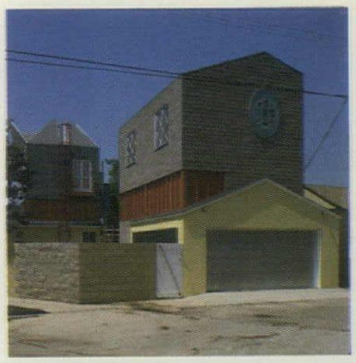
SOUTHWEST ELEVATION

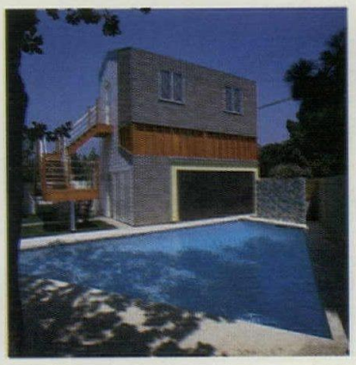


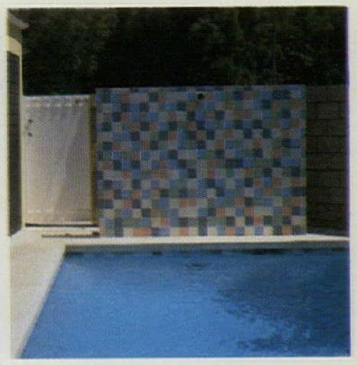
SOUTH ELEVATION

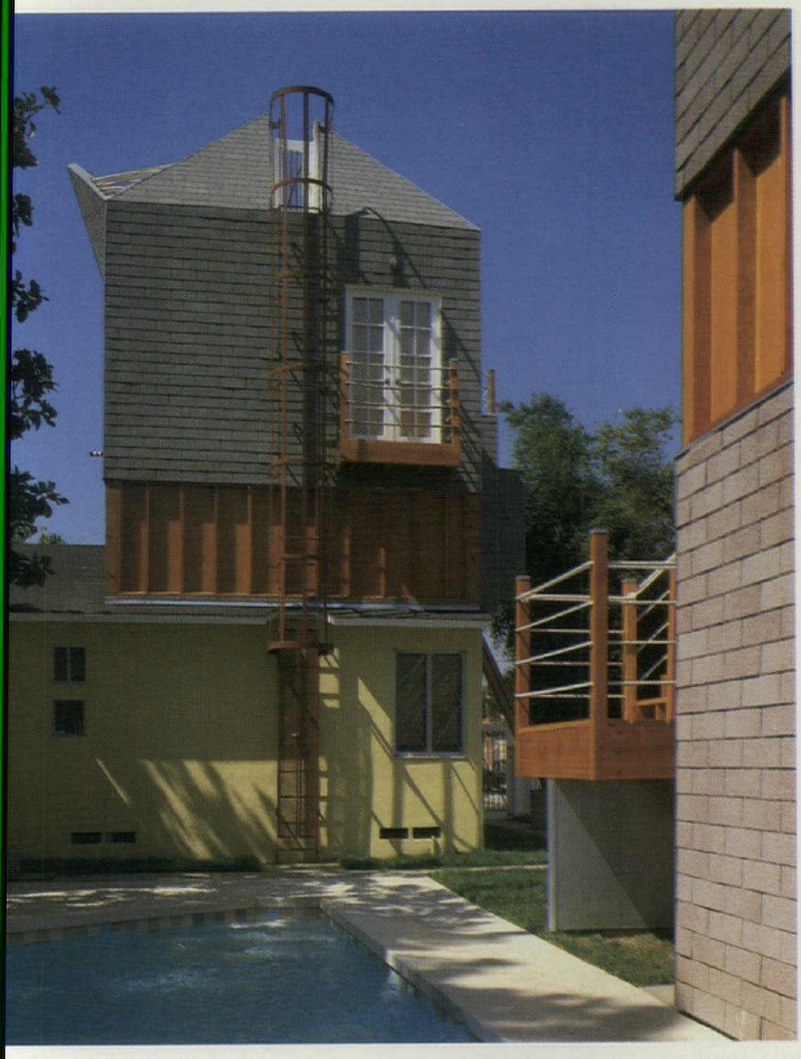


SOUTHEAST ELEVATION

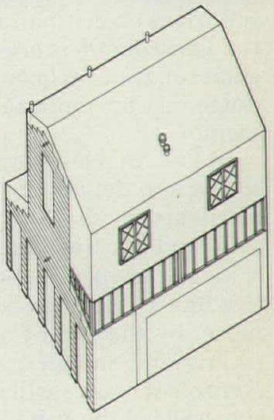


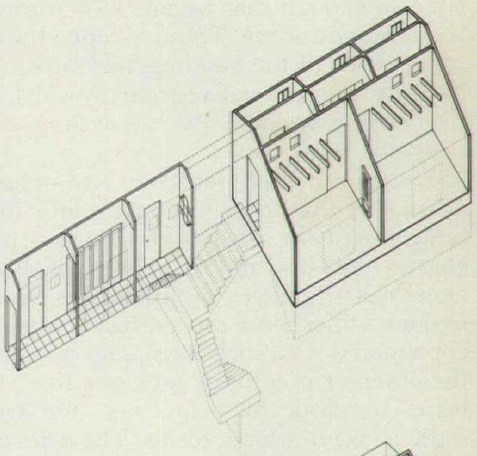


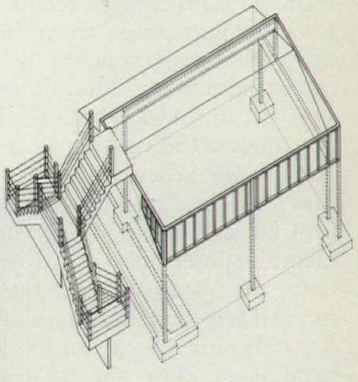




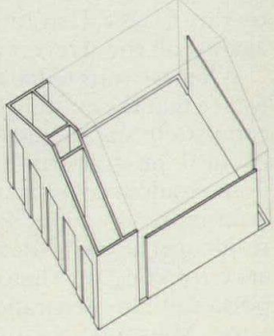
The garage is entered from the alley on the east (far left, top), under a "rose window" that Moss has described as marking the "shrine of the Holy Mercedes." Changes in exterior materials denote expansions made in the programmatic stages of design, but the old/new distinction is expressed with the same stud-and-plywood wall used in the house. The multicolored tiled wall near the pool is identical with that used in the house's downstairs bathroom (p. 103).

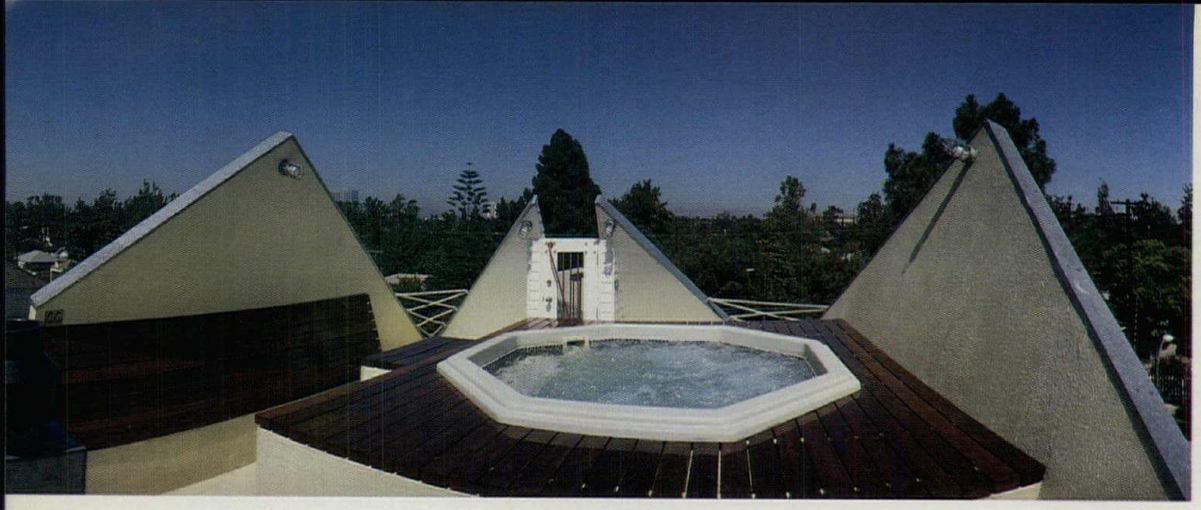






On the north side of the house, a wood buttress rises from a concrete footing to support the galvanized sheet-metal soffit of the second-story addition, which was built over the roof of the existing house. The distinction between old and new is expressed in the "reversed" stud-on-plywood wall, which also maintains the continuity of the shear wall from first to second floor (photos, facing page). The east side of the house (large photo, this page) bears a steel ladder that affords quick access from the roof deck down to the swimming pool, and faces the monumental stair of the garage and its second-floor guesthouse/studio addition (photo right and axonometric, third from top).





The walls of the exploded roof are structurally supported by functional elements. The south fin, inclined outward to admit southern sun to the deck, is supported by the boxed plywood frame that surrounds the Jacuzzi. The north fin is supported by the bench; the east fin by the wing walls for the access ladder entry; and the west fin by a large box that contains Jacuzzi equipment. The open corners are protected by nylon rope "rails."

Project: *Petal House, Los Angeles, Calif.*
Architect: *Eric Owen Moss Architect, Santa Monica, Calif. (Nick Seirup, associate).*
Program: *renovation of existing 1100-square-foot wood-frame house, to include new master bedroom suite, expanded living room and porch, new kitchen, and guest suite and studio added to existing garage.*
Client: *Brad and Maritza Culbertson, Los Angeles, Calif.*
Structural system: *new concrete footings poured under existing foundation and strapped to posts above; post-and-beam with stud and plywood infill; 2" x 4" stud walls.*
Major materials: *stucco; redwood siding; fiberglass shingles; galvanized sheet metal; concrete block; drywall; ceramic tile; plywood veneer (see Building materials, p. 126).*
Consultants: *George Kobayashi, structural.*
General contractor: *Howard Newhouse.*
Photography: *Tim Street-Porter, except as noted.*

suburban object than the 708 House, and in the consequent process of layering and the game of transformation, Moss is able to indulge in a far more subtle linguistic development.

In Los Angeles, the act of cutting sheet materials into definite profiles that have few antecedents (neither of hut nor shed nor mansion) and the creation of the gable are part of a well-developed game. But in Moss's work, this figure itself can be really *exotic*. Furthermore, by the use of almost bland surfacing (siding and shingles), he can accentuate his control. We are sufficiently satisfied that the side walls of the Petal House's main block are *ordinary* enough that we are fully thrown by the explosion above. The anti-roof is the dominant vision of the building, and we can only imagine the act of self-restraint by which Moss deliberately avoided overdecorating or articulating those flanks.

The house itself seems to say quite unashamedly that there was once a little toylike bungalow on the site. In today's jargon, it "celebrates" that hut, and so the rebuilt collection generates references and memories (two-second memories, since the entire neighborhood is peppered with such huts), and it reassures the observer in a funny way, one that avoids being simplistic by being wry: On second sight, all is not what it seems. The main game is to metamorphose from the modest spread of familiar objects at the ground level up to the exploded top. There is a deliberate stripping-off of the skin between the first and second floors: the making of a heroic frieze or *piano nobile* articulation, but out of the most raw materials and exposed flesh, a distinctly un-Classical method of decoration. This metamorphosis also involves parts dangling from the superstructure, so Moss's favorite splayed-leg element can be joined by a cat-ladder that emanates from the very folds of the petal itself. The similar vocabulary of the guesthouse/garage adds a further reference to the Classical stratification, nicely played against all the irreverence.

When we start to look more closely, though, we see that the existing bungalow has not been completely smothered, so traces of the gable cut into the strata-cut itself; further demarcations result in color or material changes. Moss is far more wry about the gentrification of this residence; he has abandoned his early exuberance for constant rhetoric. Form is more important than decoration here, and in this sense, Moss is both a quoter of fragments and an expressionist of major events. For there is a very definite hierarchy of architectural elements: The corner site not only contains the house, guesthouse, and pool, but it also creates pockets of outside space that are horizontal preparations for the effrontery of the items rising up before the observer. Such a description might also be given to a medieval grouping—a priory or a small castle perhaps—and once again I am fascinated by Moss's pretension, or search for an urban system within the potential of a mere house.

Then there is the question of the ropes. I hadn't thought of rope as a legitimate, or even a mildly interesting, expressionistic material. Moss uses it for the balustrading of staircases and balconies—nothing much here beyond the inevitable nautical connotations. But then he uses the same rope in the same kind of intervals to lasso the roof petals together, and we have a piece of expressionism that (though we know it probably doesn't *need* the ropes up there) hints at danger, excitement, and taut nerves. In the porch, the ropes are reinterpreted in rebars, closely spaced so that this nice old family feature now looks like a cage. Moss knows how to make us feel just a little bit uneasy, as in the first minutes of a Hitchcock film; the passerby might well wonder what kind of family life goes on inside. In fact, the house was designed for a young family; the rooms are cheerful, and witty things abound. Kitchen cupboards wrap themselves around windows, the stair carpet looks like piano keys, and unexpected clerestories open up out of the really modest dimensions of the living room. Once again, when we compare this building with the earlier designs, we find that Moss is much more determined to sculpt, and though his ability as a sectional designer is clear to anyone who has studied the Pinball House project, there is now an aspect of twisting, sculpting, and *then* exploding. The Petal House insists that you take note—almost one by one—of its various tricks, quotes, and bits. It would be offended if you wanted it all at once, full-frontal. Los Angeles is civilized enough for this, and Rancho Park has absorbed its first monumental building. In a way.

Architect Peter Cook, *who currently practices in London with Christine Hawley, is a professor at the Architectural Association, and was a founder of* Archigram.

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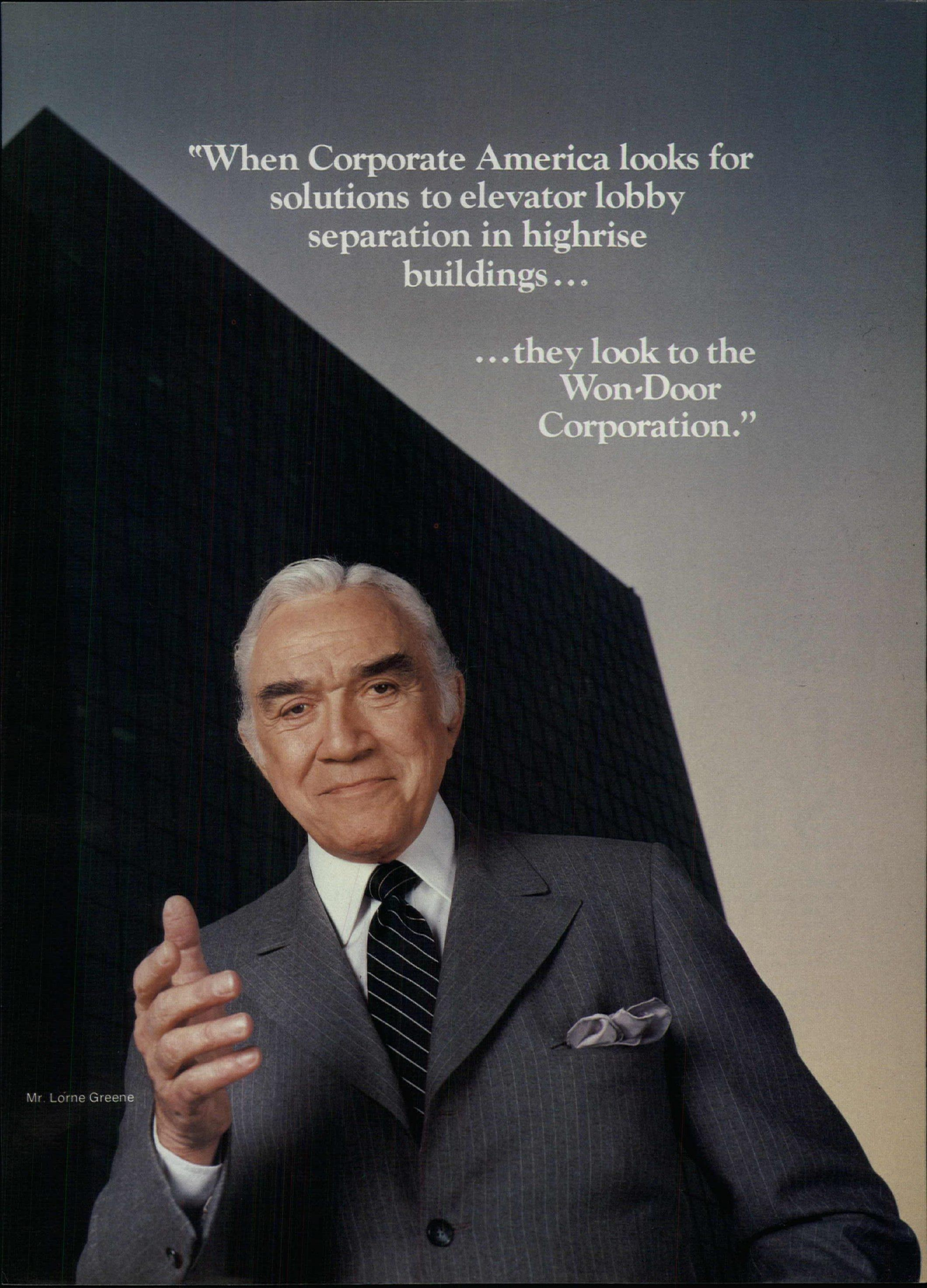
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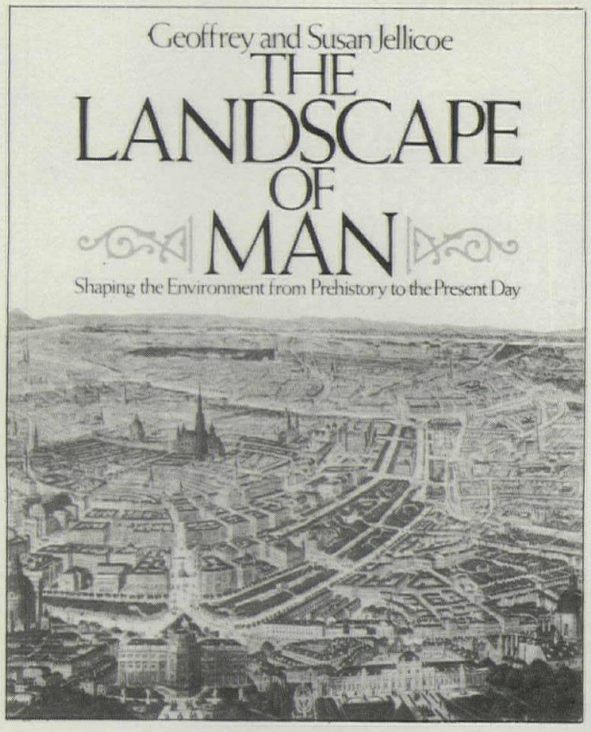

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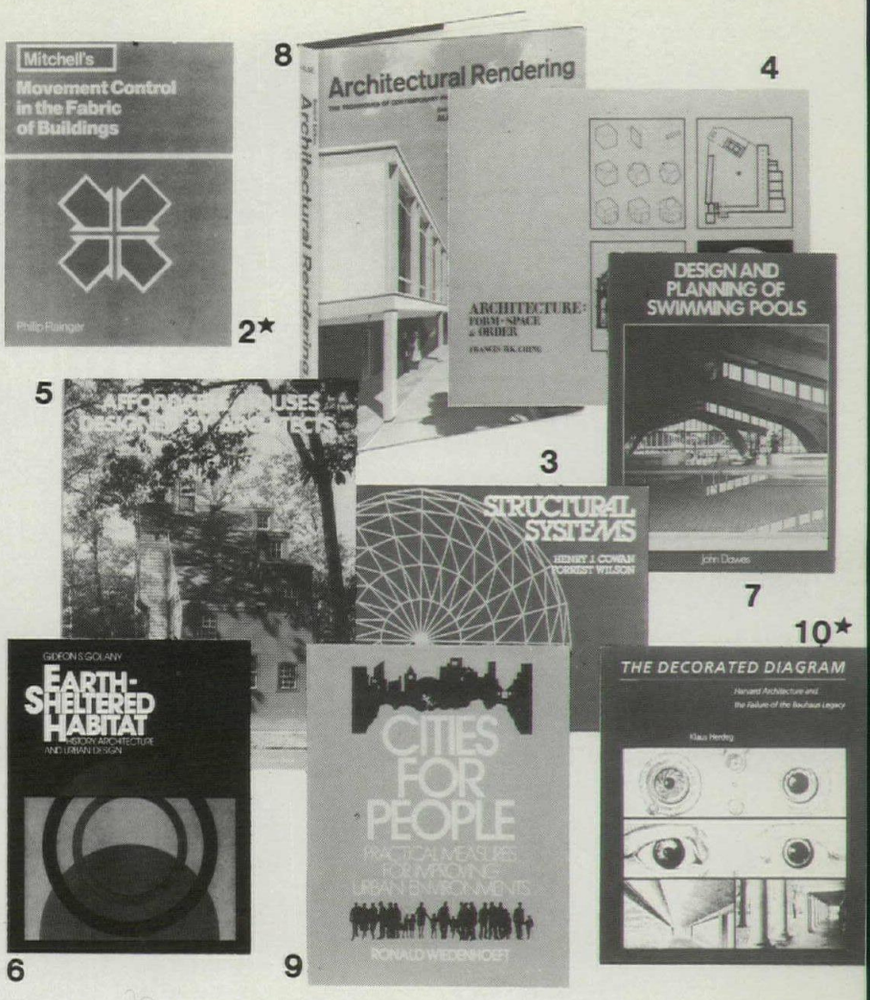

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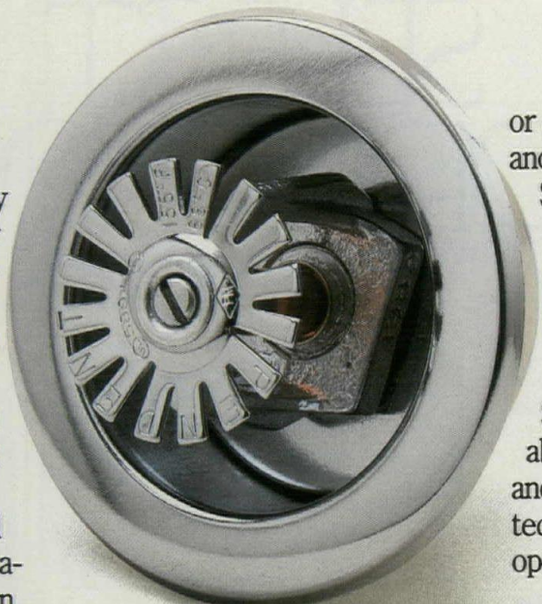

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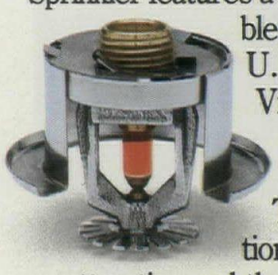

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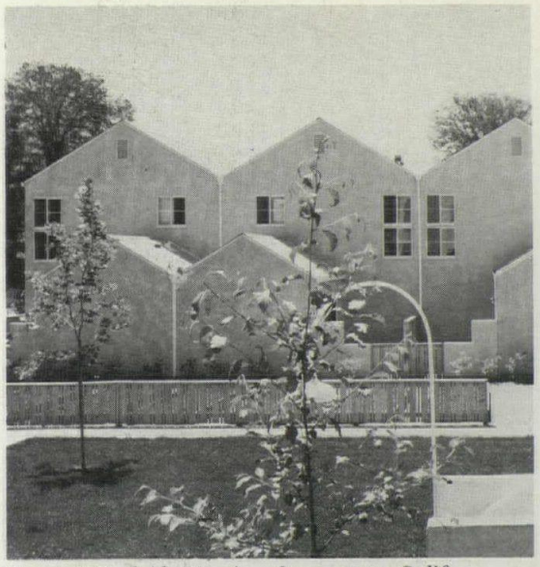

Somerset Parkside Housing, Sacramento, Calif.
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P/A in July: Housing

Social Housing: Last of a breed will be the topic of a major feature section on an important type of architecture now being phased out by the Federal government. Ironically, architects have finally worked out ways to make subsidized housing humane, just in time for the cut-off in funding. Ironically, too, the need for government help with housing is now being felt by ever larger portions of our population, including many not otherwise considered "poor." In this issue, essays by ten recognized authorities on housing will probe the present state of affairs and propose future programs, for which the exemplary works shown along with them may turn out to serve as models.

Technics: Third World housing will cover the special techniques and procedures required for housing in developing nations, an area of active concern among U.S. architects.

Design features on an elegantly Modern office building in Italy and a severely chic clothing showroom in New York will round out the issue—along with timely news, practice articles, product columns, and book reviews.

P/A in August will present a challenging array of completed buildings from all across the U.S.A., including significant breakthroughs in form, structural engineering, and energy utilization. August Technics will take up the subject of replacement windows, currently an area of serious concern and considerable product innovation.

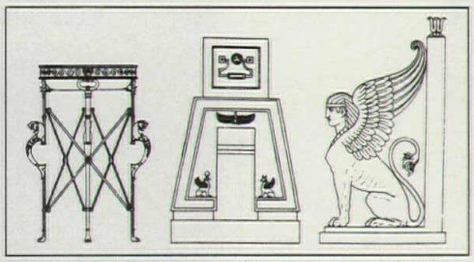
Books

The Egyptian Revival *by James Stevens Curl. Winchester, Mass., 1982, George Allen & Unwin. xviii, 249 pp., 204 photos, 12 drawings, $50. Reviewed by Damie Stillman.*

Egyptian revival

The pyramid, the obelisk, the sphinx, and possibly the pylon with its steeply battered sides and deep cavetto molding—these are the most obvious physical manifestations of the influence of Egypt on subsequent civilizations. The symbolism of these forms is both powerful and ubiquitous, and this has been true at least from ancient Roman times to the present. But these are only the most familiar demonstrations of a taste which, though never dominant, has emerged again and again during the last two thousand years. Accompanied or replaced by such other motifs as bundled papyrus columns, lotus capitals, hieroglyphs, telamoni (rigid male statues or terms), the winged disk, crocodiles, and more, these symbols and the culture they identify have exercised a fascination whose efflorescence is the subject of James Stevens Curl's latest book.

Subtitled *An introductory study of a recurring theme in the history of taste, The Egyptian Revival* is, as Curl indicates, a survey of that influence in architecture and the decorative arts. Drawing on a host of sources, as much secondary as primary, Curl sketches out in nine chapters the chronological development of this taste, the sources on which it drew, and some of the reasons for its popularity. Most of the major and a great many of the more obscure examples are noted, at least for Western Europe, which is the principal focus of his attention. There are occasional references to Eastern European or American manifestations, but the primary concern is with Italy, France, England, Germany, and Austria. Within these limits, it is a useful compendium, demonstrating effectively the widespread appeal, both geographically and chronologically, of what one might call Egyptomania. The book, liberally illustrated in black-and-white, is also provided with descriptive captions (which often, however, duplicate the text), a very extensive bibliography, and footnotes, which in most cases carefully indicate the sources for the author's statements.



Thomas Hope, Household Furniture, *1807.*

It is, however, neither a groundbreaking study nor a consummate synthesis. Many of the ideas and highpoints of the pre-Nineteenth-Century revivals—and Curl demonstrates clearly the influence of Egypt on Roman, Renaissance, Baroque, and Neo-Classical art—were presented twenty-five years ago by Pevsner and Lang in *The Architectural Review* (CXIX [1956], 242–54), together with many of the same examples utilized by Curl. And in 1978, Richard Carrott in his own *The Egyptian Revival* not only detailed the American flourishing of the style but summarized the Eighteenth-Century manifestations in Europe and noted some Nineteenth-Century examples there and even in Australia. Curl acknowledges freely the contributions of both these works, even citing Carrott as his reason for de-emphasizing the United States; but there is no doubt that they have taken a good deal of the edge off his own survey.

Rather than a synthesis, Curl essentially presents two different themes—one theoretical and philosophical, the other in a sense a catalog. The first is a discussion of the role of the Egyptian cult of Isis as a humanizing factor in the Roman Empire and the subsequent absorption of certain Isiac elements into both pagan and Christian iconography and philosophy. Connecting Isis with both Diana of Ephesus and the Virgin Mary, Curl notes significant Egyptian influence in the Marian cult. He also devotes substantial attention to a related phenomenon, the influence of the Hermetic philosophy thought to derive from the presumed writings of Hermes Trismegistus (the Egyptian god Thoth), which did indeed have an impact during the Renaissance. In stressing the importance of these philosophical and iconographic aspects of Egyptian culture (and stress them he does in a rather didactic fashion), Curl is, again, utilizing previous scholarship, especially that of R.W. Witt for the Isis-Mary connection and that of Frances Yates for the Hermetic tradition.

There is no doubt about either the Egyptian influence in Rome, with temples to Isis and Osiris and Hadrian's Villa at Tivoli and his statues of Antinous being perhaps the most obvious manifestation, or the Renaissance interest in philosophical ideas thought to emanate from Egypt. But Curl seems to put too much emphasis on these and especially such related facets as the continuing Egyptian influence through the absorption of the Isiac tradition into the cult of Mary. Although perhaps significant fairly early on, by the Renaissance and Baroque eras, the connections between Isiac and Marian symbolism were probably largely unconscious. This concentration on the philosophical and iconographic influence also makes an uneasy alliance with the other theme of the book—essentially a catalog of the appearance of specific Egyptian motifs in architecture, decorative arts, and occasionally other arts from the Fifteenth Century to the present.

There is, of course, some discussion of the reasons for the various emergences of an Egyptian revival during the last five hundred years; but all too often chapters three through nine become primarily a recitation of examples of the use of Egyptian motifs in European art, without a tightly coherent approach. Typical are the first two pages of chapter six, where there are consecutive discussions of about one paragraph each of the *Description de l'Egypte* (1809–28) which resulted from the Napoleonic campaign in Egypt, the closely-related *Voyage dans la Basse et la Haute Egypte* of 1802 by Vivant Denon, various designs for icehouses in the Egyptian vein, sublimity and primitivism, Wedgwood's use of Egyptian motifs, and Thomas Hope. Consideration of Hope goes on in somewhat more detail, but the jumping about from subject to subject indicated here is found throughout the volume.

As previously noted, many of the examples cited by Curl were presented earlier by Pevsner and Lang, and by Carrott, but Curl does not miss many instances of Egyptian influence. Still, there is no mention of certain building types which, along with the more frequently encountered (and discussed) cemeteries, prisons, factories, and the like, were at times decked out in the Egyptian mode. One of these is the railroad station, of which examples, listed by Carrott and by Carroll L.V. Meeks (*The Railroad Station,* 1956), include not only some in the United States but W.J. Short's project for Kennington Common, London, of 1836. In the case of this last, the designer even furnished a rationale for the specific use of the Egyptian style, it being "most suitable for engineering purposes . . . its few and bold details not requiring nice or expensive work or material . . . [and] not much knowledge of architecture would be needed to supervise the erection" (*Architectural Magazine,* III [1836], 219; quoted by Meeks, pp. 47–48). Another type of building for which this style seemed appropriate was a home for insurance companies, signifying stability and permanence. A good example is the Philadelphia Fire Insurance Co., 1838, by John Haviland, the façade of which can still be seen across from Independence Hall, preserved as a foil for a new high-rise building by Mitchell-Giurgola. Although this is outside Curl's major geographic concentration, he certainly lists other works by Haviland and various others in this country. Similarly, Russian examples are only listed occasionally, but one should probably at least note the Egyptian Gate at Tsarskoe Selo, 1827–32, by Adam Menelaws, if for no other reason than, being made of iron, it demonstrates the combination of the Egyptian Revival and the new technology of the Nineteenth Century.

If there are a few lacunae, they are compensated for by more emphasis on Egyptianizing stage designs, especially in the late Eighteenth and early Nineteenth Centuries but even as late as 1978 in David Hockney's designs for Glyndebourne; masonic regalia; and funerary architecture. This last represents one of Curl's great interests, as exemplified by his book on the subject, *A Celebration of Death* (1980), and he devotes a whole chapter to the Egyptian Revival in Nineteenth-Century cemeteries, mausoleums, and monuments. The relationship between freemasonry and Egypt receives a good deal of attention, too, along with the intertwining of the two in *The Magic Flute* and in stage designs for the Mozart opera.

One subject that does not appear, however, is the importance of associationism, as expounded by Archibald Alison in 1790 and as demonstrated in the late Eighteenth Century and a good part of the Nineteenth. Although Curl touches on the primitivist appeal of Egypt among the so-called Revolutionary architects of the late Eighteenth Century, epitomized by Boullée, and other associative reasons for the use of the Egyptian mode, he does not relate these to the flowering of associationist ideas at the same time. Given his concern for philosophical underpinnings in the first part of the book, reiterated in the epilogue, it is somewhat surprising that he does not point out the connections between the efflorescence of Egyptomania at this time and the aesthetic concepts both implicit and explicit in contemporary associationism.

In essence, then, Curl's book lives up to its subtitle as an introductory survey of a fascinating subject. Drawing from a multitude of sources, he presents a chronological picture of the recurring interest in things Egyptian, especially as manifest in architecture and the decorative arts. Neither innovative nor exhaustive, it is nevertheless a useful, well-documented, and well-illustrated account.

Damie Stillman is president of the Society of Architectural Historians and Chairman, Department of Art History, Univ. of Delaware.

P/A Products and literature

Prefabricated bridges and walkways are constructed and set in place on a turnkey basis. An example is this 110-foot-long, 15-foot-wide painted steel bridge for pedestrians and emergency vehicles in Long Beach, Calif. It was shipped from the manufacturer in three complete prefabricated sections to a location in the Shoreline Aquatic Park. Continental Custom Bridge Co.
Circle 100 on reader service card

Ageing Copper coating system by Thermo Materials is being offered on Decor-Rib/Decor-Seam, Decor-Wall, and flat sheets. For steel or aluminum, the coating consists of pure ground copper in a water-base acrylic resin, applied over epoxy-base primer, and baked. Upon exposure to the atmosphere, the coating weathers to different colors, depending on the environment. Howmet/Alumax, Building Specialties Div.
Circle 101 on reader service card

'Chi,' reproduction of handwoven Japanese fabric, is part of the Shibumi collection. Made from a blend of soft, lustrous, 100 percent cotton fibers, Chi is 52 inches wide and is available in seven color combinations. The fabric resists abrasion and has a Class 1 flammability rating according to the California Home Furnishings Act, Bulletin 117. Groundworks.
Circle 102 on reader service card

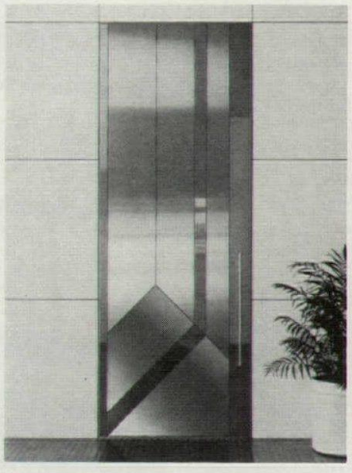
Intones™ interior finishes cover smooth or irregular wall surfaces. There are two textures, Beachtone™ and Quarztone™, which can be spray- or trowel-applied. The finish is available in 12 fade- and stain-resistant colors. Dryvit System, Inc.
Circle 103 on reader service card

Rubb buildings are prefabricated and relocatable and are designed to withstand extreme weather conditions. Hot-dip galvanized steel tube arch frames are covered with PVC-coated polyester fabric. Based on a three-meter module, the buildings can be extended to any length. They are generally erected on a wooden frame secured to the ground or on concrete. Rubb, Inc.
Circle 104 on reader service card

CSU6 commercial emergency light has two six-volt light heads and is equipped with the Accu-Chip™ battery charger. Accu-Chip provides a constant charge and is calculated to have an average time between failures of 14 years. The unit, measuring 11¾″ x 8″ x 2¼″, is constructed of high-impact thermoplastic. Chloride Systems U.S.A.
Circle 105 on reader service card

The Petro table and chair set, which received a 1982 IBD award and a 1983 Daphne award, was designed by Joe Agati. It is finished with Imron polyurethane enamel in black, highlighted with red and gold. The 29-inch-high dining table has a 42″ x 42″ or 48″ x 48″ top; the occasional table, 16, 18, or 20 inches high, has an 18″ x 18″ or 24″ x 24″ top. Agati Manufacturing, Inc.
Circle 106 on reader service card

Herculon Nouvelle™ fiber has been adapted to fabrics for contract upholstry. The seating and panel fabric, available in several colors, resists stains and fading, retaining color in excess of three times the industry standard, according to the manufacturer. Hercules Incorporated.
Circle 107 on reader service card



Metal doors are assembled from geometric shapes of stainless steel and other metals in satin and mirror finishes, bonded to a solid-core wood door. Assemblages can be on both faces or on one face, with the other being plain satin-finish stainless steel. Single doors fit 3′ x 7′ or 3′ x 8′ openings; Pairs of doors fit 6′ x 7′ or 6′ x 8′ openings. Forms & Surfaces.
Circle 108 on reader service card

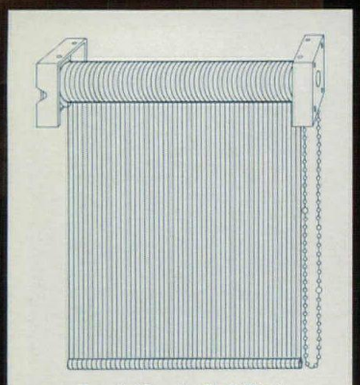
FasTrac™ is a nonpenetrating system for mechanically anchoring single-ply roofing. It consists of a galvanized track that is fastened with screws to the deck. The single-ply roofing is then laid over the track, and a polymer insert strip is channeled into the track to lock the membrane in place. A tool called the FasTracker™ is used to tuck the membrane into the track and feed the locking strip in place. Firestone Industrial Products Co., Roofing Products Dept.
Circle 109 on reader service card

Thru-Wall Barrier® cable/conduit sealing device seals electrical penetrations of fire-rated and non-fire-rated walls, ceilings, and floors. It restricts passage of moisture, dust, and dirt, as well as fire and water. Mounting frame is cast or grouted in place; cables are fed through the frames and secured with factory-assembled sealing block; then bolts or clamping hardware are tightened. Crouse-Hinds Electrical Construction Materials.
Circle 110 on reader service card

Kitchens for the handicapped, finished in porcelain, offer easy maintenance and accessibility. The units have lowered worksurfaces and burner area, pot and pan drawer, and overhead cabinets within reach of those confined to wheelchairs. Dwyer Products Corp.
Circle 111 on reader service card

Textured fabrics are woven of Anso® IV nylon fiber made by Allied Fibers Division and used previously in carpets. Thirty patterns in colors ranging from pastels to neutrals have been created by design consultants Howard and Phyllis Kramer. Suitable for upholstery and available in rolls and cut orders, the fabric resists stains, soil, and penetration of liquids. Douglass Industries.
Circle 112 on reader service card

Flat files with five drawers, in two sizes to accommodate 24″ x 36″ or 30″ x 42″ drawings, are available in unfinished or lacquered particleboard or oak plywood with solid oak edge bands. Drawers have a choice of pulls and operate smoothly on lubricated runs. The drawers are set on a 5½-inch recessed base. Lacquer colors are white, black, gray, brown, yellow, and dark green. Oak file has oak stain with clear lacquer finish. Pacific Filing Concept.
Circle 113 on reader service card



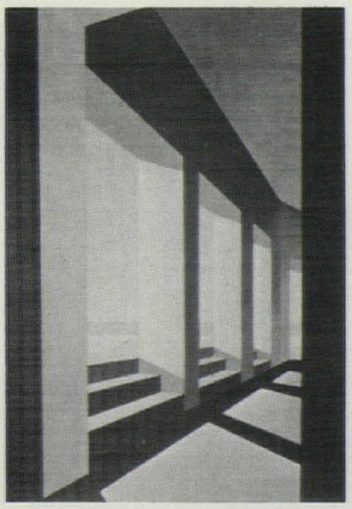
Detail of Levolor Tech Shade

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.

LEVOLOR®
Architectural Resource Group

Philip Morris Inc. World Headquarters, N.Y.C.
Product pictured above is now manufactured by Levolor Lorentzen, Inc.

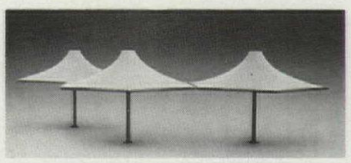


Trompe l'oeil and scenic paintings on woven wood blinds that are easily portable and changeable are intended to be hung as murals. Painting sizes are 5′ x 6′ to 8′ x 10′ with larger sizes available on commission. Charles Giulioli.
Circle 114 on reader service card

Whisper Colors, pale tints consisting of Shell, Heather, and Sterling Silver, are available in bathroom fixtures and coordinated tiles. Faucets feature handles in complementary opaque accent colors. Tile designs include a diagonal linear, straight linear, quarter circle, and loop that can be combined into several designs. Fixtures include a five-foot whirlpool tub, pedestal and countertop lavatories, bidet, and elongated or regular style toilets. American-Standard, U.S. Plumbing Products.
Circle 115 on reader service card

Sencon exterior thermal wall insulation system consists of Dow Chemical's styrofoam insulation, mechanically attached fiberglass reinforcing mesh, a bonding agent, polymer-modified Portland cement base coat, finish coat, and sealer. It can be installed in place or prefabricated into panels on structural steel studs. There are a number of textures and colors possible with the system. Sencon Systems.
Circle 116 on reader service card

Panel and seating fabrics in many colors range from silk blends and wool blend billiard cloth for panels to 100 percent wool tweeds and herringbones for seating. Swatchs of the fabrics are provided in a six-page folder. Both the 66-inch-wide panel fabrics and the 54-inch-wide seating fabrics are dry cleanable and have fire retardant properties. All-Steel, Inc.
Circle 224 on reader service card



Shade and Shelter module has a steel frame with a durable vinyl membrane and is engineered for heavy wind and snow loading. Available as a 22′ x 22′ square or inverted tulip shape 22′ between parallel sides and 25′-5″ from tip to tip, the module has a 10-foot ground clearance. Modules can stand alone or be combined to cover a larger area. The membrane, which comes in several colors, is strong, washable, fire retardant, and has a 10-year warranty. Helios Industries, Inc.
Circle 118 on reader service card

Conservolite® Daylight Savings system uses a small sensor to detect available daylight and adjust artificial lighting to desired level. For specific tasks, the level can be adjusted manually by turning the sensor. The system requires no computers, special ballasts, or rewiring. Lowering lighting levels also reduces air-conditioning loads. The system is described in a six-page full-color brochure. Conservolite, Inc.
Circle 226 on reader service card

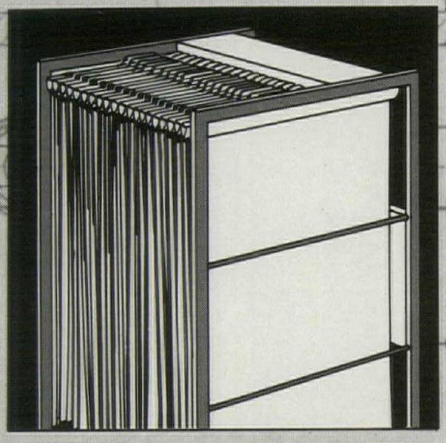
Lighting catalog offers 76 pages of hanging fixtures, sidelights, and chandeliers from several design periods. Among fixtures shown in color photos are Lalique glass combined with gold-plated metal; opal glass with solid brass; crystal with bronze or brass; and Art Deco designs in polished chrome and brass. A custom-lighting section of drawings illustrates designs that can be produced to order. For a copy of the 84–85 catalog, write on professional letterhead to Metropolitan Lighting Fixture Co., Inc., 1010 Third Ave., New York, N.Y. 10021.

GET A HANDLE ON YOUR VERTICAL FILES

Introducing the Hamilton Planhorse® vertical file system. The only vertical file system with a plan holding clamp that comes complete with a carrying handle. Filing by project is easier and it makes taking sets from one place to another very convenient whether they are needed at the job site or desk side.

And the Planhorse system gives you a hand in other important ways, too.

Without searching for brackets, the clamp inserts and is easily removed from the system's wallracks and mobile trolleys. The wallracks are compact and space saving. The trolleys give you mobility even when you have to move a whole rack of prints.



HAMILTON
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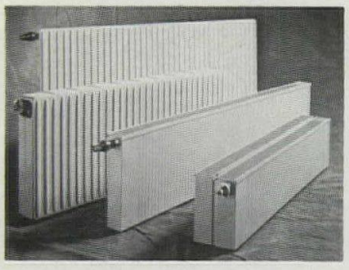
The lightweight aluminum clamps are epoxy resin powder coated so they won't mar or snag drawings and plans. Durable acrylic support clips are as strong as metal and safer. And the wide-flanged wingnut tighteners provide maximum grip strength, yet they're easy to operate with a twist of the wrist, no tools required, even when the clamp is loaded to capacity.

Like all other Hamilton products, Planhorse is built for durability and trouble-free operation.

Contact your Hamilton distributor or dealer soon for complete information on the new Planhorse system or contact Hamilton Industries, Two Rivers, WI 54241.

Circle **No. 334** on Reader Service Card

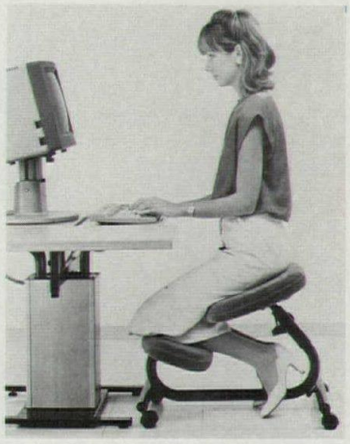


The Thermopanel radiator, of Swedish design, is complete with zone valve, air vent, hot water bypass, feed, and return. Each Thermopanel has its own nonelectric thermostat that can be regulated individually for energy cost savings. It has compression fittings that connect easily to the hot water line. Panels come in four heights and nine lengths in single and double widths and can be combined to meet heating requirements. Thermal Concepts, Inc.
Circle 120 on reader service card

Safe-Site® stair tread features a bright yellow reinforced fiberglass nosing that clearly defines the edges of steps, even in a dimly lighted stairwell. The nosing, made of thermoset polyester resin containing 70 percent glass fiber, will not rust, bend, break, or bleed color onto the structure below. The material, which resists attack by most corrosives, has an abrasive surface coating to provide slip-resistant footing even when wet. Blaw-Knox Equipment Div.
Circle 121 on reader service card

Black ceiling panels are available for applications where light refraction must be held to a minimum or where dramatic lighting effects are desired. Black Solitude ceiling panels have the same performance specifications as existing panels in white or designer colors. Factory-applied colors eliminate the problem of unpainted spots when panels are moved slightly or when a light fixture has a minor adjustment. Gold Bond Building Products.
Circle 122 on reader service card

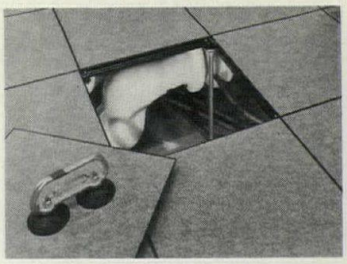
Composite floor systems combine joists and permanent metal formwork with a poured-in-place concrete slab. The systems are discussed in an eight-page brochure that provides descriptions and detail drawings, explains codes and fire ratings, and lists advantages of their use. Design and construction recommendations are included, along with illustrations of typical projects in which the flooring was used. Structural Systems, Inc.
Circle 225 on reader service card



The Balans Chair, conceived by a group of orthopedists, physical therapists, and designers in Norway, is available in two new versions. Balans Vital rotates 360 degrees and has pneumatic height adjustment for those requiring maximum freedom of movement. Balans Mobil (shown) adjusts in height and distance between seat and knee cushion and is suitable for workstation tasks. The seat slant and knee cushion are said to distribute body weight naturally and help to align the spine in an ideal sitting position. HAG USA, Inc.
Circle 124 on reader service card

Reproduction wallcoverings and fabrics suitable for providing a period look are offered in two new guides. "Wallpapers for Historic Buildings" by Richard C. Nylander, and "Fabrics for Historic Buildings" by Jane C. Nylander show how to select authentic patterns and where to find them. Introductions explain how to research a building to determine what was used originally and how it was installed, and how to order reproductions. Each book is $9.95 plus $2.50 postage and handling and is available by mail from Preservation Shops, 1600 H St., N.W., Washington, D.C. 20006.

Astro-Dial 24-hour time controls adjust lighting to seasonal time changes in sunrise and sunset. The preprogrammed controls, adjusted to geographic locations, can be used for both interior and exterior lighting. AMF Paragon Electric Co.
Circle 125 on reader service card

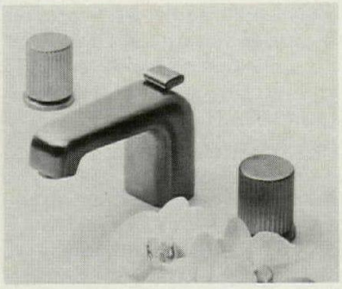


Severn® Access Floor Systems brochure describes a system of flooring panels raised on pedestals to provide access to services in the space below the floor. A floor selection chart recommends panels and understructure based on application. The brochure provides information about panels, support systems, accessories, and floorcoverings, and includes specifications for general offices and computer room floors. Donn Corporation.
Circle 200 on reader service card

AE/dB software system for architects, engineers, and design-related professionals uses a microcomputer to record and organize information to manage professional services. It integrates project management, financial management, accounting, marketing, and personnel management. AE/dB operates on microcomputers produced by most recognized manufacturers. Security provisions protect sensitive data. Halford A/E Systems Corp.
Circle 126 on reader service card

AttriBase™ spreadsheet/CAD system automatically integrates design and drafting and administration. It updates spreadsheet information as drawings are developed or revised. AttriBase can be used for project cost estimating, cost tracking, structural analysis, energy analysis, operating budgets, and other architectural applications. BruningCAD.
Circle 127 on reader service card

Geodesic and aluminum domes for clear-span construction are described and illustrated in color in a ten-page brochure. With either hexagonal or pentagonal configuration, the geodesic dome system includes an arched steel tension ring and wall frame with supporting columns. The aluminum dome is a triangulated space truss with triangular aluminum panel skin, which can cover spans from 40 to 400 feet. Structures shown include an auditorium, a museum, and a commercial building. Temcor.
Circle 201 on reader service card



Bathroom fittings, produced by Dornbracht of West Germany, are illustrated in color in a four-page brochure. Most are available finished in polished brass, polished chromium, or dull nickel, some with porcelain or semiprecious stone inserts. Styles include wall-mounted or deck-mounted single-lever and separate handles and spout designs for lavatory or tub. Santile International Corporation.
Circle 202 on reader service card

Door catalog features Enermaster™ insulated metal rolling door. Slats have 1½-inch-thick polyurethane insulation and a thermal break at top and bottom to prevent metal-to-metal contact. Enermaster is weatherstripped on all sides. The 32-page catalog also covers rolling service doors, thermal series insulated rolling doors, rolling fire doors, rolling and side-coiling doors and grilles, and counter shutters. Atlas Door Corp.
Circle 203 on reader service card

Colonial brick, hand molded then treated with a modern firing process, is shown in a color brochure. It is offered in a range of colors and two sizes, with custom brick shapes manufactured to specifications. The six-page brochure includes technical data. Alwine Brick.
Circle 204 on reader service card

Concrete publications catalog lists more than 200 items on concrete technology, structural design, materials, and construction. Design handbooks, symposiums, monographs, bibliographies, and special publications are included. For a free copy, write to American Concrete Institute, P.O. Box 19150, Detroit, Mich. 48219.

The Titann™ wheelchair with only three wheels is easily handled and very maneuverable. Designed by Bill Bass, a paraplegic, it has been accepted into the Medical Sciences Division of the National Museum for History and Technology, Washington, D.C., and the Industrial Design Collection of New York's Museum of Modern Art. The lightweight, fully foldable chair is narrow enough to be wheeled down most airplane aisles and can fit into most airplane overhead storage areas. It is described and illustrated in an eight-page color brochure. Theradyne Corp.
Circle 205 on reader service card

Specialty windows for cashiers, ticket dispensers, and night registration, mail slots, cashier doors, and cash trays are custom made to specifications. An eight-page brochure provides general specifications and detail drawings, illustrates several styles, and lists sizes available. Nissen & Company, Inc.
Circle 206 on reader service card

Brass products brochure offers square and round tubing, flat products, railings and attachments, foot-rail and hand-rail brackets, accessory fittings, and stemware racks. Color illustrations show brassware installations. Photographs and descriptions of the products are provided, along with design assistance and general information. Gallery Brassworks.
Circle 207 on reader service card

Eckoustic® Functional Panels can be installed on ceilings and walls, without disturbing utilities, to reduce noises and reverberation. They are economical and durable and require little maintenance. A four-page illustrated brochure describes the panels and discusses other features. Applications include gymnasiums, swimming pools, auditoriums, computer rooms, restaurants, subway stations, and similar noisy areas needing acoustical correction. Eckel Industries, Inc.
Circle 208 on reader service card

Two drafting lights—one for drawing boards, one for CRT's used in computer-aided drafting—are described on a full-color catalog sheet. The fluorescent luminaire lights conventional boards from edge to edge. The other directs light to the work surface, eliminating the problem of stray light reaching CRT screen or adjacent work areas. Waldmann Lighting Co.
Circle 209 on reader service card

Contour Taper Tile® systems provide both roof drainage and insulation. The product is manufactured from lightweight expanded polystyrene. An eight-page brochure discusses roof drainage and explains the use of tapered tiles for BUR and single-ply systems, both ballasted and adhered. Short-form specifications are included. Associated Foam Manufacturers.
Circle 210 on reader service card

Acoustical ceiling panels with excellent sound control and thermal insulation properties are described and illustrated in a 12-page, full-color brochure. Size and performance data are provided for glass cloth standard size and extra large panels, textured panels, standard panels, and energy-saving panels. Owens-Corning Fiberglas Corp.
Circle 211 on reader service card

'Air Supported and Tension Structures' brochure describes the features and applications of air-supported structures. It features Ten Star, for military, industrial, and recreational enclosures, and a cost-efficient relocatable clear-span tension structure that can be installed with minimal foundation requirements. Air-Tech Industries, Inc.
Circle 212 on reader service card

Polyken™ roofing brochure discusses membranes that are loose-laid and ballasted, mechanically attached, and fully adhered. The EPDM membrane, seam tape, flashing tape, and mechanical fastening system are described and illustrated. Detail

drawings of installation methods and a table of physical properties are provided. The Kendall Company, Polyken Roofing Systems.
Circle 213 on reader service card

Doors for special services, offered in a current catalog, include roof scuttles; automatic fire vents; pit, floor, and sidewalk doors; and basement doors. The LadderUP safety post featured attaches to fixed ladders below hatches. It can be raised above roof level when the hatch is opened and locks in position for added safety. The Bilco Company.
Circle 214 on reader service card

Heavy-duty laundry equipment brochure provides information about continuous batch washers and washer-extractors for commercial laundries. Specification chart shows features of machines having capacities that range from 600 to 35 pounds per cycle. Coin-operated models are available for motels, nursing homes, and apartments. Pellerin Milnor Corp.
Circle 215 on reader service card

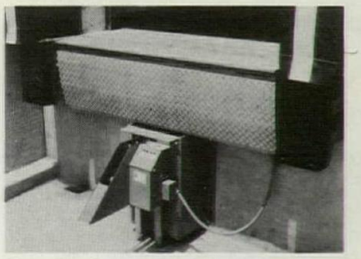
'Parking Structures—The Precast/Prestressed Concrete Advantage' is a 12-page full-color brochure that emphasizes low cost, quality control, low maintenance, and rapid all-weather construction. Design examples of completed structures are included, along with typical plans, traffic flow patterns, and a parking capacity guide. Prestressed Concrete Institute.
Circle 216 on reader service card

Red Cedar Shingles and Shakes kit of information consists of ten data sheets. Subjects covered are Insulation value, Roof ventilation, Roof junctures, Valleys and flashing, Product selection, Economy grades, How to specify, Care and treatment, Finishes, and Available literature. Red Cedar Shingle & Handsplit Shake Bureau.
Circle 217 on reader service card

Bollards in twelve models with several lamp and optical systems are described and illustrated in a six-page catalog. Included are photometric and spacing data, specifications, and ordering information. EMCO Environmental Lighting.
Circle 218 on reader service card

The Rhoflex roofing system can be used for new roofing, over any type of deck, and is compatible with coal tar pitch, coal tar bitumen, and asphalt when used as reroofing or for repairs. An eight-page brochure describes the system, its durability and versatility. Product specifications are included. Teltex, Inc.
Circle 219 on reader service card

OCTA*HUB™ and ORBA*HUB™ spaceframe systems of extruded aluminum are described in an eight-page brochure. Based on a hub and strut system, the spaceframes can be adapted to project requirements. Details show construction of each frame, and the phases of creating an enclosure are explained. Space Structures International Corp.
Circle 220 on reader service card



Dok-Lok® dock levelers Edge-O-Dock and Edge-O-Matic are solutions for new buildings that lack floor space for fully recessed dock levelers and for existing buildings where cutting into floor space would be too costly. They incorporate a vehicle restraint to prevent the unexpected departure of a truck during loading or unloading. A four-page color brochure provides general descriptions, dimensions, and operational characteristics of both products. Rite-Hite Corp.
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Ultraline narrow-face ceiling system is available with one-hour UL fire rating. It offers assembly flexibility and design versatility. The ceiling can be used with either ⅝-inch or ¾-inch acoustical reveal panels, exposing only ¼-inch of the reveal. It readily accepts a specially designed T-bolt allowing installation of demountable partitions, projection screens, maps, and hanging signs at any desired location. Chicago Metallic Corporation.
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Decor Murals, Volume D, offers more than 35 scenic selections in color from around the world. Each consists of two to six picture panels in widths ranging from 5′-10″ to 12′-6″ and heights from 4′-5″ to 8′-10″. The photo murals are illustrated in a four-page color brochure. Crown Wallcovering Corporation.
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Engineered fibers consist of Enkamat™ matting for erosion prevention; Enkadrain™ for hydrostatic pressure elimination; Enkasonic™ for noise reduction; Enkaturf™ for natural turf protection; and Stabilenka™ for earth reinforcement. The products are described in a four-page color brochure that lists the advantages of each and provides property and dimension data. American Enka Co.
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Building materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

San Juan Capistrano Regional Library, San Juan Capistrano, Calif. (pp. 69–79). *Architect: Michael Graves, Architect, Princeton, N.J.* Trusses: Trus-Joist. Gypsum wallboard: Domtar Gypsum America, Inc. Windows: Kingsley Glass Company. Doors: Morgan. Carpet: Pacific Carpet Suppliers. Tile: American Olean. Mortar and grout: UpCo. Built-up roof: Owens-Corning. Waterproofing membrane: Mameco International. Grout sealant: Tremco. Fiberglass insulation: Owens-Corning. Roof drains: Smith Manufacturing. Paint: Pratt & Lambert. Stain: Weldwood; Roberts Consolidated Industry. Hardware: McKinney; DBW; TSM; Checkmate; Detex; Builders Brass Works; Temco; Sargent; Yale; Tubular Specialties. Kitchen appliances: Whirlpool; Waste King. Water heater: Rheem. Lockers: Republic Steel. Plumbing fixtures: American-Standard. Bathroom partitions: Flush-Metal Partition Co. Water fountains: Haws. Heating system: Trane. Air-conditioning system silencers: Industrial Acoustics Co. Fire damper system: Perfect Air Control Inc. Grilles: Metal Industries, Inc. Air-handling system: Johns-Manville. Furniture: Worden. Sofas: Norden.

Union Theological Seminary library renovation, New York (pp. 84–87). *Architects: Mitchell/Giurgola Architects, New York.* Insulated glazing: Solex, Luxlite. Steel window framing: Hope's. Custom wood doors: James T. Mackey, Inc. Hollow metal doors: Bilt-Rite. Carpet: New Eastern. Rubber tile: Nora Flooring. V.A.T.: Armstrong. Acoustic ceiling panels: Softscape/Acoustiflex. Terne-coated stainless steel roofing: Follansbee. Polyurethane waterproofing: Sonneborn. Fiberglass roof insulation: Owens-Corning. Paint: Benjamin Moore. Hinges: Stanley. Locksets: Corbin. Closers: LCN. Range, refrigerator: General Electric. Door security: Detex. Book security: 3M. Smoke detectors/alarms: Pyrotronics. Custom woodwork: James T. Mackey. Elevator: Dover. Steel stairs: Brettman Ironworks. Custom lights: Edison Price. Fluorescent lights: Custom Metal Craft. Incandescent lights: Nessen. Plumbing fixtures: American-Standard. Flush valves: Delany Flushboy. Washroom accessories: American Dispenser Co. Water fountains: Elkay. Air-cooled chiller: Carrier. Fans, blowers: Peerless. Temperature controls: Robertshaw. Office furniture, files, lounge furniture: Sunar. Blinds: Levolor.

Petal House, Los Angeles, Calif. (pp. 94–97). *Architect: Eric Owen Moss, Architect, Santa Monica, Calif.* Glass block: Pittsburgh Corning. Roof deck waterproofing: Engineered Plastics. Sliding aluminum windows: Fleetwood Aluminum. Nylon rope handrails: Janus, Inc. Paint: Sinclair. Exterior lighting: Hubbell. Ceramic tile: Cerdisa. Hardware: Hager; Schlage. Dome skylight: Lane-Aire. Plumbing fixtures: American-Standard. Kitchen appliances: Sub-Zero; Jenn-Air.

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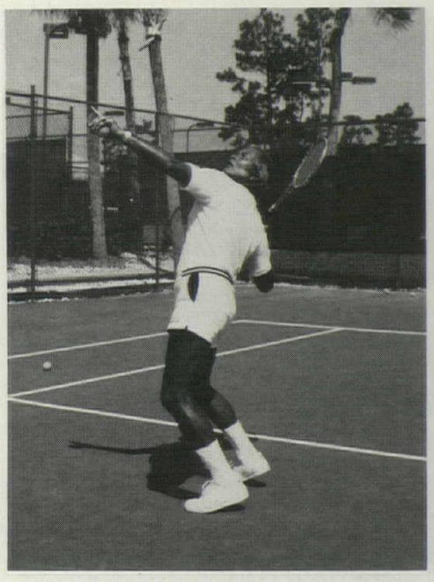

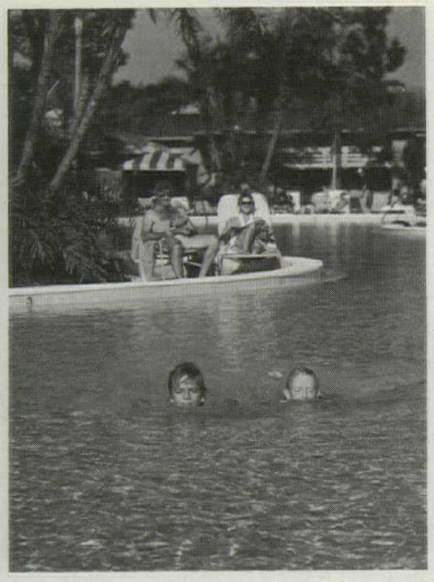

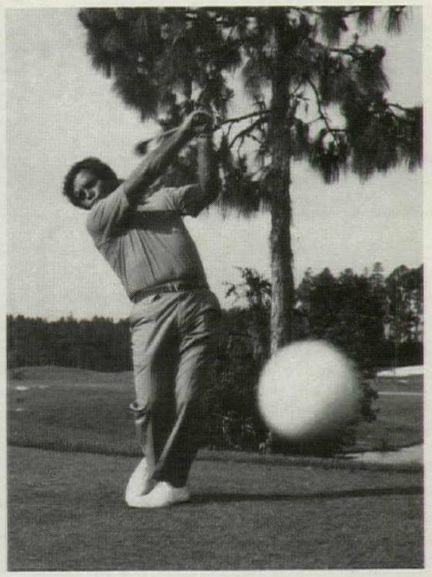

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