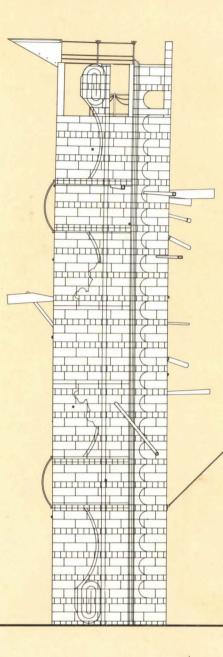
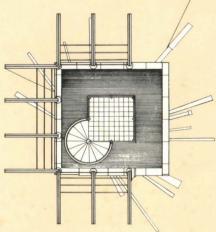
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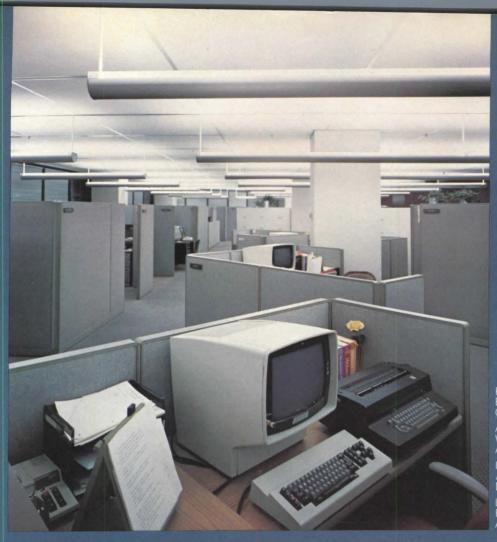
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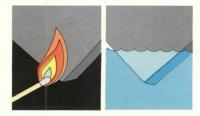
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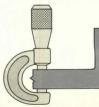
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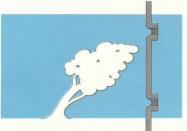


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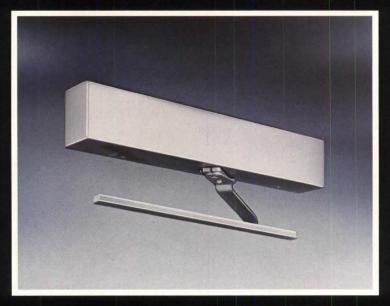
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Back to basics, again

A rchitectural design is going through a period of doubt, which dates from the early 1970s, when the dissatisfaction with Modernism that arose in the 1960s became widespread. A comparable era of uncertainty occurred roughly from 1920 to 1940, before the consensus for Modernism took hold. But this time around, we do not yet know where it will all lead.

In eras of doubt, architects cast about for principles or precedents around which architectural design can again coalesce. The objec-

In the perennial quest for standards of architectural design, attention seems to be turning again toward the rudimentary qualities of primitive buildings and abstract forms.

tives they advocate seem to depend in part on where they stand relative to the previous consensus.

Thus, the rebels against Modernism in the 1960s accused it of being simplistic, both socially and aesthetically, and urged an approach of greater intensity. Their agenda, articulated best by Robert Venturi, proposed architectural design that was to be inclusive, complex, and multivalent; it was drawn upon the whole of past architecture, as well as the anonymous Pop creations of the present; it cited as examples the work of sophisticated masters such as Borromini and Lutyens; it became the basis for Post-Modernism.

The alternative strategy, common to revo-

lutions, is to *clean the slate*, to discard sophisticated systems in favor of intellectual or historical fundamentals. Today, as a reaction to the overindulgence and arbitrariness of some Post-Modernism, we are seeing increased interest in a return to first principles. These interests are notably apparent in this 32nd P/A Awards program—in the entries, in the jurors' observations, and in the winners published in this issue.

Consider the Silvetti/Machado project that took this year's First Award in architectural design (p. 86): Its forms have a minimal geometry, but it's a minimalism derived from the Jungian collective memory. The dominant tower has the bristling silhouette of a tribal ritual object; its one overt allusion to a historical style—the appliqué of a Baroque façade, tilted up on end—has a kind of folkart naiveté.

Likewise, Emilio Ambasz's botanic garden (p. 120) harks back in some respects to primitive design. Though modern technology is apparent in its forms, they rise out of the earth in an arrangement that suggests rituals of prehistoric origin.

A tribute to timeless craftsmanship, in a form that might have pleased William Morris or the brothers Greene, appears among the P/A winners in the house by Arne Bystrom (p. 128). Its roof form, as well, suggests something primitive, from the Alps, perhaps, or the South Seas. A renewed interest in visible joinery has been emerging for a few years, and was documented in the P/A special issue on Craftsmanship (June 1983). Visible carpentry is also an important element-though the reference is to present-day American frame construction-in the work of many Southern Californians, represented in this issue by works of Morphosis (p. 114) and Frank Gehry (p. 106).

There is another, more absolute way to clean the slate, and that is to reject all precedents and start over from the intellectual fundamentals of geometry and technology. That was, of course, the basis of the International Style. As such, it has been called into question, but the idea still fits a scientific civilization, and it continues in the relatively undiluted Modernism of architects such as Meier and Gwathmey/Siegel. The abstract, ahistorical approach is represented in less familiar versions in the winning schemes of Eisenman/Robertson (p. 98) and Bernard Tschumi (p. 90).

What might be called mainstream Post-Modernism, with its overt and often exaggerated application of historical motifs, is virtually absent among the winners this year, and was not heavily represented among the entries. Predominant among the submissions this year, however, were varieties of Rationalism, including Classical versions, dozens of which displayed abstract gable/ pediments, pierced by circular openings.

A very encouraging quality common to this year's winners—whatever historical sources or intellectual principles they draw upon—is their appropriateness to the context they were designed for. Even the abstraction of Tschumi's grid-point plan is related in visible ways to the planning and intellectual traditions of Paris; the Eisenman/Robertson scheme is, for all its abstraction, an ingenious response to site demands. The search for architectural form that we see here is no mere ransacking of history, but a search for forms that will truly enhance the places they occupy and the lives they serve.

John Maris Difa



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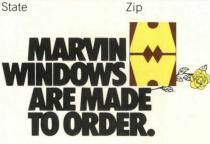
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Views

Landmark issue

My compliments on your November issue. Both your Editorial and the presentation of the seven major preservation projects were thought provoking and inspiring.

They touched me particularly because of my years of architectural study at the University of Prague. This ancient city contains many masterpieces of architecture, from the 10th Century on, clearly juxtaposed, at times superimposed and preserved in their original urban context. While living and experiencing that environment first hand I was imbued with the underlying unchanging principles and values common to all periods of great architecture.

First, as a young architect in Czechoslovakia, later as a partner of the firm of Antonin Raymond L.L. Rado with offices in New York and Tokyo, Japan, and while teaching at Yale, I practiced those principles to the best of my ability for almost fifty years.

Your November issue revealed the right lesson to be drawn for our continuing efforts. This lesson, properly assimilated, does not lead to haphazard, superficial historical allusions unrelated to our present technology, skills and life. It is vital for us to understand that the landmarks presented were manifestations of the social and cultural climate of their time and place.

Digging up skeletons in old closets will not advance our architecture. It will come about through a richer vocabulary and better problem solving, utilizing creatively our present technology and skills. As we know it will come by refining our structures through variation of scale and the introduction of elements leading to a poetic language akin to the one manifested by a Gothic cathedral's flying buttresses, finials and gargoyles. We made a beginning in our reinforced concrete structures-Auguste Perret and Nervi-as well as the sculptural quality of Le Corbusier. Even in our period of pressing budget and time limitations there is a promising avenue in precast elements that could possibly approach the beautiful plasticity of the terracotta work of the Guaranty Building.

We may hopefully succeed in creating structures with the grace of the Pont des Arts, the Crystal Palace or with the pristine rhythmic structural expression of the understated Japanese wood buildings.

Since the advent of the industrial revolution the matter of ornament is a most elusive problem. I believe it to be very desirable in making surfaces and spaces come alive and more human. Obviously it is difficult to achieve with mechanized means an esthetic quality comparable to the one of a handcrafted product. It will take time for this to develop. The same applies to the fusion of architecture with the arts to measure up to the integral use of sculpture, mosaics and frescos in the masterpieces of the past.

Again my compliments and appreciation of your valuable contribution. Ladislav L. Rado, architect Biscayne Beach, Fla.

Bauhaus aftershocks

Your recent issue on restoration (Nov. 1984) seems splendid—I have just thumbed through it. Of the few places where I paused to read, I have a few questions (also I wonder if Colin Rowe will allow your remarks about the quality of the Ca' d'Oro to stand?). In the catalogue of the "White City," if I understood him, Michael Levin suggests that Tel Aviv is unique in being a city of International Style buildings. Not having been there I can't compare quantities, but the French *quartiers* of the established cities in Morocco possess an exactly similar stock of buildings (which we have the photographs to show). Also I wonder if Miami Beach isn't another.

But my reason for writing relates to Mary Woods' review of Herdeg's book. I haven't read it, but while I'm sure anyone aware of the weaknesses of American architecture ca. 1950-70 will share many of Herdeg's opinions, his comparing Franzen's and Johnson's buildings on Fifth Ave. with Corbu's Besnos house seems blindly wrongheaded. First you don't compare the work of the followers of one master with the work of a rival master. The comparison should be with the follower of the second master. I suggest Meier's Atheneum in New Harmony. Johnson and Franzen will fare rather better. Also, regardless of the quality of these two buildings on Fifth Ave., they represent to some extent a rejection of Harvard teaching; both are attempts to recover the traditional way of building on streets. Surely Gropius would have rejected them.

Tom Killian

Francoise Astorg Bollack/Tom Killian architects New York

Saving signs

From a personal viewpoint, I was delighted to see a special issue on preservation (Nov. 1984); from a professional standpoint, I was encouraged by the mentions of Denver's Mayan Theatre and Silver Spring's Silver Theatre with regard to their respective marquees. The concern for the preservation of such historic landmarks, i.e., signs, is rare in the mainstream architectural community, and I think I speak for the sign design and manufacturing community in applauding P/A's recognition of sign preservation.

Efforts to preserve historic signs continue in many areas. Two recent examples are Boston's Citgo sign and San Francisco's Ghirardelli Square letters. Some success has been registered by two West Coast groups—the Museum of Neon Art, 704 Traction Avenue, Los Angeles, CA 90013 (213) 617-1580 and Save our Neon Organization, 701 Island Avenue, San Diego, CA 92101. Additionally, *Signs of the Times* magazine is working in conjunction with other sign industry people to put together a sign museum. *Tod Swormstedt*

Editor Signs of the Times Cincinnati, Ohio

Acknowledging the public

Regarding your editorial ("Building Confidence," Oct. 1984) concerning the lack of public confidence in architects' judgment—I expected to find some reference to actions that the leading architectural journals could take to alleviate this problem. Surely such journals as *Progressive Architecture* are not "outside" the problem.

One suggestion that you might pursue is to increase your emphasis on the "received message," by the public, of an architectural design rather than the usual emphasis on (a) the "transmitted message" (what the architect and owner say was intended), (b) the opinion of an expert critic, and (c) other issues of particular interest to our club, e.g., design process and technics.

I too am an occasional critic in print. I know it is easier to visit the building, interview the owner and architect, go home and write the piece—and not foul up my viewpoint with the opinions of Mr. and Mrs. Visual Illiterate. In dealing with them I would be brought face-to-face with the tremendous gulf between their dominant value system and the concerns of our small profession.

Your editorial had the right spirit. Little programs to educate the public behemoth have proven ineffectual. As you say, we must learn from the public. I am sure you have made some efforts in this regard. I am asking you to be more aggressive. Do a user-based analysis of "Restaurant Row" architecture and other popular franchise designs.

Do features on those buildings that contribute to the negative image of architects. Give us an annual list of "Ten Projects that Blew the Budget." Do an exposé on "Buildings that Killed their Streets." Unfortunately these projects have a disproportionate influence on public opinion.

A small shift in your editorial stance could help to bridge that gulf between the public and our profession. David Weaver, architect DRW Associates

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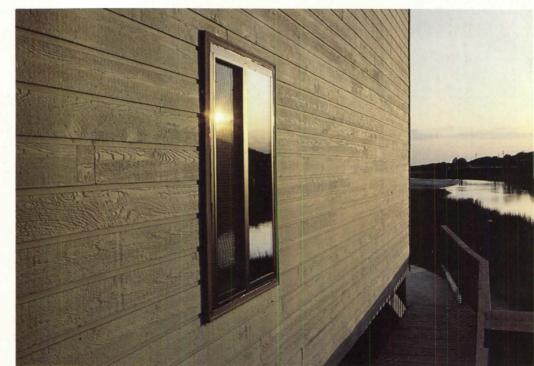
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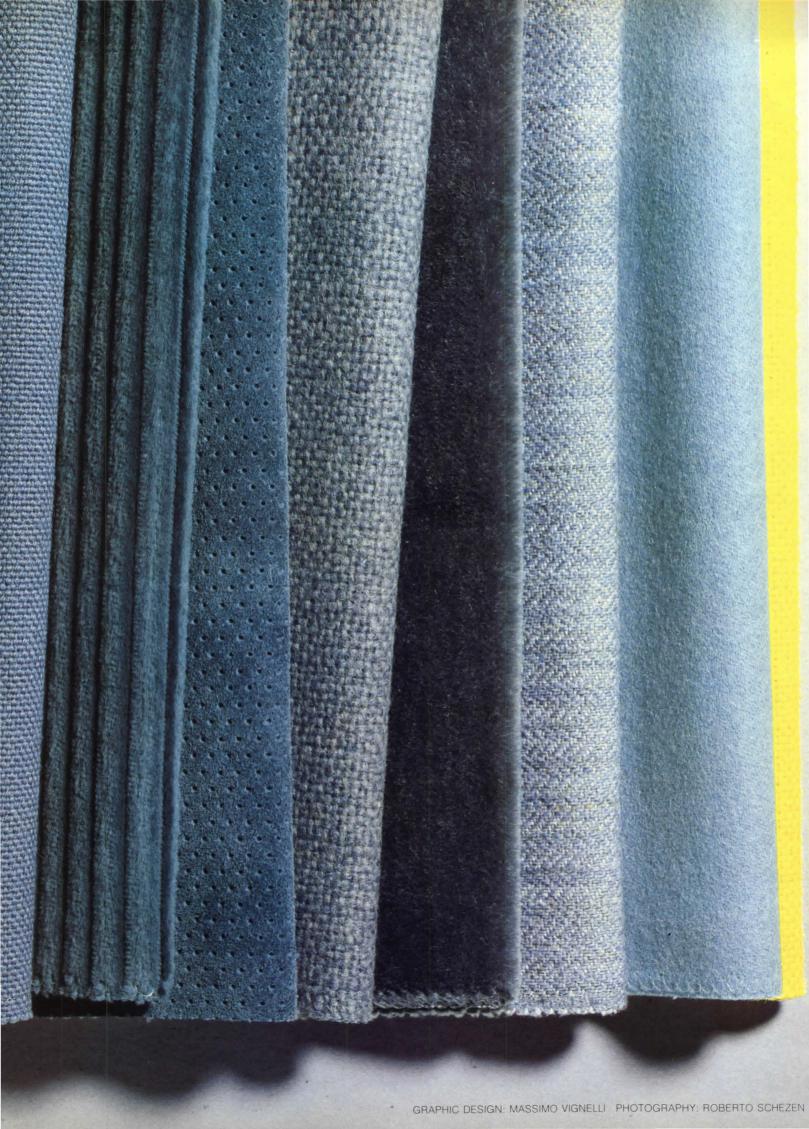
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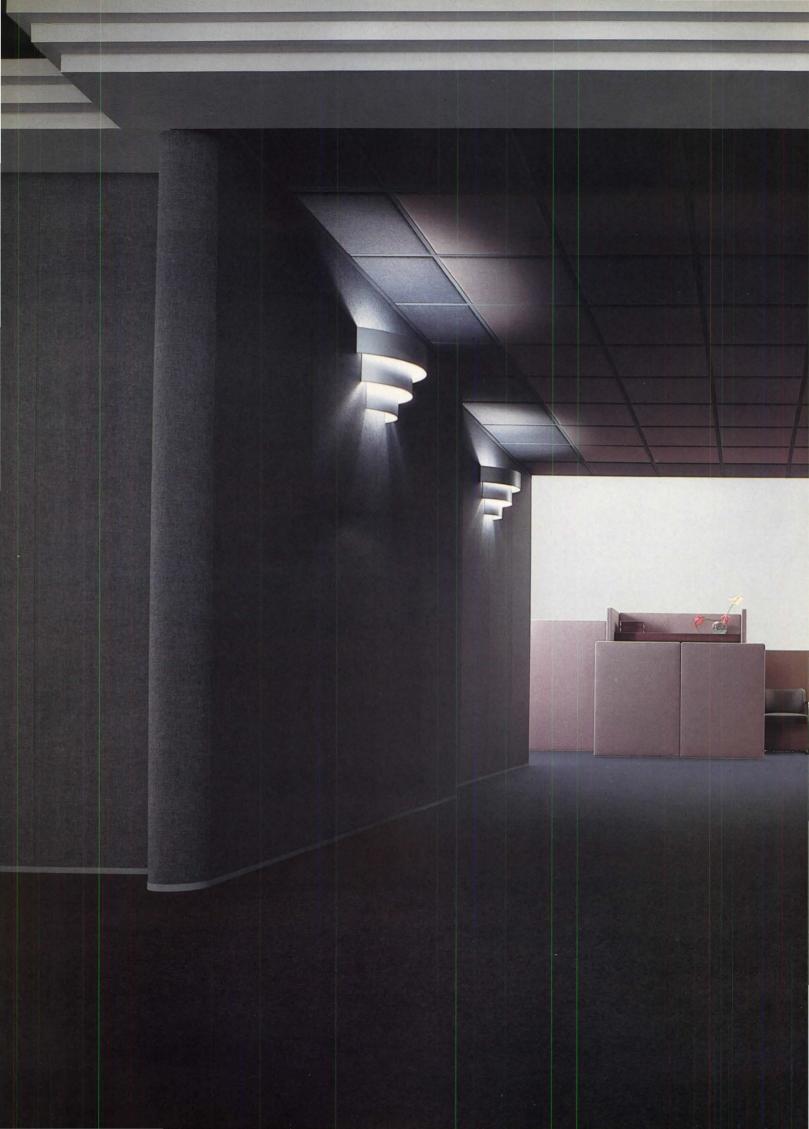




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P/A News report

The Adventure of Ideas

Although the actual opening of IBA, the International Building Exhibition in Berlin (P/A, Jan. 1982, pp. 197–204) has been postponed until 1987, this, the "Report Year," was marked by a number of special exhibitions and events. Reviewed here is "The Adventure of Ideas: Architecture and Philosophy since the Industrial Revolution." The exhibition was accompanied by an extensive catalog with essays by Alan Colquhoun, Josef Paul Kleihues, Heinrich Klotz, Anatol Rapoport, Colin Rowe, Joseph Rykwert, Manfredo Tafuri, and other scholars. Plans for an English language edition are regrettably uncertain.

Das Abenteuer der Ideen, staged in Mies's New National Gallery in Berlin this fall, was one of two major exhibitions organized by Josef Paul Kleihues and Vittorio Lampugnani, just prior to the termination of their tenure with IBA-the Internationale Bauausstellung organization in Berlin. The Adventure of Ideas is a kaleidoscopic retrospective of the "modern" architectural endeavor, running back 350 years if one takes into consideration the very oldest drawing in the show, Inigo Jones's 1638 exercise in brick arch construction. Lampugnani presents this archival tour-de-

force, comprising architectural drawings, models, books, paintings, and film

- 28 Furniture by Donald Judd.30 Chicago women in architecture.
- 43 Perspectives: Cincinnati, Philadelphia, San Jose.
- 60 P/A Calendar

stills, as a spectrum of ideological movements: Historicism, Classicism, Romanticism, Organicism, Realism, Expressionism, Traditionalism, Technicism, and Rationalism. As suggested by the show's subtitle, "Architecture and Philosophy Since the Industrial Revolution," these "isms" were hardly in evidence prior to 1775, and most exhibits, drawn largely from Europe, date from this time.

As always with such classifying schemes, some pieces could have been just as easily included under one rubric as under another, but this "cross-contamination" only helps to blur the somewhat arbitrary distinctions and boundaries separating the various categories. As often is the case on such occasions, it is the exhibits themselves rather than the critical scheme that make the most evident and

even the most lasting impression. Thus, despite the ideological intentions that individual works display, a latent agenda for the entire show was to exhibit (in some instances, for the first time) the extraordinary level and range of architectural work achieved during the course of this century.

The 1:50 section through Auguste Perret's 25 bis rue Franklin block of 1903, an image never previously published and unfortunately still not included in the catalog, is, for exam-

ple, nothing short of astonishing. Of a similar order, and equally revelatory, are Mies van der Rohe's exceptionally simple drawings, both for the plan of the Barcelona

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1. PHA MICH

Norman Foster won the competition to design a cultural center for Nimes, France.

Pencil points

The late William Wayne Caudill,

cofounder of the Houston-based CRS/Sirrine Inc., is the recipient of this year's AIA Gold Medal.
Caudill, who died in June 1983, is to be recognized for his achievements as architect, author, and educator.

Mary C. Means has been named president of the AIA Foundation, the Institute's arm for education and research.

• Means comes to the AIA from the National Trust for Historic Preservation, where she served as vice president for program development.

Adele Chatfield-Taylor has been named Director of the National Endowment for the Arts, Design Arts Program. The post was vacated by Michael Pittas who now heads the Otis Art Institute in Los Angeles.

A second selection of drawings by Frank Lloyd Wright has been put up for sale by the FLW Foundation. • The drawings, including those for the Heller House (1896), Fallingwater (1935), Florida Southern College (1941), the Johnson Wax Tower (1944), and some 35 other projects, are if anything more sumptuous than those sold last year at the Max Protetch Gallery in New York, as is the catalog produced by ADA Edita, Tokyo. Publisher Yukio Futagawa pursuaded the Foundation to show (and sell) the drawings in Japan before bringing them to New York (on view at Protetch through Feb. 9). Futagawa is now at work on a 12-volume Wright monograph. • The show(s) will doubtless inspire the same concerns raised last year: Is a public sale an appropriate way to dispose of these drawings or raise

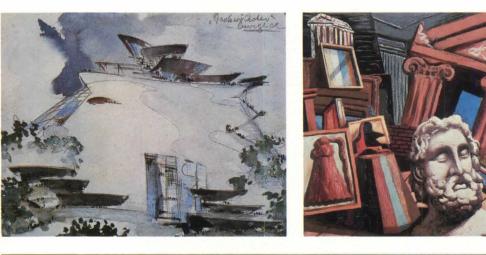
New York's Architectural League is sponsoring the fourth annual Young Architects' Forum, a competition for architects no more than 10 years out of school.

funds for the Foundation?

• A jury, which includes Susana Torre, Frank Gehry, and sculptor Mary Miss, will select built and unbuilt work for spring presentation in New York.

• Contact the League (212) 753-1722; due date: January 22.

York-Minster appeal: Contributions to support improved fire protection equipment for York-Minster in England, which was devastated by [Pencil points continued on p. 36] Pavilion and the façade of the Tugendhat house, particularly the elegant grandeur of the latter, which is represented here with nothing more than a few elegant pencil lines drawn on vellum. Such drawings make one realize that there is no substitute for the original when it comes to understanding the latent implications of a given work. Only by seeing the actual model and watercolors, for example, can one fully appreciate the passion and delicacy of Terragni's 1937 "Danteum" project and the rigor with which the realized work would have evoked Dante's Inferno, Purgatorio, and Paradiso. Confronted with such material one often is suspended between the intrinsic quality of the work and the miracle of its survival. It is hard to believe, for example, that it was possible to retrieve Ludwig Hilbersiemer's metaphysical renderings for his Hochhausstadt of 1924 from the archives of the Art Institute in Chicago, particularly when the Institute's own curators had no idea as to their whereabouts. One may be equally astonished by the familiar, however, as by Fred Forbat's original wooden models for Gropius' Baukasten which appear as pristine today as when first made 60 years ago. And





Preceding page: Otto Kohtz, Das Reichshaus am Koningsplatz in Berlin, 1920. Top, left: Hans Scharoun, Dachwolkchen Siedlungseinheiten, 1940; middle: Georgio de Chirico, Interno Metafísico, 1926; right: Rem Koolhaas, City of the Captive Globe, 1972; above: Karl Friedrich Schinkel, Blick in Griechenlands Blute, 1836. yet these unexpected reincarnations in no way diminish the revelatory qualities of the works themselves. Thus one is moved to discover that Hans Poelzig's 1920 renderings for the interior of his Festspielhaus in Salzburg, and Fritz Lang's similarly "tachist" scenography, made some four years later for his 1923 film Die Nibelungen, now appear to have emerged mysteriously from the very same hand, or to find that Constant Despradelle's Beaux Arts Beacon of Progress, rendered at MIT in 1900, all too boldly anticipates the megalomaniacal triumph of the Empire State Building in 1929 or even Wright's later Mile High Skyscraper proposal, dwarfing Eiffel's proud tower by the fact and the promise of American giantism. And so one passes from surprise to surprise. Lampugnani's kaleidoscope continually invites us to float freely through time, to pass from a well-preserved model of Fritz Höger's Chilehaus, Hamburg, of 1922 (taken from the foyer of the Chilehaus itself) to Giorgio Grassi's quite beautiful renderings for his proposed castle restoration in Abbiategrasso of 1970. Within this time machine it is encouraging to note that the works of the recent past hold their own against the illustrious dead. Thus recent drawings taken from, say, the Kleihues or Gregotti ateliers radiate as much power and vigor as Leo von



Klenze's magnificent renderings of his Munich Glyptothek, dating from 1815, or George Dance's villa drawings of 1765.

With some 2000 exhibits, it is impossible to give more than a mere indication of the archival riches of *The Adventure of Ideas*. The prime credit for this diachronic display has, of course, to go to Lampagnani, who not only conceived the show but also searched relentlessly for many pieces that would otherwise have remained "lost." Nevertheless, the simultaneous presence of so many different objects and the changed perceptions that are provoked by their coincidental exhibition have the effect of engendering both pleasure and pain: While one is naturally exhilarated by the remarkable creativity of the Modern period, one is also disconcerted by the knowledge that these very same exhibits, assembled at great expense and effort, will be returned, all too soon, to the largely inaccessible archives from which they came. The next appearance of these "relics" will be in a totally other context, one that will no doubt intend and attain a completely different didactic synthesis. Thus aside from regret aroused by the nonrealization or the subsequent destruction of many of these designs, there is a further angst induced by this somewhat random cultural panorama; for how shall we assimilate this continual mining and rearrangement of the past, this sometimes indiscriminate mixture of recent and distant glories? Might this show become only one more subtle version of the nemesis of our time: the reduction of culture to commodity?

Lampagnani's "survey" of European architecture since the Industrial Revolution is largely saved by the complementary position adopted by the catalog: the insistence not only upon the cultural influence of philosophy, but also upon the philosophical significance of architecture. This publication, edited by Lampagnani and Claus Baldus, invites one to enter the endless game of curatorial analysis and speculation, and Baldus himself affords the reader an exemplary excursus of this order in his at times almost simplistic reflection on the relation between certain genres of contemporary architecture and three distinctly different world viewsthe Greek, the Judaic, and the modern Faustian synthesis of the two.

Irrespective of their competence in German, it is to be doubted whether the average educated reader or even the passing scholar will be able to enter that easily into this extremely dense publication. In the last analysis, this is not just a comprehensive exhibition and an academic catalog but rather a cross-cultural outline for a piece of programmatic research that could entail an entire lifetime-not just the lifetime of one, two, or three select scholars, but rather a long-range research trajectory for an entirely new interdisciplinary institution. It is in fact exactly a task that such an institution as the now-emerging Getty Foundation for the Study of the Arts and the Humanities could appropriately assume. [KENNETH FRAMPTON]

The author is professor of architecture at the Graduate School of Architecture and Planning, Columbia University, and author of Modern Architecture: A Critical History (Oxford University Press) and other titles.

Chairs and more chairs

Mackintosh to Mollino: 50 Years of Chair Design, at the Barry Friedman Gallery, New York (through Feb. 14), presents an assemblage of both familiar and relatively unknown examples of 20th-Century design. About 40 of the better known pieces are on view in Mr. Friedman's elegant second-floor showroom on 82nd Street. Viewed within the confines of 19th-Century townhouse rooms, the chairs look as though they have already been sold off to a wealthy collector. A second, smaller group is displayed in the annex, a ground-floor space with a glass front that has the air of a very smart 1950s living room.

These originals differ, in some cases

dramatically, from the authorized copies now sold by furniture manufacturers. The show's version of Marcel Breuer's Wassily chair, for instance, constructed of nickel steel with its canvas cover badly worn after several seasons in a Riviera casino, is far removed from the present-day, spiffy model codified in black leather and chrome.

Certain juxtapositions are intriguing: Gerrit Rietveld's Red & Blue Chair of 1917–18 and Frank Lloyd Wright's 1904 Larkin Building side chair, for example, show a definite similarity of line and plane, while the pairing of Alvar Aalto's 1931–32 birch and



Carlo Mollino, armchair, 1949



Aalto's armchair, 1932, and Summers', c. 1934.

plywood armchair and lesser known British designer Gerald Summers' 1934 plywood chair illustrates how contemporaries working in the same medium could come up with very different results. (Summers is, in fact, the show's principal "find.")

The chairs are shown with other objects designed by the same architects, and with art from the same period. The setting in a commercial gallery adds an odd volatility; at the press opening, the group of Mollino chairs was accompanied by a tea table, also by Mollino. On a second visit, the tea table was gone; it had been sold. In its place stood a radio cabinet by Mollino, completely different in size and shape, yet also suitably in context.

The exhibit betrays certain preconceived ideas about who was who in chair design (in-

fluenced perhaps by whose originals are available for show). Mies van der Rohe is very absent from this collection, as is Eliel Saarinen, while Marcel Breuer and Alvar Aalto are well represented. On the whole, however, Mr. Friedman and his collaborators have chosen well, avoiding a "greatest hits" collection in favor of selections that are pleasing to both eye and mind.

The show is accompanied by a carefully produced catalog, with a preface by Barry Friedman and essay by Derek E. Ostergard, a decorative-arts historian. Each chair gets a full-page photo and a long caption. [Jw]

Furniture designs by Donald Judd

For several years, sculptor Donald Judd has designed furniture—in experimental form for the spaces in which he lives and works. Seeking to produce the designs at a level of craftsmanship equal to that of his artworks, Judd entered into a collaboration with New York master cabinetmakers Cooper/Kato, who recently sponsored the first exhibition of the artist's furniture at 101 Spring Street (Nov. 17–Dec. 15, 1984), to coincide with the





Top: Standing writing desk, solid mahogany, by Donald Judd; above: Wintergarden Bench.

major show of Judd's new sculpture at Leo Castelli's two SoHo galleries. Available in signed, limited editions, the furniture designs (distributed by Cooper/Kato) will be produced in woods such as Douglas fir, North American white elm, Alaskan yellow cedar, and mahogany. Two of the wood pieces were included in another New York show of Judd's work, at the Max Protetch Gallery (Dec 7, 1984-Jan. 5, 1985), which featured painted aluminum furniture (fabricated in Switzerland by Lehni), and the artist's drawings for various architectural projects. The wood furniture is no less rigorous than the artist's sculpture; meant to be useful, it is elegantly unsentimental. [PV]

Stretching fabric structures

"It's an established technology in search of architectural problems to solve." That definition, delivered by architect Nicholas Goldsmith at the recent International Symposium on Architectural Fabric Structures in Orlando, Fla., reveals both the promise and problems of lightweight membranes. In the ten years since the last fabric structures symposium, the technology has improved dramatically. New fabric materials such as Tedlar®-clad vinyl-coated polyester or Teflon®- or silicone-coated fiberglass offer increased durability and longevity; computer graphics has eased both design and analysis of fabric structures; and model testing has improved understanding of their acoustical, thermal, and wind-resistance properties. Said Goldsmith, "The tools are there for the architect to use."

Why then haven't more architects taken advantage of them? While it's true that airsupported roofs have proven quite popular for stadiums and recreation facilities and that tensile structures have become common enclosures for outdoor exhibits, amphitheaters, stores, and shopping malls, fabric structures have barely penetrated the office, residential, and industrial markets. Do architects simply lack familiarity with the technology, or does fabric structure technology itself have some inherent limitations that discourage its wider use, such as awkward connections to rectilinear construction? Do architects simply not know the rules for designing these structures, or do some, at least, find fault with the structurally determined organic forms generated by those specific rules?

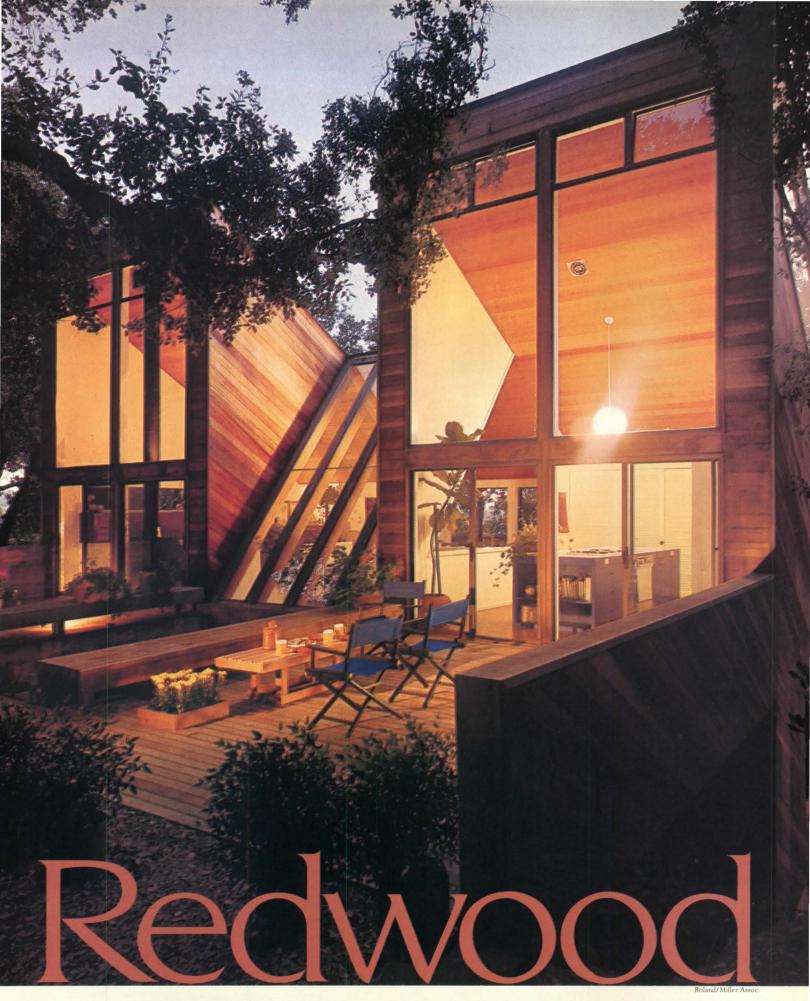
For answers to those questions, only the next ten years will tell. But if the knowledge and experience gained over the last ten years have prepared fabric structures to take their place among the traditional array of construction types, those are questions that both the architectural community and the fabric structure industry must address. [TF]

The AIA's rising star

"Innovative" might best describe the recent series of AIA conferences. In December, at the Dallas-Fort Worth Airport Hilton, the Institute held a multimedia conference, using video recordings of major stars in the architectural constellation to enhance a series of workshops on how architects can improve their public image, power, and compensation. In March in Los Angeles, the AIA will hold another first: a conference on architecture and research, bringing practitioners together with researchers in areas as diverse as energy conservation, behavioral science, and life safety.

The difficulty with any innovation lies in getting people's attention-and attendance. The AIA conference "Building Redesign and Energy Challenges," held in Boston in November, was as informative as it was sparsely attended. It marked one of the first times people from the preservation and energy communities got together in a conference to discuss common concerns. Their differences emerged in several talks. The energy consultants had as many tales of rehabilitation projects denied tax benefits because of the inappropriate design of some energy-conserving windows as the preservationists had about solar collectors or new mechanical systems destroying a building's historic character. The conference nevertheless showed how much the two groups share, be it an interest in historic energy strategies or a vision of a conservation-based society.

While serving the public may be the AIA's overt agenda under President George Notter, the quantity—and quality—of conferences and seminars on this year's AIA calendar shows that the Institute is serving the profession better than ever. [TF]



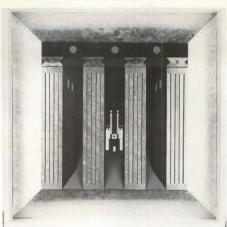
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Chicago Women in Architecture

"Chicago Women in Architecture" (at the Chicago Historical Society, through March 17, 1985) celebrates the organization's tenth anniversary. Organized by Sabra Clark and Wim de Wit, curators of the Historical Society's architectural collections, and Linda Searl, CWA president, the 54 works were created specifically for this exhibition.

The concept for the exhibit-that each participant would design a piece for a specially constructed shadow box supplied by the Historical Society-holds together otherwise uneven work. Least successful are those boxes that simply exhibit conventional drawings or photographs of architectural projects, the exception being Tannys Langdon's painted construction, a family photo album (of completed buildings) displayed against stenciled wallpaper of her own invention. The most interesting works exploit the depth of the shadow box. Gunduz Dagdelen (P/A, Nov. 1984, p. 54), Jacqueline Clawson, and Angela Fitsimmons all treat the transparent front of the box as a section cut through architecture, rather than as a conventional picture plane. Kathryn Quinn and Julie Hacker create imaginary landscapes of great depth by overlapping and false perspectives. Only Sheila Fogal and Ruth Olin explore anything that could be considered even remotely Feminist themes.



Kathryn Quinn, Power station.



Tannys Langdon, Mini Retro.

While the visual quality and crafted aspect of the work is quite high, many of the pieces are neither good architecture nor good art. The exhibit demonstrates the variety and diversity of architectural work being done by women in the city, without dispelling the disquieting sense that any other demographic grouping of Chicago architects might have produced similar results. Like all group shows, the ultimate virtue of "Women in Architecture" is to uncover new talent and show work by architects that would not otherwise have found a public forum. [STUART COHEN]

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

RIBA treasures

The yearlong British Festival of Architecture had its grand finale in a beautiful exhibition of treasures from the Institute's famous collections of drawings, models, paintings, and manuscripts (at the RIBA, London, through Jan. 27). The exhibition, entitled "The Art of the Architect," was designed by architect Alan Irvine who in the U.K. wears the cloak of his late maestro Carlo Scarpa. With sponsorship from Wates Construction, Ltd., he totally transformed the RIBA's great hall to produce a simple, well-ordered background against which are set priceless objects dating from the 16th Century.

It is particularly apt that these should be shown within the RIBA building itself. Nor-

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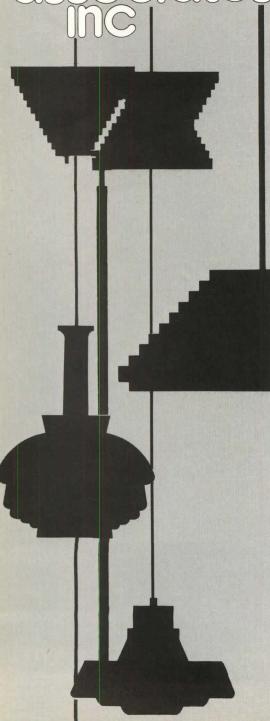
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P/A News report

mally the collections are housed some eight blocks distant, behind locked doors through which few are admitted. Plans now under discussion would make more space available in the Institute for the collections and their parent body, the British Architecture Library, the latter forming a statutory part of the RIBA. So members attending the exhibition's opening reception had a foretaste of the sort of image now sought for their Institute headquarters. [MONICA PIDGEON]



Glen-Gery Design Center in D.C.

D.C. Brickwork Design Center

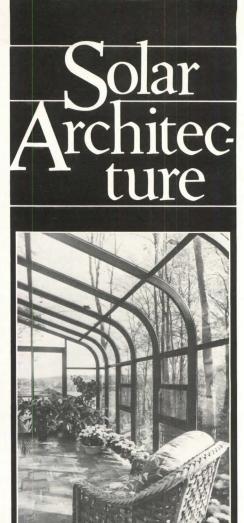
One of the nation's largest brick manufacturers, the Glen-Gery Corporation, has opened its first Brickwork Design Center in the capital. Similar centers, which provide technical consultation on brick technology and applications to architects, engineers, and developers, have been successful in England for Ibstock-Johnsen, Glen-Gery's U.K.-based parent corporation.

The Washington, D.C., center, located on the ground floor of a downtown office building, was designed by Arthur Cotton Moore/ Associates. Employing over 30 special brick shapes in a series of unusual arches and columns, the center is itself something of a tour de force in brickwork design.

Glen-Gery announced at the D.C. unveiling that additional U.S. brickwork design centers are slated to open soon in New York and Philadelphia. [THOMAS VONIER]

The Shape of the future

Wolf von Eckardt, Hon. AIA, former *Washington Post* columnist and now architecture critic for *Time* magazine, recently initiated a series of AIA-sponsored public lectures on current issues in architecture at Washington's Corcoran Gallery of Art. Lamenting the recently departed era in which architects generated many public-minded (if essentially clientless) proposals to improve the urban environment, von Eckardt recited selected tenets of orthodox Modernism: concern with the relationship of form to function; and a striving to harness technology through design, in the interests of improving



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P/A News report

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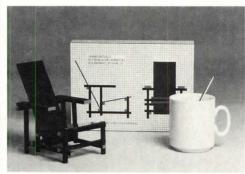
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700 Pennsylvania Ave / San Francisco, CA 94107 / Phone (415) 826-4422 800 Tulip Drive / Gastonia, NC 28052 / Phone (704) 866-9146 the lives of ordinary working people. "And you know what?" he asked the sold-out auditorium. "These were jolly good ideas!"

Von Eckardt went on to attack the views and work of several noted Post-Modernists, and bemoaned the "obsession with surface" in contemporary architectural criticism. He also railed against such public outrages as the continued favor given automobiles over pedestrians in American cities.

The critic concluded by calling for an eclectic "new modernism," an architecture that recognizes its responsibilities as a social art. He expressed faith in the tastes and sensibilities of the "post-war baby-boomers," and suggested that this increasingly powerful economic group is predisposed to recognize and value socially responsible urban and architectural design. "But they need to be shown how," he urged, and stressed that architects could have the key role in "illustrating our hopes for the future." The series continues with talks by Bernardo Fort-Brescia, Helmut Jahn, and Robert Geddes. [THOMAS VONIER]



Miniature Rietveld Red & Blue.

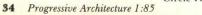
Scale-model De Stijl

De Stijl devotees should be happy to know that Gerrit Rietveld's Schröder House and his Red and Blue Chair are now available in scale-model form in this country. Introduced by Academia B.V. at last year's Frankfurt Book Fair, the build-it-yourself kits are now distributed in the U.S. by the Georgia-based company Eurobrands.

The 1:6 scale Chair kit, constructed with metal pins (a system based on that of the full-size version) is fairly simple to put together; painting takes the longest (it's advisable to do this first).

The Schröder House, on a 1:50 scale, is more complicated, consisting as it does of many tiny paper parts (the instructions note reassuringly that "very small elements . . . may, if required, be replaced by matches"). This kit is definitely for those with good eyehand coordination and a high display shelf out of accident's reach. Both the house and chair designs are copyrighted by the Rietveld Heirs. The kits themselves are put together by Dutch art historian Peter Koopmans and designer Wouter Keja.

For those who long to possess Rietveld's *oeuvre complet* in miniature, kits of the Berlin chair and side-table (1923) and a 1924 "beach-buggy" he made for his son will be available early next year. Also soon to be introduced are models of the 1922 Maison d'Artiste by Theo van Doesburg and Cornelis van Eesteren, and Aldo Rossi's Teatro del Mondo from the 1980 Venice Biennale. [Jw]



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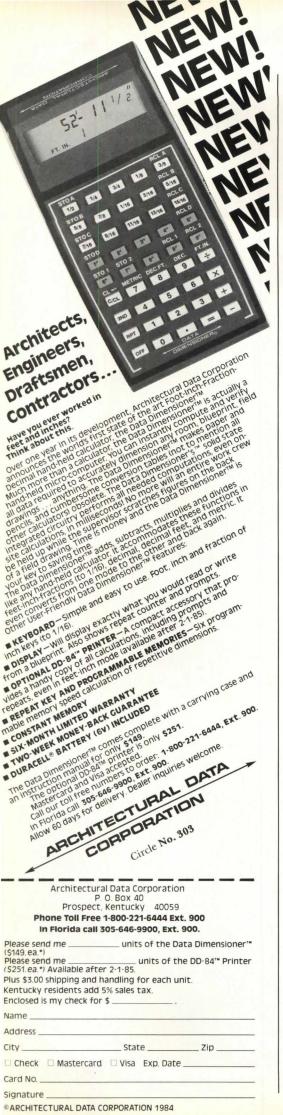
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fire last year, should be made payable to "The RIBA President's Fund for York-Minster," care of Mr. E. "Manny" Abraben, AIA, RIBA, 2691 East Oakland Park Blvd., Fort Lauderdale, Fla. 33306. • It is hoped, according to Michael Manser, President of RIBA, that this effort will be useful in relation to other historic buildings, as well.

MASTERGUIDE, the official specifying and buying directory of the American Institute of Architects, is due out in March or April.
A "point-of-purchase" publication, MASTERGUIDE will be published annually in four regional editions. Meant for desk use, it lists supplier and manufacturer in construction and associated industries.

Dr. Jose Rafael Moneo has been appointed Chairman of the Department of Architecture at the Graduate School of Design, Harvard University.

Esquire magazine cites Florida firm Arquitectonica as architecture's "Best of the New Generation," for 1984.

• The second string includes Andrew Batey of Batey & Mack and all three Taft(s)—John Casbarian, Danny Samuels, and Robert Timme, who join the likes of Apple Computer whiz Steven Jobs, actress Meryl Streep, and fashion designer Willi Smith.

The fourth Chicago Architectural Journal is dedicated to the work of an "odd, cranky, highly imaginative architect of the first half of the century: Andrew Rebori . . . the archetype Chicago architect (buildings and business) . . ."

• The Journal, which also includes selected work by current Chicago architects, is available for \$17.50 plus \$1.50 handling through the Club, % Graham Foundation, 4 West Burton Place, Chicago 60610.

Diane Von Furstenberg Fifth Avenue opened in the ground floor of the Sherry Netherland Hotel, New York, in December. The shop, designed by Michael Graves, is done in faux-painted drywall, birdseye maple, ebony, and brass, all manipulated for a boudoir or bazaar effect.

Michael Graves has also illustrated a lavish edition of The Great Gatsby. The limited edition (400) of Fitzgerald's classic is published by San Francisco's Arion Press.

A survey shows California architects far and away the big winners over 25 years of AIA Honor Awards. The state carried off almost three times as many awards as second-place New York. Massachusetts placed third, Illinois fourth, and Texas fifth.

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• Twelve states have never won one—including Alaska, Del., Kans., Miss., Mont., Nev., N. Mex., S. Dak., N. Dak., S.C., W. Va., and Wyo.

Who's in charge—architect or client? What's the value of architectural services and how is it best communicated? These and other aspects of "value architecture" are the subjects of the 1985 AIA Convention in San Francisco, June 9–12.
Critic Tom Wolfe will do his dog and pony show; other panelists include corporate clients, and various experts in behavioral science, marketing, planning, and criticism.
The San Francisco arts commu-

• The San Francisco arts community will anchor a special program on architecture for the arts.

More on the AIA: Five media organizations have been honored for outstanding coverage of architecture and urban design by the Institute. These include the Christian Science Monitor, the Charlotte Observer, Arizona Highways, and the Arts and Entertainment Network.

Houston has upped the ante in the battle to become the nation's film capital. Developers of a new \$30 million film center in a Houston suburb hope to capitalize on film's current affair with "America's heartland," signaled in such films as Terms of Endearment, Silkwood, and Streamers, all shot in Texas.

• The studio's 3.2-acre geodesic dome will shelter up to five separate sound stages, sporting state-of-theart equipment.

Smaller lots and living quarters are the trend among baby boom homebuyers, says a recent housing survey. • Builders are adjusting to the

Paraller's use adjusting to the reduced economic expectations of this group, offering compact units (1000 square feet or less) on 1/8-acre lots.
Space "enhancers" such as bay

 Space "enhancers" such as bay windows are very popular options, and prices are in the townhouse range. In suburban Washington, for example, \$88,000 buys 2 or 3 bedrooms and 1½ baths.

Artist Richard Haas has been commissioned to create the world's "largest" trompe l'oeil mural on the back and side walls of a Reliance Corporation warehouse in Chicago. Nearly 55,000 square feet are to be covered with over 10 tons of paint.
The mural will fake a 1920s-style office block, with faux views of Burnham's 1909 Chicago Plan as it might have been, and a series of "relief" medallions dedicated to Chicago's prehistory.

38

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1 4

Perspectives

43 Cincinnati's Netherland Plaza Hotel.

Philadelphia's Market Street 48 East.

54 San Jose's Silicon Center.

Civic centerpiece: the Carew complex

Cincinnati's Rockefeller Center, the Carew complex, is an exuberant anachronism. The 1931 mixed-use development owes its origins not to the real estate market-Cincinnati is not New York-or to zoning laws-same caveat-but to a simple fascination with Manhattan-style metropolitan life shared by the architects Ablschlager and Unger and their client, the colorful Colonel William Starrett. The complex, which sets three towers-office, hotel, and parking garage-atop a three-story retail arcade, was completed in a mere 14 months and set a world record for structural steel erection.

Inevitably, this grande dame has aged over the years, helped along by several singularly unsympathetic renovations and general ne-



glect. The hotel, called the Netherland Plaza, was given a ghastly Morris Lapidus makeover in the 1960s when large windows were painted out or draped, moldings removed, and whole sections sealed off. With some sad exceptions, however, these changes proved reversible, or so architect Richard Rauh of Rabun Hatch Portman McWhorter Hatch & Rauh, Inc., of Atlanta found when his firm was commissioned to plan the renovation.

Most of their work is behind the scenes, involving revamped mechanical systems and upgraded safety features, which included the insertion of an entirely new fire stair into the old building. New kitchens, service corridors, and modern hotel rooms designed by Ellen McCluskey (public interiors by Rita St. Clair

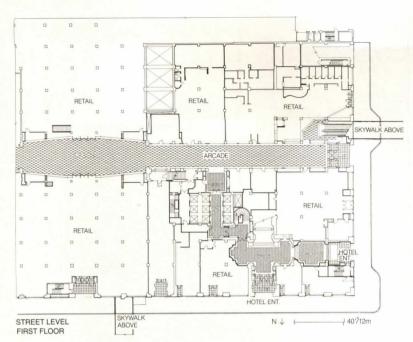


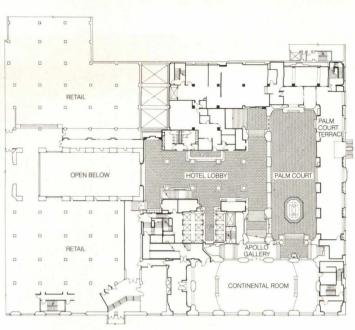
Left and above: Netherland Plaza; below: Carew office tower, left; hotel and parking buildings.



& Associates) were also added. But the architects' greatest achievement has been the restoration of the elaborate spiral of public spaces that works up from the street entrance, through the hotel lobby and lounges, around the mezzanine, and finally up to the great Hall of Mirrors, where car manufacturers once held their shows. The spatial sequence, which no drawings or photographs can adequately explain, is pure architectural theatrics, decorated in the finest movie palace manner. A few new details, however, mar this magnificent progression: kitschy carpets, patterned after Memphis designs; awkward, out-of-scale banquettes; and a brass-and-glass bar only detract from the original decor.

Perspectives





More important, Rauh backed up his proposal for the Netherland Plaza Hotel with a five-year capital improvement plan for the entire block. Arguing for an overall strategy that would save the complex and reintegrate its pieces, Rauh and his team are not afraid to propose new uses where old ones have declined. The architects make a case for converting the 30-story parking tower, an innovation when opened but now totally unused, to office use. They propose that a new second-floor retail atrium be built to capitalize on skywalk connections already in place; that a retail mezzanine be reopened to the public; and that the ground-floor arcade, currently occupied by one large department store, be reorganized and revitalized with small shops.

LOBBY LEVEL

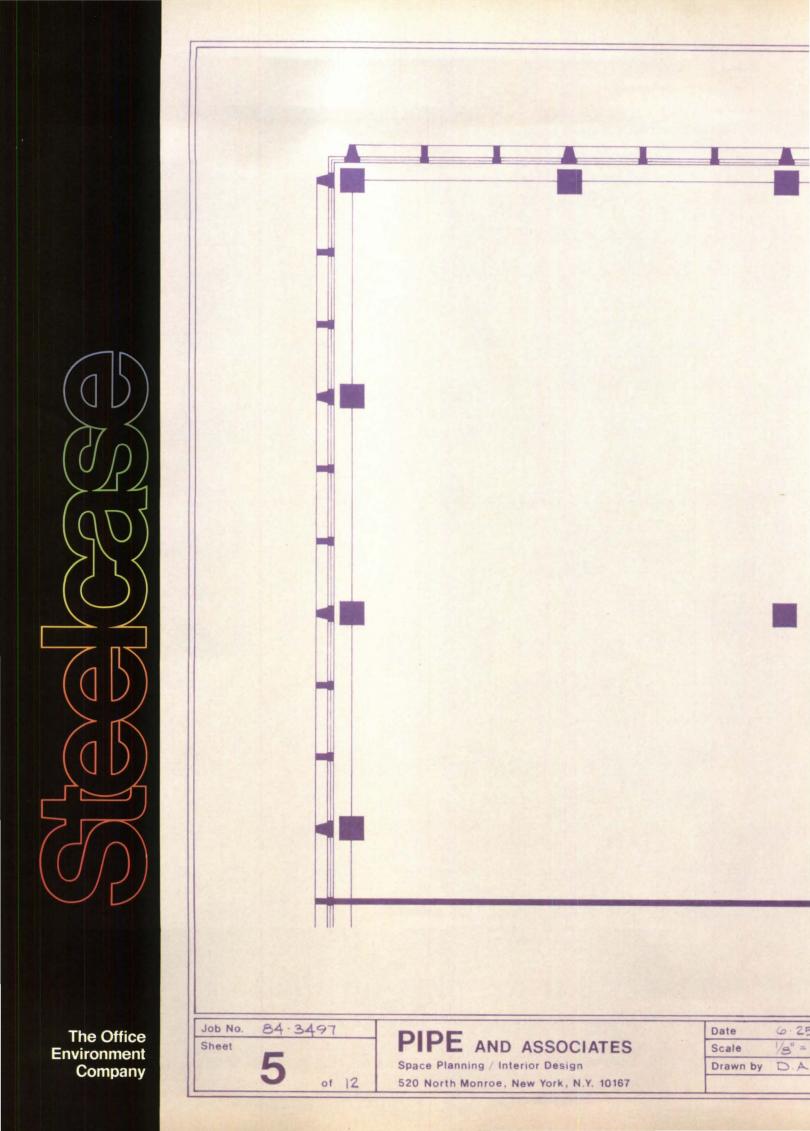
SECOND FLOOR

The report, prepared to educate present and future guardians of this heroic complex, is a model of enlightened stewardship. To date, although several million dollars have been spent merely to stabilize the parking tower, no plans have been initiated to renovate the office tower or the arcade. The renovated Netherland, however, is an established hit with both Cincinnatians and out-of-town guests. It would be a shame not to capitalize on the hotel's evident success, and push forward with the complete revitalization of this unique complex, which remains Cincinnati's greatest piece of urban real estate and the centerpiece of its skyline. [DDB]



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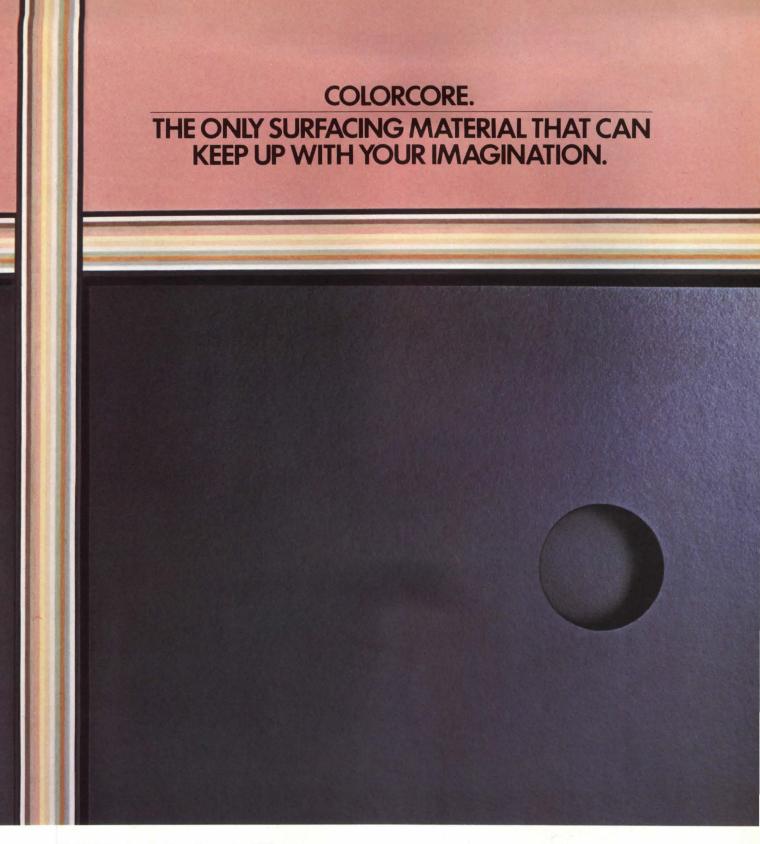
Philadelphia follow up: recent developments

When Philadelphia's long-awaited Market Street Station opened on November 12, some locals cheered, others jeered; but all termed the event a milestone in municipal planning. Edmund Bacon, whose Design of Cities is still the basic blueprint for downtown redevelopment, took the opportunity to publicly thank (via the Philadelphia Inquirer) all those who'd contributed to Center City redevelopment, past and present, while Inquirer critic Thomas Hine asked on the front page, Where's Phila. going? Wrote Hine, "Today's Center City, like it or not, bears an uncanny resemblance to drawings and models made as much as 20 years ago. But now Philadelphia has run out of plans. There is no vision of what Philadelphia will be like 20 years from now, or even five years from now."

The city is certainly at a crossroads. Willard Rouse is only the first of several developers to challenge the "gentlemen's agreement" that held the height of downtown office buildings below William Penn's statue atop City Hall. (His architect is Helmut Jahn.) The City Council finally sanctioned Rouse's proposal, but sidestepped the general planning problem. The solution now proposed—to create a high-rise zone west of City Hall could derail plans for other parts of the city, most imminently at Market Street East, by enticing developers back to the business district.

Market Street East is itself a case study of the ups and downs in Philadelphia's redevelopment. While the present plan is only the latest in a long line of proposals, this one seems "real," and its pieces are falling slowly into place. Gallery One, the 1977 Rouse Company development designed by Bower & Fradley (P/A, Dec. 1978, pp. 64-67) has proved fairly popular with the mall set; its successor, Gallery Two (Cope Linder Associates/Bower Lewis Thrower), which opened last year, has had a harder time of it. Merchants there rejoiced when the commuter station, which connects directly to the mall, opened in November-only to close again before the week was out when a bridge several miles north of the station was ruled unsafe. (Mayor Goode promptly pledged to reopen the system by the 19th of December, and the city has reportedly assisted a number of "needy" merchants hurt by the loss of pre-Christmas business.)

But the area's flagship office tower One Reading Center, also designed by Cope Linder Associates/Bower Lewis Thrower who have the lion's share of commissions east of City Hall, is now open (the city is its prime



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Perspectives

tenant). The skyscraper is the first to open on Market Street East since PSFS pierced the skyline in 1932; its setback silhouette and Deco detailing acknowledge this famous neighbor. Furthermore, after considering two other sites, the city has announced plans for a new convention center, stretching from 11th to 13th Streets behind the historic Reading Terminal, to be designed by Thompson Ventulett Stainback & Associates of Atlanta with Philadelphia's Vitetta Group and Cope Linder. (John Bower of BLT is the city's coordinating architect.) Negotiations with Hyatt for a hotel are underway but as yet unconfirmed. A second hotel is planned over Gallery One; and twin office towers (CLA/ BLT) for developer Cadillac-Fairview/Barge will rise over Gallery Two. The old Reading headhouse is being renovated for offices, and the main entrance for the new commuter station will run through its ground floor. Its historic train shed behind is to be reused as part of the convention facility with boutiques and a ballroom. Several blocks away, the Lit Brothers department store has been saved (P/A, Nov. 1984, p. 47).

The station and its 1.7-mile connecting tunnel, criticized by some as an unnecessary expenditure (\$320 million), are nonetheless crucial to the city's attempt to modernize and streamline its transportation network. When fully operational, the station will tie together two independent commuter lines. Proposals for an airport connection and even a downtown Amtrak stop (when all trains electrify) are on the boards. The station itself, a crisp, anticrime, antigraffiti environment designed



Proposed convention center.



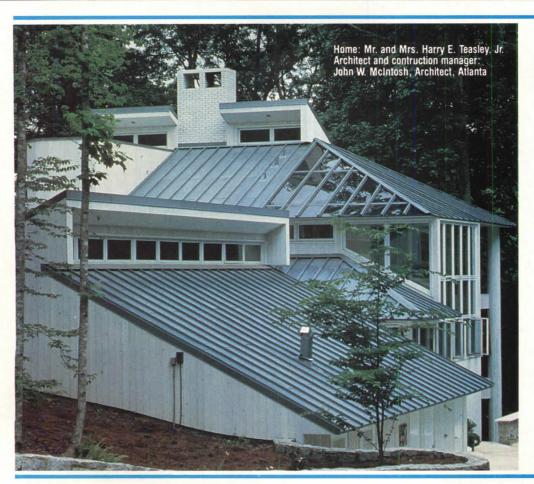
New Market St. Station.

by the Vitetta Group (Day & Zimmerman, engineers), is enlivened by a "computer pointilist" tile mural by David Beck (P/A, Oct. 1984, p. 113).

Meanwhile, isolated plans for other parts of the city proceed. Out on the waterfront, Penns Landing is being repackaged. The ambitious proposal for a mixed-use community still suffers from the perennial I-95 problem: no off ramps, and an entrenched community that plans to keep it that way. An offering last year for the southern, residential portion of the project failed to attract any serious proposals; but now the city is trying again, and hopes to announce a developer for the northern office/retail/hotel portion in March. New plans for other piers involve the usual marinas, condominiums, and other luxury amenities. And a new Sheraton hotel is going up rapidly in Society Hill, where gentrification continues on a building-by-building basis.

With all this activity, the question remains: Where's Phila. going? Eager—some say too eager—to attract out-of-town investors, is the city planning ahead? The need for a new, comprehensive plan, one that will not only guide development but also ensure the repair and maintenance of infrastructure, has become imperative in this city, as in so many others reaching the end of an era in urban design and development. City officials acknowledge that Bacon's plan has as yet no established heir; but, as the rail bridge crisis proves, they need to move now. Philadelphia won't wait. [DDB]

[Perspectives continued on page 54]



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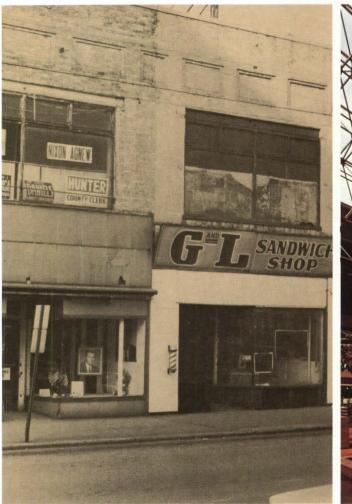
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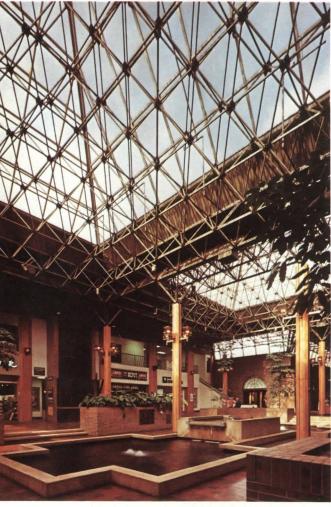
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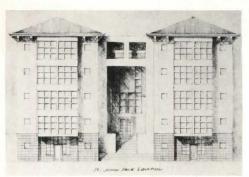
St. Claire Club (1895)

Resuscitating San Jose, Silicon City

Twenty years ago, predictions that San Jose would surpass San Francisco as the Bay Area's major city seemed preposterous. Even now, as the predictions are coming true, there is little architectural evidence. Unlike San Francisco, San Jose has no skyline of high-rise buildings to testify to its dominance. Bulldozed in the 1960s, its downtown has never recovered, despite isolated efforts such as the development of Park Center in the early 1970s.

The surrounding Silicon Valley, once filled with orchards and known as Santa Clara Valley, is now a sprawling metropolitan area of 1.2 million people with over 90 percent of its employment concentrated in the microelectronic and telecommunication industries. Plans now underway will transform San Jose, over the next ten years, into a true urban center with a new downtown composed of office buildings, hotels, retail development, civic facilities and amenities, housing, parking-the whole works. The San Jose Redevelopment Agency seems committed financially to the task: The merging of ten widespread redevelopment areas will allow the agency to concentrate tax dollars in downtown without seeking nonlocal funds.

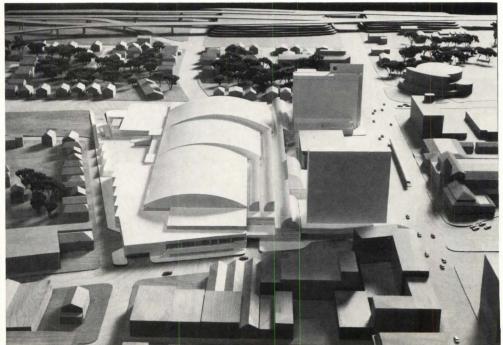
Frank Taylor, executive director of the Redevelopment Agency, led the effort to create



and nearby housing by Solomon & Associates.

a coherent and comprehensive philosophy for downtown development. At his instigation, the Center City Development Plan was drawn up in 1980–81 by a team headed by RTKL Associates, Inc., of Baltimore, with Wilbur Smith & Associates, Economic Research Associates, Jordan/Avent & Associates, and Astone & Associates. The project focuses on the central business district of approximately one square mile and a so-called frame area of approximately 2400 acres.

The key element is transportation. Center city is at present cut off from the major freeways, US 101 and I-280, which zip by to the north and south. The new State Rt. 87 will remedy that situation, its off-ramps doubling as gateways to downtown. Also, a network of walks will tie together civic art works and historic sites in the St. James Square Historic District and the Commercial Historic District. Triumphal bronze gates, designed by Tom Aidala and situated at the north, south, east, and west entranceways, will be dedicated to the present, the future, the recent, and the distant past, respectively. A transit mall, designed by ROMA, will run north on First Street and south on Second, joining a light rail system at either end. The light rail system will run at grade, except for a twoblock section under the Southern Pacific overpass. South of downtown, it will run in the center of the Rt. 87 extension. Wallace Roberts & Todd are designing the 29 stations.



San Jose convention center by Mitchell/Giurgola.



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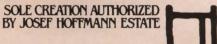
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Aidala's entrance gate.

Plans for downtown also reflect changes within the microelectronics industry. While production plants are leaving the increasingly expensive Valley, research and development facilities will remain. The corporations have spawned an enormous legal and financial apparatus, which needs to be housed. In current parlance, office space is the engine that will drive downtown's revival. Most of the projected office development will be built initially in the eight-block San Antonio Plaza Redevelopment Area. Now called the Silicon Valley Financial Center, the project was designed by SOM, San Francisco, as a mixed-use area to be built in phases (see pages 143-145). The first phase will consist of a 500-room Fairmont Hotel, designed by HOK, and a 280,000-square-foot office building, by SOM, San Francisco. Retail space will be built concurrently along the landscaped Paseo de San Antonio, which passes the new Federal Courts Building by HOK and the State Office Building by ELS Associates (P/A, April 1984, p. 90). Up to 650 high-density housing units over parking are planned for the eastern blocks bordering San Jose State University, and ground has already been broken for the first phase of housing: 180 apartments on the southern portion of the block designed by Abraham Shapiro. Other high-density housing is planned for the area around St. James Park, where 32 units have been designed by Daniel Solomon & Associates, next to the landmark St. Claire Club (A. Page Brown, 1895). To the north, the private rehabilitation is proceeding in Hensley Historic District, a large, 19th-Century neighborhood. To the south near the city's Edenvale and Coyote Valley projects, for which SOM, San Francisco, is doing Master Landscape Plans, Solomon & Associates is designing housing for the sensitive Hayes Mansion site.

San Jose's new convention center, designed by Mitchell/Giurgola to house 150,000 square feet of exhibit space, 45,000 square feet of meeting areas, and additional public and service areas, promises to anchor the southern part of downtown. A second arena, large enough for major sporting and other events, should lead to future expansion west of a new Almaden/Vine Boulevard.

Even if all does not happen as neatly as planned, the pieces that are now going ahead will surely magnetize more. San Jose is a city looking for somewhere to happen; ironically, its rebirth will be about where it started out, around the Market Street Plaza, site of the Hispanic Colonial pueblo and the first center of local government nearly two centuries ago. [SALLY WOODBRIDGE]



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Circle 301

P/A Calendar

Exhibits

Through February 6

The Drawings of Frank Lloyd Wright. Max Protetch Gallery, New York.

Through February 9

The Work of Two Architects, Allan Wexler and Susana Torre. Ronald Feldman Fine Arts, New York.

Through February 17

Hockney Paints the Stage. The Fort Worth Art Museum, Fort Worth, Texas. Also **March 28–May 26**, the San Francisco Museum of Modern Art.

Through February 17

White City: International Style Architecture in Israel; with photographs by Judith Turner. The Jewish Museum, New York.

Through February 24

Images of a Modern City: Selections from the Josephine Linn Collection of Philadelphia Prints. Cret Gallery, Furness Building, Graduate School of Fine Arts, University of Pennsylvania, Philadelphia, Pa.

Through March 2

J.J.P. Oud: Architectural Drawings and Photographs. Prakapas Gallery, New York.

Through March 15

Russel Wright. Margaret Woodbury Strong Museum, Rochester, N.Y.

Through March 17

Chicago Women in Architecture: Progress & Evolution, 1974–1984. Chicago Historical Society, Chicago.

Through April 7

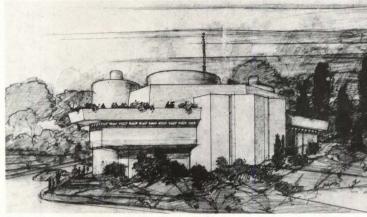
Chicago Furniture: Art, Craft & Industry, 1833–1983. Renwick Gallery, National Gallery of American Art, Washington, D.C.

February 5-28

The Architecture of Rudolph Steiner. Pacific Design Center, Los Angeles, Calif.

February 13-March 16

Zaha Hadid: Drawings. Bonnafont Gallery, San Francisco.



Kalita Humphreys Theatre, Dallas, Texas, 1955. Protetch Gallery, through Feb. 6.

Competitions

January 30

Registration deadline, Cityscape Competition for a downtown urban park in St. Paul, Minn. Contact Douglas Foster, Competition Director, Dept. of Planning and Economic Development, 25 West Fourth St., St. Paul, Minn. 55102.

January 31

Entry deadline, Designing for Video. Contact Designing for Video, Gilbert/Green Communications, Inc., 141 E. 33rd St., New York, N.Y. 10016.

February 1

Deadline, American Planning Association 25th APA Journalism Award. Contact APA Journalism Award, APA, 1313 E. 60th St., Chicago, Ill. 60637.

February 1

Entry requests deadline, Second Annual Wall Surface Competition, PLACES II. Contact Design Competition, Columbus Coated Fabrics, P.O. Box 208, 1280 N. Grant Ave., Columbus, Ohio 43216, Attn: Sally Green.

February 15

Registration deadline, The Contemporary Terra Cotta Competition. Contact The Contemporary Terra Cotta Competition, National Building Museum, 440 G St., N.W., Washington, D.C. 20001.

March 1

Deadline, AIA Architectural Photo Contest. Contact Betty Lou Custer, St. Louis Chapter AIA, Syndicate Trust Bldg., 919 Olive St., St. Louis, Mo. 63101 (314) 621-3484.

March 15

Deadline, Innovations in Housing Design Competition. Contact Innovations in Housing, P.O. Box 11700, Tacoma, Wash. 98411 (206) 565-6600.

March 15

Postmark deadline, 1985 Du Pont "Antron" Design Award Competition. Contact Gary Johnston (302) 774-6124.

May 1

Deadline, Industrial Designers Society of America IDEA85 Awards. Contact IDSA, 1306 Beverly Rd., Suite 303, McLean, Va. 22101 (703) 556-0919.

May 15

Deadline, QUEST competition to develop new uses for cement. Contact Fuller International, Inc., 2040 Avenue C, P.O. Box 2040, Bethlehem, Pa. 18001.

June 3

Entry deadline, Ninth Annual Lighting Design Competition, Halo Lighting Division, McGraw-Edison Co. Entries postmarked on or before May 17 are eligible for cash bonus. Contact The Hanlen Organization, 401 N. Michigan Ave., Chicago, Ill. 60611.

Conferences

January 19-26

Fifteenth World Congress of the International Union of Architects, Cairo. Contact Congrés-Services UIA, 15 rue Eugene-Varlin, 75010 Paris, France.

January 23-25

CONDES '85 and INFOMART, contract design and information processing show. Dallas Market Center, Dallas, Texas. Contact Dana Collins (214) 655-6258.

January 26-29

National Association of Home Builders 41st Annual Convention & Exposition. Astrodomain Complex, Houston, Texas. Contact Betty Christy, NAHB, 15th and M Streets, N.W., Washington, D.C.

January 28-31

International Air-Conditioning, Heating, Refrigerating Exposition. McCormick Place and McCormick Place West, Chicago. Contact International Exposition Co., 200 Park Ave., New York 10166.

February 3-7

35th Concrete Industries Exposition. Georgia World Congress Center, Atlanta. Contact National Concrete Masonry Association, Box 781, Herndon, Va. 22070 (703) 435-4900.

March 14-18

AIA Research & Design 85 Conference, Los Angeles. Contact Kim Leiker, AIA, 1735 New York Avenue, N.W., Washington, D.C. 20006 (202) 626-7560.

March 25-27

13th Annual Federal Programs Conference, Committee on Federal Procurement of Architect/Engineer Services. Loews L'Enfant Plaza Hotel, Washington, D.C. Contact COFPAES, % ACSM, 210 Little Falls St., Falls Church, Va. 22046.

March 27-29

West Week 1985: Form and Purpose. Pacific Design Center, Los Angeles, Calif. Contact James Goodwin, PDC, 8687 Melrose Ave., Los Angeles, Calif. 90069 (213) 657-0800.

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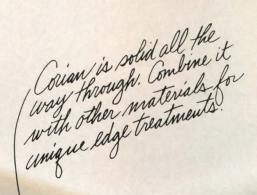
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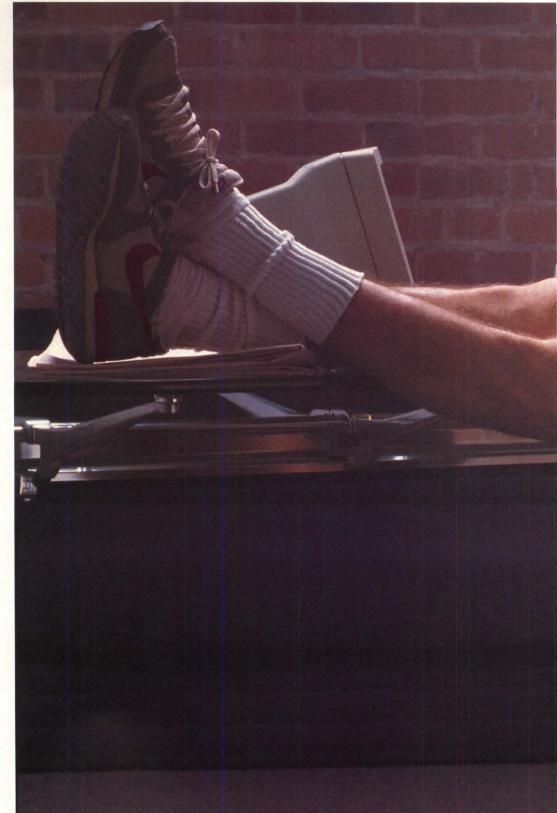


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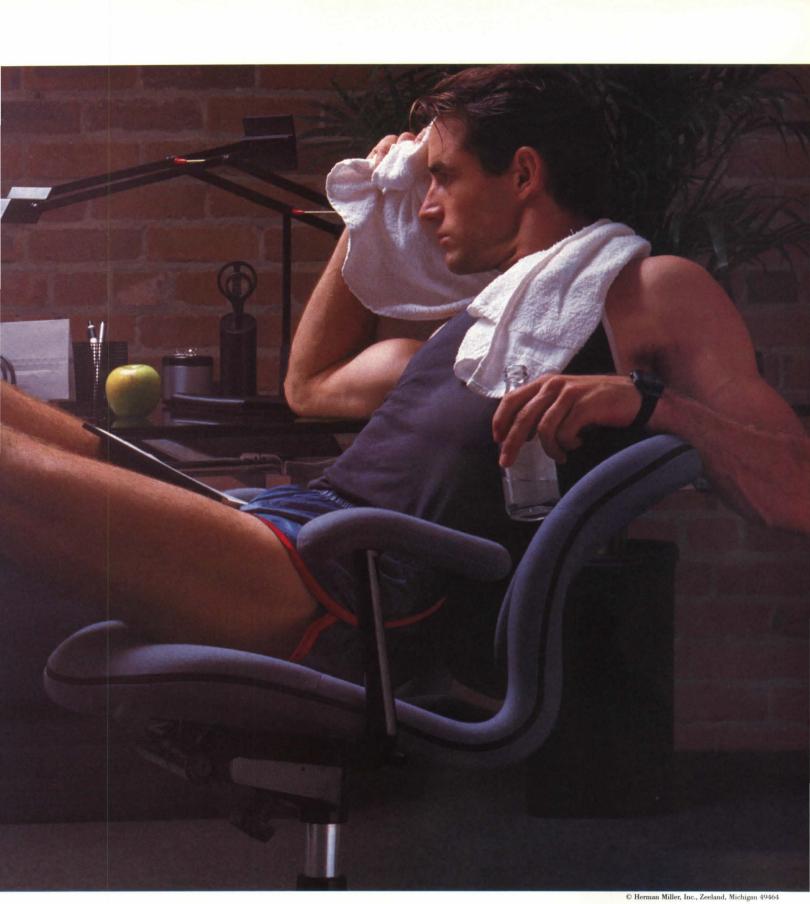
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IBM ON TELECOMMUNICATIONS

Q. CAN A CABLING SYSTEM UNTANGLE TELECOMMUNICATIONS?

A. With all the various devices a company uses to process, move and store information, it's easy to lose sight of one important element—the need to connect all these devices together. That's where a uniform, structured cabling system fits in. But are you just substituting one set of wires for another? Here are some questions and answers that might help you better understand the role a cabling system can play both in solving your communications problems today and in protecting your telecommunications investment for tomorrow.

Q. First of all, just what is a cabling system?

A. A cabling system is designed on a "wire-once" concept. Just as electrical wires are run in buildings today, a cabling system is a permanently installed set of wires that connects the computers, terminals, workstations, telephones and PBXs within a large office building or a campus. This cabling system should also be the foundation for local area networks of the future.

Q. Aren't my computers and telephones already hooked up to a cabling system?

A. It's not so much a cabling system as it is a bunch of cables. Look above the drop ceilings in most office buildings, and you'll discover miles and miles of all kinds of cable. And much of it, strangely enough, is unused. The reason for this waste is that few devices (i.e., telephone, terminal, personal computer, etc.) use the same type of cable. Consequently, when a new device is installed or when one is moved from one office to another, it's quicker, easier and cheaper to run a new cable than it is to remove and reroute the old cable.

This is not to suggest, however, that running a new cable is quick, easy or inexpensive. Relocating just one terminal can cost as much as \$1,500. Not to mention a week or two of downtime while the wiring gets done. And when you think about how often office workers move from one workplace to another, you can see that we're talking about a considerable expense.

Q. How can a cabling system help solve my wiring problem?

A. Once installed, a cabling system can make wiring for a new or relocated terminal as easy as moving a plug from one socket to another. The IBM Cabling System calls for the one-time installation of a single cable running from each workplace, inside the walls, and into a central "wiring closet." In the office, that cable terminates in a standard faceplate on the wall, not unlike an electrical outlet. In the wiring closet, the cable terminates in a patch panel that can connect it to any number of devices.

The installation of the IBM Cabling System should be considered if you're adding a number of new workstations, installing a PBX, doing a major renovation or building a new office building. In man cases the "wire-once" benefit will cost-justify the IBM Cabling System in five years.

Q. How do the telephone and the IBM Cabling System work together?

A. The IBM Cabling System can be used for data only, or for both data and voice. When the voice capability is used, the voice wires are separated from the single cable in the wiring closet and run to a telephone switching system. Several major PBX manufacturers have tested their PBXs and telephones with the IBM Labling System. They report that the voice wires ully support their PBX features and transmission peeds.

How can the IBM Cabling System help me oday?

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IBM data devices, such as personal computers and workstations, small and intermediate computers. We expect that it will also connect many devices made by other manufacturers.

Q. How will the Cabling System help answer my telecommunications needs of the future?

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Q. How do I go about getting the IBM Cabling System?

A. There are a number of design and installation companies that can plan your cabling system and do the actual wiring. The cable and accessories are available through authorized distributors. Your IBM marketing representative can provide you with the names of these companies. The cable and accessories can also be ordered directly from IBM.

Q. Where do I go from here?

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71 Opinion: Jusuck Koh

72 Law: Jeffrey W. Coleman

74 Specifications: William Lohmann

76 Research review: Thomas Fisher

Opinion: Why architects earn less

This article is a response to M.C. McReynolds' article on compensation (P/A, June 1984, p. 55). It expresses an important, although not universally shared viewpoint. [Ed.]

M.C. McReynolds, in his article entitled "So You Want to be an Architect," states that architecture is "the lowest paying of all professions" because of an oversupply of architects. McReynolds proposes, as a solution, that architects get laws passed and enforced to ensure their employment, that state licensing exams be toughened, and that all of this be promulgated as in the public interest.

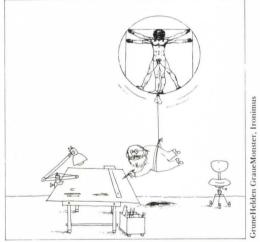
However questionable those solutions, the problem with Mr. McReynolds' diagnosis is that it deals with symptoms, not causes. Before we condemn society and our profession for poor rewards, we need to understand why architects find themselves in such a position. Our predominantly materialistic culture, egalitarian polity, and free market system set the rules by which the architectural profession must abide. In such a context, architects earn less for two reasons: ineffectiveness and irrelevancy.

The ineffectiveness of the architectural profession occurs in both its education and practice. Architectural education retains a layman tradition, lacking in science and research. Architects rarely do research themselves, and they have few full-time researchers to fall back on. Few books articulate the core of architectural knowledge, particularly of scholarly works that one can recommend to those in other disciplines. And few architectural departments sufficiently invest in research or reward scholarly work. There are few scholarly journals in architecture and few architectural educators with a Ph.D.

In other words, architecture, as a discipline, is nascent, dependent upon other disciplines such as art, philosophy, and architectural history for its theory. Outdated intellectual tools leave the profession poorly prepared and inefficient. Compensation is low, not because our educational system produces too many architects, but because it is not as effective as other professional programs. As a result, students spend too much time learning too little, and architects take too long to mature.

Several factors contribute to the ineffectiveness of professional practice. Many architects today insist on remaining generalists in an age of specialization. While other professions are often criticized for knowing too much about too little, architects "know too little about too much." Many architects also are still more concerned with the creation of objects than with facilitating and servicing users and clients. Many lack the proper training or skills in communication (other than visual communication), negotiation, creative problem-solving, information-handling, and decision-making techniques. And many are ill equipped to deal with economics and business management issues. As modern architects limit themselves to design-on-paper, they lose a valuable opportunity to use building and construction as a creative process or to earn and learn from the building process and buildings-in-use.

The lack of commonly shared knowledge and aesthetic paradigms among architects not only makes collective efforts within the architectural profession difficult, i.e., efforts



necessary to tackle complex architectural problems, but it undermines our credibility in the eyes of the public. When consumers receive a different diagnosis from different professionals for the same problem, people become skeptical of the profession itself.

Architects also earn less because what they do and want often are irrelevant to the concerns of society and the immediate interests of users; what architects want and see often are not what clients and users want and see. The incongruency stems not only from a different value system but from a different perception of problems.

Many architects view architecture as art. In so doing, they only pay lip service to practical and economic concerns. Furthermore, the very aesthetic qualities that they strive for are so poorly articulated that even sympathetic clients find architects' concerns indefensible and therefore dispensable. An architect's tendency for the "ego trip" scares many prospective clients and causes them to shun the architect and seek a builder instead.

Architecture also has become irrelevant as architects have shrunk from a necessary involvement with construction technology. They have lost contact with the building industry in general and the housing industry in particular. Today, the majority of architecture schools project their image as art schools and disassociate themselves from engineering colleges.

This self-criticism should be taken for positive improvement. For architects to increase their social and economic rewards, we must become more effective and relevant. To be more effective, we must: 1 Develop a vigorous science of architecture by encouraging and rewarding research and scholarship; 2 Integrate design with building processes; 3 Teach the skills of creative problem-solving, communication, negotiating, informationhandling, and business; 4 Enhance the effectiveness of educators with organized training in teaching; 5 Encourage specialization by problem types; 6 Encourage discipline-transcending, problem-centered education; 7 Integrate teaching with research and professional service with an "architectural hospital" system; 8 Develop the internal coherence of our knowledge base without sacrificing creative freedom and diversity; 9 Increase our efficiency through the use of computers.

To be more relevant, we must: 1 Have an inclusive, integrative view of architecture; 2 Develop a distinctive core of architectural knowledge responsive to social concerns; 3 Establish contact with the building industry and related disciplines within universities; 4 Teach such things as environmental psychology, ecology, real estate, and speech communication as preferred electives; 5 Promote architecture as an inclusive, dynamic culture rather than an exclusive, fine art; 6 Avoid the utopian pursuit of universal solutions and teach descriptive principles.

Anything less than changing the structure of our profession and its belief system will result in architects as dispensable professionals. Arrogance and ignorance must not nurture each other. Instead of simply controlling the supply of architects for a saturated demand, our profession must offer a creative supply to produce hidden demand. In so doing, we will gain not only respect but better social and economic rewards, earned through our ability to make a more valid and meaningful contribution to society.

[JUSUCK KOH, Ph.D., AIA, ASLA]

The author is an associate professor with the division of architecture at Texas Tech University.

Law: Copyright protection

A copyright protects an author from unauthorized copying of his creation, be it literary or artistic. An important distinction must be drawn between patents and copyrights. Patents protect ideas. In order to get a patent, a work must be original, inventive, useful, novel, and not obvious from the prior art in the field. This process is difficult and expensive, but the protection afforded is very strong. A copyright is relatively inexpensive to obtain and, under the 1976 act, exists from the moment a work is fixed in a tangible medium of expression. However, a copyright does not protect the idea presented in the document. It only protects against copying the document. One other distinction is that patents protect the inventor from unknown and independent creation of the same invention. Copyright affords no protection for independent creation. If novelist A in California, without knowledge and completely independently, recreates word for word the work of novelist B, novelist B has no recourse on his copyright.

Prior to 1978 there existed two types of copyright protection: common law protection (state law) and federal statutory protection. This system changed substantially on January 1, 1978, when the Copyright Act of 1976 became effective. Prior to the 1976 Act, unpublished works enjoyed perpetual copyright protection under state common law, while published works enjoyed protection for a limited period under federal law.

The new act accomplished a fundamental and significant change in the past law by adopting a single system of federal statutory copyright to replace the previous dual system. Under pre-1978 law it was critical to know whether a document had been "published." If "published," then the work fell under federal copyright protection; otherwise it was protected by state law. It was fatal to allow a document to be "published" without a copyright notice under pre-1978 law. Courts have gone to great lengths to convince themselves that providing architectural documents to public building code officials was not an act of "publication." This led to the development of the language in paragraph 8.2 of AIA document B141.

The 1976 Act applies to all causes of action arising subsequent to January 1, 1978. The new act permits copyright of 1) literary works, 2) musical works, 3) dramatic works, 4) pantomimes and choreographic works, 5) pictorial, graphic, and sculptural works, 6) motion pictures and other audio visual works, and 7) sound recordings. Architectural plans fall under subdivision (5) and specifications under subdivision (1).

Under the 1976 Act, copyright protection lasts for the life of the author plus 50 years. If a work, such as a building, is commissioned, however, the copyright endures for 75 years from the year of first publication of drawings, or 100 years from the year of creation, whichever expires first. In the case of a commissioned work, the employer is considered the author and can obtain copyright protection. Paragraph 8.1 of AIA document B141 attempts to clarify this relationship in the owner-architect situation by making the architect the owner of the documents.

Prior to the 1976 Act, case law had recognized a number of non-infringing uses of otherwise protected material. This so-called "fair use" doctrine carried through to the 1976 Act. It permits use of a copyrighted work including, but not limited to, reproduction for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research. Thus a teacher can legally reproduce a copyrighted document for classroom use.

Copyright protection requires copyright notice. The required copyright notice consists of the symbol © or "Copyright" or "Copr," followed by the year of first publication and the author's name. While copyright notice is *required* only upon publication, the safest approach is to place a copyright notice on the work as soon as it is completed. In other words, copyright protection can exist from the moment an architect's drawings are fixed on paper. Lack of copyright notice is excusable in certain circumstances. The most important for architects is the exception that states that a copyright is not invalidated if the notice is omitted from a relatively small number of copies distributed to the public. Relief is also granted under the Act for errors in the notice (wrong name or date).

All works must be registered with the copyright office in Washington, D.C., prior to commencement of an infringement suit. Failure to register, however, is no longer a total bar to an infringement action. A plain-tiff will be precluded from recovery of statutory damages or attorney's fees if the copyrighted work is not registered within three months after first publication.

In general, American case law has held that architectural plans and specifications can be protected whether via pre-1976 common law or statutory copyright. Case law also holds that while plans can be protected by copyright, construction of a building represented in the plans is not an act of copying the plans, and thus does not constitute infringement. This distinction arises from the fact that a building represents a utilitarian article that should not be excluded from the public by copyright protection. Moreover, only expression is protected by copyright, while ideas are left to patent protection. Thus, courts have held that anyone can copy the architect's building, but not the architect's plans.

Under the 1976 Act, an architect who creates a memorial or monument, "sculptural work" under the fifth category of copyrightable material, should be able to protect it from unauthorized copying. Based on existing case law, the safest approach would be to place a copyright notice on the drawings and complete the registration process by depositing copies with the Copyright Office. To obtain complete protection, the architect could then apply for a design patent. A patent would protect the design "idea" as well as the independent creation of the monument or memorial.

In a 1982 Federal District Court Case, a defendant claimed that since the architect had omitted copyright notice from all plans

distributed to the alleged infringer and the code administration department, any infringement was innocent. In general, while a limited omission of copyright notice does not affect the author's copyright, it can affect the liability of a potential infringer. Under the 1976 Act, any person who innocently infringes a copyright, relying upon an authorized copy which has no copyright notice, incurs no liability for actual or statutory damages. This "safe harbor" applies only to infringing acts that occur before actual notice of registration of the work is received, and only if the infringer proves that he or she was misled by the omission of notice. The court may also choose to disallow recovery of the infringer's profits attributable to the infringement.

In the 1982 case mentioned above, the court disagreed with the defendant, holding that he was not an innocent infringer under the Copyright Act. The court stated that the defendant was not misled by the omission of notice and that the defendant knew the architect was the owner of the plans. In addition, the court held that the defendant had paid the architect only for services rendered and not for the plans themselves. This is a significant distinction and accurately reflects the relationship between architect and client. It also emphasizes the importance of defining, in the owner-architect agreement, who owns the documents. This case dealt with infringement by a prior client. It seems obvious that a client would be aware that his architect has some interest in the plans prepared for the client. But in the case of a true third party that reuses architectural plans without a copyright notice, this rationale becomes less persuasive. Without a copyright notice, a defendant will always be able to argue that he is an innocent infringer. To protect against innocent infringers, all architectural plans should include a copyright notice. It is relatively simple and inexpensive for architectural plans, which usually have preprinted title blocks, to contain the copyright symbol followed by a blank line for a date to be filled in when appropriate, followed by the Architect's name. (This can be either the name of an individual, or the title of a firm.) When the actual plan sheet is prepared, the technician can simply fill in the year date of completion. This simple process would avoid any innocent infringer issues.

In addition, there is a certain "intimidation factor" in having a copyright notice on architectural documents. Potential infringers will be put on notice that the architect intends to protect his documents. It is probably not cost effective to register all architectural works with the copyright office. This should be analyzed on a case-by-case basis, keeping in mind that statutory damages and attorney's fees will be waived if the work is not registered within three months of publication.

How do courts measure damages incurred by copyright infringement? Under the 1976 Act, a copyright owner is entitled to recover the actual damages suffered by him as a result of infringement. The measure of actual damages has been stated in various ways, but all are basically a form of fair market value.

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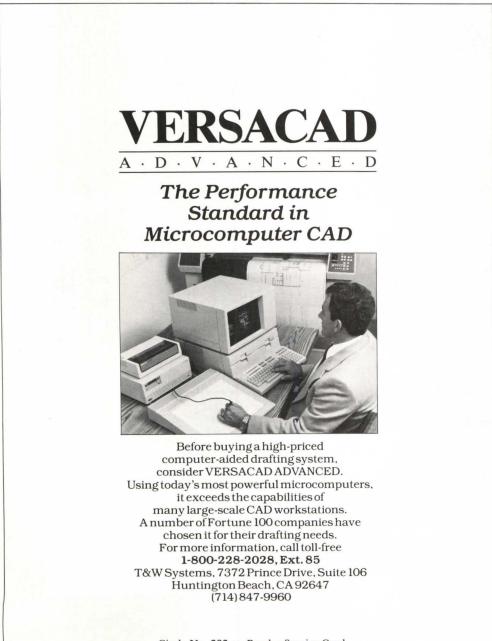
P/A Practice

ing documents are created, the main challenge is to insure that copyright protection is not lost. Readers should consult their legal *counsel on specific* copyright matters, but the following general comments may be useful: **1** In the Owner/Architect Agreement, obtain and keep the right to ownership of the original documents. In addition, explicitly agree in the contract that the architect is the sole author of the plans and specifications. This is accomplished by adopting the contract provisions recommended by the AIA and the authorship provision.

2 Place a copyright notice on all works to be protected in accordance with the 1976 Act. Use a preprinted title block with the copyright symbol and architect's name. Fill in the date when the documents are completed.

3 Mark all documents distributed to building code officials, bidders and others, "not for general use or publication, all rights reserved." This will further express the architect's intent that such uses not be interpreted as publication.

Remember that under the 1976 Act, registration is a prerequisite to the bringing of an infringement action. Based on case law, however, virtually all normal uses of architectural plans have been held not to constitute publication. It appears that architects can refrain from registering their works until just prior to the institution of an infringement action and still take advantage of the statutory damages and attorney's fees provisions of the 1976 Act. © 1984 [JEFFREY W. COLEMAN] The author is a registered structural engineer, attorney at law, and corporate counsel at Ellerbe Associates, Inc.



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Specifications: Product Information— Keeping Up To Date

While the success or failure of the design process hinges upon the validity of many types of information, none is more essential than product information. Because product literature is sometimes the only source of product information, it must be comprehensive, reliable, and current.

Finding the right product and its manufacturer is often difficult. Serendipity sometimes plays a role in the magazine advertisement that appears at the right time and beckons with its toll-free 800 number, but usually more research is necessary. For most offices, Sweet's offers the first resource-1860 manufacturers in the General Building and Renovation File alone and more in the Contract Interiors, Engineering, and International Catalog Files. Despite the fact that Sweet's literature is often limited in scope and can be as much as 18 months old, it carries most major manufacturers and provides a means of access to their complete literature. It also offers the toll-free Buyline servicethe fastest way to obtain names and telephone numbers of its advertisers' nearest technical representatives. With more than 8000 manufacturers of construction products in the United States, obviously not all are in Sweet's. Another resource, used more frequently by contractors than by architects. is the Thomas Register. Its construction product literature is limited, but the Products & Services and Company Profiles volumes list 123,000 United States manufacturers. Thomas Register also has the only comprehensive brand names directory in the industry, where over 102,000 trade names are cross referenced. Trade associations are another source for product information and suppliers in a particular field, especially on a national or regional level. Locally, the Yellow Pages are helpful.

Once in hand, product literature, as well as the product, must be analyzed. To be considered seriously, literature must contain documented test data, installation details, warranties, and application limitations along with the prose and photos of familiar buildings. AIA Document E101 "Technical Literature for the Construction Industry," issued in 1972 and otherwise outdated, still contains useful guidelines for the type of information to be included in (and excluded from) product literature. Standard formats for such information encourage systematic product description and, incidentally, assist the designer and specifier in product evaluation. CSI's current 10-point Spec-Data format requires response to consistent titles like "Product De-scription," "Technical Data," "Installation," and "Cost and Availability." In application it falls far short of Sweet's Selection Data program, however, which has developed actual selection criteria for building systems, major assemblies such as windows and ceiling systems, and generic materials. Volume 1 of the 1984 File contains evaluation charts, selection checklists, information sources, and energy notes for almost 400 manufacturers-a good start. Unfortunately, Sweet's has not organized its Selection Data on the familiar

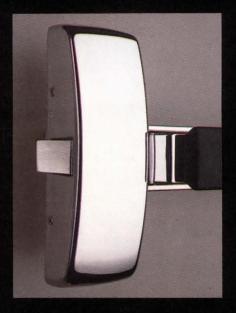








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P/A Practice

CSI 16-division breakdown that it reluctantly adopted for the Catalog Files some years ago. Eventually the connection must be made.

Most product literature is fraught with the problem of timeliness that affects both the architect, who does not dare to design with obsolete products and outdated technical data, and the manufacturer, whose warranty must last far beyond the life of the literature. Recognizing that current product literature ultimately benefits them as well as the designer, some manufacturers include return cards in their catalogs for the regular mailing of new or replacement pages. Most do not. Some producers even deliberately avoid dating their publications in the misguided assumption that old literature is better than none. Yellowed paper and quaint fashions on the models may be the final clue to unacceptable age. Such literature should be thrown out or replaced. No product literature should be kept for more than five years. The outcome of the next lawsuit may depend on it.

Organized filing of product literature in the office helps to keep it current. The CSI Masterformat, successor to the Uniform Construction Index, is the most comprehensive system available for filing and is directly related to specifications section numbers and section titles and to some cost estimating programs. Its 5-digit numbering format allows easy computer adaptation. Product brochures can be filed in drawer folders with the publication date on the label. Colorcoded stickers are another means of visually

flagging dates. Catalog binders, shelved alphabetically by manufacturer under CSI divisions, should contain a log sheet for recording updates. It is worth the cost of occasional letters or telephone calls to know that product information for design input and specifications is reliable.

As the construction industry moves closer to the concept of computer data banks for product literature, concise formats for presentation will become even more important. It will be a short step for information in Sweet's Selection Data guides and CSI's Spec-Data sheets to appear on terminal screens. Having failed to take real advantage of microfilm systems, it seems that the industry will leapfrog to computer images. [WILLIAM T. LOHMANN]

The author is Specifications Manager for Murphy/Jahn, Chicago.

Research review: Trees and Solar Performance

It's commonly thought that deciduous trees along a house's southern exposure aid in the conservation of energy by shading the house in summer and letting in solar radiation in winter. Research entitled "Measuring Street Tree Impact on Solar Performance: A Five-Climate Computer Modeling Study" by Robert Thayer Jr. and B.T. Maeda of the University of California at Davis refutes that idea.

The researchers used a computer simulation program called SOLEST to compare the effect of trees versus no trees on the energy consumption of both a conventional and a solar house in different climates at different seasons. The computer model assumed a continuous canopy of 40-foot-high deciduous trees, 15 feet from the south elevation of a conventional house and a solar house with more insulation, thermal mass, and south-facing windows plus a domestic hot water solar system on the roof.

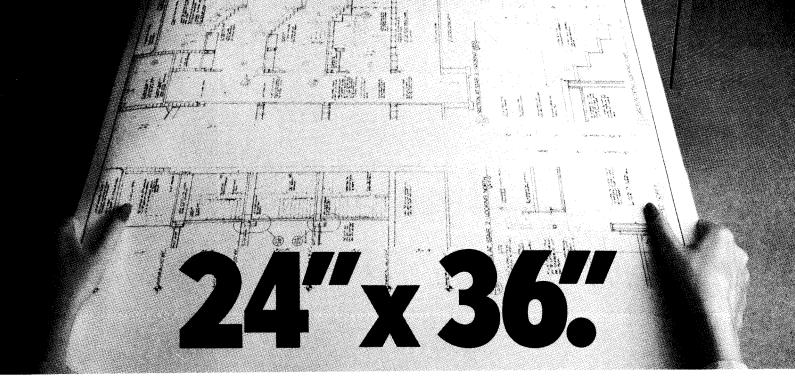
They found that the deciduous trees greatly increased the annual energy costs of the solar house in both cold and temperate climates. The trees had less of an effect on the conventional house and even brought it annual energy savings in the hot, dry and the Mediterranean climates. The researchers admit that architectural changes to the houses had a greater energy effect than changes to the treescape; that trees along east, west, and north elevations still save energy; and that trees have aesthetic and psychological benefits that must be weighed. But, the conclusion is clear: Consider carefully the placement of trees along south elevations in all but hot, dry climates.

Further information on the study can be had by writing Associate Professor Robert Thayer Jr., Department of Environmental Design, UC Davis, Davis, CA 95616. (An article on this research appears in the January issue of the Journal of Arboriculture.)



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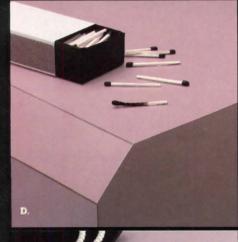
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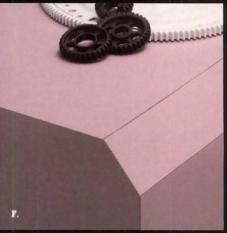


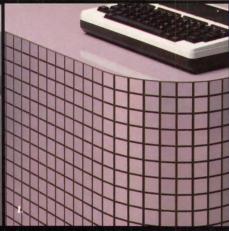












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Progressive Architecture

32nd annual P/A Awards

E ach year, the P/A Awards jury is given but one general guideline: Look for "excellence." And each year the jurors themselves draw up their own subset of guidelines, based in part on their perceptions of the design community, and in part upon their individual viewpoints and the group dynamics.

Last year, for example, the four Architectural Design jurors felt the architectural community had seen too much of what they perceived as banal and unoriginal Post-Modern ornamentalism, and consciously sought to premiate the best examples of stylistic alternatives. Their counterparts this year—Kenneth Frampton, Eric Moss, William Pedersen, and Elizabeth Plater-Zyberk—chose not to deliver such a pointed lesson, and they sought instead to represent the pluralistic state of design in America today. While all supported examples of excellence which accorded with their own attitudes, they also agreed to recognize work that was true to the values and terms established by the submitting architects.

In Urban Design and Planning, last year's team sought evidence of a visual sensibility and a meaningful expression of planning concepts in three dimensions. This year, jurors Reginald Griffith and Peter Walker felt the need to advise urban designers that overly specific architectural solutions are not sufficient as urban design guidelines.

Like last year's Applied Research judges, Sue Weidemann and Steven Winter established a set of criteria that included the proj-

Two first awards, nine awards, and twenty citations are being conferred in this year's Awards Program. ects' validity as research, usefulness, originality, documentation, and "magic."

Here, then, are the jury's choices for the 32nd annual P/A Awards—31 winners out of a total of 933 submissions. For the first time in four years, the judges conferred First Awards—one in Architectural Design and one in Urban Design and Planning. They also chose nine Award winners—three in each category. The remaining selected projects received citations.

As Elizabeth Plater-Zyberk said, "There was an impressive number of very good projects. It is regrettable that we could not award all of the many extremely responsible submissions." Though they are not published in this issue, those projects do not go unnoticed. [SUSAN DOUBILET]

Architectural design

his year's Architectural Design jurors chose to represent the diversity in the

American architectural scene by choosing the best examples in various modes. *Pedersen:* I based my evaluations on three general criteria. First, the architecture must intend to establish connections to its context. These connections can be produced by physical, cultural, and temporal relationships, but it is the physical connection that is my chief preoccupation because it implies, in fact demands, an edge-related architecture.

Second, the architecture must involve abstraction on a meaningful level. All great architecture is rooted in abstraction, but for me this must derive from public consciousness, not solely from private thought.

Third and most subjective, the architecture must create a sense of presence made possible by the clarity of the architectural intent.

Our selection was specifically intended to be an ecumenical reflection of current directions in American architecture. Frankly, we



William Pedersen, AIA, elected Chairman of this year's P/A jury, has been Executive Vice President, Principal, and Partner in Charge of Design of Kohn Pedersen Fox Associates, New York, since its founding in 1976. His major designs include 333 Wacker Drive, Chicago; AT&T Long Lines Eastern Regional Headquarters, Oakton, Va.; and Procter & Gamble World Headquarters, Cincinnati. He has taught at Harvard, Columbia, Rhode Island School of Design, and the University of Illinois, he has won many awards, and his work has been published in professional and news magazines.



Elizabeth Plater-Zyberk, AIA, is a principal in the Miami firm Andres Duany and Elizabeth Plater-Zyberk, Architects. She is Associate Professor at the University of Miami School of Architecture and has been a visiting critic at Harvard and the Universities of Maryland and Virginia. She is President of the Architectural Club of Miami, a position from which she will step down this year. The firm's work has won a number of awards, including a P/A citation last year (for the Seaside town plan), and has been the subject of numerous exhibitions and articles in international architectural publications.

did not want to water down the roster of winners by choosing only those that we all could agree upon. Instead, we took the strongest examples from diverse points of view. While all create a great sense of physical presence, many are not sufficiently committed to the idea of connection. The first design award winner (p. 86), however, is a summation in a most amazing way of all my criteria. Plater-Zyberk: I am most impressed by the number of very good submissions that avoid extreme polemical stances but demonstrate a remarkable responsibility and responsiveness to their context, especially in the urban environment-The Courtyards (p. 110), for example. In fact, in our intent to demonstrate the best of a cross section of approaches, we may well have overlooked projects that were understated but particularly appropriate to their context. I would, by the way, urge entrants of rehabilitation projects to indicate clearly what is new and what is existing.

In the jury's split between Modernist and historicist viewpoints, I found myself defending imitative reconstruction, because I feel it is a viable alternative to polemical design (which is not, after all, the role of all architects), and is preferable to Post-Modernism, which often is superficial and of incoherent reference.

In the end, ironically, these arguments remain superficial, dealing mainly with the "look," the surface image, and not with deeper ideas. This was true of many of the submissions, which showed little meaningful examination of cultural, sociological, functional, and technological issues. One exception is the first-prize winning project, which encompasses diverse tendencies—historicist, Modernist (even punk), vernacular, archaeological.

In general, the submissions—even those flawed in development—showed strong conceptual bases. I would attribute this to the dissemination of ideas through the proliferation throughout America of books, magazines, and visiting lecturers, so that now there is not one single center where ideas are generated, but many.

Moss: We did not, as a group, wish to choose winners in order to proselytize for a particular point of view. Quite the reverse: We wanted a more pluralistic approach that would seek ingredients that define the problems of the age as well as the personality dealing with the issues.

By the late 1960s, the polemical value of the Modern idiom was decimated, and the intellectual climate was loose enough that basic architectural premises began to shift. People like Venturi, Foster, Stirling, and Graves really did move architecture towards a new stance. The architectural kit is now filled with another set of parts-symmetry, historical references, contextualism. Ten thousand people are now dipping into four lexicons. For this reason, I certainly wanted to find works that attempt to end run the conventions, both old and new, by delving deeply into personal issues. The Sicilian tower (part of the Four Public Squares, p. 86), for example, does inevitably carry some of the intellectual baggage of its time, but it goes way beyond the dogma by inventing something new that transcends the logic that will be used to support it. The Sun Valley House (p. 128) is an admixture of non sequiturs that coalesce in one person's mind. The Parasol House (p. 118) defines reality in ethereal terms, going a little beyond the boundaries that usually define architectural design.

Frampton: While the jury worked well as a team, I feel that in the last analysis our judgment leaves something to be desired. Given my own position, I feel that the continuity of the Modern movement as a critical culture is still inadequately represented.

I think we all felt that the refreshing thing about this year's entries was the absence of any dominant trend: There was no discernible crop of Gravesian or Rossian schemes. Something which one could term a Neo-Colonial revival was certainly in evidence, particularly in the residential categories, but most of this work was in my view picturesque, nostalgic, and, above all, poorly resolved from an architectural point of view. The notable exception to this was Delafield estate, although the house in Sicily was clearly the best in this genre if one extends the rubric to include that brand of reinterpretive Neo-Classicism that now seems to be the architect's primary concern.

Fortunately there were some Modern works of comparative rigor, for example La Villette (p. 90) and the OSU Visual Arts Center (p. 98). Altogether, I feel we settled at times on citations for "arty" private houses, which in the long run will prove embarrassing, the single refreshing exception in this regard being the Sun Valley House.



Eric Owen Moss, AIA, established his own architectural practice in Santa Monica in 1976. He has served as Visiting Professor at the University of Texas and Washington University, and will hold that position at the University of Illinois this year. His work has been featured in exhibitions and in publications both in this country and abroad, and he has received many architectural awards, including a P/A citation in 1978 for the Morgenstern Warehouse.

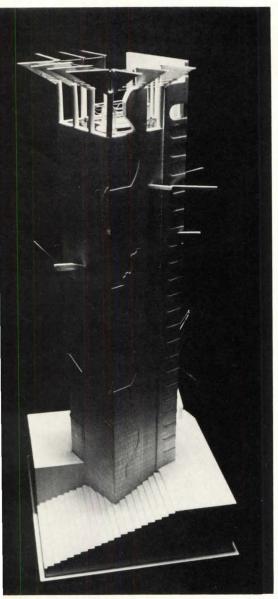


Kenneth Frampton, ARIBA, is Professor of Architecture at Columbia University. He has taught at Princeton University, the Architectural Association, and University College, London, and has served as Technical Editor of Architectural Design and Co-Editor of Oppositions Books. He is well known for his written work, including numerous articles and books, among them Modern Architecture and the Critical Presence, Modern Architecture, volumes 1 & 2, and Modern Architecture: A Critical History.

Architectural design First award

Four Public Squares

Jorge Silvetti



Architect: Jorge Silvetti, Boston, Mass. (Christopher Doyle, James B. Favaro, project coordinators). Associated architects: Machado and Silvetti, Boston; Alberto Sposito, Palermo, Sicily; Giuseppe Rubino, Leonforte, Sicily.

Consultants: Franco Anastasio, surveyor of historic buildings. Modelmakers: Gregory Stuart Conyngham, Kenneth Lewis. Model photographer: Michael Maltzan.

Renderers: Paul Cha, Edwin Chen, David Cowan, Paul Danna, Christopher Doyle, Thomas Shafer. Client: City of Leonforte, Sicily. TOWN PLAN SHOWING TOWER'S VIEW ORIENTATIONS

Project: Four public squares, Leonforte, Sicily, Italy.

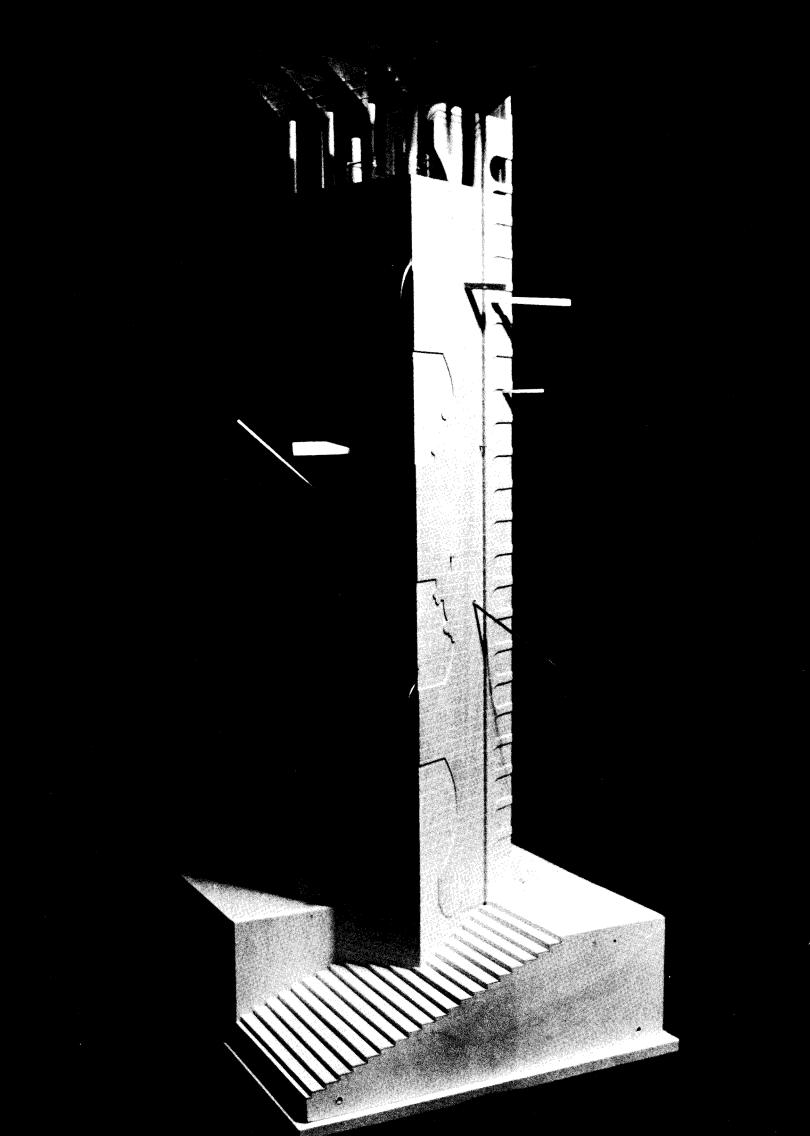
Program: Redesign of four piazzas in the present town center, of the 18th and 19th Centuries, which was an expansion of a 17th-Century new town of rich history and character that reflected the humanist concerns of its enlightened founder, Prince Nicolo Branciforti.

Site: Overlooking a valley in the center of Sicily, near Enna.

Solution: The new intervention seeks to correct problems of unstructured open spaces that occurred with the city's modern expansion in the 18th and 19th Centuries simultaneously with the loss of its traditional economic base. Originally, Leonforte's wealth

came from an abundance of natural springs that allowed excellent irrigation and water mills for industrial energy. The founding prince made water a theme for the town, and erected its most memorable monument, La Granfonte (the Great Fountain) of 22 spouts, which with 22 windows is also a monumental belvedere (bottom right of drawing above, and top photo, p. 88). This also became the major theme in the new project.

In restructuring four older spaces (6, 7, 8, 12, p. 88) into new piazzas (6, 8, 12, 13, p. 89), analysis was made of sight lines that have significance to experiencing the town, and of architectural and urban attributes found to be already active or implicit. Also, analysis of local typology and iconography suggested











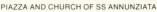


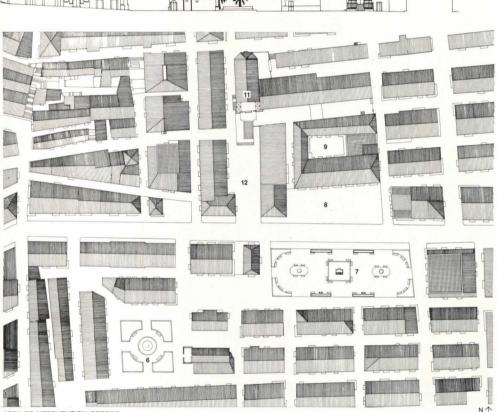
LEONFORTE AND PALAZZO BRANCIFORTI



PIAZZA CARELLA AND PALAZZO CARELLA



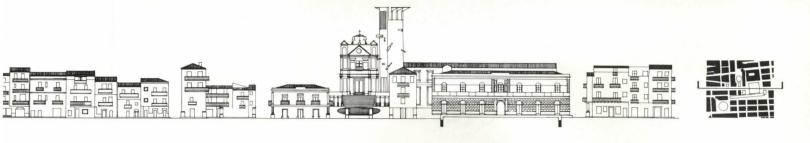




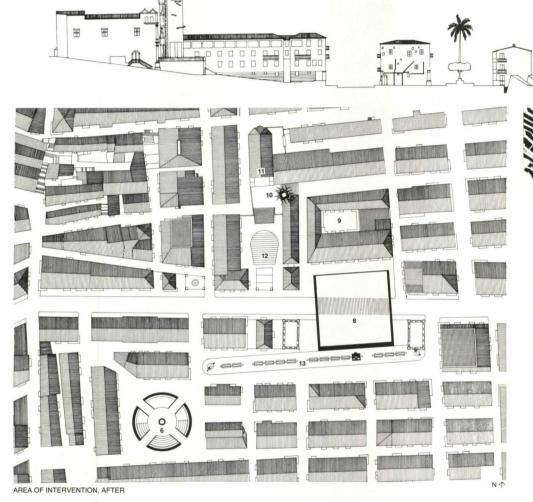
AREA OF INTERVENTION, BEFORE

figurative choices regarding new architecture. Simple forms characteristic of the traditional monuments and symbolic spaces, such as the square (3, p. 89), rectangle (4, p. 89), and circle (5, p. 89), are reintroduced (see AREA OF INTERVENTION, p. 89). These new forms appear as "emerging" volumes and reveal a substratum of water, which reestablishes in this modern sector the city's oncemost-important resource.

Piazza del Piano della Scuola (13, p. 89) is dedicated to the equestrian tradition (prince's stables and piazza, 4, p. 89), and Piazza del Marcato (6, p. 89) recalls Piazza Margherita (5, p. 89). Piazza Carella (8, p. 89), as an emerging cube, monumentalizes space per se in its dual figuration of space and object. Piazza SS. Annunziata's (12, this page and p. 89) almost enclosed configuration and sloping ground plane suggested outdoor space for performing arts, and it is there that the most important architectural element is located, the tower (pp. 86, 87, and 10, p. 89), which is at a point where the old Baroque axis and its perpendicular converge. This tower, as an analog to the Great Fountain, is also both fountain and viewing artifact and occurs in an unexpected building type. In it, on ascent, telescopes and viewing devices focus views to specific and important town events. At the summit, water spills over the rim and down the main façade, where the Great Fountain is recalled in stone relief.







Jury comments

Pedersen: Typologically, four pieces form the fabric of this intervention, the most important being the tower, which is an analog to an older water-viewing piece. But this vertical viewing platform has water at the top of it, and the little spears are in fact devices by which one views the surrounding countryside. This is very elaborate justification for the actual perspectival viewing conditions possible from the tower itself. But the tower is, at least for many of us, extraordinarily poetic. It tries, without drawing specifically from the architecture that exists, to be representative of it.

Moss: It is justified in terms of a kind of rational correlation between the form of the thing and the view . . . about trying to make something that is in some ways new and some ways related and connected to what's old

. that moves us out of wherever we are. The need to make something like this precedes the argument that one makes for justifying it through its being based on views. Pedersen: But it's also based on water, on the fact that the city once flourished as a result of its excessive water supply.

Moss: It's like the burning of Savonarola. Frampton: It's absolutely brilliant, extremely poetic.

- 1 Great fountain 2 Cathedral
- 3 Palazzo Branciforti
- 4 Piazza della Cavallarizza
- 5 Piazza Margherita
- 6 Piazza Fontana del Mercato
- 7 Piazza 4 Novembre 8 Piazza Carella 9 Palazzo Carella
- 10 Tower
- 11 SS Annunziata
- 12 Piazza SS Annunziata 13 Piazza del Piano della Scuola

Architectural design Award

Urban Park for the 21st Century

Bernard Tschumi Architects

Architect: Bernard Tschumi Architects, New York and Paris (Bernard Tschumi and Colin Fournier, principals in charge; Luca Merlini, Alexandra Villegas, Luca Pagnamenta, and Renzo Bader, project architects).

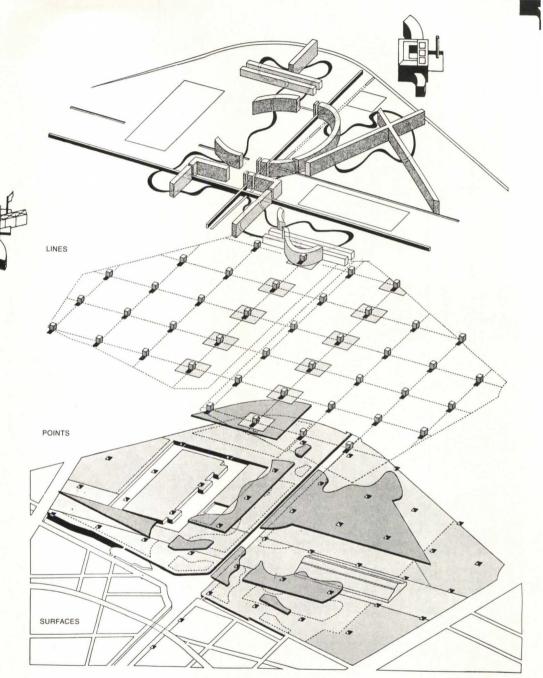
Consultants: SETEC, civil engineering and cost estimating; Peter Rice, structural; Jean-Pierre Nourry, landscape and soil; Neil Porter, Steve McAdam, design. Modelmaker: Jon Olsen. Client: Ministry of Culture and Etablissement Public de La Villette, Paris.











Project: An urban park for the 21st Century, La Villette, Paris.

Program: Cultural and recreational facilities. **Site:** 125 acres of industrial land in Paris occupied by two existing structures to be reused as a Museum of Science and Technology and an exhibition hall.

Solution: This scheme was awarded first prize in an international competition judged in March 1983 (P/A, May 1983, pp. 26–27). The programmatic elements are distributed across the site in a regular grid of 396 feet. This point grid is juxtaposed against two other organizing systems, one of lines (move-

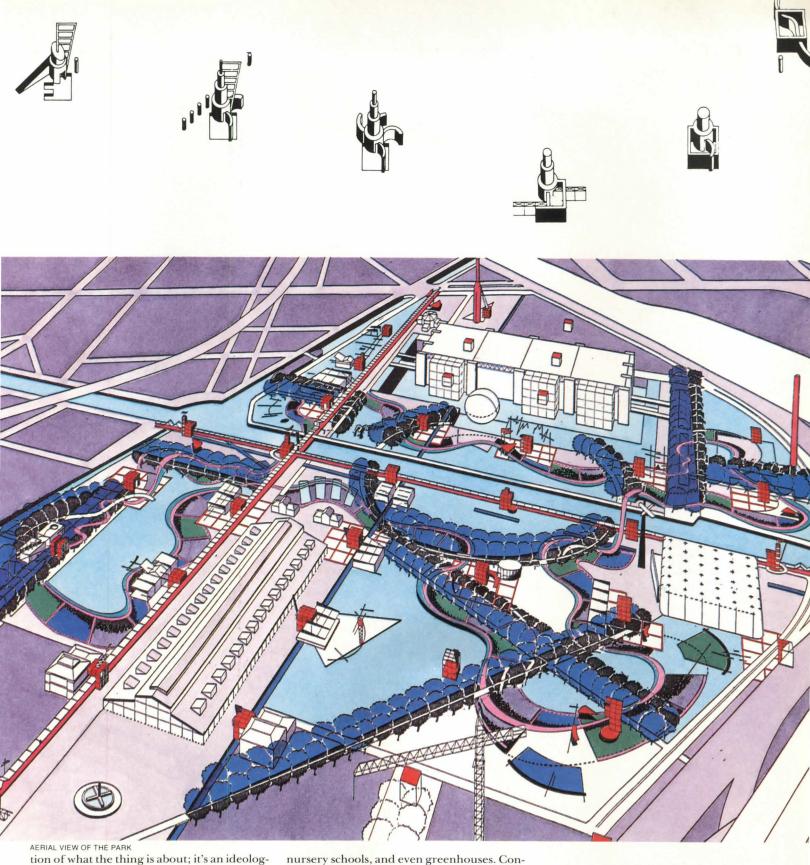


ment, both vehicular and pedestrian) and the other of surfaces (open space used for playing fields, markets, and other functions). The grid coordinates or "follies" were presented in the original competition scheme as a series of variations on a 33' x 33' x 33' cube (above and facing page). These generic solutions are to be adjusted to specific programmatic requirements (following pages) and will be built gradually over time.

Jury comments

Plater-Zyberk: I have a problem with this scheme because it's a park. One of the things a park can do is define space and place as this project does not do.

Moss: I don't think that's an honest descrip-



tion of what the thing is about; it's an ideological perception of how to make objects, and in particular big objects. The big order is the fixed grid and the free piece. The one makes the other legitimate.

Plater-Zyberk: At the same time, we would expect to see the pattern developed into something that's perceivable to someone who doesn't know the overall structure. One's perception is not determined by objects but by their juxtapositions and the spaces they make.

Moss: Those juxtapositions remain to be set up and acknowledged.

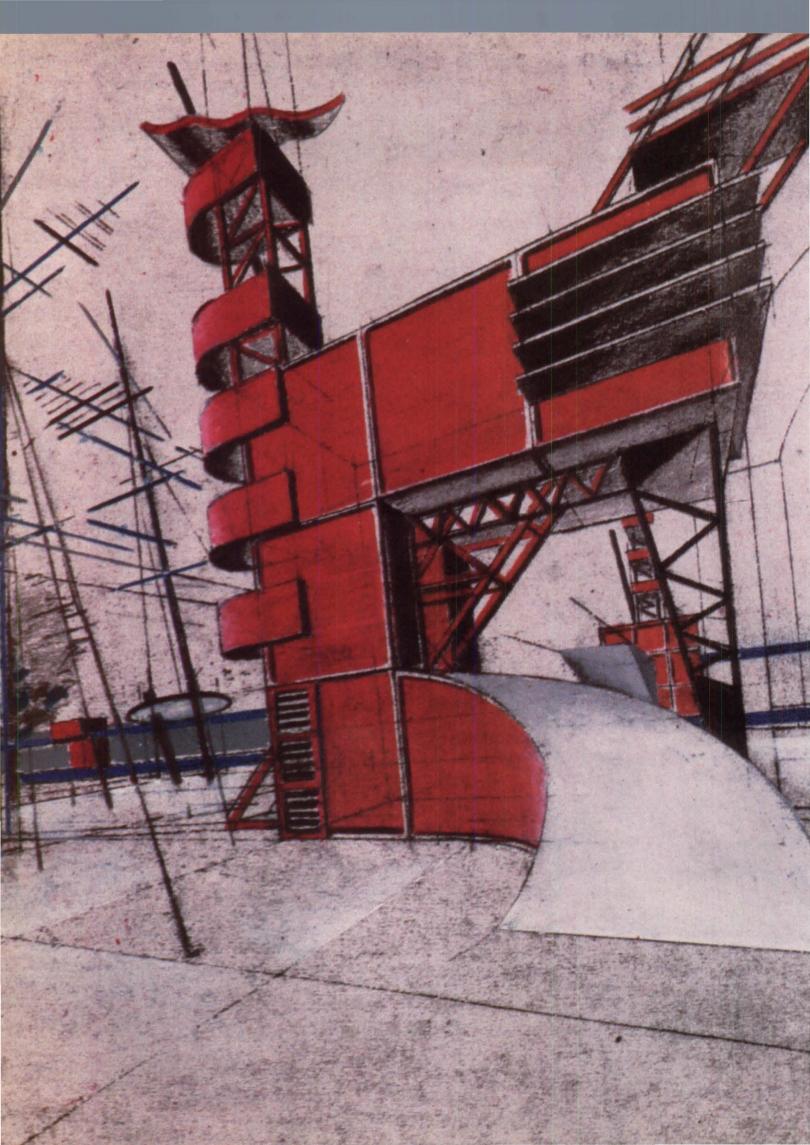
Frampton: This isn't just a landscape park; the architect was charged with a lot of social facilities—cafeterias, hobby shops, cinemas,

nursery schools, and even greenhouses. Conceptually he thought of the thing in terms of a point grid of pavilions, tree allees or lanes, and flat surface treatments.

Plater-Zyberk: The scheme represents an excellent version of a certain extreme, but it carries within it implications of spatial confusion that in my opinion are already an unfortunate characteristic of postwar cities. It is in fact not a 21st-Century idea; we're living with it today.

Walker: This isn't a universal solution; this is in Paris and is in fact quite formal. It's just not the form you are used to.

Moss: It could be understood as a quite tra-

















ART AND TECHNICS







METRO STATION



BATHS



EAST GATE



VIDEO CAFE



BAZAAR

NURSERY



THEATRE



PLANETARIUM





RESTAURANT



COMMUNITY BUILDING







CONSERVATORY

ditional conceptual order. The language of the buildings is the Constructivist language religiously applied.

Plater-Zyberk: But it's a formal *object*, and might be lacking in spatial definition or place

making. Moss: Those things can be accommodated over a long period of time; it's anticipated that a number of these pieces won't be done at the same time or by the same people. *Frampton:* It's a very brave work and de-

serves support for its courage.

Pedersen: To support it for its audacity is one thing, but one has to appreciate this entire composition.





Architectural design

Villa on Lake Pergusa

Machado and Silvetti

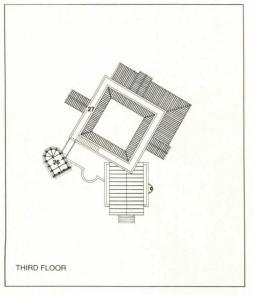
Architects: Machado and Silvetti, Boston, Mass. (Jorge Silvetti, principal in charge and project designer). Modelmakers: Daniel Lenyo, Robert Miklos, Shayne O'Neil. Model photographer: Jorge Silvetti. Renderers: Michael Maltzan, James Favaro. Client: Alberto Sposito, Enna, Sicily. SITE PLAN SHOWING



1	Main Entrance
	Gate
2	Garden
	Ramp
	Parking
	Main Street
	Secondary Street
	Portico Entrance
	Reception/
	Living Room
	Library
	W.C.
	Dining Room
	Winter Kitchen
	Summer Kitchen
	Cellar
	Cistern
	Parking
	Entrance
	Father's Studio
	Terrace
	Patio
	Bedroom
	Bathroom
	Dressing
	Storage
	Open to below
26	Belvedere

27 Promenade

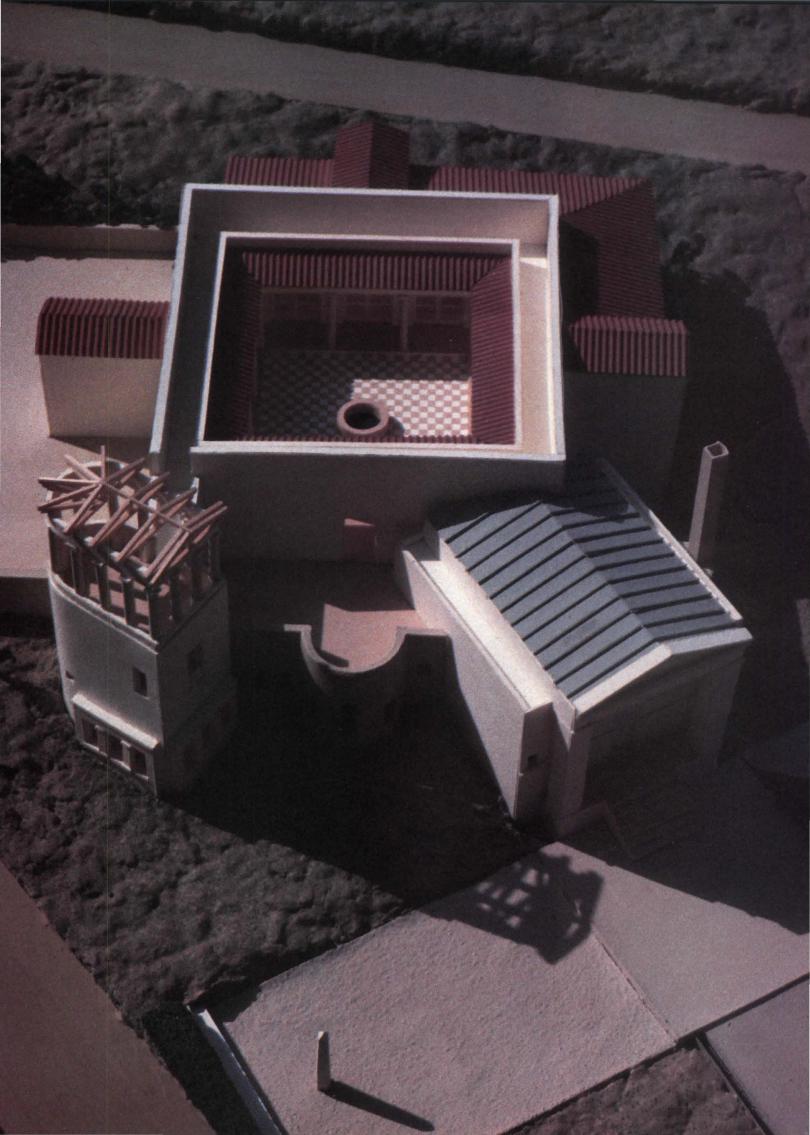


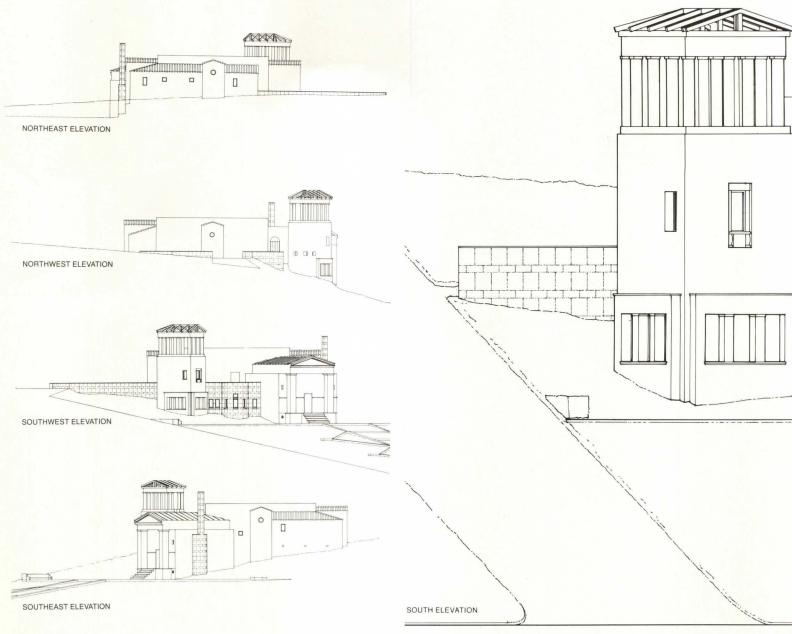


Project: Villa on Lake Pergusa, Pergusa, Sicily, Italy.

Program: A residence for a family of five whose father is a university professor of building technology and whose mother teaches classics at a local lyceum, with children between 12 and 16 years old. Special requirements included a clear distinction between public and private areas, a doubleheight living room/reception area, a square patio for private use, an open summer kitchen, a belvedere, and a private studio and artifact display area for the father. **Site:** An irregularly shaped parcel of land sloping gently toward the north side of Lake Pergusa, in the center of Sicily, where in ancient mythology Persephone, the daughter of Ceres, was abducted by Pluto.

Solution: The vernacular serves as the source for the private/domestic realm, while the Classical vocabulary historically identified with the Mediterranean is the language of the public face of the building. The use of two grids (derived from two main axes—one perpendicular to the main street and the other to the main view of the lake), and the collision of these grids, affords the opportunity to investigate compositional systems other than those of the traditional techniques of poché or cubist transparency for dealing



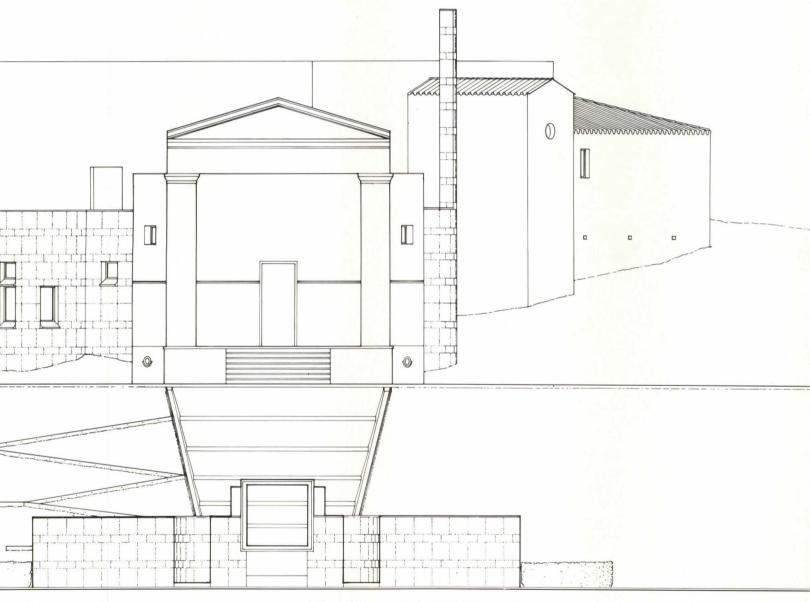


with such collisions. Here, the collision becomes the most important and memorable motif of the building—the point of convergence of most of the architectural, spatial, symbolic, and programmatic themes of the house. This technique of "perspectival collision" recalls scenographic techniques of the Baroque theater, where the contradiction between two systems remains unresolved, allowing investigation of perspective as a design tool, of scenography as a source of architectural ideas, of the frame as a figurative element, and of the picture as metaphor. **Construction:** The concrete structure, with

masonry, stucco, tile roof, wooden doors and windows, and local yellow-pink tufo stone, will be built exclusively by local techniques.







Jury comments

Moss: There's something, maybe extremely artificial, which has to do with legitimizing something one wants to do. In this case, it's to spin various pieces around the center and develop a kind of rationalization for it. The rationalization for it is the axes.

Pedersen: But in this particular case, the building is able, as the result of these rotations, to act successfully as a façade. The somewhat public gesture that one gets through the promenade sequence, which is rather nicely received, is acknowledged. The rotation of the grid is established, and the façade is well received. There's a justification in each piece, plus the additional aspect of this building, which is a rather successful

translation of the vernacular. The house represents a type of which we had numerous examples. The intention is for an assemblage of smaller, discrete pieces, but here the assemblage almost becomes a city in itself. The reason we felt strong about this is that each of the gestures being made had a local significance. All of these gestures, in combination with the vernacular architecture itself, and the success of each piece as an archetype, and the successful strategy of combining those pieces without resorting to poché or whatever, we thought very poetic.

Frampton: The way the language is developed, when you look at the details of these spaces, is astonishing; it's an astonishing work.

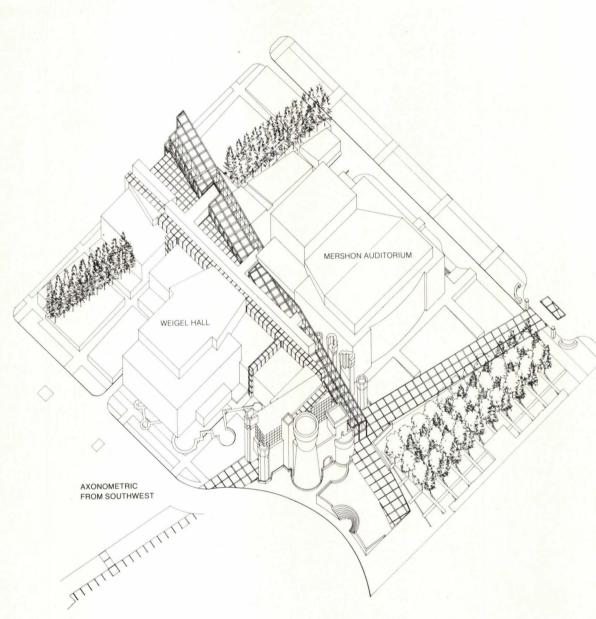
Architectural design Award

The OSU Center for the Visual Arts

Eisenman Robertson/ Trott and Bean Architects, Inc.

Architects: Eisenman Robertson/ Trott and Bean Architects, Inc., New York (Peter Eisenman, Richard Trott, partners in charge; Arthur Baker, partner, technical coordinator; Richard Morris, Faruk Yorgancioglu, Michael Burkey, associates in charge; Thomas Leeser, project architect; Mark Mascheroni, Wes Jones, Andrea Brown, Mark Wamble, Scott Sickeler, Chuck Crawford, Alexis Mozer, Hiroshi Maruyama, George Kewin, Andy Buchsbaum, assistants). Consultants: C.F. Bird & R.J. Bull, Ltd., civil engineers; Joseph M. Chapman, Inc., security and protection systems; Robert Slutzky, Chermayeff & Geimar Associates, graphics and exhibition; Dunbar Geotechnical Engineers, soils engineers; Jules Fisher & Paul Marantz, Inc., lighting; Hanna Olin, Ltd., landscape; Jaffe Acoustics, Inc., acoustics; Lantz, Jones & Nebraska, Inc., structural engineers; Boyce Nemec, audio/visual; Turner Construction Co., cost. H.A. Williams & Associates, Inc., mechanical and electrical engineers. Modelmaker: Albert Maloof.

Model photographer: Dick Frank. Client: The Ohio State University, Columbus.



Project: Ohio State University Center for the Visual Arts, Columbus, Ohio.

Program: Laboratories and exhibition space for experimental arts, involving laser, computer, and video technologies. **Site:** Edge of college campus.

Solution: The Center sets up a new matrix of intersecting town and gown grids, binding together the existing Mershon Auditorium and Weigel Hall. A re-creation of a former Armory, demolished in 1959, forms the entrance lobby and box office, fronting the campus oval. The architects were awarded the commission as first-place winners in an invitational design competition (P/A, Aug. 1983, pp. 38 and 96–97).

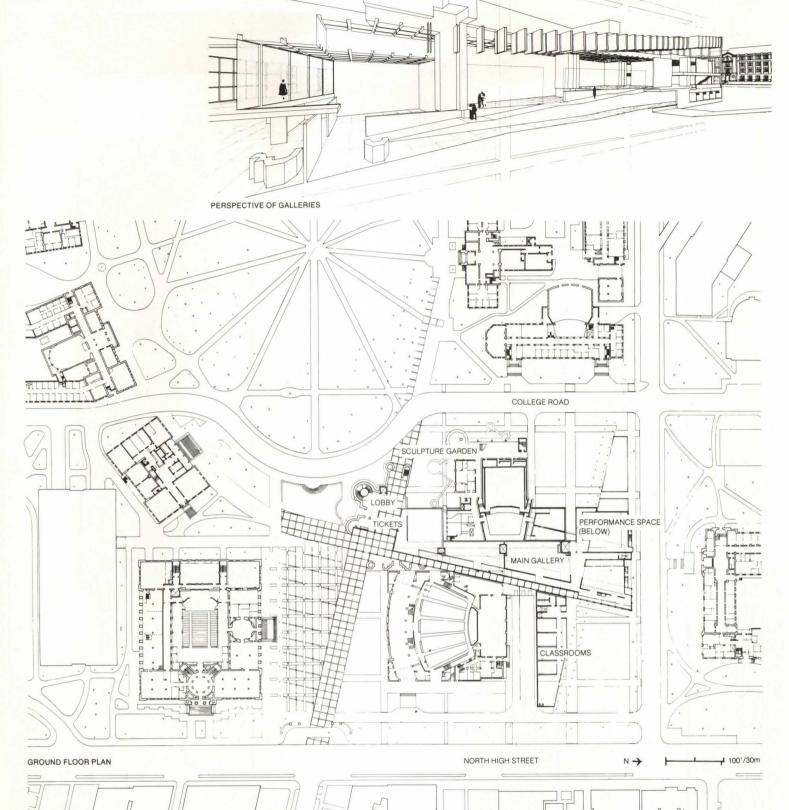
Jury comments

Moss: This is a very abstract, two-dimensional proposition. It's a way of intervening using a general mechanism, but making out of that a very personal project statement. I think in the architects' eyes the tool is generic and comprehensible to everyone. But in reality, it's a private tool; it won't be recognized.

Pedersen: The rotation of the grid is essentially an attempt to enrich the impoverished language of Modern architecture. But I don't see how personal abstractions can relate to a public condition.

Moss: It may be that there is no universal frame of reference that one can pass along to society collectively: that every one of these submissions is private and personal.





Frampton: I don't believe that. In the Ohio State project are fundamental typologies already present in the culture: for example, the galleria, the art gallery, and even this ironic reference to a past armory. The grid is a way of dealing with the site.

Pedersen: The intersection of the campus grid and the grid of the city creates a significant place; the grid is meaningful locally.

Griffith: This subjury of architects appears to be as concerned about the intent, the strategy, as you are about the manifestation. Are you saying that if the intent is good and the manifestation lousy, you'd still recognize a project?

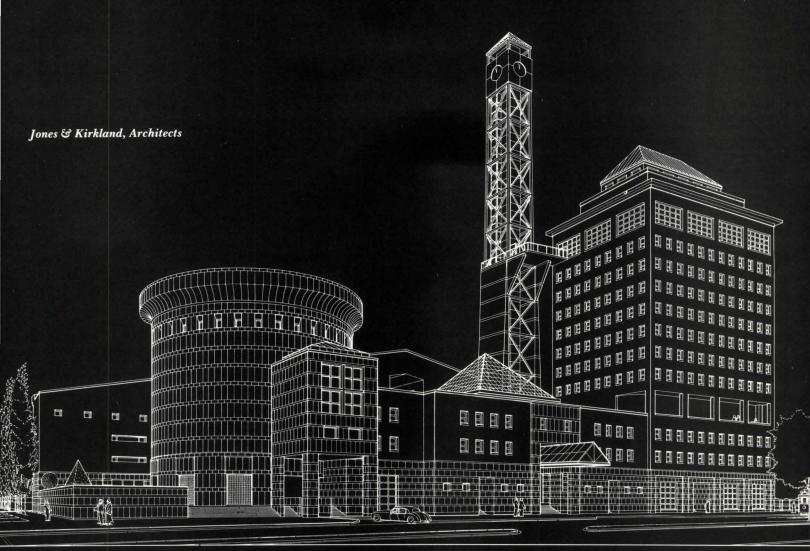
Pedersen: No. As architecture, this still stands as a very powerful piece.

Frampton: This project is valid in and of itself as an urban work, in relation to the university, and as an infill project. It works at a public level.

Plater-Zyberk: One of the problems we did talk about was the fact that the strategy is so drastically different and is imposed on what already exists quite coherently around it.

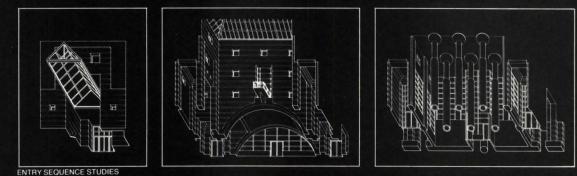
Moss: It's fair enough to appreciate works at a number of levels, including the level of intention. This scheme doesn't reiterate an existing condition, but contradicts it. It attempts to set up its own order. I'm interested in that; and that's a legitimate effort.

Mississauga City Hall



Architects: Jones & Kirkland, Architects, Toronto, Canada (Edward Jones and J. Michael Kirkland, principals; Endel Arro, Marc Baraness, Margot Griffin, Courtenay Henry, Maxim James, Hong Kim, Gerry Lang, Dan McNeil, Sarah Pearce, Jose Pereira, George Przybylski, Chris Radigan, Jon Soules, Mark Sterling, Kim Storey, Steve Teeple, Kit Wallace, project team).

Consultants: M.S. Yolles, structural; T.M.P., mechanical; Mulvey Banani, electrical. **Client:** City of Mississauga.



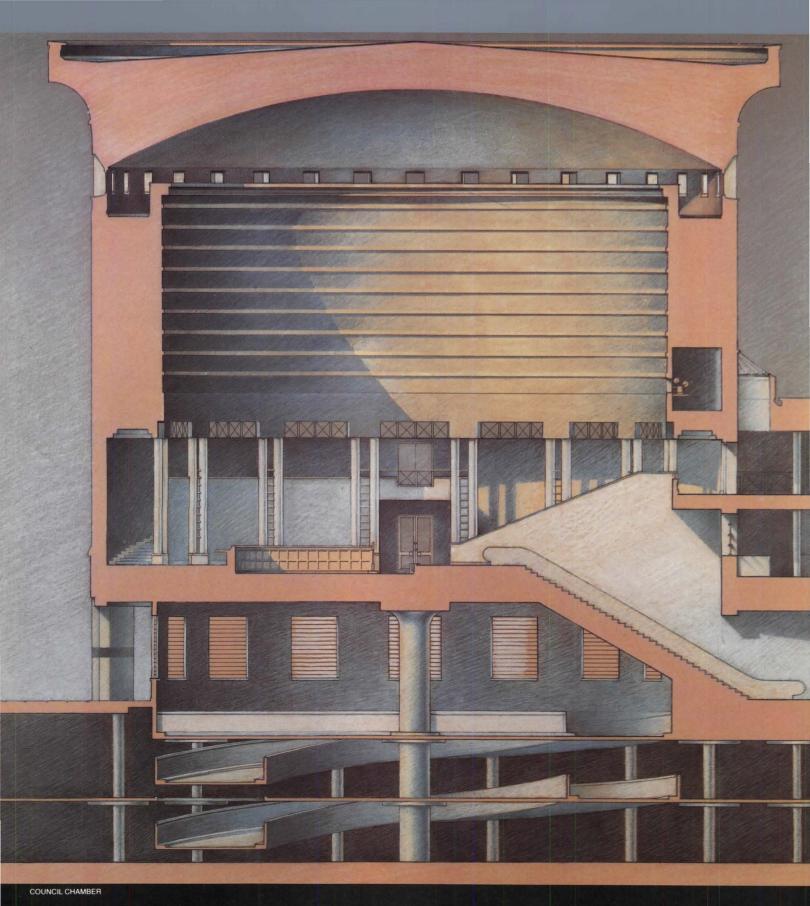
Project: Mississauga City Hall, Mississauga, Canada.

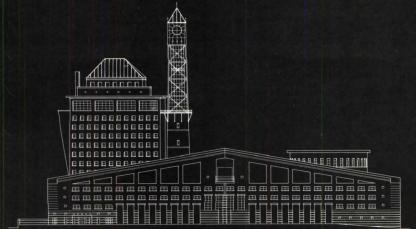
Program: A new 400,000-square-foot city hall, a civic square, and parking beneath for 900 cars.

Site: Flat terrain adjacent to a regional shopping center in the recently formed city of Mississauga, population 312,000 (expected to double by the turn of the century), 10 miles west of Toronto and part of the rapidly expanding megalopolis.

Solution: The site is established as a raised plinth upon which stand several elements—a long façade building, a cylindrical council chamber structure, an office tower, and a

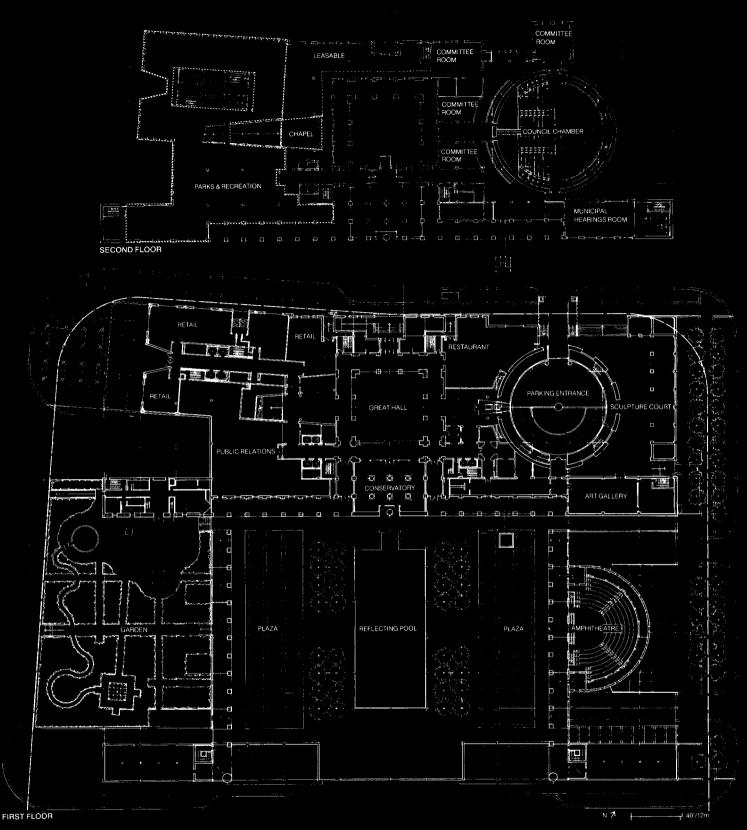
clock tower. The compositional elements of the civic square and Great Hall (lobby), complementary exterior and interior civic spaces, are organized axially. The elements refer to two Ontario traditions: the "functional tradition" of farm building, with clusters of structures enclosed by regular lines of trees within the street grid; and the tradition of civic buildings, large honorific "houses" that face south towards Lake Ontario and stand axially at the end of important streets. The principal south façade building of the new City Hall acts as a wall between the two civic spaces, with the ceremonial and day-to-day entrances organized in the north/south direction. In the other direction, an escalator en-





ters the cylinder of the council chamber to the east and, to the west a directional trapezoidal staircase guides the public to the front desks of the departments within the lower three floors. The clock tower (a traditional civic form) and the office tower are positioned eccentrically to the biaxial relationship.

Jury comments Frampton: This project is very well de-veloped as a concept, though it is not my preferential style. While the architects argue that some of the elements refer to Canadian farm motifs, the way they treat them in detail



actually makes the reading somewhat obscure. One of the most successful aspects is the treatment of the council chamber interior, which is on axis with the great hall and cleverly related to the spiral parking feeders.

Plater-Zyberk: Compositionally, the project is well done. From almost any point of view, the volumes relate to each other appropriately.

Moss: It resembles Stirling's recent projects, in a way. As in Stirling's designs for art museums in Cologne and Dusseldorf, there are series of pieces that correlate with the program. Unfortunately, here the hand that holds them together is not very tight. I don't find it especially convincing as an assemblage. In section, however, this project is spectacular.

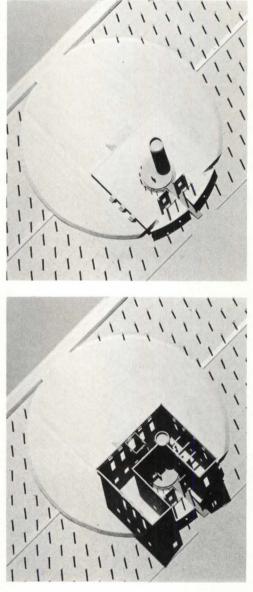
Pedersen: What attempts to hold the composition together is surface rather than volume, I would say. I am not convinced by the language, but I find the representation of government to the public at large, through the use of the elements, a very legitimate attitude.

Architectural design Citation

Florida house and nursery

Brian Healy

Architect: Brian Healy, Brooklyn, N.Y., Fort Myers, Fla. Modelmaker: Celia Ledbetter. Model photographer: Marilyn Ranker. Drawings: Brian Healy, Michael Flanders. Client: Hawes Horticultural Services, Blair Hawes, Fort Myers.



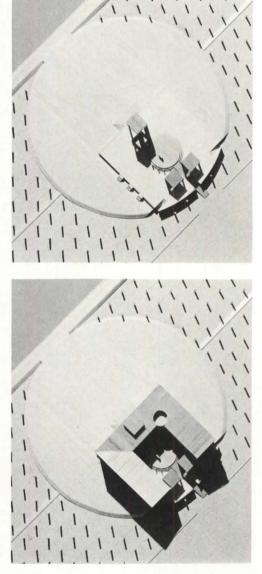
Project: Hawes House and Nursery, Fort Myers, Fla.

Program: Reestablish the client's nursery in conjunction with a new rural home. **Site:** Isolated five-acre tract of palmetto and

slash pine surrounded by cypress swamps and pasture.

Solution: Low elevations generated an "island"—a pad for the house—and a "pond" irrigation for the nursery—one the displacement of the other, and each bounded by low earth berms. Entry level of the house encompasses a court and contains kitchen, dining, and library/office areas, and second level contains family area and bedrooms.

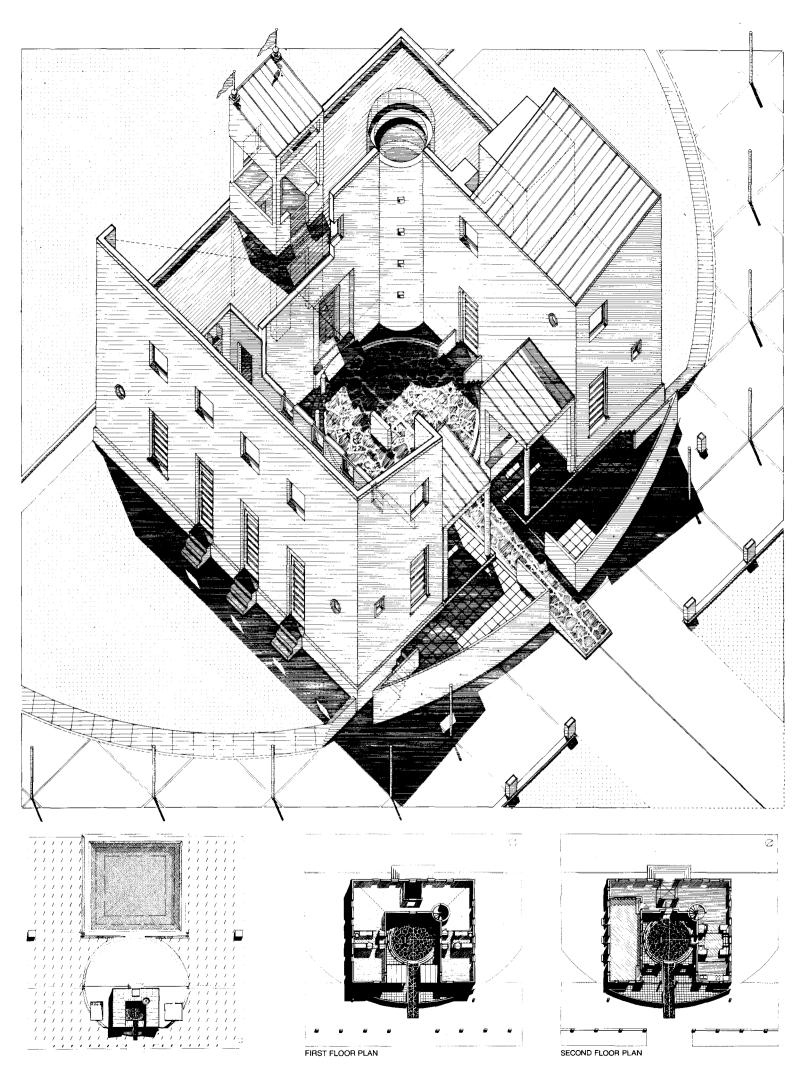
Construction: Concrete block with stucco finish, micro-zinc metal roofing, jalousie and



awning windows, quartzite flagstone and slate courtyard surface's.

Jury comments

Plater-Zyberk: I find this project interesting for its site development and site involvement. The circle comprehends the approach from the road as well as the exterior living spaces. **Pedersen:** The dichotomy between the monumentality of arrival and the humility of its tranquility makes it particularly satisfying. **Moss:** Where is the humility? It takes possession of half the world, with the grid and the pool. Not that that is bad, but it is not humble. **Frampton:** The discrepancy between that grand gesture and the rather petty bourgeois planning within the house bothers me.



Architectural design Citation

Research Facility

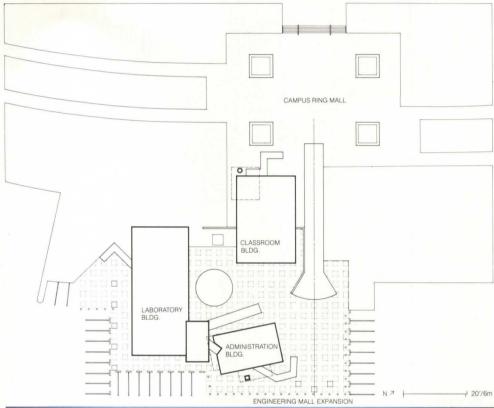
Frank O. Gehry and Associates

Architect: Frank O. Gehry and Associates, Venice, Calif. (Frank O. Gehry, principal in charge; Robert G. Hale, Jr., project architect; David Kellen, job captain; John Clagett, Carol Stockard, Patty Owen, design staff).

Consultants: Kurily and Szymanski, structural; Store, Matakovich and Wolfberg, mechanical/electrical; Psomas and Associates, civil engineers; SWA Group, Laguna Beach, landscape.

Model photographer: Michael Moran.

Client: University of California, Irvine.





Project: Information and Computer Science/ Engineering Research Facility, University of California at Irvine.

Program: This small (18,000-square-foot) university research complex is made up of three programmatically separate buildings grouped around a central courtyard. It will be the first group of buildings on the new engineering mall expansion, and one of the first buildings on the Irvine campus to cross the central ring mall.

Solution: The largest structure is the main laboratory facility. It contains three stories of flexible loft space that will house a variety of computer software design and research projects staffed by faculty and graduate students. A prominent stair tower forms the main entrance to this building and the connection to the smaller administration building. The third structure is a classroom building that opens to both the courtyard and the central campus ring mall. It will be used by both general undergraduates and those in the computer science department. The large ramp provides pedestrian access on the axis of the future engineering mall; the courtyard off this axis gives a sense of identity and entrance to the complex.

Construction methods and materials: Wood frame; stucco; painted flat and corrugated sheet metal; and painted asphalt paving. Interior wire ducts will accommodate changes in the state of the art of computer systems.



Jury comments

Moss: This is on a campus that was done essentially on a colossal scale for many years. What was done here in an informal, anticeremonial way was to make a small building which is burdened by all the conventional problems—frugality and all that—which really does stand in opposition to the type represented on campus.

Pedersen: It doesn't really represent part of any attitude much different from that in the the Ohio State project.

Plater-Zyberk: It's much more subtle in its space-making, which I applaud . . .

Moss: It's much gentler.

Plater-Zyberk: I know what campuses are like in terms of making an identifiable space.



That's one of its strong points; this amount of program usually gets put in one building that's incapable of defining a place for itself. *Moss:* What we have here at one level is what I would call an anticontextual strategy, which, for me in the context of this discussion, is a good strategy, because it actually opposes the dominant campus point of view, which ought to be opposed. It's an extremely frugal building; the pavers are painted asphalt... it's on that level of austerity.

Architectural design Citation

The Beach

Antoine Predock Architect

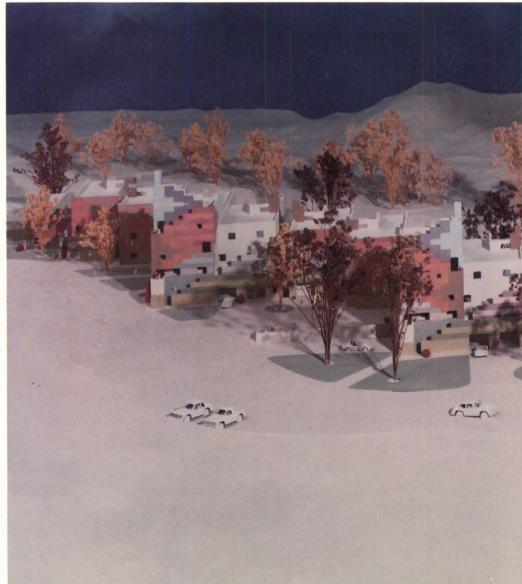
Architect: Antoine Predock, Albuquerque, N.M. (Antoine Predock, principal; Ronald Jacob, project manager; Geoffrey Beebe, Jon Anderson).

Models and renderings: Antoine Predock, Ronald Jacob, Geoffrey Beebe, Jon Anderson, and Hadrian Predock.

Photographer: Robert Reck. **Client:** D.J.R. Inc., as general partner for The Beach Venture Limited.







Project: The Beach, Albuquerque, N.M. **Program:** 74-unit apartment building for lower and middle-income occupancy. **Solution:** This apartment complex toys with

Solution: This apartment complex toys with its schizophrenic site, a sliver separating Highway 66 from the Albuquerque Country Club. One-, two-, and three-bedroom units are clustered into four "houses" with integrated parking courts drawn from motel prototypes. A landscaped berm baffles traffic noise.

Construction materials and methods: Integrally colored stucco on frame construction; tile roofs; neon bandings.

Jury comments

Frampton: The scheme just peters out at the ends. There could have been some kind of focus provided. But at a conceptual level it's very bold and fresh.

Moss: What we're talking about is the making of the skin, not the plan. The scheme is like a sign, playing the golf course and its population against the tradition of Route 66 with the neon and the gas station and its honky tonk sensibility.

Weidemann: How do you feel about this idea of a different income group looking out on the golf course? What part of that space outside the door do the occupants have access to and lay claim to?



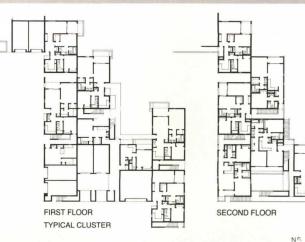


Plater-Zyberk: The entry stairs and the parking lot out front—the coming and going—are this scheme's public realm and meeting place.

Winter: Does the architect tell us anything about the occupants beyond their income level? The Beach would be great for elderly or singles, maybe; it wouldn't be good for kids.

Griffith: I think this scheme is a nice structure architecturally but housing is for people, and this may not be appropriate for the group that's apparently intended to live there.

Pedersen: It's a scheme that breaks all the rules; it generates a tremendous vitality and a sense of presence.





+ 40/12m

Architectural design Citation

The Courtyards

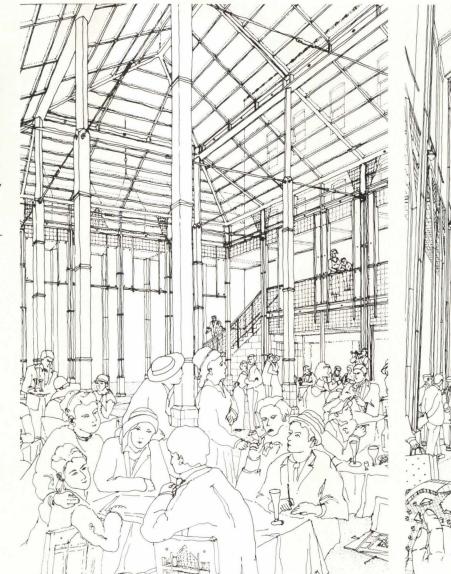
Eric R. Kuhne & Associates

Architect: Eric R. Kuhne & Associates, New York (Eric R. Kuhne, Julie Hanselmann, designers; Lisa Abeles, Nancy B. Clayton, Keller Easterling, Deborah Gutowitz, Curtis W. Hoberman, Natalie S. Jacobs, Elizabeth Kerrigan, N.H. Clement Paulsen, Ann Pendleton, Michael Regan, Natalie W. Shivers, Richard M. Torchia, project team).

Associated architects: Cole-Matott-Riley Architects, Fort Wayne, Ind.; Grinsfelder Associates Architects Inc., Fort Wayne.

Consultants: David M. Snyder & Associates, Louis G. Petro & Associates, structural; Matson Consultants, Caretsky Associates, mechanical; American City Corporation, merchandising; Godine & Stunda, Inc., commercial development; Process Management Group, Inc., cost estimates.

Client: City of Fort Wayne Redevelopment Commission.





KILBOURNE COURT

Project: The Courtyards, Fort Wayne, Ind. **Site:** The last surviving commercial block in Fort Wayne consisting of 19th-Century stone and brick buildings.

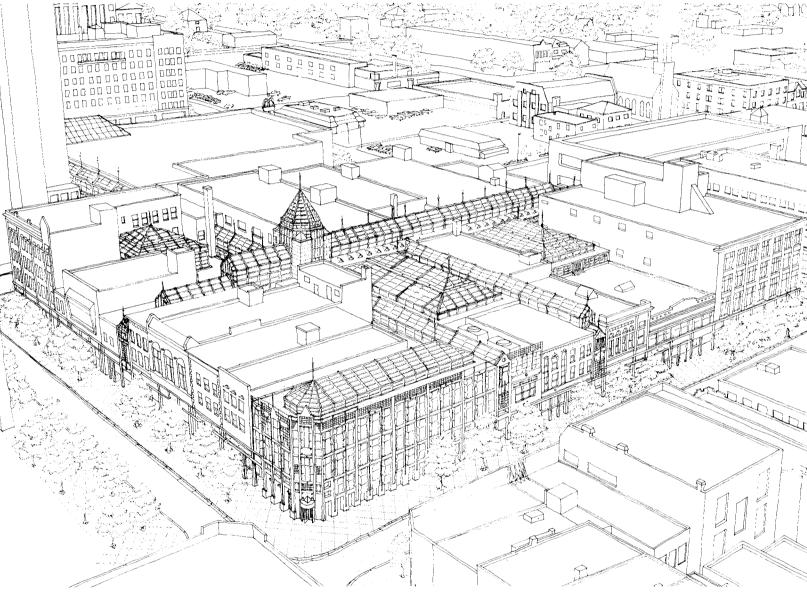
Program: To preserve and restore this block. **Solution:** To recover the residual urban space by connecting the buildings with glasscovered three-story-high passages and courts, which provide meeting places and maintain the vernacular character of the existing fabric. Street façade shop windows are recessed to provide a perimeter colonnade. Skywalks extend the Courtyards to the nearby Civic Center, hotel, garages, Botanical Gardens, Symphony Hall, and office GALLERY VIEW building. 200,000 square feet of gross leasable space is allocated for restaurants, retail space, offices, and specialties (theaters, food, market, bazaar).

Materials: Glazed façades and roofs. Structural steel and ornamental metals are based, in form, on existing details.

Jury comments

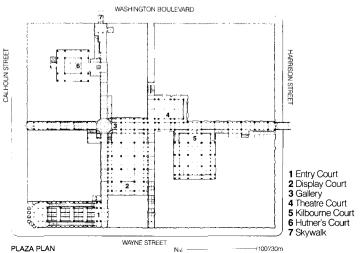
Frampton: I find it an astonishingly clever idea in relation to the disorganized, halfabandoned inner urban detritus that is being used, which has no order. This introduction of an arcade system would revitalize the leftover bits, bond them together, and give them an internal life.





Plater-Zyberk: One of its positive aspects is that the city remains as it is, the old street remains, and bonding occurs very lightly. However, I don't like the idiom. **Pedersen:** At this stage one has to squint a

bit. Still, in terms of the surface treatment, there is a certain amount of implied gridding taking place generated from the existing horizontal gestures, which is sensitive. **Moss:** The idea is fascinating but I, too, have a quarrel with the language. And what happens at the crossings? Nobody knows.



Architectural design Citation

Renfrew Center



phia, Pa. (Daniela Holt Voith, proj ect associate; Anthony O. James, project architect; Michael Pearson). **Consultants:** Keast & Hood Co., structural; Basil Greene, Inc., mechanical; Domus Enterprises, Inc., general contractor. **Modelmaker:** Michael Pearson. **Model photographer:** Tom Bernard.

Renderers: Cameron Mactavish, Steven Bonatatibus, Tony Atkin (wash); Michael Pearson, Charles Evers, Daniela Holt Voith (line). **Client:** Premier Medical Systems, Philadelphia, Pa.

FIRST FLOOR PLAN

Project: Renfrew Center, Philadelphia, Pa. **Program:** Private facility for the treatment of psychological eating disorders, specifically anorexia nervosa and bulimia.

Site: 27 acres of countryside, occupied by a 1928 French-style manor house.

Solution: The existing manor house is to be modified for administrative and therapeutic offices. The new building, housing a 40-bed dormitory with living rooms, dining and recreation facilities, is organized as a doubleloaded corridor, with large living "halls."

Construction materials and methods: New building, exterior masonry walls, steel joists, and metal deck flooring; cast stone and stucco infill; fireproof metal stud and drywall interior with simple profile wood moldings.

Jury comments

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Frampton: I think this scheme is typologically inappropriate. The house and the hospital are two different types.

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Plater-Zyberk: It's not a hospital. It's actually a domestic facility. It's full of bedrooms. **Frampton:** That doesn't make it a house. It should be treated as a cellular building.

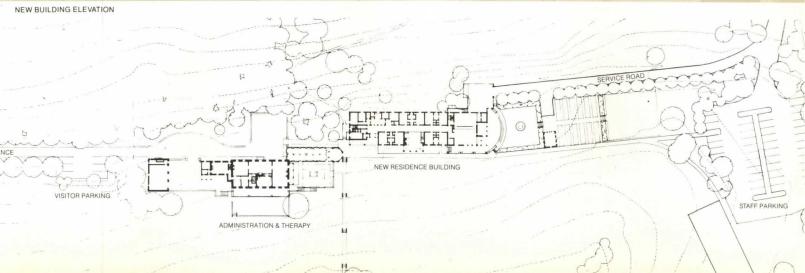
Pedersen: I find a planning inconsistency. While the two buildings have taken on a certain superficial similarity, the gesture of arrival for the old building is quite dissimilar from arrival at this new structure.

Plater-Zyberk: I think the siting is excellent; the buildings are seen on end with each other, reducing the perceived scale of the dormitory, which is handled very lightly.



SOUTH ELEVATION



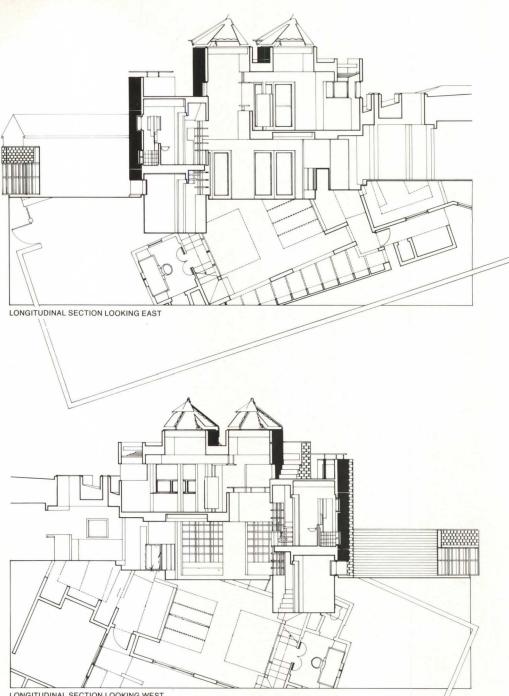


Venice III

Thom Mayne, Michael Rotondi, Morphosis

Architect: Thom Mayne and Michael Rotondi, Morphosis, Los Angeles, Calif. (Thom Mayne, Michael Rotondi, principals; with Gianluigi Irsonti, Mahmood Michele Saee, Rachel Vert; assisted by Tom Adolph, Eric A. Kahn, Kathy Rea, Alex Rudeamen, Jay Vanos). Consultants: Gordon Polon, structural; Saul Goldin Associates, electrical.

Clients: Anne Bergren, Rick Chrisman, Venice, Calif.



LONGITUDINAL SECTION LOOKING WEST

Project: House addition, Venice, Calif. Program: An 850-square-foot studio/retreat for a writer, containing miniaturized aspects of a typical house: living, sleeping, study, library, and bath areas.

Site: The back portion of a 40' x 80' lot in a community characterized by bungalowtype houses.

Solution: A sequence of three volumes and three layers of volumes produces a diverse set of spaces accommodating the various functions, and spaces that are simultaneously alike and diverse (basement, loft, mezzanine, and roof deck). The new building was conceived as a prototype for a family on a small

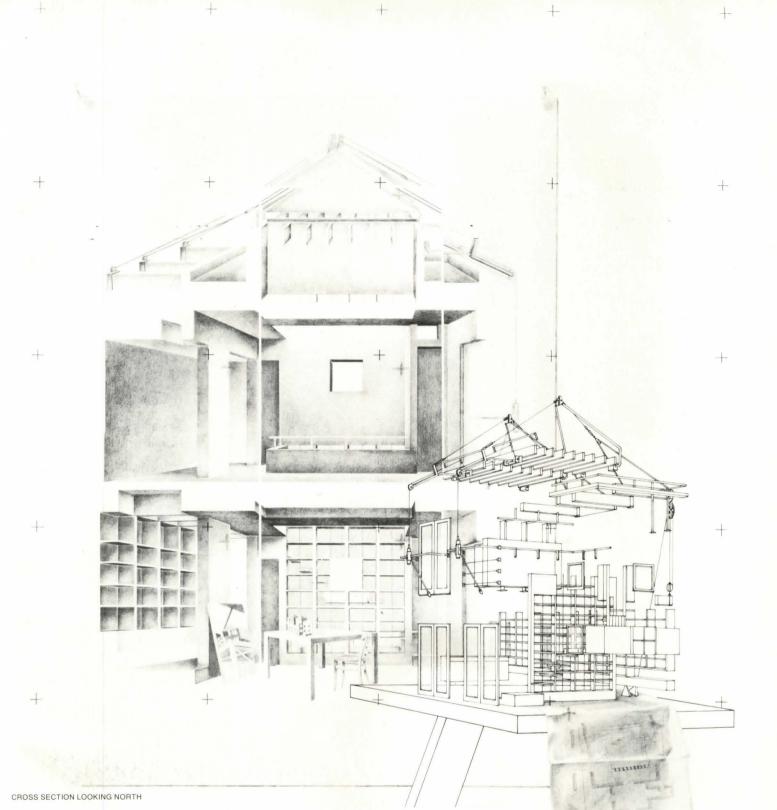
lot. In character and organization, it reflects the aspect of operating in three modes: as an extension of the existing house; as a separate retreat from the house to be used by extended family members; and as a separate dwelling that could be rented or sold. This reflects the comprehensive nature of the locale both architecturally and socially.

Construction methods and materials: Concrete slab, wood frame, asphalt shingles, metal wall panels.

Jury comments

Frampton: It's a studio for a writer on the back lot of an existing house. It breaks up into a number of parts, and I think those parts are meant to be metaphors for houses.





I'm not particularly interested in that kind of metaphorical display, but what interests me is the poetic of construction that this house manifests, as opposed to the very mannerist, graphic game that goes on in the Parasol House.

Moss: I don't understand the opposition. I don't know that one has to argue for Constructivism here because this is extraordinary, this Venice alley house. These guys have drawn every brick. They've built a model that shows every stud in the building.

... The other thing they're carrying on in that line has to do with a kind of technical advocacy, but not, I think, at the Pompidou level... It's more of an erogenous zone of the building. *Frampton:* Given the general state of architecture in this country, which in my opinion is becoming increasingly scenographic as opposed to being about the way things are built, I find this an impressive gesture. It's quite hard to follow the actual spatial organization. For me, the merit lies in the way it is thought of as a constructive work.

Weidemann: In the drawing or the construction process?

Frampton: Ultimately, it has to be in the drawing, because for me the exact relationship between those bricks and that stud frame is not entirely clear.

305 West Madison

Skidmore, Owings & Merrill Chicago

Architect: Skidmore, Owings & Merrill, Chicago, Ill. (Bruce J. Graham, design partner; William Drake, partner in charge; Joseph Gonzalez, studio head; John Kelsey, project manager; Bernie Gandras, technical coordinator; Srinivasa Iyengar, structural engineering partner; Stan Korista, senior structural engineer; Parambir Gujral, environmental engineering partner; Paul Conkel, senior enrivonmental engineer; Alan Bombick, Scott Sarver, Ruth Slobin, Dragos Patrasku, project team).

Client: Jaymont Properties, Inc., Chicago, Ill. **Project:** 305 West Madison, Chicago, Ill. ("Up Against Jahn").

Program: A 26-story office building, with ground-floor retail space.

Site: The southwest corner of Madison and Franklin Streets in downtown Chicago.

Solution: The site provides an opportunity to establish a historical link with the architecture of the Chicago School, and to encompass and transcend the evolving principles of this school. Furthermore, the design proposes a juxtaposition of form and articulation relative to Helmut Jahn's One South Wacker building, situated immediately to the west. The organization of the ground floor and building "base" responds to the pedestrian nature and vitality of the site. Retail "storefronts" and major pedestrian entryways define the building edge, which is set out to the property line to reinforce the grid of the city. The lobby is entered on axis from both streets, and is seen as a two-story centralizing space that reveals the asymmetrical placement of the building core to the west. These first two floors are expressed clearly as "base" through the conscious articulation of materials and the pedestrian orientation of its details, while the third floor forms a transitional zone to the building "shaft." Historically, the shaft offers the most difficulty in attaining definition of scale in relation to the whole. Therefore, a two-story divisional unit, along with the 20-foot structural bay, gives identity to the shaft reading along Franklin Street. While the vocabulary of openings is derived from the Chicago oriel window, necessary transformations occur to reinforce the massing strategy and place the overall expression of the façade in a contemporary mode. Twofoot setbacks in the building plane articulate the long facade while heightening the sense of verticality and movement. The end bays are used to form an edge, as well as an end,

to the overall composition of the façade. **Construction materials:** Light gray flamecut granite, polished green granite trim, stainless steel window frames, and curtain wall of blue-green tinted vision glass with black painted spandrels.

Jury comments

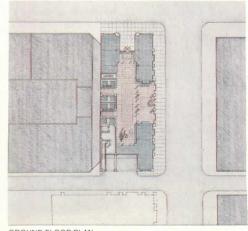
Pedersen: Every gesture here is drawn in a very legitimate way from the Chicago tradition. From the frame to the window, to the tripartite organization of the volume itself, to the juxtaposition between it and the glass tower behind, it is really very taut. It tries rigorously to understand the salient characteristic of much Chicago architecture, which is in fact a Chicago frame. So this frame becomes the point of departure for the entire structure, and even as it breaks itself down, aspects of the surface treatment-such as the Chicago window introduced within the main frame itself-are relatively consistent. For me the project's merit lies in its "background" quality; it's a good prototype for a "fabric" building, one that could bear repetition.

Frampton: It doesn't do very much with the original language; that's the problem. It is so damn respectful; I think in the end I'm against it.

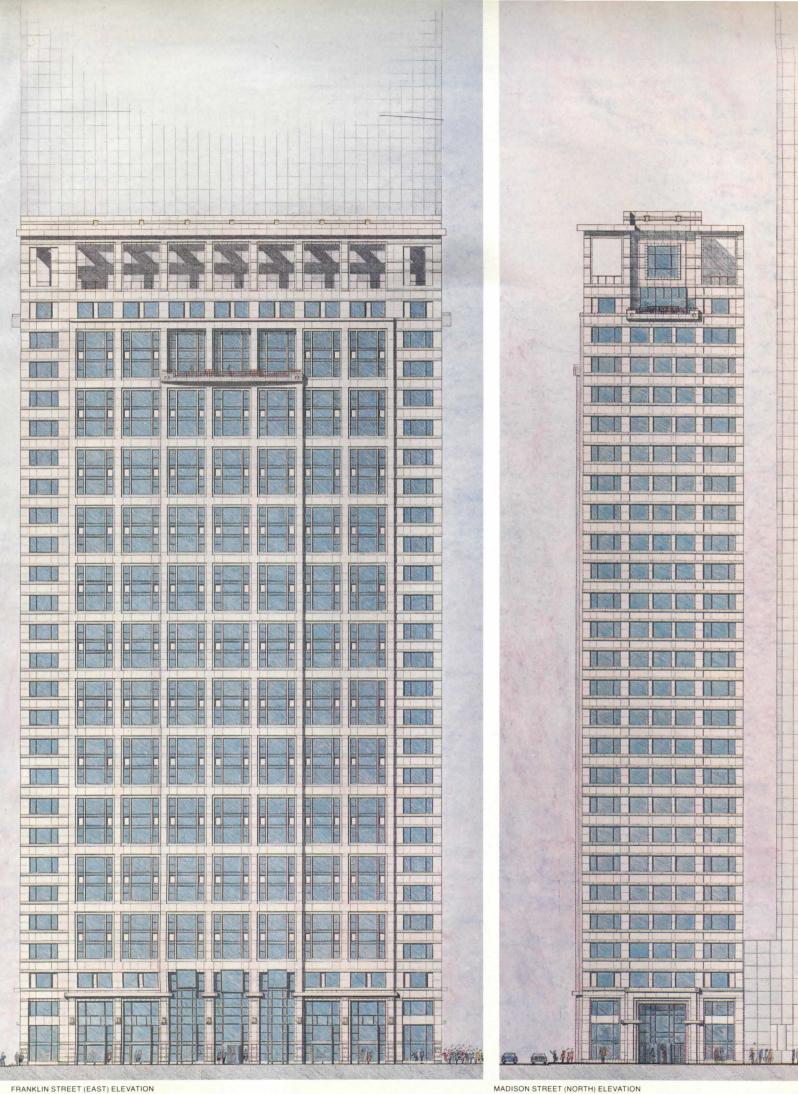
Moss: It seems not to have any independence in any personal way; it's a cliché-ridden, Italianate pastiche. It defines itself as "up against" something; if the analogy is "up against the wall," which implies toughness, then it doesn't work. The project has been called self-effacing and contextual. But this is knee-jerk contextualism; it doesn't move the art of big buildings forward. If self-effacement is a valid criterion for an award in this context, then let's give it a humility award.



SITE PLAN



GROUND FLOOR PLAN



FRANKLIN STREET (EAST) ELEVATION

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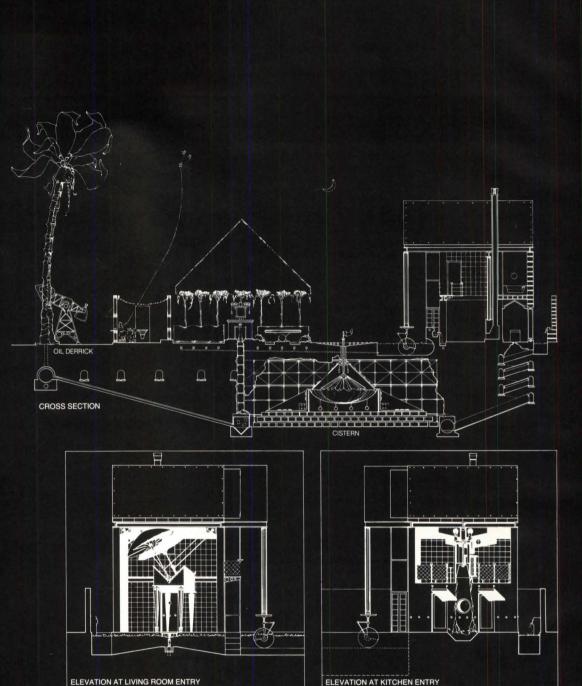
The Parasol House

Peter Waldman **Christopher Genik**

Architects: Peter Waldman, Christopher Genik, Houston (Douglas) Rixey, Kevin Gordon, project assistants)

Modelmaker: Thomas Quinlan. Model photographer: Paul Hester. Renderers: Peter Waldman, Christopher Genik.

Client: Nancy Davila Carpio, Houston.



ELEVATION AT LIVING ROOM ENTRY

Project: Parasol House: A Tale of Origin for Two-Gardens, Houston.

Program: Transformation of a single-family Cape-Cod style house and its tight suburban lot into accommodations for a family of five, to be responsive to climate, flora, and fauna of hot, humid location.

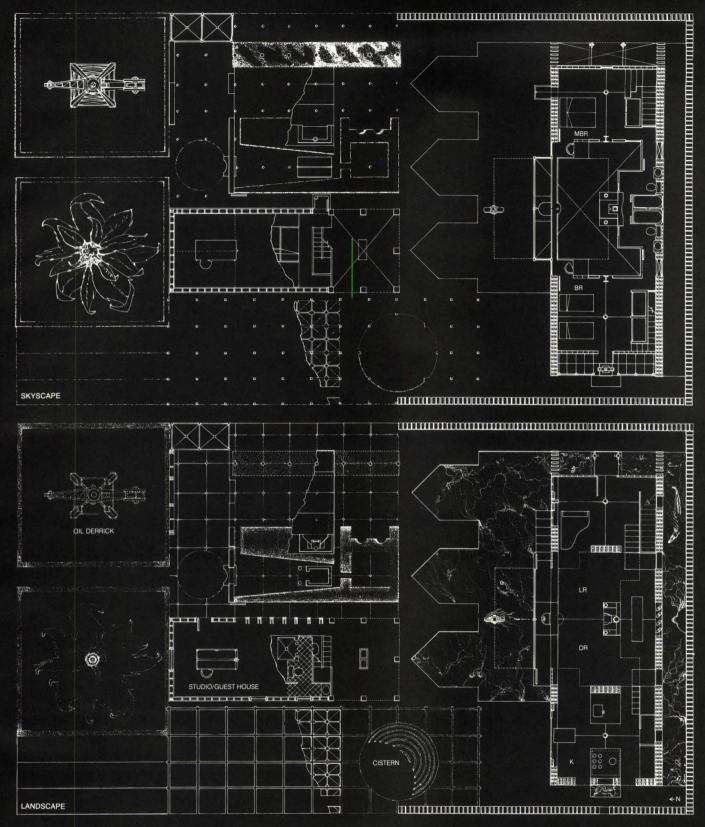
Site: Tight urban lot in Houston on edge of Rice University campus.

Solution: Remove freestanding garage apartment, construct perimeter walls around house and resultant patio and pool, place three temporary parasols for shade, and beneath them construct three cabanas for the functional areas of new house; leave part of old house as studio/guest house. A cistern catches rain for dog house/garden.

Jury comments

Moss: This is the kind of thing that P/A in general has not recognized; it's kind of ethereal, almost a dream with a sort of Alicein-Wonderland quality. It represents to me an inquiry into a level of building and fantasy, notwithstanding its little bit of Rube Goldberg quality or its ethereal quality, that ought to be acknowledged for its rigor and conviction of design.

Winter: If it's totally absurd as a building (I don't know if it is or isn't), it nevertheless does not work as a building technologically. *Plater-Zyberk:* There may be pieces about



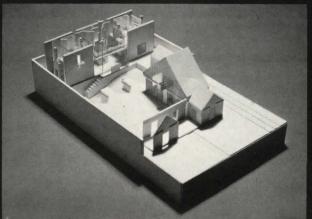
which that could be said—the drawings are intended to be very rich—but the model is very clear.

Pedersen: Even without those pieces, when this is ultimately assembled, there would be a creation of space that is significant in its own right.

Plater-Zyberk: It does have a conventional floor plan, bedrooms, etcetera . . .

Moss: But our feeling was that that wasn't what it was really about; we wanted to touch on some of the other things that in many of these juries have been precluded.

Frampton: I'm not convinced about the lyrical quality ultimately; it's a lyrical graphic operation, but I'm not convinced about its being lyrical spatially.



The Lucile Halsell Conservatory

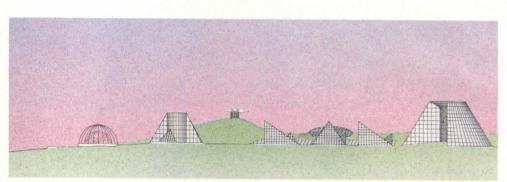
Emilio Ambasz

Architects: Emilio Ambasz, Architect, New York (Alan Henschel, project development; Dwight Ashdown, project manager; Ann Cederna, Guillermo de la Calzada. Kenneth Laser, Thomas Mueller, Toshio Okamura, Richard Rudman, Barry Scott, Frank Venning, Mark Yoes, project team). Consultants: Lev Zetlin, structural;

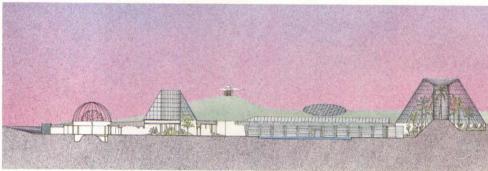
Ambrosino, DePinto & Schmieder, mechanical.

Modelmaker: Dwight Ashdown. Model photographer: Louis Checkman.

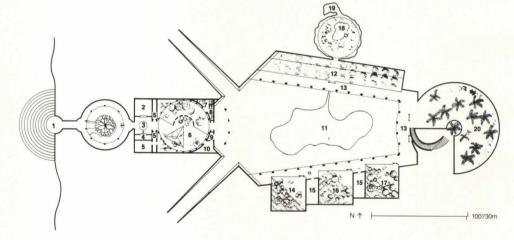
Client: San Antonio Botanical Center Society, San Antonio, Texas.



SOUTH ELEVATION







Project: Lucile Halsell Conservatory, San Antonio, Texas.

Program: A complex of greenhouses where, contrary to the traditional greenhouse use, plants must be protected from overabundance of sunlight rather than from cold weather.

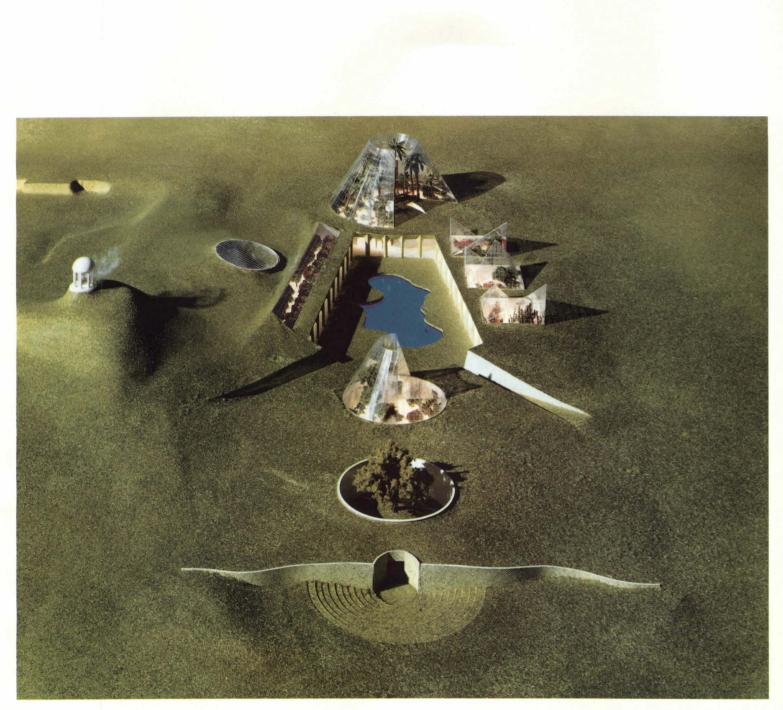
Site: An area of gently rolling hills in a warm climate.

Solution: The earth is used as container and protector of plants. Glazed areas are limited to roofs to control amount of light and degree of heat, and roof configurations take cues from considerations of wind and sun orientation. Variations of roof heights and



1 Entry hall

- 7 Mens room 8 Ladies room
- 9 Loading dock
- 10 Director
- 11 Lily pond
- 12 Orangery 13 Arcade
- 14 Desert room
- 15 Head house 16 Succulent room
- 17 Hot tropical room
- 18 Fern room 19 Alpine room
- 20 Palm house



shapes give forms a templelike appearance in the landscape, where they are organized around patios or courtyards typical of Texas. Each room can be treated separately, with its own maintenance access and climatic control, thus accommodating a strong processional quality for the sequence through the complex.

Jury comments

Moss: What interests me is that the strategy for two types (this project was discussed with another partially underground project.— Ed.), which are absolutely contradictory, is very similar. I find that disturbing; it means this is a kind of generic advocacy. I could

strongly support it in one case but not in the other.

Pedersen: Isn't it an attitude toward preservation of the landscape? It's as valid in one instance as in the other; it's an energy that he applies to all building types; it doesn't take on validity with one type versus another.

Moss: If the building has personal meaning as a kind of poetry, that doesn't mean it applies to every situation. You don't have to accept it generically to accept it in a particular instance.

Frampton: It is a general poetic proposition. But the fact that it is his individual proposition doesn't make it entirely individual—it belongs to the whole landscape tradition. *Moss:* I'm talking about how one goes through this thing, learns to understand it and feel it. It's very different in the conservatory, where one essentially wanders through the thing informally; it's much more convincing there.

Architectural design Citation

Delafield Estate

James Stewart Polshek පි Partners

Architect: James Stewart Polshek & Partners, New York (Paul S. Byard, partner in charge; James Stewart Polshek, design partner; Timothy Hartung, project manager; Tyler Donaldson, conceptual design and site planning; Todd H. Schliemann, senior designer; Susanna Steeneken, Peter Talbot, Elaine Felhandler, Manuel Baez, design team). Conceptual design and site planning: James Stewart Polshek &

Partners and Peter L. Gluck & Associates.

Consultants: Tor and Partners, structural; Thomas A. Polise, P.C., mechanical; Cassway/Albert & Associates, landscape; Eberlin & Eberlin, P.C., civil.

Graphics: Carolyn Senft, Jennifer Nobis, Jane Duff, Peter Sweeny. **Client:** Delafield Estates, Ltd., New York. Project: Delafield Estate, Riverdale, N.Y.
Program: 33 single and attached houses of 3500 square feet each, three occupying a restored 19th-Century manor house.
Site: A bluff above the Hudson River.
Solution: Drawing on the American garden suburb tradition, units are clustered to form larger "houses" sited along natural contours. A concealed parking area is located beneath the north lawn. Landscaping blends English and Continental traditions.

Jury comments

Frampton: This scheme shows an appropriate way to deal with the question of history and continuity. This is a singular manor house that is in a historical style; but you can add to it other buildings that are of that style, yet don't necessarily have the same order as the manor house.

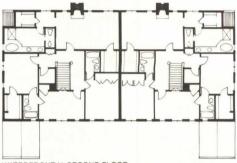
Moss: In fact, you have a tougher time defending this project as an object or as a piece of architecture. You're defending it in the context of your first premise—that one should use the historic referent and respond to the old building. You're not questioning that premise.

Frampton: I feel that this jury should take very seriously the kind of message one gives by premiating such projects, because in the end one's not only going to compare specific architectural solutions but also the relevance of the problem.

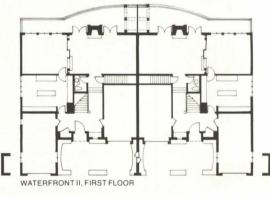
Pedersen: I see this strategy as an attempt to draw energy from the existing building and site, but the scheme is not representative of them specifically.

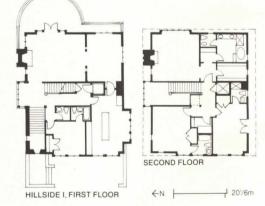
Moss: All you're saying is that the degree to which you like the scheme is the degree to which it departs from the original.

Frampton: Yes; and the degree to which it makes a unified development.

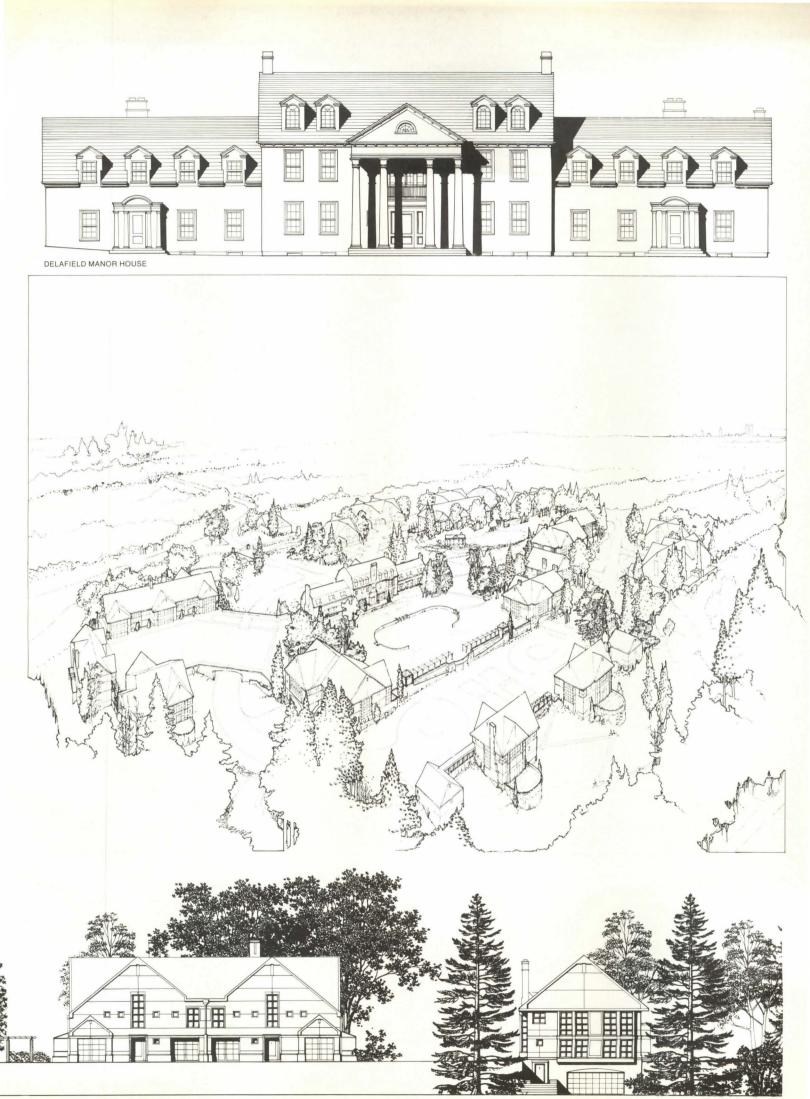








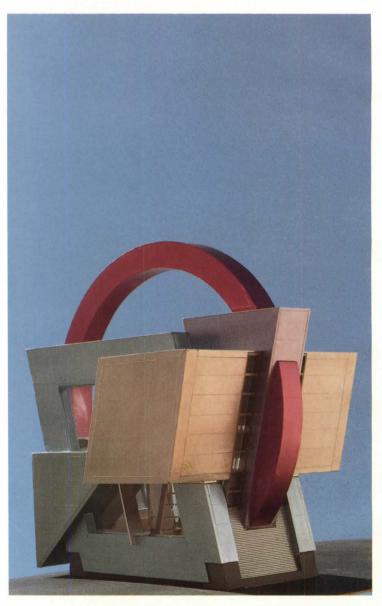




Architectural design Citation

Cookie Express





Hodgetts & Fung Design Associates

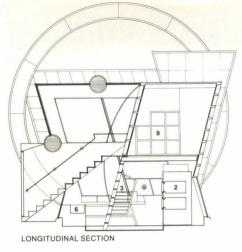
Architect: Hodgetts & Fung Design Associates, Los Angeles, Calif. (Craig Hodgetts, Ming Fung, project designers).

Modelmakers: Craig Hodgetts, Ming Fung, Kent Hodgetts. Drawings: Ming Fung, Craig Hodgetts, Georgia Scott. Client: Jonathan Baker, Corona del Mar, Calif. **Project:** Cookie Express, Orange County, Calif.

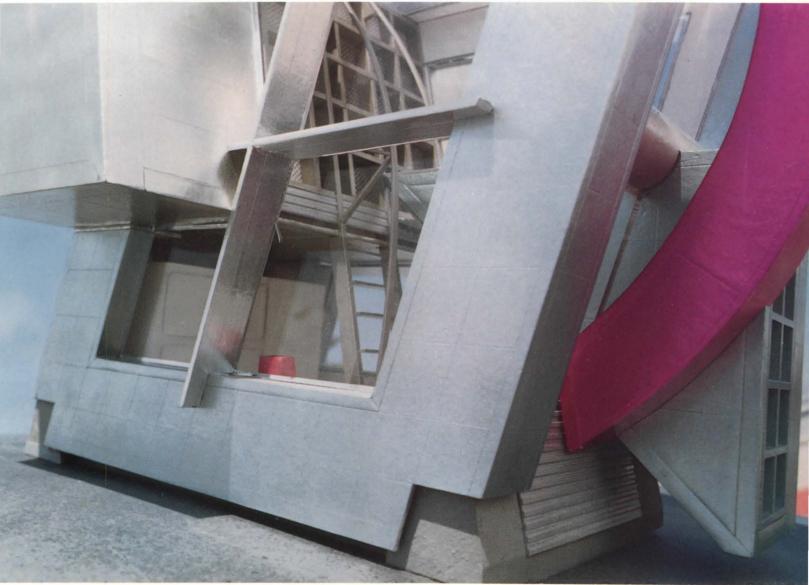
Program: Cookie Express is a billboard-sized bakery to be erected in a standard parking space on strip parking lots. The unusual configuration of the project is the product of the client's desire for visibility in the chaotic environment of the strip, the project's diminutive size, and various local ordinances that mandate a full complement of "restaurant" facilities. Thus, the program includes a second-level lavatory and storage area, a legal commercial exit stair, ovens, refrigerators, sinks, and the memory of Konstantin Melnikov, within a total of 350 square feet.

Solution: Serving height is designed to favor automobile drivers and their passengers by the provision of a depressed floor for employees. Pedestrians and cyclists will be served at an auxiliary window. Employee access to second-story storage and dressing areas is by ladder; legal exit requirements are met by an exterior stair. After fabrication by local builders, the structure will receive a proprietary skin in a variety of patterns so that neighboring outlets can maintain their individuality.





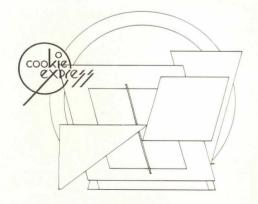




Jury comments

Moss: It raises the issue of the genre of "junk" buildings that inevitably appear in shopping centers. It tries to be that, but in a much more sophisticated way. It uses a Constructivist language, and it's still done in a serious way, but it has at least a tinge of levity, not to say belly-laugh humor. It extends that language so that it's not just Constructivist advocacy—which is impossible now—but it still tries to make use of that vocabulary.

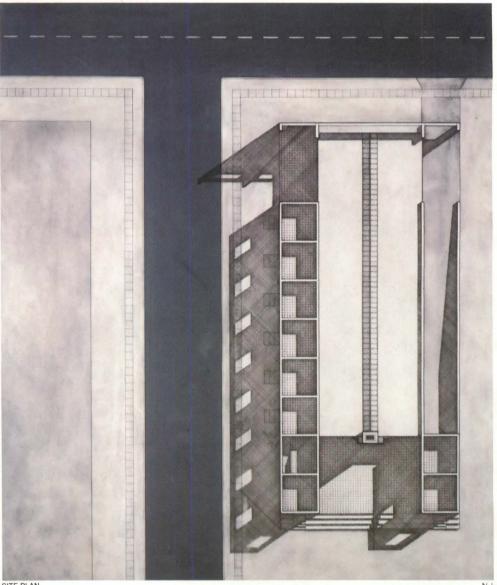
Pedersen: From an urbanistic point of view, there is a level at which a building should be perceived as an autonomous object, and this is just about that level. In other words, the building is essentially a sign. It can be focused totally autonomously on itself, and bears no relationship to anything else, and it has no other responsibilities. As such, it can be free to be this object, whereas at any other level of urbanism, I have severe reservations. *Frampton:* From the point of view of sign, one criticism that one could bring to bear on it is that in its own code it inevitably doesn't suggest where you get the damn cookie. *Plater-Zyberk:* It's small enough that that may not be necessary. When you see it in light of McDonald's and Fotomat...



Suburban Loft Building

Albert Pope

Architect: Albert Pope, Princeton, N.J.Modelmaker: Sarah Parker. Renderers: Albert Pope, Sarah Parker, Mathew Pickner. Client: Virginia Avenue Partnership, Venice, Calif.



SITE PLAN

Project: Suburban loft building, Santa Monica, Calif.

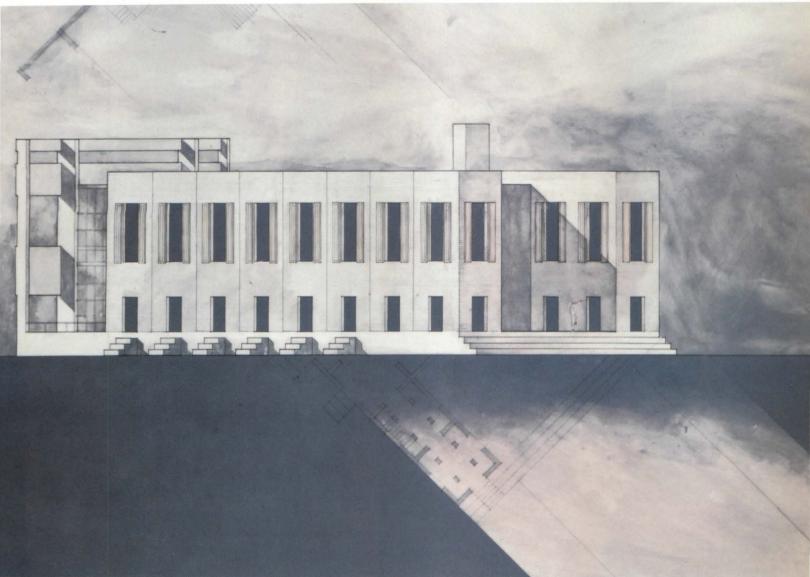
Program: A group of young artists, weary of real estate speculation in downtown Los Angeles, wanted to explore the possibility of generating "loft scene" in suburban Santa Monica. The program called for six raw spaces of 1200 square feet each, and a collective lobby with living and gallery space.

Site: A corner lot with a four-lane commercial and apartment-building street on one edge, a residential street on an adjacent edge, and a public park to the rear.

Solution: The building is a sheared block, with a large-scale billboard façade projected to the street, and a large brick court with fireplace toward the park at the rear. The center of the block is raw, open space. Individual porch vestibules (which link to form an arcade) and garage entrance with driveway are located on the first floor, while individual wet cores and belvederes surrounding the brick court are on the second floor. The building can be inhabited as six private units or as one big house; the repetitive cells adjacent to the street can be used as individual porches or as a collective arcade connecting front and rear communal living and gallery areas.

Construction materials: Reinforced concrete and brick.





Jury comments

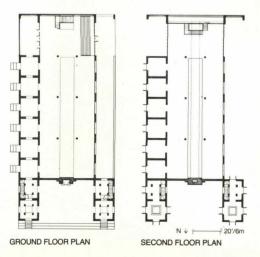
Moss: It's austere. It looks a little like a de Chirico drawing, maybe slightly frightening. **Frampton:** I like it for its punk, brute quality, but my one reservation is that its program doesn't really seem to relate to its concept. Where are the wet walls, and where, in any case, would you put them?

Pedersen: I respond to it emotionally on the level of brutality, the severity of its imagery. The piece I find most disturbing is the façade—the whole head piece. I can accept what takes place behind that point, but urbanistically I can't help but feel that it is a very superficial gesture, and a midblock gesture at that. I don't think it's a corner gesture; as a matter of fact, I don't even think it's a

corner building.

Moss: There isn't really much of a local context there to tie into, if you want to make that argument. What's appealing about the building is the absence of style.

Pedersen: Our appreciation of this project must be seen in the context of what is happening stylistically throughout the country. There is a certain austerity, an almost hairshirt quality to the architecture here. There is a legitimate question as to whether the façade piece relates either to the corner condition or to the building itself, and the condition of entry was also questioned; there is very little sequence from car to step to arrival. But it is the language of the project that is most important here.



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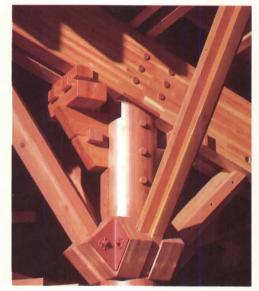
Architectural design Citation

SunValley House

Arne Bystrom

Architects: Arne Bystrom, Seattle, Wash. (John Sanford, project coordinator; Eric Thiel, Sun Valley, construction coordinator; Richard Arthur, Julie Kriegh, Bruce Hubbard, Klaus Bodenmuller, Larry Mortimer, project personnel). Consultants: ENSAR Group, Energy Architects (Gregory Franta, principal energy architect; Leo Dwyer, project manager; Brad Davids, energy analyst; Byron Winn, active solar system designer); Darrold Bolton, structural: KM Associates, landscape architecture; Ian Mackinlay, snow country consultant. **Renderers:** Arne Bystrom, sections; John Sanford, plans, elevations. Client: Name withheld by request.





Project: Residence, Sun Valley, Idaho. **Program:** An extended-family house for winter and summer use with an integrated active and passive solar energy system designed to function after major snowfall, and zoned by functional priorities into three separate areas.

Site: One acre bounded by a road, a valley, and a series of hills, with view up the valley. Solution: With its great overhangs, layered beams, and bracketed column supports, the roof structure is reminiscent of traditional Asian houses and of those of the Swiss Alps, as well as of the mast-framed stave churches

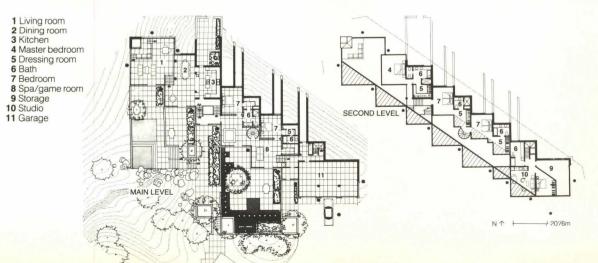
of Norway and of the houses of Greene &

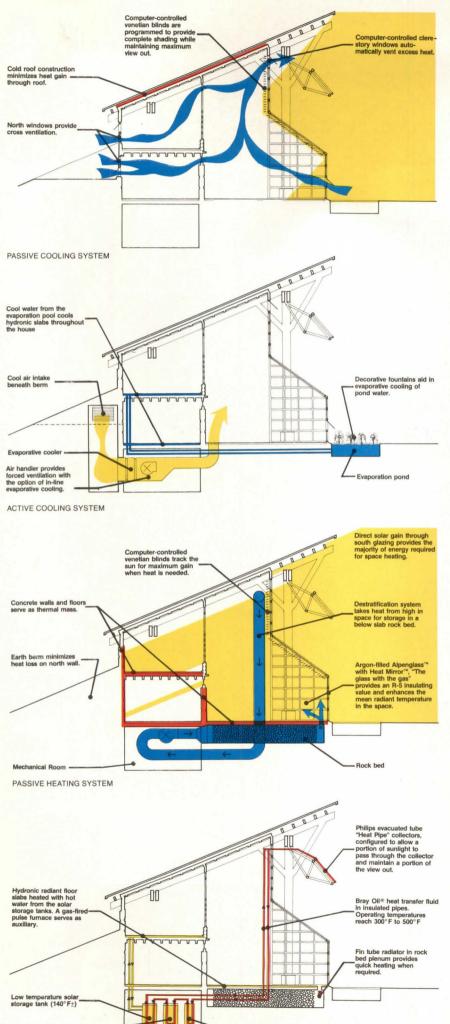


Greene. The idea of the house as shelter is further heightened by shaping, cutting, and berming of earth, and with concrete terracing, where the sources are Wrightian, but also influenced by the detailing of Carlo Scarpa. Throughout the progression from entry to the final cavelike spaces, the scale continuously decreases and the detailing increases. An innovative heating and cooling system using solar energy includes state-ofthe-art evacuated tube collectors, radiant hydronic floor heating and cooling, evaporative pond cooling, computer-controlled ventilation and shading, rock-bed thermal storage, and passive solar applications. The system is assembled in a manner that could be applied also to commercial buildings, and it is ex-









High temperature solar_____ storage tank (190°F±)

ACTIVE HEATING SYSTEM

Domestic hot water storage pected to reduce energy use by 81 percent. **Construction:** Concrete walls, concrete floors and terraces, wood structure, wood walls inside and out, standing-seam copper roofing, a layering of sash-type glazing including some with thermal resistance over R-5.

Jury comments

Frampton: I'm very impressed by its tectonic qualities . . . the way of construction—that carries it for me.

Pedersen: I was very much impressed by the house when I originally saw it and looked at all the seductiveness of the detailing; it's rather extraordinary. But I would expect from this house a much more monumental gesture—the site justifies it. In terms of the actual siting of the house, I find it rather inconsistent with the natural topography.

Frampton: The plan seems slightly contrived; it arises out of the fact that this is a very narrow site.

Plater-Zyberk: It is in fact a very small suburban lot; there's going to be stuff around it. **Moss:** But you have to leave room for that. You know what everybody else is going to do on that street. Also, I think we've agreed that you have to stash that plan somewhere; but the image of the building is absolutely astonishing.

Pedersen: There are two juxtapositions that are meaningful to me: the roof as shelter versus all the stuff that happens in between it. It's the third piece, which hasn't gone in yet, and which was the problem at Dulles Airport and TWA . . . which is how do you glaze it?

Moss: On the other hand, it has a kind of rational dimension that one doesn't really quite believe; the solar component takes it out of the realm of I-made-this-object-and-isn't-it-wonderful.

Frampton: The objections we have raised I think are not answerable. In the States today, an architecture that is predicated on poetic construction is very hard to find; on those grounds this should be recognized.

Urban design and planning

lthough down from last year's numbers by a little more than eight percent, the 88 submissions confronting the jury this year were as diverse a lot as ever, requiring hours of reading and study. Without formalizing point-by-point criteria, the jurors did make special comments about several aspects of the submissions they reviewed. Among them: Plazas and pedestrian-scaled elements of the design proposals often got short shrift; some schemes got too close to architectural solutions without the proper planning and/or urban design thought to back them up; and the will of the people was applauded where it was in evidence in the process, as was public leadership by the designers.

Walker: Urban design has to put forth ideas about the environment and possibilities in terms that people can understand enough to become enthusiastic about. It should help play a leadership role in terms of what our goals, our fiscal attitudes, or our social at-



Reginald W. Griffith is an architect and the Executive Director of The National Capital Planning Commission. He was a principal of Griffith Associates, an architectural, planning, and community development firm in Washington, D.C. Previous affiliations were with the Model Inner City Community Organization, the Boston Redevelopment Authority, Howard University School of Architecture, and Communitas, a Boston-based firm. He is a member of the American Institute of Certified Planners, the American Planning Association, the District of Columbia Council of Black Architects.



Peter Walker is a landscape architect and principal in the office of Peter Walker, Martha Schwartz, San Francisco and New York. He was a cofounder of Sasaki, Walker Associates, precursor of the SWA Group. He currently holds an adjunct professorship at the Graduate School of Design, Harvard University. Among projects for which he has held conceptual and detailed design responsibilities are Weyerhaeuser Headquarters (Tacoma), Buchanan Street Redevelopment (San Francisco), IBM Research Center at Santa Teresa, and the San Diego Embarcadero Plan.

titudes should be. There is clearly a political role that urban design needs to play evangelical, if you will.

Griffith: I suppose it's implied that we're looking for something that accommodates the human being in narrower activities— something that can be accomplished. It doesn't matter whether it's 25 years hence or one week hence. What we're looking for is something that accommodates human activities, has a sense of scale appropriate to the development, and a sensitivity that deals with exterior spaces in a creative, attractive way.

Walker: The part that troubles me about the definition of urban design is that we want more from it than a servant function, because planning is providing context and underpinnings for enterprise. There is this funny dichotomy about where things fit and how you exercise aesthetic goals. It's a problem of the field. One would expect to find within the suburban areas some things of tremendous interest. It is almost as if those kinds of environments weren't as deserving of design thought and intellectual confidence as urban situations. That's too bad, because there is a lot more suburban *stuff* going on than urban; most was uniformly softer and less resourceful

Griffith: What we found was an urbanization within suburban areas, the concentration and the increase in densities to create an urban space in what might otherwise be suburban sprawl.

Walker: We didn't find many design-planning marriages with vision, sophistication, underpinnings, and thorough backup. Also, the general quality of the plazas, streetscapes, pedestrian ways, and organizations in cities—the consideration of the ground as an important design problem for building cities—almost all seemed like secondary efforts.

Urban design and planning First award

The Seam: Urban Design of No Man's Land

Gene Dyer, Todd Johnson, Clifton Page

Architects: Gene Dyer, Albuquerque, N.M.; Todd Johnson, Denver, Colo.; Clifton Page, Cambridge, Mass. (Dorothy Dyer and Ellen Johnson, assistants).

Associated firm: Dan Vind, Construction Coordinator/Manager, Jerusalem.

Consultants: Moshe Safdie, Fred Koetter, Carl Steinitz, and Gerald McCue (members of the Harvard Steering Committee), design critics; The Office of the Jerusalem Transportation Master Plan (Avi Sperber, Director), transportation consultant. **Renderers:** Gene Dyer, Todd Johnson.

Client: The Mayor of Jerusalem, Teddy Kollek. The Office of the City Engineer, Jerusalem.



EAST FROM THE NORTHWEST CORNER OF THE OLD CITY





Project: The Seam—The Urban Design of No Man's Land, Jerusalem, Israel.

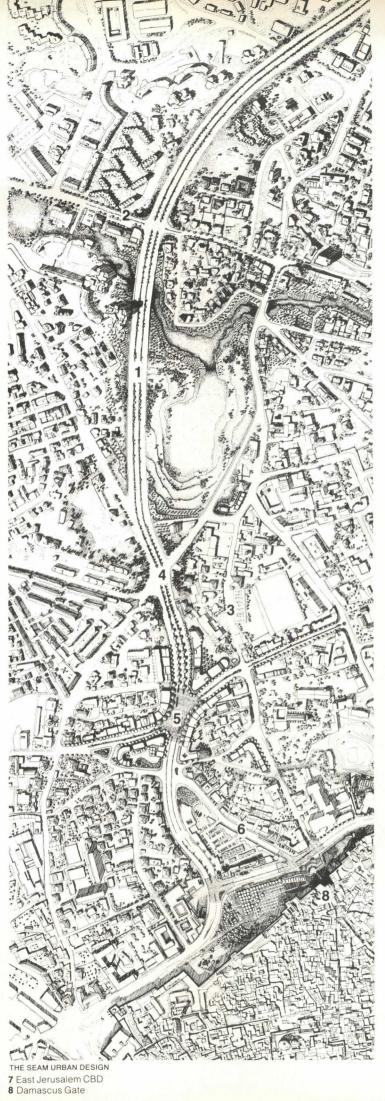
Program: Develop a comprehensive plan to reintegrate the politically separated sections of this ancient city and anticipate modern traffic requirements, new buildings, and new circulation patterns—implying a nonaligned public identity.

Solution: In order to establish the recognition of The Seam as an area of many uses for all people, a new circulation system is developed to weave the halves of the city together. A major new entry, Road Number One, is to be a processional vehicular path DAMASCUS GATE

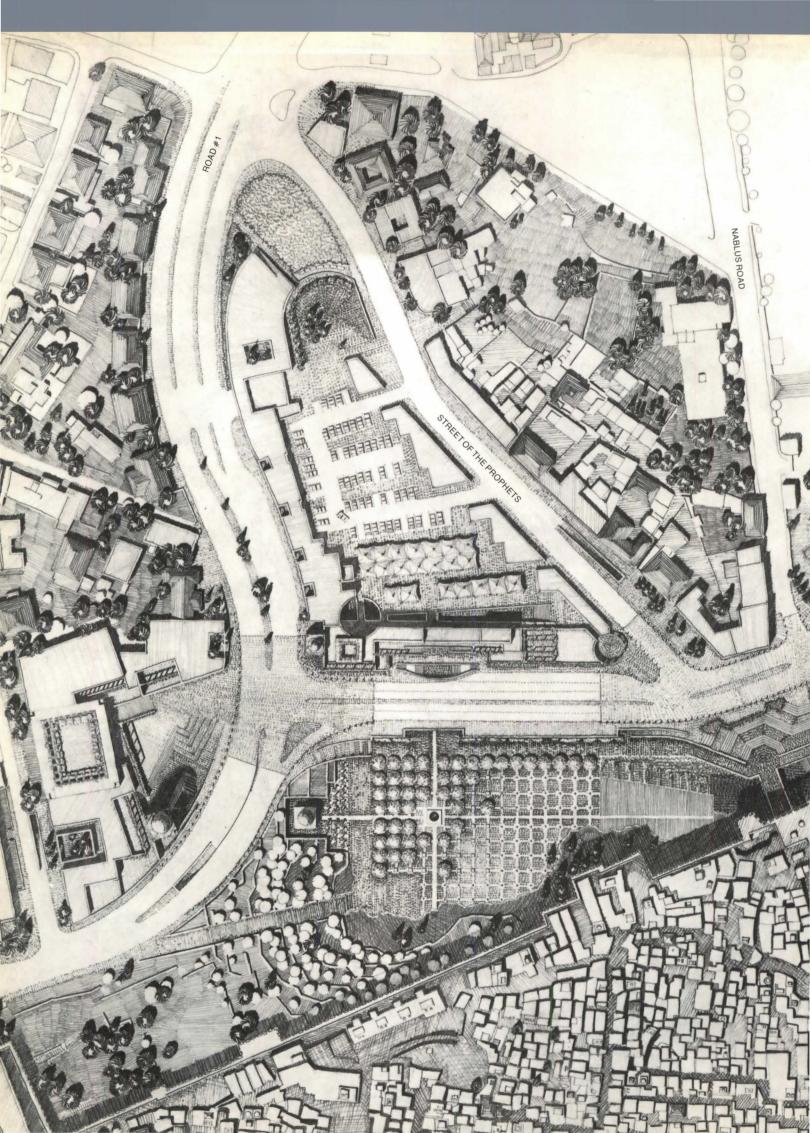
to the central city, emphasizing the urban history along its path. Vital services to the Old City via Damascus Gate will be strengthened and will create an active multiuse zone. A major portion of the project's emphasis is on illustrating that major new development can be sensitive to existing historic scale and texture, while introducing strengthening activity to the link.

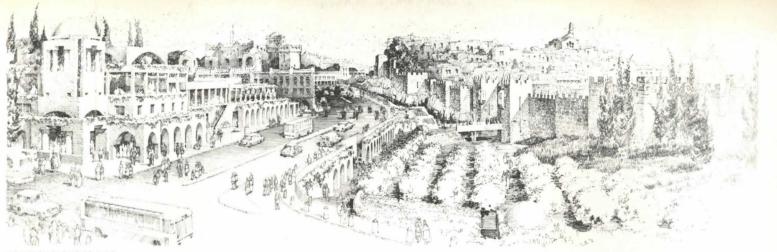
The first phase will set the major circulation infrastructure and position vital public uses, to create substantial pedestrian activity. Multiuse development thus attracted can then grow incrementally or in planned stages, as decided by the city at a later date.



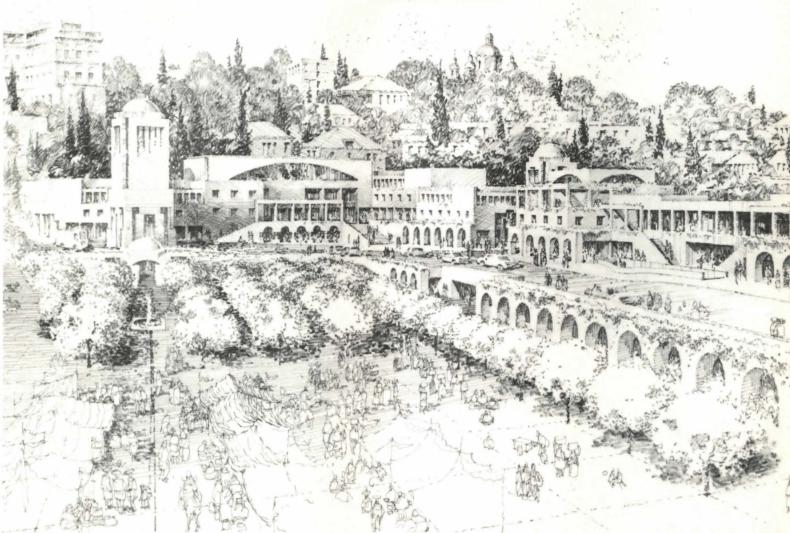


5 Cross Connector 6 Street of The Prophets





VIEW FROM PUBLIC SQUARE



VIEW FROM THE TOP OF THE DAMASCUS GATE

Jury comments

Griffith: It's a beautiful scheme, an example of a program that, if carried out in a sensitive way, meshes new technology and new building forms with old existing cultural forms in the area.

Walker: It accepted some new facts about this city and what was happening there; it tries to produce a scale which is compatible and extensive while incorporating things which clearly were never dreamed of in the historic attitudes about Jerusalem. While the area involved should probably be termed depreciated, not devastated, this scheme takes land that has been wasted by "governmental ac-

tion" and starts turning it around into something much more positive.

Griffith: The character of the buildings, and the scale, the open spaces between the buildings, and the paths are all tied into the local culture, feeling of space, and architecture. *Walker:* This is a series of great plazas—probably better than any of the ones we've seen.

Urban design and planning

Riverside Light Industry



Donald B. Genasci

Architects: Donald B. Genasci Architecture and Urban Design, Eugene, Oreg. (Donald B. Genasci, principal project designer; Keith T. Akiyama, Michael W.F. Fischer. and William Ko, project designers). Consultant: Francisco Sanin. Renderer: Bill Aquino. Modelmakers: Keith T. Akiyama, Michael W.F. Fischer. Model photographer: Photoregon. Client: University of Oregon, Richard Hersh, Vice President for Research and Development; City of Eugene, Brian Obie, Mayor, and Michael Gleason, City Manager.



Project: Riverside Light Industry, Eugene, Oreg.

Program: On a site adjacent to the city center, the University of Oregon, and the Willamette River, create a high-density urban form for light industry, while integrating it into the city.

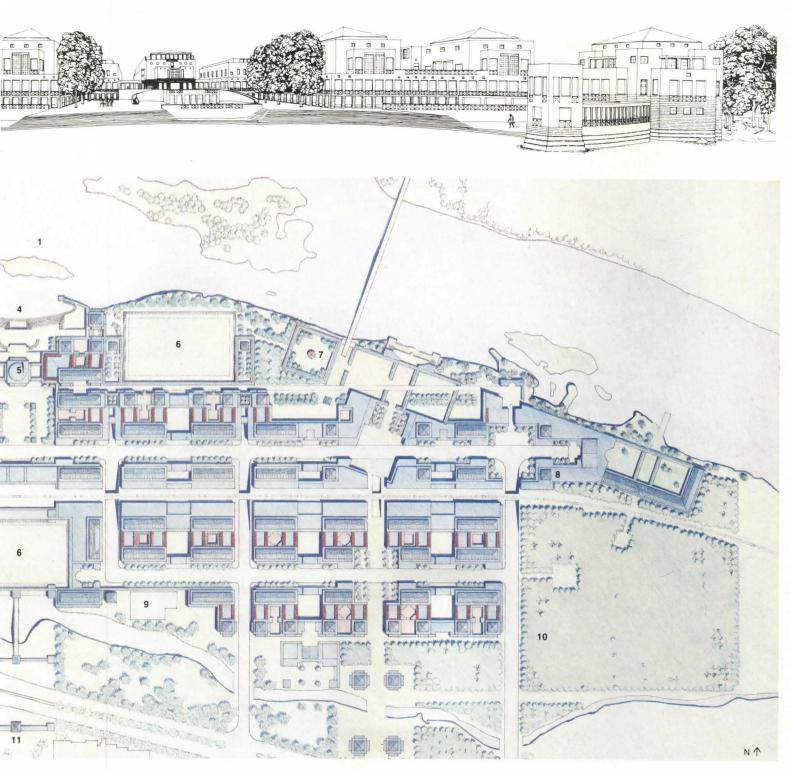
Solution: As an alternative to a low-density suburban industrial park, light industry is combined with offices, local commercial, housing, and university buildings; two special buildings—a library and an institute—occupy prominent locations. Adopting formal typologies of the city center, the scheme calls

for a sequence of formed urban places to extend the city and university to the river. The main east-west street is continued, and its crossing with the main axis of the university is marked by a major square with the library at its north end.

Beyond the library is a riverside square and steps for public access to the river. Along the river, the plan calls for gardens, play field, amphitheater, bandstand, and a boat basin.

Jury comments

Griffith: It's interesting the way they recognize and even reinforce the strong axial eastwest circulation pattern of both highway and



- 1 Willamette River

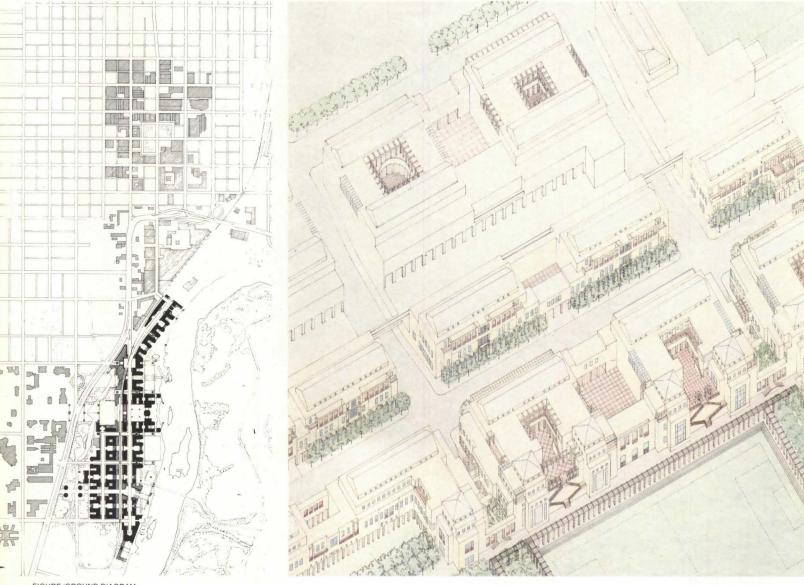
- 1 Willamette River 2 Amphitheater 3 Gardens 4 Boat basin 5 Library 6 Playing fields 7 Bandstand 8 Institute 9 Existing steam plant 10 Existing orchard 11 University of Oregon

Riverside Light Industry

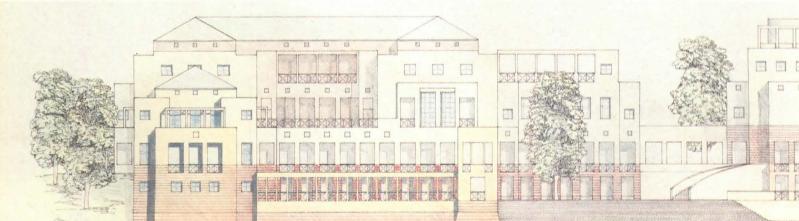
rail transportation. The buildings follow the line and tend to shield the rail, with the highway boundary opening up periodically to a view of the water and parklands. *Walker:* It's the overall concept that's so in-

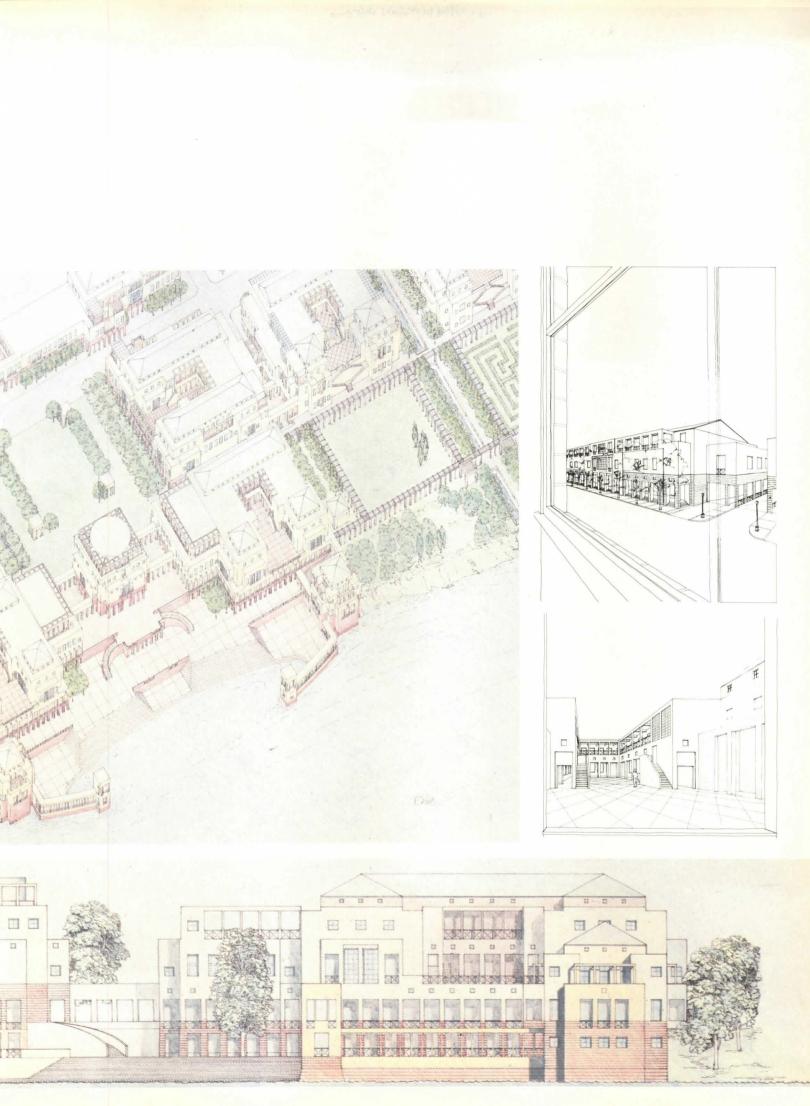
Walker: It's the overall concept that's so interesting. It brings in and dignifies light industry and offices by planning and architectural considerations, bringing library and convention facilities and recreation toward the riverfront. That makes the whole area available to people at the university, people downtown, and people who work in the light industry and office portions. The integration of diverse uses is a real step up from overly simplistic land use designation placing industry out where you can't see it.

Griffith: One major question we had was that the link across the railroad tracks, which appears to exist, is not really clearly delineated. I'm almost positive that it is solved, but we lack the information.



FIGURE/GROUND DIAGRAM





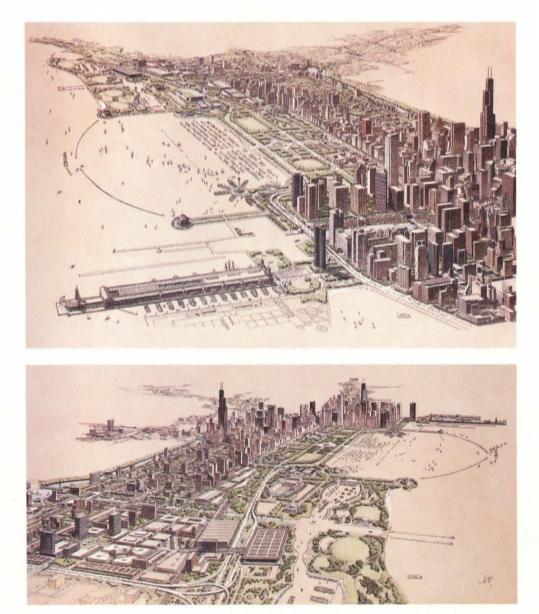
Urban design and planning First award

Chicago Central Area Plan

Chicago Central Area Committee

Architects: Chicago Central Area Committee-Thomas Beeby (Hammond Beeby & Babka/University of Illinois at Chicago); Bruce Graham, Diane Legge Lohan, Roger Seitz, and Adrian Smith (Skidmore, Owings & Merrill); John Holabird, Gerald Horn, and Tom Welch (Holabird & Root); Dirk Lohan (FCL Associates); Helmut Jahn and Carter Manny (Murphy/Jahn); George Schipporeit (Schipporeit Inc./Illinois Institute of Technology); and Stanley Tigerman (Tigerman Fugman & McCurry). Design Studio-Skidmore, Owings & Merrill Planning/Landscape/Urban Design Studio, Kimbal Goluska, studio head; Ann Conger, Paul De Celles, Douglas Mohnke, Robert Schmidt, Wendy Schulenberg, Dan Weinbach, and Ted Wolff, SOM; Tom Cokins and William Martin, City of Chicago.

Renderer: Carlos Diniz Associates. **Client:** Chicago Central Area Committee, Jack Cornelius, Executive Director; City of Chicago, Ira Bach, Director of City Development and Elizabeth Hollander, Commissioner of Planning.



Project: Chicago Central Area Plan, Chicago, Ill.

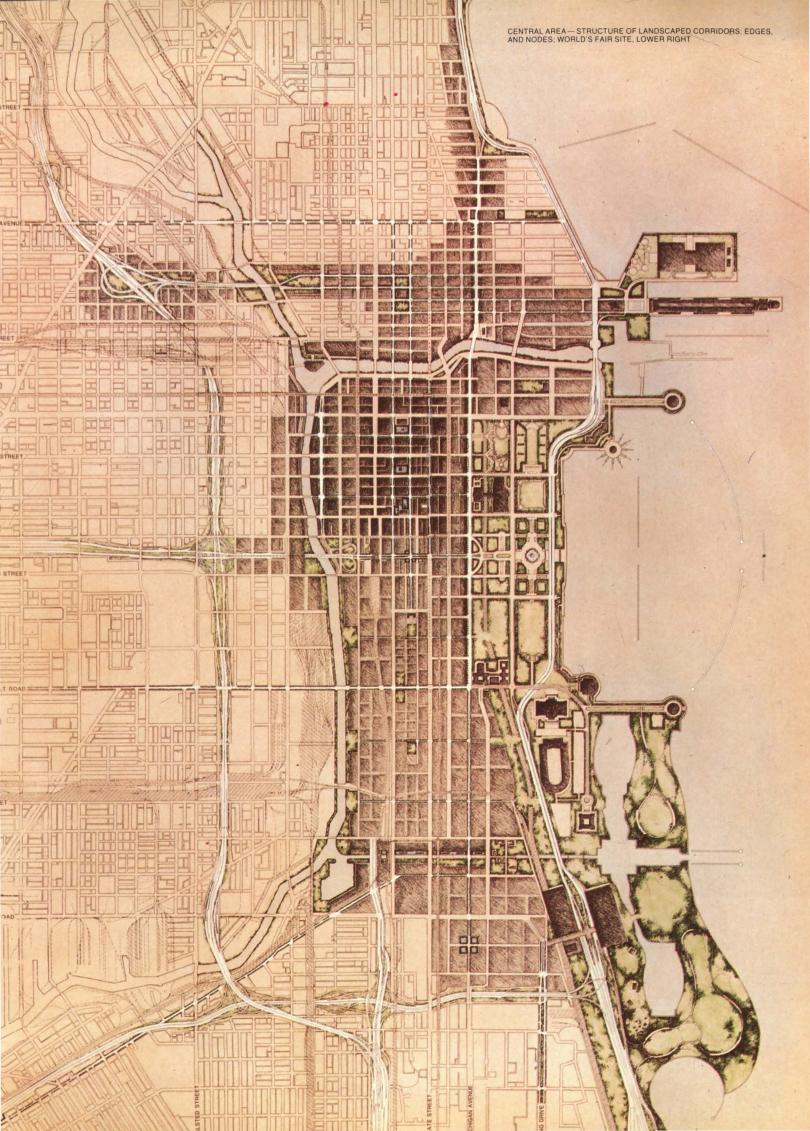
Program: Inventory and assess the Central Area's assets and liabilities, to determine opportunities and to document graphically a framework for future development.

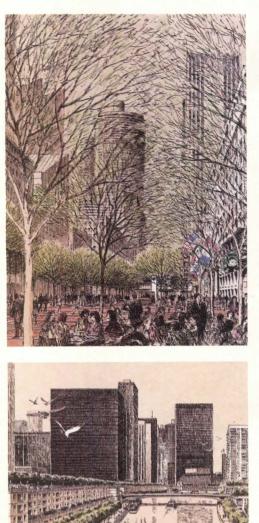
Solution: Using the upcoming Chicago World's Fair (1992) as both focus and impetus, a diverse group comprising some of Chicago's most talented architects and designers compiled an extremely comprehensive document. Outlining conditions, planning precedents, and directions for possible Chicago growth patterns, the plan was created at the request of a public civicminded committee, with input from a broad range of people and groups in the public sector.

Among the objectives set by the group were goals such as 1 support and encourage economic growth; 2 provide a high quality urban environment; 3 provide for supporting and enriching land uses; and 4 provide linkages between major activity centers. After organizing a conceptual framework, the study specifically analyzes the central lakefront, the loop, the near north, and the near south, and sets out specific plans for implementation.

Jury comments

Walker: I have a lot of admiration for the fact that this is a citizens group talking to the

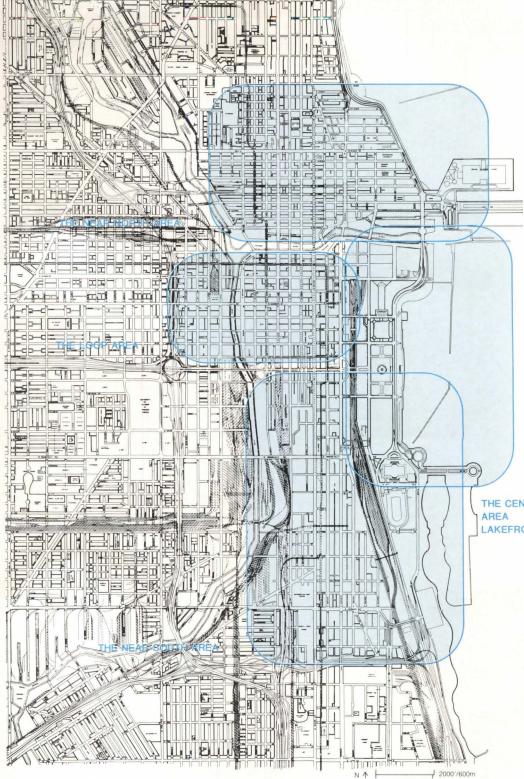




other governmental and citizens groups about the future of the city. It's very highminded and plays to some of the things that are going to happen—like the world's fair; it addresses the completion of the south side. It has a certain visionary and evangelical tone about it which is extremely appropriate. This is an enhancing play

is an exhaustive plan. *Plater-Zyberk:* What are some of its basic ideas?

Griffith: As Chicago grows, it need not grow north and into the existing dense area. It can move south and develop that area. The plan includes computer studies of what the population density could be further south.



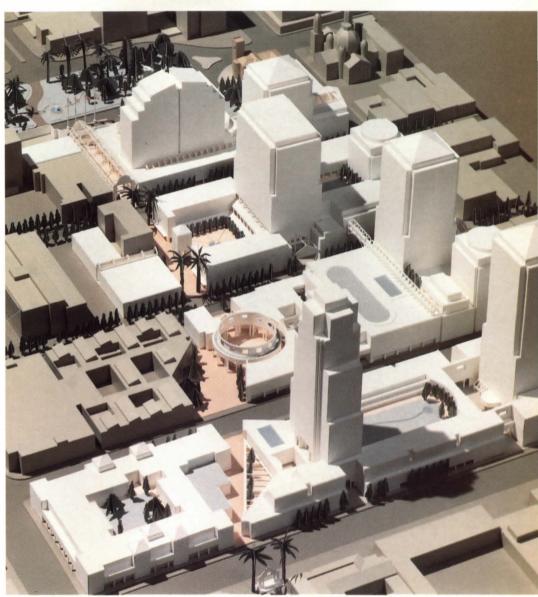
Silicon Valley Financial Center

Skidmore, Owings & Merrill San Francisco

Architects: Skidmore, Owings & Merrill, San Francisco, Calif. (Walter H. Costa, partner in charge; Lawrence Doane, design partner; John Kriken, urban design and planning partner; Day Hilborn, project manager; Burton Miller, project designer; Jack Herbert, Michael Moffat, and Charles Wenzlau, project design team).

Model photographer: Gerald Ratto.

Client: Campeau/Small Properties, Santa Clara, Calif.



CITY CENTER FROM THE EAST

Project: Silicon Valley Financial Center Master Plan, San Jose, Calif.

Program: Establish an urban mixed-use district with an explicit visual and physical presence, an appropriate development density, and 24-hour life in a downtown area depleted by a ring of shopping centers.

Solution: Taking into account the context within major area circulation patterns and local points of importance, a combination of courtyards and tall buildings is proposed to create and mark the new urban center. Conceived as an organizing element or armature, the courtyards form a sequence, each with its own form, identifying landmark, and ad-

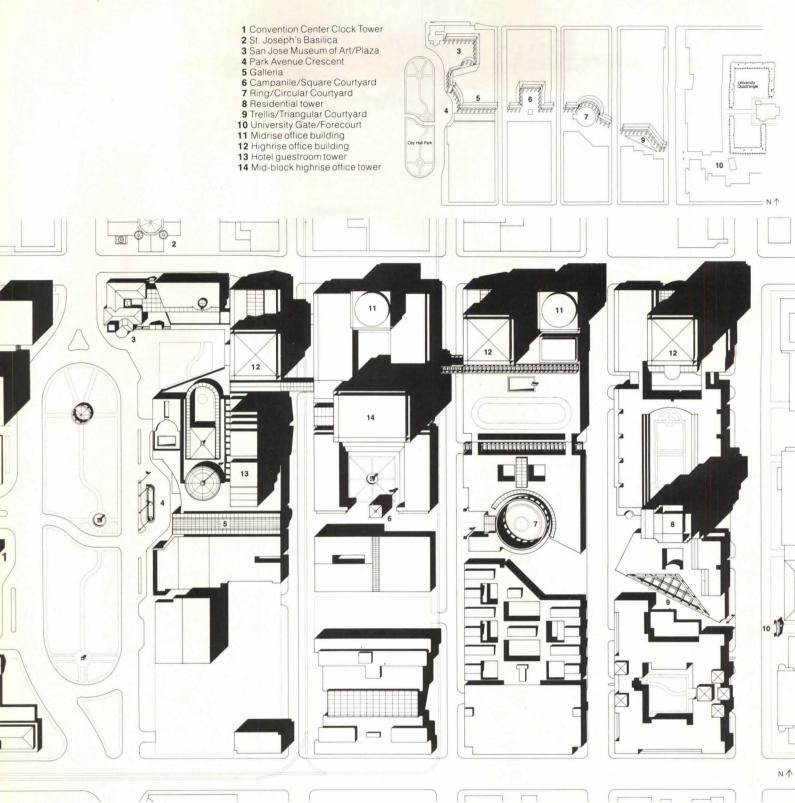
joining ground level uses. They are linked by a continuous pedestrian arcade and the Paseo Mall.

A distinct skyline, visible as a marker for the new urban center, comprises high-rise and mid-rise office towers, and hotel and residential towers, grouped in families to order potentially disparate elements. Siting studies considered daylight, views, scale, shape, and composition of the towers.

Jury comments

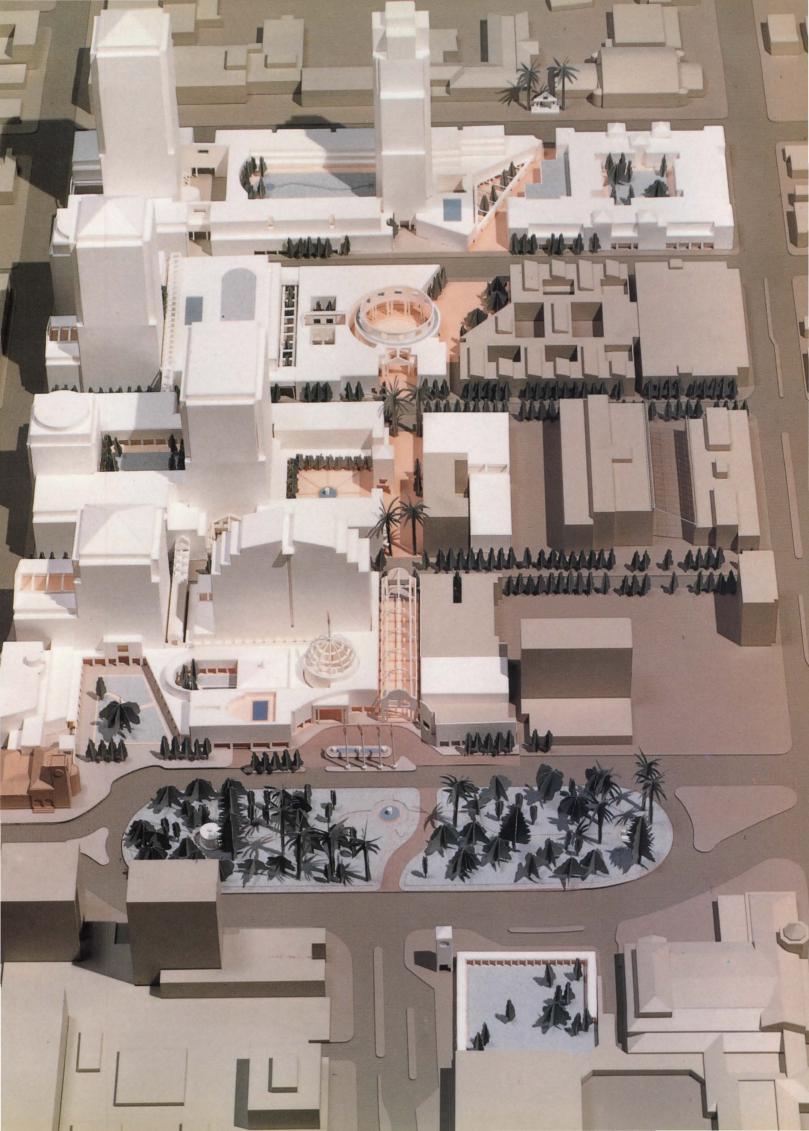
Griffith: As you move along the path, your experiences are both horizontal and vertical—you move in and out of the various spaces. We liked the way it ties into the sur-

Silicon Valley Financial Center



rounding areas; yet the rectilinear form of the existing blocks doesn't stop it from tying in, in terms of both its internal structure and the periphery.

Walker: It's a very rich thing, one you would move through and view while moving; its devices are sophisticated, interesting, and visually rich—this is not a pastiche. It should not only help the economy and add some new tax base, but it makes something new with a series of discrete moves—something usable by everyone, artistically complex, and a real asset.



Urban design and planning Citation

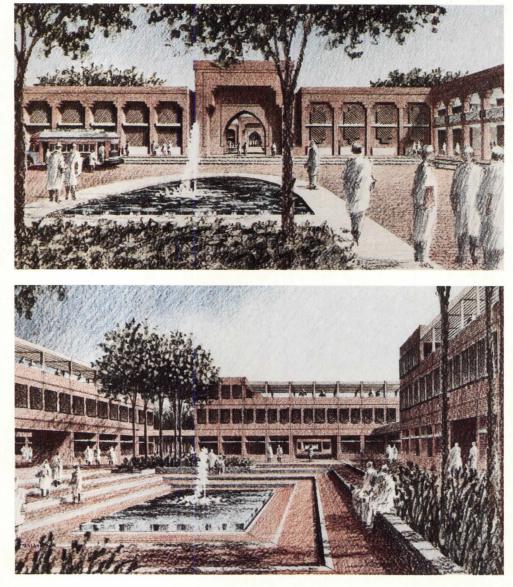
Northwest Frontier Province Agricultural University

Skidmore, Owings & Merrill Boston, Denver, and Chicago

Architects: Skidmore, Owings & Merrill, Boston, Denver, and Chicago (Robert Holmes, design partner; David Smith, project manager and principal planner; Roger Kallman, principal planner; Parambir Gujral, engineering partner; Richard List, landscape architect; Stephen Rankin, architect; Brian Schirmer, civil engineer; Terry Rookard, project designer/planner; Luis Blanc, designer; Terri Eisenberg, graphic designer.

Consultants: Weidlinger Associates, Dr. Minhaj Kirmani, structural engineering; Dober and Associates, Richard Dober, educational planning; William L. Porter, Inc., William L. Porter, architectural and planning.

Renderer: Mongkol Tansantisuk. Client: U.S. Agency for International Development, Washington, D.C., and Islamabad, Pakistan.



Project: Northwest Frontier Province Agricultural University Master Plan, Peshawar, Pakistan.

Program: Expansion of an existing university to allow for the doubling of the student body and the admission of the institution's first female students. Included are new research facilities, a continuing education center, and faculty/staff housing.

Solution: Economic constraints are responded to through the renovation/reuse of sound existing structures, maximum use of local building materials and labor, and the proposing of two- and three-story buildings to simplify construction, maintenance, and circulation. Climatic considerations indicated careful siting to reduce summer sun effects, increase winter sun exposure, and enhance natural ventilation. Building mass will be used to reduce daily temperature fluctuations, and daylighting will be used as much as possible. Extensive exterior planting, walkways, and water features help create exterior "rooms."

Jury comments

Walker: It's a classical idea of a university as a small city. It has the dignity of a small city; it's not a suburban kind of thing even though it's laid on a rather handsome landscape. The least attractive aspect is the faculty housing, which is both removed and suburbanized. There is a rationale for that in plan, to break down the rigidity.

Griffith: The most attractive thing was the site planning and the interrelationship between buildings, especially on the academic side. You don't get the feeling that the spaces are negative spaces, but that they're part of a whole, sculptured, three-dimensional experience. They've maintained the river frontage with a park.

Walker: It seems very rigid at first glance, but the spaces are really quite flexible and gracious.

gracious. Griffith: It's rectilinear in plan, but it's freeflowing. 1 Academic facilities 2 Student housing and recreation 3 Faculty/staff housing 4 Administration

+ 500'/150r

 $N \rightarrow$

F.I.T. Walk

Design Collaborative

Architects: Design Collaborative, New York (Piero Sartogo, Jon Michael Schwarting, principals; Jack Cain, project architect; Andrea Brown, project manager; Tom Brashares, David Griffin, Peter Pfau, George Scheiferdecker, Todd Schliemann, and Peter Shubert, project team).

Consultants: Edwards & Kelcey, civil; Paul Gugliotta Consulting Engineers, structural; Bogen, Johnston, Lau & Jenal, mechanical/ electrical. Modelmaker: Albert Maloof.

Model photographer: Louis Checkman.

Renderer: Brian Burr. **Client:** The Fashion Institute of Technology, New York.



VIEW TO THE EAST

Project: F.I.T. Walk, New York.

Program: Create a lively and successful urban place unifying an amalgam of buildings comprising the Fashion Institute of Technology—a city block on 27th Street, New York, closed to traffic.

Solution: Introduction of a strong rhythmic composition made up of gates, arcades, canopies, podium, cross-walls, flagpoles, and a tower, to form a cohesive yet varied overlay. Regularly placed street elements are jux-taposed against elements that form an expanding progression, adding a false perspective. Smaller articulated spaces between the

central space and existing buildings serve as entries and gathering, lounging, strolling, and viewing areas.

Materials in the cross-walls are slate, glass block, and steel-tube frames; the more traditional arcade is of limestone hung on steel columns and beams, also supporting regularly spaced street lighting.

Jury comments

Walker: This produces a linear campus, a mall, if you will. It addresses questions of tying things up in a city, making some parts of it more objective or expressive. It's so sophisticated that it's probably controversial on artistic grounds. It is making an armature

E
Madison Square
Park / 400'/90m

that deals with the relationships between a

Frampton: There is a false perspective intro-duced by the flags that works in one way and not in the other—the flags diminish in the opposite direction. Griffith: The attempt is commendable, but

the realization lacks a great deal. *Moss:* I think we would applaud the effort and strategy, but possibly concur that the implementation is not so convincing.

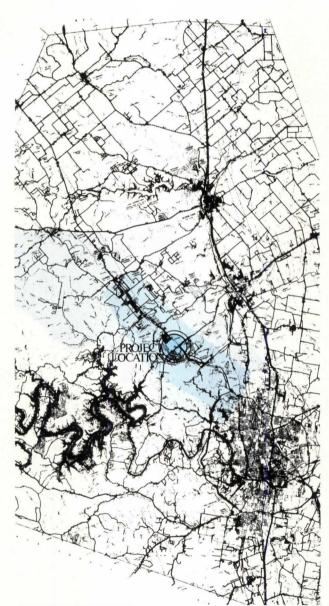
DETAIL, SEVENTH AVENUE GATE AND LOBBY ENTRANCES

Urban design and planning Citation

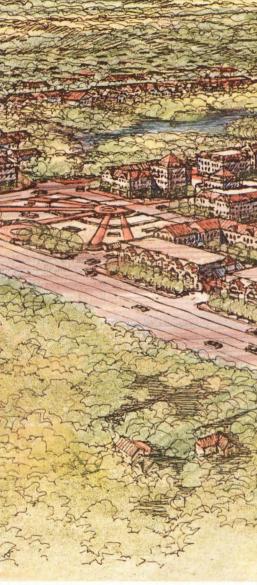
North Austin Town Center

Black Atkinson Vernooy

Architects: Black Atkinson Vernooy, Austin, Texas (Simon Atkinson, partner in charge; Sinclair Black, Andrew Vernooy; Dongik Lee, team leader; John Armstrong, John Blood, Stephanie Bower, Debbie Darden, Janice Fleming, Melanie Gaylord, Carl Gromatzky, Michael Guarino, Tommy Kosarek, Mell Lawrence, Robin Moats, Mark Nagle, Sarah Pennington, Patti Pitman, Manuel Sanchez Ruiz, John Srygley, and Arturo Vasquez, project team). Client: Pohl, Brown & Brown, Austin, Texas.



AUSTIN METROPOLITAN REGION



VIEW TO THE NORTHWEST

Project: North Austin Town Center, Austin, Texas.

Program: Create a place to give order to a region threatened by a pattern of linear, decentralized, incremental suburban sprawl. Protect environmentally vulnerable areas, and concentrate development along planned growth corridors.

Solution: A town center, with a cluster or hill town imagery, is sited on a ridge overlooking surrounding new residential areas. A grid organization provides both coherence and flexibility. Shops, offices, and apartments are clustered between the perimeter street edge and the center parks and pathways. All av-



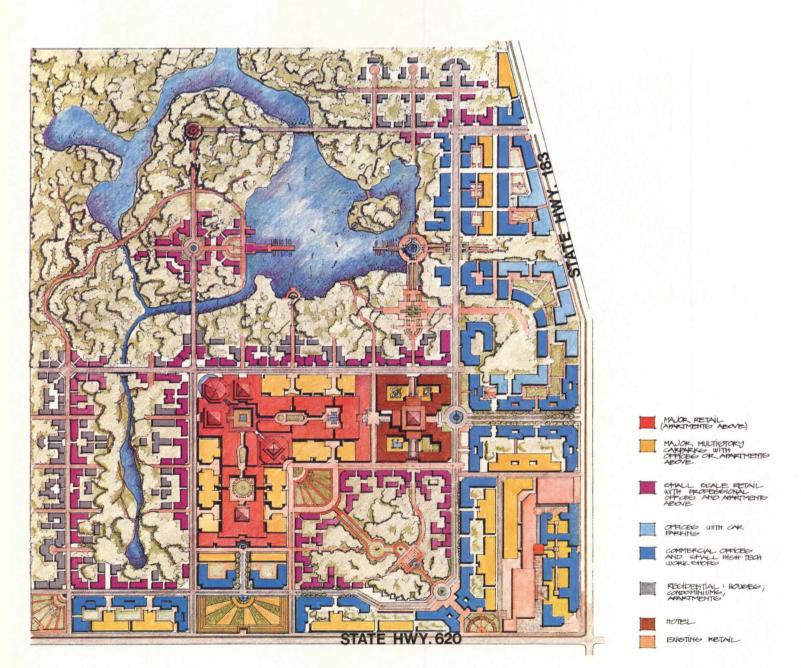


enues directly or indirectly lead to the central urban plaza, which acts as the principal place of meeting. A system of courts, paths, and gardens connects the center with the town park.

The park is in the tradition of "picturesque" or total landscape. A medieval town wall and a series of entry gates orient a visitor toward the center. Access boulevards and a local transit system related to pedestrian paths link all main parts of the center.

Jury comments

Walker: It's really a rare exercise, because they are making a dense urban pedestrianscale neighborhood in a suburban area. You have an industrial park, a housing park, and



a shopping center that have been layered as opposed to spread out horizontally.

Frampton: I think it's a rather astonishing advance for that area.

Griffith: It functions to stop urban sprawl and focus in on the town center. It preserves the natural land and the waterscape surrounding it.

Walker: My prejudice about it is that I don't like the imagery, but the principle is interesting.

Griffith: It's one approach. The peripheral wall, which makes it medieval in tone, is highly articulated, with interruptions along it periodically, gates or openings that draw you in.

Applied research

This year's research jury was impressed by the number of submissions (up 25 from last year for a total of 68) and with the breadth of the work entered, ranging from programming guides and structural investigations to historic structures reports, energy analyses, and post-occupancy evaluations. The jury used seven criteria to judge the submissions:

1 Is it research?

Weidemann: Research has to be systematic and explainable. It's not research when people can't tell anyone else what they did and how they did it. A manual or guide is an application of research, but, by itself, it's not research.

2 It it related to prior work?

Winter: The best research discusses its historical context. It should show an awareness of other research in its area.

3 Is the work important or useful?

Winter: It's essential that people point out the application of their research; who's going to use it, how will they use it, and how wide will its usefulness be.



Steven Winter is the President of the architectural firm of Steven Winter Associates in New York and a Visiting Associate Professor of Architecture at Pratt Institute. Most of his work involves the managerial and technical aspects of projects. His firm has won a P/A research citation for a passive solar construction handbook and an award for a study of affordable housing through energy conservation.

Weidemann: Research runs along a continuum from basic to applied research. If I'm doing basic research, I had better tell my audience how to apply it. If I'm doing applied research, I'd better tell them how it was derived.

4 Is it original or unique?

Weidemann: While people should strive for originality, they shouldn't do so at the expense of linking the work to prior research and prior knowledge.

5 Is it technically sound?

Winter: Many people gave us their conclusions without telling us how they reached those conclusions.

Weidemann: There are many kinds of research procedures and techniques of data analysis. It's important that people describe their procedures and use them correctly and appropriately.

6 It it well documented and interesting?

Winter: However good the research, the quality of the presentation is important in getting the information across.

Weidemann: Many submissions didn't document important information. In scientific research, you have to state the issue and your method of gathering and analyzing the data, discuss the findings and their implications, and suggest areas for future research. No steps in that process can be left out.

7 Does it have a certain magic?

Winter: What distinguishes the award winners is their going above and beyond a solution for a particular client.

Weidemann: The top three are widely applicable, with conclusions that can be highly generalized.

Winter: And each applies to a different group: the user, owner, and designer of buildings.

What follows are descriptions of, comments about, and selected conclusions from three awards and three citations.



Sue Weidemann is a Professor in Housing Research and Development and in Landscape Architecture at the University of Illinois at Urbana-Champaign. Her most recent research has focused on the perception, behavior, and satisfaction of users in both the residential and landscaped environment. She and her colleagues have won two previous P/A research awards for studies of resident satisfaction and resident safety.

Applied researc

Using Office Design to Increase Productivity

Michael Brill, with Stephen T. Margulis, Ellen Konar, and BOSTI

Major research designers and analysts: Michael Brill, Stephen T. Margulis, Ellen Konar, Christine Brady, Glenn Ferguson, Robert Rice, Eric Sundstrom, Buffalo, N.Y. Publisher: Westinghouse Furniture

Systems. **Research support:** National Science Foundation, National Endowment for the Arts/Design Arts, Westinghouse Furniture Systems, Owens-Corning Fiberglas, Facilities Management Institute, American Seating Company, Bell-Northern Research, U.S. General Services Administration.

Book and research management and production: Esther Nowakowski.

Book design: Chet Kozlowski.

The BOSTI Study is the first book of a soon-to-be-complete two-volume set. The set is available for \$100 by writing: The BOSTI Study, Westinghouse Furniture Systems, P.O. Box 8829, Grand Rapids, Mich. 49508. **Title:** Using Office Design to Increase Productivity, Volume One.

A model for architectural research, this study looks at the impact of office design on the productivity and job satisfaction of office workers. An extensive questionnaire forms the basis of the research. It was completed by more than 5000 public and private sector workers, two months before, and two months and eight months after they moved into new offices. The questionnaire asked managers, professional/technical, and clerical workers about a variety of environmental issues: their work space (its enclosure, floor area, layout, furniture, and windows), its ambient conditions (temperature and air quality, lighting, noise), their psychological constructs (privacy, communication, finding their way, comfort, personalization, status communication, and appearance), and the design and management of their offices (its flexibility and occupancy and their participation in its design).

The 400-page report makes all of that quite accessible. It outlines the research, characterizes the participating office workers, summarizes the research results, and, in a separate section on each issue, discusses related research, raises current concerns and questions, and provides both cursory and detailed analyses of the data. The report ends with economic analyses; information about the types of data bases, statistical methods, and questions used; a list of the sites studied; and a bibliography.

The research not only contains a wealth of design-related information (opposite page). It proves that productivity depends as much on the environment as on management and equipment, encouraging our thinking of the "office as a tool and not just a place to house tools."

Jury comments

Weidemann: An enormous amount of work went into this research; tons of money and time. That doesn't always lead to a better product, but, in this case, it has. They've pulled together some very elusive information about people's perceptions of their environment and linked it directly to the actual physical characteristics of the environment. There are a lot of people looking into job satisfaction. The thing that's difficult to do is to link that to characteristics of the physical environment that either directly or indirectly contribute to a worker's performance. This link between design, job satisfaction, and job performance is important and this research is the first to have done that.

Winter: I had one problem in that the book contains a lot of valuable information, with useful charts and good summaries of their results, but it doesn't say how to apply it. How can the architect use it?

Weidemann: It is conceptually very sophisticated, yet it doesn't come out that strongly in this book.

Winter: The research clearly achieves a complex integration of issues.

Weidemann: I like their inclusion of dollar amounts. Nowhere that I know of have people been able to link dollar figures to issues of satisfaction. Most research related to satisfaction has simply taken it for granted that it's important for people to be satisfied with their environment, but few people have come to grips with the economic implications. The linking of subjective reports about the environment to objective charateristics of the environment sounds so simple but it's so extraordinarily difficult. And then to add in cost factors—that's why this deserves an award.

Selected conclusions

■ All results (including those about ease of communication) support the need for a high degree of enclosure for all job types. This need can be satisfied in an open office but one . . . with a fair amount of enclosure for each individual.

• The presence or absence of windows may have far more limited effects on satisfaction than most people believe.

• Thermal discomfort may relate more to body type than to the actual thermal environment. This implies that a thermal comfort strategy dependent on a homogenous thermal environment cannot be satisfactory for all.

■ Higher ease of communication (among workers) is related to a high degree of enclosure (contravening the notion that openness supports communication and "community"); more floor area; fewer people in a room; a good layout; extra chairs; clear status demarcation; low frequency of relocation; ease in finding your way around; more noise (yes, more!); and high privacy.

• The suitability of a workspace . . . relates not just to the location of work surfaces, chair, and storage in the workspace, but to location of entry, where the aisles are, how much of what kind of furniture there is, and degree of enclosure.

• Offices evaluated as the least attractive are those with lowest enclosure, with moderate enclosure rated as most attractive. Satisfaction with amount of space is lowest for the least enclosure and highest for most enclosure, with floor area held constant.

• The trend shows a net decrease in enclosure (for managers) and . . . a hefty increase in enclosure (for professional/technical and clerical workers).

• The trend is to a significant increase in the number of work surfaces in offices.

• Temperature fluctuation is a more common source of irritation for office employees than conditions that are two warm or too cool.

• People involved with computers, drafting, typing, or reading should not be located near windows.

• If people want to adjust various parts of their chairs, but cannot, their frequency of pain and discomfort...is significantly higher than for those who can or do make the adjustment.

• Office staff prefer low chroma, quiet or pastel colors. They dislike "no-chroma" colors like white and gray, and intense colors. As for materials, people prefer wood and fabric wall/space dividers and wood work surfaces.

• For workers, the most important issues for participation (in the design of their office) are furniture selection and workspace location, with workspace size and color scheme somewhat important. Choosing where to put equipment and planning workflow are least important to them, although they get to participate in these most frequently.

• Both job satisfaction and environmental satisfaction were negatively related to the number of workspace relocations but not to the number of reconfigurations (of elements within an office).

• The trend is to significantly higher occupancies for all job types. Where ease of communication is important, lower occupancy is important.

More than a third preferred to be in a private office, a third preferred a small office of 2 to 8 people. The remainder preferred a moderate or large-occupancy office. No one preferred an office of more than 70. Of note is the fact that 65 percent of all workers prefer not to be alone in an office area.

COLOR PREFERENCES FOR WALLS AND SPACE DIVIDERS

COLOR SCHEMES	% WHO PREFER IT
Cool Colors (blues and greens)	70%
Pastel Colors (like light blue)	63%
Warm Colors (yellow and red)	60%
Subdued Colors with intense color accents	55%
Neutral Colors (like beige, putty, or tan)	52%
White	26%
Intense Colors (fire engine red, kelly green)	25%
Grays	12%

STRONGLY DISLIKED COLORS (by feature)

A REAL PROPERTY AND A REAL	
WALLS	Off-White (U.S. & Canada) Brown-Gold (Canada) Dark Purple (Canada)
FLOORS	Bright Orange (Canada) Medium Light Dusty Blue-Green (Canada) Saturated Light Green (Canada) Brown-Gold (U.S.)
STORAGE UNITS	Beige (Canada) Off-White (Canada)
CHAIRS	Dark Purple (Canada)
WORK SURFACES	All colors more liked than disliked

FACETS & BOTTOM LINE MEASURES (18 facets of office space which relate to bottom-line measures)

	BOTTOM-LINE MEASURES					
FACETS	ENVIRONMENTAL SATISFACTION	EASE OF COMMUNICATION	JOB SATISFACTION	JOB PERFORMANCE		
Enclosure						
Layout						
Furniture						
Noise						
Flexibility						
Participation						
Comfort						
Communication		(Same)				
Lighting				(Probably)		
Temp./Air Quality						
Floor Area						
Privacy						
Status						
Pathfinding						
Display						
Appearance						
Occupancy				(Possibly)		
Windows	(Possibly)		(Possibly)			

Applied research Award

No More Mazes

Janet Reizenstein Carpman Myron A. Grant Deborah A. Simmons

Principal researchers: Janet

Reizenstein Carpman, project manager; Myron A. Grant, assistant project manager; Deborah A. Simmons, coauthor; Marijean Price, Mark A. Vaitkus, Kari D. Walker, Laurie Seuss, research associates, Office of the Replacement Hospital Program, University of Michigan, Ann Arbor.

Consultants: Douglas L. Sarbach, J. Joseph Diederich, Paul Couture, Judith Bernhardt, project consultants; Rachel Kaplan, Stephen Kaplan, methodological consultants. Graphics: Myron Grant. Client: University of Michigan Hospitals, Ann Arbor.

The report is available for \$20 plus \$2 postage and handling. Address requests to the attention of Fatima Mosely, Office of the Replacement Hospital Program, University of Michigan, Box 50, 300 N. Ingalls, Ann Arbor, Mich. 48109. **Title:** No More Mazes, Research about Design for Wayfinding in Hospitals.

Hospitals often have labyrinthine circulation systems and confusing signage. Add to that the stress and confusion of people visiting the hospital and you have situations where people cannot find their way through buildings. This research studied the problem at the University of Michigan Medical Center. It sought both to clarify the organization of the building and to offer recommendations for the design of new structures at the Center. The researchers examined such questions as: Are people more likely to follow signs or visual cues when the two contradict each other? How should below-grade floors be indicated on elevator panels? What terms should be used to describe the departments within a hospital? How should room numbers, color codes, or building plans be arranged? Where should signs be placed?

The research report has separate sections for each investigation, describing the study methods (which included timed walkthroughs, videotapes of building models, and interviews with employees and visitors), listing the research data, presenting the findings, and suggesting books and articles for further reading. A final section in the report presents design and policy guidelines based on the study's conclusions, while an appendix describes the university's hospital replacement program and includes a general bibliography.

The authors acknowledge that the form and organization of a building probably have the greatest impact on finding one's way. Yet their research into the content and placement of signage, the consistency of numbering, and the comprehensibility of symbols and nonverbal cues goes a long way toward the goal of no more mazes.

Jury comments

Winter: While this research isn't within my expertise, it is totally captivating and stated in a very simple and clear way. For example, they asked patients and visitors to hospitals about their understanding of words on directional signs. If people don't understand technical words, why put them up on signs?

Weidemann: It is very well done. It is clearly intended for the nonresearch audience, yet unlike many of the other entries, it gives enough information that I, as a researcher, can be confident that they know what they're doing. They don't flaunt it, but they know how to conduct research. The extensive references, the discussion of their methods, the inclusion of the data—those are all cues that let me know that the research was carefully done.

Plater-Zyberk: Is the implication of this that signs and other directional devices can compensate for what could be done through the physical organization of the building?

Weidemann: They emphasize the importance of a clear building layout, but they see other devices as a means of providing more information, more clearly.

Winter: What impresses me is that they undertook extremely complex research and came up with dramatically simple results. It's so obvious that this work was necessary that, when you see it, you wonder why it wasn't done before.

Weidemann: People have. But those who have pushed for this kind of research are the users of buildings, not designers. Interest in wayfinding is fairly current, although there are few people with a focus on hospitals, a setting in which there is a lot of stress.

Winter: This report makes it all seem so disarmingly simple, it's so clear and easy to read.

Selected conclusions

• Don't rely on any single directional device. Design mutually reinforcing aids, such as a clear building layout, interior and exterior landmarks, signs, consistent terminology, color coding, and verbal directions.

• Locate related functions close to each other.

• Develop interior landmarks that utilize such things as lighting, color, texture, artwork, and plants.

• Where there are several directional cues present, realize that some people may rely on cues other than signs.

• Begin all room numbers with the number of that level.

 Begin room numbers on floors below the entrance level with a prefix first-time users will likely understand.

• Make the room numbering system flexible to allow for future expansion or renovation.

 Use the numbering system consistently on floors having similar use and layout.

Make the room numbers large enough so that they can be easily seen.

• Avoid using combinations of letters and numbers to identify a space.

• If letters and numbers must be combined, avoid the letters I, O, and Q that may be interpreted as numbers.

• Start numbering systems as close as possible to the main entry point to each floor.

• Use a simple numbering system, such as a continuous series with odd numbers on the left and even on the right.

• Avoid floor names/numbering systems that project a negative image, such as being in the basement.

■ Use consistent sign copy.

• Avoid ambiguous terms on signs, such as "child care," which could signify either a nursery or a pediatrics department.

• State messages in positive terms, with negatives, such as "no strollers," kept for situations that require them.

• Avoid using words on signs that are beyond a sixth-grade reading level.

Use simple terms for buildings or departments rather than technical or esoteric terms.Use terms consistently.

Place signs at major decision points along

circulation paths.

Place reassurance signs about 150 to 200 feet after a major decision point if another such point hasn't been reached. If a path has no major decision points, place signs every 150–250 feet.

Put directories in central locations.

Locate information in consistent locations.
 If lines on the floor are part of a directional system, use only a small number and make them highly contrasting.

• Use a color coding scheme logically and consistently. Avoid using colored bands or lines as decoration where they also are used as circulation cues.

• Avoid symbols that can create anxiety, such as pictographs of surgical tools.

Keep the number of symbols small.

Use only one symbol with each message.
Use symbols only as a supplement to verbal information.

Avoid arrows for nondirectional signs.

Place "you-are-here" maps near some feature to give visitors a point of reference.

• Incorporate architectural elements and landmarks into the map design.

• For interior maps, use a "bird's-eye" perspective view of the building layout as opposed to a plan view.

 Provide insets showing the relation of the mapped portion of the building to the rest of the medical facility.





← Lens Dispensary ← Ophthalmology ← Orthoptics ← Otorhinolaryngology



Applied research

Small Office Building Handbook

Burt Hill Kosar Rittelmann Associates

Research firm: Burt Hill Kosar Rittelmann Associates, Washington, D.C. (John K. Holton, project manager; Harry T. Gordon, partner in charge; P. Richard Rittelmann, managing partner; Peter G. Rockwell, Paul W. Scanlon, Alvin M. Sain, researchers; Howard C. Huang, N. Scott Jones, James E. Davy, graphic design; Rene L. Carter, text production; Donald L. Anderson, graphic production; Susan C. Holton, editing/graphics). Associated firms: Mueller Associates, Inc., Baltimore, Md. (Theodore D. Swanson, principal researcher; James E. Moore, Peter A. Lackler, Ronald L. Overton, Barry L. Henderson, researchers); Control Data Corporation, Energy Technology Center, Washington, D.C. (Ripudaman Gulati, principal researcher; Paul C. Tseng, researcher); Hart. McMurphy & Parks, Middleburg, Va. (G. Kimball Hart, principal author/editor); W.I. Whiddon & Associates, McLean, Va. (William I. Whiddon, researcher).

Consultants: Scharf-Godfrey, Inc., cost; Benjamin H. Evans, daylighting; Helitzer Communications, publishing.

Client: Battelle Pacific Northwest Laboratories, Richland, Wash. (Stanley H. Pansky, project manager; Raymond W. Reilly, program manager); DOE, Office of Buildings and Community Systems (Ted L. Kurkowski, program manager; James L. Binkley, branch chief).

The Handbook can be obtained from Van Nostrand Reinhold Publications for \$40. Address requests to Van Nostrand Reinhold, Order Processing, 7624 Empire Dr., Florance, Ky. 41042. **Title:** Small Office Building Handbook, Design for Reducing First Costs and Utility Costs.

Despite all of the research in energy conservation over the past decade, few researchers have looked at small commercial buildings, at the interaction of various systems within buildings, or at the effect of utility rates on a building's energy costs. This research more than fills those gaps.

It contains two parts: a concise decisionmaking guide for owners and a detailed handbook for designers. The handbook leads the designer through a series of decisions: 1 meeting good building practice in your area; 2 making initial choices about things such as fuel type and insulation to optimize base building design; 3 improving that base design by integrating design strategies; 4 adding other conservation and solar strategies; 5 staying involved with the building's turnover and operation.

They found that complying with ASHRAE 90-75 standards for roof and wall insulation, glazing, and HVAC controls always pays off. Selecting appropriate HVAC equipment (facing page), properly sizing the windows, and installing daylight dimmers and high-efficiency ballasts and lamps almost always pays. And installing three-lamp parabolic fixtures, upgrading cooling equipment to comply with 1984 ASHRAE standards (except in temperate climates), combining task lighting with lower level ambiant lighting, installing skylights, and specifying pulse boilers (in cold climates) and evaporative coolers (in hot, arid climates) often pay in specific situations. However little experience one might have with energy conservation, this handbook is convincing about the authors' claim that "It is easy to achieve good levels of performance.'

Jury comments

Winter: For small commercial buildings, this research is really state of the art, in an area where research is really needed.

Weidemann: I agree that it is useful, but is it research? The introduction says that they assembled, organized, and developed data, but I want to know what they assembled, how they organized it, and how they looked at it.

Winter: That's a problem with many submissions; the actual research data is not included. In this case, though, the computer printout might be four inches thick.

Weidemann: They could include samples of the data.

Winter: I'm partial to it because of its usability, although your point about the research is well taken.

Weidemann: P/A should inform people who submit research projects that they have to indicate the research done, not just the result of it. From the looks of this handbook, a great deal must have been done, but they just haven't documented it.

Winter: The document says that it's being published by the Building Owners and Management Association and that they and the Battelle Northwest Labs have reviewed it. Anything like this that will become advice to the nation, they go over with a fine-toothed comb. What I like about it is that it addresses a sophisticated audience with the handbook and the lay audience in a short, newsletter format.

Weidemann: They use key words such as comfort, safety, and health, but nowhere do they address the diverse ways of measuring those variables. That really bothers me. But the findings are useful, incredibly useful.

Winter: I agree. The research is absolutely timely and I think valid. Small office buildings need a lot of attention.



Selected conclusions

The key variable for the user of this research is cost, determined by utility bill.

Utility bill varies greatly due to rate characteristics, moderately due to building energy characteristics, and slightly due to climate characteristics.

Prime energy variables are: meeting current good practice (ASHRAE 90-75), selecting the right glass area and HVAC system, and installing high-efficiency ballasts and lamps.

• One third of all strategies result in a reduced first cost.

Electrical cost savings opportunities are, by far, the most substantial.

Daylighting makes a strong reduction in demand and is one of the most pervasive beneficial strategies.

■ Just as electricity is of overwhelming importance in reducing energy cost, climate is of minor importance.

Current good practice buildings (that meet ASHRAE 90-75) exhibit rather good performance.

 After some important architectural steps have been taken, electrically and mechanically based solutions become important.

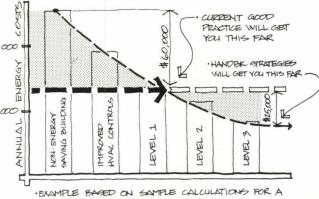
 The most important strategies are simple, clear, and unequivocal.

 High performance buildings can offer amenity levels as good as or better than more energy wasteful designs.

Interactive building energy analysis and systems research is a valuable source of ideas and direction for component research.

 Preferential all-electric rate treatment is a significant factor in the selection of systems in a building.

There are limits to the current research knowledge especially in the areas of infiltration, equipment part load performance, and daylight glare.





GOOD EQUIPMENT SELECTIONS (by building size and climate)

			CLIMATE			
BUILDING SIZE	HVAC SYSTEM	COLD	TEMP.	HOT COLD	HOT HUMID	HOT ARID
Small 4,000- 10,000 SF	Packaged Terminal AC					
	Heat Pump					
	Roof Top Packaged DX					
Medium 10,000- 25,000 SF	Multizone					
	Constant Volume					
	Variable Air Volume					
	Split Heat Pump					
	Hydronic Heat Pump					
Large 25,000- 50,000 SF	Constant Volume					
	Variable Air Volume					
	Hydronic Heat Pump					

GOOD PRACTICE BUILDING CHARACTERISTICS

CLIMATE	ROOF	WALL INSULATION	GLAZING	ECONOMIZER TYPE
Cold	R-14.3	31/2" BATT	Double Clear — Small Bldg. Double Tinted — Others	Sensible
Temperate	R-8.3	31/2" BATT	Double Clear — Small Bldg. Double Tinted — Others	Enthalpy
Hot/Cold	R-8.3	31/2" BATT	Double Clear — Small Bldg. Double Tinted — Others	Enthalpy
Hot/Humid	R-8.3	³ / ₄ " Foam on Concrete Block or 3 ¹ / ₂ " BATT	Single Tinted or Reflective — Small Bldg. Double Tinted or Single Reflective — Others	None
Hot/Arid	R-8.3	31/2" BATT	Single Tinted — Small Bldg. Double Tinted — Others	Enthalpy

Applied research Citation

Daylight Simulation Facility

Stephen Selkowitz

Principal investigator: Stephen Selkowitz, Lawrence Berkeley Laboratory, Berkeley, Calif. (Mojtaba Navvab, project scientist; Francis Rubinstein, Dennis DiBartolomeo, Eric Hiaasen, Joyce Popendorf, Michael Wilde, Eliyahu Ne'eman, Mark Spitzglas, Jong-Jin Kim, Lino Monge, research team). Consultant: Oyvind Aschehoug, University of Trondheim. Client: Assistant Secretary for Conservation and Renewable Energy, Office of Building Energy Research and Development, Building Systems Division, U.S. Department of Energy (Jean Boulin, program manager).

Interested firms with an understanding of, or experience with, scalemodel daylight simulation can write for facility scheduling and costs to: Michael Wilde, Windows and Daylighting Group, Building 90-3111, Lawrence Berkeley Laboratories, Berkeley, Calif. 94720.

Title: Daylight Simulation Facility.

Daylighting has reemerged over the last decade as one of the most effective ways of reducing energy consumption. The placement of physical models outdoors offers the simplest but not necessarily the most reliable way of studying daylighting, given the variability of most outdoor lighting conditions. That prompted the development of this artificial skydome for the study of daylighting effects under more constant and controllable conditions.

In developing the dome, the researchers considered several artificial sky options. They decided to use an opaque dome-a lowcost, premanufactured 24-foot-diameter silo top, which they placed on a seven-foot-high wall with double doors to allow the easy transfer of large models. They sprayed the dome interior with a high-reflectance white paint to get a diffusing matte surface with about an 80 percent reflectivity. For the interior lighting, they developed a computer program that, based upon the known luminance distributions of various light sources, automatically switches and dims 120 lamps to achieve the desired illumination. A parabolic reflector and a point light source located on a track serve as the artificial sun.

Models sit on an adjustable, elevated platform in the middle of the dome. To simulate the ground reflectance around a building, the researchers devised a translucent plane lighted from below and shielded by a screen to prevent its light from altering the luminance distribution of the dome itself.

The development of the daylight simulator allows the study of more complex buildings, the testing of both thermal and luminance daylighting effects, and the development of new design tools. The best design tool, though, is without a doubt the simulator itself.

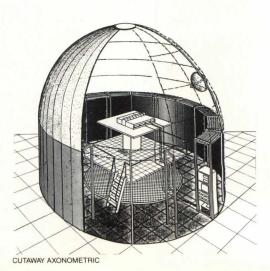
Jury comments

Winter: This is a good piece of work. Daylighting is a very important area, and they have developed an interesting way of studying it. They put models of buildings in a dome that simulates the sky dome and test how they work. There are real building results. It's used and it shows how it can be applied to different kinds of buildings.

Wiedemann: One of the initial hesitancies that I had with this was that it seemed to be more an invention than research. I wasn't quite sure how to deal with it. What won me over was the introductory section that talks about the development of the facility and the research that went into it. I also like the material at the end that talks about how this can be applied and the importance of it for future research.

Winter: The presentation itself is not as attractive as some of the others, but the simulator is really an important advancement, allowing daylight measurement and analysis that has not been done before. It's also remarkable in that it covers not only direct sunlight but such things as ground reflection. A computer collects all of the data and generates an energy analysis. *Plater-Zyberk:* It's a light dome?

Winter: Yes, but it takes reflected light, direct light, and cloud cover into consideration and tests for the quality of light as well as the intensity and distribution. I think it's valid as research in that the key aspect of this was the development of the tool and its application. Daylighting is such a big issue and this project has such wide applications it deserves a citation.





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SKYDOME EXTERIOR



SKYDOME INTERIOR



MODEL TESTING

Applied research Citation

Preferences in Dwelling Design

J. Stephen Weeks

Architect: J. Stephen Weeks, School of Architecture, University of Minnesota, Minneapolis, project director (Richard Laffin, Bryan Thorp, Mary Fagerson, research associates; Kath Ouska, Martin Halpin, Patricia Mestenhauser, Paul Bedker, Valerie Carr, Hani Ayad, Tony Albrecht, David Flaschenriem, assistants)

Consultant: Jeffrey D. Willius, graphic design. Renderers: Richard Laffin, Kath

Ouska. Client: Minneapolis/Saint Paul

Family Housing Fund, Minneapolis, Minn.

Copies of the report will be available after January 1985. For information write: Minneapolis/St. Paul Family Housing Program, 3608 IDS Tower, Minneapolis, Minn. 55402. **Title:** Preferences in Dwelling Design, an Evaluation of the Minneapolis/Saint Paul Family Housing Program, Stage I.

Why do people buy housing and what do they want in it? How do they perceive the housing available to them? What aspects of their housing matters most to people? What matters least? The Minneapolis/Saint Paul Family Housing Program, a private foundation that provides low-interest mortgages for first-time homeowners, wanted answers to those questions, funding this research into people's preferences in dwelling design.

The research surveys people's satisfaction with specific aspects of their housing and documents their preferences for different kinds of house styles, sitings, layouts, entries, roof forms, and the like. It also compares similar plan types in terms of their size and layout and analyzes typical energy conservation and construction details.

Using interviews, notated plans, and a questionnaire, the authors found, for example, that many people considered their kitchens too small and their open-plan living rooms too restrictive for furniture arrangements. (The report suggests using more space-saving appliances and storage units in kitchens, and avoiding restrictive open plans.) The authors also found that, for most people, good design was not as strong an attraction as a project's potential equity, energy efficiency, and location. Nevertheless, people had strong design opinions, as the response to the questionnaire shows (facing page).

The research is well-documented. The report tabulates and analyzes the data, states its limitations, suggests areas for further research, and includes the questionnaire and a bibliography in its appendix. Above all, the research is well worth studying by anyone involved in residential design.

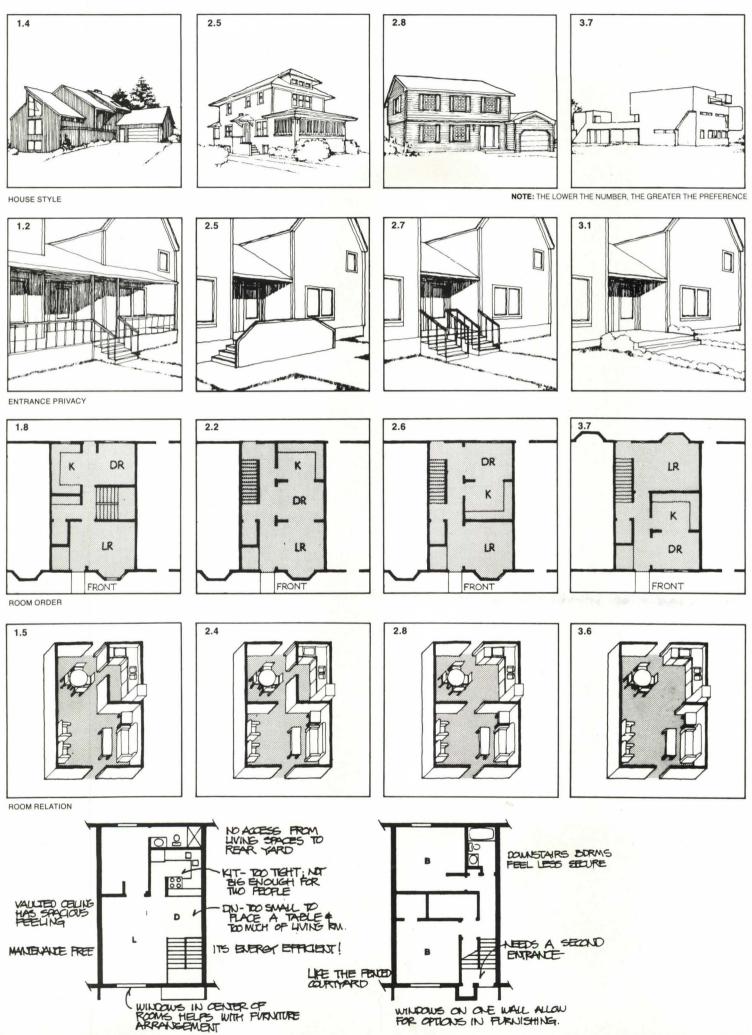
Jury comments

Winter: This work looks at the preferences of the layperson for such things as house styles, combinations of dwelling units, size, and materials. That is one study in and of itself. Then there is another study that compares housing developments and others that assess floor plans, cross-sections, and plan sizes. They're all valid, but it's like five studies in one. It's too much. It doesn't make a single statement; others do.

Weidemann: Part of my problem with it is the short conclusion. It should have much more. I also have a complaint with the simplistic analysis. They relate various characteristics of buildings only to people's preferences. What's interesting is the possible network of relationships: what, for example, is the relationship among façade, size, and location? You have to use a different analytical technique from what they used, but those multiple relationships can tell you a lot of interesting things.

Winter: The information here is all valuable, but it's not quite as sophisticated as some others. I like the graphic presentation of the results. They have a lot to say to architects. Weidemann: I too like its immediacy and usefulness. But I think they could have done some additional analysis of the data. That's one of the problems with research in this area. People don't yet know quite how to handle the analysis. But it does put its finger on an area that needs examination.

Winter: I also feel that there has to be a clear application of research. If a report makes it clear how the research is applied, that means a lot. This work doesn't have quite the magic or clear applicability that you'd like to see in a work. It's good but not an expert piece of research.



Applied researc

Seismic Performance of Curtain Walls

Marcy Li Wong

Architect: Marcy Li Wong, Department of Architecture, University of California, Berkeley, principal investigator.

Consultants: James Caid, engineering; Henry J. Degenkolb, professional advisor.

Client: National Science Foundation, Washington, D.C. (Dr. John Scalzi, program manager). Drawings: Clarence Mamuyac.

Copies of the report are available for a \$5 postage and handling fee by writing: Progress Report 1984, The Seismic Performance of Cladding, Center for Environmental Design Research, Wurster Hall, U.C. Berkeley, Berkeley, Calif. 94720, Attention: J. Tagami.

Title: The Seismic Performance of Cladding.

Curtain walls offer perhaps the greatest room for creative expression in the design of tall buildings. In areas subject to earthquakes, though, curtain walls also present the greatest threat to people in the streets from falling glass, metal, masonry, or cement. Insuring the integrity of curtain walls during earthquakes is the focus of this research—a painstaking investigation of the seismic performance of commonly used curtain-wall fastening and joining details.

The researchers used full-size curtain-wall panels attached with a variety of connection details to a six-story steel test structure. "Sway" type mechanisms were used. (Concurrent Japanese research using a "rocking" type mechanism allowed a comparison of the two methods.) The full-scale testing not only improved upon the smaller component testing often conducted in seismic research. It allowed the researchers to document the complex interaction of the curtain-wall panels, the fasteners, and the steel structure.

The test structure was subjected to repeated static reversed loads up to a maximum story displacement of 1/40th the story height. Computers collected data from hundreds of strain gauges and displacement transducers while technicians observed and recorded visible signs of stress. An exciter installed at the top of the test structure allowed the application of dynamic loads to the nonstructural elements and the frame prior to the static testing. Following the testing, the researchers queried several California engineers for their predictions of the results. The actual results (opposite page) show just how unsafe some common practices can be.

Jury comments

Winter: This project looks at the façades of commercial buildings and at how they might best be restrained against earthquake damage. It explores different façade types and tests their performance under seismic conditions.

Pedersen: Do they look at just the skin component?

Winter: Yes, they focus on the skin's performance irrespective of the building itself. *Plater-Zyberk:* That's never been done?

Winter: There has been a lot of work in the area of nonstructural damage resistance, looking at everything from windows to sheet-rock to façades. This one has a particular focus: metal curtain walls with metal-type connections. That's an important subject because, while the whole building is almost never going to fall down, façades will crack and split during an earthquake. It's a good study. It has obvious applications and the report states what those applications are. The findings are useful, if only for curtain-wall buildings in earthquake zones.

Weidemann: That is a sizable number of buildings though. I see this research as useful not only in terms of direct information, but in terms of suggesting other areas of research.

Winter: There is a volume of earthquake-related research that's undertaken. This person has studied curtain walls because the next person is studying windows, and the third, roofs or columns. They do interrelate, though, because they couldn't get grants unless they could prove to the grant boards that the subject hadn't been covered by prior research and that it allowed others to take off from it. I think this is a gem of a work, narrow in focus but very well executed and documented.

Weidemann: I agree.

Selected conclusions

• The sway connections commonly used with curtain walls in the United States are an inexpensive way to accommodate seismic drift. The success of those connections depends upon the particular detail used.

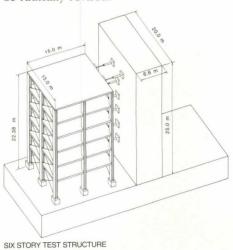
• The commonly used sliding lateral or "push-pull" connection performed poorly in the tests. Comprised of a short rod that is attached to the curtain wall and inserted into a slotted angle that is attached to the structure, the sliding lateral connection depends upon the rod's moving freely within the slot during an earthquake. If workers tighten the washers too tightly or if the washers do not have a low friction coating, such as Teflon, the rod won't slide, eventually bending or shearing at the shank. If the washers are too loose, the rod slides so freely within the slot that it no longer accommodates seismic drift.

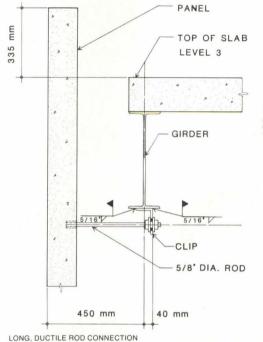
• The lateral connection using a long ductile rod in the slotted angle proved to be extremely effective with no visible permanent deformation. The long rod connection, though, requires more space between the structure and the curtain wall, limiting its use in many projects.

• Panels that met at a corner joint and were connected in only one direction accommodated seismic displacement better and with less complication than panels with corner column covers connected to panels in two directions.

• The location of the sliding connection at the top of a panel and the bearing connection at the bottom could cause the panel to fall forward should the sliding connection fail.

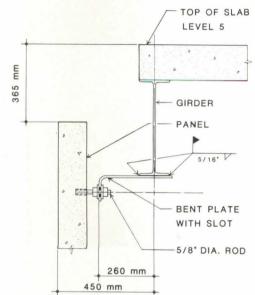
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EXTERIOR OF TEST PANEL



SHORT ROD CONNECTION



INTERIOR OF TEST PANEL

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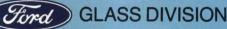
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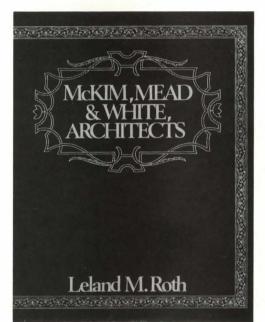
Books

McKim, Mead & White x 2

All of us, architects, preservationists and lay people alike, should know more about McKim, Mead & White. For that matter, we should also know more than we do about Richard Morris Hunt, Carrere & Hastings, Horace Trumbaur and Shepley, Rutan & Coolidge, all leading architects of the American Renaissance. As our cities are being transformed, the great buildings designed by these firms are disappearing, and these buildings have something to teach us. Most of us never learned much about them in school since the architectural history we were taught was purged of most of their work; it did not seem to fit into the true path to Modernism; it was an aberration that did not belong. As some of the profession, followed by more of the lay public, moves towards our current "Renaissance Revival," the question becomes, to what extent does the work of McKim, Mead & White become a guide for the future? Put in its most perjorative sense, is nostalgia an intellectually or morally valid artistic movement? Or is it more?

The problem that McKim, Mead & White set for themselves is similar to that which some architects are setting for themselves today: that is, how to transform Classical forms for today's needs and taste. Many architects groping with this problem are doing it in a hesitant manner. Burdened with the intellectual and moral purges of the 1900-1950 architectural revolution, they are approaching the problem very tentatively, testing the waters with a joke or a wry architectural comment. Recent examples include pasting an Egyptoid entrance on a mid-rise glass box of a speculative office building or tacking paper-thin and grotesque "Doric" columns on a waterfront cottage. If the idea has any validity, these tenuous beginnings will disappear and clear the way for a serious exploration of the problem.

McKim, Mead & White explored the problem seriously. Theirs was a search for appropriate and expressive form, defined in the terms of the day, but to a great extent for all time. They designed some 900 buildings in a 30-year period, almost all of them competent, most of them good, and at least one a year for 30 years, very good, better than our major firms have done since. These very good buildings include the Boston Public Library, the Low House in Bristol, R.I., the Rhode Island State House, the Narragansett Pier Casino in Rhode Island, the University Club, the Metropolitan Museum additions and Brooklyn Museum, Low Library at Co-



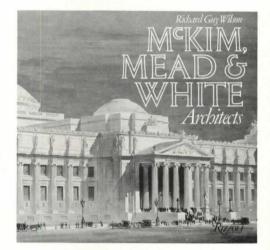
lumbia University, the Morgan Library, Pennsylvania Station, the Villard Houses, the Tiffany Company Building, all in New York.

These buildings have the ability to raise the spirit, to interest the eye, to excite the imagination, and to convey a sense of confidence as to their purpose. They have informed us and delighted us and they meet most of the tests applied to architecture throughout the ages, including our recent past. In an energetic and chaotic time for our cities, these buildings gave a sense of order and repose; they were very functional buildings as the times defined function; they symbolized in a very effective manner the importance of the activity contained within; the architects integrated painting, sculpture, and crafts into their buildings; they were used in a larger sense to give shape, form, and comprehension of buildings to cities, college campuses, and other large assemblages.

How did McKim, Mead & White do this so successfully? And why were they eclipsed; why do we have to rediscover their work? Both books under consideration here provide answers, although in different and complementary ways. Roth sets very high standards for himself, saying that his book is to be the comprehensive biography of the firm that they never had, unlike Richard Morris Hunt or Henry Hobson Richardson, two architects that Roth feels are of the same order of importance. He also says that his work is to be descriptive, and to a great extent he avoids an aesthetic evaluation or judgment of individual works. Roth succeeds in meeting his goals. He has spent ten years studying

McKim, Mead & White, Architects by Leland M. Roth. New York, Harper & Row, 1983. 450 pp., illustrated, \$40. McKim, Mead & White, Architects by Richard Guy Wilson. New York, Rizzoli International Publications, Inc., 1983. 240 pp., 292 illus., \$35.

the firm, has previously published a catalog The Architecture of McKim, Mead & White, 1870-1920, and has produced as comprehensive a description of the firm as we are likely to get. In a thoughtful and wellwritten prologue and an equally fine epilogue, he makes a strong case for the importance of the firm's work. What is lacking is the visual: large and legible plans, large and detailed photographs, sketches, and images of buildings that served as guides or prototypes. The frequent small photographs and small plans are frustrating as are the missing ones referred to in the text. Particularly since Roth discusses the architectural sources so knowledgeably and since they play such an important role in the work of McKim, Mead & White, they are missed. In contrast, Wilson's book-while a comparative visual delight, filled with large photographs including numerous interiors-is thin in the text unless one has a good knowledge of the firm before reading it. He deals with a considerably more limited number of buildings,



and while we do not understand their development and history as well as Roth makes us, we do understand and appreciate in visual terms the final result better. Each building discussed is well documented so that we feel we really know it. In this sense the two books are necessary companions.

McKim, Mead & White came on the scene at an opportune time. The post-Civil War depression was over, America was growing rapidly and feeling its strength. Particularly in the cities this confidence in the future was manifested. The early period of the firm, from its founding in 1879 through the mid-1880s, was characterized by the change in perceptions of what we as Americans were. We see this in the conflict between the romantic, picturesque, Ruskinian, French on the one hand and the emerging geometric, purer, Colonial, Federal, Italian Renaissance on the other. When Ruskin advised that architecture should be rooted in a legitimate past, he took this to be Gothic or some variation of that; but McKim, Mead & White, in tune with their time and believing themselves part of the emerging American Renaissance, came increasingly to believe that our legitimate architectural sources were the Colonial and Federal styles with their Renaissance roots. As McKim, Mead & White were given larger and more important commissions, they went increasingly to the original Italian Renaissance sources, and in the case of some particularly "noble" commissions, such as Pennsylvania Station, to Roman sources. A number of commissions, such as libraries, colleges, public and municipal buildings, were intended to uplift and educate. That was part of the design program, and the Italian Renaissance, modified to American sensibility, was the appropriate form. The duality inherent in the American Renaissance, democratic yet uplifting, is well expressed in the frieze of the Boston Public Library: "Built by The People and Dedicated to the Advancement of Learning,"

McKim, Mead & White were not theoreticians, but they were consciously and conscientiously searching for appropriate form for particular commissions and, in a larger sense, for the times. As Roth says, "symbolic aesthetics and pragmatic function governed their designs." Architects of ideas, intellectuals, theorists, and dogmatists make history and remain in the books for future generations to study. More frequently, architects of pleasure and satisfaction do not. The firm, however, particularly Stanford White, was part of the artistic and intellectual elite of the time. The partners frequently collaborated with artists, making them an essential and integral part of their work, as any visit to the Boston Public Library will demonstrate. White designed numerous bases, pedestals, and architectural environments for sculpture. Charles Follen McKim was an early editor of an architectural publication. Frederick Law Olmsted was a frequent collaborator, the partners bringing him into projects and vice-versa.

Roth, in particular, makes clear the other areas of importance staked out by McKim, Mead & White. To produce such an enormous amount of work of such high quality, they took the practice of architecture out of the atelier and developed the prototype of the modern office practice, employing over 100 persons at times in a well-organized system. This office served as a training ground for future architects including John M. Carrere, Thomas Hastings, Henry Bacon, Cass Gilbert, John M. Howells, and John G. Howard. Consistent with this idea of an office practice, the firm, and McKim in particular, led the way in trying to establish canons for a profession, supporting the AIA at its beginnings, fighting on behalf of rules for design competitions and fair fees for government work, and taking the lead in starting the American Academy in Rome. Setting high

standards not only in the training of architects and in the conduct of professional matters, but most important, in the construction of buildings, was a very valuable contribution. The firm frequently spent half its fee administering construction. Roth's description of the relentless pursuit of the right red marble for part of the Boston Public Library is but one example. Full-scale mock-ups, in place, of design details, as shown in Wilson's book, is another.

McKim, Mead & White set a design model or style that lasted in strength for 40 years and with lesser influence for another 20. Louis Sullivan said, following the Columbian Exposition of 1892-93 in Chicago, that this style set back the history of architecture for 50 years. In the long view of history, that may have been a premature judgment. Both these books let us see that the best works of McKim, Mead & White were truly masterpieces regardless of their time, and that most of their work dealt successfully with the major issues of architecture that architects of all times have addressed. These issues of appropriate and expressive form, symbolism, functional and hierarchical planning, response to context, the play of light and shadow, and integration of the other visual arts into the building fabric are the ones that the new revivalists must learn to handle as well if they expect to be taken as seriously as McKim, Mead & White were in their day and should be in ours. [BRETT DONHAM] The reviewer is a principal of Brett Donham & Tadhg

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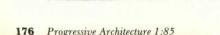
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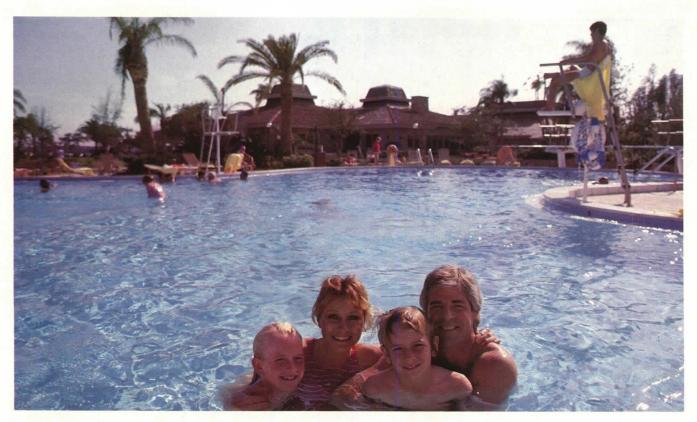
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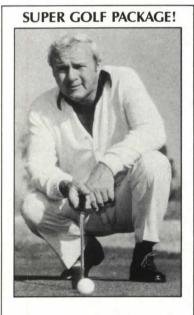
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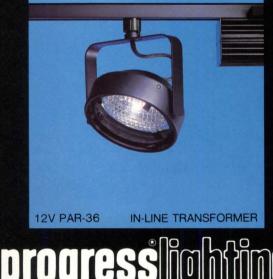




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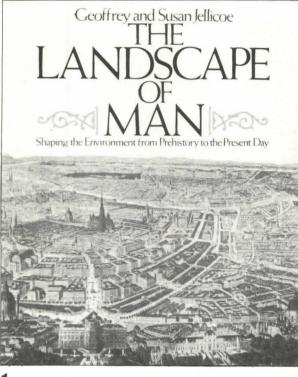
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This completely up-dated revision of the most widely used guide to archi-tectural rendering covers all working phases from pencil strokes to finished product — and shows how to obtain the desired mood, perspective, light and color effects, select proper equipment and work in different media. Circle B608 under Books.

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9 The International Collection of Interior Design

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Presented here is an international overview of international design — from Art to Antiques, Carpets to Kitchens, Fabrics to Furniture. Pub-lished annually to reflect all that is new, different and influential in the state of the art today. the art today. Circle B609 under Books.

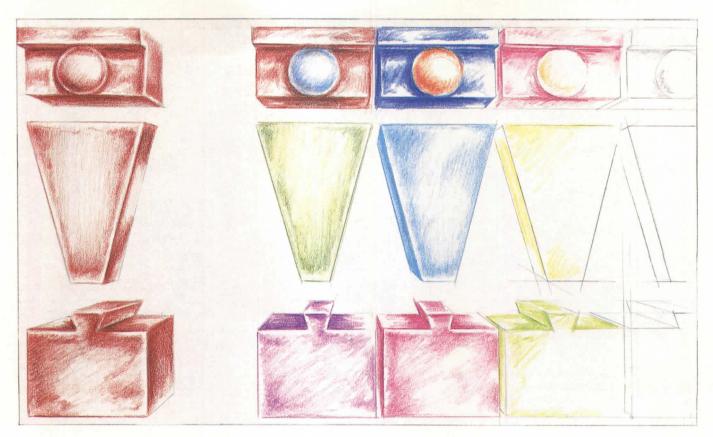
NEW*

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THE CONTEMPORARY TERRA COTTA COMPETITION 1985 COMPETITION AND EXHIBITION



ERRA COTTA ("Baked Earth"): A material as old as the building arts themselves. Moldable into practically any shape or form. Produced in an almost unlimited variety of colors and finishes. Famous for its texture and durability. Praised for being lightweight and cost effective. Terra Cotta the material for architecture of the 1980's.

THE CHALLENGE

The competition challenges architects, designers, artists, students and all others interested in terra cotta to create new designs for a modular terra cotta panel that can be used as decoration or cladding on either the exterior or interior of a building, and a scheme for its use on an existing or imaginary building.

AWARDS

Each of the six jurors will choose the design he believes best fulfills terra cotta's potential for contemporary decoration, and will create a drawing illustrating how he would conceive of using the module in a design for a real or imaginary building. A new product line of the winning designs will be created by the Ludowici Celadon Company, Inc., one of the oldest manufacturers of terra cotta in the United States. The winners will receive royalties from the sale of their designs, in addition to a cash prize of \$750.

JURY

Hardy Holzman Pfeiffer: Hugh Hardy, FAIA

- SITE Projects:
- James Wines
- Taft Architects:

John J. Casbarian, AIA; Danny Samuels, AIA; Robert H. Timme, AIA (Team)

Tigerman Fugman McCurry: Stanley Tigerman, FAIA

Venturi, Rauch and Scott Brown: Robert Venturi, FAIA

Zimmer Gunsul Frasca Partnership: Robert J. Frasca, FAIA

TRAVELING EXHIBITION

An exhibition of the six winning designs molded in terra cotta, the prize-winning entries, related jurors' drawings and material illustrating the history of the use of terra cotta in the United States will open at the National Building Museum in Washington, DC in 1985. It will begin a national tour in 1986, circulated by the National Building Museum's Traveling Exhibition Program.

REGISTRATION

To receive the Registration Package which includes all necessary background material and the rules of the competition, send your name and address with a non-refundable check or money order of \$15 (US) made payable to the National Building Museum to:

The Contemporary Terra Cotta Competition National Building Museum

440 G Street, NW Washington, DC 20001

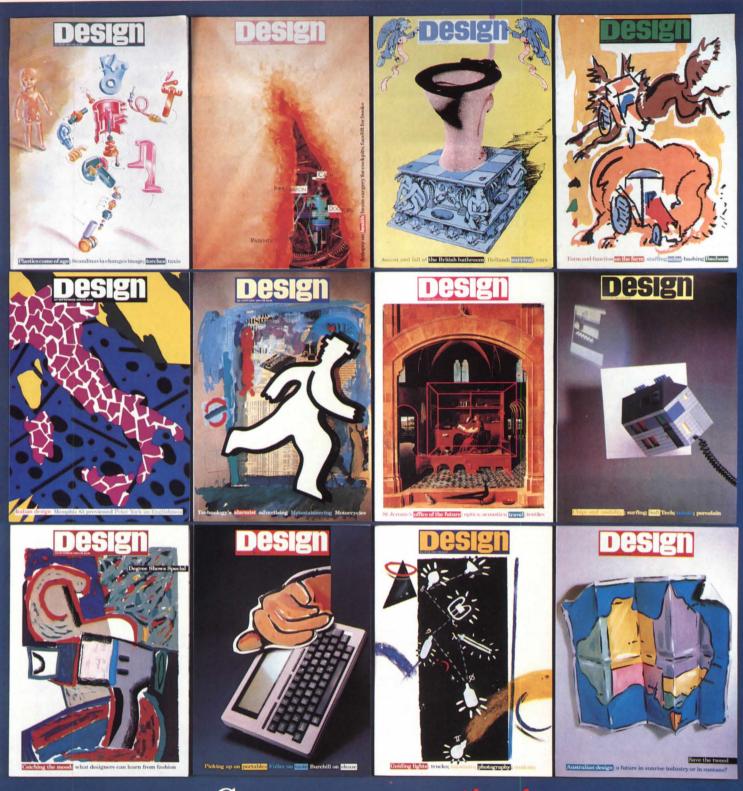
Registration fees must be postmarked no later than February 15, 1985. Entries will be due on May 1, 1985.

ADVISORY PANEL

- Theodore H. M. Prudon; Associate Principal, The Ehrenkrantz Group
- de Teel Patterson Tiller; National Park Service, Denver, Colorado
- Susan Tunick; President, New York State Chapter, Friends of Terra Cotta

ORGANIZED BY THE NATIONAL BUILDING MUSEUM

MAJOR SUPPORT FROM THE LUDOWICI CELADON COMPANY, INC. AD CREATED BY CHANNEL MARKETING INC., CHICAGO.



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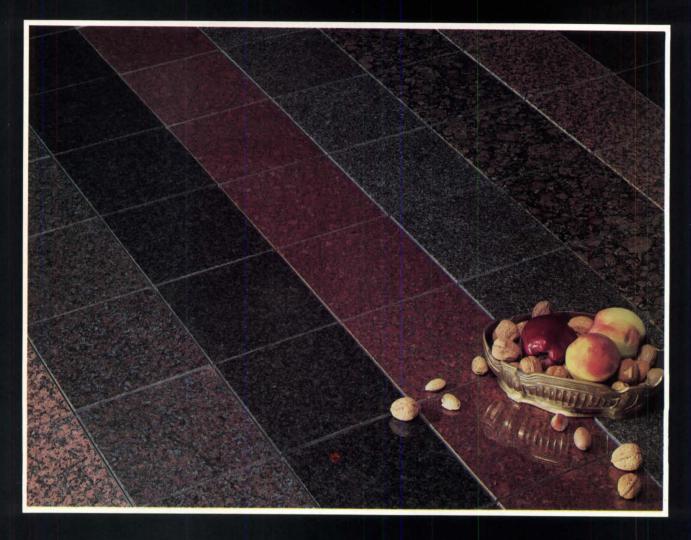
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PA Products and literature

187 Acoustical tile ceiling.

188 A miscellaneous group of interior and exterior products and useful literature.

The dry look

Armstrong, with its new ceiling line Artran, has revolutionized the manufacture of acoustical tile ceilings. The company began the development of Artran six years ago, looking for an alternative to the energy-intensive wet-forming technology then in use. What they developed is both a new manufacturing process, using a dry-forming technique, and a new look to acoustical tile panels.

The new manufacturing process involves molding two acoustically transparent vinyl skins around a core of acoustical material. It results in a lighter, thinner panel, with better sag resistance (in areas with relative humidities as high as 86 percent), greater dimensional stability (since there is no shrinkage during the manufacturing process), and lower cost (due to, among other things, the reduction in energy consumption through the elimination of the drying ovens). The panel has good fire resistance (Class A) and acoustical rating (.50-.60 NRC). And it allows a clean cut, although, because of the core material, cuts must be vertical and the cut edges hidden.

The importance of the new process becomes apparent, though, on the surface of the panels. Artran's vinyl skins are acoustically transparent, eliminating the holes or fissures in conventionally made panels; the skins completely wrap the core, eliminating rough edges and reducing the likelihood of their chipping; and the skins can accommodate extremely precise details, eliminating the irregular patterns of most acoustical ceilings. The result is a much denser, smoother, and more finely detailed ceiling.

With Artran, acoustical ceilings will never be the same. It marks a kind of milestone in the industry, dividing the energy-intensive past from the energy-conserving future, the wet look from the dry. [TF] *Circle 100 on reader service card*



Armstrong has capitalized on the new technology with its first three Artran designs (above). Natural texture (middle) has an irregular surface pattern with a bullnose edge impossible with wet-forming techniques. Fine Grid (left) has a finely gridded surface with a stepped edge, another detail possible only with the new technology. Wrapped Linear (right) has a linear patterned surface that wraps around the panel edge. The two-foot-square panels come in white, adobe, parchment, and two shades of gray.

P/A Products and literature



The Terzo table is Mario Botta's third furniture design, following Prima and Seconda armless and arm chairs. The table is ten feet long and three feet wide, with base members of 41/2-inchdiameter black epoxied steel tubing. The top, supported on "fingers" that make it appear to float, is available in Beola gray Mediterranean stone, Breccia Medicea marble, or Rosso Verona marble. The table will accommodate eight chairs. International Contract Furnishings. Circle 101 on reader service card

Tuff-Span® roofing and siding panels, beams, roof decks, and accessories are fabricated primarily from Super-Tuff[®], a composite of glass fibers and fire-retardant, corrosion-resistant resins. The easily installed products offer economy and long service life. Colors are clear, beige, gray, and white, with custom colors also available. The lightweight panels require substantially fewer fasteners and because they can be ordered in lengths up to 75 feet, they require fewer overlaps. Composite Technology, Inc. Circle 102 on reader service card

INN-LOCTM security system for hotels combines a heavy-duty mortise lockset with a computercontrolled lock mechanism. A blank card is encoded at the time a guest checks in and its use automatically invalidates the code of a previous room occupant. The lock keeps a record of the last ten entries to each room, and a printout is a record of cards issued, room number assigned, time and date of issue, and authorization level of others with access to the room. Emhart Hardware Group, Russwin Div. Circle 103 on reader service card



EuroWoolens, a 100 percent wool fire-retardant drapery fabric collection from Holland, is available in nine patterns and sixteen colorways. Colors are mixed with natural wool tones in interesting designs and textures, all 48 inches wide. Coral of Chicago.

Circle 104 on reader service card

Para3hree® recessed fluorescent light fixture has a three-inchdeep parabolic louver that directs light into the nonglare zone, yet it provides high light levels and maximum comfort. It operates at cooler temperatures than similar fixtures because of air circulation through the lamp compartment. The fixtures are

available in a full selection of sizes and air-handling functions to meet commercial lighting applications. Crouse-Hinds Lighting.

Circle 105 on reader service card

A curved-eave sunroom, manufactured of clear fir and cedar, has a weathertight bronzeanodized aluminum glazing system. It has insulated tempered glass, including curved sections, that has been factory sealed. Awning windows and doors are wood-framed. There are 8'-4" and 10'-9"-wide models that start at 9 feet long and increase in 3-foot sections. The Sun Company.

Circle 106 on reader service card

Steel Buildings, a 24-page brochure, describes clear-span and multispan buildings, end wall and intermediate structural framing, roof accessories, wall accessories, and 36-inch-wide siding and roofing. Sidewall and roofing sheet is flat rolled steel painted at the mill before shipment. Drawings show roof and siding configurations, and a color chart is provided. Republic Buildings Corp. Circle 200 on reader service card

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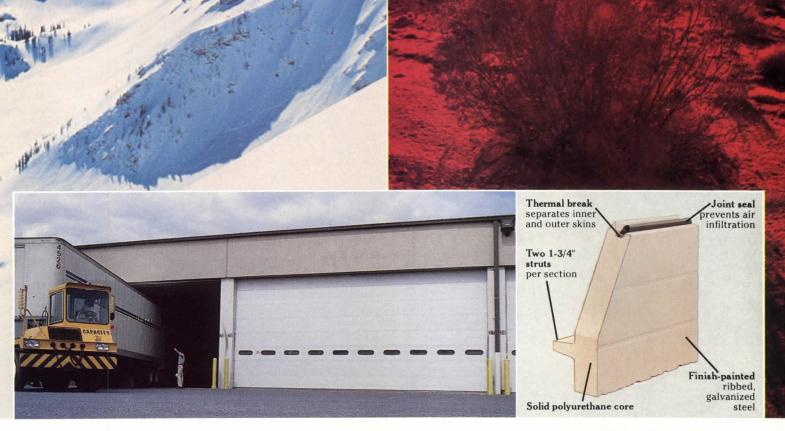
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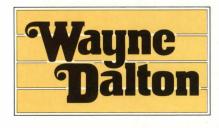
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as they are (tested installed "U"-value: 0.11), tell only part of the story. Installed pricing, maintenance and product life all must be considered. Thermospan *is* competitively priced, has a tough prepainted exterior, low maintenance, and offers a long, virtually trouble-free life. With the added advantage of significant energy savings, it's the obvious choice for cost-conscious construction specifiers!



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P/A Products and literature

Standing seam roof RS-18 is

machine locked to be weathertight and to conceal fasteners. It has a UL Class 90 wind uplift rating. Five finishes are available, all with a 20-year warranty: aluminized, Galvalume^{III}, Kynar[®], aluminum, and stainless steel. The roof is heat reflective, resists acid rain, and is virtually maintenance free, according to the manufacturer. Roof Systems, Inc.

Circle 201 on reader service card



Sling bench series AE 3000 is available in perforated galvanized steel in ten colors or in teak or oak. Both wood and steel models are vandal and weather resistant. The series consists of a standard bench, back-to-back benches, low bench, and low and standard height tables. Forms & Surfaces.

Circle 107 on reader service card

Walkerdeck[®] electrified steel deck provides structural and fire-rating characteristics in one system. Preset inserts can be activated in recessed or flush-recessed modes and have undercarpet cable feed capability. Distribution capacity provides three services at one point. The system includes Walker Bottomless Trench Duct available in 24-, 30-, and 36-inch widths. Walker Div., Butler Manufacturing Co.

Circle 108 on reader service card

Satinesque[®] Sophisticates wallcoverings consist of 125 fabric-backed vinyl wallcoverings in textures, geometrics, and freeform florals. Colors were researched to tie in with current carpet and tile colors. Patterns are subtle to provide depth and texture to walls, rather than a strong motif. Columbus Coated Fabrics.

Circle 109 on reader service card

Walnut Citation custom wood flooring, an ASID award winner, has jade, tile, or metal insets. The factory-assembled pattern is 36 inches wide and ³/₄-inch thick. It is also available in other domestic or imported wood species. Kentucky Wood Floors. Circle 110 on reader service card



Wallcovering Book #3 shows 12 new wallcoverings in contemporary and traditional prints that are coordinated to fabrics. There are marble motifs, two oriental documentary prints, stripes, small-scale patterns, and a border, all printed on paper or vinyl. Lee Jofa.

Circle 202 on reader service card

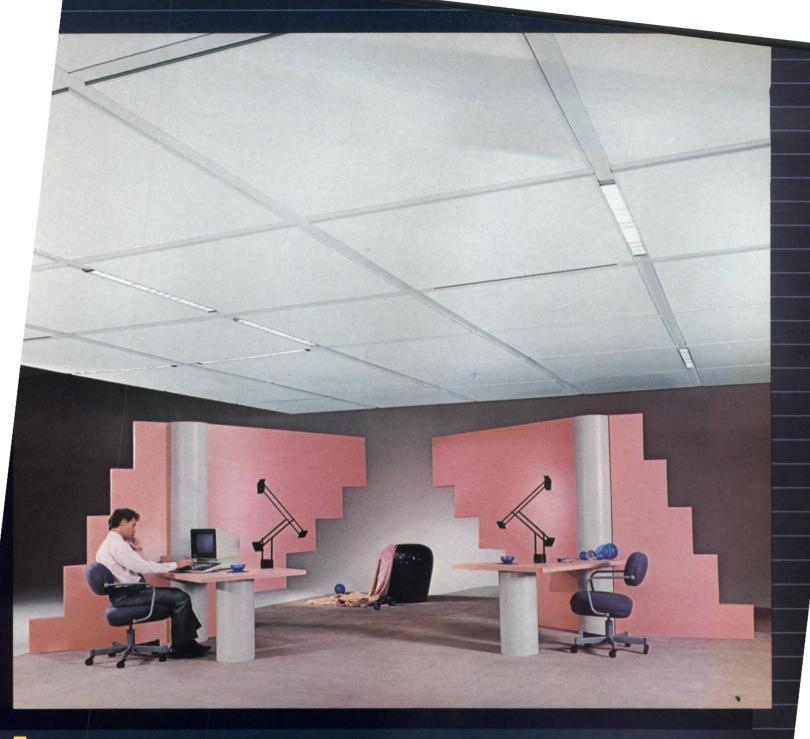
Hugger I dock seals are made of heavy-duty fabric to resist wear from trucks and have a fulllength yellow guide that is extra wide for better visibility. The header canopy is sloped toward a water drainage trough that leads water off to the side, keeping the dock area dry. The foam-filled canopy drop hugs the trailer roof and provides a clear opening. Hugger I can accommodate trailers 12' to 13'-6" high, 8' or 8'-6" wide. Perfect Closure Corp. Circle 111 on reader service card



Sled chairs in the 700 Series have bases and arms formed of tubular steel coated in durable epoxy. Arm rests, upholstered in a selection of fabrics and vinyl, are optional. Frame colors are wheat, Lava gray, Pewter, and Chocolate. All-Steel, Inc. Circle 112 on reader service card

Planters for indoor or outdoor use are hand-woven of brass and stainless steel. The planters are available in popular sizes. Wovenwerk.

Circle 113 on reader service card



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The LC4[™] ceiling system integrates all lighting, HVAC, speakers and sprinklers in the metal grid instead of acoustic panels. So overhead support services can be changed as easily as open office spaces. Without damaging the aesthetic or acoustic integrity of the ceiling plane. ■ Use LC4 to provide ambient lighting throughout the open office. Then concentrate task lighting over individual work stations. Through the years, lighting can be reconfigured to match the needs of the workplace below. ■ The LC4 ceiling system is the quick and inexpensive way to change your floor plans, your utilities and your mind. Donn makes it easy. Donn makes sense.

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Circle No. 328 on Reader Service Card

P/A Products and literature



Kandido, a Nessen/Luci halogen lamp designed by F.A. Porsche, is made of three antennalike rods that join to the base and reflector at swivel attachments that allow movement. The parallel rods move together at oblique angles to the base or rotate around each other to create a range of lighting effects. A transformer in the base converts current from 110 to 12 volts. The lamp is finished in black and chrome and uses a 50-watt, 12-volt bulb controlled by a high/low switch in the base. Nessen Lamps.

Circle 114 on reader service card

WIND-2 ONE business management software uses readily available accounting data to do project invoicing, budget control, profit analyses, overhead cost analysis, accounts receivable, labor and task analysis, and employee profit analysis. WIND-2 JOBCOST can be added to assist in development and evaluation of cost proposals. It will run on most computers operating under MS-DOS or CP/M and is suitable for professionals in engineering and architectural firms. WIND-2 Research, Inc. Circle 115 on reader service card



Fabrique^{TB} ceiling panels are molded of 1-inch or 11/2-inchthick fiberglass in standard 2' x 2'or custom 5' x 5' size. They have a Class A fire-hazard rating and a sound-control rating of NRC .90 or 1.00 and NIC' of 18 or 20. The panels can be covered with a choice of fabric colors and weaves or COM, Donn Corp. Circle 116 on reader service card

'Specification for Structural Concrete in Buildings,' a 33page publication, covers materials and proportioning of concrete; reinforcing and prestressing steels; production, placing, and curing of concrete; and formwork design and construction. It specifies methods of treatment of joints and embedded items, repair of surface defects, and finishing of formed surfaces. There are chapters on slab construction and finishing, architectural concrete, massive concrete, materials and methods of construction, and post-tensioned concrete. For a copy, request Specification ACI 301-84 (\$18.95; \$13.95 to ACI members), from Publications Department, American Concrete Institute, P.O. Box 19150, Detroit, Mich. 48219.



Lighting conversion unit ML879 converts ceiling recessed standard incandescent fixtures to energy-saving fluorescent lighting. The 41/2" x 83/4" fixture has a screw-in top and is designed to be accommodated in most high-hat recessed ceiling fixtures. An 18-watt PL lamp used with the fixture furnishes light equivalent to a 150-watt incandescent lamp, according to the manufacturer. It is suitable for restaurants, commercial buildings, lobbies, apartments, malls, and stores. Moore-Lambert Industries. Circle 117 on reader service card

Noraplan[®] smooth-surfaced sheet flooring is formulated for high-traffic exposure and slip resistance. It also controls the growth of most common hospital bacteria, is nontoxic even when burned, and has a Class 1 flame resistance using the Radiant Panel test. It is available in 4' x 32' rolls or 24" x 24" tiles, and comes in 16 standard colors. It is suitable for use in hospitals, and schools. Nora Flooring. Circle 118 on reader service card [Continued on page 198]

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Style Name

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Date of Completion of Interior

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To qualify for judging, your entry must include this form completely filled in and mailed with slides and design rationale, postmarked by March 15, 1985.

DuPont Antron® Design Award Room X-39534 Wilmington, DE 19898

Prizes First prize will be a trip for two to Italy and the Milan Furniture Fair and the prestigious Du Pont ANTRON* Design Award itself. At the judges' discretion, additional prizes of \$1,000 each may be awarded for those entries considered worthy of honorable mention.

each may be awarded for those entries considered worthy or nonreade memory. Eligibility: To qualify for judging, entries must show commercial environments incorporating carpet of 100 percent DU pont ANTRON nyion used as a major design element in a creative manner. Entries may include environments completed since June 1983 and may involve installations in the following categories: (1) Offices (banks, etc.), (2) Hospitality (restau-rants, hotels, motels, resorts), (3) Health Care (hospitals, clinics, nursing homes) (4) Pub-lic spaces (airports, theaters, convention centers), and a *new* category for 1985; (5) Residen-tial (for commercial carget used in a residential setting). All professional architects and interior designers are invited to submit entries. Students, employees of Du Pont and its agencies, and employees of the firms with which the judges are associated are ineligible.

Judging: Judging of all qualified entries will take place in April 1985. Judges will evaluate the entries in terms of the overall design, as well as use of carpeting as a design element in terms of originality, innovation and appropriateness. Winners will be notified by May 15. Public announcement of winners will be made at NEOCON 17. A formal presentation of the awards will take place the following week in New York.

Submissions: Entries must consist of 35mm slides of the interior, free of any identification of firm name. At least four slides must be submitted showing the interior from different perspective points. Slides must be accompanied by a design rationale, no more than one typed page, double-spaced on plain paper, not company letterhead. Mail all of these materials in a standard 8½ x 11 envelope to: Du Pont ANTRON Design Award, Room X-39534, Wilmington, DE 19898. Entries must be postmarked by March 15, 1985. Each entry must be submitted in a separate envelope with a separate entry blank. Photocopies of the entry blank are acceptable.

All entries become the property of Du Pont Company and may be used in advertising, brochures, and publicity releases.



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Choose your best interior design from an installation completed since June 1983 and enter it in the Third Annual Du Pont ANTRON Design Award Competition. It may turn out to be *the* best design in the eyes of the judges, too.



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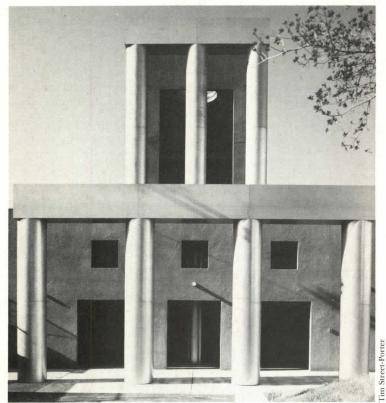
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ing community forum.

P/A in February



Loyola Law School, Los Angeles, Frank O. Gehry & Associates.

Buildings for you

Generous coverage of completed buildings in February will complement the presentation of unbuilt projects in this January issue. Among the featured works will be: Frank Gehry's extraordinary complex for the Loyola Law School in Los Angeles; Jean Nouvel's unconventionally remodeled municipal theater in Belfort, France; Graham Gund's apartment complex inside the shell of a burned-out church in Boston; HDR's forcefully designed Emergency Response Facility in Richland, Wash.

Technics: Wall joints

Wall joints, one of the smallest components in a building, ensure its very strength and integrity. February Technics will discuss how various cladding materials, sealants, backer rods, and solvents contribute to the design of wall joints.

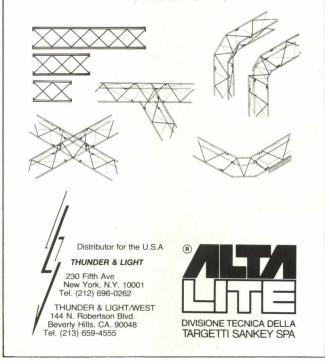
P/A in March

The coming issue will feature the Volvo headquarters in Sweden by Mitchell/Giurgola, and hospitals that are functionally and visually outstanding. The Technics feature will take up new developments in elevators. There will be a special section on the Lighting World conference and exposition.



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P/A Products and literature



System 25 chairs, designed by Richard Sapper, adjust to the user's movement; as weight shifts, back and seat angles change. A fixed cushioned area at the seat front allows the user's feet to touch the floor in every seated position. The backrest is flat at the top to allow sidewise movement. The chair is available with normal and high backrests, dual casters for hard or carpeted floors, and glides for conference models. Comforto.

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'Single Ply Roofing: A Professional's Guide to Specifications, Part 1,' includes generic classification, the physical properties of each, testing, and product data of major manufacturers. It comes in a three-ring binder for expansion and updating and is indexed for easy reference. Part 1 is \$35 for SPRI members. \$49.95 for nonmembers, and can be ordered from Single Ply Roofing Institute, 1800 Pickwick Ave., Glenview, Ill. 60025.

The Hot Tap consists of a miniature water heater that mounts under the counter to provide up to 60 cups of instant hot (190 F) water and a permanently mounted nonswivel spout. The spout is arched to provide clearance for filling containers. A control at the base of the spout is clearly marked with temperature identification and is springloaded to shut off automatically. U.S. Tap.

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Magnum double-hung windows and patio doors, built of wood, are suitable for new construction or commercial replacement and renovation. Heavier construction, with 13/4-inch sash and slot-and-tenon joints, provides greater strength and allows more glazing options and larger sizes. Windows are standard with 3/4-inch insulating glass. Triple glazing and solar-controlling Low-E glass, which reflects radiant heat and ultraviolet rays, are available. Marvin Windows. Circle 121 on reader service card

Foremost 100 free form fascia and roofing panels are available completely prefabricated or as battens and flat sheets. The panels are prefinished with Kynar 500[®] fluoropolymer coating. An eight-page brochure illustrates the system as well as a standing seam and standing rib panel, and shows flashing details. A color chart is included. Foremost Manufacturing Co. Circle 203 on reader service card

Dura-Seam[®] fascia and roofing panels of galvanized steel or aluminum, with Kynar 500® fluoropolymer finish in nine colors, are described in an eightpage brochure. Specifications are provided for standing seam, batten seam, rib seam, rib gutter seam, flat seam, and soffit panels, as well as structural roofing panels and framing systems. A color chart is also included. MM Systems Corp., Imetco Div.

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Rio multipurpose chair with octagonal back and seat, is available in wood, perforated steel, and upholstered versions. It can be ganged or stacked and has glides to prevent damage when stacked. There are armchairs, side chairs, and tablet versions; arms and tablets swivel out of the way for stacking. Frame finishes are offered in ten colors. Fixtures Furniture. Circle 122 on reader service card

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tems are a composite of galvanized 26 gauge steel skins bonded to foamed-in-place isocyanurate rigid insulation. Descriptions and performance data for StarTherm/DuraRib® roof panels, StarTherm/Star Mark I® wall panels, and Star-Therm/StarWall[®] embossed wall panels are provided in an eight-page brochure. Star Manufacturing Company. Circle 205 on reader service card

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P/A Products and literature



The Ornamenta Collection of Pegulan[®] sheet vinyl flooring, for residential interiors, is chemically embossed to provide a three-dimensional look. Manufactured in West Germany, the 100 percent asbestos-free flooring is available in 6-, 9-, and 12-foot widths, in 76 colors and 25 designs. All have no-wax finish. The flooring is shown in color in a 32-page brochure. Azrock Floor Products. *Circle 206 on reader service card*

Zappone[®] shingles of copper or aluminum are lightweight, durable roofing materials. The copper shingle, which develops an attractive patina, is embossed and has a four-way locking design that conceals all nailing. The aluminum shingle has a tight interlock that resists both extreme winds and leaks from driving rains. It is finished in Sierra Brown, Winter White, or Avocado Green. Hughes Manufacturing, Inc. *Circle 123 on reader service card*

Asbestop 30B-2 penetrates asbestos in ceilings, walls, and similar applications up to 1½ inches. It forms a solid, tough, flexible mass that eliminates flaking, crumbling, and dusting of treated surfaces, according to the manufacturer. A four-page brochure explains how the product works and provides technical data and performance standards for the sealer. Suggested specifications are included. Asbesco Corp. *Circle 207 on reader service card*

Eclipse dimming system for fluorescent lights operates without using special dimming ballasts. It will control levels from 100 percent to as low as 30 percent while it protects lamp life. The dimmer is operated by a wall-mounted control that allows selection of fluorescent lighting levels for a variety of situations. It also can be adjusted to automatic dimming, depending on the amount of daylight available. Automatic operation can save as much as 70 percent of the cost of lighting a particular room. Eclipse can control up to 60 Conservolite units or 480 F-40 lamps. Conservolite, Inc. *Circle 208 on reader service card*

Lo-Pro[®] studded rubber flooring has a slightly raised disc that is beveled for easy maintenance. The resilient flooring is available in 24" x 24" tiles that are easy to handle and install. Its ten marbelized colors coordinate with the firm's stair treads. The R.C.A. Rubber Company. *Circle 124 on reader service card*



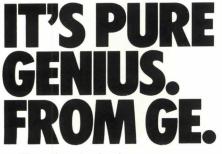
Collection 3 textile wallcoverings for commercial use include coordinated warp lay patterns, heather weaves, and tweeds in natural and synthetic fibers. The wallcoverings are paper-backed for easy installation; many patterns are available with acrylic backing for upholstering. The textiles have a Class A fire rating. Prestige Wallcoverings. *Circle 125 on reader service card*

Wonder-Board[®], made from lightweight concrete reinforced with fiberglass, is used as backup for ceramic tile. Available as wall shield and floor protector, it retains dimensional stability in areas subject to water, moisture, and steam. It has approximately half the weight of one-inch Portland cement mortar board, reducing the load on subfloor and joists. Modulars, Inc. *Circle 126 on reader service card*

The Solar Deck barrel vault

canopy for walkways and marquees has a heavy-duty extruded aluminum framework with bronze baked enamel or anodized finish in arched and quarter arched profiles. The barrel vault is available in six-, eight-, and ten-foot widths and is adaptable to wall or freestanding applications. Mapes Industries. *Circle 127 on reader service card*

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Director, Architecture Program,

University of Arkansas, Fayetteville-The University of Arkansas School of Architecture has extended its search for applicants for the position of Architecture Program Director, a twelve-month, tenure-track position. The School seeks candidates with teaching, administrative, and professional experience, a postprofessional degree in architecture and registration. The Director position is responsible to the Dean for the administration of the Architecture Program which currently has twenty-four faculty and about 300 students in its five-year undergraduate BARCH curriculum. Salary and rank are negotiable. Applicants should submit a resume with academic and professional experience, publications, names and addresses of three or more references, description of area of specialization, and a statement of educational philosophy to: C.M. Smart, Jr., Dean, School of Architecture, Vol Walker Hall Room 218, University of Arkansas, Fayetteville, Arkansas 72701. Applications will be accepted until the position is filled. Starting date anticipated: 1 July 1985. The University of Arkansas is an Affirmative Action Employer.

Faculty Position-Cornell University, Hotel Planning and Interior Design. The School of Hotel Administration at Cornell University is seeking a faculty member to teach a required course in hotel development, planning, and interior design. The candidate should also be qualified to teach an advanced seminar covering similar material. Preferred qualifications include a degree in architecture or hotel management (master's degree preferred); a combination of teaching and industry experience; an ability to communicate effectively with students; and the desire to work in an interdisciplinary hospitality management program. Lecturer rank; salary commensurate with qualifications. The nine month academic year provides the opportunity to present seminars and consult. Appointment begins August 1985. Candidates should send a letter of application, resume, and names and addresses of three references to: Dr. David C. Dunn, Assistant Dean, School of Hotel Administration, Cornell University, Ithaca, N.Y. 14853-0224. Affirmative Action/Equal Opportunity Employer.

Faculty Position, Montana State University. 9/85. Tenure-track. 1) Teach design studios, prof. practice, working dwgs. and specs.; B. Arch + M. Arch or B. Arch plus significant office experience in a responsible leadership position req'd.; license and pertinent office exp. req'd. 2) Teach design studios and basic design, Intro to Arch; M. Arch as 2nd prof. degree and license req'd. Teaching exp. preferred. Send resume, portfolio, names, addresses, and phone numbers of 3 current ref. to: School of Arch., MSU, Bozeman, MT 59717. Postmarked by 3/15/85. AA/EOE.

History—Columbia University's Graduate School of Architecture and Planning has a position open for an Assistant or Associate Professor

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Professional planning position avail-able. In addition to other planning functions, must be able to prepare renderings revealing preliminary building facade designs, colors and specifications. For this opening, an accredited bachelor's degree in architecture and one year of professional experience in regional or urban planning work is preferred. Minorities and females are encouraged to apply. Applicants possessing an accredited bachelor's degree in planning and two years of professional experience OR an accredited master's degree in planning will be considered for future openings. Non-residents, if appointed, must establish residency within the city limits of Kansas City, Missouri. Applications must be re ceived in the Personnel Department on or before February 1, 1985. Send resumes to the attention of Earl Unell, Chief Examiner. The City of Kansas City, Missouri offers an excellent employee benefits package. Salary: \$1530 per month. An Equal Opportunity Employer.

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An Equal Opportunity Employer M/F of Architectural History with a specialization in American architectural history, beginning in the fall of 1985. Other areas of competence desired: European History 16th-19th century, Renaissance and Baroque. This is a tenure track appointment with a two-year initial contract, rank and salary negotiable. Ph.D. in hand preferred. Please send resume by March 29, 1985 to: Professor Klaus Herdeg, Chairman of the Architecture Division, Graduate School of Architecture and Planning, 404 Avery Hall, Columbia University, New York, New York 10027. Columbia University is an Affirmative Action/Equal Opportunity Employer.

Interior Design, Assistant Professors, tenure track, beginning September 1, 1985. Successful candidate will teach Interior Design and Design Theory, and contribute to development of a center for the History and Theory of Interior Design which is being funded by an award from the State Regents. Graduate degree in Interior Design, Architecture or other design related professions required, plus strong design skills. Send curriculum vitae and examples of design and scholarly work to: John Meunier, Director, School of Architecture and Interior Design, College of Design, Architecture, Art, and Planning, University of Cincinnati, Cincinnati, Ohio 45221-0016. Equal Opportunity Affirmative Action Employer.

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Princeton University School of Architecture is seeking candidates for the full-time position of Assistant Professor of Architecture or Lecturer in Architecture, for Undergraduate and Graduate Programs, to teach Design and a related area of study, preferably one of the following: Urban Design, Building Technology, History and Theory. Applicants should send resume before January 31, 1985 to: Faculty Search Committee, School of Architecture, Princeton University, Princeton, N.J. 08544. Princeton University is an Equal Opportunity/Affirmative Action Employer.

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firm doing commercial/institutional work; can develop detailing for entire project; understand specification content; registration preferred. HBE is a St. Louis based designer and builder of financial institutions, hotels, retirement community centers and medical facilities. We are the world's largest design/build firm of health care facilities. For immediate and confidential consideration, please send resume to: Carol Paule, HBE Corporation, 11330 Olive St. Rd., St. Louis, MO 63141. EOE M/F

Studio—Columbia University's Graduate School of Architecture and Planning has four or more fulltime positions open in the architectural design sequence, beginning in the fall of 1985. Applicants must have the capability to teach an additional course in History/Theory

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NJIT is the public technological university of New Jersey with 7000 students enrolled in baccalaureate through doctoral programs within three colleges: Newark College of Engineering, the School of Architecture, and Third College, the college of sciences, humanities and management. AA/EO employer. Women and minorities encouraged to apply. Send resume and samples of work/publications to:

Personnel Box ADS New Jersey Institute of Technology Newark, N.J. 07102 (Western or Non-Western), Technology or Drawing. These are tenure track appointments with a two-year initial contract, rank and salary negotiable. Requirements include first professional architecture degree and teaching experience. Advanced degree, secondary interests, and/or professional experience/registration desirable. Please send resume by April 15, 1985 to: Professor Klaus Herdeg, Chairman of the Architecture Division, Graduate School of Architecture and Planning, 404 Avery Hall, Columbia University, New York, N.Y. 10027. Columbia University is an affirmative action/ equal opportunity employer.

Syracuse University School of Architecture has junior fulltime faculty positions open in the architectural design sequence, beginning in the fall of 1985. These are tenure track appointments with two year initial contracts, rank and salaries negotiable. Requirements include first professional architecture degree, and teaching experience. Advanced degree, secondary interests, and/or professional experience/registration desirable. Please send resume, by March 1, 1985, to: Professor Raymond DiPasquale, Faculty Search Committee, School of Architecture, Syracuse University, 103 Slocum Hall, Syracuse, New York 13210. Syracuse University is an Equal Opportunity/Affirmative Action Employer.

Tenure track professorships are available beginning September 1985. Rank and salary commensurate with qualifications and experience. Teaching areas, one or more of the following: Upper and/or Lower Division Design, Practice, Graphics, Environmental Control Systems. Applicants to the area of Environmental Control Systems with experience in architecture preferred. Send request for application and qualifications to: Chairman, Search and Screen Committee, Architecture Department, California Polytechnic State University, San Luis Obispo, CA 93407 (805) 546-1316. Closing date: February 15, 1985. Affirmative Action/Equal Opportunity Employer.

The Department of Environmental

Design, Texas A&M University, is seeking one or more outstanding candidates for nine-month faculty appointments, effective 1 September 1985, to teach at the undergraduate level (beginning and advanced classes) in the general subject areas of architectural and environmental design, and design media, and to actively pursue research and other scholarly or professional activities. Special consideration will be given those with multiple interests and talents, such as: design and graphics; large-scale design experience, photography, interior architecture, facilities management, building sciences, materials technology, and

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The School of Architecture at Oklahoma State University is seeking qualified candidates for the position of Assistant or Associate Professor. The appointment will be a tenuretrack appointment. Rank and salary are to be commensurate with the successful applicant's qualifications and experience. Qualifications include holding an earned Professional Degree in Architecture or Engineering with a professional license and experience in both teaching and private practice preferred. The successful applicant must have background in and a clear working knowledge of HVAC systems, alternative energy systems, illumination, fire safety and plumbing. Duties will include primary responsibility for teaching three required Environmental Control Courses per year coupled with some elective offerings and adjunct service in upper level design studios. The School specifically seeks applicants who are excited about developing innovative teaching techniques which will be effective in introducing environmental control concepts and practices to architectural students. Application with vita plus references to: John H. Bryant, AIA, Head, School of Architecture, OSU, Stillwater, OK 74078. Deadline for application is February 15, 1985. OSU is an Equal Opportunity Affirmative Action Employer and actively seeks candidates who are women or are members of minority groups.

University of Cincinnati-Assistant Professorships in Architecture and Landscape Architecture, University of Cincinnati. Applicants are sought for Assistant Professors who will teach in the Design Studios as well as give lectures and seminars in the fields of Architectural Technology and Landscape Architecture. The faculty member in Architectural Technology will join a team of six architects and engineers responsible for teaching the full range of architectural technology. There is a particular interest in a contribution from a building science approach based in research. The faculty

member in Landscape Architecture will teach the theory, history, and practice of Landscape Architecture primarily to architecture students. A strong design ability founded on a knowledge of history as well as practice is desired. Successful candidates will have at least a Masters degree, preferably a Ph.D., plus some experience in research and/or professional practice. The University of Cincinnati is an Affirmative Action Equal **Opportunity Employer. Applications** from minorities and women are of great interest. Send applications, resumes, and illustrations of work to: John Meunier, Director, School of Architecture and Interior Design. College of Design, Architecture, Art, and Planning, University of Cincinnati, Cincinnati, Oh. 45221-0016.

The University of North Carolina at Charlotte's developing architectural program, which is dedicated to addressing major architectural issues, seeks faculty committed to working together to provide innovative, holistic and rigorous architectural education. Persons desired to teach: 1. Architectural Structures and Environmental Control Systems courses as well as be a resource for studio courses. 2. Site and Landscape Design lecture and studio courses. Positions available from junior Assistant Professor through full Professor levels. Masters in Architecture or equivalent is required. Prefer persons with teaching and practice experience. Long term tenure track

and one-two year visiting faculty positions are available, including position of Distinguished Visiting Professor. Salary and rank commensurate with qualifications. Forward letter describing approach to teaching and design with vitae to: Dean Charles C. Hight, College of Architecture, UNC-Charlotte, N.C. 28223. Affirmative Action/Equal Opportunity Employer. Deadline for receipt of applications is March 1, 1985.

University of Illinois at Urbana-Champaign, School of Architecture is seeking applications for full-time, nine-month, tenured and tenure track positions to begin 21 August 1985: Architectural Design-Assistant/Associate Professors to teach undergraduate or graduate Architectural Design Studio and seminar or related elective courses. Qualifications: Advanced professional degree in architecture and professional registration is required with teaching and/or research experience desirable. Housing Environments-Associate Professor or Professor to teach a graduate housing design studio and seminar or related course in housing theory, design/economics, design/research or similar housing-related topics. Advanced professional degree and professional registration is required. A combination of practice, teaching and research experience in the housing field is desirable. Salary and rank of positions commensurate with background and experience. To receive full consideration, submit







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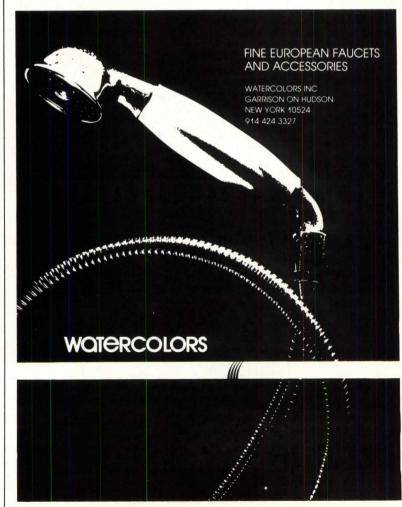
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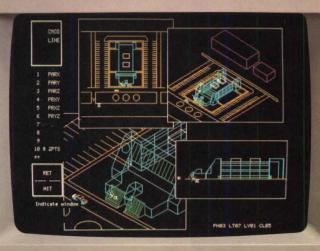
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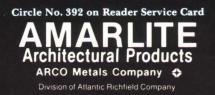
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